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The International Music-Record Newsweekly

Cannon Raps Jukebox Play Establishment

By RAY BRACK

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

Speaking at the ninth annual convention of the Music Operators of Virginia, Cannon also directed criticism at one-stops "which do not stock suitable jukebox records because they don't wish to be bothered with (Continued on page 70)

PPI and DGG Plan Merger?

By OMER ANDERSON

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

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

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

(Continued on page 48)

ITCC & AR IN A GLOBAL TIE

NEW YORK-In a move to foster the 8-track tape CARtridge home entertainment concept throughout the world, International Tape Cartridge Corp., in conjunction with Automatic Radio will install AR's new Model HGE 6779 in Olympic Airways' 24 worldwide offices and clubs. ITCC will supply the music for this tie-in, with each location featuring a racked display of ITCC product. ITCC president Larry Finley will supervise the initial installation at Olympic's London office.

Pirate Radio In Hot Water

By GRAEME ANDREWS

LONDON — Radio Caroline has closed its Amsterdam headquarters and observers believe the lone pirate is near to ending its battle to stay on the air in defiance of the British government. Since the shutdown in Amsterdam, the Caroline radio ship off Britain's East Coast has had considerable difficulties in obtaining supplies.

The British record industry has clandestinely enabled Caro-(Continued on page 10)

UA to Strike Europe Next

By HANK FOX

NEW YORK — United Artists Records, following its decision to go independent in England, Feb. 1, will set up similar autonomous operations in Europe's other music capitals.

The company's decision to release and promote its own product in England is a first step (Continued on page 10)

Transcontinental Sets Sights On Distrib, Racks Takeovers

By ELIOT TIEGEL and BRUCE WEBER

LOS ANGELES — Transcontinental Investing Corp., a diversified holding company, is attempting to buy record distributing and rack-jobbing companies. The New York company holds a majority interest in Spectrum, Ltd., which operates, among other things, Teen Clubs international, a discotheque chain.

Robert K. Lifton, Transcontinental president, refused to comment on the possible acquisition of record merchandising companies.

However, Harry Banks, former president of Cosmo Records, has been deputized by Transcontinental to survey several major record distributors and subdistributors.

Among the companies Transcontinental has been eying are: Tip Top Record Service, with 24 Western branches and one of the nation's leading rack operations; Cecil Steen's Recordwagon, Woburn, Mass.; Lee Bartstone's Nor - Cal Record Service, San Francisco; Harry Apostoleris' Alpha Distributing

Corp., New York; Schwartz Brothers, Inc., Washington, and Music Suppliers, Inc., Boston.

Transcontinental also is eying independent rack jobbers throughout the country, indi(Continued on page 10)

Monaural Alive & Kicking Says Decca's Syd Goldberg

By MIKE GROSS

NEW YORK — The monaural record is alive and well, and selling, primarily, in the "mom and pop" stores. That's the opinion of Sydney G. Goldberg, vice-president in charge of sales for Decca Records, who, last week, reaffirmed his company's position to press and sell monaural records, without any

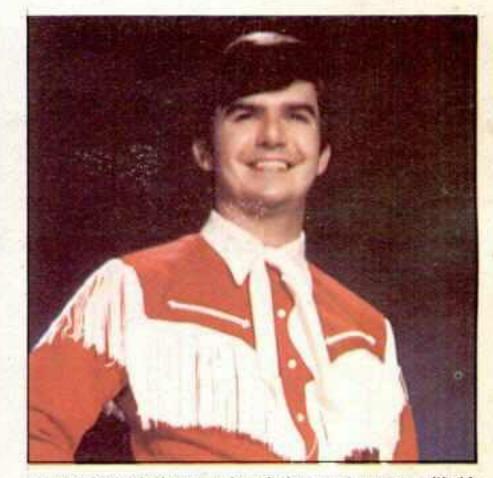
"dumping" in view, as long as there is a demand for the monaural disk.

Goldberg said, "We're in the business to sell entertainment. As to which form that entertainment takes is not our decision, but, rather the decision of the public."

(Continued on page 10)

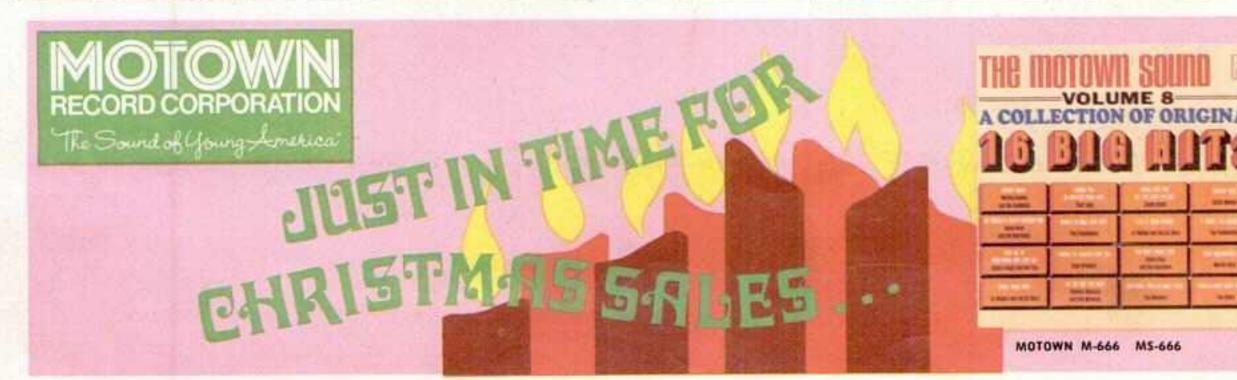


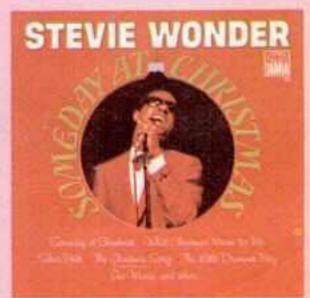
Lisa Miller sings, from the idealism of her youth, what "Love Is" on Canterbury's single (519), and "Love Is" Christmas through the eyes of an 11-year-old girl. Breaking in San Francisco and Baltimore, Lisa's Christmas is the object of an all-out promotion campaign to include in-store displays and widespread TV exposure set by GAC. (Advertisement)



Larry Cartell, singing star, is enjoying great success with his first release, "Cowboy Santa," on Glenolden Records (150). At this early point, the record is earmarked as one of the greatest Christmas hits of all times. (Advertisement)

(Advertisement)







'Hot Line' as Audition Step

NEW YORK — Independent producers will get a quick hearing at Laurie Records under the label's new "hot line" policy. According to Doug Morris, general manager, any producer who calls Laurie for a master audition will get a hearing that day and an answer within 24 hours.

Morris explained that producers are often left dangling after they attempt to get their masters heard, and then may have to sweat out the decision for several days.

He added that the new policy is an attempt to get first crack at masters from independent producers. In addition to Morris, John Abbott, Gene Schwartz Eliot Greenberg and Ernie Maresca will listen to masters.

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

Handleman Hits Sales, Net Peak

DETROIT—Handleman Co., a leading record distributor, reported record six-month earnings and sales, stemming from a \$4.5 million sales gain from records, which accounts for about 80 per cent of the company's business. Handleman also distributes drug products.

Handleman's fiscal second quarter earnings rose to about \$800,000, or 54 cents a share, compared to \$778,497, or 51 cents a share for a similar period last year. Total sales exceeded \$15 million, up from last year's \$13,850,00.

Earnings exceeded \$1.4 million, or about 94 cents a share—a record—up from \$1,185,-729, or 77 cents a share. Total sales reached a record \$28 million from \$24,312,157.

Mr. G's Pitch on 'Morning Glory'

NEW YORK — Audio Fidelity's new label, Mr. G. is promoting its first release, "The Morning Glory Man," by the Declaration of Independence. Promotion consists of mailings that feature envelopes decorated with early American script, a replica of the Declaration, a quill pen, a picture puzzle and radio station contests.

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

Epic Promoting 2 Donovan Albums

NEW YORK — Epic Records is promoting two Donovan LP's singely and as a set. The set, "A Gift From a Flower to a Garden," also includes an art portfolio with 12 of Donovan's lyrics illustrated with personalized art, complete lyrics to all songs on both albums, and full color photos of the artist.

The promotion includes window and in-store display kits, giveaway leaflets, predesigned ad mats and ad components, and national, trade, consumer and underground advertising.



STANLEY ADAMS, center, president of ASCAP, talks with songwriters Eddie Snyder, left, and Larry Kusick, after the team received a special commendation from the Society for hitting Billboard's Easy Listening chart with the top three songs. The team's one-two-three songs are "When the Snow Is on the Roses," "More Than a Miracle" and "Cuando Sali De Cuba."

DECCA STEPS UP PACE IN COUNTRY DUET RECORDS

NEW YORK—Decca Records is stepping up its activity in the field of country duet recordings—and enjoying marked success with this musical form. The label's latest country duet, "For Loving You," by Bill Anderson and Jan Howard, moved up to Number 4, with a star, on the current Billboard's country chart. Another Decca duet record, "Living As Strangers," by Red Foley and Kitty Wells, has also racked up strong sales, as has a recent duet by Ernest Tubb and Loretta Lynn.

Bill Anderson and Jan Howard plan an album of duets, owing to the strong showing of the single.

All the aforementioned were cut by Owen Bradley, Decca's Nashville executive.

In years past, the duet was often regarded as a means of strengthening an artist's sales power by coupling that artist with another name of strength. Decca's current philosophy with regard to duets is somewhat different: the idea is to give the record buyer and the deejay an additional value.

The duet tradition is a rich one in the country field and many famous disks have been of this genre—such as "Slipping Around" and it's answer, "I'll Never Slip Around Again," by Jimmy Wakeley and Margaret Whiting, and "Goodbye Mr. Brown," by Kitty Wells and Roy Acuff.

Reilly Leaves FTC Post For Private Law Practice

WASHINGTON — Federal Trade Commissioner John Reilly left to take up private law practice last week, and the President has nominated an Indiana corporation lawyer, James M. Nicholson, to succeed him. Reilly was FTC commissioner in charge of the Trade Practic Rules set up for the record industry in 1964.

As always, the President's sudden choice of a nominee for the vacancy bypassed all expected or suggested candidates thought most suitable—such as James Henderson, FTC general counsel and the chairman's choice, or FTC's economics expert, Dr. Willard F. Mueller.

Grammy Awards Fete on Feb. 29

NEW YORK—The National Academy of Recording Arts & Sciences has set Feb. 29 for the Grammy Awards dinners. The early date should provide a sixweek period during which the Grammy winners can make arrangements for appearances at one of several taping sessions of "The Best on Record," the annual TV special that spotlights the Grammy winners.

NARAS governors and trustees are currently reviewing all submissions for this year's eligibility list, scheduled to be mailed later this month to the Academy's members along with their first round voting ballots.

The new commissioner, after expected confirmation by the Senate, brings a background of corporate and probate law, but is totally unknown in FTC legal circles. His background could mean he will play a role in the FTC's worried probing of conglomerate mergers-those newstyle, diversified clusters of unrelated, or very diverse types, of business lines-particularly among marketers of the chain store food and grocery items that swing tremendous advertising budgets on TV. The FTC fears this will shut out new entry and competition from independents. Mergers in communications lines, such as the cliff-hanging ABC-ITT merger, and cross pollenizing of broadcast, CATV, music, film programming, sports teams and theater interests, plus related hardware manufacture, has some FCC commissioners and some top Justice Department officials hot and bothered.

The prospective FTC commissioner Nicholson is 39, a member of the Indianapolis law firm of Cadick, Burns, Duck and Neighbors, and was reportedly treasurer for the Indiana Lydon B. Johnson for President Committee in 1960.

Spiral Buys 'Clown'

NEW YORK — Spiral Records has bought the master of "Clown Town" by the Piccolino Pop Strings of Italy. It is the cover of the current Columbia release by Donna Lee.

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RCA & Ford Set Up A CARtridge Club

By HANK FOX

NEW YORK — RCA Victor and Ford Motor Co., two of the pioneers in the development of the 8-track tape CARtridge concept, are trail blazing in the cartridge mail-order market.

With the authorization of Ford, RCA will administer a new cartridge service entitled "Ford Stereo 8 Club." The program which will be entirely run by RCA's record club division, will be operated in a similar mode to that of the record club in that members will be sent monthly a publication announcing new cartridge product. The product will encompass all record labels and members will be given a discount on all cartridges. Member may choose from a one cartridge per month or no commitment program. There is no extra charge for handling and shipping fees.

While club membership is open to the general public, RCA will concentrate initially on three segments of the market—mainly Ford car buyers. The primary focus will be on the new car buyer. All purchasers of 1968 Fords and Lincoln-Mercury cars equipped with stereo tape decks are given a courtesy cartridge with a club

announcement attached to the cartridge. The cartridge is entitled "The Ford Family of Fine Music."

Those 1966-67 Ford car buyers who ordered an 8-track unit with their cars and those who bought a player from Ford as an after-market accessory are the two other markets at which RCA will aim. The names of all these purchasers have been entered on IBM cards at Ford and are being sent to RCA. The music company, in turn, will mail these people club announcements. Other automobile owners will learn about the club through Ford advertisements in the consumer press.

Price of the 8-track cartridges offered through the club will be \$1.00 off list. Those members subscribing to the one per month contract will be granted charge privileges. Free gifts, such as a head cleaner tape cartridge and a cartridge caddy will be given to new members. A club publication, "Sound Track," will be issued to members monthly. The initial tape cartridge selection will number more than 100, with approximately 50 additional titles augmenting the catalog monthly.

MCA to Expand Into B'way Cast LP Field

NEW YORK — MCA's record divisions will expand its activities by producing and marketing original cast albums. The company will be banking on William P. Gallagher, recently appointed vice-president of the Entertainment and Leisure Time Marketing Division, and David Kapp, who joined MCA through Uni Records' recent acquisition

Big 7 Expands Distribution

NEW YORK — Big 7 Music Publishing, Inc. has signed agreements with Leonard Stogel, Unbelievable Music, the Buckinghams and Sam Rabin and Arthur Young for international distribution of several popsongs and copyrights.

Big 7 Music has contracted with Stogel's Akbestal Music for the international rights to "Apples, Peaches and Pumpkin Pie," "Makin' Every Minute Count," and "I'm So Proud." "Love Power" has been acquired from Unbelievable Music.

Big 7 Music has also secured the rights to "And Our Love" and "Hey, Baby, They're Playing Our Song," from the Buckinghams. Big 7 will also handle the catalogs of Trans-World Record Co., Youngart Music and Elegant Music owned by Sam Rabin and Arthur Young, independent Canadian produc-

Basford Expands

SAN FRANCISCO — H. R. Basford has expanded its record division's distributor operation by adding a one-stop service. Don Ayers has been appointed sales manager and Fred Pollastrini operations manager of Basford's new branch.

of Kapp Records, to spearhead the drive into the Broadway musical scene.

Gallagher, in his long association with Columbia Records, evolved and directed the marketing of such original cast albums as "South Pacific," "My Fair Lady," "West Side Story," "Camelot" and "The Sound of Music."

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

Musicor Distribs

NEW YORK—Musicor Records has appointed Malverne
as its New York distributor and
Eastern Record Distributors will
handle product in Hartford,
Conn., said Musicor President
Art Talmadge. Trinity Record
Distributors formerly handled
Musicor product for both areas.

NO BEATLES, KLEIN LINK

NEW YORK-Nathan Weiss, president of NEMPRA Artists Ltd., American representative of NEMS, stated last week that there is no truth to the report that the Beatles might be associated with a new label planned by Allen Klein. In a London story in last week's Billboard, Klein indicated there was such a possibility. Weiss in answer to the Klein report told Billboard that "The Beatles are contracted to EMI for eight and one-half years and plan no association with Klein."

HIGHLIGHTS OF THE WEEK IN

Billboard

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DEALERS ARE PIQUED at t report from Washington.	he latest credit legislation. A
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ERATO AND FRENCH DECO	CA won three awards each at neals Grand Prix for 1968.
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No. 50

BIAS BELTED

Rock-Ola Job Program in Gear

CHICAGO — "At Rock-Ola Manufacturing Corp. we don't believe in the term 'unemployable!' We prefer to think in terms of people who are trainable," said Ed Doris, executive vice-president, who added that his firm is co-operating with the activities of the Chicago Committee on Urban Opportunities and the Federal test program to hire the hard-core unemployed.

"We have our own training program, and have had, even before the city started its activities. We have an area in our plant where all new personnel are trained before they ever go on our assembly lines.

"We have always had a training program in all phases of our business," said Vic Faraci, Musical Isles. "Where are people going to come from if you don't train them? We train people in route servicing, advertising and promotion, sales, warehouse procedures, accounts receivable and at every level of our rack jobbing operation.

"We came here and formed Musical Isle a year and a half ago and started from scratch. We brought in a number of trainees. This was not so much the case with M S Dist.," Faraci said, in reference to another division, "because M S was in business 20 years.

"Trainees are a very important aspect of our operation because we need trained personnel in order to continue our expansion and growth."

Jack White, Summitt Dist.,

Browns Win ITCC Award

NEW YORK-The winners of International Tape Cartridge Corporation's "Mr. and Mrs. Tape Cartridge Ambassador" sweepstakes, the tie-in with 20th Century-Fox's "Dr. Dolittle" film, are Mr. and Mrs. Grady Brown Jr. of Brown Sales, Columbia, S. C. They get an allexpense-paid trip to the world premiere, command performance to be held in London.

Three runner-up awards are also being given to ITCC distributors. The prizes are tickets to the regional premieres of the film and invitations to the opening night festivities in those areas of the country. Mr. and Mrs. Ed Tein of Park Record Distributors, Hartford, Conn., will attend the New York opening.

In Chicago, Mr. and Mrs. R. N. Decker of Interstate Supply Co., St. Louis, Mo., will attend the opening on Dec. 20. And on the following day, Mr. and Mrs. Merrit B. Kirk of Calectron, Daly City, Calif., will be present for the Los Angeles premiere of "Dr. Dolittle."

Revere Singles in Spanish & Italian

NEW YORK - Paul Revere and the Raiders, featuring Mark Lindsay, has recorded in both Spanish and Italian for CBS international distribution. For Spanish-language markets, the group has waxed "I Had a Dream" and "Mo'reen," while CBS Italiana will release "I Had a Dream" and "Little Girl in the Fourth Row" in Italian.

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said last week that his firm has continually implemented a program of hiring personnel on an integrated basis since its beginning.

"This includes people at every

level, from inventory control personnel in the warehouse to our promotion department and sales staff. This has been our policy for eight years and has worked out very well for us."

Executive Turntable

Shop in New York.

William P. Gallagher has been appointed vice-president of the Entertainment and Leisure Time Marketing Division of MCA, Inc., confirming Billboard's report last week. Gallagher, who will join MCA Jan. 1, was formerly vice-president of Columbia Records. He will be based in the company's New York office, but will divide his time between New York and the Universal City Studios on the West Coast. . . . Mike Terry has joined Epic Records as an arranger-producer. Originally

a musician for Motown Records, where he played saxophone for the Supremes, Martha and the Vandellas, the Four Tops and other artists, Terry served as an arranger with Golden World Records and later scored successes as an independent arranger and producer.

Harold Lawrence has resigned as director of the classical division of Mercury Records to become general manager of the London Symphony Orchestra. Lawrence, who assumed his Mercury post in 1965, had been with the firm 11 years. He previously was director of recorded music for WQXR, New York, and before that was manager of the imported records department at Liberty

Music Shops. He began in the record industry LAWRENCE as record salesman for the Grammophone

Woody Riggs has been appointed to the Liberty Records post of regional credit manager, headquartered in New York. He had been assistant credit manager for Capitol Records.

Ed Rosenblatt to merchandising and advertising director of A&M Records. In addition, Rosenblatt will continue to act as administrative assistant for the tape cartridge department.

Norman Winter has exited Ivor Associates after a brief period to form his own publicity firm, with Dot Records, his first account. He was previously publicity director for Liberty Records. * * *

Calvin Carter has resigned from Liberty's a&r staff to go into independent production. Before joining the label in 1966 he had been in a&r with VeeJay.

Roy Maxwell has joined GE Artists, Hollywood, as vice-president. The former talent manager will work in the recording and talent booking fields for the agency's clients.

* * * Bob Briody has joined Project 3 Records as special projects director. The appointment is in line with the label's stepped up activity and appointments are expected to be made soon in Chicago and on the West Coast.

Bob Spencer has been named sales manager for Paradise Record Distributing Co., and Colin Willard has been set as firm's promotional manager.

Art Wayne has been promoted to the post of vice-president at Alouette Productions, Inc. He had been firm's professional manager.

Bernie Silverman has joined Westwood Music as general manager in Los Angeles. He was formerly Columbia Records, Hollywood, a&r administrator. During his 20 years in the music business he has been associated with Decca, Mercury and Verve Records.

Don McGregor has joined Don Schafer Promotions, Dallas, as Southern and Southeastern promotion director. McGregor has been in radio for the past 13 years and has been program director of WTIX, New Orleans; KOMA, Oklahoma City, and WABB, Mobile, Ala.

Edwin Bagley has been named national album sales and product manager for United Artists' Solid State and UA International labels. Bagley, who had been an independent producer and music publisher, and had executive positions at Liberty, Colpix, Audio Fidelity and Riverside, will work with Ron Eyre, a&r director of UA International. He will also handle all merchandising and promotion on Solid State, as the label seeks to develop a jazz image. Bagley will report to Mike Lipton, UA Records' vice-president in charge of marketing.

DECEMBER 16, 1967, BILLBOARD



'The Time'is



The Chambers Brothers

make it zero hour everywhere with a resounding smash hit album!
On COLUMBIA RECORDS



Contractor Creative Middleman As Job Screener on Studio Cuts

By ELIOT TIEGEL

LOS ANGELES—Ben Barrett, Don Lanier, Bobby Heifer, Marty Berman, Marion Klein, Al Lapin, Jules Chaiken and Hal Blaine are names known only within the recording studio community.

They are among the city's leading contractors who provide employment to the hardcore fraternity of musicians who are the first-call players on all recording sessions. By carefully selecting the "correct" musicians to instrumentally interpret an arranger's concept for a session, the contractor helps achieve a creative objec-

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

The former concert cellist hires musicians on certain prerequisites: technical ability, compatibility within a section of instruments, ability to quick sightread, co-operation.

It is not uncommon for a free-lance musician playing a pop date, then a rock date, then a country date to earn from

\$70,000 to \$100,000 a year. Sometimes, as in the case with Steve Douglas, one moves from contracting to a&r'ing with Capitol and Mercury. Drummer Hal Blaine is now both a player and a contractor, earning double scales on all the dates he works. Don Lanier started out as a country guitarist and is now exclusively a contractor through his association with Jimmy Bowen, the Reprise pro-

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

Barrett says he will take a chance on a man he doesn't know about if his first-call players are already booked when he calls.

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

Lana Cantrell Puts Blues Belters in Right Grooves

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

Her updating of older material is characteristic of her work and the Copa opening had her

breathing new life into "Yes Sir, That's My Baby," "On the Good Ship Lollipop," "When You Wish Upon a Star" and "I'll Build a Stairway to Paradise," a real belter. She went to the more recent past with a bluesy "House of the Rising Sun."

"The Shadows of Our Love" and "Love Is Stronger Far Than We," both from the film "A Man and a Woman," began softly and built to powerful climaxes, while "Two for the Road" and "You Can't Go Home Again" were both handled tenderly. All nine of these selections are in her latest Victor album "Another Shade of Lana."

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



NASHVILLE - Roy Orbison has returned here after a series of nine Western Canadian one-nighters, which grossed about \$90,000. Working with the Candymen, Orbison realized more than \$19,000 at Vancouver, the top gross of the tour. He also went over \$12,-000 at Calgary and Edmonton, and over \$10,000 at Victoria and Winnipeg. A European tour in January and February will include dates in England, France and Italy.

N. Y. Electric String In Singles Debut

NEW YORK-ESP-DISK is releasing two cuts from the New York Electric String Ensemble's debut as a single. The album, containing classical selections played with amplified instrumentation, has received Top 40 and Easy Listening airplay. The single has two Bach selections.

Westcot Named

ST. LOUIS-Ballad Record Co. has switched from Dot Record Distributors here to Westcot Record Distributors, effective immediately.

www.americanradiohistory.com



LIBERTY BRASS at Vikki Carr's opening at the Persian Room in New York, are, left to right, Murray Kaplan, New York sales manager; Bud Dain, general manager for Liberty and Imperial; Len Chapman, New York branch manager; Lee Mendell, sales vice-president; Miss Carr; vice-president Bob Skaff; Tom Rogan, promotion manager; Al Bennett, president; Randy Irwin, Metric Publishing East Coast manager, and Vito Samela, New Jersey branch manager.

Record Mail Is Hit as Senate OK's Rate Hike

By MILDRED HALL

WASHINGTON — The Senate passed a version of the postal rate bill last week that will raise special fourth-class mailing rate on records, films and books to 12 cents the first pound, 6 cents each additional. Sen. Mike Monroney (D., Okla.) said he may try to get a higher rate set for records next year.

A conference committee will decide between the Senate proposal and the House-passed rate of two-pound minimum at 16 cents, 6 cents each additional pound or part. Present law allows a one-pound minimum of 10 cents, and 5 cents each additional. Senate rate would now raise cost of mailing two pounds to 18 cents, over House-passed 16 cents.

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

In both House and Senate floor debate, there was brief comment on the value of rec-

ords versus books as educational materials deserving of postal subsidy. Senator Monroney, chairman of the Post Office Committee, said: "We considered raising the record rate but the Committee membership, against my judgment, overruled me. I was unable to get a special rate on records, but perhaps I will get it next year." On the house side, bill sponsors said they felt they had "taken care of the record loophole" by the two-pound minimum to put record mailing rate more in line with books.

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

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

London Meeting in N. Y. Seen Drawing Record 200

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

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

Chartered buses will transport visitors from Kennedy International Airport to the hotel, where a welcoming cocktail party and dinner is set for Jan. 6. Presentation of product is listed for the next morning. The Concords management will host a dinner on Jan. 7 with the theme of "A Night in an English Pub."

Seminars are scheduled for the morning of Jan. 8 on "Pop Singles and Their Promotion" with Bill Gavin as moderator, and on classical product.



CLIVE J. DAVIS, left, president of CBS Records, presents a gold record to Tony Bennett for his Columbia album, "Tony Bennett's Greatest Hits, Vol. III."

JOHN THOMAS, Veep recording star, presents his latest release, "Lonely Man," to Norm Weiser, vice-president and manager of West Coast operations for United Artists Music Companies. Looking on are Charles Goldberg, left, West Coast regional sales manager for United Artists Records, and Brian Lord, right, Hart Distributor's promotion

Crown/Kent Buzzes As Custom Presser

LOS ANGELES — Crown/ Kent's factory has begun custom-pressing disks. Jimmy Takeda heads the recently formed custom department which now presses for the United Artists, Liberty, 49th State, Paula and Tahati lines.

The company presses its own budget and regularly priced merchandise at the plant on Normandie Avenue. Eighty presses, all manually operated, produce singles and LP's for clients. Such other technical services as mastering and plating are also done on the premises, although Liberty and UA send the factory finished masters for plating.

Custom record pressing is the newest venture for the company, which began in 1945 as a producer of blues recordings. Earlier this year, the company opened a tape cartridge duplication wing for its own prod-

uct; this division is now in the custom business.

For its own record business. the Bihari brothers plan more emphasis for its regular priced Kent and Modern lines, both specializing in catalog and new r&b product. The Crown line of economy albums is being de-emphasized, because as Saul Bihari explains it: "It's hard to make any money on low-priced stuff. The 99 cent record is slowing down."

In order to strengthen its regular priced material, the company is shooting for new recordings, rather than dipping into its extensive catalog of oldies. Felice Taylor, formerly on Mustang, is the firm's potential chart buster. Her single of "I Feel Love Coming On" has been a hit in England. Lowell Fulsom and Z. Z. Hill are the label's two other accepted performers.



DJ DEMAND PERFORMANCE! JIMI HENDRIX EXPERIENCE "FOXEY LADY"

SINGLED OUT BY DJ'S FROM LONDON TO LOS ANGELES

FROM THE HIT HIT HIT ALBUM



JIMI HENDRIX EXPERIENCE R/RS 6261





NOTICE! ALL CURRENT & FUTURE RECORDINGS BY THE JIMI HENDRIX EXPERIENCE APPEAR <u>EXCLUSIVELY</u> ON REPRISE RECORDS!

Market Quotations

NAME	High	Low	Week's Vo in 100's	l. Week's	Week's	Week's Close	Net Change
Admiral	38	181/8	1026	20	181/8	191/2	+ 3/8
American Broadcasting	102	661/2	618	801/4	71	80	+9
Ampex	403/4	223/4	1083	371/4	351/a	363/4	+13/8
Audio Devices	303/8	20	163	221/2	203/8	221/2	+21/8
Automatic Radio	253/8	31/4	1283	217/8	175/8	191/2	+ 23/8
Automatic Retailer Assoc.	80	513/4	208	79	74	783/8	+ 43/8
Avnet	693/8	167/8	973	695/8	621/4	651/4	+2
Cameo Parkway	55	21/8	489	48	373/4	471/2	+97/8
Canteen Corp.	283/8	193/8	535	223/4	193/4	221/2	+ 25/8
CBS	76%	47	1188	52	481/8	495/8	-23/a
Columbia Pic.	56	331/2	122	515/8	481/2	491/2	-1
Consolidated Elec.	573/4	351/2	395	433/4	411/4	42	+ 3/8
Disney, Walt	63	371/2	298	63	583/4	583/4	-3½
EMI	57/s	31/2	970	51/s	45/8	5	+ 1/8
General Electric	1151/8	821/2	971		1021/4	1031/4	- 7/8
Gulf + Western	643/8	30%	3692	573/4	53	55%	+ 25/8
Handleman	543/8	171/8	267	543/8	497/8	51	+11/4
MCA	685/8	343/4	47	683/8	661/2	661/2	- 3/4
Metromedia	661/4	403/8	704	601/2	531/2	60	+6%
MGM	643/4	323/4	350	551/2	511/4	533/4	+17/8
3M	931/2	75	450	923/8	901/B	92	+ 1/8
Motorola	1461/2	90	418		132	1323/4	- 1/2
RCA	651/2	425/8	2370	577/s	55%	561/a	+ 1/2
Seeburg	241/2	15	256	203/4	193/8	193/8	- 1/4
Trans Amer.	511/8	281/2	870	517/s	493/4	515/8	+11/4
20th Century	293/4	11	1645	267/8	231/8	261/2	+21/2
WB	421/8	191/2	697	391/2	361/2	367/8	-11/4
Wurlitzer	36	181/8	274	247/8	23	235/8	- 3/a
Zenith	721/4	473/4	618	633/8	591/8	61	+13/4
OVER THE COUNTER*	Week's High	Week's Low	Week's Close				
As	of Noon	Thursd	ay, Dec.	7, 1967			
GAC	81/2	81/4	75 C 1 C 1 C 1 C 1 C 1 C 1 C 1 C 1 C 1 C	(0)			
ITCC	11	101/4					
Jubilee Ind.	12	91/4					
	2	2000.003	200				

*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.

83%

201/4

151/2

34

233/4

151/2

34

251/2

35

143/4

83/4

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.

Heartwarming to Wax 'Integrated' Gospel LP

NASHVILLE—"White" gospel music will be combined with "Negro" gospel for the first time in the South in an album to be produced by Heartwarming Records in January.

Lear Jet

Merco Ent.

Mills Music

Pickwick Int.

Telepro Ind.

Tenna Corp.

National Mercantile

Orrtronics

The Singing Rambos, longtime recording family, will join with gospel singers from Fisk University and from Negro churches in the South in a prod-



DAVID ROSEN, INC., Philadelphia distributor, is promoting Warner Bros. "Camelot" soundtrack album with street sign and window displays. In front of Rosen's Broad Street Building are Harry Rosen, left, vice-president and executive head of David Rosen, Inc., and George Rossi, operations manager of the record division.

uct they label "soul gospel."

The idea sprang from a revival in Birmingham, which was inter-denominational and integrated, in which white and Negro groups sang gospel standards together. Dottie Rambo, who writes the music the family records, then performed some of her own songs, and they won acceptance from the Negroes.

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

"We deal in universals, not in dogma," Mrs. Rambo said. The Rambos, Buck, Dottie, and their daughter Reba, began their singing in churches on a non-commercial basis, but have become one of the two largest selling gospel groups in America. They still set aside six weeks each year for church singing, without fee from the church.

The Rambos were the first Gospel group called to entertain servicemen overseas.

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

Double Pay for 25 BMI Tunes

NEW YORK-The first 25 BMI - licensed songs logging more than one million feature broadcast performances have become eligible for double performance payments under the organization's new policy. The initial qualifying songs are "Adios," "Amor," "Blue Velvet," "Brazil," "The Breeze and I," "Canadian Sunset," "Frenesi," "Georgia On My Mind," "The Girl From Ipanema," "Glow Worm," "Granada," "Green Eyes," "Lullaby of Birdland," "Memories Are Made of This," "Night Train," "Opus Number One," "Perfidia," "Poinciana," "The Song From Moulin Rouge," "The Tennessee Waltz," "Tico Tico," "Twilight Time," "You Are My Sunshine," "Your Cheatin' Heart" and "What a Difference a Day Made."

'Celebration' Pub Rights to Marks

NEW YORK — Edward B. Marks Music has aquired the publishing rights to "Celebration," a Mass with a rock beat composed by the Rev. Herbert G. Draesel Jr. Dr. Draesel says he first got the inspiration for the rock 'n' roll sound at church services last year when he served as detention chaplain, mainly concerned with juvenile delinquents. He said, "I was playing the old Episcopal things and the kids just weren't listening. Then I played a traditional hymn with rock overtones and it went over. Presently, Draesel is Rector of the House of Prayer Episcopal Church in a slum district of Newark.

Pepper Bows Pop Singles; Preps R&B

MEMPHIS — Pepper Records, a division of Pepper Sound Studios, has released its first pop records, and will follow with r&b releases in January.

The label, formed a few months ago under the direction of former Elvis Presley aide Marty Lacker, features the Scandals and Ollie Jackson on the first cuts. The Scandals plug side is "There's Reasons Why," while Ollie Jackson has come up with a version of "Barbara."

The r&b artists will be Eddie Harrison and the Shortcuts, Windy Rivers, and the Avantis. The first release will be by Harrison, "Your Eyes May Shine."

Micro in Debut

LOS ANGELES—Mirco Records, a country line, bowed its first releases Nov. 11, "4 Long Seasons" by the Westbrooke and "Motel Rooms and Coffee Shops" by Rusty Stegall. Robert Young heads the label owned by Randall Wood's Mira Productions. Young has been both an artist and independent producer.

Mirco's artist roster also includes Beauregarde Rippitt, Johnny Shepard and the T. M. Flash.

Alouette Produces Stricts on Vanguard

NEW YORK—Alouette Productions, Inc. is producing Wes and Ivy Strict for Vanguard Records. The production-publishing firm, which has added Johnny Wonderling to its writing-producing staff, also uses such independent producers as Johnny Malfi, and Dorothy Vann and Jim Everling.

www.americanradiohistory.com

Billboard SPECIAL SURVEY For Week Ending 12/16/67

best selling JAZZ LP's

	st ek TITLE, Artist, Label & Number	Weeks on Chart
Billboard 1	A DAY IN THE LIFE	11
2 2	RESPECT	10
3 4	DANCING IN THE STREET	8
4 7	74 MILES AWAY	3
5 13	BEST OF WES MONTGOMERY	2
6 6	DYNAMIC DUO	31
7 5	EXPRESSION John Coltrane, Impulse A 9120 (M); AS 9120 (S)	9
8 3	ALLIGATOR BOOGALOO Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S	s)
9 12	GROOVIN' WITH THE SOULFUL STRINGS	3
10 11	CRY YOUNG	3 2 (S)
11 8	WAVE	9
12 10	CALIFORNIA DREAMING	41
13 9	BRAVO BRUBECK Dave Brubeck, Columbia CL 2695 (M); CS 9495 (S)	
14 —	SORCERER Gabor Szabo, Impulse A 9146 (M); AS 9146 (S)	1
15 —	BEST OF JIMMY SMITH	1
16 20	HOWARD ROBERTS—GUILTY	2
17 18	THAT'S LOU	16
18 15	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LP5	788 (S)
19 17	SERGIO MENDES & BRASIL '66	26
20 16	BIG SWING FACE	24

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

LOS ANGELES—Licensees for American record companies in Hong Kong and Singapore are in danger of being overtaken in the duty-free ports by firms which import the same product.

This is the warning brought back by Phil Rose, international director for Warner Bros-Seven Arts Records (W7). "The situation seems to be that unless American companies don't attempt to exercise control over export shipments, we will all be without licensees."

Rose says licensees have the staffs to exploit the product and then when a demand has been created, "others" import the product to "skim the cream." These firms get their product from such domestic sources as distributors and exporters. In a free port, the margins of profit are negligible," Rose says. The competing company can undersell or compete favorably with the licensee and make his profit.

W7 has already started a setup whereby product manufactured in Australia is sped to Hong Kong and Singapore to provide the licensees with better availability of merchandise.

During his four-week jaunt to the Far East, Rose learned that the Japanese record market is 60 per cent dominated by local artists. "But this is a good thing," Rose said, "because the

Hazlewood Adds 2

LOS ANGELES—Lee Hazlewood has strengthened his independent disk production firm by taking on Suzi Jane Rokom and Don Owens. Owens will produce country artists; Miss Rokom popsters. local acts have expanded the entire record industry to the benefit of international repertoire." The Japanese market is up 50 per cent in the last four years and W7's sales in this area during this same period of time have skyrocketed 350 per cent.

Toshiba, the Warners licensee, and Cosdel, the Reprise licensee, will both launch print media exploitation campaigns for such acts as the Harpers Bizarre, Tokens, Beau Brummels, Grateful Dead, Electric Prunes and Arlo Guthrie.

Japan receives W7 product last of all nations because their pressing capabilities are overtaxed, which means a greater time spent on producing merchandise.

Shankar, Menuhin Concert on PBL

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

Menuhin played the Sonata in A Major by Cesar Franck, accompanied on piano by his sister, Hephzibah Menuhin. Menuhin and Shankar performed "Raga Piloo," a duet for violin and sitar, composed and arranged by Shankar for the U. N. concert. They were accompanied on the tabla by Alla Rakha.

The concert was in celebration of the 19th anniversary of the proclamation by the General Assembly of the Universal Declaration of Human Rights.

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Their Best Yet!

THE SWEET INSPIRATIONS

DO RIGHT WOMAN - DO RIGHT MAN

Atlantic 2465
Produced by TOM DOWD & TOMMY COGBILL

Stone Smash!

CLARENCE CARTER

LOOKING FOR A FOX

Atlantic 2461
Produced by RICK HALL

Sleeper Hit!

JUDY CLAY

BILLY VERA

STORYBOOK CHILDREN

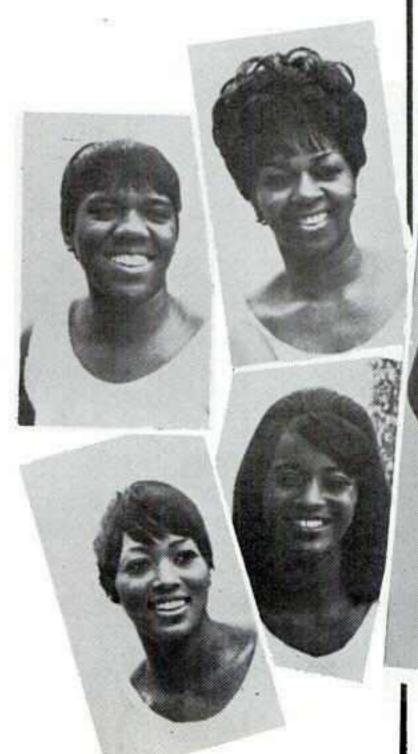
Atlantic 2445
Produced by CHIP TAYLOR & TED DARYLL

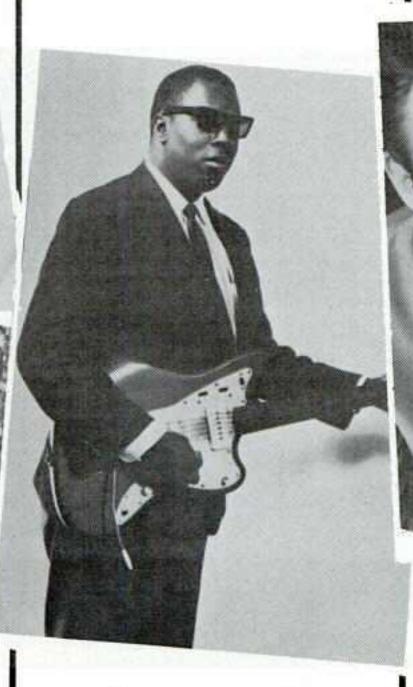
A Blockbuster!

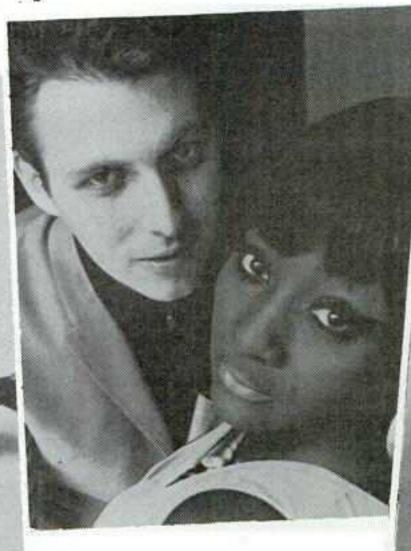
THE
DRIFTERS
STILL
BURNING

IN MY HEART

Atlantic 2471
Produced by BOB BATEMAN









Monaural Still Alive and Kicking Asserts Decca in Keeping \$ Policy

Continued from page 1

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

Keeps Equalization Although reports have been filtering through that several large record manufacturers are planning to "dump" their monaural product after the Christmas sales rush, Goldberg reaffirmed his position to hold the price equalization structure on all of the company's labels which includes Decca, Coral. Brunswick and Vocalion. Goldberg's position is in line with that of Stan Gortikov, president of Capitol Records Distributing Corp. In Billboard's Dec. 9 issue. Gortikov said that a policy of retaining a firm \$4.79 monaural album price has been pledged by Capitol as a counter to reports of massive industry disposal in January of monaural inventories at low wholesale clearance prices.

Goldberg admitted that the monaural business has fallen off since the industry's price equalization move but he sees a gradual comeback, by the pattern of the orders that have

been coming in during the past few weeks. "It is especially noticeable in the country field," Goldberg said. "Before price equalization we were getting orders that ran from about 75 per cent for stereo to 25 per cent for monaural. Immediately after the industry's price equalization move the orders went to 95 per cent for stereo and 5 per cent for monaural. Now, it's already changed to 90 per cent for stereo to 10 per cent for monaural."

In Decca's commitment to "total entertainment," Goldberg said that the company would continue to service the market with 4 and 8-track stereo tape cartridges, and reelto-reel tape. He also pointed out, "If and when the market justtifies our entrance into cassette. Decca will be producing cassettes."

Europe Is Next Target For UA's Own Operation

Continued from page 1

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

According to Martin Davis, general manager of UA Records' London office, the company will set up its own operation in Germany, France and Italy; other nations will follow. The agreements will be similar to the UA-EMI contracts about to be set into motion in February. UA now has licensee agreements with Deutsche Grammophon in Germany, Philips in France and Carasello in Italy.

UA will be going into these

areas with its own artists and local talent. "We are in the process of acquiring masters and enlarging our staff in each of these countries," Martin said. "But we are going to heavily promote the original material." Martin said the UA philosophy is that a hit song in its original language will sell in other countries in spite of the linguistic

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

Transcontinental Sets Sights On Distrib, Racks Takeovers

Continued from page 1

cating the firm is thinking of operating on a massive scale. "Transcontinental wants to become another Handleman in the rack-jobbing field," according to one Midwestern distributorrack jobber.

Three of the companies Transcontinental is reportedly eying have denied being approached by Transcontinental.

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

Locally, a certified audit to Tip Top last week was called

"an open secret" by one Pico Boulevard distributor. company executive who has had discussions with firms contacted by Transcontinental, said the firm was willing to pay "ridiculously high prices for companies in order to get into the field." Cash or stock, or a combination of both, are the enticements reported offered by Transcontinental.

According to Lifton, the firm's policy is to retain the management of any company it pur-

Formed in 1958 as a real estate company, Transcontinental has extended its activities to include personal finance, savings and loan, life insurance and other interests, while reducing its interests in real estate and banking.

has been named to head the firm's tape department. She is shown here in the new headquarters with John O'Brien.

Pirate Radio In Hot Water

· Continued from page 1

line to carry on thus far by buying promotion time for its records. Some majors, independent labels and artist managers have all been responsible for this illegal support of the outlawed pirate, which also gives unsponsored plays to records.

The station's second ship off Britain's Northwest coast has been able to obtain food, water and other essentials easily from Ireland.

Owner Ronan O'Rahilly claims that a high proportion of the commercials aired are genuine and are bringing in revenue that is enabling the station to break even. However, the ships also broadcast unsolicited commercials in order to hamper detection of companies that are illegally booking air space on the pirate.

Major American international concerns including Ford, Kraft. Heinz and Seven-Up are featured in frequent radio programs although all major companies operating in Britain deny that they are seeking or paying for these air plugs.

However, it is no secret in the British record industry that Caroline is still an available promotion source.



LESTER STILL, center, vice-president and general manager of Colgems

NEW YORK — Shortly after showing the new Groove Sound studios to the public at an open house Dec. 15, Musicor President Art Talmadge will establish an open house workshop one night a week for young groups, writers, and producers. The rest of the time, the new 8-track facility will be used by Musicor Records artists and will be rented by other labels. Atlantic recently but a Drifters' session in the month-old studio and MGM used it for a new group. Two radio commercials for Coca-Cola were cut by the Boxtops and Bobby Capo in the new studio.

But Talmadge hopes to establish a continuous flow of young talent into the studio. "Instead of making masters and spending money they usually don't have elsewhere, they can cut here for free." Musicor

Kitty Wells to Tour **Bases in Germany**

NEW YORK - Decca country artist Kitty Wells will tour U. S. Army and Air Force bases in Germany 10 days beginning Jan. 4 in Heidelburg.

For the sixth consecutive year, the Kitty Wells Country Music Show will play for the armed forces in German cities. Members of her troupe include Johnny Wright, Bobby Wright, Bill Phillips and Rudy Wright, also on the Decca label.

would like first chance at the product. However, Talmadge said that "if we don't like it, they can peddle it elsewhere."

Several artists have already used the studio on this basis, including Jerry Williams, a writer for Catalogue Music, who cut "Run Run Roadrunner" in the studio. Musicor plans to release this record within the next two weeks. In addition, Williams teamed up with Brooks O'Dell to cut "I Got What It Takes," a raunchy r&b tune that Dynamo Records released last week. The Great Friendship, a group discovered by Talmadge's son Rick in Boston, has also been working in the studio and Rick Talmadge, a law student at Boston University, plans to produce a record by them soon.

Strawberry and Spanky Go Vox

SEPULVEDA, Calif. - The Strawberry Alarm Clock and Spanky and Our Gang have signed endorsement of product contracts with the Vox Guitar and Amplifier division of Thomas Organ Co. The groups will use Vox equipment exclusively during all appearances in concert, on television or in movies.

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



FRANKIE WILLIAMS, left, John O'Brien Distributing Co. singles buyer,

Billboard

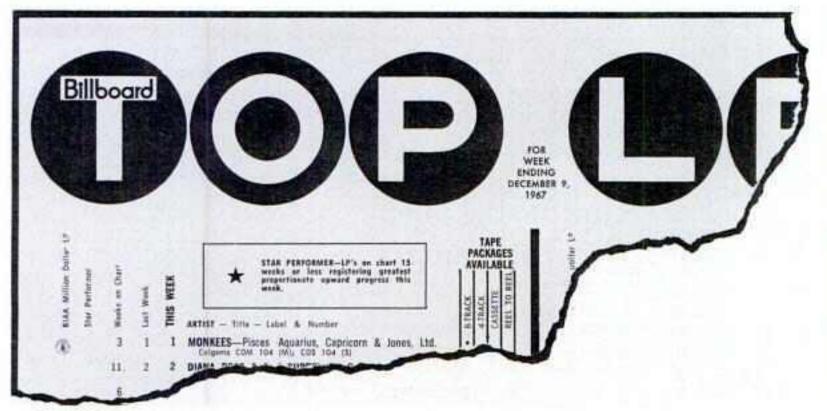
The International Music-Record Newsweekly Now in its 73d year of industry service Subscribe Now ----- Just mail request order today ------BILLBOARD, 2160 Patterson Street, Cincinnati, Ohio 45214 Please enter my subscription to BILLBOARD for Renew ☐ 3 YEARS \$45 ☐ New 1 YEAR \$20 ☐ Bill me later 2 EXTRA issues for cash ☐ Payment enclosed Above subscription rates for Continental U. S. & Canada. Overseas rates on request.

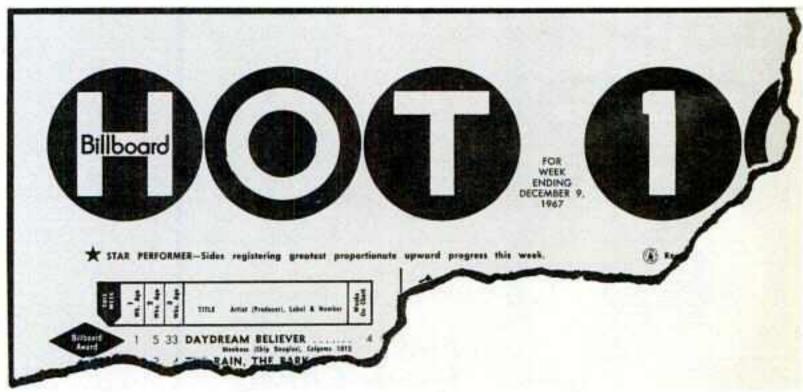
September 8, 1965 Hollywood Reporter

AUDITIONS Folk & Roll Musicians-Singers for acting roles in new TV series. Running parts for 4 insane boys, age 17-21. Want spirited Ben Frank's-types. Have courage to work. CALL: HO. 6-5188

December 9, 1967

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





Congratulations to the Monkees: Mike, Davy, Peter and Micky... and Bert Schneider and Bob Rafelson.





Musical Instruments

Music Store Sales Up 7%, Reports NAMM President

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

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

Sale of guitars, Wainger said,

Sound **NVESTMENT** "A sound investment is an investment in the JBL sound...the pure, clear sound produced by JBL loudspeakers." These words by Melvin Mendelsohn, member of the renowned "Mendelsohn **Ouintette Club of** Boston," are echoed by members of professional groups everywhere! 3249 Casitas Ave., Los Angeles, Calif.

will hit the 2 million unit figure for 1967.

"Americans will play, listen to and spend more money for music in 1967 than ever before in their history," said Wainger, who heads the 52-unit American Music Store chain, the nation's largest music store operation.

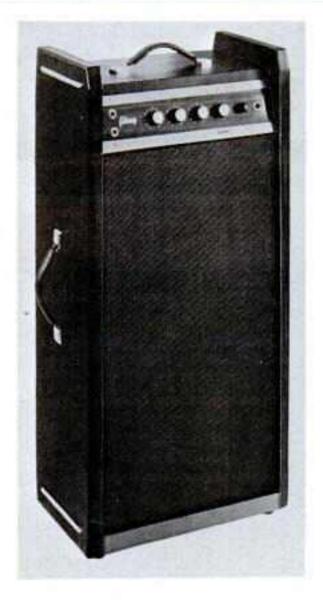
"The sound of music will reach an all-time crescendo in volume this Christmas with sales of musical instruments as well as music-listening products soaring to new heights in music stores," he said, "Continuing popularity of rock 'n' roll has sent sales of guitars and drums as well as portable phonographs. records and transistor radios to new peaks. Average spending of Americans for music instruments and music listening products will exceed \$30 per capita in 1967. At least \$1 out of every \$5 spent for recreation goes for music. This represents more spending per person for music than the rest of the world put together."

Lessons Wainger stressed as basic to the music boom the fact that more persons are taking music lessons today than ever before. "One out of four children play or are learning to play an instrument," he said. "That's more than twice the number of students 20 years ago. If musical interest by the younger generation continues at the same rate.

more than half of all youths will be playing musical instruments by 1980."

Also contributing to the healthy industry outlook, he suggested, are trends in pop music. "The music explosion among youth is now taking the direction of exploration in seeking new sounds from unusual instruments and experimental electronic effects. It has brought about introduction on the American scene of such odd instruments as the Indian sitar and a new vocabulary with words like 'fuzz,' 'wah-wah,' 'reverb' and 'psychedelic' to describe what's happening in music. And the music industry has more than accepted the trend. We're with it all the way."

No Fad NAMM executive vice-president William R. Gard said, "The fact is that America's new music-mindedness is no passing fad, but a basic change in American interests. This year 2,500,000 people will buy musical instruments for the first time. In the past 10 years sales of music listening products has more than doubled to 40 million units annually. Business was never better in the retail music outlets of the nation. To most Americans. music in its many, many forms ranging from folk and classic to rock 'n' roll and baroque, is the most popular entertainment medium.'





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

Six New Gibson Amps

CHICAGO — Gibson, Inc., has introduced six new amplifiers ranging in price from \$85 to \$805.

For beginners, Gibson has introduced its lowest-priced amp, the "Skylark T," with 10-inch, wide-range, heavy-duty speaker, two inputs (one high-gain), onoff-polarity switch and pilot light. It retails at \$85 with volume, tone and tremolo. (Without tremolo, \$75.)

Gibson's new "Hawk" amplifier carries a \$145 price tag and boasts reverb, tremolo, 10-inch, heavy-duty speaker, foot-switch

and cable for tremolo and reverb, pilot light and four controls.

At \$225 retail Gibson offers the "Thor" bass amplifier. It has 50 watts of power, two extraheavy-duty 10-inch bass speakers, two inputs, on-off-polarity switch, separate volume, bass and treble controls and pilot light.

A new two-channel amp, the "Duo Medalist," priced at \$295, offers 30 watts of power, reverb and tremolo in one channel. four input jacks (two in each channel), and one high-gain input in each channel. There are nine controls: volume, treble and bass for normal channel, volume, treble, bass, reverb, tremolo depth and speed controls for the reverb channel. Speakers are 12-inch, heavy-duty and there are foot-switch and cable for tremolo and reverb, pilot light, reberb light, pulsed tremolo light, on-off-polarity switch. tape input, external speaker jack and three-amp convenience out-

'Cool Flute' Fad in Japan By REIKO YUKAWA

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

Mann, accompanied by Bernie Kessel, Jim Hall, Wallen Sherlock, Oratonge and three other members of the Mann band, landed here Nov. 23 for a performance and went on to Nagoya and Kobe, His appearance here was at the Bosa Nova Festival '67 at the invitation of the New JBC.

The flute has invaded Japanese homes rapid speed. Sales manager at Nippon Gakki's Ginza store says, "We have sold flutes on a reservation basis for the two years. Increase in the customers is especially acute in the junior high and high school ages, most of whom buy the beginner's flute. They cost \$50 to

AMC Re-Elects Several Officers

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

Other officers returned were vice-president Ted F. Korten. president of Korten's; secretary Richard V. Madden, vice-president of Chicago Musical Instruments, and treasurer Jay L. Kraus, president of the Harmony Co.

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

\$55. Customers get their flutes a month after the reservations have been made."

Amazed

The world-famous flute manufacturer Muramatsu Seisakusho, which produces a monthly turnover of 200 pieces for beginners, is amazed at the orders they receive and says that at their production rate they can hardly meet the demand at a small village. When they got an order for "golden flute" from flutists Aurel Nicholes and Michel Debost, they had to ask them to wait for two years.

Understandably, the shortage in flutes has led to shortage in flute teachers. Ririko Hayashi, who performed in New York City Nov. 28 at Carnegie Hall, commutes by air from Hokkaido to Kyushu to teach hundreds of students.

Records

Records featuring flutes have passed the one hundred mark. Sales of 14,000 copies have been achieved by "Nostalgia of Japan" by Jean Piere Rampal who just finished a concert tour here. The figure reflects only two months' sales. In the Japanese classic record business, the

New Piano Center

LOS ANGELES — Everett & Goss, piano manufacturers, will open a piano center in Benbough's furniture store in San Diego's Mission Valley. The piano center will be the exclusive representative for Everett and Cable-Nelson pianos in San Diego.

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

ceiling on an LP sale would be 10,000 copies. This CBS album is a smash hit and set a new record for Nippon Columbia.

One of the reasons for this phenomenal fashion of the flute may be found in the Ministry of Education's official appointment of the recorder as an "educational instrument." In accordance with this rule, fourth graders at Japanese elementary schools use the instrument in their music lessons, for which 2 million pieces are yearly produced. People who have played the recorder during elementary school days total over 20 million and serve as a basis for this fad.

Guitar Lessons On Television

CHICAGO-WXXW-TV, an educational station, will repeat Laura Weber's 29-week folk guitar instruction course beginning Dec. 13.

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

The three-part course carries the students through basic instruction in chords, strums, music notation, music reading and folk singing through intermediate areas into such advanced work as composing for the guitar.

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

Monitor

In addition to the controls offered on the model described above, the "Medalist 410" boasts a monitor jack and external speaker jack. At \$495 retail, the 410 has 60 watts of output, four, ultra-wide-range 10-inch heavyduty speakers, four input jacks (two in each channel), a normal and a reverb channel and a jack in each channel that is a high gain input.

For the professional market, Gibson has brought out the solid-state GSS100HC which performs to the tune of 100 watts of power with no cone breakup and is said to actually exceed 200 watts peak music power. It has all-silicon transistor circuits, two permanentlysealed tone chamber speaker cabinets, each with two, extraheavy-duty, 12-inch acousticsuspension speakers plus 14-inch driving horn for mid and high frequencies. The unit lists at \$805. A super-deluxe model with J. B. Lansing 12-inch speakers carries a \$1,250 price.

Cole Flute Book

CHICAGO-M. M. Cole has published a new 16-page book, "Do's and Don'ts of Flute Playing," by Janet Bergman and Thomas Filas.

List price of the book is \$1.50.

DECEMBER 16, 1967, BILLBOARD

Talent

LEN LEVY, left, Epic Records' vice-president of sales and distribution, discusses plans for the packaging of Donovan's new albums with, left to right, Donovan; Ashley Kozak, Donovan's manager, and Saul Saget, Epic's director of advertising and sales promotion.

'Doc' Severinsen Is an MD A Doctor of Musicology

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



DOC SEVERINSEN, left, greets Loren Becker, general manager of Command Records, at the Riverboat opening.

Map British Act Invasion

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

and the Troggs.

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

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

The Command Records artist is an exacting, exciting performer who knows his craft down to the final note. His repertoire, though consisting mainly of such standards as "Stella by Starlight," Sunny Side of the Streetand "This Love of Mine," also moved into a contemporary groove with "In a Mellow Mood," "Free Again" and "Up, Up and Away."

The arrangements were refreshing and vigorous and were marked in many respects by an Ellington-Basie influence. This was especially the case in "I'm Beginning to See the Light," in which the five saxophonists and the three trombonists displayed a sharp harmony.

Percussionist Bobby Rosengarden, saxophonist Arnie Lawrence and trumpeter Clark Terry, doing a Dizzy Gillespie type of scat singing, showed exceptional skill. Severinsen and his orchestra rank as one of better big bands of today. They were at the Riverboat until Saturday (9). The Bill Shiner quartet displayed excellent musicianship, as a warm-up for Severinsen.

ROBERT SOBEL

Gillette Writes Rice Biography

NEW YORK — Don Carle Gillette, editor of Billboard in the 1920's and the Hollywood Reporter from 1950 until last year, has written a biography of circus clown Dan Rice titled "He Made Lincoln Laugh." Gillette is now looking for musical show writers to adapt the book for a stage musical.

Rice, who was said to be Abraham Lincoln's favorite humorist, entertained other Presidents of the U.S. during the 50-year period after the Civil War. The book is published by Exposition Press of New York.

Nitty Gritty Goes To Jug Band Sound

NEW YORK — The Nitty Gritty Dirt Band is switching to an old-time jug band sound from its past contemporary sound employing amplification and electronics. The group's new Liberty album, which uses the jug band sound, will be completed Friday (15).

Coincidental with the change in its musical style, the group

On Hiring the Right Musicians

(The following is by the arranger-producer Garry Sherman on studio techniques.)

NEW YORK - The hiring of musicians for a recording date is of utmost importance. The producer is ultimately responsible for all the financing. Before he can proceed with a date he must have the official sanction to represent a record company (in good standing with the union) or he must personally sign an agreement with the American Federation of Musicians. In some instances the union may require the money for particular sessions in front. Once the technical involvements with the union are dispensed with, it is the producer's responsibility to put the session together.

He must rent the recording studio and engage a leader (usually the arranger). It is then the leader's responsibility to hire the proper musicians and engage a contractor (when necessary). A few of the major companies have "house" contractors who automatically are responsible to the companies and who occasionally are responsible for hiring an arranger (on orders from the artists and repertoire man).

One the studio, arranger (leader) and musicians are accounted for, there are some middle-of-the-road items; instrument rentals, studio setup and chorus. The producer is financially responsible for all rentals and paying the chorus but the arranger usually does the actual renting of instruments and hires the chorus. He also usually calls in the set-up of the studio; however, a decision must be made by the producer as to who will take care of which items.

The arranger is responsible for selecting a copyist and seeing to it that the music reaches the session on time. He must also notify the musicians as to what instruments they will need

for the session. This is actually done through his contractor. It is the musicians' responsibility to see that the usual amplifiers and drums, etc., are at the session. If the musician must rent a special instrument, the producer should be notified and must assume the financial responsibility for these rentals. In some instances, the producer actually hires the special instruments although he might delegate this task to the arranger or recording studio.

The contractor must see to it that all of the musicians are on time, contracts field, and, in general, represent the musicians at the session (e.g., proper breaks, correct overtime and overdubbing wages, etc.). If there is no contractor, the leader must assume the responsibility in this area. Ultimately, the leader is responsible to the producer for the musicians.

The chorus usually has its own contractor who is responsible both to the leader and the

producer.

The most frequent mishap at a recording session is a musician arriving a few minutes late. Technically, the musician is responsible for any overtime that is created by his lateness. This can be circumvented by starting the session with a five or 10minute break. (Musicians and producers, at times, have agreed to start a session a half hour (or however much time is needed) later. One of these solutions has, in most instances, solved the problem. If a musician is more than a half hour late, chances are he won't arrive at all. In this case the absent musician is actually responsible for the entire cost of the session. Only an act of God can negate his financially responsibility (perhaps).

Seven days' notice is required to cancel a date; however, should a blizzard or some catastrophe occur, the session could

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

One of the major complaints of the record companies is that producers usually underestimate recording costs by about 25 per cent. The hidden elements, such as pension and welfare contributions; State, city and federal taxes paid by the producer; musicians doubles and cartages; tape charges and listening time after the date; underestimating the mixing time after the date; underestimating the mixing time; and overdubbing time, can throw a budget off.

All of these middle-of-theroad responsibilities should be clarified at the inception of a session, not after the damage is

(Ed. note: Since Sherman's time is at a premium, reader response to this article would help draw him out of the studio to continue the series. Please write to Mike Gross, c/o Billboard, 165 West 46th Street, New York, N. Y. 10036.)



"The Country Sonny James, Gentleman" from Hackelburg, Alabama, tops the charts this week. His single, "It's the Little Things" (Capitol 5987), is No. 1 on Billboard's Hot Country Singles chart. From the sound of it, it could stay there a good long while. No accident, that Sonny James sound. He's been singing since he was four, polishing that mellow, winning sound of his. And he's found the guitar to go with it, Epiphone.

(Advertisement)

Gladys Shelley Sees 'Writing Firmament'

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

"Two albums dealing with the signs of the Zodiac have already been released," Miss Shelley said, "and more writers are being influenced by astrology in their writings." The two albums Miss Shelley cited are "The Cosmic Zodiac Signs" on Elektra and Columbia's "The Astrology Album." Also, Astro Records, a subsidiary of Bang Records, has released a set of 12 albums, each covering one symbol. One side of each album is devoted to a sign and the other, to how that sign gets along with the other Zodiac signs. Sidney Omar does the narrations.

brought in Chris Darrow to replace Bruce Kunkel, who left to form his own group. Darrow, a 23-year-old ex-teacher and until recently a member of the California group, the Kaleidoscope, plays mandolin, guitar, clarinet and harmonica and sings.

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Miss Shelley has just completed an astrology single entitled "Scorpio," a song about a man's personality. "The fashion industry," Miss Shelley explained, "always reacts to a new fad and frequently is the forebearer of upcoming trends enveloping other industries such as the music business." Several fashion designers have displayed astrology-o r i e n t e d wardrobes this year and department stores across the nation are accenting astrology in their fashion departments and newspaper advertising. In New York, Lord and Taylor, for one, has just completed a heavy promotion based on the Zodiac signs.

Miss Shelley has scored with "in-vogue" concepts such as "Oliver Twist" during the height of the twist craze and recently, "Clown Town," a song about the absurdities of life. She also clicked with "The Bikini Song" at the start of the bathing apparel's popularity. Some of her other works include "How Did He Look?" "Peace and Harmony," "Experience Unnecessary" and such advertising jingles as "Palisades Park" and the Army Nurse Corp commer-



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

NEW YORK — Vikki Carr could do no wrong at her Persian Room opening Wednesday night (6). The "It Must Be Him" girl performed show tunes, Spanish standards and contemporary material with an effortless grace and intense feeling. Without gimmickry and special effects, the Liberty artist wrung every ounce of meaning from her material.

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

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

Claire Hogan Back On LP—With MGM

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

The closest Miss Carr came to the contemporary sound was with "I Love You Baby." She wisely refrained from trying to imitate an r&b sound.

The rest of the program included a torchy "My Man," an upbeat "Sitting on Top of the World," and imaginative treatments of such standards as "Surrey With the Fringe on Top," "Bye, Bye Blackbird" and "Poor Butterfly."

Miss Carr rates straight A's in pure vocal ability, poise on stage and respect for the lyric.

It was Miss Carr's first New York club date since she played Basin Street East more than

MONTENEGRO ON MORE LP'S

NEW YORK — Hugo Montenegro is spreading out on the music from Cint Eastwood films. Following the click of his RCA Victor single, "For a Few Dollars More," title theme of an Eastwood movie, Montenegro is now preparing an album that will contain music from the three Clint Eastwood westerns, "Fistful of Dollars," "For a Few Dollars More" and "The Good, the Bad, and the Ugly." The latter is being released in the U. S. this month.

three years ago. That's too long a wait.

AARON STERNFIELD



ED SULLIVAN autographs one of the albums in Columbia Records'
"Ed Sullivan Presents" series for a young customer during Sullivan's
recent appearance at Korvette's in New York.

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

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

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

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

While in Toronto, Petula Clark joined CBL's Ken Rogers to co-host his show, "The Action Set." She took the opportunity to play her Warner Bros. single, "The Other Man's Grass Is Always Greener," and its flip side, "At the Crossroads" (from "Dr. Dolittle") plus "Resist" from her latest album and a

Ryder, Pickett Tour Slated

NEW YORK — Mitch Ryder and Wilson Pickett will team up for a seven-day tour of key cities from Dec. 26 to Jan. 1. Playing major arenas, the

piece of "I Couldn't Live Without Your Love."

Record stores in the city had made up Petula Clark window displays and ran special newspaper ads to coincide with the show at the Centre. They reported good sales action although one dealer noted, "Her records always sell well."

JANICE COUGHLAN

tour will begin at the Rochester War Memorial, Rochester, N.Y., Dec. 27. It then moves to the Chicago Coliseum the next day and follows with dates at the Pittsburgh Civic Arena, Dec. 29, two performances at the Charleston Civic Arena, Charleston, W. Va., Dec. 30-31, and then goes into the Shady Grove Music Fair in Gaithersburg, Md., Jan. 1. The tour will wind up at the Long Island Arena, New York, Jan. 2.

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

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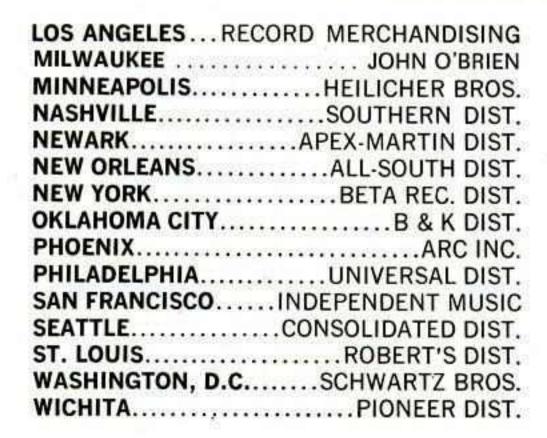
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- A. Catalogue consisting of approximately 20 instruction Albums, 45 Musical and Vocal Albums and 319 Singles, with all masters, artwork and other selected material in the Trustee possession control.
- B. Two wholly-owned subsidiary publishing corporations.
- C. Two wholly-owned subsidiary distribution corporations.

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WILK	Wk. Age	Wks. Ago	3 Wks. Ago	TITLE Artist, Label & Humber	Weeks On Chart
1	1	1	1	WHEN THE SNOW IS ON THE ROSES	. 12
2	2	3	3	MORE THAN A MIRACLE	14
(3)	3	5	13	CUANDO SALI DE CUBA Sandpipers, A&M 880 (Miller, ASCAP)	5
(4)	8	12	27	YOU MADE IT THAT WAY Perry Como, RCA Victor 9356 (Rose, BMI)	
(5)	6	6	6	I ALMOST CALLED YOUR NAME Margaret Whiting, London 115 (Singleton/Kemisco,	
(6)	10	14	18	COLD	
Ö	7	11	25	STEP TO THE REAR	
(8)	12	17	22	CHATTANOOGA CHOO CHOO Harper's Bizarre, Warner Bros. 7090 (Feist, ASCAP)	
(9)	11	13	15	HOLLY Andy Williams, Columbia 44325 (Claudine, BMI)	8
(10)	13	18	29	LIVE FOR LIFE	
1	4	4	5	WAIT UNTIL DARK	
(12)	5	2	2	MORE THAN THE EYE CAN SEE	1
13	11	28	31	BY THE TIME I GET TO PHOENIX	
(14)	9	9	8	Glen Campbell, Capitol 2015 (Rivers, BMI) THE LAST WALTZ	13
(15)	16	16	16	Engelbert Humperdinck, Parrot 40019 (Donna, ASCAP) WHAT A WONDERFUL	
0	22	20	25	WORLD Louis Armstrong, ABC 10982 (Valendo, ASCAP) WINDY	
(1)	25	_		WES Montgomery, A&M 883 (Almo, ASCAP) THE OTHER MAN'S GRASS IS	ğ
(1)	10	10		ALWAYS GREENER Petula Clark, Warner Bros. 7097. (Northern, ASCAP) FOR ONCE IN MY LIFE	
(18)	10	0.00		Tony Bennett, Columbia 44258 (Stein & Van Stock, ASCAP)	
(19)	24	15		IN THE MISTY MOONLIGHT Dean Martin, Reprise 0640 (4 Star, BMI)	
\simeq				Anita Harris, Columbia 44236 (Chappell, ASCAP)	
9	30			Vikki Carr, Liberty 55986 (ASA, ASCAP)	
(22)				Sue Raney, Imperial 66265 (Fermata Int'l, ASCAP) I GET ALONG WITHOUT YOU	
(23)	33	33	37	VERY WELL Karen Chandler, Dot 17049 (Famous, ASCAP)	
24	15	8	7	A STRANGE SONG Harry Belafonte, RCA Victor 9263 (Blackwood, BMI)	14
(25)	25	25	23	BE MY LOVE Mel Carter, Liberty 56000 (Miller, ASCAP)	. 8
26)		177	=	VALLEY OF THE DOLLS Arbors, Date 1581 (Aljec, ASCAP)	
(21)	28	-	-	FELICIDAD	
28)		_		LEARN TO LIVE WITHOUT	
29	29	-	-	I WONDER WHO'S KISSING HIM NOW	
30	31	39	-	Marilyn Michaels, ABC 10979 (Marks-Vogel, BMI) LIVE FOR LIFE Ferrante & Teicher, United Artists 50228	
(31)	33	36		HERE COMES HEAVEN	
(32)	34	34	_	IN THE MORNING	
(33)	36	-	_	Anita Kerr Singers, Warner Bros. 7085 Wright, Ltd.) A VOICE IN THE CHOIR Al Martino, Capitol 2053 (Case, ASCAP)	
34)	-	_	-	I'VE GOT TO BE ME Steve Lawrence, Calendar 1001 (Damila, ASCAP)	
35	_	-	-	WHEN THE LIGHTS GO ON AGAIN	
(36)	37		_	Key Starr, ABC 11013 (Porgle, BMI)	85
9	39			Carmen McRae & Herbie Mann, Atlantic 2451 Unart, BMI	,
9				Free Design, Project 3 1324 (Winborn/Almitra/ Record Songs, ASCAP)	

Damita Jo, Epic 10235 (Carwin, ASCAP)

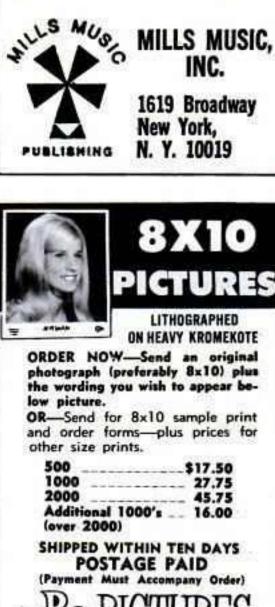
Paul Mauriat, Philips 40495 (BLEM)

Tommy Leonetti, Columbia 44267 (Northern, ASCAP)

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LITTLE DRUMMER BOY	
Lou Rawls (Capitol)
Harry Simeone Chorale (20th-Fox	
	т.
Bert Kaempfert (Decca	'
Midnight String Quartet (Dot)
Stevie Wonder(Tamla)
Joan Baez(Vanguard)
Ed Sullivan(Columbia)
Floyd Cramer (RCA Victor	١
Merv Griffin (MGM	
Do-Re-Mi Children's Chorus (Kapp	
Ferrante & Teicher (U. A.	•
Lennon Sisters (Dot)
SLEIGH RIDE	
Leroy Anderson (Decca)
Jim Nabors (Columbia	
Roy Rogers (Capitol	
Andre Kostelanetz (Columbia)
Henry Mancini (RCA Victor)
Andy Williams (Columbia	I)
Al Caiola(U. A	1
Al Hirt (RCA Victor	,
New Christy Minstrels (Columbia	3
Hermanos Zavala (Capito	-05
Jack Jones(Kapp)
Boston Pops Orchestra (RCA Victor)
KEEP ON DANCIN' Harper and Rowe (White Whale WHO'S SORRY NOW Bobby Vinton	
I CAN'T BELIEVE THAT YOU'RE I	
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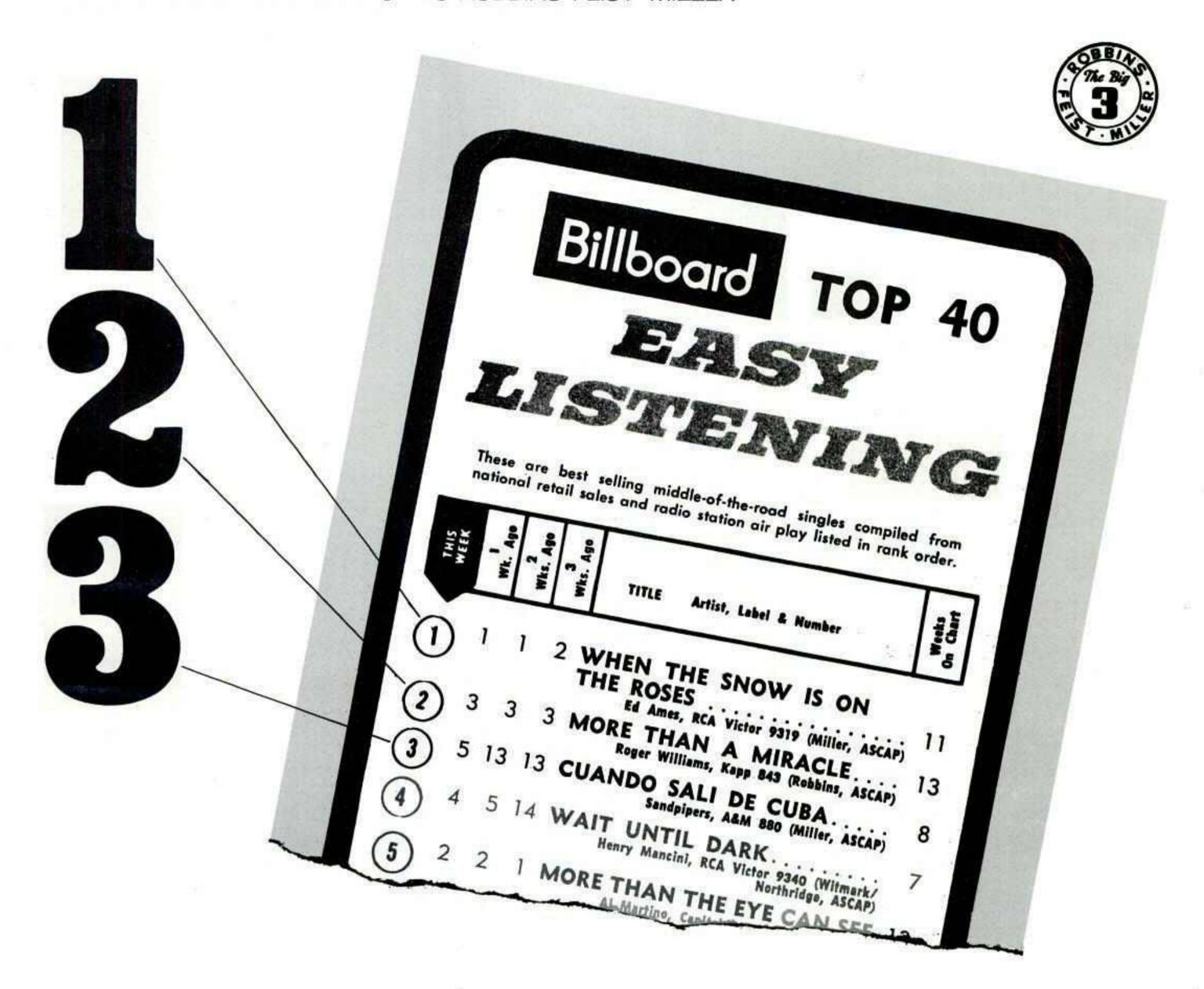
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Radio-TV programming

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

By CLAUDE HALL

NEW YORK—Because local Hot 100 format radio stations have been "playing our music," WWRL is drifting more and more toward hard, gutsy blues. The r&b powerhouse station, for example, was playing "Somebody's Been Sleeping in My Bed," by Johnny Taylor on Stax Records last week. Larry Berger, music director, said WWRL was playing an increas-



MIKE E. HARVEY, music director and air personality at Hot 100 formated WFUN, Miami, receives a plaque for breaking "Ode to Billie Joe," by Bobbie Gentry on Capitol Records. Presenting the award is Tom Ellison, left, manager of Capitol Records in Florida.

ing number of records "so funky in sound or with such lyric content that pop stations will hesitate playing them."

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

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

"But what I'm looking for more and more are records that could conceivably become hits on this station, yet which have a sound or a lyric that is usually avoided by the pop stations. Freddie Scott, on Shout Records, is No. 2 here with 'He Ain't Give You None,' but it hasn't been played by the pop stations. We're also playing 'I'll Be Sweeter Tomorrow' by the O'Jays on Bell Records and I don't believe it's been picked up yet by the pop stations.

"At one time, one of the pop

stations here was playing 15 of our top 16 records. Not because they were trying to sound like us or because we were trying to sound like them . . . it's just that these records were selling pop."

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

Other Records

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

So far, there has been excellent response from deejays for the blues material . . . "they can relate better to the music." As far as ratings are concerned. that's yet to be determinded whether WWRL will gain. "But this type of programming will have to happen more and more in other markets . . . the r&b stations will have to develop a programming niche that pop stations won't pick up."



DAN INGRAM, AIR PERSONALITY WITH WABC in New York, greets Cubie and the Stairsteps, now on Buddah Records.

Television Magazine Bows Jan. 6 on ABC

By ELIOT TIEGEL

LOS ANGELES - "Happening '68"—a TV magazine concentrating on the music, people and styles surrounding the teen set and a talent search, bows on ABC-TV Jan. 6.

The Dick Clark Production's half-hour show follows Clark's "American Bandstand" Saturday afternoon feature which goes into its twelfth year in 1968.

The same production crew which worked on Clark's

"Where the Action Is," afternoon feature for ABC, will handle the new package. Each week the show will spotlight a professional act whose hit recording makes them a "happening thing," explains Rosalind Ross, the show's executive producer. The guest will lip sync his recording.

Paul Revere and Mark Lindsey of the Raiders will be the co-hosts, tying the show's seven (Continued on page 38)

KSHE-FM Outlet With Difference

ST. LOUIS — KSHE-FM. 200,000-watt stereo operation here, has quickly carved out a niche by playing records by Country Joe and the Fish, the Cream, the Doors, and even playing the very long "Alice's Restaurant," by Arlo Guthrie. Ron Elz, general manager (he's also program director and air personality under the name of Johnny B. Goode), said he set out six weeks ago "trying to be as different as we could." The station switched from a back-

WBJC-FM to Go to Stereo

BALTIMORE — WBJC-FM. a 17,500-watt station which covers the Baltimore-Washington area, is switching to stereo soon, according staff member Roddy Freeman. Students of Baltimore Junior College operate the station. Station programs Easy Listening music in the day, goes softer during the dinner hours, then classical at night. Paul Nolder is program director; Pat Nason is operations manager.

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

From a playlist of 95 singles and 25 albums, the programming centers around telephone requests. "We try to play them as soon as possible after receiving the request." For this reason. a lot of oldies are aired. Besides the Guthrie record, four of the hottest request items played on the air are "Sock It to Me," by Mitch Ryder, "Let's Spend the Night Together," by the Rolling Stones, "96 Tears," by Question Mark and the Mysterians, and "Hey Joe," by the

Progressive Rock

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

Elz, president of the National Broadcasting Institute, local announcing and broadcasting school, said promotion for the station is presently limited to

live broadcasts and remotes and local dances. KSHE-FM broadcasts live each Friday, Saturday. and Sunday nights 9-10 p.m. from the Castaway, a local teen club. Approximately 2,500 fans were in the club over last weekend. In addition, the station broadcasts a regular deejay show remote from the club Sunday afternoon and 750 came to dance Dec. 3. Tickets to this are given only to those who write the station, Starting the first of the year, however, KSHE-FM will begin promoting via billboards, cabs and newspaper ads.

Elz, a veteran deejay who worked on KXOK in St. Louis (he was the original Johnny Rabbitt), KEWB in San Francisco and WRAL in St. Louis, says that he was never "seen such tremendous reaction to a station in my life" as KSHE-FM is receiving.

Yule Stories LP Out for PD's

NEW YORK — An album of Christmas stories recorded by Dick Van Dyke and Irene Dunne is being made available to radio program directors by Guideposts magazine, a nonprofit interfaith magazine, Stories, with musical background, range from how "Silent Night" came to be, to "Go in Good Health," a story embracing both Hanukkah and Christmas. Stories range from 2:30 to 4:30 minutes in length. The LP, 15th in a series over the years produced for radio, may be obtained from Roger Manning, director of radio-TV services, Guideposts, 3 West 29th Street, New York, N. Y. 10001.

www.americanradiohistory.com



HAL ATKINS OF WWRL, New York, is among the deejays greeting Dot Records artist Lyn Roman at a party held in New York. From left, Dot's promotion expert Lanny Lee, Danny White, Miss Roman, Atkins, and Dot East Coast a&r director Gerry Granahan. Party was to promote her "The Penthouse" single.

Rabbitt Has Jump as A St. Louis Power

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

young adult and adult audience

of St. Louis. Buddy Mareno was the major deejay influencing sales of albums with a 37 per cent of the votes. Bill Calder of KWK was second with 28 per cent.

The major country station was WGNU with 52 per cent of the votes. KATZ was the major r&b station.

The RRR survey is a Billhoard copyrighted survey and complete details are available from the Billboard Record Market Research division. The survey is based on comprehensive interviews with record dealers, record distributors, one-stop operators, and local and national record company executives-the men whose living depends on record sales.

FCC: Dickenson or NYU?

NEW YORK — The Federal Communications Commission is slated to decide Dec. 18 whether Fairleigh Dickenson College or New York University receives permission to operate an FM station here. There's some speculation, however, that the case will be postponed again, as it has been before. Meanwhile, Washington legal fees for the schools are running higher and higher.

If New York University were to receive the FM, it could mean additional Hot 100 record exposure for New York; the station would have a broadcasting range of about 50 miles and be in stereo. WNYU, the current New York University operation at the downtown campus, is one of the finest training grounds for radio men in the country and is totally student-operated.

KWK was the major station influencing sales of albumsindicative of a command on the

DECEMBER 16, 1967, BILLBOARD

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St AND THE HIT INSTRUMENAL VERSION OF

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ON CADET 5587

Stu Bowers has been promoted to program director of the giant WLW, Cincinnati; he'd just been named creative director of the station about three months ago. Bowers takes over the spot vacated by Pat Patterson, who wanted to concentrate on his air show on the 50,000-watter. . . KIKK is one of the greatest proofs of what country music can do. The 250watt daytimer is a solid No. 1 in the July-September Pulse for Houston during the 10 a.m.-3 p.m. period and even beats out, though narrowly, Hot 100-formated KILT for No. 1 3-7 p.m. This latter achievement, all the more fantastic since KIKK signs off at 5:30 p.m. The country station is tied for third in the market 6-10 a.m. Leroy J. Gloger is president of KIKK, Bill Bailey is program director.

* * * Paul Jay Jacobson, former air personality at WCCO, KDWB and KSTP in Minneapolis, and WIL in St. Louis (where he was in programming and sales), has been named station manager of WQUA, Moline, Ill.—another good example of men working their way up from disk jockey level. . . . Sterling Harkins, program manager of KSD, St. Louis, entered radio in 1928 as an announcer with WALA, Mobile, Ala. He joined KSO in 1938, becoming program manager in 1959. He was the original emcee on the old Slack Minstrel radio shows at Kiel Opera House in the 1930's and was the announcer on many network broadcasts of dance bands Nov. 30, he retired. William R. Balch, former assistant program director of WCCO in Minneapolis, will take his place.

Joey Piper, music director of WHON, P. O. Box 295, Richmond, Ind. 47374, needs new Hot 100 singles and albums. . . . Speidel Broadcasters and flagship station WOIC moving to new offices in Columbia, S. C., after first of year—corner of Lincoln and Laurel Streets. . . . Another station that

Vox Jox

By CLAUDE HALL Radio-TV Editor

has moved to new quarters is WJEF, a country station; it's now at 280 Ann Street, N.W. Grand Rapids, Mich. 49504. . . . Gary Martin has joined WRKO, Boston, for an evening show; he'd been afternoon personality on WTIX in New Orleans. . . . Another former deejay—L. P. Nelson (KGBS and KNX, Los Angeles) has teamed up with aformer New England orchestra leader—John Parker—to buy KIOT, a 5,000-watt operation in Barstow, Calif.

Here's what happens to other radio announcers, in due time:



Robert McBride
Miller, former
program director
at WERE in
Cleveland, has
teamed up with
insurance executive Philip H.
Geier and McCann-Erickson
vice-president

JACOBSON Philip H. Geier Jr. to buy WDBN-FM, Cleveland. Price was about \$1 million. John R. Linn will continue as general manager; no formal change is expected. . . . Hal (Baby) Moore has switched from music director at WHK, Cleveland, to program director of WKYC, same city; he replaces Deane Johnson at WKYC.

Bob Clark, salesman at KNCY, Nebraska City, Neb., has been promoted to general manager of the station and his new lineup includes operations manager Russell Seals, formerly program director of WRAM in Monmouth, Ill. . . . Buzz Lawrence, program director of easy listening formated KHOW

in Denver, has done it again. On Thanksgiving Day, regular air personalities took a day off and record promotion men filled in. Special one-day personality lineup included: 6-8 a.m. Earl (Weird Beard) Wolfe of MGM Records; 8-10 a.m. Neil (Johnny Rabbit) Hartley of Columbia, assisted by Bob (Hound Dog) Baker of UA and Kapp; 10-noon Bob (Great Scott) Davis of RCA Victor; noon-2 p.m. Bob (Jazzbo) Krug and wife Mary of Pan-Am distributors; 2-4 p.m. Cousin Joe Caravano of Capitol; 4-7 p.m. Ab (Fat Daddy) Atkins of Warner Bros.-Reprise and Mike (Twin Spin) Paikos of Mercury. Wow!

Do you know where Gary Miles is? KPAY in Chico, Calif. He's music director of the 10-000-watt clear channel operation. He'd been at KSTN in Stockton, Calif. . . . Frank Merrill Jr., 1790 Jewell Road, Milan, Mich. 48160, wants playlists; he collects them; has some dating to 1956 and they represent 1,457 stations. . . Jon Powers is the new WRKO all-night personality; came to Boston from WQAM in Miami.

KRIZ has topped a September Pulse report for Phoenix under the direction of vice-president D. C. Sutherland and program director Pat McMahon. KRIZ has a 13 6-10 a.m., a 9 between 10 a.m. and 3 p.m., a 17 between 3-7 p.m. and 24 7-midnight. The other Hot 100 formater there, KRUX, had a 8, 7, 13 and 19 in similar periods. KOY had 15, 9 and 16. KRFM-FM had 4, 7, 7 and 11. Daytimer KYND had 7, 11 and 10 during its broadcast hours.

In Atlanta, Billy Mack has joined Hot 100 formated WQXI. He'll use the air name of Kris Stevens on his 9-midnight stint. Operations manager Joe Kelly said this: "Personality pop music radio is what we're after. We found much of our talent wasting away at heavily-formated pop stations where all the guys were allowed to do was read cue cards." In case you're interested, the lineup also includes Bob Todd, formerly of CKLW, Detroit, and Jim Jeffries of WKNR, Detroit, WOXI has also added Gary Granger on weekends (he'd been with WPDQ, Jacksonville, Fla.). . . . A five-minute drama-narrative radio show starring the late Basil Rathbone-"Beyond the Green Door"-has been placed in syndication by Alan Sands Productions, New York.

Jack G. Carnegie, general manager of KONO and KITY-FM in San Antonio, has been elected chairman of the newly formed San Antonio Radio Broadcasters Association. . . . Dick Curtis, a long-time personality at KJR in Seattle, has been appointed program director and 4-8 p.m. deejay at KOL in that city. This brought about staff changes and the new arrivals include Gary Todd, formerly with KIMM in Denver, and Dick Haase, formerly with CHUM in Toronto, who'll work under the name of Jeff Boeing.

John T. Lawrence Jr., station manager of WKRC-FM, Cincinnati, has been promoted to general manager of the newly created FM division of Taft Broadcasting, which owns WKRC, among others.

* * *

ation on campus of UCLA, is planning to broadcast via antenna (very small wattage) come January and should expand coverage to 3-5 miles around the campus. The station uses a Hot 100 format 24 hours a day. Ted Mark is program director and Charles Higgins music director. This station is willing and eager to expose new records and distributes both a 40 Star Survey and an extra-play list.

Theme Productions in Detroit has bowed a "Captain Soul" pack-



age for radio stations and KYAC, Seattle, production manager and afternoon personality Tom Cross is using it. Carl Porter produced the hip version of "Batman and Robin." . . . Bob

HEYDEN Heyden has been upped to music director of WSLR, the country powerhouse in Akron, Ohio. . . . Jack Chapman has been named general manager of KOKO in Cleveland; he'd been with WEWS-TV, Cleveland. . . . George Papaula, formerly on WTVN-FM, Columbus, is now on the AM facility in a 2-6 a.m slot.

* * * It's a battle of the parties in Milwaukee with WRIT and WOKY fighting it out with martinis (the two Hot 100 stations also battle for ratings). WOKY had a party a week ago for about 250, mostly record men and recording artists. WRIT, according to music director Bob Branson has been holding a party annually for record men. Those attending the WOKY party included Gordon Krahn of Columbia; Sam Cerami of London; Tom Gress, new Liberty Records man in Chicago; Jack Katz of Verve; Earl Glicken, who does public relations for A&M; Gordon Bossin of Amy-Mala-Bell Records; Dave

(Continued on page 36)



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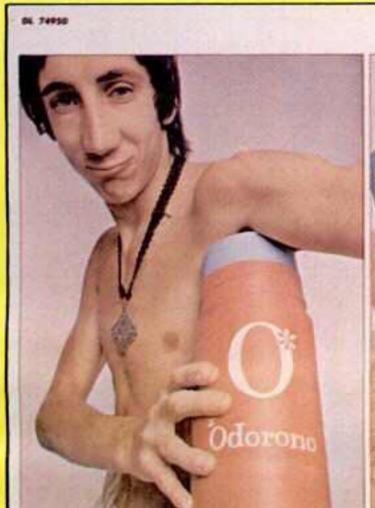
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THE WHO SELL OUT

This way to a cowboy's breakfast. Daltry rides again. Thinks: "Thanks to Heinz Baked Beans everyday is a super day." Those who know how many beans make five get Heinz beans inside and outside at every opportunity. Get saucy.

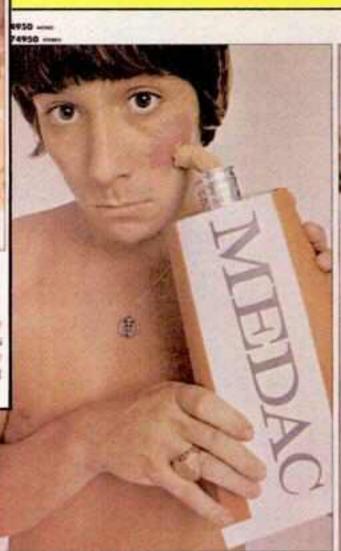
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tion into inspiration.

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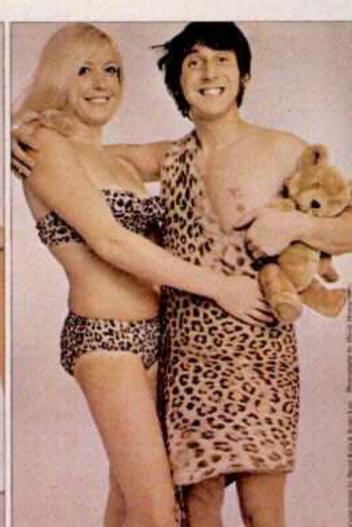


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THE WHO SELL OUT

John Entwistle was a nine and a half stone weakling until Charles Atlas made a man of him at nine and three-quarter stone. Now those huggy bear biceps bring those beach beauties running. Put muscles among the mussels. Tense yourself skinny.

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(BACK COVER)

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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 December 15, 1962

- Big Girls Don't Cry—Four Seasons (Vee Jay)
- 2. Return to Sender—Elvis Presley (RCA Victor)
- Bobby's Girl—Marcie Blane (Seville)
- 4. Limbo Rock—Chubby Checker
- (Parkway)
- 5. Telstar—Tornadoes (London)
- Don't Hang Up—Orions (Cameo)
 The Lonely Bull—Tijuana Brass
- (A&M)
- 8. Ride!—Dee Dee Sharp (Cameo)
 9. Release Me—"Little Esther" Phillips (Lenox)
- 10. Go Away Little Girl—Steve Lawrence (Columbia)

R&B SINGLES—5 Years Ago

December 15, 1962

Ray Charles (ABC-Paramount)

3. Limbo Rock—Chubby Checker

4. Hotel Happiness-Brook Benton

5. Big Girls Don't Cry—Four Seasons

6. Somebody Have Mercy—Sam Cooke

8. Two Lovers-Mary Wells (Motown)

7. Nothing Can Change This Love-

9. Don't Hang Up-Orlons (Cameo)

10. Keep Your Hands Off My Baby-

Sam Cooke (RCA Victor)

Little Eva (Dimension)

2. Release Me-"Little Esther" Phillips

1. You Are My Sunshine-

(Lenox)

(Parkway)

(Mercury)

(Vee Jay)

(RCA Victor)

POP SINGLES—10 Years Ago December 16, 1957

- 1. Jailhouse Rock/Treat Me Nice— Elvis Presley (RCA Victor)
- Raunchy—Bill Justis (Philips International)
- You Send Me/Summertime— Sam Cooke (Keen)
- 4. April Love/When the Swallows Come Back to Capistrano—Pat Boone (Dot)
- At the Hop—Danny & the Juniors (ABC-Paramount)
- 6. Great Balls of Fire—Jerry Lee Lewis
- 7. Peggy Sue—Buddy Holly (Coral)
- 8. Chances Are/The Twelfth of Never
 —Johnny Mathis (Columbia)

 9. Rock and Roll Music—Chuck Berry
- (Chess)
- 10. Wake Up Little Susie— Everly Brothers (Cadence)

POP LP's—5 Years Ago December 15, 1962

- 1. The First Family—Vaughn Meader
 - (Cadence)
 2. My Son, the Folk Singer—
 - Allan Sherman (Warner Bros.)

 3. Jazz Samba—Stan Getz &
 - Charlie Byrd (Verve)
 - 4. West Side Story—Soundtrack (Columbia)
 - 5. Modern Sounds in Country & Western Music, Vol. 2—
 - Ray Charles (ABC-Paramount)
 6. Peter, Paul & Mary—(Warner Bros.)
 7. Girls! Girls!—Elvis Presley
 - (RCA Victor)

 8. Modern Sounds in Country &
 - Western Music—Ray Charles
 (ABC-Paramount)
 - I Left My Heart in San Francisco— Tony Bennett (Columbia)
 - 10. Joan Baez in Concert—(Vanguard)

With

more

than

400

And

over 190

listing

select

recordings

photographs

WGMA BOOSTS ITS WATTAGE

HOLLYWOOD, Fla. — WGMA, an Easy Listening station that caters to the resortminded population of this coastal town, is boosting power to 5,000 watts and will operate 24 hours-a-day, announced president and general manager C. Edward Little. Target date for the FCC-approved increase is mid-December.

WOGO Airing C&W in Blocks

NEW SMYRNA BEACH, Fla. — WOGO, which operates on clear channel 1550, has just divided its programming into blocks of country music 6-9 a.m. (hosted by Jimmy Arnold), easy-listening music 9 a.m.-3 p.m. (hosted by Doug Montgomery, program director), and Hot 100 3 p.m. to sign-off (hosted by Jerry Bright. Station manager Jay Caldwell said the station has also expanded studio facilities and offices in the Hawaiian Inn.

WSEN-FM in C&W

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

Vox Jox

Continued from page 32

Cline of Capitol; and Auggle Blume of RCA Victor. The new deejay lineup at WOKY includes Ed Walker, formerly of Louisville, Ky.; Guy Williams, formerly with WCBS: Bob Collins of WALT, Tampa, Fla.; Tommy Thompson of WTRY, Troy, N. Y.; and program director Dave Morehead, formerly a programming executive with CBS in New York. New general manager of the Hot 100 station is Dick Casper, who'd been an NBC network time salesman. Old-t'mers with the station's air staff are Jim (Jack Lee) Beasley, Tony Carr and Bob Berry.

From Gary Seger, KLIV, San Jose, Calif.: "Read the column every week without fail and always find it interesting. Haven't seen my name in it though. Equal time, I say, to people who haven't been promoted and have managed to keep their jobs. Tell everyone that Gary Seger, KLIV, San Jose. Calif., is in good health and working 6-10 a.m." Seger also issues a bravo to George Wilson of WHAT, Philadelphia, for his comments in a recent Billboard story.

Mike (Joey Dean) Papale leaves WZUM in Pittsburgh to become program director of WHON in Richmond, Ind. He'll use the air name of Doni Elberts in Richmond. . . . Rondolfo Rocha, air personality of Spanish language-formated KUKA for the past six years in San Antonio, drowned last week in the San Antonio River. He was 42. . . . Dex Allen has shifted from KOL in Seattle to KISN in Portland, Ore., and is doing the 7-midnight show. . . . Joining WIP in Philadelphia to

handle the 8-midnight show is Dick Clayton; he'd been with WIL, St. Louis. He replaces Bill Hickok, who has left to manage a Vermont radio station.

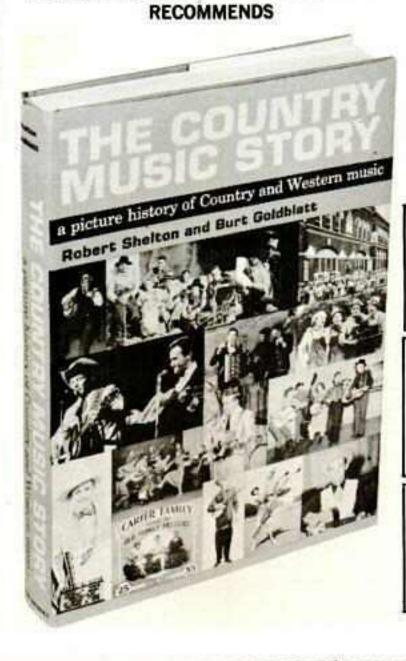
* * *

Larry Clark has taken over the 9 p.m. to midnight slot on WSAI Radio, Cincinnati, replacing Dave Reinhart, who resigned to join the Cincinnati staff of W. D. Gradison as a registered investment counselor. Clark moved to WSAI from WCOL, Columbus, Ohio. He also had been an announcer on WMOH, Hamilton, Ohio. Tom Kennington, WSAI program director and d.j., takes over the music scheduling formerly handled by Reinhart.



PAT BOONE, HOST of the "Pat Boone in Hollywood" TV show and a recording artist in his own right, introduces Double Shot Records artist Brenton Wood, right, on his show. Brenton was plugging his "Baby, You Got It" single.

THE BILLBOARD BOOKSHELF



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SINGLES SELLING oportionate upward progress this week.

st pr	★ STAR Performer—Sides registering greate	U	1
1	Title, Artist, Label, No. & Pub. Weeks on Chart	Last Week	This
	I HEARD IT THROUGH THE GRAPEVINE 8 Gladys Knight & the Pips, Soul 35039 (Jobete, BMI)	1	board ward
	"MATERIAL PROPERTY AND SECTION	2	2
	I SECOND THAT EMOTION	4	3
1	SOUL MAN	3	4
	BOOGALOO DOWN BROADWAY11 Johnny C, Phil-L. A. of Soul 305 (Dandelion/James Boy, BMI)	6	5
		5	6
	PATA PATA	9	Û
	I SAY A LITTLE PRAYER	8	8
	YESTERDAY	10	9
	A NATURAL WOMAN	7	10
	PIECE OF MY HEART Erma Franklin, Shout 221 (Web IV/Ragmar, BMI)	19	命
	HONEY CHILE Martha Reeves & the Vandellas, Gordy 7067 (Jobete, BMI)	18	12
	I'LL BE SWEETER TOMORROW 4 O'Jays, Bell 671 (Zira/Floteca/Mira, BMI)	20	Û
1	I'M WONDERING	11	14
ł	I'M IN LOVE Wilson Pickett, Atlantic 2448 (Pronto/ Tracebob, BMI)	33	1
	IN AND OUT OF LOVE	17	16
	GET IT TOGETHER	15	17
	YOUR PRECIOUS LOVE 12 Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	12	18
	LOVE POWER Sandpebbles, Calla 141 (Unbelievable, BMI)	28	愈
	TELL MAMA	26	20
	ALL YOUR GOODIES ARE GONE	21	21
	Eddie Floyd, Stax 233 (East, BMI)	23	22
	[1] [1] 전경면 [1] 전 10 [1] 전 [2] T [2	24	23

This Week	Last Week	Title, Artist, Label, No. & Pub. Weeks on Chart
26	14	EVERLASTING LOVE
27	27	WHERE IS THE PARTY
28	13	STAGGER-LEE Wilson Pickett, Atlantic 2448 (Travis, BMI)
	32	Al Green & the Soul Mates, Hot Line 15000 (Tosted, BMI)
	39	A TOUCH OF THE BLUES
31	22	LOVE IS STRANGE 8 Peaches & Herb, Date 1574 (Ghazi, BMI)
32	35	Brenda & Tabulations, Dionn 504 (Dandelion, BMI)
	S -1 15	SOMETHING'S MISSING
34	34	SOCKIN' 1-2-3-4
35	37	Deon Jackson, Carla 2537 (Gaucho/ McLaughlin, BMI)
		CHAIN OF FOOLS
37	38	Manhattans, Carnival 533 (Sanavan, BMI)
	-	HAVE A LITTLE MERCY ON ME 1 Jean Wells, Calla 143 (Eden, BMI)
39	43	A LOVE THAT'S REAL
	9-1	SINCE YOU SHOWED ME HOW TO BE HAPPY
41	41	THIS THING CALLED LOVE
42	46	PARTIES OF THE PROPERTY OF THE
	50	Jr. Walker & the All Stars, Soul 3501 (Jobete, BMI)
44	44	HEY JOYCE
45	47	SOMEBODY'S SLEEPING IN MY BED 2 Johnny Taylor, Stax 235 (East, BMI)
46	48	AND GET AWAY
	_	AROUND YOU
48	49	WHAT ABOUT YOU
	14-00	Otis Clay, One-derful 4850 (Vapac, BMI)
	_	MORE & MORE Little Milton, Checker 1189 (Chevis, BMI)

Billboard SPECIAL SURVEY For Week Ending 12/16/67

P SELLING R&B LP's

* STAR Performer-LP's registering greatest This Last Week Week Title, Artist, Label, No. & Pub. 1 DIANA ROSS & THE SUPREMES Billboard GREATEST HITS12 Award Motown M2-663 (M); M5 2-633 (C) Aretha Franklin, Atlantic 8150 (M); SD 8150 (S) 2 A DAY IN THE LIFE 8 Wes Montgomery, A&M LP 2001 (M); SP 3001 (S) Motown M 662 (M); 5 662 (S) DIONNE WARWICK'S GOLDEN HITS-Scepter SRM 565 (M); SPS 565 (S) MARVIN GAYE & TAMMI TERRELL UNITED11 Tamla T 277 (M); TS 277 (5) Atlantic 8151 (M); SD 8151 (S) THE TEMPTATIONS GREATEST HITS 53 11 Gordy 919 (M); S 919 (S) Temptations, Gordy M 922 (M); S 922 (5)

Soundtrack, Fontana MGF 27569 (M);

SRF 67569 (S)

RS 6274 (5)

Dells, Cadet 5574 (Chervis, BMI)

Soul Survivors, Crimson 1010

(Double Diamond/Downstairs, BMI)

Freddie Scott, Shout 220 (Web IV, BMI)

This Week	Last Week	Title, Artist, Label, No. & Pub. Weeks on Chart	
16	16	DANCING IN THE STREET	
	21	Four Tops, Motown M 660 (M); MS 660 (S)	
18	15	ALLIGATOR BOOGALOO	
19	17	ODE TO BILLIE JOE	
20	20	GROOVIN' WITH THE SOULFUL STRINGS 3	
21	18	I WAS MADE TO LOVE HER	
	26	I NEVER LOVED A MAN THE WAY I LOVE YOU	
23	22	ARE YOU EXPERIENCED? 10 Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	
24	24	SUPER HITS	
25	25	SILK & SOUL	
26	23	GROOVIN' Young Rascals, Atlantic 8148 (M); SD 8148 (S)	
27	27	COLD SWEAT, PARTS 1 & 2	
28	29	HIGHER AND HIGHER Jackie Wilson, Brunswick BL 54130 (M); BLP 754130 (S)	
29	30	HERE WHERE THERE IS LOVE	
30	28	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	

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Radio-TV programming

Lutheran Church Printing Newsletter on 'Silhouette'

ST. PAUL, Minn. - "Silhouette," the half-hour rock religious program aimed at teens, has proved so popular with Hot 100 format radio stations (130 stations are now using the show) that the American Lutheran Church has launched a newsletter spelling out more details about the hippie show.

The show is produced and hosted by John Rydgren, director of TV-Radio-Films for the American Lutheran Church. He worked his way through theological seminary as a deejay on WCOL, Columbus. The show puts religion in the language of the teens and the foundation for the show is Hot 100 music and artists. Among the artists who've been interviewed for the Association include Paul Revere and the Raiders, the Jefferson Airplane, the Four Tops, and Peaches and Herb. Russ Giguere of the Association made this statement on a "Silhouette" show -"There is a song we sing that says: 'Love is but the song we sing, fear the way we die,' by Deano Valenti. Now this is not only a religious statement, but very hip, you know, as Jesus was very hip. You know, Jesus laid it right out to man and those who picked it up, picked it up."

TV Mag Bows Jan. 6 on ABC

Many of the nation's major

Continued from page 30

departments together. Staging areas for the guest, an interviewing booth, a location for showcasing new fashions, a bandstand for amateur groups comprise several of these departments. Pacing will be swift, the producer says.

Kip Walton, the producerdirector, and Ross will both book acts for the show, which will be taped in color at ABC's facilities here. Four shows will be taped on a Saturday before

rotating audiences. The program plans establishing a series of amateur talent contests in association with disk jockeys and promoters, according to Miss Ross. Each week a new band will be aired and at the end of each 13-week cycle, ABC Records will sign the winning act. Professional show people will act as on-camera judges for the performances. The company will also solicit audition tapes from groups interested in vying in the competition.

Contemporary music, mainly instrumentals, will be used as "subliminal background" during the chatter or fashion segments.

KMMM Adds Rock During Some Hrs.

MUSKOGEE, Okla. — KMMM here has just added rock 'n' roll music to its programming day in the afternoon and early evening hours. "Later we may expand rock for twothirds of the day," said Chuck Bunting, who's programming the Hot 100 material. Arnold Atchison handles a country show in the morning with Lew Gordon taking over for an Easy Listening show in the midmorning and early afternoon, and Bunting and Bob Gates handle the deejay duties for the Hot 100 records. The station is distributing a KMMM Top 30 record chart.



JOHN RYDGREN, host of the rock music religious show, "Silhouette," interviews Sky Saxon, leader of the Seeds. The half-hour radio show is distributed free to all Hot 100 format stations.

rock 'n' roll stations are already using the show, but Rydgren is aiming to enlist 500. The show is free. Some stations using it include KFWB, Los Angeles; KYA, San Francisco; WIFE, Indianapolis; WEAM, Washington; WOKY, Milwaukee; WRKO, Boston; and WLS, Chicago. The show started about a year ago when Scott Burton of WDGY in Minneapolis called Rydgren and asked if Rydgren had any suggestions for a Sunday morning show. The result was a show that fits into rock programming. Rydgren plays records, generally following a talk segment with a hit record. Show is non-denominational. He is one swinging preacher and the show doesn't dodge controversial topics; his attitude is that God is interested in everybody and everything. Radio stations interested in the show may write Rydgren at American Lutheran Church, Dept. of TV-Radio-Films, 1568 Eustis Street, St. Paul, Minn.

Old: KGFM-FM-New: KBIQ-FM

SEATTLE — KGFM-FM is switching call letters to become KBIQ-FM and will become an Easy Listening station, broadcasting 24 hours a day, according to new program director George Toles. Station will have 240,000 watts ERP, making it one of the most powerful stations on the West Coast. Toles was afternoon drive personality at WJBK in Detroit before joining KBIQ-FM.

New KODA Format

HOUSTON - Radio station KODA has introduced a new program format called, "101 Spot News." What it means is: news items and records are presented alternately, thus eliminating the traditional five minute local newscast. The station will continue its ABC News reports.



GUESTING WITH Jerry Sanders of WFBL in East Syracuse, N. Y., is Mike Douglas, left, Epic Records artists and TV personality.

DECEMBER 16, 1967, BILLBOARD

15

"IS IT ALL
THAT BRIGHT





#0638

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Country Music

Fairs Fair Game for Artists

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





Dear Disc Jockey, We think Bobbi Staff, and her new RCA recording are too nice for anyone to "Chicken Out" on!

Pelton Publishing Company Room 700 333 West 52nd Street New York, N. Y. 10019

HIT OF THE NASHVILLE SHOW!



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

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

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

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

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

Long said he was able to book many of his artists at the Chicago meeting, with groundwork laid for many more. "Among those in demand for the fairs were Davis Houston, Tammy Wynette, Bill Anderson, Ferlin Husky, Leroy Van Dyke and George Jones."

Long, who directs the Hubert Long talent agency and Moss-Rose Publishing, said country music seems to be flourishing in urban area fairs where agricultural exhibits seem to be on the decline. This trend, he said, is especially apparent in the Northeast.

Chart, Drake in Expansion

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

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

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

Pete Drake, president of Window Music and Stop Records, has taken over an entire building in the recording center of the city. The firm, known as Drake-Hill, includes Circle Talent Agency as well as Window and Stop. The three-story structure will have an entire floor set aside for each operation.

Circle Talent has taken over Kirby Grant (Sky King), the Four Guys, Cousin Jody, George Riddle, Curly Putman, Sorrels Pickard and Pete Drake and the Mavericks.

Stop has scored well for a Ritter and Jack Greene.

Fulton Master Is Bought by RCA

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

The tape, cut at Starday, was produced by the Rev. John A. Bozeman Jr., a minister who also wrote the songs. The congressman is backed vocally on the tunes by the Hardin Trio,

The play side of the first release will be "Poor Little Paperboy."

ord." Fulton's first congratulatory message was from BMI President Robert Sauer.

young label, with such artists as Johnny Bush, the Calhoun Twins, and Benny Martin. Window Music has enjoyed chart success with recordings by Jim Ed Brown, Charlie Walker, Tex

Columbia artists.

Bozeman said that Steve Sholes and Chet Atkins were "both enthusiastic about the rec-

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YOUNG PAM MILLER signs a personal appearance pact with the Bob Neal Agency. The 13-year-old Tower artist has been recording four years. Looking on are, from left, Neal; Eddie Miller, Pam's father, and Tree publishing executives Buddy Killen and Jack Stapp, part owners of the Neal agency.

Ritter a Delight in Variety of Material

NEW YORK — With commanding stage presence, Tex Ritter wove old tunes-"High Noon"-with new tunes-"The Workingman's Prayer"—and humorous ditties-Blood on the Saddle"—with nostalgic hearttouchers like "Take Him Fishing," to delight an opening night audience Tuesday (5) at the Nashville Club here.

Though he was outstanding on "The Wayward Wind" and "The Workingman's Prayer," it was "High Noon" that gained much applause. Ritter, who performed the theme song for the award-winning movie, never lets the tune fade; he constantly updates it and Tuesday night the Capitol Records artist performed it to a thudding guitar beat. Wayne Grey, Ritter's lead guitarist, got a few plugs for his Espana Lute guitar on one

One of the high points of the night with the audience was Ritter's recitation of "Deck of Cards."

Stu Phillips of RCA Victor led off the evening, performing many of his hits, such as "Brasero" and "The Great El Tigre." Exhibiting perfect vocal control, he began with "How I'd Love to Be Alone With You," then went to "Green, Green Grass of Home." Some of his other songs were "Little Old Wine Drinker Me" and his new single, "Our Last Rendezvous." But "Brasero," "The Great El Tigre" and "Juanita Jones" were highlights and it's a wonder how a Canadian can express such a feeling for the Latin flavor. He's an excellent entertainer that would be at home with a ballad, whether it be pop or country.

CLAUDE HALL

Source Opens Office for Label, Pub in Nashville

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

Headed by long-time musician and radio personality Rusty Gabbard, the Nashville operation will include Source Records, Sortex (BMI) Publishing, and Source Television Productions. Gabbard will head the recording-publishing end of the business, and continue as talent co-ordinator for the production company, a position he held in Houston during the past five months.

Prior to his move to Source, Gabbard was a disk jockey at KIKK for five years. Before that he had played in the bands of Ernest Tubb, Cowboy Copas, Hank Williams, Jimmy Dickens and Ray Price. He wrote Price's first hit, "I'll Be There."

Gabbard said he planned to sign new recording artists and a stable of writers for the publishing company. Currently, the only artist under contract is Penny Wilson.

Source is a division of "S" System, Inc., consisting primarily of Texas business and professional men, who have a Houston advertising agency and conduct industrial filming.

The Source Television Pro-

ductions will begin distribution, after Jan. 1, of a group of videotape syndications of country music stars. The Kitty Wells series starts Tuesday (12).

Mack, Howard, Sovine Help Orphanage

LAUREL, Miss. — Country music artists Warner Mack, Jan Howard and Red Sovine came to the rescue of an orphanage here after an independent promoter absconded with the funds.

The orphanage had engaged the promoter, who called the Hubert Long agency in Nashville and contracted for Mack and Miss Howard. When the promoter had sold more than 1,000 tickets he disappeared.

Mrs. Fern Bucklew, mayor of Laurel, and WLAU manager F. M. Smith contacted John Owen at the Long agency, who in turn got in touch with the artists. They and Sovine decided to go ahead and do the show free. More than 1,400 tickets subsequently were sold, and the orphanage made about \$1,200.

The artists were all made honorary citizens of Laurel.

Yesteryear's Country Hits

COUNTRY SINGLES-5 Years Ago December 15, 1962

- 1. I've Been Everywhere-
- Hank Snow (RCA Victor) 2. Mama Sang a Song—Bill Anderson
- (Decca) 3. A Girl I Used to Know-George Jones & the Jones Boys (United Artists)
- Don't Let Me Cross Over-
- Carl Butler (Columbia) 5. Sing a Little Song of Heartache-
- Rose Maddox (Capitol) 6. Wall to Wall Love—Bob Gallion
- (Hickory) 7. I'm Gonna Change Everything-
- Jim Reeves (RCA Victor)
- 8. Cow Town-Webb Pierce (Decca)
- 9. Hello Trouble-Orville Couch (Bee Jay)
- 10. Does He Mean That Much to You? -Eddy Arnold (RCA Victor)

- COUNTRY SINGLES-10 Years Ago December 16, 1957
- 1. My Special Angel—Bobby Heims (Decca)
- 2. Jailhouse Rock/Treat Me Nice-
- Elvis Presley (RCA Victor) 3. Wake Up Little Susie-
- Everly Brothers (Cadence) 4. The Story of My Life-
- Marty Robbins (Columbia) 5. Great Balls of Fire—Jerry Lee Lewis
- (Sun) 6. Geisha Girl/Livin' Alone-
- Hank Locklin (RCA Victor) 7. Fraulein—Bobby Helms (Decca)
- 8. Raunchy—Bill Justis (Philips
- International) 9. My Shoes Keep Walking Back to
- You-Ray Price (Columbia)
- 10. Kisses Sweeter Than Wine-Jimmie Rodgers (Roulette)

Nashville Scene

By BILL WILLIAMS

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

THREE BIG ONES FROM WAYSIDE

BOBBY BUTRUM
"Fools Come in
Three Different Sizes"

"So I Won't Cry"

BILL FLOYD
"It's Over, Finished and Done"

WAYSIDE RECORDS Maynard, Massachusetts

DJ's needing copies write or call

Box 3, Belen, New Mexico (505) 864-7185

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

Carson Dalhart, one-time WSIX

DJ and lately of the West Coast, has returned here to form Davie Dal Records and Ladder Music. With Cecil Null he has written his own material, and has his first release out. . . Jerry Wallace, Liberty artist in Los Angeles, paused on his way through Nashville to make several TV appearances. . . . The Port St. Lucy Country Club in Florida was the scene of the annual Perry Como invitational golf tournament. Among those providing the entertainment were Chet Atlins, Hank Wallace, Boots Randolph and Lennie Dee. Archie Campbell was emcee of the show. Barbara and Brenda, the Lister Sisters, are daughters of Mosie Lister, but don't perform gospel music. Country and pop is their forte, and they do it well. . . . The Anderson Family will perform together on the Lawrence Welk Christmas show. This is Casey Anderson, Lynn Anderson and Liz Anderson. Liz, by the way, is getting considerable air play from the one Christmas song "The Spirit of Christmas" in her otherwise non-holiday album "Cookin" Up Hits."

Ernie Ashworth, whose Hickory recording of "Tender and True" is strong, will be a guest on the Carl Smith Canadian TV show, filmed in Montreal this month. . . . Ray Griff says anyone wanting a copy of "Your Lily White Hands" on MGM can get same by writing to Blue Echo Music. Inc., in Nashville. . . . Bobbi Staff is back from Canada looking for recording material for her next RCA session. . . Ethel Delaney sends swizzle sticks with her Christmas greetings. . . Jack Greene has become a regular member of the "Grand Ole Opry," raising the roster back to 50. He called it the "realization of a lifetime ambition, like old-timers playing at the Palace.". . . Larry Lapole, West Wind Records, has been sending out "Meaner Than You" dolls, with shrunken heads, to disk jockeys. . . . The U. S. Marine Corps Reserve is presenting the Buck Owens show with Tommy Collins, Freddie Hart and Rose Maddox for their "Toys for Tots" Christmas campaign at Arizona State University this month. ... Kenny Roberts a recent guest star on the "Grand Ole Opry,"

Decca's Marion Worth enjoying a reunion with her brother, recently discharged from the service. . . . Carl Smith follows "Deep Water" with "Foggy River," a logical afterpiece. . . . KGOL. Palm Desert, Calif., is in need of country records. It went mod-ern country late this year. Frank Gilmore is program director. . . . Front man for David Houston's group, the Persuaders, is Gene Crawford, who has his own re-lease out on MTA Records, "Blues Over Ice." Houston has a busy December schedule which will take him to New Year's Eve in Shreveport. . . . Jimmy Dean will open a six day stand at the HemisFair, 1968, in San Antonio, July 29. . . . Bob Billingsley, an employee of Fort Sam Houston (Continued on page 44)



ARCHIE CAMPBELL, at the mike, snapped with Perry Como at the recent Perry Como Invitational Golf Tournament at Port St. Lucie Country Club in Florida. Campbell emceed the show, which included top name stars.

ickory.

CARSON DALHART

narrates his own moving, emotional recitation ballad . . .

DON'T LET THE OTHER COWBOYS (I CRIED)'

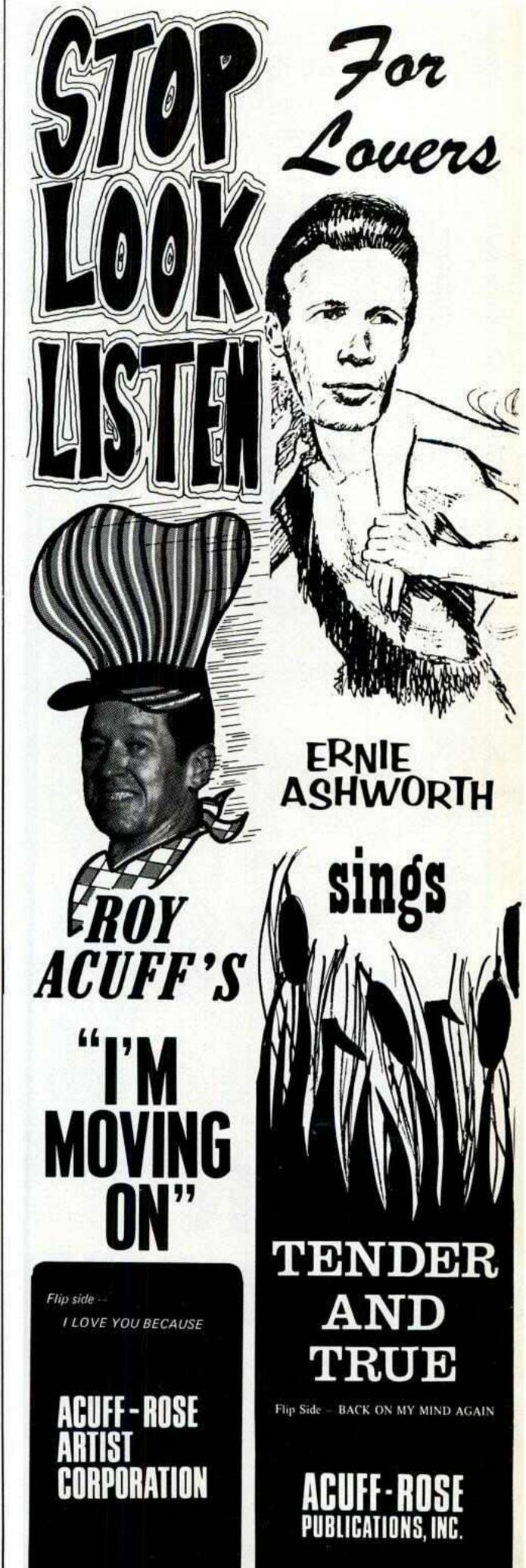
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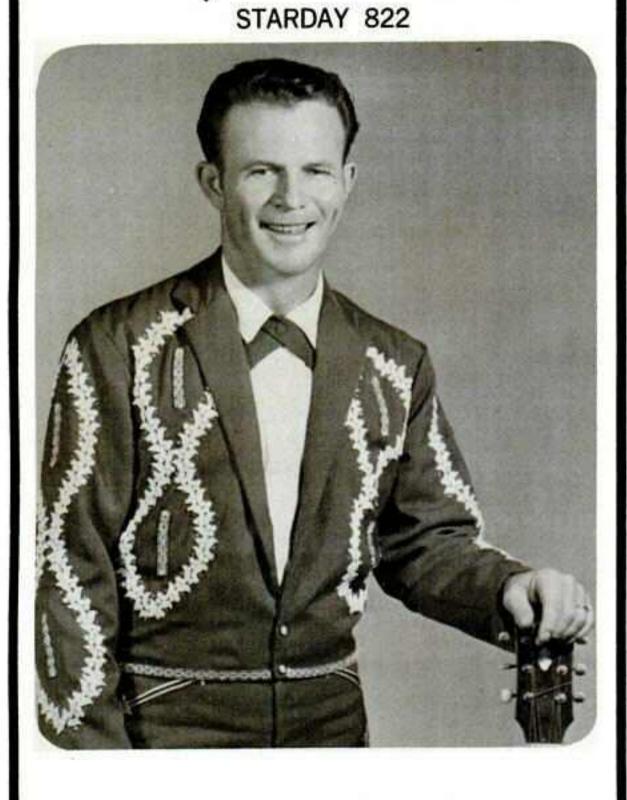


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Country Music

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A DYNAMIC NEW VOICE DESTINED FOR SUCCESS

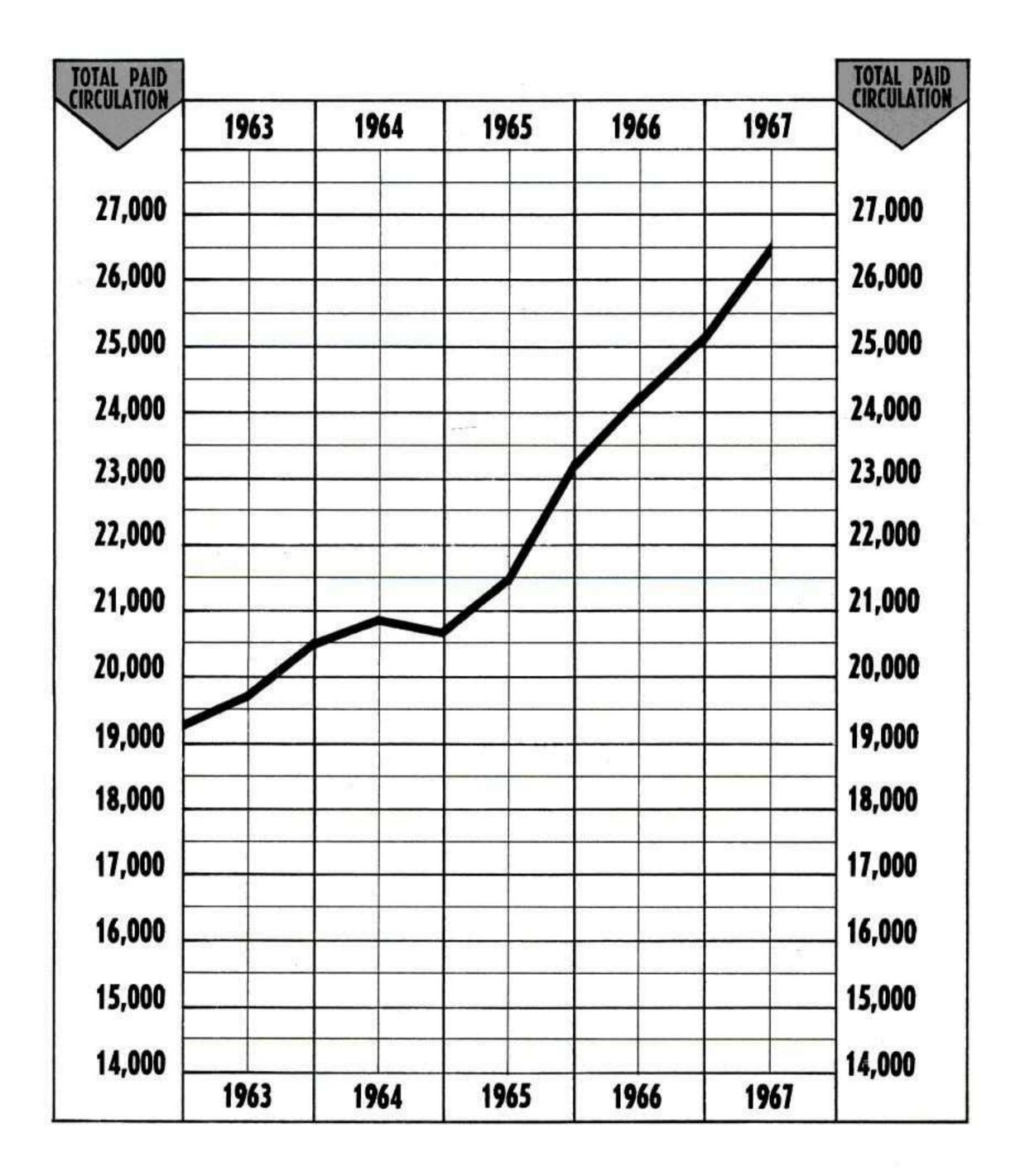


HOT COUNTRY SINGLES

H	C	T COUNT:			
This Week	Last Week		This Week	Last Week	TITLE, Artist, Label, Weeks on Number & Publisher Chart
board ward	1	IT'S THE LITTLE THINGS	38	37	THIS WORLD HOLDS NOTHING (Since You're Gone)
2	2	WHAT LOCKS THE DOOR	39	33	
3	3	(To Make People Like Me)	•	49	Van Trevor, Date 1565 (Summerhouse/ Harmony House, ASCAP) PROMISES, PROMISES
0	10	FOR LOVING YOU	1	53	Lynn Anderson, Chart 1010 (Yonah, BMI) I'M A SWINGER
5	5	(Painted Desert, BMI) WHAT KIND OF A GIRL (Do You Think I Am?)	由	47	A GIRL DON'T HAVE TO DRINK TO HAVE FUN 4
6	6	BURNING A HOLE IN MY MIND 8 Connie Smith, RCA Victor 9335	43	43	
7	7	(Delmore, ASCAP) BY THE TIME I GET TO PHOENIX 8 Glen Campbell, Capitol 2015 (Rivers, BMI)	44	44	Roy Drusky, Mercury 72742 (Gallico, BMI) THE ONLY WAY OUT
8	9	IF MY HEART HAD WINDOWS			(Is to Walk Over Me)
9	4	YOU MEAN THE WORLD TO ME13	45	45	Bill Phillips, Decca 32207 (Cedarwood, BMI)
10	8	David Houston, Epic 10224 (Gallico, BMI) DOES MY RING HURT YOUR FINGER? . 16 Country Charlie Pride, RCA Victor 9281	46	46	HANGIN' ON Gosdin Brothers, Bakersfield Int'l 1002 (Garpax/Alanbo, BMI)
_	16	(Jando, ASCAP) I'LL LOVE YOU MORE	Û	52	THE LAST THING ON MY MIND 3 Porter Wagoner & Dolly Parton, RCA Victor 9369 (Deep Fork, BMI)
The state of the s	15	A DIME AT A TIME	48	48	NEW CHILD OF THE PARTY ENGINEER CHILD CONTROL OF THE PARTY STATES
12	13	Del Reeves, United Artists 50210 (Pass Key, BMI)	49	50	TENDER & TRUE
13	13	Jim Ed Brown, RCA Victor 9329 (Window, BMI)	50	58	(Acuff-Rose, BMI) ANNA, I'M TAKING YOU HOME
W	17	Stu Phillips, RCA Victor 9333 (Natson-Part, ASCAP)	51	51	TRAVELING SHOES
U	18	PINEY WOOD HILLS	1	62	Guy Mitchell, Starday 819 (Cedarwood, BMI) BEFORE THE NEXT TEAR DROP FALLS 6
由	19	THE COUNTRY HALL OF FAME 9 Hank Locklin, RCA Victor 9323 (Yellow	由	63	Duane Dee, Capitol 5986 (Raleigh, BMI) SKIP A ROPE
山	20	LOVE'S GONNA HAPPEN TO ME 6 Wynn Stewart, Capitol 2012 (Freeway, BMI)	54	56	HANGIN' ON
仚	24	I HEARD A HEART BREAK LAST NIGHT 7	55	54	(Garpax/Alanbo, BMI) SAN ANTONIO
19	11	(Hill & Range, BMI) I DON'T WANNA PLAY HOUSE	56	61	YOU'RE EASY TO LOVE
20	25	SING ME BACK HOME	1	75	(Four Star, BMI) REPEAT AFTER ME
位	34	BLUE LONELY WINTER	58	66	TELL MAUDE I SLIPPED
22	14	HOW FAST THEM TRUCKS CAN GO13 Claude Gray, Decca 32180 (Vanjo, BMI)	59	59	YELLOW HAIRED WOMAN
23	23	LEARNIN' A NEW WAY OF LIFE	60	60	YOU'RE THE REASON
24	21	DEEP WATER	命	72	FUNNY
由	28	WONDERFUL WORLD OF WOMEN 8 Faron Young, Mercury 72728 (Cedarwood, BMI)	62	65	GONE WITH THE WINE 2 Ray Pillow, Capitol 2030 (Barmour, BMI)
企	31	ANYTHING LEAVING TOWN TODAY 7 Dave Dudley, Mercury 72741 (Newkeys, BMI)	1	-	WOMAN HUNGRY 1 Porter Wagoner, RCA Victor 9379 (Owepar, BMI)
O	32	I DOUBT IT 9 Bobby Lewis, United Artists 50208 (Ly-Rann, BMI)	1	-	MY GOAL FOR TODAY
28	29	BALLAD OF WATERHOLE #3 8 Roger Miller, Smash 2121 (Famous, ASCAP)	65	67	THE KEEPER OF THE KEY
由	40	HEAVEN HELP THE WORKING GIRL 5 Norma Jean, RCA Victor 9362 (Wilderness, BMI)	66	70	RINGS 2 Stan Hitchcock, Epic 10246 (Pamper, BMI)
30	36	HERE COMES HEAVEN	67	68	THAT SEE ME LATER LOOK
31	26	I TAUGHT HER EVERYTHING SHE KNOWS	68	73	THIS ONE'S ON THE HOUSE
硇	37	I'D GIVE THE WORLD	69 70	74	Browns, RCA Victor 9364 (Acuff-Rose, BMI) WRONG SIDE OF THE WORLD
33	35	Warner Mack, Decca 32211 (Page Boy, SESAC) I WOULDN'T TAKE HER TO A DOGFIGHT	71	71	Hugh X. Lewis, Kapp 868 (Freeway, BMI) CHICKEN PICKIN' Buckaroos, Capitol 2010 (Blue Book, BMI)
1	42	Charlie Walker, Epic 10237 (Window, BMI) EVERYBODY OUGHT TO SING A SONG 6 Dallas Frazier, Capitol 2011 (Blue Creet, BMI)	如	_	SET HIM FREE
35	12	GARDENIAS IN HER HAIR	4	_	(Davis, ASCAP) CHILDHOOD PLACES
36	39	(Milene, ASCAP) MAKE A LEFT AND THEN A RIGHT	山山	0	SURVIVAL OF THE FITTEST
37	38	Johnny & Jonie Mosby, Capitol 5980 (Central Songs, BMI) TUPELO MISSISSIPPI FLASH	1	_	MUSIC TO CRY BY
3/	30	Jerry Reed, RCA Victor 9334 (Vector, BMI)			Johnny Wright, Decca 32216 (Wells/Candan, BMI)

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WHY CHOOSE BILLBOARD?



MUSIC/RECORD PUBLICATIONS

BILLBOARD: 26,500

TOTAL PAID CIRCULATION

(Per audited figures issued on official statement by AUDIT BUREAU OF CIRCULATIONS, June 30, 1967)

MAGAZINE "B": Total Paid Circulation (Per sworn statement published in their issue of Oct. 7, 1967) . . . 13,024

MAGAZINE "C": Total Paid Circulation (Per sworn statement published in their issue of Oct. 14, 1967) 12,191

Billboard SPECIAL SURVEY For Week Ending 12/16/67

HOT COUNTRY

		ALBUMS
1500	A-0-0366	rformer—LP's registering proportionate upward progress this week. Weeks on
This Week	Wee	k TITLE, Artist, Label & Number Chart
board	2	BRANDED MAN Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)
2	1	TURN THE WORLD AROUND
3	3	LOVE OF THE COMMON PEOPLE
4	5	ODE TO BILLIE JOE
5	4	YOUR TENDER LOVING CARE
6	6	BILL ANDERSON'S GREATEST HITS
7	8	BEST OF EDDY ARNOLD
Û	11	SINGIN' WITH FEELIN'
9	10	GEMS BY JIM
10	7	TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)
11	13	THE PARTY'S OVER AND OTHER GREAT WILLIE NELSON SONGS
12	9	Willie Nelson, RCA Victor LPM 3858 (M); LSP 3858 (5)
2000	- 65	I'LL NEVER FIND ANOTHER YOU
13	14	QUEEN OF HONKY TONK STREET
14	15	Glen Campbell, Capitol T 2809 (M); ST 2809 (S)
15	12	DANNY BOY
16	16	LAURA Leon Ashley, RCA Victor LPM 3900 (M); LSP 3900 (S)
17	17	Columbia CL 2628 (M); CS 9528 (\$)
187	21	DON'T SQUEEZE MY SHARMON
19	22	COOKIN' UP HITS
20	26	HELLO, I'M DOLLY. Dolly Parton, Monument MLP 8085 (M); SLP 18085 (S)
21	20	HITS BY GEORGE
22	23	ALL THE TIME
2	_	YOU MEAN THE WORLD TO ME
24	18	YOUR FOREVERS DON'T LAST VERY LONG
25	25	THE BIG HITS
26	19	JUST BEYOND THE MOON
27	28	BEST OF CONNIE SMITH
28	24	Norma Jean, RCA Victor LPM 3836 (M); LSP 3836 (S)
29	30	CLASS OF '67
30	39	THIS IS JAN HOWARD COUNTRY
31	34	THE BUCKAROOS STRIKE AGAIN
32	42	WHAT LOCKS THE DOOR
33	27	JOHNNY CASH'S GREATEST HITS, VOL. I
34	35	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied)
1	40	SPANISH FIREBALL & OTHERS
36	29	DAVE DUDLEY COUNTRY
37	37	MY ELUSIVE DREAMS
1		TEAR TIME
1		RAY PRICE'S GREATEST HITS, VOL. 2
	-	BEST OF HANK WILLIAMS JR
41	41	IT'S SUCH A PRETTY WORLD TODAY
42	45	Dottie West, RCA Victor LPM 3830 (M); LSP 3830 (S)
43	43	CLASS GUITAR
44	44	OUR WAY OF LIFE

Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)

Nashville Scene

Continued from page 41

has produced two programs, one dealing with the late Jim Reeves, the other with country music history, which have been placed in the Country Music Hall of Fame and Museum in Nashville. . . . Ray Price, Jerry Lee Lewis, Conway Twitty, Del Reeves, Nat Stuckey and Melba Montgomery played a show at the Municipal Auditorium in San Antonio, Dec. 3, promoted by KBUC.

Bill Anderson and the Po' Boys wrap up the year in Michigan, with the New Year's Eve show set for Lansing. The schedule carries over into January at Saginaw. . . . Connie Smith finishes out the year at Danville, Va., and St. Louis. . . . RCA Victor's Dottie West was selected by the U. S. Air Force Jazz Band to record a special session to be included in the "Serenade in Blue" shows they produce for public service radio shows. Special arrangements for the big band were done by Cam Mullins. . . . Felton Jarvis has recording sessions coming up with Jim Ed Brown, Skeeter Davis, Jimmy Dean, John Hartford, and We the People. . . . Danny Dale, of Mantua, N. J., is now being promoted and booked though Vokes Music Promotions, New Kensington, Pa. . . . Independence producer Don Law has completed production of a new Randy Boone LP on Gregar Records, distributed by Epic. Law also produced Boone's current single, "It's So Hard to Tell Mama Good-bye.". . . To set the record straight, Chet Atkins plans to continue producing records by Eddy Arnold, Bobby Bare, Carl Belew, Don Gibson, George Hamilton IV, The Hillsiders, Homer and Jethro, Waylon Jennings, Hank Locklin, Willie Nelson, Jerry Reed, Don Robertson, Stu Phillips, Hank Snow, Dottie West, Bobbi Staff, and to co-produce with Felton Jarvis such artists as Don Bowman, Floyd Cramer and Jimmy Dean, and, with Jack Clement, Charley Pride.

Guida Takes Over Legrand Marketing

NEW CITY, N. Y. — Frank Guida, independent producer. has taken over distribution of his Legrand Records, formerly distributed by the Rust-Laurie Record Co. The latest Legrand single is "Call Me for Christmas," by Gary (U. S.) Bonds. Guida, who also heads S.P.Q.R. Records, Peanut Country Records and Rock Masters, Inc., publishing company, has purchased new studios and offices at 622 W. 35 Street, Norfolk, Va. Frank manages the

office here.



DECCA'S JACK GREENE adds his name to the artists' board backstage at the Grand Ole Opry House, Nashville, as he becomes a member of the "Opry" cast.

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New Album Releases

I 4CM VIDOI	II INCICUSCS
☐ ABC	□ NONESUCH
SALVATION; ABC 623, ABCS 623	AMBROSIAN SINGERS/VIENNA RENAISSANCE PLAYERS—The Triumph of Maximilian 1;
☐ ALKON	HB 73016 BIZET: SYMPHONY IN C-French National
HANK KARR-Stealin' My World; AKS 1004	Radio Orch. (Munch); H 71183 ENSEMBLE POLYPHONIGUE (Ravier) — The Play of Herod; H 71181
☐ ATCO	TELEMANN/BACH: CANTATAS — Various Art- ists/Vienna State Opera Orch. (Bottcher);
Soul; 33 231, SD 33 231	H 71182
☐ ATLANTIC	☐ QUALITON BIZET: CARMEN (excerpts)—Various Artists/
Journey Within THE CHARLES LLOYD QUAR- TET; 1493, SD 1493	Hungarian State Opera Orch. (Ferenesik); LP 1269
THE HERBIE MANN String Album; 1490, SD 1490	LISZT: LATE PIANO WORKS—Erno Szegedi; LPX 1304 LISZT: PSALMS — Various Artists/Hungarian
☐ AUDIO FIDELITY	State Orch. (Forrai); LPX 1261 Arie Antiche—Alexander Sved/Musica An-
How to Blow Your Mind and Have a Freak Out Party; AFSD 6184	VARIOUS ARTISTS — Hungarian Historical Songs; LPX 10099
AVANT GARDE	□ RCA VICTOR
ROBERT EDWIN Sings Keep the Rumor Go- ing; AV 106	BROADWAY CAST/PEARL BAILEY/CAB CAL-
CANAAN	LOWAY-Hello Dolly; LOC 1147, LSO 1147
THE BLUE RIDGE QUARTET-Songs We Can't	☐ REGAL
Stop Singing; CAS 9645 LP STEVE SANDERS-I'm Happy Now; CA 4648	ley Festival Orch. (Mancinelli); ST 1068
☐ CAPITOL	☐ REPRISE
THE BEATLES-Magical Mystery Tour; MAL 2835, SMAL 2835	THE ELECTRIC PRUNES—Mass in F Minor; R 6275, RS 6275
Phoenix; T 2851, ST 2851	☐ SACRED
☐ CAPITOL IMPORTS	RALPH CARMICHAEL & THE YOUNG PEO-
(SPAIN)	PLE-For Pete's Sakel; LP 73049
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☐ CAPITOL IMPORTS (ARGENTINA)	DOUGLAS GOOD & GINNY PLENTY - The World of Good & Plenty; 21001, 5 21001
MARIANO MORES: SLDM 881	☐ SERENUS
FRANCISCO CANARO—Y Su Orquesta Tipica; LDS 9 799 NESTOR FABIAN—Yo Canto; SLDB 77	THE JOYFUL SISTERS; SEP 2012, SEPS 22012
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Canta; SLDI 536 VARIOUS ARTISTS—Figures De Tenfo; SLDI	☐ SING
226 RAMONA GALARZA — Cancionero Guarami;	THE LEFEVRES-A Man Who Is Wise; 3219
CHRISTIAN FAITH	☐ SOUL CITY
THE MILLIE PAGE TRIO-12 Sacred Favor-	THE 5TH DIMENSION-The Magic Garden;
ites; 6701	SCS 92001
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□ DOT	☐ 20th CENTURY-FOX
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□ ELEKTRA	□ UNI
JUDY COLLINS-Wildflowers; EKS 74012	HUGH MASEKELA-Alive and Well at the
☐ ESP	Whiskey; 3015, 73015
VARIOUS ARTISTS—The ESP Sampler; ESP 1051	THE CEYLEIH PEOPLE—Tanyet; LP 117, SLP
☐ EVEREST	117
ENRICO CARUSO, Vol. III; SCA 872 VLADIMIR DE PACHMANN Plays Chopin;	☐ VERVE
X 921 EDWIN FISHER Plays Brahms; X 920	The Best of ELLA FITZGERALD; V 8720, V6 8720 RICHIE HAVENS—Something Else Again; FT
ARTHUR FRIEDMAN Plays List; X 925 IGNAZ FRIEDMANN Plays Chopin; X 919 OSSOP GABRILOWITSCH Concert; X 924	JANIS IAN— For All the Seasons of Your Mind; FT 3024, FTS 3024
GEORGE GERSHWIN Plays Rhapsody in Blue & Other Favorites; X 914 LEOPOLD GODOWSKY Concert; X 922	□ VOX
MYRA HESS Concert; X 917 JOSEF HOFMANN Plays Chopin; X 923	HANDEL: NINE GERMAN ARIAS-Elisabeth
JOSEF HOFMANN & IGNACE JAN PADEREW- SKI Play Liszt; X 916	Speiser/Winterhurer Barock Quintett; TV 4024, TV 340245
WANDA LANDOWSKA Concert; X 915 IGNACE PADEREWSKI Concert; X 926 CAMILLE SAINT-SAENS/JOSEF HOFMANN; X	☐ WARNER BROS.
918	MISS PAT COLLINS-Turn Onl; W 1721, WS
FOLKWAYS WOODY GUTHRIE—This Land Is Your Land;	THE ANITA KERR SINGERS—All You Need Is Love; W 1724, WS 1724
FT 1001, FTS 31001	☐ WORD
☐ HICKORY	CLIFF BARROWS & THE GANG-Along the Trail; W 3408 LP, WST 8408 LP
BOB MOORE & HIS ORCH.—Goodtime Party; LP 140, LPS 140	FRANK BOGGS & THE CONCERT ORCH. OF LONDON—The Splendor of Sacred Songs;

☐ JAY JAY

JAGIELLO ORCH.-Christmas Favorites From Poland; WJM 8003 THE TYROLEANS—Echoes of Slovenia; 1109

☐ LIBERTY

THE JOHNNY MANN SINGERS-Don't Look Back; LRP 3536, LST 7535

☐ LONDON

CHOPIN: THE NOCTURNES-Artur Rubinstein; LM 7050, LSC 7050 VARIOUS ARTISTS-London Hit Parade; LL 3525, P\$ 525

☐ MAINSTREAM

VARIOUS ARTISTS - With Love a Pot of Flowers; 56100, S/6100

WORLD

LP, WST 8415 LP

Have to Be Very Big at All; K703

WORLD PACIFIC

RAVI SHANKAR/VARIOUS ARTISTS-The Anthology of Indian Music, Vol. 1; WD 6200, WDS 26200 MAHARISHI MAHESH YOGI; WPS 21446

FLO PRICE WITH JIM GRANT-You Don't

W 3419 LP MELODY FOUR QUARTET—Amazing Grace;

W 3398 LP, WST 8398 LP THE MENNONITE HOUR SINGERS — Great

OHMAN BROTHERS—The Glorious Sound of Brass; W 3406 LP, WST 8406 LP THE SACRED SINGERS — Favorite Sacred Songs; W 3400 LP, WST 3400 LP THE SPURRLOW MEN Sing; W 3416 LP

Hymns From the Great Composers; W 3415

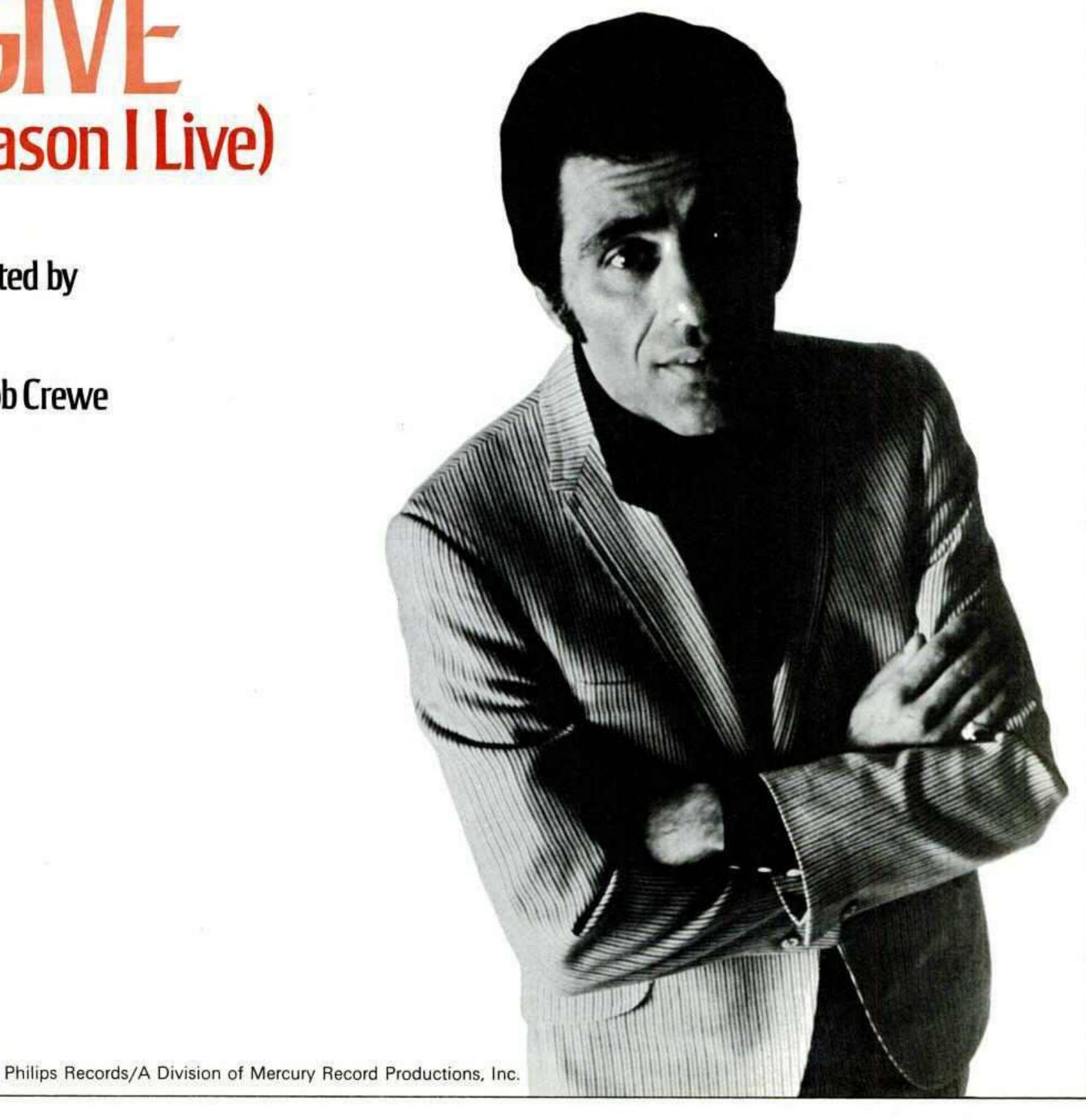
DECEMBER 16, 1967, BILLBOARD

a landmark ballad that is a prayer for some, a philosophy for others, an unforgettable song for all

(The Reason I Live)

produced & directed by Bob Crewe written by Bob Gaudio & Bob Crewe





Classical Music

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

NEW YORK — Columbia Records is planning major promotions on Pablo Casals and Leonard Bernstein to tie in with the TV exposure of the two artists. The Casals promotion will include the release of two albums, which will be featured in the Dec. 29 Bell Telephone Hour of "Casals at Marlboro" on NBC.

Composer-conductor Pierre Boulez will be featured in a promotion next year. Boulez, a CBS artist, has recorded music of Debussy, Berg, Messiaen, Stravinsky, Webern, Berlioz and Bartok, as well as his own work, for CBS. He also is slated to wax Schoenberg for the label. Included is Debussy's "Images pour Orchestre" with the Cleveland Orchestra, and Berg's "Three Pieces for Orchestra, Op. 6." In addition to the Cleveland, he has albums with the London Symphony and New Philharmonia Orchestra awaiting release.

One of the Casals albums has the cellist-conductor leading the Marlboro Festival Orchestra in two Mozart symphonies. Pianist Rudolf Serkin is featured in Schubert's "Trout Quintet" in the other.

Dealers Supplied

Dealers are being supplied with 300-line ad mats for the TV pages of local newspapers, while 200 "Casals Conducts Mozart" albums are being rushed to reviewers. Also slated are 12 by 24-inch window streamers and TV tie-in stickers on the albums. A complete "Music From Marlboro" catalog is being inserted in both albums.

Four albums in Bernstein's Young People's series will be promoted in connection with the Dec. 25 New York Philharmonic CBS-TV Young People's Concert, "A Musical Salute to Vienna in ¾ Time." The promotion will cover Tchaikovsky's "Nutcracker Suite," Saint-Saens' "The Carnival of the An-

imals," Britten's "The Young Person's Guide to the Orchestra," and Prokofiev's "Peter and the Wolf" with Bernstein as narrator. This promotion also will include 300-line ad mats to dealers for insertion in newspaper TV pages.

Boulez also is listed to con-

duct five U. S. orchestras during the 1968-69 season. His tentative dates are Los Angeles Philharmonic, Jan. 16-Feb. 2; Boston Symphony, Feb. 3-8; Chicago Symphony, Feb. 17-March 2; New York Philharmonic, March 10-April 7; and Cleveland Orchestra, April 9-



C. WANTON BALIS JR., president of the Philadelphia Orchestra Association, signs a recording contract with RCA Victor which will add the orchestra to the Red Seal roster in May. From left, Norman Racusin, vice-president and general manager of RCA Victor; Roger Hall, Red Seal a&r manager, and Eugene Ormandy, the orchestra's music director.

Lawrence Named Mgr.
Of London Symphony

LONDON — Harold Lawrence, director of the classical division of Mercury Records, is the new general manager of the London Symphony, one of the world's most active recording organizations.

Lawrence, who has produced 70 LP's with the London Symphony for Philips and Mercury in 11 years, also has produced sessions with the New Philharmonia Orchestra and BBC Symphony here. He also has produced the Moscow Philharmonic, San Antonio Symphony, Detroit Symphony, Minneapolis Symphony, Hague Philharmonic, Philharmonia Hungarica, Eastman - Rochester Orchestra, Virtuosi di Roma, Moscow Radio Symphony, La Scala Opera Co., and Maggio Fiorentino Opera Co.

The London Symphony, which was the first British orchestra to tour the United States in 1912, has an annual American tour and is the resident orchestra of the two-year-old festival at Daytona Beach, Fla. The unit, which first recorded in 1920, waxes about 200 threehour recording sessions a year.

The general manager, who serves as administrative and ar-

tistic director, confers with the principal conductor and other conductors of the co-operative orchestra on programs and program series. Among the conductors Lawrence has worked with who probably will be conducting with the London Symphony are Antal Dorati, Colin Davis, Hans Schmidt-Isserstedt and Kiril Kondrashin. Istvan Kertesz is the orchestra's principal conductor.

(Continued on page 47)

Leinsdorf Exits Director's Post With Boston

BOSTON — The third of America's top symphony orchestras is seeking a music director with the resignation of Erich Leinsdorf from his Boston Symphony post. The resignation is effective at the end of the 1969 Tanglewood season, but Leinsdorf indicated he would remain one more season if no successor is found.

Leonard Bernstein and Jean Martinon are resigning similar posts with the New York Philharmonic and Chicago Symphony, respectively. Both orchestras will have a season of visiting conductors before announcing successors. Chicago's next music director is expected to be announced next month.

Leinsdorf gave his heavy conducting load as his main reason for resigning. His assignment this season includes 18 of 24 subscription programs in Boston and 17 of 24 at the Berkshire Music Festival at Tanglewood. Names most frequently mentioned as possibilities for the three key orchestral berths are Zubin Mehta, Lorin Maazel, Seiji Ozawa, Carlo Maria Giulini and Claudio Abbado. Leinsdorf has held his Boston post since 1962.

CONCERT REVIEW

Browning Plays a Stirring Prokofiev Piano Concerto

NEW YORK — John Browning displayed his brilliant virtuosity as soloist in Prokofiev's "Piano Concerto No. 3" with Erich Leinsdorf and the Boston Symphony at Philharmonic Hall on Dec. 1. The power and security of the pianist's attack, the stunning pianistic acrobatics all contributed to an exciting performance.

Browning finished recording the work, along with the "Piano Concerto No. 4" with Leinsdorf and the Boston for RCA Victor earlier in the week with a&r producer Richard Mohr. They previously teamed in a Victor coupling of the first two Prokofiev piano concertos. These recordings are part of a long-range Victor plan for Leinsdorf and the Boston to record the complete orchestral music of

Prokofiev. Browning previously recorded the "Concerto No. 3" with Leinsdorf and the Philharmonia Orchestra. This album is available on Capitol.

The appreciative audience also was treated to another flashy work as Leinsdorf led his orchestra, one of the world's best, in a glowing robust performance of Dvoark's "Symphony No. 6 (1)." Strings soared, brasses and winds were excellent in this work which should receive more concert play than it gets. And the straightforward manner in which Leinsdorf conducts the symphony is just the way it should be handled.

The program opened with a spirited reading of Mozart's "Symphony No. 36 (Linz), which omitted repeats in the first two movements.

FRED KIRBY

Classical Notes

Violinist David Oistrakh will be soloist and conductor with the Cleveland Orchestra on Thursday (14) and Saturday (16). George Szell also will conduct part of the program. . . . Cellist Jacqueline Du Pre was the subject of an hour-long BBC-TV program on Dec. 3. . . . "Martha" returns to the Metropolitan Opera repertoire on New Year's Eve in a new English translation by George Mead with Jean Fenn, Rosalind Elias, Sandor Konya and Giorgio Tozzi featured. Franz Allers will conduct. Starring in the season's first

"Aida" on Dec. 27 will be Gabriella Tucci, Elena Cernei, Flaviano Labo, Mario Sereni and Bonaldo Giaiotti. Thomas Schippers conducts.

Serenus' Mod Kick in Communication Groove

NEW YORK—Serenus Records continues to champion contemporary music with new albums by such composers as Vaclay Nelhybel, Harold Farberman, Meyer Kupferman and Nicolas Flagello. Most of the music, however, is not far out as the composers use contemporary styles, but do not lose sight of a responsibility to communicate. In this, these recordings form a middle ground between the avant garde and the conventional.

The works are all published by General Music Publishing Co., which is owned by Paul Kapp as is Serenus. Since one objective of these pressings is to promote the music, the albums will remain in the catalog. All the covers have interesting art work rang-

ing from old prints to new drawings.

The third Nelhybel volume includes "Caroli Antiqui Varii," a group of seven a capella motets, which are expertly sung by the John Alldus Choir, a well-known British ensemble. Two of these, in German, are based on old Christmas songs. Other selections are in Latin and French. Farberman leads the Stuttgart Philharmonia in the "Three Modes for Orchestra," while using today's sounds, harks back to pre-renaissance and baroque with a first section of brass and woodwinds, a second section of violas, cellos and basses, and a third section with full orchestra. Flagello conducts I Cinque Solisti di Roma in "Quintetto Concertante," the album's third selection. This playful piece is based on the interplay of brass, string and percussive sounds.

Flagello conducted members of the Orchestra Sinfonica di Roma in the first volume of the Nelhybel series, which emphasized brasses and winds with such selections as "Impromptus for Six Woodwinds," "Trio for Brass," and "Brass Piano Quartet." "Slavic March" and "Three Intradas for Brass" round out the disk. The second volume, also featuring Flagello with members of the Orchestra Sinfonica di Roma, emphasizes strings and chamber orchestra, although the "Quartet for Horns" is included. The other selections are "Three Movements for Strings," "Two Movements for Chamber Orchestra," and "Concertino" for piano and chamber orchestra.

Kupferman also is represented by three volumes, the latest featuring the Prisma Chamber Players of Copenhagen under Farberman in the "Chamber Symphony." Using 12-tome system, this work, especially in the third movement, conveys strong lyricism, although some of the symphony is introspective. The Divertimento for Orchestra, which is played by Farberman and the Stuttgart Philharmonia, is more easily accessible with its jazz elements, inventive rhythms and melodic energy.

Completing the album is "Variations for Piano" played by Morton Estrin, another interesting work.

The Kupferman series was kicked off by the Japan Philharmonic under Akeo Watanabe in the "Lyric Symphony," "Variations for Orchestra," and "Ostinato Burlesco." In the second volume the Ravina String Quartet plays the "String Quartet No. 4," while Estrin performs the "Little Sonata" and the "Sonata on Jazz Elements."

The only Serenus album spotlighting an artist has John Reardon in modern art songs. The fine Metropolitan Opera lyric baritone sings Paul Reif's "Five Finger Exercises," Vittorio Rieti's "Quattro Liriche Italiane," George Cory's "Most Men," and songs of Flagello, John Koch, Richard Hundley and Richard Owen. The pieces, which draw on the poetry of several outstanding writers, make for good listening and are an important addition to the song catalog. Bliss Herbert is the competent piano accompanist.

A previous Rieti release, the first in a projected series on that composer, had pianist Robert Guralnik in "Six Short Pieces" and "Medieval Variations," the Chamber Players of Heilbronn in "Concertino for 5 Instruments," and Flagello and members of the Orchestra Sinfonica di Roma in "Concerto for Cello." Nicolas Amfitheatrof was the soloist in the concerto.

Reif also is represented in a new album with his "Philidor's Defense—A Musical Chess Game" performed by Flagello and the Orchestra da Camera Romana. By using instrumental groupings for different chess pieces, Reif not only musically recreates a celebrated chess match, he offers an imaginative chamber composition.

The album also has Louis Haber's "Six Miniatures for Violin and Flute" with violinist David Sackson and flutist John Wummer, and his "Trio for Flute, Violin and Piano" by the Musical Arts Trio, which consists of Sackson, Wummer and pianist Joseph Wolman.

Flagello's music is well represented on six other albums, four exclusively devoted to his works. The latest, which also has Robert Abramson's "Dance Variations for Piano and Orchestra," has Flagello's "Lautrec," an inventive suite based on the painter's works. The suite's sections are entitled "Paris—La Belle Epoque," "Histoires Naturelles," "Elles," and "Moulin Rouge." Abramson is soloist for his selection, which consists of 10 variations. Flagello conducts the Orchestra Sinfonica di Roma in both works.

Flagello conducts members of the same ensemble in the other shared disk, which contains his "Lyra" for brass sextet, Nelhybel's "Numismata" for seven brass instruments, and two compositions of John Lessard, his "Octet for Wind Instruments" and the "Partita for Wind Quintet."

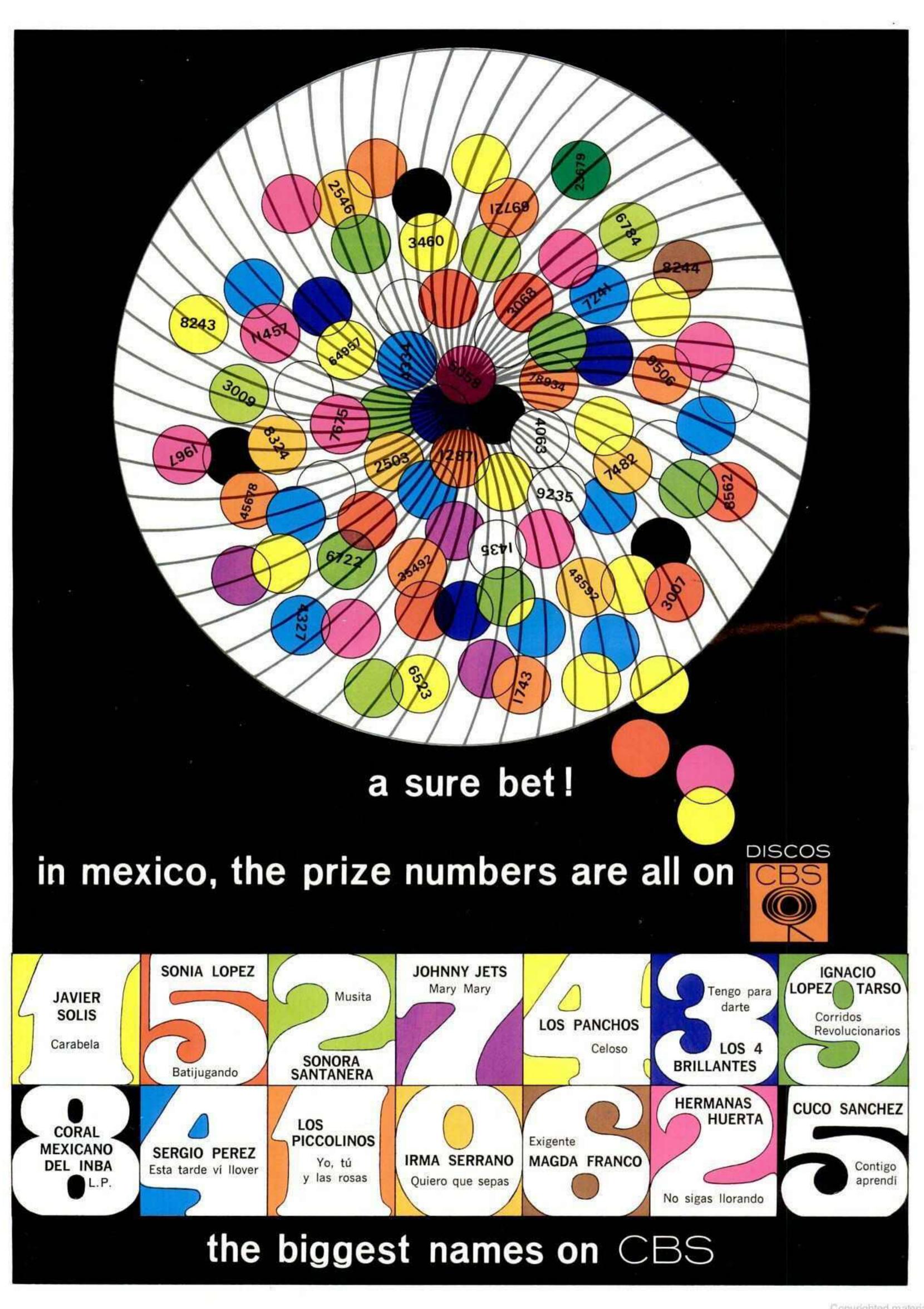
(Continued on page 47)

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A Billboard Spotlight

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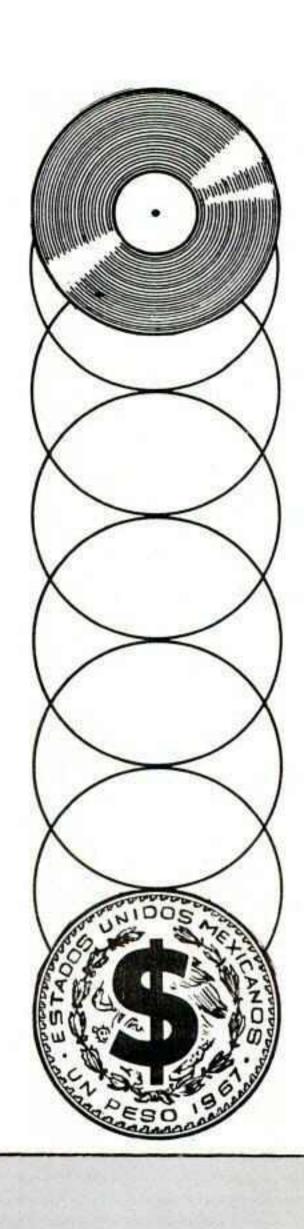
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DIVERSIDAD! Las Companías de Discos Dan Enfasis a la Música Típica pero Incluyen el Go-Go

Entertainment Fields Sparkle with Diversity! Record Companies Emphasize Standard Sounds while Embracing the Big Beat

By Eliot Tiegel

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

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

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

The Olympics will arrive in Mexico at a time in the nation's history when it is prospering at its highest level. Its 45 million people are earning their highest per capita income (estimates ranging from \$100-\$500, which has given the recording and equipment companies (phonographs, radios, TV's) a solid base upon

which to construct their future. Yet despite a growing middle class, which along with the nation's wealthy industrial class has the cash flow to attend nightclubs, purchase recordings, TV's, stereo phonographs and cartridge players, the majority of Mexicans are still struggling for economic security. Hence, the potential for a hit recording ranges from 10,000 to 30,000 for an EP—the most popular form of disk—to 5,000 to 15,000 copies for an LP. An EP sells for 18 pesos (\$1.50); monaural LP's for 50 pesos, discounted monaural for 44 pesos; stereo LP's run from a discounted 48-50 to a high of 60 pesos (\$5).

Several record companies have begun planning for the Olympic tourists with special packages exploring native music. A visitor to Mexico in 1967 discovers a revolution of sorts occurring in Mexican music which promises to be stronger and more potent by the time the athletes parade around the massive new Olympic stadium outside Mexico City next year.

The revolution is born on the amplified beat of a screaming guitar, the imported sounds and styles of England and America which are being copied to prodigious lengths by the Mexican performers, whom the

record companies describe as go-go groups.

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

they were probably exposed to before traveling to Mexico in the first place.

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

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

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

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

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

Written by correspondent Kevin Kelleghan and section editor Eliot Tiegel. Art design direction by Jerry Dodson. Translation by Peter Heine.

M-4

DECEMBER 16, 1967, BILLBOARD

conga drums and accordions and a countryish flavor.

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

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

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

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

Indian music, which is generally not recorded, is the oldest, basic form of music. Spanish music has undergone great revolutions from a basic romantic outlet into a fusing with the native Indian songs to become the well-known corrido. Mexicans received their first exposure to European chamber music during the 17th and 18th centuries and this appreciation is still strong enough to warrant the importation by a number of

record companies of outstanding classical repertoire. Mexico's record industry is headquartered in Mexico City and is a small industry, with less than 20 companies of significance. The major powers belong to their own trade association, AMPRODIS, Associacion Mexicana de Productors de Discos Fonograficos. These labels include: RCA Victor Mexicana, Discos Capitol de Mexico, Gamma, Peerless de Mexico, Discos CBS, Cisne, Coro, Musart, Tizoc, Universales, Orfeon Video Vox and Cia. Importadora de Discos. Peerless is the country's oldest label, tracing back to 1936.

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

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

Radio airplay influences tastes with the nightclub and concert fields left to the man with money power. Television—or in actuality Telesistema Mexicano—which has run three channels in Mexico City has been a proliferator of live programming using local artists in studio and on-location settings.

There are an estimated 800,000 TV sets in use in



WENT TO SHOW THE PARTY OF

This mini-skirted, high-booted young lady typifies the new Mexico emerging as a potent new audience.

Mexico City, where over six and one-half million people reportedly reside. Of this figure, some 25,000 are Americans, presumably with the financing to afford many of the sets. A color set sells for about \$500.

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

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

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Unlike TV where the competitive battles are just

now beginning, the record industry is well into established lines of departure and competition. The tape cartridge field, is still an untest babe, with a small number of companies duplicating cartridges and assembling car players.

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

Peerless Records and its pressing plant, Farbrica de Discos Peerless, represent the London line. According to 51-year-old Heinz Klinckwort, president of the record label, sound effect stereo LP's sell better than regular music repertoire. Klinckwort feels the public's taste in music is changing. "Years ago ranchera music was very popular but it's declined in popularity. People want to be modern and fashionable so they're buying this 'new music' (big beat, go-go groups). The graying executive's comments anent the big beat groups growing popularity points up the changing face of Mexico, which can be translated to the attitudes of its young, rising citizenry. They dig rock 'n' roll music, the new mini skirts and no chaperons on dates.

Indeed, to many older people, these things smack of blasphemy but Mexico's new breed of cat is more aggressive than his grandparents and parents and is striking out for a hold on the frenetic world of the '60's.

Many of the record companies are fighting to establish a contact with this new, untapped youth market. Their rosters are replete with go-go groups (who all imitate the styles of chartbound English speaking groups) and in one instance, one record company, Capitol, has built its operation on a young executive corps plus a recording philosophy that zeroes in on the rock sounds of today.

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

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

The musicians union has not been particularly pleased by the movement to record students, so the labels have worked out a deal whereby union musicians receive a "stand-by fee" when students are recorded.

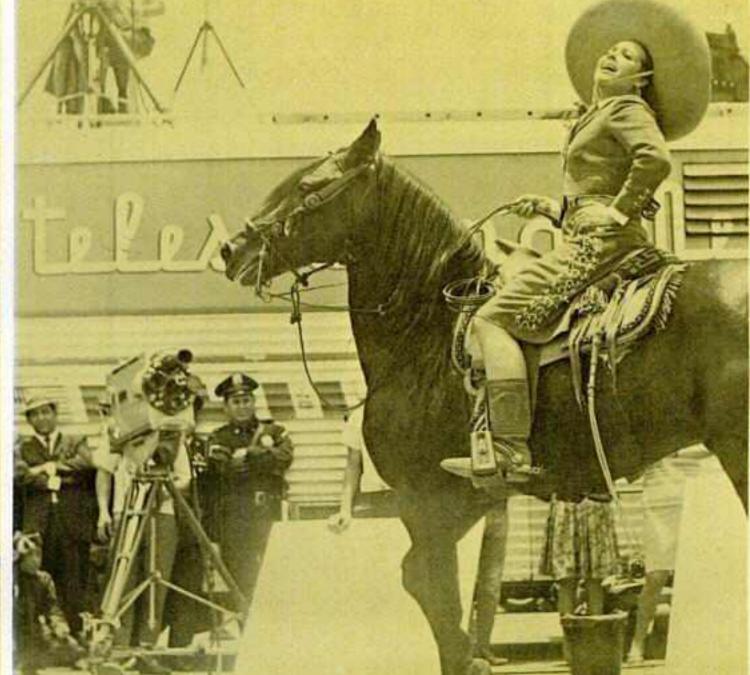
Discos CBS, which bowed in 1964, after starting out as a manufacturer in 1947 and a distributor in 1951, has a six-man a&r staff to cover all repertoire bases. Armando De Llano is the general manager and he feels folkloric material is the most popular. CBS has some 50 acts on its roster. Product is pressed at the company's own factory and a separate record club boasts 40,000 members. De Llano estimates that 40 per cent of the music sold on CBS comes from outside the country. Ten per cent is from Europe. De Llano feels that Mexican music is now ready to be promoted internationally. The record club reaches the white collar workers who don't stop at local record shops, according to De Llano. The 20-year Columbia veteran feels that most important happening in Mexican music is the "new wave," his euphemism for rock music which is propagated by such acts as Los 4 Crickets and Los 4 Brillantes.

continued on page M-26

The electric guitar: adding a merry new twang to Mexican music.







DECEMBER 16, 1967, BILLBOARD

Who's afraid of a big bad (American) hit?

Mexican composers, that's who. Publishers complain it's the driest season ever for original Mexican compositions. The reason, they suggest, is that Mexicans, always heavy on rhythm and melody, have been passed over by the public here in favor of amplified sounds of the foreign electronic variety.

The prevailing influence of British and American rock has cowed Mexican composers, who suffer from a "who-cares-about-little-ol' me" complex. Publishers fear they're biding their time, waiting for the return of

sense, instead of nonsense, in songs.

On top of this, music-business Mexicans think they've discovered the savior of Mexican song and give him almost reverential preference over others. In every office in the music business in Mexico these days, the name of that one man

is repeated with awe, with admiration, with expectancy.

In short, the whole industry has dumped its future on Armando

Manzanero.

It's a tall order for the shortest man in Mexican music. A bare five feet high, the Samson of song from the Yucatan spent his youth afraid to proffer his music out of fear of failure. He wasted years before the keyboard, accompanying Mexican singers on Latin-American tours, though he did manage to present some of his music before audiences.

Then one day Mexico's ace a&r man, Ruben Fuentes, a composer himself, "discovered" Manzanero's music in what turned out to be a sort of Mexican fairy tale.

"If interpreters ignore your songs," Fuentes advises, "sing them yourself."

Fuentes backed up his advice with a recording studio at RCA Victor Mexicana and Manzanero cut an LP.

But the news was out. Before that LP was on the market, this country's newest crooner was belting out Manzanero compositions in the town's hottest nightclub act. The singer, Carlos Lico of Capitol de Mexico, and Manzanero, were suddenly "in" and the charge to the charts was on.

Among his best-known hits here are "Esta tarde vi llover," "Adoro," and "No." He recently dropped the country's top publisher (PHAM) in favor of Editorial RCA Victor Mexicana.

Manzanero seems to be alone.

Few young composers are appearing today. Most publishers depend on past greatness to keep alive. A principal problem

"Nine out of 10 composers who walk in here," says one publisher, "don't know how to play or write music or spell well enough to get their lyrics on paper."

Standard procedure for anyone with a tune or song to sell is to wander into a publishing office and ask for accompaniment. He'll sing his creation as an employee picks out the tune, writing it down if it seems to have merit.

The work is copyrighted with the local composers' society for 40 cents. Then the publisher's promo man takes the lead sheet—or occasionally an acetate—personally to record manufacturers.

Once a recording is made the disk is hustled on

radio. If it connects, publishers sit back, watch the rest of the record companies jump on the hit bandwagon and collect royalties of 26 centavos a single, 18 centavos for each cut on an EP and 20 to 26 centavos an LP cut, depending on the wholesale price. (Twenty-five centavos equals 2 cents U. S. currency.)

It's not a highly competitive field. Among 35 publishers here, only a handful do most of the business. Several of the record companies have their own very involved publishing companies.

Promotora Hipano-Americana de Musica (PHAM) and Editorial Mexicana de Musica Internacional (EMMI) were for several decades the only publishers here (along with one small company) and they still dominate. The pair were recently bought by Orfeon Records. The twin publishers, operating still under

PHAM's catalog is a list of all-time Mexican bestsellers: Agustin Lara ("Granada," "Madrid," "Solamente una Vez"), Alberto Dominguez ("Perfidia," "Frenesi"), Consuelo Velazquez ("Besame Mucho"), Gonzalo Curiel ("Vereda Tropical") and until recently—Manzanero.

Luis Martinez Serrano, general manager of PHAM, says Mexican orchestras get smaller every year.

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

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

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

> Most publishers here seem to be waiting for the U. S.-British rock storm to pass. The world of recorded music is so hit-conscious, they feel, that only a strong chartclimber here is worth promoting outside Mexico.

"With 900 songs coming into New York from just one country alone," one publisher laments, "who's going to listen to them all, let alone pick an unknown tune and push it not only in the States but worldwide?"

This attitude has braked worldwide awareness of Mexican music, once widely played in places as far away as Japan. Record companies also contribute to this national "hit complex," waiting to record a song only after it has found acceptance.

How does a song gain acceptance?

Generally only if a popular artist records it, only if a heavy campaign promotes it, only if radio stations program it frequently. Sound familiar? It's what U. S. companies do that counts today in Mexico, and the reason why Mexico's major hits are American songs.

Hits last less in Mexico than ever before (an average of two weeks for an overnighter, but in some cases they settle down with one artist for 60 to 90 days, in rare exceptions). In vintage days, fewer songs were produced; hence the same song was used year in and year out. The zoom-pop performance of today's charts have Mexican confused. They haven't quite assimilated to get-rich-quick concept and still think in terms of old standards in many cases.

But with the PHAM-EMMI stranglehold effectively broken, observers look for more competition, hoping that upstart record companies combined with publishers (such as the aggressive Tizoc Record-Fermata Publishers group) will awaken the local market.

"It's already crazy—this situation today," says Serrano as he looks back fondly on the old days.

PHAM, which will draw an estimated \$400,000 in royalties this year (its best ever), feels it can afford to sit on its catalog of standards (70 per cent of its Mexican repertory is in songs written decades ago) and wait out the composers who wait out U. S. influence.

Apparently, many others here, without such a strong bankroll, are doing much the same.

Las Casas Editorales Utilizan Material Nacional, Pero se Aprovechan las Canciones Extranjeras de Mucho Exito

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

By Kevin Kelleghan



Armando Manzanero—major new writing talent/performing artist.



Luis Martinez Serrano of PHAM, leading publishing company.

one ownership with offices on one floor, were an effective monopoly until only recently.

Both were owned by Emilio Azcarraga, who is generally credited with putting Mexican music on the International map. Besides the publishers, Azcarraga owns XEW radio (the only effective radio outlet for live music), several other radio stations, including a national network, all television in Mexico in partnership with minor stockholders, and an assortment of businesses, many in related music fields such as Majestic radio and television set manufacturers; and through his son, an interest recently sold in Capitol Records de Mexico.

PHAM, an affiliate of Peer International and Southern Music, was founded in 1939; EMMI in 1944.

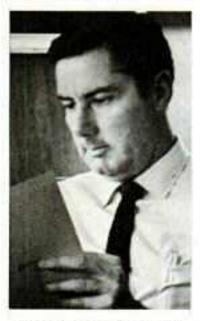
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Heinz Klinchwort, Peerless



Eduardo Baptista, Musart



Louis Couttolenc Jr., RCA



Andre Midani, Capitol



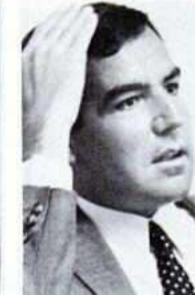
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La Practica de Unir Varias Radiodifusoras en Una Sola Compañía Demuestra la Lucha por el Auditorio Radioescucha



Multi-Station Ownership Common In Radio Fight for Listeners

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

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

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

Radio is one of the cheapest advertising mediums in a city of close to 7 million, where the average laborer's income hovers around \$2 a day and tooth-

paste sells at 46 cents a tube. "We try to keep commercials down to 12 minutes an hour," one program director

explains. "We aren't always successful. And during Christmas it sometimes seems the reverse."

Sponsors jam the AM airways with short spots, repeated ad nauseum throughout the day, bought on special costcutting combination deals or through popular trade-outs.

Each station has tried to develop its own recorded-music format. With a wealth of varieties of Latin and foreign music to choose from, few stations sound identical. Radio Capitol plays American rock as does Radio EXITOS, while Radio MIL plays a combination of pop in Spanish and English.

One station will play only tropical, anthere's easy listening and the songs of the XEVIP's Silvino Martinez. past. One station offers U. S.-type easy listening with occasional commentary by TV personalities. Another station programs four or five hours of Beatles daily.

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

A visiting foreign artist is rarely interviewed by

remote facilities. On rare occasions a national artist will be interviewed in the studio. Studio shows are shunned because of past experience with unruly audiences.

Radio stations receive a flood of new releases daily. But format follows public preferences, gauged by charts, requests, record sales, the program director's personal taste and both eyes on the ratings.

A new disk, a new artist, a new sound has a hard time finding a home on Mexican radio. Stations play it safe, sticking to a disk already popular. As a result, hits are slow to fade. The Monkees' "Last Train to Clarkesville" is still played frequently, for example,

other only bolero, a third ranchero. Then Airtime on Mexico City radio stations: from left, XEQ announcer Luis Garmendia and

only because it was once popular.

There are no dusk-to-dawn shows as they are known in the U.S.

The program director, king of Mexican radio in the absence of popular disk jockeys, envisions his audience in terms of a harried housewife using radio as a background companion in a silent house. He sees her principally as a potential consumer. He'll use echo chambers and every other gimmick possible to grab her attention, commercial-wise.

Chatter is discouraged because as one p. d. explains: "most of our announcers too frequently make fools of themselves through lack of preparation" or because chatter cuts in on commercial time (read profits).

And it's a highly profitable business. One principal operator, Nucleo Radio Mil, owns seven stations, five of which are AM, all operating from one building. The operation is laid out with one announcer—one studio-one control booth per station, all adjacent to each other. One of the two FM stereo stations is automated.

Only one station programs live music. Another offers only soap operas all day long.

> Stations limited to American or British rock on a top 20 or 40 basis defend their "foreign programming" by pointing out Mexican culture can't be hurt if influences from other cultures are allowed to mingle in what they consider "a cosmopolitan city like ours where the public is increasingly more sophisticated."

> The English language station, XEVIP, managed by American Arnold Bilgore (title: Commercial Director), but owned by Mexican interests, serves "the upper class audience, both American and Mexican," according to Bilgore, who claims a 250,000 potential audience. XEVIP does occasional remotes with American Jean Majors and a daily morning talk-show live with American Earl Sorenson and Miss Majors.

For the artist with a hot record, Mexican radio offers bullet-quick promotion, both in Mexico City and the provinces (where programming

is a carbon of the Capital). But for the also-ran artists, radio is a risky basket

to dump all promotion eggs into. In spite of the monotonous formula, transistor

radios have inundated Mexico and more people are listening to radio more than ever before.

Broadcasters agree that, except during television's prime time hours, radio's future is bright indeed.



Los Programas Musicales Destacan en la Televisión

Although this has been billed the "year of color in Mexican television," next year will bring in competition for the first time.

Two of the country's largest radio operators, Guillermo Salas and Francisco Aguirre, will join XEW radio's Emilio Azcarraga next year as TV station operators. Their channels 8 and 13 respectively plan to offer live variety in competition with Telesistema Mexicano, the current national network.

All TV here has been paid for principally out of radio profits.

The two new channels will thus compete against the national monopoly with locallyproduced live color variety programs showcasing local talent, foreign artists and American variety programs aired here simultaneously by microwave.

Radio has been on a disk-only format for years, leaving the live entertainment field exclusively to television.

And TV has utilized local talent to great advantage in building up audiences. For years the top-rated programs were half-hour, formula shows presenting folklore song and dance. The format remained the same after rock arrived.

But in recent years, American film series have replaced traditional live programs. Soap operas have seeped into more half-hours to a point today where 50 half-hours of soapers are aired in a week, with two-hour recaps on Sunday evenings.

Still, the favorites are around, and the favorite singers maintain their own shows in the face of filmed competition.

The public prefers known singers, especially recording stars. Record companies buy half-hours to promote both names and disks, sharing costs with other advertisers.

American singers invariably appear at least twice

shows. The natural surroundings of the countryside, blending with native costumes, lend a glamorous touch to what are essentially uncomplicated variety formats.

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

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

made variety programs and musical shows increasingly monotonous.

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

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

In a major sense, Mexican TV is a launching pad into other Latin nations for an artist with style.

Emphasis On Live Variety Keynotes TV Shows

on live variety shows while they're doing nightclubs. Although weekly payments rarely exceed \$5,000 a program, the exposure is excellent and in the majority of cases, record sales jump after TV programs. In some cases, such as with Trini Lopez and Raphael, television has changed so-so disk sales into runaway best sellers on an evergreen basis.

Local program costs (time, talent, production and scenery) are inexpensive, affording sponsors opportunities to dream up kookie visual ideas. Some programs send crews on location throughout the country, adding a "you-are-there" travel atmosphere to videotaped song

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La Vida Nocturna es Magnifica, Pero No para el Que Cuida de Sus Pesos

Night Life Swings, But Not For the Peso Counter







Terrazza: tradition gives way to psychedelic lighting.



Rosa de Castilla, dim lighting and amore.

There is an international flavor to Mexico's night life that is irrepressible and irresistible. Music of many nations, Latin and otherwise, the big beat of America and Liverpool, the native mariachi strains of Mexico's heritage, create a flowing coalescence which keeps the middle and upper classes swaying long into the early hours.

The go-go beat is a nighttime stimulus.

Nightclubs are not for the poor or peso counter. Consequently, the people who attend these late evening fun palaces are the nation's affluent society. Mexico City's night life offers the best talent which local buyers can import at the prices they're willing to expend. Acapulco, the "Riviera of the Americas," some 300 miles away, has its own brand of night life, which differs from Mexico City in that tourists are a greater factor in comprising the audience.

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

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

"Two years ago, the clubs were catering to rich people in Mexico City," explains Joaquin Ancona, 49-year-old talent booker for the Terrazza Casino, once the home for major American draws, but of late, a club playing lesser known artists in two rooms instead of one hugh facility. "Now, the clubs are aiming at the executives, the middle class which has grown up."

After 14 years of restrictive ordinances, Mexico City's night life fraternity has hopes that the future will brighten for live talent. Federal District rules had prohibited the charging of minimums and covers by the clubs. Mayor Alfonso Corona del Rosal reinstituted covers. Today, liquor prices and tipping are severe.

The closing time for restaurant-bars which had been moved 14 years ago from 4 a.m. to 1 a.m., was left unaltered, which displeased a number of patrons. As one talent booker exclaimed: "The one thing the Mexican doesn't like to be told is that he has to leave. Most people like to go out and stay out many hours. They used to go to a first-class club and then go to a secondclass club and stay out until 6 a.m."

Indeed, the Mexican night life fraternity, cognizant of these energy patterns, sought to satisfy this ineffible appetite. La Bola was a club which opened at 1 a.m. and operated until noon. El Colmenar opened at 2 p.m. and ran until 3 a.m. It's name has since been sequestered to the more modernish Champagne a-Go-Go.

The Go-Go plus a second spot are clubs owned by the aggressive record label, Orfeon, which also owns two radio stations and sponsors two TV shows. In toto, these properties allow the label public launching pads for its artists.

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

The covers which the clubs charge are very small, Ancona emphasizes. (The Senorial, for example, has a 25 pesos charge, or \$2.) "You can't afford to pay an act with this kind of cover; it's hard to get money out of a club," Ancona says. "You have to almost force people to eat supper in order to get some money."

Ancona feels that only a small number of clubs have been able to afford top dollar to lure top attractions during the 14 years when the nightclub industry was prohibited from adding a cover charge.

Mexico City's former mayor Ernesto Uruchurtu, abolished existing covers in 1960, claiming the move would enable more people to enjoy night life. "But it hurt the clubs," Ancona charges, "because prices went up when minimums and covers were banned. Six days before Paul Anka opened, the city abolished the covers and people only bought Cokes."

Anka, Trini Lopez, Marlene Dietrich, are all among the foreign artists with stature who have become a part of Mexico's past night life history. Today, clubs rely heavily on Mexico's own powerhouse attractions, but they are importing the sub-star international performers whose fees are considerably less than those demanded by American talent.

To American Sy Sheinberg, the Ashley Famous agency's representative in Mexico City, Mexico's potential and the realities of deals consummated are hardly the same. Sheinberg came to Mexico City over one year ago because he felt there was a great market to be serviced. During the past year he has only been able to bring down two outside names, vocalists with no recording stature. "The club owners are not willing to pay the price," he says, walking briskly to his office on Genova Street, around the corner from the city's newly emerging nightclub region called the "pink zone" (zona rosa).

"American artists demand \$10,000 to \$35,000. But the clubs can pay up to \$15,000 depending on the name value they receive. They want top names who are earning \$25,000 to \$30,000 a week but are only willing to offer \$10,000."

For a lesser known performer, with a \$1,000 potential, the clubs will offer \$300-\$500, according to Sheinberg. They are willing to sign the act for 12 weeks at a lower price, but with the understanding they will promote the appearance constantly.

Thirty-three-year-old club manager Villarreal smiles when he states, "I will never buy a name" for the Senorial's three bustling rooms. "I won't take a big name for free," he emphasizes. "What would I do when they finish? I would have to take the Pope!" Villarreal pays \$200 a day for a quintet. Each of his three rooms plays two acts. The Leopardo is the go-go room seating 350; the Pink Elephant is the bossa nova lounge holding 200 and the Black Pearl is the intimate jazz room seating 80.

American acts are too expensive he says in the Leopardo room as Los H, a good rock group, cleancut in red blazers, blasts away to a floor full of well-dressed young people and one couple in formal wear.

'I am booking professionals from South America and Europe for up to six months," he continues as the Acropols, a five-man vocal/instrumental team performs excellently with a bag of rock, Mexican and Greek tunes from their homeland. Patrons fling themselves into the boogaloo, monkey and Greek unison dances with equal verve and skill.

Locations featuring multiple attractions may be found around Mexico City. The Alameida and Reforma Hotels call themselves the "music hotels" because they run four divergent types of rooms. The Terrazza Casino has broken tradition by opening two separate rooms in its huge hall. The Terrazza Espanola seats 450 for its program of continuous entertainment, featuring four acts; the 500-seat Salon Teatral offers two acts and environmental lighting effects. Formerly paying top pesos for international names, the Terrazza

today pays from 300 pesos for a local act to 3,000 for an outside attraction. Local talent stays four weeks or more; the foreigns up to two weeks.

Billed as "The Psychedelic Light Show," the club poured \$20,000 into equipment in mid-October, and hired the services of Los Angeles hippie Jim O'Connor.

O'Connor, who heads up "Omega's Eye," operating out of the Genesis Nine nightclub in Los Angeles, spent two weeks in Mexico overhauling the room, supervising selection of psychedelic themes for lighted wall decorations and personally installed the light system under what came close to being armed-guard secrecy.

Since audiences are principally Mexican and since they are content to sit through several shows, artists must perform differently for each set. It is customary for Mexican audiences to jabber at the tables while the artists are on stage. Johnny Mathis, for one, cut short his Terrazza engagement when he became infuriated at the audience noise level during Pepe Leon's reign as owner.

At La Fuente, which recently headlined Carlos Lico, a romantic, dramatic vocalist, a television film cameraman and his lighting assistant stood in front of people to shoot footage. A newspaper photographer shot his flash not at the singer, but at the audience, which accepts this discomfort. (Husbands not out with their wives shielded their faces.)

La Fuente and the Terrazza-both on the stylish Aveniva de los Insurgentes-are 15 years old. Ancona says he's looking for new international faces and would visit the U. S. to search for moderate price talent. "We are out of talent in Mexico," he laments.

Discotheques or coffee houses had a moderate footing in Mexico City, but the District closed them up seven months ago, claiming they were a bad influence on young people. So Acapulco has the Tequila a-Go-Go which is all disk and the Whiskey a-Go-Go which books Mexico City groups for the American secretaries and college girls who flock there for romance and excitement.

The Jacaranda in Mexico City is a jiving spot for young people, where the rock music is loud-if not totally proficient—and the bodies sensuously rub together. Down the street the Can-Can offers a production show, one of several spots where floorshows are emphasized. Most of the major hotels have live entertainment.

The Fontana Rosa programs mariachi plus romance (Jose Alfredo Jimenez and Rosa de Castilla) in its large main room, and the Prophets, a local quartet imitating British beat groups in an adjoining abode. "Today is independence day," the leading Prophet said, trying to explain why the audience chose to fill the adjoining room for more traditional fare. "Nobody wants to listen to rock 'n' roll music."

Once located around the downtown square called the "Zocalo," Mexico City's night spots are now spread throughout the area. Acapulco's two go-go clubs are close to each other (conveniently across from the Hilton), but there are others found off the main street.

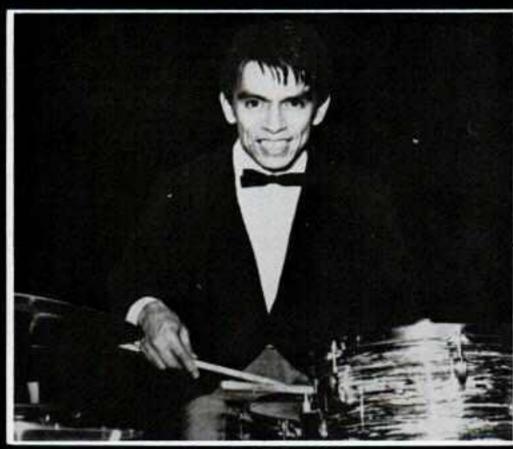
At the Acapulco Whisky, a tall American, claiming to be an investor, brushes off a visitor inquisitive about that city's night life. Preferring to remain anonymous, he does admit "Acapulco is a late starting town" and then briskly disappears. The rock band from Mexico City blankets the rooms with shouts and distortion. Here in the city where tourists bounce off each other, 18 is the entry age at the clubs. In Mexico, entry is

People who attend Mexico's clubs are in a festive mood. Entertainment, live and at its most colorful, helps buoy the populace.

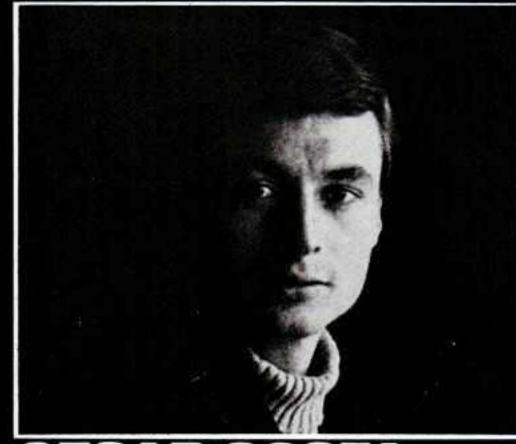
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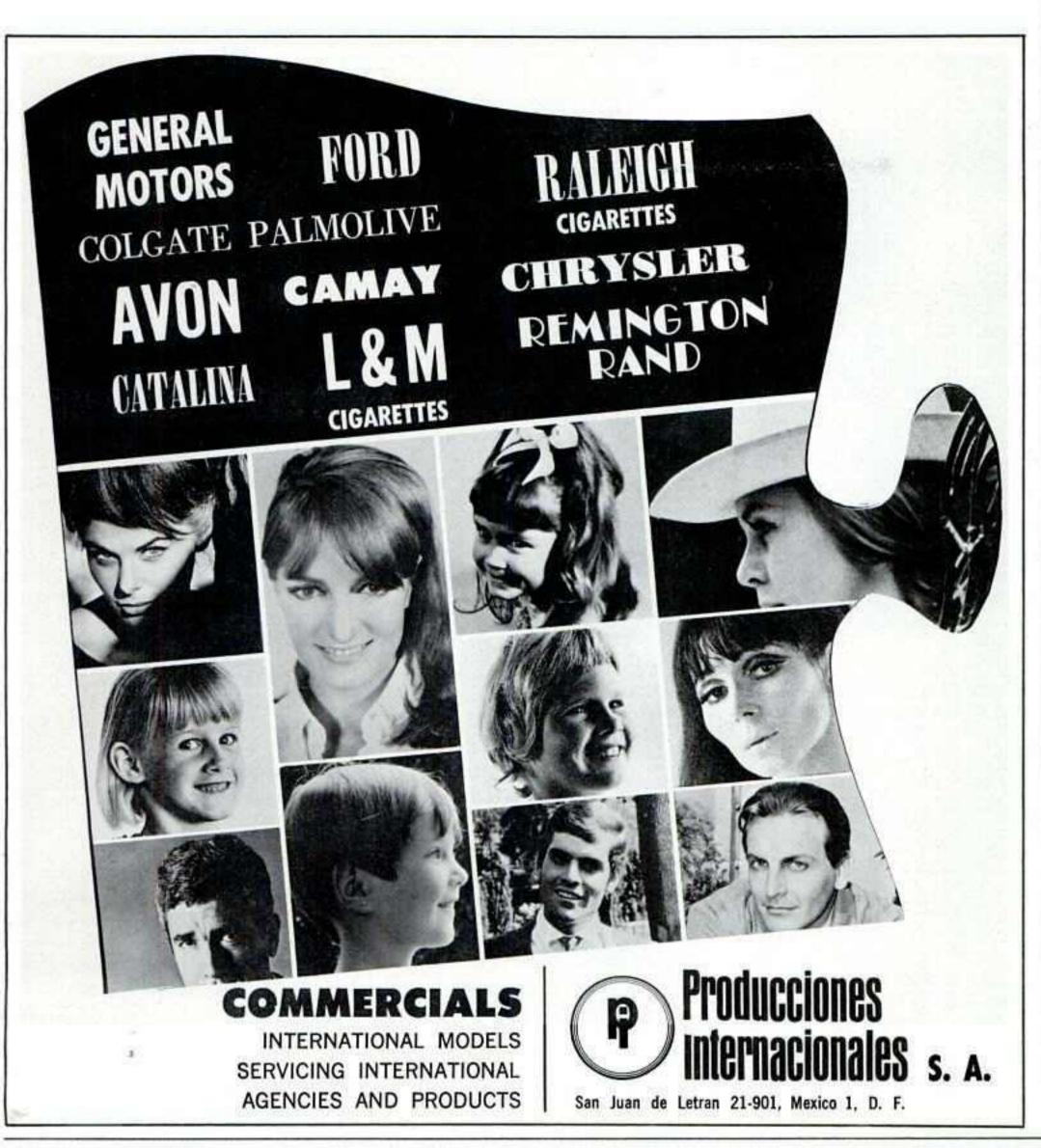


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Surge Nuevamente el Interés en la Música Folklórica



Vera Cruz musicians, specializing in string instruments, are favorites among folk fans.

Folk Music Interest Sparks Historical Appreciation

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

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

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

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

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

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

Mexico's Indian traditional and it's amazingly rich variety of regional folklore have been molded into one of the most successful and highly unusual ballets ever created. The Ballet Folklorico de Mexico, with a traveling troupe and permanent local repertory, has appeared on nearly every continent to consistently rave reviews. Amalia Hernandez, the driving creative spirit behind the Ballet, had early difficulty convincing the government's fine arts department of the ballet's commercial possibilities in presenting native dance and music. But today there are hosts of imitators and several groups have been recorded including, of course, the original Folklorico.

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

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

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

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

Some of these groups play extra shows at the city's arena where the highest-priced ticket can be 32 cents.

The Mexican peasant, it seems, is offered more culture in Mexico City in a year, both native and foreign performances, than he can plan to see.



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

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

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

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

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

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

Mexicans are favorites in Latin America. In most

cases, a Mexican artist can demand more money than a local artist in a South American country. Mexican movies have done the spade work in the southern hemisphere, promoting Mexican artists and arousing interest in personal appearances.

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

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

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

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











Spectacular is the mood surrounding Mexican artists— Antonio Aguilar (top left) in native regalia; Irma Serrano, "soul" singer with a holster (top right); Trio Los Panchos in black tie (center); Amalia Mendoza with sophisticated dramatics (bottom left) and the Castro Brothers, harmonies with a conga beat.



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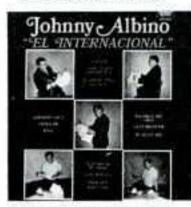
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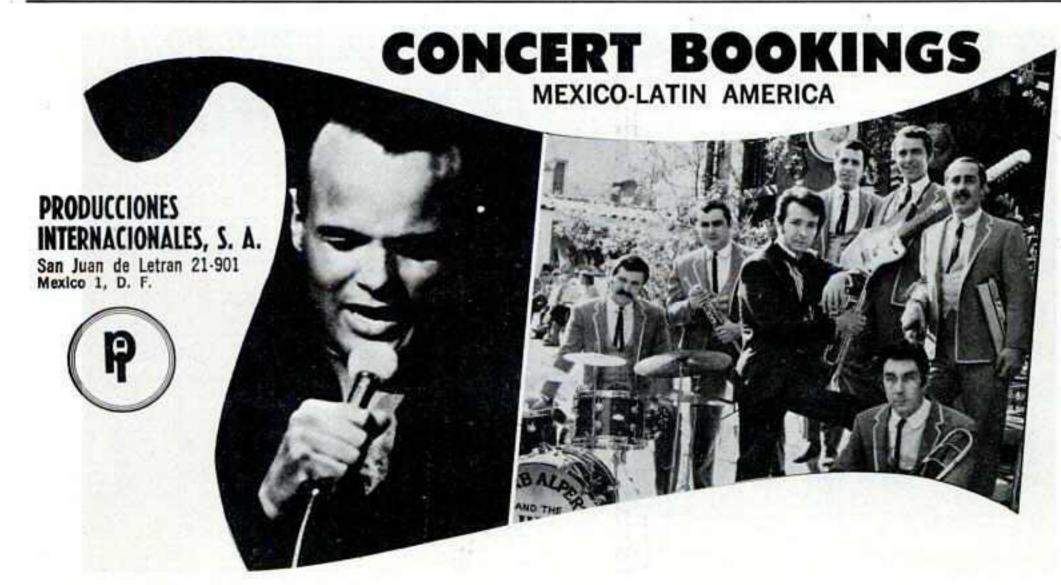
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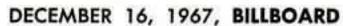


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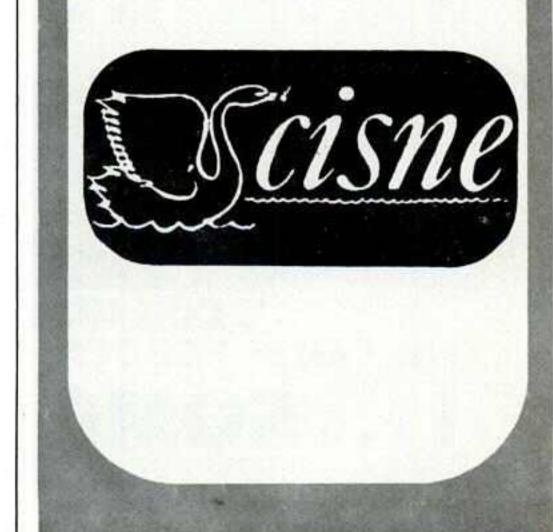
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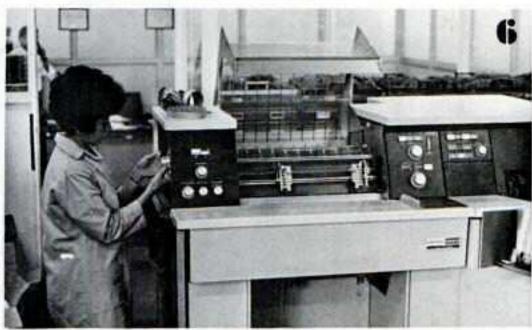
i... SOMOS NOSOTROS "DUSA"!

Las Caras del Mexico Moderno

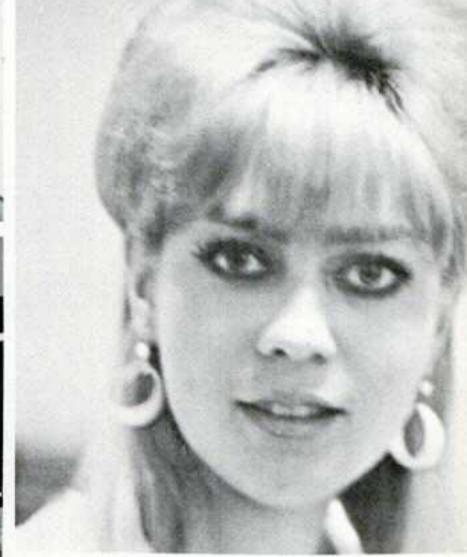
Faces of Modern Mexico

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











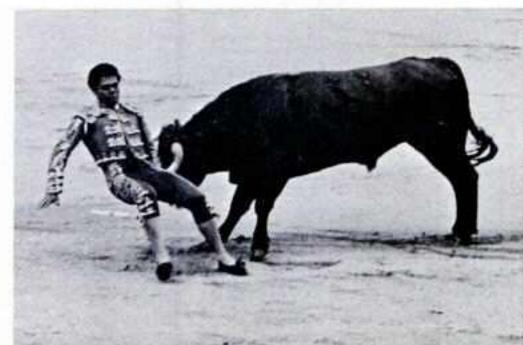






Corrida: Exciting Art But Fading Musical Form

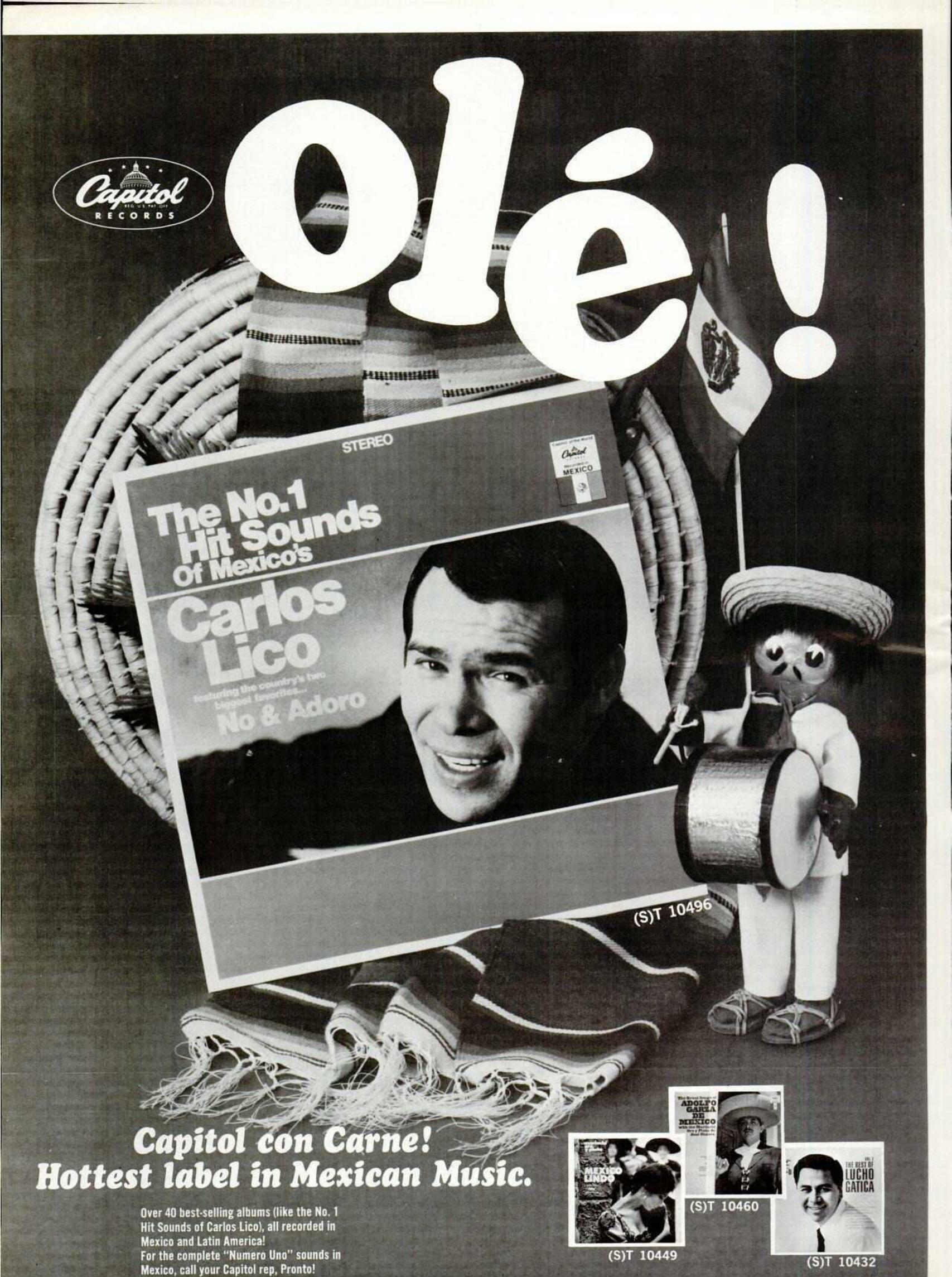
Mexicans enjoy the excitement and ritual of the bullfight, but the sale of music from La Corrida has just about halted in favor of other forms. Photo sequence taken in Mexico City shows a matador struck by the bull (left); flipped into the air and gored in the right thigh (center) and protecting himself as two banderilleros distract el toro.





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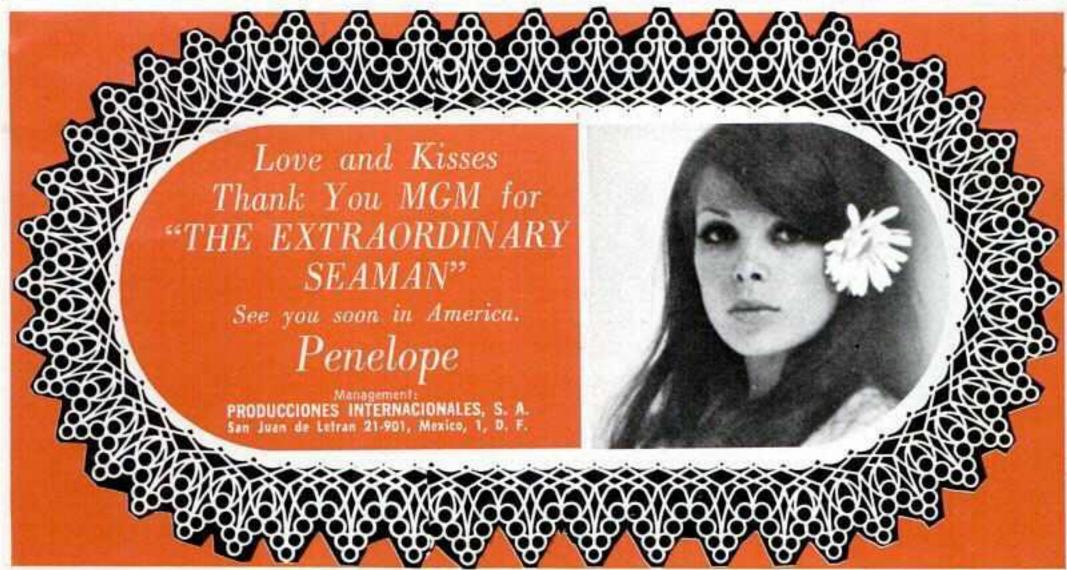


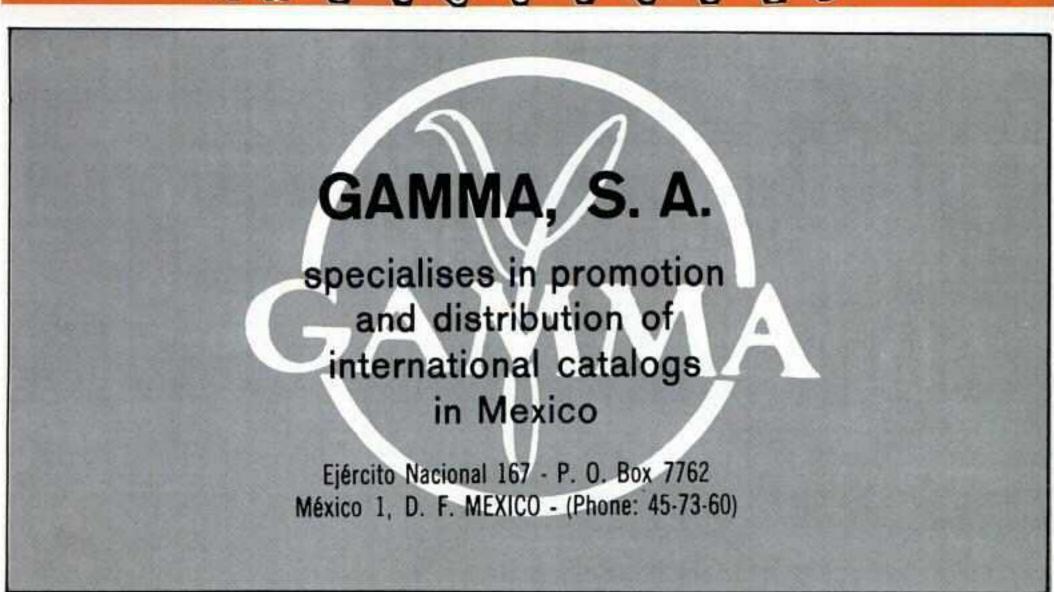


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La Influencia Yanqui se Refleja en los Sistemas de Ventas al Mayoreo Vs. Ventas con Descuento

Retail Versus Discount Adds Yankee Touch To Disk Business

Record retailing is fiercely competitive in Mexico City. With no rack jobbers or one-stops, the manufacturer sells in most cases directly to the store.

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

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

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

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

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

Best selling repertoire is the romantic bolero, followed by rock 'n' roll. A strong third place favorite is evergreen folklore material. Rock was on top until May, when romantic music, spearheaded by a cluster of songs from the pen of Mexico's hottest composer,



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



Disk salesman, second left, plays samples for interested young listeners in a suburban Mexico City shop.

Armando Manzanero, knocked the beat back to second, according to Suarez. Still, 60 per cent of record sales in Mexico are in non-native music, whether pressed in Mexico or imported.

EP's are the best-selling form of recording. An EP has to sell only 250,000 copies to be considered a runaway.

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

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

Attaining the largest dent in sales at the store are the Doors, Beatles, Mama's and Papa's, Monkees,

Jefferson Airplane and, surprisingly, 4 and 8-track imported tape cartridges which sell poorly elsewhere in town.

veering away from rock, buying psychedelic music while shunning jazz. By category, Dalis receives orders for Broadway shows, movie soundtracks and Indian music.

Although the tax on imported tapes is lower than

Dalis' clientele, mostly bi-lingual Mexicans, is

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

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

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

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

And that's without the Olympics/tourist invasion.



San Bartolo record shop sales girls at doorway of their store. Discounted LP's and a vintage juke box fill the area.



Center aisle bins and listening booths at right are features of this store.





Xylophones and guitars-separate or together-they offer the recording engineer gentle sounds to

En Los Estudios The Studio Scene



A&r man Ruben Fuentes: sun glasses for daytime recording.



Vocalist Lucho Gatica, left, with producer Alfredo Gil.



Carmen Cirici, go-go producer.

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88

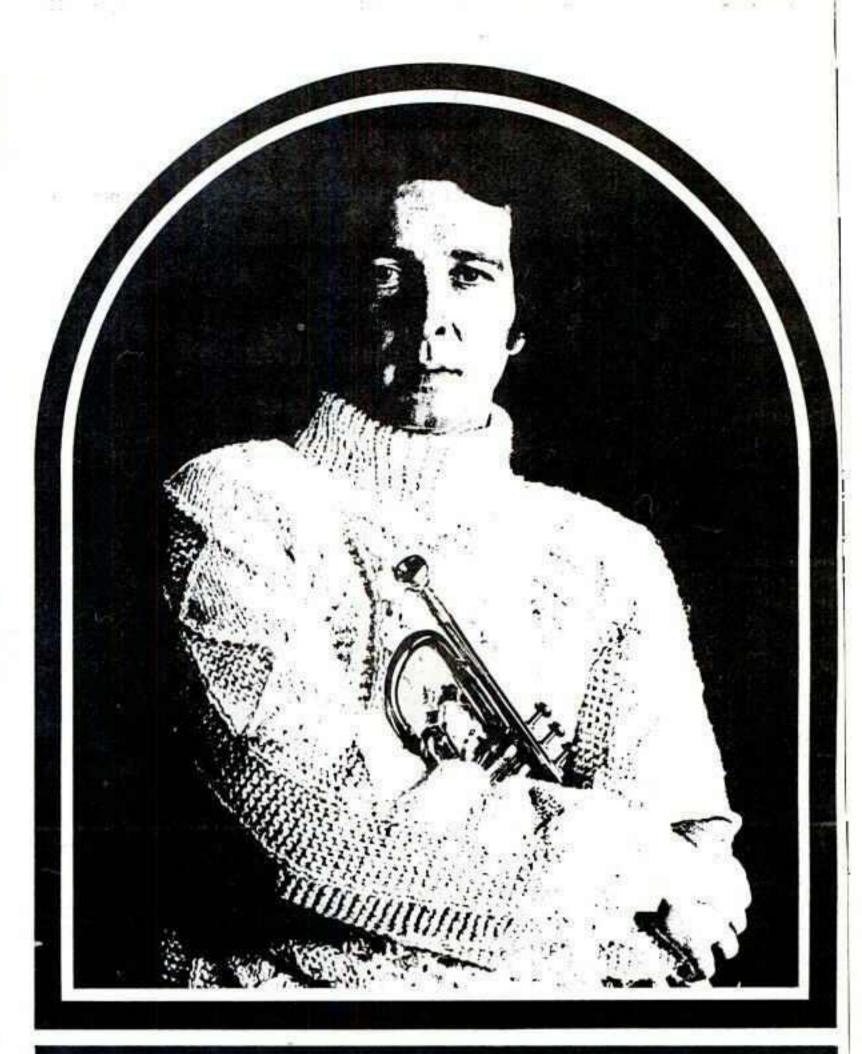
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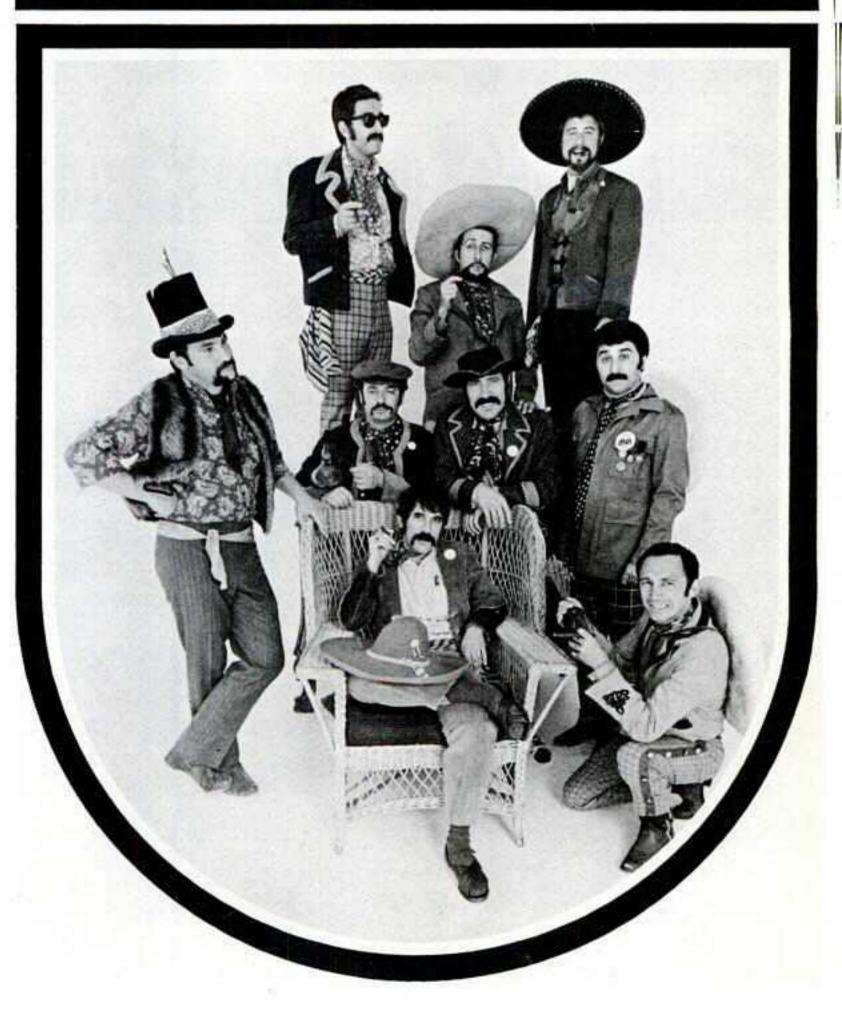
In short, we have faith in ourselves and for you we have only gratitude, for we offered ourselves to you and you took us warmly





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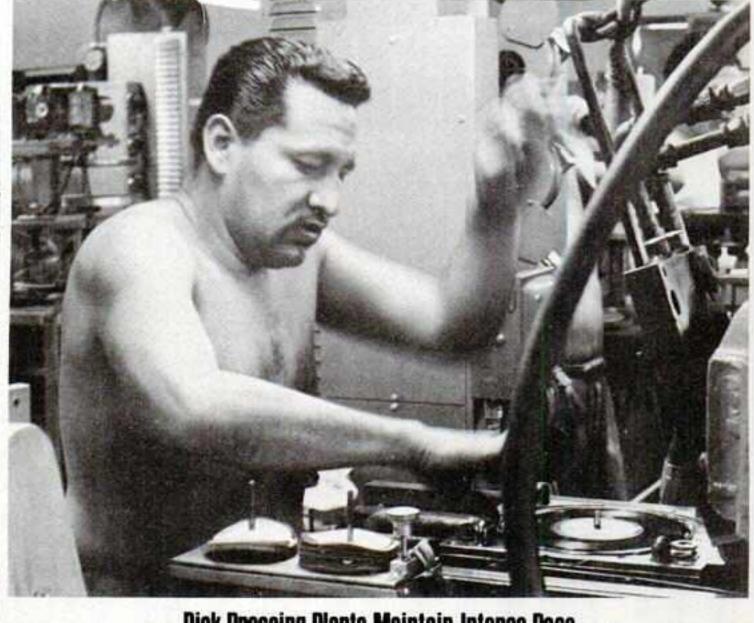


Las Fábricas de Discos Van a Paso Acelerado









Disk Pressing Plants Maintain Intense Pace

An intensity of purpose marks the work of the people in Mexico's disk pressing plants. From the pressing of singles at Musart (top right), to the pressing of LP's at Peerless (bottom middle), to the stuffing of EP's into plastic sleeves at RCA (left), speed is a hallmark. Worker with the mask mixes compound to make vinyl.

Musicians' Union Operates Aggressively

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

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

Rey, currently in his second four-year term as union head, reports 350 of his people are employed in television. Totally, around 1,000 musicians earn their livelihood as full-time players, with the majority working in nightclub spots, either cabarets or barrestaurants. But Rey has his eyes-and ears-tuned to radio as another employment factor.

The 50-year-old trombonist estimates there are 90 night spots in Mexico City and they all hire union hands. Clubs are categorized into three groups: first, second and third class. A first-class musician earns 175-200 pesos a day; a second classman earns 80-90 and a third classman draws 40 pesos.

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

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

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

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

Twenty dance orchestras.

Fifteen brass bands.

Twenty mariachi flavored groups.

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

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

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

Last August the union concluded a month's negotiations with the Mexican Assn. of Record Producers for a two-year contract hiking pay scales 10 per cent. Three rates were agreed upon: \$5.66 per hour for class A musicians (first violin, trumpet, etc.); \$5.20 for

El Sindicato Únic 0 de Trabajadores de la Música Opera Creativamente Venus Rey: "We have many dance bands in Mexico City."

class B (second chair players), and \$4 for mariachi bands. The pact followed a six-week work stoppage, but the labels had enough material on hand to continue normal flows of product.

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

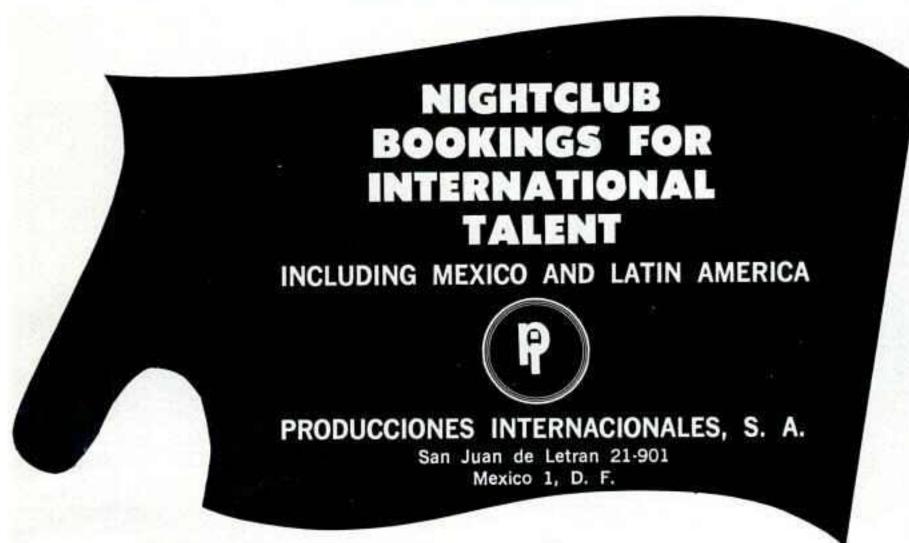
Shortly after the three rate pact had been concluded, trouble developed within the mariachi ranks. As one record executive said: "We are fighting with the union because the mariachi's don't want to record under these rates." (Mariachi band members earn \$4 per man per tune.) Consequently, the recording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

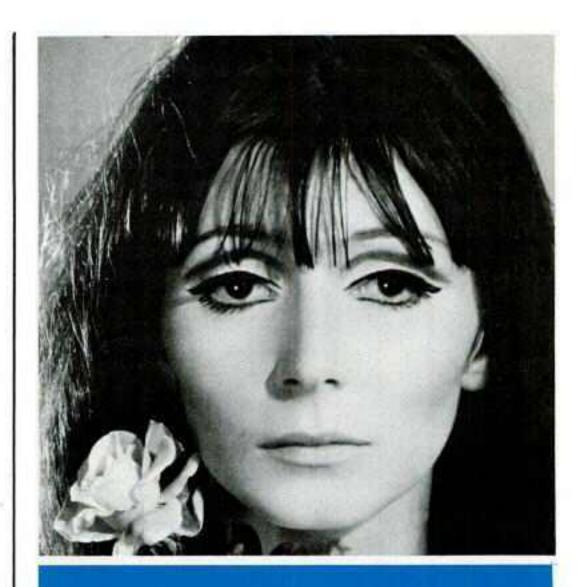
On another matter, record company executives guardedly talk about calling to request specific musicians, with the union sending out members it wants to work the dates. What do the labels do? "We complain," one executive says, adding that sometimes they choose not to record with these players.

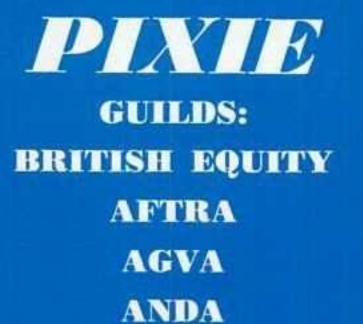
One item which Rey sought but which the companies would not agree to involved allowing a union representative to observe sessions any time of the day for as long as he wished. The present contract allows an observer to enter a studio only two or three times a day for a maximum of 15 minutes. The long-term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

DECEMBER 16, 1967, BILLBOARD











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Mexico es un Gran Lugar Para Entrenarse

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

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

"Mexico was the greatest training ground for me," he said in Los Angeles, fire in his eyes, his fingers snapping briskly as he talks about American and Latin tempos. Russell's career in Mexico City spanned recordings with RCA and Orfeon and television with

RECORD COMPANIES



AQUARIO—San Antonio 319-503, Mexico, D.F. Tel: 16-01-47

CBS-San Bartolo, Naucalpan, Estado de Mexico Tel: 27-62-20

CAPITOL—Ayuntamiento 54, Mexico 1, D.F. Tel: 18-13-20

CISNE—Caracci 64, Mexico 19, D.F. Tel: 24-57-53, 24-52-11

CORO-Bahia de Perula 80, Mexico 17, D.F.

EXCLUSIVOS—Hamburgo 214, Mexico 6, D.F. Tel: 25-61-44

GREVER—Insurgentes Sur 73, Mexico 11, D.F. Tel: 14-18-28

MUSART—Aptdo. 17503, Tacuba, Mexico, D.F. Tel: 27-00-20

TIZOC—Division del Norte 31, Mexico 12, D.F. Tel: 43-72-41

DUSA-Tiber 58, Mexico 5, D.F. Tel: 11-72-42, 25-29-89

GAMMA—Ejercito Nacional 167, Mexico 5, D.F. Tel: 45-73-60

ORFEON-VIDEO VOX-Aptdo. 428, Calle 8 y Alce, Blanco, Naucalpan Tel: 27-88-77

PEERLESS—Laguna Mayran 232, Mexico 17, D.F. Tel: 45-63-40

RCA—Mexicana Ave. Cuitlahuac 2519, Mexico 16, D.F. Tel: 27-60-20 Channel 2, where he hosted a weekly half-hour variety show.

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

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

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

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

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

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EDITORIAL RCA Av. Cuitlahuac 2519, Mexico 17, D.F. Tel: 27-60-20

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FERMATA—Division del Norte 31, Mexico 12, D.F. Tel: 43-72-40

GREVER—Londres 179, Mexico 6, D.F. Tel: 11-51-16, 11-52-75

JUVENTA-Tonala 194-6, Mexico 7, D.F.

Tel: 11-80-09

MARQUEZ—Av. Chapultepec 43, Mexico 1, D.F.

Tel: 12-02-28

MEXICANAS de MUSICA—Av. Juarez 18-206, Mexico 1, D.F.

Tel: 21-58-55

MEXICOMUSIC—Division del Norte 31, Mexico 12, D.F.

Tel: 43-72-40

MILLS—Cumbres de Maltrata 375-A, Mexico 12, D.F. Tel: 43-71-40

MUNDO—Puebla 286, Mexico 7, D.F. Tel: 25-10-42

PHAM—Dr. Valenzuela 10, Mexico 7, D.F. Tel: 12-96-50

PROMOTORA MIGUEL PRADO—Av. Cumbres de Maltrata 375-A, Mexico 12, D.F. Tel: 43-71-40

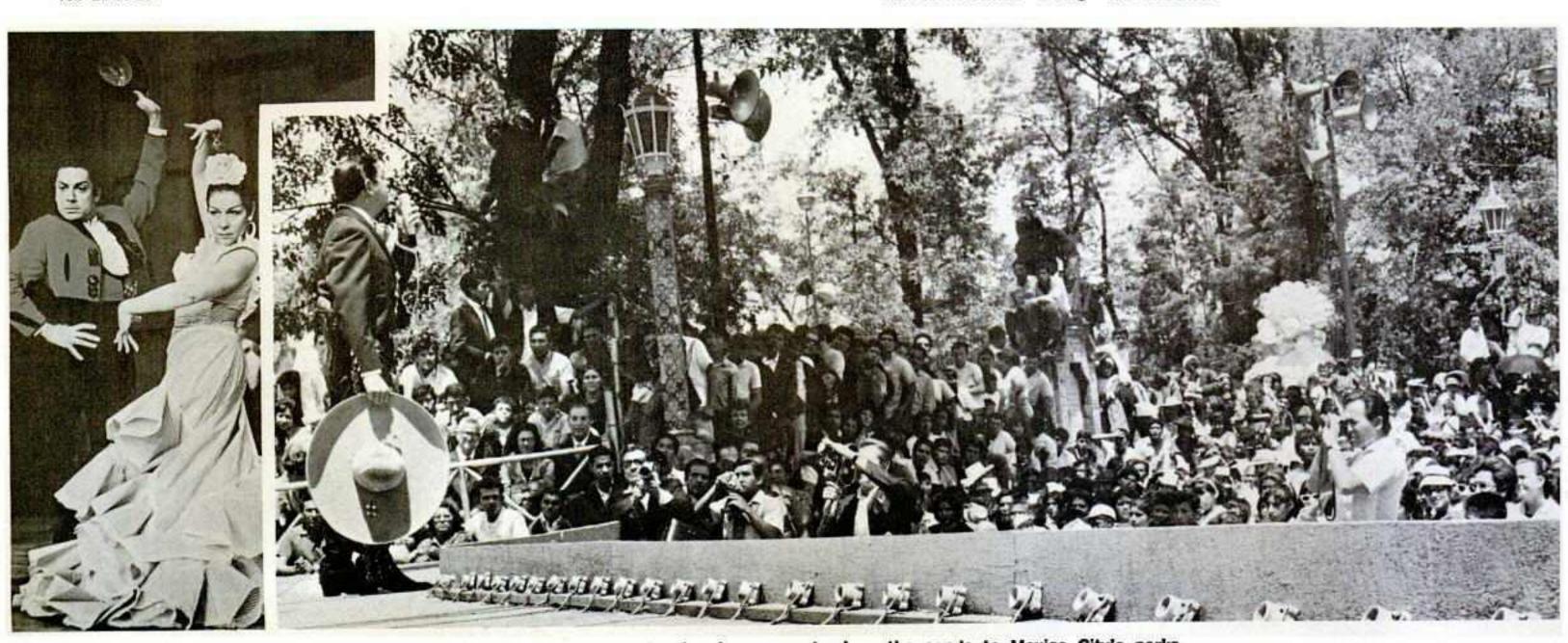
RICORDI-P. de la Reforma 481-A, Mexico 5, D.F. Tel: 25-57-22

TEOCALI—Division del Norte 31, Mexico 12, D.F. Tel: 43-72-40

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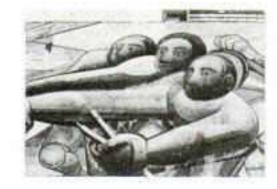




MOTION PICTURES: CASTING COORDINATION



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



¿Será el Cartucho un Medio Musical Popular?

Will Tape Cartridge Become a Popular Medium?

There is excitement and confusion engulfing the tape CARtridge industry which suggests a mystery thriller. One gets the impression touring the companies pioneering the industry that egos tend to color growth actualities.

Four-track was the initial system offered three years ago, with 8-track now slowly seeking a foothold through RCA. Cassette players generally have been unavailable, but Dusa, the Philips licensee, plans changing this situation.

Cartridges sell in the 75-115 pesos range; the equipment for the car ranges from 750-1,500 pesos; for the home, from 1,450-2,350 pesos. Will the Mexican people en mass become infatuated with this newest electronic marvel? The music suppliers—the record companies—are optimistic, but the major question

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

Mexico's cartridge industry includes the following interests:

Gramm—4-track custom duplicator (2 masters/ 16 slaves) for Peerless, Musart, Gamma and Cisne. Firm is also a Muntz importer.

Sonomex—8-track custom duplicator (1 master/4 slaves) for Musart, RCA, Hallmark Classics; manufacturer of its own Sono 8 Stereo car and home players. Company started out as the Lear Jet licensee.

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

Peerless—4-track duplicator of its own product on 1 master/2 slaves, with additional slaves planned.

Orfeon—duplicating its own product on 6 slaves/ 1 master in 4 and 8-track; manufactures Motorola 8-track car units.

Dusa—The Philips licensee which plans to import playbacks shortly. A number of players have reportedly been brought into the country with blank tapes offered in small quantities.

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

Rodolfo and Ruben Solis, Gramm; Casimirio Flores,

Stereo Jet; John Finney and Pete Cockle, Sonomex; Carl (Spike) O'Brien, Peerless; Eduardo Galaviz, Music de Mexico; Romero Reigel, Manuel Souza, Silva Dagoberto, Orfeon.

There are an estimated 200 cartridge retail outlets in Mexico, but Stereo Jet, for one, claims 50 achieve 90 per cent of its sales. A major retail sales/installation operation in Mexico City is Music de Mexico, formerly an Autostereo dealer, but now the purveyor of Clarion (Japanese) 4-track models (\$180) and Lear Jet 8's. The store is owned by the people involved with Gramm, the duplicator.

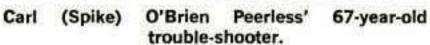
Siga and Campco are two firms manufacturing plastic cartridge cases, but one sees Fidelipac and Lear cases in many duplicating offices.

A Mexican law requiring that 70 per cent of a piece of equipment must be locally produced has slowed the manufacture of more playback equipment. An additional statute to that law, set by the Industry and Commerce Ministry, is that the final 30 per cent must in time be also produced locally. Failure to do so can result in the loss of a posted bond for as much as 500,000 pesos, according to one duplicator. While the guts for players can be assembled locally, the record heads must be imported.

One cartridge principal reports that with the right "connections" competitors can be stopped at the border

through high import duties.







Tape loaders at Gramm appear statuesque at their machines.

ENTERTAINMENT FIELDS SPARKLE continued from page M-5

Admitting that RCA did not "strike at the right moment," American born Louis Couttolenc Jr., the label's president, feels the go-go game is declining. "There is a transition in the market," he says. "People are over-saturated with go-go." Couttolenc further feels the go-go is a gone gone fad which will result in the public's returning to standard music. And herein is RCA's strength, The 32-year-old company is the leading supplier of non-rock brands of Mexican music in all categories.

Victor—along with Peerless and Musart—maintains offices, studios and pressing plant all within one structure. CBS will have that arrangement shortly when its downtown offices shift back to its suburban plant.

Over the past two years Victor has led in raising LP-EP prices, the first increases in 10 years. Last March the Camden stereo line was introduced, with Couttolenc feeling stereo will take on greater emphasis with time. "Right now, it's nothing spectacular," he says in his huge office as outside, white uniformed employees scamper around the facilities. RCA used to press classical material; now it's all imported. "It's less than 5 per cent; it's a demand market," RCA's chief notes.

RCA's a&r department is run by 41-year-old Ruben Fuentes, a 12-year company veteran, who oversees four staff producers, including Mexico's only female producer, mini-skirted, dark-eyed, dark-haired Carmen Cirici 24 mbs are allied in the control of the control o

Cirici, 24, who specializes in teen product.

She records Las Chics, a gal beat group, but feels it's infinitely easier to find boy vocalists. "Most go-go records are copies," she says, tossing back her hair which covers her right eye. "Generally we used to copy the American hits. Now it's changing. In one year it will be absolutely different. We'll record original material."

This feeling of optimism toward Mexico's ability to develop its own version of beat music, is an underlying current which has yet to surge to the surface. The Mexicans are aware that amplified guitars are synonomous with youth in America and England and that echo chambers and overdubbings are part of the disk scene.

Capitol Records, however, is aiming to break this mold. Alfredo Gil, the label's 27-year-old a&r director, works with two young associates in planning for the future. Indeed, 34-year-old Andre Midani, the general manager and Rene Leon, 25, the international department chief, contribute to this youthful concept by being in tune with tomorrow's potential.

Explains producer Gil: "I'm recording for the new generation; everything is electronic." In cutting a record of tropical music Gil used electric guitar and electric bass. Old rhythm patterns were eschewed. "I have a feeling that's out of fashion." Five years ago there was no Spanish rock music. "Suddenly it began, but the translations of English hits were very bad. Now, we are in another period, a period of copying with good sound. Our young people don't have the creativity yet; maybe in five or 10 years we will start having our own rock music. I have to record for my generation. We're copying, learning; then we'll have our own music."

Two years ago when the company began, it started releasing ranchero music, Midani says. "What we feel being so young and in touch with the new Mexico is that it is difficult to work with traditional music. We are not traditional here, so we leave that to RCA Victor."

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

Single sales have dropped, the executive notes, because of a royalty stipend placed on the manufacturers which forced a retail sales hike. A 65-centavo royalty is now split between the composer who gets 55 centavos and the artist who receives 10 centavos, Baptista points out. Musart represents the Liberty family of labels and recently bowed its second company-owned label, Discos Rex. Plans are to construct a new high rise office building/studio complex adjacent to the existing offices—two studios—23 press plant.

At Orfeon, the new wave, go-go styles are called boogaloo with two a&r men busy cutting this and other native forms. Once one gets past the policeman in blue with a gun at his hip and enters the company's new quarters, the potential that is the Mexican record industry is evident. Sixteen presses spin out disks for Orfeon, Capitol and Dusa. Upstairs a new tape cartridge duplication wing maintains a steady pace of 4 and 8-track production. Orfeon's three recording studios are 16 kilometers from the factory, which also manufacturers Motorola cartridge players and car radios. Mariano H. Villabobos, 36, is the industrial giant's general manager.

The internationality of the Mexican recording industry is pinpointed in Gamma Records, a nine-year-old firm which mostly sells imported product. It represents the Warner Bros./Reprise operation and is a sister company to Hispavox of Spain. Tomas Munoz, Gamma's president, feels Spanish films have enabled his company to sell Spanish music from other Latin nations. Gamma has its own 10 press factory three miles away. A sidelight operation is a classical record club (\$8 membership) the only reported exclusive classical club in Latin America.

Tizoc Records, 12 years old, with Mario Friedberg

as president, has been in the go-go field one year. It represents A&M and claims Herb Alpert is a good seller among the locals. "We are trying to compete in the foreign field," Friedberg says, "and we are thinking about starting a label in the United States next year." Concerning the Tijuana Brass, Friedberg claims: "Quite a few Mexican groups have imitated them, but they don't sell as well." Which is kind of ironic.

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

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

Six-year-old Cisne Records leans toward imported product (75 per cent) but is seeking a 50-50 split with locally recorded merchandise, a&r head Jorge Yanez told a visitor at the label's offices in a converted family residence.

Mexican businessmen do speak in hushed terms about such things as "closing the border" to competition, of paying off lower governmental officials to gain favors. If a product can be produced in Mexico, the government will slap a high tariff on imported goods. These are the conditions designed to maintain native supremacy. As one tradesman philosophizes: "The Mexicans are a very nationalistic people."

Photo Credits

Cover—Eliot Tiegel; P. 4, 5—Eliot Tiegel, Kevin Kelleghan; P. 6—RCA, PHAM; P. 9—Kevin Kelleghan; P. 11—Eliot Tiegel; P. 14—Kevin Kelleghan, Musart, CBS, Mario Casadola Lopez, Angel Ortero; P. 17—Eliot Tiegel, CBS, Kevin Kelleghan; P. 20—Eliot Tiegel, Kevin Kelleghan; P. 22, 26—Eliot Tiegel; P. 24—Ballet Folklorico, Eliot Tiegel.



La Expansión de Canciones Mexicanas

The Expanding

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

Leading Marks Mexican copyrights include such great standards as "Alla En El Rancho Grande" ("My Ranch"), "Las Altenitas" ("A Gay Ranchero"), "Marimba," "Mi Rival" ("My Rival"), "Cuando Vuelva a Tu Lado" ("What a Diff'rence a Day Made"), "La Mentira" ("Yellow Days"), "Triunfamos," ("Consuele"), "Remojame los Labios" ("Where Is Your Laughter"), "No to Vayas Sin Mi" ("Too Near"), "Inquietud" ("Wind My Sails"), "Las Coronelas" ("Cornelia"), "Piensa En Mi" ("Time Has Wings"), "Hablame de tu Amor" and "Viva Mexico." Among the firm's newer songs are "El Despertar" and "Pulps de Tamarindo."

Marks entered the Mexican field in 1930, shortly after becoming active in the Cuban market. His son Herbert, who currently heads the company, feels the Latin music market racks up tremendous performances and new recordings-in all fields from pop to jazzowing to the "adaptability of the material and its appeal to all types of artists." For instance, "What a

Scope of

Diff'rence a Day Made" has been a No. 1 hit four times. Marks also notes the longevity of the materialone instance among many illustrates this point: Dave Brubeck recorded an album last May in Mexico City during his quartet's concert appearance at the second annual Festival de Puebla. Local guitarist Benjamin Correa and bongo man Salvador Agueros helped the Brubeck group interpret such native material as "Rancho Grande," a smash as far back as the 1930's when it was a Bing Crosby record on Decca.

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

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

Marks observes that whereas some Mexican compositions retain their characteristic native flavor over the years, others become quite international. "What a Diff'rence a Day Made," by Maria Grever, known as the "First Lady of Mexican Song," and Stanley Adams,

ASCAP's president, is one example.

The Peer-Southern International's internationally accepted copyrights include: "Amor," "Besame Mucho," "Freneci," "Perfidia," "Granada," "Guadalajara," "Maria Elena," "Sway," "The Three Caballeros," "Coo Coo Roo Coo Coo, Paloma." The company was founded by the late Ralph Peer and is now headed by Mrs. Monique Peer-Morris. Following Peer's 1920's entry into the American blues and country music fields, he turned his sights to the Latin market. In a recent Broadcast Music, Inc. (BMI) announcement of the first 25 songs qualifying for double feature payments, a number were titles from the aforementioned Mexican list. The BMI statement notes that these songs have logged more than one million feature broadcast performances solid testimony to the solid usage of this south of the border material. -Paul Ackerman

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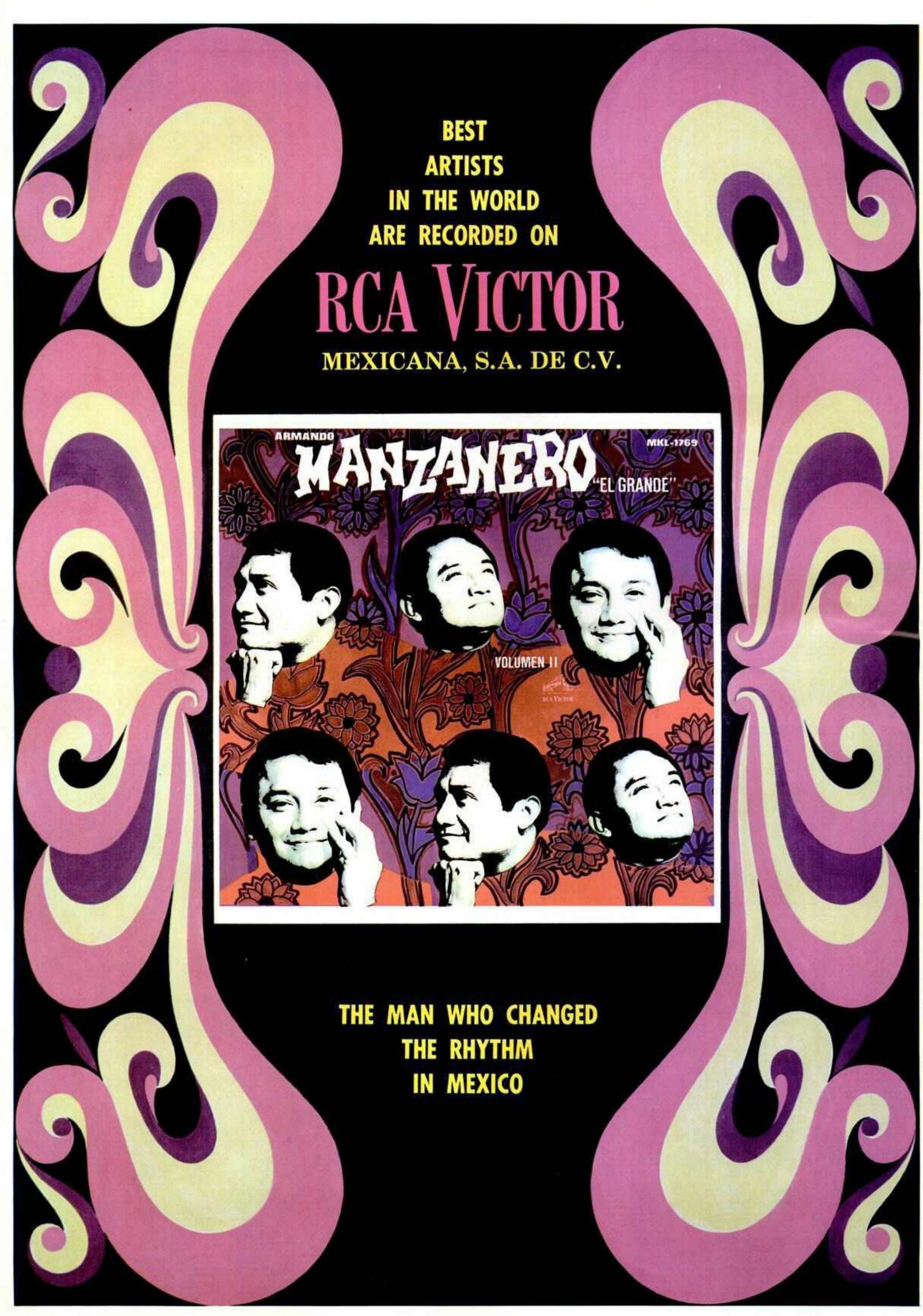
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Serenus in **Mod Groove**

Continued from page 46

In the first volume of the Flagello series, the composer led the Orchestra Sinfonica di Roma in the Concerto for Strings, while Elizabeth Marshall played the "Sonata for Piano." In Volume II, George Koutzen was the soloist with Flagello and the Orchestra Sinfonica di Roma in the "Capriccio for Violincello and Orchestra," while he conducted the orchestra in the "Chorale and Episode for Ten Brass Instruments." Miss Marshall played "Three Episodes for Piano" and was soloist with Flagello and members of the Orchestra Sinfonica di Roma in "Concertino for Piano, Brass and Timpani."

Awar

In the third volume, Miss Marshall played the "Prelude, Ostinato and Fuge," with Gary Sigurdson the soloist with Flagello and the Orchestra Sinfonica di Roma in the "Conceto Antoniano for Flute and Orchestra." Sigurdson and Pasquale Garzia played with "Burlesca for Flute and Guitar."

Farberman Albums

Soprano Nancy Tatum was the soloist in Volume IV, which has Flagello and the Orchestra Sinfonica di Roma in "Contemplazioni di Michelangelo" and "An Island in the Moon," songs from William Blake.

The most elaborate cover is on the second volume of Farberman's music, which also is the most avant garde of the series. Taking its cue from the "Three States of Mind," played here by the New York Studio Sextet, the cover has a frosty transparent sheet with different colored sized letters over a drawing of a head. The album also contains the Stuttgart Philharmonia in "Elegy, Fanfare and March," soloist Harvey Estrin with the strings of the Stuttgart Philharmonia in "Concerto for Alto Saxophone and String Orchestra," and the New York Studio Trio in "Trio for Violin, Piano and Percussion."

The previous Farberman pressing has one of the label's most fascinating pieces in "New York Times, August 30, 1964" with Corinne Curry, Mrs. Farberman as soloist with pianist Robert Miller and Farberman on percussion. The album also has "Images for Brass" with the New York Brass Quintet and "Quintessence" with the Dorian Woodwind Quintet.

Serkin Tops In Beethoven

FRED KIRBY

NEW YORK—Pianist Rudolf Serkin was in top form in his all-Beethoven program at Carnegie Hall on Tuesday (5), which included the strenuous "Diabelli Variations." Columbia Records plans to have the Beethoven's complete solo piano music by Serkin by 1970. A new stereo version will replace the older monaural treatment now in the catalog.

The full house first heard expert performances of the "Sonata No. 1" and the "Sonata No. 26 (Les Adieux)," both with vigor and grace. The "Diabelli," which still are a concert rarity, were superb with their demanding virtuosity, but numerous subtleties. Despite a lengthy standing ovation, Serkin realBEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.
oard ird	1	WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	23	21	18	PROKOFIEV: CINDERELLA Moscow Radio Symphony (Angel R 4102 (M); SRB 41
2	4	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Orman Columbia ML 6416 (M); MS 7016 (S)	15 ndy),	22	26	WAGNER: DIE WALKEURE Crespin/Vickers/Various Art (Von Karajan), DGG 39 22
3	3	PUCCINI: LA RONDINE (2-12" LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)		23	24	PROKOFIEV: IVAN THE TE Various Artists/U.S.S.R. Sy Melodiya/Angel RB 4103 (I
4	2	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)		24	23	GERSHWIN: RHAPSODY IN New York Philharmonic (Be (M); MS 6091 (S)
5	5	VERDI: LA TRAVIATA (3 LP's) Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretre) RCA Victor LM 6180 (M); LSC 6180 (S)	8	25	13	
6	6	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Colum M2L 351 (M); M2S 751 (S)		26	28	
7	7	HOMAGE TO GERALD MOORE (2 LP's) De Los Angeles/Schwarzkopf/Fischer-Dieskau, Angel	6	27	22	ART OF DENNIS BRAIN Seraphim 60040 (M); (No
8	9	(No Mono) SB 3697 (S) BERNSTEIN'S GREATEST HITS	26	28	27	HOROWITZ IN CONCERT (Vladimir Horowitz, Columbi
9	•	New York Philharmonic (Bernstein), Columbia ML 63 (M); MS 6988 (S)		29	36	Sutherland/Various Artists/ London A 4384 (M); OSA
		PUCCINI: MADAME BUTTERFLY (3 LP's) Scotto/Bergonzi/Various Artists/Rome Opera House (Barbirolli), Angel (No Mono); SCL 3702 (S)	Orch.	30	32	PENDERECKI: PASSION ACC Various Artists/Talzer Boy
10	10	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP Berlin Philharmonic (Von Karajan), DGG (No Mon SKL 101/108 (S)		31	31	(M); VICS 6015 (S) ORFF: CATULLI CARMINA Blegen/Kness/Temple Univ
11	12	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S	89)	32	34	(Ormandy), Columbia ML 6
12	39	HANDEL: MESSIAH (3 LP's) Schwarzkopf/Hoffman/Gedda/Various Artists/Philharm Orch. (Klemperer), Angel CL 3657 (M); SCL 3657 (S)	nonia			Various Artists/London Syr A 1385 (M); OSA 1385 (S)
13	11	PUCCINI: TOSCA (2 LP's) Nilsson/Corelli/Fischer-Dieskau/Various Artists (Maa	13	33	25	MAHLER: SYMPHONY NO. Shirley Virett/Boston Symp LM 7046 (M); LSC 7046 (S
14	14	New Philharmonia Orch. (De Burgos), Angel 36333	69 (M);	34	35	BERNSTEIN CONDUCTS N Baker/Drucker/New York Columbia ML 6428 (M); I
15	16	S 36333 (S) DVORAK: SYMPHONY NO. 9 (New World) SCHUMAI MANFRED OVERTURE	10	35	37	HATIKVAH ON MT. SCOPU Stern/Israel Philharmonic ML 6453 (M); MS 7053 (3
16	15	NBC Symphony (Toscanini), RCA Victrola VIC 1249 (No Stereo) MAHLER: SYMPHONY NO. 9	(M);	36	33	HOLST: THE PLANETS New Philharmonic Orch. & (M); S 36420 (S)
17	17	New Philharmonic (Klemperer), Angel 3708 (M); S 37 FRITZ WUNDERLICH: LYRIC TENOR	708 (S)	37	30	
18	19	Seraphim 60043 (M); S 60043 (S) TCHAIKOVSKY: QUEEN OF SPADES (4 LP's) Bolshoi Theatre (Khaikin), Melodiya/Angel (No Mor	5	38	38	GERSHWIN: RHAPSODY IN Entremonte/Philadelphia O
19	21	SRD 4104 (S) TCHAIKOVSKY: CONCERTO NO. 1		39	-	ML 6413 (M); MS 7013 (HANDEL: MESSIAH (2 LP's
	(0)5554)·	Van Cliburn, RCA Victor LM 2252 (M); LSC 2252	(S)			Various Artists/Mormon Orch. (Ormandy), Columbia
20	20	Van Cliburn, Chicago Symphony (Reiner), RCA Victor 2601 (M); LSC 2601 (S)	39 r LM	40		HANDEL: MESSIAH (3 LP' Harper/Watts/Wakefield/Va (Davis), Philips PHM-3-59

	21	18	PROKOFIEV: CINDERELLA (2 LP's)
			Moscow Radio Symphony (Rozdestvensky), Melodiya/ Angel R 4102 (M); SRB 4102 (S)
	22	26	WAGNER: DIE WALKEURE (5 LP's) Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)
	23	24	PROKOFIEV: IVAN THE TERRIBLE (2 LP's) 8 Various Artists/U.S.S.R. Symphony (Stasevich), Melodiya/Angel RB 4103 (M); SRB 4103 (S)
	24	23	GERSHWIN: RHAPSODY IN BLUE
	25	13	Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)
	26	28	MAHLER: SYMPHONY NO. 2 (2 LP's) 2 Sills/Kopleff/Utah Symphony (Abravanel), Vanguard Cardinal Series (No Mono); C/10003/4 (S)
	27	22	ART OF DENNIS BRAIN
	28	27	HOROWITZ IN CONCERT (2 LP's)
	29	36	BELLINI: BEATRICE DITENDI (3 LP's)
	30	32	PENDERECKI: PASSION ACCORDING TO ST. LUKE (2 LP's) . 4 Various Artists/Talzer Boy Choir, RCA Victrola VIC 6015 (M); VICS 6015 (S)
	31	31	ORFF: CATULLI CARMINA
	32	34	BRITTEN: A MIDSUMMER NIGHT'S DREAM (3 LP's) 5 Various Artists/London Symphony (Britten), London A 1385 (M); OSA 1385 (S)
	33	25	MAHLER: SYMPHONY NO. 3 Shirley Virett/Boston Symphony (Leinsdorf), RCA Victor LM 7046 (M); LSC 7046 (S)
	34	35	BERNSTEIN CONDUCTS NIELSON
	35	37	HATIKVAH ON MT. SCOPUS
	36	33	HOLST: THE PLANETS
	37	30	ART OF GERALD MOORE
	38	38	GERSHWIN: RHAPSODY IN BLUE Entremonte/Philadelphia Orch. (Ormandy), Columbia ML 6413 (M); MS 7013 (S)
	39	_	HANDEL: MESSIAH (2 LP's)
-0	40	-	HANDEL: MESSIAH (3 LP's)

Qualiton's Quality Product

NEW YORK—A superb collection of "Arie Antiche" with baritone Alexander Sved and the Musica Antiqua Ensemble of Vienna is the cream of the new Qualiton Records release. The bel canto collection contains music of Peuerl, Carissimi, Caldara, Durante, Gluck, Martini, Rossi, Giordani, Scarlatti, Paisiello, Caccini and Montverdi.

The Peuerl "Suite No. 2" is the best of three instrumental cuts, but the main strength of this album, especially for programming, is in the 12 vocal selections.

Another vocal disk does not fare as well as only soprano Margit Laszlo, the Micaela, is outstanding in selections from Bizet's "Carmen" in Hungarian. Even the fine conducting of

Janos Ferencsik cannot make up for vocal deficiencies of Erzsebet Komlossy as Carmen and Laszlo Jambor as Escamillio. Tenor Ferenc Szonyi is a competent Don Jose.

An interesting novelty has a fine group of soloists in Hungarian songs. Erno Szegedi capably plays a collection of late Liszt piano works, but the material lacks the composer's accustomed flair. Rounding out the release is a set of Liszt psalms under Miklos Forrai's expert direction.

FRED KIRBY

Corbett Dedicated

CINCINNATI — The \$5 million Corbett Center for Performing Arts was dedicated by the College Conservatory of Music at the University of Cincinnati recently, the school's 100th anniversary. Norman Dello Joio's "Proud Music of the Storm" was performed for the occasion.

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assical Notes

Continued from page 46

phony presented a program honoring the 100th anniversary of the University of Cincinnati and its College Conservatory on Dec. 9. Soloists were oboist John Kendrick, soprano Annie Walker and pianist William Leland.

Pianist Daniel Barenboim will be soloist with Eugene Ormandy and the Philadelphia Orchestra at Philharmonic Hall on Dec. 19. The program will include the New York premiere of George Rochberg's "Zodiac." . . . Joseph Schwartz gives a Town Hall piano recital on Dec. 17. . . . The Metropolitan Opera begins its one-week Philadelphia season on May 27 with Bizet's "Carmen." . . . Works by Rameau, Charpentier, Lully and Leclair were performed by the Master Virtuosi of New York on Dec. 8. . . . The Little Orchestra Society will give the New York premiere of Janacek's "The Makropulos Case" on Tuesday (12) at Philharmonic Hall. Soloists will include Na-

dezda Kniplova, Ivo Zidek and Chester Ludgin. . . . Cellist Harvey Shapiro was the expert soloist in Bloch's "Schelomo" with Leopold Stokowski and the American Symphony on Dec. 4....

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Weeks on

Billboard SPECIAL SURVEY For Week Ending 12/16/67

Lawrence Named

Continued from page 46

Lawrence, the first record company executive to turn to management of a major symphony orchestra, will move here within two weeks. His last assignment here was producing Mozart's "Requiem" with Davis and the BBC Symphony in September for Philips Records.

The orchestra's administrative functions have been uncertain since Ernest Fleischmann resigned as general secretary in March. Fleischmann currently is general secretary of CBS Records Ltd. here.

ized that no encore could follow the long work.

FRED KIRBY

International News Reports

Devaluation May Spur PPI, DGG Merger Plans

Continued from page 1

Finally, for a Britain-based company, EMI is getting off the mark fast for the European Common Market sweepstakes. The parent EMI organization is not dawdling over Britain's application to join the market. Rather, it has blueprinted an aggressive Common Market sales drive built around Electrola, the German EMI affiliate and one of the crown jewels in the EMI diadem.

Electrola is to take charge of the EMI sales effort in Western Europe. The Cologne company has just completed a huge new pressing plant for Common

Market production.

The full effect of British devaluation on the global disk industry is still to be determined, and there is as yet no strong evidence that its impact on the European market, for example, will be decisive. Devaluation, nevertheless, has provided a convenient point of departure for a new look at the Philips-Grammophon partnership.

Formed in 1963

Ever since the two companies formed their partnership in 1963, PPI and DGG have shared technical facilities wherever possible. To illustrate, Grammophon's ultra-modern pressing plant at Hanover presses for both Philips and Grammophon. But the two companies have maintained separate production and sales organizations.

Arrangements vary from area to area over the globe, but in West Germany the partners have continued to function as virtually independent organizations aside from sharing technical facilities and cooperating in certain aspects of production and distribution.

However, the tendency is clearly toward consolidating distribution and production. For example, in Britain Polydor, the Grammophon sales organization, is integrating three of its sales offices with Philips. Polydor and Philips' sales offices at Croydon and Manchester have been combined, and the Polydor sales office at Dundee has been closed and its work taken on by the Philips sales office in Glasgow.

Retailers place orders with the same order clerk, and can include orders by mail in the same envelope. Orders are delivered in one package, and retailers

continue to receive separate invoices. Artist Promotion

Philips and Deutsche Grammophon are drawing closer together, too, on artist promotion. The two organizations have just signed an agreement with the Stigwood organizaion providing for joint artist promotion. And Philips and Grammophon are pooling their artistic resources on a growing scale to meet sharpening competition on the budget LP front.

Grammophon's Heliodor budget label is offering a combination of Grammophon and Philips material in

its current list of titles.

Aside from British devaluation, another transcendent development requiring PPI and DGG to reassess their partnership is the coming into force of the European Common Market next year, and particularly the added value tax which will become uniform throughout the six Common Market countries, beginning Jan. 1.

The added value tax will increase the price of phonograph records and will introduce a new competitive dimension into the European disk market.

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

2 Companies The two record organizations function under a single three-executive supervisory board which alternates meetings between PPI headquarters at Baarn, Holland, and DGG headquarters in Hamburg. But the agreement provided for the maintenance of "two operating companies."

Each company has continued to operate under

its own operating management.

PPI-DGG executives say that any future decision concerning amalgamation will be determined by market strategy. It is argued by some executives that the present dual operating companies give the partnership a more flexible and imaginative production and sales setup than would be gained by a single giant organization, and that instead of outright amalgamation the two companies will strive to increase cooperation in technical and administrative areas.

The potential of the "sleeping giant" is being dramatized at the moment by the phenomenal success of the Philips cassette system. Philips developed the system, and Deutsche Grammophon's artists and catalogues have had a major role in establishing the Philips system in its present dominant position on the Con-

tinent.

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

PARIS — Erato, distributed in France by the Compagnie Europeene du Disque, and French Decca each won three awards at the Academie du Disque Français Grand Prix for 1968, Nov. 28 in the Hotel de Ville, Paris.

To enhance the prestige of the awards, only 15 Grand Prix were presented this year compared with 44 last year.

Award winning records were: Prix du President de la Republique: (French music):

Metaboles Dutilleux and 4th Symphony (Honegger) by the Orchestre National de l'ORTF conducted by Charles Munch (Erato), Symphonie Fantastique (Berlioz) by the Orchestre de Paris-Societe des Concerts du Conservatoire conducted by Charles Munch (Voix de Son Maitre);

Prix de la Ville de Paris: (The best phonographic production of the year): L'Oeuvre Pour Orgue" (J. S. Bach), by Marie-Claire Alain (Erato);

Czechs Plan Major

Role in MIDEM '68

planning full and active participation for MIDEM '68.

where they have reserved a common bureau.

PRAGUE—Present at the first MIDEM in the capacity of

Executives of Supraphon, the Artia Export Company, Pragokon-

In addition, Czechoslovakia will be presenting a special gala

Panton, the second Czechoslovakian publishing house, which

Also attending will be Dr. Sivacek, director of the Bratislava

observers, leaders of the Czechoslovakian music-record industry are

cert Concert Agency and music journalists will be present at Cannes

featuring Karel Gott, Vaclav Neckar, Waldermar Matuska, Josef

Laufer, Marta Kubisova, Helena Vondrackova, Helena Bleharova,

Yvonne Prenosilova, Judita Cerovska and possibly Eva Pilarova and

recently founded its own recording division, will be represented at

International Pop Song Festival. He said that while the program

for the 1968 Festival will be largely completed by the time MIDEM

begins, he hoped to line up top international artists for the 1969

Prix Colette (French text):

"Le Siecle de Louis XIV." by Daniel Benedite (Guilde Internationale du Disque);

Prix Arthur Honegger (Spiritual music):

"Selva Morale" (Monteverdi), by the Soloists and Vocal and Instrumental Ensemble of Lausanne conducted by Michel Corboz (Erato);

Prix Jacques Rouche:

Opera: "Elektra" (R. Strauss), with Resnik, Nilsson, Collier, Stolze, Krause and the Vienna Philharmonic Orchestra conducted by Georg Solti (Decca); Oratorio: "The Seasons" (Haydn), with Janowitz, Schreier, Talvela, Vienna Choral Society and Vienna Symphony Orchestra conducted by Karl Boehm (Deutsche Grammophon); Melodies: "L'Amour et la Vie d'une Femme" (Schumann), by Clara Wirz (Cycnus).

Prix Florent Schmitt: (Foreign recordings of French music) "Quartet No. 1" (Faure), by Emil Guilels, Leonid Kogan,

Rudolf Barchal and Mstislav Rostropovitch (Chant Monde).

Prix du Conservatoire:

Chamber orchestra: "Symphony for Strings No. 1" (Casterede); Concertino "Alla Francese" for Ondes Martenot, strings and percussion (J. Charpentier) Rouen Chamber Orchestra conducted by Albert Beaucamp (Philips), Chamber Music: "Sonatas for Violin and Piano" (Franck Lekeu), by Christian Ferras and Pierre Barbizet (Deutsche Grammophon); soloists: Complete piano works of Brahms by Julius Katchen (Decca).

Prix Francis Carco:

Jazz: "Black Christ of the Andes," by Mary Lou Williams (SABA-Iramac); Song: "Serge Reggiani" (Canetti-Polydor). Colette Renard (Decca).

Scepter Makes Distrib Changes

NEW YORK — Scepter Records has switched its Canadian distribution from Quality to The Compo Co. Ltd. and has moved from Negram in the Netherlands to Hollandsche Decca. Negotiations were handled by Joe Zerga for Scepter, Lee Armstrong for Compo, and Mimi Trepel of London Records, Inc. for the Netherlands.

Zerga also arranged for Scepter's representation with Tecla for Portugal; Trova Industrias Musicales, S. A. for Argentina; Cadisa Caceres Discos, S. A. for El Salvador; Les Fils De Georges Haddad & Cie for Lebanon; Goluboff Industrias Fonograficas, S. A. for Chile; Fabrica De Discos Rosenblit Ltd. for Brazil, and Musitron, S. A. for Venezuela.



POLYDOR DIRECTOR RICHARD BUSCH presents Freddy Quinn with a gold disk-his 11th-for "Junge komm bald wieder," which has passed the two million sales mark. Quinn, who has signed a 10-year contract with Polydor, will go to the U.S. with the German musical, "Heinweh nacht St Pauli," which has had 400 performances in Germany.

Philips Makes Staff Shifts—

Woyda Sales Mgr.; Boyce In

LONDON — Walter Woyda has been named general sales manager in a Philips Records staff reorganization announced by managing director Leslie

Gould. Jack Boyce will join the

BARCLAY, SABA BELGIUM TIE

BRUSSELS-Barclay has acquired the German jazz and classical label Saba for distribution in Belgium and has released a first batch of seven LP's, including jazz recordings by Nathan Davis, Stuff Smith, Stephane Grappelly and Jean-Luc Ponty, an album by Art Van Damme and an album by the Hubert Deuringer-Dieter Reith Combo, "A Magic Sound." The labels now distributed by Barclay in Belgium include Saba, Monument, Riviera, Ariola, Baccarola, Eurodisc, Atco, Stax, Clan, Atlantic, 20th Century-Fox, Bang and CNR.

company from Decca as manager of the classical division and a new educational division.

The Philips field sales force will also be increased by 50 per cent to meet expected 1968 demands for cassettes, lowprice playback machines and accessories.

Woyda joined Philips from the distribution side of Keith Prowse to direct the introduction of cassettes in the British market. His spot as head of cassettes, tapes and accessories will be taken by former assistant sales manager Roy Tempest.

Geoff Hannington continues as record sales manager, and Lionel Burge has been named sales manager for the Philips budget lines. Burge has been stock controller and security supervisor of the Pye Records

All these executives will report to Woyda, and their appointments take effect Jan. 1. Boyce has been classical promotion manager at Decca for the past eight years. His appointment underlines the impor-

(Continued on page 49)

Festival.

Hana Hegerova.

Cannes for the first time.



TO LAUNCH A BIG COUNTRY campaign, the RCA-Decca organization in France took over part of the Galeries Lafayette record department to put on a cowboy show. Company staff dressed as cowboys and cowgirls joined in the operation and country music was provided by Decca artists Richard and Laurent. Left to right are Richard and Laurent, Mile. A. Jeanneret, Mme. C. Lecouvioure of Decca sales department; Andre Jeanneret, president of the Decca-RCA group; Claude Gagniere, Decca sales director, and Jacques Buche, RCA sales director.

HOLLAND YOUTHS SPEND 1.3 MIL. ON DISKS YEARLY

AMSTERDAM—Holland's 1,500,000 young people between the ages of 16 and 24 spend an annual 37 million guilders (\$10.3 million) on records, according to a report by the Dutch Statistical Foundation. Boys, the Foundation reported, spend more than twice as much on records as girls—26 million guilders (\$7.16 million) compared with 11 million guilders (\$3.14 million). Based on the estimated 100 million guilder turnover of the Dutch record industry for 1967, the report concludes that people in the 16-24 age group account for more than one-third of total record purchases.

About 25 per cent of the people in the group have a musical instrument. Fifty-six per cent regularly listen to radio programs and

45 per cent regularly watch television.

One in three of the people in this age group has a record player. Eighteen per cent of the boys have a tape recorder and 5 per cent of the girls.

Ariola & 'Stern' Magazine Record Club in Distrib Deal

GUETERSLOH, West Germany—Ariola-Eurodisc has just signed an agreement with Der Stern, West Germany weekly magazine, for distribution of its records by Stern-Musik, the magazine's record club.

The first Ariola title to be distributed by Stern-Musik is Udo Juergens' LP "Was Ich dir sagen will."

Der Stern has become a major

Three Prizes Established

PARIS — SACEM (the Societe des Auteurs, Compositeurs et Editeurs de Musique)—the French performing right society—has created three gold medals which will be awarded annually for outstanding services to French music and song.

The first awards were made at a reception in the Hotel de Crillon Nov. 30 attended by publishers, record men, composers and lyricists.

The Maurice Ravel Medal was awarded to Jean Basdevant for his services to French music as director general of cultural relations in the French Foreign Ministry.

The Albert Willemetz Medal was presented to lyricist Louis Amade, co-author of many of the song successes of Gilbert Becaud, including "L'Important C'est La Rose."

The Medal of L'Edition Musicale Française was awarded to Editions Alphonse Leduc. force in West German disk sales since beginning the distribution of disks in 1965. Since then, it has distributed 100 titles under the Stern-Musik label, which has the slogan "Stern ("star" in German)-Musik is Star Music."

Aside from Ariola-Eurodisc, Der Stern co-operates with Deutsche Grammophon, Philips, CBS Schallplatten, and Metronome.

The German magazine strives for a balance of pop and classical. Its first release was "Ich bin eine Frau mit Vergangenheit," with Zarah Leanders. Its second release was Polydor's "The Great Star Parade of 1965," and its third release was the Philips production of Tchaikovsky's Fourth Symphony with Igor Markevitch.

The 100th Stern-Musik title was a special production with 16 international artists from five record companies entitled "Forget Me Not" ("A Star Hour of Music").

Proceeds from the sale of the record, priced at \$2.50, will go to help malformed children born of mothers who used a sedative during pregnancy.

The 100th Stern-Musik disk is being jointly distributed by Philips and CBS and it sold 125,000 copies in the first few weeks. Der Stern is expanding its Stern-Musik program into cassettes for the Philips system—10 have been released to date—and into kiddie disks, fairy tales for children under the "Sternchen (little star) Schallplatten label.

From The Music Capitals of the World

AMSTERDAM

First result of the recent cultural agreement between the governments of the Netherlands and the Soviet Union was a tour of Dutch cities in late November and early December by the Russian State Symphony Orchestra conducted by Svetlanov and Maxim Shotakovich. . . . The Canta-Europa Express package of Gigliola Cinquetti, Rita Pavone, Bobby Solo, Caterina Caselli and other Italian artists plays Rotterdam's Doelen Concert Hall on Sunday (10). . . . Producer Mi-chael Dacre-Barclay of Decca, London, was in Amsterdam to demonstrate the Deramic Sound System recordings which will be released by Phonogram. . . . Felice Taylor was in Amsterdam Nov. 24 for an appearance on the

Nov. 24 for an appearance on the local AVRO-TV program, "Weekend Show." . . . Inelco intensified its country music campaign with releases by Don Gibson, George Hamilton IV, Hank Snow, Skeeter Davis, Dottie West, mostly on the low-price Camden label. . . . Philips Singer Tony Bass left Holland for six weeks in Curacao. . . . Dutch opera singer John van Kesteren appeared in a jubilee concert by the Apeldoorn Operetta Co. . . . Inelco's president, Wim Brandsteder, and promotion man John Prins returned to Amsterdam after a business tour of European capitals. . . . CNR

group, the Tielman Brothers. Unable to appear on Dutch TV until he is 14, 12-year-old Dutch singer Heintje is promoting his recording of the Italian song "Mama" (CNR) on German TV which has signed him for three programs. German TV can be received in East and South Holland. Heintje's recordings are produced by Independent producer Addy Kleingeld. . . . To tie in with the tour of the Russian State Symphony Orchestra, CNR released a seven-record set on the Melodia label of Tchaikovsky symphonies conducted by Svetlanov at the reduced subscription price of \$19.

has signed the Dutch-Indonesian

Iramac is exploiting increasing interest in country music by promotion of its Starday label, featuring Red Sovine, George Morgan, the Willis Brothers and Moon Mullican. Iramac also released an album of Cowboy Copas "Songs That Made Him Famous" pressed in Holland from the master tape. . . . Little Rich-ard will be in Holland for a TV show at the end of this month. B. B. King has been booked for two concerts in January. . . . The Electric Prunes are due in Holland Monday (11) for a performance on the TV show, "Hoepla." Negram Delta is releasing the group's third album. . . . Warner's Miriam Makeba made an impressive appearance on TV during her visit to Holland and her latest single, "Pata Pata" entered the Dutch charts. . . . Long John Baldry will visit Holland for TV appearances. His latest single "Let the Heartaches Begin" has jumped into the Top 10 within a week of release. . . . Earl Price, classical manager of CBS International, was in Holland to meet CBS leaders. . . . Bovema has released the first ABC Records albums, including "Yesterday," by Ray Charles, and LP's by Della Reese and Frankie Laine.

BARCELONA

Odeon has released three Spanish versions of "En Aranjuez con tu Amor" (Aranjuez Mon Amour), by Richard Anthony, Los Mustang and Parera-Fons. . . . Odeon's release of an LP by Raphael coincided with the release of a new Raphael single by Hispavox. . . . Odeon will release the Beatles' single "Hello Good-

BAS HAGEMAN

bye" for Christmas. . . . A music festival at the Palacio de la Musica here Nov. 26 featured three members of Ez Dok Amairu, the avant garde group from the Basque country-Lourdes Iriondo (Belter), Benito Letxundi (Cinsa-Edigsa) and Mikel Laboa (Cinsa-Edigsa) — plus Tete Montoliu's jazz group and singer Pi de la Serra (Edigsa) accompanied by the Ricardo Miralles orchestra. . . . Ediciones Armonico are doing strong promotion for the Italian copyright "Parole," by Nico e I Gabbiani and for the French song "Le Kilt," by Sheila. . . . Edigsa has signed singer Mariano Albero. Ediciones Armonico reports 12 local versions of "Massachusetts" including recordings by Santy (Columbia Espanola), Jose Guardiola (Vergara), Los Salvajes (Odeon), Los Gatos Negros (Vergara), Los Tamara (Zafiro), Los Juniors (Fonogram), Los Finders (Marfer) Espanola). . . . Fred Bongusto (Belter) recorded an appearance on the 2d channel TV show "Luces en la Noche'

Salome (Belter) and Luis Aguile (Sonoplay have both recorded the Armando Manzanero song "Adoro." Several versions of another Manzanero song, "No" are also in preparation. Both songs are published by Southern Music.... Novola has released Juan and Junior's Catalan version of "A dos Ninas." . . . Discophon is releasing a first LP by guitarist Manitas de Plata.... Conchita Bautista (Belter) will tour Germany in January. . . . Discophon has released a new EP by Salvador Escamilla. RAFAEL REVERT

BERLIN

Radio Sender Freies Berlin produced a "Happening Party" Sunday (3) featuring Eric Burdon and the Animals (Polydor) in a 20-minute spot. . . . Hans Blume, of Hansa, reports fast action on new releases by the Troggs and the Herd. Hansa has started a soul campaign, making strong promotion of the records of Drafi Deutscher, Manuela and Marion. . . . Hansa is doing special publicity for Dutch singer Andy Star who was in Germany to record "Einsamkeit" and "California." Gunte Henne produced. . . . Yehudi Menuhin (Electrola) makes a Berlin appearance Jan. WOLFGANG SPAHR

BUENOS AIRES

CBS Records and affiliates in Argentina held their sixth annual sales convention here. . . . The Argentine Chamber of Records issued a record, "Argentina," in commemoration of Musician's Day. The record features famous names in tango and folklore music such as Anibal Troilo (RCA), Julio Sosa (CBS), Mariano Mores (Odeon), Osvaldo Pugliese (Philips), Enrique Dumas (Phonogram), Juan D'Arienzo (RCA), Nestor Fabian (Microfon), Jose Basso (Music Hall), Los Fronterizos (Philips), Los Chalchaleros (RCA) Los Quilla Huasi (Philips), Hernan Figueroa Reyes (CBS), Daniel Toro (Music Hall), Jorge Cafrune (CBS) and Los Nocheros de Anta (H&R). . . . Directors from Spain's Belter, headed by board president Ramon Batalla and his assistant M. Roses were here to discuss increasing the number of affiliates in South America for their Spanish label.

RCA has awarded gold records to Palito Ortega, Barbara and Dick, Juan D'Arienzo and Los Gatos.

... Herman's Hermits, the first British group to visit Buenos Aires, are giving concerts and appearing on TV.

Vicentico Valdes is here on his third visit for personal performances.

Prodisa has distributed its first Monument LP's by Boots Randolph and Roy Orbison.

(Continued on page 50)

PARIS ORCH. LP WINS PRIZE

LONDON — The newly formed French national orchestra, L'Orchestre de Paris has won for EMI the Grand Prix du Disque of the Academie du Disque for its recording of Berlioz' Symphonie Fantasique, conducted by Charles Munch. This was the orchestra's first recording made only a short time before its debut public appearance earlier this year. The recording is the best selling classical record in France and EMI has now planned to release it here in January.

King Shifts U. K. Distrib

LONDON — British release rights to material from the U. S. King label have been signed to Polydor from Pye. The deal becomes effective on Jan. 1. Up to now Polydor has been issuing King material in Europe

Albums will be released under the Polydor logo after being remastered and repackaged in redesigned sleeves at the company's German headquar-

Polydor plans to issue albums by such King artists as James Brown and the Famous Flames, Duke Ellington, Nina Simone, Jack Teagarden, Charlie Mingus and Jimmy Witherspoon.

Phonogram Gives 11 Gold Records

AMSTERDAM — The success of recordings by cabaret artists was underlined here when Phonogram presented 11 gold records to artists and songwriters

Boudewijn de Groot and his lyricist Lennart Nijgh each received a gold record for 25,-000 sales of the album "Van de Overlevenden" (Decca); Wim Sonneveld received a gold disk for more than 43,000 sales of his album "Een Avond Met Wim Sonneveld" (Philips).

Other artists honored were Ramses Shaffy for 100,000 sales of his Philips single "Sammy" and the cast of the TV musical "Ja Zuster, Nee Zuster" for 25,000 sales of each of their two Philips albums.

Mfr.-to-Distrib Sales Up 6% in Canada

TORONTO - Record sales from manufacturer to distributor are up only 6 per cent over last year at the three-quarter point, according to the Dominion Bureau of Statistics. Singles sales for the same period are up 2 per cent, monaural album sales up 2.3 per cent, with stereo album sales up 23.9 per cent. Ontario, the largest market area, shows only .9 per cent increase in dollar sales, while the smallest market area, the Atlantic Provinces, shows the biggest increase, 40.1 per cent.

Philips Staff Shifts

· Continued from page 48

tance attached by Philips to the classical market, and he will also build a classical division with disks and tapes.

The 1968 increase in the field sales force will not affect the present record operatives. The new men will concentrate on cassettes and playback machines, tapes and accessories.

Blom Scores Pitch Block

HELSINKI — Record sales in Finland are being held back because of inadequate promotion of record players, claims Atte Blom, public relations chief of Love Records.

Blom said, "Because record players are not sufficiently promoted, tape recorder sales are increasing their lead every week." Blom also pointed out that Norway, which has a smaller population than Finland, sells twice as many record players and, as a consequence, many more records.

Love Records, the youngest Finnish record company, was founded in the autumn of 1966 by composer Otto Donner, jazz musician Christian Schwindt and music critic Atte Blom. Its records are distributed in Finland by Finnlevy and in Sweden by Karusell AB.

Teldec Country Disk Opens Drive

HAMBURG — Telefunken-Decca (Teldec), West Germany's leading country label, has opened a big sales promotion campaign for country music with the release of a special record, "The Best of Country and Western," priced at \$2.50.

This is a popular and highly effective sales promotion gambit with the German market. Such promotional disks as Teldec's "The Best of Country and Western" disk customarily achieve vast sales at the special price of \$2.50 and thus build a solid market for product at the regular price (\$4.50).

Hungary, Soviet in Copyright Accord

BUDAPEST — Russia and Hungary signed an agreement to guarantee the rights of authors under a new plan to promote publishing of scientific, literary and musical works by authors of the two countries. They also agreed to promote performances of their works in concerts, by groups and individual artists. Each country will honor the other's copyright laws during the agreement, which will run for a three-year trial period. ARTISJUS, the Hungarian bureau of authors and composers, signed with ASCAP this year to protect its members in Hungary.

CCGC GALA'S MUSIC ON TV

AMSTERDAM — The Committee for Collective Gramophone Campaigns has decided that the beat music section of the Grand Gala du Disque Populaire, scheduled for March 8, 1968 at the RAI Congress Center, Amsterdam, will be held separately as a special TV program early in the evening before the start of the live show at the Center. Scheduled to take part in the Gala are Dusty Springfield, Wilson Pickett, Roy Black, Esther and Abi Ofarim, Barbara, Nancy Wilson, Vikki Carr, Jimmy Smith, Eugen Cicero, the Four Tops, Donovan, Cliff Richard and the Shadows, Chet Atkins, Joan Baez and Nancy Sinatra, in addition to top Dutch artists.



CANADIAN RECORDING ARTISTS Anita Ortez and Joey Hollingsworth appear for the Canadian government at a large trade fair in Lima, Peru. Here, on Canada Day at the fair, they talk with the President of Peru, left, the president of the Pacific International Trade Fair, background, and the secretary of the Canadian government Trade and Commerce branch, right.

From The Music Capitals of the World

· Continued from page 49

CBS has released an LP titled "Music for Hippiees," with 14 bands from the United States, Britain and France.

RUBEN MACHADO

DUBLIN

Emerald's Mervyn Solomon, who was in Nashville recently, is arranging for his label to be distributed throughout the U. S., Canada and South America. In the last few months, he has also concluded deals with Germany, Spain, Belgium, Norway, Denmark, Holland, Australia, New Zealand, South Africa and Japan. . . . Emerald's hottest new sides are Frankie McBride's "Burning Bridges" and Big Tom McBride and the Mighty Mainliners' "Old Log Cabin for Sale.". . . Frankie McBride's "Five Little Fingers" album was released Nov. 24. . . . Two versions of "Treat My Daugher Kindly" are competing on Rex and Pye, by Brendan Shine and Ciaran Kelly's Ceili Band and Pat Lynch and the Airchords, respectively. . . . Pye has a new classical label, Virtuoso, which features as its symbol Paganini. . . . The Drifters Showband guested on Ralph Emery's nightly Nashville radio show during their second American tour last month. They have an LP due in January. Irish Record Factors and EMI

(Ireland) Ltd., hosted a record recital at the city's Liberty Hall as part of its pre-Christmas showings to the trade. The program was introduced by deejay Bart Bastable. . . . Dublin businessman Joe O'Reilly opened his fifth shop on Burgh Quay, only a few paces from the city's O'Connell Street. It's called "The Sound of Music.". . President Records, and especially Felice Taylor's "I Feel Love Coming On," making impressive inroads here, aided by brisk exposure in the clubs from such as leading deejay Pat Egan.
. . . Engelbert Humperdinck played to a full house at the Adelphi. . . . Royal Showband returned after a stint in Las Vegas to promote "The Holy City" for King. The Waterford Band's disks have slipped in sales in the last year. . . . New Sands Show-band debut with a revival of the Beach Boys' "Help Me Rhonda." . . . Music for Pleasure released five film and show albums, among them "Dr. Zhivago" "The Happiest Millionaire" and "Camelot.". . . Irish Record Factors reissued Pat McGuigan's "What Time Will Santa Be Coming?" on Rex. It was written by local writers Gay McKeon and Eddie Masterson. . . . Rex also getting

heavy exposure for new Derry

KEN STEWART

signing, Dana.

LONDON

The Beatles plan to visit their transcendental meditation mentor, Maharishi Mahesh Yogi, in India Jan. 25 for a three-month course at his Himalayan academy. The Beatles have withdrawn an action for libel and slander they were bringing with Nems Enterprises against the Manchester gown manufacturing firm of H. Vos, Ltd. . . . Ron Grainer is writing the title theme and background score for "Only When I Laugh," the next Len Deighton novel to be filmed. Grainer has also written music for a BBC-IV play "Death of a Private Soldier" being screened Wednesday (13).

Following the departure of Robert Stigwood from Nems Enterprises, the Abigail-Dratleaf-Apple music publishing operation is splitting into two separate operations. Abigail and Dratleaf, handling Bee Gee and Cream copyrights, move to 67 Brook Street, London, W.1, under Rudi Slezak, with John Anderson promotion man and Christa Valzack the Continental co-ordinator. Apple, the Nems publishing outlet, remains at 94 Baker Street, W.1, under Terry Doran.

Alan Bown has written the soundtrack music for the French movie "Comic Strip Hero" which will be screened in the U. S. in early January. Jacques Loussier supervised the soundtrack recording. . . . Tony Hall has signed the first artist to his THE enterprise. He is 18-year-old Tim Andrews, whose debut single "Sad Simon Lives Again" Hall placed with Parlophone. . . . Carlin Music has formed a company with Kink Dave Davies to be called Dabe Music. An early copyright is

AF, Reditune In Agreement

NEW YORK—Audio Fidelity Records has arranged with Reditune, a member of the Redifusion group operating radio and TV stations worldwide, to use the Reditune recorded library and market the suitable material in the United States.

Reditune beams its catalog of popular and semi-classical music to 45 countries. Audio Fidelity's first release under the new agreement will be to market popular selections by Tony Osborne's orchestra, including "Sunrise, Sunset," "Rich Man, Poor Man," "That Old Black Magic," and "Somewhere My Love."

www.americanradiohistory.com

Davies' current solo single "Susannah's Still Alive."

Stephen Komlosy of the Gunnel office is negotiating for possible American movie score assignments for songwriter-producer Tony Macauley who co-wrote and produced the current hits by Long John Baldry and the Foundations. . . . Australian-born Neville Toweel has been named leader of the Royal Philharmonic Orchestra to succeed Alan Loveday. Toweel comes from the sub-principal desk of the London Philharmonic. . . . The BBC won top prize in a Tokyo international contest for radio and TV educational programs with its 10minute entry on the Dutch painter Van Gogh. . . . EMI has released on Columbia Mireille Mathieu's "Seuls Au Monde" coupled with the latter-day Piaf's version of "The Last Waltz" which she sang in the Royal Variety Performance Nov. 13.

Wayne Newton has recorded a country-flavored LP for MGM here at the Lansdowne studios with musical director Johnnie Spence. Joe Vienneau from MGM's Nashville office supervised the sessions. Newton is starring at the Talk of the Town. . . . Billy Meshel, who wrote David Garrick's "Dear Mrs. Applebee" hit under the original title of "Flip Cartridge," was here for songwriting talks with Mickie Most and Tony Hatch. . . . Country singer George Hamilton IV arrives Dec. 4 for promotion on his RCA single "Break My Mind," by John D. Loudermilk. . . . MGM artist-liaison man Frank Mancini was in town to greet Stan Getz and Astrud Gilberto on their respective visits. . . . Robert Paterson is due back from the U. S. following talks for setting up European concert itineraries for Andy Williams, Benny Goodman and Leontyne Price.

Spencer Davis has been busy reforming and rehearsing his group consequent upon Stevie Winwood's departure to Traffic. First single by the new Davis line-up will be Mister Second Class" from United Artists Dec. 29. . . . David Attenborough, director of BBC's second TV channel, has forecast at least three TV networks broadcasting most of the day in 100 per cent color. . . . MGM Records hosted a novel reception at the London Press Club for new singer Tony Christie, aided by publicist Les Perrin. Another shindig was held for the newcomer in Manchester, attended by press and EMI representatives and their wives.

The threat of a recording shutdown Jan. I has been averted by
the renewal of the existing royalty
agreement between the British
Record Producers Association and
the Mechanical Rights Society for
a further six months from that
date. The crisis arose from the
MRS demand for royalties higher
than the present 62 per cent. The
two sides will meet during the first
week of January. . . . Ron Randell has been named professional
manager of Acuff-Rose to suc-

ceed Mal Thompson who is now with the Michael Ewbank agency. Randell served for nine years with EMI, and was in charge of its custom recording department. . . . The new Drury Lane musical, "The Four Musketeers" starring Harry Secombe, had problems right up to its opening night last week. Reduction in its running time caused operatic soprano Joyce Blackman to quit. American singer Jan Brinker and Bill Owen had already walked out because their parts were slashed. The major soprano role has been taken by Elizabeth Larner.

Decca will press and distribute the Rolling Stones' label, Mother Earth, in a deal negotiated by Allan Klein. Mick Jagger will supervise the recording program, and the other Stones will produce sessions. A possible link with the Beatles is still not ruled out.

The new Scepter Records enterprise has acquired the Ryemuse catalog of ecclesiastical music, and will gradually expand it to cover general classical and quality light music. Scepter chairman is Norman Austin, formerly with Ryemuse. . . EMI will launch the Bell label here under its own logo March 1 with three albums featuring James and Bobby Purify, Lee Dorsey and some Bell hits. . . . September sales and production statistics soared here on the disk front. Manufacturer sales were the highest since March at \$5,083,200 and the production figure of \$21,-936,000 was the highest since December 1965. Exports slumped, however, affected to some extent by the dock labor stoppage. Their value was \$616,800, only just over half the corresponding value of the previous year. . . . J. A. Woodruff has been named manager of EMI's Record Token Center replacing Jim Poole, who has retired. Woodruff is an EMI veteran with 45 years' service.

American businessman Milton Samuel is launching Beacon label next month. Records will be pressed by Orlake and distributed through the independent BIRD network. First signings are an Irish singer, Tommy Farrell, and Dave Parker. The Tony Hall company will handle promotion. . . . The play "Scene Three Act One" based on John Lennon's book "In His Own Write" and "A Spaniard in the Works" may be staged at New York's Lincoln Center. Sir Laurence Olivier and a show business audience watched a private production directed by Victor Spinetti recently at the National The-ater. . . . Paragon publicity art director Hamish Grimes has won the Swiss Internationaler Grafiker Prize for his sleeve designs for the Blossom Toes and Brian Auger LP's on the Marmalade label. Grimes was similarly honored previously for his design for the Marmalade label itself. . . . Joan Littlewood's hit stage musical "Oh What a Lovely War" is to be filmed under the auspices of novelist Len Deighton's Deighton/Duffy Productions. Shooting begins in April



ASTRUD GILBERTO and MGM Records British chief Rex Oldfield make friends with disk jockey Ed Stewart's poodle during an MGM reception held in honor of the Brazilian-born Verve star.

MKT. RESEARCHER FINDS DISKS GROW ON PEOPLE

LONDON—A young market research executive here with an interest in an up-and-coming pop group has experimented with record buyers in an effort to discover if it is possible to eliminate the hitand-miss element in selecting tracks for new records.

The executive, Charles Waldron, who manages the Tickle, invited 100 random record buyers to listen to six songs by the group for six consecutive evenings. "I then briefed them on how to complete the questionnaires I had prepared. They were not the usual 'yes' and 'no' type but were designed to delve more into the unconscious than to measure immediate reaction," said Waldron.

"The outcome of the whole operation proved that a record does grow on people. I analyzed the data and found that of the six songs 'Subway' ranked first with 'Good Evening' a close second."

EMI has now issued a single featuring these two tracks but as the producer Tony Visconti had already chosen "Subway" as the main track it would appear that the industry's own evaluation techniques are just as effective.

From The Music Capitals of the World

under the direction of Richard Attenborough. . . . Singer Guy Darrell has married secretary Lyn Webster at North Fleet, Kent.

Zoot Money's Dantalian's Chariot group signed with the new CBS label, Direction. Its first release will be the Dantalian's "Transition" LP. . . . Record dealer and Foundations manager Barry Class will start his own label called Trend next month. Its first signing is the Ways and Means

Radio 1 disk jockey Tony Blackburn has cut some sides for MGM here for release in the new year. Another disk jockey, Mike Lennox, has cut a side for Decca's Deram label with staff producer Noel Walker, and Duncan Johnson who recently left the radio station, is recording a monolog written by pop painter Barry Fantoni. . . . Swedish record company Europa Productions, which controls the Europa, Hep House and Olga labels, is launching the Olga label here Jan. 19. The company has set up a London office at 30 St. Georges Street, W1, under the supervision of Phil Carson, who previously recorded with the British

act, the Lorne Gibson Trio. The first release will be "Through My Door," by the Fourteen and "Wedding," by the Hepstars. The MCA purchase of Kapp will not affect British distribution of the label which is put out here on Decca's London logo under a licensing deal which runs through 1969. . . . Procol Harum's "Hom-

burg" is being released in Jamaica following 12-month release deal between Graeme Goodall's West Indies Records and Denny Cordell's New Breed Productions. . . . EMI has made its offer unconditional for the Blackpool Tower Co., which runs an entertainment complex at the leading U. K. seaside resort. EMI has already received acceptance from holders of

65 per cent of the ordinary stock. NIGEL HUNTER

MILAN



PARIS

Richard Anthony has recorded the title song from the film "Le Grand Meaulnes" on EP for Columbia. Also on the disk is the Pierre Delanoe French version of the Lee Hazlewood song "Sand" (Comment Tu Fais) which Anthony has recorded with Christie Laume. Song is published here by Criterion. . . . Festival has released a Palette EP by Belgian artist Will

Tura featuring "Rose des Neiges,"
"Funny Bunny," "La Rage au
Coeur" and "Le Cheval de Bois."

. . . Pathe-Marconi artists participating in galas at Grenoble during the run of the Olympic Games (Feb. 6-18) include Gilbert Becaud, Regine, Adamo, the Duo Ouro Negro, Patricia, Gerard Brevant, Richard Anthony, Georges Chelon, Les Haricots Rouges, Anne Vanderlove, Serge Lama, Dani and Sacha Distel. In addition, Les Petitis Changeurs a la Croix de Bois will participate in the clos-

ing ceremony. Antoine (Vogue) currently appearing at the Tete de l'Art in Paris, will star in the Age Tendre TV program Wednesday (13) to promote his latest record, "Madame Becassine," music for which was written by the late Sidney Bechet. . Jo Dassin (CBS) has recorded J. M. Rivat's French version of the Leon Pober song "Paper Heart" (C'est un Coeur de Papier). Song is sub-published in France jointly by Dassin and Criterion. . . . The Canta-Europa, starring Gigliola Cinquetti, Bobby Solo and other Italian artists play two concerts at the Theater des Champs Elysees Monday and Tuesday (11 and 12). . . . Vogue released an album by the Electric Prunes to tie up with the group's visit to Paris Thursday (7). . . Frank Pourcel (Pathe - Marconi) left France for a promotional visit to U. S. . . . Decca launched a subscription offer for the six-record set of Fernandel's recording of "Les Lettres de Mon Moulin," by Alphonse Daudet at a special price of \$23.94 instead of \$32.28.

Accordionist Aimable's latest Vogue album, recorded in New York during his visit to appear at the Bal des Bretons Thursday (7) will be released simultaneously in Paris and New York. Album title is "Paris-New York." . . . Adamo (Pathe-Marconi) left for a tour of Germany, Austria and Portugal.

. . . Liz Brady has left Pathe-Marconi to sign with Decca. . . . Festival is launching two new British groups, the Midnight Race and the Scenery on its Impact label. . . CBS released a Compagnons de la Chanson album containing a French adaptation of the title song from the musical "Fiddler on the Roof." . . . The American cellist Leonard Rose was in Paris Wednesday (6) to appear as guest soloist with the Orchestre de Paris at the Theater des Champs-Elysees. . . . Festival re-leased a new EP by Jean-Claude Decamp with "Il Peut Neiger Sur Notre Amour" as the main title. MIKE HENNESSEY

SAN JUAN

Conchita Bautista, Spanish singer (Belter Records of Spain) opened at the Condado Beach Hotel for a two week stint. She will also appear on TV, Channel 4 and will do some one-night

stands in Ponce and Mayaguez. Roberto Ledesma, Cuban vocalist who records for Gema Records, has been booked for several weeks at the Monte Casino nightclub. Ledesma will also appear on TV, Channel 4. . . . Two sell-out performances were held at the Tapia Theater in San Juan Nov. 29-30. The pop concerts honored Puerto Rican composer Pedro Flores. They were sponsored by the Puerto Rico Institute of Cultra and featured Puerto Rican artists-most of them recording names-including Daniel Santos, Gilberto Monroig, Carmen Delia Dipini, Panchito Minguela, Carmencita Figueroa, Los Montemar and the Moncho Usera Orchestra. Elin Ortiz Reyes was the narrator.

El San Juan Hotel announced the admission prices for the nine appearances-six nights and three matinees-(Jan. 9 to 14) scheduled for Raphael, Spanish singer and movie actor, during his first visit to Puerto Rico. The tab for these concerts will be \$10 and \$7.50, the highest ever charged

TORONTO

Two new independent Canadian record labels have been organized. They are Trax, established by recording artist-composer and independent producer Martin Martin of Montreal, and Nestor, owned by Jack Nester of St. Catherines, manager of a pop group, the Kidds. Trax bows with "Say Shalom" and "Imagine" by Martin Martin, both his own com-positions. Nestor debuts with "You Were Wrong" by the Kidds. Both labels are distributed by Stone of Canada through subdistributors in the Maritimes, and

> TAKE A SPIN . . . ART SAMUEL'S "WHIRLPOOL"

by BAMBI LYNN on Melbourne WG 3247 (Canada) RCA Victor 47-9336 (USA) and by SHIRLEY ANN on 20th Century-Fox 6695 Publisher Banff (Canada) Jasper-Sporn (USA)

Wholesale Appliances in Vancouver and Calgary for the West. "Say Shalom" is handled by Music Services in Quebec. . Stone has picked up outings by country artists Odie Workman and Dave Waco for release on Caledon next month, and pop entries by Winnipeg's the Lovin' Kynd, formerly on Columbia, and by Kelly Jay and the Jamies, also for January release.

Trans-Continental Promotions Ltd., home of the Guess Who. has moved to larger premises at 194 Cathedral Ave., Winnipeg 4.

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. . . Recent Nielsen national TV ratings show CTV's "Pig 'n' Whistle," which features English music hall entertainment in a pub setting, the top-rated Canadian variety show. Arc's album featuring regulars and popular guests from the show is reported selling accordingly. . . Arc recording artist Catherine McKinnon, long known as a folk artist who made her debut as a revue performer last year, now bows as a nightclub act, playing the Old Mill in St. John's, then the Duvernay in Hull and on to the Windsor Hotel in Montreal Dec. 26-Jan. 6. Along the way, she promotes her new Arc single, "You've Not Changed" and "Playground."

Regular guest on the "Uncle Bobby Show" for kiddies on CFTO-TV, Toronto, and five other CTV stations, Alex Laurier, has signed with Arc Sound and his first single is a Christmas rush-release, "Gee, I Wish That Every Day Was Christmas." The song was written by veteran songpiano-and-patter personality Bernie Black, whose own Arc album, "An Evening With Bernie Black" was released recently. . . . Stone Records is now sponsoring a two-hour country music show on CKOS-FM, Oshawa, Saturday mornings, plugging its Caledon product but also playing country music from other labels. KIT MORGAN



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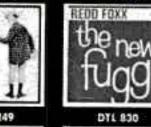
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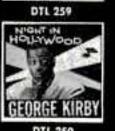


















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ARGENTINA

(Courtesy Escalera a la Fama) *Denotes local origin

This Last Week Week

- 1 TODO ES MENTIRA-*Palito Ortega (RCA)-Fermata
- 2 HAY UNA MONTANA— Donovan (CBS); *Barbara and Dick (Vik); *Boogaloos (CBS); *Fedra and Maximilian (DiscJockey); *Paul Jordan (RCA); *Nueva Generacion (Quinto)
- 10 QUIERO LLENARME DE TI -*Sandro (CBS)-Melograf THE WORLD WE KNEW-Frank Sinatra (MusicHall); Caravelli (CBS); *Paul Jordan (RCA); *Nueva Generacion (Quinto)-
- Relay 4 LABALSA—*Los Gatos (Vik); *Sonny Boy (Erato)— Fermata
- 6 NO-Armando Manzanero (RCA); Olga Guillot (MusicHall); Carmita Jimenez (CBS); *Vincert Morocco (Polydor); *Daniel Riolobos (Belter); *Polo Marquez (Microfon)-Relay
- ESCOCIA DE NO CREER-*Napoleon Puppy (CBS) 9 AL PONERSE EL SOL— Raphael (MusicHall)—
- Fermata 8 ARANJUEZ MON AMOUR— Richard Anthony (Odeon); Caravelli (CBS); *Vincent Morocco (Polydor); *New Mac Ke Mac's (Microfon); Jacko Zeller (CBS)
- 5 EVEN THE BAD TIMES ARE GOOD—Tremeloes (CBS)

BRITAIN

(Courtesy Record Retailer) *Denotes local origin

This Last Week Week

- 9 HELLO GOODBYE-*Beatles (Parlophone)—Northern (George Martin)
- 1 LET THE HEARTACHES BEGIN (L)—Long John Baldry (Pye)—Schroeder (Tom Macauley/John Macleod)
- 2 EVERYBODY KNOWS-*Dave Clark Five (Columbia)—Donna (Dave Clark)
- 3 IF THE WHOLE WORLD STOPPED LOVING—*Val Doonican (Pye)—Immediate (Ken Woodman)
- 7 SOMETHING'S GOTTEN
 HOLD OF MY HEART—
 Gene Pitney (Stateside)—
 Maribus (Stanley Kaham)
- 10 CARELESS HANDS—Des O'Connor (Morris)—Norman Newell
- 6 LOVE IS ALL AROUND— *Troggs (Page One)—Dick James (Page One)
- 4 BABY NOW THAT I'VE FOUND YOU—
 *Foundations (Pye)—
 Welbeck-Schroeder (T. Macaulay)
- 15 WORLD—*Bee Gees (Polydor)—Abigail (Bill Shepherd)
- 13 I'M COMING HOME—*Tom Jones (Decca)—Donna (Peter Sullivan) 8 ALL MY LOVE—*Cliff Richard (Columbia)—
- Shapiro-Bernstein (Norrie Paramor) 12 I FEEL LOVE COMING ON
 —Felice Taylor (President)—
 Ed Kassner Music (Mustang
- Record, Hollywood, Calif.) 5 LAST WALTZ—*Engelbert
 Humperdinck (Decca)—
 Donna (Peter Sullivan)
 24 THANK U VERY MUCH—
 *Scaffold (Parlophone)—
 Noel Gay (Tony Palmer)
- 19 DAYDREAM BELIEVERS-Monkees (RCA Victor)— Screen Gems (Chip Douglas)
- 16 11 ZABADAK—*Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn (Jack Baverstock)
- 21 KITES—*Simon Dupree (Parlophone)—Robbins (David Paramor)
- 37 IN AND OUT OF LOVE-Diana Ross and the Supremes (Tamla-Motown)— Jobete/Carlin (Holland,
- 21
- Jobete/Carlin (Holland,
 Dozier)

 42 HERE WE GO AROUND
 THE MULBERRY BUSH—
 *Traffic (Island)—United
 Artists (Jimmy Miller)

 17 AUTUMN ALMANAC—
 *Kinks (Pye)—Davray/
 Carlin (Ray Davies)

 14 THERE IS A MOUNTAIN—
 *Donovan (Pye)—Donovan
 Music (Mickie Most)

 22 THERE MUST BE A WAY—
 Frankie Vaughan
 (Columbia)—Chappell

 18 I CAN SEE FOR MILES—
 *Who (Track)—Fabulous
- Who (Track)—Fabulous
- (Kit Lambert)
 MASSACHUSETTS—Bee
 Gees (Polydor); Abigail
 (Ossie Byrne/Robert
- Stigwood)

 26 SOUL MAN—Sam and Dave
 (Tee Pee)—Issac Haves/
 David Poster

 25 SO TIRED—*Frankie
 Vaughan (Columbia)—
 Campbell-Connelly
 (Norman Newell)

- 27 23 BIG SPENDER—*Shirley Bassey (United Artists)— Campbell-Connelly (Norman
- Newell) 20 SAN FRANCISCAN NIGHTS

 —*Eric Burdon and the Animals (MGM)— Schroeder/Slamina (Tom Wilson)
- 29 WILD HONEY—Beach Boys (Capitol)—Immediate (Brian Wilson)
- 30 27 YOU'VE NOT CHANGED—
 *Sandie Shaw (Pye)—
 Carnaby (Chris Andrews)
- 31 33 JUST LOVING YOU-*Anita Harris (CBS)—Chappell (Mike Margolis)
- 28 HOMBURG—*Procol Harum (Regal Zonophone)—Essex (Denny Cordell) 36 RELEASE ME—*Engelbert Humperdinck (Decca)—
- Burlington (Charles Blackwell)
- 32 LOVE LOVE'S TO LOVE LOVE—*Lulu (Columbia) —April (Mickie Most)
- 35 35 TRAIN TOUR TO RAINBOW CITY— *Pyramids (President)— Kassner (Eddie Grant)
- 30 FROM THE UNDERWORLD

 —*Herd (Fontana)—

 Warlord (Steve Rowland) 44 I'LL NEVER FALL IN
- LOVE AGAIN—*Tom Jones (Decca)—Tyler (Peter 46 I HEARD A HEART BREAK LAST NIGHT-Jim Reeves (RCA Victor)-Carlin
- (Chet Atkins) 47 FOGGY MOUNTAIN BREAKDOWN—Flatt & Scruggs (CBS & Mercury)— Southern (Frank Jones &
- Don Law) 31 I'M WONDERING-Stevie Wonder (Tamla-Motown)— Jobete/Carlin (Henry Cosby)
- 49 THERE GOES MY
 EVERYTHING—Engelbert
 Humperdinck (Decca)
 Burlington (Peter Sullivan)
- 50 I ONLY LIVE TO LOVE YOU—*Cilla Black (Parlophone)—Shapiro Bernstein (Geo. Martin)
- SUSANNAH'S STILL ALIVE -*Dave Davies (Pye)-Carlin (Dave Davies)
- 42 YOU'RE MY EVERYTHING -Temptations (Tamla-Motown)-Jobete/Carlin (Norman Whitfield)
- JACKIE—*Scott Walker (Philips)—Carlin (John Franz)
- 38 SAM-*Keith West (Parlophone)—Robbins (Mark Wirtz)
- WHEN WILL THE GOOD APPLE FALL—Seekers (Columbia)—United Artists (Tom Springfield) 39
- BLACK VELVET BAND-Dubliners (Major Minor)— Scott Solomon (Tommy Scott)
- TIN SOLDIER—*Small Faces (Immediate)—Avakak/ Immediate (Steve Marriott-Roy Lane)
- 34 HOLE IN MY SHOE— Traffic (Island)—Island (Jimmy Miller)

CHILE

- This Last
- Week Week 5 THE WORLD WE KNEW— Frank Sinatra (Reprise)
- MI GRAN NOCHE-Adamo (Odeon) DISELO A LA LLUVIA— Clan 91 (Arena) TU YA NO ESTARAS—Los Iracundos (RCA) TE PROMETO CAMBIAR—
- Los Bric a Brac (RCA)
 JACKSON—Nancy Sinatra &
 Lee Hazlewood (Reprise)
 NO PEUDO DEJAR DE
 MIRARTE—Frankie Valli
- (Philips)
 SOLO YO SEGUIRE
 SIENDO TUYO—Juan
 Ramon (RCA)
 SE QUE NO VOLVERAS—
 Los Iracundos (RCA)
 - TU CANTO—Jose Alfredo Fuentes (Caracol)

FRANCE

- *Denotes local origin This Last Week Week 1 LA DERNIERE VALSE— *Mireille Mathieu (Barclay)
- Francis Day

 2 LE NEON—*Adamo (Voix de son Maitre)—Pathe Marconi

 3 SAN FRANCISCO—*Johnny Hallyday (Philips)—A.M.I.

 6 SAN FRANCISCO—Scott McKenzie (CBS)—A.M.I.

 5 DANS UNE HEURE—

 *Sheils (Carrers)—Carrers
- *Sheila (Carrere)—Carrere THE LETTER—Box Tops
- (Stateside)
 LE PLUS DIFFICILE—

 *Jacques Dutronc (Vogue) -Alpha
 - 10 LA DERNIERE DANSE-
- Petula Clark (Vogue)—
 Francis Day
 A QUI—*Dalida (Barclay)—
 France Melodie
 C'EST BON LA VIE—Nana
 Mouskouri (Philips)—April

GERMANY

(Courtesy Der Musik Markt) This Last Week Week MASSACHUSETTS—Bee Gees (Polydor)

- 1 SAN FRANCISCO—Scott McKenzie (CBS)
- 3 EXCERPT FROM A TEENAGE OPERA-Keith West (Odeon)
- MONJA-Roland W. (Cornet) MORNING OF MY LIFE-Esther and Abi Ofarim
- (Philips) 2 DER LETZTE WALZER-Peter Alexander (Ariola)
- 7 THE LETTER—Box Tops (CBS) ROMEO UND JULIA-Peggy March (RCA Victor)
- Graham Bonney (Columbia) 10 — ZABADAK—Dave Dee, Dozy, Beaky, Mick and Tich (Star-Club)

SIEBENMEILENSTIEFEL-

HOLLAND

(Courtesy Radio Veronica and Platennieuws) *Denotes local origin

Week Week

- 2 DE BOSTELLA—*Johnny Kraaykamp and Rijk de Gooijer (Artone)-Portengen
- HOMBURG—Procol Harum (Stateside)—Essex Holland/ Basart
- 3 HOLIDAY—Bee Gees (Polydor)—Basart
- 4 HELLO GOODBYE-Beatles (Parlophone)—Essex Holland/Basart
- 3 MASSACHUSETTS—Bee Gees (Polydor)-Basart
- 5 MELODIA—*John Woodhouse (Philips)-Altona
- 4 FROM THE UNDERWORLD -Herd (Fontana)
- 6 AUTUMN ALMANAC-Kinks (Pye)-Belinda ZABADAK-Dave Dee, Dozy, Beaky, Mick and Tich
- (Fontana) 9 ZAI ZAI ZAI-Ben Cramer (Omega)-Int. Muziek Comp.

ISRAEL

(Courtesy Israel Forces Broadcasting Services) *Denotes local origin

This Last

- Week Week 2 THE WORLD WE KNEW-Frank Sinatra (Reprise)-
- Roosevelt 2 1 THE LETTER—Box Tops (Stateside)—B. Feldman &
- 4 THE DAY I MET MARIE-Cliff Richard (Columbia)-Shadow
- Shadow

 HAYITI NAA'R (I Was a
 Boy)—*The Nahal Variety
 Group (Hed Arzi)

 LUCY IN THE SKY WITH
 DIAMONS—Beatles
 (Parlophone)—Northern

 JACKSON—Nancy Sinatra &
 Lee Hazelwood (Reprise)—

 Revbill & Onartet
- Bexhill & Quartet
 MASSACHUSETTS—Bee Gees (Unatex)—Abigail AMICHAI—*"The Sayarim" Soundtrack (Hed Ran)—
- Subar
- 10 DAYDREAM BELIEVER—
 Monkees (RCA)—Columbia

 BABY, NOW THAT I'VE
 FOUND YOU—Foundations
 (Hataklit)—WelbeckSchroeder

ITALY

(Courtesy Musica e Dischi, Milan) *Denotes local origin This Last

- Week Week 1 MAMA—Dalida (Barclay)— R. R. Ricordi 2 PAROLE—*Nico e i Gabbiani
- (City)—Ariston
 POESIA—*Don Backy (Clan)
 —El Chris 10 IO TI AMO—*Alberto Lupo (Cetra)—Chappell 4 SAN FRANCISCO—Scott
- McKenzie (CBS)-R. R. Ricordi HOMBURG—Procol Harum
- (IL)—Aromando
 SENZA LUCE—*Dik Dik
 (Ricordi)—Aromando
 L'ORA DELL' AMORE—
 *Camaleonti (CBS)—
- *Camaleonti (CBS)—
 Aromando
 TENEREZZA—*Gianni
 Morandi (RCA)—RCA
 SAN FRANCISCO—*Bobby
 Solo (Ricordi)—R. R.
 Ricordi
 MEZZANOTTE FRA POCO—
 *Gianni Morandi (RCA)—
 RCA
- ESTATE SENZA TE-
- Cristophe (Vogue)—MAS L SOLE E' DI TUTTI— Stevie Wonder (Tamla-Motown)
- A WHITER SHADE OF PALE—Procol Harum (Deram)—Aromando 14 WE LOVE YOU—Rolling Stones (Decca)-Aromando

JAPAN (Courtesy Original Confidence Co. Ltd.) *Denotes local origin This Last

Yoshikawa and Blue Comets (CBS)—Watanabe

Week Week 1 LOVE YOU TOKYO-*Kurosawa Akira and Los Primos (Crown)—Crown SEKAI WA FUTARI NO TAMENI—*Sagara Naomi (Victor)—All-Staff KITAGUNI NO FUTARI (IN A LONESOME CITY)—*J.

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- 5 KITAGUNI NO AOI SORA (HOKKAIDO SKIES)— *Okumura Chiyo (Toshiba)-
- Toshiba 5 13 SAN FRANCISCO-FLOWERS IN YOUR HAIR—Scott McKenzie (CBS)—Victor
- 4 MONA LIZA NO HOHOEMI *Tigers (Polydor)—
- Watanabe 12 ANO HITO NO ASHIOTO-
- *Ito Yukari (King)— Watanabe
- 10 AI NO KOKORO-*Fuse Akira (King)-Watanabe
- *Hashi Yukio (Victor)— Oriental
- *Kayama Yuzo (Toshiba)— Watanabe OKAY!-Dave Dee Group 11
- (Philips) *Mori Shin-ichi (Victor)— Yamada
- KIRA NO KANATANI-Mayuzumi Jun (Capitol)—
- Ishihara 14 YUKO NO NAMIDA-*Mita Akira (Victor)-Oriental
- THEME FROM THE MONKEES—Monkees (Colgems)—Shinko BARAIRO NO KUMO-
- *Villiage Singers (CBS)-TOP 8 LET'S G0 UMMEI (SYMPHONY NO. 5)— *Bunnys (Seven-Seas)—
- Terauchi L'AMOUR EST BLEU-
- Vikki (Philips)—Shinko YUBUE-*Funaki Kazuo (Columbia)—Zen-On

Watanabe MALAYSIA

AI WA OSHIMINAKU-

*Sono Mari (Polydor)-

(Courtesy Radio Malaysia) Week Week

- 1 TO SIR WITH LOVE-Lulu (Columbia) THE LAST WALTZ-
- Engelbert Humperdinck (Decca)
- 3 SAN FRANCISCO-Scott McKenzie (CBS) EVEN THE BAD TIMES ARE GOOD—Tremeloes
- (CBS) 2 EXCERPT FROM A TEENAGE OPERA-Keith
- West (Parlophone) REFLECTIONS-Diana Ross
- and the Supremes (Motown) ALL YOU NEED IS LOVE-Beatles (Parlophone)
- MASSACHUSETTS-Bee Gees (Spin) THE LETTER-Box Tops (Stateside)

6 PLEASANT VALLEY SUNDAY—Monkees (RCA) MEXICO

- (Courtesy Audiomusica) *Denotes local origin This Last
- Week Week 3 QUINCEANERA-*Vlamers (Musart)—RCA
 MUSITA—*Sonora
 Santanera (CBS)—Pham
 GONNA BUY ME A DOG—
 Monkees (RCA)—Mundo 2
- Musical
- CARABELA—*Javier Solis
 (CBS)—Brambila
 TENGO—*Carlos Lico
 (Capitol)—Pendiente
 SHE—Monkees (RCA)—
 Mundo Musical
- Mundo Musical
 ESTA TARDE VI LLOVER—
 *Manzanero (RCA)—RCA
 JUAN TATACHUN—*Zorros
 (Orfeon)—Pham
 THEME OF THE MONKEES
 —Monkees (RCA)—Mundo

Musical 9 ADORO-Manzanero (RCA)-Emmi

- **NEW ZEALAND** (Courtesy New Zealand Broadcasting) This Last
- Week Week 1 MASSACHUSETTS—Bee Gees (Polydor) 3 HOLE IN MY SHOE— Traffic (Island) 2 FLOWERS IN THE RAIN— 2
- Move (Essex) HOMBURG-Procol Harum
- (Deram) THE RAIN, THE PARK AND OTHER THINGS—
- Cowsills (MGM) LIGHTNING'S GIRL—Nancy Sinatra (Reprise) DREAM TIME—Larry's Rebels
- THE LAST WALTZ— Engelbert Humperdinck (Decca)
 SO LONG, DAD—Manfred
 Mann (Fontana)
 NEVER MY LOVE—

PHILIPPINES

Association (Warner Bros.)

- This Last Week Week
- COME ON DOWN TO MY
- COME ON DOWN TO MY
 BOAT—Every Mother's Son
 (MGM)—Mareco, Inc.
 NOW I KNOW—Jack Jones
 (Kapp)—Mareco, Inc.
 I'LL BE BACK—Buckinghams
 (CBS)—Mareco, Inc.
 DON'T YOU CARE—
 Buckinghams (CBS)
 - Buckinghams (CBS)-Mareco, Inc.

- 4 THIS IS MY SONG-Bobby Vinton (Epic)-Mareco, Inc.
- 7 JUST YOU-Sonny and Cher (Atco)-Mareco, Inc. SINGLE GIRL-Sandy Posey
 - (MGM)-Mareco, Inc. 10 APARTMENT NO. 9—Tammy Wynette (Epic)—Mareco,
- 8 SHADES OF GRAY— Monkees (RCA)—Filipinas
- Record Corp. HEY BABY (THEY'RE PLAYING OUR SONG)— Buckinghams (CBS)-

Mareco, Inc. SINGAPORE

(Courtesy Radio Singapore)
*Denotes local origin

- This Last Week Week
- 1 LACE COVERED WINDOW -New Faces (Pye)
- 2 SAN FRANCISCO-Scott McKenzie (CBS)
- DON'T GO OUT IN THE 3 RAIN-David Garrick (Pye) MASSACHUSETTS-Bee
- Gees (Spin) YOU WERE MADE FOR ME TO LOVE— *Thunderbirds (Philips)
- THE LAST WALTZ-Engelbert Humperdinck (Decca)
- I WANNA BE FREE-7 *Friday Girls (Philips) 3 LET'S PRETEND-Lulu
- (Columbia) TO SIR, WITH LOVE-Lulu (Columbia) THE HOUSE THAT JACK BUILT-Alan Price Set

(Decca)

SOUTH AFRICA (Courtesy Springbok Radio-EMI) This Last

1 TIMOTHY-Four Jacks and a Jill (RCA)—Acuff Rose 4 TIMOTHY—Carike Keuzenkamp (Columbia)-

Week Week

- Acuff Rose 2 THE LAST WALTZ-Engelbert Humperdinck (Decca)-Donna
- MASSACHUSETTS—Bee Gees (Polydor)-Abigail THERE IS A MOUNTAIN— Donovan (CBS)—Southern
- 3 I LOVE YOU—Lucille Starr (CBS)—Plymouth 7 ETERNALLY—Petula Clark (Vogue)—M.P.A.
- THE LETTER—Box Tops (Stateside)—B. Feldman 10 LOOK ACROSS THE RIVER

 —Ian and Ritchie (Renown)

 —Melody

8 EVEN THE BAD TIMES ARE GOOD—Tremeloes (CBS)—S. Bernstein

SPAIN

10

- (Courtesy of El Gran Musical)
 *Denotes local origin This Last Week Week
- 1 ARANJUEZ, MON AMOUR
 —Richard Anthony (Odeon)
 —Union Musical Espanola 4 A DOS NINAS/TRES DIAS

 -*Juan and Junior (Novola)
- -Universal Jazz-Ed. Mus. Zafiro 2 LOS CHICOS CON LAS CHICAS—*Los Bravos (Columbia Espanola)—
- Canciones del Mundo

 MASSACHUSETTS—Bee
 Gees (Fonogram)—Armonico 3 SAN FRANCISCO—Scott McKenzie (Discophon)—

RCA

- *Los Brincos (Novola)— Universal Jazz-Ed, Mus.
- Universal Jazz-Ed, Mus.
 Zafiro

 6 THE WORLD WE KNEW—
 Frank Sinatra (Hispavox)—
 Canciones del Mundo

 8 EMBUSTERO Y BAILARIN/
 TIEMPO Y RITMO—*Los
 Pekenikes (Hispavox)—
 Canciones del Mundo

 MI TIERRA, MI GENTE—
 *L. E. Aute (RCA)—RCA

 7 MULINO A VENTO—Little
 Tony (Vergara)—Ediciones
 Armonico

Armonico

SWEDEN

This Last Week Week 1 MASSACHUSETTS—Bec Gees (Polydor) THE LETTER-Box Tops (Stateside)—Sweden MOT OKANT LAND—Hep

3

- Stars (Olga)
 ONSKEBRUNNEN—SvenIngvars (Svensk-American)—
 Seven Bros./Edition Odeon
- BORJAN TILL SLUTET— Hootenanny Singers (Polar) -Sweden
- -Sweden
 6 TREAT HER LIKE A LADY
 -Tages (Parlophone)—TageMusik/Edition Odeon
 HALSA HEM TILL
 MAMMA—Larry Finnegan
 (Svensk-American)—Seven
 Bros./Edition Odeon
 5 EXCERPT FROM A
 TEENAGE OPERA—Keith
 West (Parlophone)—Reuter
 & Reuter
- & Reuter MARIA THERESE—Robban Broberg (HMV)-Edition
 - 8 JULIET—Ola and Janglers (Gazell)—John's

52

Tape CARtridge

Polydor Pop Cassettes Out

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

The new series features material on the International Polydor Production, MGM, United Artists, Verve, A&M, Kama Sutra labels.

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

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

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



New Components Strengthen Muntz Drive on Home Mart

LOS ANGELES — Although the home cartridge player market accounts for 10 per cent of Muntz Stereo-Pak's sales, the company has developed a line of home components which strengthens its representation in this area of home entertainment. equipment.

Launching the "drive" for a greater share of the home market is an AM-FM multiplex unit, manufactured by Foster Systems of Japan. The 50-watt amplified solid-state unit carries a \$199 tag and may be played in concert with Muntz' new HW-12 (\$99) cartridge deck. This compatible unit hooks into the radio, called the M1 and is activated by switching the output to the auxiliary switch posi-

Muntz has taken this HW-12 tional home units around its playback system. There is a compatible unit (as yet unnamed) with a VM turntable on top selling for \$239 and the 1200-a HW-12 plus two sixinch heavy magnet speakers in one horizontal cabinet, selling for \$129.

Only Unit

The HW-12 is Muntz' only unit in its line which offers the capability for playing 8-track tapes. In addition to these players, Muntz is also bowing three speakers from Foster: the 6-inch model 620 (\$19.95); the 8-inch 830 (\$29.95) and the 10inch 1050 (\$49.95). Last-named unit is a bookshelf model, similar in design to AR or Fisher speakers, but low in price by comparison.

ADVERTISEMENT

CARTRIDGE

by Larry Finley

Mr. and Mrs. Grady Brown Jr., of

Brown Sales Company in Columbia,

South Carolina, arrived in New York

today and are being crowned "MR.

& MRS. AMBASSADOR OF THE TAPE

CARTRIDGE INDUSTRY" at a cocktail

party to be held at the Friars Club

tonight. The Browns depart tomorrow

evening for the World Premiere of

"Doctor Dolittle" which will be held

As the winners of "Phase 1" in

the gigantic ITCC promotion which

will be announced to ITCC distribu-

tors and dealers during the first two

weeks of January, the Browns will

write of their experiences in London

and Paris. This article will be pub-

lished in a later issue of BILL-

The three regional winners, drawn

by Mr. Arthur P. Jacobs, producer

of "Doctor Dolittle," in his offices

at the 20th Century-Fox Film Studios

in Los Angeles, who will attend the

premieres of "Doctor Dolittle" in

New York, Chicago and Los Angeles

Park Record Distributors

Interstate Supply Company

San Francisco, California

All winners and their wives will

enjoy all-expense paid trips to the

star-studded premieres and will at-

tend all of the festivities where they

will meet many of the stars and top

executives of Twentieth Century-Fox

These prizes are given by ITCC as the first steps prior to the an-

nouncement of the greatest promo-

tion ever to be staged in the history

For the past two years there has

been much talk in the tape cartridge

industry about the formation of a Tape Cartridge Association. This is

something which is definitely needed to help more firmly establish this

new and rapidly growing industry.

Malamud, Executive Director of the

National Association of Record

Merchandisers (NARM), announced

that NARM will replace its mid-

year record meetings with all-tape

conventions. The first NARM all-

tape convention will be held Sep-

tember 3 thru 6 at Chicago's Continental Plaza Hotel. This marks

one of the greatest steps forward

for the tape cartridge industry as

it is an acknowledgement that, for

the first time, the record merchan-

disers are fully realizing the im-

portance of the stereo tape

Under the guidance of Jules

Malamud, and the excellent com-

mittee headed by Jack Geldhart; its members: Jim Tiedgens, Stan Jaffe,

an association of the importance of

Most significant is Malamud's

statement that NARM is inviting a

In last week's BILLBOARD, Jules

Hartford, Connecticut

Mr. Ed E. Stein

Mr. R. N. Decker

St. Louis, Missouri

Mr. Merritt D. Kirk

Calectron

Film Corporation.

of the music industry.

DATELINE . . . NEW YORK,

DECEMBER 8, 1967

in London, England.

BOARD.

Earl Muntz noted that cartridge units are not "needed as badly in the home as they are in cars." He cites such forms as TV (and phonographs and radios) as solidly entrenched items. The market for home cartridge equipment will be supported by kids, who in their late teens have bought car cartridge players, and have grown up with this form. "The people we're selling these home units to," Muntz says, "are people who have had units in their cars. When they get married and start furnishing their homes they tend to buy cartridge players, not phonographs."

General Mobile Breaks Through Ice on Selling New Car Dealers

By ELIOT TIEGEL

LOS ANGELES—New car dealers are both an enigma and a gigantic new source for the exposure of music via CARtridges. General Mobile Electronics, which specializes in providing materials and service to the automotive industry, and has been distributing tapes to car dealerships since 1964, has eliminated the enigma surrounding these automotive outlets as new suppliers of entertainment fare. Covering California, Oregon, Washington, Nevada, and Hawaii, the firm presently sells to 1,000 automotive dealers (143 in the Los Angeles vicinity) Taiko, Orrtronics, Motorola, Lear, Craig and Borg-Warner 8-track players plus music from all major suppliers.

Out-of-State and California accounts are handled via mail-order cards already addressed and franked. Five salesmen handle the local dealers, visiting locations each month to obtain restockinformation.

Selling Intriguing

"New car dealers find selling tapes intriguing," says Al Brotsky, who along with Ed Zionts, started Al and Ed's auto radio-TV repair shop in 1954, out of which the present cartridge company is a healthy offspring. Al and Ed's is a thriving retail outlet on South Figueroa Street, off the Harbor Freeway, for car radios, car and home 4 and 8-track stereo cartridge units, stereo tapes, car alarms, and air-conditioning units.

"We know car dealers don't know the music business," Brotsky continues. It's up to us to sell

(Continued on page 55)

THE MAMAS and THE PAPAS ARE DECEMBER'S "ARTISTS OF THE MONTH"

Sign up now for GRT's "Artist of the Month" promotion. Get your free displays from your GRT Distributor each month.



4 and 8 track stereo cartridges GENERAL RECORDED TAPE, INC. 1286 Lawrence Station Road Sunnyvale, Calif. 94086 • (408) 734-2910



FIDELIPAC ® TelePac **Quality Tape Cartridges**

4 & 8 Track Head Cleaning Cartridges • Hi-heat impact resistant styrene plastic . Beep signal Pressure pad to insure steady traction.

HEAD CLEANING CASSETTE Important Accessory For Every Player

U. S. MADE LOADED BLANK CASSETTES Available lengths C-10-20-30-60-90-120. Loaded with top quality Mylar Tape

4 & 8 TRACK LOADED BLANK CARTRIDGES Available in all lengths loaded with 3M #153 lube tape

Artistic Endeavors to Spring a Budget Line

LOS ANGELES — A two month-old firm with no record label tie-ups but with support from several music publishers, and with international affiliations, will zero in on the 4and 8-track tape CARtridge market with a budget line.

Artistic Endeavors Inc., Van Nuys, will spring a \$3.98 stereo tape, in both 4- and 8-track, on the market this month. The price is lower (52 cents in 4track and \$3 in 8-track) than the Muntz Stereo-Pak product, considered the leader in econ-

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omy-priced cartridge merchan-

The firm will specialize in

instrumentals but will have tape available by "name vocal artists dying for hits," according to Emil Cadkin, vice-president of Artistic Endeavors. Shelley Howard, president of Audio Electronics, Van Nuys, is president of the new tape company.

Product, which will be in the hands of retailers this week, will run the musical gamut, including popular, jazz, rock, (Continued on page 54)

MUNTZ TO BOW A \$19.95 MONAURAL CAR PLAYER

LOS ANGELES-Muntz Stereo-Pak will bow a \$19.95 monaural CARtridge player next April. The unit, which will play through an auto's existing speaker system, is six inches wide. It may be installed in the glove compartment or below the dashboard. Built in Japan, the unit is monaural, not stereo, in order "to bring the price down," according to company president Earl Muntz.

The unit can play stereo cartridges, which Muntz feels is an advantage and is a similar situation to teen-agers playing "compatible" stereo rock 'n' roll records on monaural phonographs.

Muntz' first stab at the low, low end of the price scale and his answer to PlayTape's monaural portable, has not yet been felt. His \$29.95 Porta Four battery monaural portable is just now going out into the pipeline. Manufactured in Japan, the unit is six weeks late in delivery, the executive admits. He hopes to ship upward of 6,000 models by Christmas time.

J. A. (Sach) Rubinstein, Jim Levitis, Ed Mason, John Billinis and Cecil Steen, every member of the tape business will gain benefits that only

NARM can offer.

cartridge business.

selected group of wholesalers who are not now members of NARM but are active in the tape field to attend the March convention as guests of the association.

Next week's column will be filed from London, the day following the Royal Command World Premiere Performance of "Doctor Dolittle."

DECEMBER 16, 1967, BILLBOARD

December Releases Bring RCA's Stereo 8 Total to 625

NEW YORK — Elvis Presley, Jefferson Airplane, Peter Nero, Nina Simone, Artur Rubinstein, the Boston Symphony and the Turtles are some of the performers featured on RCA Victor's new Stereo 8 cartridge releases for December. The RCA catalog now exceeds 625 available selections.

Among the cartridges being released this month are: Elvis Presley's soundtrack from "Clambake"; "After Bathing at Baxter's," by the Jefferson Airplane; Peter Nero's "Nero-ing In On the Hits"; Chet Atkins' twin-pack "Class Guitar" and "Down Home"; the original cast album of "Hair"; Nina Simone's "Silk and Soul"; and a variety pack of country favorites, "Country Showtime, Volume 2."

Red Seal cartridges issued in December include: Heifetz/ Munch/Boston Symphony performing Mendelssohn and Prokofieff; Artur Rubinstein performing Beethoven's "Concerto No. 3" with Erich Leinsdorf conducting the Boston Symphony; and a variety twin pack featuring "Great Moments From Grand Opera, Vol. 2."

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

Art. Endeavors To Spring a Budget Line

• Continued from page 53

country, classical, gospel and comedy.

Material, to be recorded in Europe, will be gathered from independent sources and from three music publishers: Emil-Ascher, Inc., New York; Regent Recorded Co., Los Angeles; Ultra Music Co., Los Angeles. Everett Ascher is president of the two California firms and secretary of the New York company.

Artistic Endeavors is completing negotiations with distributors and retail outlets to handle its product in the U. S., and already has lined up distributors in Puerto Rico, South Africa and the Philippines to

release material.

"We're not attempting to compete with Capitol, RCA, Columbia and other giants," explains Cadkin, "but we feel there is an adult market for high quality tape at popular prices. And we're not going after artist power, although we are talking to several record companies for possible working agreements."

Cadkin visualizes Artistic Endeavors as a "tape cartridge clearing house, with eventual growth in producing tapes for motion pictures, radio stations, commercials, background music and production music."

An agreement with Audio-Book Co., Los Angeles, will enable Cadkin's firm to provide "spoken word" tape, also in 4and 8-track, with background music and/or sound effects, at \$5.98.

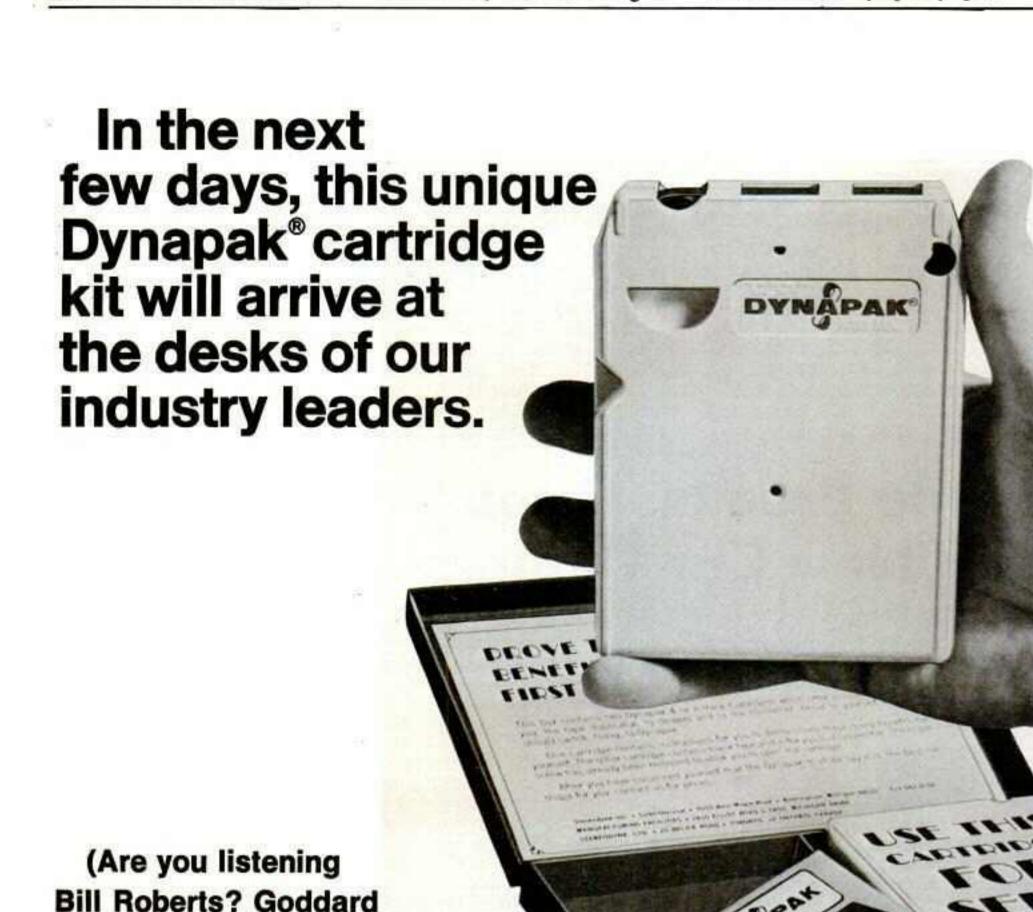
Spoken word tapes will include works by Poe, Shakespeare; literature classics, Sherlock Holmes and Aesop's Fables, and kiddie material.

Company officers also are thinking of involving the company in travelog tapes for tourists on airlines, buses, private and rented autos and cabs, admits Cadkin. "And not out of the question," he says, "are eventual agreements with home builders and contractors to provide built-in tape 'music centers' for tract homes."



WINNING TICKET is drawn in ITCC's "Mr. and Mrs. Ambassador" sweepstakes promotion on behalf of the "Dr. Dolittle" soundtrack by Arthur P. Jacobs (right), producer of the 20th Century-Fox film, who hands it to Larry Finley, ITCC president. The winner, Gardy Brown Jr. (Brown Sales, Columbia, S. C.) and his wife, accompanied by Finley, flew to London over the weekend to attend the Royal Command world premiere of the film Tuesday (12). The prize also includes a Paris visit.

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

Alan Bayley? Irwin Tarr?)

Lieberson? Stanley Gortikov?

Milton Rackmil? Larry Finley?

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

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

thing to it that a consumer could. Satisfy yourself that Dynapak is as fool-proof and tamper-proof as we

Do

say it is. (How else could we offer a one-year guarantee on our finished product?)

Over your second cup of coffee, read the brochure we've in-

Over your second cup of coffee, read the brochure we've included in the kit. It tells you how Stereodyne can make your tape cartridge business more profitable (whether you're interested in Dynapak or our duplicating services or both). As the nation's largest independent

Stereodyne has invented and perfected many cost-saving techniques. (Dynapak alone can reduce your production costs by 25%.)

tape

duplicator,

After all, it took the people who know duplicating best to invent the world's first no-return cartridge.

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General Mobile Breaks Through Ice on Selling New Car Dealer

Continued from page 53

them on selling music for their customers not based on their own preferences. Record racks can't sell these people; they sell them like they were selling a regular record store. The car dealer wants service, not 2 cents off. He wants to know a rack's in there and being taken care of. Most people can't deal with a car dealer unless they're doing business in a volume way. We look at the quantity of dealers rather than at the quantity of the tapes per dealer. We don't mind 1,000 dealers selecting five cartridges a week." 5,000 Sold Monthly

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

cassette either."

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

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

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

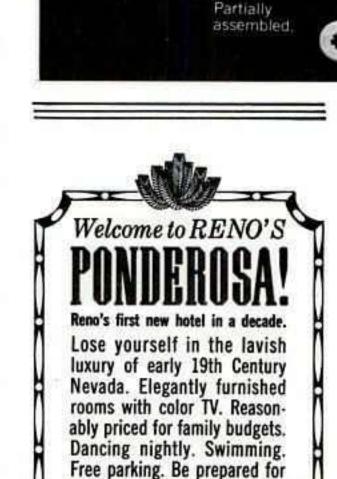
General Mobile's "pitch" to the auto trade is already enticing. It offers:

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

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

At the retail location seven listening booths allow customers to audition tapes, the majority played by sales girls behind the counter. Such hardware lines as RCA, Telmar, Panasonic, Lear, Columbia Masterworks, Audio Stereo, Craig Panorama, Borg-Warner and Motorola are offered

Cartridges sell for \$5.95-\$6.95.



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For further information, call or write: 1251 N. Vine St. Hollywood 38, Calif. 213-466-7521 24-HR. SERVICE

Spanish Toasted By RCA Mexico

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

The musical spectacular was initiated by UHF-TV station KMEX, which specializes in Latin programming. Appearing from Mexico City were Jose Feliciano, Jose Alfredo Jiminez, Miguel Aceves Mejia, Maria Victoria, Pedro Vargas,

Amalia Mendoza, Imelda Miller, Armando Manzanero, Sonia La Unica, Alejandro Alagara and Marco Antonio Muniz.

Co-ordinating the program from the label were Jack Burgess, commercial sales; Lee Schapiro, domestic records international sales, and Bertha Solorio, sales promotion depart-

SPECIAL RELEASE #37 — AVAILABLE DECEMBER 11, 1967

CAPITOL

4CL-2835 MAGICAL MYSTERY TOUR—The Beatles

4CL-2851 BY THE TIME I GET TO PHOENIX—Glen Campbell

4CL-2859 WILD HONEY—The Beach Boys

BLEKTRA

EKT-A-74010 THE 5000 SPIRITS OR THE LAYERS OF THE ONION-

The Incredible String Band

FOREVER CHANGES—Love EKT-A-74013

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VANGUARD

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

WARNER BROS.

4WA-1727 SONG CYCLE—Van Dyke Parks











dome 4-Track Playback

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ollar L	_ 74			STAR PERFORMER-LP's on chart 15		TAP ACKA VAILA	GES		Dollar L		÷			Awarded RIAA seal for sales of		ACK	APE Kages Labli
Million D	on Char	Week	WEEK	weeks or less registering greatest proportionate upward progress this week.		11	١		Million C	erformer	on Char	Week	WEEK	level, RIAA seal audit available and optional to all manufacturers.	×	L	
AA I	Veeks	W tse	HIS	ARTIST — Title — Label & Number	TRAC	4-TRACK	ASSET		RIAA	Star P	Veeks	Last	THIS	ARTIST — Title — Label & Number	3-TRAC	1-TRAC	CASSE
3	4	1	1	MONKEES-Pisces, Aquarius, Capricorn & Jones, Ltd.			Ϊ.	1	-	+	8	83	44	RAY CONNIFF—Hawaiian Album			H
•	12	2	2	Colgems COM 104 (M); COS 104 (S) DIANA ROSS & THE SUPREMES—Greatest Hits		l.l	١.			^	19	42	45	SONNY & CHER—The Best of	.		. .
0	26	4	3	Motown M 2-663 (M); MS 2-663 (S) BEATLES—Sgt. Pepper's Lonely Hearts Club Band	١.	.	١.		(1)		114	51	46	Atco 33-219 (M); SD 33-219 (S) HERB ALPERT & THE TIJUANA BRASS—Going Places	١.		.
•	7	3		Capitol MAS 2653 (M); SMAS 2653 (S)	2				NOTES NO		57	48	47	A&M LP 112 (M); SP 4112 (S) SOUNDTRACK—A Man & a Woman ("Un Homme Et Une			l.l
		-	1191	DOORS—Strange Days Elektra EKL 4014 (M); EKS 74014 (5)			ľ		(1)		36			Femme") United Artists UAL 4147 (M); UAS 5147 (S)	35	2	П
	ь	5	5	MAMAS & PAPAS—Farewell to the First Golden Era Dunhill D 50025 (M); DS 50025 (S)			ľ				20	45	48	VARIOUS ARTISTS—The Super-Hits Atlantic 501 (M); SD 501 (S)	ŀ	ŀ	H
	14	7	6	VANILLA FUDGE Atco 33-224 (M); SD 33-224 (5)		ľ	1				14	33	49	RIGHTEOUS BROTHERS—Greatest Hits		ŀ	11
	17	8	7	JIMI HENDRIX EXPERIENCE—Are You Experienced? Reprise R 6261 (M); RS 6261 (S)	•	ľ	ı	П	(3)		54	66	50	HERB ALPERT & THE TIJUANA BRASS—S.R.O.	.	١.].].
(1)	144	14	8	SOUNDTRACK—The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)	•	П	ŀ	8	123		46	54	61	MONKEES-More of the			П
(1)	92	9	9	SOUNDTRACK-Dr. Zhivago MGM 1E-6ST (M); 1SE-6ST (5)	•	ŀŀ	٠ŀ		(3)		46	E8	51	Colgems COM 102 (M); COS 102 (S)	l.		П
22	17	10	10	BEE GEES—First	•	$ \cdot $	ŀ				14	56	52	FRANK SINATRA Reprise F 1022 (M); FS 1022 (S)	l.	l.	1.1.
(3)	39	6	11	Atco 33-223 (M); SD 33-223 (S) DOORS		$ \cdot $	٠.			*	5	67	53	BUFFALO SPRINGFIELD—Again Atco 33-226 (M); SD 33-226 (S)	•	•	П
150	12	12	12	FOUR TOPS—Greatest Hits				8	(3)		37	52	54	ARETHA FRANKLIN— I Never Loved a Man the Way I Love You	•	•	
	5	23	13	Motown M 662 (M); MS 662 (S) DIONNE WARWICK—Golden Hits, Part 1		.	ı				30	58	55	Atlantic 8139 (M); 5D 8139 (S) JEFFERSON AIRPLANE—Surrealistic Pillow	١.		П
*	7	17	14	Scepter SRM 565 (M); SPS 565 (S) STRAWBERRY ALARM CLOCK—Incense & Peppermints		l. I.		П	(1)		- 55	71	50	RCA Victor LPM 3766 (M); LSP 3766 (S)	ľ		П
*	17	12	10	Uni 3014 (M); 73014 (S)				2		*	3	/1	56	At the Monterey International Pop Festival World Pacific WP 1442 (M); WPS 21442 (S)	ı	П	П
	17	13	15	ARETHA FRANKLIN—Aretha Arrives Atlantic 8150 (M); SD 8150 (S)			1		(3)		32	59	57	BILL COSBY—Revenge		•	-
	13	16	16	SOUNDTRACK—To Sir, With Love Fontana MGS 27569 (M); SRF 67569 (S)		ΙΙ.	1			+	6	65	58	Warner Bros. W 1691 (M); WS 1691 (5) SOUNDTRACK—Camelot			11.
	19	15	17	YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)		l' l'	1			1	6	70	59	Warner Bros. B 1712 (M); BS 1712 (S) WILSON PICKETT—The Best of	.		П
*	. 11	21	18	WES MONTGOMERY—A Day in the Life A&M LP 2001 (M); SP 3001 (S)	•	ŀŀ	ŀ	S		^	10	63	60	Atlantic 8151 (M); SD 8151 (S) GLADYS KNIGHT & THE PIPS—Everybody Needs Love		П	Н
	9	19	19	VIKKI CARR—It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)	•	ŀ					32	62	61	Soul S 706 (M); SS 706 (S) CREAM—Fresh		 .	П
(3)	27	18	20	Parrot PA 61012 (M); PAS 71012 (S)	•	· ·	·ŀ				2141	1991	62	Atco 33-206 (M); SD 33-206 (S)	1.		П
*	6	26	21	BARBRA STREISAND—Simply Streisand Columbia CL 2682 (M); CS 9482 (S)		П					11	60	02	Verve V 8705 (M); V6-8705 (S)	ľ		П
747	5	25	22	ANDY WILLIAMS—Love, Andy		П				*	10	73	63	New Voice NV 2004 (M); NVS 2004 (5)	ľ		ŀľ.
(3)	136	32	23	Columbia CL 2766 (M); CS 9566 (S) HERB ALPERT & THE TIJUANA BRASS—			١.	8	10.0		13	49	64	MANTOVANI—Hollywood London LL 3516 (M); PS 516 (S)	Ι.		П.
		200		Whipped Cream & Other Delights A&M LP 110 (M); SP 4110 (S)		П	1	П			22	55	65	ROLLING STONES—Flowers London LL 3509 (M); PS 509 (S)	•	•	ŀŀ
*	6	30	24	Epic LN 24339 (M); BN 26339 (S)	1.		ı				12	50	66	STEVIE WONDER—I Was Made to Love Her Tamla T 279 (M); TS 279 (S)	ŀ	•	П
(3)	27	24	25	MONKEES—Headquarters Colgems COM 103 (M); COS 103 (S)	•	П		8			16	57	67	VENTURES—Golden Greats by the Liberty LRP 2053 (M); LST 8053 (S)	•	•	H٠
	53	28	26	TEMPTATIONS—Greatest Hits Gordy 919 (M); 919 (S)	•	•					36	68	68	CLAUDINE LONGET—Claudine A&M LP 121 (M); SP 4121 (5)	•	•	ŀŀ
	16	27	27	BYRDS—Greatest Hits Columbia CL 2716 (M); CS 9516 (S)		٠	ı		(3)		100	69	69	ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)	•	•	ŀŀ
*	5	41	28	TURTLES—Golden Hits White Whale WW 115 (M); WWS 7115 (S)	•	ŀŀ	ŀ				16	61	70	NANCY WILSON—Lush Life			Н
(3)	29	29	29	HERB ALPERT & THE TIJUANA BRASS-Sounds Like		ŀŀ	ŀ				13	44	71	Capitol T 2757 (M); ST 2757 (S) ERIC BURDON & THE ANIMALS—The Winds of Change		.	١.
(3)	32	34	30	ASM LP 124 (M); SP 4124 (S) ANDY WILLIAMS—Born Free							14	64	72	JAMES BROWN & THE FABULOUS FLAMES-			. .
	16	31	31					9						Cold Sweat, Parts 1 & 2 King 1020 (M); S 1020 (S)	ı	П	П
	22	20	32	Warner Bros. W 1700 (M); WS 1700 (S) ASSOCIATION—Insight Out						*	10	84	73	AL MARTINO Mary in the Morning Capitol T 2780 (M); ST 2780 (S)		•	11.
(3)	14	11	33	Warner Bros. W 1696 (M); WS 1696 (S) BOBBIE GENTRY—Ode to Billie Joe	١.		١.				13	53	74	PROCOL HARUM Deram DE 16008 (M); DES 18008 (5)	•	•	ŀŀ
C. S.	11	35	24	Capitol T 2830 (M); ST 2830 (S) EDDY ARNOLD—Turn the World Around			1				16	75	75	BILL COSBY—Sings/Silver Throat Warner Bros. W 1709 (M); WS 1709 (5)	ŀ		Iŀ
	19##3	33	34	RCA Victor LPM 3869 (M); LSP 3869 (S)	7	П		П			11	79	76	JOHN GARY—Carnegie Hall Concert	•	П	П
*	. 7	40	35	MGM E 4498 (M); SE 4498 (S)	2.3	11					5	80	77	SAM & DAVE—Soul Men			۱.
	10	38	36	CLAUDINE LONGET—The Look of Love A&M LP 129 (M); SP 4129 (S)	•	ŀŀ		20	820		132	77	78	Stax 725 (M); S 725 (S) HERB ALPERT & THE TIJUANA BRASS—The Lonely Bull			,
	12	37	37	SMOKEY ROBINSON & THE MIRACLES—Make It Happen Tamia T 276 (M); TS 276 (S)				9		1	3	102	79	A&M LP 101 (M); ST 101 (S) ELVIS PRESLEY—Clambake			
	16	22	38	DEAN MARTIN—Welcome to My World						-	8	82	80	RCA Victor LPM 3893 (M); LSP 3893 (S) RAMSEY LEWIS—Dancing in the Street			
	14	36	30	Reprise R 6250 (M); RS 6250 (Š) DIONNE WARWICK—Windows of the World							84	81	81	Cadet LP 794 (M); LPS 794 (S) HERB ALPERT & THE TIJUANA BRASS—What Now My Love			
	102420	est Cale	-	Scepter SRM 563 (M); SPS 563 (S)			1		(3)			2924	12/25	A&M LP 114 (M); SP 4114 (S)	1		
	19	39	40	Gordy M 922 (M); S 922 (5)			•	8			19	74	82	FOUR TOPS—Reach Out Motown M 660 (M); S 660 (S)			П,
	12	43	41	BEACH BOYS—Smiley Smile Brother T 9001 (M); ST 9001 (S)	•	•		S		*	5	104	83	CHER—With Love Imperial LP 9358 (M); LP 12358 (S)			
	10	46	42	SOUNDTRACK-Gone With the Wind	•	$ \cdot $		0		*	4	112	84	LETTERMEN "And Live!"			
				MGM 1E-10 (M); S1E-10 (S)	4533						16	97	05	Capitol T 2758 (M); ST 2758 (S)			

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

47 43 LEROY HOLMES & HIS ORK—For a Few Dollars More United Artists UAL 3608 (M); UAS 6608 (5)

85 JOAN BAEZ—Joan Vanguard VRS 9240 (M); VSD 79240 (S)

TUP-UP AND AWA



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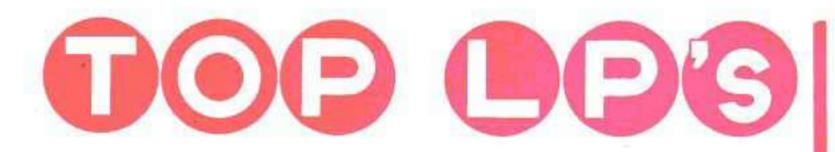
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CONTINUED FROM PAGE 56

RIAA Million Dollar LP		Y7 <u>2</u> 2			STAR PERFORMER-LP's on chart 15		ACK	PE (AG .AB	E
0	E E	Char		×	weeks or less registering greatest proportionate upward progress this				١
¥	erfo	5	Yee X	WEEK	week.	×	×	1	5
RIAA	Star Performer	Weeks on Chart	Last Week	THIS	ARTIST — Title — Label & Number	8-TRACK	4-TRA	CASSETTE	
0		36	99	86	SOUNDTRACK-Thoroughly Modern Millie	٠	•		١
		40	86	87	MAMAS & PAPAS—Deliver				ı
9		33	91	88	BOB DYLAN—Greatest Hits		•		ı
		11	76	89	Columbia KCL 2663 (M); KCS 9463 (S) MARVIN GAYE & TAMMI TERRELL—United	٠	•		١
0		40	92	90	Tamla T 277 (M); TS 277 (S) LOVIN' SPOONFUL—The Best of Kama Sutra KLP 8056 (M); KLPS 8056 (S)		•	•	١
0		63	98	91	MONKEES Colgems COM 101 (M); COS 101 (S)	٠			۱
950	*	5	140	92	ARLO GUTHRIE—Alice's Restaurant Reprise R 6267 (M); RS 6267 (S)	ŀ			I
		50	85	93	DIONNE WARWICK—Here Where There Is Love Scepter SRM 555 (M); SPS 555 (S)	ŀ	٠		۱
	*	3	108	94	JOHN DAVIDSON—A Kind of Hush Columbia CL 2734 (M); CS 9534 (S)				۱
ð		97	90	95	ANIMALS—The Best of MGM E 4324 (M); SE 4324 (5)	٠	•	•	I
		39	100	96	ANITA KERR/ROD MC KUEN/SAN SEBASTIAN STRINGS— The Sea	ŀ	•	ı	I
30		67	97	97	Warner Bros. W 1670 (M); WS 1670 (S) SERGIO MENDES & BRASIL '66	١.			I
		42	111	98	A&M LP 116 (M); SP 4116 (S) ED AMES—My Cup Runneth Over		27	200	١
0		164	101	99	RCA Victor LPM 3774 (M); LSP 3774 (5) ORIGINAL CAST—Fiddler on the Roof	١.			I
0		93	25150 25150	STATE OF THE PARTY	RCA Victor LOC 1093 (M); LSO 1093 (S) MAMAS & PAPAS—If You Can Believe Your Eyes & Ears	١.			ı
3		643	146		Dunhill D 50006 (M); DS 50006 (S) CREAM—Disraeli Gears				ı
A	*	115	Universal II	102	Atco 33-232 (M); SD 33-232 (S) BILL COSBY—I Started Out as a Child			١.	
0		33	. whenes		Warner Bros. W 1567 (M); (No Stereo) EDDY ARNOLD—The Best of				ı
		128		103	RCA Victor LPM 3565 (M); LSP 3565 (S) HERB ALPERT & THE TIJUANA BRASS-			١.	ı
D			•••	104	South of the Border A&M LP 108 (M); ST 108 (S)				
		28	88	105	COUNTRY JOE & THE FISH— Electric Music for the Mind and Body	ŀ	ŀ	ŀ	١
3		82	110	106	Vanguard VRS 9244 (M); VSD 79244 (S) BILL COSBY—Wonderfulness		ŀ	ŀ	ı
<u> </u>		34	120	107	Warner Bros. W 1634 (M); WS 1634 (S) SERGIO MENDES & BRASIL '66—Equinox	ŀ	ŀ	ı	
		26	105	108	BOOKER T & THE MG's—Hip-Hug Her	ŀ	ŀ	ŀ	١
		11	72	109	Stax 717 (M); S 717 (S) BOBBY VEE—Come Back When You Grow Up Liberty LRP 3534 (M); LST 7534 (S)	ŀ	ŀ		ı
		10	123	110		ı			
0		95	113	111	BILL COSBY—Is a Very Funny Fellow, Right? Warner Bros. W 1518 (M); (No Stereo)	ŀ	ŀ	•	١
		16	107	112	PAUL REVERE & THE RAIDERS—Revolution! Columbia CL 2721 (M); CS 9521 (S)	ŀ	٠		
		16	78	113	PETULA CLARK—These Are My Songs Warner Bros. W 1698 (M); WS 1698 (S)	ŀ	٠	ı	ı
		10	94	114	VARIOUS ARTISTS— A Collection of Sixteen Original Big Hits	ŀ		l	
		14	115	115	Motown M 661 (M); MS 661 (S) PERCY FAITH, HIS ORK & CHORUS—Today's Themes Young Lovers				
		25	96	116	Columbia CL 2704 (M); CS 9504 (5) MOBY GRAPE				
	0.0	1	-	117	Columbia CL 2698 (M); CS 9498 (S) ED AMES—When the Snow Is on the Roses				
	×	921	100	-44	RCA Victor LPM 3913 (M); LSP 3913 (S)	1	1		
		3	125	118	OTIS REDDING—History of Volt 418 (M); S 418 (S)				J

RIAA Million Dollar LP	2	t			Awarded RIAA seal for sales of		ACK	LAB	ES LE
Million	Star Performer	Weeks on Chart	Last Week	THIS WEEK	level. RIAA seal audit available and optional to all manufacturers.	ACK	ACK	CASSETTE	TO REEL
RIAA	Star	Week	Last	THIS	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASS	REEL
		57	127	120	MIDNIGHT STRING QUARTET— Rhapsodies for Young Lovers Viva V 6001 (M); VS 6001 (5)	•	•	٠	٠
(1)		121	124	121	BILL COSBY-Why Is There Air? Warner Bros. W 1605 (M); (No Stereo)	٠	٠	٠	٠
		15	118	122	ROGER WILLIAMS—Golden Hits Kapp KL 1530 (M); KS 3530 (S)	٠	•		•
		17	121	123	LOU RAWLS—That's Lou Capitol T 2756 (M); ST 2756 (S)		٠		•
		29	132	124	RAY CONNIFF & THE SINGERS—This Is My Song Columbia CL 2676 (M); CS 9476 (S)	•	٠		٠
	*	5	141	125	BOX TOPS—The Letter-Neon Rainbow Bell 6011 (M); 60115 (S)				
(3)		64	139	126	MAMAS & PAPAS Dunhill D 50010 (M); DS 50010 (S)	٠	٠	٠	•
		31	129	127	JIM NABORS—By Request Columbia CL 2665 (M); CS 9465 (S)	٠	٠		•
25		18	122	128	OTIS REDDING—Live in Europe Volt 416 (M); S 416 (S)	٠	٠		•
10.		9	126	129	SUNSHINE COMPANY—Happy Is the Imperial LP 9359 (M); LP 12359 (S)	٠	٠		
		16	131	130	NANCY SINATRA—Country, My Way Reprise R 6251 (M); RS 6251 (S)	•	٠	٠	•
	*	2	147	131	MIRIAM MAKEBA—Pata Pata Reprise R 6274 (M); RS 6274 (S)	٠	٠	Ь	
		19	95	132	CANNED HEAT Liberty LRP 3526 (M); LST 7526 (S)	•	٠		
		27	133	133	Soul City SCM 91000 (M); SCS 92000 (S)	٠	٠	٠	٠
		19	134	134	SOUNDTRACK—Fistful of Dollars RCA Victor LOC 1135 (M); LSO 1135 (S)	•			
		10	130	135	LAWRENCE WELK—Golden Hits—The Best of Dot DLP 3812 (M); DLP 25812 (5)	٠	٠		٠
		17	128	136	FLIP WILSON—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (5)				٠
		24	138	137	RAY CHARLES—Listen ABC ABC 595 (M); ABCS 595 (5)	٠	•	٠	•
		24	142	138	LETTERMEN—Spring! Capitol T 2711 (M); ST 2711 (S)		٠		
		22	135	139	FRANKIE VALLI—Solo Philips PHM 200-247 (M); PHS 600-247 (5)	•	٠	٠	٠
	*	2	159	140	HARPERS BIZARRE—Anything Goes Warner Bros. W 1716 (M); WS 1716 (S)	•	•		
	*	2	156	141	WES MONTGOMERY—The Best of Verve V 8714 (M); V6-8714 (S)	٠		á	•
(1)		51	151	142	FRANK SINATRA—That's Life Reprise F 1020 (M); FS 1020 (S)	•	٠	٠	٠
		39	152	143	RAY CHARLES—A Man & His Soul ABC ABC 590 X (M); ABCS 590 X (S)	٠	•	٠	•
		8	145	144	JAY & THE TECHNIQUES—Apples, Peaches, Pumpkin Pie Smash MGS 27095 (M); SRS 67095 (S)	•	•	٠	
		15	136	145	SPANKY AND OUR GANG Mercury MG 21124 (M); SR 61124 (S)	٠	•	٠	٠
(1)		68	143	146	BEATLES—Revolver Capitol T 2576 (M); ST 2576 (S)	٠	•		٠
(1)		32	148	147	PAUL REVERE & THE RAIDERS—Greatest Hits Columbia KCL 2662 (M); KCS 9462 (S)	•	•		
		2	150	148	SCOTT McKENZIE—The Voice of Ode Z12 44001 (M); Z12 44002 (S)		•	+	
		23	149	149	JOHNNY MANN SINGERS—We Can Fly/Up, Up & Away Liberty LRP 3523 (M); LST 7523 (5)	•	٠	٠	
		11	144	150	LOU DONALDSON—Alligator Boogaloo Blue Note BLP 4263 (M); BLPS 84263 (S)	J			
		48	114	151	YOUNG RASCALS—Collections Atlantic 8134 (M); SD 8134 (S)	•	٠	٠	٠
		14	89	152	NEIL DIAMOND—Just for You Bang BLP 217 (M); BLPS 217 (5)	٠	•		•
		27	137	153	JANIS IAN Verve/Folkways FT 3017 (M); FTS 3017 (S)	٠	•		٠
		11	153	154	(B) 5-3 (C) 12 (C) 12 (C) 13 (C) 14 (C) 14 (C) 14 (C) 14 (C) 15 (•
		23	154	155	SOUNDTRACK—You Only Live Twice United Artists UAL 4155 (M); UAS 5155 (S)			•	•
		10	157	156	HUGH MASEKELA—Latest Uni 3010 (M); 73010 (5)		•		
		6	158	157	SOULFUL STRINGS—Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
	20	- 4	165	158	NINA SIMONE—Silk & Soul RCA Victor LPM 3837 (M); LPS 3837 (S)	۰			
		859	162	159	BAJA MARIMBA BAND—Heads Up! A&M LP 123 (M); SP 4123 (S)	٠	•	•	•
		38	160	160	TEMPTATIONS—Live! Gordy 921 (M); S 921 (S)	•	•		•

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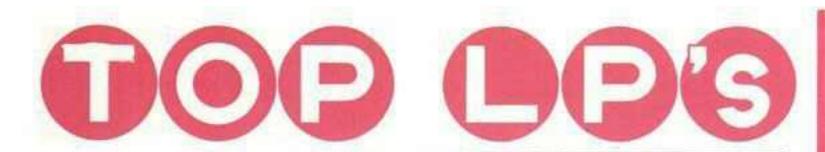
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WATCH FOR PAT ON T.V.

DEC. 17th MERV GRIFFIN SHOW, DEC. 21st, MIKE DOUGLAS SHOW & DEC. 28th, DEAN MARTIN SHOW





CONTINUED FROM PAGE 58

Dollar LP	. .			STAR PERFORMER—LP's on chart 15 weeks or less registering greatest	PACKAG AVAILAD		(AG	ES LE
RIAA Million Dollar LP	Star Performer Weeks on Chart	Last Week	THIS WEEK	proportionate upward progress this week. ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	78	174	161	YOUNG RASCALS Atlantic 8123 (M); SD 8123 (S)	•	•		•
	4	155	162	CLEAR LIGHT Elektra EKL 4011 (M); EKS 74011 (S)	•	•		•
	4	164	163	JACKIE WILSON—Higher & Higher Brunswick BL 54130 (M); BL 754130 (S)				
(1)	58	163	164	SIMON & GARFUNKEL—Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)	•	٠		
	5	169	165	SOUL SURVIVORS—When the Whistle Blows Anything Goes Crimson CR 502 (M); CR 502 S (S)				
	14	161	166	GLENN YARBROUGH—Honey & Wine RCA Victor LPM 3860 (M); LSP 3860 (S)	•		1	4
	34	166	167	YARDBIRDS—Greatest Hits Epic LN 24246 (M); BN 26246 (S)	•	•		
	24	173	168	ED AMES—Time, Time RCA Victor LPM 3834 (M); LSP 3834 (S)	•			•
	54	168	169	ROGER WILLIAMS—Born Free Kapp KL 1501 (M); KS 3501 (S)	٠	٠		•
1	87	170	170	ROLLING STONES—Big Hits (High Tide & Green Grass) London NP-1 (M); NPS-1 (S)	•	•	•	•
	10	178	171	VELVET UNDERGROUND & NICO Verve V 5008 (M); V6-5008 (S)				
	21	172	172	MOTHERS OF INVENTION—Freak Out Verve V 5005-2 (M); V6-5005-2 (S)				
	62	176		Tower T 5043 (M); ST 5043 (5)				
	3	185	174	Columbia CL 2764 (M); CS 9564 (S)				
	2	181	175	NOEL HARRISON—Collage Reprise R 6263 (M); RS 6263 (S)				
1	44	175	176	ROLLING STONES—Between the Buttons London LL 3499 (M); PS 499 (S)			•	•
1	459	183	177	JOHNNY MATHIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)	•	•		

RIAA Million Dollar LP	5 0	(t -)			Awarded RIAA seal for sales of	71.	ACI	PE AG AB	ES
lio	Star Performer	Weeks on Chart	¥	WEEK	level. RIAA seal audit available and optional to all manufacturers.			E	REEL
×	P	50 0	Week	N N		ACK	4-TRACK	CASSETTE	REEL TO
S S	Star	Weel	Lest	THIS	ARTIST — Title — Label & Number	8-TRACK	4-TR	CAS	REE
	*	2	197	178	HENRY MANCINI—Encore! More of the Concert Sound of RCA Victor LPM 3887 (M); LSP 3887 (5)		1934		
		2	180	179	PHIL OCHS—Pleasures of the Harbor A&M LP 133 (M); SP 4133 (S)				•
	*	3	195	180	PINK FLOYD Tower T 5093 (M); ST 5093 (5)	ı			П
		23	200	181	MANTOVANI—Golden Hits London LL 3483 (M); PS 483 (S)	٠	•	•	٠
		11	93	182	BLUES PROJECT—Live at Town Hall Verve/Forecast FT 3025 (M); FTS 3025 (5)	•	•		•
		19	171	183	BEACH BOYS-The Best of the, Vol. 2 Capitol T 2706 (M); ST 2706 (5)	•	٠	ı	ŀ
		1	#F5	184	BOBBY VINTON-Please Love Me Forever Epic LN 24341 (M); BN 26341 (S)				П
		1	-	185	JACK JONES—Without Her RCA Victor LPM 3911 (M); LSP 3911 (S)				П
		2	187	186	CANNONBALL ADDERLEY—74 Miles Away Capitol T 2822 (M); ST 2822 (S)				П
		2	196	187	JIMMY SMITH—The Best of Verve V 8721 (M); V6-8721 (S)	ŀ			٠
		2	189	188	THE PROPERTY OF THE PROPERTY O				П
		1	(V)=2	189	PAUL MAURIAT & HIS ORK Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)	٠	٠		П
		3	190	190	STONE PONEYS—Evergreen, Vol. 2 Capitol T 2763 (M); ST 2763 (S)		٠		
		3	188	191	GLENN CAMPBELL—Gentle on My Mind Capitol T 2809 (M); ST 2809 (S)	٠	٠		П
		13	179	192	SAN SEBASTIAN STRINGS—The Earth Warner Bros. W 1705 (M); W5 1705 (S)		٠		•
0		68	194	193	BEACH BOYS—The Best of, Vol. 1 Capitol T 2545 (M); ST 2545 (S)	ŀ	•		•
		8	192	194	BURT BACHARACH—Reach Out A&M LP 131 (M); SP 4131 (5)	٠	٠	٠	٠
		1	-	195	THE JAMES COTTON BLUES BAND Verve Folkways FT 3023 (M); FTS 3023 (S)				П
		1	-	196	ROBERT KNIGHT—Everlasting Love Monument MLP 7000 (M); SLP 7000 (S)	l			Н
		68	=	197	RAY CONNIFF & THE SINGERS—Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)		•		•
		3	198	198	TONY MATTOLA—A Latin Love-In Project 3 PR 5010 (M); PR 5010 SD (S)		•		•
		2	199	199	HOMBRES—Let It Out (Let It All Hang Out) Verve/Forecast FT 3036 (M); FTS 3036 (S)				
		59	(-	200	JACK JONES—The Impossible Dream Kapp KL 1486 (M); KS 3486 (S)	•	•		•

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.



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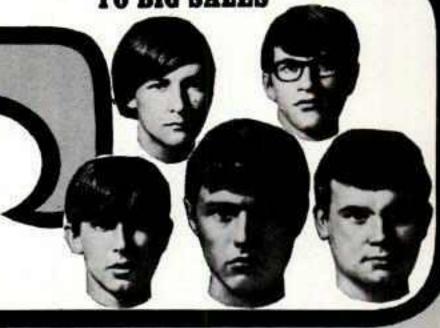


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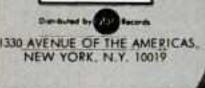
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#6693

ON THE HOT TRACK TO BIG SALES















Billboard

BEST BETS FOR CHRISTMAS

Below is a list of the best selling LP's and singles to date. As the sales of Christmas product increase, so too will the number of best selling Christmas LP's and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These special charts will run for the next 4 issues as a special buying and stocking guide.

CHRISTMAS SINGLES

- Pos. TITLE-Artist, Label & Number
- SNOOPY'S CHRISTMAS—Royal Guardsmen, Laurie 3416
- 2. WHITE CHRISTMAS—Bing Crosby, Decca 23778
- LITTLE DRUMMER BOY Harry Simeone Chorale, 20th Century-Fox 429
- SILVER BELLS—Earl Grant, Decca 25703
- LITTLE BECKY'S CHRISTMAS WISH—Becky Lamb, Warner Bros. 7154
- THE CHRISTMAS SONG—Nat King Cole, Capitol 3561
 PLEASE COME HOME FOR CHRISTMAS—Charles Brown,
- King 5405
- JINGLE BELL ROCK—Brenda Lee, Decca 31687
 LITTLE DRUMMER BOY—Lou Rawls, Capitol 2026
- JINGLE BELL ROCK—Bobby Helms, Decca 30513/Little Darlin' 0038
- 11. BLUE CHRISTMAS-Elvis Presley, RCA Victor 0647
- 12. ROCKIN' AROUND THE CHRISTMAS TREE—Brenda Lee.
 Decca 30776
- SLEEP IN HEAVENLY PEACE—Barbra Streisand, Columbia 43896
- LONESOME CHRISTMAS—Lowell Fulsom, Hollywood 1022
 HAPPY BIRTHDAY, JESUS—Patti Page, Columbia 43447
- 16. IF EVERY DAY WAS LIKE CHRISTMAS—Elvis Presley, RCA
- Victor 8950
- 17. SILVER BELLS—Al Martino, Capitol 5311
- SANTA LOOKED A LOT LIKE DADDY—Buck Owens, Capitol 5537
- 19. SILENT NIGHT-Bing Crosby, Decca 23777
- 20. MERRY CHRISTMAS BABY—Charles Brown, Hollywood 1021
- 21. LET'S MAKE THIS CHRISTMAS MEAN SOMETHING THIS YEAR—James Brown & His Famous Flames, King 12255
- 22. SILENT NIGHT—Mahalia Jackson, Kenwood 750
- 23. TWINKLE TWINKLE—Supremes, Motown 1085
- 24. OLD TOY TRAINS—Roger Miller, Smash 2130
 25. I'LL MAKE EVERYDAY CHRISTMAS (For My Woman)—
- Joe Tex, Dial 4068

CHRISTMAS LP'S

- Pos. TITLE-Artist, Label & Number
- A CHRISTMAS ALBUM—Barbra Streisand, Columbia CL 2757 (M); CS 9557 (S)
- MERRY CHRISTMAS—Johnny Mathis, Columbia CL 1195
 (M); CS 8021 (S)
- 3. CHRISTMAS SONG—Nat King Cole, Capitol W 1967 (M);
- SW 1967 (S)
 4. ELVIS' CHRISTMAS ALBUM—Elvis Presley, RCA Victor
- LPM 1951 (M); LSP 1951 (S)

 5. MERRY CHRISTMAS HO, HO, HO—Lou Rawls, Capitol T
- 2790 (M); ST 2790 (S)

 6. ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CL
- 2087 (M); CS 8887 (S)
- JIM NABORS CHRISTMAS ALBUM—Columbia CL 2731 (M); CS 9531 (S)
- THE DEAN MARTIN CHRISTMAS ALBUM—Reprise R 6222
 (M): RS 6222 (S)
- SOUND OF CHRISTMAS—Ramsey Lewis Trio, Cadet 687
 (M): 687 (S)
- LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century-Fox TFM 3100 (M); TFS 4100 (S)
- 11. SNOOPY AND HIS FRIENDS—Royal Guardsmen, Laurie LLP
- 2042 (M); SLLP 2042 (S)

 12. CHRISTMAS WITH ED AMES—RCA Victor LPM 3838 (M);
- LSP 3838 (S)
 13. JAMES BROWN SINGS CHRISTMAS SONGS—King 1010
- (M): 1010 (S)
- A CHRISTMAS TREASURE—Julie Andrews with Orch.; Harpsichord of Andre Previn, RCA Victor LPM 3829 (M); LSP 3829 (S)
- MERRY CHRISTMAS—Bing Crosby, Decca DL 8028 (M): DL 78128 (S)
- CHRISTMAS, PRESENT AND PAST—Paul Revere & the Raiders, Columbia CL 2755 (M); CS 9555 (S)
- 17. IN THE CHRISTMAS SPIRIT—Booker T & the M.G.'s, Stax
- 713 (M); S 713 (S)

 18. CHRISTMAS WITH THE CHIPMUNKS, VOL. 2—David Seville & the Chipmunks, Liberty LRP 3334 (M); LSP 7334
- 19. MERRY CHRISTMAS—Supremes, Motown 638 (M): S 638
- 20. CHRISTMAS RHAPSODIES FOR YOUNG LOVERS—Midnight
- String Quartet, Viva V 6010 (M); V 36010 (S)

 21. SILENT NIGHT—Mahalia Jackson, Columbia CL 1903 (M);
- CS 8703 (S)

 22. SANTA'S OWN CHRISTMAS—Capitol T 2836 (M): ST 2836
- (S)
- 23. MERRY CHRISTMAS CAROLS-Robert Rheims Organ &
- Chimes, Rheims 6006 (M); ST 7706 (S)

 24. MERRY CHRISTMAS—Al Martino, Capitol T 2165 (M); ST
- 25. PERRY COMO SINGS MERRY CHRISTMAS MUSIC—RCA
- Camden CAL 660 (M); CAS 660 (S)

 26. MERRY CHRISTMAS—Andy Williams, Columbia CL 2420
- (M); CS 9220 (S)

 27. WINTER WONDERLAND—Earl Grant, Decca DL 4677 (M);
- 28. HAVE YOURSELF A SOULFUL LITTLE CHRISTMAS—Kenny
- Burrell, Cadet LP 779 (M): LPS 779 (S)

 29. WE WISH YOU A MERRY CHRISTMAS—Roy Conniff Sing-
- ers, Liberty LRP 3522 (M): LSC 7522 (S)
 30. CHRISTMAS GREETINGS FROM MANTOVANI AND HIS
- ORCHESTRA—London LL 3338 (M): PS 338 (S)
- 31. SOUND OF CHRISTMAS—Johnny Mathis, Mercury MG 20837 (M); SR 60837 (S)

- 32. CHRISTMAS WITH ELLA FITZGERALD—Capitol T 2805 (M); ST 2805 (S)
- 33. SING SONGS OF CHRISTMAS—Guy Lombardo, Capitol KAO 1443 (M); SKAO 1443 (S)
- 34. JACK JONES CHRISTMAS ALBUM—Kapp KL 1399 (M); KS 3399 (S)
- 35. HOLIDAY CHEER—Dean Martin, Capitol T 2343 (M); ST
- 2343 (S)
 36. CHRISTMAS HYMNS AND CAROLS—Mario Lanza, RCA
- Camden CAL 777 (M); CAS 777 (S)

 37. JOHN GARY CHRISTMAS ALBUM—RCA Victor LPM 2940
- (M); LSP 2940 (S)
 38. WE WISH YOU A MERRY CHRISTMAS—Johnny Mann Sing-
- ers, Liberty LRP 3522 (M); LSC 7522 (S)

 39. THE VENTURES CHRISTMAS ALBUM—Dolton BLP 2038
- (M); BST 8038 (S)
- 40. MERRY CHRISTMAS—Jackie Gleason, Capitol W 758 (M);
 DW 758 (S)
- MANY MOODS OF CHRISTMAS—Robert Shaw Chorale, RCA Victor LP 2684 (M); LSC 2684 (S)
- SPIRIT OF CHRISTMAS—Living Strings, Camden 783 (M);
 S 783 (S)
 CHRISTMAS GREETINGS—Jerry Vale, Columbia CL 2225
- (M); CS 3025 (S)

 44. LITTLE DRUMMER BOY—Living Voices Camden 911 (M)
- LITTLE DRUMMER BOY—Living Voices, Camden 911 (M);
 S 911 (S)
- A MUSIC BOX CHRISTMAS—Rita Ford Music Boxes, Columbia CL 1698 (M); CS 8498 (S)
- CHRISTMAS IS . . . Percy Faith, Columbia CL 2577 (M);
 CS 9377 (S)
- 47. DO YOU HEAR WHAT I HEAR Do Re Mi Children's Chorus, Kapp KL 1366 (M); KS 3368 (S)
- 48. CHRISTMAS CAROLS FOR SOLO GUITAR—Charlie Byrd,
- Columbia CL 2555 (M); CS 9355 (S)

 49. MERRY CHRISTMAS—Henry Mancini, RCA Victor LPM
- 3612 (M); LSP 3612 (S)

 50. FOR CHRISTMAS THIS YEAR—Lettermen, Capitol T 2587
- (M); ST 2587 (S) 51. NOEL—Joan Baez, Vanguard 9230 (M); 73230 (S)
- 52. CHRISTMAS WITH EDDY ARNOLD-RCA Victor LPM
- 2554 (M); LSP 2554 (S)

 53. MORE SOUNDS OF CHRISTMAS—Ramsey Lewis Trio, Cadet
- LP 745 (M); S 745 (S)
- 54. JOLLY CHRISTMAS FROM FRANK SINATRA—Capitol W 854 (M); DW 894 (S)
- 55. CHARLES BROWN SINGS CHRISTMAS—King 775 (M); (No Stereo)
- HAVE A JEWISH CHRISTMAS . . . ?—Lennie Weinrib & Various Artists, Tower T 5081 (M); (No Stereo)
- CHRISTMAS WITH THE CHIPMUNKS, VOL. I—David Seville & the Chipmunks, Liberty LRP 3256 (M); LST 7256 (S)
 CHRISTMAS WITH PATTI PAGE—Columbia CL 2414 (M);
- CS 9214 (S)
 59. CHRISTMAS WITH MARTY ROBBINS—Columbia CL 2735;
- CS 9535 (S)

 60. THE SPIRIT OF CHRISTMAS—Mormon Tabernacle Choir,
- Columbia ML 5423 (M); MS 6100 (S)
 61. CHRISTMAS WITH THE MIRACLES—Tamla T 236 (M);
- S 236 (S)

 62. CHRISTMAS WITH RAY CONNIFF—Columbia CL 1390
- (M); CS 8185 (S)

 63. MERRY CHRISTMAS—Brenda Lee, Decca DL 4583 (M);
- DL 74583 (S)
- SONGS FOR A MERRY CHRISTMAS—Wayne Newton, Capitol T 2588 (M); ST 2588 (S)
- 65. THE KATE SMITH CHRISTMAS ALBUM—RCA Victor LPM
- 3607 (M); LSP 3607 (S)

 66. CHRISTMAS CHEERS—Ace Cannon, Hi 12022 (M); 32022
- 67. JOY TO THE WORLD—Andre Kostelanetz, Harmony 7432
- (M); 11232 (S)
 68. CHRISTMAS ALBUM—Bobby Vee with Johnny Mann Sing-
- ers, Sunset 1186 (M); 5166 (S)
- THE 4 SEASONS CHRISTMAS ALBUM—Philips PEM 200-223 (M); PES 600-223 (S)
- SILENT NIGHT & 13 OTHER BEST LOVED CHRISTMAS SONGS—Lawrence Welk, Dot DLP 3397 (M); DLP 25397 (S)
- 71. SEASON'S GREETINGS FROM PERRY COMO—RCA Victor LPM 2066 (M); LSP 2066 (S)
- 72. CHRISTMAS WITH BUCK OWENS—Capitol T 2396 (M); ST 2396 (S)
- 73. CHRISTMAS WITH THE LENNON SISTERS—Dot DLP 3343
 (M); DLP 25343 (S)

74. WE WISH YOU A MERRY CHRISTMAS—Floyd Cramer.

- RCA Victor LPM 3828 (M); LSP 3828 (S)
- 75. CHRISTMAS TIME—Roger Williams, Kapp 1164 (M); 3048 (S)
- 76. THE GLORIOUS SOUND OF CHRISTMAS—Philadelphia Orchestra (Ormandy) & the Temple University Choir, Columbia ML 5769 (M); MS 6369 (S)
- STAR CAROL—Tennessee Ernie Ford, Capitol T 1071 (M);
 ST 1071 (S)
 TO WISH YOU A MERRY CHRISTMAS—Harry Belafonte,
- RCA Victor LPM 2626 (M); LEP 2626 (S)
 79. CHRISTMAS WITH ANITA BRYANT—Columbia CL 2720
- (M): CS 4520 (S)

 80. HOLIDAY SING-ALONG WITH MITCH—Mitch Miller & the
- Gang, Columbia CL 1701 (M); CS 8501 (S)

 81. TWELVE SONGS OF CHRISTMAS—Jim Reeves, RCA Victor
- LPM 2758 (M); LSP 2758 (S) 82. CHRISTMAS WITH CHET ATKINS—RCA Victor LPM 2423
- (M); LSP 2423 (S)

 83. JIMMY DEAN'S CHRISTMAS CARD—Columbia CL 2404
- (M); CS 9204 (S)

 84. JIMMY ROSELLI'S CHRISTMAS ALBUM—United Artists
 UAL 3538 (M); UAS 6538 (S)
- HOLIDAY SOUL—Don Patterson, Prestige 7415 (M); S 7415
- (M); LSP 3826 (S)

 87. SOUND OF CHRISTMAS—AI Hirt, RCA Victor LPM 3417

86. CHRISTMAS WITH HANK SNOW—RCA Victor LPM 3826

SOUND OF CHRISTMAS—Al Hirt, RCA Victor LPM 34 (M): LSP 3417 (S)

www.americanradiohistory.com

Audio Retailing

Credit Bills Disappoint Dealers, But Amendments Are Possible

By MILDRED HALL

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

Rep. Leonor Sullivan (D-Mo.), sponsor of the House truth-in-lending bill has promised a tough floor fight next month to get an amendment to even things up between the independent installment sellers who must declare an annual interest rate and the department

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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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store and mail order revolving credit charges that can be stated as a monthly 11/2 per cent, rather than 16 to 18 per cent annual rate.

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

The House bill is tougher on credit advertising than the Senate-passed bill, and would make advertisers declare number and amounts of payments. It would end the "Color TV sets, only \$2 a month" type of advertisings. Ads that mention credit for consumers would also have to show the cost of the item, the added costs of credit, and state the credit cost on an annual interest rate basis. This would hold true for revolving charge account stores, too. But it has been pointed out that the revolving and open-end accounts would not be snared because it is not the usual thing for the big retailers to advertise the terms of their various credit

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

New Rheem System

LOS ANGELES — Rheem Roberts used the recent Hi Fi Music Show here to debut a new three-piece stereo component system for \$299.95. The system carries model number RP 2000. It includes a 30-watt, solid-state AM/FM stereo receiver, integrated precision 4-speed automatic record changing turntable and twin, two-way acoustic suspension speakers.

machinery, and calls for a national commission to investigate all aspects of consumer credit and recommend further laws. Also, the House bill, if passed, would set effective date at nine months from passage, while the Senate bill has a target date of July 1, 1969.

Mrs. Sullivan told the House members that the installment plan dealers-furniture stores, music stores, hardware stores, appliance dealers, small loan firms and others really have a "whole truth-in-lending" bill, while the Sears-Wards-Penney type operations have a halftruth bill, and the totally exempt small \$1 and under creditcharges have a "no truth bill."

Big Promo Action

NEW YORK-The audiotape promotion by Audio Devices, Inc., has moved 25,000 reels of type 1861, reports vice-president Herman Kornbrodt.

"Our '100 Voices of Christmas' promotion has been one of our hottest merchandising efforts," he said. "We exceeded our original goal a month ahead of schedule and we should move over 35,000 reels before the end of the holiday selling season."



PROMOTION PUSH. By pushing the blue spot, as the girl pictured is doing, window shoppers in Topeka, Kan., are treated to three minutes of recorded music and hopefully lured into Wolfe's Camera Shop for a closer look at hi fi equipment.

Kan. Store Lures Customers With Sidewalk Hi-Fi Gimmick

By KEN BERGLUND

TOPEKA, Kan. — Wolfe's Camera Shop here is using a special sidewalk hi-fi demonstration to lure customers into the store and has added a "customer lounge" just outside the door as another way to invite inspection of audio products and cameras.

When a customer presses a

special blue area on the window, he gets a free three minutes of music from an upstairs hi-fi sound studio.

According to Harold Worswick, many of those who push the blue button come in to look over stereo units and stay to discuss cameras and camera supplies.

To accommodate women customers, store managers have built a compact "lounge" just inside the door, by removing one display case. This opened up an area large enough to put in a small table and two modernistic chairs.

Here sound equipment and cameras can be explained in a more comfortable atmosphere, it is pointed out. White floor tile separates the area from the rest of the sales floor and a sign at a rear counter calls attention to the lounge. A few lengths of ornamental iron grillwork painted white helps add to the effect.

To avoid confusion on figuring Kansas' 3 per cent sales tax, the store has devoted the reverse side of its sales slip to computations ranging from one penny to \$100. It is a simple matter to flip the sales ticket over if any questions arise on the figuring of the State levy.

'Keep Dollars Turning' Is NAMM '68 Seminar

CHICAGO—The 1968 Sales-Management Seminar Series, an annual event of the National Association of Music Merchants (NAMM), will involve retailers with the general question of how to keep dollars turning.

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

Highlighting each seminar will be a clinic conducted by veteran sales specialist Max Sacks entitled "Persuasion: The Hidden Side of Selling." The clinic is designed to help salespeople increase their effectiveness by teaching persuasive selling skills. The clinic will reduce selling to four basic problems: (1) Why are people so difficult to sell? (2) What are the problems salespeople create for themselves?

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

Demonstrations These questions will be answered in specific and practical

demonstrations. Sacks believes that most salespeople are product-centered and not customeroriented and are hampered by the fact that they are unaware of this.

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

Other seminar dates are March 3-4 in Dallas, March 17-18 in Atlanta, April 7-8 in San Francisco and April 21-22 in Chicago. Sites will be announced soon.

60 Million Phonos by End of Year

CHICAGO — By the end of 1967, 90 years after Edison produced the first crude model, there will be 60 million phonographs operating in the U.S.

So predicts the National Association of Music Merchants (NAMM) in a year-end business review. NAMM also states that the typical audio retailer will do 7 per cent more in sales this year than last.

"The impact of a mammoth cultural boom, increasing amounts of leisure time, larger incomes, longer life span, growing school band programs and improved communications all add up to a music explosion throughout the land," said NAMM president Jack J. Wainger.

Noting that "today's youth listens to music wherever they go-bedroom to beach," Wainger observed, "radios are the prime listening device for all

generations of America, whether in cars on the road (there are now 64,500,000 radios in cars) or at home, where 99.5 per cent of all homes wired for electricity have radios. Actually the number of radios in use in the U.S. exceeds the population of 200 million by 62,700,000."

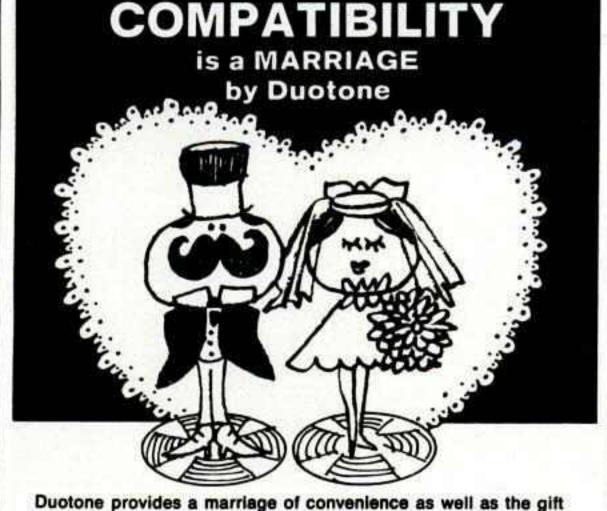
New Ampex Centers

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

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

With the boom in phonograph listening, Wainger said, America will buy \$850 million worth of records this year. During the past 10 years, sales of music listening products has more than doubled to 40 million units annually, he said.

"Business was never better in the retail music outlets in the nation," said NAMM executive vice-president Bill Gard. "The average American has become accustomed to music wherever he goes. Music is the prime item of radio programming, with teenagers being the most tuned-in segment of the population. A total of 85 per cent of teen-agers listen to the radio every day compared with 70 per cent of the over-all population. Of the total round-the-clock radio time, music is 90 per cent of all programming, the percentage going up in the past decade since soap operas faded from the scene."



of "something old - something new" with its versatile new "COMPATIBLE" NEEDLE

BIGGEST NEEDLE SALES BUILDER IN DECADES!

- Plays both mono and stereo records on monophonic phonographs
- Customers will want to replace mono needles worn or not Can be used with most cartridges made during past five years
- Opens vast million dollar market for 100's of 1000's mono players now in use.

RECOMMEND YOUR MONO CUSTOMERS TO SWITCH TO DUOTONE'S "COMPATIBLE" NEEDLE ... NOW!



Motorola Innovates Sales Seminar for the Retailer

CHICAGO-Some 100 automotive sound wholesalers were expected to attend a premier automotive sound products seminar here Dec. 8 sponsored by Motorola Consumer Products,

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

Jim Haley, president of Motorola Consumer Products,

opened the seminar and Maury Leifer presided as chairman. Motorola Radio Products manager Red Gentry discussed market outlook.

The seminar was implemented through division of the dealers into small groups concerned with specific products such as stereo tapes, FM radio and FM stereo multiplex.

The seminar was held at the Pick-Congress Hotel. The program ran from 11 a.m. to 5:30 p.m.

FM Sales Will Equal AM In 1968, Norelco Predicts

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

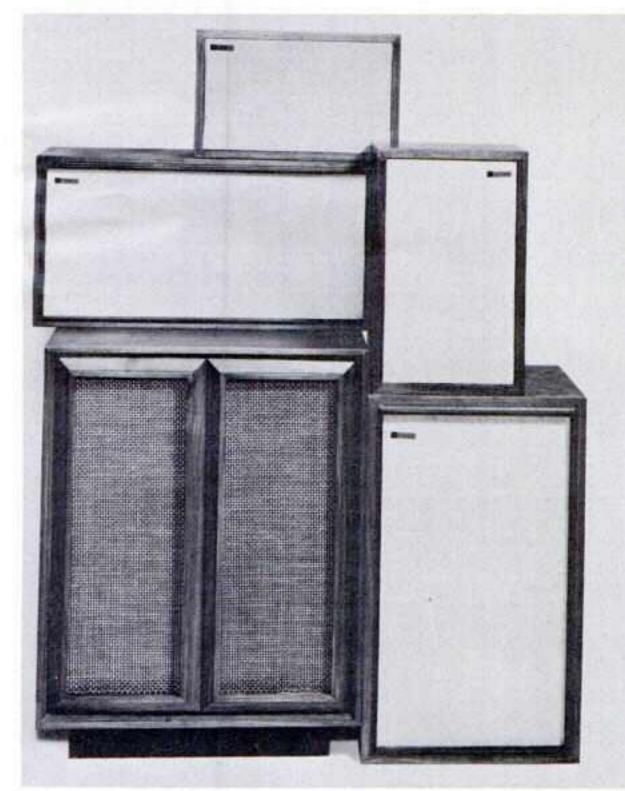
These estimates were made last week by William B. Keepin, manager of the Norelco Radio Department of North American Philips Co., Inc.

16 Million

Keepin said that more than

16 million FM sets were sold in 1967. Meanwhile, the number of commercial FM stations increased to more than 1,800 compared with 800 in 1960. FM and FM-stereo stations now total more than 25 per cent of all

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



A CONTROLLED IMPEDANCE speaker line for 1968 has been introduced by H. H. Scott, Inc. They are designed for use with solid-state components. The line's models range in price from \$39.95 through \$274.95. Included in the five-model selection is an all-new bookshelf system, S-14, measuring 16 inches by 10 inches by 61/2 inches and offered at \$49.95.

CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: 25c a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED AD: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around all ads.

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

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

BOX NUMBER: 50c service charge per insertion, payable in advance; also allow 10 additional words (at 25c per word) for box number and address.

INTERNATIONAL EXCHANGE ADVERTISING RATES International Exchange is open to all advertisers of foreign countries or

American advertisers whose service or sales message is specifically directed toward an international market.

REGULAR CLASSIFIED AD: \$1 per line. Minimum: 4 lines per insertion. DISPLAY CLASSIFIED AD: \$14 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

PAYMENT MUST ACCOMPANY ALL ORDERS

SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, III. 60601, or Andre de Vekey, European Director, 7, Welbeck St., London W. 1, England.

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BUSINESS OPPORTUNITIES

ON BEAUTIFUL COAST OF CALI-fornia, where redwoods meet the sea. Music Store, long established. Organs, pianos, instruments, lessons, records, stereo, TV. Fastest growing area; will sell all or part. Box 2221, Santa Cruz, California. de23

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS: WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 390 Kings Highway, Brooklyn, N. Y. tfn

ELECTRONIC CAR ALARM KITS: Money-maker for tape cartridge dealers. Send for information. Auto Tapes Unitd., P. O. Box 757, Beverly Hills, Calif. 90213. del6

200 ASSORTED NEW 45'S, \$10 POSTpaid; 160 assorted recent hits, \$15 costpaid. Send for list. Kaco Enterprises, 747 Nereld Ave., Bronx, N. Y. 1046.

3500 NEW SKIN-WRAPPED LP's. Values to \$4.98. Purchased at auction. Our price \$65 hundred or \$1750 the lot. F.O.B. L.A. Mixed labels. Classical, folk, concert disk; Verve, Everest, MGM, Vox, Urania, Mercury. Write: Lewin, 6507 Hollywood Blvd., L. A., Calif. 90028.

EMPLOYMENT SECTION

HELP WANTED

LOOKING FOR ARTISTS TO RECORD new material. Variety of tunes. Con-tact Fred Stone, P. O. Box 75, Ischua, New York 14746. de23

SITUATIONS WANTED

AMBITIOUS, YOUNG FAMILY MAN with nine years in jukes, games and cigarette vending wishes position with growth potential. I have five years' management background. Will relocate from Chicago if position is right.
Resume on request. Write Box 501,
Billboard, 165 W. 46th St., New York,
New York 10036.

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INTRODUCING

"The Shadow Casters" and their new hit-bound sound, "Going to the Moon" b/w "It'll Be Too Late." Bill Watts singing "Lover's Lonely Island" b/w "Let's Go Steady." D. J.'s contact

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P.O. Box 1284 Aurora, III. TWinoaks 8-0053 "It's the Aurora Sound" del6

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General Office: 209 Stahlman Bldg., Nashville, Tenn. Mailing Address: 14881 Overlook Dr., Newbury, Ohio Send All Records for Review to: Brite-Star, 14881 Overlook,

Newbury, Ohio CALL: Cleveland (216) JO 4-2211

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> > CI 7-2159

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PUBLISHING SERVICES

HOW TO WRITE, PUBLISH AND record your own songs. Professional methods. Information free. Ace Publishing. Box 64. Dept. 2, Boston, Mass.

WANTED TO BUY

MASTER TAPES & NEW SONGS wanted by Golden & Ebb-Tide Records. Send to P.O. Box 2544, Baton Rouge, La. 70802.

WANT RECORDS: 45'S AND LP'S SURplus returns, overstock cut-outs, etc. Harry Warriner, Knickerbocker Music Co., 453 McLean Ave., Yonkers, N. Y. Tel.: GReenleaf 6-7778. ja6

MISCELLANEOUS

MERCHANDISE—MIDWEST SMALLER market TV station needs about \$10,000 worth of merchandise, no services, for holiday give-aways, prizes, will consider anything. Trade-rate card against retail value, Call Turk, 219—874-5245. de16

MISPRINTED ENVELOPES, 1,000 NO. 634, only \$2 cash postpaid. Betty Bloor, 60 Tenecyk Avc., Valley Stream, L. I., New York 11580. de16

NASHVILLE, TENN.'S

most convenient motel. Close to recording studios and business; courtesy car service; 24-hour telephone; 100% air conditioned; heated; swimming pool.

Tel.: (615) 255-4163

ANCHOR MOTEL

1921 West End Ave., U. S. 70W de16

READ "SONGWRITER'S REVIEW" magazine. 1697-B Broadway, N. Y. C. 10019. \$3 year. 35¢ sample. Guiding light to Tin Pan Alley. Est. 1946. de16

35,000 PROFESSIONAL COMEDY LINES! 40 Books, plus Current Comedy, the topical gag service. Catalog free. Sam-ple selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. 11510.

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ATTENTION, SCOPITONE DEALERS.
A large quantity of Scopitone film for sale. Many selections to choose from.
80% of film on hand is American.
Scopitone of Conn., Inc., 359 New Britain Rd., Kensington, Conn.

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"365 DAYS OF LAUGHS" DAILY RAdio gag service. Sample a month, \$3. Box 3736, Merchandise Mart Stn., Chi-cago 600654.

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100,000 Deleted Albums. 250 titles. Jazz, 100,000 Deleted Albums. 250 titles. Jazz, Classics, pop, folk, blues, light orchestral, etc. Price 9/6d. per album, Minimum quantity 250. Quantity discount 5,000 albums 9/d each 10,000 albums 8/6d each F.O.B. 20,000 albums 8/-d each Lists now available, and will be sent upon request, write to

MIDLAND RECORD CO. (Export), LTD.

402 Kings Road Chelsea, London S. W. 10, England ja6

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Vendors: latest model equipped with cup anti-theft device, counter, locked coin box; check these before buying any used popcorn vendors; 1 year parts warranty. Manager, Federal Popcorn Machine Corp., 103 S. W. 4th St., Des Moines, In ja6

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ENGLAND

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FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heanor Record Center, Derbyshire, England.

FOR SALE: ONE OF THE LARGEST discotheques in Europe. 2 dance floors, 4 bars, capacity for 1,500, situated in a central tourist area on the Costa Brava, Spain. Constitutes a sound investment with a very high seasonal turnover. For further details write to Box No. 61, Billboard, 7 Welbeck, London W.1, England.

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WILDFLOWERS-Judy Collins.

ELEKTRA EKS 74012 (S)

Instead of rocking to meaningful lyrics, Judy Collins spells the message out clearly and beautifully, scoring well with material written by Leonard Cohen such as "Priests." If there had been a musical change of pace for variety, this LP would have been perfect. Even so, it's one of her most beautiful achievements.





CLASSICAL

BACH: CHRISTMAS ORATORIO Various Artists/Stuttgart Chamber Orch. (Muenchinger). London A 4386 (M); OSA 1386 (S)

A top quartet of soloists, the Luebecker Kantorei, the Stuttgart Chamber Orchestra, and the expert conducting of Karl Muenchinger combine to make for a stunning performance in this three-LP set, which is out in time for Christmas, Soprano Elly Ameling's arias are particularly noteworthy.





London OM 36042 (M); 05 26042 (5)

Hot on the heels of his successful Metropolitan Opera debut, Tom Krause offers an impressive operatic program in four languages, "Die Frist ist um" from Wagner's
"Der Fliegende Hollaender" and "Nemico
della patria" from Giordano's "Andrea Chenier" are among the top cuts. The unfamiliar "Scuoti o vento" from Leon-cavallo's "La Boheme" is another gem. Argeo Quadri conducts the Vienna Opera Orchestra competently,



THE SPLENDOR OF SACRED SONG (Vol. 1)-Frank Boggs/ Concert Orch. of London. World

Full symphony orchestra behind the deep, mel'ow loice of Frank Boggs, who gives



W 3419 (M)

easy listening treatment to tunes like "Sweet Hour of Prayer," "In the Sweet Ey and By" and "Abide With Me."

ALBUM REVIEW RANKING

STAR PERFORMER SPOTLIGHT

Cream of the week's new releases in their respective

categories. Albums which are expected to reach the upper half of the Top LP's

chart, any position on Bill-

board's special survey charts, or have long term sales.

CHART SPOTLIGHTS

Albums which are expected

to have sufficient sales to

reach the Top LP's chart or

4-STARS Moderate sales potential albums which may not reach

sales activity to warrant

their being stocked by most

dealers, rack jobbers and one-stops handling that

SPECIAL MERIT

New releases of outstanding

merit which deserve ex-

posure and which could have

commercial success within

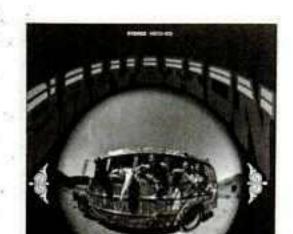
their respective categories

have long term sales.

Billboard's LP chart but ★★★ which should have enough

category.

of music.





SALVATION-ABC 623 (M);

The Salvation, another bunch of shaggy music grinders twanging out of San Franthen energetically entertain with their fresh blend of thoughtless, good-time music sparked with a thumping beat. "Love Comes in Funny Packages" and "Think Twice" are some of the Salvation's tasty recipes for redemption.

**** 4 STAR

ABCS 623 (5)

SOUNDTRACK ***

POPULAR ***

6184 (5)

ESP 1051 (S)

RELIGIOUS ***

Trio, Christian 6801 (M)

LP (M); WST 8416 (S)

GOSPEL ***

World W 3398 (M)

CA 4648 (M)

RELIGIOUS

3219 (M)

COOL HAND LUKE-Original Soundtrack. Dot DLP 3833 (M); DLP 25833 (S)

MEMPHIS GOLDEN HITS-Ace Cannon, HI

HOW TO BLOW YOUR MIND AND HAVE A

WITH LOVE A POT OF FLOWERS-Various

THE ESP SAMPLER-Various Artists, ESP

London LL 3525 (M); PS 525 (5)

GREAT HYMNS FROM THE GREAT COM-

THE GLORIOUS SOUND OF BRASS-Ohman Brothers. Word W 3406 LP (M); WST 8406 LP (S)

12 SACRED FAVORITES-The Millie Pace

THE SPURRLOW MEN SING-Word W 3416

YOU DON'T HAVE TO BE VERY BIG AT ALL -Flo Price with Jim Grant, World K 703

ALONG THE TRAIL-Cliff Barrows and the

A MAN WHO IS WISE-The LeFevres. Sing

AMAZING GRACE - Melody Four Quartet.

I'M HAPPY NOW-Steve Sanders. Canaan

Gang. Word W 3408 LP (M); WST 8408

(FOR CHILDREN) ***

POSERS—The Mennonite Hour Singers.

Word W 34 15 LP (M); WST 8415 LP (S)

Artists, Mainstream 56100 (M); S6100

FREAK OUT PARTY-Audio Fidelity AFSD

HL 12040 (M); SHL 32040 (5)





CLASSICAL

R. STRAUSS: LE BOURGEOIS GENTILHOMME/DER ROSENKAVALIER WALTZ SEQUENCE - Boskovsky/Gulda/ Vienna Philharmonic (Maazel). London CM 9537 (M); CS 6537 (5)

This top-notch version of a genuine novelty, the suite from "Le Bourgeois Gentilhomme," should increase Lorin Maazel's stature as one of the world's brightest young conducting talents, this time with the superb Vienna Philharmonic, Pianist Friedrich Gulda, violinist Willi Boskovsky and cellist Emanuel Brabec, all make valuable contributions. The "Der Rosenkavalier" sequence also is

BEETHOVEN: EARLY QUARTETS-Fine Arts

THE SPLENDOR OF SACRED SONGS-Frank

ENRICO CARUSO (Vol. III) - Everest/Scala

WALTZES NOS. 1 & 2-L'Orchestre de la

Suisse Romande (Ansermet), London CM

HANDEL: NINE GERMAN Arias-Elizabeth

Speiser/Winterhurer Barock Quintet, Vox

SCRIABIN: THE POEM OF ECSTASY-Los Angeles Philharmonic (Mehta). London CM

TCHAIKOVSKY: SYMPHONY NO. 4-Los An-

BIZET: SYMPHONY IN C-French National

THE PLAY OF HEROD-Ensemble Polypho-

TELEMANN/BACH: CANTATAS-Various Art-

KINFOLKS CORNER-Lucky Thompson and

TURN ONI-Miss Pat Collins, Warner Bros.

MAHARISHI MAHESH YOGI-World Facific

THE STORIES AND SONGS FROM WALT

ists/Vienna State Opera Orchestra (Bott-cher). Nonesuch H 71182 (S)

nique (Ravier). Nonesuch H 71181 (S)

Radio Orchestra (Munch). Nonesuch H

geles Philharmonic (Mehta). London CM

GLAZUNOV: THE SEASONS/CONCERT

9509 (M); CS 6509 (S)

TV 4024 (M); TV 340245 (S)

SCHOENBERG: VERKLARTE NACHT/

9552 (M); CS 6552 (S)

9553 (M); CS 6553 (S)

CLASSICAL ***

LOW PRICE

71183 (S)

JAZZ ***

WPS 21446 (S

Friends, Rivoli R-44 (5)

SPOKEN WORD ***

W 1721 (M); WS 1721 (S

CHILDREN'S ***

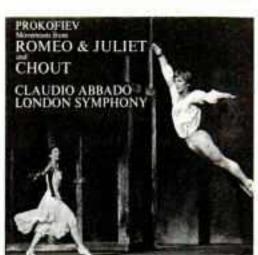
Boggs and the Concert Orchestra of London. Word W 3419 LP (M); WST

Quartet, Concert-Disc 507/3 (S)

CLASSICAL ***

8419 LP (S)

SCA-872 (M)





PROKOFIEV: ROMEO & JULIET/

mood of the selections.



CLASSICAL

CHOUT-London Symphony (Abbado), London CM 9522 (M); CS 6522 (S)

Selections from Prokofiev's oft-performed "Romeo and Juliet" and his rarely performed "Chout," a first recording, are presented with taste and distinction by Abbado and the London Symphony. The cover art, with Dame Margot Fonteyn and Rudolf Nureyev, captures the graceful

SPECIAL MERIT **PICKS**

POPULAR

TANYET-The Ceyleib People, Vault LP 117 (M); SLP 117 (S)

Sitar sounds with a rocking drum beat and mod guitar work that is musically infectuous. The guitar often gets bluesy. In one part of the album, the sitar is supported by orchestra. The composite result is an interesting experiment. Not too commercial, but noteworthy.

GOODTIME PARTY-Bob Moore & His Orch. Hickory LP 140 (M); LPS 140 (S)

Bob Moore packs these grooves with bounce, energy and party cheer, thanks to resonating brass, percussion and Moore's own spicy arrangements. "Good Time Party," "Small Town Girl" and "A White Sport Coat" will beautifully back up any party or conversation and should the talk die down, Moore's bright orchestration will take over with a punchy personality of its

SIBELIUS SONGS-Tom Krause, London OM 36030 (M); OS 26030 (S)

CLASSICAL

Tom Krause meaningfully sings 16 Sibelius songs here in his native Finnish. The fine baritone's version of "Lullervo's Lament" is a standout. Performers like these might have stopped the current eclipse of this composer in concert halls. Pentti Koskimiwa capably supplies the piano accompaniment.

ARIE ANTICHIE-Alexander Sved/Musica Antiqua Orch. Qualiton LPX 1289 (M)

An interesting pressing of bel canto arias, mostly from the 17th and 18th centuries is the class of a five-album Qualiton release, which is discussed in a news review in this week's Classical section, Baritone Alexander Sved is outstanding in repertoire ranging from the unfamiliar to the well-known "Plaisir d'amour" and "Caro mio

LOW PRICE CLASSICAL

THE TRIUMPH OF MAXIMILIAN I-Abrosian Singers/Vienna Renaissance Players. Nonesuch HB 63016 (S)

This two-LP set of music of the 15th and 16th centuries is admirably performed by the London Ambrosian Singers directed by John McCarthy and the Vienna Renaissance Players. Featuring music of Heinrich Isaac, Paul Hofhaimer and Ludwig Senfl, the package contains mostly short vocal and instrumental selections.

FOLK

THIS LAND 'S YOUR LAND-Woody Guthrie. Folkways FT 1001 (M); FTS 31001 (S)

Folkways has taken some of the late Woody Guthrie's material and packaged them in a very eye-appealing album. Its attractive, redesigned cover should greatly aid in marketing this collection of classics such as "This is Your Land," "The Grand Coulee Dam" and "Goin' Down the Road." "Talking Columbia" and "Pastures of Pleasure" are two other of the nine Guthrie works of art.

JAZZ

IMPRESSIONS OF NEW YORK-The Rolf and Joachim Kuhn Quartet, Impulse A 9158 (M); AS 9158 (S)

This quartet makes lasting impression as they musically depict their first days in New York. Their improvisations are superbly projected in their musical displays of confusion, frustration, reality and acceptance. It's an exciting concept, carefully and articically presented.

GOSPEL

SONGS WE CAN'T STOP SINGING-The Blue Ridge Quartet. Canaan CAS 9645 LP (S)

The boys can't stop singing these gospel and spiritual favorites because they are constantly being demanded by audiences wherever this popular quartet appears. And no wonder, as their close harmony puts across such favorites as "Dry Bones," "Bat-tle Hymn of the Republic," "It Is No Secret" and "This Ole House." "The Life of Your Love" and "On the Wings of a Dove," are among the other fine inspirational cuts.

SEE ALBUM REVIEWS ON BACK COVER

Action Records

Albums

* NATIONAL BREAKOUTS

WHEN THE SNOW IS ON THE ROSES Ed Ames, RCA Victor LPM 3913 (M); LSP 3913 (S)

* NEW ACTION LP's

These new albums, not yet on Billboard have been reported getting strong sales in major markets.

I FEEL LIKE I'M FIXIN' TO DIE . . . Country Joe & the Fish, Vanguard VRS 9266 (M); VSD 79266 (S)

THE BEACH BOYS DELUXE SET (3 12" LP'S)

792 (M); LPS 792 (S)

Capitol TCL 2813 (M); DTCL 2813 (S) CRY YOUNG . . Ahmad Jamal with Voices, Cadet LP

UP UP & AWAY . . . Johnny Mathis, Columbia CL 2726 (M); CS 9526 (S)

FROM LULU . . . WITH LOVE . . . Parrot PR 61016 (M); PAS 71016 (S)

BE MY LOVE . . . Mel Carter, Liberty LRP 3530 (M); LST 7530 (5)

THE LOOK OF LOVE . . . Dusty Springfield, Philips PHM 200-256 (M); PHS 600-256 (S)

LAST WALTZ . . . Engelbert Humperdinck, Parrot PA

61016 (M); PAS 71015 (S) EASTER EVERYWHERE . . . 13th Floor Elevators, International

Artists ILP-5 (M); ILP-5 (S) SOMETHING ELSE AGAIN . . .

Richie Havens, Verve Forecast, FT 3024 (M); FTS 3034 (S) TRY IT . . .

Standells, Tower T 5098 (M); ST 5098

SATURDAY NIGHT AT THE WORLD . . . Dick Smothers, Mercury MG 21134 (M); 5D 61134 (5)

Singles

* NATIONAL BREAKOUTS

GREEN TAMBOURINE . . . Lemon Pipers, Buddah 23 (Kama Sutra,

* REGIONAL BREAKOUTS

FOXEY LADY . . . Jimi Hendrix, Reprise 0641 (Sealark/ Yemeta, BMI) (Detroit)

Classics IV, Imperial 66259 (Lowery, BMI) (San Francisco)

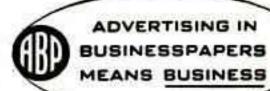
YOU HAVEN'T SEEN MY LOVE . . . Ones, Motown 1117 (BMB/Jobete, BMI) (Detroit)

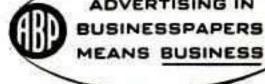
KITES ARE FUN . . . Free Design, Project 3 1324 (Almitra/ Windorn/Record Songs, ASCAP) (Buf-

I FEEL FREE . . . Cream, Atco 6462 (Dratleaf, BMI) (Milwaukee)

MELLOW MOONLIGHT . . . Leon Haywood, Decca 32230 (Evejim, BMI) (Detroit)

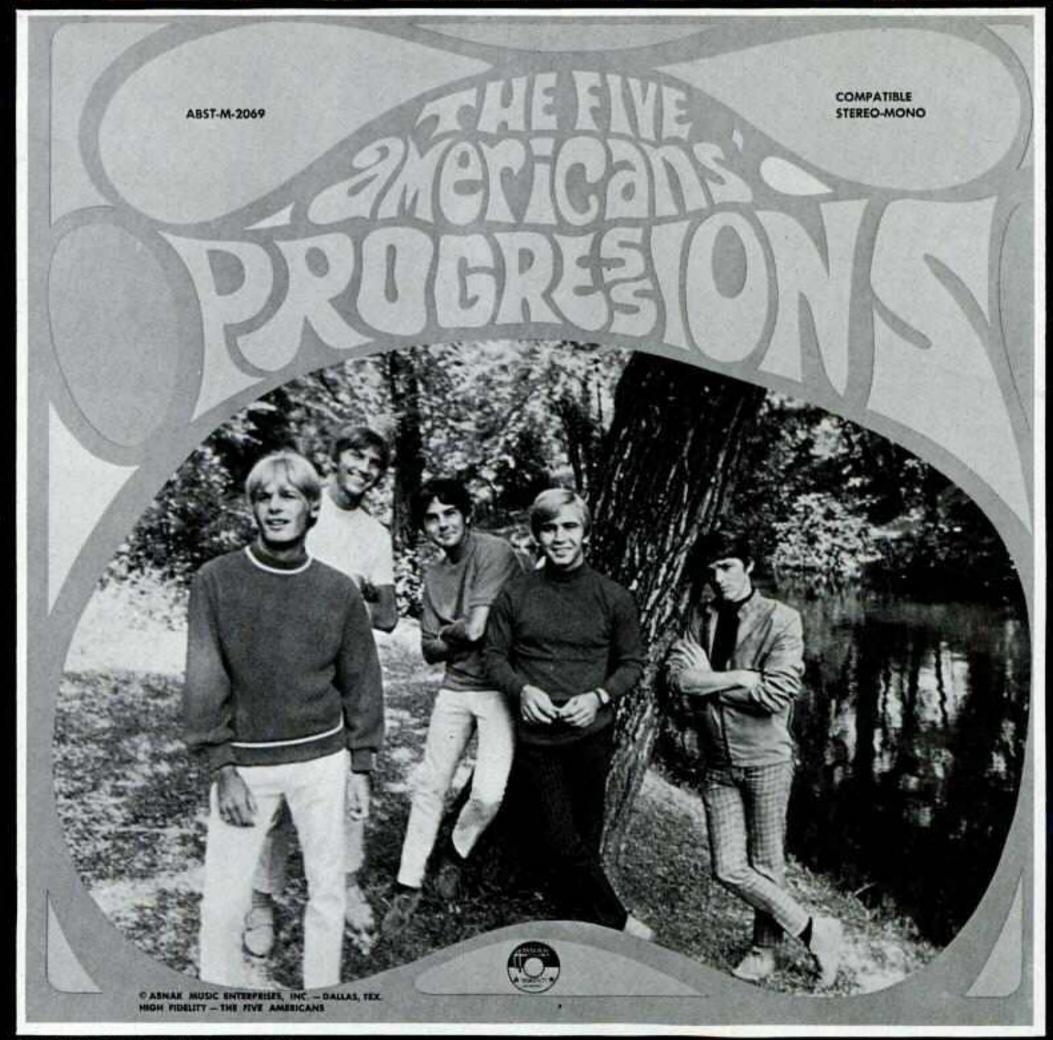
LETTER FROM A TEEN-AGE SON . . Brandon Wade, Philips 40503 (Vapec) MRC, BMI) (Houston)





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* STAR PERFORMER—Sides registering greatest proportionate upward progress this week.

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

	Wk. Age	Wks. Age	Wit. Apr	TITLE Artist (Producer), Label & Humber	On Chard	
ilboard Award	-1	1	5	DAYDREAM BELIEVER	5	1
D	5	8	16	I HEARD IT THROUGH THE GRAPEVINE Whitfield), Soul 35039	8	
4	8	45	=	HELLO GOODBYE Capitol 2056	3	
4	7	11	28	I SECOND THAT EMOTION Smokey Robinson & Miracles ("Smokey" A. Cleveland), Tamia 54159	7	
(5)	2	2	3	THE RAIN, THE PARK & OTHER THINGS	12	
(6)	3	3	1	INCENSE AND PEPPERMINTS. Strawberry Alarm Clock (Frank Slay & Bill Holmes), Uni 55018	12	
1	4	5	7	I SAY A LITTLE PRAYER Dienne Warwick (Bacharach-David), Scepter 12203	9	
1	13	15	20	BOOGALOO DOWN BROADWAY	11	
9	9	13	29	IN AND OUT OF LOVE Diana Ross & the Supremes (Holland, Dozler), Motown 1116	6	
(10)	12	12	17	YOU BETTER SIT DOWN KIDS Cher (Sonny Bond), Imperial 66261	8	
(1)	11	20	37	(The Lights Went Out In) MASSACHUSETTS Bee Gees (Robert Stigwood), Alto 4532	6	
12	22	32	59	WOMAN, WOMAN	5	
(13)	6	4	2	TO SIR, WITH LOVE	15	
<u>(4)</u>	15	16	21	KEEP THE BALL ROLLIN' Jay & the Techniques (Jerry Ress), Smash 2124	9	
•	20	26	34	SKINNY LEGS AND ALL	8	
•	21	24	44	SHE'S MY GIRL White Whale 260	6	
血	30	35	55	HONEY CHILE	5	
(18)	18	14	19	Spanky & Our Gans (Jerry Ross), Mercury 72732	10	
1	26	40	58	SUMMER RAIN Johnny Rivers (Work), Imperial 66267	-5	
(20)	16	6	6	PLEASE LOVE ME FOREVER Bobby Vinton (Billy Sherrill), Epic 10228	12	
<u>(1)</u>	14	NAME OF	9	I CAN SEE FOR MILES Who (Kit Lambert), Decca 32206 AN OPEN LETTER TO MY	10	
(22)			, ,	TEENAGE SON Victor Lundberg (Jack Tracy), Liberty 55996	6	
D	41	73	-	BEND ME, SHAPE ME	3	
(24)	24	37	47	NEON RAINBOW	6	
(25)	25	25	41	YESTERDAY	6	
26	27	28	39	BY THE TIME I GET TO PHOENIX	8	
如	55	74	99	(With Glasses)	4	
4	33	43	54		6	
	66	_	_	CHAIN OF FOOLS	2	
	, 37	47	57	The state of the s	9	
31	29	29	35	BEG, BORROW AND STEAL Ohio Express (Jeff Katz & Jerry Kasenetz), Cameo 483	11	
(32	19	19	12	PATA PATA	11	

- 1						
1	33	47	65	_	WORLD AROUND YOU Marvin Gaye & Tammi Terrell (Fugus, Bristol), Tamia 54161	3
The .	1	45	55	71	AND GET AWAY Bunky 7752	4
0)	1	46	58	72	SINCE YOU SHOWED ME HOW TO BE HAPPY	4
-	36	36	46	74	WEAR YOUR LOVE LIKE HEAVEN	4
1	(37)	43	48	61	BEAUTIFUL PEOPLE Bobby Vee (Dallas Smith), Liberty 56009	5
	38)	44	50	60	BEAUTIFUL PEOPLE	5
	39	23	17	13	EVERLASTING LOVE	12
-	1	51	61	81	BABY YOU GOT IT Shot 121	4
-1	1	52	62	87	TOO MUCH OF NOTHING Peter, Paul & Mary (Albert B. Grossman & Milt Okun), Warner Bres. 7092	4
	42	42	53	63	PEACE OF MIND	5
	1	68	_	-	IT'S WONDERFUL	2
1	(44)	34	44	48	PAPER CUP Howe), Soul City 760	7
- [45	48	52	65	CHATTANOOGA CHOO CHOO Harpers Bizarre (Lenny Waronker), Warner Bres. 7090	5
	46)	53	63	86	COME SEE ABOUT ME	4
	(1)	17	7	4	SOUL MAN Bovid Porter), Sam & Dave (Issac Hayes & David Porter), Stax 231	15
	1	74	-	-	SUSAN (James William Goercio), Columbia 44378	2
- 1	1	60	71	76	COVER ME	4
	(50)	50	57	79	WHAT'S IT GONNA BE	5
	(51)	57	69	75	TELL MAMA	6
	52	62	77	-	THE OTHER MAN'S GRASS IS ALWAYS GREENER Petula Clurk (Tony Helth), Warner Bros. 7097	3
	1	67	67	73	LOVE POWER	4
	(54)	54	59	82	OKOLONA RIVER BOTTOM BAND	4
	(55)	56	66	85	WINDY (Cread Taylor), A&M 883	4
	(56)	59	87	_	IN THE MISTY MOONLIGHT	3
	(57)	64	_	-	I AM THE WALRUS	2
	(58)	58	60	69	WHEN YOU'RE GONE	7
	•	75	3 8	_	LOVE ME TWO TIMES	2
	60	71	86	_	DEAR ELOISE	3
	(61)	61	64	66	O-O, I LOVE YOU	7
	62)	70	75	90	PIECE OF MY HEART	7
	(3)	49	49	52	SOUL MAN	6
	1	80	82	_	I'M IN LOVE Tommy Coghill), Wilson Pickett (Tom Dowd & Tommy Coghill), Atlantic 2448	3
	(65)	65	68	84	OOH BABY	5
	66	69	72	78	ITCHYCOO PARK Small Faces (Steve Marriott & Ronnie Lane), Immediate 501	6

١	6 7)	72	81 —		STORYBOOK CHILDREN	3
١	•	_		-	GREEN TAMBOURINE Lemon Pipers (Paul Leka), Buddah 23	1
١	1	87		1	COIN' OUT OF MY HEAD/	2
١	70	79	79 9	7	Lettermen (Kelly Gordon), Capitol 2054 I'LL BE SWEETER TOMORROW	4
١	(E)	77	80 —	2		3
	12	85			John Roberts (Bob Garner), Duke 425 I CAN'T STAND MYSELF (When You Touch Me) James Brown & His Famous Flames (James Brown),	2
	(3)	73	78 –	77	HOORAY FOR THE SALVATION ARMY BAND	3
	W			-	WHO WILL ANSWER	1
	157	_		-	BEST OF BOTH WORLDS Lule (Mickle Mest), Epic 10260	1
1	The state of the s	-		-	Jefferson Airplane (Al Schmitt), RCA Victor 9389	1
	血	96		-	DANCING BEAR Dunhill 4113	2
	业	_		_	MY BABY MUST BE A	1
	THE REAL PROPERTY.	_		_	GOOD COMBINATION	1
	(80)	89		-	BACK UP TRAIN	2
1	(B1)	81	83 8	3	GEORGIA PINES	5
60	(82)	82	94 -	_	A LOVE THAT'S REAL	3
	(83)	83	85 -	-	TONY ROME	3
	(84)	86		-	UP-UP AND AWAY	2
	1	_	-//-	_	MONTEREY Eric Burdon & the Animals (Tem Wilson), MGM 13868	1
	86	-		-	EVERYBODY KNOWS	1
	87	88	98 10	00	FOR WHAT IT'S WORTH King Curtis & Kingpins (Yom Dawd & Temmy Cogbill), Atco 6534	4
	(88)	98	-		NOBODY BUT ME	2
	1	-		-	AM I THAT EASY TO FORGET Engelbert Humperdinck (Peter Sullivan), Parret 40023	1
	1	-			TWO LITTLE KIDS	1
	(91)	91	91 -		HERE COMES HEAVEN	3
	<u> </u>	92	96 -	_	SOMETHING'S MISSING 5 Stairsteps & Cubia (Clarence Burke, Jr.), Buddah 20	3
	93	93	97 9	98	LETTER TO DAD, A	4
	94	95	99 -		CROSS MY HEART	3
	95	_			MY BED	1
	96	96	· — -	-	A VOICE IN THE CHOIR	2
	97	97	· — ·		SHOUT	2
	98) –		- 3	IN ANOTHER LAND Bill Wyman (Rolling Stones), London 907	1
	99) –			DANCIN' OUT OF MY HEART Ronnie Deve (Phil Kahl), Diamond 233	1
	1 000) -			A LITTLE RAIN MUST FALL Epic Splender (John Boylan), Hot Biscuit 1450	1
	-11-1			A.		

HOT 100-A TO 7-/Publisher-Licensee

Am I That Easy to Forget (Four Star, BMI) An Open Letter to My Teenage Son (Asa, ASCAP) And Get Away (Hi-Mi/Flomar, BMI)	
Baby You Got It (Big Shot, ASCAP). Back Up Train (Tosted, BMI). Beautiful People (O'Dell) (Mirwood Antiers, BMI). Beautiful People (Vee) (Mirwood Antiers, BMI). Beg, Borrow and Steal (S&J, ASCAP). Bend Me, Shape Me (Helios, BMI). Best of Both Worlds (James, BMI). Boggaloe Down Broadway (Dandelion/James Boys, BMI). By the Time I Get to Phoenix (Rivers, BMI).	33327
Chain of Fools (14th Hour/Prento, BMI)	1
Dancing Bear (Wingate, ASCAP). Dancin' Out of My Heart (Irwin, ASCAP). Daydraam Believer (Screen Gems-Columbia, BMI). Dear Eloise (Marthus, BMI). Different Drum (Screen Gems-Columbia, BMI)	
Everybody Knows (Francis, Day & Hunter, ASCAP) Everlasting Love (Rising Sons, BMI) For What It's Worth (Cotillion/Ten East/Springalo, BMI)	3
Georgia Pines (Unart, BMI). Goin' Out of My Head/Can't Take My Eyes Off You (Vogue/Saturday/Seasons' Four, BMI). Good Combination (Triparte/Pamper/D-K, BMI). Green Tambourine (Kama Sutra, BMI). Hello Goodbye (Macien, BMI) Here Cames Heaven (Hill & Range, BMI).	8 474
Honey Chile (Jobete, BMI)	- 1

ĺ	10—A TO Z-(Publisher-Licen
	I Am the Wairus (Macien, BMI)
	Judy in Disguise (With Glasses) (Su-Ma, BMI) 27
	Keep the Ball Rollin' (Screen Gems-Columbia, BMI) 14
	Lazy Day (Screen Gems-Columbia, BMI). 18 Letter to Dad, A (Bob-Len, BMI). 93 (Lights Went Out In) Massachusetts, The (Memperor, BMI). 11 Little Rain Must Fall, A (Chardon, BMI). 100 Love Mc Two Times (Nipper, ASCAP). 59 Love Power (Unbelievable, BMI). 53 Love That's Real, A (Razor Sharp, BMI). 82
	Monterey (Siamina/Soa-Lerk, BMI)
	O-O, I Love You (Chervis, BMI)
	Paper Cup (Rivers, BMI)

e)	
	Pata Pata (Xine, ASCAP) Peace of Mind (Daywin, BMI) Piece of My Heart (Web IV/Ragmer, BMI) Please Love Me Forever (Selma, BMI)	42 62
	Rain, the Park & Other Things, The (Akbestal/Luvlin, BMI)	5
	She's My Girl (Chardon, BMI) Shout (Wemar/Nom, BMI) Since You Showed Me How to Be Hoppy (Jalynne/BRC, BMI) Skieny Legs and All (Tree, BMI) Sockin' 1-2-3-4 (Don, BMI) Somebody's Sleeping in My Bed (East, BMI) Somebody's Missing	35 15 71
	(Kama Sutra/Burke Family, BMI)	47 67 19
	Tell Mama (Fame, BMI) Too Much of Nothing (Dwarf, ASCAP) To Sir, With Love (Screen Gems-Columbia, BMI) Tony Rome (Sergeant, ASCAP) Two Little Kids (Jalynne, BMI)	113 83
	Up-Up and Away (Rivers, BMI)	84
	Wetch Her Ride Wear Your Love Like Heaven (Peer Int'l, BMI) What's It Genna Be (Rumbalers/Ragmar, BMI) When You're Gene (Bandelian, BMI) Who Will Answer (Sunbary, ASCAP) I'lindy (Alma, BMI) Woman, Woman (Glaser, BMI)	56 58 74 55 12
	Yesterday (Maclen, SMI)	

BUBBLING UNDER THE HOT 100

DODDENIA DILIBERA
101. SPOOKY
102. I WONDER WHAT SHE'S DOING TONIGHT
103. MR. BUS DRIVERBruce Channel, Mala 579
104. DETROIT CITY
105. BABY NOW THAT I FOUND YOU
106. THIS THING CALLED LOVE
107. FELICIDAD 1008
108. MORE THAN A MIRACLE
109. INSANITY COMES QUIETLY TO THE STRUCTURED MIND Forecast 5072
110. MELLOW MOOHLIGHTLess Haywood, Decra 32230
111. WHERE IS THE PARTY
112. UPTIGHT GOOD MANLaura Lee, Chess 2030
113. SKIP A ROPE
114. DO UNTO OTHERSPaul Revere & the Raiders, Columbia 44335
115. GOOD, GOOD LOYIN'
116. 1 FEEL FREECream, Atco 6462
117. FOXEY LADY
118. COME SEE ABOUT ME Mitch Ryder & the Detroit Wheels, New Yolco 828
119. YAKETY YAK
120. LETTER FROM A TEEN-AGE SON Brandon Wade, Philips 40503
121. LOST Jerry Butler, Mercury 72764
122. (1-2-3-4-5-6-7) COUNT THE DAYSInex & Charlie Fexx, Dynamo 112

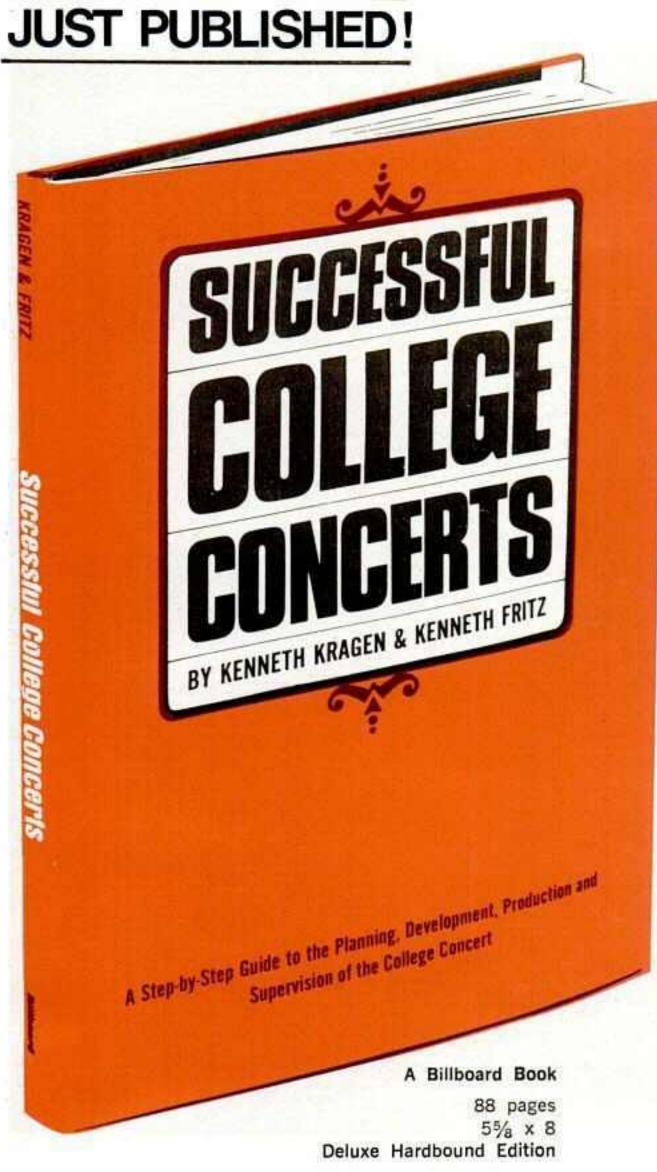
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WAS MARKED
FOR THE
CHARTS...

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PERSONAL MANAGEMENT: ZAX-ALTFELD & ASSOC.



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ABOUT THE AUTHORS



Mr. Kragen (left) and Mr. Fritz (center) with the Smothers Brothers.

Kenneth Kragen — In 1958, while attending the University of California, Ken Kragen produced the Kingston Trio's first concert. The venture was an unqualified success, and was in essence the beginning of the college concert concept as we know it today.

Reluctantly, he turned down the opportunity of going to work for the Trio to promote their concerts on tour, and went on to Harvard for a business degree. His first job out of graduate school was as personal manager for the well-known singing group, The Limeliters.

Kenneth Fritz — Before graduating from American University, Ken Fritz had produced a score of highly successful concerts on campus, featuring such top-flight performers as Count Basie, Dave Brubeck, and, fortunately, The Limeliters, at which point the Kragen/Fritz friendship began.

After the paths of the two Kens crossed in 1960, the solid friendship evolved quite naturally into a solid partnership. Their most recent assignments for universities and colleges included concerts for Bill Cosby, Ray Charles, Louis Armstrong, Peter, Paul & Mary, The Beach Boys, and Victor Borge. Now, both still under 30 years of age, the name is Kragen/Fritz, Inc.

Under another firm name, Comedic Productions, Kragen and Fritz produce, and hire all talent for, the weekly Smothers Brothers Comedy Hour on television, with (of course!) other TV projects on the drawing board.

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- A "must" for artists' roadmen and independent producers
- For everyone with any kind of stake in the overall music, record and entertainment field

The Most Comprehensive Set of Basic Working Guidelines Ever Set Down Exclusively For The College Concert Medium

1. PLANNING THE SHOW

Deciding on the attraction

Where to present the program

Determining available and desirable dates

Agencies, managers, sub-agents

Negotiation and finalizing the contract

Ordering tickets

Ticket prices and scaling the hall

The sale of tickets

Setting the time

Budget

2. ADVERTISING

College newspapers
Metropolitan newspapers
Radio and TV advertising
Posters, flyers, etc.
Other forms of advertising

3. PUBLICITY

General

On campus

Off campus publicity: newspapers

Off campus publicity: radio and television

Co-operation from the artist's record company

Complimentary tickets

4. STAGING THE SHOW General suggestions Relations with the artist

5. DAY OF THE PERFORMANCE Box office Last minute details

 CHECKING OUT THE BOX OFFICE Using the manifest and statement

7. FOLLOW UP AND CONCLUSION

8. EXHIB!TS Check list of

Check list of things to do
Major booking agencies
Sample concert tickets
Sample manifest
Concert worksheet
Statement of receipts and disbursements
Schedule of advertising
Box office statement

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tiant singles

NUMBER OF SINGLES REVIEWED

THIS WEEK

LAST WEEK 185

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

PPPPPDTIGH

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

STRAWBERRY ALARM CLOCK—TOMORROW

(Prod. Frank Slay & Bill Holmes) (Writers: Weitz-King) (Alarm Clock, ASCAP)—The "Incense and Peppermints" group comes up with a sure-fire follow up in this smooth rhythm item with a good teen dance beat. Flip: "Birds in My Tree" (Dijon, BMI). UNI 55046

BEACH BOYS-DARLIN'

(Prod. Beach Boys) (Writers: Wilson-Love) (Sea of Tunes, BMI)-Raucous rocker which will fast top the sales impact of their recent "Wild Honey." Powerful driving beat. Flip: "Here Today" (Sea of Tunes, BMI).

SOUL SURVIVORS—EXPLOSION IN MY SOUL

(Gamble-Huff Prod.) (Writers: Gamble-Huff) (Double Diamond-Downstairs, BMI)—Right in their hot selling bag of "Expressway to Your Heart," the soulful and wailing group can't miss going right back up the Hot 100. Flip: "Dathon's Theme" (Parktowne, BMI). Crimson 1012

TOM JONES-I'M COMING HOME

(Prod. Peter Sullivan) (Writers: Reed-Mason) (Morris, ASCAP)-This blockbuster emotional ballad should fast prove to be the biggest of the Jones hits. Penned by the successful Reed and Mason team, it's Jones at his best. Flip: "The Lonely One" (Duchess, BMI). Parret 40024

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

DAVE DEE, DOZY, BEAKY, MICK & TICH—ZABADAK

(Prod. Jack Baverstock) (Writer: Blaikley) (Gallico, BMI)-The original British chart topper serves as a strong Imperial debut for the fine group here in the U. S. African flavored rhythm item has much of the feel of "Pata Pata." Flip: "The Sun Goes Down" Imperial 66270

JOE SIMON-NO SAD SONGS

(Prod. J. R. Ent.) (Writer: Carter) (Press, BMI)-His "Nine Pound Steel" brought him to the Hot 100 with impact. This powerful pop rhythm number has still more sales potential for both the Hot 100 and r&b charts. One of Simon's best to date, Flip: "Come On and Get It" (Cape Ann, BMI). Sound Stage 7 2602

LAST WORDS-I WISH I HAD TIME

(Prod. Brad Shapiro & Steve Alaimo) (Writers: Byrnes-Dooley) (Sherlyn, BMI)-Having made a chart dent with "Can't Stop Loving You," the group has a solid swinger here that should put them higher up on the chart and better establish the group as top disk sellers. Flip: "One More Time" (Sherlyn, BMI). Atco 6542

CRITTERS-A MOMENT OF BEING WITH YOU

(Prod. James Ryan) (Writer: Ryan) (Uganda, BMI)-The group's move to the Project 3 label has all the earmarks of a big chart hit and should fast establish the label in the singles selling groove. Smooth blend and strong rhythm ballad material. Flip: "Good Morning Sunshine" (Uganda, BMI). Project 3 1326

3'S A CROWD—BIRD WITHOUT WINGS

(Prod. Cass Elliot & Steve Barri) (Writer: Cockburn) (Town, BMI)-New group is currently big in Canada, produced by Mama Cass Elliot and Steve Barri, have a refreshing sound and should hit here with impact via this easy beat folk-rock ballad. Strong debut. Flip: Colors" (Whitefeared, BMI). Dunhill 4120

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

- BUFFALO SPRINGFIELD—Expecting to Fly (Ten East/Springalo/Cotillion, BMI) (A York/Pala Prod.) (Writer: Young)—Easy-beat, folk-flavored Neil Young ballad, culled from their LP by popular demand, is well performed by the group. Atco 6545
- BROOK BENTON-Weakness in a Man (Gallico, BMI) (Prod. Jimmy Bowen) (Writer: Chestnut)-The poignant ballad currently riding the country chart via the Roy Drusky version serves as strong pop material for Benton, who did well with "Laura." Reprise 0649
- IMPRESSIONS—We're a Winner (Chi-Sound, BMI) (Prod. Johnny Pate)
 (Writer: Mayfield)—Groovy live performance, written by Curtis Mayfield, swings from start to finish. Solid dance entry and wailing blues vocal workout, ABC 11022
- HARRY BELAFONTE—Annie-Love (Dayton, ASCAP) (Prod. Ernie Altschuler & Andy Wisewell) (Writers: Hallam-Ashe)—Following up "Strange Song," Belafonte has a gem of a performance in this moving ballad beautifully arranged by Martin Manning. A must for programming. RCA Victor 9406
- RAY BRYANT-Pata Pata (Raj-Kumar, BMI) (Prod. Richard Evans) (Writers: Makeba-Ragavoy)—Bryant did well with his instrumental version of "Ode to Billie Joe," and this powerful dance arrangement of Makeba's hit is a discotheque and jukebox must. Cadet 5587
- BERT KAEMPFERT & HIS ORK-Melina (Roosevelt, BMI) (Prod. Mil-Gabler)
 (Writers: Kaempfert-Rehbein) Composed by Kaempfert and Herbert
 Rehbein, this smooth easy-beat ballad material is beautifully performed by the lush orchestra and chorus, Decca 32241
- RITA TUSHINGHAM & LYNN REDGRAVE-Smashing Time (Ampco, ASCAP) (Prod. Peter DeAngelis) (Writers: Melly-Addison)—Co-stars of the forthcoming film has a winner in this infectious, happy rhythm title song that sounds good in or out of the film. ABC 11026
- VIC DAMONE—The Glory of Love—Guess Who's Coming to Dinner (Shapiro, Bernstein/Colgems, ASCAP) (Prod. Neely Plumb) (Writers: Hill/DeVol-David)—The evergreen coupled with the title tune of the forthcoming Tracy-Hepburn-Poitier film is well done by Damone with much programming expected, RCA Victor 9399
- CONNIE FRANCIS-My World is Slipping Away (Screen Gems-Columbia, BMI) (Prod. Bob Morgan) (Writers: Sedaka-Greenfield)—Penned by Sedaka and Greenfield, this country flavored easy-beat ballad is given a top Francis performance that should prove an important one. MGM 13876
- KNICKERBOCKERS-I Can Do It Better (4-Star, BMI) (Prod. Jerry Fuller) Writers: Seal-Crofts)-Pulsating rocker loaded with teen appeal for listening and dancing. Strong entry for the group, Challenge 59380
- JULIUS WECHTER & BAJA MARIMBA BAND-Fowl Play (Almo, ASCAP)
 (Prod. Jerry Moss) (Writer: Wechter)—The title tune of their current LP is an infectious, happy rhythm item, well produced by Jerry Moss.
- WILDWEEDS-It Was Fun (While It Lasted) (Linesider, BMI) (Prod. Trod Nossel) (Writer: Anderson)—Strong new group from Hartford, Conn. with an infectious rhythm ballad that never lets up. Interesting string arrangement. Cadet 5586
- EYDIE GORME-Life is But a Moment (Miller, ASCAP) (Prod. Mike Berniker) (Writers: Pattacini-Kusik-Snyder)-Potent Italian ballad with the American touch of Kusik and Snyder, with an equally potent vocal performance. Builds into a top production. Columbia 44299
- DECEMBER 16, 1967, BILLBOARD

- A HANDFUL-Does Anybody Know (Tamerlane, BMI) (Prod. Lee Hazlewood) (Writer: Crawford)-Written by Don Crawford, produced by Lee Hazlewood, and distributed by ABC, this compelling folk-rocker is well performed. LHI 1201
- STEVE LAWRENCE-You've Got to Learn (Ludlow, BMI) (Prod. Mike Berniker) (Writers: Stellman-Aznavour)-The stirring Charles Aznavour ballad material is delivered in top form by Lawrence, with a driving Mitch Leigh arrangement in strong support, Columbia 44384
- ATLANTIC SOUNDS-Pata Pata (RHA Kumer, BMI) (Prod. Curtis, Dowd, Mardin) (Writers: Makeba-Ragavoy)-The much recorded Makeba hit is given a powerful discotheque outing here with a groovy arrangement that defies you to sit still, Atlantic 2468
- ARTHUR PRYSOCK—A Working Man's Prayer (Flomar-Sark, BMI) (Prod. Hy Weiss) (Writer: Bruce)—The poignant Ed Bruce ballad that made noise in the country field by Tex Ritter takes on another dimension with this compelling pop performance. Verve 10574
- DELLA REESE-Sorry Baby (Blackwood, BMI) (Prod. Lee Magid) (Writer: McCoy)—Van McCoy wrote this solid blues swinger and Miss Reese sings it for all it's worth. Exciting entry, arranged by Oliver Nelson.

 ABC 11017
- LLOYD PRICE—Personality (Lloyd & Logan, BMI) (Writer: Price)—With Price's material making a comeback thanks to Wilson Pickett, ABC has re-released one of the Price classics. A juke box must. ABC 11016
- VERA LYNN—Santa Maria (Bourne, ASCAP) (Prod. Harry Lewis) (Writers: Payan-Parsons)—A moving ballad with a vocal performance to match. Potent entry for programming. United Artists 50238
- INCREDIBLES—Standing Here Crying (Madelon, BMI) (Prod. Madelon Baker & Cal Waymon)—Strong blues rocker with an equally strong and wailing vocal workout is loaded with teen appeal. Audio Arts 60009
- PEARL BAILEY—A Man is a Necessary Evil (Favorite, ASCAP) (Writers: Whitman-Shelley)—With her phenomenal "Hello, Dolly" success on Broadway, Roulette releases this catchy Gladys Shelley number from a past Pearl Bailey LP, Programmers delight, Roulette 4781
- MEL TORME-Lima Lady (Sunbury, ASCAP) (Prod. Jack Gold) (Writers: Curtis-Meyer)-With the flavor of "Girl From Ipanema," this infectious rhythm item features a top Torme performance with a fine Arnold Goland arrangement and Jack Gold production. Good follow-up to "Lover's Roulette." Columbia 44399
- NICK NOBLE-You're the Right One for Me (White Plains, BMI) (Prod. Chuck Sagle) (Writer: Faith)—With the feel of the successful Dean Martin hits, this strong rhythm ballad is well performed by Noble marking his Date debut. Potent backing by the Chuck Sagle arrangement. Date 1582
- JODY MILLER-I Knew You Well (Screen Gems-Columbia, BMI) (Prod. David Gates) (Writer: Gates)—The "Queen of the House" gal delivers a touching piece of ballad material in fine style, backed by a rock beat. Capitol 2066
- JIMMY VELVET-Candy Heart (Screen Gems-Columbia, BMI) (Prod. Jimmy Velvet & Bobby Boyd) (Writers: Greenfield-Keller)-Strong sing-a-long rhythm ballad, well performed and produced by Velvet and Bobby Boyd. Catchy number grows on you. Velvet Tone 12

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CHRISTMAS SPOTLIGHTS

BECKY LAMB-LITTLE BECKY'S CHRISTMAS WISH

(Prod. Dick Glasser) (Writers: DeAngelo-Casabon) (Carl Man, BMI)-Moving ballad narration that has all the emotional ingredients of becoming one of the top hits of this Christmas. Timing is perfect for the sad lyric content, easily identifiable. Flip: "Go to Sleep, Little Lamb" (Carl Man, BMI). Warner Bros. 7154

CHRISTMAS CHART SPOTLIGHTS

BRIAN HYLAND-It's Christmas Time Once Again (Viva/Whitewood, BMI).

JANE MORGAN-The Marvelous Toy (Cherry Lane, ASCAP). ABC 11024 LISA MILLER-Love Is (Moptop, BMI). CANTERBURY 519 END CHART SPOTLIGHTS



Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

TAMMY WYNETTE-TAKE ME TO YOUR WORLD

(Prod. Billy Sherrill) (Writers: Sherrill-Sutton) (Gallico, BMI)-The winning combination of stylist Wynette and composers Billy Sherrill and Glen Sutton strikes again with another No. 1 chart contender in this potent ballad. Flip: "Good" (Gallico, BMI). Epic 10269

CHARLEY PRIDE—THE DAY THE WORLD STOOD STILL (Prod. Chet Atkins-Felton Jarvis-Jack Clement) (Writers: Foster-Rice) (Hall-

Clement, BMI)—Hot on the heels of his Top 10 "Does My Ring Hurt Your Finger," Pride delivers another powerful ballad that should spiral him right back up to the top in short order. Fine performance, Flip: "Gone, On the Other Hand" (Jack, BMI). RCA Victor 9403 JIM & JESSE-

GREENWICH VILLAGE FOLK SONG SALESMAN

(Prod. Billy Sherrill) (Writer: Hall) (Newkeys, BMI)—Clever novelty material, penned by Tom T. Hall has all the sales potential of their "Diesel on My Tail" smash hit. Top performance of the funny rhythm number. Flip: "Truck Drivin' Man" (American Music, BMI). Epic 10263 LEROY VAN DYKE-LOUISVILLE

(Prod. Gene Nash) (Writer: Roger) (Moss Rose, BMI)—Songs about cities have proven giant sellers and this exceptional rhythm number with one of the best Van Dyke performances of all time should meet with solid sales and programming impact. Infectious number . . . a jukebox must. Flip: "There's Always Tomorrow" (Music City, ASCAP). Warner Bros. 7155 "Inere's Always Tomorrow" (Music City,

BOB LOCKWOOD—TAKE CARE OF THE FARM (Prod. Shelby S. Singleton, Jr.) (Writers: Groah-Groah) (Singleton, BMI)-The radio personality comes up with a strong performance on a powerful and meaningful ballad that has all the earmarks of a country chart topper. Watch this one go. Flip: "A Poor Man's Wishes" (Singleton, BMI). SSS International 726

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart CHART

HANK WILLIAMS JR .- I Wouldn't Change a Thing About You (Ly-Rann, BMI). MGM 13857 ARCHIE CAMPBELL & LORENE MANN—The Dark End of the Street
(Press, BMI). RCA VICTOR 9401
LEFTY FRIZZELL—A Prayer on Your Lips (Brittany, BMI). COLUMBIA 44390
CARL SMITH—Foggy River (Milene, ASCAP). COLUMBIA 44396
ERNEST TUBB—Nothing Is Better Than You (Tubb, BMI). DECCA 32237
FREDDIE HART—Togetherness (Blue Book, BMI). KAPP 879
ED BRUCE—Her Sweet Love and the Baby (Pamper, BMI). RCA VICTOR 9394
SYETS MadDONALD—It's Gardina (Central Songe BMI). UNI 55041

SKEETS McDONALD—It's Genuine (Central Songs, BMI). UNI 55041
JERRY LANE—My Mind Won't Mind Me (Yonah, BMI). CHART 1012
TOMMY COLLINS—I Made the Prison Band (Blue Book, BMI). COLUMBIA

SANFORD CLARK-The Son of Hickory Holler's Tramp (Blue Crest, BMI). LHI 1203 JOHNNY DUNCAN-Baby Me Baby (Wilderness, BMI). COLUMBIA 44383 IMPERIAL 66268

JOHNNY CARVER-Your Lily White Hands (T.M./Blue Echo, BMI). RICKY SEARS-Change of Heart (Glad, BMI). MUSICOR 1281



R&B

Spotlights Predicted to reach the TOP SELLING R&B SINGLES Chart

SYL JOHNSON-ODE TO SOUL MAN/

I'LL TAKE THOSE SKINNY LEGS

(Prod. JJJ-HH) (Writers: Cameron-Johnson-Zachary) (Zachron/Twinight, BMI)— Equal smash hit potential for both of these entries. First is a blues rocker with pulsating rhythm and wailing vocal workout. Flip is a wild answer JAMES CARR—A MAN NEEDS A WOMAN

(Prod. Quinton Claunch & Rudolph Russell) (Writer: McClinton) (Rise-Aim, BMI)—A blockbuster blues ballad with a potent Carr vocal performance, loaded with pop appeal as well. Flip: "Stronger Than Love" (Rise-Aim, BMI). Goldwax 332

TOMMY HUNT-I NEED A WOMAN

(Prod. Jerry Williams & Stanley Kahan) (Writers: Williams-Elgin) (Catalogue, BMI)—Solid beat rocker which Hunt grooves with from start to finish. Strong funky dance rhythm offers much support. A powerhouse sales winner. Flip: "Searchin' For My Baby" (Catalogue, BMI). Dynamo 113

Spotlights Predicted to reach the R&B SINGLES Chart CHART

CANNONBALL ADDERLEY QUINTET-Oh Babe (Upam, BMI), CAPITOL 2064 SWEET INSPIRATIONS-Do Right Woman-Do Right Man (Press, BMI).

ATLANTIC 2465
CLARENCE CARTER—Looking for a Fox (Fame, BMI). ATLANTIC 2461
BENNY LATIMORE—It's Just a Matter of Time (Eden, BMI). DADE 2015
STEVE COLT—Dynamite (Schnapps, BMI). BIG BEAT 1006
DELORES HALL—W-O-M-A-N (Keyman, BMI). KEYMAN 111
BROTHERS TWO—Boogaloo (Soul) Party (Rice Mill, BMI). CRIMSON 1011
BROTHERS TWO—Boogaloo (Soul) Party (Rice Mill, BMI). CRIMSON 1011 LONNIE BROOKS-Let It All Hang Out (Love Joy/Chevis, BMI). CHESS 2028
TOMMY NEAL-Goin' to a Happening (Ala King/Vault, BMI). VAULT 938
ELLA WASHINGTON-I Can't Afford to Lose Him (Press/Tracebob, BMI).

SOUND STAGE 7 2597 CLIFFORD CURRY—Double Shot of My Baby's Love (Windsong-Lyresong,

BMI). ELF 90008 WILLIAM BELL-Everyday Will Be Like a Holiday (East, BMI). STAX 237

Coin Machine News

Bill Cannon Raps Rubber-Stamp Record Programming

Elect Holland MOV Presid't

RICHMOND, Va.-Mossett Lee Holland, owner of Valley Music Co. in Roanoke, Va., was elected president of the Music Operators of Virginia (MOV) at the association's 9th annual convention here Dec. 1-2.

He succeeded W. R. Lumpkin, Bryant and Lumpkin, Ashland, who had filled the post for two years.

Holland told Billboard that, inspired by the speech by Music Operators of America President Bill Cannon (see story elsewhere) during the convention, the MOV will establish a special State committee on record programming.

He also announced that a membership committee will be formed to recruit to membership nearly all the operators in the Old Dominion.

"We now have about 70 members," Holland said, "which is about 70 percent of the State's operators."

Holland acknowledged-and there was much debate on the issue during the conventionthat the State's most serious current operating problem is apparently direct sales of pool tables to locations. (See separate story.)

Rollo

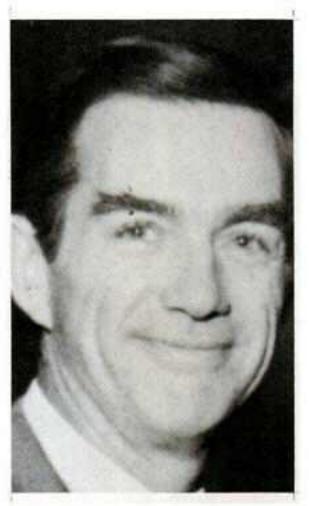
Elected with Holland were George Rollo, Newport News, (Continued on page 74)



HARLAN WINGRAVE, newly elected president of the newly revived Kansas Amusement & Music Association.



M. L. HOLLAND, newly elected president of the Music Operators of Virginia.



WILLIAM CANNON: Throw out the rubber stamp.

MOV Has Biggest Meeting

RICHMOND, Va. - If the size and quality of the Music Operators of Virginia's (MOV) ninth annual convention and trade show is an indicator-and most trade observers say it isthen the state of the industry in the Southeast is healthy.

Some 90 operators turned out with wives and company personnel for the show on Dec. 1-2 here. Most operators polled by Billboard reported grosses across the board-music, games and vending-up an average of 10 per cent over last year. It has not been a growth year, but business has been good. Virginia is a dry State, and the business community is hopeful that in the next legislative session this will be repealed. The MOV supports passage of an over-the-counter drink law, and most members agree that if the drive is successful that 10 per cent figure will be enlarged considerably.

"There's not much to do here in Richmond after dark," said Mrs. Eleanor P. Sheppard, delagate-elect to the Virginia General Assembly in a speech welcoming "this hardworking group." She said that at sub-

sequent conventions this might be changed. "There are a number of us over at the General Assembly who want to pass this new liquor legislation."

Allen

Featured speaker was William B. Cannon, president of the Music Operators of America (MOA). (See store this issue.) MOA counsel Nicholas Allen came in from Washington, D. C., to report on copyright legislative developments in 1967. He reported that he does not expect any further developments this year, but he anticipates resumption of Congressional action on jukebox copyright legislation in the January, 1968 session. Allen said he expects final action on the general revision of the copyright lawthe first since 1909—to come in 1968.

Continued from page 1

the pound."

merchandise they can't sell by

non disclosed that this year the

MOA will intensify its effort to

deal more directly with record

labels to assure that the flow

of suitable record product does

not dry up. With MOA execu-

tive vice - president Fred Gran-

ger, Cannon will attend the

spring meetings of the National

Association of Record Merchan-

disers in Florida, for unofficial

talks with record executives on

the role of the jukebox in the

record business. For the past

two years, Cannon, in his capac-

ity as chairman of the asso-

ciation's special committee on

record programming, has been

In a Billboard interview, Can-

Outgoing president Dick Lumpkin read a telegram from MOA Executive Vice-President Fred Granger, unable to attend the convention as usual because of a scheduled trip to Europe.

Association attorney Joseph J. Williams informed the group that he will be in contact with the General Assembly full time when the session begins Jan. 5, 1968.

(Continued on page 75)

in contact with record labels. He is pressing for an expanded MOA role in record programming, and it is likely that the association will announce specific projects in this area soon. It is known that the MOA board has been considering

MOA President Urges Operators to

Revive Lost Art of Record-Picking

month type program. Cannon's address here, his first as association president, was expected to set the tone for many he will deliver in all parts of the U. S. this year.

adoption of an oldie-of-the-

Copping Out

"Operators everywhere are copping out of the programming function and turning this over, together with their buying power, to one-stops. As a result, the great majority of the jukeboxes are programmed with a rubber stamp," he told the 90-operator gathering.

"Locations are not being programmed individually—and your loss of buying power has cut you off completely from manufacturers. You are an unknown quantity to them. Your wishes and needs are not getting through to them. No longer are you an influence on the choice of material to record. Choice of material is being made at the manufacturer level and merchandised directly into your jukeboxes. One of the prime functions of the operator-programming-is being destroyed."

Feedback Cannon urged jukebox opera-

tors "to get back to listening to new releases, to programming every jukebox according

(Continued on page 74)

Servomation Buys Musi-Matic, Inc.

SANTA ANA, Calif. — Servomation has acquired Musi-Matic, Inc. here, the largest exclusive jukebox operating company in Southern California.

The move reflects a steady trend by certain large national vending firms now adding music in order to be more competitive in off-street operating in the face of competition from music operators which have steadily diversified into vending.

Adding impetus to this trend, observers point out, is the growing desire on the part of locations, which want to be serviced by one operating company that can offer a full package of equipment, notably a jukebox.

The typical form in which vendors are expanding into music is through outright route acquisition, as with Musi-Matic. In most instances, independent route owners are retained in management capacities.

Record Buying

Operations, such as the vital one of record buying and programming, continues to be handled at the local level, although, conceivably, national companies such as Servomation, The Macke Co. and others, could become mass purchasers of more staple music product.

Al Gallant, president of Musi-Matic, Inc., is being retained and will act as manager of the highly specialized all-jukebox company, it was learned.

Musi-Matic was initially the music operating arm of another large national vendor-ARA, through its subsidiary here, General Vendors. In 1964, General Vendors, an exclusive cigaret operating firm that had been splitting locations with Musi-Matic, sold the firm to Gallant.

Gallant, and his route manager, Norman Niederhelm, continued to expand Musi-Matic and recently moved from Garden Grove to a new headquarters here.

During the 1964-66 period, Musi-Matic co-operated with exclusive cigaret operating firms, such as General Vendors, and exclusive games operating firms; thus creating locations that would have contracts with three separate operating companies.

More Expansion The trend towards the onepackage single operation serving off-street locations, reflected here by Servomation's wide diversification into music, is now seen in widely separated sections of the U.S.

Only recently, Ace-Saxton of Broward, Inc., one of Florida's largest cigaret operating companies, purchased Mar-Tab Vending's Miami music and games route. Ace-Saxton had only been minimally involved in music but is now typical of the expanding vending-oriented, complete-package operating companies.

A more significant example is The Macke Co., based in Cheverly, Md. Macke has, for the past few years, steadily diversified into jukebox operating, of late, chiefly via route acquisitions. Meyer Gelfand, Macke vicepresident and newly elected president of the National Automatic Merchandising Association, said, "Our primary entry into music came about as a defensive measure.

"So many music operators have gone into cigaret vending that it is difficult for large (Continued on page 75)

Wingrave Elected Kansas President By BEVERLY BAUMER

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

ness session. Halan Wingrave, Emporia, was elected president; Gus Prell, Bremen, vice-president, and Ronnie Cazel, Wichita,

secretary-treasurer. The following were nominated to the board of directors, with six to be elected at the association's meeting next March: Don Fooshee, El Dorado; Ivan Martin, Winfield; John Emick, Lawrence; Verl Byerley, Liberal; Al Finney, Salina; Bob Allen, Hutchinson, and Eldon Burke, Holton.

By-Laws President Wingrave presented the new Association's by-laws to the group. Among the six articles in the by-laws:

Membership is to be open to all persons, firms or corporations engaged in business of operating not less than 10 legal coin-operated machines, with associate membership open to all persons, firms or corporations engaged in the business of manufacturing, wholesaling or distributing coin-operated machines and allied products.

Dues are to be assessed in proportion to the number of coin-operated machines, with \$10 per year charged to men having from 10 to 24 machines; \$20 for those with 25-49 machines; \$30 per year for those with 50 to 74 machines, and \$40 for those with 75 machines or more. Associate members are to pay annual membership fees of \$5.

Some membership distinctions may pose conflicts, Wingrave said, and these will be threshed out later.

Under the by-laws, the board of directors would be empowered to expell members who conduct themselves "in a manner detrimental" to the Association.

Assessments

The board would also have authority to make additional assessments against its membership for special purposes, subject to a majority vote of members.

The Association is to be granted an official seal, consisting of a flat-faced circular die bearing the following words: "Kansas Amusement and Music Association, Inc. Corporate Seal, 1968, Kansas."

Members are to receive written notices of upcoming meetings. Regular gatherings are to be held quarterly, and will rotate around the State. The pres-

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(Continued on page 75)

DECEMBER 16, 1967, BILLBOARD

ADYNAMIC NEW CONCEPT FOR THE COIN MACHINE INDUSTRY

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Vending News

New Gulf States Trade Assn. Acts to Kill Food Tax Bill

By ROBERT BURNS

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

Testimony by Vincent Marinella, New Orleans counsel for the newly formed Gulf States Bulk Vending Association, was regarded as instrumental in helping to head off city legislation that would have put an addi-

tional annual tax of \$3 per unit

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MERCHANDISE & SUPPLIES

Afgan Crown Red Lip Pistachio Nuts Afgan Prince Red Lip Pistachio Nuts Cashew, Whole Cashew, Butts Peanuts, Jumbo Spanish Mixed Nuts Baby Chicks Rainbow Peanuts Bridge Mix Boston Baked Beans Jelly Beans	Pistachio Nuts, Jumbo Queen,	
White Afgan Crown Red Lip Pistachio Nuts Afgan Prince Red Lip Pistachio Nuts Cashew, Whole Cashew, Butts Peanuts, Jumbo Spanish Mixed Nuts Baby Chicks Rainbow Peanuts Bridge Mix Boston Baked Beans Jelly Beans Licorice Gems M & M, 500 ct Munchies, 16-lb, carton, per lb. Hershey-ets Wrapped Gum—Fleers & Pal,	Red	.43
White Afgan Crown Red Lip Pistachio Nuts Afgan Prince Red Lip Pistachio Nuts Cashew, Whole Cashew, Butts Peanuts, Jumbo Spanish Mixed Nuts Baby Chicks Rainbow Peanuts Bridge Mix Boston Baked Beans Jelly Beans Licorice Gems M & M, 500 ct Munchies, 16-lb, carton, per lb. Hershey-ets Wrapped Gum—Fleers & Pal,	Pistachio Nuts, Jumbo Queen,	5-24
Nuts Afgan Prince Red Lip Pistachio Nuts Cashew, Whole Cashew, Butts Peanuts, Jumbo Spanish Mixed Nuts Baby Chicks Rainbow Peanuts Bridge Mix Boston Baked Beans Jelly Beans Licorice Gems M & M, 500 ct Munchies, 16-lb, carton, per lb. Hershey-ets Mrapped Gum—Fleers & Pal.		.92
Nuts Afgan Prince Red Lip Pistachio Nuts Cashew, Whole Cashew, Butts Peanuts, Jumbo Spanish Mixed Nuts Baby Chicks Rainbow Peanuts Bridge Mix Boston Baked Beans Jelly Beans Licorice Gems M & M, 500 ct Munchies, 16-lb, carton, per lb. Hershey-ets Mrapped Gum—Fleers & Pal.	Afgan Crown Red Lip Pistachio	
Afgan Prince Red Lip Pistachio Nuts		.68
Nuts	Afren Deines Bed I in Distachio	-
Cashew, Whole		42
Cashew, Butts		4000
Peanuts, Jumbo .45 Spanish .35 Mixed Nuts .60 Baby Chicks .36 Rainbow Peanuts .32 Bridge Mix .32 Boston Baked Beans .32 Jelly Beans .32 Licorice Gems .32 M & M, 500 ct .50 Munchies, 16-lb, carton, per lb. .35 Hershey-ets .47 Wrapped Gum—Fleers & Pal.		
Peanuts, Jumbo	Cashew, Butts	- TOTAL - TOTA
Spanish		.45
Mixed Nuts		.31
Baby Chicks		.60
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M & M, 500 ct	Licorice Gems	.32
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Wrapped Gum—Fleers & Pal.		
Wrapped Gum-Fleers & Pal.		
4M pcs		
4M pcs\$14.00	Wrapped Gum-Fleers & Pal,	50
	4M pcs\$14	1.00

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on each ball gum and peanut machine in the city.

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

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

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

Louisiana Operators

Despite the name, the Gulf States Bulk Vending Association is presently restricting its membership to Louisiana operators. "We don't want to lose strength by being too widely and sparsely scattered on our membership said Nicholas Schiro.

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Schiro Vending Supply, Metairie, the association's first president. His son, Vincent (Buddy) Schiro is secretary of the group which

was formed last October. Paul

DeLeo, Metairie, is treasurer. On a recent trip to New Orleans, when Schiro Vending Supply moved to its new Metairie headquarters, National Vending Association (NVA) counsel Don Mitchell lauded the formation of the new group, pointing out that it in no way clashes with the operation of NVA. "We need stronger voices on local levels," Mitchell said.

NVA on How To Hold Spots

CHICAGO — The National Vendors Association (NVA) has prepared a comprehensive pamphlet entitled "The Dollars And Sense Of Bulk Vending" as a guideline for operators and as a tool to prevent store ownership and operation of machines.

The following points were out-

lined:

 Sell product representing full and approximately equal value for the coin inserted.

Keep the vending machines in repair and in good working condition at all times.

3. Be conscious of the fact that you are dealing with children and therefore sell through vending units only items in good taste that will not physically or morally harm the children who patronize the machines.

4. Be responsive to all taxes and insurance and be prepared to pay taxes associated with the vending units and to provide adequate public and product liability insurance.

Keep vending units sanitary and conform to all local, State and federal laws pertaining to health and welfare.

Present a clear and honest approach to the dollar return on vending machines to avoid "blue sky" type promotions.

Keep machines stocked with goods of a timely and fresh nature so that fads and items of current interest are inventories displayed and sold.

8. Stock a store only with enough inventory that can be sold in a reasonable amount of

Make a full refund either in a toy or for the coin inserted or exchange either one so as to completely satisfy the customer.

10. Service, maintain and refill the vending units so as to take the burden off valued store personnel and to provide these functions by an expert on vending units.

Maintain adequate, honest and complete controls for the handling of money.

James Akers Dies

HARRISON, Ark. — James Akers, 62, owner of Akers Music Co. for the past 30 years here, recently passed away after a heart attack and stroke. He is survived by his widow, two daughters and his son, James, who will continue to operate the company.

www.americanradiohistory.com

New Equipment



Lektro-Vend—Pastry & Snack Vender

LEKTRO-VEND CORP. has added two units in its Econo-Liner series. The first, Model 152 (left), is a pastry vender with a 133-item capacity using five-inch shelves. It offers five selections without gum and mints. The second, Model 153, is a candy/pastry unit that handles pretzels and potato chips, too. It has eight selections and includes gum and mints with 257 shelves. Both units feature Lektro-Vend's automated electro-mechanical coin mechanism that counts and tabulates to any four prices from 5 cents to \$1.

Vending News Digest

Operators Hail Cigaret Decals

CHICAGO—A total of 657 operating firms have ordered cigaret machine decals from the National Automatic Merchandising Association (NAMA) during the first 10 months of 1967. The decals warn against selling cigarets to minors and are free to NAMA members; non-members are charged 5 cents per decal. NAMA has shipped over 930,000 decals since initiating the self-regulatory program,

Spanish Visitors Try U. S. Coffee

KANSAS CITY, Mo-A group of touring Spaniards from Seville, Spain visiting downtown businesses here recently had some amusement buying coffee from a vender, and some comments (in Spanish, of course) about the sometimes tempermental unit. "Si. Con leche y sucra. Con leche y sucra. No, no. Con sucra, tambien," one visitor cried, addressing the silent machine. He had wanted coffee with cream but without sugar and had pressed the wrong button.

Operators Told to Expect Changes

CHICAGO—Warning operators to gear for a fast rate of change, National Automatic Merchandising Association (NAMA) President James T. McGuire, Canteen Co., Chicago, told delegates at the recent convention that NAMA was making two vital studies. One is a complete survey of all member firms which are being asked to evaluate NAMA services and activities. The other is a four-month study to forecast the environment in which the industry will be operating during the next 15 years.

"What will be the technological changes which might affect the vending industry. What economic or social changes are likely to take place. How will the political and governmental changes affect our industry. These are the questions to which your association hopes

to get meaningful forecasts."

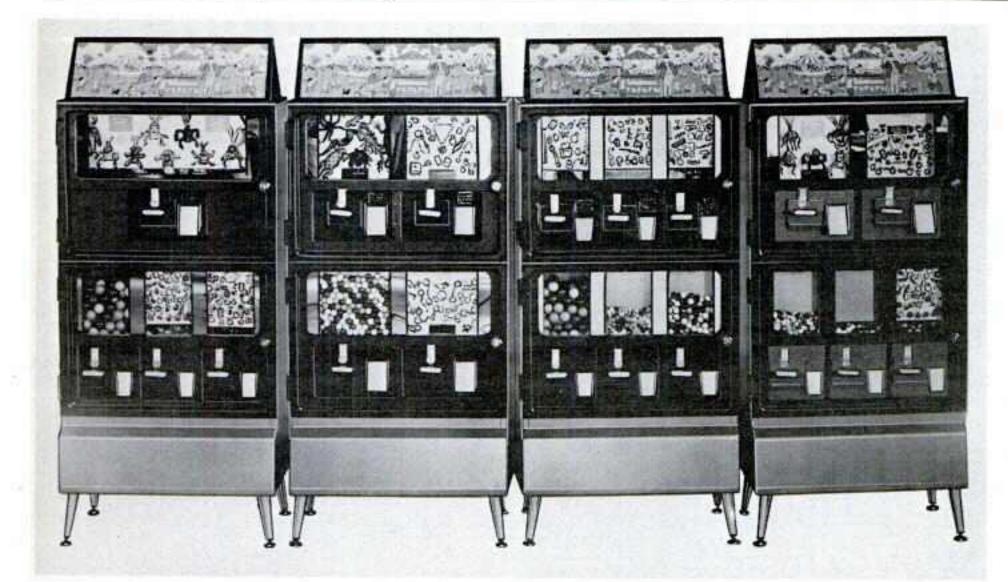
Glasco Shows Frozen Drink Units

ST. LOUIS—Glasco Division of UMC Industries, Inc., here, is showing two prototype models of new vendors that dispense frozen carbonated beverages ("Slush.") Sweden Freezer Manufacturing Co., Seattle, is also involved in the product development.

Ohio Firms Suffer Burglaries

COLUMBUS, Ohio—Burglars and thieves have hit local vending firms here for an estimated \$10,000 in cash and merchandise during the past three weeks. ARA Vending Co. sustained a loss of \$5,000 from its burglarized safe. Cigarets are a main target of thieves, police report.

DECEMBER 16, 1967, BILLBOARD



VENDING VERSATILITY is demonstrated in this bank of Victor Selectorama consoles, furnished in six different styles. From left, one 77 super mounted over three 88's; four 77's; six 88's, and two 77's with three 88's. Another combination gives operators two 77 super models and the sixth combination is one 77 super over two 77's. Victor's 77 model vends 100 count gum, V, V-1 and V-2 capsules with price ranges from 1 to 50 cents. The 88 model vends a wide variety of products and both V and V-1 capsules with a price range of 1 to 25 cents. The 77 super holds 175 V-2 capsules.

Coinmen In The News

KANSAS

Mark Blum Sr., Wichita, is recovering at home from a disorder of the aorta, main artery of the heart. Blum was seriously ill in mid-November when he was placed in the intensive care unit



"FOR SIGNIFICANT CONTRIBUTIONS TO VENDING," these men recently received "Honor Box Awards" from the California Automatic Merchandising Council. From left, standing, John T. Lumpp, ARA, Los Angeles; A. Robert Natoli, Canteen Service of San Diego; Clarence M. Landis, Canteen Corp., Millbrae; Dwight C. Dickinson, Servomation Bay Cities, Berkeley; Ted R. Nicolay, Servomation Western, San Bernardino, and James McGuire, president of the National Automatic Merchandising Association. Award winners not present were W. R. Patton, Pacific Vending Service, Modesto, and William W. Dennin, Standard Change-Makers, Los Angeles.



MEYER GELFAND, The Macke Co., Cheverly, Md. (second from right), carefully eyes James T. McQuire, head of the National Automatic Merchandising Association (NAMA), as he hands over some paper work to the new NAMA president-elect. John L. (Jack) Burlington, The Vendo Co., Kansas City, new vice-president of the trade group (left) and new senior vice-president, William H. Martin, Automatic Candy Co., Columbus, Ga., look on.

of Wesley Hospital, Wichita. He was transferred to Houston for treatment. His blood pressure was reduced, which speeded up healing, and he was sent home. . . . Blum's partner, Melvin Hammer, underwent surgery for removal of a cyst. He was put on a diet, losing more than 100 pounds. He's down to 190 now. Once weighed more than 300 pounds. Friends don't recognize him, and say he looks 35. . . . Mark Blum Jr. reported that Midwest Distributor's Kansas City office is closing and that all sales will be out of Wichita. Melvin Hammer and Ralph Cragen had a showing of Wurlitzer and Americana in Kansas City and had good attendance, with

Ronnie Cazel, Wichita, moved into a new home recently. It's a 1,500 square foot structure. Ronnie now has a son and heir—Ronnie Jr., born in St. Francis Hospital, Wichita. Ron Sr. is enjoying his new 1,500 square foot addition to his shop, which includes new office and show room at 1617 West Harry. . . . The firm's bowling team (girls) won first place at the end of bowling season last year.

people from Kansas City and sur-

rounding towns on hand. Blum

said parts for Wurlitzer will be

handled out of the Wichita office.

. Jim Wingrave, son of Mr. and Mrs. Harlan Wingrave, Emporia, toured Europe this summer before resuming his studies at Emporia State. Young Wingrave, 21, worked two months in London grading papers for a trade school, then bought a \$99 ticket on Eurail and rode the train all over Europe. In sailing, Jim had a rare experience. His roommates in the cabin included a Buddhist, a civil rights worker, a Communist, and an LSD fan who confessed to having made 36 LSD trips. . . . Jim's parents took a more conventional way to enjoy the summer. They bought a cabin on a

lake 20 miles from Emporia.
BEVERLY BAUMER

PHILADELPHIA

William S. Fishman, president of Automatic Retailers of America (ARA), will be in charge of the intensive campaign to be conducted by the Philadelphia Food Industry in support of the Israel Emergency Fund and the 1968 Allied Jewish Appeal. . . . Vending machine operator Herman Scott was chairman of the Thanksgiving Eve dinner staged at Cherry Hill Inn for the Uptown Home for the Aged at which George Friedland, former president of the Food Fair chain, and builder Monte H. Tyson were honored. . . . John Marshall moves up as director of communications at Automatic Retailers of America. . . . Elliot Rosen, secretary-treasurer of the David Rosen, Inc., distributing firm, was named chair-

man of the Winter Camping Com-

Va. Operators Admire New Pool Table Device

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

"This unit could increase the top money operators are now missing," said M. L. (Moe) Holland, Valley Music Co., Roanoke, newly elected president of the Virginia group. "If players will pay money to buy back scratch balls this is revenue we're not even aware of."

"I've got mixed feelings about it," said Claude Smith, State Amusement Co., Roanoke. "You might get some gripes from players complaining about having to pay extra to finish a game of rotation or straight pool.

"On the other hand, here is a table that could start a whole new trend in the coin-operated pool business. We're just going to have to try this out and see how the players like it."

"I like the idea," said Hy Lesnick, Richmond Amusement Sales Co., Richmond. "I would guess that at this point you would need to put the table in a place where there's halfway decent pool shooters. It's a completely new idea."

Daddis, who unveiled the unit initially during the Music Operators of America show in Chicago, explained the reason for making two balls available in the vend section. "Your scratch shot might also knock in another ball that would enter the mechanism first. If the ball you want to buy back is second from the last you can still re-

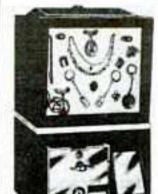
Lavaughn Johnson Dies at Age 60

CORINTH, Miss.—Lavaughn Johnson, 60, owner of Johnson Music Co. here, died recently as a result of heart attack. He had been in the music business in this area since 1935. Johnson is survived by his widow, a brother, D. C. Johnson, and two sons. His brother will continue the business.

mittee for the Golden Slipper Square Club Camp, a mountain camp sponsored by the club for needy and underprivileged children. MAURIE H. ORODENKER trieve it and continue your game."

He said either or both of the last two balls in the return mechanism are vended back at 5 cents each.

GUM & CAPSULE VENDORS



A REAL SALES
STIMULATOR
IN ANY
LOCATION
Beautiful eye-

catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel. Vends 100

v-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity, Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

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Write: T. J. King & Co. for prices and our new 12-page catalog.



UNIQUE MUSIC SYSTEM, installed in Ed Rupple's Brass Bell Night Club, Chesaning, Mich., is tried out by the owner (with microphone) and operator Ralph Robinson, Wayside Specialty Co. The elaborate system incorporates a public address facility over which patrons are interviewed. Ten individually controlled speakers deliver stereo music from a Wurlitzer Americana.

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

Continued from page 70

to meter readings, to promoting your own selections based on meter reading experience, to demanding what you want from your record suppliers and to making yourself indispensible to your locations."

Because almost all the feedback on record popularity comes

FOR SALE

MUSIC

Rock-Ola 425 Rock-Ola 426 Rock-Ola 433 Rock-Ola 431 Rock-Ola 408 Rock-Ola 1478 Rock-Ola 1454 Rock-Ola 1468 ST Rock-Ola 1458 Rock-Ola 1446 Rock-Ola 1495 Rock-Ola 1475 ST Wurlitzer 2700

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respective territory.

H. Z. VENDING & SALES CO.

Write or Call for Prices

1201 Douglas Street Omaha, Nebraska Phone: (402) 341-1121 from radio, Cannon said, "the recording industry feels that we only buy what radio has promoted, that we have no influence on the market and will buy only what the public hears on the radio and demands of us. One-stops stock mainly this material because this is what we buy. Our passivity as record buyers and rubber-stamp programmers is cutting off the supply of music uniquely suit-

40 Per Cent The great majority of pop

able for our jukeboxes."

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

He warned: "The problem is of major importance to the future of our industry. We are about to destroy one of the two prime functions of a jukebox operator: programming. The other is service. Locations need both these functions. Machines are certainly available to them. programming can someday be done from some central point in the country and locations can find a mechanic, we are through."

Cannon is owner of Cannon Coin Machine Co., Haddonfield,

NEW SIDE-MOUNT MODEL

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easy to clean)

LINK LETTER LIST GROWING

CHICAGO — All members of the Music Operators of America (MOA) are now receiving the trade association's regular Link Letter. The publication's purpose is to provide a more positive communication between MOA and local trade groups, MOA board chairman, James Tolisano, Clearwater, Fla. operator, hopes the Link Letter will encourage individual members to participate in local organizations-a special aim during his tenure as MOA president last year.

Elect Holland MOV Presid't

Continued from page 70

first vice-president; John Cameron, Newport News, second vice-president; Claude Smith, Roanoke, treasurer, and Hy Lesnick, Richmond, secretary.

Directors elected were Lumpkin, K. A. O'Connor, Richmond; Jim Donnelly, Norfolk; F. D. (Tony) Colbert, Danville; Gilbert Bailey, Gloucester; William C. Colgate, Chase City; Curtis Connell, Charlottesville; Mr. and Mrs. Harry Lubman, Petersburg; Robert Minor, Richmond; Thel Shields, Waynesboro; W. M. Showlater, Harrisonburg; Pete Carico, elected for the first time; W. Morse, elected for the first time; Arnoff Pantelides, elected for the first time, and Alton Lewis of Waynesboro.

CASOLA HEADS CIVIC OFFICE

ROCKFORD, ILL. — Lou Casola, prominent local businessman and a long-time coin machine industry leader, was named recently to the post of executive director, Rockford Civic Center Exhibition Council. Casola, former president of the Illinois Coin Machine Operators Association, has held every post in the Music Operators of America, the national trade association of jukebox operators.



Be a buddy!

One gift works many wonders THE UNITED WAY

Text of Cannon's Virginia Speech

Because of its particular import to jukebox programmers, we present here the full text of Bill Cannon's address to the Music Operators of Virginia Dec. 2.-Ed.

My subject today is records—all aspects of the record situation as it applies to operators, record manufacturers and distributors.

However, as I can't possibly know whether Virginia operators program better or worse than average operators, or what the state of record distribution is here (for example, whether you're getting Little LP's and other special material or not) it is in dealing with how the national situation applies to you specifically that I believe I can be of more value to you.

Two years ago I began to see dangers inherent in the direction in which the record situation was going. I could see the art of jukebox programming being abandoned. I could see the supply of good jukebox recordings drying up, the complete lack of recognition of our industry as the huge record market it is and the resulting preponderance of single records of the type totally unsuitable for 80 per cent of our jukeboxes.

MOA appointed me to work with the record companies for better understanding between their industry and ours-and to work with operators toward better programming. We have had considerable success with both despite the almost impossible job of trying to reach people spread all over the country. Much of the credit for getting our message to those we have is due to Billboard and Cash Box. They have worked on this in your behalf.

The progress we've made that's easiest to show you is with the Little LP. Two years ago it was on its way out. Not because you didn't want them, or because manufacturers didn't want to make them, but because the majority of one-stops were discouraging both operators and manufacturers as to their value. The reasoning was that they didn't want to be bothered with merchandise they couldn't sell by the pound. (This has also been the case with other types of records with limited sales volume.) Through MOA, operators discovered that LP's were making money for those operators who demanded them and manufacturers discovered that there was a good market for them. There are more available today than ever before. Much credit here is due to Capitol, Columbia, Epic and some other companies, and especially to Seeburg, which laid out a lot of money on the line to pay in advance for all those LP's they distributed.

The problems I mentioned which were so alarming two years ago (and still are) are the result of operators everywhere copping out of the programming function and turning this over, together with their buying power, to one-stops. As a result, the great majority of the jukeboxes are programmed with a rubber stamp. Locations are not being programmed individually—and your loss of buying power has cut you off completely from manufacturers. You are an unknown quantity to them. Your wishes and needs are not getting through to them. No longer are you an influence on the choice of material to record. Choice of material is being made at manufacturer level and merchandised directly into your jukeboxes. One of the prime functions of the operator—programming—is being destroyed.

The recording industry today is a fantastically large, amazingly efficient and effective industry. Their sales efficiency is based largely on radio exposure. Except for one-stops, all of their promotion of single records is directed to radio and almost all the feedback of popularity of information

comes from radio.

They feel—and this is largely true today—that we only buy what radio has promoted, that we have no influence on the market and will buy only what the public hears on the radio and demands of us. One-stops stock mainly this material because this is what we buy. Our passivity as record buyers and rubber-stamp programmers is cutting off the supply of music uniquely suitable for our jukeboxes.

This is especially frustrating in view of the real buying power we do have. Here is our true position. The record industry is almost completely based on pop music: over 90 per cent of the total output. The great majority of pop albums are built around a hit single. And our industry buys 40 per cent of all the singles sold. Our purchases could be a tremendous influence.

Despite the obvious great impact operator purchases could have on the type of product made, we are of absolutely no influence because we are not programming and exerting the influence individual programming would reflect. Therefore, very little of the type of material we need is being made, the type of material that those operators who do program for individual locations (and are realizing increased income from) must have to program properly.

We are getting less and less adult music for regional tastes, and more and more imitations of imitations of the few great new modern artists. We have no real quarrel with today's new music. It is a strong and beautiful new art form and it's here to stay. But at present it is not suitable for 80 per cent of our locations—as any operator could inform the record industry. He's the one who has access to the meters that truly show which record the public is willing to try their dimes on.

So, the result of this trend is that almost all jukeboxes are being programmed exactly alike-with the narrow mainstream of major hits. This is being reflected in an operator income which is considerably less than his potential and in his lack of individuality as far as locations are concerned. By that I mean that when exactly the same equipment and services are available from every operator, good or bad, large or small, then we are in trouble.

The problem is of major importance to the future of our industry. We are about to destroy one of the two prime functions of a jukebox operator: programming and service. Locations need our services. Machines are certainly available to them. If programming can some day be done from some central point in the country and locations can find a mechanic, we are through.

I urge you to get back to listening to new releases, to programming every jukebox according to meter readings, to promoting your own selections based on meter reading experience, demanding what you want from your record supplier and making yourself indispensible to your locations. And in today's mechanized world, only craftsmen are indispensible.

Certainly, no one would expect you to do this for altruistic reasons -like wanting the record industry's attention to our buying power. You must do it for the best reason I can think of-to get more dimes and quarters in the coin compartments of your jukeboxes.

All Billboard Articles Are Available as Reprints

DECEMBER 16, 1967, BILLBOARD

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and 23%" Cue Balls, Set...\$19.95

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57" Jointed Cues\$7.50 up

and/or 50 pts. \$169.50 F.O.B. Chicago .. \$169.50

ELECTRIC SCOREBOARDS . . 2 Models

MOV Has Biggest Meeting

Continued from page 70

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

Licensing

One of the major tasks facing Williams in the coming session will be working with the MOV to either clarify interpretation of existing statutes or work for passage of new legislation with respect to amusement game licensing. A loophole in the law now permits location owners to operate machines without paying the \$1,000 State operators license.

Since Williams began working with the MOV, the association has won a dime-and-under exemption on vending from the State sales tax, has won an interpretation that music is not tangible property, has won the right to transfer machine licenses in mid-year, and has gotten the kiddie ride license reduced from \$25 to \$2.

The most emotional moment

of the convention came when Gilbert Bailey moved that MOV accept Jack Bess-long-time industry leader, MOA director and friend of hundreds of operators throughout the countryas an honorary member of the association. Bess, executive director of the Automatic Vendors Association of Virginia, Inc., is no longer involved directly in the business.

Vigor

"Jack Bess has as much fire and vigor as any man I know," said Lumpkin. "We can't do Jack Bess much good by having him as a member, but he can do us a lot of good."

Manufacturer and distributor support for the trade show was the best in the history of the MOV. On hand:

 State Sales & Service Corp. of Baltimore, represented by Sam Weitzman. Bob Bear was on hand as well from the Wurlitzer headquarters to greet operators.

- Eastern Distributors, Inc., Baltimore, represented by Zaven Housepian and Bart Worthing-
- J. Herman Saxon Co. of Charlotte, N. C., represented by Herman Saxon, Dave Waller and Ted Harsock.
- Roanoke Vending Exchange, Inc., Richmond; Virginia's only indiginous distributor, represented by Harry D. Moseley and Mal Mundie.
- General Vending Sales Corp., Baltimore, represented by Jerry Harris.
- Pat's One-Stop, Richmond, a perennial exhibitor, represented by owner Pat Cohen.
- American Shuffleboard Co., Union City, N. J., represented by Sol Lipkin.
- United Billiards, Newark, N. J., represented by Art and Gene Daddis.

The association voted to hold its 1968 convention Nov. 20-22 in Roanoke at the Roanoke Hotel.

and Veteran's Administration

offices for possible mechanics.

Tops

new blood in the industry," he

said. "If you're looking for a

man to come into your organ-

ization, contact your local VA

people. The men coming out of

"There is federal money that's

supposed to be available to all

States to get competent help in

the industry. If this federal

money isn't found to be avail-

able for Kansas — which it

should be-then I'm going to

be making some inquiries in

Washington," Moran said.

the service are tops.

"This is the time to look for

Area Dist. Plan For Cinejukebox

PHILADELPHIA — Stuart Winsboro and Henry (Hank) Heiser are currently lining up area distributors for Cinejukeboxes distributed here by David Rosen's Filmotheque-Discotheque Corp. Winsboro has been specializing in audio visual sales for Rosen, while Heiser has handled the physical testing of the Cinejukebox machine at a variety of locations.

NEW ADDRESS?

MOA NEEDS IT

CHICAGO — Music Opera-

tors of America (MOA) execu-

tive vice-president Fred Granger

said last week that the office

here has received excellent co-

operation from members in re-

sponse to an appeal for change

of address information. The

deadline for such data is Dec.

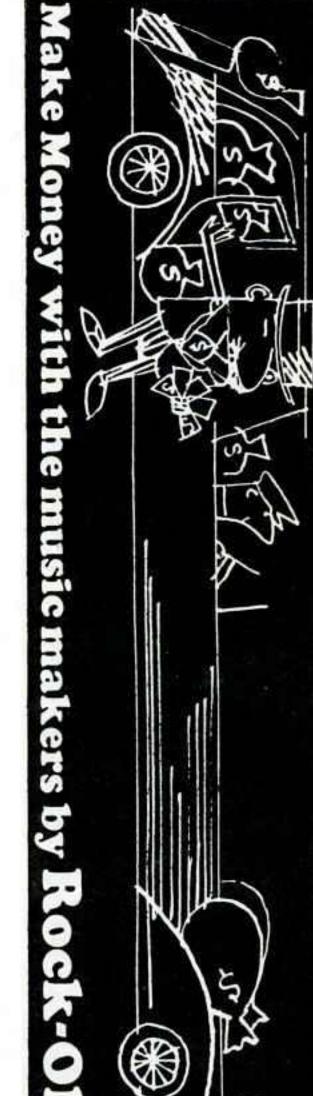
Both Winsboro and Heiser are well versed in film availabilities. And apart from being able to explain the full Cinejukebox story, they will be in a position to study the facilities and potentialities of those interested in distributing the machine. They will also make marketing surveys in areas where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

Once an area distributor is set up, Rosen's chief research and development engineer, Herb Amesbury, will be brought in for a schooling session with the distributor and his technicians. Amesbury played a prominent role in helping to develop the 2-in-1 concept that made it possible to put both the movie machine and the jukebox in a single unit.

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

Philips Aims at Jukebox Exposure

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



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TANDARD

AND

HARVARD

METAL TYPERS

ARVARD

Wingrave Elected Kansas President

Continued from page 70

ident is to choose the time and meeting place. Members of the designated cities are to serve as hosts.

The group went on record to designate anyone a charter member who joins the Association within the first year.

The president said that the Association, as yet, is not an official corporation. Incorporation proceedings will be initiated soon, he said.

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

Ellis

Among special guests at the Emporia meeting was Howard Ellis, Omaha, Neb., secretarytreasurer of Music Operators of America, and Jack Moran, former operator of a mechanic's school in Denver.

Ellis, in urging Kansans to form a strong organization, cited instances in Nebraska in which coin machine men escaped excessive taxes because they were firmly organized. In one case, occurring 12 years ago, legislators sought to tax coin machine men in an effort to raise additional moneys for education.

"The coinmen finally got it killed in committee because they were organized," Ellis said. "This past spring Nebraska coinmen joined forces on a sales tax law and finally got the thing to the point where they were exempt on music and games.

"They succeeded because they were organized and were recognized as an industry well represented over the State. These are good examples of why you people in Kansas should get your organization going," Ellis said.

Moran

Jack Moran of Denver discussed the shortage of mechanics in the industry. He said nearly all graduates of his school preferred to return to their home States to work. Moran had planned to build a pool of mechanics for work throughout various States, but graduates wanted to return to their home town roots, he said.

Recently discharged servicemen make "terrific" mechanics,

Moran said.

"They're intelligent, clean cut, and some have had special military training in electronics. This is the pool I'm going after."

He urged operators to contact local employment offices

Servomation Buys Musi-Matic

Continued from page 70

vending firms to be competitive in off-street operating unless they offer a total location pack-

Unlike certain large vendors, which have decided to concentrate on industrial and institu-

Tenn. Operators Plan Trade Assn.

NASHVILLE—Several Tennessee operators have been talking about forming an association. Among those interested at this point is Nathan Wall, T&W Amusement, here. Wall indicated that some Tennessee operators will visit the South Carolina Coin Operators Association convention in Columbia, S. C., Jan. 27-28 with the purpose of finding out how to organize a Tennessee trade group.

tional operating rather than offstreet operating, Macke is staying in both. "Our eyes are still on the big ball-that is, vending," said Gelfand. "Our attitude toward music is that it is a profitable part of our over-all operation and it helps us. We know there's money in music, but we have no plans for tremendous expansion into music. We don't want to become the largest music operator and know it can never catch vending."

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

SHERMAN FITS EXPANDED MOA

IN COLUMBUS, OHIO, meeting,

John Stocksdale, J&J Distributing

Co.; Ed Shaffer, Shaffer Distribut-

ing Co.; Rowe general sales man-

ager Barton and Joe Flynn, J&J Distributing Co., found them-selves in the picture with the

new Rowe Cadette.

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

www.americanradiohistory.com



DECEMBER 16, 1967, BILLBOARD

Rowe-AMI-JAL, 200 Sel.,

lhe Bluebook

Valuation of Used & **Reconditioned Coin Machines** Dec. 16, 1967

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

Jukeboxes

Rock-Ola

1454, 120 Sel., 45 RPM, 1956	Low 35	High 135
1455, 200 Sel., 45 RPM, 1957	40	145
1458, 120 Sel., 45 RPM, 1958	50	150
1462, 50 Sel., 45 RPM, 1958	40	145
1465, 200 Sel., 45 RPM, 1958	65	165

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140 7	Low	High
1468, Tempo I, 120 Sel.,	100	200
45 RPM, 1959 1475, Tempo I, 200 Sel.,		200
45 RPM, 1959 1478, Tempo II, 120 Sel.,	115	210
45 RPM, 1960	135	235
1485, Tempo II, 200 Sel., 45 RPM, 1960	170	275
1488, Regis, 120 Sel.,	SAN	CONTROL OF
45 RPM, 1961 1495, Regis, 200 Sel.,	195	310
45 RPM, 1961	245	365
1493, Princess, 100 Sel., 45 RPM, 1962	235	350
1496, Empress, 120 Sel., 33 & 45 RPM, 1962	250	365
1497, Empress, 200 Sel.,	acture.	
33 & 45 RPM, 1962 408, Rhapsody, 160 Sel.,	285	425
33 & 45 RPM, 1963	325	475
404, Capri, 100 Sel., 33 & 45 RPM, 1963 414, Capri II, 100 Sel.,	265	410
414, Capri II, 100 Sel.,	WASHINGTON HIT	00/20/40
33 & 45 RPM, 1964 4145, Capri II, 100 Sel.,	345	495
33 & 45 RPM, 1964	345	495
418S, Rhapsody, 160 Sel., 33 & 45 RPM, 1964	390	550
424, Princess Royal, 100 Sel.,	100000000	
33 & 45 RPM, 1964 425, Grand Prix, 160 Sel.	400	550
425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964	475	665
426, Grand Prix II, 160 Sel., 33 & 45 RPM, 1965-66	635	825
429, Starlet, 100 Sel., 33 & 45 RPM, 1965-66	465	665
431, Coronado, 100 Sal., 1966-67	No	Avg.
432, GP/160, 160 Sel., 1966-67 433, G/P Imperial, 160 Sel.,	No	Avg.
1966-67	No	Avg.
434, Concerto, 100 Sel., 1967	No	Avg.
437, Ultra, 160 Sel., 1968	No	Avg.
436, Centura, 100 Sel., 1968	No	Avg.

Rowe Mfg.		
G-200, 200 Sel., 45 RPM, 1956 H-120, 120 Sel., 45 RPM, 1957 H-200, 200 Sel., 45 RPM, 1957 I-100M, 100 Sel., 45 RPM, 1958 I-120X, 120 Sel., 45 RPM, 1958 I-200M, 200 Sel., 45 RPM, 1958 I-200E, 200 Sel., 45 RPM, 1959 J-120, 120 Sel., 45 RPM, 1959 K-120, 120 Sel., 45 RPM, 1960 K-200, 200 Sel., 45 RPM, 1960 K-100, 100 Sel., 45 RPM, 1960	60 75 85 85	135 165 195 195 195 225 250 275 225 265 300 265
Continental I, 200 Sel., 45 RPM, 1961	135	275
Lyric, 100 Sel., 45 RPM, 1961	125	225
Continental 2, 100 Sel., 33 & 45 RPM, 1962	275	345
Continental 2, 200 Sel., 33 & 45 RPM, 1962	250	395

Billboard Readers

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Every issue is packed with profit-making ideas for operators of juke boxes, amusement games, audio-video machines, pool tables, bulk, cigarette and other vending machines, background music equipment, kiddie rides, etc.; plus comprehensive coverage of the record industry.

The state of the s	rson Street, Cincinnati, O ription to BILLBOARD for	TOTAL SAFETARE	809
☐ 1 YEAR \$20	☐ 3 YEARS \$45	☐ New	Renew
Payment enclosed	2 EXTRA issues f	or cash	☐ Bill me late
	Overseas rates on rec	quest.	
Company	Overseas rates on rec	quest.	
Company	Overseas rates on rec	quest.	
	Overseas rates on rec	quest.	
Name.		_State & Zij	

33 & 45 RPM, 1963	235	375
Rowe-AMI-JEL, 200 Sel., 33 & 45 RPM, 1963 Rowe-AMI Tropicana JBM,	275	410
100, 160, 200 Sel., 33 & 45 RPM, 1964	450	645
Rowe-AMI Diplomat, 200 Sel., 33 & 45 RPM, 1965 Bandstand, 200 Sel., 1965-66	620 710	795 895
Music Merchant, 1966-67, 200 /160/100 Sel. Cadette, 100 Sel., 1967-68	No No	Avg. Avg.
Seeburg		
ALL LAND OF THE PARTY OF THE PA	Low	High
VL200, 200 Sel., 45 RPM, 1956 100J, 100 Sel., 45 RPM, 1956 L100, 100 Sel., 45 RPM, 1957 KD200, 200 Sel., 45 RPM, 1957 201, 200 Sel., 45 RPM, 1958 161, 160 Sel., 45 RPM, 1958 101, 100 Sel., 45 RPM, 1958 DH222, 160 Sel., 45 RPM, 1959 AQ100, 100 Sel., 45 RPM, 1960 AQ160, 160 Sel., 45 RPM, 1960 AY100, 100 Sel.,	45 75 100 110 150 150 125 200 175 200	150 175 200 210 265 265 245 350 295 325
33 & 45 RPM, 1901	265	400
AY160, 160 Sel., 33 & 45 RPM, 1961 DS100, 100 Sel.,	275	450
33 & 45 RPM, 1962 DS160, 160 Sel.,	300	445
33 & 45 RPM, 1962	350	545
LPC-1, 160 Sel., 33 & 45 RPM, 1963-64 LPC-480, 160 Sel.,	525	725
33 & 45 RPM, 1965 Electra, 160 Sel., 1965-66 SS-160, Stereo Showcase, 1966-67 Phono Jet, 100 Sel., 1968	550 700 No No	795 915 Avg. Avg.
Wurlitzer		
2104, 104 Sel., 45 RPM, 1957 2150, 200 Sel., 45 RPM, 1957 2200, 200 Sel., 45 RPM, 1958 2204, 104 Sel., 45 RPM, 1958 2250, 200 Sel., 45 RPM, 1958 2300, 200 Sel., 45 RPM, 1959 2304, 104 Sel., 45 RPM, 1959 2310, 100 Sel., 45 RPM, 1959 2400, 200 Sel., 45 RPM, 1960 2404, 104 Sel., 45 RPM, 1960 2410, 100 Sel., 45 RPM, 1960 2500, 200 Sel., 45 RPM, 1961 2504, 104 Sel., 45 RPM, 1961 2504, 104 Sel., 45 RPM, 1961	60 45 60 90 60 100 125 100 150 125 125 200 175	145 150 165 150 165 210 175 200 250 235 265 250 250 250 250 250 250 250 250 250 25
2600, 200 Sel., 33 & 45 RPM, 1962	235	375
33 & 45 RPM, 1962		350
2700, 200 Sel., 33 & 45 RPM, 1963	325	465
2710, 100 Sel., 33 & 45 RPM, 1963 2800, 200 Sel.,	295	425
33 & 45 RPM, 1964	410	565
2810, 100 Sel., 33 & 45 RPM, 1964 2900, 200 Sel.,	375	510
33 & 45 RPM, 1965 2910, 100 Sel.,	500	660
33 & 45 RPM, 1965 3000, 200 Sel., 1966 3010, 100 Sel., 1966 3100, Americana, 200 Sel., 1967 3110, Americana, 100 Sel., 1967	450 575 535 No No	600 765 710 Avg. Avg.
3200, Americana II, 200 Sel., 1968 3210, Americana II,	No	Avg.
100 Sel., 1968	No	Avg.
Jupiter		
120 Concord, 80/100/120 Sel., 1966/67 100 Futura, 100 Sel., 1968	No No	Avg. Avg.
NSM		
Consul 130, 128 Sel., 1967	No	Avg.

Flipper Games

Bally

#225 AM	h 40 0/45	Low	High
Rand Wa	h 4P, 9/65 gon 4P, 5/65	200 185	325 295
Bazaar.	IP. 11/66	300	400
Big Day	4P, 9/64	125	225
Blue Kib	bon 4P, 2/66	300	400
Bongo 2	P, 3/64	95	195
Bull Figh	nt 1P, 1/65	95	195
Bus Stop	2P, 1/65	130	205
Campus	Queen 4P, 9/66	395	510
Cross Co	le 4P, 2/67 untry, 4/63	500	600
Cue-Tease	, 2P, 7/63	15	110
Discotek	2P, 9/65	190	295
50/50 21	8/65	165	275
Fun Cruis	se 1P, 2/66	235	350
Gold Rus	h 1P, 5/66	250	365
Grand To	ur, 7/64	100	200
Happy To	ur 1P, 7/64	100	200
	P, 10/64	110	210
	1P, 11/64	110	210
Loon-the	ny IP, 11/63 Loop, 2P, 10/66	45	135
Mad Wor	ld 2P, 9/64	335 115	445 235
Magic Cle	ock, 6/65	125	235
	rlo, 1P, 2/64	50	145
Moonshot		25	125
Rocket II	II, 1P, 6/67	No	Avg.
Sheba 2P	, 3/65	175	285
Six Stick	s 6P, 4/66	300	425
Sky Dive	rs 1P, 4/64	65	165
Star Jet	2P, 12/63	50	145
Trio 1P,	9/00	150	250
2 in line	2P, 8/64 4P, 8/65	110	215
Wild Whe	els 2P, 3/66	215 265	325 375
		200	0,0

Chicago Coin

Chicago Coin		
Beatniks 2P, 3/67 Bronco 2P, 5/64	410	550 225
Festival 4P, 1/67 Firecracker 2P, 12/63	465 75	600
Hula Hula 2P, 5/66 Kicker 1P, 8/66	325	435
Mustang 2P, 10/64	300 150	26
Royal Flash 2P, 8/64 South Pacific 2P, 11/64	175	28
Sun Valley, 8/63 Twinky 2-P, 9/67	60 No	150 Avg

Gottlieb

Bank-A-Ball 1P, 9/65 Big Top 1P, 1/64	175 115	28.
Bonanza 2P. 6/64 Bowling Queen 1P, 8/64	150	25
Buckaroo, 6/65	200	30
Central Park 1P, 4/66	250	35
Cow Poke 1P, 5/65	125	22.
Cross Town 1P, 9/66	325	43
Dancing Lady 4P, 11/66	410	500
Elipper Pool 1P 11/65	260 135	375
Dancing Lady 4P, 11/66 Dodge City 4P, 7/65 Flipper Pool 1P, 11/65 Flying Chariots 2P, 10/63	100	21
Gaucho 4P, 1/63	100	213
Gigi 1P, 12/63	125	22
Happy Clown 4P, 11/64	225	33.
Hi-Dolly, 5/65	235	350
Ice Revue, 12/65 Ice Show, 1/66	215	33
King of Diamonds 1P, 1/67	215 360	33: 47:
Kings & Queens, 4/65	140	250
Majorettes 1P, 8/64	125	23
Masquerade, 2/66	345	450
Mayfair 2P, 6/66	335	450
North Star 1P, 10/64	No	Avg
Paradise, 11/65	265	36
Sea Shore 2P, 9/64 Ship-Mates 4P, 2/64	185 175	27:
Sing-Along 1-P, 9/67	No	Avg
Skyline 1P, 1/65	145	260
Slick Chick 1P, 4/63	65	165
Subway 1P, 10/66 (a-a-b)	No	Avg
Super Score 2P, 5/67	No	Avg
Sweet Hearts 1P, 9/63	110	175
Swing Along 2P, 7/63 Thoro Bred 2P, 6/65	235	350
World Fair 1P, 5/64	65	165
Dally	99943	0.023
Pally		

Rally

Rally Girl 1P, 11/66 West Club 2P, 4/67	Avg. Avg.

Williams

** IIIIaiiis		
A-Go-Go 4P, 6/66 Alpine Club, 3/65 Beat the Clock 1P, 12/63 Beat Time 2-P, 9/67 Big Chief 4P, 9/65 Big Daddy 1P, 9/63 Big Deal 1P, 2/63 Big Strike 1P, 11/66 Bowl-A-Strike, 12/65 Casanova 2P, 11/66 Derby Day 2P, 10/67 Eager Beaver 2P, 4/65 8 Ball 2P, 166 El Toro 2P, 8/63 Full House 1P, 3/66 Heat Wave 1P, 7/64 Hot Line 1P, 9/66 Jumpin' Jacks 2P, 4/63 Lucky Strike 1P, 8/65 Magic City 1P, 1/67 Magic Town 1P, 1/67 (a-a-b) Merry Widow 4P, 10/63 Moulin Rouge 1P, 6/65 Oh, Boy 2P, 2/64 Palooka 1P, 5/64 Pot o' Gold 2P, 7/65 Pretty Baby 2P, 2/65 River Boat 1P, 9/64 San Francisco 2P, 5/64 Shangri-La 4P, 5/67 Ski Club, 3/65 Skill Pool 1P, 6/63 Soccer 1P, 3/64 Stop & Go 2P, 8/64 Teachers' Pet 1P, 1/66 Tom-Tom 2P, 1/63 Top Hand 1P, 5/66 Wing Ding 1P, 12/64 Whoopee 4P, 10/64 Zig-Zag 1P, 12/64	405 125 50 80 35 180 210 350 No 210 350 165 350 165 350 175 175 120 125 85 150 200 35 150 210 350 150 150 150 150 150 150 150 150 150 1	515 225 150 Avg 375 185 125 475 475 475 475 475 475 475 475 475 47

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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Jukebox Fan Wins Bet on \$1.30 Call

CHICAGO-Jack Ubansky, an alert jukebox fan here, picked up an easy \$100 on a bet when he and his friends got into an argument over the singer of "Little Ol' Wine Drinker Me." Ubansky phoned Monument Records in Los Angeles where the label's vice-president and international director, Bobby Weiss, confirmed that it was the actor, Robert Mitchum, performing on the record. Thephone call cost Ubansky \$1.30 (the post 6 p.m. station-to-station rate).



Coming

Jan. 16-18, 1968-Amusement Trade's Association annual exhibition; Alexandra Palace, London.

Jan. 20, 1968-Montana Coin Machine Operators Association, Barries, Great Falls.

Jan. 26, 1968-St. Louis Metropolitan Automatic Merchandising

Council, board meeting, St. Louis. Jan. 27-28, 1968—South Carolina Coin Operators Association, annual convention and trade show.

Shrine Club, Columbia. Feb. 27-29, 1968—Seventh Annual Northern Amusement Equipment and Coin-Operated Exhibition, Blackpool, England.

Mar. 22-24, 1968-National Automatic Merchandising Association Western Exhibit, Ambassador Hotel, Los Angeles.

April 5-6, 1968-National Automatic Merchandising Association regional management conference. Plaza Inn, Kansas City, Mo.

April 19-20, 1968-National Automatic Merchandising Association. regional management conference, Hotel America, Washington, D. C.

April 26-May 5, 1968—Hannover Trade Exposition, Hannover, West Germany.

April 26-27, 1968-National Automatic Merchandising Association, regional management conference. Hotel America, Houston. May 2-5, 1968-National Ven-

dors Association, annual convention, Pheasant Run Lodge, St. Charles, Ill. May 10-11, 1968-National Au-

tomatic Merchandising Association. regional management conference, Gideon Putnam Hotel, Saratoga Springs, N. Y.

May 17-18, 1968-National Automatic Merchandising Association, regional management conference, Marriott Motor Hotel, Chicago.

May 17-19, 1968-Pennsylvania Automatic Merchandising Council. annual meeting, Host Farm, Lancaster.

May 24-25, 1968-National Automatic Merchandising Association, regional management conference, Marriott Motor Hotel, Atlanta.

May 24-26, 1968-Florida Amusement and Music Association, annual convention, Newport Resort Motel, Miami Beach.

Sept. 14-17, 1968-National Automatic Merchandising Association, annual convention and trade show, Convention Hall, Philadel-

Oct. 11-13, 1968—Music Operators of America, 18th annual convention and trade show. Sher, man House Hotel, Chicago.

> International News Reports-Last Issue of Every Month

All Machines Ready for Location

NAME OF STREET	B. 11	****
	ampion Rifle	
	orld's Fair Rifle Gallery	
	Bowling Queen	
Gott.	Central Park	. 295.
Gott.	Cross Town	. 295.
Gott.	Gigi	125
Gott	Masquerade	465
	Mayfair	
Winne	A Co Co 40	405
wims.	A-Go-Go 4P	. 425.
wms.	Pinch Hitter	. 95.
Bally	Bucking Bronco	. 345.
AMI 1	100 & 200 Sel.	
wal	lboxes	5. ea.
AMI C	ontinental II 100	105
Seebu	rn 222	205
Smoke	rg 222shop Model V 27	0.5
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DECEMBER 16, 1967, BILLBOARD

Oklahoma One-Stop Plays Records Over Special Telephone

By GRIER LOWRY

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

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

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

Business Machinery

Opposite Dunbar on the other side of the wheel is a young woman who actually processes the orders. Orders are taped as they are taken by the telephone salesman and then transferred to the young lady for completion. She employs an electric book-

keeping machine into which she feeds account cards of customers to head up the invoice.

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

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

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

The firm prints its own labels on new releases as soon as they arrive and they receive a number and title strips. At any given period, the company will have 3,000 or so labels printed—practically everything on the market.

Detailed Reports

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

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

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

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

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



DIAL-A-DISK service is key point of services offered by Phil's One Stop in Oklahoma City. Here, Wayne Dunbar shows how he plays records over the phone to operators in seven States. At left, a huge revolving wheel where 4,802 titles are cataloged.



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

New Equipment



Seeburg-Spectra Phonograph

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



Virginia, Kansas Operators Express Concern Over Direct Billiard Sales

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

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

The games seminar at the recent Music Operators of America convention was devoted in part to the subject, and lessopen discussions of the topic

are taking place in many States.

Most outspoken on the subject at the Virginia meeting was James C. Donnelly, president of A-musement, Inc., Norfolk. He reported finding 109 pieces of location-owned equipment—primarily pool tables—in one Virginia city of about 200,000 population. He reported that locations are being solicited by business opportunity advertisements in the classified section of a major newspaper.



PHILADELPHIA OPERATORS, through the Amusement Machines Association, recently honored J. Harrison Jones, prominent banker (holding plaque) with Israel's Service Award, presented by Col. Yuri Yarom (in uniform). Others in the photo are (from left) Ralph W. Pries, Variety Club international president; coin machine distributor Joseph Ash; Hubert J. Horan Jr., board chairman, Continental Bank & Trust Co.; Joseph Silverman, executive director of the association, and distributor David Rosen.

"The worst part of it is," Donnelly said, "that these location owners are getting by without paying the \$1,000 State operator's license. They're getting by because the State is interpreting the law as not applying to individual pieces in individual locations. But some of these owners have several spots and have emerged as operators of 25 to 30 pieces."

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

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

Three men attending the Kansas Amusement & Music Association's business meeting in Emporia, Kan., Dec. 3, were asked their views on the sub-

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

think they need more policing in the manufacturing end of

pool tables."

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

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



CLOSE-UP photo shows lighted portion promoting jukebox; two switches (one controls jukebox, the other volume); a reject button; microphone volume control, and a plug for microphone jack. Volume controls for 10 speakers are wired into this master control panel.

What's behind the BIG DEMAND for FISCHER?

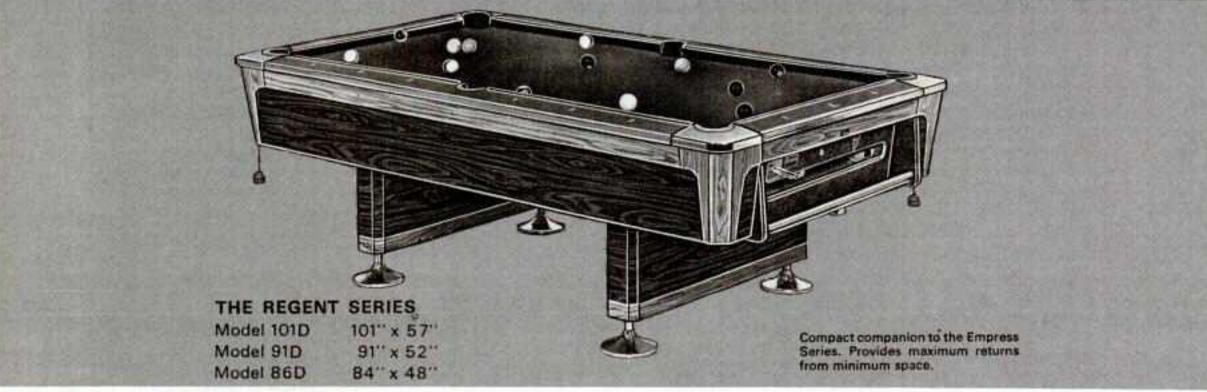
SOLID QUALITY!

MARTIN & SNYDER CO. sales staffers pose during the Detroit distribu-

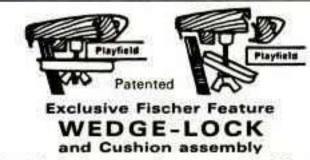
tor's recent open house showing of Seeburg's new Spectra jukebox. From left, Bob Means; Al Gange, Seeburg regional vice-president; Jerry Snyder, Bill Gorman, Frank Martin and George Kelly. An esti-

mated 400 guests attended the three-day showing.





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



12 unit-lock clamps replace more than 50 wood screws...Wedgelock cushions locks top rail, playfield and frame together in a single, perfectly rigid unit.

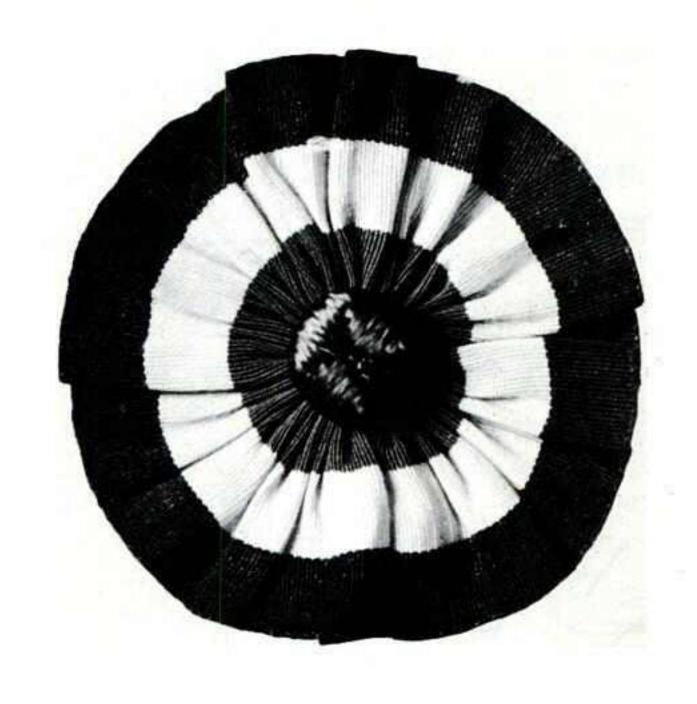
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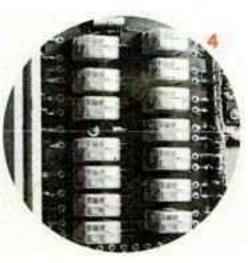
Rally Play's PLAY-BOY first of '68 Flip-tronics Even more attractive! Even more lively! Simple maintenance! Greater earnings!











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■ 3. New: Retracting ball-saver. Ball going out of play-going... up it comes! New suspense added to compelling game.
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STAR PERFORMER SPOTLIGHT-Cream of the week's new releases in their respective categories. Albums which are expected to reach the upper half of the Top LP's chart, any position on Billboard's special survey charts, or have long-term sales.



CHART SPOTLIGHTS-Albums which are expected to have sufficient sales to reach the Top LP's chart or have long-term sales.



4-STARS-Moderate sales potential albums which may not reach Billboard's LP chart but which should have enough sales activity to warrant their being stocked by most dealers, rack jobbers and one-stops handling that category.

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





THE MAGIC GARDEN-The 5th Dimension. Soul City

SCS 92001 (5)

This group cuts across age and music taste boundaries with exceptionally fine harmonies, beautifully executed. The quintet not only sparkles in such seamless pieces as the title tune and "Dreams/Pax/ Nepenthe," but adds a touch of soul to "The Carpet Man" and "Ticket to Ride," Their current hit, "Paper Cup" is included,

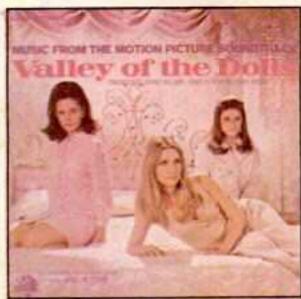




CLASSICAL

CHOPIN: THE NOCTURNES-Artur Rubinstein, London LM 7050 (M); 7050 (S)

Here is the perfect coupling: Rubinstein playing the Chopin Nocturnes. The performances on this two-record set, recorded at the RCA Italiana studios in Rome, focuses not only on the romantic and hauntingly melodic qualities of the pieces but also on their strength as great compositions in the fullest musical sense. This of course, is must merchandise.

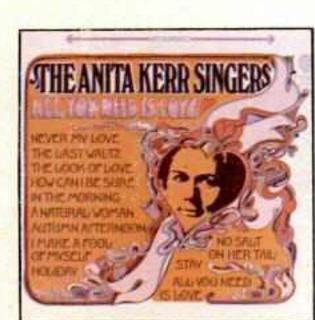




SOUNDTRACK

VALLEY OF THE DOLLS-Soundtrack, 20th Century-Fox 4196 (M); \$4196 (5)

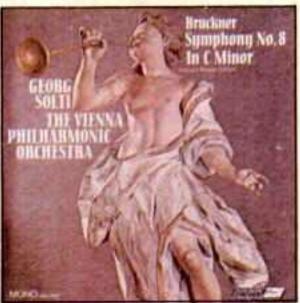
On the strength of the film, this track should do well. The music repertoire is above that of the average film score, with a fine vocal theme and good orchestration. The several cover versions of the theme also may spur sales in the original track.





YOU NEED IS LOVE-The Anita Kerr Singers, Warner Bros. W 1724 (M); WS 1724 (5)

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





CLASSICAL

BRUCKNER: SYMPHONY No. 8-Vienna Philharmonic (Solti) London CMA 7219 (M); CSA 2219 (5)

This two-LP set is Bruckner as he should be played-with deep character and subtlety. In addition, Solti builds with great intensity and works the passages gracefully, with exciting results, behind the Vienna's inspired playing.





POP

DON'T LOOK BACK-The Johnny Mann Singers, Liberty LRP 3535 (M); LST 7535 (S)

The Johnny Mann Singers give forth with a bright, contemporary sound. It's easy listening all the way, with a bouncy "Instant Happy" and some good close harmony on the title song. The album is well-paced.

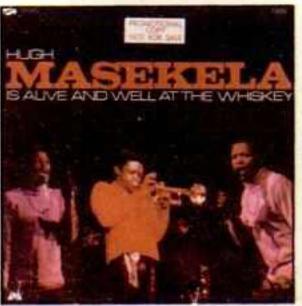
More Album Reviews Inside Album Keview





MAGICAL MYSTERY TOUR-The Beatles, Capitol MAL 2835 (M); SMAL 2835 (5)

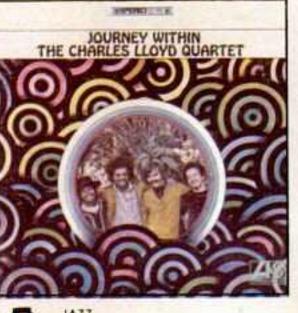
In a completely different style from their "Sgt. Pepper" LP, the Beatles have a non-psychedelic disk here. One side of the album is the track from their English film short "Magical Mystery Tour." The emphasis is away from musical and lyrical complexities. Of all the songs that will pull airplay, the title song and "The Fool on the Hill" should be the most appealing. The other side is comprised of their singles hits.





ALIVE AND WELL AT THE WHISKEY-Hugh Masakela. UNI 3015 (M); 73015 (S)

Hugh Masakela's talents as a frumpet player and r&b singer register with this one. His instrumental on "Son of Ice Bag" and "Up, Up and Away," which are coupled on a single, set the tone. He does an r&b "Little Miss Sweetness" and a Latin "Ha Lese Le Di Khanna" with equalfacility in both musical idioms.





JOURNEY WITHIN THE CHARLES LLOYD QUARTET-Atlantic 1493 (M); SD 1493 (S)

Recorded live at San Francisco's Filmore Auditorium, home of psychedelic rock, Charles Lloyd's new LP confirms his contemporary message-a synthesis of sophisticated jazz and modern meditative rhythmless music. His product is a bustling intersection where good, unaffected jazz meets head-on with today's revolutionary music trends.





POP

THE WORLD OF GOOD AND PLENTY-Douglas Good and Ginny Plenty. Senate 21001 (M);

5 21001 (5) ABC-distributed Senate Records is off and running with its first excellently produced and performed album, G&P offer high caliber non-amplified music. The tunes are beautifully sung with enchanting instrumental accompaniment. The theme is fantasy, "Children Dreamin" has much singles po-tential and "She Is the We of Me," "Livin" in a World of Make Believe" and "There He Goes" will become favorites.





HERB ALPERT'S NINTH-Herb Alpert & the Tijuana Brass. A&M 134 (M); SP 4134 (5)

Most of the material is standard-Alpert fare. The TJB's treatment of "L Get By With a Little Help From My ... ands" is an imaginative performance of whe Lennon-McCartney hit, and two TJB singles, "A Banda" and "The Happening," are prime examples of why the TJB makes it on every outing.





BY THE TIME I GET TO PHOENIX-Glen Campbell. Capitol T 2851 (M); ST 2851 (5)

Glen Campbell's talents are too broad to classify in one category. His rich, sincere delivery, propelled to the forefront by his hit song, the title tune, will spur sales in the country, folk and pop markets, in addition to his own compositions such as "Back in the Race" and "Love Is a Lonesome River," Campbell shines through material of Bill Anderson, Dorsey Burnette, Paul Simon, Ernest Tubb and Alex Hassilev.





JAZZ

THE HERBIE MANN STRING ALBUM-Atlantic 1490 (M); SD 1490 (S)

Here is another side of the multi-talented flutist. This album does not connote lush string arrangements with flute in the foreground, but exciting jazz composition embellished with the highest measure of carefully blended improvisation and production. From the first note, Mann soars with a sweeping vibrant sound in both original numbers and recent pop hits.





POP

THE ANTHOLOGY OF INDIAN MUSIC, VOL. I-Ravi Shankar Various Artists. World Pacific WD 6200 (M); WDS 26200 (S)

With all the interest lately generated in Indian music, it is a tribute to World Pacific to release this anthology. The set features a cross section of Northern and Southern Indian music plus a one-record history and appreciation of the music form with examples presented by Shankar. A must for those who take Indian music as a serious form of study.



AFTER BATHING AT BAXTER'S Jefferson Airplane, RCA Victor LOC 1511 (M); LSO 1511 (5)

There is nothing as beautiful as "White Rabbit" on this LP, but "Wild Tyme (H)" and "Won't You Try" are both works that bare listening and even encourage, repeated listening. The former is not only progressive rock, but danceable. A tune called "Rejoyce" is highly advanced musically but is not commercial. Instead of staying musically adept, the group has thrown in Ping-Pong stereo effects and odd noises to hamper what would have been a excellent LP.

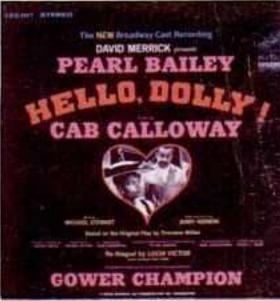




CLASSICAL

BELLINI: BEATRICE DE TENDA Joan Sutherland/Marious Artists London Symphony (Bonynge). London A 4384 (M); OSA 1384 (s)

long-awaited U. S. release of this rare Bellini opera was well worth the wait it only to present Joan Sutherland in one of her outstanding roles, the role in which she made her sensational New York debut with the American Opera Society in 1961. Her bel canto singing is brilliant, Josephine Veasey's performance also is outstanding. Richard Bonynge conducts capably.





ORIGINAL CAST

HELLO DOLLY - Broadway Cast Pearl Bailey/Cab Calloway, RCA Victor LOC 1147 (M); LSO

Pearl Bailey has captured Broadway with her starring assignment in the all-Negro version of this long-running musical so there's built-in sales value wrapped up in this package. Miss Bailey takes the familiar Jerry Herman tunes and makes them her own, Cab Calloway and others in the cast complement her excellently,





MODERN DELIGHTS-Don Costa. Verve V 8702 (M); V6-8702 (S)

There's a full offering of tasty delights in this 11-selection LP that's in perfect harmony with today's sounds. Costa's guitar drills out unique treatments of "Ode to Billie Joe," "Heroes and Villains" and "Valley of the Dolls" behind some coaxing and lush backgrounds by a solid bunch of musicians.

