

Billboard

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The International Music-Record Newsweekly

Latin-Rock in Sales Upswing

By CLAUDE HALL

NEW YORK — Latin-rock music, after fermenting for several months in New York, is now spreading to other markets, but it's having to fight every step of the way. Its handicap, say program directors of Hot 100 format radio stations, is that the music is "ethnic."

Yet, the music is catching on, and sales in markets like New York, Philadelphia, and Los Angeles—sales generated from heavy airplay on r&b radio stations—have forced the pop stations to play the records. Pop stations like WMCA and WABC, New York; WMOH, Hamilton, Ohio; WPGG, Washington; WFUN, Miami; WCFL, Chicago; WEAM, Washington; WFIL, Philadelphia; WPRO, Philadelphia.

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67 of Reinhardt's Tunes to Goodman

NEW YORK — Publishers Gene and Harry Goodman have acquired the American sub-publication rights to 67 compositions of the late great French jazz guitarist, Django Reinhardt.

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Vast-Ranging Versions Help Tunes Beat Time

By MIKE GROSS

NEW YORK—Standards can still make it in the pop market today. Even though the life of most of the Top 40 tunes ends after the run of the one click record version, there are still quite a number of new songs coming to the fore with a potential long life span through wide disk coverage.

It's the nature of the material, that's of prime importance, of course, but the songs that are acquiring standard stature now are doing so mainly through the efforts of the music publisher who isn't satisfied to ride along with one record or one artist. The shotgun method of aiming for that one big record and then going on to the next song is prevalent in the industry today but there are still quite a number of publishers around who take a long-range view for their copyrights and continually try for extra disk performances.

Several music publishers contend that even the so-called rock 'n' roll songs can be developed into standards if diversified disk treatment can be attained. It's getting easier for

the music publishers to work with the current rock 'n' roll material because it has taken on a more subtle and listenable form. The rock freneticism is beginning to take a back seat to smoother, more thoughtful arrangements that are giving the new material a touch of class. The rock beat is still an underlying factor in the new music but many publishers now feel that many of these songs are now more exploitable.

During the past few years there had been a dearth of good songs on the market and the post-teen-age performer and cafe artist had trouble finding material. The current music repertoire is now offering these performers a choice of more material than ever before.

Marks Builder

Broad disk coverage, however, still remains one of the surest ways to help move a song into the standard category. E. B. Marks Music is one of the major music publishers which attempts to build its new songs in different disk areas with vocal, instrumental, jazz and other type versions. Stanley Mills, Marks' general professional manager, says that

the music man today can't wait for a record fall-in. "The songs," he said, "must be brought to the attention of the artist or the record company man or the artist's manager, and it helps if you have ideas for a new treatment and performance."

Marks firm's method is currently in evidence on the songs "If You Go Away" and "All." Both songs received their initial disk push from Damita Jo on the Epic label, and are

(Continued on page 8)

DGG Acquires Aberbach Wing

HAMBURG — Deutsche Grammophon has bought the Aberbach Musikverlage here. Negotiations were reported in the Oct. 8, 1966, issue of Billboard. Grammophon said that long negotiations were completed just before the year's end, and that control has already been assumed by DGG. Otto Demler has been appointed by Grammophon to be Aberbach's new chief.

About 10,000 foreign and 5,000 domestic copyrights are

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London Celebration in Gear As US Guests Arrive in UK

LONDON — D. H. Toller-Bond, president of London Records, and the firm's executive staff arrived here this week with two plane-loads of U. S. guests to join in celebrating the company's 20th anniversary. The activities will be climaxed by a formal banquet given Decca's board chairman Sir Edward Lewis, and Lady Lewis.

Included among the U. S. visitors are London Records distributors and the London

Group distributors, marking the first time that the two wholesaling groups have been joined in a single meeting. The entourage also included London's suppliers (printers, jacket manufacturers, etc.), and members of the press.

Almost the entire executive staff of the label is here. In addition to Toller-Bond, those attending include Herb Goldfarb, national sales manager

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All-Star Line-Up Set by San Remo

By DON WEDGE

SAN REMO — Artist line-up for the 1967 San Remo Song Festival is now complete, with the original line-up strengthened by such foreign artists as Bobby Goldsboro, UA; the Hollies (British Parlophone); Johnny Rivers (Liberty); the Happening (B. T. Puppy), and Dalida (French Barclay).

In the contest, which opens Thursday (26) they will perform "Una Ragazza," "Non Pregro Per Me," "Devi Avere Fiducia in Me," "Quando Verro," and "Ciao Amore Ciao," respectively.

Italian stars now added include Bobby Solo (Ricordi), who joins Connie Francis (MGM) with "Canta Ragazza," and Peppino de Capri (Carisch), who is teamed with Dionne Warwick (Scepter) for "Dedicato All Amore."

Others set include Memo Remigi (Carosello) "Dove Credi di Andare"; Mario Guarneya (Ariston) "La Musica e Finita"; Nico Fidenco (Parade) "Piano, Piano"; and Mario Zelinotti (Durium) "Cuore Malto." Remo Germani (Ricordi) now sings "E A llora Dai."

Annarita Spinaci (Bruber) joins the Les Surfs with

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The "Flower Rock" Seeds have a smash Top-100 single, "Pushin' Too Hard" (GNP Crescendo #372), and two "Flower Rock" LP's (#2023 and #2033). The Flower Generation of the world of the Seeds will be growing all over.

(Advertisement)



Sandy Posey, recently named "Newcomer of the Year" and "Most Promising Female Vocalist," is high on the charts again with her new MGM single, "Single Girl" (K-13612). The record that first brought her fame is the title song of her current MGM album, "Born a Woman (E/SE-4418), one of the top LP's in the country this week.

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NARM Meet Key: Horizons Unlimited

LOS ANGELES—The agenda of the National Association of Record Merchandisers Convention will center on "Horizons Unlimited." Sessions are slated from March 5 through March 10 at the Century Plaza Hotel here. In announcing the program, Jules Malamud, executive director of NARM, said, "The program has been geared to deal with practical problems which face our members every business day. We feel that the subjects with which we are dealing need particular attention, and we have turned to the experts in each field to help us find answers and solutions."

Clive J. Davies, vice-president-general manager of Columbia Records, will deliver the keynote speech on March 6. Allen G. Siegel of the Washington law firm of Arent, Fox,

Kintner, Plotkin and Kahn will then speak on "Labor Relations in Your Business." His presentation will include "The Anatomy of a Federal Wage and Hour Investigation," and "The Role of the National Labor Relations Board." Thomas F. Barely, general manager of the Marketing Training Services of the Whirlpool Corp., will speak on "You Have a Business. Is It an Organization?"

Two groups of workshops for regular and associate NARM members is listed for the morning of March 7. Among the topics covered will be tape cartridges, a workshop conducted by J. A. (Sasch) Rubenstein of Calctron of San Francisco. The March 8 session will feature recording artists and product. On March 9, a work-

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Sand, Sun and Sales Chess Parley Theme

CHICAGO—Chess Producing Corp., will hold its second annual sales convention in San Juan Jan. 27-29, partners Phil and Leonard Chess announced last week.

Theme for the meeting, expected to draw nearly all the company's domestic and foreign distributors, is "Sand, Sun and Sales." During the conclave Chess, producers of Chess, Checker and Cadet product, will debut 21 albums, the largest release in the 21-year history of the company. Artists represented will be Ramsey Lewis, Billy Stewart, Etta James, Ray Bryant, Muddy Waters, Howlin' Wolf and others.

"We're going to unfold to distributors at this outing the most outstanding sales plan we've ever offered," said national sales manager Max Cooperstein.

To support the new product, album sales chief Dick LaPalm will announce a new advertising program, "practical in its execution, permitting distributors to control their own advertising

investment." LaPalm said that heavy trade advertising, merchandising and co-op advertising programs will underpin the new release.

Last year's convention, at which a record amount of business was written, launched a record year for the company. The Chess brothers are expected to announce during the 1967 meet that the company smashed all its sales records during 1966. "There is apparently no end to our growth," Leonard Chess said.

During the past year Chess moved into enlarged quarters on Chicago's near-South Side and entered the duplication and marketing of its own tape cartridge product. Marshall Chess, who heads the firm's tape cartridge division, will report on the progress of the medium at the convention.

Chess will officially open its new headquarters, complete with four ultra-modern recording studios, in March.

Site of the convention is the Hotel Americana.

Spicy Tunes Leave Bad Taste With Radio Program Chiefs

NEW YORK — The problem of "good taste" is driving some program directors at radio stations around the country slightly daffy—especially certain tunes turned out by hit groups. The latest is "Let's Spend the Night Together," by the Rolling Stones. Rumors were strong in radio circles that bootlegged tapes of a new Beatles record titled "Suicide" were in the U. S. No radio station would admit to having copies, however.

WDGY in Minneapolis just pulled the record off the air Thursday (12) because of "public objection," said music director Johnny Canton. WMCA in New York is playing the flip-side—"Ruby Tuesday," No. 78 with a star on this week's Hot 100 chart. "Let's Spend the Night Together" is No. 85 with a star.

WABC in New York refused to play the "Night" record. "Ruby Tuesday" was voted down by the deejay panel at

WABC. Rick Sklar, program director of the station, said the staff liked "Night" but "we can't play it. That's asking too much of a radio station. Our broadcasting license is at stake." He said that good taste was "becoming a bigger and bigger problem with many of today's records."

WQXI in Atlanta pulled a sneaky with the "Night" record, said program director Paul Drew. Deejay Bob Todd at WQXI spent an hour cutting and slicing a tape to record the "Let's Spend the Night Together" phrase backward. "The kids are going crazy buying the record," said Drew, "so we didn't hurt sales. It's melodically correct and sounds very good on the air . . . you'd be surprised. Our license is safe this way because we're not broadcasting anything obscene." He said "Night" was the better side of the record, in his opinion, but the true title of the record is never mentioned on the air.

Epic Keys Meet to Growing Role Of Distrib Promotion Manager

MIAMI BEACH—The growing importance of the role played by the local distributor promotion manager was the keynote of the seminars conducted by Epic Records at its national sales meeting here last week (Jan. 8-12). In addition to the seminars, new product for Epic, Okeh and Crossroads Records was unveiled to the distributor sales executives, as well as new merchandising campaigns and a new sales incentive program.

The stress on the distributor promotion manager was made by Fred Frank, Epic's national promotion manager, acting as chairman for the seminars, who said, "These seminars have been scheduled for you the promo-

tion managers because we are aware that, as the marketing of record products has changed, the role of the promotion man has assumed greater importance than ever before. You are no longer just a promotion manager—you are now a merchandising manager as well." Covering all phases of promotion and merchandising in today's marketplace, John Mahan, Epic's West Coast Regional Manager, who has a varied background in radio programming, as well as record merchandising and sales, led the two-day seminar.

Mort Hoffman, the label's Director of Marketing, and Victor Linn, Director of Adminis-

tration, revealed the new four-month sales incentive program in which distributors will compete against each other, earning points based on performance in the sale of records during the contest. Utilizing the new merchandising slogan, "Bank On Us in '67," the program has been tailored after the label's highly successful incentive program of last year, "The De Ville Run."

In order that the size of an individual organization does not determine the winner, all distributors will participate equally on the basis of a market-share index, compiled through electronic data processing. To main-

(Continued on page 10)

UA Broadens Vistas; Pop Accented

By AARON STERNFIELD

MIAMI BEACH—While still retaining its solid soundtrack base, United Artists Records is building up full-line strength and devoting increasing time and effort to pop product. The label's U. S. distributors, meeting at the Doral Hotel here last Friday through Sunday (6-8), were exposed to 32 new albums, 18 from the main label, seven from UA International, four from Tale Spinners for Children, and four from Solid State.

Of this total, only three are soundtracks, while another two are based on soundtrack themes. The pop, Latin, comic and international product, in impressive quantity and quality, made up the rest of the release schedule.

Key UA executives gave strong indications that the label will branch into the speciality fields. First move will probably be a jazz label. Feelers have already been put out.

'Succeed' Push

Of the new releases, biggest push will be given to the "How to Succeed in Business Without Really Trying" soundtrack, with the film due for March release. Nelson Riddle conducts and the film stars many members of the original Broadway

cast, including Rudy Vallee and Robert Morse.

Soundtrack product in the works is equally impressive. Set for summer release are "You Only Live Twice," James Bond's fifth film produced at a cost of \$9,500,000, and "Through the Heat of the Night," with a Quincy Jones score.

Long-range plans include the track for "Chitty, Chitty, Bang, Bang," based on an Ian Fleming novel set for 1968 release, and "Fiddler on the Roof," to be released in late 1969 or early 1970. UA has soundtrack rights for the film.

"Ilya Darling," the stage version of "Never on Sunday," could well be UA's first original cast breakthrough. The play, which stars Melina Mercouri, opens this week in Philadelphia.

Other Plans

Other long-range plans include soundtrack exploitation of an Italian Western featuring a James Bond-type hero. While UA does not have the first track in the series, it does plan to acquire the tracks of the follow-up films.

Tracks set for immediate release include "Africa Addio," with Jimmy Roselli singing "Who Can Say" (the score was written by Riz Ortolani, who did "Mondo Cane") and "King of Hearts," a French film.

Other soundtrack-based material includes "The Best Original Soundtracks" and an Al Caiola album.

Country Albums

The country field is represented with Del Reeves and George Jones albums. Latin albums are by Chucho Avelanet, Puerto Rican artist; Tico Rodriques, and Leroy Holmes, with a Puerto Rican LP.

Pop standard albums are by Jimmy Roselli, Ike Cole (brother of the late Nat Cole), Neal Hefti and Shirley Bassey. The contemporary sound is represented by the Gurus, Bobby Goldsboro and Jay and the Americans. Jackie Vernon has a comedy album.

The UA International line features the Northern Lights, a Swedish folk group; an album of various Scandinavian artists; Manuela Vargas, Spanish flamenco; Adriano Celentano, Latin guitar; Dominico Modugno, Italian composer-performer; a Spanish bullfight album, with the "oles" recorded live, and Bluesbusters, a Jamaican duo.

Product on the Tale-Spinners for Children line include nursery rhymes, a cowboy record, "Peter Pan" and "Hiawatha."

The Solid State series features albums by Nelson Riddle, the Kokee Band, Will Bronson's Singers and Ted Sommer.

Easy & Direct Styles Mark UA's Meet

MIAMI BEACH—The recent United Artists sales meeting here (see separate story) was marked by a casual approach and a lack of affectation presentation. Mike Lipton, marketing vice-president, summed up the label's attitude with his opening statement at the business meeting: "We're all pros here, so here's the product without the hoopla."

Headed by president Mike Stewart, the UA brass turned out in force. Other top executives included Si Mael, vice-president and general manager; Lloyd Leipzig, director of creative services; Murray Deutch, vice-president of publishing; Ron Eyer, UA International; LeRoy Holmes, musical director; Norm Weiser, West Coast vice-president; Jim Brown, director of LP promo-

UA, T-A Merger Seen Help to Record Wing

MIAMI BEACH—The forthcoming merger between United Artists and Trans-America will provide United Artists Records with "room to maneuver" according to David Picker, vice-president of United Artists, parent company of the record label.

Speaking before UA Records distributors here (see separate story), Picker said UA will be a T-A division when the merger is approved by the end of March.

The appearance of Picker and several other top executives

from the parent company points up the interest by the corporation for its record division. Other top UA executives at the meeting were Fred Goldberg, vice-president of advertising and publicity; Joseph Ende, vice-president and controller, and Gabe Sumner, national director of advertising and publicity.

Picker pointed out that UA is considering the release of a British film whose box office potential is marginal. He explained that the film has a potentially strong track, and that the music is the swing factor.

Noel Rogers, who is in charge of UA Records' music for the United Kingdom, reviewed European product and told of a major effort which will be made on behalf of the Spencer Davis Group. He also cited the Easybeats and Shirley Bassey as British artists who are making it on the UA label.

tion; Bernie Lawrence, director of artists relations; Sonny Lester, Solid State producer, and Bill Persch, assistant director of creative services.

Performing at the UA banquet closing night were Al Caiola, Pat Cooper and Del Reeves.

Col.'s 60 Gold-Record LP's Get 14-K Ad-Merchandising Drive

NEW YORK—Columbia Records has prepared an outlay of about \$200,000 for a "Solid Gold" album advertising-merchandising campaign. The program is designed to promote sales of the company's more than 60 albums which have received Gold Record awards from the Record Industry Association of America for sales of more than \$1 million. These LP's have amassed total sales of more than 1200 million.

Stan Kavan, Columbia's advertising-merchandising vice-president, forecasts a sales improvement of 100 per cent as an outcome of the campaign. He also expects it to be more successful than Columbia's "Greatest Hits" promotion of last May. "This one is larger in scope," he explained.

The integrated sales drive to

promote the albums is designed to capture consumer attention with national and local advertising, sales aids and merchandising tools. Launching the drive is a national advertising campaign, featuring a two-page ad to appear in the New York Daily News on Sunday, Jan. 29, and simultaneous full-page ads in 21 other major newspapers across the country. The same full-page ad will again appear in the Detroit News on Sunday, Feb. 5. The ads, headed with the slogan "Solid Gold" and including cover reproductions of key Gold Record albums, will reach a combined circulation of more than 15 million in the 23 markets.

In addition, ad mats will be available to dealers, through the label's regional sales branches, in size of 300, 600,

1,000 and 2,400 lines. The 300-line mats, headed "Solid Gold Country," will highlight Columbia's Gold Record - winning country and western albums. "Solid Gold Broadway and Hollywood" will be the theme for the 600-line mats, advertising original Broadway cast albums and soundtrack recordings. The remaining mats of 1,000 and 2,400-line sizes will feature Columbia's entire Solid Gold catalog. Some mats will carry coupons through which the consumer may order albums from local dealers placing the ads.

The advertising campaign will be backed up with a set of in-store merchandising aids. Stand-up record racks and portable double-browsers, complete with Solid Gold sign posters, will be available to record retailers, along with miniature reproductions of the official RIAA seal for application to featured album jackets. Divider and backer cards, for use in dealer's existing browser bins to separate Solid Gold albums from other stock, will be headed "Solid Gold/A Treasured Collection of Million-Dollar Albums From Columbia Records," followed by a list of the featured product. Kleen-stick streamers advertising Solid Gold product will also be supplied to dealers for use on browsers and as wall banners, window streamers and bumper stickers. A million consumer brochures will be distributed to dealers, along with Kleen-stick holders for mounting in high-traffic store areas.

To supplement the program, each marketing area will receive sets of Gold Record libraries, containing all of the label's Gold Record albums, which may be offered as prizes in local contests.

Columbia has set January for this promotion because of the high sales potential due to the existence of a large number of new phonograph and tape machine owners, those who have acquired equipment as Christmas gifts. A majority of Columbia's Gold Records are also available on Columbia 4-track stereo tapes and 8-track stereo tape cartridges.

The Solid Gold line-up includes albums by such artists as Tony Bennett, Dave Brubeck, Johnny Cash, the New Christy Minstrels, Ray Conniff, Percy Faith, Johnny Horton, Andre Kostelanetz, Johnny Mathis, Mitch Miller, the Mormon Tabernacle Choir and the Philadelphia Orchestra, Marty Robbins, Barbra Streisand and Andy Williams.

Dealer, Distrib Pitch Gives Atl. a Gusher

NEW YORK—Atlantic Records' fall album plan passed the \$2.5 million mark in gross sales. There were 26 new LP releases in the plan.

Len Sachs, Atlantic album sales chief, stated that the co-operation of dealers and distributors in advertising and promoting Atlantic and Atco product played a great part in contributing to the success of the program. During the October regional sales meetings in New York, St. Louis and Los Angeles, Atlantic instituted a distributor sales contest offering a trip to any city in the world for two for Atlantic and Atco distributors in the three regions, East, Midwest and West Coast. The winners of the contest were: Tone Distributors, Miami (Atlantic-East); Heilicher, Minneapolis (Atlantic - Midwest); Davis Distributing Co., Denver (Atlantic-West); Universal Distributors, Philadelphia (Atco-East); Southland Distributors, Atlanta (Atco-Midwest), and United Distributors, Chicago (Atco-West).

The Atlantic distributor winners of second and third prizes (mink stoles) were: Bay State, Boston; Seaboard, East Hartford; Music City, Nashville; Southland, Atlanta; Chatton, Oakland; Merit, Los Angeles.

The Atco distributor winners of second and third prizes were: Tone, Miami; Dumont, Boston; Stan's, Shreveport; Music City, Nashville; Davis, Denver; Krupp, Phoenix.

The albums that garnered the greatest action in the program were by the Young Rascals, Bobby Darin, Otis Redding,

Percy Sledge, Sam and Dave, Joe Tex, Leslie Uggams, Mireille Mathieu, the Charles Lloyd Quartet, Herbie Mann, Brother Jack McDuff, the Modern Jazz Quartet, Sergio Mendes and Eddie Harris.

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Beatles Reject \$1 Mil. Offer

NEW YORK — The Beatles have turned down \$1 million for a day's work. Sid Bernstein, the promoter who did the Beatles shows at Shea Stadium here in 1965 and 1966, said that Brian Epstein, manager of the Beatles, had refused to discuss the possibility of a similar show in 1967. Bernstein offered \$1 million for the day, which would include two shows at Shea. In spite of the turndown, Bernstein still had hopes for the show. "They may not need the money, but eventually the Beatles will miss the roar of the crowd."

5 EX-JASRAC AIDES ACCUSED OF DISORDERS

TOKYO — According to the Metropolitan Police Office Investigation Department, five former officials of JASRAC (Japanese Society of Rights of Authors and Composers) have been accused of misappropriation of the monies. Charged were Yaso Saijo, chairman, Toyosaburo Kikuchi, managing director, Yoshiyuki Kanagawa, Risaburo Ishigami and Jo Takahashi.

According to reliable sources, funds were misappropriated amounting to \$220,000. The sum was allegedly spent for club memberships, automobiles, stocks, land and entertainment. The Police Board investigation is expected to be completed by March or April. There is no indication of JASRAC financial difficulties. Royalty payments to American artists and composers are not effected.

Dynamo Expansion

NEW YORK—Dynamo Records, distributed by Musicor Records in the United States, is seeking foreign affiliations, announced Dynamo president Luther Dixon and Musicor president Art Talmadge last week.

Aberbach 'Amore'

NEW YORK—"Dedicate All 'Amore'" is originally published by Aberbach (Roma) Editori di Musica, and not Sugar Music as reported in Billboard on Dec. 31.

Straight from the Byrds' mouths.

"So You Want to Be a Rock'n'Roll Star" C/W

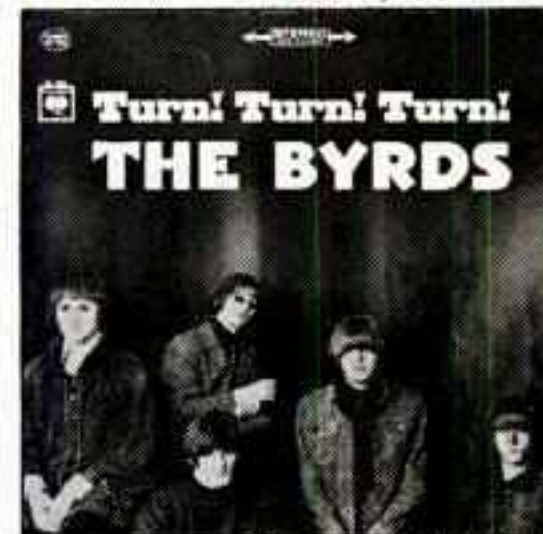
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by The Byrds...



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Copyrighted material

Executive Turntable

Kelso Herston has been named head of a&r for Capitol Records in Nashville, effective Monday (16). He replaces **Marvin Hughes**, who resigned effective Feb. 1 to operate his music publishing firm. **Billy Graves** will be associate producer at Capitol in Nashville. Herston, formerly with United Artists Records in Nashville, will report to **Ken Nelson** at the Hollywood office. Nelson will continue to produce West Coast artists, including **Buck Owens**, **Merle Haggard** and others. Herston will produce **Ferlin Husky**, **Ray Pillow**, **Tex Ritter** and **Sonny James** among others.

★ ★ ★

Larry Williams has joined the staff of Okeh Records as a producer. Based in Hollywood, Williams will be responsible to **Stu Phillips**, executive producer, West Coast artists & repertoire, for the development of new artists, as well as those already under contract to the label. Prior to his association with Okeh, scored as a solo artist and as a writer. In addition, as an independent producer, he was instrumental in co-producing recordings by **Little Richard**, one of Okeh's top artists. In this capacity, he also brought **Johnny Watson** and a number of other soon to be announced artists to the label.



WILLIAMS

Also joining the Okeh staff is **Oscar Fields**, who will serve as regional promotional manager for the Eastern, Southern and Midwest regions. Based in Cleveland, Fields will be responsible to **Fred Frank**, national sales manager of Epic and Okeh Records. Fields had served as local promotion manager for Cleve-Disc Distributors in Cleveland before taking the new assignment. Further expanding Okeh's activities will be **Brett Kennedy**, district promotion manager in Hollywood. She will continue her present duties and will expand her activities to cover markets in Texas. She reports to **John Mahan**, Western regional sales & promotion manager.

★ ★ ★

Clive Fox, regional promotional man for MGM Records on the West Coast, has been named director of West Coast operations and will head up its new offices at 9255 Sunset Boulevard, Los Angeles. **Lu Fields**, who was associated with the MGM branch in Los Angeles, has been advanced to district field representative. Other positions Fields has held were with Ava Records, Record Sales Distributors, and Kapp Records.



FOX



FIELDS

Mel Turoff has been named general manager of Kapp Records' Western division. He will report to **Sidney E. Schaffer**, sales vice-president. Turoff has been in the record business for 12 years, serving as promotion manager for Roulette, as an executive with Alpha Distributing, as West Coast promotion manager for London, and most recently as national promotion director for United Artists.

Kapp also named **John Doumanian** as Midwest promotion man. Doumanian will report to **Gene Armond**, national promotion manager. He had been with Capitol and Columbia.

★ ★ ★

Steve Douglas has been named a&r co-ordinator for Mercury Record Productions, Inc., in the Western States and will headquarter in the label's newly established Hollywood regional office. A Los Angeles native, Douglas started his professional career with the **Duane Eddy** group in 1958. After six years as a sideman, conductor, arranger and contractor, he joined Capitol in an a&r capacity and supervised such single hits as "Theme From A Summer Place," "Queen of the House" and "Woman" plus 13 albums that garnered chart spots for the label. The 28-year-old producer-musician will work for Mercury and all its subsidiaries.



DOUGLAS

Steve LaVere has been named assistant music department director at Muntz Stereo-Pak. He reports to **Ed Michel** and fills the vacancy left by the recent departure of **Walt Heebner**. LaVere will seek to acquire teen oriented labels. He was formerly a&r co-ordinator with the Capitol Record Club.

★ ★ ★

Stan Marshall is Eastern sales manager for Capitol's Creative Productions premium department. He was formerly international sales and operations manager for Kapp for eight months and spent three and one half years with Columbia Record Productions before that. . . . **Roger Gordon** has been named Reprise Records Los Angeles promotion man. He was previously in promotion with London and Colpix Records. . . . **Johnny Manne** named musical director for the forthcoming **Joey Bishop** show on ABC-TV. Manne will create an original title tune for the late night show bowing April 17. He records for Liberty.

★ ★ ★

Gunter G. Hauer has joined Atlantic Records to handle album promotion. He will work on Atlantic, Atco, Stax, Volt and other labels distributed by the firm. Hauer will report to **Len Sachs**, Atlantic-Atco LP sales chief. Before joining Atlantic, Hauer had been with Universal Distributing Co., Philadelphia, for 12 years. For the past two years he handled promotion for Epic and Dot Records in the Philadelphia area for Universal. He was in charge of national promotion for the **Jamie/Guydon** label

(Continued on page 10)

Congress Presses Push to Wrap Up Copyright Revision in 1st Session

By MILDRED HALL

WASHINGTON—There will be an all-out effort to get a general copyright revision bill passed in the first session of the 90th Congress, which formally convened here last week (Jan. 10).

The Senate Copyrights Subcommittee will plunge into hearings, probably in March, on the controversial issues still to be threshed out in the revision bill reported out of committee on the House side in the 89th Congress. The Senate group has been asked for full presentation by opposing parties on such issues as the revision's proposed raise in mechanical royalty rate for records made under compulsory licensing; the juke box performance royalty arrangements; curbs on educators' free use on nighttime TV, and the copyright liability of Community Antenna systems. (Billboard issues Dec. 31, 1965, and Jan. 17, 1967, Coin Section.)

Reintroduction Soon

On the House side, the amended version of the famous H.R. 4347 is expected to have reintroduction at an early date. No further hearings by the House Copyrights Subcommittee are in prospect, and the newly

numbered revision bill will merely go through the formality of being reported out by the full House Judiciary Committee. The bill will meet a new House Rules Committee chairman, Rep. Wm. M. Colmer (D., Miss.), who is expected to replace former Rules Czar Rep. Howard K. Smith (D., Va.) who was defeated in November.

On the House side there are high hopes—and there will be strong push—for a vote on the revision bill in the first session, particularly since the 89th Congress acted on so much major legislation. Democratic leaders want this 90th Congress to be one of review and revision of what is already on the books, rather than one of new programs and innovations. Copyright revision would fall in this category.

Because of the opening of a new Congress, committees must go through certain organizational problems. There may be a few changes in full judiciary committees on both Senate and House sides. But on the Senate side, no changes are seen by committee counsel Tom Brennan in the Subcommittee on Patents, Trademarks and Copyrights, which is headed by Sen. John T. McClellan (D., Ark.). Other members are Sens. Philip A. Hart (D.,

Mich), Quentin Burdick (D., N. D.), Hiram L. Fong (R., Hawaii), and Hugh Scott (R., Pa.).

Both House and Senate members close to this legislation are most anxious to get action completed not only because the updating of the 1908 Copyright Act is so sorely needed—but also because the interim copyright extension act runs out at the end of December 1967 in the first session of the 90th

Life Plus 50 Years

The extension legislation, passed in two previous Congresses, saves expiring copyrights in their second term under the present law's 56-year span. The revision bill would make the copyright term life plus 50 years. Further delays in passage would require another extension. Also there would be other complications arising from adjustments under the new law, which provides certain limits for copyrights already in a first term and subject to licensing contracts. Other technicalities are involved for copyrights in second term, or in a last term extended by the interim legislation.

There is a do-or-die feeling about settling the copyright revision in this Congress. It has

(Continued on page 77)

At Wexler Salute



RUSS SANJEK of BMI, master of ceremonies, presents Wexler, right, with a silver plate which will later be inscribed by those who attended. Sitting at the table is Mrs. Shirley Wexler.



AHMET ERTEGUN, president of Atlantic Records.



WEXLER LEANS OVER to talk with Mitch Miller. At left is Lloyd Leipzig, director of creative services at United Artists Records.



PAUL ACKERMAN, music editor of Billboard.

RECEIVES CITATION

Wisdom & Funfare at Wexler Fete

By MIKE GROSS

NEW YORK—The wit and wisdom of the music industry came to the forefront last week in its salute to Jerry Wexler,

vice-president of Atlantic Records, who received Bill Gavin's citation as "Record Man of the Year" and if the 215 industryites needed more reason for attending the luncheon ceremonies

in the Hotel St. Regis at \$12 a head, Jan. 10 also marked Wexler's 50th birthday.

It was a testimonial to Wexler's achievement and popularity

(Continued on page 12)

FOR BABY

BACKED WITH
LA BAMBA



THE SANDPIPERS



835



D. H. TOLLER-BOND, president



HERB GOLDFARB



WALT MAGUIRE



MARTY WARGO



JOHN STRICKER



TERRY McEWEN

London Event Put in Gear

• Continued from page 1

who co-ordinated the trip; Walt Maguire, director of artist and repertoire and pop singles sales; Marty Wargo, director of administration; John Stricker, treasurer; Terry McEwen, director of the classical division; Mimi Trepel, manager of foreign distribution of independent American labels and manager of the Burlington-Felsted publishing affiliates.

Others in the London executive echelon attending include Henry Principi, export manager; Leo Hofberg, import manager; Moe Shulman, national promotion manager, and the label's four regional district managers. These are Sam Trofe, Eastern division; Mel Cy House, Southern division; Mel Kahn, Central division; Bert Annear, Western division; Sy Warner of the singles sales department, and Jack Welfeld of the LP sales department. Gene Friedman of the Manhattan Advertising Agency which handles London is among the visitors.

The week-long festivities includes four days of planned activities, with Decca, Ltd. and London Records serving as co-hosts.

Product presentation will be made at a distributor meeting Tuesday (17). Other events include artists banquets, entertaining distributors, planned tours for visitors and their wives.

Vast-Ranging Version Help Tunes Win

• Continued from page 1

now spreading on to other labels. Disk versions of "If You Go Away" are now coming up from Shirley Bassey (United Artists), Lainie Kazan (MGM), Lana Cantrell (RCA Victor), Al Martino (Capitol), Al Hirt (RCA Victor), Jack Jones (Kapp), and Billy Vaughn (Dot). "All" reached out to follow-up disk versions by Chet Baker (World Pacific), James Darren (Warner Bros.), Charlie Fox (Ambassador), Gordon MacRae (Capitol), Frankie Randall (RCA Victor), Buddy Greco (Reprise), Father Columbia McManus (Audio Fidelity), Harry Betts (20th Century-Fox), Ike Cole (United Artists), and Sunset Strings (Liberty).

Marks is now engaged in applying similar treatment to the Latin song, "La Mentira." There are currently 21 Latin-American disks available in the U. S., and now Marks is giving it an American promotion. The song, which now also has the title of "Yellow Days," has already been recorded by Tony Mottola on Command, Gerald Wilson on World Pacific, and Enoch Light on Project 3.

Mills is now planning a trip to the Coast at the end of January to promote new material with the artists who are based there. He's also scouting for new songs, and the way the market is today, he maintains that includes just about everything.

Market Quotations

(As of Noon Thursday, Jan. 12, 1967)

NAME	65-66		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
American Broadcasting	89 1/8	62	648	89 1/8	85 1/2	89 1/8	+3 3/8
Admiral	55 1/2	28 1/8	1187	31 1/4	28 1/8	29 1/4	-1 3/8
Ampex	27 3/8	17	1910	26 1/8	23 3/8	25 3/8	+1 1/8
Audio Devices	41 1/4	17	241	24	21 3/8	22 3/4	- 5/8
Automatic Radio	7 3/4	2 3/8	80	4	3 1/4	3 3/8	+ 3/8
Automatic Retailer Assoc.	56 7/8	42 1/2	212	55 3/8	52 3/4	55	+2 1/4
Cameo Parkway	4 3/8	1 7/8	17	2 1/4	2 1/8	2 1/8	- 1/8
Canteen Corp.	36 3/4	18 1/4	504	25 3/8	22 3/4	24 7/8	+1 1/8
CBS	65 1/4	42	449	65 1/4	61 1/2	65 1/8	+2 1/4
Columbia Pic.	39 3/8	22 3/8	33	35 3/4	34 1/4	34 1/4	-1 1/2
Walt Disney	84 1/2	40 3/4	364	81 3/4	77 1/2	81	+ 1/4
EMI	5 3/8	3 3/8	173	3 3/8	3 1/2	3 3/8	+ 1/8
General Electric	120	80	1679	89 3/8	84 3/8	86 3/8	-2 1/2
Handleman	19 3/8	13 3/8	49	19 3/8	17 1/8	19 3/8	+1 3/8
MCA	61 3/4	28 1/4	203	39 7/8	34 3/4	39 1/2	+4 1/4
Metromedia	55 3/8	25	191	43 3/8	41 3/8	42 1/2	- 1/4
MGM	39 3/8	24 3/8	643	37 3/4	33 3/4	34 1/4	-2 3/8
Motorola	233 1/2	90	1011	102 1/4	93	97 3/4	+3 3/8
RCA	62 1/4	36 3/4	3025	46 1/4	43 1/8	44 3/8	- 3/8
Seeburg	32 3/4	11 7/8	321	17	15	15 3/8	- 5/8
Tel-A-Sign	5 3/8	1 3/8	79	2 1/8	2	2	Unchg.
3M	86 3/4	61	643	80 7/8	75	80	+1 1/8
20th Century	38 1/2	25 3/8	512	35 3/8	33 1/4	34 1/8	- 3/8
U-A	32 3/8	21 1/4	2090	30 1/4	27 1/2	29 7/8	+2 1/2
WB	19 3/8	11 3/8	439	18 1/4	16 3/8	16 3/8	- 1/8
Wurlitzer	24 1/2	15 1/2	49	19 3/8	18 1/8	19 3/4	+ 3/8
Zenith	87 3/4	46 1/8	1447	53 1/2	48 1/2	52	+ 3/8

OVER THE COUNTER*

Week's High Week's Low Week's Close

(As of Noon Thursday, Jan. 12, 1967)

Dextra Corp.	1 7/8	1 3/4	1 7/8
GAC	4 1/4	4 1/8	4 1/8
Jubilee Ind.	3 1/2	3	3 3/8
Lear Jet	16 1/2	14	14 1/2
Mills Music	22 3/4	22 1/4	22 1/2
Pickwick Inter.	6 3/8	6 3/4	6 3/4
Telepro Ind.	4 3/8	4 1/8	4 1/8

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

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



AT THE UNITED ARTISTS SALES MEETING: Top, David Picker, vice-president of the parent company, tells UA distributors about 1967 plans. Center, Del Reeves is flanked by Mike Stewart, UA Records president, left, and Picker. Bottom, relaxing are, left to right, Noel Rogers, UA's British musical director; Miss Miami Dolphins; Si Mael, UA vice-president and general manager, and Ron Eyre, head of UA International.

Hollywood stand at Cahuenga Boulevard.

A sales clerk said in annoyed terms that she felt the LP, despite its \$3.79 price, was just like any other item on sale. Copies were available on adjacent sides of the main cash register, clearly in view of all passers-by.

The woman's inability to comprehend the potential in the \$3.79 LP, as opposed to lower-priced magazines and paperbacks indicated that newsdealers may not compare to retailers as sales boosters for recorded product.

On the retail level, Catena said the "Controversy" LP had broken down most resistance to the development of controversial news documentaries in album form. Catena did say that

he had reports from New York that several dealers felt the LP was "too touchy" and were not participating in co-op advertising.

Reports were good of consumer interest at the Discount Record Center chain in Los Angeles, the Jordan Marsh department store chain in Boston and National Record Mart in Pittsburgh, Catena reported. Ads began appearing in major cities for the LP last week to tie in with the release of Look Magazine's first installment of James Manchester's book, "Death of a President."

National Record Mart reported that it placed ads on WJAS, the NBC affiliate in Pittsburgh, in conjunction with a one-hour special the station did on the LP.

Acc'ts Blanketed With 'Controversy'

LOS ANGELES—As high as 90 per cent account coverage has been achieved by Capitol for its "The Controversy" Probe album delving into President Kennedy's assassination and the Warren Report.

The "Controversy" album is the most successful of the three news documentary albums presented by Capitol since it started exploring the sonic values of in-depth news studies last August. The first two path-setting products were "LSD" and "Why Did Lennie Bruce Die?"

A major breakthrough, which the record industry will watch, is putting "Controversy" LP on newsstands (as reported exclusively in last week's Billboard).

According to Rocky Catena, national popular album sales manager, 25 copies were placed at one stand in Hollywood, 50 were placed with the Out of State Ticket Agency in Boston, 10 copies were given to a news

dealer on 71st Street in Manhattan, and Interstate Distributors of Hagerstown, Md. bought 10,000 copies for newsstands in Baltimore-Washington.

Interstate and Mid-Continent Distributing of Oklahoma are two record rack jobbers who are also magazine wholesalers. Mid-Continent took 1,000 copies for its state.

The label could not find a magazine wholesaler to handle distribution of the LP locally, Catena said. Newsstand distribution, Catena emphasized, has some built-in differences; products are usually dropped off a truck bundled in wire, the prices are pre-printed and newsdealers tear magazine covers when returning unsold publications.

An indication of the problems Capitol and the industry face with newsstand exposure was readily apparent at the

HICKORY'S GONE

WELL

with...

Neal Ford & The Fanatics

SOLD

6,500 singles in Houston, Texas
the first six days.

#1 on KNUZ Houston

#2 on KILT Houston



"GONNA BE MY GIRL"

B/W SHAME ON YOU
45-P-1433

a RICHARD AMES production


published by ACUFF-ROSE PUBLICATIONS, INC.



and would you believe *Hickory* RECORDS, INC. has it...

Copyrighted material

The Peanut Butter Conspiracy is Spreading.



Epic Keys Meet to Growing Role Of Distrib Promotion Manager

• Continued from page 3

tain excitement, status reports compiled and printed by computers will be mailed to the distributors every two weeks.

All personnel within each distributorship will participate in the program. The three Epic distributors leading the race as of April 29 will win prizes for all members of their organization. A 1967 Cadillac DeVille convertible will go to the first-place-winning distributor executive or sales manager. The second prize consists of an all-expense-paid, week-long trip for two to Paris, and the third prize includes a week for two in the Caribbean.

Prizes to other personnel in the top three organizations include 19" table-model color television sets to each promotion manager and operations manager, as well as to all salesmen. Female members of the office and warehouse staffs will receive a Ronson portable hair dryer and the men a Ronson electric razor.

On the merchandising level, Epic is continuing its use of

unusual means for marketing its medium-priced classical label, Crossroads. A comprehensive advertising program has been scheduled which will stress that Crossroads Records is a true, high-quality, medium-priced label which contains new stereo records. The ad carrying the headline, "Update Your Ears" will appear in such publications as the Saturday Review, High Fidelity and Schwann as well as college newspapers throughout the country.

Approaching the campaign with the "Don't take our word for it" attitude, Epic has developed a 7-inch 33 1/3 stereo sampler record entitled "Hearing Is Believing," which contains excerpts from 10 Crossroads albums. The recordings, together with the new and complete illustrated Crossroad catalog, will be offered to consumer free of charge. Counter dispensers designed to hold the records and catalog in record retail outlets invite the consumers to "Update Your Ears—Hearing Is Believing—Take One of Each—It's Free."

The new Crossroads release

has a repertoire that spans the periods from baroque to 20th Century, and includes both familiar and lesser known works. The five new albums in the release feature the Prague Chamber Orchestra, the Czech Philharmonic Orchestra, the Smetna Quartet, the Dvorak Quartet, and the Slovak Chamber Orchestra.

There are six new albums in the Epic release featuring Donovan; jazz vibist Guy Boyer; the Coral Reef, a Hawaiian group; Billy Grammer; an album starring "girls of stage, screen and radio," and a teenage comedy album, written and performed by Kenny Solms and Gail Parent. Solms and Parent were responsible for Jamie album, "Our Wedding Album or the Great Society Affair," a spoof of the Luci Johnson-Pat Nugent wedding.

Little Richard is the featured artist in the lone new Okeh album release.

COMMAND YR. 'EX'ORDINARY'

NEW YORK — Command Records experienced the second best year in its seven-year history last year, according to Loren Becker, vice-president and general manager of the label. During the year, 19 albums were released including albums by Toots Thielmans, Mitchell Ayres and His Orchestra, and Count Basie and His Orchestra, all new to the label. Becker described 1966 as an "extraordinary year for us in billing and profit."

All-Star Line-Up

• Continued from page 1

"Quando Dico Che Ti Amo." Caterina Caselli (CGD), displaced when her original song was eliminated, now performs "Il Cammino" with Sonny & Cher (Atlantic).

Marcello Ferial (Durium) is teamed with the Happening and Cristopae (AZ/Saar) joins Domenico Modugno (Curci) and Milva (Ricordi) teams with Spanish Columbia's Los Bravos on "Uno Come Noi."

NATIONAL RECORD PROMOTION GUARANTEED

We Will Guarantee Air Play and Promotion in at Least One of America's Top Five Markets on any Record of Merit or Your Money Completely Refunded.

- DISTRIBUTION ARRANGED
- MAJOR RECORD LABEL CONTACTS
- NATIONAL RADIO AND TV COVERAGE
- TOP BOOKING AGENT CONTACTS

WEST COAST RECORD PROMOTION

8833 Sunset Blvd., Suite 405
Hollywood, California
Phone 213 657-6650
Sincerely, Lee Desmond

when answering ads . . .
Say You Saw It in
Billboard

Executive Turntable

• Continued from page 4

from 1962 to 1964. In addition to Universal, Hauer was also with King Records in New York and Cincinnati, and with Gotham Record Distributors in Philadelphia.

Gerry Hoff has been appointed West Coast promotion manager for London Records. Hoff will handle promotion for all London and London-group pop LP's and singles. His territory will include his home base of Los Angeles, plus San Francisco, Seattle, Denver, Salt Lake City and Phoenix, Ariz. Prior to his association with London, Hoff served for three years as promotion manager with Stone Distributors in San Francisco. Before that he was with the Decca Records branch in San Francisco.

Charles Barrett has joined Billboard as a reporter. His duties include assisting Special Issues Editor Aaron Sternfield. Barrett, whose recent position was reporter for The Hartford Times, also was broadcast news writer for the Associated Press in Hartford and New Haven, reporter for the Hartford Courant, and stringer for United Press International. . . . George Broadhead has been named to the advertising staff of Billboard after serving as Eastern advertising representative for American Artist. He previously sold advertising for The Los Angeles Herald-Examiner, produced a surfing film, and worked with the Bear Advertising Agency of Hollywood. He will report to Denis Hyland, Billboard's director of sales. . . . Mike Hennessey has been appointed full-time Billboard representative in Paris. Hennessey, who has been French correspondent since 1955, will be responsible for coverage of France and Belgium. The appointment is effective Feb. 1, when a new Billboard office will be open at 16 bis, rue Fontaine, Paris 9, France. The telephone number is 526-80-19. Hennessey, a journalist for 20 years, has specialized in music for the last 10 years.

Lanny Lee has been named director of promotion and publicity for Command Records. He's been in the record industry for eight years, mostly as a promotion man. His latest job was with Colony Music. . . . Howie Cohen was named to head all promotional services for DiVenus Records by the corporation's board of directors. Dick DeFelice was designated director of sales and Joe DiGuardi, a certified public accountant, was elected secretary-treasurer. . . . Kent Ortman has been appointed manager of Decca Distributing Corp.'s Atlanta Sales branch. The Atlanta branch serves Georgia, Alabama and Eastern Tennessee. In his new post, Ortman, six-year employee with the Decca organization, will be responsible to Ed Russell, the company's Southeastern district manager.

Kelso Herston named a&r man in Capitol's Nashville studio. He was previously with UA, Mercury in a&r executive posts and with Sun Records and Hi-Lo Music before that, all Nashville. . . . Marvin L. Beisel has been named Capitol's LA district sales manager, and John H. Griffith has been named Dallas district sales chief. Beisel transfers from Dallas where he had held a corollary post. Griffith had been the label's branch sales manager and territory manager in Miami.

Clark Geartner has resigned as sales manager of Wyncote Records, budget line of Cameo/Parkway. He organized the label five years ago and also set up Wonder Records, C/P's kiddie line.

Oct 8.
Look for A&R nothing. I miss Viki. Over weekend said to myself smoky write songs. Write 5 songs. Creators of Rain. Dear Parents, just the 2 of us. If I ever headed someone. Don't sing to me of pride, lost in time. First week has been one big nothing but got date to see A&R man at Columbia Monday. Here's Hopin'.

Another SMASH!

THE YOUNG RASCALS

Lonely Too Long

ATLANTIC #2377 (Single available in four color sleeve)

from their smash LP "COLLECTIONS"

Atlantic 8134/SD8134



Management: Sid Bernstein
Booking: Associated Booking Corporation



Wisdom & Funfare at Wexler Fete

• Continued from page 6

in that rival record company manufacturers, music publishers, disk jockeys, personal managers and trade papers could gather together in harmonious accord and with a unified purpose. The affair came off as an effective toast with a touch of irreverent roast.

The master of ceremonies,

Russ Sanjek, vice-president of public relations for Broadcast Music, Inc., and speakers Paul Ackerman of Billboard, Decca's Harry Meyerson, Cash Box's Marty Ostrow, Record World's Bob Austin, and Wexler's partners at Atlantic, Nesuhi and Ahmet Ertegun, presented a portrait of Wexler in laudatory as well as laughable terms.

They traced Wexler's career

from a gun-carrying Customs Inspector "keeping pot out of the U.S." to jazz buff "who kept time to 2 and 4" to Billboard reporter "who was all right for punctuation" to Atlantic executive "whose secret weapon is that he married a lady who knows more about music than he does." It was a biography that has no parallel in the annals of literature or luncheons.

The overlying tone of the affair, however, was set by Ahmet Ertegun, Atlantic Records president, when he said, "To us, Jerry is the 'Record Man of Every Year.'"

Randazzo Moves

NEW YORK — Teddy Randazzo Productions and South Mountain Music, both headed by Teddy Randazzo, have moved to new quarters at 300 W. 55th St. The phone remains PL 7-7630.

Sands Trial On Bribery

LOS ANGELES — Mark Sands, former Vee Jay Records controller, goes on trial Monday (16) in Federal Court, facing charges of having bribed an Internal Revenue Service agent with a color TV set to avoid reporting Federal excise taxes owned by the company. According to the charge, Sands bribed Anthony Vasile in Chicago not to report discovered excise taxes for the first and third quarters of 1963.

A Northern Illinois Grand Jury had handed down a four-count indictment: bribery of an IRS agent, acceptance of the bribe, failure to assert depository receipt and delinquency penalties on excise taxes.

Vasile pleaded guilty to three of the four counts in Chicago and was convicted of the charges according to the U. S. Attorney's office.

Sands, who moved to Los Angeles when Vee Jay shifted here two years ago, requested the change of venue.

The U. S. Attorney's office states it will call up to 18 witnesses, including former Vee Jay employees.

67 of Reinhardt's Tunes to Goodman

• Continued from page 1

hard. The Goodmans concluded the deal with Publications Francis Day, S.A.

Stephen Grappely, noted in French jazz annals, is listed as a co-writer on some of the compositions.

The titles, include among others, such works as "Christmas Swing," "Blues for Ika," "Fantaisie," "Echoes of Spain," "Paramount Stomp," "Stockholm" and "Djangology." Gene Goodman stated that a number of renewals are included in the deal.

It's known that one of the important factors in swinging the copyrights to the Goodmans was the important activity achieved with "Django's Castle," one of the Reinhardt compositions.

The 67 compositions will be placed in the Goodmans' ASCAP firm, Jewel Music.

The Goodmans for years have been powerful in the blues field via the publishing firms of ARC and Regent. The Django Reinhardt acquisitions, Gene Goodman stated, is in line with the Goodmans' recently announced expansion plans in the fields of jazz, pop and country.

Catron Launches Bornwin Records

NEW YORK — Stan Catron, general manager of the independent production firm of Bornwin Enterprises, has launched a new record label—Bornwin Records. Laurie Records will handle all distribution for Bornwin. The first release, featuring Gately & Pedrick, will be out in February; the Leftovers have also been signed to Bornwin.

NARM Meet Key

• Continued from page 3

shop is scheduled on "Warehousing and Inventory Management." This seminar will be chaired by William H. O'Dell of the RCA Victor Record Division. Don Ayres, convention chairman, urges members to submit advance registrations soon to be assured accommodations.

ADDENDA #2: Billboard 1966-67 International Buyer's Guide of the Music-Record Industry

keep your copy of the music-record industry's most widely used year-round business directory complete and up to date

There are two ways to use this data: (1) simply clip and paste or staple these sheets into your copy of the Buyer's Guide, making a mark adjacent to the original listing to indicate that a change has taken place; or much better (2) have your secretary write in the actual changes clearly within the actual directory listings so you won't have to switch back and forth to be sure you have the latest information.

Addenda reports will be carried in Billboard on a continuing basis, until the new 1967-68 edition of the Buyer's Guide is published, early in August of 1967. Watch for these reports and use them. They'll help Billboard's Buyer's Guide keep you in touch with all the music-record business people and companies you want to do business with.

RECORD MANUFACTURERS

A B C (p. 18)
Delete: Promo. Dir.: Mike Becce
Add: Bluesway (new label)

Cameo-Parkway (p. 27)
(under "Branch: New York, N. Y.")
New Address: 250 West 57th St.
Add: Engineering Dept. Chief: Joe Tarsia

Columbia (p. 32)
Add: VP Business Affairs (CBS Records): Richard Asher
Add: VP Mktg.: Bill Farr
Add: Dir. Col. Rec'd Sales: Donald England
Add: Dir. Nat'l Accounts: Joseph Lyons
Add: Dir. Mds'g (Masterworks): Paul Smith
(under "Branches: Los Angeles, Calif.")
Add: Exec. A & R Producer (West Coast): Jack Gold

Connoisseur (p. 32)
Delete: Dir. of Creative Prods.: Ralph Stein

Date (p. 34)
Delete: Mktg. Dir.: Thomas E. Noonan
Add: Managing Dir.: Edwin F. Mathews

Decca (p. 34)
Add: Administrative A & R Dir.: Gil Rodin

Dot (p. 36)
Delete: Mds'g. & Promo. VP: Ted Rosenberg
Delete: Sales VP: George Cooper
Add: Mds'g. & Promo. VP: George Cooper

Epic (p. 36)
Delete: A & R Dir.: Bob Morgan
Add: Mgr. of Sales & Promo.: Richard Attison

Fraternity (p. 38)
Add: Labels: Lefevre

Heliodor (p. 39)
Add: Producer: Philip Fradkin

Kama Sutra (p. 40)
Add: Dir. Nat'l Promo.: Eddie Levine

Liberty (p. 42)
Delete: Exec. VP: P. Skaff
Add: Gen. Mgr.: Bud Dain
(under "Imperial Div.")
Add: Gen. Mgr. (Minit Rec'ds): Ed Wright

London (p. 42)
Add: Stereo Treasury (new label)

MGM (p. 43)
Add: Nat'l LP Promo. Mgr.: Mike Becce
Add: Exec. A & R Producer: Bob Morgan

Monument (p. 44)
Delete: VP Promo.: Chuck Chellman
Correction: Mktg. Dir.: Bob Summers should be VP & Dir. of sales & Marketing: Bob Summers
Add: Adv. & P. R.: Mark Clark Bates
Correction: ("Int'l Representatives" should be) Aden (Bhicajee Cowasjee Ltd.), Australia (Festival Records Pty. Ltd.), Austria (Musica), Belgium (Disques Barclay), Congo (Disques Barclay), Ceylon (EMI), Denmark (Hede Nielsen Fabrikker A/S), Finland (AB Discophon OY), France (Disques Barclay), Cyprus (Columbia Graphophone), Western Germany (Teldec Schallplatten GmbH), Greece (Columbia Graphophone-General Publishing), Hong Kong (Jardine, Matheson & Co. Ltd.), Ireland (The Decca Record Co., Ltd.), Israel (Gal Ron Ltd.), Italy (RI-Fi), Liechtenstein (Musikvertrieb Ag Zurich), Luxembourg (Disques Barclay), Netherlands (Bovema), Norway (A/S Disco), Philippines (Mareco), Singapore/Malaysia (Cosdel (Singapore) Ltd.), South Africa (Teal Record Co. Ltd.), Sweden (Grammofon AB Electra).

RCA Victor (p. 46)
Add: VP & Gen. Mgr.: Norman Racusin

Swan (p. 50)
Add: Bat (new label)

United Artists (p. 51)
Delete: A & R: Jack Gold
Delete: A & R: Gerry Granahan

Westminster (p. 52)
Add: Satellite (new label)
(new listings)
Palomino, 6208 Santa Monica Blvd., Hollywood, Calif. 90028. Tel: (213) 468-1041.
Project 3 (The Total Sounds Inc.), 1270 Ave of the Americas, New York, N. Y. 10020. Tel: (212) 765-9760. Pres.: Enoch Light. Nat'l Sales Mgr.: Andrew Miele. Nat'l Promo. Mgr.: Tom Virzi. Sales & Promo.: Moe Preskell.
WG, 66 Elmwood Ave., Holyoke, Mass. 01040. Tel: (413) 532-9555. Pres. & A & R Dir.: Walter J. Ganet, Jr.
Labels: WG Records.

INDEPENDENT RECORD PRODUCERS

(p. 53)
(new listing)
Dawn Productions, Ltd., Box 522, Salisbury, Md. 21801. Pres: Joey Welz. Prod. Consultant: Jesse Fury. A & R: David Smith.

MUSIC PUBLISHERS

Famous (p. 64)
Delete: VP & Gen. Mgr.: Edward A. Wolpin
(new listings)
Combine Music Corp. (BMI), 812 17th Avenue South, Nashville, Tenn. Tel: (615) 255-0624. Gen. Prof. Mgr.: Bob Beckham.
Every Little Tune (ASCAP), 39 W. 55th St., New York, N. Y. 10019. Tel: (212) 582-6175. Pres.: Wes Farrell.
Kirchstein (BMI), 23 Water St., Sauk City, Wisc. 53583. Tel: (608) 643-3304.
Longhorn Music (BMI), 312 17th Avenue South, Nashville, Tenn. Tel: (615) 255-0624. Gen. Prof. Mgr.: Bob Beckham.
Mayflower (BMI), 2906 Henshaw Ave., Cincinnati, Ohio. Tel: (513) 542-3052. Pres.: Ted Mullins.
Music City Music (ASCAP), 812 17th Avenue South, Nashville, Tenn. Tel: (615) 255-0624.
Pocketful of Tunes (BMI), 39 W. 55th St., New York, N. Y. 10019. Tel: (212) 582-6175. Pres: Wes Farrell.
Songs of the World (BMI), 9000 Sunset Blvd., Hollywood, Calif. 90069. Tel: (213) 273-8855. Gen. Prof. Mgr.: Bob Weiss.
Ursula Music (BMI), Box 522, Salisbury, Md. 21801. Pres: Joey Welz. Prod. Consultant: Jesse Fury. A & R: David Smith.
Vintage Music (BMI), 812 17th Avenue South, Nashville, Tenn. Tel: (615) 255-0624. Gen. Prof. Mgr.: Bob Tubert.
Welz Music (ASCAP), Box 522, Salisbury, Md. 21801. Pres: Joey Welz. Prod. Consultant: Jesse Fury. A & R: David Smith.
Wide World of Music (ASCAP), 9000 Sunset Blvd., Hollywood, Calif. 90069. Tel: (213) 273-8855. Gen. Prof. Mgr.: Bob Weiss.

U. S. RECORD DIST.

ARIZONA

• PHOENIX (p. 77)
(under Arizona)
Add: Mgr.: Tony Evans.

CALIFORNIA

• LOS ANGELES (p. 77)
(under Columbia)
New Address: 6922 Hollywood Blvd., Hollywood 90069. Tel: (213) HO 6-2481.

FLORIDA

• MIAMI (p. 84)
(under Tone)
Add: VP & Gen. Mgr.: Dave Benjamin

ILLINOIS

• CHICAGO (p. 86)
(under Merrec)
Delete: Mgr.: Bert Loeb
Add: Mgr.: Frank Peters

NEW YORK

• NEW YORK CITY (p. 96)
(under Argus)
New Address: 157 W. 57th St. 10019
Add: Evergreen (labels)

RECORDING STUDIOS

MASSACHUSETTS

• HOLYOKE (p. 142)
(new listing)
WG Records, 66 Elmwood Ave., 01040. Tel: (413) 532-9555.

WISCONSIN

• SAUK CITY (p. 143)
(new listing)
Sara Sound Studios, 123 Water St., 53583. Tel: (608) 643-3304.

TAPE CARTRIDGE AND REEL-TO-REEL MANUFACTURERS

Tenna (p. 160)
Add: Marketing Dir.: Howard Gross
(new listing)
Wiremaster Corp. of America, 10 Kees Pl., Merrick, N. Y. Tel: (516) 623-3629. Mgr. & Dir. of Sales: Guy Barry.

INTERNATIONAL

France
(under record mfrs.)
(new listings)
Compagnie Europeene Du Disque, 5, rue Geoffroy-Marie, Paris 9. Tel: 824-9329. Cabel: Cedisc. Pres.: Eddie Barclay. Gen. Secretary: Marcel Auroit. A & R: Leo Missir. Commercial Dir.: Gerard Desherbais. Int'l Sales Dir.: Cyril J. Brilliant. Press and Pub.: Michael Bronoel. Labels: Riviera, Erato, Rigolo-Salvador, Or-Salvador.
This company represents: Amadeo-Vanguard (Austria), Atco (USA), Stax (USA), Karen (USA), Valiant (USA), Sue (USA) and Tempo (Spain).
Musidisc Europe, 7 rue Traversiere a Courbevois (Hauts-de-Seine). Tel: DEF. 59-49. Pres.: Philippe Thomas. Int'l: Pierre Berjot. Promo.: Elizabeth Dupas.
Labels: Musidisc, Bel Air, Visadisc, Score.
This company represents: Vox (USA), Savoy (USA) and Cetra (Italia).

Germany, West
(under record mfrs.)
Deutsche Vogue (p. 202)
Delete: Int'l Mgr.: L Yaskiel

Italy
(under record mfrs.)
Vedette-Ember (p. 210)
Correction: should be Vedette
Bluebell (AFI) (p. 209)
New Address: Via Turati 28, Milan.

Mexico
(under record mfrs.)
Discos Universales (DUSA) (p. 222)
Delete: Gen. Mgr.: Constantin Th. Metaxas
Add: Gen. Mgr.: Hans Schrade
Add: Atlantic, Fontana, MGM, Mercury, Verve.

South Africa, Republic of
(under trade organizations)
Southern Africa Record Manufacturers and Distributors Assn. (p. 241)
Add: Chairman: David G. Fine

Billboard
The International Music-Record Newsweekly

Check Your Own Company Listing . . .

to be sure it is correct and up-to-date. If not, send changes to: Buyer's Guide Editor, Billboard, 165 W. 46th St., New York, N. Y. 10036. Changes will be covered in the next addenda report.

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 137—Last Week, 97

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

POP SPOTLIGHTS

TOP 20

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

NEIL DIAMOND—YOU GOT TO ME (Prod. Jeff Barry & Ellie Greenwich) (Writer: Diamond) (Tallyrand, BMI)—Penned by Diamond, and given a powerful vocal workout, this infectious rhythm number is destined for the top of the Hot 100. Fine Jeff Barry and Ellie Greenwich production. Flip: "Someday Baby" (Tallyrand, BMI). **Bang 540**

THE SUPREMES — LOVE IS HERE, AND NOW

YOU'RE GONE (Prod. Holland & Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—**THERE'S NO STOPPING US NOW** (Prod. Holland & Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—Top side is a change of pace rocker featuring a spoken interlude while the flip is a pulsating rock number much in the vein of their "You Keep Me Hangin' On." Both have equal potential for top of the chart honors. **Motown 1103**

THE MUSIC MACHINE — THE PEOPLE IN ME

(Prod. Brian Ross) (Writer: Boniwell) (Thrush, BMI)—The "Talk Talk" group should surpass their initial hit with this hard-driving rocker with a Middle Eastern flavor. Moves from beginning to end. Flip: "Masculine Intuition" (Thrush, BMI). **Original Sound 67**

TOP 60

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

LOU RAWLS—TROUBLE DOWN HERE BELOW (Prod. David Axelrod) (Writer: Anderson) (Raw Lou, BMI)—A funky sound puts Rawls in a new bag as he wails and rocks with ease creating much excitement. As usual, he's in great vocal form and should hit the charts with impact. Flip: "The Life That I Lead" (Morley, ASCAP). **Capitol 5824**

THE ASSOCIATION — LOOKING GLASS (Prod. Jerry Yester) (Writer: Yester) (Beechwood, BMI)—Culled from their hit album "Renaissance," the group offers a smooth vocal treatment of an easy going rhythm number, which has much of the feel of their "Cherish." Flip: "No Fair at All" (Beechwood, BMI). **Valiant 758**

THE YOUNG RASCALS — I'VE BEEN LONELY TOO LONG (Prod. Young Rascals) (Writers: Cavaliere-Brigati) (Slacsar, BMI)—The "Good Lovin'" boys have a winner in this easy rocker featuring a good vocal performance that should bring them back to the Hot 100 in a hurry. Solid dance beat keeps moving. Flip: "If You Knew" (Slacsar, BMI). **Atlantic 2377**

CHART

Spotlights—Predicted to reach the HOT 100 Chart

THE SEEDS—Mr. Farmer (Neil/Purple Bottle, BMI). GNP CRESCENDO 383
THE WHO—I'm a Boy (Dartmouth, ASCAP). DECCA 32058
PATTI AUSTIN—What a Difference a Day Makes (Marks/Adams, BMI). CORAL 62511
FOUR PREPS—Love of the Common People (Tree, BMI). CAPITOL 5819
MARILYN MAYE—Sherry! (Chappell, ASCAP). RCA VICTOR 9076
STAN KENTON—Dragnet (Alamo/Robbins, ASCAP). CAPITOL 5828
MATT MONRO—The Lady Smiles (Roosevelt, BMI). CAPITOL 5823
TONY & NIC & Their Highly-Trained Dancing Chickens—Mummy Doesn't Live Here Anymore (The Chicken Song) (Tri-Part/Pambar, BMI). COLUMBIA 43986
THE HEARTS AND FLOWERS—Rock and Roll Gypsies (Viva, BMI). CAPITOL 5829
THE SIDKICKS—Miss Charlotte (Trousdale, BMI). RCA VICTOR 9079
THE SWINGING BLUE JEANS—Rumors, Gossip, Words Untrue (Palace, Ltd.). IMPERIAL 66225
THE PARIS SISTERS—Some of Your Lovin' (Screen Gems-Columbia, BMI). REPRISE 0548
THE SOUNDS LIKE US—Clock on the Wall (BMI Canada, Ltd.). FONTANA 1570
THE POORE BOYES—Give (Jitters/Hookshot, BMI). UPTOWN 739
THE KINGSMEN—Trouble (T. M., BMI). WAND 1147
DEBBIE LORI KAYE—The Playground (Gallico, BMI). COLUMBIA 43999
THE CLASSICS IV—Nothing to Lose (Unart, BMI). CAPITOL 5816
BENNY BELL—Brooklyn Bridge (Why Did You Let Her Cross). MADISON 63
JOHNNY FEVER—Zombie (Falstaff, BMI). RCA VICTOR 9071
THE THOMAS GROUP—I've Got No More to Say (Trousdale, BMI). DUNHILL 4062
THE ANSWER—The Disadvantages of You (Scott, ASCAP). COLUMBIA 43992
JOHNNY SEA—Nothin's Bad as Bein' Lonely (Unart, BMI). WARNER BROS. 5889

***AL MARTINO—DADDY'S LITTLE GIRL** (Prod. Tom Morgan) (Writers: Burke-Gerlach) (Cherio, BMI)—Warm vocal treatment of the old standard will become a jukebox favorite in short order. Outstanding Pete de Angelis arrangement adds to programming and sales potential. Flip: "Devotion" (Sounds, ASCAP). **Capitol 5825**

JACKIE deSHANNON—COME ON DOWN (Prod. Cal Carter) (Writers: Bromley-Cleminson-Cooper) (Regent, BMI)—A multi-voiced Jackie deShannon backed by a lilting George Tipton arrangement will work its way right up the Hot 100. Exceptional performance of a good new tune gains with each hearing. Flip: "Find Me Love" (Metric, BMI). **Imperial 66224**

***BONNIE GUITAR—ONLY I** (Prod. Randy Wood) (Writers: Antonio-Guitar) (Sun-Vine, BMI)—Bonnie Guitar, who's scored well on the country charts with "I'm Living in Two Worlds" has a strong Hot 100 contender in this beautiful original ballad. First-rate Randy Wood production. Flip: "The Kickin' Tree" (Sun-Vine, BMI). **Dot 16987**

EMERGENCY EXIT—Maybe Too Late (Trousdale, BMI). DUNHILL 4060
HERBIE MANN—The Honeydripper (Northern, ASCAP). ATLANTIC 2379
THE 3 1/2—Hey Gyp (Southern, ASCAP). CAMEO 451
NEAL HEFTI—Oh Dad, Poor Dad (Famous, ASCAP). RCA VICTOR 9073
HARPERS BIZARRE—The 59th Street Bridge Song (Charing Cross, BMI). WARNER BROS. 5890
HUGO MONTENEGRO—Hurry Sundown (Chappell, ASCAP). RCA VICTOR 9074
LES BAXTER—Theme from "The Sand Pebbles" (Hastings, BMI). GNP CRESCENDO 382
DICK JACOBS & HIS ORK.—Now (Jalynne, BMI). BRUNSWICK 55310
THE SLLEDNATS—When I Was a Cowboy (Folkways, BMI). TOWER 312
THE BLACK SHEEP—Suzanne (Magic Music, ASCAP). COLUMBIA 43974
KENNY LONAS—Would You Believe (Portable, BMI). COLUMBIA 43888
JULIAN GLAD—Landlord (Kain, ASCAP). SMASH 1735
THE BEDFORDE SET—The World Through a Tear (Bregman, Vocco & Conn, ASCAP). RCA VICTOR 9068
THE SLADE BROTHERS—What a Crazy Life (Mills, ASCAP). KAPP 803
LINDA CARR—Everytime (Fame, BMI). BELL 658
WILLIE HARVEY—Hitchhike Back to Georgia (Lowery, BMI). CAPITOL 5821
BARRY LEE & THE ACTIONS—For Such a Little Wrong (Unart, BMI). ASCOT 2226
JERRY YESTER—I Can Live Without You (Barmpatomph, BMI). DUNHILL 4061
GRAINS OF SAND—Goin' Away Baby (Living Legend, ASCAP). GENESIS 101
THE CAVALIERS—Hold to My Baby (Polaris/Millbridge, BMI). RCA VICTOR 9054
NEAL FORD & THE FANATICS—Shame on You (Acuff-Rose, BMI). HICKORY 1433
JOANNE MORGAN—Take Me Back (Kaymont, BMI). MGM 13659
MATTHEW MOORE—White Silk Glove (Room Seven, BI). CAPITOL 5820
THE CHOCOLATE WATCH BAND—Baby Blue (Witmark, ASCAP). UPTOWN 740

COUNTRY SPOTLIGHTS

TOP 10

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

WARNER MACK—DRIFTING APART (Writer: Gurnee) (Page Boy, SESAC)—With much of the feel of Sonny James' "Young Love," Mack has a big one in this first-rate country tune, which should quickly surpass his "It Takes a Lot of Money" hit. Flip: "When We're Alone at Night" (Page Boy, SESAC). **Decca 32082**

RED SOVINE—I DIDN'T JUMP THE FENCE (Prod. Tommy Hill) (Writer: Chrysler) (Southtown, BMI)—Clever lyric and exceptional Sovine delivery make this Tommy Hill production a country chart winner. Could be his biggest to date. Flip: "Don't Let My Glass Run Dry" (Starday, BMI). **Starday 794**

JIM EDWARD BROWN—YOU CAN HAVE HER (Prod. Felton Jarvis) (Writer: Cook) (Big Billy, BMI)—Top-notch material for Brown is Roy Hamilton's former pop hit, which could bring the country artist onto the Hot 100. Production builds to the end. Flip: "If You Were Mine, Mary" (Ridge, BMI). **RCA Victor 9077**

JEAN SHEPARD—HEART, WE DID ALL THAT WE COULD (Prod. Marvin Hughes) (Writer: Ned Miller) (Central Songs, BMI)—Jean Shepard's moving treatment of this Ned Miller ballad of heartbreak is the perfect vehicle to carry it to the top of the country charts. Flip: "My Momma Didn't Raise No Fools" (Tuckahoe, BMI). **Capitol 5822**

HANK COCHRAN — ALL OF ME BELONGS TO YOU (Prod. Fred Foster) (Writer: Haggard) (Blue Book, BMI)—Cochran makes an impressive debut on Monument with a beautiful Merle Haggard tune, which should ride right to the top of the country chart. Flip: "I Just Burned a Dream" (Pamper, BMI). **Monument 994**

JACK WEBB—I COME HOME A' DRINKIN' (Writers: Wilburn-Lynn-Wells) (Sure-Fire, BMI)—Newcomer Jack Webb will make a big dent in the country chart with his first effort, a clever answer to Loretta Lynn's "Don't Come Home A' Drinkin'" (Sure-Fire, BMI). **Decca 32087**

CHART

Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

JOHNNY 5 DOLLAR—Your Hands (Yonah, BMI). DOT 16990
GEORGE MORGAN—There Goes My World (Blue Echo, BMI). COLUMBIA 43899
NORMA LEE—Please World (Central Songs, BMI). CAPITOL 5815
ROMY SPAIN—After the Hurt is Gone (Buckhorn, BMI). DOT 16989
BETH MOORE—One More Time Around (For Old Times Sake) (Central, BMI). TOWER 311
ROY MONTAGUE—I Love You Too Much (Adams-Ethridge, BMI). COLUMBIA 43991
BOBBY BRADDOCK—Gear Bustin' Sort of a Feller (Tree, BMI). MGM 13658

R&B SPOTLIGHTS

TOP 10

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

DON COVAY—SHINGALING '67 (Prod. Bob Gallo) (Writer: Covay) (Pronto, BMI)—New dance craze should make its mark in both the r&b and pop markets. Outstanding Bob Gallo production featuring a groovy Covay vocal. Flip: "I Was There" (Pronto-Ragmop, BMI). **Atlantic 2375**

LITTLE RICHARD — HURRY SUNDOWN (Prod. Larry Williams) (Writers: Kaye - Montenegro) (Chappell, ASCAP)—Blues wailer Little Richard belts the film theme in fine style, making it a hot chart contender for r&b and pop sales. Flip: "I Don't Want to Discuss It" (Nelchell, BMI). **Okeh 7271**

DONALD HEIGHT — THREE HUNDRED AND SIXTY FIVE DAYS (Prod. Dyno Prod.) (Writer: Height) (Web IV, BMI)—Solid rock number will soar to the top of the r&b charts. Powerful Height vocal workout and wailing arrangement with good pop potential. Flip: "I'm Willing to Wait" (Web IV, BMI). **Shout 208**

EARL HARRISON — HUMPHREY STOMP (Prod. A.B.S. Records) (Writers: Millaud-Molijere) (Panza-Flomar, BMI)—Earl Harrison is right in the groove with a hot rock item that's chart bound. Solid dance beat keeps it moving. Flip: "Can You Forgive Me" (Panza-Flomar, BMI). **Garrison 3001**

CHART

Spotlights—Predicted to reach the R&B SINGLES Chart

BRENDA & THE TABULATIONS—Dry Your Eyes (Bee Cool, BMI). DIONN 500
THE UNDERDOGS—Mo Jo Hanna (Jobete, BMI). V.I.P. 25040
TOMMY HUNT—The Biggest Man (Vee-Vee, BMI). DYNAMO 101
SONNY FISHER—I'm Going (All the Way) (Don, BMI). PEACOCK 1947
J. J. DANIELS—Mr. Lonesome (Don, BMI). SURE-SHOT 5017



THE GREAT

BONNIE GUITAR

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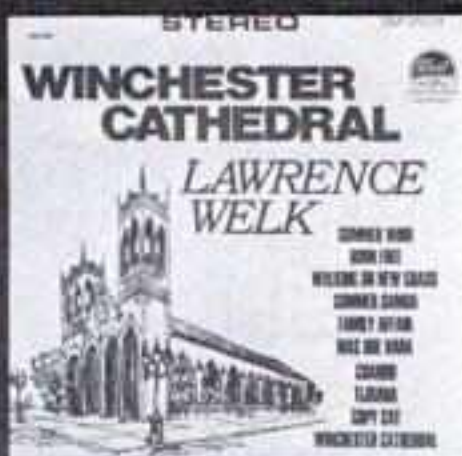
ONLY I ^{B/W} THE KICKIN' TREE

#16987

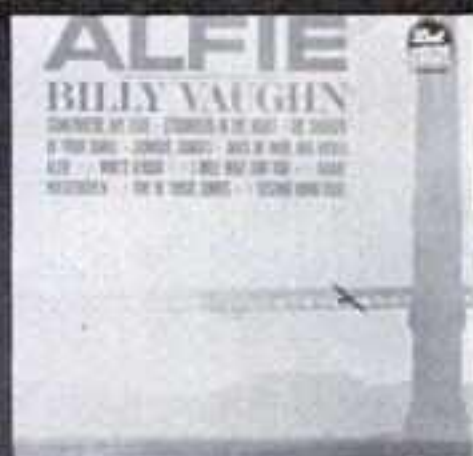
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ALFIE
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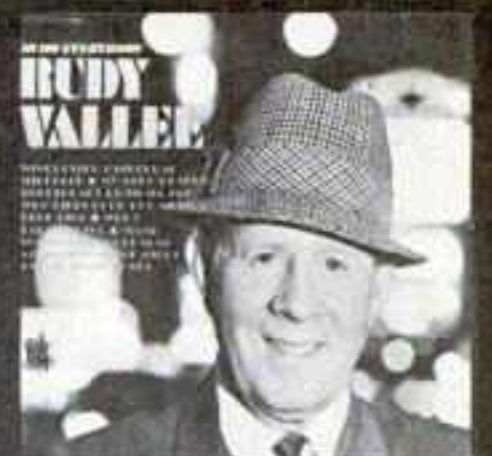
WISH YOU WERE HERE, BUDDY
Pat Boone DLP 3764



MISS BONNIE GUITAR
Bonnie Guitar DLP 3737



RHAPSODIES FOR YOUNG LOVERS
Midnight String Quartet V 6001



HI HO EVERYBODY
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ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

The writer of this column receives many letters asking why some minor duplicators take such a vehement stand against the eight-track configuration or why some say they do not have faith in eight track.

The answer is quite simple. We feel that those making this statement do not know how to make a good eight-track cartridge—either through lack of ingenuity or through lack of the necessary financing to properly develop eight-track cartridges.

On almost a daily basis these few people spread rumors that "hurt" the entire industry. But, despite all of the abusive talk, the automotive industry is 100% behind the eight-track configuration. Reliable sources have informed us that all the major automotive firms are happy about the acceptance of the eight-track concept, and that the eight track play-back unit will not only be optional equipment in some 1967 models but will be standard equipment in most of them.

In addition to the suppliers of play-back units for the automotive field, Motorola, Lear, Columbia, Capitol, RCA, Bogen, Automatic Radio, Olympic, Packard Bell, General Electric, S. J. B., Philco, Taiko, Hoffmann, Craig and many others have given their endorsement to eight track by using this configuration in their home entertainment line. The millions of dollars spent by these firms, as well as the millions of dollars spent by the automotive firms in advertising are certainly indicative of the way this business is going and will continue to go.

The experienced, well-financed firms who duplicate eight track, firms such as Columbia, RCA, Capitol, Liberty, United Artists, Decca and ITCC, do not criticize the eight track because they know how to properly make the eight-track cartridge.

At ITCC, the world's largest duplicator and distributor of eight track and four track, there is no ax to grind. ITCC does not care whether it sells music in four track or eight track as it has rights to all cartridge configurations.

Eight track is out-selling four track at a rate of 8 to 1 at the present time, and sales figures show a daily increase in this ratio. This point, alone, means that the public has already accepted this configuration.

Those that do not have the financial backing or ingenuity to properly master, duplicate and load an eight-track cartridge should stop knocking it. They should take off the blinders and arrange for getting on the eight-track bandwagon. This is the way the business is presently moving, and, as the publicity increases, so will it continue!

TAPE CARtridge

Muntz to Invade Chicago With Duping Plant, Store

By ELIOT TIEGEL

LOS ANGELES — Muntz Stereo-Pak has mapped plans for construction of a CARtridge production plant and retail outlet facility in Chicago next summer.

Lloyd Nehen, plant supervisor at Muntz's Van Nuys headquarters, will arrive in Chicago later this month to seek land acquisition for the proposed 25,000-square foot facility.

The Chicago facility will be the four-year old firm's first

duplication plant outside California. A staff of 125 persons will be required to run the plant with particular production stress on 4-track and 4-track mini-paks, with some 8-track duplication included. The company would like to initially produce 15,000 cartridges a day in the new plant. Music programming will remain a responsibility of the firm's Van Nuys music department.

Muntz expects the Chicago plant to expedite duplication and shipment of cartridges to Midwest and Eastern dealers on an overnight basis.

Outlet at Plant

A retail sales store would be established at the plant for sales, service and playback unit installation. A feature of Muntz's first Van Nuys factory was a retail operation, offering total sales of playback equipment, installation and the availability of cartridges for sale while the unit was being installed in the car.

Several months ago, Muntz moved the retail store away from the factory to utilize the space for additional duplication and services concurrent with the firm's expansion.

In a repertoire move, Muntz has acquired the Viva line on a one-year non-exclusive basis.

Players in Their Future

NEW YORK—Wybo Semmelink, assistant vice-president, North American Philips, has reported that 27 per cent of persons attending high fidelity and music shows during 1966 indicated they planned to purchase automobile tape sound systems.

Based on Philips surveys at numerous shows, Semmelink said, "Slightly more than half the high-fidelity enthusiasts believe that auto tape systems should prefer car units to be compatible with home and other tape machines."

He said that less than 3 per cent of the persons polled at the shows owned auto tape machines.

Nortronics Makes New 8-Track Head

MINNEAPOLIS — Nortronics Co., Inc., has introduced the "BQL" head, a new 8-track head for fast, low-cost duplicating of stereo sound for tape CARtridge systems. The new model has four in-line tracks and can be used in pairs to simultaneously record or reproduce all eight tracks on an 8-track quarter-inch tape. Track width is .021 and head track spacing is .0635 between centers.

TransWorld's 3 New Units

CHICAGO — TransWorld, Inc., has introduced three new CARtridge units to its tape-playback line.

Offered at \$89.95 list is Model KM-8, an 8-track car stereo unit featuring automatic start and channel changing with manual or optional foot switch. It has speed control and built-in alternator noise suppressor with 13 transistors.

Also for the car is Model E,

a 4-track unit with automatic start and transistorized control. An 11-transistor unit, it has a built-in alternator and noise suppressor. Its suggested list is \$79.95.

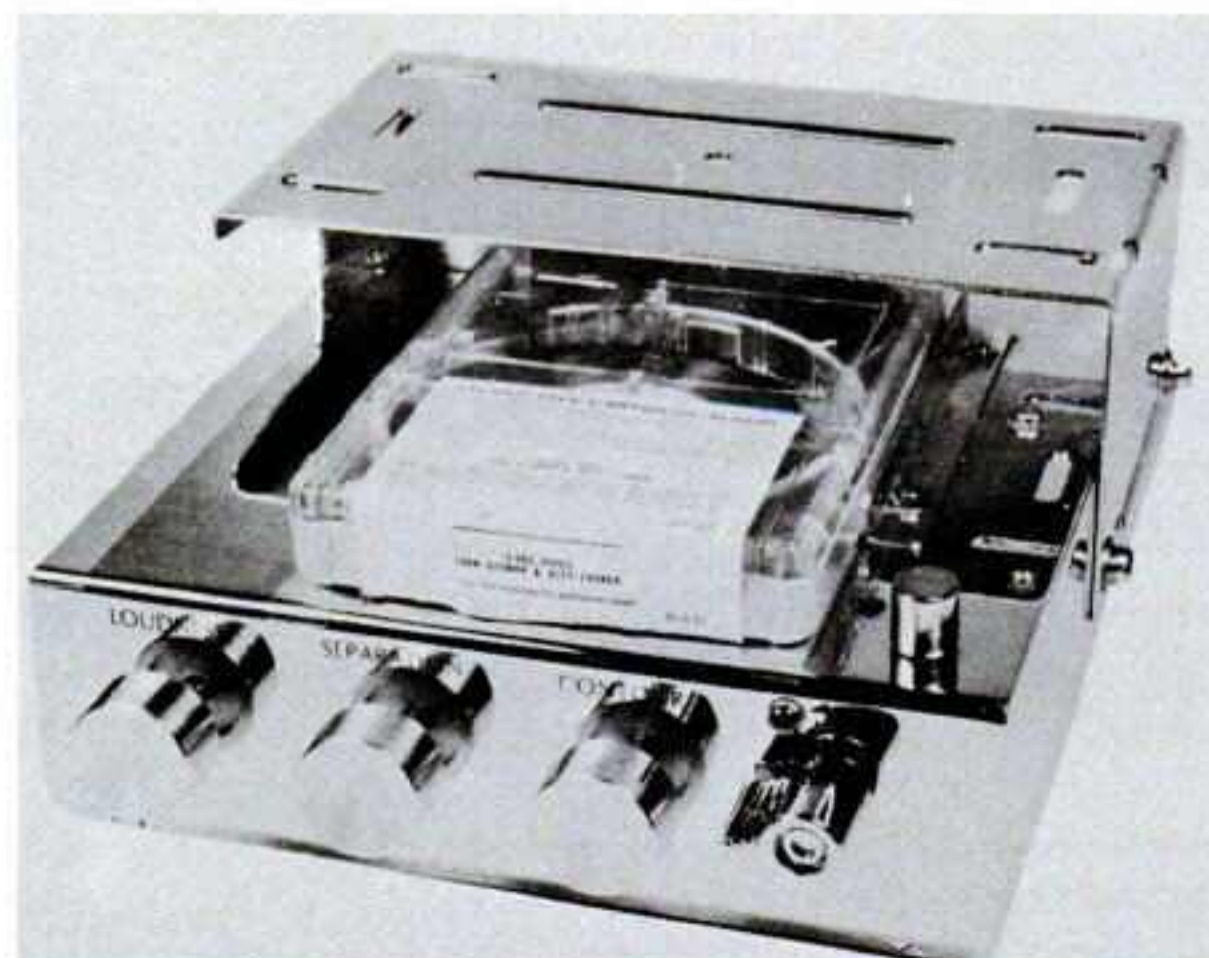
For the home, TransWorld now offers its Skytone, 4-track unit. Its suggested list is \$129.95. Features include 12 watts power output, 16 transistors and hysteresis, synchronous type motor.



TRANSWORLD, INC., Model KM-8, a new 8-track car stereo unit. It carries a suggested list of \$89.95.



SKYSTONE, a new home tape cartridge player from TransWorld, Inc. Suggested list: \$129.95.



TRANSWORLD, INC., has just introduced this 4-track car unit at \$79.95 suggested retail. It's designated Model K.

New Lubricant By 3M Dept.

CHICAGO — A new lubricated magnetic tape designed especially for tape cartridge applications has been introduced by the Magnetic Products Division of the 3M Co.

"The sudden interest in automobile tape systems has brought with it technological advances which placed the burden of performance on the particular type of tape used," said D. T. Windahl, division sales manager. "This is especially true when you consider that up to eight separate information tracks as small in width as 0.51mm are now recorded on a single length of ¼-inch-wide tape."

He said that the new 3M tape, "Scotch" brand No. 153 Lubricated Tape, contains improved lubricants designed to increase performance under temperature and humidity extremes peculiar to the automobile stereo tape cartridge market.

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TAPE CARTRIDGE

Stereo Tape Sales to Double '66's Ampex

CHICAGO — In 1967, sales of stereo tapes for home and auto listening are expected to better than double '66's figure, according to Donald V. Hall, general manager of Ampex Stereo Tapes. Hall predicted that this year's sales will climb to the \$100 million mark, a stark comparison with 1966's volume of \$45 million.

Cartridge tapes will record approximately 65 per cent of this year's sales due to the auto industry's promotion of this unit.

"Industry sources estimate that from 300,000 to 400,000 of the automobiles sold in 1967 will include eight-track stereo tape playback units," he explained. "Auto stereo systems added after purchase will add another 650,000 eight-track or four-track units."

This year also will see an increased use of cartridge tapes in the home. "A number of manufacturers are offering home cartridge units compatible with auto playback systems," he said.

Nat'l Philips & Pulse Deal

LOS ANGELES—Six months old National Philips Corp., distributor of auto music systems, has secured the Pulse stereo cartridge music library. The New York-based music supplier's catalog includes such artists as Burl Ives, Johnny Rivers, Tex Ritter, Jimmy Dean, Buck Owens, the Stoneman Family, Bob Wills, the Shindogs, New Dimension, Isley Brothers, Red Nichols, Al Hirt, Slide Hampton, Duke Jordan, Charlie Parker, Lester Young and Mundell Lowe.

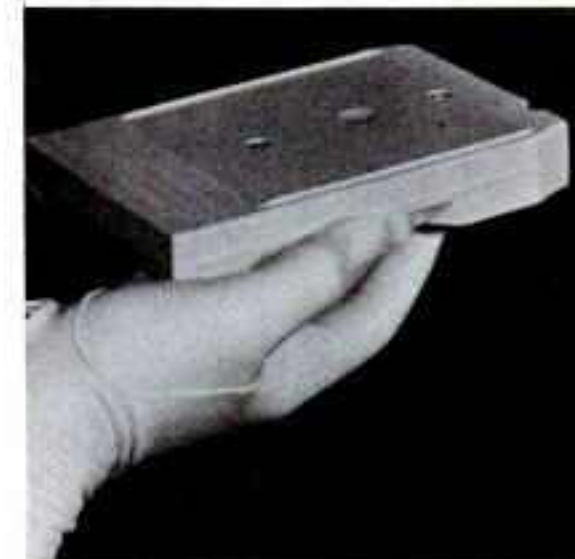
Philips Corp. offers the \$15.95 4 and 8-track cartridges to auto accessory and record stores, said its president, Phil Costanzo. The library is the firm's first acquisition in the cartridge field.

Orrtronic Bows Automate 8

TOLEDO—Orrtronic has introduced a new stereo 8-track tape CARtridge, which can operate in any position. Known as the Orrtronic Automate 8 Cartridge, it meets recommended specifications of the Electronics Industries Association for Class III cartridges.

The new cartridge can be assembled and disassembled easily by duplicators when production defects are noted, which should sharply reduce the rejecting and scrapping of cartridges during final inspection. The label can be placed to act as a protective seal to insure against unauthorized tampering.

The Automate 8 is being shipped this month. Evaluation samples are available on request to duplicators, music suppliers and original equipment manufacturers. Samples plus four-page color brochures can be obtained by writing J. C. Meidt, Orrtronic sales manager.



ORRTRONICS AUTOMATE 8

Plans call for sale of the new cartridge to music producers, duplicators and original equipment manufacturers. Orrtronic does not intend to market music under the Orrtronic label in the Automate 8, but will continue to offer their recorded materials in their present horizontal configuration cartridge, the Echo-matic VIII.

Lear Jet Posts \$54.3 Mil. in Sales

LOS ANGELES—The combination of 8-track CARtridges, playback equipment and business jets, produced total sales for Lear Jet Industries of \$54,349,155 in 1966. The net profit amounted to \$4,243,380 or \$2.07 a share. Lear Jet's financial structure the previous year was sales: \$8,525,365; net: \$3,416,263. There was no breakdown on cartridge business versus aviation products.

The company moved its executive offices here from Wichita last year to rank among the 100 top industrial companies in the State.

Lloyd Trade Bows 4 & 8-Track Player

LOS ANGELES — A CARtridge player which can accommodate 4 and 8-track has been announced by the Lloyd Trade Co. The equipment will be displayed at the firm's offices here. Delivery is expected this month. The company is also unveiling some 30 consumer electronics units.

Erlichman Named

LOS ANGELES — Muntz Stereo-Pak has appointed the William Erlichman Co. of Pennsylvania as manufacturers representative for the Eastern auto trade. The firm will cover New York, New Jersey, Pennsylvania, Maryland, Delaware, and Washington, D. C. placing car stereo systems and cartridges.

when answering ads . . .
Say You Saw It in
Billboard

Olympic's New Units

NEW YORK — Olympic has included two self-contained portable tape cartridge units in its 1967 line. Also included are four stereo consoles with built-in tape cartridge players.

Finebilt System

LOS ANGELES — Finebilt Manufacturing has developed a tape-duplicating system which can turn out 2, 4 and 8-track masters from 2-track studio copies. The system is the model 33, comprised of one master machine and five slaves.

SEARS TRIMS UNIT'S PRICE FOR HOLIDAY

CHICAGO — Sears Roebuck & Co., locally, faced with slow movement of the \$19.95 Play-tape units through the toy departments, marked the portable tape cartridge players down to \$9.98 during the Christmas peak.

The merchandise has now been shifted to the music departments.

Sears, Wards and other department stores have been experiencing competition between departments for the new tape cartridge players and tapes. Automotive, music, photographic and toy departments want the merchandise.

The portables have their own detachable, split-lid speaker systems and built-in solid-state amplifiers and pre-amps. The leader model, TP9, priced at \$99.95 and the TP10 at \$119.95. Both models have push button channel selectors, separate balance and loudness controls. The TP10 has jacks for external speakers, a lighted channel indicator, separate bass and treble controls, tape storage compartment and 40-watt peak power output.

Stereo consoles incorporating 8-track stereo tape cartridge players are Model ST213 priced at \$449 and Model ST215 and ST216 and ST214 at open list.

"Stereo tape units are the latest, newest and possibly one of the most exciting home entertainment products ever designed," said Morton M. Schwartz, Olympic president.

running on all tracks!

Duplicating for Stereo and Mono Norelco Cassettes

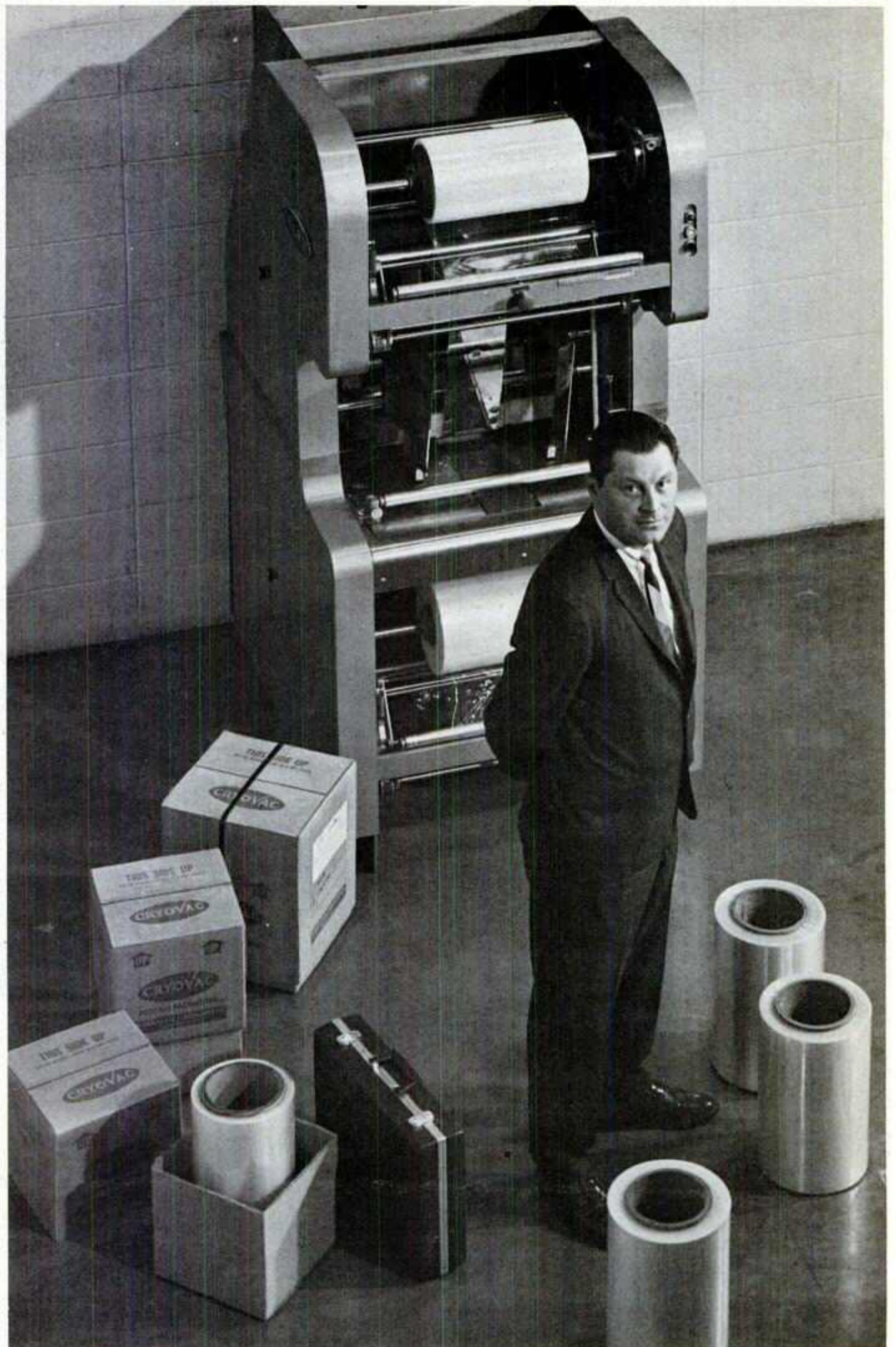
DUBBINGS ELECTRONICS INC.
1305 S. Strong Ave., Copiague, N. Y., 893-1000

Billboard TOP 40

EASY LISTENING

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

THIS WEEK	Wk. Ago			TITLE - Artist, Label & Number	Weeks On Chart
	1	2	3		
1	2	3	4	SUGAR TOWN Nancy Sinatra, Reprise 0527 (Criterion, ASCAP)	8
2	3	6	7	WISH ME A RAINBOW Gunter Kallmann Chorus, 4 Corners of the World (Famous, ASCAP)	9
3	1	1	1	THAT'S LIFE Frank Sinatra, Reprise 0531 (Four Star, BMI)	10
4	5	8	14	GALLANT MEN Senator Everett McKinley Dirksen, Capitol 5805 (Chappell, ASCAP)	6
5	4	2	3	MAME Herb Alpert & the Tijuana Brass A&M 823 (Morris, ASCAP)	9
6	6	7	9	HAWAII (Main Title) Henry Mancini, His Ork & Chorus, RCA Victor 8951 (United Artists, ASCAP)	15
7	8	9	12	(Open Up the Door) LET THE GOOD TIMES IN Dean Martin, Reprise 0538 (Smooth, BMI)	7
8	11	13	17	MY CUP RUNNETH OVER Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	8
9	14	22	32	MUSIC TO WATCH GIRLS BY Bob Crowe Generation, Dyno Voice 229 (SCP, ASCAP)	4
10	12	17	19	COLOR MY WORLD Petula Clark, Warner Bros. 5882 (Northern, ASCAP)	5
11	9	10	10	A MAN AND A WOMAN Tomika Jones & Herbie Mann, Atlantic 2362 (Northern, ASCAP)	13
12	13	15	24	CONSTANT RAIN Sergio Mendes & Brasil '66, A&M 825 (Peer International, BMI)	5
13	7	4	5	GHOST RIDERS IN THE SKY Baja Marimba Band, A&M 824 (Morris, ASCAP)	9
14	15	18	20	IF YOU GO AWAY Damito Jo, Epic 10061 (Marks, BMI)	8
15	10	5	2	WINCHESTER CATHEDRAL New Vaudeville Band, Fontana 1562 (Southern, ASCAP)	11
16	16	19	26	ANYONE CAN MOVE A MOUNTAIN Harry Simonne Chorale, Columbia 43926 (St. Nicholas & Videocraft, Ltd., ASCAP)	6
17	18	21	25	TINY BUBBLES Don Ho, Reprise 0570 (Granite, ASCAP)	8
18	20	26	—	WHAT MAKES IT HAPPEN Tony Bennett, Columbia 43954 (Shapiro-Bernstein, ASCAP)	3
19	23	30	31	ALL James Darren, Warner Bros. 5874 (Marks, BMI)	7
20	25	27	30	DOMINIQUE Tony Sandler & Ralph Young, Capitol 5795 (General, ASCAP)	6
21	28	—	—	LADY Jack Jones, Kapp 800 (Roosevelt, BMI)	2
22	17	16	16	CRY Ronnie Dove, Diamond 214 (Shapiro-Bernstein, ASCAP)	6
23	19	14	11	THE WHEEL OF HURT Margaret Whiting, London 101 (Roosevelt, BMI)	24
24	26	31	33	A MAN AND A WOMAN Ferrante & Teicher, United Artists 50101 (Northern, ASCAP)	7
25	32	34	36	I'M GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER Palm Beach Band Boys, RCA Victor 9026 (Ahlert/Warock, ASCAP)	4
26	31	36	39	WALK WITH FAITH IN YOUR HEART Bachelors, London 20018 (Tea Pee, ASCAP)	4
27	27	28	28	DAY TRIPPER Ramsey Lewis, Cadet 5553 (Maclean, BMI)	5
28	30	33	35	THE SHADOW OF YOUR SMILE Boots Randolph, Monument 976 (Miller, ASCAP)	5
29	29	32	—	WEDNESDAY'S CHILD Ray Conniff, Columbia 43939 (Miller, ASCAP)	3
30	34	38	—	SWEET MARIA Billy Vaughn Singers, Dot 16985 (Roosevelt, BMI)	3
31	—	—	—	LIFE IS GROOVY United States Double Quartet (Tokens-Kirby Stone Four), B. T. Puppy 524 (April, BMI)	1
32	35	40	—	I'VE LOST MY HEART AGAIN Jerry Vale, Columbia 43895 (Bourne, ASCAP)	3
33	33	35	—	THERE GOES MY EVERYTHING Sue Raney, Imperial 66222 (Blue Crest/Husky, BMI)	3
34	40	—	—	I'LL TAKE GOOD CARE OF YOUR CARES Frankie Laine, ABC 10091 (Remick, ASCAP)	2
35	36	—	—	OUR WINTER LOVE Lettermen, Capitol 5813 (Cramart, BMI)	2
36	37	37	38	KISS TOMORROW GOODBYE Jane Morgan, Epic 10113 (Camille, BMI)	4
37	38	—	—	HURRY SUNDOWN Peter, Paul & Mary, Warner Bros. 5883 (Northern, ASCAP)	2
38	39	39	40	KISS TOMORROW GOODBYE Lainie Kazan, MGM 13657 (Camille, BMI)	4
39	—	—	—	SUNRISE, SUNSET Roger Williams, Kapp 801 (Sunbeam, BMI)	1
40	—	—	—	MUSIC TO WATCH GIRLS BY Al Hirt, RCA Victor-9060 (SCP, ASCAP)	1



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VAL DOONICAN

What
Would
I Be

5008



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HOT 100

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

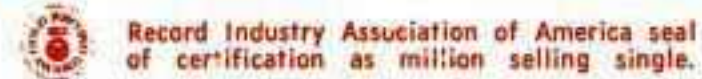


Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'I'm a Believer', 'Snoopy vs. the Red Baron', 'Tell It Like It Is'.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'MUSIC TO WATCH GIRLS BY', 'HOW DO YOU CATCH A GIRL', 'EAST-WEST'.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'I've Got to Have a Reason', 'Tramp', 'Just One Smile'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A-Z with publisher and licensee information.

Table listing songs A-Z with publisher and licensee information.

Table listing songs A-Z with publisher and licensee information.

Table listing songs A-Z with publisher and licensee information.

Table listing songs A-Z with publisher and licensee information.

BUBBLING UNDER THE HOT 100

Table listing songs bubbling under the Hot 100 with publisher and licensee information.

Holy Cats!



***(pussy cat)
Lesley Gore
sings her new hit
California Nights***

GENIUS MUSIC CORP. & ENCHANTED MUSIC CO., INC. (ASCAP)

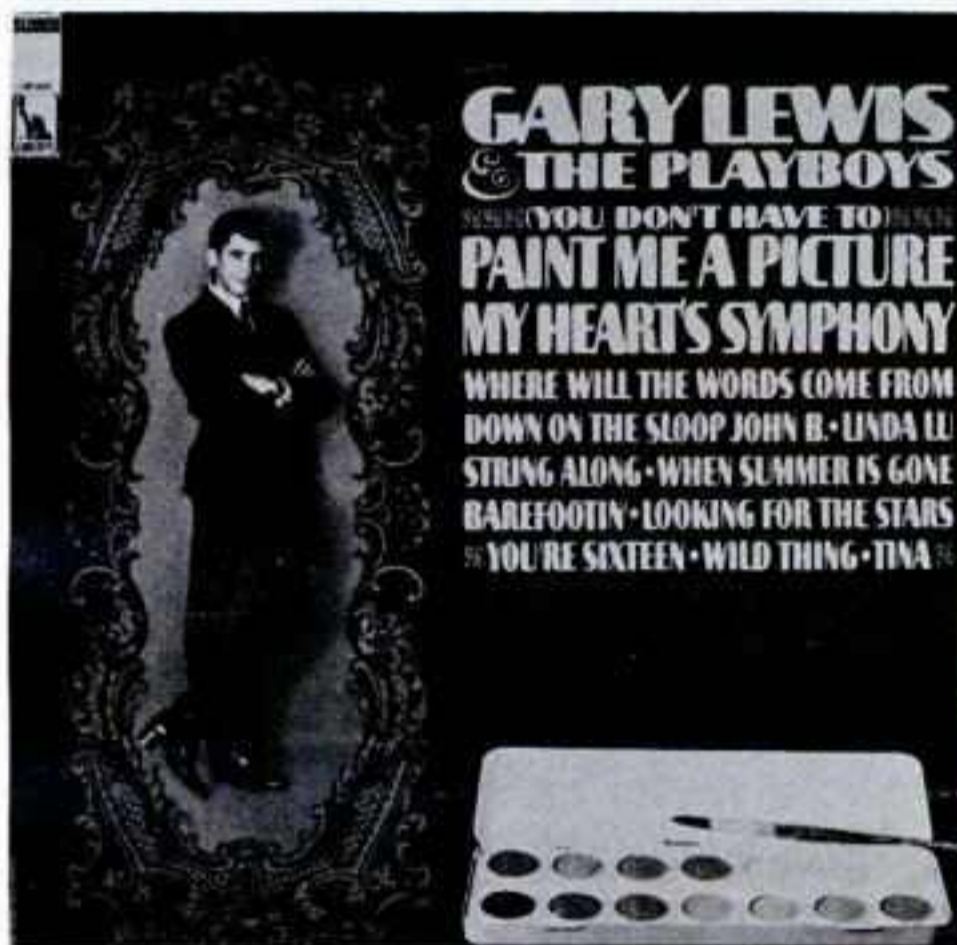
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On ABC-TV***



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MY HEART'S SYMPHONY
WHERE WILL THE WORDS COME FROM
DOWN ON THE SLOOP JOHN B. LINDA LU
STRING ALONG • WHEN SUMMER IS GONE
BAREFOOTIN' • LOOKING FOR THE STARS
YOU'RE SIXTEEN • WILD THING • TINA

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ARE OUT TO PAINT THE TOWN GREEN \$\$\$
WITH A BRAND NEW ALBUM

AND A SMASH HIT SINGLE!

**"WHERE WILL THE WORDS
COME FROM"**

55933

TALENT

Bailey Films Bought By CBS for Division

NEW YORK—Bailey Films, Inc. of Los Angeles, a producer and distributor of educational films and filmstrips, has been acquired by CBS. Bailey Films will operate as a unit of the CBS Educational Services Division under the supervision of Norman A. Adler, vice-president and general manager of the division. Albert Bailey, who established the business in 1938, will continue to direct Bailey Films as vice-president and general manager.

Bailey Films distributes its own productions and independent produced films to schools, colleges and libraries. They are used at all educational levels, beginning in the primary grades, and in adult education. Its catalog includes films and filmstrips in art, music, English and foreign languages, theater arts, geography, civics, history, guidance, vocational training, industrial arts, health, physical education, safety, science, mathematics, and teacher education. Six of the firm's films in social studies and the arts have recently won 12 awards at Amer-



The Tokens and the Kirby Stone Four join hands and talents in what is destined to become one of the year's brightest new singles—"Life Is Groovy" by the United States Double Quartet (B.T. Puppy 524). The combination of the Kirby Stone Four and the Tokens is also groovy and the arrangement has an infectious calypso beat. Kirby Stone's versatile talent is evident and appealing. When he's not singing, he's playing an Olds trumpet—the choice of talented professionals everywhere. (Advertisement)

ican and European film festivals.

In March, 1966, when CBS and its subsidiary, The Learning Center, suppliers of three-dimensional educational systems, Goddard Lieberman, now president of CBS/Columbia Group, said, "We view this as just the beginning of an extended program in the new fields of Education." The CBS Educational Services Division was formed in June 1966 as part of the CBS/Columbia Group, and in July, Creative Playthings and The Learning Center became its first components.

Bailey Films has been privately held. CBS shares are traded on the New York Stock Exchange and the Pacific Coast Exchange.

Miriam Makeba 'Clicks' With English Songs

NEW YORK—Miriam Makeba, South Africa's most-famous musical export, put on a full, rewarding program at Philharmonic Hall on Jan. 6. The Mercury recording artist not only relied mainly on songs in African dialects, including her famous "click" songs, but also sang in English. "A Piece of Ground" from Broadway's "Wait a Minim" was a meaningful high spot of the first half.

The program included African dancers with Miss Makeba joining them twice. She also introduced the new teen-age Epic recording duo, Angela and Judy, who rocked well with two numbers, including "My Lover Is Jealous." After the applause, Miss Makeba proudly told the packed audience that Angela (Continued on page 46)



LOU REIZNER, a&r director for Smash Records, right, reviews arrangements with Gary and the Hornets, sub-teen rock group now following up on their debut single, "Hi Hi Hazel." From left, Gary, Greg and Steve in the label's Chicago offices.

'Festival of Stars' for Cole Cancer Fund Grosses 20G

NEW YORK—The second annual "Festival of Stars" benefit for the Nat King Cole Cancer Foundation grossed more than \$20,000 Sunday night (8) according to Dick Gabbe, president of the Conference of Personal Managers East, which sponsored the show.

The conference members and the artists who performed on the show donated their services, but there were expenses for the Philharmonic Hall and other

items. Still, this will leave a "substantial sum" for the benefit, Gabbe said.

Among the artists who appeared were Eddy Arnold, Tony Bennett, the Four Seasons, Diahann Carroll, Connie Francis, Sandler & Young, Flip Wilson, Corbett Monica, the comedy team of Jerry Stiller and Anne Meara, comedian Buddy Hackett, and personalities Ed McMahon and William B. Williams.

Diahann Carroll turned in a sparkling performance especially on "Going Out of My Head." Eddy Arnold delivered a medley, then his record hit "Make the World Go Away." But it was "Up Above My Head" that really stirred the audience.

Ralph Young and Tony Sandler, a duo that does equally well with French as well as English versions of tunes, sometimes both at once, presented "What Now My Love" with an impact.

The Four Seasons started the festival, dipping into their "I've Got You Under My Skin."

Tony Bennett honored Cole by singing tunes Cole made famous, including "Nature Boy." In all, it was an impressive show. CLAUDE HALL

Rush Gives Out With 18 Tunes in Wide Folk Fare

NEW YORK — Tom Rush made his New York concert debut to a near capacity crowd at Town Hall here Friday (6).

Rush, who records for Elektra, opened the show with "I'll Turn Your Money Green," which is included on his latest disk, "Take a Little Walk With Me." From this point, Rush seemed to coast as he beat out a handful of songs to intermission time.

With the opening chords of "Joshua Gone Barbados," also included on his latest record, Rush created a one-to-one communication with his audience throughout the remainder of the evening. He closed the concert with his famous "Mole's Moan," which is on an earlier Prestige recording, "Got a Mind to Ramble." Rush, accompanied by a four-piece group, sang 18 selections. Most of these have been recorded except for his new rendition of "Duncan and Bradv" — a near talking blues number. Other well-done selections included "Galveston Flood," "Urge for Going" and a new number entitled "The Circle Game." Elektra said that some of the concert selections will be included on a Rush recording that will be released in early March.

CHARLES BARRETT

Bonfa Signed by Paramount Films

NEW YORK — Luiz Bonfa, guitarist - composer, has been signed to a multi-faceted deal by Paramount Pictures that includes films, TV, recording and sheet music. The deal covers Paramount's record and music subsidiaries, Dot Records and Famous-Paramount Music.

The deal with Dot, to which Bonfa was signed as an exclusive recording artist, includes soundtracks, and Famous-Paramount will acquire all rights to the music Bonfa composes and arranges for Paramount films.

Bonfa, who wrote the award-winning score for "Black Orpheus," has recorded for such labels as Verve, Philips, Capitol, Epic and Atlantic. In addition to his composing and recording work, Bonfa has appeared in concert tours of the U. S. and appeared as guest artist on many top TV shows.

Williams Sings the Blues Straight to Patrons' Hearts

LOS ANGELES—Joe Williams offered his versions of the blues honestly and effectively at his Manne Hole opening Tuesday (10).

The new Solid State recording star, used to a big band backing, including the new Thad Jones-Mel Lewis organization, built a solid foundation with the Harold Maybern Trio.

Williams' act is not an immediate firecracker. He sets off little sparkles and halfway through the explosion occurs. The exciting song was a sad blues, "Early in the Mornin'," built in front of a romping Latin beat.

Williams next dug his rich baritone voice into Jon Hendrick's "Goin' to Chicago" lyrics, marvelously singing and reciting the narrative. He includes "Singing in the Rain" which is becoming one of his standards and may replace "Roll 'Em Pate" as an identifying vehicle. He welcomed "Poor Wayfaring Stranger" to his repertoire, avoiding any dramatics to the lyrics.

Williams has shed—unfortunately, some people feel — the big band blues singer image. He hues close to the melody but his own determination and vocal strength make up for a lack of improvisation.

ELIOT TIEGEL

Weston Tours Africa Under The U.S. Cultural Program

NEW YORK — Pianist-composer Randy Weston and his sextet left last Monday (16) for a three-month tour of West and North Africa, under the auspices of the U. S. State Department as part of its international cultural presentation program. The group is scheduled to visit Senegal, Mali, Upper Volta, Ghana, Cameroon, Gabon, Liberia, Sierra Leone, the United Arab Republic, Algeria, Morocco and the only non-African country on the itinerary, Syria. They will return to New York in mid-April.

The trip is Weston's third to Africa, although he was unable to take his group on the two earlier visits, both to Nigeria, in 1961 and 1963. Personnel of the sextet is Weston, piano; Ray Copeland, trumpet - flugelhorn, and arranger; Clifford Jordan, tenor saxophone; Bill Wood, bass; Edward Blackwell, jazz drums, and Chief Bey, African percussion.

Of the opportunity he's getting to play for African audience and learn from African musicians, Weston said, "In my composing, I've been very aware of drawing upon my own heritage, an invaluable part of which is the uniqueness, variety, and beauty of indigenous African music, and I am convinced there is a living, vital relation

between the blues-based music of America, also called jazz, and authentic African music."

Signings

The International Submarine Band signed to Columbia Records. The Band's first single, "Sum Up Broke" was backed with "One Day Week," is already getting Top 40 radio play in Nashville and Los Angeles. Recordings by the Band, whose members include Gram Parsons, rhythm guitar and electric clavichord; John Heuse, lead guitar; Ian Dunlop, bass, and Mickey Gauvin, drums, are produced for Columbia by K-L Productions. Monte Kaye and Jack Lewis, partners in K-L, also manage the Band. . . . Hickory Records has signed two groups, Neal Ford and the Fanatics, a Houston group whose first release will be "Shame On You," and Snoopy and the Others, a Louisville, Ky., group who has recorded "Sweet Thang." Ford and the Fanatics are produced and managed by Richard Ames. . . . Teddy Edwards, tenor saxist, arranger-composer, signed to Prestige Records. Edwards has played with Gerald Wilson, Benny Goodman, Shelly Manne, and the original Clifford Brown-Max Roach group. His first album for Prestige titled "Nothin' But the Truth," will be released next month.

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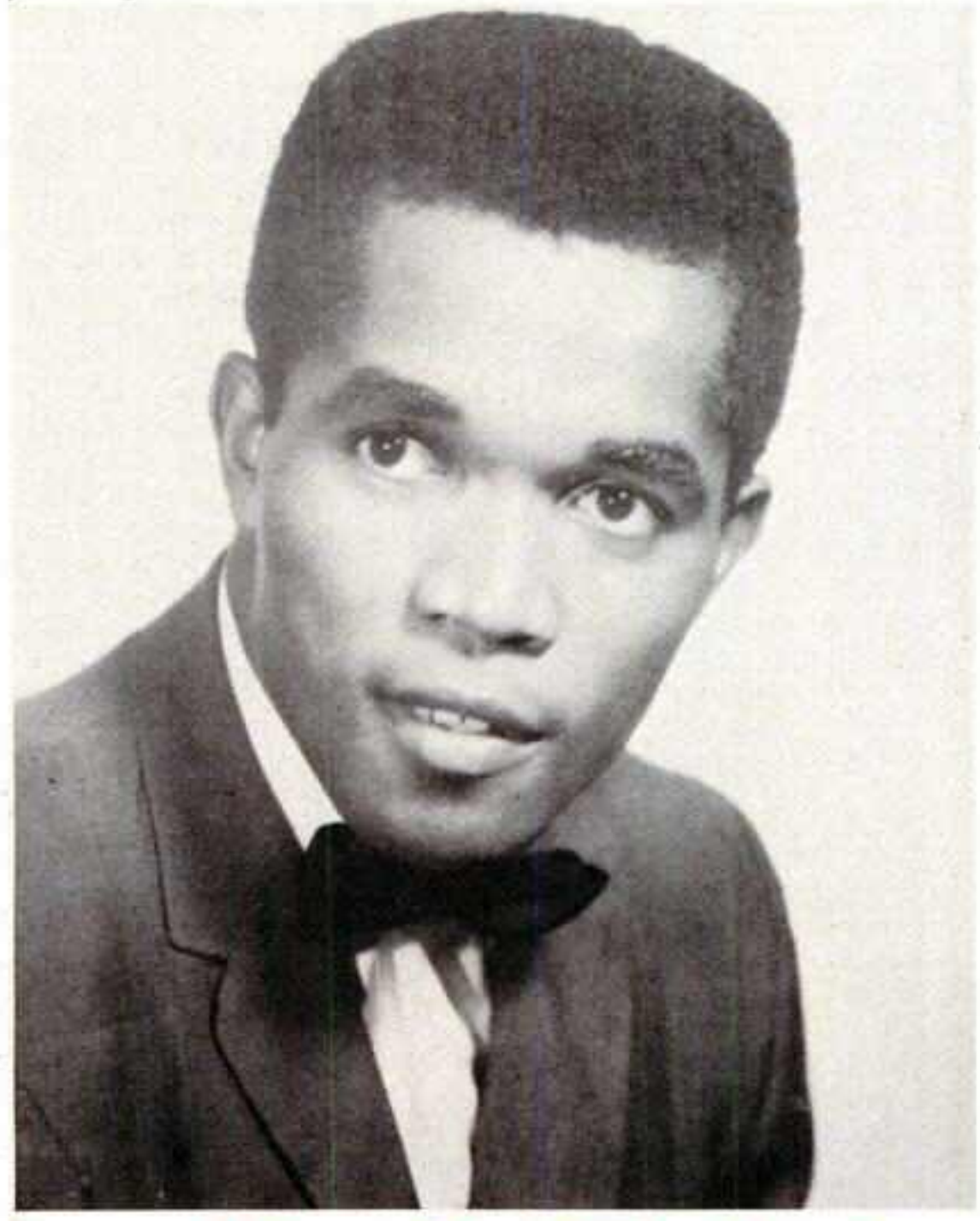
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Nashville 10,000	Miami 3,000	Baltimore 5,000
St. Louis 10,000	Detroit 5,000	Philadelphia 4,000
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Top 40 Action starting Now!

PHILIPS RECORDS

One World of Music  On One Great Label

RADIO-TV programming

Latin Rock Picks Up Sales Steam Despite Ethnic Tag

• Continued from page 1

Providence, R. I., and WOR-FM, New York.

The three hottest records at the moment are "Hey, Leroy, Your Mama's Calling You" by Jimmy Castor on Smash Records—No. 53 with a star on Billboard's Hot 100 Chart this week; "Oh, Yeah!" by Joe Cuba Sextet on Tico Records—No. 74; and "At the Party" by Hector Rivera on Barry Records—No. 111 in the Bubbling Under Chart. In addition, many program directors consider "Wack, Wack" by the Young Holt Trio on Brunswick Records in the same bag. The Young Holt Trio record is No. 40 on the chart. Young and Holt are the two former members of the Ramsey Lewis Trio, now making it on their own.

Start on R&B Radio

All four of these records got their initial start on r&b radio and "At the Party" is No. 29 with a star on Billboard's Top Selling R&B Singles Chart. It was WWRL, New York's r&b powerhouse, that started the Joe Cuba Sextet on its way to fame. The record was "El Pito." It did quite well in sales in New York, but "Bang Bang," the second splash for Cuba, did much better and began to establish the Latin-rock sound.

To illustrate just how rocky the road was for the Latin-rock sound, it resulted in the exodus of at least two men from their radio jobs. One deejay on an r&b station was fired for playing a record not on the station's playlist. That was "El Pito." Two or three weeks later, the station added the record to their playlist. A program director of a major pop station came to a parting of the ways with management after slating Cuba's "Bang Bang" for airplay. He went to another market, the station later played the record.

WWRL Started It

The radio station largely responsible for starting the sound is New York's WWRL, which is r&b in format. Morris Levy, president of Roulette Records, attributes to WWRL the success of "El Pito" and "Bang Bang." Pancho Christal, head of Roulette's Tico label, said the Cuba type of record is "a marriage of Latin and boogaloo. Kids can go for it, dance to it. I don't know whether to call it Latin music going American or American music going Latin." He said "Oh, Yeah" by Cuba was a combination of Latin music and r&b.

"Latin music has been big in the United States for too many years to count," he said, "but before, it was older people who always enjoyed Latin. Now, for the first time, it's really the teens who are going for it."

"Bang Bang" sold 300,000 copies, Christal said. The record was broken by Symphony Sid, air personality who hosts a Latin-jazz type radio show on WEVD, New York. The unus-

WODY to Country

BASSETT, Va. — WODY is switching to a country music format Feb. 1 and general manager E. Arnold Terry says, "We guarantee that all records sent our way will be programmed and played." Send to P.O. Box 231.

ual aspect of this type of music, Sid said, was that it's danceable and the Negro has taken to the field even though they couldn't understand some of the lyrics." The three records now feature English lyrics.

Arnold Shaw, former general professional manager of E. B. Marks Music, attributed much of the success of the Latin-rock music to Herb Alpert & the Tijuana Brass on A&M Records. "Too, the fact that an American band was suddenly able to become so big in the field is that Cuba has been locked up so far as a source of artists and material is concerned." For years the most important Latin sounds came out of Cuba, he felt.

WQXI in Atlanta, a Hot 100 station, has been playing "Hey, Leroy, Your Mama's Calling You," but holding off on the other records. WIXY in Cleveland considered both the Caster record and the Cuba record in a recent listening session, but turned them down for the time being. WIXY general manager Norman Wain said the station is always faced with the problem of exposing only the most important material, but if the records began selling he would play them. It was Wain who discovered "Cherry Pink and Apple Blossom White" as a deejay years ago on Cleveland's WDOK and gave it important pop exposure that helped it to fame.

KIMN's Ted Atkins, program director of the Denver Hot 100 outlet, is playing "Wack Wack," but is holding off on the "Hey, Leroy" tune until it gets higher on the chart.

Big Support

R&b stations are playing the Latin rock and giving it enthusiastic support. These stations include WVON in Chicago, WWRL in New York, KGFJ in Los Angeles, and KSOL in San Francisco. Doug Cass, new program director of KSOL, felt the Latin-rock sound could become fairly big as a trend. "It depends on the follow-up records. Hector Rivera is going over big with our audience." R&b stations in Detroit and Washington are also reported spinning the Latin-rock records. Carol King, music librarian at KGFJ, said "Bang Bang" was still going strong in Los Angeles, that the station had the tune at No. 3 on its chart last week.

Other record companies are now getting into the sound, including Prestige with Pucho. Jerry Field, national promotion

Desilu Handles Country Shows

HOLLYWOOD—Both "The Porter Wagoner Show" and "The Wilburn Brothers Show"—half-hour country music TV series—have been acquired by Desilu Sales for distribution. The announcement was made by Bernard Weitzman, vice-president and general manager of Desilu Sales and Jane Dowden of Show Biz in Nashville, producer of the shows. Both will be produced in color on videotape. The two shows have long been successful syndication shows and feature guest artists as well as the regulars.

director of the label, said, "Latin product is no longer just limited to Latin market sales; the kids are dancing to it in Washington and all up and down the East Coast." He listed New York, Philadelphia, Baltimore and Washington, Boston and Chicago as excellent Latin music markets.

Newest in the Latin-rock bag is "Fat Mama" by Tito Puente, who's shifting over to the new sound. Bang Records has just issued "Viva Arsenio!" by Arsenio Rodriguez and the Afro-Cuban Sound of Now that is Latin-rock in nature.



JEFF TROY, air personality at r&b-formatted WZUM in Pittsburgh, presents Capitol Records artist Lou Rawls with an award commemorating his vocal achievements. From left, WZUM's Bobby Bennett, Rawls, Al Gee (behind Rawls), Andrea Griffin, and Troy. The presentation was made at a concert sponsored by the station.

KFWB to Make Changes Slowly

By ELIOT TIEGEL

LOS ANGELES—Jim Lightfoot, KFWB's 30-year-old general manager, last week said that the station would slowly slip into a new format rather than into any sudden program change-over.

Obviously trying not to tip his hand before the station's format is completely blocked out, Lightfoot, who took over the reins formerly held by Joe Bernard when Crowell-Collier managed the controversial rocker, ruled out an all-news format as KFWB's new dress, but he did indicate the station would be "a good, clean, youthful but mature total radio station, not a juke box or specialized kind of screaming rock station."

The station is currently fighting its way up the ratings among big-beat stations which include KHJ, KRLA, KBLA, KGFJ and KWIZ.

Formerly with KLAC here, Lightfoot noted that big promotions are commonplace among Los Angeles stations and the theme of "look out Los Angeles, we're coming," is tired. "We'll take our time," he said, noting the station will be "fun to listen to."

Radio City's R&B Show

LONDON — Radio City, pirate radio station operating off England, is launching an r&b radio show Monday (16) hosted by Ralph Cooper, Negro radio personality. The half-hour show will be produced by Gary Stevens, air personality with WMCA, New York, via tape. Stevens also has a taped hour show himself on the pirate station noon-1 p.m. Cooper's show will be 7-7:30 p.m. Monday through Saturday. Stevens said it was England's first r&b show and would feature the latest U. S. r&b records.

OK Seen of Elektra Purchases

NEW YORK—Elektra Records' purchase of Hartford, Conn. radio stations WCCC and WCCC-FM is expected to be approved by the Federal Communications Commission this month, according to Elektra officials.

In what Lawrence Harris of Elektra termed an unusual venture for the label, it will become part of an Elektra effort for full spectrum entertainment. "We would like to expand and this move could lead to the acquisition or establishment of other radio stations," said Harris. The newly-formed broadcasting effort will be known as Elektra Broadcasting

WOR-FM in the Spot; ARB Audience Check

NEW YORK — The nation's pathfinder in a stereo rock 'n' roll format — WOR-FM — is ninth in the general market in an October-November ARB audience survey.

In addition, the five-month-old station leads all other stations on the FM band in terms of net weekly circulation, reaching more than 500,000 different teen and young adult listeners at least once during a week. Indicative of the strength of WOR-FM is the fact that it placed seventh among all reported stations in average quarter-hour listeners between 12-34 years of age between 6

a.m. and 12 midnight. This group represented 74 per cent of the station's audience.

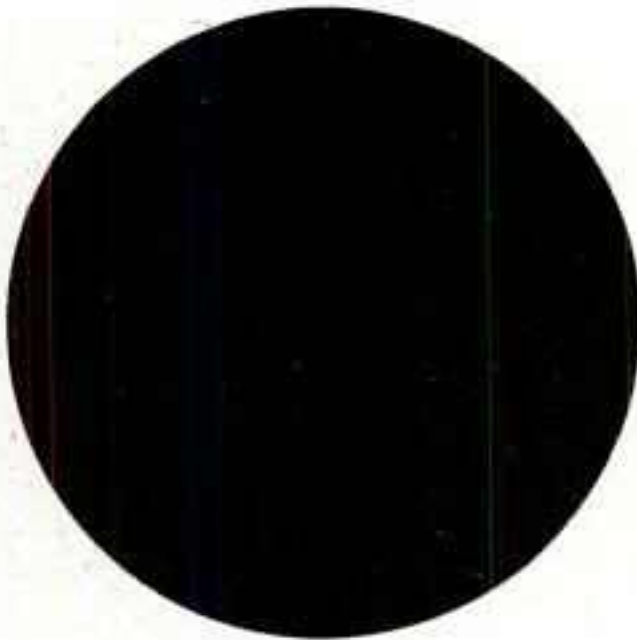
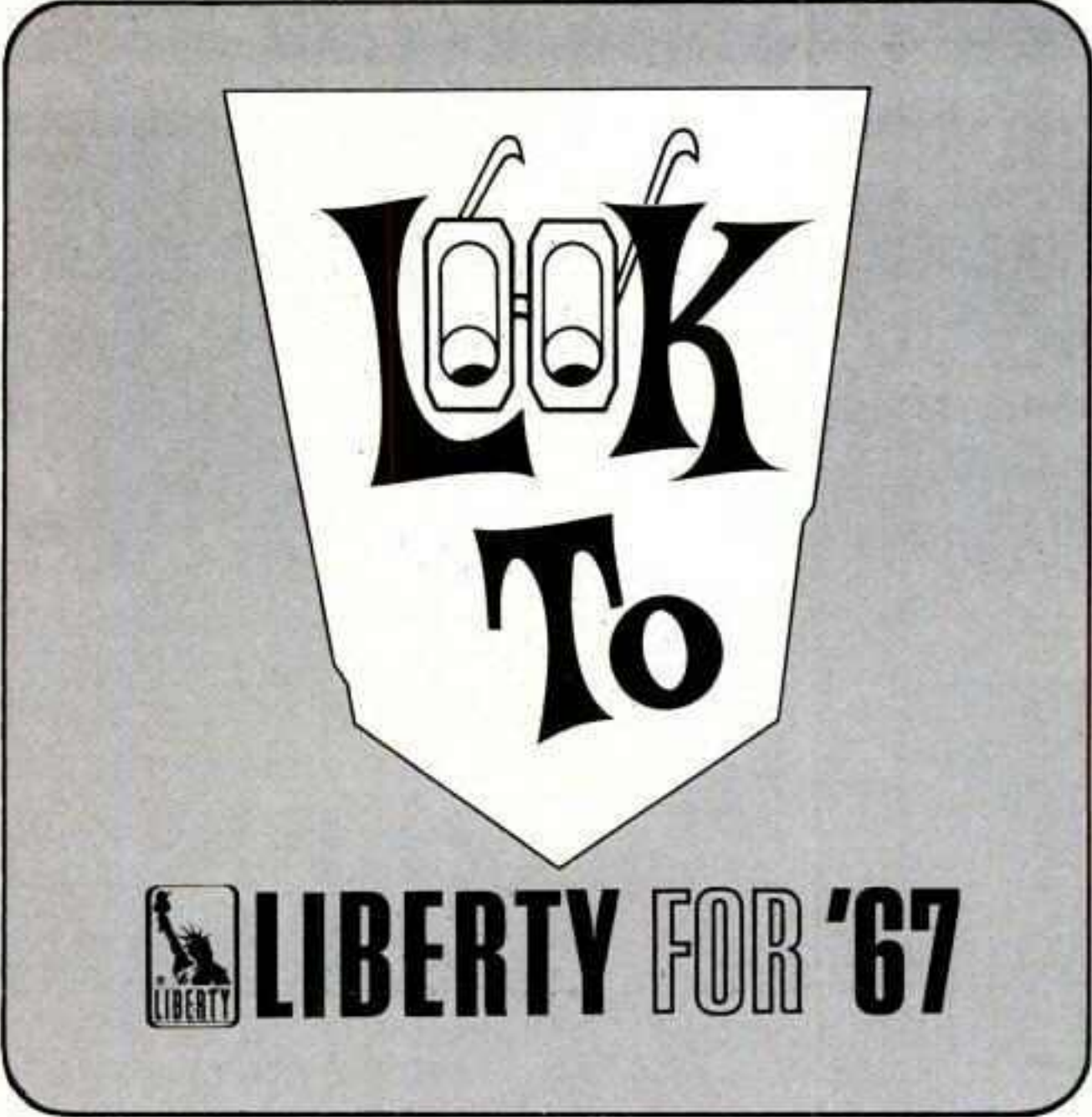
Robert Smith, chief of WOR and WOR-FM, said, "We know it's a major audience we're reaching, but the only way this has any meaning commercially to the station is to be shown in a rating survey."

Many of the records now programmed by the station are in stereo. "Shortly, we'll see nearly every record on the station in stereo. Record companies will realize we have some value to them in sales. In the not to distant future, they won't be able to ignore us."

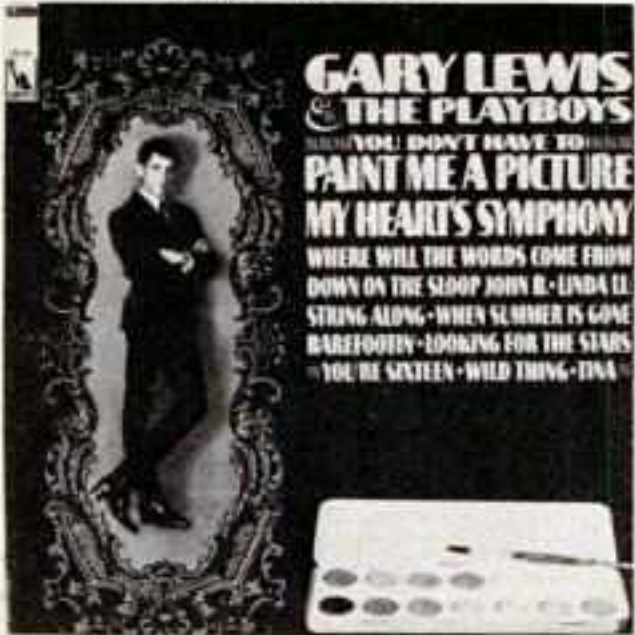
The station has just added Jim Loundsbury, formerly a deejay with WDKB, Chicago, to its air staff for weekend duty.

WXCL SCORES HIGH IN PULSE

PEORIA, Ill. — Across the nation in market after market, country music stations are capturing high ratings and shaking up the radio scene. The latest country station to zoom up in Pulse is WXCL here, which has been in a country format about a year. The station is now No. 2 in Pulse over-all, and even ranks No. 1 in some times of the day, according to music director Jack Reno.



LRP-3487 / LST-7487



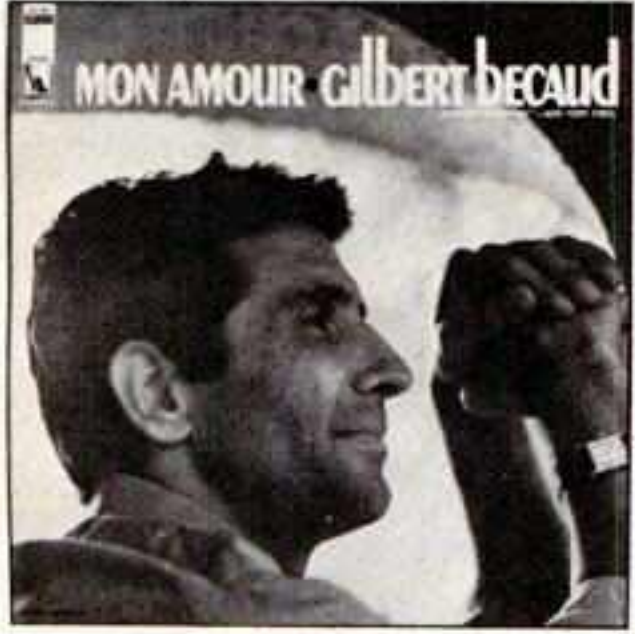
LRP-3491 / LST-7491



LRP-3493 / LST-7493



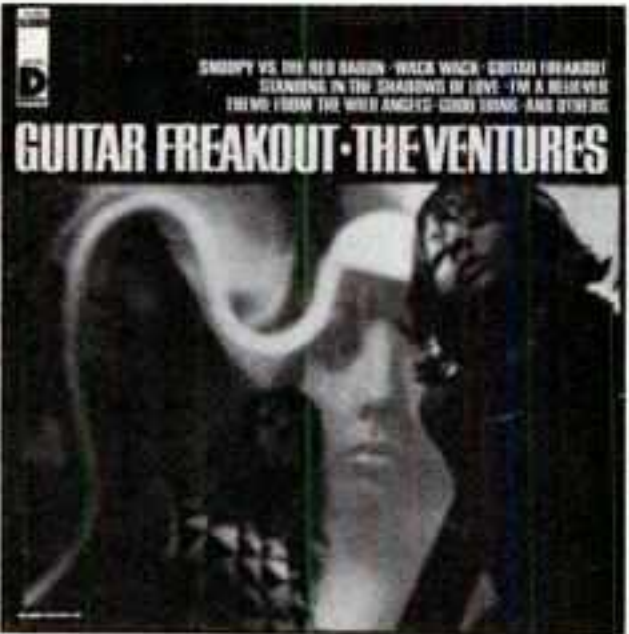
LRP-3494 / LST-7494



LRP-3495 / LST-7495



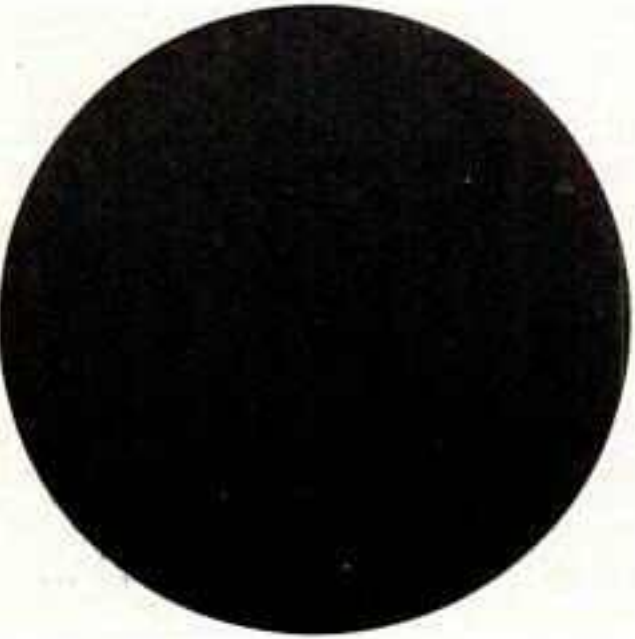
LMM-13038 / LSS-14038



BLP-2050 / BST-8050

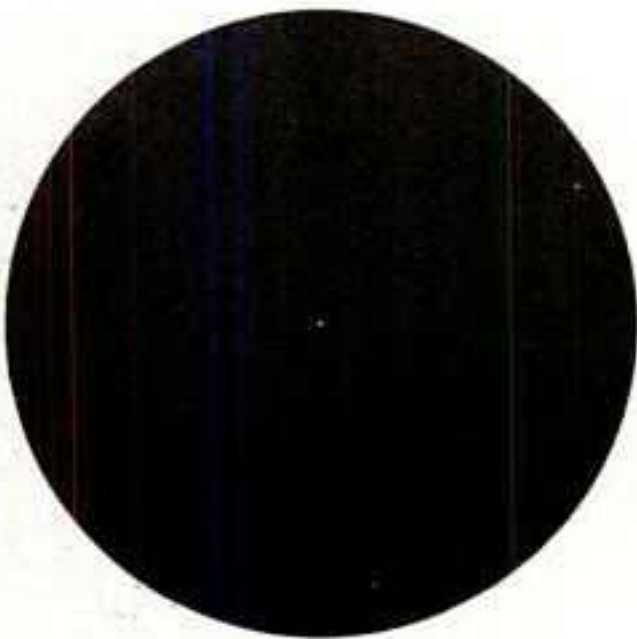


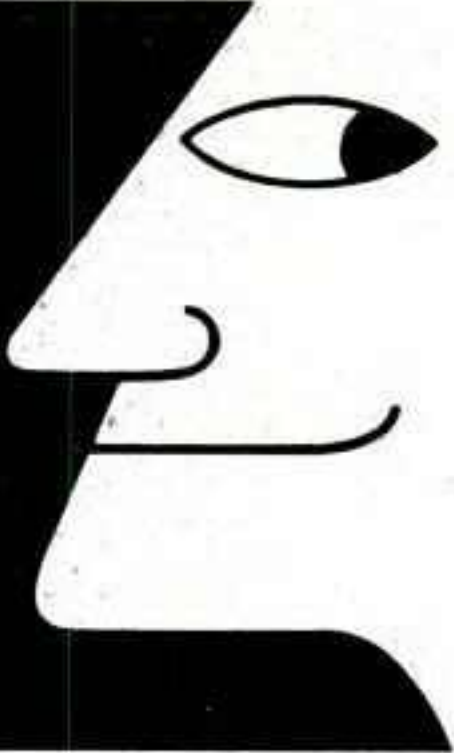
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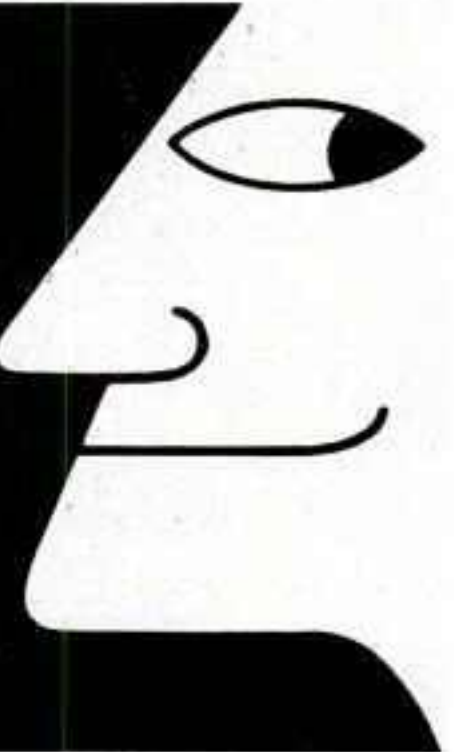


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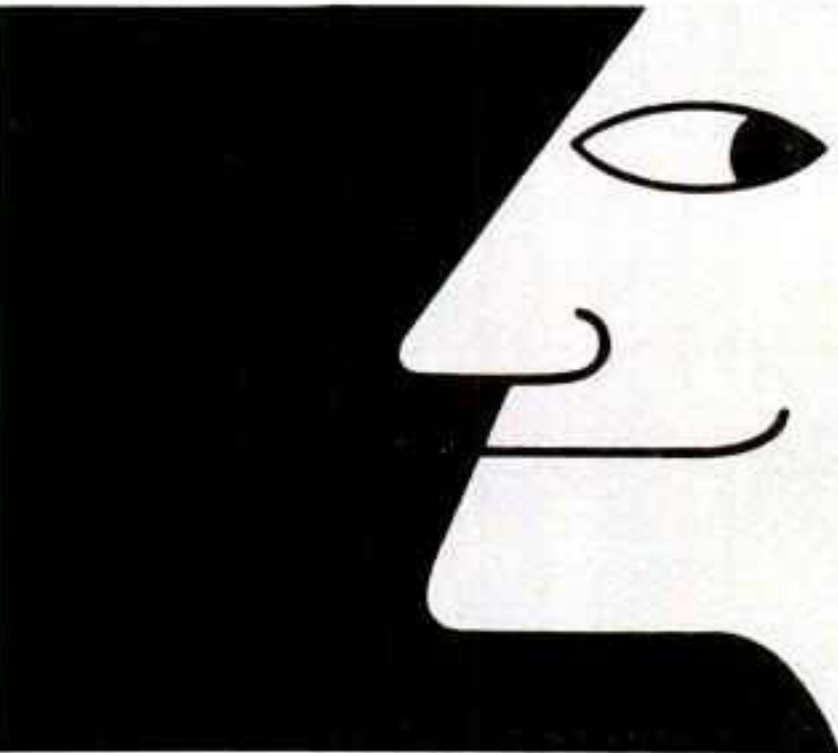
- Lewis-Ventures "Look To" Display!
 - "Frenchy" Becaud Kiosk!
- Gary Lewis, Ventures, 50 Guitars, & Guitar Phonics Counter Supplements!
- Eye-catching, Colorful Streamers!
- Easel Jackets Galore!





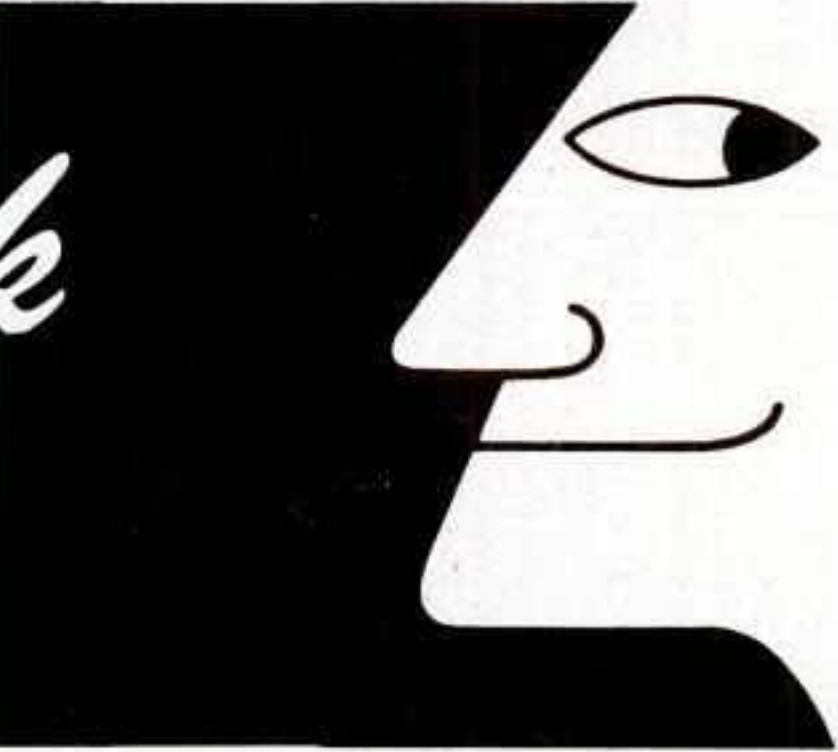
Look  **3 WAYS FOR JAN.!**

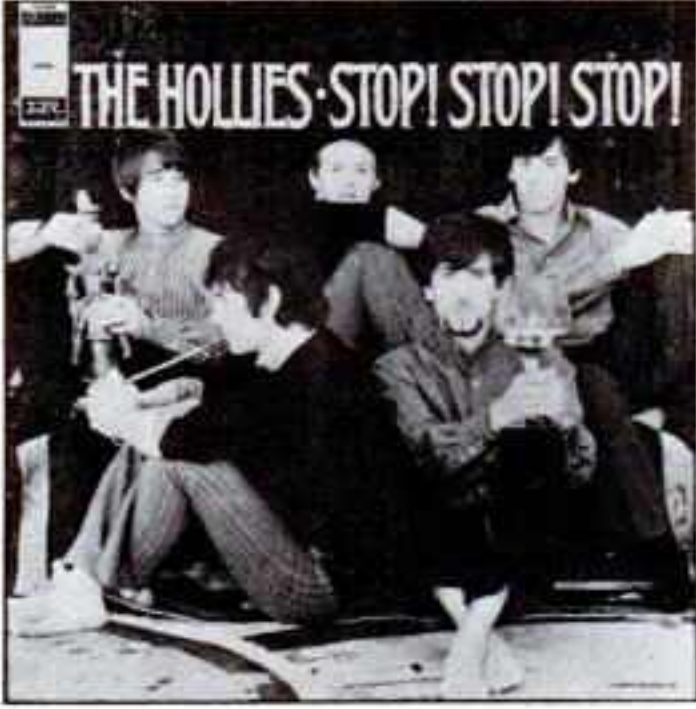
Look to  **IMPERIAL for '67**


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Look  LP-9335 / LP-12335



Look  LP-9339 / LP-12339



Look  LP-40007 / LP-24007



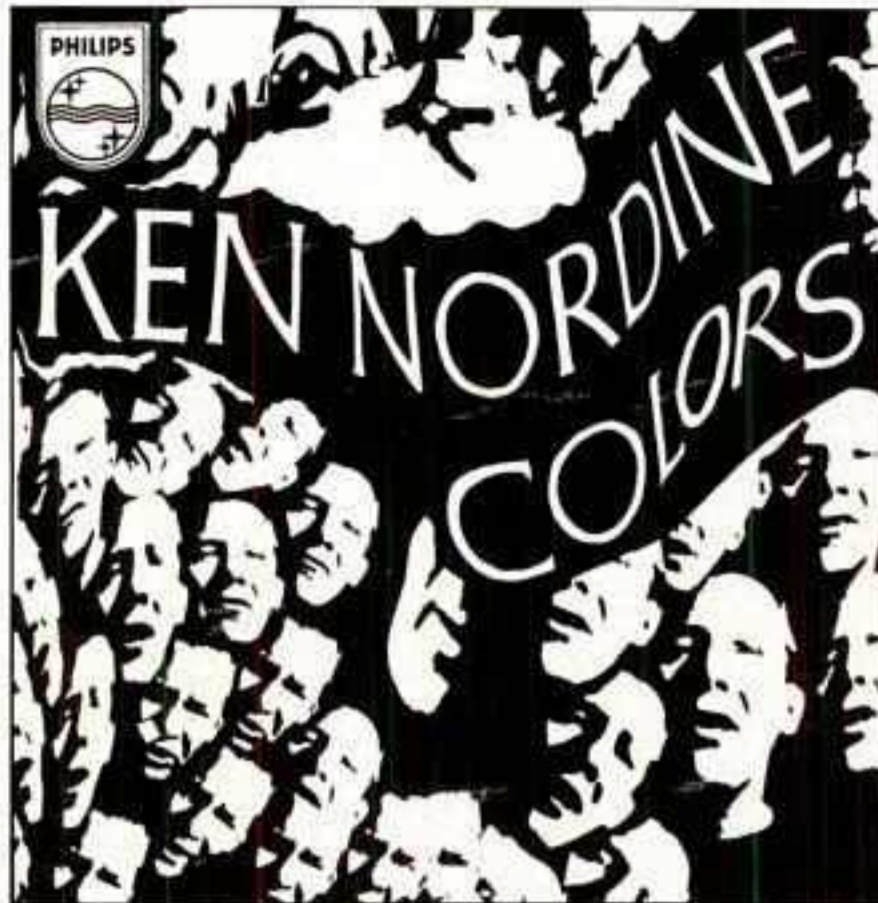
LOOK CLOSELY...



New, dramatic concepts in recording and proven volume product...what you expect from Philips '67



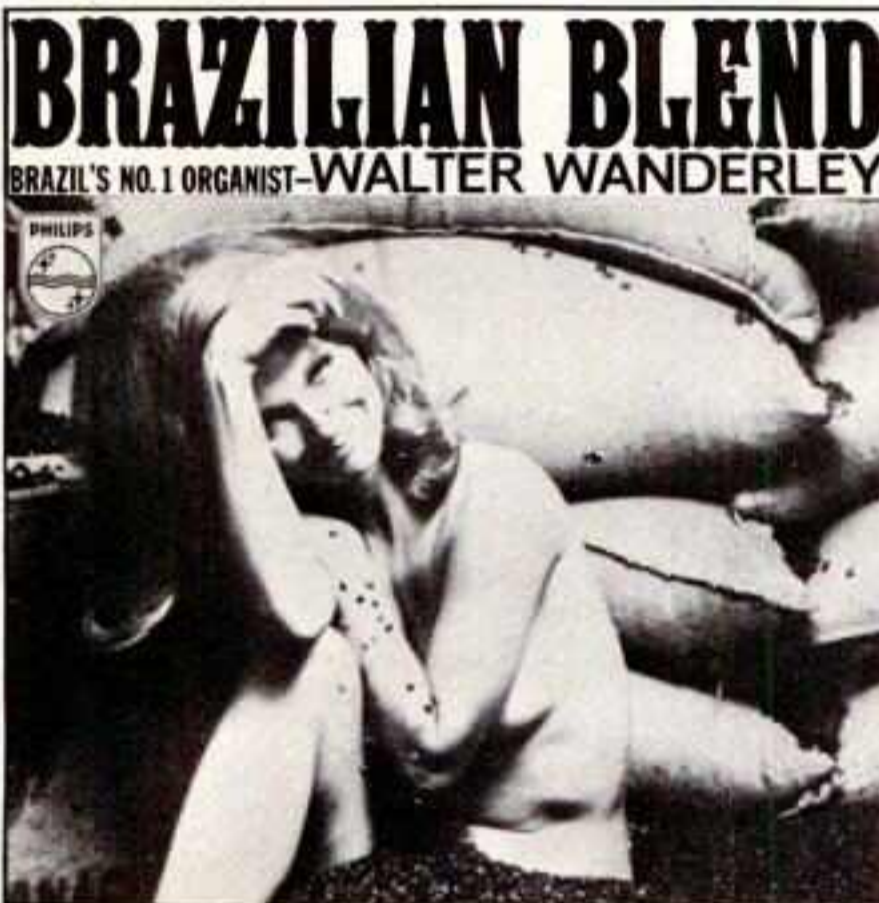
HIGH PRIESTESS OF SOUL—Nina Simone Nina as you want her—with soul!
PHM 200-219 / PHS 600-219



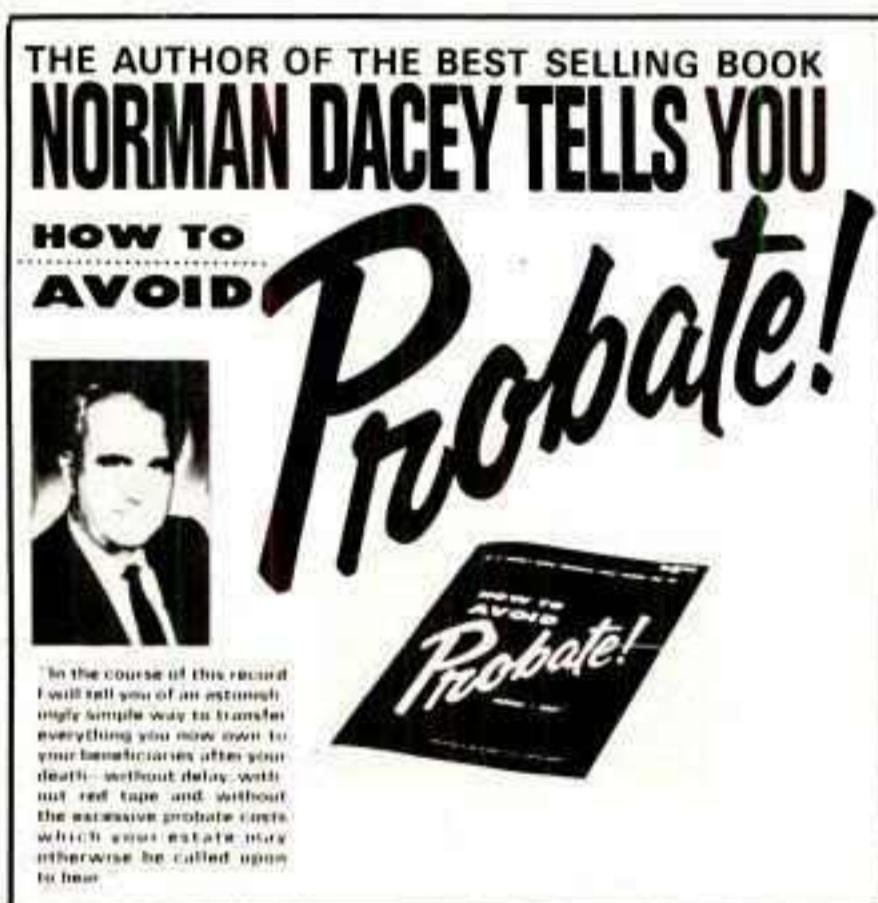
COLORS—Ken Nordine Ken Nordine (originator of Word Jazz) creates a psychedelic mood with colors, a verbal evoking of every shade and hue in the spectrum; sometimes romantic, sometimes frantic, sometimes humorous. The music ranges from ultra cool to ultra hot.
PHM 200-224 / PHS 600-224



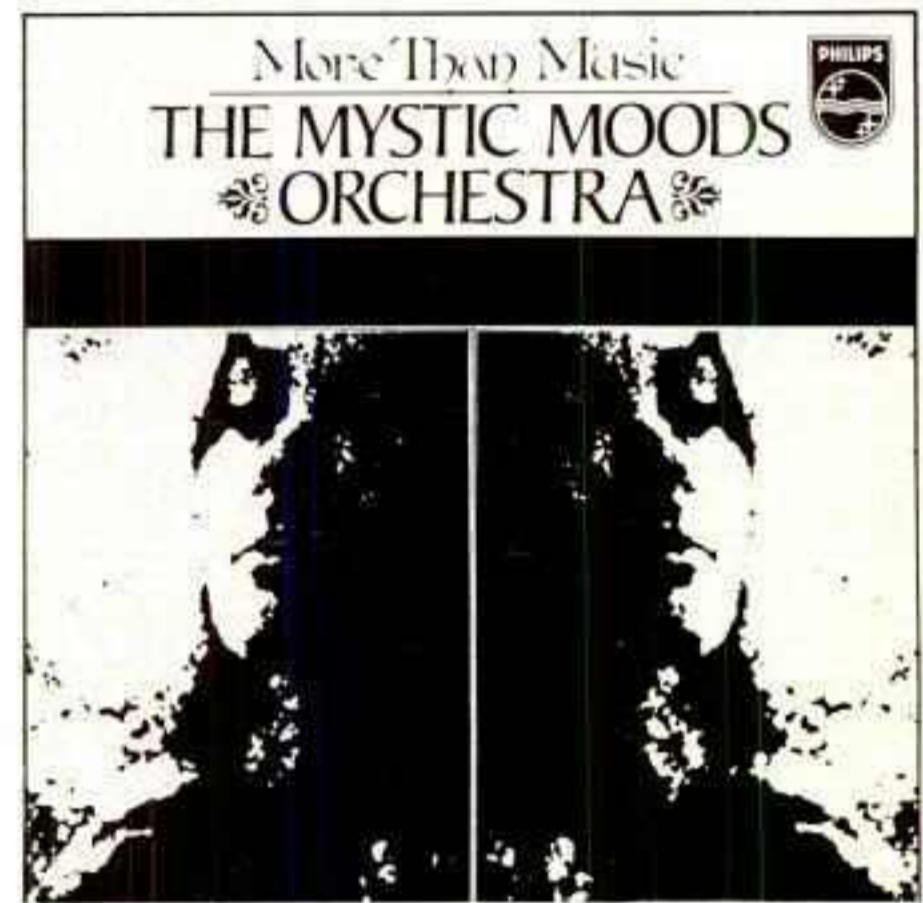
ENCOUNTER—The Swingle Singers Perform With The Modern Jazz Quartet The two most inventive groups in music are together, and together they recorded an album that sets a rare precedent in jazz excellence. This one will be in demand for years to come.
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BRAZILIAN BLEND—Walter Wanderley Another chart bound album for Walter Wanderley!
PHM 200-227 / PHS 600-227



HOW TO AVOID PROBATE—Norman Dacey The voice the legal establishment tried to silence is now recorded in this album. A pre-sold album exposed to millions of viewers and readers of the run-away best selling book. Special merchandising aids available!
PHM 200-229 / PHS 600-229



MORE THAN MUSIC—The Mystic Moods Orchestra More than music is just that. It adds emotional dimensions to listening never before reached.
PHM 200-231 / PHS 600-231

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David Oistrakh recital

DEBUSSY, RAVEL, YSAÏE, PROKOFIEV



A program of 20th-century works, recently recorded in Paris, designed to display the brilliant virtuosity and interpretive genius of this master violinist. The only recording available of the last three works.
PHS900-112 / PHM500-112

IGOR STRAVINSKY

JEU DE CARTES (ballet in three deals)
SYMPHONY IN C



Colin Davis, universally acclaimed for his performances on Philips of Handel's *Messiah* and Berlioz's *Symphonie Fantastique*, is also noted as an outstanding interpreter of Stravinsky's music. Here he conducts the great London Symphony in two favorite works.
PHS900-113 / PHM500-113

WOLFGANG SAWALLISCH

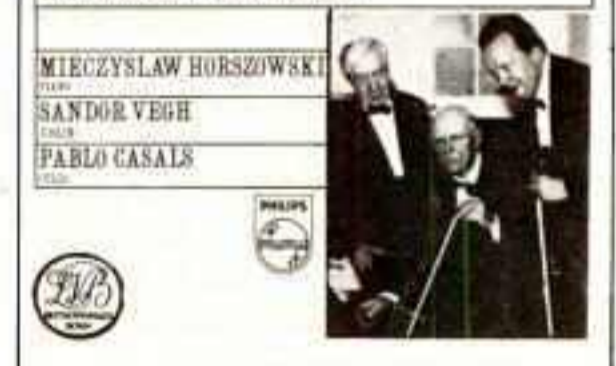
STRAUSS WALTZES & POLKAS
VIENNA SYMPHONY



A frothy program of all-time favorites from the pen of the "King" of Vienna, recorded in his home town. Sawallisch gets true Viennese sound from his famed Vienna Symphony.
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BEETHOVEN

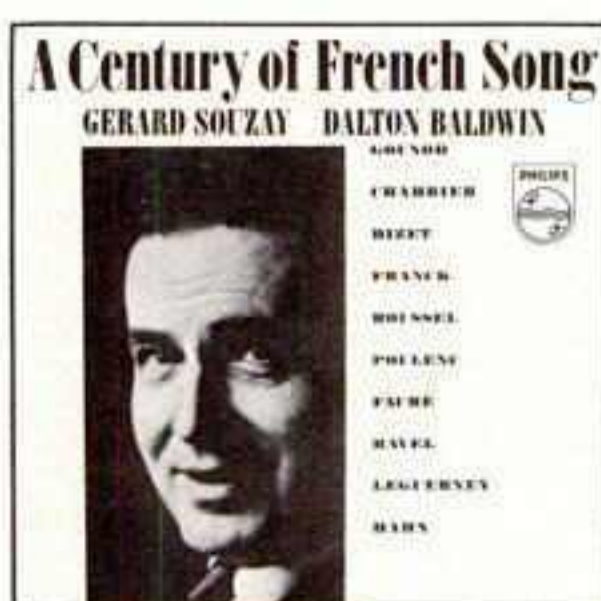
TRIO FOR PIANO, VIOLIN, AND CELLO
SONATA FOR PIANO AND CELLO



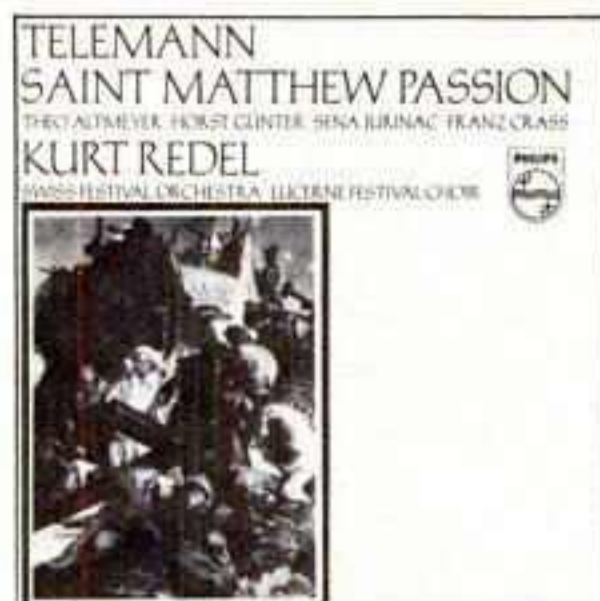
Released to honor the 90th birthday of this most honored musician, the recording was made of an historic performance in the composer's home at Bonn as a result of a Casals' vow to make a "pilgrimage to Beethoven."
PHS900-120 / PHM500-120



"A pet of record-collectors, especially for his suave, elegant work in Mozart and Beethoven" (Alan Rich in the N. Y. World Journal Tribune), Grumiaux has been awarded his third *Grand Prix du Disque* for this album.
PHS900-130 / PHM500-130



The world-famed interpreter of French songs chose this program to reveal the quality, richness and range of the French Art Song tradition, and won with it the *Prix Charles Panzera* for the best solo song interpretation.
PHS900-132 / PHM500-132



World Premiere Recording! Redel, who has been called Telemann's "discoverer" and one of the finest interpreters of Baroque music today, conducts a hand-picked complement of performers in his revision of a great Telemann score.
PHS2-994 / PHM2-594



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SATURDAY, JAN. 21	Boston to Baltimore—Washington DC area	SATURDAY, JAN. 28	To De Moines (hops at nite) (travel to St. Paul)
SUNDAY, JAN. 22	Baltimore-Washington area	SUNDAY, JAN. 29	St. Paul/Minneapolis (2-4 p.m. show) (overnight)
MONDAY, JAN. 23	To Pittsburgh, Pa. (overnight)	MONDAY, JAN. 30	To Milwaukee (all day) (overnight)
TUESDAY, JAN. 24	To Columbus, Ohio (stops only) On to Dayton, Ohio (overnight)	TUESDAY, JAN. 31	To Toledo (all day) (overnight)
WEDNESDAY, JAN. 25	To Cincinnati, Ohio (overnight)	WEDNESDAY, FEB. 1	To Erie—Buffalo (overnight)
THURSDAY, JAN. 26	To Louisville, Ky. (stops) On to St. Louis, Mo. (overnight)	THURSDAY, FEB. 2	To Syracuse-Rochester (overnight)
		FRIDAY, FEB. 3	To Hartford



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PSYCHEDELIC LOLLIPOP
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TOP LP's

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

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

Table of Top LP's (Left Column) with columns for This Week, Last Week, Title-Artist, Label & No., and Wks. on Chart. Includes entries like 'THE MONKEES', 'S.R.O.', 'DR. ZHIVAGO', etc.

Table of Top LP's (Middle Column) with columns for This Week, Last Week, Title-Artist, Label & No., and Wks. on Chart. Includes entries like 'WADE IN THE WATER', 'JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART', 'RAIN FOREST', etc.

Table of Top LP's (Right Column) with columns for This Week, Last Week, Title-Artist, Label & No., and Wks. on Chart. Includes entries like 'TEQUILA', 'THE BIBLE... IN THE BEGINNING', 'OUR HERO... PAT COOPER', etc.

GOLD LP's

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

TITLE—Artist & No. (Mono & Stereo No.)

- ① **SHADOW OF YOUR SMILE**
Andy Williams, CL 2499 (M); CS 9299 (S)
- ① **MY NAME IS BARBRA, TWO**
Barbra Streisand, CL 2409 (M); CS 9209 (S)
- ① **MY FAIR LADY**
Original Cast, OL 5090 (M); OS 2015 (S)
- ① **TIME OUT**
Dave Brubeck, CL 1397 (M); CS 8192 (S)
- ① **BOUQUET**
Percy Faith, CL 1322 (M); CS 8124 (S)
- ① **CALL ME IRRESPONSIBLE**
Andy Williams, CL 2171 (M); CS 8971 (S)
- ① **WONDERLAND OF GOLDEN HITS**
Andre Kostelanetz,
CL 2039 (M); CS 8839 (S)
- ① **SO MUCH IN LOVE!**
Ray Conniff, CL 1720 (M); CS 8520 (S)
- ① **GUNFIGHTER BALLADS AND TRAIL SONGS**
Marty Robbins, CL 1349 (M); CS 8158 (S)
- ① **HEAVENLY**
Johnny Mathis, CL 1351 (M); CS 8152 (S)
- ① **WEST SIDE STORY**
Sound Track, OL 5670 (M); OS 2070 (S)
- ① **SATURDAY NIGHT SING ALONG WITH MITCH**
Mitch Miller, CL 1414 (M); CS 8211 (S)
- ① **DAYS OF WINE AND ROSES**
Andy Williams, CL 2015 (M); CS 8815 (S)
- ① **MEMORIES ARE MADE OF THIS**
Ray Conniff, CL 1574 (M); CS 8374 (S)
- ① **THE SECOND BARBRA STREISAND ALBUM**
Barbra Streisand, CL 2054 (M); CS 8854 (S)
- ① **MOON RIVER AND OTHER GREAT MOVIE THEMES**
Andy Williams, CL 1809 (M); CS 8609 (S)
- ① **SOUTH PACIFIC**
Original Cast, OL 4180 (M); OS 2040 (S)
- ① **STILL MORE SING ALONG WITH MITCH**
Mitch Miller, CL 1283 (M); CS 8099 (S)
- ① **WARM**
Johnny Mathis, CL 1078 (M); CS 8039 (S)
- ① **CHRISTMAS SING ALONG WITH MITCH**
Mitch Miller, CL 1205 (M); CS 8027 (S)

TITLE—Artist & No. (Mono & Stereo No.)

- ① **THE ANDY WILLIAMS CHRISTMAS ALBUM**
Andy Williams, CL 2087 (M); CS 8887 (S)
- ① **COLOR ME BARBRA**
Barbra Streisand, CL 2478 (M); CS 9278 (S)
- ① **SOMEWHERE MY LOVE**
Ray Conniff, CL 2519 (M); CS 9319 (S)
- ① **DEAR HEART**
Andy Williams, CL 2338 (M); CS 9138 (S)
- ① **HANDEL: MESSIAH**
Eugene Ormandy,
M2L 263 (M); M2S 607 (S)—A 2-Record Set
- ① **SOUND OF MUSIC**
Original Cast, KOL 5450 (M); KOS 2020 (S)
- ① **MY NAME IS BARBRA**
Barbra Streisand, CL 2336 (M); CS 9136 (S)
- ① **JOHNNY HORTON'S GREATEST HITS**
Johnny Horton, CL 1596 (M); CS 8396 (S)
- ① **THE LORD'S PRAYER—VOLUME I**
The Mormon Tabernacle Choir,
ML 5386 (M); MS 6068 (S)
- ① **MY FAIR LADY**
Sound Track, KOL 8000 (M); KOS 2600 (S)
- ① **SENTIMENTAL SING ALONG WITH MITCH**
Mitch Miller, CL 1457 (M); CS 8251 (S)
- ① **MORE JOHNNY'S GREATEST HITS**
Johnny Mathis, CL 1344 (M); CS 8150 (S)
- ① **THE THIRD ALBUM**
Barbra Streisand, CL 2154 (M); CS 8954 (S)
- ① **WEST SIDE STORY**
Original Cast, OL 5230 (M); OS 2001 (S)
- ① **OPEN FIRE, TWO GUITARS**
Johnny Mathis, CL 1270 (M); CS 8056 (S)
- ① **CONCERT IN RHYTHM**
Ray Conniff, CL 1163 (M); CS 8022 (S)
- ① **FOLK SONGS—SING ALONG WITH MITCH**
Mitch Miller, CL 1316 (M); CS 8118 (S)
- ① **'S MARVELOUS**
Ray Conniff, CL 1074 (M); CS 8037 (S)
- ① **JOHNNY'S GREATEST HITS**
Johnny Mathis, CL 1133 (M); CS 8634 (S)
- ① **SING ALONG WITH MITCH**
Mitch Miller, CL 1160 (M); CS 8004 (S)
- ① **THE GLORIOUS SOUND OF CHRISTMAS**
Eugene Ormandy,
ML 5769 (M); MS 6369 (S)

TITLE—Artist & No. (Mono & Stereo No.)

- ① **MERRY CHRISTMAS**
Johnny Mathis, CL 1195 (M); CS 8021 (S)
- ① **I LEFT MY HEART IN SAN FRANCISCO**
Tony Bennett, CL 1869 (M); CS 8669 (S)
- ① **JUST LIKE US**
Paul Revere and The Raiders,
CL 2451 (M); CS 9251 (S)
- ① **RAMBLIN'**
The New Christy Minstrels,
CL 2055 (M); CS 8855 (S)
- ① **FAITHFULLY**
Johnny Mathis, CL 1422 (M); CS 8219 (S)
- ① **RING OF FIRE**
Johnny Cash, CL 2053 (M); CS 8853 (S)
- ① **THE GREAT LOVE SONGS FROM BROADWAY HITS**
Andy Williams, CL 2205 (M); CS 9005 (S)
- ① **HAPPY TIMES SING ALONG WITH MITCH**
Mitch Miller, CL 1568 (M); CS 8368 (S)
- ① **VIVA!**
Percy Faith, CL 1075 (M); CS 8038 (S)
- ① **MEMORIES SING ALONG WITH MITCH**
Mitch Miller, CL 1542 (M); CS 8342 (S)
- ① **PEOPLE**
Barbra Streisand, CL 2215 (M); CS 9015 (S)
- ① **THE WONDERFUL WORLD OF ANDY WILLIAMS**
Andy Williams, CL 2137 (M); CS 8937 (S)
- ① **CAMELOT**
Original Cast, KOL 5620 (M); KOS 2031 (S)
- ① **PARTY SING ALONG WITH MITCH**
Mitch Miller, CL 1331 (M); CS 8138 (S)
- ① **FLOWER DRUM SONG**
Original Cast, OL 5350 (M); OS 2009 (S)
- ① **THE BARBRA STREISAND ALBUM**
Barbra Streisand, CL 2007 (M); CS 8807 (S)
- ① **PORGY AND BESS**
Sound Track, OL 5410 (M); OS 2016 (S)
- ① **MORE SING ALONG WITH MITCH**
Mitch Miller, CL 1243 (M); CS 8043 (S)
- ① **CHRISTMAS WITH CONNIFF**
Ray Conniff, CL 1390 (M); CS 8185 (S)
- ① **HOLIDAY SING ALONG WITH MITCH**
Mitch Miller, CL 1701 (M); CS 8501 (S)

MAKE A MINT OF PROFITS WITH

Solid Gold.

Our Solid Gold program will reach consumers everywhere. A massive national advertising campaign will saturate all major markets with the word about Columbia's complete Gold Record Catalog. In addition, particular sections of the Catalog, such as Shows and Country & Western, will be featured in special newspaper ad mats.

The glittering albums in the Solid Gold Gallery will be showcased through in-store promotions. A rack of almost solid gold (A) and a double browser (B) will house the treasury of million dollar LP's. A package of Kleen-stik streamers (C) will serve to convert existing floor browsers or racks into a gold mine for sales. Or, they may be used as attractive, attention-grabbing wall banners, window streamers and bumper stickers. Other merchandising aids are a divider card (D) and backer card (E) to further separate the Gold Record product in stores.

A million Solid Gold Consumer Brochures (F) have been printed for use as convenient giveaways. They can be placed in a versatile Kleen-stik holder unit (G) that is easily affixed to existing headers, corrugated browsers, walls and cash registers in any high traffic area of your store.

These, and more, will announce to the public just which albums have sold that magic million that earns it the Record Industry Association of America Award. They are the best sellers in our catalog. We are putting our effort behind the most acceptable, saleable product we have. Separate them from the other product in stores, group them, point the way with attractive streamers and pop a brochure into the hands of record collectors for ready reference. Then, sit back and reap the sales. We won't be sitting back, however. We'll be busy stamping out more Columbia Solid Gold.

The Solid Gold Catalog is on COLUMBIA RECORDS®



MGM-20 YEARS AS THE FIRST FAMILY OF RECORDED MUSIC



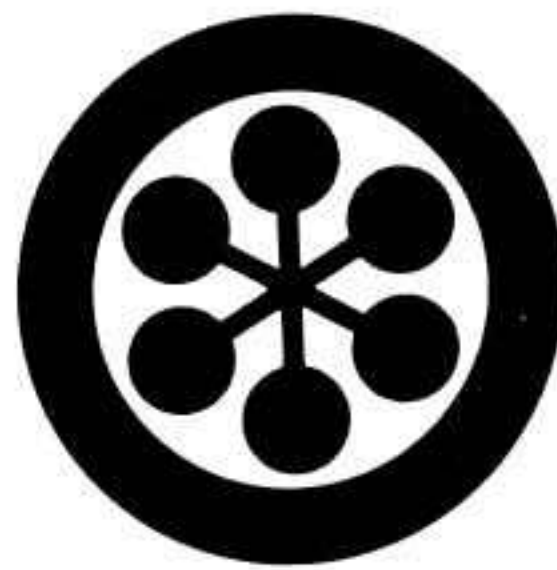
**MGM
RECORDS**

is a division of Metro-Goldwyn-Mayer Inc.



**MGM
BUILDING**

**We're
proud to be
part of
the pride.**



W. H. SCHNEIDER, INC.
Advertising and promotion counsellors
to The Lion and all the family

Now We Are 20...

and we have a past in which to take pride, as well as a present to maintain and a future in which to grow and build. We are, have been and will continue to be an artist-oriented company. In every sense of the phrase—we have hitched our wagon to the stars.

This 20th anniversary celebration of the founding of MGM Records is really a salute to all of our artists—past and present—who have contributed to MGM's success over the years. For it has always been my belief that a record company is really only as great as the artists.

Talent is the prime commodity any record company has to sell. But merely selling isn't enough. To be successful, a recording company must structure a creative climate in which established performers may strive and grow and new artists may quickly find their identity and maturity... their groove.

At MGM we have a wealth of great artists-performers who have proven they have the talent that creates the kind of singular magic that leads to public favor. This magic is unique and individual to a myriad of artists on MGM and its associated labels. Each artist is an original, a copy of no one else. And, in this highly competitive business where the audience never settles for an imitation or a "No. 2," we not only try harder, but we come up with many "1s as well."

Above and beyond talent and product considerations, MGM Records is a vital functioning wing of Metro Goldwyn Mayer, Inc. We are part of a great entertainment complex which includes motion pictures, music and television. One of our major functions is to make significant contributions to the promotion and exploitation of projects conceived and executed by the other creative divisions of the company. The success of "Dr. Zhivago," "The Singing Nun," "How the Grinch Stole Christmas" and other films and TV shows on records, has proven just how successful this cooperation is. In the future we expect even more great product from the motion picture and television divisions. "Grand Prix," the new MGM film for '67, promises to be "Dr. Zhivago" all over again.

I believe, too, in the theory of market diversification. Talent and product are the core of a recording company, and it is therefore imperative that a recording company be in a flexible position to offer product to the public for any and all types of equipment and players. If the public should decide to listen to recorded music on the head of a pin, a recording company must be ready to have product available to meet the demand.

It is just this theory that made it essential for MGM to be the leader in the introduction of Playtape No. 2 "The Music Machine" cartridges and players. Our commitment in the field of cartridge tape is a complete one.

Another facet of MGM's total commitment to talent and product is the important position the label has taken in the last few years with the utilization of independent production. Many of MGM's biggest hits over the past three years have been produced by creative outside disk makers—and we have helped make some of them the

hottest independent producers in the industry. Perhaps it is time, however, to balance out our product with company-oriented a&r producers. In the past year we have moved in this direction with the addition to our resident staff of Tom Wilson, Pete Spargo and Bob Morgan, which include Jim Vinneau and Jesse Kaye. It is our goal to enjoy the best of both worlds.

My experience in the advertising, merchandising and marketing fields has led me to believe that "having it in the groove" is only half the story. The secret to consistent success is a planned program starting with basic artist and product promotion, moving into advertising, packaging and sales. We are constantly refining and re-defining our marketing goals.

For 20 years MGM has had the great team which has made this company an industry entity. In the past four years, a sales, promotion, advertising and product group has been built, which has turned a lively, swinging indie into a major multi-faceted company with an ever increasing share of the market.

MGM has built solidly and well. Artists who have been with us for sustained periods still enjoy large sales and public favor. The great Hank Williams continues to shine undiminished in the c&w firmament; Connie Francis is, as always, a significant factor in the worldwide disk industry; our original soundtrack from "The Wizard of Oz" is, to this very day, a best seller, etc. etc.

To the highly successful MGM label, now reaching sales and profit levels undreamed of 20 years ago—we can add the newly reshaped and highly explosive Verve label; Verve Folkways, only 18 months old, is off to a flying start; our budget labels have attained important shares of the business and then there is Kama Sutra the great success in the industry; and with the help of Deutsche Grammophon we have made significant strides in the field of classical music. And for us, in this point of time, the future looks golden both here and abroad. With record sales soaring and tape cartridges a vital new force, the industry is on the threshold of a great new era; our horizons are limitless.

We have reason to pause at this important juncture in our history. We have much to be proud of—and much to be grateful for. Not because of our success, but rather because of our artists, product and creative merchandising, MGM records will be the most aggressive recording complex in the industry. The next 20 years and the future belong to MGM Records and its affiliated labels.

To the public, to our entire creative and marketing forces, to the record industry, but above all to our distinguished artists, we offer our sincere gratitude for 20 memorable and swinging years.

Welcome to our 20th birthday party.

STATEMENT —
MORT L. NASATIR
PRESIDENT, MGM RECORDS

Well Done, MGM

The bulk of the material in this section has been prepared by the staff of MGM Records and its advertising agency. It is labeled "advertorial." These few words are not "advertorial." They are the collective opinions of Billboard's editorial staff.

It is difficult to sum up one's feelings toward a corporate entity or a division thereof. The accomplishments of two decades of MGM Records are chronicled elsewhere in this section. They are impressive accomplishments by any standard. We will not go into them here.

We do, however, want to acknowledge the contribution of MGM Records to the international musical scene and to the industry of which it is a part. From

the immortal Hank Williams to such current chart busters as the Lovin' Spoonful and Herman's Hermits, MGM has usually sensed musical tastes, and often anticipated them. The label, of course, has made money in so doing, and that's as it should be.

But we at Billboard regard MGM Records as more than a profitable enterprise. It has enriched the lives of millions of people throughout the world, including every staff member of this publication. Its contributions in all fields of music—pop, classical, jazz, country and rhythm and blues—have been substantial. It has made our lot just a bit happier.

So for these achievements, we say: "Well done, MGM."

to

MGM

We wish a lion's
share of success
for the next...

TWENTY
YEARS



**ACUFF-ROSE
PUBLICATIONS, INC.**

and our affiliated Companies

CONGRATULATIONS

Ray Orbis



1963-1967: THE EXPLOSIVE YEARS



Bobby Hatfield and Bill Medley, The Righteous Brothers, flank MGM President Mort L. Nasatir at the MGM Records convention last July. The Righteous Brothers were an explosive addition to the Verve label last year and did much to make Verve a more potent force in the pop music scene.



Hank Williams Jr. is pictured here with former MGM Records president Arnold Maxin. The young country and western star has provided a continuous flow of fine country hits for the label.

While MGM Records has continued to grow through the years, its biggest gross sales and profits rose sharply from 1963 through the present day. The company has been on a continual climb since its inception in 1947, but some of its most exciting achievements have been made during the past three years. In this time it has become in every sense of the word a major label with a consistent line of hit product in both singles and albums.

MGM's current reign of sales superiority began under the leadership of Arnold Maxin. Under his command, artists such as Connie Francis gained universal acceptance. He also was instrumental in the acquisition of Herman's Hermits, the Animals, Sam the Sham and the Pharaohs and Roy Orbison.

In 1965, the current president of the label, Mort L. Nasatir, took over. He has continued the progress with a string of innovations and the signing of even more influential stars. Nasatir began by building the artist roster of the existing labels—MGM, Verve and Metro—and creating new ones which filled particular needs in the industry—Verve/Folkways, VSP, Heliodor and Leo the Lion with totally new concepts in terms of product and approach.

Nasatir strengthened the parent label with the addition of such artists as Erroll Garner, Ian and Sylvia and Julius La Rosa. And he was instrumental in providing the climate which built many more: Lainie Kazan, Sandy Posey, Lou Christie, the Royalettes are just a few who come quickly to mind.

He was also the catalyst which opened the door to a wider popular acceptance of the Verve label. The signing of the Righteous Brothers was the key to the new "Blue Verve" a popular priced banner to go with its great strong-selling catalog of hit jazz artists like Jimmy Smith and Stan Getz. More artists have been signed to broaden the Verve repertoire. Arthur Prysock, the Mothers of Invention and Andy Warhol's Velvet Underground are a few.

The building and development of all of these artists have gone hand in hand with continued and constant success by artists already established with the label.

Nasatir also had the vision to see the tape cartridge market as a vital and highly rewarding diversification for the record industry. Under his leadership the company moved into 4 and 8-track tape in a complete way, and MGM's PlayTape 2 instrument and cartridges have become the important factor in the industry since its introduction at the MGM Records convention last July.



Lainie Kazan and MGM President Mort Nasatir are all smiles as they greet distributors at the MGM Convention in which Miss Kazan's first album was introduced.



Another most important acquisition by MGM Records was the signing of Erroll Garner pictured here with MGM President Mort L. Nasatir. The veteran pianist has two solid LP's on the label and will be featured in an upcoming single in an entirely new context. The inking of Garner broadened and deepened MGM's overseas as well as Stateside strength. He is a prime favorite around the world, but on the Continent in particular.



Former MGM President Arnold Maxin is pictured here with Johnny Tillotson (standing) and his manager Mel Shane. Tillotson has had a succession of hits on MGM and has played an instrumental part in making the label one of the strongest, product-wise, on the industry.



Eric Burdon and The Animals surround MGM Records President Mort L. Nasatir on the occasion of the group's re-signing to the label. Since that time MGM has done much to launch Burdon as a star in his own right.

Congratulations



Connie

Personal Management: GEORGE SCHECK,

161 West 54th Street, New York, N. Y. (212) JU 6-6767

ROAR LION ROAR



**Queens
Lithographing
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52-35 Barnett Avenue, Long Island City, New York 11104

**I hope your distributors
have listened to "Peter and the Wolf"..
I think it's great!**

Jimmy Smith

Congratulations

Johnny Tillotson

&

Tanridge Productions, Inc.

Executive Producer: Paul Tannen

President: Mel Shayne



MGM is breaking new frontiers on the pop scene. Among the top groups under the MGM aegis are The Animals, Herman's Hermits, Sam the Sham and the Pharaohs and The Mothers of Invention.

MGM Makes the Pop Scene

MGM Records is continuously on the alert for new artists, new ideas and new trends in music. The label has completed the greatest sales year of the company's 20-year history.

The ability of matching the right material with the right artist is not always an easy task, especially in the pop market, but somehow the people handling this job at MGM have always come up with winners. They must always have their fingers on the pulse of the market keeping in constant touch with the sales department and with distributors throughout the world looking for new masters, local talent and regional breaking record hits.

For the past three years, MGM Records has led the pop hit parade with such established talents as

Connie Francis, Stan Getz, Jimmy Smith, Johnny Tillotson, Bill Evans, Erroll Garner, Ella Fitzgerald, Hank Williams, Count Basie, Sheb Wooley and David Rose.

Some of the new stars who have contributed to the success of the company in the past three years are Herman's Hermits, the Lovin' Spoonful, Eric Burdon and the Animals, Lou Christie, Sam the Sham and the Pharaohs, Lainie Kazan, Sandy Posey, Roy Orbison, Spyder Turner, the Righteous Brothers, the Sopwith Camel, Howard Tate, the Velvet Underground, Janis Ian, Laura Nyro, Hank Williams, Jr., Walter Wanderley, the Royalettes, Merv Griffin and the Blues Project.

A New Look For The Lion



It's more than 40 years since film publicist Howard Dietz zeroed in on the lion as the symbol of Metro-Goldwyn-Mayer — and initiated perhaps the most famous trademark of the century.

Leo's roar has sounded the first note for literally thousands of MGM pictures and has gone into every country where MGM's distribution pattern has taken it: literally, the four corners of the world.

Naturally, when the MGM Record was launched 20 years ago, Leo was adopted — and adapted — as the identifying symbol of the new product.

Today, the lion is still king at Metro-Goldwyn-Mayer, but it's a new and more contemporary Leo. The current

logotype was created by the design firm of Lippincott and Margulies, in line with MGM's policy of changing with the times while maintaining continuity.

At the same time the new lion was introduced to the public, MGM made another major change, moving from its long-term quarters at 1540 Broadway to the new MGM building on the Avenue of the Americas. This move, too, was significant, for it positioned MGM's home office in the heart of New York's — and therefore the world's — communications center. (RCA, ABC, CBS and Time-Life are all within a five-block range.) In addition to meeting the space requirements of MGM's rapidly-expanding staff, the 33-story building offers ultra-modern facilities for editing, engineering and screenings.

TWX: 710:581-3498



INTERNATIONAL TAPE CARTRIDGE CORP.
663 FIFTH AVENUE / NEW YORK, N. Y. 10022 / TEL: 212-421-8080;

January 9, 1967


Mr. Mort L. Nasatir
President
MGM Records
1350 Avenue of the Americas
New York, New York

Dear Mort:

ITCC is happy to be a part of this special BILLBOARD section commemorating MGM RECORDS' 20th Anniversary.

I want to congratulate you, personally, on the great advancements made by your company, and tell you how much I appreciate the cooperation MGM/Verve has given International Tape Cartridge Corporation.

Your catalog has become a very integral part of our business. I hope that we will continue to service you with both four and eight track cartridges, along with your and our distributors, for many years so that we may continue to grow together.

Most sincerely,

Larry Finley
President

LF:mms

Riding the Charts

MGM Records is one of the hottest labels around in the pop singles market and has been for more than two years. The label has been averaging between eight and nine singles on Billboard's Hot 100 for more than 24 months and on a given week, the total has exceeded the 11 and 12 mark.

Foremost on MGM among the Hot 100 performers have been Herman's Hermits with 13 singles in the Top 10, Sam the Sham and the Pharaohs, Eric Burdon and the Animals, Sandy Posey, Connie Francis, Lou Christie, Johnny Tillotson, Spyder Turner, Roy Orbison and many more gaining a position of prominence on the Hot 100 Chart.

On Verve, Jimmy Smith, the Righteous Brothers, Stan Getz, Astrud Gilberto, Kai Winding and Walter Wanderley have been the big scoring performers.

The Kama Sutra label, which is exclusively distributed by MGM Records, has one of the most powerful acts in today's record market in the Lovin' Spoonful and they have contributed a steady string of nine Hot



Stan Getz and Astrud Gilberto are among Verve's top chart artists.

100 hits. In addition the Kama Sutra boys have also been making brand new inroads with hot product from other artists on their roster. Of exceptional value have been the Innocence and the Trade Winds.

On the album front, MGM Records has been equally hot averaging between 12 and 14 LP's on the Billboard chart per week. Three of the most consistent performers were soundtracks, "Doctor Zhivago," "Born Free" and "The Singing Nun," all of which have consistent rides on the Top LP chart.

Individual artists have also contributed mightily to

the impact on the best selling charts. Among the artists are Herman's Hermits, the Animals, Sam the Sham & the Pharaohs, Sandy Posey, Connie Francis and Johnny Tillotson.

On Verve the strongest chart album performers have been Jimmy Smith, the Righteous Brothers, Stan Getz, Astrud Gilberto, Walter Wanderley, Wes Montgomery, Cal Tjader, the Mothers of Invention and the First Family, 1968. Verve Folkways has contributed the Blues Project as a solid disk seller during its short one year of life in the MGM family.



(Right) Lanie Kazan is one of the newest stars in the MGM firmament.

The Verve catalog contains masterpieces from the greats—(Right) Duke Ellington, (Bottom left) Ella Fitzgerald and Louis Armstrong.

(Left) Tops in pop—Erroll Garner, leading popular pianist of the era.



THE LION IS THE KING OF THE JUNGLE

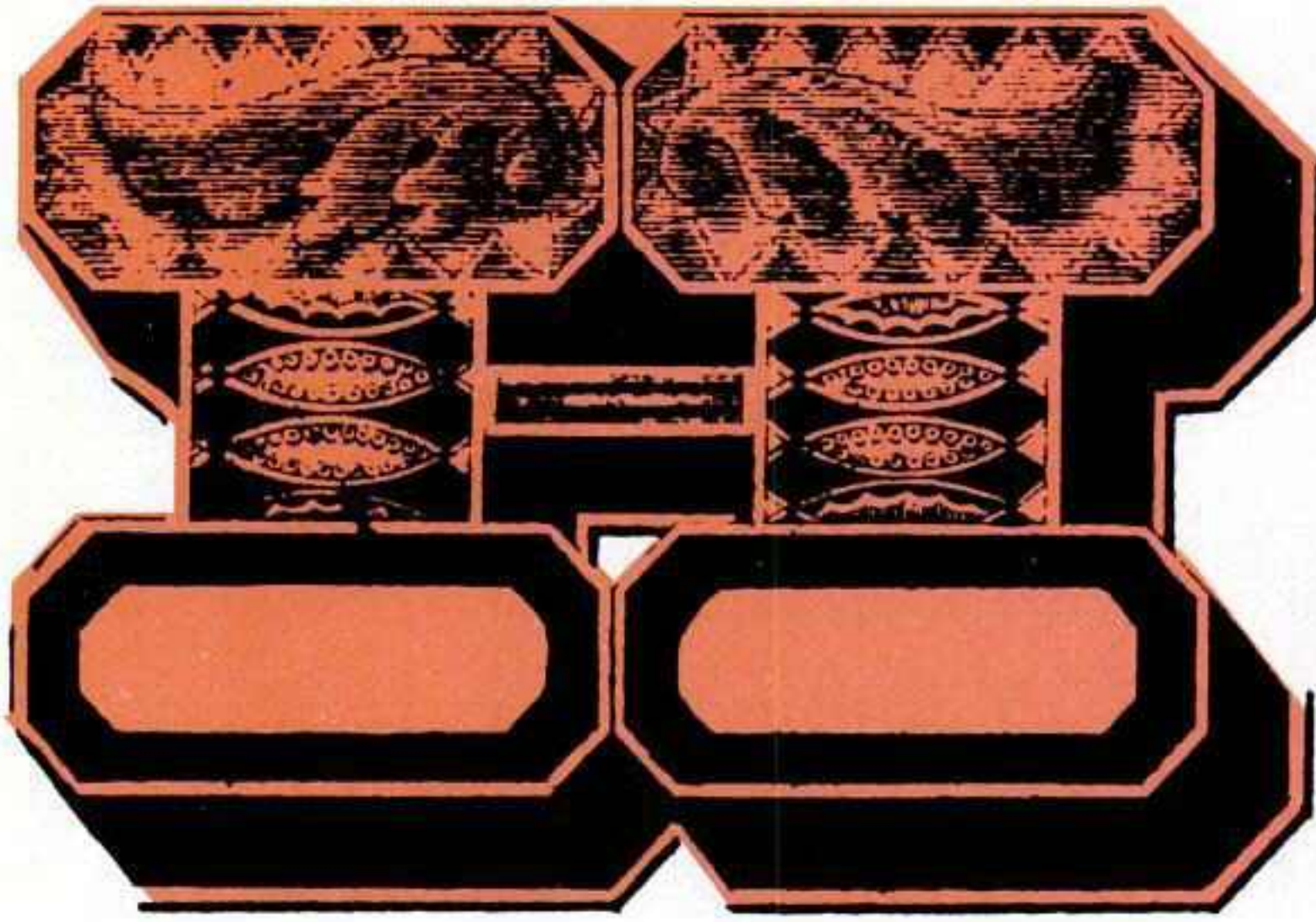
Congratulations

CHARLES KOPPELMAN

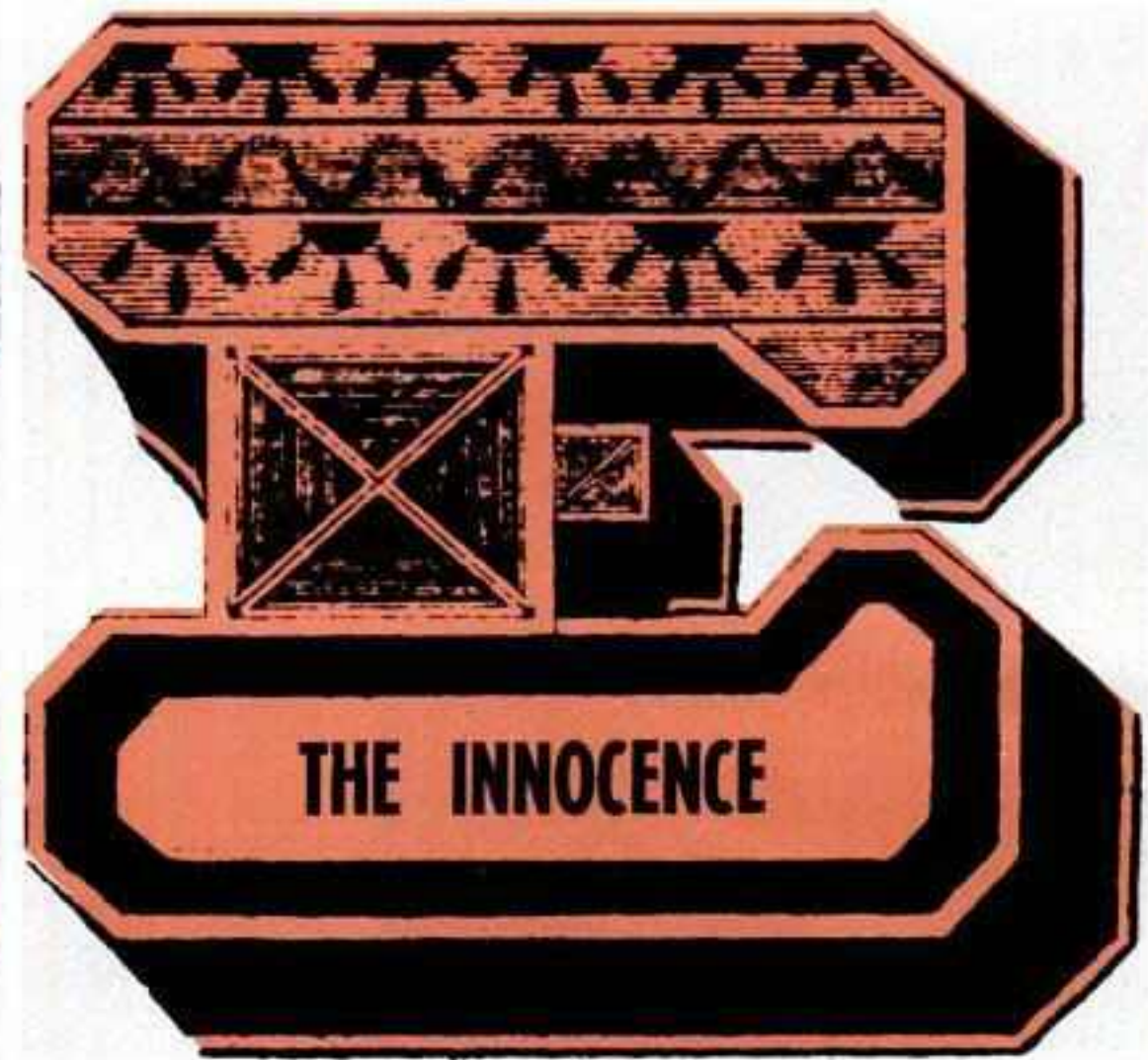
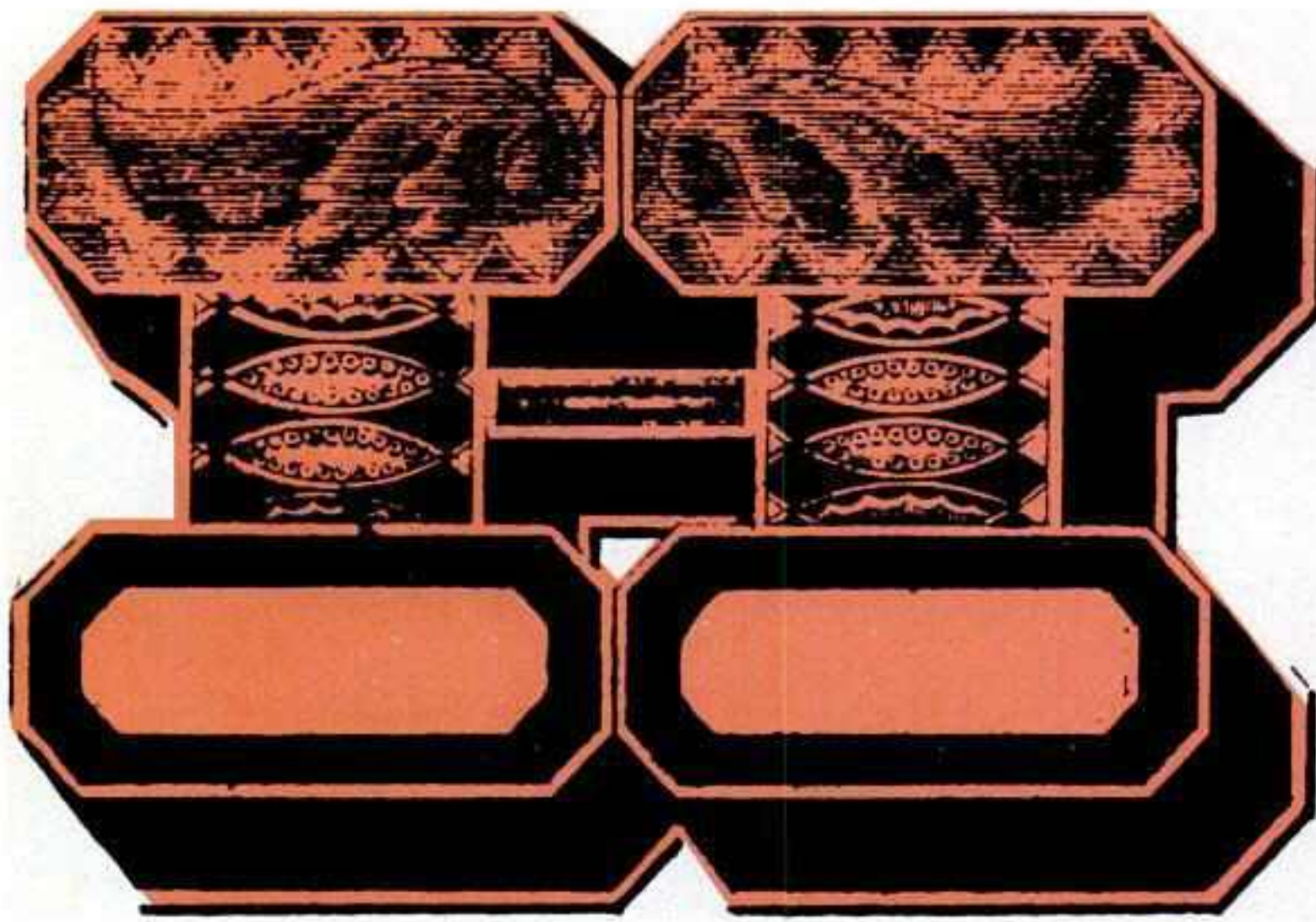
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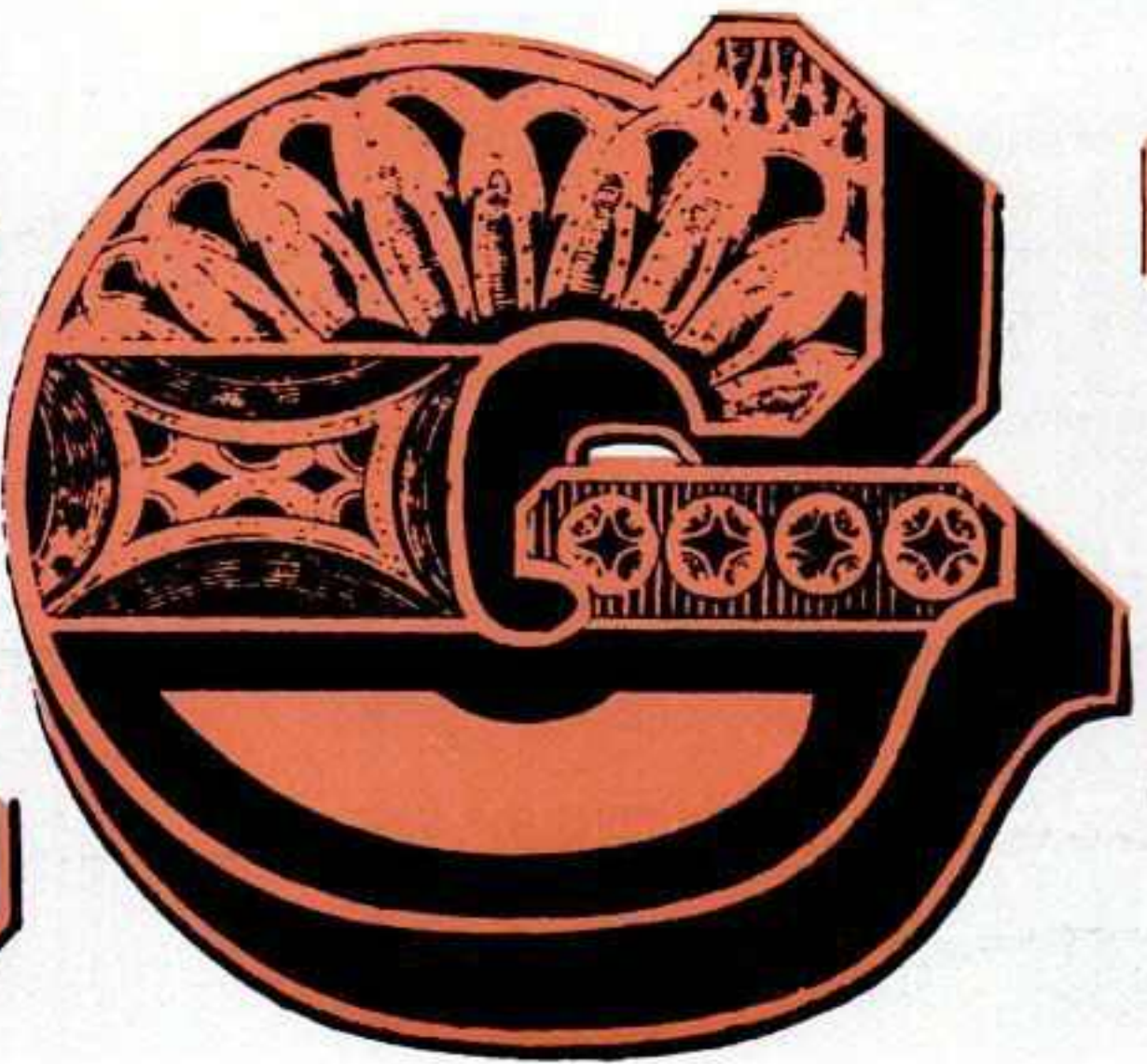
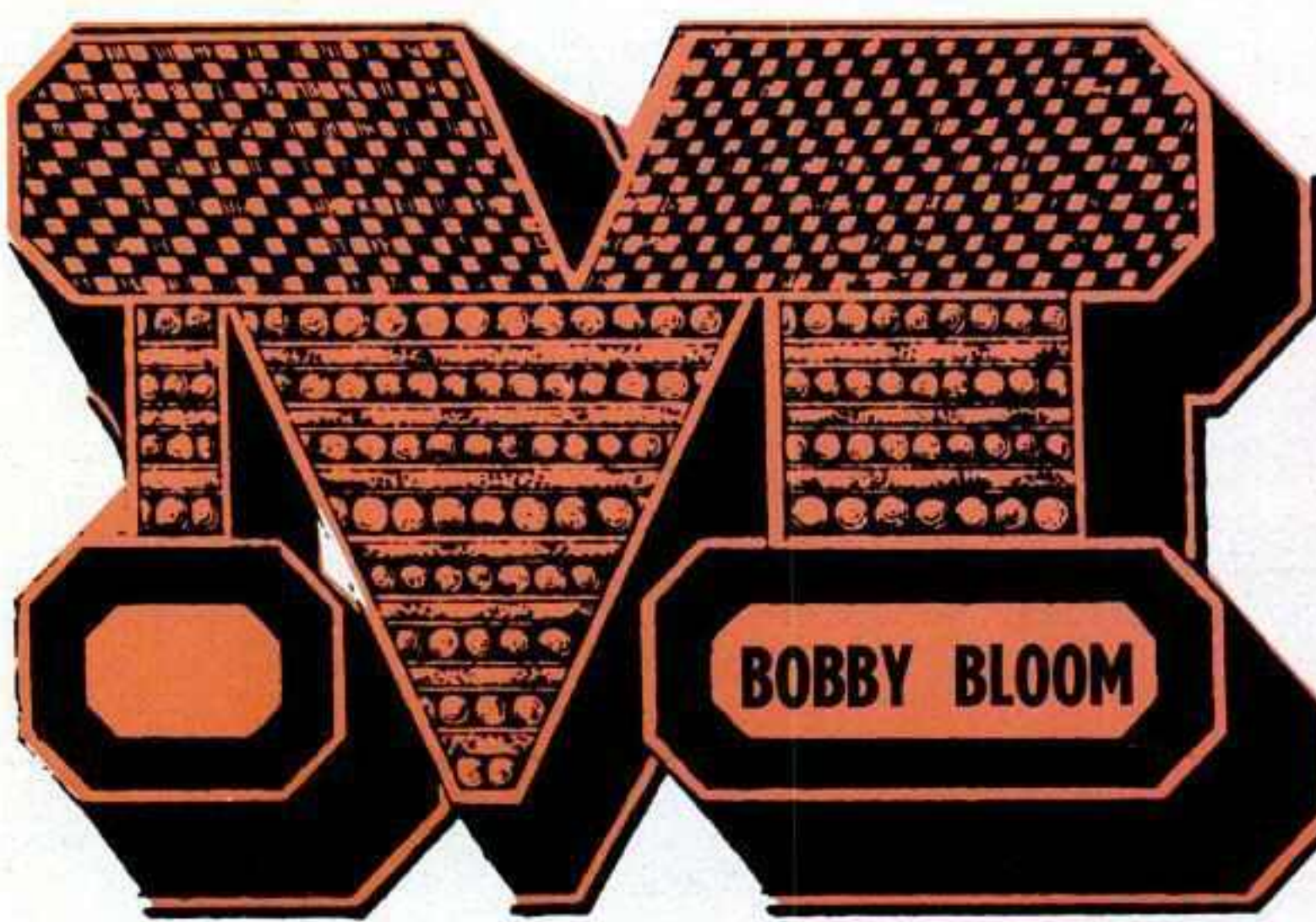
Koppelman-Rubin Associates, Inc.



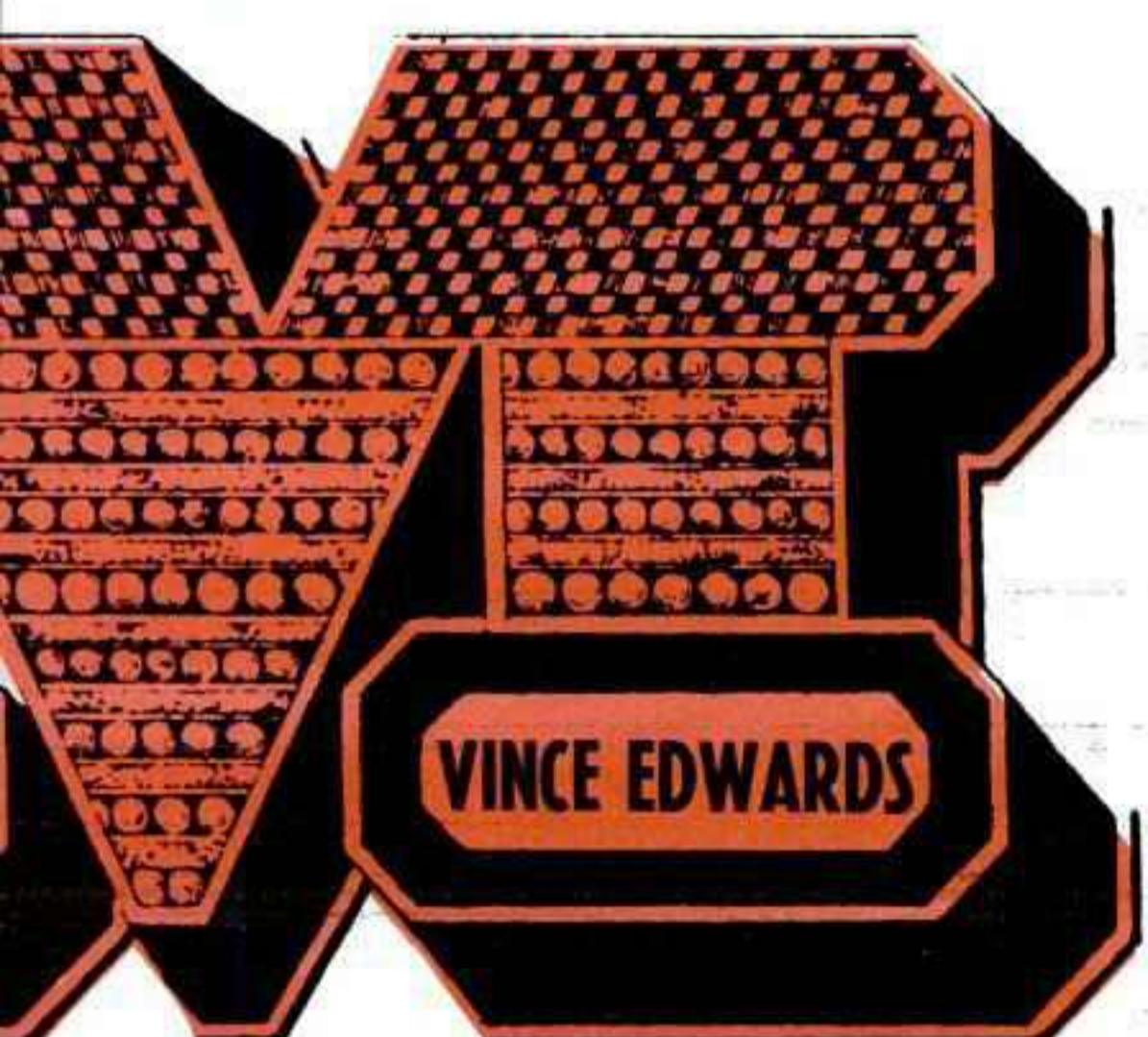
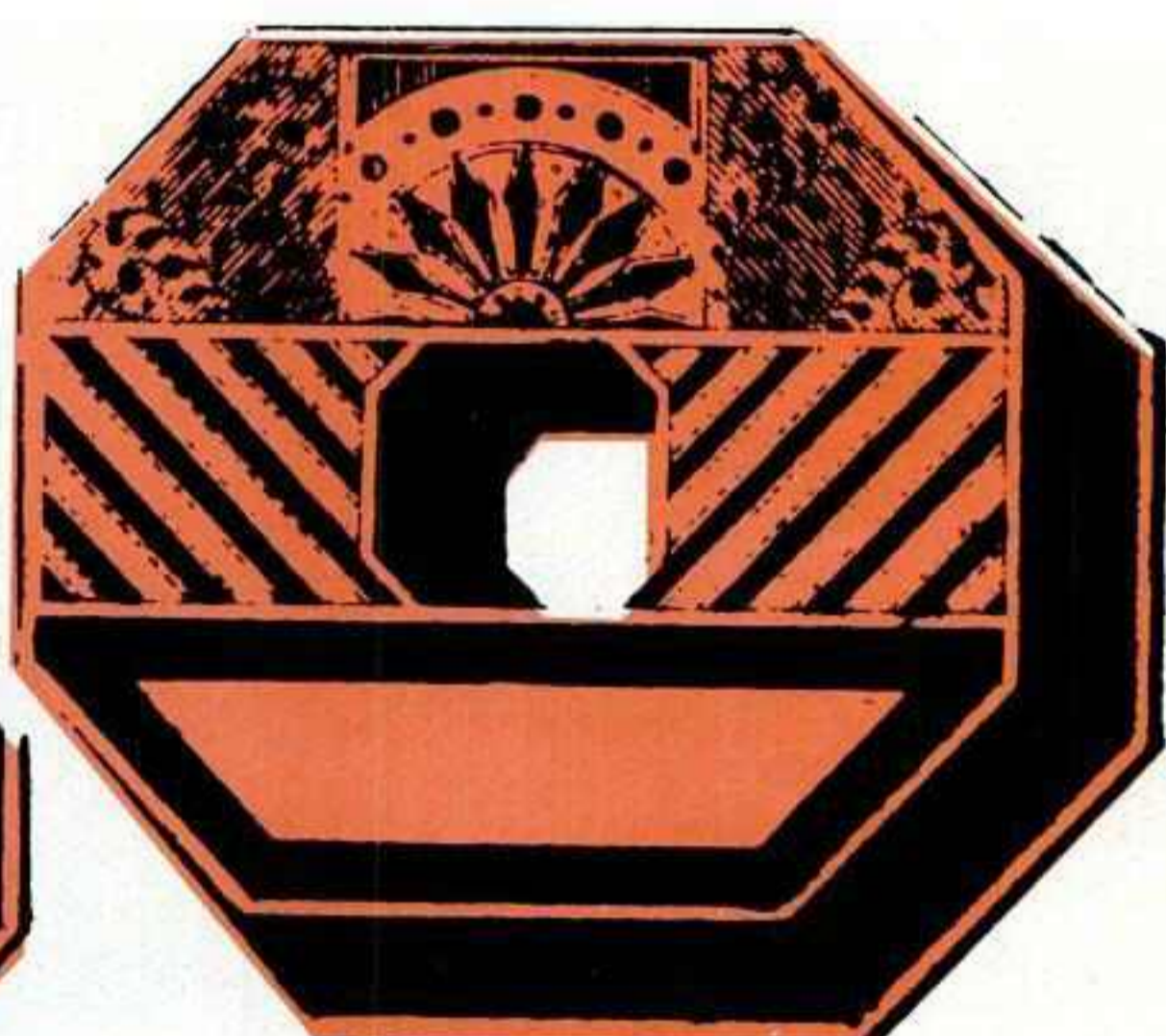
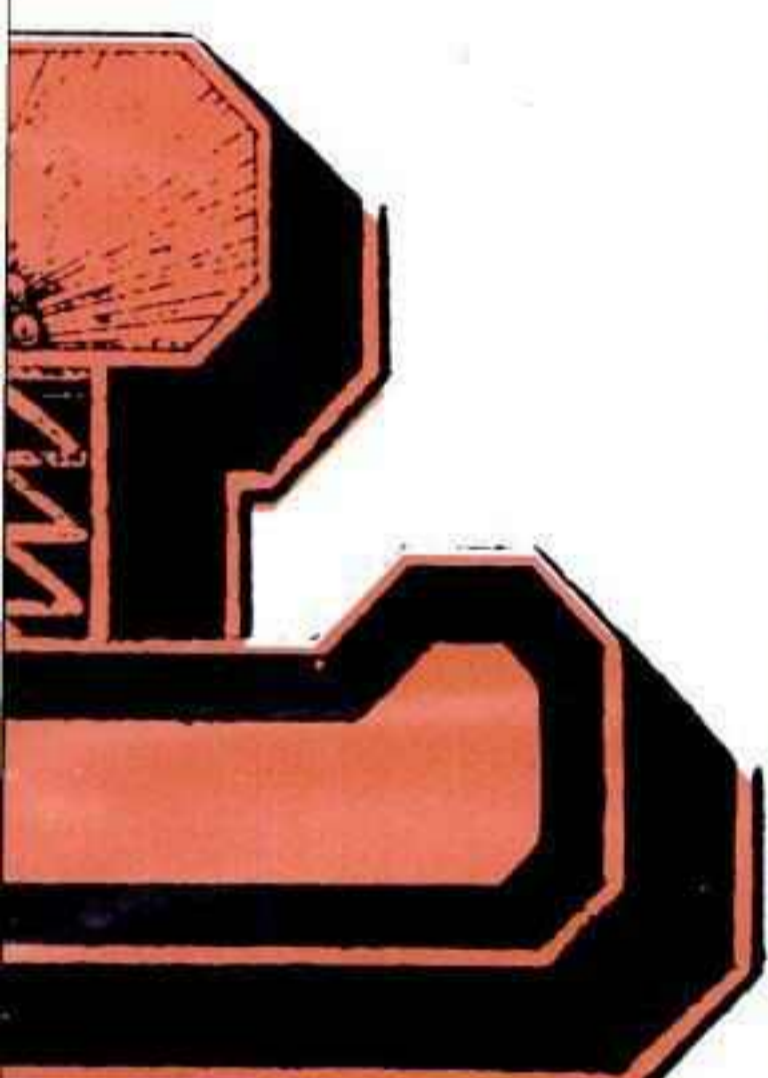
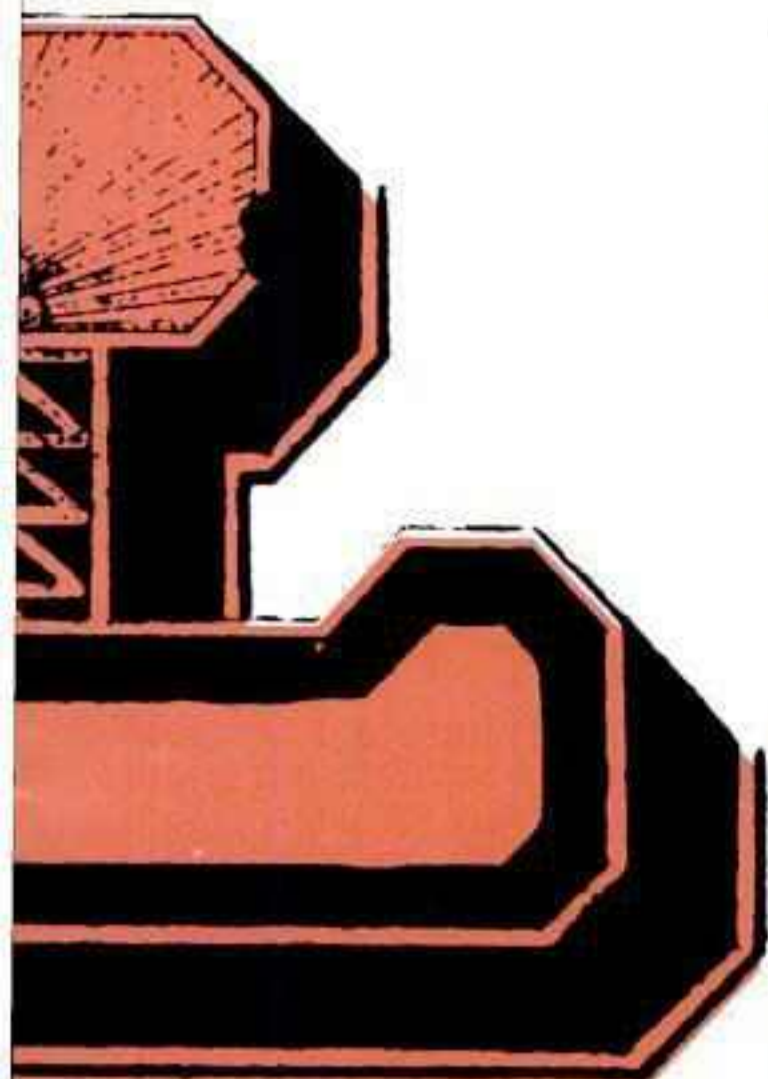
THE LOVIN' SPOONFUL



THE INNOCENCE



BOBBY BLOOM



Kama Sutra

1650 Broadway, N. Y. C., N. Y.

ARTIE RIPP • HY MIZRAHI • PHIL STEINBERG

VERVE/FOLKWAYS: Marriage of Folk and Pop

MGM Records, sensing a need to involve itself in one of the most important elements of American popular forms, folk music, approached Moe Asch and his highly respected Folkways label. In the spring of 1964 a new label was born—Verve/Folkways.

Having the availability of a great folk catalog, Verve/Folkways began to issue unreleased and previously released masters of the great traditional singers and players. The response from all levels was most gratifying.

Jerry Schoenbaum, director of Verve/Folkways, now began to direct his attention toward a concept that would give MGM Records not only a folk label but also to broaden the base of Verve/Folkways itself.

The "pop" sounds of today are closely related to the basic elements of American Folk music. Applying

this to what is happening, Verve/Folkways began a new approach. A search for talent was begun and a new series created to expose these artists. The 3000 series would be "pop" oriented and aimed at a broader market.

The Blues Project—was the first to be signed. Produced by Tom Wilson, this group made its way into the charts with its first album. Their second album has already exceeded all expectations.

Plans are now being made to further advance "The Blues Project" to one of the most important acts on records. Shortly after came "Jim & Jean" a duo whose first record "Changes" and subsequent album created nation-wide interest. Tim Hardin, Laura Nyro, Janis Ian, Richie Havens, Barry Goldberg, all

young writers, performers; will give Verve/Folkways, artists that have tremendous breakout potential. These young people are not imitators, they will become leaders. From such talent comes the new giants of our industry. High on the list of Verve/Folkways' artist roster are two established stars. Odetta and Dave Von Ronk. Both are looking into material for future recordings that will delight their legion of old fans and create a host of new ones. "The Paupers," a Canadian group, has every chance to make it with their first single. "If I Call You By Some Name" has already broken out as a hit record throughout Canada.

A part of MGM Records growth pattern has been to cover all phases of the record industry in depth. Verve/Folkways has and will become a vital factor in the future of MGM Records.



THE BLUES PROJECT

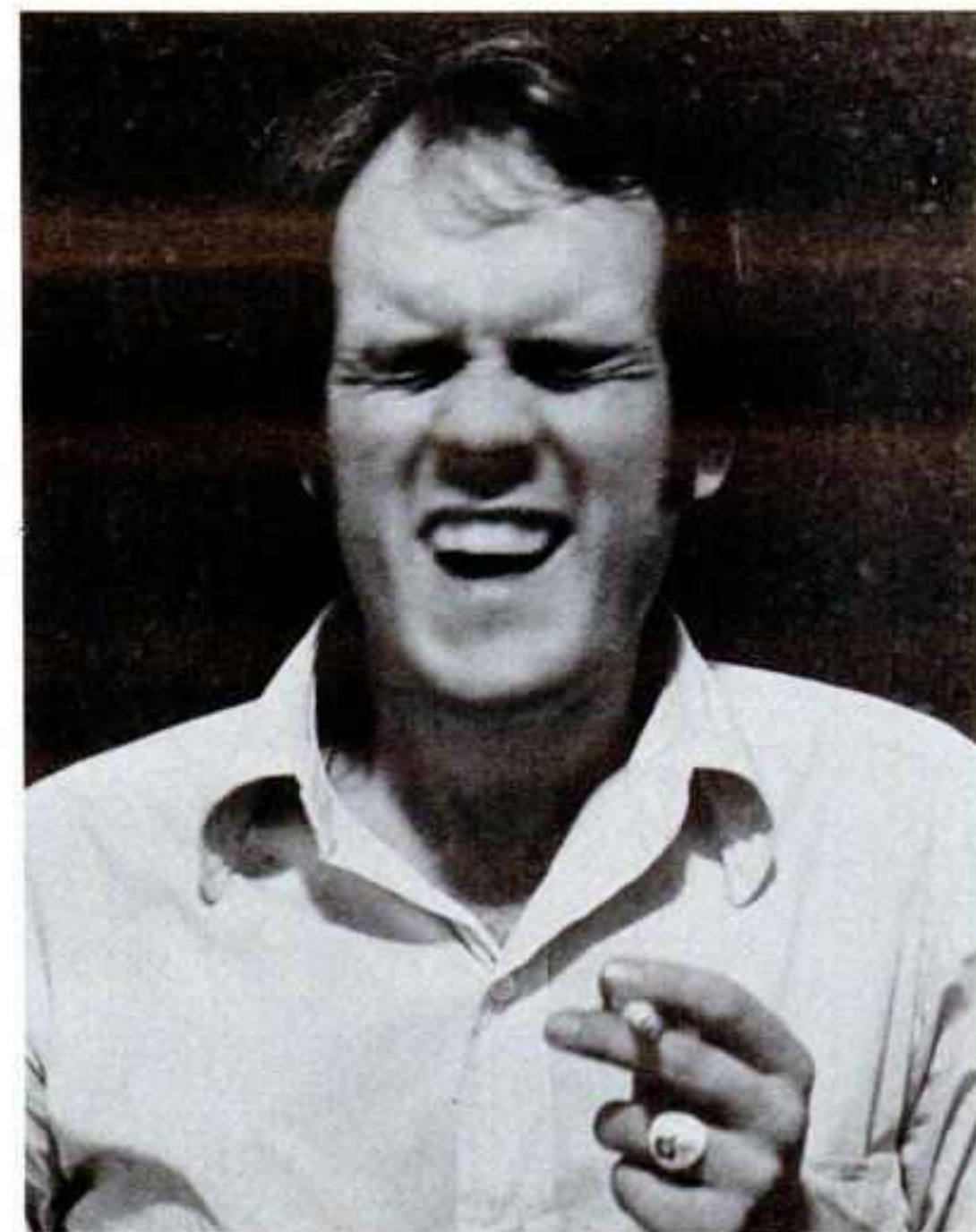


LAURA NYRO

Blazing a trail in the folk and folk-blues field is Verve/Folkways. The roster includes such artists as The Blues Project, Laura Nyro, Jim & Jean and Tim Hardin.



JIM & JEAN



TIM HARDIN

Congratulations to señors
Mort, Frank, Harold, Lenny, Tomás,
Al, Art, Val, Jessy, y all the fine
guys at MGM.

We hope you were happy with
ARE service.



Righteously yours,
The ACAPULCO TAXI DRIVERS

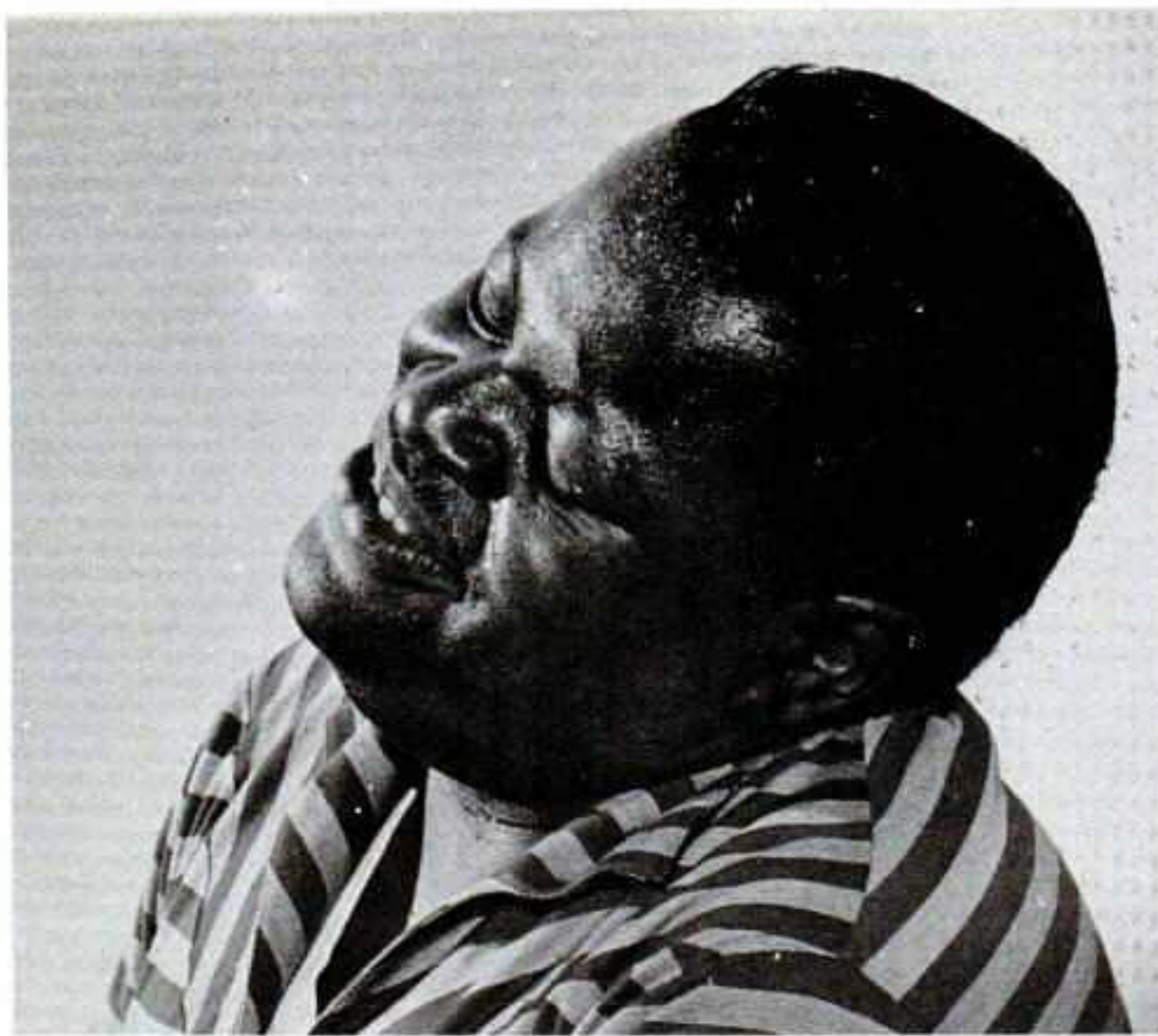
**Congratulations to
MGM and VERVE
for a job well done—
We are proud to be the
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for MGM and VERVE
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**Thank
You
MGM**

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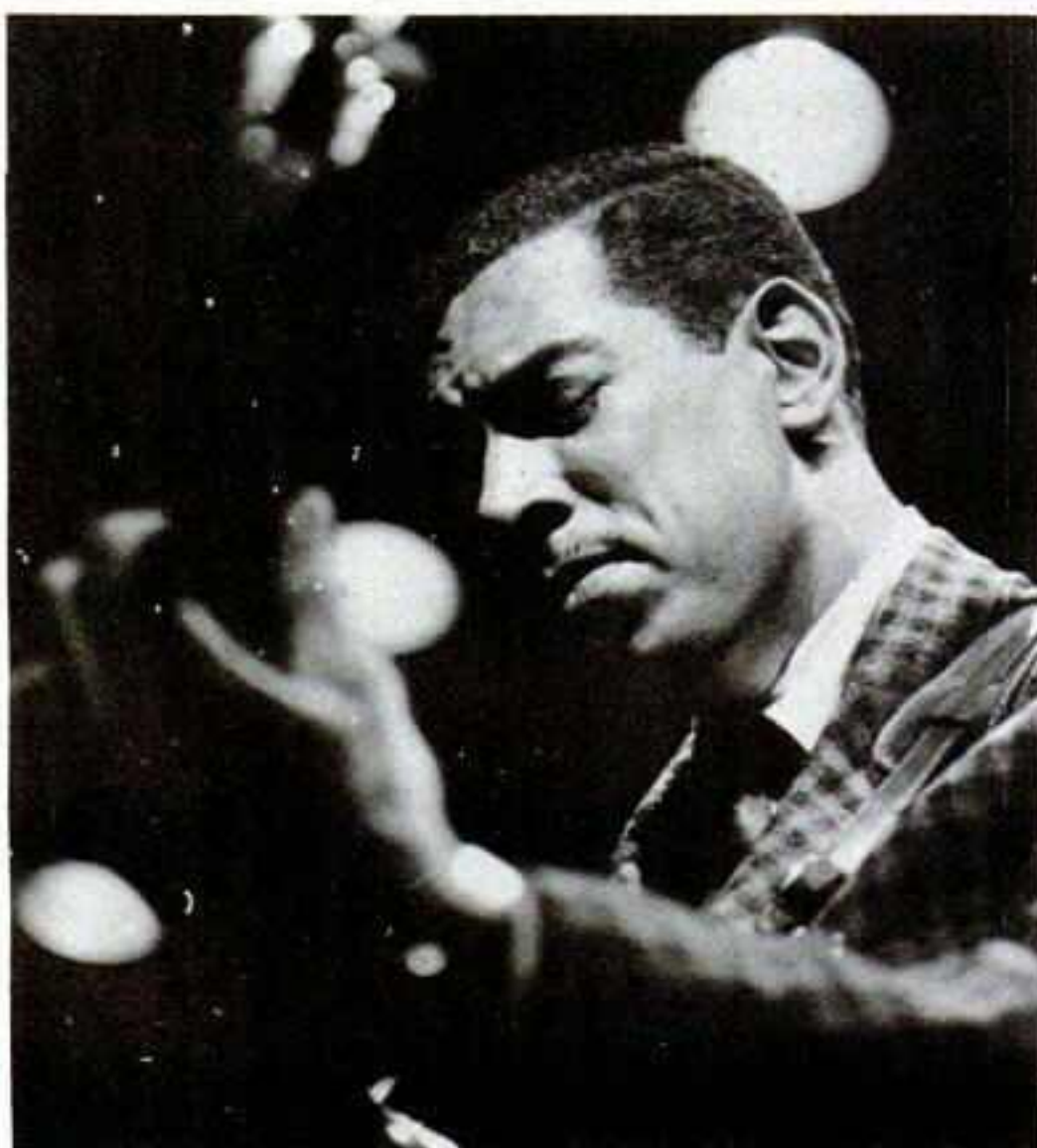
OSCAR PETERSON



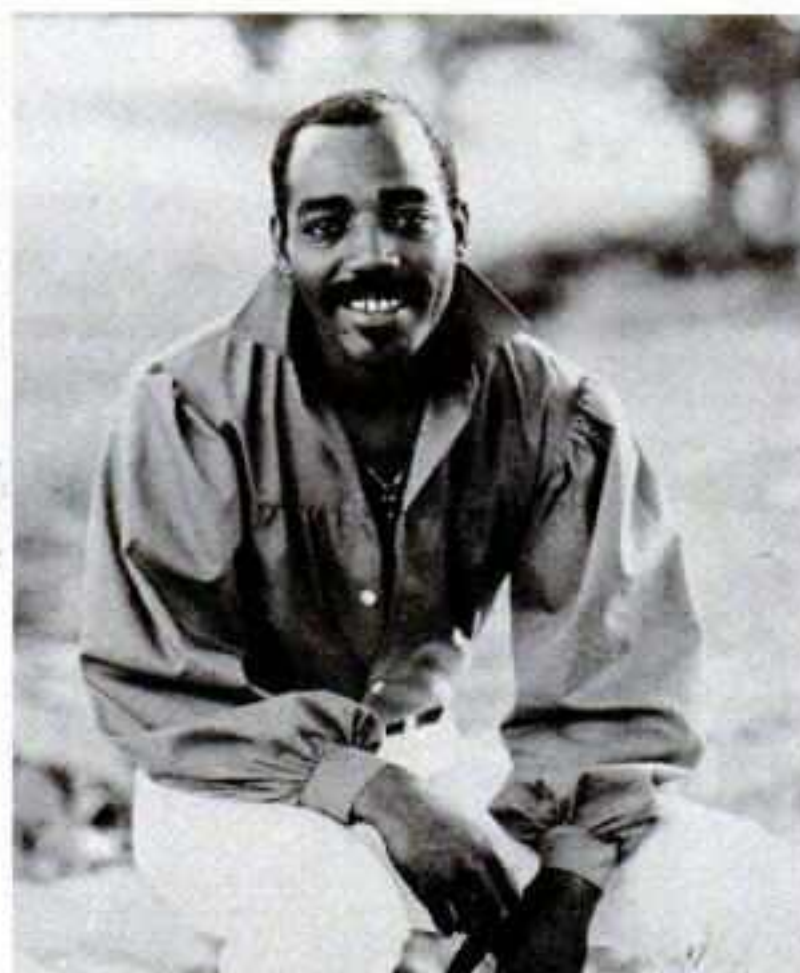
COUNT BASIE



JOHNNY HODGES



KENNY BURRELL



WILLIE BOBO

Jazz First Family

BY FERRIS BENDA

The first family of jazz has always been a part of the MGM-Verve family picture.

Even before the sale of Verve to MGM by Norman Granz in 1960, jazz had figured in helping to build the MGM record label. Among the very first talents signed by the early firm was a little-known English pianist whose first session resulted in a hit record, and who went that route for the label many, many times. His name was George Shearing, and his style of jazz became popular, resulting in his sales going pop.

In addition, MGM added sides and albums by such jazz artists as Lionel Hampton, Earl Hines, Chubby Jackson, Sarah Vaughan, Billy Eckstine, Woody Herman, and Billie Holiday, to name but a few.

However, it was the jazz treasures in Verve's vaults that made the MGM-Verve catalog among the richest in the industry.

Norman Granz had been recording the very best jazz talent through their lean years and his, and in sessions ranging from soloist-with-rhythm to soloists-in-battle to big-ensembles-studded-with-jazz-giants. The label was an integral part of any serious jazz collection.

Just a few of the names recorded by Granz over the dozen or more years of label life included such jazz titans as Dizzy Gillespie, Charlie Parker, Billie Holiday, Stan Getz, Ella Fitzgerald (who had also logged some fine pop hits as well as some striking jazz performances), Lester Young, Count Basie, Roy Eldridge, Gene Krupa, Buddy Rich, Lee Konitz, Ben Webster, Oscar Peterson, Johnny Hodges, Gerry Mulligan and Herbie Mann. The "Norman Granz Jam Sessions" and "Jazz at the Philharmonic" series were milestones for fans and collectors.

When MGM bought Verve, one of the first duties of the then account supervisor at the agency (Donahue & Coe) servicing the account was to trek to California and assess the assets of the label, work out the moving of the artwork and the files to the East, and work out schedules to maintain a continued flow of product from the label by working with Granz and MGM president Arnold Maxin on material already in the can. The advertising man was Mort L. Nasatir, now president of the MGM-Verve first family of labels.

When the changeover had been effected, Maxin hired one of the hottest jazz a&r men in the field—Creed Taylor. With a fine track record behind him at Bethlehem and ABC-Paramount, plus the successful launching of his brainchild, the Impulse label, Taylor now set about to build a powerful label on the foundation of the Verve catalog and artist roster, coupled with the merchandising and distribution savvy of MGM.

The result is today's Verve, a tower of jazz and pop strength.

One of the first things Taylor did on setting up shop at Verve was to re-issue a jazz album of two-beat classics that had been lying around on the shelf. It featured Al Hirt and Pete Fountain, and it became one of the label's big and steady sellers.

He cast about for new and exciting talent to bring to Verve, and came up with Jimmy Smith. The electric organist had made himself a fine name in funky jazz on Blue Note. Under Taylor, Smith's talent blossomed. Jimmy was featured in albums cut live with his trio, in studios with a big band, playing pop tunes and movie themes, and even singing. His sales and his appeal have soared. What's more, he now regularly tops the jazz polls.

Always quick to sense a trend, Taylor assembled musicians of the Third Stream jazz persuasion and produced albums of the brittle, ultra-modern school. He also signed Jack Teagarden and produced the last albums the trombonist ever cut.

When Stan Getz returned from his long stay in Europe, Taylor brought him together with Eddie Sauter for the most provocative album the lyrical tenor saxist ever made... "Focus." He also brought Getz together with guitarist Charlie Byrd in a holiday session in a Church in Washington to play some Brazilian music. "Jazz Samba" was the title of the album that launched bossa nova, plus, eventually, the careers here of Antonio Carlos Jobim, Astrud Gilberto, and Luiz Bonfá on the Verve label. It also launched dozens of other artists on other labels as the craze for the music caught the public fancy. Taylor nailed down the NARAS awards for "Record of the Year" and "Album of the Year," in 1965 for pro-

(Continued on page 33)

Jazz greats who have performed on the Verve label: Count Basie, Oscar Peterson, Willie Bobo, Johnny Hodges and Kenny Burrell.

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Frank Walker: The Founding Father

BY PAUL ACKERMAN

In the earlier decades of the Twentieth Century the record business was fortunate in attracting to its orbit several personalities of such vision and talent that they were able to lay the foundations of what was to become a billion-dollar industry. Among the most important of these giants was Frank B. Walker, who in 1945 organized the MGM Records Division, where he was general manager and vice-president until his semi-retirement in 1958, at which time he became a consultant of MGM, Inc. Walker, who died October 15, 1963, had already had a notable career when he joined MGM—for he had been vice-president of RCA and general manager of RCA Victor and had also served as vice-president of Columbia. But the MGM years capped his experience as a record man and brought to full fruition his powers as a record executive.

The term *record executive* here is used in its broadest sense; for in addition to his administrative and business capacity—which the term normally connotes—Walker was thoroughly grounded in all facets of the industry: he knew talent and song material and all the different segments of the artists and repertoire function; he knew sales and distribution and marketing; he knew manufacturing in all its aspects and was a key figure in the development of the custom pressing business. But in addition to these fields of knowledge Walker possessed still another attribute—one which made his effectiveness even greater: He was a great human being. His knowledge of people, coupled with his persuasive methods of handling them, made his influence felt throughout the record industry. His was the true democratic spirit.

As an originator and pioneer, Walker was instrumental

in establishing many of the patterns of today's record business. For instance he was important in the establishment of low-priced pop records during the depression, with the introduction of the Okeh and Bluebird lines on Columbia and Victor.

Most importantly, he pioneered in developing the country and western and blues fields, which today are so vital not only in themselves but as major entities in the mainstream of pop music.

It was Walker who discovered Bessie Smith, the Empress of the Blues, in Selma, Ala., and in the 1920's sent Clarence Walker to bring her to New York where she recorded her momentous series of blues sides later packaged by George Avakian for a series of Columbia LPs. And his work in developing the country field is, of course, monumental.

Walker, in his earlier years, had trained such notable a&r men as Steve Sholes. Walker drove horses and rode tin lizzies into remote rural areas to record country artists. He recorded such early country artists as champion fiddler Clayton McMichen and Gid Tanner and his Skillet Lickers. Prior to 1927, a&r men recorded by the acoustical process and Walker would carry trunks of waxes with him and seek out fresh talent.

With MGM, his influence in the country field reached its peak, for it was in the late 1940's and early 1950's that he played a major role in the development of Hank Williams, who is regarded today as the greatest songwriter-artist in the history of the country music business. Like the writer-publisher Fred Rose, Walker was advisor and mentor to Hank, whom he regarded as a "hillbilly Shakespeare." Interviewed in *Billboard's* "World of Country Music," 1963, Walker said of Hank: "He was a poet... he would first write the verses and then pick

up his guitar and softly strum a melodic accompaniment. And in this way he would build a melody around the lines. He had no need of collaborators.

"You could tell stories to Hank, discuss things with him... and out of the conversation would come something... a spark of conversation could set him working on a poem which would later become a song... he always had pencil and paper near..."

Williams died on New Year's Day, 1953—an event which was followed by the release of some 30 records—all tributes to the King of country writers. But by far the most meaningful tribute was Walker's letter to Hank, addressed care of Songwriters' Paradise (see letter).

Walker was also a pioneer in the field of soundtrack albums and was experienced in recording virtually all types of artists. Among the many artists he personally recorded were Bessie Smith, Gene Autry, Al Jolson, Paul Whiteman, Puckett Riley, Clayton McMichen, Dinah Shore, Glenn Miller, Benny Goodman, Frank Sinatra, Perry Como, Hank Williams, Marvin Rainwater, Roy Acuff, Eddie Cantor, Fran Warren, Betty Madigan, Ethel Waters, Billy Eckstine, Ruth Etting and Eddy Arnold. Among the many classical artists he recorded were Toscanini and Lawrence Tibbett.

During World War II, Walker was asked by President Roosevelt to harness the record industry to the war effort. Thus, under Walker's direction, was organized the V-Disc program, an important morale builder in those trying years.

As befitted a man of his stature, Walker was one of the original organizers of the Record Industry Association of America and held positions of President, Treasurer and Honorary Chairman within the organization.

He was, indeed, the complete record man.

January 1, 1953
(New Year's Day)

Mr. Hank Williams,
c/o Song Writers' Paradise.

Dear Hank:

You see it was my intention to write you today as has been my custom for many years past. We've been great friends, you and I, and I've always enjoyed writing you on New Year's Day, referring to the year just past, but particularly looking forward to things as I might see them in the New Year.

Only yesterday I was thinking of some of the little things I would mention in my letter, but somehow I think I'll have to change the letter a bit for an hour or so ago I received a phone call from Nashville. It was rather a sad call too, Hank, for it told me that you had died early this morning. I don't know much about the circumstances and it really doesn't matter, does it? What does matter though is that the world is ever so much better for the fact that you have lived with us, even for such a short time.

Please forgive me Hank for including in this note one or two of the little things I was going to mention in my regular letter. I wanted to tell you that undoubtedly the year 1952 was your greatest year—I would have reminded you of those great songs "Cold, Cold Heart," "Half as Much," "Settin' the Woods on Fire," "You Win Again," "Jambalaya," and lots of others.

I wanted to say that I agree with you that the two songs to be released late in January of the New Year are definitely the greatest you have ever written. You know, the novelty one and that tremendous ballad. I would have told you, and I believe it, that 1953 would prove, what I've known for so long, that you are one of the world's greatest writers of songs—powerful songs, songs of the heart, songs with a message, songs of the Hills and Plains.

And I wouldn't have forgotten to mention too the plans we had in mind—that you would write a series of those wonderful religious songs, the kind you started some years back and which you so loved to do. I would have reminded you too of that day in Baltimore, several years ago when you said "You Know, Mr. Walker, you and I both came from the country, our names, Hank and Frank rhyme pretty good too, we ain't gonna have any trouble—ever," and we didn't Hank, did we?

Yes Hank, I had so many, many things I wanted to write you about today but somehow it's just a little bit harder saying them than I thought it would be. I know I was going to tell you that I was putting out country songs before you were born, and how happy I am to have been allowed to stay around to hear the wonderful ones that you wrote and sung. I'm sure I would have told you that I so wanted to be around for quite a while yet to hear some more of them.

Remember the time the newspaper man asked you

how you wrote a song? I'll never forget your answer—"I just sit down for a few minutes, do a little thinking about things, and God writes them for me." You were so right Hank, and do you know I think He wanted to have you just a bit closer to Him, Nashville's pretty far away, so He just sent word this morning Hank that He wanted you with him.

You're going to be kept busy too, there's lots of work to be done way up there for we aren't improving too much here on earth. You'll be writing for the greatest singers too, the Angels, they're so wonderful—I know they'll want you to join them.

I'm sure that I was going to say I think you are a fabulous fellow, a wonderful writer, a sensational singer, a great genius, but I've said all of that in previous letters. Of course, I'll miss you Hank, that's natural for we've been pretty close to each other down through the years, but honestly I'm not too unhappy for I must rejoice with you at the tremendous opportunity you will have to do good for others. Don't forget your millions of friends, we'll be thinking a lot about you, so please remember us too.

I guess that's about all I have to write about on this New Year's Day Hank. Thanks so much for being with us, and until I see you again,

HAPPY NEW YEAR HANK
Your Pal,
Frank Walker

MGM and Acuff-Rose: The Ties That Bind



Roy Orbison—
a link in the MGM-Acuff-Rose chain.

Traditionally, strong ties have existed between MGM Records and the Acuff-Rose music publishing interests in Nashville. The latest manifestation of this was the signing 18 months ago of Roy Orbison to a long-term, multi-million dollar contract in a combined MGM Records and MGM Pictures deal. Orbison's personal manager is Wesley Rose, president of Acuff-Rose Publications.

The MGM-Acuff-Rose bond developed soon after the start of the record company, when Hank Williams, already an Acuff-Rose songwriter, became one of the first artists ever to join MGM Records. The time was the late 1940s, and the late Fred Rose (father of Wesley), who was a proven songwriter and often described as one of the world's greatest "song doctors," brought Williams to MGM as a recording artist.

During this earlier period, the late Frank Walker was head of MGM Records and it was Walker who brought Fred Rose into the a&r picture as the producer of Hank Williams' records in Nashville. Rose produced other earlier MGM country artists as well, and upon the death of Fred Rose, his son, Wesley, assumed the a&r mantle, and became even more adept at running a recording session.

With the Williams heritage of immensely successful songs which turned into a virtually uninterrupted chain of equally successful record hits, a favorable climate for

doing business together persisted over the years between MGM and Acuff-Rose.

Wesley Rose, at one point in his career, became one of the more discerning of Nashville publishers who envisioned big pop potential for country songs. His belief in his songs, which persists to this day and probably always will, eventually resulted in broad usage of the typical country tunes in New York recording sessions, including one during which Joni Jones recorded the Hank Williams song "Your Cheatin' Heart" for one of her very biggest MGM hits.

And so it was that of the most important deals ever consummated between Wesley Rose and MGM, took shape in 1965. Some years before, Wesley-Rose had signed Roy Orbison, a slim, bespectacled Texan with a big tenor-baritone voice and a touch for songs, to an Acuff-Rose writer's contract. The song which caught Rose's ear and sold him on the Orbison talent, was called "Claudette," in honor of Orbison's late wife. The tune later became a hit for the Everly Brothers.

Some time after becoming Orbison's publisher, Rose also became the writer-singer's personal manager and in the intervening years, he helped guide Orbison into his

(Continued on page 33)

Connie Francis: Something for Everybody

For more than half of MGM's 20-year history, Connie Francis has been a moving force in the label's success. And vice versa — to the tune of over 35,000,000 records sold.

MGM was just nine years old and Connie 17 when they met and signed along the dotted line. The year was 1955.

Connie's debut on the label was hardly prophetic. Although she cut eight sides plus vocals for two movie soundtracks ("Jamboree" and "Rock, Rock, Rock"), nothing seemed to happen, and the young singer seriously

considered giving up music for a career in medicine. (She'd just won a four-year scholarship to New York University.)

But the next year came "Who's Sorry Now."

The song was a curious choice of material in an era dominated by shaggy boy-singers and swivel-hipped guitarists. In fact, it wasn't even Connie's choice, but rather an idea of her father's that she "try something different" from the hard rock then dominating the air waves.

For a while nothing happened — and then! The "and

then!" being the first of Connie's eight gold records and the start of a music-business phenomenon. Connie was off on a European tour when the record broke big. She returned to follow it up with two more disk hits, "I'm Sorry I Made You Cry" and "Stupid Cupid," and in turn followed those up with a non-stop schedule of prime TV appearances: "The Dick Clark Show," "Perry Como," "Bell Telephone Hour," "Ed Sullivan," etc.

Hollywood called in 1961, and Connie responded with a starring role in MGM's big moneymaker, "Where the Boys Are" — the first of three feature movies.

In fact, 1961 became a banner year all around. During the 12-month period, Connie authored her first book, "For Every Young Heart" (Prentice-Hall). Provided the biographical grist for Ralph Edwards' "This Is Your Life." Got a "Person to Person" call from CBS. And topped off the action by signing a five-year multi-million-dollar contract with MGM Records.

In short, 1961 was the year that Connie Francis the Singer became Connie Francis the Star.

Grant the voice, the drive and the talent, what is it that Connie Francis has that keeps her on top year after year in a fierce and fickle business?

The answer is — something for everybody. There isn't another entertainer around who moves about the repertoire with such flexibility, with such a firm refusal to be typed.

When Connie sings Italian songs, even Venetian gondoliers go out and buy her records. She sings in Spanish — and she's a shoo-in in Madrid. Connie goes country — and strikes gold with "Grand Old Opry" buffs. She's recorded ditties for little children, waltzes for senior citizens. All of which is to say nothing of her biggest market — America's teenagers.

This enormous range of records, repertoire — and fans — is reflected in the astronomic number of awards she's garnered in the past ten years.

- A partial list of Connie's kudos:
- Five citations from "American Bandstand" as "Best Singer of the Year"
- the "Japan's Favorite American Singer" certificate
- Germany's "Queen of Popular Music" award
- a Command Performance for Queen Elizabeth of England
- "Italy's Most Beloved Italian-American Singer" trophy
- Radio Luxembourg's Golden Lion Award as the "Most Programmed Vocalist" in Europe
- Variety Clubs International Award for "outstanding service on behalf of deserving children all over the world"
- the "Queen of Hearts" citation from the American Heart Association in recognition of her fund-raising efforts
- Exhibitor Magazine's "Laurel Award" as "Best Newcomer in Motion Pictures."

And so it goes.

As for the girl behind the Gold Records, Connie Francis has changed remarkably little, considering the whirlwind pace of her career.

She's still slight, soft-spoken and a bit on the shy side. Still guided by her manager of 15 years, George Scheck. Still collecting stuffed animals and chumming with high-school friends. And still, of course, recording for MGM, which now boasts over 30 Connie Francis LPs in its current catalog.

What have changed are her circumstances.

Today, the diminutive Newark songstress heads up a sizeable business empire.

The once tousle-haired casually-clad teenager is now one of America's Ten Best Dressed Women, with a citation from the Custom Clothiers Association of America. Connie requires the services of four full-time secretaries, just to answer the 7,000 fan letters she gets every week. And all this, of course, is in addition to her unending round of record sessions, foreign tours, TV and night club appearances.



Connie Francis — An MGM institution

Hank Williams: MGM's Country Tradition

Country music has long been a dominant force within the catalog of MGM Records, and if its country roster has not always been long in terms of total numbers of artists, its quality has been tops, from the time the late, great Hank Williams first joined the label under the aegis of the company's founder, the late Frank Walker.

Williams is credited in many circles with having been the father of modern country music and his albums are consistent sellers even to this day, 14 years after his death. Walker, who was a country boy himself, from Upper New York State, provided the early impetus at MGM for a strong country representation. During his reign, there was an abundance of country hits, not only by Williams, but by such earlier artists as Marvin Rainwater, Bob Gallion and others.

Walker also helped spread the gospel of country music in the pop field when he selected one of Williams' most renowned songs, "Your Cheatin' Heart," for Joni James. The disk became one of Miss James' biggest and best-remembered hits with the label.

One of those whose MGM tenure goes back to the latter phase of the Walker career, is a&r producer, Jim Vienneau, who, although headquartered in New York, nevertheless produced a number of important country entries.

Committed to the philosophy that "great artists make a great label," the company elected to produce an even stronger showing in country, and accordingly, in mid-1965, Vienneau moved to Nashville with an assignment to put MGM on the country map, even more prominently than it had been in the past. The results have been highly rewarding.

Vienneau has been closely identified with the rise to stardom of Hank Williams Jr., who started his singing career with the company performing the songs of his father on the soundtrack of the motion picture "Your Cheatin' Heart," which dealt with the life story of Hank Williams. The younger Williams has since come up with a series of hits, including the recent single, "Standing in the Shadows."

Also instigated in the new MGM Records Nashville office has been the updating of selected earlier Hank Williams hits, with the addition of background voices and strings to the original instrumentation. Several singles have been released in this series, as well as two albums.

Of perhaps even greater importance for MGM as the company moves into its 20th anniversary year, is the strong new artist roster now being developed in Nashville. Prime among these is the famed Stoneman Family consisting of 76-year-old Pop Stoneman and his two sons and two daughters. The family combine, which mixes the authentic, twangy, guitar and banjo-pickin' hill sound



Hank Williams Jr. carries on the tradition of a famous father

with a flock of slick-modern showbusiness effects, has won itself a major following, has two albums on the label now, and has been doing a number of prime-time TV appearances.

Producer of the Stonemans is Jack Clement, one of Music City's better-known figures in the songwriting and singing areas. Clement, working with Vienneau, is expected to become an increasingly important factor in the MGM Nashville scene.

Two other important new additions have also been recently made to MGM's country roster. The firm has signed the well-known stars of WSM's "Grand Ole Opry," Tompall and the Glaser Brothers, in addition to girl singer, Sandy Posey. Miss Posey, who was prominent in Nashville's background singing scene, until her link-up with MGM, scored a major success with her first single, "Born a Woman," both in country and pop charts, and has since gone on to achieve further successes.

One of the more unique successes of 1966 came in the revival of Sheb Wooley's country comedy alter ego, Ben Colder. The Nashville forces elected to record Colder in a parody of the year's top award-winning country song hit, "Almost Persuaded," which eventually did almost as well on the country charts as David Houston's original version. Although often identified with the California country scene, "Wooley's" "friend" Ben Colder came to Nashville last October where he performed his "Almost Persuaded" for a massive audience attending the annual Country Music Association banquet in the Coliseum.

Through this appearance, and an extended informal concert put on by the Stonemans during convention week, MGM made itself an integral part of that annual biggest week for country music. The country-oriented people at MGM, however, regard this as just a beginning in a new era of country music leadership for the MGM Records family.

Jazz

First Family

• Continued from page 20

ducing "The Girl From Ipanema" and the album, "Getz-Gilberto."

Last year a whole new era was launched at Verve with the acquisition of the Righteous Brothers. In the trade, the 5000 series is known as "Blue" Verve because of the color of the label, but its meaning goes much deeper. "Blue" Verve has broadened and deepened the pop impact of Verve Records because it is loaded with high-power Top 40 product. Besides the Righteous Brothers, the label also features Arthur Prysock, Jimmy Witherspoon, and psychedelic mesmerizations of the Mothers of Invention, and the Velvet Underground.

The valuable Verve catalog remains current with an exciting series of budget albums, VSP — created by jazz authorities Dom Cerulli and Jack Maher. On the label some of the glories of the past catalog come to life again to new and appreciative audiences.

Ella Fitzgerald has long been called "The First Lady of Songs." And her best recorded work, including the Song Books of famous composers (another Granz innovation, by the way), are part of the backbone of the First Family of labels.

And, it appears, the coming to stardom of such names as Willie Bobo, Kenny Burrell, Johnny Hodges and Wild Bill Davis, Bill Evans, Walter Wanderley, Gil Evans, and the others touched by Taylor, indicate that as long as there is jazz there will be Verve.

MGM and Acuff-Rose: The Ties That Bind

• Continued from page 24

current status of one of the leading international recording stars of all time.

When Orbison's earlier recording contract with a prominent indie label expired in 1965, Rose held negotiations with MGM which took into account Orbison's long-felt desire to become active in motion pictures. The contracts were signed in July of 1965, since which Orbison has recorded a number of chart singles and four very successful albums.

In the fall of 1966, Orbison filmed his first picture, "The Fastest Guitar Alive," in Hollywood for MGM. The film, with a Civil War setting, is due to reach motion picture houses around the world, later this year. The second, now tentatively scheduled for shooting in 1967, may have a British setting, a logical thought indeed, in view of Orbison's fanatical following in Great Britain as well as other areas of the Commonwealth.

Meanwhile, Orbison's recording schedule continues.

And as a token, perhaps, of the years of close working relations between MGM Records and Acuff-Rose, Orbison's next LP, due for January release, is titled "Roy Orbison Sings Don Gibson." Gibson is a long-term writer for Acuff-Rose Publications, and one whose varied compositions like "I Can't Stop Loving You" and "Oh Lonesome Me" have frequently brought such verbal accolades from Wesley Rose himself, as "one of the very best writing craftsmen since Hank Williams himself."

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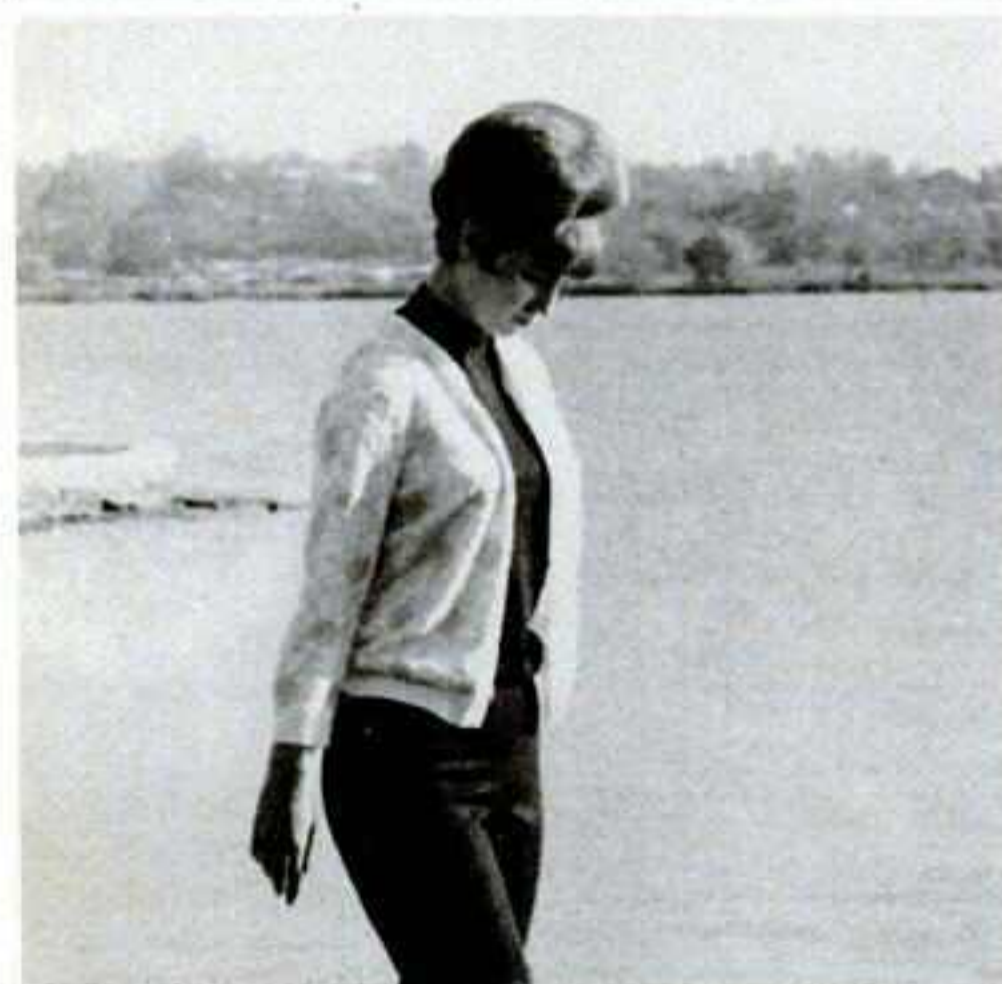
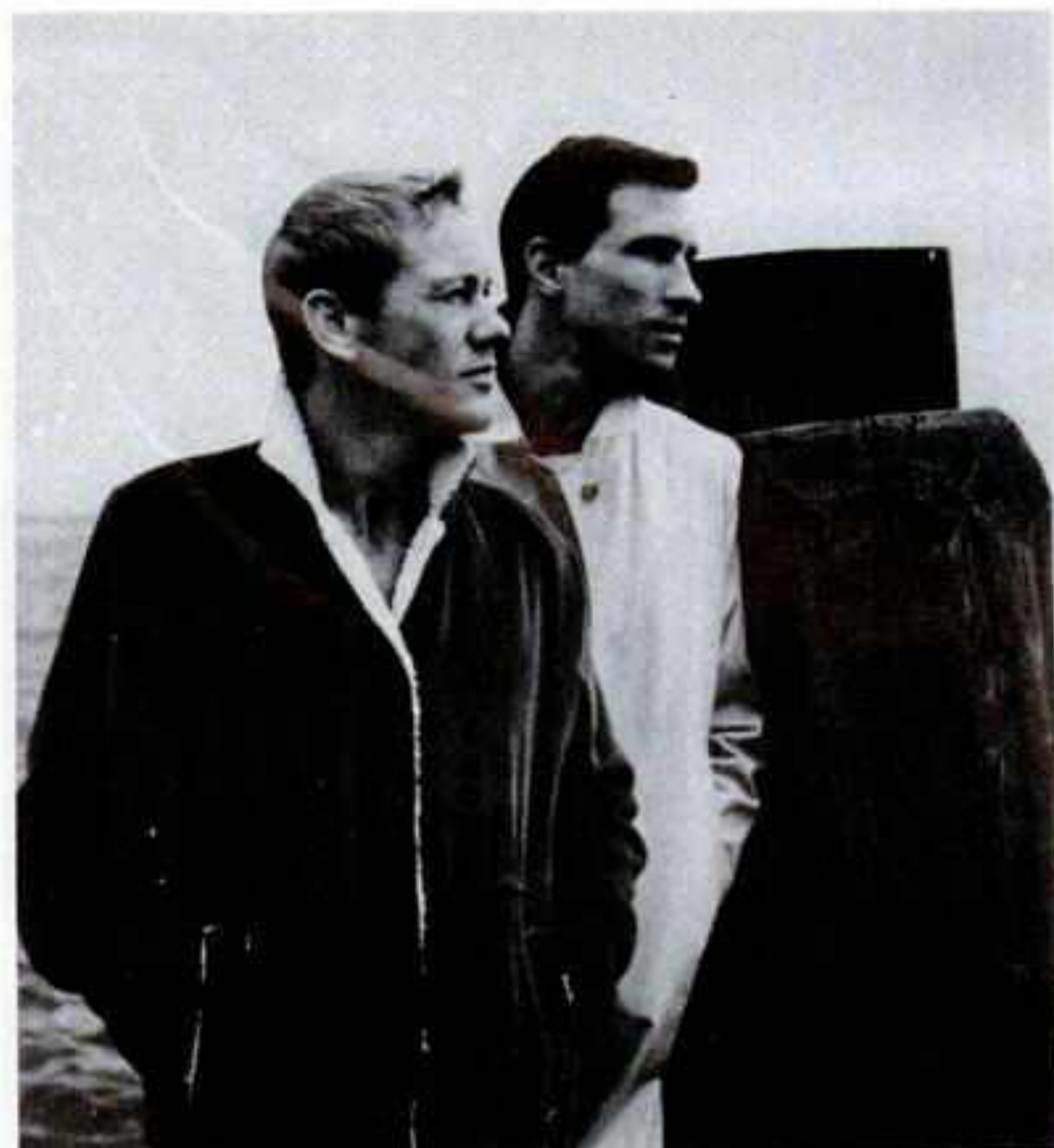
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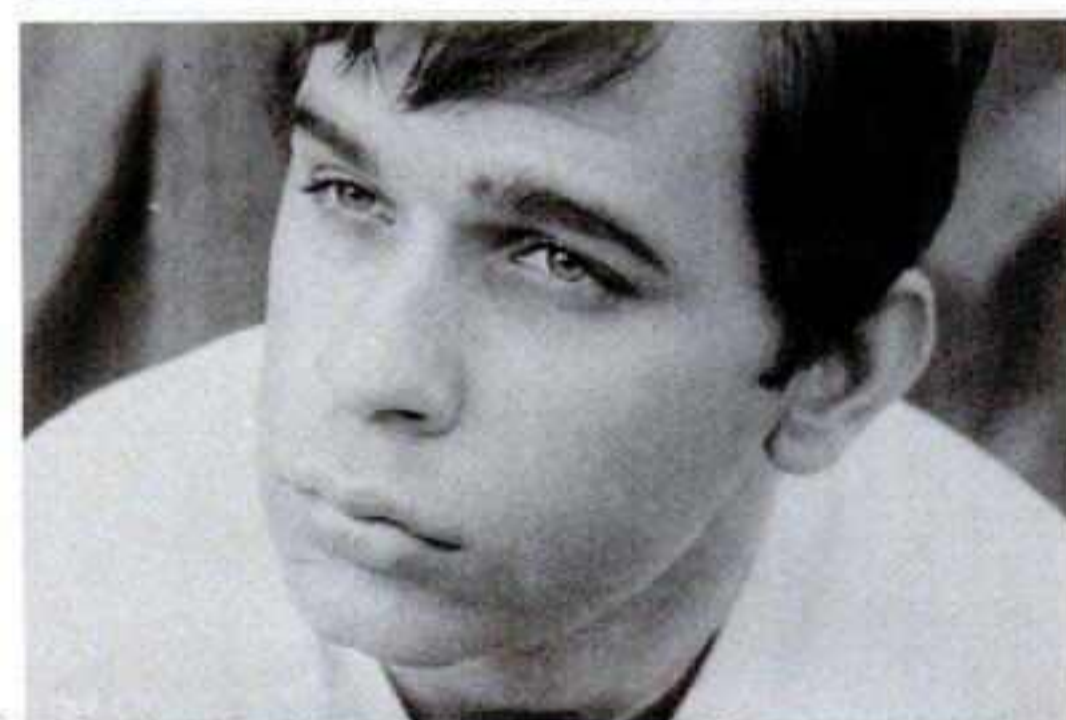
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The door is always open for outside producers at MGM. Many of the top artists at MGM and affiliated labels are produced by these independents. These include (Top left) The Lovin' Spoonful, by Charlie Koppelman and Don Rubin, through Kama Sutra Productions; (Top right) The Righteous Brothers, with Bill Medley handling the sessions; (Bottom left) Sandy Posey, by Chip Moman, and (Bottom right) Lou Christie, by Charlie Calello.



Independent Producers - The Doors are Always Open

The classic portrait of the "personality" artists and repertoire director, so long one of the truly colorful facets of the record business, has all but vanished. In a day of sharpened artistic competition and economic pressures, the major company which must live or die with the black figures on the bottom line, draws from as wide an assortment of creative talents as are available to make hit records.

MGM Records, in recent years, has played a leading industry role in developing the so-called "the doors are always open" concept. Under this theory, the a&r executive is no longer primarily a creator. Rather, taking an administrative direction, he seeks out, signs and maintains liaison with a host of talented outside producers. As MGM opens its 20th anniversary year, the majority of its hit product is the work of proven independent producers. Close to a dozen are now actively producing for the firm.

There are virtually no geographical limitations on the sources of hits. One of the most outstandingly successful of the young new wave working with MGM is Britain's Mickie Most, a remarkably talented producer who is responsible for the steady string of hit singles and albums by Herman's Hermits and the Animals. Since these groups began clicking for MGM nearly two years ago, neither has missed the charts with a single, and the LP sales for both groups have been little short of phenomenal.

Turning 180 degrees away from London, the observer finds himself looking in the direction of Tennessee, a fertile land for hit records, which has produced its share of successful independent production for MGM.

Through Howard Allison, proprietor of Southern Record Distributors, the label's distributor in Nashville, producer Stan Kesler was introduced to the MGM scene. His contribution was Sam the Sham and the Pharoahs, whose "Woolly Bully" was a major hit for the firm. Kessler

continues to produce all the Sam the Sham product for MGM, the output of which has included "L'il Red Riding Hood," "By the Hair of My Chiny Chin Chin" and the more recent, "How Do You Find a Girl."

All three of the latter songs were written by the late Ronnie Blackwell, who was a contract writer for the Nashville-based Acuff-Rose publishing empire. Acuff-Rose, traditionally a contributor to the MGM scene, is the copyright-holder of the entire catalog of the late Hank Williams, whose recordings have long been regarded as one of the more valuable aspects of MGM's desk catalog. Wesley Rose & Roy Orbison produce all of Orbison's dates for MGM.

In mid-1965, MGM transferred its highly-regarded New York a&r man, Jim Vienneau, to Nashville. Since that time, Vienneau has acted as Nashville producer as well as scout for promising indie record talent. One of his acquisitions for the label was independent producer

Chip Moman, who in turn brought in Sandy Posey, whose first disk released on MGM, "Born a Woman," brought her into the select circle of top 20 singles artists. Moman is also the producer for the Gentrys group who operate out of Memphis. Vienneau also works closely with independent producer Jack Clement on the Stoneman Family and other artists.

Pittsburgh's Lou Christie, who had one of the biggest singles hits of 1966 with "Lightning Strikes" and a follow-up smash with "Rhapsody in the Rain," records for MGM under the indie production banner of the well-known young arranger-producer Charlie Calello. A more recent producer to join the MGM fold is Arnold Geller, who turned out the highly successful revival of "Stand by Me," by Spyder Turner.

In a further tie with Britain, the label recently ac-

quired a group known as the Twice As Much, who are recorded through Immediate Productions. The firm is headed by Andrew Loog Oldham, who also produces the Rolling Stones. The Immediate Productions arrangement, as well as that involving Mickie Most, was worked out with MGM by Allen Klein, who represents both Most and Oldham in their American business affairs. (See separate story.)

Independent production can, obviously, come in an infinite variety of patterns and guises. One of the most successful of all the relationships established recently by MGM, has been that which brought about the establishment of the Kama Sutra label, which is distributed by MGM Records.

The leading act to emerge through this set-up has been the Lovin' Spoonful, whose actual disk production is handled by producer, Erik Jacobsen, through a special arrangement with an independent production company headed by Charlie Koppelman and Don Rubin. Koppelman and Rubin worked out the record releasing arrangements for the Spoonful through Kama Sutra Productions, which actually owns the Kama Sutra label. It goes without saying, of course, that the Spoonful have now established themselves as one of the current "big three" of American pop groups. However, the Kama Sutra label has also spawned another budding new career in the group known as the Innocence and the Trade Winds. On Verve, Righteous Brother Bill Medley produces that duo's dates and Hy Weiss produces Arthur Prysock's recordings.

As the MGM executive staff, headed by president Mort Nasatir, is well aware, the name of the hit game today is independent production. Much of the firm's current hit production stems from this source. As 1967 unfolds, there is no doubt that this new direction of record production will be followed.

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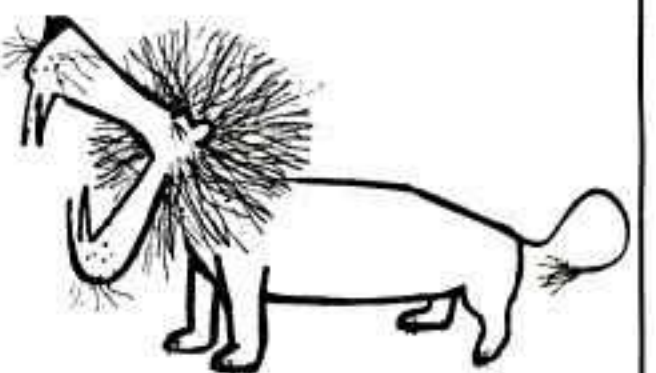
We are proud to co-celebrate with

MGM RECORDS

our 20th anniversaries

SCHWARTZ BROTHERS, INC.

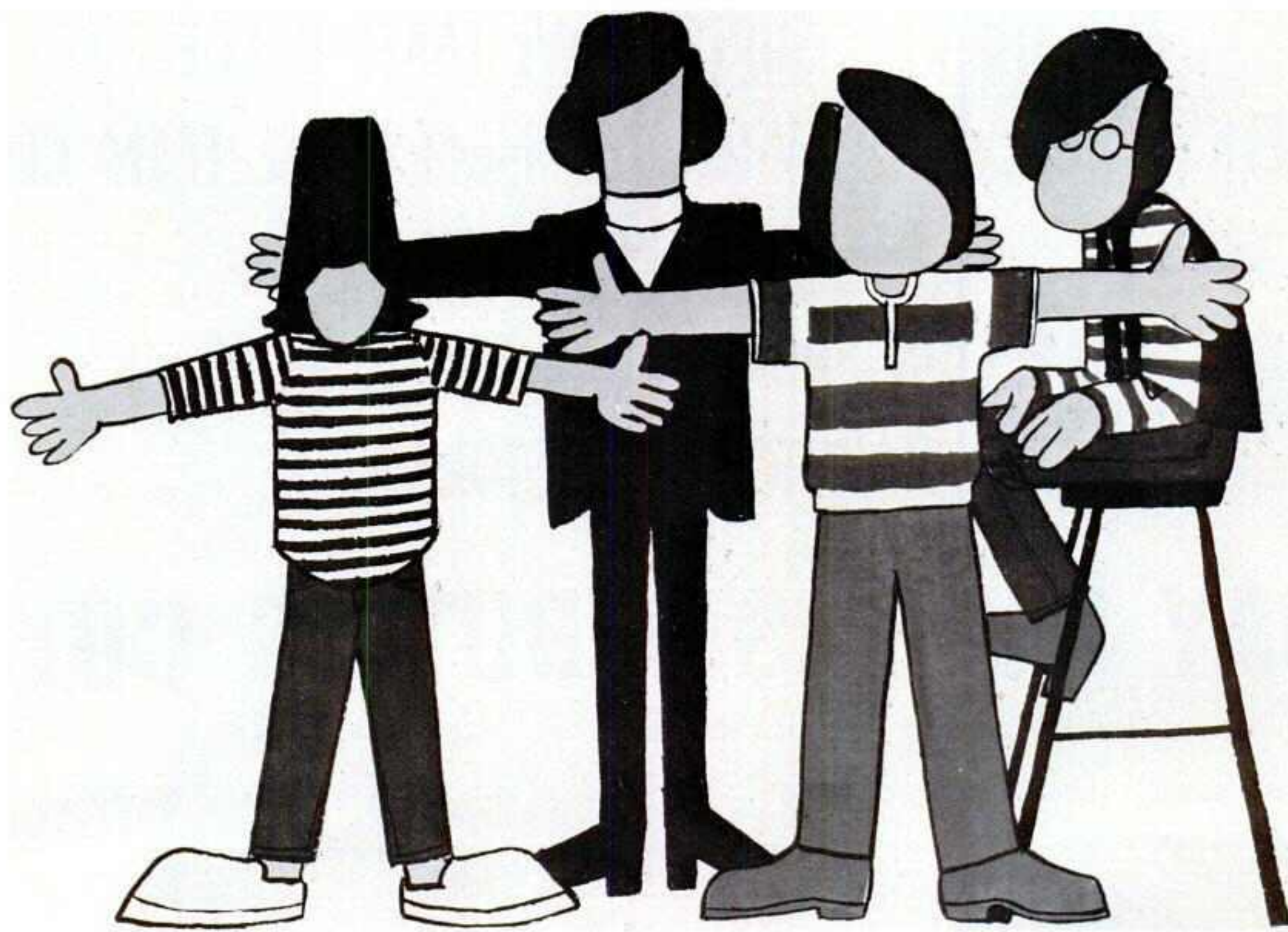
20 YEARS LATER
AND THE LION IS
LOOKING STRONGER
AND ROARING
LOUDER
THAN
EVER



**ACTION
RECORD DIST. CO.
OF DENVER, COLO.**

THANKS EVERYONE AT
**MGM, VERVE
VERVE/FOLKWAYS**
AND
KAMA SUTRA
FOR BEING BEAUTIFUL

CONGRATULATIONS
AND MUCH SUCCESS
FOR THE
NEXT 20 YEARS



Happy Birthday
MGM



NOW I'M MEET LAINTE WIZAN!

GET FRANKY HEAR THEIR PROMOTION MEN ARE A SWELL BUNCH OF GUYS.

BLACKBURN GO SNOW, SONS OF CHAMPLIN, THE MYSTERY TRIND, MALACHI... BUT WHO EVER HEARD OF A GROUP CALLED JERRY PERENCHIO?

TRY IT AGAIN BILL! YOU HAVE THE MANE SHAKE BIT DOWN, BUT LET'S ROAR! IS MUCH STRONGER!

GOSH... I WONDER WHEN I GET TO MEET THE RIGHTEOUS BRGS?

ALL THIS REALLY STARTED WITH TOM DOOLEY?

NO KIDDING! THAT WONDERFUL COMPANY IS GOING TO HANDLE OURS! OURS! OURS! OURS!

HEY YOU GUYS... I'M GETTIN' SEASICK!

DID YOU SEE RON'S SOCKS?

KEEP THEM! ORGANIZATION!

PERMIT ME TO TRANSFER TO HAPPY ANNIVERSARY!

HEY... I THINK MY FOOT'S ASLEE!

YOU TELL EM JON... I FEEL SO SAFE WITH YOU AROUND... YOU'RE SO STRONG & MASTERFUL!

I WONDER IF HE'S GOING TO FIRE THAT FINGER OR JUST POINT IT ALL DAY.

WE'RE TRIDENZ PRODUCTIONS... WATCH OUT FOR US IN '67

HI... WE'RE BLACKBURN SHERRY... WHAT JEFF'S TRYING TO SAY IS... WE'RE REALLY PROUD THAT OUR SINGLE WAS PICKED FOR THE FIRST RELEASE.*

THEY'RE THE GREATEST! WE'RE THE GREATEST! EVERYBODY'S BEAUTIFUL!

I JUST LOVE EVERYBODY

CONGRATULATIONS MGM/VERVE ON YOUR 20th ANNIVERSARY FROM US IN SAN FRANCISCO

I DIDN'T COME HERE TO BE LAUGHED AT!

SLOW DOWN

MY HEAR THEY'RE THE GREATEST! THAT IRME?

ARE YOU KIDDING? DO YOU THINK FRANK WOULD HAVE PICKED THEM IF THEY WEREN'T?

*(STRANGER IN A STRANGE LAND Verve - V6-10478) B/W: UPTOWN DOWNTOWN Verve - V6-10478)

The MGM Budget Group

February, 1966 saw MGM strengthen its representation in the highly competitive budget field with the addition of three new labels. Now, less than one year later, in addition to a substantial increase in sales from its pop Metro banner, significant contributions to the total sales picture of the company have already been made by the newcomers. By VSP, created to appeal to the budget-minded jazz buyer. By Heliodor, tailored specifically for the classical buyer. By Leo The Lion Records, scoring with its "live action" series and many education slanted play albums.

Phil Piccone, national sales director for MGM's budget lines, points to several important reasons for the immediate acceptance and success of these lines on the marketing level.

The most meaningful point of course is that VSP, Heliodor and Leo The Lion, like Metro—offers an arsenal of name artists moving a steady supply of name talent to the individual dealer and the highly selective rack jobber.

Today, the dollar-conscious consumer and the alert retailer are far sophisticated buyers. In the early 1960's a fair amount of product was pawned off on the public under the guise of name artists when in fact—the product bore no relationship to the name on the cover. Aside from generally more superior products, perhaps the most significant party to the growth of the budget field today is the rack jobber. Just a few years ago, he may have commanded a small wire rack in a local cigar store. Now he allocates up to \$30,000 of stock per location in department stores, discount houses, etc.

Metro, MGM's first budget line, made available the best in talent, material and big name artists to the low-priced market. The Metro catalog features great show business names of the decade—Ella Fitzgerald, David Rose, Judy Garland, Hank Williams, Louis Armstrong, Woody Herman, Count Basie, Billie Holiday,

Al Hirt, Connie Francis, Jimmy Smith, Bing Crosby, Oscar Peterson, Billy Eckstein, Sarah Vaughn, Debbie Reynolds, Harry James and Mel Torme.

From its inception in 1964, Metro was the first company to feature original soundtracks as part of a budget line—"An American in Paris" starring Gene Kelly, followed by "Kiss Me Kate," "Kismet," "Showboat," and most recently "Singin' In The Rain."

The Metro catalog has a generous supply of newly-recorded material too. As part of the label's fresh approach to the market, it produces several new albums a year in conjunction with movies, the Broadway Theater and Television successes.

While "Dr. Zhivago," "The Singing Nun" and others have had the original soundtracks recorded by MGM, companion releases have appeared on Metro for the budget field. The label has comedy albums by Jonathan Winters, Phyllis Diller and Shelley Berman.

MGM's jazz budget line can easily drop as many names as Metro—with a catalog of perhaps only half the size. Many of the releases are true classics in the jazz field and the line has more than its share of once-in-a-lifetime meetings of many giants of jazz. "Giants 3" for example—presents Nat Cole on piano, Lester Young on tenor sax and Buddy Rich on drums. By and large, the entire VSP catalog, originally deleted from Verve has been received with great enthusiasm by jazz aficionados across the country.

Long rare instrumental performances are not unusual on VSP; particularly drawing its material as it does, from the recorded archives of Norman Granz' Verve Records. Some really remarkable Stan Getz performances for instance, are among the earlier Verve disks. One made with J. J. Johnston has been called a "milestone in American music" and is among the strong cuts contained "In Another Time, Another Place," by Getz. The VSP roster includes first-rank jazzmen such as

Count Basie, Roy Eldridge, Gerry Mulligan, Billie Holiday, Dizzie Gillespie, Herbie Mann, George Shearing, Lester Young and so forth.

In "The Art of Art"—a collection of long-out-of-print solo piano performances by Art Tatum the innovator, master, legend, institution. VSP draws its material from the greatest jazz reservoir in the world, Verve.

Heliodor's precept—"Great Artists—Great Performances" is an easy one to understand since its product is manufactured and distributed in the U. S. by MGM Records from original material produced in part by Deutsche Grammophon, one of the world's foremost classical recording companies.

The idea in releasing albums like this are keyed an exclusivity found only on Heliodor. In as many cases as possible, Heliodor attempts to issue albums that have little or no budget competition.

Heliodor is studded with great names in classic and opera vocal music. Previously released Deutsche Grammophon records as well as recordings never before heard in America comprise half of the company's offerings.

Leo The Lion Records, MGM's kiddie line fills an important gap in the budget field—it brings class product, designed to stir the imagination with top name artists and popular children's material to the market place at \$1.98. Rosemary Clooney, Jose Ferrer, Keenan Wynn, Julie Harris and Richard Kiley are among the stars. The "Live Action" series now includes two Batman albums, a Superman, Dinosaurs (with Basil Rathbone), Flash Gordon, the Green Hornet and a story offering of the famed "Green Berets."

Its repertoire is wide and aimed to stimulate the minds of children with a range of subjects from nursery rhymes like Rumpelstiltskin to the study of foreign language—"French Spoken Here."

AWARD WINNERS

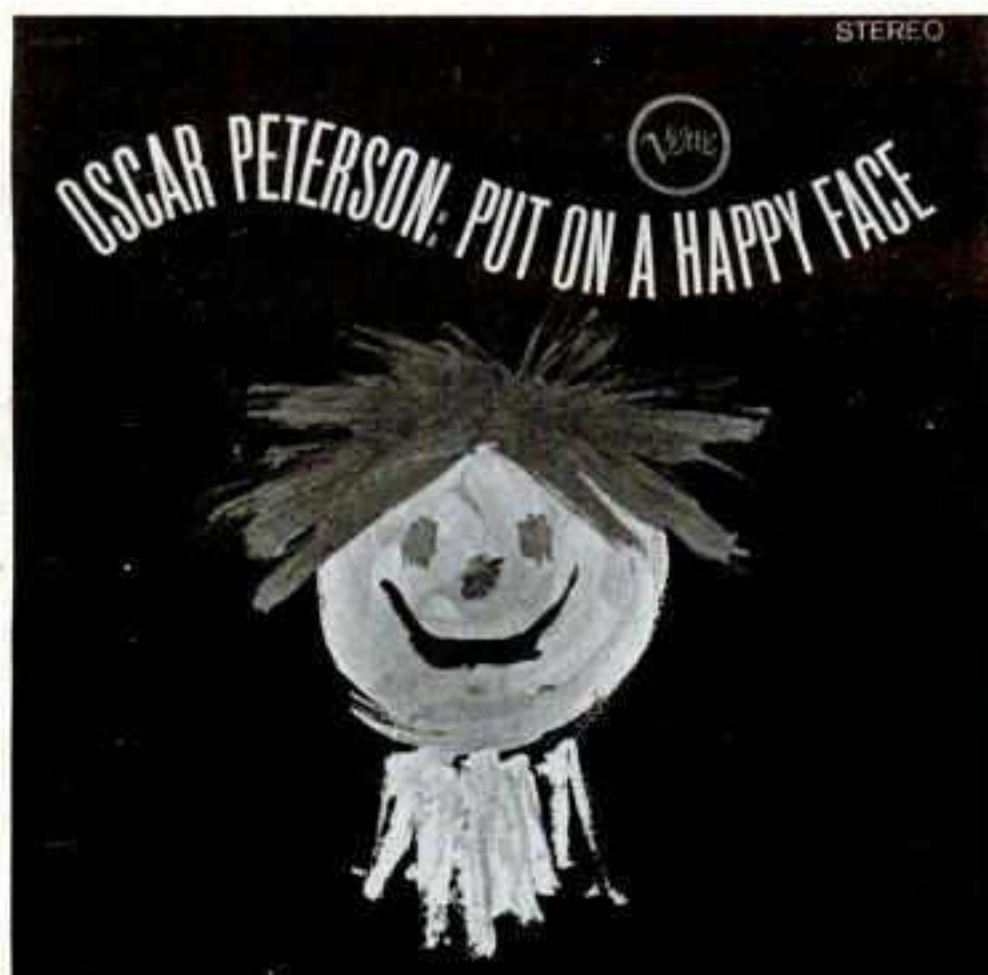
The quality of MGM's album cover art is in keeping with the quality of the records.

On Verve, "Guitar Forms" and "My Fair Lady" won awards from the National Association of Recording Arts and Sciences. And the Society of Illustrators presented awards to the following album covers: "Oscar Peterson: Happy Face," on Verve; "Sousa Marches," on Metro, and "George Gershwin Revisited" on MGM.

KENNY BURRELL GUITAR FORMS



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THE U. S. FIELD ARTILLERY • 82nd AIRBORNE DIVISION • HIGH SCHOOL CADETS • THE THUNDERBOLT • WASHINGTON POST MARCH

THE MIGHTY SOUSA MARCHES

Paul Lavalle & The Band of America



SE-47244



Happy Anniversary, MGM...and Best Wishes for another big twenty!

METRO DISTRIBUTORS, LOS ANGELES
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Los Angeles, Calif.
Mel Price, Branch Manager

<i>Handling:</i>	DGG	Leo the Lion	Original Sound
Audio Fidelity	Golden	MGM	VSP
Black Rock	Heliodor	Metro	Verve
Double L	Kama Sutra	MTA	Verve/Folkways



Leading lights with DGG, distributed in the U.S. by MGM, are Herbert von Karajan, one of the world's great conductors, and operatic stars Evelyn Lear and Thomas Stewart.



DGG: The Classical Market

January 1, 1963, was the beginning. On that date MGM Records was officially designated the exclusive distributor for Deutsche Grammophon Gesellschaft (DGG) in the United States and Canada. Preparations for the take-over had begun six months prior and now the most difficult job lay ahead.

Deutsche Grammophon is an important classical label throughout Europe. Its catalog is divided into two segments. DGG with its distinctive yellow panel covering the entire range of classical music and Archive Production, which constitutes an in-depth study of music from the Gregorian Chant through Mozart. Hence MGM actually had two classical labels, with renowned artists, the finest pressings in the world, and yet known only to the knowledgeable "in" classical record buyer.

The Classical Division of MGM Records immediately began to develop plans to give DGG records a broader acceptance in the mass market. Quality Records Ltd. in Canada and distributors throughout the United States were appointed to handle the line. To support the distributors, MGM Records developed a step-by-step merchandising campaign that touched upon every important facet of classical marketing.

The big breakthrough came with the release of SKL 101/8—the complete Beethoven Nine Symphonies—conducted by Herbert von Karajan with the Berlin Philharmonic. Here was an opportunity to put into the consumer's hands, at tremendous savings, a beautifully conceived set. The sensational consumer response to the set of Beethoven Symphonies—it is still on Billboard's chart—opened the way, for now

DGG became a part of the mainstream of the American classical market.

On the recommendation of Jerry Schoenbaum, Director of MGM Records Classical Division, additional multiple sets were developed. All were planned to provide the distributor and retailer with profitable and promotional albums.

Operas constitute a firm backbone of the DGG catalog. There are 30 complete sets, plus 22 opera highlights. January 1967 will herald the release of "Tristan und Isolde," recorded at the 1966 Bayreuth Festival, featuring Birgit Nilsson and Wolfgang Windgassen, and conducted by Karl Boehm. Shortly after that the first entry in the complete Wagner "Ring" will be released: "Die Walkure," conducted by Herbert von Karajan.

During the past year a budget line, Heliodor, was created and released. Basically, the same marketing principles used so successfully on DGG are being applied to Heliodor.

The MGM Classical Division approaches 1967 with the highest sales figures in its short history. With DGG, Archive and Heliodor the entire range of product and price is completely covered. Couple this with a constant search for the unusual release and new methods to extend our share of the market—MGM's Classical Division looks forward to the future with confidence. Members of the staff are—Jerry Schoenbaum, Director of Repertoire and Sales; Gould Cassal, Assistant Director; Sid Love, National Sales Manager; Lloyd Gellissen, Director of Promotion and Press, and Philip Fradkin, Heliodor Production Manager.

The Kiddie Scene

"Sticks and stones may break my bones, but names will never harm me." This childhood saying could almost sum up the philosophy behind Leo the Lion Records, MGM's children's division. According to Herb Galewitz, who runs this department a "name" is vital for a successful children's album. Since these albums get limited air play, their sales depend to a great extent on instant recognition by the consumer, child or adult, of the picture or copy on the jacket.

In March, 1966, Leo the Lion made its first appearance with 15 mono LP releases. Included were such recognizable subjects as Tom & Jerry, Mighty Mouse, Flipper, the Wizard of Oz, Tubby the Tuba with Jose Ferrer, Dr. Seuss' Horton Hatches the Egg, Cinderella, and of course, Mother Goose. Education, the other important motivating factor was covered by ABC-123 with Kay Lande, Smokey Bear—Keep America Beautiful, with a message and photo of Mrs. Lyndon Johnson, Jolly Doctor Dolliwel, health songs with Lanny Ross (that great crooner from radio days) and a combination of patriotism and rhythm activity, Great Parade Songs and Marches.

The initial response from dealers and distributors was excellent. Then, in late March, an album was released which affected the entire line. It was the blockbuster, "The Official Adventures of Batman & Robin." Within a short time, 100,000 copies were shipped. Though there were a number of Batman albums in release, the Leo the Lion one was the most satisfying as it alone combined dramatization with the popular theme music. The result was twofold. First, the entire Leo the Lion line had a surge in dealer acceptance and sales. Second, a series within a series was launched, "The Official Adventures Of . . ." Follow up releases included, "More Batman & Robin," "Superman" with Bob Holiday in the title role, "Flash Gordon" with Buster Crabbe, and most recently, "The Green Hornet." Also recorded in this same vein, but not billed as "Official Adventures" were "Dinosaurs" with Basil Rathbone, and "The Green Berets" with Don Morrow. Sales are continuing at an excellent pace and more releases are in preparation.

For fall, 1966 variety was the keynote. "French Spoken Here," a musical play that introduces French phrases by Sesyle Joslin, a top juvenile book writer; "Teddy Bears' Picnic"/"The Bear That Wasn't" with Keenan Wynn; a TV theme song album featuring "King Kong," "Tarzan," "The Green Hornet," "Let's Play School" with Kay Lande; "Curtain Going Up," an introduction to acting with Julie Harris and Richard Kiley; "Old Mother Hubbard," play-party songs with the Peppermint Nine.

The biggest surprise was aimed for Christmas, 1966 when King Leo Records made its debut. Here was a full-priced children's series in a de luxe double-fold package, mono and stereo. Heading the list was Dr. Seuss' "How the Grinch Stole Christmas," an MGM-Verve soundtrack featuring Boris Karloff. Another exclusive was the TV soundtrack of "Tarzan," and finally, "You're a Good Man, Charlie Brown" an original musical based on Charles Schulz' Peanuts. The album starred Orson Bean as Charlie Brown and the response has been good enough to make this the basis of an off-Broadway musical for March, 1967. Quite a reverse of the usual procedure wherein a show produces an album.

For early 1967, the schedule calls for "Snow White" with the songs from the Walt Disney movie, "Johnny Appleseed" narrated and sung by Kate Smith, "The Gingerbread Boy," "Kiplings' Jungle Books" with Richard Kiley and a musical version of "Curious George." The latter is an enormously popular children's book series published by Houghton Mifflin.

HAPPY BIRTHDAY TO M·G·M RECORDS

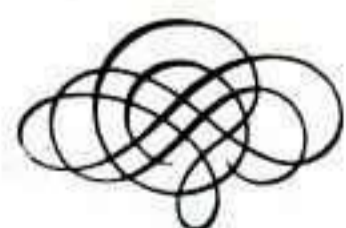
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EASTERN RECORD DISTRIBUTORS...EAST HARTFORD, CONN.



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**CONGRATULATIONS
AND BEST WISHES
FOR CONTINUED
SUCCESS**



OLMSTED SOUND STUDIOS, INC.

Congratulations

to M·G·M RECORDS

On Your 20th Anniversary

Bill Burton

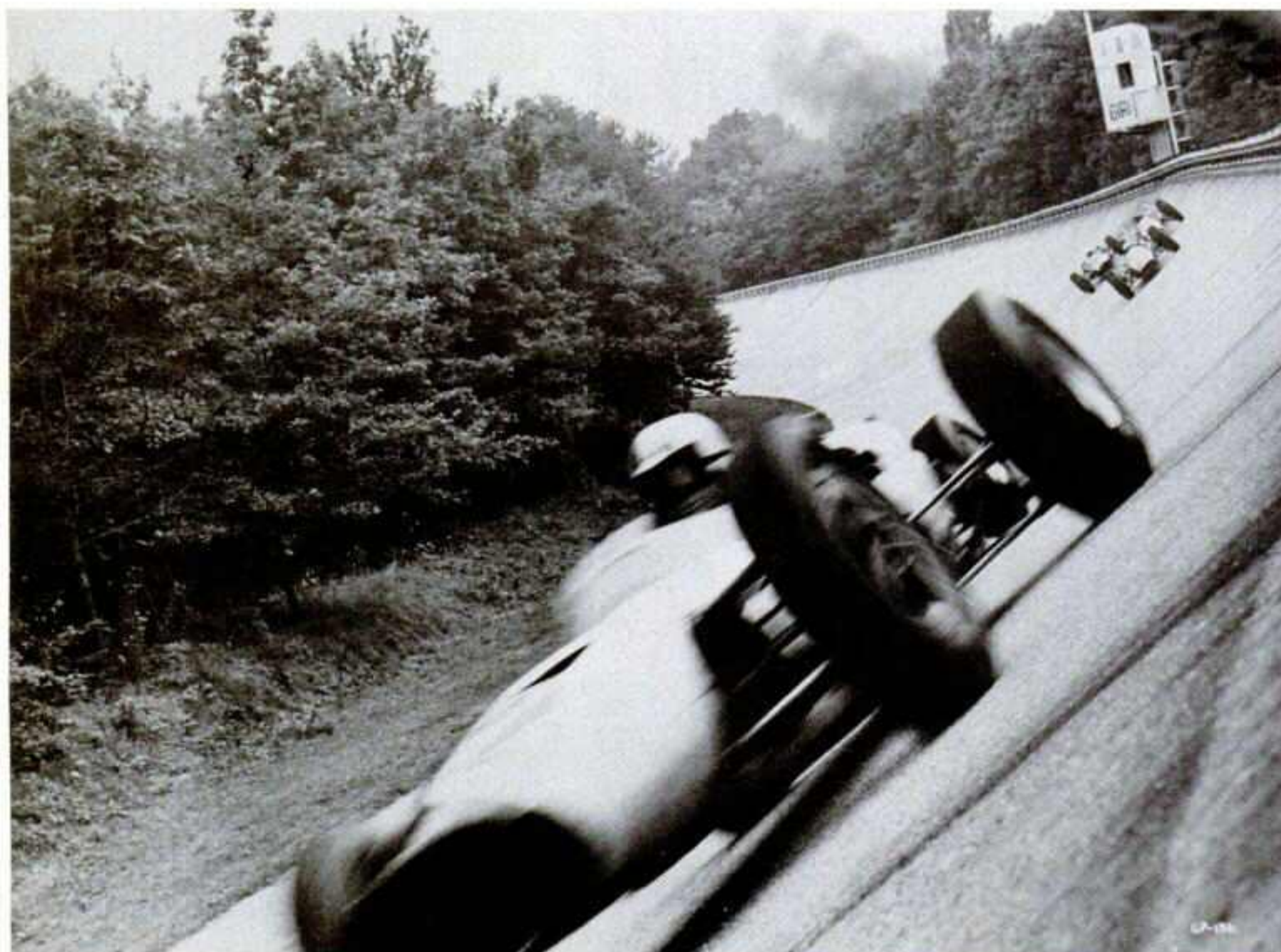
Cliff Keeton

B & K Distributing Co.

1411 Round Table Drive

Dallas, Texas

Soundtracks winners: "Grand Prix," with James Garner banking a dangerous curve, and Omar Sharif and Geraldine Chaplin in "Doctor Zhivago."



Soundtracks Are Big Business

On Billboard's 1965 year-end charts, four of the top six albums of the year were motion picture soundtracks. In 1966, soundtracks became the No. 2 album "artist" in the country, second only to Herb Alpert in total LP sales.

Unquestionably, soundtracks are big business in today's record market. And the biggest-selling soundtracks usually come from the big motion pictures.

Since MGM and big pictures have been practically synonymous for 30 years (at least since the initial release of "Gone With the Wind"), it's not surprising that many of the most successful soundtrack albums of all time have come from MGM pictures—released, naturally, on MGM Records.

The desire to exploit the music from MGM films was a major reason for the formation of MGM Records in 1947. MGM was already involved in music publishing at that time, raking in substantial royalties on songs derived from MGM movies. Often these songs were popularized by MGM stars (such as Judy Garland) and became big-selling singles. But it was happening on somebody else's record label.

By establishing its own recording company, MGM brought its stars, songs, and profits home. It was called MGM Records from the start because it is, in every sense, an extension of the motion picture company rather than a semi-detached "subsidiary." And, according to plan, those three big letters on the record label held as much magnetic appeal for record buyers as they did for movie goers.

MGM Records was born during the heyday of the musical movie. No one did them bigger or better than MGM, and one of the first albums released on the new record label was the sound track of the big MGM musical of the time, "Till the Clouds Roll By." According to Jesse Kaye, MGM's West Coast a&r and producer of the album, this may have been the first "Original Sound Track" ever assembled for records, although there were collections of songs from motion pictures available.

The editing of a soundtrack album was an extremely difficult task in the days before the advent of stereophonic sound, for the simple reason that dialogue, music, tap dancing, and incidental sounds were all recorded on the same track. The music has to be separated and reconstructed into a cohesive musical

unit that would fit on one side of 78 r.p.m. record. A case in point is the soundtrack of "The Wizard of Oz," which had been planned as the initial release on MGM Records. The close marriage of dialogue and music on the soundtrack of this film made it impossible to "lift" a three-minute record of any of the songs except "Over the Rainbow." The album was abandoned until the innovation of LP records, but the Original Sound Track of "The Wizard of Oz" (which contains both music and dialogue) is today one of MGM's most consistent sellers.

As for "Till the Clouds Roll By," which proved to be more feasible, its collection of Jerome Kern songs—sung by such stars as Frank Sinatra, Lena Horne, Tony Martin and Judy Garland — proved to be as popular on records as it was in the movies. This popularity has lasted through the years, constantly renewed by repeated TV showings on "The Late Shows" across the country. Other MGM musicals written especially for the screen, whose soundtracks have continued to be popular items year after year, included "Words and Music," "An American in Paris," "Seven Brides for Seven Brothers," "Three Little Words," "Singin' in the Rain" and of course, "Gigi." All have been periodically re-packaged and reissued, and all of them are currently selling as well as ever in fresh new editions.

In 1950, an unexpected phenomenon occurred. MGM had produced an original musical called "Two Weeks With Love," starring Jane Powell. Her kid sister was played by a newcomer named Debbie Reynolds, who also happened to have one big song in the film. The number was considerably edited for the soundtrack album, and came off so well in the final three-minute version that MGM released it as a single. The result: "Aba Daba Honeymoon" went on to sell 3,000,000 records, perhaps the first really big single come directly from a soundtrack.

Besides developing original musical properties, MGM was also a pioneer in adapting Broadway musicals to the screen, and the catalogue of MGM Original Sound Tracks reads like a history of Broadway musical comedy: "Annie Get Your Gun," "Brigadoon," "Kiss Me Kate," "Rose Marie," "Kismet," "Show Boat," "The Unsinkable Molly Brown." Again, all perennial sellers which have frequently surpassed the Broadway cast albums in sales.

When musicals began to fade at the box office, spectaculars took over. And, predictably, MGM Records led the way with soundtrack product.

"Quo Vadis" was one of the first soundtrack recordings from a dramatic motion picture. Because music and dialogue were still on the same track, the album contains dramatic highlights from the film as well as the enduring Miklos Rozza score.

The soundtrack album from "Julius Caesar" was another first for MGM Records, in that it included all the dialogue in the picture. A complete "Virginia Woolf" dialogue track, released last year, was much-heralded as a soundtrack "event." But MGM had actually done it 15 years previously.

When stereophonic sound came to the movies, with the music recorded on separate tracks, the soundtrack album came into its own. No singing, dancing or dialogue. Just orchestral music.

The list of best-selling MGM soundtracks is virtually identical with the list of the biggest movies of the last 10 years: "Ben Hur," "King of Kings," "How the West Was Won," "El Cid," "The Wonderful World of the Brothers Grimm," "The V.I.P.'s," etc.

Not all the big MGM soundtrack albums have come from MGM Pictures. "Born Free" (a Columbia Pictures release) is a recent highly-successful example of MGM Records' attention to product from other motion picture studios.

It is only fitting that the current best-selling soundtrack album, "Doctor Zhivago," is on MGM Records—a label that has been dynamically involved with soundtracks since its inception. And all indications point to "Grand Prix" as the next big soundtrack—also from the composer of "Doctor Zhivago," Maurice Jarre, and also on MGM Records.

In the 20 years that MGM Records has been in existence, other motion picture companies have formed record subsidiaries. And all of them are producing "Original Sound Track" albums. But somehow none of them has achieved quite the close public association that exists between MGM Records and soundtrack albums. Maybe that's because soundtracks were big business with MGM Records from the very beginning. According to the latest Billboard album charts, they still are.

The first 20 years were the greatest!

Happy Birthday

METRO DISTRIBUTORS, CHICAGO
1112 South Wabash Avenue
Chicago, Illinois
Morrie Price, Branch Manager

Handling:

Banner	Kama Sutra	Metro	Time
DGG	Karate	Mira	VSP
Elektra	Leo the Lion	Mirrorwood	Verve
Golden	Living Language	Nonesuch	Verve/Folkways
Heliodor	MGM	Surrey	

Congratulations!!!
on your
20th Anniversary

Keep up the good work.

John Billinis



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**"The New
First Family, 1968"**

The writers and producers of MGM's new hit comedy album, "The New First Family, 1968," are old hands at political satire. Bob Booker and George Foster were also the writers and producers of "The First Family," Vaughn Meader's run-away comedy seller in 1962.

Although they have written and produced several hit albums since the original "The First Family" they carefully had steered away from political comedy. It was their feeling that there was nothing on the political horizon at which they could aim a satiric, yet affectionate, look. And then—George Murphy was elected Senator from California. From that moment on, Booker and Foster watched the show-business-political phenomenon as it slowly but surely began to grow. The first moment the "Ronald Reagan-for-Governor-Balloon" went up in California, Booker and Foster hit the typewriters. The result—the fastest selling comedy album of the year, "The New First Family, 1968."

The new album, of course, takes a satiric and futuristic look at the United States Government and what it might look like in 1968. Cary Grant is President, Ed Sullivan is Vice-President and Speaker of the House, John Wayne is the Secretary of Defense, Dean Martin is the Secretary of State, etc.

In casting the album, Booker and Foster searched out the finest impressionists in America to portray the various show business personalities. Among them are the veteran comedian Will Jordan, the brilliant young television star John Byner, the exciting young impressionist Dave Frye, and the two best "voice" men in the East, Len Maxwell and Bob McFadden.

Casting and script completed by mid-October, the writers-producers, aided by their production supervisor Bob Mack, recorded the album in front of a live audience of four hundred persons at the Columbia Studios in New York on the night of October 18. They went immediately to Mort Nasatir, president of MGM Records, because they had been watching with great excitement the outstanding promotion and marketing efforts of MGM and Verve. Nasatir bought the album for Verve that day and put the full facilities of MGM to work.

The morning after Ronald Reagan was elected to the Governorship of California, all the major Los Angeles disk jockeys received advance pressings personally delivered by MGM promotion boss, Frank Mancini. Mancini's men were immediately in every major market in the country. As a result, within three days every top radio station in the country was giving the album heavy and constant play.

By coincidence—or was it?—"The New First Family, 1968" was put into general release exactly four years to the day after the release of Booker and Foster's original "The First Family" album.

**Chronicling
the Current Scene**

In addition to its pop, classical, jazz, soundtrack and folk product, MGM Records also began a series of albums meant to augment its coverage of the current scene. Added to a select, and certainly powerful group of original cast albums the label began "New American Theater Series" and "The Sound of History Series."

The label's original cast product is lead by two of the greatest selling and longest running off-Broadway shows LP's anywhere "Threepenny Opera" and "The Fantasticks." Both of these shows came in for special acclaim this past year, with "The Fantastick" show breaking all existing records for length of run on or off Broadway.

The "New American Theater Series" is a special project of President Mort L. Nasatir's. The series, being produced by noted off-Broadway producer Ben Bagley, was begun last year with an unusual set of songs and was titled "Cole Porter Revisited." Two forthcoming "Revisited" albums will contain seldom heard but impressive songs by George Gershwin and Irving Berlin.

"The Sound of History" group of albums include history-making speeches by President Johnson, "A Tribute of Aldai Stevenson," and commemorative albums for Pope Paul's visit to the United Nations and Cardinal Spellman's 50th anniversary.

It is Nasatir's belief that the recording industry has a duty to issue such albums and more will be released when historical events and changing scene of public life indicate they are needed.

Introducing the Music Machine.

We took the portability from the transistor radio
and the play-what-you-want ability from the record player.
And came up with a machine that plays nothing but music
for less than \$30.

There has never been a music machine like
The Music Machine. The Play Tape 2 Track.

The transistor radio comes close. It's light
and you can carry it around and play it any
which way. But transistor radios talk, too.
Talk too much. And the music you do hear,
you don't pick. You're supposed to like what
the announcer likes.

The portable phonograph is a near miss,
too. It lets you play what you want. But try to
play one on its side or upside down and see
what happens. And you have to lug all those
records around.

Now, take all their good points. Put them
together. Into one good little machine. That
doesn't cost much. And you've got
The Music Machine.

The Music Machine plays
tapes that come in skinny
little cartridges (they're only
\$1.49).

Push a cartridge in and
The Music Machine makes
music. Pull the cartridge out
and you turn it off.

Easy?

One little cartridge will keep you
entertained with four selections.

After you've heard them all, you can hear
them all over again. Without rewinding.

As for what you can play, well what do you
like? The Theme from the Dr. Zhivago sound
track? Or how about Ella Fitzgerald, Her-
man's Hermits, Stan Getz, The Lovin' Spoon-
ful, The Righteous Brothers,
Connie Francis? We've got
them all in our little car-
tridges. And they're
just some of the
people who play in
The Music Machine.

You've heard us. Now hear it. You'll find the
Play Tape 2 Track near all the other music
machines. The ones we got all our good
ideas from. **Play Tape 2 Track**



† Batteries not included

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The World is MGM's Oyster

The MGM Records scene overseas has been growing in direct proportion to its Stateside upsurge. The company has a continuity of product throughout the world and its motion picture soundtrack business is directly related to the strong box-office showing of Metro-Goldwyn-Mayer films around the world. "Doctor Zhivago" is a perfect example. The picture is a huge box-office hit around the world and so is the soundtrack.

MGM Records product sales world-wide have been on an ever-increasing climb since the company first went into the international market place many years ago. And its allied Verve label, is one of the most consistent jazz catalogs in the world.

Some relevant sales figures are in order, for they reflect the growth of the entire industry of which MGM Records is an integral part.

In 1952 the record sales in Japan totaled \$2,000,000. In 1966 it is estimated that record sales in Japan will be \$100,000,000. This should give you an

idea of how the record business flourished outside of the United States, as well as inside, in the past 15 years. The vast network of the United States Army and Navy PX's and service people stationed around the world were probably most responsible for the mounting interest in American type music in the foreign lands. It was through our service people and the Armed Forces Radio Stations that the local citizenry were first introduced to rock 'n' roll and the American pop artists. It is evident that they liked what they heard because the demand for American music became more and more in demand.

At first only music dealers were importing finished records, but the demand grew so rapidly that businesses who had no affiliation with the music business were becoming record dealers and making a handsome profit out of their new venture.

As the consumer demand increased in Europe, South America and Asia, it became very apparent to the record dealers and distributors around the world

that they could realize a much larger profit by producing the records in demand locally. By doing this they would save on shipping charges and could offer much faster service. And so those with enough foresight became record manufacturers and proceeded to tie up as many American labels as they could by way of licensing agreements. Today, it is safe to assume that at least 10 per cent of an American record companies profits is realized from sales outside of the U. S.

Who would have ever thought 15 years ago that an American recording by an American artist and sung in English would sell 500,000 copies in Germany? But Sam the Sham and the Pharaohs with their "Woolly Bully" did it in 1965. Connie Francis has hit the top of the charts in the U. S. but also in Mexico, Colombia, Argentina, Spain, Italy, Germany and many others. Johnny Tillotson, a country boy, who sings in Japanese, is always in the top 10 in Japan. The same is true of a myriad of MGM and Verve artists.

Up until a few years ago, the American record manufacturers had a one-way deal. American records were being shipped to and reproduced in four corners of the world and only classical records coming in. Then around 1958 the one way became a two way. "Volare" came from Italy. "Sailor" came from Germany. "Sukiyaki" came from Japan and of course everybody knows about the Liverpool sound. The Beatles, Herman's Hermits, Animals and many more groups were a tremendous shot in the arm for the record industry.

Distributors Play Vital Role

While no record label can be greater than the artists that perform for it, it is also true that these same artists could not be brought to the attention of the public and ultimately turned into solid singles and album sellers without the devoted co-operation of the promotion and sales people connected with the exploitation of their product.

MGM Records is fortunate in having an astute and highly competent team of distributors who service and

promote the great product issued on the banner label and its affiliates. Without their devotion and day-in and day-out plugging to make a strong artistic performance and outstanding sales success MGM Records would not be the industry leader it is today.

The following is a list of companies who have been a vital part of the celebration of MGM's 20th anniversary. . . . Without them it would not be possible:

MGM

ATLANTA

Southeast Dist. Co.
1235 Techwood Drive
404/TR 3-2081
Bill Binkley

BALTIMORE

Jos. M. Zamoiski Co.
1101 De Soto Road
301/MI 4-2900
Jerry Friedman

BOSTON

Music Suppliers, Inc.
75 No. Beacon Street
617/254-1780
Gordon Dinerstein

CHARLOTTE, N. C.

Mangold Dist. Co.
2212 W. Morehead St.
704/334-0866
Herbert Weisman

CHICAGO

Metro Record Dists.
312/341-0660
Morrie Price

CLEVELAND

Mainline, Inc.
1260 E. 38th Street
216/EX 1-1800
Ed Rosenblatt

DALLAS

B & K Dist. Co.
2512 Irving Boulevard
214/ME 7-1921
William Burton

DENVER

Action Record Dists.
1622 Federal Street
303/22-1681
Earl Woolf

DETROIT

Jay Kay Dist. Co.
13401 Lyndon Avenue
313/BR 3-7001
John Kaplan

E. HARTFORD, CONN.

Eastern Record Dist.
360 Tolland Street
203/289-7431
Dick Godlewski

GREAT FALLS, MONT.

Music Service Co.
P.O. Box 2487
316 Sixth Street So.
406/GL 2-2784
Richard Holm

HONOLULU

Eric Dist. Co.
607 Coral Street
511-657
Irv Pinensky

LOS ANGELES

Metro Record Dists.
2053 Vanice Boulevard
213/733-2114
Mel Price

MIAMI

Mainline Record Service
54 N.E. 181st Street
P.O. Box 3650, Norland Br.
305/621-3694
Jack Solinger

MINNEAPOLIS

Harold N. Lieberman Co.
257 Plymouth Avenue No.
612/FE 2-7131
Al Abrams
D. Lieberman

NASHVILLE

Southern Record Dists.
467 Chestnut Street
615/AL 4-1991
Howard Allison

NEW ORLEANS

Dot Record Dists.
605 Baronne Street
504/522-3661

NEW YORK

Metro Record Dists.
547 West 52nd Street
CO 5-1872
Dave Seidman
Jerry Armour

PHILADELPHIA

Raymond Rosen & Co.
Parkside Avenue & 51st St.
215/TR 8-2200
Paul Knowles
Norman Umin

ST. LOUIS

Roberts Record Dist.
1906 Washington Avenue
314/MA 1-0470
Norman Hausfater

SALT LAKE CITY

Billinis Distributing Co.
3272 So. West Temple
P.O. Box 15314
801/266-3548
John Billinis

SAN FRANCISCO

Mainland Dist. Co.
54 Ringold Street
415/HE 1-8154
Dave Watson
Bill Wieland

SEATTLE

C & C Dist. Co.
1000 First Avenue So.

VERVE

ATLANTA

Dixie Dist. Co.
1235 Techwood Drive
404/TR 3-2081
Jerry Friedman

BOSTON

Music Suppliers, Inc.
75 No. Beacon Street
617/254-1780
Gordon Dinerstein

CHARLOTTE, N. C.

Bertos Sales Co.
2214 W. Morehead Street
704/375-2517
Phil Goldberg

CHICAGO

Metro Record Dists.
1112 S. Wabash Avenue
312/341-0660
Morrie Price

CLEVELAND

Mainline, Inc.
1260 E. 38th Street
216/EX 1-1800
Ed Rosenblatt

DALLAS

B & K Distributing Co.
2512 Irving Boulevard
214/ME 7-1921
William Burton

DENVER

Action Record Dists.
1622 Federal Street
303/222-1681
Earl Woolf
Eddie Hecker

DETROIT

Jay Kay Dist. Co.
134/01 Lyndon Avenue
313/BR 3-7001
John Kaplan

GREAT FALLS, MONT.

Music Service, Inc.
P.O. Box 2487
316 Sixth Street So.
406/GL 2-2784
Richard Holm

E. HARTFORD, CONN.

Allied Record Dists.
360 Tolland Street
203/289-7431
Frank Sutter

HONOLULU

Eric Dist. Co.
607 Coral Street
511-657
Irv Pinensky
Dwight Yamaguchi

LOS ANGELES

Metro Record Dists.
2053 Vanice Boulevard
213/733-2114
Mel Price

MIAMI

Mainline Record Service
54 N.E. 181st Street
P.O. Box 3650, Norland Br.
305/621-3694
Jack Solinger

MINNEAPOLIS

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Paul Knowles
Norman Umin

ST. LOUIS

Roberts Record Dist.
1906 Washington Avenue
314/MA 1-0470
Norman Hausfater

SAN FRANCISCO

Mainland Dist. Co.
1251 Folsom Street
415/HE 1-8154
Dave Watson
Bill Wieland

SEATTLE

C & C Dist. Co.
1000 First Avenue South
206/MU 2-7188
Lou Lavinthal
R. A. Harlan

SHREVEPORT, LA.

Stan's Record Shop
728 Texas Street
318/422-7182
Stan Lewis

WASHINGTON

Schwartz Bros. Dist. Co.
2146 24th Place N.E.
202/LA 6-4500
James Schwartz

King Leo Roars on TV

In another key and unusual move this last year, MGM Records introduced the King Leo line of deluxe double-fold albums geared to help exploit worthwhile and long lasting television productions. One of the hits of the original release was "How the Grinch Stole Christmas," which was produced as a TV spectacular by the MGM television wing of Metro Goldwyn-Mayer.

The move on the part of label marked the entry of MGM Records into the wonderful world of television and the firm will be working closely with MGM TV on forthcoming projects in 1967.

Two other albums in that original release are also geared to make the most of TV and book exposure "You're a Good Man Charlie Brown," based on the Charles Schulz "Peanuts" comic strip (which has also been adapted to television) and "Tarzan." The live action dramatized album based upon the TV series.

All of these entries show another avenue of record album promotion and exploitation opened up by MGM Records.

Advertising Plays Major Role

President Mort L. Nasatir's extensive background in the advertising, promotion and merchandising areas of the music industry have made a decisive difference in the way in which the MGM Records exploits and promotes its artists.

The label has been increasingly aggressive in its advertising campaigns which are tailored to fit individual artists and groups of artists into a string of consumer publications.

Generally speaking, the idea is to place advertising for particular artists into magazines with readership that buy particular kinds of records. Verve jazz product for instance not only is advertised in dyed-in-the-wool jazz books like Down Beat and Jazz, but particular product will also be advertised in New Yorker, Playboy, V.I.P., the Playboy Club publication, and other magazines that seem to get to a more sophisticated audience.

As artists like the Lovin' Spoonful and the Righteous Brothers soar in national prominence, they too are advertised in the so-called "big slick" books to take immediate advantage of editorial coverage.

The label has also been most successful in promoting particular artists and product in TV Guide with its vast circulation and natural tie-in with TV performances by artists on MGM's various labels.

MGM also has prepared a wealth of advertising aids and display materials for local advertising and in-store display use.

A good deal of the credit for MGM's smart look in trade and consumer advertising goes to the firm's advertising agency W. H. Schneider Inc., of New York City. Its approach to all advertising is fresh and very much with today's scene.

WELL DONE, MGM

on your 20th Anniversary

... Here's to 20 more.

Lou Klayman & Al Levine

NEW DEAL RECORD SERVICE CORP.

45-18 Court Square • Long Island City, N. Y. • 212; 786-4263

AND ALL ITS BRANCHES FROM COAST TO COAST

Congratulations

to

MGM RECORDS

On Their 20th Anniversary

Stan Lewis

STAN'S RECORD SERVICE

728 Texas St.

Shreveport, La.

We know how young you feel...
It's our 20th Birthday too...

BEST WISHES

Harry Carter and Gordon Dinerstein

MUSIC SUPPLIERS, INC.

75 North Beacon Street • Boston, Massachusetts

*Annex is proud
to have played a
significant role
in the
soundtrack recordings
of two of
MGM's biggest
blockbusters*

**DR. GRAND
ZHIVAGO PRIX**

*needless to say,
Our warmest
congratulations
to MGM*

ANNEX STUDIOS

1032 N. SYCAMORE, HOLLYWOOD 28, CALIF.
PHONE: (213) 464-7441

All of us at
Harold N. Lieberman Co.

Say:

"Happy



Anniversary"

And, best wishes for
continued success in the
years ahead.

Signed:

Harold

David

Al

Sonny

HAROLD N. LIEBERMAN CO.

257 Plymouth Avenue, North
Minneapolis, Minn. 55411

Congratulations

and

Best Wishes to

MGM RECORDS

on their 20th Anniversary.

We are proud to have been

associated with this

outstanding organization

for

the past fifteen years.

Herbert Weisman

MANGOLD DIST. CO.

Phil Goldberg

BERTOS SALES CO.

2212 W. Morehead St.

Charlotte, N. C.

Congratulations

to MGM RECORDS

on

their 20th Anniversary.

Best Wishes

for a rewarding future

and another 20 years of

More Good Music.

Howard Allison

SOUTHERN RECORD DIST.

467 Chestnut St., Nashville, Tenn.

CONGRATULATIONS

TO MGM

ON YOUR 20TH

ANNIVERSARY

MONARCH

RECORD MANUFACTURING

CO.

LOS ANGELES, CALIFORNIA

**HAPPY
20TH
MGM**

RAYMOND ROSEN DISTRIBUTORS

PARKSIDE AVE. & 51 STREET
PHILADELPHIA, PENNSYLVANIA

(212) TR 8-2200

**SINCERE CONGRATULATIONS
to MGM RECORDS
On Your 20th Anniversary**

Sincerely,
Gerald Friedman, Pres.
SOUTHLAND RECORDS DIST. CO.
1235 Techwood Drive, N.W.
Atlanta, Georgia

Congratulations
TO
MGM RECORDS



WE'RE PROUD TO BE YOUR SOUTHERN
SOURCE FOR PRESSING.

SOUTHERN PLASTICS INC.

453 Chestnut St., Nashville, Tennessee

CUSTOM RECORD PRESSING

Congratulations
MGM!

may the next
20 years
be even more
Sensational

C & C
DISTRIBUTING

**THE PACIFIC
NORTHWEST'S
MOST AGGRESSIVE
DISTRIBUTING
ORGANIZATION**

**1000 FIRST AVE. SOUTH
MUtual 2-7188 (206)
SEATTLE, WASHINGTON**

TAPE CARTRIDGE POLICY

MGM has launched a new policy aimed at the simultaneous release of both tape cartridge and album products.

This new policy includes 4-track as well as 8-track cartridges for the PlayTape system, and MGM has stepped up production to release the cartridges with the albums.

MGM, which formerly worked through licensees, has been doing its own cartridge work for six months. Mel Price, manager of the company's tape department said, "MGM had noticed cartridge sales follow a pattern that is related to album sales.

"The biggest album sellers, the 'Doctor Zhivago'

soundtrack and those featuring Herman's Hermits, are among the best-selling cartridges. This could be due to distributors ordering cartridges based on album sales," said Price.

MGM also finds that particular artists do better than expected in the cartridge product.

Price pointed out that a "Hank Williams Greatest Hits" cartridge had proved a good seller.

"Contrary to expectations in the industry," said Price, "MGM is selling a lot of rock 'n' roll product on 8-track cartridges." The January release includes cartridges by Herman's Hermits, the Lovin' Spoonful and Sam the Sham.

Top Product Deserves Top Promotion

About 560 labels issuing product at the rate of 200 releases per week makes for perhaps the fiercest competition the music business has had to offer. In spite of this, MGM has held a dominant position on the charts since early 1963.

A survey of key radio station air play in both essential and secondary markets throughout the country confirms MGM's position. Promotion director for the company, Frank Mancini, emphasizes that MGM Records has seen its best year in history because product, the best MGM and its varied divisions has ever had, is right on top of today's market in each category.

Good promotion simply exposes good product Mancini said, underling MGM's outstanding job in singles and LP's with Sam the Sham and the Pharaohs, Herman's Hermits, Eric Burdon and the Animals, Connie Francis, Roy Orbison, Spyder Turner and Lou Christie, and on Kama Sutra—the Lovin' Spoonful and the Sopwith Camel. In r&b and now making it big on the charts is Howard Tate with "Look at Granny Run, Run." Lauding LP's on Verve feature Arthur Prysock, the Righteous Brothers, the Mothers of Invention with their first LP, Jimmy Smith, Willie Bobo, Stan Getz, Wes Montgomery, Cal Tjader, Astrud Gilberto and Walter Wanderley. From Verve/Folkways are the Blues Project, Laura Nyro, Timj Hardin and Jais Ian. MGM leads the industry with three top-selling soundtrack LP's, "Dr. Zhivago," "Born Free," and "The Singing Nun." The recording of the Academy Award winning Maurice Jarre score for the Metro-Goldwyn-Mayer film, "Doctor Zhivago," ranks among the all-time best-selling soundtracks. To date the album has sold more than 1,400,000 copies. Deejay promotion on "Zhivago" began last year with the release of Teddy Randazzo's single, "Lara's Theme." Aside from the success that the single had, its greatest value lay in the fact that it helped the film's box office, which of course ultimately kicked off the

LP. A classic piece of strategy was employed by MGM promotion in the case of the "Born Free" soundtrack recording. Not only were advertisements taken in the trade papers on the Roger Williams Kapp record along with the MGM soundtrack, but independent promotion men were put to work on the Roger Williams version of the title tune when it became apparent that the MGM single version had lost out. Williams had the single but MGM had the LP.

On the singles front, the MGM family of labels, racked up consistent air play, chart and sales action with its major artists. In December the company had the biggest singles sales bonanza in its 20-year history with more than 655,000 45's sold in one week.

Former head of the record library for radio station WMGM, Mancini insists that his men concentrate on servicing stations. The prerequisite for promotion in any given area is the personal service of the local man in the market.

Working under Mancini is national promotion manager in charge of singles, Harold Berkman; recently hired national promotion manager in charge of albums, Mike Becce; and field promotion manager, Ron Mosely specializing in r&b. Working out of Nashville is field promotion manager in charge of country product, B. J. McElwee, the key figure in breaking the Ben Colder "Almost Persuaded" record. West Coast operations manager heading promotion and sales is Clive Fox. A capable job has been done with Verve LP product by Lou Fields, West Coast field promotion manager.

MGM's 15 leading independent promotion men are: Joe Billelo, Baltimore; Bob Brown, Los Angeles; Joe Cash, Washington; Grant Gibbs, San Francisco; Ron Goldstein, Cleveland; Cliff Gorov, Detroit; Bob Greenberg, Hartford; Larry King, Atlanta; Rick Lawrence, Los Angeles; Paul Maged, Boston; Ron Saul, Seattle; Tom Sgro, Miami; Bob Scholes, Pittsburgh; Topper Schroeder, Cincinnati, and Ron Weisner, New York.



MGM's PlayTape 2—the music you want when you want it.

PlayTape 2 - Only the Beginning

MGM's PlayTape 2, which plays thin tape cartridges, is portable, and allows the listener to hear what he wants when he wants. It features releases by MGM/Verve and Kama Sutra Artists. Two other leading labels—ABC and A&M—will be added to the roster this month, enabling PlayTape 2 owners to hear artists such as Herb Alpert & the Tijuana Brass and The Mama's and The Papa's.

This month marks the start of the Long Play Cartridges—same size, with up to 30 minutes of music. Suggested list price is \$2.29, slightly over 8 cents per pre-recorded minute compared with almost 20 cents for 8-track cartridges. It will soon be available as MGM's "Hit Cartridges," simultaneously with hit single product, a two-selection cartridge of the hit single at a suggested list of 99 cents.

MGM will bow the new and improved machine No. 1310—smaller than its big brother MGM PlayTape 2, but highly styled, available in three colors, Red-Black & White. This model will carry a suggested retail price of \$19.95. It plays the same cartridges.

Irv Stimler, MGM's director of special programs, expects by this fall that more than 1,000,000 PlayTape machines will be in the hands of consumers. There are already more than 350,000 sold to consumers to date.

Many more record libraries will become available. The January release lists over 250 different cartridges—all creams of the hits of MGM-ABC and A&M.

"For the first time in the history of the record industry," says Stimler, "the large independent record companies are leading the way toward a new and major breakthrough in an electronic system, without being dictated to, by the three majors." Stimler says a kiddie music machine with a suggested list price of \$14.95 will be ready for the fall and a full stereo will also be ready with conversion A/C kits ready this February and auto attachments also this winter. Home stereo units are being planned for later this year. A national advertising campaign is in the works.

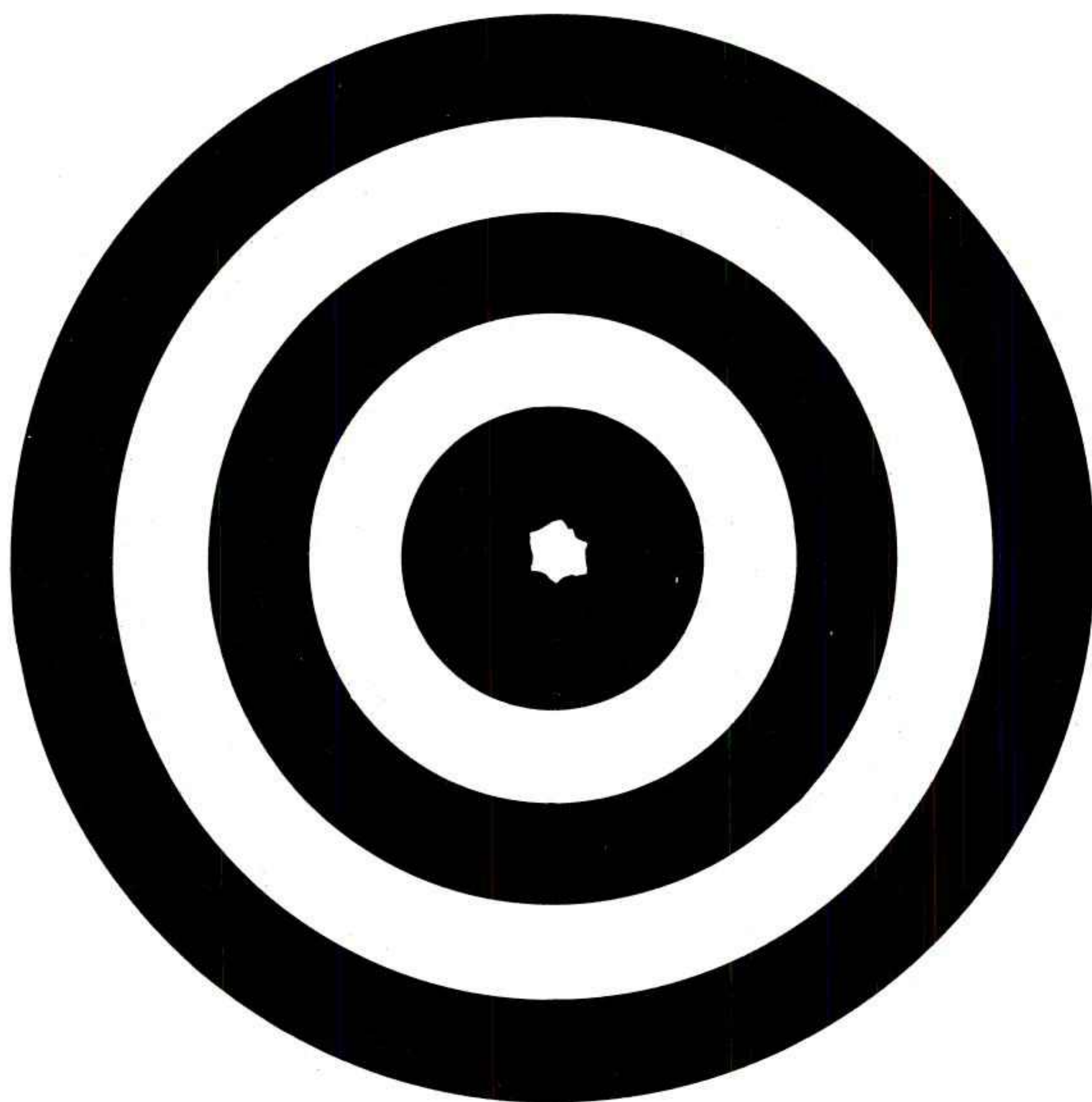
MGM Trident Pact

MGM, is one of the first major labels to recognize the contributions to today's pop music market emanating from San Francisco. MGM Records and Frank Werber's Trident Productions this month entered an agreement by which MGM will release Werber's productions on the Verve label, as well as other subsidiary labels. Some of the artists already signed include Blackburn and Snow, the Mystery Trend, the Sons of Champlin, Malachi, the Ensemble and the Don Scaletta Trio.

"The Trident set-up," said Werber, "with its organization, high quality recording studio facilities, talent management and development division, publishing companies, promotion and art departments all located under one roof in historic Columbus Tower, made this an ideal merger of interests for us."

JANUARY 21, 1967, BILLBOARD

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In Subscriber Action
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ZIP Codes
keep postal costs
down but only if
you use them.



My 20 Years With MGM Records

BY SOL HANDWERGER

Looking back my 20 years with MGM Records may seem like a long time, but in this frenetic record business, it is a comparatively short time. It's a business of musical trends, musical changes. It's a business of prose and poetry, all set to music, expressing sentiments and emotions, past, present and future.

The record business is the only industry which sells a new product almost every day. The excitement of the business stimulates and generates new ideas, new publicity techniques, promotion and exploitation.

I have worked with and publicized such artists as: Art Lund ("Mamselle"), Art Mooney ("Four Leaf Clover"), Joni James ("Why Don't You Believe Me"), Billy Eckstein ("Caravan"), Blue Barron ("Cruising Down the River"), Lennie Hayton ("Slaughter on Tenth Avenue"), George Shearing ("Body and Soul"), Hank Williams ("Your Cheatin' Heart"), Marvin Rainwater ("Gonna Find Me a Bluebird"), Jimmy Jones ("Good Timin'"), Arthur Smith ("Guitar Boogie"), Dick Hyman ("Mack the Knife"), David Rose ("Holiday for Strings"), Tommy Edwards ("It's All in the Game"), Sheb Wooley ("Purple People Eater"), Judy Garland ("Over the Rainbow"), Anna Magnani ("Anna"), Mark Dinning ("Teen Angel"), and many others. All of these stars have gone on to other successes in the entertainment field, motion pictures, Broadway musicals, television, night clubs, concerts, etc. and they can well credit their start to a hit MGM record.

I have seen the record company organized by Frank Walker in 1947, grow from a one-label company, under successful guidance, to a multi-label operation under the leadership of Arnold Maxin and its current president, Mort Nasatir.

I have watched the company grow into a 10-label operation: MGM, Verve, Kama Sutra, Metro, Leo the Lion, King Leo, Verve/Folkways, Deutsche Grammophon, Heliodor and VSP.

The record company's success may also be contributed to the cooperation of all branches of Metro-Goldwyn-Mayer, with MGM Pictures featuring and exposing MGM Records' artists in film productions. I have seen many sparkling personalities make their debut in MGM films and through this medium, increase their popularity, sales and prestige in the industry.

Exposure is the life-blood of a performer; thus the all-out drive for publicity and promotion must be relentlessly pursued by the publicist. MGM recording artists, because of their wide appeal, are sought after and welcomed on all radio programs and on national television network shows. They are given feature attention in local newspapers, national magazines and on syndicated wire services.

I have watched MGM Records become a leader in its field since the issuance of its first single hit — Art Lund's "Mamselle" in 1947, and its first soundtrack album — "Till the Cloud Roll By," the same year.

Great pains are taken at the MGM Records' factory in Bloomfield, N. J., to assure the MGM Records' buyer of a quality product. This, coupled with marketing knowledge and the marriage of the right artist with the right tune, has been the established policy of the record company from its inception to its present day position in the industry.

I have seen MGM Records pioneer in the off-Broadway field with such hit successes as, "Threepenny Opera" and "The Fantasticks," both of which have outsold many Broadway original-cast albums.

I remember the transition from 78's to 45's and the introduction of the long-playing record. I recall the tremendous job of retooling at the factory and the accompanying problems of pressing and projecting production and inventory on all three speeds.

The emergence of the LP saw such great MGM album artists as David Rose, George Shearing, Judy Garland, Robert Maxwell, Hank Williams, Ziggy Elman, Sam the

Man Taylor, Alan Dean, Roger Williams (who recorded for MGM Records under the name of Lou Wirtz), Joni James, Andre Previn, Ben Cutler, Tommy Edwards, Leroy Holmes, Billy Daniels and Billy Holiday — many of whom are still active in the recording field. During the transition, MGM Records immediately converted many of its 78 rpm soundtrack packages to successful long-playing album sellers.

With more and more emphasis placed on soundtrack music from the company's motion picture films, a new showmanship approach in publicity, promotion and exploitation had to be devised. Having had motion-picture theatre background, I instituted a system of promoting soundtracks through stunts and gimmicks... models delivering albums to radio stations, bally-hoo, costumed persons making the rounds of record shops, motorcades and horse-drawn wagons, vintage automobiles and rickshaws... all this to call attention to a motion-picture soundtrack album.

One of my fond memories was a friendship with Hank Williams, Sr., which developed during the years of his great popularity. Through the years I have developed warm and lasting friendships with literally hundreds of artists who have joined the MGM label and have strived to give each one individual attention.

During the past year, the Record Industry Association of America awarded MGM Records eight gold records.

Current best-selling MGM soundtrack albums are: "Doctor Zhivago," "Ben-Hur," "Gigi," "Unsinkable Molly Brown," "How the West Was Won," "Seven Brides for Seven Brothers," "Words and Music," "Good News," "Showboat," "Kiss Me Kate," "Hit the Deck," "Annie Get Your Gun," "Three Little Words," "Lilli," "An American in Paris," "Quo Vadis" and "Singing in the Rain" and many others.

MGM was the first record label to release double-feature soundtrack albums. Taking a cue from the motion-picture industry, we re-released a group of special soundtrack albums, coupling two best-selling soundtrack albums in one LP package.

With special emphasis on showmanship and new innovations, MGM Records was among one of the first companies in the business to cooperate with the juke box industry in releasing stereophonic singles. In the field of public service, we participated in such drives as the Heart Fund Drive, Red Cross Drive, Cancer Drive and Army and Navy Recruiting programs.

Through the years the record division has worked closely with the larger publicity and promotion forces of the parent company. We avail ourselves of the company's facilities in every way that can help in the sale of records — not only domestically but overseas as well. MGM Pictures manpower at the home office as well as in the field and at the studio in California, has been of considerable help and cooperation to the record division.

MGM Records publicizes, promotes and exploits its singles and albums of all its labels, on radio and television, in magazines and newspapers and through syndicated wire services, working closely with distributors, dealers, juke box operators, rack jobbers, one-stops, chain stores and variety stores.

In its approach to the trade, MGM Records is continuously seeking new angles through tie-ups, to help further popularize their artists.

1966 was the company's banner year — enjoying the most successful year since the formation of the label in 1947.

There is no doubt that with the company's tremendous roster of fine talent, which includes such names as: Herman's Hermits, Connie Francis, The Lovin' Spoonful, Lainie Kazan, Erroll Garner, Eric Burdon and The Animals, Sam The Sham and The Pharaohs, Roy Orbison, Sandy Posey, Johnny Tillotson, Hank Williams, Jr., Spyder Turner, Laura Nyro, Stan Getz, Jimmy Smith, Walter Wanderley, Cal Tjader, Arthur Prysock, Mothers of Invention, Willie Bobo and Kai Winding, plus the planned acquisition of new personalities, that 1967 will far surpass all previous successes.

The FABLE of the LION and the ELEPHANTS



ONCE, about twenty years ago, there was born a little Lion Cub—most unusual Lion—he sang—with a sweet voice—but he could barely be heard amongst all the trumpeting of the huge Elephants. As Lions do, he grew stronger, more powerful, and the sweet little voice became a roar.

The Elephants didn't really like it—and the little creatures didn't know what to do with a big beautiful animal which, while big and still growing, was as fast and as quick on its feet as they were. One day, the Elephants decided, since everyone was listening to the Lion's roar instead of the Elephant's trumpet or the little creatures' whine, that something really should be done.

But by that time it was too late. The Lion was twenty years old and already king of the jungle.



MORAL: If you're going to live or work in the daily jungle, it doesn't hurt to be tied in with the Lion—we are, and the view from here is great!

MAIN LINE

CLEVELAND • MIAMI



MGM
RECORDS



MAIN LINE

Best Wishes to the MGM Family on the occasion of its 20th Anniversary

METRO DISTRIBUTORS, NEW YORK
547 West 52nd Street
New York, N.Y.
Dave Seidman, Branch Manager

Handling:
Audio Fidelity
DGG
Elektra
Golden World
Heliodor

Kama Sutra
Leo The Lion
Living Language
Lost Night
MGM
MTA

Metro
Mira
Nonesuch
Original Sound
Saharo
Sew City

Surrey
Swan
VSP
VeeJay
Verve
Verve/Folkways

ALBUM REVIEWS (continued)



CLASSICAL SPOTLIGHT

EXOTIC NIGHTS

Andre Kostelanetz, Columbia CL 2581 (M); CS 9381 (S)

Aptly titled, this disk offers a group of unusual selections with the deft Kostelanetz touch. Yoichi Hiroaka is an excellent xylophone soloist in Hovhannes' "Fantasy on Japanese Woodprints," while Shinichi Yuize is expert on the koto in Miyagi's "Sea of the Spring." Another delight is the "Dance of the Persian Slaves" by Mussorgsky.



CLASSICAL SPOTLIGHT

RITUAL FIRE DANCE

Philippe Entremont, Columbia ML 6338 (M); MS 6938 (S)

Another charming pressing by Entremont featuring short pieces. The spirit and dash of the Schubert-Leschetzky "Moment Musical in F Minor," contrasts with the lyric delicacy of Liszt's "Concert Etude No. 3 in D Flat" and Beethoven's "Fuer Elise." Another gem is Debussy's "Arabesque No. 1."



CLASSICAL SPOTLIGHT

16 GREAT OVERTURES (3 LPs)

Orchestre Du Theatre National De L'Opera De Paris/Vienna State Opera Orchestra (Hermann Scherchen), Westminster WM-1021 (M); WMS-1021 (S)

A sparkling Westminster Multiple with the brilliant leadership of the late Hermann Scherchen. The package relies heavily on Weber's music with one entire LP devoted to that composer. Rossini's "William Tell" and Thomas' "Mignon" are among the favorites.

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.



FOLK SPOTLIGHT

FESTIVAL—THE NEWPORT FOLK FESTIVAL/1965

Vanguard VRS 9225 (M); VSD 79225 (S)

Special folk package—with the emphasis on blues (where it is in today's pop market), by an outstanding folk label of an outstanding music fest—the 1965 Newport Folk Festival. First of a series of LP's, all bound to sell well. This one features such performers as the Paul Butterfield Blues Band and Son House.



CHILDREN'S SPOTLIGHT

YUMMY IN YOUR TUMMY

Yum Yum Kids/MGM Marshmellow Orchestra, MGM E-4396 (M); SE-4396 (S)

There's some real tasty dishes in this LP, seasoned and arranged by Richard Wolfe. The Yum Yum Kids and the Marshmellow Orchestra serve up such delightful food songs as "Ice Cream," "Turtle Soup" and "Yes, We Have No Bananas." The kids sing up a storm.



COUNTRY SPECIAL MERIT

LIVE THE BLUE BOYS IN PERSON

RCA Victor LPM 3696 (M); LSP 3696 (S)

An excellent dance-entertainment band and the vocal efforts, including "Distant Drums," "I Remember You," and "The Race Is On" are pleasantly offered. Could be a profitable item for dealers. The band is well known.



CLASSICAL SPECIAL MERIT

VAUGHAN WILLIAMS: DONNA NOBIS/FLOS CAMPI

Various Artists (Abravanel), Vanguard VRS 1159 (M); VSD 71159 (S)

A major choral work of symphonic proportions, "Donna Nobis Pacem" with its overriding plea for peace, continues the fine series of Vaughan Williams compositions by the Utah under Maurice Abravanel. The pastoral "Flos Campi" also receives a first-rate reading. The vocal ensembles from the University of Utah perform well.



CLASSICAL SPECIAL MERIT

THE GLORIOUS SOUND OF BRASS

Philadelphia Brass Ensemble, Columbia ML 6341 (M); MS 6941 (S)

In selections by six composers, the Philadelphia Brass Ensemble (augmented in two cases) demonstrates the accuracy of this LP's title. Impressive are the two longest pieces, suites by Pezel and Holborne. Three Reiche sonatas also are standouts. The music is from the 16th, 17th and 18th centuries.

NEW ACTION ALBUMS

NATIONAL BREAKOUTS

COLLECTIONS

Young Rascals, Atlantic 8134 (M); 8134 SD (S) (180-08134-3; 180-08134-5)

WATCHOUT

Martha & the Vandellas, Gordy 920 (M); 920 (S) (520-00920-3; 520-00920-5)

NEW ACTION LP's

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

DOWN TO EARTH . . .

Stevie Wonder, Tamla 272 (M); S 272 (S) (855-00272-3; 855-00272-5)

NANCY-NATURALLY . . .

Nancy Wilson, Capitol T 2634 (M); ST 2634 (S) (300-02634-3; 300-02634-5)

13TH FLOOR ELEVATORS . . .

International Artists LP-1 (M); LP-1 (S) (578-00001-3; 578-00001-5)

THE ENDLESS SUMMER . . .

Soundtrack, World-Pacific WP 1832 (M); ST 1832 (S) (947-01832-3; 947-01832-5)

SWINGIN' . . .

Ramsey Lewis, Cadet LP 771 (M); LPS 771 (S) (245-00771-3; 245-00771-5)

THE EGGPLANT THAT ATE CHICAGO . . .

Dr. West's Medicine Show and Junk Band, Go Go 22170001 (M); 22170002 (S) (571-22171-3; 571-22172-5)

A WEB OF SOUND . . .

Seeds, GNP Crescendo GNP 2033 (M); GNPS 2033 (S) (373-02033-3; 373-02033-5)

FACE TO FACE . . .

Kinks, Reprise R 6228 (M); RS 6228 (S) (780-06228-3; 780-06228-5)

IT'S ONLY THE GOOD TIMES . . .

Wayne Newton, Capitol T 2635 (M); ST 2635 (S) (300-02635-3; 300-02635-5)

CLASSICAL SPECIAL MERIT

DIE DEUTSCHE NACHTIGALL

Erna Sack, Telefunken HT-P513

A truly unique voice is presented in this LP of performance of the 30's. Erna Sack's phenomenal upper register is here for the non-believers. Stunning high notes abound. Sustained tones in "El Morenito" and "Funiculi, funicula" are outstanding but in "Ciribiribin" and "Vieni, Vieni" she almost loses the listener with her range.

LOW PRICE CLASSICAL SPECIAL MERIT

SIR JOHN BARBIROLLI CONDUCTS GRIEG

Halle Orch. (Barbirolli), Vanguard SRV 222 (M); SRV 222SD

Sir John conducts three Grieg selections masterfully, beginning with the well-known "Peer Gynt Suite No. 1." The "Symphonic Dances, Op. 64" are a sheer delight with their varied allegros. "Two Elegaic Melodies, Op. 34" is treated tenderly.

JAZZ SPECIAL MERIT

NEW SOUND IN LATIN JAZZ

Vladimir & His Ork. Alegre LPA 854 (M); SLP 854 (S)

A commercially potent debut is this highly danceable Latin package. Vladimir has all the appeal of a Joe Cuba or Ray Barretto, and with the right exposure could become a giant in the field. "Mambo Moderna" and "Camelot Cha Cha" are highlights.

LOW PRICE CHILDREN'S SPECIAL MERIT

YOU'RE A GOOD MAN CHARLIE BROWN

Various Artists, King Leo LE 900 (M); LES 900 (S)

Featuring Orsen Bean as Charlie Brown, and based on the cartoon Peanuts, this kiddie album is well worth the price. Those small fry who saw the TV version will especially enjoy it. Special bow to Herb Galewitz, the LP's producer.

INTERNATIONAL SPECIAL MERIT

FIDDLER ON THE ROOF

Original Israeli Yiddish Cast, Columbia OL 6650 (M); OS 3050 (S)

With the original cast, Israeli cast, and a Herschel Bernardi version of the show currently available, the Yiddish cast is up against strong competition. Broadway buffs will buy it, and it should do well in Jewish communities. Highlight is a sparkling stereo arrangement of "The Wedding Dance," which is worth the price of the album. Cast includes some members of the Israeli cast, and the performances are superior.

FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

POPULAR

THE GENIUS OF ESQUIVEL

RCA Victor LPM 3697 (M); LSP 3697 (S)

ALL THE GOOD THAT'S HAPPENING

Leaves, Capitol T 2683 (M); ST 2638 (S)

LAWRENCE WELK PRESENTS FRANK SCOTT AT THE PIANO

Dot DLP 3777 (M); DLP 25777 (S)

ROMANCE IN VIENNA

Ray Martin & His Orchestra, Monument MLP 8068 (M); SLP 18068 (S)

FLIPOUT

Powers of Blue, MTA MTA 1002 (M); MTS 5002

THESE ARE THE HITS, YOU SILLY SAVAGE!

Teddy & Darrel, Mira LP 10,000 (M)

LOW PRICE POPULAR

IN A LITTLE SPANISH TOWN

Living Brass, Camden CAL 2114 (M); CAS 2114 (S)

GOODNIGHT MY LOVE, PLEASANT DREAMS

Ray Peterson, Camden CAL 2119 (M); CAS 2119 (S)

COUNTRY

BETTER LATE THAN NEVER

Greenbriar Boys, Vanguard VRS 9233 (M); VSD 79233 (S)

LOW PRICE COUNTRY

I'M DAY DREAMIN' TONIGHT

Porter Wagoner, Camden CAL 2116 (M); CAS 2116 (S)

CLASSICAL

WOLF: LIEDER SCHUMANN: FRAUENLIEBE UND LEBEN

Helen Watts/Geoffrey Parsons, L'Oiseau-Lyre OL 293 (M)

SPOHR: VIDDIN CONCERTOS 8 & 9

Hymen Bress (Beck), L'Oiseau-Lyre OL 278 (M)

LOW PRICE CLASSICAL

THE MERRY WIDOW AND OTHER MUSIC OF LEHAR AND STRAUSS

Vienna State Opera Orch. (Paullik), Vanguard SRV 205 (M); SRV 205 SD (S)

HANDEL: CHANDOS ANTHEMS I-VI, Vol. I

Various Artists, Vanguard SRV 227 (M); SRV 227 SD (S)

HANDEL: CHANDOS ANTHEMS I-VI, Vol. II

Various Artists, Vanguard SRV 228 (M); SRV 228 SD (S)

HANDEL: CHANDOS ANTHEMS I-VI, Vol. III

Various Artists, Vanguard SRV 229 (M); SRV 229 SD (S)

J. S. BACH: CANTATAS Nos. 46 & 65

Various Artists, Vanguard SRV 226 (M); SRV 226 SD (S)

J. S. BACH: CANTATAS Nos. 4 & 182

Westphalian Singers German Bach Soloists (Ehmann), Vanguard SRV 225 (M); SRV 225 SD (S)

J. S. BACH/JACQUES BOYVIN PERFORMED ON TWO GREAT SILBERMANN ORGANS

Noelle Pierront, Music Guild MG 140 (M); MS 140 (S)

MESSIAEN: THREE SHORT LITURGIES

Various Artists, Music Guild MG 142 (M); MS 142 (S)

JAZZ

SOUL NIGHT/LIVE!

Willis Jackson, Prestige PR 7396 (M); PRST 7396 (S)

AFRO-JAZZ IAC

Herbie Mann, Roulette R 52122 (M); SR 52122 (S)

THE BEST OF DJANGO REINHARDT Vol. 2

Capitol T 10458 (M)

UNDERGROUND SOUL!

Houston Person, Prestige PR 7491 (M); PRST 7491 (S)

FOLK

JOHN HARTFORD LOOKS AT LIFE

RCA Victor LPM 3687 (M); LSP 3687 (S)

IT'S MY LIFE, BABY

Junior Wells, Vanguard VRS 9231 (M); VSD 79231 (S)

BLUES

THE SIEGEL-SCHWALL BAND

Vanguard VRS 9235 (M); VSD 79235 (S)

COMEDY

THE FOCUS ON THE SOUTH WHERE THE ACTION IS

Various Artists, Judges Chamber J. C. 1 (M)

RELIGIOUS

TREASURES FROM THE HEART

Margaret Hardisty, Supreme SM 1038 (M); SS 2038 (S)

SPECTACULAR Vol. 2

Various Artists, Supreme SD 602 (S)

LOW PRICE GOSPEL

WITH A SONG ON MY LIPS (And a Prayer in My Heart)

Blackwood Brothers Quartet, Camden CAL 2115 (M); CAS 2115 (S)

CHILDREN'S

ADVENTURE WITH MARGIE AND THE SECRET HIDEOUT GANG

Various Artists, Cornerstone SC 400 (S)

DOWN IN JUNGLE TOWN

Yum Yum Kids/MGM Territorial Orch. MGM E-4405 (M); SE-4405 (S)

SPOKEN WORD

YEATS

Various Artists, Argo RG 449

Picked by: **Record World** **Cash Box**
Billboard

LATIN ROCK
 on
SCHEPTE
 by the
AZTECS

DAMELO BABY
 (Give it To Me, Baby) Scepter-12183



for bookings - Ward - (212) C15-2170

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS
 THIS WEEK

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

MY SPECIAL PRAYER . . .

Joe Simon, Sound Stage 7 2577 (Maureen, BMI)
 (Baltimore-New Orleans)

THAT'S LIFE . . .

C. C. Smith, Columbia 43525 (Four Star Sales, BMI)
 (Houston-Pittsburgh)

GIMME SOME LOVIN' . . .

Jordan Brothers, Philips 40415 (Island, BMI) (Boston)

SMASHED! BLOCKED! . . .

John's Children, White Whale 239 (United Artists, BMI)
 (Los Angeles)

GRITS 'N' CORN BREAD . . .

Soul Runners, MoSoul 101 (Pure Soul/Keymen, BMI)
 (Pittsburgh)

JUST LET IT HAPPEN . . .

Arbors, Date 1546 (Blackwood, BMI) (Baltimore)

BABY . . .

Buddy Dial, Challenge 59352 (Speckle, BMI)
 (Dallas-Fort Worth)

Dealer Woos Customer With A Wonderland of Knowledge

BOULDER, Colo.—Donald B. Notveldt has used his educational background coupled with the sale of foreign cigarettes to create strong sales success for classical records in his store. Notveldt, who holds a music degree from nearby Colorado University, owns the University Record shop here.

Notveldt said that classical record sales represent 50 per cent of all disk sales in his shop, which draws 90 per cent of its customers from the university. He went on to say that his store probably sells a higher percentage of classical records and albums per capita than any other record store in Colorado. Aside from selling records, Notveldt explains that he carries a full-line of foreign cigarettes and pipes as a drawing card to bring potential classical customers into his store.

"These are the sort of people who normally appreciate fine classical music and will continue to shop where they know the works of a favorite composer, even if obscure, are likely to be found," said Notveldt. "When a customer calls for a

particular brand of foreign cigarettes, I have several classical records on display and demonstrate a disk or two to create his interest."

The dealer went on to say that he stocks obscure artists despite the "cringing" of his competitors and record salesmen when he tells them about what he calls his "obscure line." "This merchandise moves well and I have never been stuck with it," exclaimed Notveldt.

The University Record Shop, comprised of 8,000 square feet of floor space, stocks some 7,000 records. Notveldt estimated that both Gregorian chants and Bach's Brandenburg Concertos are the heaviest classical sellers. The store carries classical disks primarily on Angel and Capitol. Each week a drawing contest is held and classical records on these labels are awarded.

Notveldt has lived in the Boulder area for some 25 years and has operated the store since 1956. The establishment's prices run primarily less than 10 per cent of list.

Chi Youth Concert

CHICAGO—Violinist Stephanie Chase, 9, and cellist Lawrence Foster, 12, will perform with the Chicago Symphony in Youth Concerts in Orchestra Hall. They were selected after auditions last month. Miss Chase will perform Mozart's "Concerto No. 3 in G" on Tuesday (17) and Feb. 7. Foster will play Saint-Saens "Cello Concerto" on Feb. 28, March 14, and May 22.

COAST YOUTH TAKES CONTEST

NEW YORK—Dennis Kalfas of San Francisco will receive a one-year, full-tuition scholarship as winner of a national contest administered by the National Federation of Music Clubs and sponsored by Muzak. The award, known as the Arthur J. Bitker Memorial Scholarship for Young Composers, will be presented by Richard Hayman, an arranger for the Boston Pops, at a reception and formal dinner at the Waldorf-Astoria next Friday (27) Kalfas composition is a short piece that can be played on piano or by a "Pops" orchestra. Several hundred compositions were entered in the contest.

Miriam Makeba

• Continued from page 28

was her daughter, while Judy was Josh White's daughter.

In the second half of the program, Miss Makeba presented Jonas Gwagwa, a good young jazz trombonist from South Africa. But, the bulk of the evening was Miss Makeba's. Her style, her infectious charm and her feel for the music combined to produce a delightful, winning evening.

FRED KIRBY

Adams Switches

NASHVILLE — Singer Don Adams, formerly on Musicor, has signed a contract with the newly formed Nashville label, Jack O' Diamonds Records. Adams is best known for his Musicor single, "Just Lost My Favorite Girl."

Ben Keith, producer for Jack O' Diamonds, has already recorded Adams and the artist's single, "Two of the Usual" penned by Fred Carter b-w "Wake Me a Hundred Years From Now," written by Alex Zanetis, will be released shortly.

Say You Saw It in
 Billboard

Chicago U. on Music Kick

CHICAGO—The University of Chicago will be the scene of much musical activity this month. Jacopo Peri's "Euridice," a 17th century opera, will be performed on campus by the University's Collegium Musicum on Friday (20) and Saturday (21) and twice next week. Originally composed for the wedding of Henry IV of France and Marie De Medici, the score of the work has been reconstructed by Howard M. Brown, Director of the Collegium Musicum. The group of singers and instrumentalists specialize in early music.

Esther Glazer, violinist, and Easley Blackwood, composer-pianist will present a recital at the University tomorrow. Both performers are natives of Chicago.

The University's Contemporary Chamber Players will present a concert honoring the University's 75th Anniversary Year January 24. Edward Mondello, University organist, performed a recital on campus last Tuesday. It was his second of three recitals to be presented this season.

Mitropoulos Contest

NEW YORK — The 1967 Dmitri Mitropoulos International Music Competition began at Carnegie Hall last Monday (9) with 42 candidates from 17 countries. The top four winning conductors will receive \$5,000 each and will be an assistant conductor of either the New York Philharmonic or Washington National Symphony for the 1967-1968 season.

FOR RECORD DEALERS AND RADIO PROGRAMMERS

GOALING

THE RECORD RESTOCKING ISSUE

A complete inventory checklist of top new product and outstanding catalog merchandise to aid in replenishing your stock or building your record library for 1967

JANUARY 28
 in Billboard

**Another Top 40-type
single by EDDIE FISHER
"PEOPLE LIKE YOU"**

Strong follow-up to his big hit
"Games That Lovers Play"
—a cinch to cop Top 40 on stations
across the country. Eddie's
current TV appearances and smash
in-person performances will
make this one as hot as "Games."



RCA VICTOR Records

CLASSICAL MUSIC

NEWS REVIEW

Odyssey's Initial Releases Hit Homer for Columbia

NEW YORK—A new budget line, Odyssey, is being launched by Columbia Records this week with 10 releases drawn from

three sources. Included are four memorable performances from Columbia's vaults, which will be available only in mono. The

new label will not rechannel for stereo. The four LP's, all carrying the designation "Legendary Performances," include performances by Bruno Walter and the New York Philharmonic, cellist Pablo Casals, pianist Walter Giesecking with Herbert von Karajan and the Philharmonia Orchestra, and Sir Thomas Beecham and the Royal Philharmonic.

The initial release also includes four titles, including one three-record set, from the Library of Recorded Masterworks, all conducted by the late Max Goberman, and two disks from Harmonia Mundi of France. Material will be recorded specially in future issues.

1st Low-Price Set

The multiple set is a lively performance of Corelli's complete "Twelve Concerti Grossi, Op. 6" with Goberman and the Vienna Sinfonietta. This package is the first low-price set of the complete piece and their first stereo recording. Goberman conducts the Vienna State Opera Orchestra in Haydn's first three symphonies in a sparkling album.

Plans call for Odyssey eventually to release all 101 Haydn symphonies, including new recordings of those not available in the Goberman collection. The entire Library of Recorded Masterworks eventually will be out on the new label. A prize of the first issue is a Schubert LP with Goberman leading the Vienna New Symphony. This album combines the first recording of the "Magnificat in C," with moving performances by soprano Elisabeth Thomann, alto Rose Bahl, tenor Kurt Equilus, bass Gerhard Eder,

(Continued on page 50)



MAURREN FORRESTER goes over the score at the Bach Guild recording session of Gluck's "Orfeo ed Euridice" at the Vanguard recording studios in Vienna. In the background are members of the Vienna State Opera Orchestra. Miss Forrester recorded the role of Orfeo.

Melodiya/Angel Drive Rolls With 6 LP Releases

LOS ANGELES — Capitol's cultural exchange program with the Soviet Union begins Jan. 30 with the release of six new recordings on the Melodiya/Angel line. These albums are recorded with modern techniques by the Soviets themselves.

Melodiya is the Soviet's own recording label. The first product spotlights the world premiere of a Shostakovich cantata "Stepan Razin" with Kiril Kondrashin conducting the Moscow Philharmonic Symphony Orchestra.

Violin virtuoso David Oistrakh is featured on three of the six packages in conjunction with other famous Russian musicians.

The other top names in Soviet music in the release are Aram Khachaturian (as conductor and composer), Sergei Prokofiev, Rudolf Barshai and Gennady Rozhdestvensky.

The distribution pact for the Northern Hemisphere allows for a systematic month by month program of releases revealing the directions Soviet musicians are taking, according to Braun Meggs, Capitol's merchandising director.

In preparation for the first release, Alan Livingston, Capitol's energetic president, who arranged the association with the Soviet agency, sent a letter

last week to about 1,000 classical music influentials, alerting them to the release. The label has created a limited edition sampler from these first six titles which will be shortly mailed out to this key classical audience of dealers, writers and broadcasters.

Yaltah Menuhin LP by Everest

LOS ANGELES — A piano recital by Yaltah Menuhin featuring music of Mendelssohn, Liszt and Beethoven is being issued by Everest this month. The label also is releasing the first of its series of former Cetra operatic packages. Rounding out the Everest schedule are LP's by Sir Adrian Boult and the Philharmonic Promenade Orchestra, Sir Eugene Goossens and the London Symphony, and violinist Henryk Szeryng.

Seven LP's are being issued on Concert Disc by the Fine Arts Quartet. Included will be music of Beethoven, Mozart and Mendelssohn. On Counterpoint, the Telemann Society, in four disks, plays music of Telemann, Handel and Schuetz. Pianist Richard Dirksen and flutist Wallace Mann perform on a Beethoven pressing.

Victor May Release Mary Garden on LP

NEW YORK—RCA Victor is considering the reissue of performances by the late Mary Garden. Miss Garden died in Aberdeen, Scotland, her native city, on Jan. 4 in a private hospital where she had lived for more than two years. She was 92. When she was 9 years old, her parents settled in Brooklyn. She became a star with the Paris Opera on April 13, 1900, in the title role of Charpentier's "Louise," which became one of her most-famous roles.

Col., DGG to Back Concerts

GARDEN CITY, N. Y.—Columbia Records has joined Deutsche Grammophon in sponsoring future concerts of the Island Concert Hall, Inc. Beginning with the 1967-1968 season. Frank Campana of Columbia Record Sales and Klaus Peterman of DGG represented their companies in announcing the arrangement. DGG will be in its third year of concert sponsorship.

Among the artists slated for the 1967-1968 season at Garden City High School Auditorium are Leopold Stokowski and the American Symphony, Eleazar de Carvalho and the St. Louis Symphony with pianist Lee Luvisi, Jorma Panual and the Helsinki Philharmonic with cellist Arto Noras, Anshel Brusilow and the Philadelphia Chamber Orchestra, Antonio Janigro and I Solisti di Zagreb, violinist Isaac Stern, and pianists Vladimir Ashkenazy, John

(Continued on page 50)

Debussy created the role of Melisande in "Pelleas et Melisande" for the star, who performed it at its world premiere in Paris in 1902. Another famous role was Massenet's "Thais," which she sang in her New York debut in 1907 at the Manhattan Opera House. She went to the Chicago Civic Opera in 1910 and became general director of the company in 1921. Other French roles she created in addition to Melisande were Erlanger's "Aphrodite," Massenet's "Sapho," and Saint-Saens' "Helene." She also appeared in American and world premieres of Alfano's "Risurrezione," Forrest's "Camille," and Honegger's "Judith." Among her other well-known roles were Richard Strauss' "Salome" and Massenet's "Le jongleur de Notre Dame."

Her records on 78's have become collectors' items, although she still has two catalog listings. One is a Columbia disk entitled, "The Boston Opera Company 1909-1914," on which she sings "L'Amour est une vertu rare" from "Thais." Other roles with the Boston company included "Faust," "Tosca," Fevrier's "Monna Vanna," "Manon," "Carmen," Melisande, and "Louise." The other listing is a recital on Scala.



LEGENDARY ARTISTS appearing in the initial release of Odyssey Records, Columbia's new classical budget line being shipped this week are Pablo Casals, upper left; conductor Herbert von Karajan, upper right; conductor Bruno Walter, lower left, and pianist Walter Giesecking.

Classical Notes

Paul Kletzki, new conductor of the Orchestra de la Suisse Romande, will conduct the American Symphony next Sunday (22) and Monday (23). . . . Whittemore and Lowe performed Morton Gould's "Dance Variations for Two Pianos and Orchestra" with the San Antonio Symphony on Saturday (14). . . . Isaac Stern will play Hindemith's "Concerto for Violin" with the Chicago Symphony conducted by Jean Martinon in three concerts beginning on Thursday (19). . . . "Charles Ives: American Pioneer" will be the subject of two New

York Philharmonic Young People's Concerts under Leonard Bernstein on Saturday (21). The program will be videotaped for showing on the CBS-TV network on Feb. 23 under the sponsorship of the Bell System. . . . Flutist Jean Hoogheem and violinist Sonja Foster will be soloists in the season's first concert of the Chicago Civic Orchestra on Friday (20). Irwin Hoffman, associate conductor of the Chicago symphony, will conduct.

Erich Leinsdorf conducted the first of four concerts with the

(Continued on page 50)

Donizetti
LUCREZIA BORGIA
 Montserrat Caballe
 Shirley Verrett
 Alfredo Kraus
 Ezio Flagello

RCA Italiana Opera
 Orchestra and Chorus
 Jonel Perlea,
 Conductor


*Caballe
 as Lucrezia*




Caballé

The great Spanish diva in her first complete opera, the first "Lucrezia" on records. 3 L.P.s. LM/LSC-6176*



**RUBINSTEIN
 CHOPIN
 THE MAZURKAS**




Rubinstein

"The world's reigning Chopinist" (Time) performs some of Poland's most enchanting music. 3 L.P.s. LM/LSC-6177*



Tales from Vienna
 Boston Pops/Arthur Fiedler

The Boston Pops-Fiedler

Vintage Vienna served up by the Boston Pops and Arthur Fiedler. LM/LSC-2928*

Bruckner/Symphony No. 4 in E-Flat ("Romantic")
 Boston Symphony Orchestra/Erich Leinsdorf
The Aristocrat of Orchestras

The Boston Symphony Orchestra-Leinsdorf

First Bruckner recording by the Boston Symphony Orchestra under Leinsdorf. LM/LSC-2915*

JULIAN BREAM
 LUTE MUSIC
 FROM THE ROYAL
 COURTS OF EUROPE




Bream

"The successor to the great Andrés Segovia himself" (Life). Bream, playing the lute, performs works by eleven 16th-century composers. LM/LSC-2924

5 Big Names for January

RCA Victor launches the New Year with five of the biggest names in recordings, each with proven sales appeal. Also new for January:

Peter Serkin and the Chicago Symphony Orchestra under Seiji Ozawa/Bartók's Piano Concertos Nos. 1 and 3. LM/LSC-2929*

Stephen Kates, cellist, and Samuel Sanders, pianist/Boccherini, Bach, Banchikov, Fauré, Foss, Granados, Tchaikovsky. LM/LSC-2940*

The Royal Philharmonic Orchestra under Rudolf Kempe/Richard Strauss' An Alpine Symphony. LM/LSC-2923*

Stock up with these albums soon!

*Recorded in brilliant Dynagroove sound.

RCA VICTOR
 The most trusted name in sound



BEST SELLING CLASSICAL LP's

Billboard Award	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
		1	1	WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artists, Vienna Philharmonic (Solti), London A 4509 (M); OSA 1509 (S)	10	22	16	SMETANA: MY FATHERLAND (2-12" LP's) Czech Philharmonic Orch. (Ancerl), Crossroads 22260001 (M); 22260002 (S)
	2	2	OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); LSC 6171 (S)	17	23	—	TCHAIKOVSKY: NUTCRACKER SUITE Philadelphia Orch. (Ormandy), Columbia ML 6207 (M); MS 6807 (S)	3
	3	3	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	22	24	28	VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists/Vienna Philharmonic (Bernstein), Columbia M3L 350 (M); M3S 750 (S)	2
	4	4	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	13	25	—	BACH ON THE PEDAL HARPSICHORD E. P. Biggs, Columbia ML 6204 (M); MS 6804 (S)	27
	5	6	HANDEL: MESSIAH (2-12" LP's) Various Artists, Mormon Tabernacle Choir, Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S)	5	26	26	HANDEL: WATER MUSIC Concertgebouw Orch. of Amsterdam (Eduard Van Beinium), Philips World Series PHC 9016 (M); PHC 9016 (S)	6
	6	5	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	41	27	—	VERDI: ARIAS Deitrich Fischer-Dieskau, Seraphim 60014 (M); S 60014 (S)	1
	7	7	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S)	21	28	25	IVES: MUSIC FOR CHORUS Gregg Smith, Columbia ML 6321 (M); MS 6921 (S)	6
	8	13	CHOPIN WALTZES Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	42	29	32	BEETHOVEN: SYMPHONY NO. 9 (2-12" LP's) Pittsburgh Symphony Orch. (Steinberg), Command CC 11019 (M); CC 11019 SD (S)	2
	9	9	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); LSC 2898 (S)	15	30	35	RAVEL: BOLERO/RHAPSODIE/LA VALSE New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	9
	10	8	MAHLER: SYMPHONY NO. 7 (2-12" LP's) New York Philharmonic (Bernstein), Columbia M2L 339 (M); M2S 739 (S)	15	31	40	HANDEL: MESSIAH Robert Shaw Chorale & Orch., RCA Victor LM 6175 (M); LSC 6175 (S)	2
	11	11	DVORAK: SYMPHONY NO. 9 (New World) New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)	19	32	29	WAGNER: LOHENGRIN (5-12" LP's) Various Artists/Boston Symphony Orch. (Leinsdorf), RCA Victor LM 6710 (M); LSC 6710 (S)	16
	12	12	ORFF: CARMINA BURANA New Philharmonic Orch. (De Burgos), Angel 36333 (M); 36333 (S)	22	33	27	PUCCHINI: MADAME BUTTERFLY (3-12" LP's) Price, Tucker/RCA Victor Italian Orch. & Chorus (Leinsdorf), RCA Victor LM 6160 (M); LSC 6160 (S)	16
	13	10	PUCCHINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	15	34	31	MAHLER: SYMPHONY NO. 6 (2-12" LP's) Boston Symphony Orch. (Leinsdorf), RCA Victor LM 7044 (M); LSC 7044 (S)	31
	14	14	ARTUR RUBINSTEIN'S CHOPIN RCA Victor LM 2889 (M); LSC 2889 (S)	29	35	37	HENZE: SYMPHONIES NOS. 1-5 (2-12" LP's) Berlin Philharmonic Orch. (Henze), DGG LPM 39 203/4 (M); SLPM 139 203/4 (S)	2
	15	18	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	22	36	—	GREAT ARIAS FROM FRENCH OPERA Maria Callas-Orch. Natl. Radio France, Angel 35831 (M); S 35831 (S)	1
	16	19	TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony Orch. (Dorati), Mercury MG 60054 (M); SR 90054 (S)	28	37	33	IVES: SYMPHONY NO. 4 American Symphony Orch. (Stokowski), Columbia ML 6175 (M); MS 6775 (S)	6
	17	17	REVERIE Philadelphia Orch. (Ormandy), Columbia ML 5975 (M); MS 6575 (S)	19	38	—	MOZART: FOUR HORN CONCERTOS Jones, Philadelphia Orch. (Ormandy), Columbia ML 6185 (M); MS 6785 (S)	1
	18	20	BACH: LUTE SUITES NO. 1 & 2 Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	20	39	36	MOZART: PIANO CONCERTOS, VOL. II (3-12" LP's) Lili Kraus/Vienna Festival Orch., Epic SC 6054 (M); BSC 156 (S)	5
	19	23	ORFF: CARMINA BURANA Sarsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	18	40	39	STRAUSS: FOUR LAST SONGS AND OTHERS Schwarzkopf, Berlin Radio Symphony Orch. (Szell), Angel 36347 (M); S 36347 (S)	6
	20	21	ART OF SERGE KOUSSEVITZKY (3-12" LP's) Boston Symphony Orch., RCA Victor VCM 6174 (M); (No Stereo)	4				
	21	15	BEST OF THE BOSTON POPS Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)	13				

BEST SELLING BUDGET-LINE CLASSICAL LP's

This Week	Title, Artist, Label & No.	This Week	Title, Artist, Label & No.
1.	PUCCHINI: LA BOHEME (2-12" LP's) —Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	4.	VERDI: ARIAS —Deitrich Fischer-Dieskau, Seraphim 60014 (M); S 60014 (S)
2.	SMETANA: MY FATHERLAND (2-12" LP's) —Czech Philharmonic (Ancerl), Crossroads 22260001 (M); 22260002 (S)	5.	STRAVINSKY: LE SACRE DU PRINTEMPS (RITES OF SPRING) —R.T.F. Orch. Nat'l (Boulez), Nonesuch H 1093 (M); H 71093 (S)
3.	HANDEL: WATER MUSIC —Concertgebouw Orch. of Amsterdam (Eduard Van Beinium), World Series PHC 9016 (M); PHC 9016 (S)	6.	MOZART: COSI FAN TUTTE (3-12" LP's) —Various Artists/Glynnebourne Festival Orchestra (Busch), Turnabout TV 4120-22 (M); (No Stereo)
		7.	NIELSEN: CONCERTO FOR VIOLIN, Op. 33 —Royal Danish Orch. (Varga, Semkov), Turnabout 4043 (M); 34043 (S)

Odyssey LP's Hit a Homer

Continued from page 48

and the Akademie-Kammerchor. Kurt Rapf does a top job on the organ. Rounding out the disk are the "Symphony No. 8 (Unfinished)" and the "Rosemunde Overture."

The fourth Goberman title has the New York Sinfonietta in four Vivaldi concertos for woodwinds and string orchestra. The fine baroque recording features Julius Baker on flute and Samuel Baron on piccolo. The latter is outstanding in the "Concerto in A Minor for Piccolo, Strings and Harpsichord."

Among the special gems in the "Legendary Performances" quartet is a justly remembered version of Mahler's "Symphony No. 4" with Walter and the Philharmonic. This stirring pressing would be a highlight of any release list. Included is the vivid singing of Desi Halban in the fourth movement. Possibly the definitive pressing of Beethoven's familiar "Emperor Concerto" is another in this group. Featuring Giese-king with von Karajan and the Philharmonia, this LP also deserves its high reputation. It is the first of several releases planned for Odyssey with Giese-king and von Karajan.

The Casals' LP of Schumann music is perfectly timed in association with the celebration of the artists' 90th birthday. The release marks the first time Casals, Giese-king, Walter and von Karajan have been represented on a budget label. The album has the master cellist with the Prades Festival Or-

chestra in the "Concerto in A Minor, Op. 129," and with pianist Lepold Mannes in five folk pieces. The fourth pressing in the group presents a winning combination of Mozart and Beecham as the Royal Philharmonic is heard in the "Symphony No. 41 (Jupiter)" and "Symphony No. 38 (Prague)." The Harmonia Mundi pair are the Deller Consort in 17 English madrigals and folksongs, and Karl Ristenpart conducting the Saar Chamber Orchestra in music of Alessandro and Dominico Scarlatti, and the rela-

'Orfeo' Pkg. Re-Creates 1762 Version

NEW YORK — The new package of Gluck's "Orfeo ed Euridice" being issued by the Bach Guild is an attempt to recreate the original 1762 Vienna performance of the opera, but with the alto part of Orfeo sung by a woman, Maureen Forrester. The edition is the result of considerable research by conductor Charles Mackerras. Other recordings of the work stem from the 1774 Paris version, when Gluck revised the role of Orfeo for tenor, changed other parts, and added ballet music. Subsequent editions used the Paris version as source.

The three-record set was recorded in Vanguard's Vienna studios with Teresa Stich-Randall as Euridice and Hanny Steffak as Amore. Some of the 1774 additions are included, but these are banded off for convenience. Vanguard this month is issuing a catalog "First in Vaughan Williams' 'Donna Nobis Pacem'" with the vocal ensemble of the University of Utah and the Utah Symphony conducted by Maurice Abravanel. "Flos Campi," another Vaughn Williams choral catalog "first" completes the disk. Vanguard also is releasing two more Jeanne-Marie Darre pressings of Chopin piano music this month.

Classical Notes

Continued from page 48

Amsterdam Concertgebouw Orchestra on Saturday (14) in Sheveningen. . . . Pianist Virginia Marks and violinist Almita Hyman-Vamus perform at Town Hall on Saturday (21). . . . Pianist Geza Anda performs with George Szell and the Cleveland Orchestra Thursday (19) and Saturday (21). . . . George Yaeger conducts the San Antonio Symphony in a special Pops concert Thursday (19) in a benefit for the Women's Pavilion for HemisFair. Joske's will make an award at the concert.

FRED KIRBY

Col., DGG Concerts

Continued from page 48

Ogden, Alicia de Larrocha, Monique Haas and Philippe Entremont.

In addition, a four-concert series at Adelphi University will feature the Quartetto di Roma, the Koeckert Quartet, Nicholas Harsanyi and the Princeton Chamber Orchestra, and tenor Ernst Haefliger. Scheduled to appear in future seasons are the Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic, Munich Bach Choir and Orchestra, Czech Philharmonic, Boston Symphony, Chicago Symphony, London Symphony, and the Concertgebouw Orchestra of Amsterdam.

tively unknown Fiorenza and Sarri. Odyssey will list for \$2.49 mono and stereo. Judging by the first releases, the line should find a definite place in the increasing classical budget competition. FRED KIRBY

THERE'S GOOD "LOOKING" IN
WORLD PACIFIC'S JANUARY RELEASE SO



WORLD PACIFIC for '67



WP-1859 / WPS-21859



WP-1863 / WPS-21863



WP-1858 / WPS-21858



WP-1857 / WPS-21857



WP-1862 / WPS-21862

COUNTRY MUSIC

Starday Redesigns Logo; Maps New Designs in Look and Sound

NASHVILLE—Starday Records has redesigned its label logo and is reaching for a "whole new look and sound" for the label in 1967, President Don Pierce said last week. He said it "will be a brand new ballgame at Starday." In addition, the firm's r&b label—Hollywood—is going after rock 'n' roll material.

The first steps in the firm's change will be the completion

of the \$50,000 remodeling of Starday's recording and production facilities.

Pierce has changed the firm's business policy. "Starday is no longer an internal, vertically aligned company," Pierce said, "and our doors are open to all songwriters, publishers and independent producers." In keeping with the new open-door policy, Starday a&r chief Tommy Hill has already contracted with independent producers Jack Clement and Shelby Singleton for production assignments.

In other areas, Starday has strengthened its artist roster with the addition of singer George Morgan, and is "constantly on the alert" for new recording acts. Pierce said the label was also looking for new

song material and/or songwriters for their growing list of artists.

Our industry is in such a rapid growth expansion and the potential of the music business is so vast that we at Starday feel we can no longer restrict ourselves because of the physical and time limitations on our own staff. For this reason we must avail ourselves of the best songs and outside creative talent available," Pierce said.

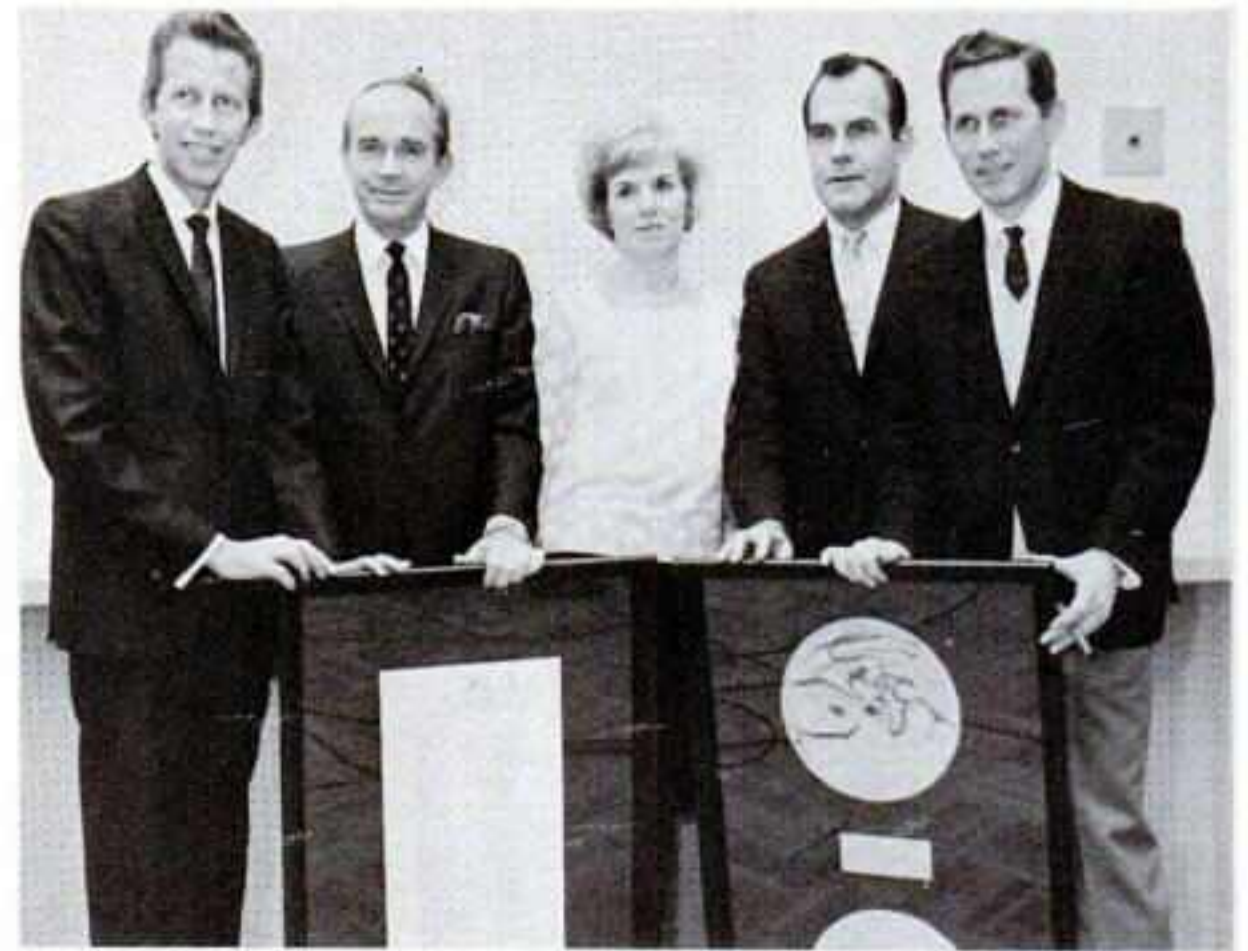
Other Expansion

To point up the label's expansion in other areas, Pierce said that general manager Hal Neely has been given executive assignments in the fields of premiums, mail order, clubs, and motion picture production. In 1966, Starday invested in four Nashville-produced full-length motion pictures. Pierce explained that most of the local movies are aimed at one particular market, caused by the demand for appearances by country music stars.

"In addition to the local production of country music and full-length films, the growing production of television shorts, jingles, spots and syndicated TV shows has created a need for large sound-stage type facilities and our firm is now on the drawing boards with such a facility," Pierce added.

Pierce said 1966 was the "best year in the firm's history."

(Continued on page 66)



FRIENDS OF SONGWRITER VIC McALPIN, second left, present him with two plaques at a party in his honor at the RCA Victor Records studios in Nashville. Shown with McAlpin, who will enter a Houston hospital soon for open-heart surgery, are, left to right, Porter Wagoner, Mrs. McAlpin, Bob Ferguson and Chet Atkins. The plaque on the left is an engraved list of McAlpin's best known songs, while the silver discs on the right contain the signatures of McAlpin's Music City friends.



For some deejays we're too little to spin. For some distributors we're too small to handle. We are the world's smallest label, that is why our name is Acorn®. Yes, we're tryin' to grow, so we crow about Arnie Lunsford's, Acorn® #266, "Blue Tennessee Rain." (A pick in Billboard, and Cashbox.) Acorn® Records, 7771 Cheviot Rd., Cincinnati, Ohio 54239—Phone 521-4544. PS.: Gee, if only I were as big as Victor maybe Randy Wood of Dot would distribute me (Acorn® that is). (Advertisement)

Price Signs With Key Talent Agency

NASHVILLE—Kenny Price, Boone Records artist, has signed an exclusive booking contract with Key Talent Agency. Price had the "Walking on New Grass" hit. He has been a regular on Cincinnati's "Midwestern Hayride" on WLW for 13 years, where he appeared as a member of the Hometowners, a vocal and instrumental group, before going as a solo. His follow-up disk is Boone Records' "Happy Tracks."

Robbins on the 'Film' Road

NASHVILLE — Marty Robbins, Columbia Records artist and amateur racing driver, puts his auto racing skills to the test in his latest full-length motion picture, "Hell On Wheels," now being filmed here. The fully-dramatic, technicolor picture is being produced by Robert Packard Production of Hollywood, producers of Robbins last film, "Road to Nashville."

Other personalities in the

movie include the Stoneman Family, Connie Smith and professional actors Gigi Perreau, John Ashley, Frank Gerstle and Bob Foulk. Local country music columnist Ruth Charon also appears in the picture.

Robbins, who drives in many local racing events, is rated as an excellent competitor by his professional colleagues. His story is currently being filmed on location at the Fairgrounds Speedway and WSIX-TV studio here.

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FOR THE "LOOK" OF PURE SALES

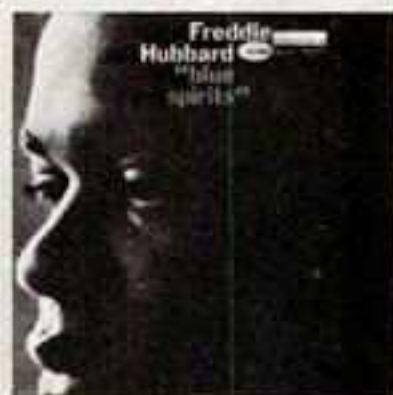


BLUE NOTE FOR '67

BLP 4171 / BST 84171
"EXTENSION"
George Braith



BLP 4196 / BST 84196
BLUE SPIRITS
Freddie Hubbard



BLP 4206 / BST 84206
CONTOURS
Sam Rivers



BLP 4222 / BST 84222
CORNBREAD
Lee Morgan



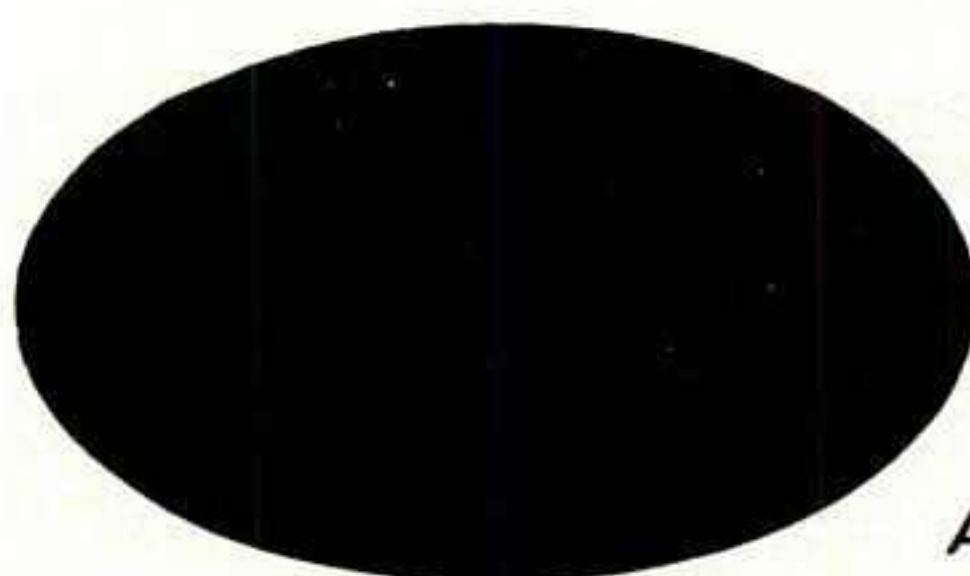
BLP 4231 / BST 84231
HAPPENINGS
Bobby Hutcherson



BLP 4248 / BST 84248
VIBRATIONS
The Three Sounds



THE FINEST IN JAZZ SINCE 1939



BLUE NOTE

A PRODUCT OF LIBERTY RECORDS

COUNTRY MUSIC

Billboard SPECIAL SURVEY for Week Ending 1/21/67

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1		THERE GOES MY EVERYTHING Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)	14	39	44	OFF AND ON Charlie Louvin, Capitol 5791 (Marson, BMI)	5
2	3	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca 32034 (Sure Fire, BMI)	11	40	37	RIDE, RIDE, RIDE Lynn Anderson, Chart 1375 (Yonah, BMI)	13
3	4	BEAR WITH ME A LITTLE LONGER Billy Walker, Monument 980 (Hill & Range, BMI)	11	41	51	DIESEL SMOKE, DANGEROUS CURVES Red Simpson, Capitol 5783 (Johnstone-Montel, BMI)	5
4	2	SOMEBODY LIKE ME Eddy Arnold, RCA Victor 8965 (Barton, BMI)	15	42	48	SOMEONE TOLD MY STORY Merle Haggard, Capitol 5803 Bluebook, BMI)	4
5	6	MISTY BLUE Wilma Burgess, Decca 32027 (Talmont, BMI)	13	43	63	WHERE DOES THE GOOD TIMES GO Buck Owens, Capitol 5811 (Bluebook, BMI)	2
6	7	HURT HER ONCE FOR ME Wilburn Brothers, Decca 32038 (Sure Fire, BMI)	11	44	55	THE REAL THING Billy Grammer, Epic 10103 (Newkeys, BMI)	4
7	5	THE HURTIN'S ALL OVER Connie Smith, RCA Victor 8964 (Wilderness, BMI)	15	45	57	OH WOMAN Nat Stuckey, Paula 257 (Stuckey, BMI)	3
8	10	HOW LONG HAS IT BEEN Bobby Lewis, United Artists 50067 (Southtown, BMI)	15	46	46	APARTMENT #9 Tammy Wynett, Epic 10095 (Owen, BMI)	7
9	9	FUNNY, FAMILIAR, FORGOTTEN FEELINGS Don Gibson, RCA Victor 8975 (Acuff-Rose, BMI)	12	47	47	THE KIND OF WOMAN I GOT Osborne Brothers, Decca 32052 (Sure-Fire, BMI)	6
10	12	ONCE Ferlin Husky, Capitol 5775 (Harbot, SESAC)	8	48	53	I CAN'T TAKE IT NO LONGER Hank Williams Jr., MGM (Ly-Rann, BMI)	5
11	8	UNMITIGATED GALL Faron Young, Mercury 72617 (Cedarwood, BMI)	15	49	66	GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca 32077 (Stallion, BMI)	2
12	14	IF THE WHOLE WORLD STOPPED LOVIN' Roy Drusky, Mercury 72627 (Fingerlake, BMI)	10	50	60	MAMA'S LITTLE JEWEL Johnny Wright, Decca 32061 (Moss-Rose, BMI)	4
13	13	MOTEL TIME AGAIN Johnny Paycheck, Little Darlin' 0016 (Central, BMI)	12	51	34	WHERE IS THE CIRCUS Hank Thompson, Warner Bros. 5858 (Brazos Valley, BMI)	14
14	20	I NEVER HAD THE ONE I WANTED Claude Gray, Decca 32039 (Vanjo, BMI)	9	52	40	THAT'LL BE THE DAY Statler Brothers, Columbia 43868 (Southwind, BMI)	9
15	11	STAND BESIDE ME Jimmy Dean, RCA Victor 8971 (Glaser, BMI)	14	53	65	DON'T PUT YOUR HANDS ON ME Lorene Mann, RCA Victor 9045 (Navahaminjo, BMI)	3
16	17	MR. SHORTY Marty Robbins, Columbia 43770 (Mariposa, BMI)	10	54	50	LITTLE THINGS THAT EVERY GIRL SHOULD KNOW Claude King, Columbia 43867 (King, BMI)	9
17	16	GAME OF TRIANGLES Bobby Bare, Norma Jean, Liz Anderson, RCA Victor 8963 (Delmere, ASCAP)	15	55	58	MABEL Skeets McDonald, Columbia 43946 (Central, BMI)	3
18	28	LOSERS CATHEDRAL David Houston, Epic 10102 (Gallico, BMI)	5	56	49	CALL HER YOUR SWEETHEART Frank Ifield, Hickory 1411 (Acuff-Rose, BMI)	14
19	19	WHERE COULD I GO (But to Her) David Houston, Epic 10102 (Gallico, BMI)	7	57	64	FIRST WORD Eddy Arnold, RCA Victor 9027 (Vintage, BMI)	5
20	22	A WANDERIN' MAN Jeannie Seely, Monument 987 (Pamper, BMI)	6	58	59	GONE ON THE OTHER HAND Tompall & the Glaser Brothers, MGM 13611 (Jack, BMI)	4
21	25	HULA LOVE Hank Snow, RCA Victor 9012 (Nom, BMI)	7	59	52	YOU BETTER BE BETTER TO ME Carl Smith, Columbia 43866 (Acclaim, BMI)	8
22	23	GREEN RIVER Waylon Jennings, RCA Victor 9025 (Wilderness, BMI)	6	60	62	STRANDED Jim Nesbitt, Chart 1410 (Peach, SESAC)	6
23	29	JUST BETWEEN YOU AND ME Country Charlie Pride, RCA Victor 9000 (Jack, BMI)	8	61	75	DROPPING OUT OF SIGHT Jimmy Newman, Decca 32067 (Newkeys, BMI)	2
24	24	DON'T LET THE DOORKNOB HIT YOU Norma Jean, RCA Victor 8989 (Acclaim, BMI)	10	62	67	APOLOGIZE Buddy Cagle, Imperial 66218 (Metric, BMI)	2
25	15	TOUCH MY HEART Ray Price, Columbia 43795 (Mayhew, BMI)	15	63	—	I WON'T COME IN WHILE HE'S THERE Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI)	1
26	26	MR. DO-IT-YOURSELF Ray Pillow & Jean Shepard, Capitol 5769 (Central, BMI)	9	64	—	DUMB BLONDE Dolly Parton, Monument 982 (Tree, BMI)	1
27	33	THE FUGITIVE Merle Haggard, Capitol 5803 (4 Star, BMI)	6	65	68	IT'S ONLY A MATTER OF TIME Carl Smith, Columbia 43866 (Cedarwood, BMI)	2
28	18	ANOTHER STORY Ernest Tubb, Decca 32002 (Marson, BMI)	15	66	61	PICKIN' UP THE MAIL Compton Brothers, Dot 16948 (Sure-Fire, BMI)	4
29	27	OUR SIDE Van Trevor, Band Box 371 (Summerhouse, ASCAP)	10	67	—	WALK THROUGH THIS WORLD George Jones, Musicor 1226 (Glad, BMI)	1
30	30	WHAT'S COME OVER MY BABY Dottie West, RCA Victor 9011 (Tree, BMI)	6	68	70	HEART FULL OF LOVE Johnny Dallas, Little Darlin' 0013 (Mayhew-Window, BMI)	5
31	32	HAPPY TRACKS Kenny Price, Boone 1051 (Pamper, BMI)	5	69	71	GALLANT MEN Senator Everett M. Dirksen, Capitol 5805 (Chappell, ASCAP)	3
32	36	BURNING BRIDGES Glen Campbell, Capitol 5773 (Sage & Sand, SESAC)	7	70	72	WALKER'S WOODS Ed Bruce, RCA Victor 9044 (Combine, BMI)	2
33	35	THE WIFE OF THE PARTY Liz Anderson, RCA Victor 8999 (Yonah, BMI)	8	71	69	GRAIN OF SALT Penny Starr, Band Box 372 (Stonethrow-Pocono, BMI)	3
34	21	WHERE D'YA STAY LAST NIGHT Webb Pierce, Decca 32033 (Pamper, BMI)	13	72	—	URGE FOR GOING George Hamilton IV, RCA Victor 9059 (Gandolf, BMI)	1
35	41	YOU BEAT ALL I EVER SAW Johnny Cash, Columbia 43921 (Southwind, BMI)	5	73	73	SHE'S THE WOMAN Barbara Cummings, London 104 (Acclaim, BMI)	5
36	42	TEARS WILL BE A CHASER FOR YOUR WINE Wanda Jackson, Capitol 5789 (Tree, BMI)	6	74	74	DON'T WASTE YOUR TIME Mary Taylor, Capitol 5776 (Central, BMI)	3
37	31	SAD FACE Ernie Ashworth, Hickory 1428 (Acuff-Rose, BMI)	8	75	—	WORDS I'M GONNA HAVE TO EAT Bill Phillips, Decca 32074 (4 Star, BMI)	1
38	43	COUNTRY BOY'S DREAM Carl Perkins, Dottie 505 (Cedarwood, BMI)	6				

Billboard SPECIAL SURVEY for Week Ending 1/21/67

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
13		SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	5
2	1	THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	8
3	3	YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); LSP 3709 (S)	7
4	4	SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	13
5	5	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	16
6	9	WHERE IS THE CIRCUS? Hank Thompson/Brazos Valley Boys, Warner Bros. W 1664 (M); WS 1664 (S)	10
7	7	ALL'S FAIR IN LOVE 'N' WAR Stonewall Jackson, Columbia CL 2509 (M); CS 9309 (S)	11
8	8	WE FOUND HEAVEN RIGHT HERE ON EARTH AT 4033 George Jones, Musicor MM 2106 (M); MS 3106 (S)	11
9	2	BORN TO SING Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	13
10	15	HAPPINESS IS YOU Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	11
11	6	NAT STUCKEY SINGS Paula LP 2192 (M); LPS 2192 (S)	14
12	11	I'LL TAKE THE DOG Jean Shepard & Ray Pillow, Capitol T 2537 (M); ST 2537 (S)	8
13	32	THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	2
14	10	FREE AND EASY Dave Dudley, Mercury MG 21098 (M); SR 61098 (S)	8
15	16	GREAT COUNTRY SONGS Don Gibson, RCA Victor LPM 3680 (M); LSP 3680 (S)	6
16	30	NASHVILLE REVEL Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S)	3
17	19	BIG BEN STRIKES AGAIN Ben Colder, MGM E 4421 (M); SE 4421 (S)	5
18	25	BAD SEED Jan Howard, Decca DL 4832 (M); DL 74832 (S)	6
19	22	IF THE WHOLE WORLD STOPPED LOVIN' Roy Drusky, Mercury MG 21097 (M); SR 61097 (S)	8
20	17	ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M); CS 9228 (S)	20
21	18	CARNEGIE HALL CONCERT WITH BUCK OWENS AND HIS BUCKEROOS Capitol T 2556 (M); ST 2556 (S)	26
22	12	LEAVIN' TOWN Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	12
23	21	THIS IS MY STORY Hank Snow, RCA Victor LPM 6014 (M); LSP 6014 (S)	10
24	20	THE DRIFTER Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	21
25	27	LOOK INTO MY TEARDROPS Conway Twitty, Decca DL 4828 (M); DL 7428 (S)	4
26	14	THE SEELY STYLE Jeannie Seely, Monument MLP 8057 (M); SLP 18057 (S)	15
27	23	NORMA JEAN SINGS A TRIBUTE TO KITTY WELLS RCA Victor LPM 3664 (M); LSP 3664 (S)	7
28	24	COUNTRY CHARLIE PRIDE RCA Victor LPM 3645 (M); LSP 3645 (S)	12
29	26	A MILLION AND ONE Billy Walker, Monument MLP 8047 (M); SLP 18047 (S)	15
30	31	FROM NASHVILLE WITH LOVE Chet Atkins, RCA Victor LPM 3647 (M); LSP 3647 (S)	11
31	28	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	26
32	33	LIVE COUNTRY MUSIC CONCERT Willie Nelson, RCA Victor LPM 3659 (M); LSP 3659 (S)	6
33	37	OUR KIND OF COUNTRY Browns, RCA Victor LPM 3668 (M); LSP 3668 (S)	2
34	—	OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	1
35	—	MY HEART'S IN THE COUNTRY Skeeter Davis, RCA Victor LPM 3667 (M); LSP 3667 (S)	1
36	38	FROM THE HEART OF TEXAS Bob Willis and the Texas Playboys, Kapp KL 1506 (M); KS 3506 (S)	7
37	—	TALE OF TWO CITIES Frank Ifield, Hickory LPM 136 (M); (No Stereo)	1
38	29	I LOVE YOU DROPS Bill Anderson, Decca DL 4711 (M); DL 74711 (S)	24
39	34	GEORGE JONES' GOLDEN HITS United Artists, UAL 3532 (M); UAS 6532 (S)	18
40	40	ALL THE WORLD IS LONELY NOW Cal Smith, Kapp KL 1504 (M); KS 3504 (S)	2

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Gene Chandler
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Checker 1162

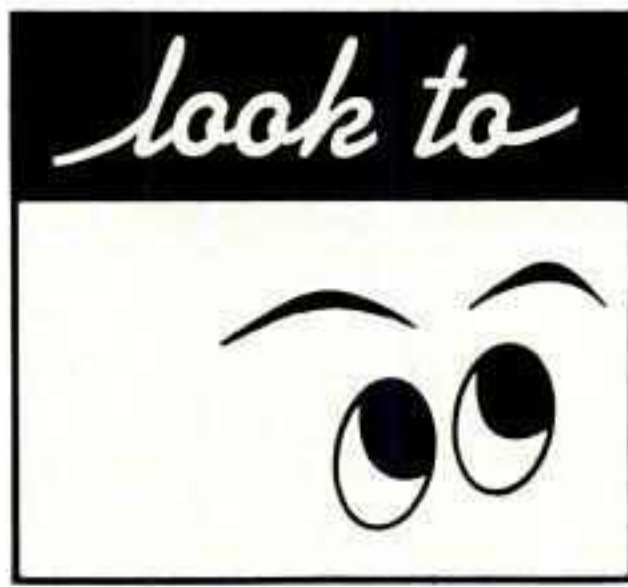
Etta James
I PREFER YOU
Cadet 5552

The Radiants
FEEL KIND OF BAD
Chess 1986

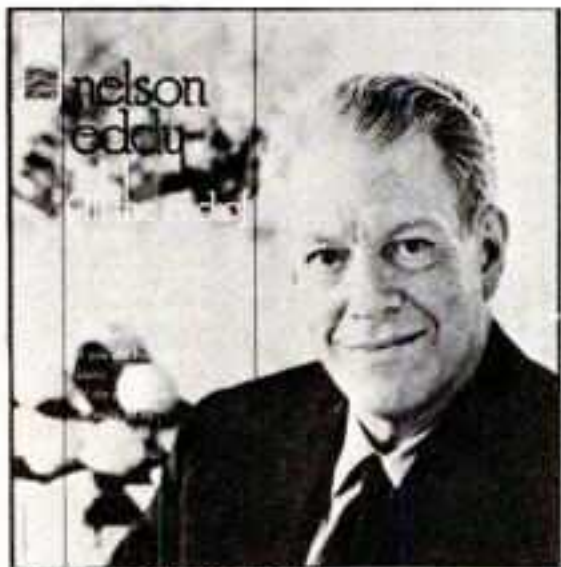
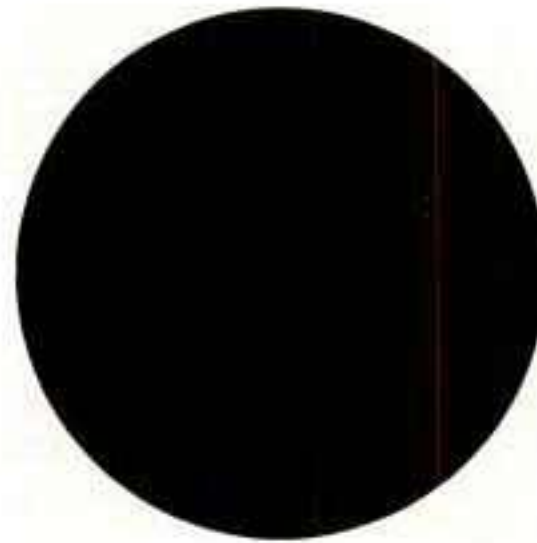


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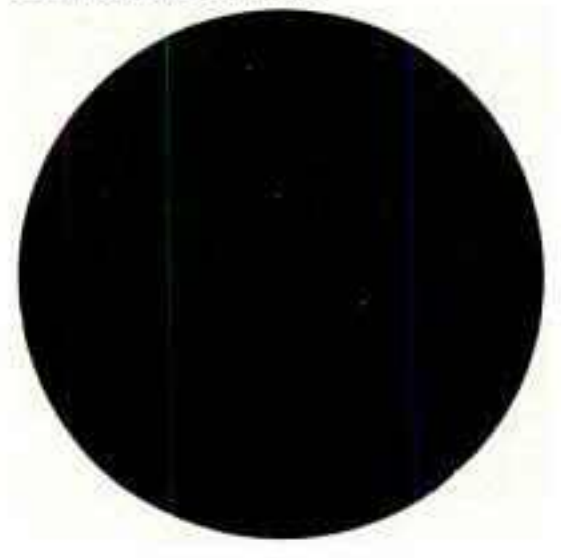
SUM 1147 / SUS 5147



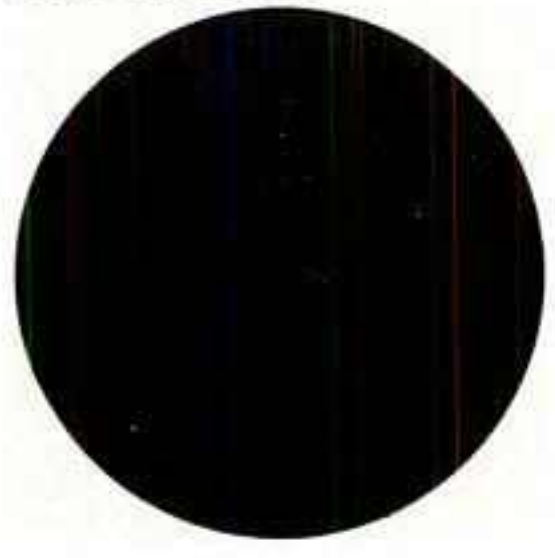
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SUM 1149 / SUS 5149



SUM 1150 / SUS 5150



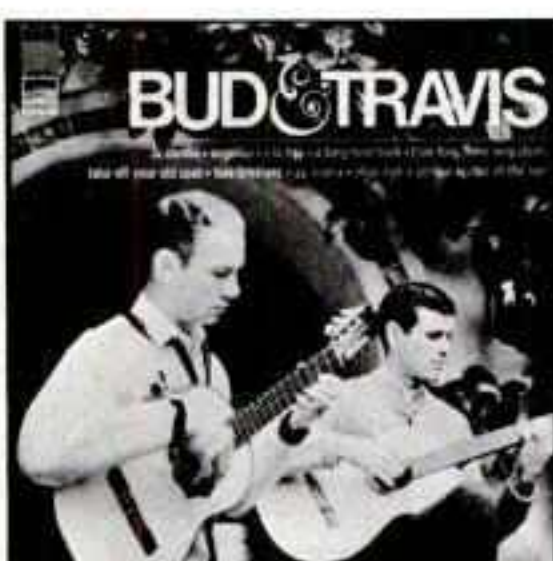
SUM 1151 / SUS 5151



SUM 1152 / SUS 5152



SUM 1153 / SUS 5153



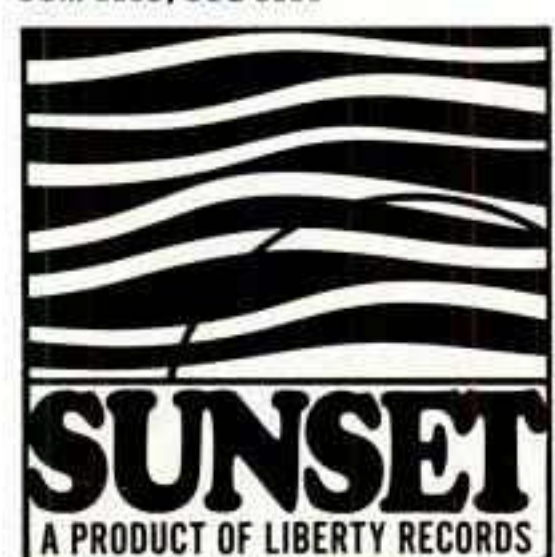
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CBS Germany Opens Talent Hunt in Blow to Top Critics

FRANKFURT—CBS Schallplatten is opening a big drive to discover and develop young German talent as the answer to criticism that German pop is pedestrian and boring.

Bernhard Mikulski, chief of CBS' German company, disclosed that CBS has erected a demonstration studio to uncover promising young talent.

Mikulski said that CBS is prepared to audition and examine the song compositions and ideas of any young German artist. CBS is ready to move fast with the production of material and talent so discovered.

Mikulski noted the controversy surrounding the quality of German pop. He said he was prepared to face facts, and that "one must conclude from the low standing of German tunes on the top tune charts that much of this criticism is justified."

Poor Reputations

He said German singers generally have a poor reputation, with some exceptions, the opinion prevailing that success-

ful German productions are more a matter of technique than of artistic talent. He said this criticism was made credible by the use of athletes, mannequins, and actors in song productions.

The CBS chief reported that his company is having gratifying success in developing young talent. He pointed to two new beat bands which CBS has just produced—The Poor Things and Diddy and His ABC-Boys. Mikulski said that CBS was producing these young artists with their own compositions.

Youth the Key

Mikulski contends that youth is the key to the German singles market today, and that the sophistication of German youth has been sorely underrated by German pop producers. Mikulski claims that today's German youngsters are incredibly well-informed about disk developments, even in professional detail. He said there is a vast teen-ager readership for such German music magazines as Bravo, Okey and Musik-Parade. He added that there are Ger-

man teen-age pop fan clubs that regularly read such American music trade publications as Billboard.

In Mikulski's view, German youth is extremely internationally oriented, and possesses hard-to-please disk sophistication. Mikulski pointed out that of late the hit parade in Germany contains, among the first 15 records, not more than two of German production. The greater part at the top of the German hit lists are English-language productions, primarily English beat bands.

The fact that the top numbers on the German hot list are English productions means to Mikulski that German youth is indeed discriminating. The fact that most of these numbers are beat music means to him that the singles market in Germany is developing more and more into a teen-agers' market, beat music taking over the top brackets on the top tune charts.

Authenticity

For German record com-
(Continued on page 64)



BILLBOARD PUBLISHING windows at last month's Milan International Music (SIM) Exhibition is visited by, from left, Alvise Barison, United States Trade Center public relations manager; actress Giuliana Guidarelli; Alberto Weiss, SIM president; Mado Arrigoni, SIM general manager; Harry W. Heikenen, American consul in Milan; Piero Dametti, SIM technical services manager, and Ercole Grattoni, SIM commercial consultant.

German Nets Return To Normal Disk Play

FRANKFURT—Disk music has been restored to normal programming time on all stations affiliated with West Germany's ARD network, and a number of stations have announced plans to expand pop music programming in response to the demand generated by the "disk war" between ARD and the GVL, the performing artists society.

Typical is the announcement of the Hesse network, an ARD affiliate. The Hessian radio said that, effective immediately, it is

restoring full disk music programming.

Hessian radio said that it plans to increase substantially its own pop music production, including jazz and dance music. This expansion is due to the great interest in pop music demonstrated by network listeners during the dispute with the GVL, when disk music virtually vanished from ARD stations.

The station indicated that it intends to safeguard against a future flareup of difficulty with *(Continued on page 64)*

French Labels Seek to Maintain EP Domination in Record Market

By MIKE HENNESSEY

PARIS—A dramatic move to maintain the EP domination of the French record market is expected to be announced here soon. On the initiative of Barclay director general, Hubert Ballay, five major French disk companies have reached an agreement to stop issuing singles for sale to the public.

This surprise decision follows the recent success of new singles series introduced by CBS (Gemini) and Barclay which were packaged in EP-style sleeves.

The singles vs. EP's controversy has long been a feature of the French market. In the

past, several companies have made determined efforts to establish a singles market in France and most have lost money in the process.

Firms Involved

Companies involved in this effort to stamp out singles are Barclay, and its affiliate Riviera, Philips, Polydor, Pathe-Marconi and Vogue. The effect of this agreement will be to leave CBS virtually along in the singles field.

The other companies will continue to issue singles for jukeboxes, discotheques, radio and TV exploitation and export to their foreign affiliates, but they will be stamped "Not for sale to the public." There is

absolutely no question that this move will benefit the record companies, the record retailers, the songwriters and artists. Equally there is no doubt that the French public continue to show a marked preference for the EP. This is a bewildering factor in the French market. With the bulk of LP's now selling at \$4, it was expected that the EP would suffer, since an LP works out at 33 cents a track whereas a four-title EP costs 50 cents a track.

Jacques Souplet, president director general of CBS, is convinced that as the LP market continues to grow, EP sales will sag. Jacques Kerner, head of Polydor Records, on the other hand, believes that LP sales have not yet reached a point where demand for singles would outweigh that for EP's.

Heavy Sales

However, most companies reported heavy sales of LP's in December and it may well be that the move to suppress singles may be an anticipatory one. Where there is no supply, no demand can be created. There is no doubt, however, that the fortunes of the Gemini singles series, marketed by CBS, will be closely watched by the other companies.

The suppression of singles will pose problems for international label managers who sometimes find themselves with only two tracks of a big-selling foreign artist and a contract which forbids the artist being coupled with another performer on an EP.

For some time now certain singles have been issued for export or jukebox use only. But one company discovered recently that 65,000 copies of a certain single record had been distributed in France and there are only 40,000 jukeboxes in the country. Clearly 25,000 had found their way into the shops.

EP Share of Market On Wane in Sweden

By ESPEN ERICKSEN

STOCKHOLM — Late 1966 sales results have shown that the LP and the single are now dominating the Swedish record market at the expense of the EP.

The EP took the lead when 33 and 45 r.p.m. records were introduced, but has rapidly lost ground in recent months. Reasons given for the increasing LP influence are the low-cost album series, the great local interest in folk music, and the Swedish public's preference for a whole album by their favorites rather than just four tracks.

Curt Hjarpe, head of the Swedish wholesalers' union which handles 90 per cent of record sales, declared that more than 2 million LP's were sold during 1966. This compares with 1,500,000 the preceding year, and 900,000 in 1964.

Hjarpe also estimates that singles now account for approximately 70 per cent of the 45 r.p.m. sales, compared with the EP's former 60 per cent share of this market. The EP is still sought in the country areas featuring local artists, but the hits are now on singles.

Swedish artists are now concentrating on albums rather than EP's. The Hep Stars' latest for Olga has gained a 20,000 advance order, and LP's by Ola and the Janglers (Gazell) and Cornelis Vreeswijk (Metronome) passed the 10,000 mark soon after release, while the Hootenanny Singers' "Many Faces" album (Polar) has sold 15,000.

The Swedish record market increased by 30 per cent during 1964 and 1965. Beppo Grasmann, head of the Knappupp disk firm, predicts a similar increase again for 1966 and 1977.

British Decca Bows Monument in England

LONDON — British Decca will launch the Monument label here Friday (20). The company's debut under its own logo in the U.K. is a major move by Decca, which has consistently resisted requests from several American companies to have their own labels on the British market.

In the past 10 years, Decca has only launched three U. S. labels, RCA, Warner Bros. and Atlantic, compared with

more liberal label policy of other companies, notably Pye which has launched Dot, Red Bird, Kama Sutra, Colpix, Chess, Reprise, Hickory, Cameo-Parkway, Hanna-Barbera and is currently completing plans to launch A&M which, at present, goes out under the Pye-International banner.

The Monument bow also follows the launch by U.K. Decca three months ago of its new domestic label, Deram, the only additional label the company has ever launched for U.K. product since Decca itself began in 1928.

Kicking off the Monument career in Britain will be two singles, Boots Randolph's "The Shadow of Your Smile" and Don Cherry's "There Goes My Everything." These are scheduled to receive major promotion to get the label moving as a chart name.

Porter for One-Man TV'er in Sydney

SYDNEY, Australia—MGM recording artist Robie Porter is scheduled for a one-man TV show in his native Australia during March. Robie recently pacted a \$100,000 MGM contract, and is expected to receive a U. S. residency this month. It will allow him to accept dates at clubs and network shows in the United States.

CAP. HANDLES DISNEYLAND IN CANADA

TORONTO — Capitol Records (Canada) Ltd. has been appointed exclusive Canadian distributors of the complete line of Disneyland and Buena Vista records. Capitol's executive vice-president and general manager, G. Edward Leatham, flies to Disney headquarters in Glendale, Calif., mid-month, with Bruce Butler, vice-president of Disney Music of Canada Ltd., to sign contracts and complete details with James Johnson, president of the parent U. S. company.

Disneyland and Buena Vista were formerly represented in Canada by the RCA Victor Co.



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Barclay Has 'Up' Yr. Sparked By Solid December Showing

PARIS—Barclay has had a very successful 1966, culminating in massive sales during December, reported director general Hubert Ballay at the company's sales congress here on Jan. 5.

Ballay said, "There were huge sales of LP's during December and we have every reason to hope for equally brilliant results in the first six months of 1967."

Ballay said that Barclay had stuck rigidly to its policy of selling LP records by its top artists at 26 francs (\$5.20) and not at the more common price of 19.f 95 (\$4). Sales had proved that the policy of putting a good product in a good package and selling it at a good price had paid off.

Vedette Sales

Sales had been particularly satisfactory where the Vedettes series—albums packaged in special hinged sleeves—were concerned. "If a record is really good," said Ballay, "it sells better at the higher price than at the lower price."

The one black spot in the year was the sale of cassettes which had slumped badly in

December. A big effort was needed to find new points of sale for cassettes.

Expansion of the company was going ahead at a rapid rate. The Swiss affiliate, established in September, had gone into full-time operation on Jan. 1 and a Canadian affiliate was to be set up in March. In due course it was expected that similar operations would take place in Spain and Great Britain.

The company intended to limit its record output in the future and to give maximum promotion to one or two artists a month. The Panache LP series successfully introduced last year and selling at \$4 would be extended in 1967 to include classical recordings taken from the Amadeo and Supraphon catalogs.

International label manager Bernard de Bosson reported big success with albums by Wilson Pickett and Percy Sledge and said there had been impressive sales of imported Atlantic jazz albums. One of the big EP successes of the year had been "Black Is Black" by Los Bravos.

They would be recording an EP in French shortly and were to appear at the San Remo Festival. At the sales meeting of the Barclay affiliate Compagnie Europeenne du Disque held the following day, it was announced that Marcel Aufort had been appointed general secretary of the company.

9 Per Cent Up

Gerard Deserbais, commercial director, said that turnover for 1966 was up 9 per cent on the previous year. Figures had been excellent up to October but sales over the Christmas period had been less impressive.

Plans were going ahead to develop the new JAG label which would feature artists from foreign independent record companies and the company had also acquired rights to release product from the British Strike label and the American Stax label. The company had also decided as an experiment to begin direct importation of product on the Stax and Atco labels, as Barclay was doing with the Atlantic label.

DGG Ties Program On Single Theme

HAMBURG — Deutsche Grammophon announced a new classical record program Musialisches Rendezvous, consisting of several shorter works tied to a single theme. Ten LP's will make up the first offering. Themes will include "Festliche Konzerte fuer Blaeser," "Floretkonzerte des Barock," "Ouverturen," and "Lieder an den Fruehling."

Records in the Rendezvous series will be priced at \$4. In the main, works selected for

the new series already have been released in other contexts, but take on new meaning and themes such as indicated in the new series.

Deutsche Grammophon said that the best artists would be used for the program, the primary aim of which is to assist the classical music enthusiast to build his own classical record library for house concerts.

DGG announced, moreover, a number of new releases for

(Continued on page 64)

'Lara's Theme' Wins France

PARIS—"Lara's Theme" from Maurice Jarre's music to "Doctor Zhivago" is one of the major successes of 1966 in France and is still selling.

Versions by Les Compagnons de la Chanson (CBS) and Tereza (Pathe-Marconi) have sold heavily and, this week, Jacques Kerner, president of Polydor (France), released sales figures of the John William version.

As well as being the biggest hit in William's career, it is also Polydor's all-time best seller. It has sold 60,000 as a single, 235,000 as an EP and 23,000 in LP form. Total sales, including the original soundtrack version on EP and LP,

which is also released by Polydor, amount to close to 400,000.

Polydor has also had success with the French record market's first ever jazz subscription package, featuring LP's by Oscar Peterson, Art Tatum and Bud Powell all on the Verve label. To create a "collector's item" atmosphere, only 1,500 of these three-record coffrets were produced and all were sold. Price was \$10.

In addition, Polydor put on the market 5,000 coffrets of the complete piano sonatas of Beethoven by Wilhelm Kempff. All these were sold by Dec. 1. On Dec. 6, when it was no longer obtainable, the coffret won a Grand Prix du Disque.

DGG Buys Aberbach Branch

• Continued from page 1

involved in the transaction as an important step in Deutsche Grammophon's program to expand into publishing and films.

A year ago Grammophon founded a new television film production studio here in partnership with Studio Hamburg. This partnership, Polyphon

Fernsehgesellschaft MBH, primarily produces films based on classical music, using DGG repertory.

German trade publications say Grammophon intends following the aggressive music line in an all-market expansion program being pushed by Bertelsmann, which publishes books, music and produces records

(Ariola Eurodisc), produces film (Universum - Film), operates book and record clubs, owns book and music distribution organizations, and provides miscellaneous production and allied services in the graphic arts. Bertelsmann has integrated its various publishing, record and film enterprises into the colossus of German culture.

Price Fixing Losing Ground in U.K. But Record Industry Holds Tight

By GRAEME ANDREWS

LONDON—The British record industry may have to justify its plea to maintain price fixing much sooner than originally expected.

Price fixing is illegal in the U. K. except on goods specially

exempted by the Restrictive Practices court and on products whose manufacturers have applied to the court for exemption.

Following the introduction of the law banning resale price maintenance in 1964, manufacturers in many industries, including records, immediately

protected themselves by applying for exemption.

But gradually several industries have abandoned their attempts to hold the line on consumer prices.

Price Fixing Dropped

One by one price fixing has been dropped on a wide range of consumer goods including razor blades, floor cleaners and other items.

And this has meant that the waiting list for a particular industry to have to present its case for keeping price fixing is gradually getting shorter.

Latest to abandon price fixing are the radio and TV manufacturers. And many disk companies, notably Decca, are involved.

But the company has insisted that it will not spread its free price policy to disks.

Decca director Bill Townsley commented: "The abolition of price maintenance on our record players, radios and other electrical goods in no way affects Decca's stand on the pricing policy of our records."

"Records are in many ways an esoteric cultural product, particularly classical lines, and not a mechanical product like a TV set. It is essential that we preserve customer service

(Continued on page 64)

Parodies on Funny to GEMA—Sue Artists for Royalty Fees

BERLIN—GEMA, the West German ASCAP society, is suing a Frankfurt political cabaret parodist, Gerd Knabe, for the parodying of copyrighted music without royalty payment.

The suit has attracted wide attention as a test of whether music compositions can be performed as "parodies" without payment of royalty.

Knabe has obtained a lower court ruling that the text of a literary work (and of a musical composition) can be parodied without copyright infringement. But the court's decision has been appealed by GEMA, which claims that it is impossible to parody musical compositions, as distinguished from text, without infringing copyright.

GEMA charges that Knabe makes a regular practice in his Frankfurt cabaret act, "Die Zeitberichter" (the "Contemporary Reporter"), of taking standard musical works and presenting them in alleged parody form without paying royalties.

Knabe agrees that this is the case, but contends that his parodies do not constitute reproduction of the original works, but, rather, an "artistic creation in its own right."

At issue is the "Haifisch" song from Bert Brecht and Kurt Weill's "Threepenny Opera." Knabe parodied the "Haifisch" as "shellfish," and Franz Lehar's "Dein is mein ganzes Herz (Heart)" as "Dein is mein ganzes Nerz (mink)."

GEMA has offered to settle the suit for \$1,000, but Knabe has refused on the grounds that to do so would be to establish a precedent.

'St. Pauli' on Berlin Stage

BERLIN—After 263 performances of the German musical "Heimweh nach St. Pauli," Freddy Quinn has taken this country's most successful musical ever to Berlin.

Written by Lotar Orians, "Homesick for St. Pauli," with Quinn in the title role, is the most successful German musical ever produced. Its staging in West Berlin, at the Theater des Westens, will be followed by a road tour taking Quinn and his nautical troupe to Zurich, Munich, Amsterdam, Copenhagen, and possibly other foreign points.

The musical played 199 performances in Hamburg and 64 in Vienna, where it broke all records for a foreign production. Some 65,000 persons attended the 64 performances in Vienna's Theater-an-der-Wien.

The musical has proved to be a tremendous sales vehicle for Freddy's Polydor recordings, particularly LP's "Junge, komm bald wieder" and "Heimweh nach St. Pauli," the title song of the Musical.

Compo Appointed By Project 3

MONTREAL — The Compo Co. has been appointed Canadian licensee of Enoch Light's new sound-oriented Project 3 label. The initial release of four albums was introduced at Compo's national sales meeting in Montreal mid-month, for immediate release.

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AMSTERDAM

Phonogram has released a psychedelic sound single, "We Ain't Got Nothin' Yet," by the **Blue Magoos** (Mercury). . . . Philips has released the first album of "Soeur Sourire" (The Smiling Nun), from Belgium. . . . **Bernard Haitink**, first Amsterdam Concertgebouw Orchestra conductor, is planning a complete record cycle of the **Bruckner** symphonies. Philips has already released the Concertgebouw's much-praised version of the Ninth in D Minor, and the next will be the so-called Number Zero by the orchestra under Haitink. . . . Boverma has started a promotion campaign for the newly acquired Monument catalog, concentrating on eight albums and five singles featuring **Roy Orbison**, **Boots Randolph**, **Jeannie Seely** and **Billy Walker**.

Harry Castle, British Pye export manager, recently discussed marketing of the Marble Arch budget line and Piccadilly repertoire with **Robert Oeges** and **Hans Kellerman** of Negramdelta. . . . **Nico Boer** has resigned from Phonogram. Boer, who started his career with Dutch Decca and was a pioneer of the Dutch disk industry, will continue to act in an advisory capacity to the PPI/Phonogram group. . . . Columbia tied in an LP release of **Weber** Sonatas by French flutist **Michel Debost** with pianist **Christian Ivaldi**, with Debost's recital at the Amsterdam concert hall. . . . Following its mid-1950's "Jazz Behind the Dykes" series, Philips has released the first in a "Beat Behind the Dykes" selection. Initial album features promising but not yet established Dutch groups and solo artists.

Ariola - Eurodisc - Hansa sales last year were double those of the preceding year, with the operetta repertoire especially prominent.

. . . CBS released a two-LP set of Berg's "Wozzeck," combining a bonus LP lecture on Berg by conductor **Pierre Boulez**, to coincide with Boulez' three-week concert tour of Holland. . . . NCRV-TV will screen a new **Frank Sinatra** show. . . . Cabaret artist **Max Taille** (HMV) is planning a spring trip to Manila, Singapore, Hong Kong, Australia and New Zealand for a concert tour aimed specifically at Dutch migrants in these areas. . . . Cabaret repertoire is selling well here, and **Wim Kan's** "New Year's Eve Conference" LP (Philips) is the latest proof. . . . CBS has released "What Now My Love," by **Louis Van Dyke**, who leads one of the most successful jazz groups in Holland.

BAS HAGEMAN

COLOGNE

Electrola has released six humor disks to coincide with the opening of the Mardisgras season in Germany. The disks are spoofs on serious music and serious themes. . . . Musikproduktion **Heinz Gietz** is claiming a top hit for its **Lil Lindfors** disk "No, No Cherie." . . . Polydor's **Freddy Quinn's** latest recording, "Wir" and "A Handful of Rice" is enjoying a big sale among young people, who are writing him a record volume of fan mail. . . . West Germany's standout soccer ace, **Franz Beckenbauer** has recorded his first disk, "Du allein" and "Gute Freunde kann niemand trennen." It has sold 100,000 copies in the first few weeks. . . . Philips has released the **Bert**

Brecht-Kurt Weill "Die Drei Groschen Oper" on its Fontana label and the **Walker Brothers** in "Another Tear Falls" on its Star Club label. . . . Teldec has produced an album of "Big Hits," by the **Rolling Stones**. The album is being promoted as a "souvenir" of the British beat group's highly successful tour of Germany this year. . . . Peer Musikverlag is out with the German version of "Winchester Cathedral" (Versuch' Es noch einmal) on Metronome. . . . Aberbach Musikverlag is claiming a hit for its Polydor platter "Lass den dummen kummer" with **Renate Kern**, winner of the Canta-Europa tourney.

OMER ANDERSON

HAMBURG

Britain's **Dave Dee, Dozy, Beak, Mick and Tich**, **Chris Barber**, **Lord Caesar Sutch** (formerly **Screaming Lord Sutch**) and France's **Gilbert Becaud** will be touring visitors here in March. . . . Populaer is presenting a golden plum trophy to **Viktor** and the **Viktorianer** to mark sales now exceeding 300,000 of "Plum Polka" on the low-price label. . . . **Herbert Mueller** has replaced **Dietlind Reith** in the CBS press office. Press officer **Daniela Holubowski** has left Germany Vogue in Cologne. . . . Deutsche Grammophon has signed baritone **Thomas Stewart**. . . . Disk producer **Nils Nobach** returned to Electrola.

WOLFGANG SPAHR

LOS ANGELES

Finebilt Manufacturing's recently installed magnetic tape producing equipment in a factory for **EFS Electronics, Ltd.**, Cape Town, South Africa, is in full production, reports **Joe Bouzoglou**, vice-president for the Hollywood firm. The plant produces over 1 million feet of quarter inch tape per work shift.

Jefferson Airplane, who played the Monterey Jazz Festival last September, opened for 11 days at San Francisco's Basin St. West with **Dizzy Gillespie** Jan. 11. . . . **Vikki Carr** and **Trini Lopez** are among the entertainers of Latin ancestry who will be honored in a special series of achievement shows over **KMEX**, a UHF-TV channel.

Disk jockeys from **KGIL** play the Playboy Bunnies hoop team Jan. 26 prior to a Harlem Globetrotters game at Valley State College. . . . The **Texas Boys Choir** will record **Monteverdi's** 17th century classic, "Vespers" at Columbia during their stay here to perform Monday (16) at the Los Angeles County Museum. The 13-voice choir will be joined by adult voices for the Masterworks release.

ELIOT TIEGEL

NEW YORK

Steve Ellman has been elected vice-president of **Harold Rand & Co.**, public relations firm. . . . **Mitch Ryder** has formed "The Mitch Ryder Show," which plays its first engagement on Friday (20) at the University of Detroit. A 10-piece orchestra will back him for all concerts and personal appearances. . . . **Herb Bernstein** arranged and produced **Dusty Springfield's** recent disk session here. . . . The **Contours** into the Uptown Theater, Philadelphia, Feb. 17-26. . . . **Jimmy Ruffing** to appear at Rochester War Memorial next Saturday (28). . . . **Martha and the Vandellas** to give a concert at the University of Vermont on Feb. 17. . . . **Al Caiola** will be heard as featured soloist in the orchestra on the track of the United Artists film "Eight on a Lam." . . . **Daphne Hellman**, harpist, playing Monday night concerts at **Art D'Lugoff's** Top of the Gate in Greenwich Village.

The **Jersey Steak Pit** in Paramus, N. J., continues its name band policy with the **Glenn Miller Orchestra** next Wednesday (25) **Lionel Hampton** on Feb. 22, and **Woody Herman** on March 1. . . . **MGM's Erroll Garner** performs in concert at Carnegie Hall on Feb. 18. . . . Choreographer **Sandra Devlin**, who restaged the musical numbers at the Latin Quarter, heading for the Coast to negotiate TV deals. . . . The **Lufs**, an all-girl group currently at Arthur. . . . **Perry Como** has set **Nancy Ames**, **Eddy Arnold** and **Chet Atkins** for

CBS Germany Talent Hunt

• Continued from page 60

panies, the most jolting consequence of German youth's musical sophistication has been the demand for "authenticity." Mikulski gave as an example, CBS' experience with "Strangers in the Night." CBS was the first German firm to release a German-language version of this disk, which was placed on the market fast.

"Every German radio station played our version, and in the hit parade our 'Strangers in the Night' was in the upper

DGG Single Theme

• Continued from page 62

1967, ranging from **Handel** to **Stravinsky**. At the top of the list are two new LP's with the **Berlin Philharmonic** under **Herbert von Karajan**—a selection of three Concerti grossi from **Handel's Op. 6** and **Mozart's Divertimenti F. Major and D Major**.

Rafael Kubelik is represented by a new recording of **Igor Stravinsky's "Scherzo a la Russe"** and "Circus Polka" with the **Berlin Philharmonic**. Virtuoso trumpet concerts are presented on an LP with **Adolf Scherbaum**, accompanied by the **Paul Kuentz Chamber Orchestra** of Paris. This LP encompasses in large part the first phonograph recordings of the resounding trumpet concertos from **Jacchini, Alberti, Gabrielli** and **Torelli**.

The **Berlin Drolc Quartet**, in a sequel LP, with the first two string quartets from **Schumann's Op. 41**, the third string quartet from that work, coupled with **Schumann's piano quintet E sharp Major Op. 44**. The piano part in the quintet is played by **Christoph Eschenbach**.

Paul Badura-Skoda and **Joerg Demus** have recorded Schubert's piano duets, including such favorites as the **F Minor Fantasic** and the **Grand Prondo A Major**.

his **NBC-TV "Krafts Music Hall"** to be aired on Wednesday (25). . . . **Andre Previn** will compose the score for the 20th Century-Fox film "Valley of the Dolls."

The **Young Savages**, signed to **Klaus Ogermann-Larry Weiss** for independent recording, open at the **Coney Island Pub** on Tuesday (17). . . . The **Mothers of Invention**, Verve group, will henceforth be known simply as the **Mothers**. . . . **West Coast saxophonist John Handy** makes his **New York nightclub debut** with a two-week engagement at **Half Note** beginning Tuesday (17). . . . **Connie Francis** tapes the "Dean Martin Show" on Feb. 6 for Feb. 23 airing. . . . **Johnny Tillotson** pencilled in for a two-week date at the **Copacabana** starting June 22. **Sonja Loew** has written several songs which will be introduced by her **Zigani Ballet** currently at the **Latin Quarter**. . . . Musical director **Everett Gordon** has signed with **Ann Wright Representatives** for TV commercials. . . . **Peter, Paul and Mary** currently on a tour of Japan. . . . **Philips Records**' the **4 Seasons** scheduled for a Feb. 16 concert at the **Berkshire Auditorium**, Danbury, Conn. . . . The **Serendipity Singers** will place a concert at **Gordon College**, Wenham, Mass., on Feb. 10. . . . **Miriam Bienstock**, vice-president of the newly formed **M. B. Records** planning a cross-country tour later this month to set up distributors.

Peer-Southern's standard and educational department, headed by **Ted Black**, will publish a monthly catalog to be distributed to 5,000 dealers, jobbers and schools throughout the country. . . . **William R. Stevenson**, formerly with

brackets," Mikulski recalled. "Nevertheless, we sold only 135,000 copies. I am convinced that a few years ago we would have sold 300,000 to 400,000 copies of this disk. It is the 'authentic recording' that today is sought and bought in Germany." Mikulski gave a second example—a fully unknown French singer, **Henry Villard**, whose "Capris c'est fini" scored a great success in Germany. No German version was able to approach the sale of the "authentic version."

Mikulski contends that German record companies have no option but to discover, develop and promote young German talent in "authentic versions." He has just put this philosophy to the first practical test by simultaneously releasing in Britain and Germany a CBS Schallplatten-produced English-language disk by the **Poor Things**, "We Trust in a Better Way of Life."

CBS intends continuing to compete in the **Baden Baden** pop festival, "if the financial conditions are bearable for us," Mikulski said. "We will take part with our best artists and with as many titles as possible, with the aim of building a position from which we can take one of the top prizes."

German Nets

• Continued from page 60

the **GVL** by maintaining its own live music programming on an expanded basis. **Hessian** radio needed the disk companies, accusing them of shunning young talent because of "commercial considerations." The new contract between **ARD** and the **GVL** provides for annual royalty payments amounting to 5.3 million Deutschmarks to the **GVL** instead of 2.5 million Deutschmarks under the old agreement. The Deutschmark is worth 25 cents.

The **Hessian** network announced that it is beginning full stereo music transmissions. Stereo programs broadcast over the network's **Second Program** can now be received anywhere in the state.

Price Fixing

• Continued from page 62

through price fixing by providing a wide range of records.

"Introduction of discount trading would lead to profitless prosperity and the creaming off of the biggest sales by supermarkets stocking only the top 30. Dealers providing service and a full range of product would be hit badly and the public would get a greatly inferior range of record product and poorer service."

Motown Records, is setting up his own record promotion firm, **WRS Productions**, to be based in **New York**. . . . **B. B. King** extending his tour of the South and Southwest to **March 15**. . . . **Lou Rawls**, Capitol blues singer, has added 12 concert dates to his personal appearance tour in **February**. . . . **Nick Bart** has moved his **Bart Records** to **Harbour Towers**, 7904 W. Drive, North Baby Village, **Miami Beach, Fla.** . . . **Del Serino** of **Peer - Southern Productions** has signed the **New Blues Image**. . . . **Boldex Productions**, the **Phil Bodner-Al Caiola** firm, has signed the **Loved Ones**, a **New Jersey** foursome, who also write their own material.

The Peanut Butter Conspiracy is Spreading.

Sweeping every market!

"Spellbinder" Gabor Szabo

Impulse A-9123



Billboard Jan. 14, 1967
NEW ACTION ALBUMS (POP)
TOP SELLING R&B LP's #16

Record World Jan. 14, 1967
TOP 20 JAZZ LP's #16
LP's COMING UP (POP) #23

And next on the singles charts

SPELLBINDER
b/w
Witchcraft
Impulse A-254

IF YOU CONSIDER YOURSELF A "WHAT'S HAPPENING" STATION, AND DON'T HAVE THE EXCITING GABOR SZABO SINGLE — WRITE ON STATION LETTERHEAD TO: Mickey Wallach, National Promotion Mgr.
Impulse Records, 1330 Avenue of the Americas
New York, N.Y. 10019



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HITS OF THE WORLD

ARGENTINA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	EL FUNERAL DEL LABRADOR	*Barbara and Dick (RCA); *Rosalia (Philips); Odette Lara (Trova)—Fermata
2	2	A MAN AND A WOMAN	Original Sound Track (United Artists); Eddie Barclay (Disc Jockey); *Los Tahures (Odeon); *Vicent Morocco (Polydor)—Fermata
3	3	UN MUCHACHO COMO YO	*Palito Ortega (RCA)—Relay
4	4	HAMBRE	*Roberto Yanes (CBS); Maria Rosa Gil (Quinto); Jose Maria Langlais (RCA); *Jose Antonio (Microfon)—Korn
5	9	LA BANDA	Chico Buarque de Hollanda (Fermata); Nara Leao (Philips); *Juan Ramon (RCA); *Los Garotos (Odeon); *Los 4 Voces (CBS)—Fermata
6	6	TODA LA DEL MUNDO	Ornella Vanoni (CBS)
7	8	WINCHESTER CATHEDRAL	New Vaudeville Band (Philips); New Happiness (CBS); *Juan Ramon (RCA); Gus (Music Hall); Dana Rollin (Odeon)—Edami
8	5	LAGRIMAS DE UN RECUERDO	*Yaco Monti (Odeon)—Korn
9	—	MIS MANOS EN TU CINTURA	Salvatore Adamo (Odeon)
10	10	STRANGERS IN THE NIGHT	Frank Sinatra (Music Hall); Bert Kaempfert (Polydor); Jose Feliciano (RCA); Dalida (Disc Jockey); *Los Tahures (Odeon); Hugo Santana (Ariel); *Sergio Mas (CBS)—Fermata

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	FRIDAY ON MY MIND	*Easybeats (Parlophone)—Alberts
2	—	SKYE BOAT SONG	*Peter Nelson & Castaways (HMV)—Palings
3	3	GOOD VIBRATIONS	Beach Boys (Capitol)—Alberts
4	—	WINCHESTER CATHEDRAL	New Vaudeville Band (Philips)—Southern
5	6	LET IT BE ME	*Johnny Young & Kompany (Clarion)—Alberts
6	3	GREEN, GREEN GRASS	Tom Jones (Decca)—Castle
7	2	SORRY	*Easybeats (Parlophone)—Alberts
8	4	NO MILK TODAY	Herman's Hermits (Columbia)—Connelly
9	8	MELLOW YELLOW	Donovan (Epic)—Southern
10	—	IT'S NOT EASY	*Normie Rowe (Festival)

BRITAIN

This Week Last Week

1	1	GREEN GREEN GRASS OF HOME	Tom Jones (Decca)—Burlington
2	2	MORNINGTOWN RIDE	The Seekers (Columbia)—Compass
2	3	SUNSHINE SUPERMAN	Donovan (Pye)—Southern
4	42	I'M A BELIEVER	The Monkees (RCA Victor)—Screen Gems—Hymn
5	4	SAVE ME	Dave Dee, Dozy, Mick & Tich (Fontana)
6	5	HAPPY JACK	The Who (Reaction)—Fabulous
7	9	IN THE COUNTRY	Cliff Richard (Columbia)—Shadam
8	13	ANYWAY THAT YOU WANT ME	Trogs (Page One)—Dick James
9	6	DEAD END STREET	Kinks (Pye)—Darray
10	7	WHAT WOULD I BE?	Val Doonican (Decca)—Marvel
11	8	YOU KEEP ME HANGIN' ON	The Supremes (Tamla-Motown)—Carlin
12	16	PAMELA PAMELA	Wayne Fontana (Fontana)—Hournew
13	19	SITTING IN THE PARK	Georgie Fame (Columbia)—Jewel
14	12	FRIDAY ON MY MIND	Easybeats (United Artists)—United Artists
15	11	GOOD VIBRATIONS	Beach Boys (Capitol)—Immediate
16	14	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin (Tamla-Motown)—Belinda
17	32	NIGHT OF FEAR	To Move (Dream)—Essex
18	15	UNDER NEW MANAGEMENT	Barron Knights (Columbia)—James Fd & H

19	23	(I KNOW) I'M LOSING YOU	Temptations (Tamla-Motown)—Carlin
20	10	MY MIND'S EYE	Small Faces (Decca)—Carlin
21	25	I FEEL FREE	The Cream (Reaction)—Dartleas
22	17	DISTANT DRUMS	Jim Reeves (RCA Victor)—Acuff-Rose
23	—	STANDING IN THE SHADOWS OF LOVE	Four Tops (Tamla-Motown)—Carlin
24	18	JUST ONE SMILE	Gene Pitney (Stateside)—Schroeder
25	20	REACH OUT I'LL BE THERE	Four Tops (Tamla-Motown)—Belinda
26	26	WALK WITH FAITH IN YOUR HEART	Bachelors (Decca)—FD & H
27	29	CALL HER YOUR SWEETHEART	Frank Ifield (Columbia)—Acuff-Rose
28	24	THERE WON'T BE MANY COMING HOME	Roy Orbison (London)—Acuff-Rose
29	30	MUSTANG SALLY	Wilson Pickett (Atlantic)—April
30	21	GIMME SOME LOVING	Spencer Davis Group (Fontana)—Island
31	31	I'M READY FOR LOVE	Martha and the Vandellas (Tamla-Motown)—Carlin
32	41	HEY JOE	Jimi Hendrix (Polydor)—Yameta
33	—	MATTHEW AND SON	Cat Stevens (Dream)—Cat Music
34	47	NASHVILLE CATS	Lovin' Spoonful (Kama Sutra)—Robbins
35	34	DEADLIER THAN THE MALE	Walker Brothers (Philips)—Leeds
36	43	SINGLE GIRL	Sandy Posey (MGM)—Mecolico
37	27	HOLY COW	Lee Dorsey (Stateside)—Ardmore & Beachwood
38	40	HEART	Rita Pavone (RCA Victor)—Screen Gems
39	36	ISLAND IN THE SUN	Righteous Brothers (Verve)—Chappell
40	39	FA-FA-FA-FA-FA (Sad Song)	Otis Redding (Atlantic)—Belinda
41	35	SOMEWHERE MY LOVE	Mike Sammes Singers (HMV)—Robbins
42	28	SEMI-DETACHED SUBURBAN MR. JAMES	Manfred Mann (Fontana)—Meteor
43	33	WINCHESTER CATHEDRAL	New Vaudeville Band (Fontana)—Meteor
44	39	RUN TO THE DOOR	Clinton Ford (Piccadilly)—Carlin
45	22	IF EVERY DAY WAS LIKE CHRISTMAS	Elvis Presley (RCA Victor)—Criterion
46	48	A PLACE IN THE SUN	Stevie Wonder (Tamla-Motown)—Carlin
47	—	TELL IT TO THE RAIN	4 Seasons (Philips)—Ardmore & Beechwood
48	38	EAST-WEST	Herman's Hermits (Columbia)—Hournew
49	37	HIGH TIME	Paul Jones (HMV)—Dean Street
50	46	THAT'S LIFE	Frank Sinatra (Reprise)—E. H. Morris

DENMARK

(Courtesy Danish F.P.I.)

This Month	Last Month	Title	Artist
1	—	OH, OH WHAT A KISS	The Rocking Ghosts (Metronome)—Multitone
2	1	EN TUSINDFRYD I MIN HAND	Keld and the Donkeys (HMV)—Imudico
3	—	JEG HAR ALDRIG FAET NOGET	The Defenders (Sonet)
4	16	NO MILK TODAY	Herman's Hermits (Columbia)—Wilh. H.
5	3	VED LANDSBYENS	Keld and the Donkeys (HMV)—Warny
6	2	TRAEK AN VED MAKKRONERNE	The Hitmakers (Philips)
7	—	SADAN VAR DET IKKE I HALVFEMSERNE	Matadorerne (Metronome)
8	13	MARIANNE	Bjorn Tidmand (Odeon)—Sweden M.
9	5	DER ER LYS I LYGTEN	The Defenders (Sonet)—Wilh. H.
10	6	I CAN'T CONTROL MYSELF	The Trogs (Fontana)—

EIRE

(Courtesy New Spotlight)

This Week	Last Week	Title	Artist
1	1	GREEN GREEN GRASS OF HOME	Tom Jones (Decca)—Burlington
2	—	MORNINGTOWN RIDE	Seekers (Columbia)—Compass

3	4	WHAT WOULD I BE	Val Doonican (Decca)—Marvel
4	—	SAVE ME	Dave Dee & Co. (Fontana)—Lynn
5	5	MUIRSHEEN DURKIN	John McEvoy (Pye)—Segway
6	—	SUNSHINE SUPERMAN	Donovan (Pye)—Southern
7	—	FRIDAY ON MY MIND	Easybeats (United Artists)—United Artists
8	2	SNOWFLAKE	Larry Cunningham (King)—Burlington
9	—	IN THE COUNTRY	Cliff Richard (Columbia)—
10	—	PAMELA PAMELA	Wayne Fontana (Philips)—Hournew

FRANCE

This Week Last Week

1	4	VIENS DANS MA RUE	Mireille Mathieu (Barclay)—Prosadis
2	3	L'HEURE DE LA SORTIE	Sheila (Philips)—Carrere Breton
3	1	LES PLAY BOYS	Jacques Dutonc (Vogue)—Alpha
4	8	LA CHANSON DE LARA	Les Compagnons de la Chanson (C.B.S.)—France Melodie
5	5	PARIS EN COLERE	Mireille Mathieu (Barclay)—Salabert
6	—	SOUS QU'ELLE ETOILE SUIJS JE NE	Michel Polnareff (A.Z.)—Semi
7	7	L'INCENDIE A RIO	Sacha Distel (Voix de son Maitre)—Prosadis
8	2	J'ATTENDRAI	Claude Francois (Philips)—Meridian
9	10	LA CHANSON DE LARA	John Williams (Polydor)—France Melodie
10	9	KILIMANDJARO	Pascal Danel (A.Z.)—Le Rideau Rouge

HOLLAND

*Denotes local origin

This Week Last Week

1	2	GREEN GREEN GRASS OF HOME	Tom Jones (Decca)—Altona
2	—	DEAR MRS. APPLEBEE	David Garrick (Pye)—Bospel Music
3	10	I'M A BELIEVER	The Monkees (ACA)—Int. Musiek Comp.
4	1	FRIDAY ON MY MIND	Easybeats (United Artists)/Dukes (Decca)—U.A. Music/Altona
5	3	DEAD END STREET	Kinks (Pye)—Belinda
6	4	TOUCH	*Outsiders (Relax)—Intertone-Basart
7	6	GIMME SOME LOVIN'	Spencer Davis Group (Fontana)—Essex-Basart
8	—	HAPPY JACK	Who (Polydor)—Essex-Basart
9	7	SAMMY	*Ramses Shaffy (Philips)—Marbel Music—Basart
10	—	SAVE ME	Dave Dee, Dozy, Beaky Mick & Tich (Fontana)—Impala-Basart

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week Last Week

1	1	E' LA PIOGGIA CHE VA	*Rokes (Arc)—Ricordi
2	3	MONDO IN MI 7a	*Adriano Celentano (Clan)—Clan-Curci
3	6	BANG, BANG	Dalida (Barclay)—Ariston
4	2	BANG, BANG	*Equipe 84 (Ricordi)—Ariston
5	4	SE MAI	Adamo (VdP)—VdP
6	7	UN UOMO, UNA DONNA	Soundtrack (UA)—Curci
7	11	LARA'S THEME FROM "DR. ZHIVAGO"	Bob Mitchell (Variety)—Curci
8	12	BANDIERA GIALLA	*Gianni Pettenati (Cetra)—Curci
9	5	LARA'S THEME FROM "DR. ZHIVAGO"	MGM Singing Strings (MGM)—Curci
10	8	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Pickwick

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

This Week Last Week

1	1	TIME DRAGS BY	Cliff Richard (Columbia)
2	2	NO MILK TODAY	Herman's Hermits (Columbia)
3	4	STOP, STOP, STOP	Hollies (Parlophone)
4	3	MY LONELY HEART	*Thunderbirds (Philips)
5	5	BLUE EYES	Blue Comets (CBS)
6	—	DISTANT DRUMS	Roy Orbison (London)

7	10	SPREAD IT OUT	Elvis Presley (RCA)
8	—	I SAW HER AGAIN	Papa's & Mama's (RCA)
9	—	THE MORE I SEE YOU	Joy Marshall (Decca)
10	9	HELP ME GIRL	Eric Burdon & Animals (Decca)

PHILIPPINES

This Week Last Week

1	2	LAND OF 1,000 DANCES	Wilson Pickett (Atco)—Mareco, Inc.
2	1	SOMEWHERE MY LOVE	Connie Francis (MGM)—Mareco, Inc.
3	3	YOU DON'T HAVE TO SAY YOU LOVE ME	Vic Damone (RCA)—Filipinas Record Corp.
4	5	KEEP ON DANCING	The Gentrys (MGM)—Mareco, Inc.
5	4	THE IMPOSSIBLE DREAM	Roy Hamilton (RCA)—Filipinas Record Corp.; Jack Jones (Kapp)—Mareco, Inc.
6	6	CALL YOUR NAME	The Mama's and the Papa's (RCA)—Filipinas Record Corp.
7	7	STRANGERS IN THE NIGHT	Jack Jones (Kapp)—Mareco, Inc.; Merci Molina (Villar)—Mareco, Inc.
8	9	TOGETHER AGAIN	Buck Owens (Capitol)—Mareco, Inc.
9	10	SPANISH NIGHTS AND YOU	Connie Francis (MGM)—Mareco, Inc.
10	8	MICHELE	Andy Williams (CBS)—Mareco, Inc.

RIO DE JANEIRO

(Courtesy O Globo)

*Denotes local origin

This Week Last Week

1	—	SEE YOU IN SEPTEMBER	The Happenings (Mocambo-B.T. Puppy)
2	—	WINCHESTER CATHEDRAL	New Vaudeville Band (Philips-Fontana)
3	—	96 TEARS	The Mysterians (Cameo-Fermata)
4	—	L'AMOUR TOUJOURS	L'AMOUR—Guy Mardel (Fermata-AZ)
5	1	GINA	Wayne Fontana (Philips)

6	7	MONDAY, MONDAY	The Mama's and The Papa's (RCA-Dunhill)
7	2	DISPARADA	(Run Away)—*Jair Rodrigues (Philips)
8	—	CHORAO	(The Weeper)—*Paulo Diniz (Copacabana)
9	9	YELLOW SUBMARINE	Beatles (Odeon)
10	—	LA POUPEE QUI FAIT NON	Michel Polnareff (Fermata-AZ)

SINGAPORE

(Courtesy Radio Singapore)

This Week Last Week

1	2	WINCHESTER CATHEDRAL	New Vaudeville Band (Fontana)
2	3	NO MILK TODAY	Herman's Hermits (Columbia)
3	1	DISTANT DRUMS	Roy Orbison (London)
4	4	STOP, STOP, STOP	Hollies (Parlophone)
5	7	WALK AWAY RENEE	Left Banke (Philips)
6	8	IN OUR TIME	Nancy Sinatra (Reprise)
7	9	TIME AFTER TIME	Chris Montez (A&M)
8	—	BUT SHE'S UNTRUE	Crispian St. Peters (Decca)
9	—	YOU KEEP ME HANGING ON	Supremes (Motown)
10	6	GO AWAY LITTLE GIRL	Happenings (Fontana)

SOUTH AFRICA

This Week Last Week

1	1	WINCHESTER CATHEDRAL	The New Vaudeville Band (Fontana)
2	4	NO MILK TODAY	Herman's Hermits (Columbia)
3	3	GOOD VIBRATIONS	The Beach Boys (Capitol)
4	6	GREEN, GREEN GRASS OF HOME	Tom Jones (Decca)
5	5	CRY SOFTLY	Nancy Ames (CBS)
6	2	BEND IT	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
7	8	RAMBLIN' BOY	Des Lindberg (CBS)
8	12	HOORAY FOR HAZEL	Tommy Roe (ABC Paramount)
9	7	SWEET PEA	Tommy Roe (ABC Paramount)
10	13	LAND OF MILK & HONEY	The Dream Merchants (Decca)

Nashville Scene

Continued from page 57

best selling vocalists in 1966. . . . The '67 Festival of Music, featuring Chet Atkins, Boots Randolph and Floyd Cramer, begins its new concert series Jan. 27 with a performance in Columbus, Ga., Chet's boyhood home. . . . Busy Jimmy Newman, booked six straight weeks in seven States and Canada, will have plenty of opportunity to promote his latest Decca disc, "Dropping Out of Sight" b-w "We Lose a Little Ground."

Mercury insiders touting Dave Dudley's new single released last week. They feel his "My Kind of Love" will be the biggest thing yet

in Dave's career. . . . Charlie Walker has been signed as an added entertainment attraction for the San Antonio Stock Show Rodeo to be held Feb. 10-19 at the Joe Freeman Coliseum. Walker will appear with Judy Lynn and company at the rodeo. . . . Conway Twitty, whose "Look Into My Teardrops" LP is hot on the album charts, really has something to cry about. Twitty reported to police in Houston that he was robbed of more than \$3,000 in cash and jewelry while he slept at the Airport National Motel there. Shortly after the country singer filed the complaint, police officers said a torn billfold containing \$200 in cash and some credit cards was found near the motel.

Starday Maps New Designs

Continued from page 52

To ensure a solid start in the new year, Pierce has initiated the label's 6th Annual Wonderful World of Country Music restocking plan for dealers, this year called, "Country Music Time Is Starday Time." Starday's vice-president of marketing, Col. Jim Wilson, developed the sales campaign which will run from Jan. 16th through Feb. 28th. Dealers will receive a 20 per cent discount from the regular dealer price on the entire Starday and Nashville album catalogs, including nine new LP releases during Jan. and Feb.

To insure success and add

impetus to the campaign, Starday offers a complete merchandising plan consisting of a direct mailing to over 8,000 dealers, one-stops and rack jobbers of a special fold-out brochure which utilizes Minnie Pearl's "Country Music Story" LP cover to showcase new product and catalog items.

To implement the "new look" at Starday, the label's executives are hitting the road on a promotion campaign with Pierce covering the South and Southeast, Neely and Wilson to Canada and New England and promotion chief Charlie Dick on a personal promotion tour with label artist Red Sovine in the Midwest.



PICK, PICK—WHO'S GOT MY PICK? Keeping track of those pesky little guitar picks has been simplified by the Duotone Co., South Miami, Fla. Their new "Pik-Keeper" of anodized aluminum with self-adhesive back may be applied directly to the guitar (see arrow) and holds the pick when not in use. It retails at \$1. The item is offered as a "small goods" line addition for record dealers.

Sound of Music Swells to Its Loudest Crescendo, Says NAMM

CHICAGO — The enjoyment of music has become America's most popular pastime, and the making of it is now a major profession.

These observations from the National Association of Music Merchants were made public last week. And our land's music-mindedness, asserts NAMM's Bill Gard, has spawned an unprecedented music spending spree.

"Americans spend more money on music than the rest of the world put together," Gard said. "Total U. S. spending for music and home entertainment now adds up to more than \$6 billion a year — or \$1 out of every \$5 spent for some form of recreation."

Gard claims Americans now spend more time listening to music than playing cards, or reading. Moreover, 41 million citizens were playing music, on everything from the mouth harp to the four-manual organ in everything from concert halls to psychedelic sittings.

No Fad

In so many words, retailer, your market is a-building.

The phenomenon is no fad, Gard says. "America's new music mindedness is . . . a basic change in American interests." He says that one of every six school children today is taking lessons on a musical instrument, and, considering the population explosion alone, this means that

the music boom will continue for years.

Here are some of NAMM's indexes to American music popularity:

- Schools have 59,000 bands; 6,500 orchestras.

- Half the world's symphony orchestras are in the U. S., 1,385 of them playing regular concerts.

- Total retail sales of musical instruments last year were greater than the combined sale of still and movie cameras, playing cards and comic books.

- Americans spend more time at concerts than at baseball games.

- Americans spent more money for phonograph records last year than ever before — \$830,000,000.

- There are 55,000,000 phonographs in U. S. homes.

- In the past 10 years the market share of classical records rose from 8 to 18 per cent.

- At the end of 1966, 10 million Americans were playing guitars, compared to just 2,600,000 ten years before.

- 22 million pianos are being played in the U. S. It's the most popular instrument. Some 260,000 were sold in 1966.

- The guitar is having a boom-within-a-boom. A record high of 1,750,000 sold last year.

Factors

Declares Gard: "A number of factors are behind the music explosion — a growing sophistication on the part of the public, more leisure, and more money to spend on leisure. Not only television, but jet planes and superhighways have brought once-isolated communities into the cultural mainstream.

"Music is played in supermarkets, elevators and offices—and it is possible for an American to go through an entire day without ever separating himself from the sound of music, from the time he switches on his radio in the morning till he turns off his TV or stereo, or lays down his guitar, or comes home from the concert at night.

"Music has even become a utility in some cases, with landlords piping in transcribed music to tenants and billing them for the service along with electricity, gas and water."

The NAMM executive pointed out that while music is one of the oldest forms of culture, dating back to the early

(Continued on page 68)

NAMM Seminars Scheduled

CHICAGO — The National Association of Music Merchants has announced the following series of 1967 Sales-Management Seminars:

Feb. 19-20—Marriott Motor Hotel, Atlanta.

Mar. 5-6 — Marriott Motor Hotel, Dallas.

Mar. 19-20—Marriott Motor Hotel, Philadelphia.

April 2-3—Fairmont Hotel, San Francisco.

April 16-17 — O'Hare Inn, Chicago.

Featured seminar speakers will be Jack Schwartz, recognized as one of America's best telephone salesmen and Les Giblin, an expert in human relations. Schwartz will conduct a telephone sales seminar dedicated to obtaining more business by telephone. Giblin's human relations seminar will be an in-depth treatment of "the human equation."

Schwartz will suggest ways to use the telephone to obtain more prospects, increase sales volume, improve customer relations and increase commission checks.

Giblin will suggest better methods of managing people, supervising, understanding human nature, developing confi-

dence and power in dealing with people, motivating people and promoting good will for the retailer and his business.

Concertone Sold To Classic Ind.

LOS ANGELES — Astro-Science Corp., South El Monte, Calif., announced (13) it has sold the assets of its Concertone home entertainment tape recorder division to Classic Industries, Inc., Culver City, Calif. Terms of the sale were not disclosed.

Samuel Bergman, president of Classic Industries, manufacturer of scale model racing cars, said his company's acquisition of Concertone is an initial step in a planned expansion into leisure-time fields.

Astro-Science expects to end the current year in a substantial profit position based on sales exceeding \$7 million, said J. E. Harling, president.

Sales of the company's Avionics Division, which produces both commercial and sophisticated tape recorders for government use, has been trending steadily upward for the past three years, Harling said.

Semmelink Sees Growing Tape Interest

NEW YORK — Consumer studies conducted by North American Philips Co., Inc., show that 88 per cent of visitors to 1966 hi-fi and music shows own high-fidelity equipment and spend from one to three hours listening to it every day.

This, according to Philips assistant Vice-President Wybo Semmelink, who added that more than 80 per cent of these visitors say they expect to complement their high-fidelity systems with tape recorders soon. This figure, said Semmelink, "indicates the remarkable extent of interest in and optimistic future for tape equipment in this country."

Semmelink said that show surveys also showed:

- Hi-fi showgoers prefer classical music (60 per cent), followed by semi-classical, pop, jazz, folk and rock 'n' roll, with country music in last place.

- Most men are reluctant to give tape recorders to their wives but most wives wouldn't hesitate to give tape recorders to their husbands.

- Most hi-fi showgoers prefer to purchase higher-priced models.

- Many women feel that tape machines are difficult to handle.
- Most audio enthusiasts say that entertainment is the prime use for recorders.
- Most tape equipment is kept in the living

Here Are Delmonico's New Stereo, Table Radio Lines

NEW YORK—Delmonico International Corp. has introduced these stereo and radio models for 1967:

Model 218, AM/FM/FM multiplex and stereo phonograph with 4 speakers with a minimum allowable advertised price of \$99.95; model 218EA as above in Early American at \$109.95 MAAP; Model 220, AM/FM/FM multiplex and stereo phonograph with six speakers, \$149.95 MAAP; Model 222, AM/FM/FM multiplex, stereo phonograph with built-in bar and

glasses, \$159.95 MAAP; model SS272, solid state AM/FM/FM multiplex and stereo phono with six speakers, \$199.95 MAAP; model SST77, solid state AM/FM/radio with built-in FM stereo phono with six speakers, \$299.95. Similar stereo console models are available in more expensive cabinets.

In table radios, Delmonico has added model FA751, AM/FM in walnut with two speakers, \$29.95 MAAP and model FMS-749, AM/FM/FM stereo multiplex in walnut with four speakers, \$49.95 MAAP.

New England Firm Enters Fret Field

NEW HARTFORD, Conn.—Production at Ovation Instruments, Kaman aircraft's instrument division, is expected to get under way in early February at a new plant here. Ovation will make a new acoustical guitar and long-range plans call for the production of amplifiers and other fretted instruments.

Ovation operations in recent years has been at Kaman's facility located in nearby Bloomfield, according to Frank Tiolo, company spokesman. The Kaman division will make guitars starting at \$269 to \$369, which is the Josh White model, said Tiolo. Ovation distribution will be done through representatives nationwide. Tiolo continued that the new guitar is out of the Japanese import class and added that future distribution may involve certain record companies. He said that Ovation is negotiating with other artists like White to have them indorse particular models within the new guitar price range. "This new guitar will compare favorably with Gibson and Martin guitars," said Tiolo.



GIRLS TO BUY MUSIC FROM at Singer One Stop, Chicago, sip Pepsi Diet Cola to plug Al Hirt's version of "Music to Watch Girls By," the beverage company's ad theme. In between is Fred Sipiora, Singer owner.

Pfanstiehl's

FIRST WITH THE LATEST NEEDLE DESIGNS!

Cartridge designers set a merry pace for needle makers . . . it's a never-ending job to keep up with the continuous flow of new American and foreign cartridge designs—but Pfanstiehl does it to serve your phono-needle customers. When you need the latest, order it from Pfanstiehl. Write for a free catalog and self-mailer order forms today.

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CLASSIFIED MART

BUSINESS OPPORTUNITIES

RECORD COMPANIES: I HAVE MANAGEMENT of a 15-yr.-old colored boy who is as good as Sam Cooke in R&B field. We write our own material. Need some company to hear tapes and help us. Write: James B. Theus, c/o Alpine Restaurant, Tifton, Ga.

DISTRIBUTING SERVICES

RECORD RIOT 45's, BRAND NEW, some late hits. \$6.50 per hundred; \$65 per thousand. Send check with order for prepaid postage. No overseas orders. Reliable Record Co., Box 136, Glen Oaks Post Office, Glen Oaks, N. Y. Phone: Area Code 212; 343-5881.

RECORD RIOT — 45 RPM RECORDS, brand new, factory fresh, \$6 per hundred, \$50 per thousand. Major labels, popular hits, top artists. Freight prepaid in U.S. only with check-in-advance orders. Apex Rendezvous, Inc., 4007 9th Ave., Brooklyn, N. Y. 633-9400.

EMPLOYMENT SECTION

HELP WANTED

SEEKING SALES REPRESENTATIVES for 4 & 8-track car stereo players and AM/FM car radios. Most territory opened except California, Texas, Alabama, North Carolina. Write: Associated Importers, 34 Dore St., San Francisco, for appointment. fe4

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Newbury, Ohio
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DJ'S: WRITE ON LETTERHEAD FOR copy of new Florence Williams songs, sung by May Redding Singers. Paragon Productions, 1265 Broadway, New York 10001.

INSTANT GAGS FOR DEEJAYS! ONE- liner gagfiles. Such topics as Radio, Television, Music, Weather, Traffic, only \$1 each. Write for complete list. Show-Biz Comedy Service (Dept. BB), 1735 E. 26 St., Brooklyn, N. Y. 11229.

READ "SONGWRITER'S REVIEW" magazine, 1697-B Broadway, N.Y.C. 10019. \$3 year; sample, 35¢. Guiding Light to Tin Pan Alley. Est. 1946.

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmail on release day. 300-page new LP/EP catalog, \$1 surface, \$2 airmail. A-1 records, John Lever, Gold St., Northampton, England.

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.

"**OLDIES BUT GOODIES,**" BEATLES' latest album of 16 greatest hits incl. "Bad Boy," or any other British album, mono or stereo, airmail \$6. Stones "Big Hits" album, 14 cuts — color photos, \$7.50. Poison Ivy, EP, \$2.20. Record Centre, Ltd., Nuneaton, England.

UNITED STATES

BRAND-NEW 45 RPM'S
5¢ each
\$5 per hundred—\$50 per thousand
FOREIGN ORDERS INVITED
Send check with order for prepaid postage.

HANNA RECORDS
2909 Broadway Chicago, Illinois

LARGEST SUPPLIERS OF 45 RPM: Brand-new 45 RPM's, \$4 per 100; minimum order, 1,000 records, \$40. Orders of 50,000 or more, 3¢ each. (Will ship all over the world.) Send check with order: Sutton Record Co., 26 W. 20th St., New York, N. Y.

CANADA

Canadian Record Discounter

Needs cut-outs, returns, overstocks, 45's, etc. Cash basis. Interested parties in Canada, U.K., Washington, Oregon or California send details, lists, etc. to:
THE RECORD CENTRE
10862-124 Street
Edmonton, Alberta, Canada

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REGULAR CLASSIFIED AD: 25¢ 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.

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

BOX NUMBER: 50¢ service charge per insertion, payable in advance; also allow 10 additional words (at 25¢ per word) for box number and address.

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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.

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PAYMENT MUST ACCOMPANY ALL ORDERS

SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

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HEADING DESIRED: _____

Fight them all

Heart Attack
Stroke
High Blood Pressure
Rheumatic Fever



Give Heart Fund

Motorola Tech. Field Force in Full Swing

CHICAGO — A technical training field staff which Motorola began setting up a year ago is now operative, according to Ed Gaiden, national service manager. The force of 50 men is spread about the country to brief Motorola dealers and service companies on latest service techniques and new products.

Gaiden said the company recognized a pressing need for such a force a year ago and began with a 12-man staff. Given high priority, the program embraces what Gaiden called "the consumer electronic industry's largest field force actively providing technical training, apart from those factories operating national consumer service groups."

"The key word in the program is 'personalized' training," Gaiden said. "This program is an adjunct to the large service meetings ordinarily held at the wholesale distributor's place of business, which remain the primary responsibility of the distributor's service manager and the Motorola regional service manager."

"The technical training representatives offer personalized, upgrading training sessions for consumer electronic service technicians in their place of business," he said. "The selection of dealers and servicers in whose quarters these meetings are offered is determined by Motorola distributors, with scheduling arranged by Motorola regional service managers."

The sessions last at least a full day. They include a classroom session of two hours devoted to a specific product, using special educational material provided by the factory training experts. The remainder of the day is devoted to informal training in which trainees work with the technicians on the bench or in the consumer's home.

The training representatives also talk about such matters as speeding up parts and order delivery, improving the appearance of work areas, warranty policies, handling of customers and service merchandising.

"The evolution of the industry into transistorization and then, later, into important use of integrated circuitry, makes it imperative that set manufacturers pave the way with training of the type we are offering," Gaiden said.

Sound of Music

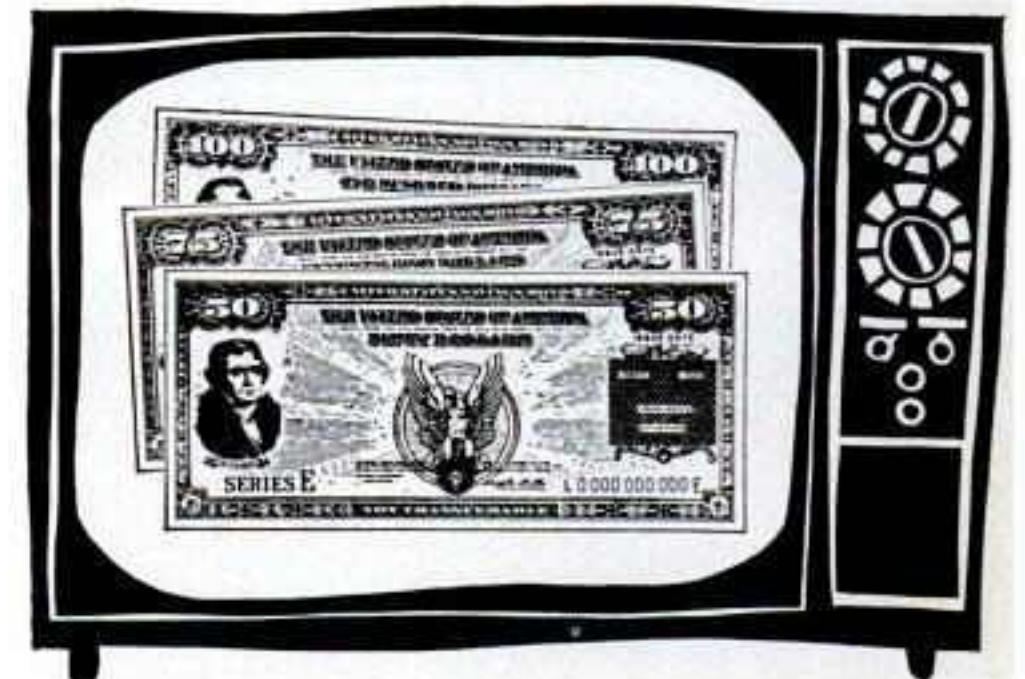
• Continued from page 67

days of Egyptian and Greek civilization, music instruments evolve and new forms of music-making continue to emerge. "Electronic musical instruments are the newest development," he says. "Wind, string and percussion instruments in new, amplified versions will be shown at the annual Music Show sponsored by the NAMM in Chicago in June."



NEW SELF-MERCHANDISER from Arvin Industries, Inc., announces at point of sale features on the company's new solid state console phonographs. The transparent portions of the merchandiser highlight the walnut veneer cabinetry.

Today, Americans hold over
\$49 Billion in U. S. Savings Bonds . . .



enough to buy 140 million color TV sets.

U.S. SAVINGS BONDS NOW PAY 4.15% WHEN HELD TO MATURITY

COIN MACHINE news

MOA Adopts a New Royalty Position

No-Nonsense Youth A Tonic for Trade



DON JENNINGS



LOYAL SPRAGUE



WALLY OSTERMAN



JOE ABRAHAM

We essayed out-State from Chicago recently seeking some non-trade-celebrity operator interviews and came back with our most optimistic report in some time. Rest easy, coin machine business. Your future is secure—in young hands. In a day we visited four operations and found them in or entering the clutches of young Illini. The results were pleasing to observe.

Man From Minooka

Morris, Ill. Drowsy home for 10,000 persons. Known to the trade as the home of Northwestern Corp. Meet Don Jennings, 32. Wide awake.

Don was born in Minooka, Ill., married a Morris girl and has resided in her home town eight years. Four years ago he bought a 70-machine route. Today his Donico Vending Co. operates 500 units, plus a growing chain of restaurants. He's the compleat operator, location and equipment, has vision, dreams of a string of locations down interstate highways to the Gulf Coast. May someday be a national operator.

Listen to him talk:

"Sure, I've observed much during my four years. There's too much laxity and not enough aggressiveness, not enough true competition.

"The secret to a good business is controls. And they can be set up in the jukebox business, every cost on a percentage basis. Where you find poor controls, you find a poor operator. Here, for example, is what I mean. We're on a four-week profit-and-loss statement period. If we're losing money, we don't have to wait a year to discover it.

"We're now exploring remote, sub-base set-ups, requiring stricter controls. This is the secret to successful expansion.

"We don't just mouth the word service. We have four mechanics out all the time. These men know all our equipment—music, vending and games. The great unacknowledged reason for losing locations is laxity of service.

"This is a pressure business. Like Jonathan Winters, you've got to be 'on' all the time.

"Realism must rule. The location should warrant the equipment. If the machine doesn't draw, we regrade the equipment downward. We buy records in quantity based on a percentage of the gross receipts from a jukebox.

"Routemen should be on commission to provide incentive. My collectors are not collectors—they're promoters. They must promote the box in every way.

They, too, work on commission."

We walked into his office. "See that chart," he said. "It shows in red when a route is down. The average is at the bottom. I can walk in here and see at a glance if all is well."

We saw at a glance that all was well.

Only Thing to Do

Loyal Sprague, 24, is assuming increasing responsibility for an operation offering to kids "the only thing to do" in such towns as Bartonville, Tremont, Morton and Bellevue, Ill.

Loyal is the son of Tyler Sprague, one of the few operators extant operating exclusively games. Sprague formed his City Vendors right after the war.

Young Sprague doesn't tak a lot, but his locations tell us something. Take the one called Someplace Else in Morton. The location's management is so high on coin-operated entertain-

(Continued on page 73)

MOA BOARD TO MEET MAR. 5-7

WASHINGTON—The board of directors of the Music Operators of America, some 50 strong, will meet here March 5-7. The meeting will be concerned, in the main, with pending copyright legislation and its effect on the traditional industry exemption from royalty payment. During the meeting, directors will call on legislators to familiarize them with the industry's position (see adjacent story). On Tuesday (17) MOA Executive Vice-President Fred Granger will brief members of the Associated Buyers Club of Chicago on the new MOA royalty position.

Asks House Hearings on Bill, Full Justification of Repeal

CHICAGO—A new position on jukebox royalties developed by the legislative committee of the Music Operators of America challenges the notion that repeal of the industry's traditional exemption is justified and calls for a full hearing in the House of Representatives.

The MOA position was immediately endorsed by the four major jukebox manufacturers thus affording the industry a united front in the fight for acceptable treatment in the General Revision of the National Copyright Law which the newly convened 90th Congress hopes to deal with promptly. (See story elsewhere, this issue.)

A House measure revamping the Copyright Law (extant for half a century) was ruled out of

a special Copyright Subcommittee last year, received endorsement of the Rules Committee, but there it died.

Four Points

MOA's new position, arrived at in a marathon meeting here Jan. 5-6, embraces these four points and we quote the legislative committee:

1. As soon as possible request a hearing on Section 116 *(Continued on page 77)*

BB ON LOCATION

Jazz-Blues Box Gets 2/25¢ in 'World's Highest-Priced' Stop

By PAUL ZAKARAS

SEATTLE—The music stopped. The brand-new Seeburg's mechanism moved in search of the next selection. "People come in here only to listen to the jukebox," said Gabe McManus, owner of Gabe's Shamrock in downtown Seattle.

Operator Max Mondshein, a 25-year veteran in the coin field, nodded his head and started to say something but his words were lost in an overwhelming rush of sound that seemed to jump out of walls. "That's Chocolate Sundae," shouted McManus, "with Getz, Mulligan and Peterson's old group."

When the music paused long enough for conversation, Mondshein said: "This is probably the

highest priced location in the world. We have about 40 sets of headphones in here and more speakers than I can count.

"Sixteen major speakers and eight complimentary speakers," said McManus. "All in an area that has a floor space of 35 by 60 feet. All of them playing the most authentic blues and jazz you've ever heard."

Flat Fee

"You know, this is the strangest set-up I've ever been involved with," said Mondshein who is co-owner of the local Acme Amusement Co. "Gabe uses all of his own music on this machine. He has one of the finest jazz and blues singles collections in the country. So, when I first started doing busi-

(Continued on page 70)



MAX MONDSHEIN, veteran Seattle music and games operator, tests a pair of earphones in Gabe's Shamrock, a popular jazz-blues location. Seated next to Max is one of establishment's attractive waitresses.



GABE McMANUS, owner of the Shamrock, told Billboard that "service provided by Max has been essential to my success. My whole business depends on this sound system and Max has always kept it in the best of working condition for me."

Seeburg Steps Up Little LP Pace; 'Cathedral' Out Soon

CHICAGO—Effective Jan. 9, the Seeburg Corp. began releasing three Little LP's weekly, according to national promotion manager Stanley Jarocki.

Jarocki also confirmed that Seeburg has just completed negotiations with Mercury Record Corp. for "Winchester Cathedral" by the New Vaudeville Band on the company's Fontana label. Seeburg's order for the item is one of the largest in its

Little LP release program, Jarocki said, placing it in the Frank Sinatra and Tijuana Brass class. Seeburg will issue the seven-inch stereo version of the current hit as a special release, with delivery beginning this week.

"We're convinced that the place of the Little LP is secure," Jarocki said. "And the emphasis we intend to place on this product during 1967 will bear out our conviction."

Atlanta School Plans Roll On

CHICAGO — Establishment of a trade school in Atlanta appears now to be assured. It will likely be functioning with an initial class of between 25 and 40 men, by March 1.

Founding of a much-needed school here at the world's coin machine capital also appears nearer reality—though much less so than that in Atlanta. The uncertainty about a Chicago facility may be cleared up in

March at the meeting of the Illinois Coin Machine Operators Association in Springfield. There trade school pioneer Jack Moran will ask for, and likely get, a definite pledge of support from Illinois operators for a Midwest technical training program.

Moran, who founded the coin machine machine industry's first technical academy in Denver over two years ago—graduating some 60 students since—met with operators and Labor De-

partment officials in Georgia and Florida this past week. He was accompanied by a new colleague and backer, Monroe Marks, a well-to-do attorney and businessman from Denver. Both men met with members of the Florida trade association yesterday (15) to obtain a firm trainee commitment. Moran entered that meeting expecting a pledge of about 25 raw recruits from Florida. If he got that *(Continued on page 74)*

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Say You Saw It in
Billboard

BB ON LOCATION

Jazz-Blues Box Gets 2/25¢ in 'World's Highest-Priced' Stop

• Continued from page 69

ness with him eight years ago, I knew that the normal operator-location agreement would not be suitable.

"Instead of the usual split we have worked out a leasing arrangement. Gabe pays me a flat weekly fee for the jukebox, the speakers and the earphones. I service the equipment and keep it very new," Mondshein said. "This is the only location I have on such a basis, but sometimes you have to be a little flexible in order to satisfy your customer."

15,000 Singles

McManus said that he has been an "authentic" jazz and blues fan for many years. "I first started listening to Negro music when I was a kid. Then, when I was a whisky salesman in the Middle West back in the '30's, I used to hear some of the great early jazz, the blues, and even gospel music in the clubs that were in my territory. I've been following it ever since and I have collected more than 15,000 singles through the years."

McManus said he buys new jazz and blues recordings only if they are "in the classic tradition. I mean people like Coltrane, Davis and Thelonius Monk." I won't have any of that commercialized stuff in my place." He added that "true jazz and blues" is getting harder and harder to purchase on singles because distributors do not

usually handle it and "many of the manufacturers don't want to bother with small orders."

World's Fair

"The customers he gets in here are younger people," said Mondshein. "Many of them come down from the two universities in this town. I don't know whether they come here for the earphones or the music, but this place is packed all the time. It's so popular that it was one of the bars listed in a World's Fair Tourist Guide.

"They come to listen," said McManus. "I've made a success of my business because I've always believed there are enough people around who appreciate this kind of music. I know they like it because they pay two for a quarter to hear it. However, I must admit that Max's suggestion to put in earphones, and all the fine equipment and service he has provided for me has helped a lot.

"He might not be making as much money from me as he does from his best locations," McManus said, "especially when you consider how many times I've needed instant service. When a tube blows out or something, I have to have it replaced immediately because my whole business depends on this sound system. But even with all the headaches, I know that Max is proud of this location. For him, as well as for Galante (Ray Galante, of Music-Vend Distributing, who handles Seeburg products), this is a showcase of coin operated music equipment used to the utmost."

Association Roll Call—'67 Plans and Problems

Part Three

By EARLE PAIGE

MIAMI—March 23 is the date tentatively set for the next meeting of the Amalgamated Machine Operators Assn. here, which will be electing a new slate of officers. AMOA office manager Keith Nelson said, "The Florida Legislature is in special session right now and will be going into its regular schedule in April. We're watching the situation very closely," he said.

Nelson indicated that there was some talk of a hike in the sales tax, now set at 3 per cent, with operators paying on one half the total gross from collections.

Nelson also reported that AMOA members would be sending five mechanic trainees to the newly formed technical training facility being set up in Atlanta by Jack Moran and Monroe Mark.

Other officers of AMOA are President James I. Mullins, Vice-President Sol Tabb, Secretary-Treasurer Walter Kardays, Business manager Jimmie Bonnie; directors Al Cassorla, Samuel Issenberg, Edward Leopold, Mel Schwartz, Robert Schwartz, X. Y. Zevely, W. W. (Buster) Fallin.

RICHMOND, Va.—The Music Operators of Virginia will meet here at the William Byrd Motor Hotel this month. The tentative date at press time was Jan. 21.

Executive Vice-President Jack G. Bess said that the association would review its very successful annual convention and trade show held last November and start making plans for the next annual event, already calendered for Nov. 30-Dec. 2. "We'll also be watching the political situation this year," said Bess. "This is our election year and we'll be electing 100 members to the House of Delegates and 40 to the Senate."

MOV members will be studying the effects, too, of the new sales tax which went into effect in Virginia last Sept. 1. "This is a 3 per cent tax we pay on all

equipment, tangible goods and merchandise." As for the law's application on sales, Bess said that sales of 14 cents and less were not subject to the sales tax.

Membership in MOV is about the 50 per cent mark, Bess indicated, and another of the association's goals this year is to gain greater participation. MOV officers are President Dick Lumpkin, Ashland; First Vice-President M. L. Holland, Roanoke; Second Vice-President Claude Smith, Roanoke; Secretary-Treasurer K. A. O'Connor, Richmond. MOV has 19 directors.

YOUNGSTOWN, Ohio—The organization of a new association here this month brings the number of operator groups in the State to at least six. There is some discussion that a State-wide amalgamation of all groups may be in the making.

The new group, known as the Tri-County Vending Assn., is made up of music and cigaret operators in the counties of Mahoning, Trumbull and Columbiana. Its officers are President Russell Saadey, Vice-President Leonard Battista, Secretary-Treasurer Mark Osborne, counsel Dennis Haines. All are from Youngstown. The association meets the first Tuesday each month.

One of the more active Ohio associations is the Northwest Ohio Music Operators, Inc. It meets every fourth Monday of each month. Officers of the association are President Maynard Hopkins, Galion; Vice-President Lee Taylor, Findlay; Secretary-Treasurer William Hullington, Delphos.

Still another active association is the Summit County Music Operators Assn. which meets every first Tuesday of the month. Its officers are President Stan Lucas, Vice-President George Mallick, Secretary-Treasurer Anthony Castle.

Another association that meets monthly is the Columbus Coin Operators Assn. This group meets every first Monday of the month. Its officers are President Richard Thompson, Secretary O. (Continued on page 76)

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Mad World 2P	225
Sky Diver 1P	195
Bongo 1P	175
Big Day 4P	245
Star Jet 2P	195
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Williams

Hot Line 1P	\$415
A-Go-Go 4P	585
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Heat Wave 1P	225
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Big Deal 1P	125

Gottlieb

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World's Fair 1P	175
Gigi 1P	150
Sunset 2P	125
Slick Chick 1P	125
Liberty Bell 4P	150
Egg Head 1P	110
Lancer 2P	100

CC All Star Baseball	\$175
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Midway Carnival Target	175
Midway Monster Gun	375
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Graff Vending Host At 11th Annual Fete

By O. R. ALLEN

DALLAS—Manufacturers and operators from all parts of the nation attended the recent holiday festivities at Graff Vending here.

Bulk vending manufacturers attending the 11th annual affair were: Leaf Brands, Northwestern, Victor, Penny King, Creative Promotions, Inc.; Nat Shaland & Son., Inc.; K. Guggenheim, Paul Price, Standard Specialty, Knight Charms, W. Pressner & Co., Macman Enterprises, Henal Novelties, and Burnham Products.

Among those present representing their various companies were Rolfe Lobell, Leo Leary, Jane Mason, of Leaf Brands, Inc.; Margaret Kelly, of Penny King Co.; Bob Guggenheim, of Karl Guggenheim, Inc.; Don Mitchell, NVA attorney; Pat Bolen and Bill Hamilton, of Northwestern Corp.

In addition to the manufacturing side of the vending industry, operators were present from all sections of Texas as well as from Oklahoma, Arkansas, Colorado, Kansas, Ohio, Washington, California, North Carolina, South Carolina, Tennessee, Mississippi and New Mexico.

Many Prizes

The party featured dinner and entertainment by the Levee Singers, followed by drawing for the gifts.

Prize winners were: J. C. McClure, Dallas, Booze-O-Meter; R. W. Lacy, Greenville, Tex., oven broiler; Charles Kanak,

Houston, \$100; Jean Ryan, Irving, Tex., a Shakespeare fishing rod and reel and a gold necklace; Howard Hathaway, Garland, Tex., 10 Northwestern Model 60 machines of his choice; L. C. Adams, San Antonio, a His & Her Autumn Haze mink stole, cuff links and tie pin; Guy Freeman, Dallas, a portable television set; Dudley Reese, Dallas, an early American antique clock; H. C. McDonald, Denton, Tex., a 12-gauge shotgun and a chrome brush and mirror set; R. O. Steagall, Dallas, a portable television set; Billy Pannels, Austin, Tex., a Northwestern vending machine and a \$50 bill; Kenneth Hampton, San Antonio, a Polaroid Colorpack camera and case; Richard Allen, Dallas, cuff links; Glen Duke, Dallas, a radio and desk set; H. V. Jordan, Dallas, sterling silver pen and cuff links; Al Prewitt, Dallas, a stereo set; R. O. Prewitt, Dallas, a mink boa; Eddie Carpenter, San Antonio, a mink boa; Jim Sheuatz, Houston, a \$50 savings bond; Cleburne Warren, Odessa, Tex., clock and candelabra; Hansel Wheeler, Grand Prairie, a General Electric tape recorder; Wylie E. Elliott, Houston, a sterling silver pen and cuff links, plus a pin for his wife; Ronnie McClure, a shotgun and gold necklace; Hoyt Perkins, Oklahoma City, a his & her jewelry set; J. R. Manning, Mexia, Tex., a cordless electric knife; F. L. Meadows, Dallas, a radio and pen and pencil set; Vince Addington, Dallas, a desk set and transistor radio.



BULK VENDING NOTABLES attended recent Graff Vending Christmas party in Dallas. Above from left, Leaf Brands' Rolfe Lobell, Wichita Falls operator Joe Green, Karl Guggenheim's Bob Guggenheim and Northwestern Corporation's Bill Hamilton.



T. A. MEMMS, manager of Graff's Houston office, his wife, and Tommy Conner of Houston branch.



PAT BOLEN, right, and Bill Hamilton of Northwestern.



JANE MASON, Leaf Brands, Inc., is flanked by Floyd Price and Graff's Milton Hampton (right).



FLOYD PRICE, president of Groff, and his wife.



GRAFF GALS line up with Everett Graff. From left the girls are Marie Norman, Joe Le May, Abbie McPherson and Yvonne Freeman.

Vending Firms Study Automatic Restaurant

LOS ANGELES — Vending operators, always searching for new trends in food automation and new ideas in equipment, are watching the results of a fully-automated vending restaurant for possible future avenues of industry growth.

Automated dining may not be akin to the vending industry yet, but several vending firms here are not opposed to branching into closely related business fields to better insure the sales and earnings power of the operator, the distributor and the manufacturer.

A fully-automated vending restaurant operation — Jay's in Brookdale Center, a suburban shopping complex near Minneapolis, Minn. — opened serving food items, by machine, to customers without the product being handled by human hands.

Not to be confused with the Automat, six vending machines convey 15 food and drink items. They include:

1. A beverage dispenser for coke, orange, coffee and milk.
2. An automatic milk shaker for chocolate, vanilla and strawberry shakes.

3. A hamburger machine which broils, assembles then wraps them automatically in polypropylene bags.

(Continued on page 77)

GOODS & SERVICES

(BULK, MERCHANDISE, FOOD, DRINK & PERSONAL SERVICE VENDING)

Louis Nemesh Dies at Detroit

DETROIT—Industry veteran Louis Nemesh, instrumental in the development of the one-stop and long-term location contract concepts, died here Dec. 31. He was 52.

Following World War II service, Nemesh joined his brother Joseph at Music Systems Corp., a Seeburg distributorship in Cleveland. He moved to Detroit when the company obtained the Michigan franchise in 1949 and brought with him innovations such as the one-stop and 3/5-year location contract incorporating revolutionary commission splits.

In 1956 Louis formed his own operating firm, Grand Music Corp., and was active in the business until his death. His brother, Joseph, is still in the coin machine business in Cleveland. Other survivors include two sisters. Interment was January 4 at West Park Cemetery, Cleveland.

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Oak's handsomely designed Futura stand brings to vending a unique new method of operation. Providing double-lock safety, including an Ace top lock, it is engineered specifically for the Cabinet Model machines. Available in automotive chrome finish or baked red epoxy enamel, the Futura stand occupies only a 13x16-inch floor area. Wheel mounted for mobility, it stands 50 inches high. The shipping weight is 21 lbs.

Time payments available on OAK Machines through all distributors.



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DISTRIBUTOR INQUIRIES INVITED

No-Nonsense Youth Trade Tonic

• Continued from page 69

ment they run regular newspaper ads plugging—not their food and atmosphere—the pool tables, pin games and jukebox placed by another operator.

And take the location in Bellevue called the Bellevue Recreation Barber Shop. One of the few combination amusement game parlor-barber shops we've run across lately. Owner Art Wilson opened the place six months ago in an abandoned auto service station. Loyal has set nine pieces there, including three Fischer pool tables, a Chicago Coin shuffle alley, Williams Hot Line and A-Go-Go flippers, a Gottlieb Bank-a-Ball and a Chicago Coin gun game.

Says Wilson: "We're open from 10 a.m. to 11 p.m. much to the delight of the police department. Teen-age petty naughtiness dropped off in town the day we opened, and the kids are amazingly well behaved in here."

Loyal's scheme for pleasing accounts and their patrons is simple. "The secret is in the cycling. We move our machines for maximum appeal. But we never move a game without shopping it. It then looks like a new machine in its new location."

Wally Osterman's dad Lou used to lift 400-pound shuffleboards off the sawhorses and into the rack unassisted. Wally, a 21-year-old giant, could likely duplicate the feat but it's lost its function. Today, after 13 years in the shuffleboard business with American, Lou is the biggest shuffleboard operator in the U. S. and has a seven-man crew to handle the heavy, hard maple. Wally is directing his energies instead to becoming the best mechanic in the U. S. He's already acknowledged to be the best Scopitone mechanic in Peoria.

Lou, who, incidentally, makes the best cup of coffee in Peoria ("The salt does it" leaned his rocking chair back under a gamecock photo gallery near an immaculate workbench and said: "Wally's taking readily to the business. He's my only son. He's been with me in the business the past three years. We started with 13 shuffleboards, now have 180. We went into pinballs and shuffles four years ago and into music a year ago. We now have 50 jukeboxes out. We've kept shuffleboard popular in Peoria largely through good service and aggressive promotion."

Young Walter seems to have caught the same habits.

Idea Vendors

Joe Abraham Jr. (you may call him Jay) is 21, married with a two-and-one-half-year-old son, has two years of college and is going to night school, working on a business degree. His business will be coin machines.

Jay's dad left the retail liquor business for the coin machine business three years ago. He started with games, went then to jukeboxes and has now added cigaret vendors. He now has over 200 pieces out in Peoria and vicinity. Jay has been involved in the business two years. He says:

"There is no substitute for personal contact. We strive to know accounts individually. We operate in a large area but we specialize in offering ideas to locations.

"We also have the policy of offering all types of free business advice to our accounts. It's a total business consulting service that we offer our customers in addition to amusement. I believe that is why we have grown so fast."

As we talked about the front-office end of the business out of the shop walked Edward Ogborn, a nephew of the senior Abraham. He's 22.

S.C. Association to Meet; Will Elect New Officers

SPARTANBURG, S. C.—Expecting a large turnout, the South Carolina Coin Operators Association will meet here this coming weekend (21-22) at the Holiday Inn and hold its annual election of officers. Social events will get under way at 8 p.m. Saturday night with a "Dutch Evening" of dancing at the Longhorn Restaurant.

Al Willis, a prominent local civic leader, will be the featured speaker at the luncheon and business meeting on Sunday. A seven-man nominating committee composed of Horace Andrews, Jim Faulk, Wade Crow, Jerry Palassis, Royce Green, Sr., A. W. Bradford and A. L. Witt will present its selections for officers.

In a newsletter to members out-going president, H. C. Keels, Jr., prominent Florence operator, said, "If it had not been for the association today in this State you and I might not be in the small pool table business. How much money would we have lost? If the S. C. Supreme Court had not ruled in our favor, every pool table you had on location would require a \$25 license, posting a bond of \$500 and requiring you to close at 11 p.m. and on Sunday. Do you

know who paid for this? Your association," he said.

The association recently supported a State Supreme Court case in which it was ruled that coin operated pool tables, 3 x 7 feet and smaller, are not subject to the laws and regulations affecting billiard halls (Billboard, Dec. 3, 1966).

Sonin UJA Chairman

NEW YORK — Gil Sonin, Wednesday (11), was elected chairman of the Coin Machine Division of the 1967 United Jewish Appeal. The drive culminates in a banquet June 10 at the Statler Hilton Hotel here.



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This new deluxe unit has been designed to get maximum sales at the location level, together with minimum servicing for the operator. Displays the merchandise as no other venter has in the past.

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California Cigaret Vendors Watching Sacramento Closely

LOS ANGELES—The cigaret vending machine industry here is quietly preparing its defense against higher cigaret tax laws if and when the California Legislature decides it needs additional funds to balance the budget.

The industry was warned late this year that legislative supporters of a Statewide cigaret and tobacco tax will attempt to maneuver a bill on the assembly floor to hike taxes when the Legislature reconvenes in January, 1967 (Billboard, Oct. 29).

Already burdened with a 4-cent a pack cigaret tax in Los Angeles, including a recently passed 2-cent a pack tax bite, and a levy on tobacco products, vending operators fear any additional legislation could sink many operators and force "mama and papa" type vending distributorships into oblivion.

Faced with stiff opposition from legislators, executives of the California Association of Candy and Tobacco Vending Distributors, a strong lobbyist for the vending and tobacco in-

dustries during the Los Angeles tax tussle, promise to keep a "watchful eye" on State developments in Sacramento.

Bernard Gootkin, 20th Century Cigaret Vendors, 8639 Venice Boulevard, Los Angeles, who feels the vending industry is being cast as a "revenue scapegoat," predicts the vending industry in California is in for more "harassment by the politicians."

Troubles Not Over

"Our troubles are not over yet," Gootkin promises, "especially if the State Legislature decides it needs additional revenues."

California's school superintendent voiced opposition to hiking the already sky-high State property taxes, but expressed willingness to boost the levies on cigaret, tobacco and alcoholic beverages to raise new school revenues.

Most superintendents attending the annual meeting of the California Association of School Administrators in San Diego, favored an increase in the cigaret tax because "smoking is a luxury." One explained: The vending industry may weep, but they stand to gain after a cigaret tax hike because they just raise the price of cigarets in machines.

Economic Pinch

John D. Kelly, executive director of the California Association, warns that further vending harassment by politicians will cause "irreparable harm" to retailers and vendors.


Vending machine operators in California, Kelly said, will feel a "tremendous economic pinch" if further legislation is enacted by the State.

He feels State legislators must drop any ideas of future legislative action because:

1. The revenue yield is negligible.
2. Not only will the tobacco industry feel an economic pinch, but so will the vending machine operator industry and the liquor industry.

3. Additional taxes on vending operations will drive business from the State.

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A super-sized version of Northwestern's Model 60, the SUPER 60 EARNS even more profit. That's because of the Super 60's greater capacity for capsule, 100 count gum or gum and charms, bring you bigger profits per service. Available in 1c, 5c, 10c, 25c, penny/nickel, and 3 for 5c play. Just a quick change of the wheel and brush housing and you are in Super 60 business. Wire, write or phone for complete details.

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N.W. Model 49, 1c or 5c	\$14.50
N.W. Deluxe, 1c or 5c Comb.	12.00
N.W. 10-Col. 1c Tab Gum Mach.	18.00
Atlas 1c & 5c 100 Ct. Ball Gum.	12.00
Acorn 8 Lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	.87
Pistachio Nuts, Jumbo Queen, White	.82
Afgan Crown Red Lip Pistachio Nuts	.58
Afgan Prince Red Lip Pistachio Nuts	.52
Indian Nuts, 5 lb. bag, per lb.	1.25
Cashew, Whole	.88
Cashew, Butts	.77
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.60
Baby, Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Munchies, 16-lb. carton, per lb.	.47
Hershey's	.47

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MEN WHO READ BUSINESS PAPERS MEAN BUSINESS

Chicago Coin Files Counter-Claim in Infringement Suit

CHICAGO—Chicago Dynamic Industries, Inc., and Chicago Coin Machine Co., defendants in a patent infringement suit filed by Lion Manufacturing Corp. and Williams Electronic Manufacturing Corp., have responded with a counterclaim in U. S. District Court here.

(Lion Manufacturing Corp. is the manufacturing division of Bally.)

The case involves a stepping switch mechanism patent which, the Lion-Williams complaint alleged, "Defendants have and still are infringing by using apparatus embodying the patented invention."

The Chicago Coin counterclaim lists six other patents

which, it asserts, embody similar design. And the counterclaim states that the patent in dispute, "... involves and constitutes nothing but unpatentable aggregations and exhausted combinations of parts, elements and/or details and that such subject matter did not require the exercise of invention..."

Lion and Williams responded to the counterclaim, denying that the patent is invalid and reaffirming the allegation that infringement exists. Attorneys for Lion and Williams have filed 26 interrogatories, 21 sub-interrogatories and six requests for admission of facts as both parties prepare to contest the complicated details of the patent.

Manpower Need Mail Rolls In

• Continued from page 69

number, the Atlanta school will be established.

99 Per Cent Certain

Billboard interviewed Moran and Marks at O'Hare Airport here as the two men were en route from Denver to Atlanta. Here's what Moran told us:

"The Florida association is very enthusiastic. I am 99 per cent certain that the Atlanta school will become a reality. We want 25 men for the first school. While in Atlanta, we'll be looking for a building. We need about 5,000 square feet.

"Now, if the South Carolina association, which is quite interested in a training program, comes through for us, we could start in Atlanta with a class of perhaps 42 men. This would be tremendous. The need is certainly there.

(The industry's immediate need of coin machine mechanics is now established beyond doubt. See letters published elsewhere, this issue.)

"The distributors are giving us great co-operation: Larry Le-Sturgeon in Charlotte, Peach State, Southeastern, Wurlitzer in Atlanta, and others.

Target Date

"The school in Atlanta will be called The Atlanta Institute of Coin Operations, a branch of our Denver school, which is incorporated under the laws and statutes of Colorado. Should we move on to Chicago and get a school going, it would be called the Chicago Institute of Coin Operations.

"Our target date for formation of the Atlanta school is between Feb. 15 and March 1. We'll be able to make some de-

cision about Chicago after we get the Atlanta school going. It is our hope that the Chicago facility can be set up 60 to 90 days after we start in Atlanta.

"Operators in several other Southeastern States are interested in the school and intend to send men in for training. Distributor Johnny Rowell in Birmingham, Ala., who is working hard to reorganize the association in that State, has pledged strong support. And this type of support from all over the region makes us very optimistic."

Vietnam

Barring Federal budget cutbacks in the wake of the recent elections and in view of the Vietnam war expense, many of the students entering the Atlanta school will have tuition and living expenses paid under an exclusive coin machine industry vocational training appropriation. This national financial pool, earmarked for this industry only, was doggedly sought by Moran because of vagaries and inadequacies existing in State-initiated training programs. To date, training courses under the Manpower Development and Training Act have been initiated locally after the State employment service agency verifies a training need. Funds have been channelled through the State agencies, as well, and portioned among various industries involved in vocational training programs. With national funding, the money is to be used only for coin machine mechanic training and is to be paid directly to the industry's students and schools.

Details of this national funding plan were worked out by Moran and Dr. Howard Matthews, assistant director of the Manpower Development and Training Branch of the Department of Health, Education and Welfare. Tentative approval has been accorded the plan and the date for appropriation is Feb. 1.

Curriculum

The curriculum at the Denver school, to be duplicated at Atlanta, has just been expanded to include a course in basic electricity. The course is now 24 weeks long. Here is the course syllabus:

BASIC ELECTRICITY

(Three weeks; 120 hours).

Class subjects: AC & DC, Ohms Law, Transformers, Resistors, Relays, Meters, Speaker Hookups, Volume Controls, Schematics.

1st Phase: DC basic fundamentals of permanent magnets and electron magnetic fields.

2d Phase: How DC voltage is generated, Ohms Law, DC circuits and resistor circuits.

3d Phase: How DC relays and solenoids function and DC time constant relays and their contacts operate in a circuit. Capacitor symbols.

4th Phase: How AC voltage is generated and how it functions in a circuit. AC transformers and power supplies.

5th Phase: Build-up circuits with transformers, resistors and capacitors.

6th Phase: Symbols of relays, relay contacts, tubes, transistors and schematics reading.

7th Phase: Build-up circuits with relays; problems of resistor, voltage and circuits; using Ohms Law.

8th Phase: Meter reading; review resistors and color code; speaker hook-ups.

9th Phase: Schematic reading; AC filter circuits; review AC and DC circuits.

10th Phase: Remote speakers; remote volume controls; AVC circuits; review on all circuits.

(Three weeks each phonograph; 480 hours.)

Class subjects: Rowe, Wurlitzer, Seeburg and Rock-Ola phonographs.

1st Phase: Into phono; nomenclature of major components, sequence of operation.

2d Phase: Complete credit system with pricing, change board, components and adjustments; schematics reading and group work on units.

3d Phase: Keyboard and components; types of play; sequence of operation through credit system and search unit; group participation and schematic reading.

4th Phase: Stop switch; detent switch and scan switch assemblies (includes record playing annunciator); components and adjustments, sequence of operation, schematic and group participation.

5th Phase: Control cam; components, sequence of operation; adjustment; schematics and group participation; reading of manual.

6th Phase: Mechanism (mechanics of); components and adjustments of each; group participation and reading of manual.

7th Phase: Sound amplifier, type, application, installation, with special accessories; schematic reading and field trouble shooting procedures; figuring loads.

8th Phase: Wallbox introduction, schematic and adjustments, sequence of operation through search unit; group participation.

9th Phase: Steppers, types and nomenclature, adjustments, schematic; group participation.

10th Phase: Using the V.O.M., the reading of and placing in use for trouble shooting in amplifier work, etc.

11th Phase: All students review previous phases; trouble shooting procedures; instructors set up actual trouble in machines for students to solve.

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(360 hours.)

1st Phase: Inspection of and functions of all individual units.

2d Phase: Positioning of units in cabinets; opening of game for servicing; care of glass; playfield cleaning and general cabinet cleaning.

3d Phase: fuses, location and replacements; Rollover switches; bumper switches (adjustment and cleaning); relay banks and switches; through switches; residual magnetism; worn armature plates (instruction on correction).

4th Phase: Rebound rubbers (importance of rubbers with respect to positioning of switches involved, especially after cleaning and in relation to adjustment).

5th Phase: Maintenance of all stepper units; solenoids, plus coil stops and inserts; wiper assemblies and discs; pressure wiper assemblies and pawl return springs; flipper coils (inserts and replacements); lubrication; proper timing.

6th Phase: Maintenance of relays; cleaning of switches (adjustment of switches with respect to tension of armature plates); tilt and anti-cheat relay pendulum and shake-proof tilt.

7th Phase: Reading of schematics; location and index; solenoid coils; relay coils, normally open and closed switches; tilt circuits; start circuits; game-over circuits; bumper and rollover circuits; motor and sequence circuits; coin chutes.

8th Phase: Actual troubleshooting on machines under instructor supervision (instructor supervision)

(Continued on page 76)

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BIG INNING	\$215	
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Letters Establish Manpower Needs

(The following letters, from trade association officers throughout the country, are in response to a request by manpower training officials and trade school administrator Jack Moran for estimates of current personnel needs in the coin machine industry.)

Mr. Stanley H. Ruttenberg
Assistant Secretary of Labor and Manpower
U. S. Department of Labor
Dear Mr. Ruttenberg:

Our need for trained people in this industry is really very great. In the State of Illinois alone, surveys have established a need for at least 200 trained personnel. It is our estimate that the need throughout the country is for several thousand trained personnel. In some areas this need has almost reached crisis proportions.

Sincerely,
James F. Tolisano
President, Music Operators of America

Mr. Jack Moran
1138 Xınca Court
Denver, Colo.
Dear Mr. Moran:

In answer to your letter of Nov. 8, a survey we conducted recently determines that we have need for approximately 200 coin machine mechanics in the State of Illinois.

Very truly yours,
Louis Casola
President, Illinois
Coin Machine Operators Association

Jack Moran
Denver, Colo.
Dear Mr. Moran:

In my opinion, the number of machine mechanics needed in this area of our State is five. Our area is Stark County and surrounding areas.

Very truly yours,
Edward Elum, President
Elum Music Co.
Massillon, Ohio

Jack Moran
Denver, Colo.
Dear Sir:

I would like to express to you the feeling of the Association in regard to the work you are doing. It is very essential to our industry at this time. We must have more trained men if we are to keep up with the fast growth and demand. At the present time I would estimate that this industry could use from 20 to 24 trained men in the State of Nebraska.

Regards,
Howard N. Ellis
Secretary-Treasurer
Coin-Operated Industries of Nebraska

Jack Moran
Denver, Colo.
Dear Mr. Moran:

The manpower problem was discussed at our last association meeting. Seven of the members present said they planned to send at least one man to your school.

Yours sincerely,
Earl Porter, Secretary-Treasurer
Music and Vending Association
of South Dakota

Mr. Jack Moran
Denver, Colo.
Dear Jack:

We held a meeting of the Florida Amusement and Music Association at Daytona Beach Sunday, Nov. 20.

After discussion, I polled the operators for the need of mechanics in the State of Florida. The figure came to 150 men needed in our State.

Sincerely,
Wesley S. Lawson, President
Florida Amusement & Music Assn.

Mr. Jack Moran
Denver, Colo.
Dear Sir:

At the present time in our industry in North Carolina we can use at least 50 trained men and whatever help we can get from a training program to help us give the public the service they demand and need.

Sincerely yours,
Julius Nelson, Secretary
North Carolina Coin Operators Assn., Inc.

Mr. Jack Moran
Denver, Colo.
Dear Mr. Moran:

I would estimate we could use at least 100 trained mechanics in Wisconsin. I get many calls from operators inquiring where they can get a trained mechanic. It seems every operator can use at least one experienced man.

Sincerely,
S. J. Hastings, President
Milwaukee Coin Machine Assn.

Mr. Jack Moran
Denver, Colo.
Dear Mr. Moran:

This is to inform you that we are in dire need of 15 to 20 coin machine mechanics here in West Virginia right now, possibly more.

While there is not a great enough need to establish a school here, I am hopeful that we will be able to send our trainees to your excellent school in Denver. Please advise how we can do this.

Sincerely,
J. C. Hunt, President
West Virginia Music & Vending Assn.

Mr. Jack Moran
Denver, Colo.
Dear Mr. Moran:

We in the Arkansas Music Operators Association represent 100 large coin machine owners and operators, and there are no trained employees available for replacement or expansion. Neither is there any sort of training facility available in the State. I would estimate we average at least two requests per week for mechanics, which of course we cannot fill in any way.

Sincerely,
Charles A. Stewart,
Executive Secretary
Arkansas Music Operators Assn.

(Continued on page 78)

"NO"
LOCATIONS
BECOME
"GO"
LOCATIONS



DOTTIE, as she is affectionately known by the wide circle of Brandt Distributing Co. customers in the St. Louis market area, celebrates 20 years with the firm Jan. 26. "I started very young," Dottie Sears always remarks, in speaking of her long association with what is one of Wurlitzer's oldest outlets under the direction of Pete Brandt, a legend himself in Mid-America circles.

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COIN Ready If Solons Hint Sales Tax Law

OMAHA—An answer to the often-repeated question "What can a trade association do for me?" may soon be provided by the Coin-Operated Industries of Nebraska legislative committee. Nebraska, one of the few States without a sales tax, may in the current session which got under way (3) last week, attempt to inaugurate one.

"We're getting our argument ready to present at Lincoln," said COIN's secretary-treasurer Howard N. Ellis, owner of Coin-A-Matic Music Company here, "and try to head this off if we can." Ellis, Ed Zorinski, H. Z. Vending Sales here and past

president of COIN Richard Taylor, Music & Games of Omaha form the legislative committee.

Ellis said the committee is gathering data from other States and was contacting John Masters, president of the nearby Missouri Coin Machine Council. MCMC obtained a favorable ruling on Missouri's sales tax a year ago (Billboard, Aug. 21, 1965), and other State associations, New Jersey's as an example, have been successful as well.

Ellis expressed interest in Missouri's sales taxlaw which exempts receipts from jukeboxes and games. The ruling obtained by the Show-Me State operators

UJA Meeting

NEW YORK — The Coin Machine Division of the United Jewish Appeal met Wednesday (11) to discuss plans for its participation in the 1967 Appeal effort.

The meeting was held at the UJA Headquarters at 220 W. 58th Street.

association stated, "Receipts from coin-operated phonographs and other machines which do not dispense tangible personal property are not subject to tax."

Prior to the ruling, many operators were confused over the use of the word "services" in the language of the Missouri tax law. Bill Cannon, president of the New Jersey Council of Coin Machine Operators (see story elsewhere this issue) reported that his organization was also successful last year in getting a clarification of the legal language of New Jersey's law.

At this point, of course, Nebraska has no existing sales tax law. Ellis and his committee hope to work with the legislature and insure that the coin machine industry is represented. "It's a matter of education," said Ellis. "They need to know our point of view and this is one of our purposes in organizing the committee."

Manpower Need

Continued from page 74

sets up actual service calls on machines and students are to use schematics and manuals to find solutions).

9th Phase: Review all previous phases.

10th Phase: Students are given specific circuits to follow and explain operation; instructors set up actual service calls on machines for students to work out.

'67 Plans and Problems

Continued from page 70

K. Schurtz, Jr., Treasurer Nick Charie.

One of the State's largest associations is the Phonograph Merchants' Assn. of Cleveland which is planning an election meeting soon. And yet another association is the Massillon-Canton Area Operators Assn., headed up by Edward Elum. It was Elum who reported that there is discussion of some joint organization of all local Ohio groups.

HURON, S. D.—Members of the South Dakota Music & Vending Assn. will meet here Jan. 29-30 at the Motor Inn with State Sen. Wayne Unzinger tentatively slated as guest speaker. The 1967 State Legislature convened Jan. 17.

"We don't expect any adverse legislation being introduced," said Earl Porter, secretary-treasurer of SDMVA, "but we want to be fully informed and able to have our views represented." Porter explained that the association was instrumental last year in the passage of a fair trade law that protects the uniform pricing and profit margins on cigars.

In the areas of licensing and taxes, Porter said operators in the State pay a direct 3 per cent gross receipts tax. "We take this right off the top," he explained, adding that the tax related to all receipts. "It's plenty rough but we don't have a State license and this is something to consider," Porter said.

Membership in the South Dakota association is at the 95 per cent mark, Porter indicated. "We have about 32 members, about the size of it here in South Dakota," said Porter. Nearly all SDMVA members are diversified, Porter added, indicating that the association serves both the vending and music-games operators.

Officers in the association, besides Porter, are President Darlow Maxwell, Pierre; Vice-President Mac Hasvold, Sioux Falls; directors Ronald Manolis, Huron; Dean Schroeder, Aberdeen; Herman Warn, Salem, and John Trucano, Deadwood. The association meets at least three times a year.

GRAND ISLAND, Neb. — Members of the Coin-Operated Industries of Nebraska will be meeting here at the Holiday Inn on a date tentatively set for April 1-2. High on the agenda will be a report by the legislative committee on the status of a proposed sales tax presumed to be introduced in the current session of the Legislature (Billboard, Jan. 14).

The Nebraska association normally meets three times a year. Officers are President Ralph Reeves, Norfolk; Secretary-Treasurer Howard Ellis, Omaha; directors C. B. Casey, Laurel; George Ferguson, Grand Island; Hugo Prell and Ed Kort, North Bend; Jerry Witt and Harry Abramson, Omaha.

Members were recently informed by newsletter that Noel Anderson, 41, owner of Noel Anderson Music Co., North Platte, had died as a result of a heart condition. He is survived by Mrs. Anna Anderson. The Anderson route is one of the State's oldest, having been owned by "Hap" Marble, the second president of the association.

SPRINGFIELD, Ill. — The next meeting of the Illinois Coin Machine Operators Assn. will be held here at the Holiday Inn East, probably sometime in late

March or early April, according to President Lou Casola, Rockford. "It'll be after the Music Operators of America board of directors meeting in Washington," Casola said.

Casola reported that the ICMA legislative committee, headed up by Earl Kies, Chicago, and Les Montooth, Peoria, was studying the current legislative picture now that the Illinois lawmakers were in session here.

On another matter, Casola reminded ICMA members that dues and association correspondence should be directed to secretary Orma Johnson, Johnson Vending Service, 101 18th Street, Rock Island. "Some are still sending correspondence to our former secretary, Mary Gillette," said Casola.

Officers in the association, in addition to Casola and Orma Johnson, are First Vice-President Harry Schaffner, Alton; Second Vice-President Wayne Hesch, Arlington Heights; directors Les Montooth, Peoria; Bud Hashman, Springfield; Chick Henske, Jacksonville; Charles Marik, Rockford; Ed Gilbert, Bloomington; Moses Proffitt, Mary Gillette and Earl Kies, Chicago.

In Chicago, Kies, president of Recorded Music Service Assn., is readying the program for the Feb. 9 general meeting and election of officers. The Chicago group will meet at the Water Tower.

KANSAS CITY, Mo. — "If this State were to come up with a law that done away with running pinball games we'd have every operator in Missouri joining the association," commented John Masters, suburban Lee's Summit operator here and now into his first year as president of the Missouri Coin Machine Council.

Masters, who believes in having a strong association before trouble and problems arise, is out to strengthen the 20-year-old predominantly out-State operators' group. "We are working on our plans to hold a large general meeting in St. Louis in the early summer. This will be our main topic at the Feb. 7 meeting in Moberly," he said. Masters said MCMC will meet at Moberly's Ramada Inn.

In referring to the St. Louis meeting, Masters indicated he will invite James Tolisano, Music Operators of America president, and Fred Granger, MOA executive vice-president. Masters, an MOA director, said he will be attending the national organization's directors meeting in Washington early this spring.

Pointing now toward more urban representation in MCMC, Masters said Missouri's membership problems were probably not too different from those in other larger and more rural States. "The larger city operators here and in St. Louis feel their problems are different from the operators in Moberly, or other out-State sections," said Masters, whose Missouri Valley Amusement operation encompasses both urban and rural areas of Kansas City.

"We still need some way of organizing and knowing how everybody feels about certain problems that affect the whole State," Masters said. "I've often thought about having regional councils which would send members who could meet regularly," he said. "We could have someone from Cape Girardeau, St. Louis, Springfield, Kansas City and more or less have an idea from all sections of the State."

(To be continued)

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MOA Adopts Royalty Position

• Continued from page 69

before the House Judiciary Committee reports it out on the ground that the Subcommittee did not give our industry an opportunity to be heard on it.

2. Object to Section 116 on ground that (a) a new jukebox royalty has not been justified, economically or in principle, and unless and until this is done the exemption for playing music on coin-operated machines should be retained, and (b) the Subcommittee's royalty-on-inventory proposal is prohibitively burdensome and unworkable in its registration, bookkeeping and reporting requirements, and is exorbitant and unreasonable in the rate and amount of royalties that would be imposed.

3. If the Committee and the Congress, nevertheless, conclude that a new jukebox royalty is justified, that this be done by a royalty on purchase of records, as MOA has proposed, because this is the fairest and most practical solution to the problem.

4. At an appropriate later time, request a hearing before the Senate Judiciary Subcommittee and urge (a) retention of the exemption unless and until a new jukebox royalty is justified, and (b) acceptance of the MOA proposal as the best solution. The "MOA proposal" alluded to in the statement was made to the House Subcommittee over a year ago. It calls for a 2-cent-per-side royalty based on acquisition of records for jukebox play.

Board to Meet

Present in the policy meeting were John A. Wallace, chairman of the MOA board and chairman of the legislative committee; MOA president James Toli-

sano; William Cannon, MOA secretary; J. Harry Snodgrass, member of the MOA past presidents' council; MOA treasurer Howard Ellis; MOA executive vice-president Fred Granger, and Nicholas Allen, MOA counsel.

Manufacturer executives who met with MOA officials to endorse the new industry position included Fred Pollak, vice-president, marketing, Rowe Manufacturing Co.; Bill Adair, president, Seeburg Sales Corp.; R. C. Roling, president, the Wurlitzer Co., and David C. Rockola, president, Rock-Ola Manufacturing Corp.

The MOA board will meet in Washington March 5-7 to discuss the royalty question in full and, as last year, present its position to congressmen.

The MOA legislative committee is reportedly optimistic about obtaining a hearing on Section 116 in the House. Certain congressmen are said to have expressed the opinion that the industry deserves such a hearing.

"This policy meeting was one of the most important sessions MOA has ever had," declared chairman Wallace. "We felt that when the congressional session opened, things would happen fast. We had to decide what to do."

Congress to Push Copyright Bill

• Continued from page 6

been in discussion since Congress authorized the Copyright Office to begin studying the overhaul back in 1955. In its turn, the House Copyrights Subcommittee held 22 open hearings and 51 executive sessions in the 89th Congress before the final version of the bill emerged with full Judiciary Committee approval.

Historically, it has been next to impossible to get Congress to buckle down to the tedious and complicated business of revising copyright laws. But for the first time all the separate issues are subject to the massive pressures of a revolution in communications—both domestic and global.

Copyright Office Register Abraham Kaminstein has pointed out the "copyright crisis" already resulting from new uses and transmission techniques. These include audio-visual innovations in regular broadcasting and TV, satellite and community antenna service, computer networks, and educational television's probable national networking via a domestic satellite system. All of the new technological developments in electronics make unprecedented uses of copyrighted material, on a

global scale, and at incredible speeds.

Vital Concern

Not only the Copyright Office and legislators close to the problem are concerned. The White House, the State and military departments and the Commerce Department, as well as NASA and other government agencies, are vitally concerned with international global communication via satellite. Domestic satellites are soon to become a reality and will be tied in with the international systems. The domestic satellite will be able to shower down music, news, entertain-

ment, literary and dramatic copyrighted material over the entire hemisphere simultaneously.

Also Congress will receive some startling new statistics on the revenues coming out of the new "information explosion" and the so-called "knowledge business." While copyright-based industry has been said to generate revenues of about \$6 billion annually, communications experts predict that within 20 years as much as one half of the gross national product may be accounted for by use, transmission, storage and retrieval of data and copyrighted materials.

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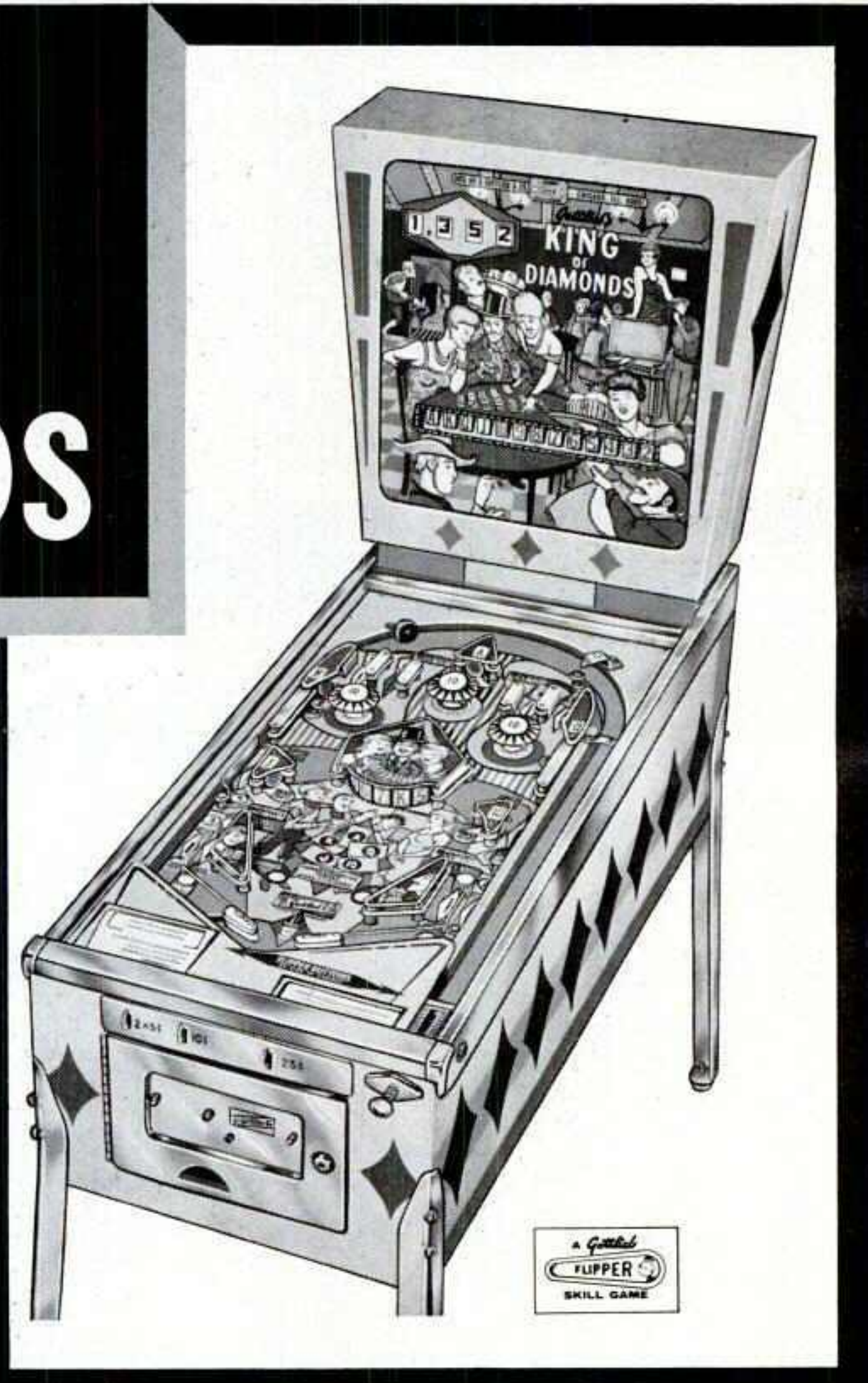
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Vending Firms

• Continued from page 72

4. A potato frying machine capable of producing 400 orders in an hour.

5. A fryer which prepares onion rings, fish fillets, chicken and shrimp.

6. A frankfurter roaster which broils franks, heats the roll, assembles and delivers the order. Both the hamburger and the frankfurter vending machine can produce about 400 orders an hour.

The vending machines are glass-walled off from the customer, unlike most vending operations in industrial complexes where a customer must handle the machines.

To order at Jay's automated drive-in, customers are encouraged to use restaurant-type booths indoors, thus being able to view the vending machinery in operation. A drive-in atmosphere does exist, however, to cope with "take-out" orders.

From a booth, the customer picks up a receiver of the Dina-A-Phone and reads an order to the Ordering and Billing System (ORBIS).

Over a two-way communications system a waitress repeats the order, then pushes buttons on a control panel which sets the vending machine system into operation.

ORBIS prints the check automatically, totals it and sends it to the assembly area where the customer picks up his merchandise.

The operation, simple and efficient, lends itself to vending contact. Industry leaders see it as another avenue of vending creativity. "To pursue it, said one official, "could mean a healthy chunk of new business. And that's the name of the vending game — profits and progress."

Letters Establish Manpower Needs

• Continued from page 75

Mr. Jack Moran
Denver, Colo.
Dear Sir:

I would estimate that 50 mechanics could be employed in Iowa if they were available. Certainly much more if the field of vending was taken into consideration.

Sincerely yours,
Jack Jeffreys
Jeffreys Amusement Co.
Osceola, Ia.

Mr. Jack Moran
Denver, Colo.
Dear Jack:

At the present time I am in need of one good man. Mrs. Greiner in Socorro, N. M., needs one very badly and the R&R Music Co. in Cortez, Colo., will be in serious trouble if competent employees are not found soon. This is just a small portion of the many operations in need of trained men now.

Sincerely,
Alfred D. Harper
Consolidated Music Co.
Las Cruces, N. M.

Mr. Jack Moran
Denver, Colo.
Dear Sir:

In reply to your letter of Nov. 8, 1966, this association believes that we need approximately 20 or 25 mechanics in this State.

Yours truly,
Abe Fish, Business Manager
Music Operators of Connecticut, Inc.

Mr. Jack Moran
Denver, Colo.
Dear Mr. Moran:

It's difficult to estimate the number of mechanics we could use throughout the State, but I believe 50 could find jobs without difficulty.

You have written also to the South Jersey Coin Machine Association, of which I am president. My estimate for that area is 10.

Sincerely,
William Cannon, President
New Jersey Council of Coin Machine Operators

Jack Moran
Denver, Colo.
Dear Jack:

I'm reading about your efforts in Billboard and do thoroughly agree with you that your program must go on a more nationwide basis.

I have no exact figure to go on, but from requests I have been getting and from complaints I've been hearing about having to hire incompetents because of such a desperate help shortage, I would venture to say that the State could use 150 men.

Respectfully,
Amelia McCarthy, President
New York State Coin Machine Association, Inc.

Florida Operation Expands

MIAMI—Mar-Tab Vending here recently purchased two existing jukebox routes in the Cocoa Beach, Fla., area as part of its current expansion plans. One route, Lunar Music Co., was owned by Rowe Manufacturing Co. The other route was formerly owned by Bill Baker and Herb Wagner and known as Island Music Co.

Mar-Tab now operates in Daytona Beach, Fort Myers, Ocala and in the Cocoa Beach area in addition to its home-based operation here. "We honestly feel that a good operator can operate jukeboxes and games 100 to 300 miles away from home base," said Sol Tabb, president of the company.

Speaking of the service prob-

lems of such far-flung operations as he envisions, Tabb said, "We have found that the manufacturers of juke boxes and amusement games have improved their product to the extent that it has been a tremendous help to the operator."

Two for a Quarter

That service and the most modern equipment is part of the Sol Tabb philosophy is also pointed up in the fact that the operation has been successfully converting its juke boxes to two for a quarter play.

The operation here is also typical of diversification in the coin machine operating business. Mar-Tab Vending operates music, games and the full gamut of vending machines.

Coming Events

Jan. 21-22—South Carolina Coin Operators Association, meeting, Holiday Inn, Spartanburg.

Jan. 23—Northwest Ohio Music Operators, meeting, site to be announced.

Jan. 29-30—South Dakota Music & Vending Association, meeting, Motor Inn, Huron.

Jan. 31—Music Operators of New York, meeting, Holiday Inn, 440 W. 57th Street, New York City.

Feb. 6—Columbus, Ohio Coin Operators Association, meeting, site to be announced.

Feb. 7—Music Operators of Connecticut, meeting, 242 Trumbell Street, Hartford.

Feb. 7—Missouri Coin Machine Council, meeting, Ramada Inn, Moberly.

Feb. 7—Summitt County, Ohio Music Operators Association, meeting, site to be announced.

Feb. 26-28—Western Convention & Candy Show, yearly meeting, Century Plaza Hotel, Los Angeles.

Mar. 3-4—National Automatic Merchandising Association, spring regional meeting, Ambassador Hotel, Chicago.

Mar. 10-11—National Automatic Merchandising Association, spring regional meeting, Monteleone Hotel, New Orleans.

Mar. 17-18—National Automatic Merchandising Association, spring regional meeting, Terrace Hilton Hotel, Cincinnati.

Mar. 31-Apr. 1—National Automatic Merchandising Association, spring regional meeting, Claridge Hotel, Atlantic City.

Apr. 5-8—National Vendors Association, annual convention & trade show, Monteleone Hotel, New Orleans.

Apr. 7-8—National Automatic Merchandising Association, spring regional meeting, Charleston Inn, Charleston, South Carolina.

Apr. 8-12—National Association of Tobacco Distributors, annual trade show and convention, New York City.

Apr. 14-15—National Automatic Merchandising Association, spring regional meeting, Sheraton Plaza Hotel, Boston.

Apr. 21-22—Illinois Automatic Merchandising Council, meeting, Lake Lawn Lodge, Delavan, Wisconsin.

May 5-7—Pennsylvania Automatic Merchandising Council, meeting, Host Farm, Lancaster, Pennsylvania.

May 19-21—North Carolina Vending Association-South Carolina Automatic Merchandising Association, annual meeting, Myrtle Beach, South Carolina, site to be announced.

May 20-21—Kansas Tobacco-Candy Distributors & Vendors, yearly convention, Lassen Hotel, Wichita, Kansas.

May 21-25—National Restaurant Association, yearly convention, McCormick Place, Chicago.

June 16-18—Minnesota Automatic Merchandising Council, meeting, Izzatys Lodge, Mille Lac Lake, Minnesota.

July 29-Aug. 1—National Candy Wholesalers Association, national convention and trade show, Washington Hilton Hotel, Washington, D.C.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Michigan.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, site to be announced.

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OVERHEAD MODEL (Natural finish hardwood cabinet) • Two-faced. Scores 15-21 and/or 50 pts. F.O.B. Chicago. \$169.50	NEW SIDE-MOUNT MODEL (Walnut Formica finish—easy to clean) • Scores 15-21 and/or 50 pts. Also 15-21 pts. only. F.O.B. Chicago. \$249.50
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EACH model also has these features:

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- "Game Over" light flashes on at end of game.
- Easily serviced.
- Large metal coin box—holds \$500 in dimes.

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- 57" Jointed Cues . . . \$5.50 up
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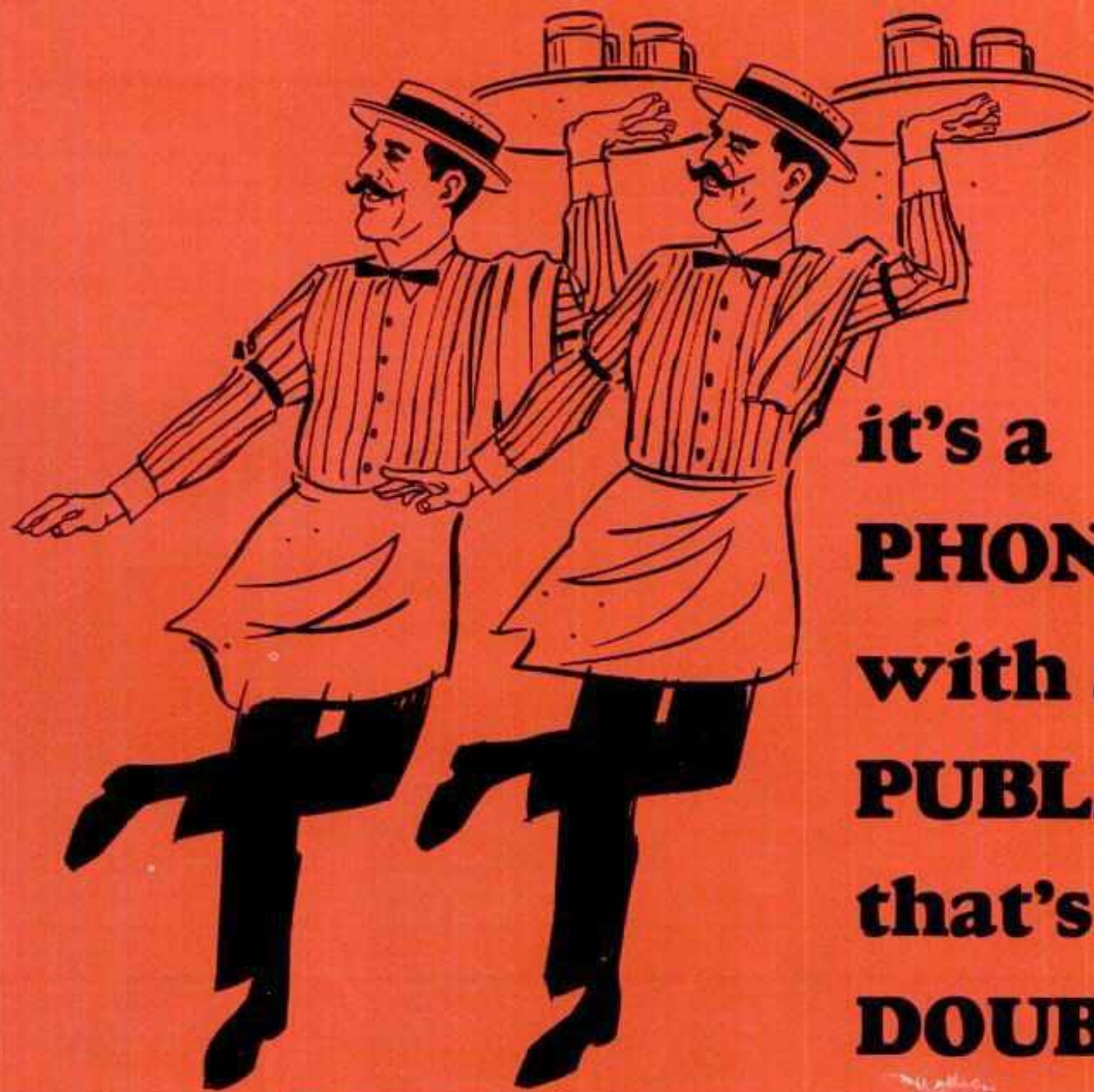
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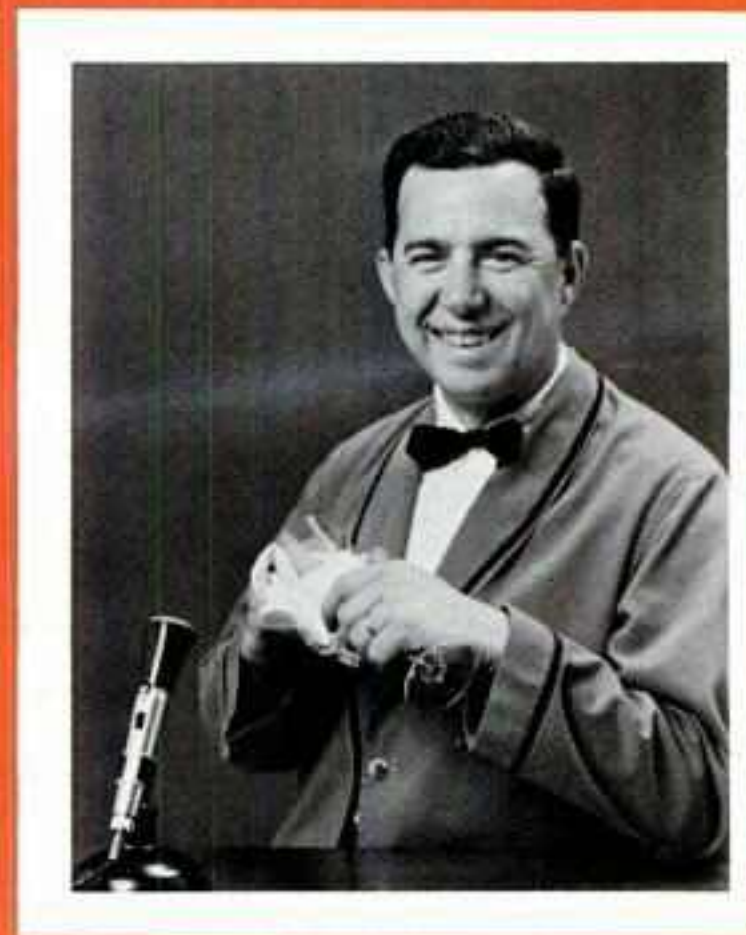
HERE'S WHY

<h2>1966 CIRCULATION</h2> <p>UP 12.6%</p> <p>TO 24,271*</p> <p>copies per week</p> <p>More Than Twice the Paid Circulation of Any Other Coin-Music Business Paper in the World</p> <ul style="list-style-type: none"> • Proof of Billboard's Editorial Effectiveness 	<h2>1966 RENEWALS</h2> <p>UP 5.05%</p> <p>TO 81.15%*</p> <p>A Phenomenal New High for Any Publication in Any Field . . . And the Highest Renewal Percentage of Any Coin-Music Business Paper in the World</p> <ul style="list-style-type: none"> • Proof of Billboard's Reader Satisfaction 	<h2>1966 ADVERTISING</h2> <p>UP 36%</p> <p>IN ADVERTISER INVESTMENT</p> <p>Advertisers Invested More Advertising Dollars in Billboard's Effectiveness During the First 9 Months of 1966 Than in Any Other Coin-Music Business Paper in the World</p> <ul style="list-style-type: none"> • Proof of Billboard's Selling Power
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*(Per 6/30/66 statement from Audit Bureau of Circulations)



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Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

POP SPOTLIGHT

LADY GODIVA
Peter & Gordon. Capitol T 2664 (M); ST 2664 (S)

With their single smash "Lady Godiva" spotlighted, the British duo comes up with some fine performances in a solid package loaded with sales appeal. They bring a new approach and feel to "A Taste of Honey" and "Love Is a Many Splendored Thing." They excel with their interpretation of the Beatles' "If I Fell." The mover "Morning's Calling" has singles potential.



POP SPOTLIGHT

SOFTLY AS I LEAVE YOU
Eydie Gorme. Columbia CL 2594 (M); CS 9394 (S)

In a well-titled package featuring fine torch songs beautifully performed, the distinctive stylist has a giant sales item here. Miss Gorme brings a new glow to such favorites as "You've Changed" and "Don't Worry About Me." Backed by exceptional Don Costa arrangements, the title tune, and "What's Good About Goodbye" are given the singer's all.



POP SPOTLIGHT

DOWN TO EARTH
Stevie Wonder. Tamla 272 (M); S 272 (S)

Wonder's big hit single "A Place in the Sun" forms the basis for this hot package, which should become an overnight smash. He rocks "Be Cool, Be Calm" and "My World Is Empty Without You" and delivers warm ballad treatments of "Down to Earth" and "Sylvia." His interpretation of Bob Dylan's "Mr. Tambourine Man" is a knockout and could be a hit all over again.



POP SPOTLIGHT

ROBERT GOULET ON BROADWAY VOL. 2
Columbia CL 2586 (M); CS 9386 (S)

The best of Broadway, gets that extra special Goulet treatment in this beautiful album. From rousing show-stoppers like "Mame" and "Cabaret" to moving interpretations of "The Impossible Dream" and "If She Walked Into My Life," Goulet's delivery is assured and powerful. "When Did I Fall in Love" is a special treat.



POP SPOTLIGHT

WATCHOUT!
Martha & the Vandellas. Gordy 920 (M); S 920 (S)

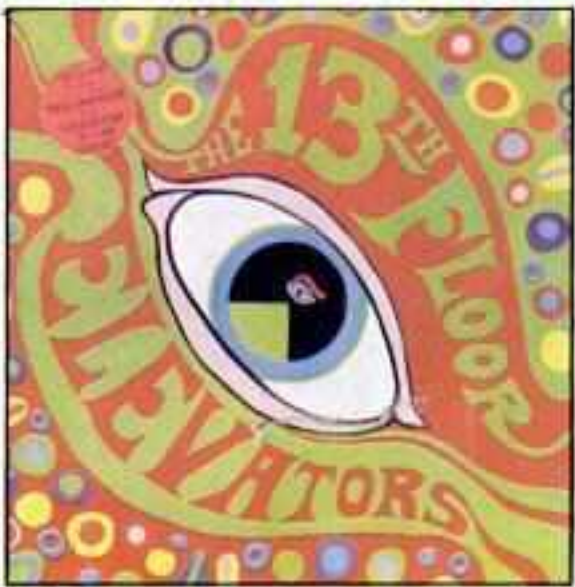
The hit single "I'm Ready for Love" kicks off an exciting blockbuster album headed for a high position in short order. Program moves from start to finish with "One Way Out," "I'll Follow You" and "What Am I Going to Do Without Your Love" among the best performances. The easy beat "Tell Me I'll Never Be Alone" is another winner.



POP SPOTLIGHT

THE EDDIE ALBERT ALBUM
Columbia CL 2599 (M); CS 9399 (S)

In what should prove to be a big programming item, Albert is at his best in a meaningful, warm performance of "Don't Think Twice," one of the top interpretations of the much recorded Dylan tune. His treatment of "Guanatanamera" is compelling. "Colors" and "Feeling Good" are dramatic and emotion-packed.



POP SPOTLIGHT

THE 13th FLOOR ELEVATORS
International Artists. 1A-LP 1 (M)

Psychedelic sounds abound in this powerful rock LP, which serves as a debut for the new group. Their singles hit "You're Gonna Miss Me" and "Reverberation (Doubt)" are the sales leaders, and the album should quickly establish them on the LP chart. The numbers are all new and spotlight the group in many different facets.



POP SPOTLIGHT

MUSIC—IT'S HAPPENING NOW!
David McCallum. Capitol T 2651 (M); ST 2651 (S)

McCallum leads the orchestra through a sparkling array of recent pop hits in what should be his third hit album. All of recent vintage, these, dressed up in beautifully lush arrangements by H. B. Barnum, "Louie, Louie" is exceptional as it builds slowly. "Winchester Cathedral" and "Cherish" are highlights.



POP SPOTLIGHT

NEW LOOK!
George Shearing. Capitol T 2637 (M); ST 2637 (S)

The ever fresh piano magic of Shearing is headed right for the best seller charts with this delightful program of popular melodies. Featuring his quintet backed by lush strings, reeds and brass, the creative pianist adds his own lustre to the Beatles' "Yesterday," "You're Gonna Hear From Me" and "Once in a Lifetime" are masterful performances with a classical approach.

POP SPOTLIGHT

GIRL WATCHERS
Les & Larry Elgart. Columbia CL 2633 (M); CS 9433 (S)

The accent is on brass, and adds just the right touch to the distinctive dance band arrangements of the Elgart orchestra. Current hit song "Music to Watch Girls By" is the lead-off number, and the bands swing through a first-rate program including new tunes "Spy With a Cold Nose" and "That's Life" to oldies "Miss You" and "Let a Smile Be Your Umbrella."



COUNTRY SPOTLIGHT

TWO FOR THE SHOW
The Wilburn Brothers. Decca DL 4824 (M); DL 74824 (S)

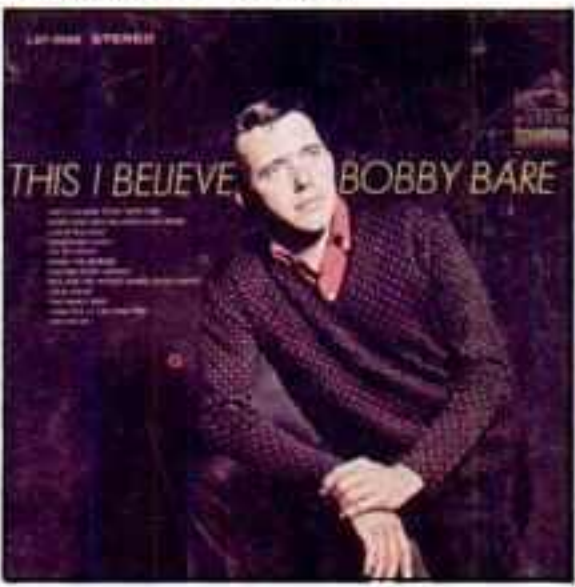
With their current top 10 item "Hurt Her Once for Me" featured for additional sales strength, the duo offers one of the best of their long string of album successes. Destined for top-of-the-chart action, this exceptional program includes a fine reading of "Distant Drums" and a sensitive treatment of Cindy Walker's "Just to Be Where You Are."



COUNTRY SPOTLIGHT

THIS I BELIEVE
Bobby Bare. RCA Victor LPM 3688 (M); LSP 3688 (S)

Bobby Bare handles a dozen gospel-inspired favorites with grace, warmth and emotion. In this well-planned, change of pace album, Bare is hard to top with his outstanding feel and delivery of "He's Got the Whole World in His Hands" and "Just a Closer Walk With Thee." On this LP of wide appeal, his reading of Dorsey Burnette's "Tall Oak Tree" is a gem.



COUNTRY SPOTLIGHT

TEARDROP LANE
Ned Miller. Capitol T 2586 (M); ST 2586 (S)

Just stock this album and stand aside; it'll sell itself. The big reason is Ned Miller's current big single, "Teardrop Lane," and other reasons include "The Change of the Tide" and "Happy, Broken Heart"—both well done. A guaranteed hit.



CLASSICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 8
London Symphony (Bernstein). Columbia M2L 351 (M); M2S 751 (S)

Destined to be one of the big classical recordings of the year, this performance of Mahler's monumental "Symphony of a Thousand" is truly moving. Eight soloists and five choruses join forces with the London Symphony Orchestra for a stunning reading of this choral masterpiece.



CLASSICAL SPOTLIGHT

BEETHOVEN: NINE SYMPHONIES
Pittsburgh Symphony (Steinberg). Command CC 18001 (M); CC 18001 SD (S)

This eight-LP package has uniform quality and the Pittsburgh Symphony under Steinberg is at its best. The highly polished performances also are available on previously issued separate sets. The "Leonore Overture No. 3" is a fine bonus.



CLASSICAL SPOTLIGHT

GLUCK: ORFEO ED EURIDICE
Forrester/Stich-Randall Various Artists. Vienna State Opera Orch. (Mackerras). Bach Guild. BG 686/7 (M); BGS 70686/7 (S)

The first complete recording of the original Vienna version is more dramatic than later altered versions. Charles Mackerras conducts with skill. Miss Forrester and Miss Stich-Randall are excellent.



JAZZ SPOTLIGHT

BYRDLAND
Charlie Byrd. Columbia CL 2592 (M); CS 9392 (S)

Byrd's amplified classic guitar in a splendid mixed bag of ballads, blues and bossa nova. A few East Indian sounds and a touch of folk round out a swinging album. "Girl" (recently from the Beatles), "Work Song" (Nat Adderley) and "Blues for China" are some standouts.



JAZZ SPOTLIGHT

THE STONE TRUTH
Roy Meriwether Trio. Columbia CL 2584 (M); CS 9384 (S)

On his third album for Columbia, Meriwether's gospel-oriented piano style comes on swinging again. His trio has become a sensitive, tight organization with a new sound. This live audience recording seems to give them added impetus on "Watermelon Man," "Climb Ev'ry Mountain" and "Feelin' Good."



R&B SPOTLIGHT

I'M GONNA MISS YOU
Artistics. Brunswick B 54123 (M); BL 754123 (S)

Very big on the charts with "I'm Gonna Miss You," the Artistics will rack up heavy sales with this LP hinged on the single. Dynamic versions, too, of "Sweeter Than Sugar" and "It's Gonna Be Alright."

