

Billboard

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Newsweekly

Crisis and Challenge Loom for U. K. Trade

By GRAEME ANDREWS

LONDON — The British record industry faces radical internal changes in 1968 against a very tough national economic background.

The cost of living is certain to rise in the new year as a result of devaluation and chancellor Roy Jenkins will announce in January severe economic measures.

But while the industry can do little about government economic policy, it is drastically re-appraising its own trading methods in readiness for a colossal shake out, particularly at retail level.

Over the next 18 months three main issues face the industry, these are rack-jobbing, resale price maintenance and American competition.

At the end of this month EMI will make the crucial decision on whether to go full time into rack-jobbing following trial rack operations opened during the last 15 months in about 100 outlets throughout the country. The results of sales through these racks are being carefully analyzed to assess the profitability of these added sources of record sales exposure.

Controlled by a special division of EMI reporting to sales and distribution manager John Fruin, the racking trial has been carried out with little protest except initially from the conventional record retailers trade associations which fear a loss of business for their members if racks are established.

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Nashville Sessions Beat Out With Record Rhythm in '67

By BILL WILLIAMS

NASHVILLE — The year just concluded was a "record" year for Nashville, with more than 5,000 recording sessions produced in its still-expanding studios.

Columbia Studios, running to capacity sometimes seven days a week, led the way with 1,664 separate sessions. Harold Hitt, studio manager, said 89 separate labels used the Columbia studios to record. These were about equally divided between the old ground-floor level studio (which once be-

longed to Decca) and the modern floating studio with a non-electronic echo chamber.

Noting the obvious need for expansion, Hitt admitted that Columbia had plans for additional studios in the future, but would not be pinned-down on a specific time-table. However, it is known that plans have been on the drawing board for some time.

RCA Victor, which plans to begin new studio construction

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PlayTape & Toshiba in Distrib, Producing Deal

By WARREN BIRKENHEAD

TOKYO — PlayTape, the 2-track tape CARtridge system, last week concluded a contract calling for the exclusive manufacture and distribution of PlayTape cartridges in Japan by Toshiba Records. The contract was announced here by Frank Stanton, president and developer of the 2-track system, and Yosuke Suga, president of Toshiba.

Under a PlayTape-Toshiba logo, the cartridges will retail here at the same price as seven-inch single records—\$1.40. Two PlayTape machines are now being sold in Japan and planning is for an additional three more

Toshiba-brand machines on the market soon.

Toshiba will release not only its own product on the cartridges, but the product of several other record labels as well. Toshiba Records, partially owned by Capitol Records, is the exclusive manufacturer and distributor in Japan of all of the EMI record companies throughout the world and the product of U. S. labels like Warner Bros., Liberty, and Kapp.

The PlayTape system is now going strong in 28 countries, Stanton said. "One of the big sales areas is Australia. England

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Trade Registers Uptempo Sales Yr.; Cautious on '68

By HANK FOX

NEW YORK—Summations of the 1967 sales year varied, but "just average" and "slightly better than average" predominated in a Billboard check of key wholesale and retail record operations here and in Chicago, Los Angeles and Nashville. The 1968 outlook is one of cautious optimism, tinged with uncertainty over the nation's economy and, in some markets, the ramifications of this year's monaural price rise.

Reaction to this year's sales was mixed in the areas surveyed. Chicago reported average sales. In Nashville, it was a banner year for country music and r&b records, but pop and gospel sales were off. Sales were also average in New York, and in Los Angeles tape products showed strong inroads into the record market.



The Sandpebbles' dynamic recording of "Love Power" (Calla 141), superbly produced by Teddy Vann, is currently sky-rocketing throughout the nation. This driving, much-needed, universal love message is quickly soaring upward toward the Top 10 on all national charts. (Advertisement)

Costs Skyrocket in Cutting Hip Sound

By ELIOT TIEGEL

LOS ANGELES—The op/hippie groups are spending months in the studio, experimenting, copying, broadening the scope — and role — of electronics as an artistic medium. The results: staggering amounts of time and money spent in producing the newly emerging sounds of the flower generation. Estimates of some now famous recording sessions run from the 900 hours taken by the Beatles on a recent album to \$40,000 spent for the Fifth Dimension's new LP to \$80,000 for an Association album.

"The Beatles really spoiled it for everyone by spending so much time in the studio," says one well-heeled independent producer. "These kids want to go into the studio and rehearse at \$60 an hour," comments a small record company owner, who cringes when he thinks about these escalating costs.

Limits Time

One label has sought to control the situation by limiting the amount of studio time a new act can spend on each album. Jefferson Airplane had completed one album when it learned how many hours the Beatles spent on the new "Magical Mystical Tour" LP. So back to the studio the San Franciscans went to over dub, add layers of sound and echo onto tracks and to produce their

(Continued on page 6)

The year had begun on a low note, with soft singles sales and moderate album demand. As the year moved into April and May, sales began picking up. The nation's economists had been forecasting an emergency from the recession dampening American business, and the record industry, too, was expectant of a sharp upturn.

To some extent the nation did move out of its recession, but the record industry found itself faced with a much discussed development which it did not expect to reckon with so soon. In June, Columbia Records, immediately followed by RCA Victor, hiked their monaural prices to the level of stereo. The rest of the industry followed, but confusion was rampant on all levels. According to monthly surveys by Billboard, based on its Record Market Research division, much of the confusion has settled.

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Germany Faces Yr. of Upheaval

By OMER ANDERSON

BONN—The West German trade consensus is that the new 1968 will bring the greatest structural changes in the German disk business since the war.

The European Common Market becomes fully effective in 1968, and its impact on the record industry, as well as on other forms of business, promises to be tremendous.

Total gross record sales in West Germany for 1967 came to around \$100 million. The industry is grateful that sales were not unduly depressed by the German economic slowdown, but the trade is disturbed by the stagnation which appears to have settled over the German disk market.

The stagnation applies only to total gross sales. There have been lively marketing developments in the year past, developments which also will strongly influence sales in the year ahead.

The two major such developments were the budget label explosion, and the phenomenal

(Continued on page 28)

Disk Royalty Take Hits High of \$30 Mil

By PAUL ACKERMAN

NEW YORK—Mechanical royalties to publishers from sales in the United States during 1967 will hit an all-time high—the total being "in excess of \$30 million"—according to Al Berman of the office of Harry Fox, publishers' agent and trustee. Berman said the figure represents an increase of 10 per cent over last year.

Berman added that mechanical income has shown a steady growth for at least 10 years, owing to the development of merchandising concepts in the record industry and the expansion of sales in other fields, notably tape. Some firms in the tape field have actually tripled their billing during 1967.

During 1967 the Fox office extended its auditing and policing activities worldwide and conducted operations on behalf of its clients in such far off markets as Hong Kong, Singapore, Canada, Malaysia and other territories and countries.

Berman confirmed that the piano roll industry is growing and is now experiencing a proliferation of labels. One reason for this is the fact that piano manufacturers, sensing increased consumer interest, are strongly promoting the player piano.

Happy New Year

**A memorable country ballad
by a wonderful country group.**



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Featuring **BUD LOGAN**
"I'm Not Ready Yet"
#9418

RCA VICTOR 
The most trusted name in sound

Transcontinental Buys Recordwagon

By HANK FOX

NEW YORK—With Tip Top Record Service acquired a week ago for \$5 million, and Cecil Steen's Recordwagon bought last week for more than \$10 million, Transcontinental Investing Corp. (TIC), is rapidly moving toward its immediate goal of acquiring four to five of the nation's major distributors and rack jobbers with a total yearly revenue in excess of \$100 million. The acquisition will cost TIC about \$20 million, according to company President Robert K. Lifton.

Recordwagon, the latest of the acquisition, was bought in exchange for \$10 million in TIC stock. The Boston-based distributor and record jobber and its three subsidiary distributors, Dumont, Bay State (both of Boston) and Eastern (Conn.) were included in the transactions. All principals will remain with Recordwagon. According to Lifton, Recordwagon's yearly volume topped \$20 million. Its rack jobbing operation is located in 20 States, east of the Mississippi.

Marshall in N. Y. Plugging Decca Record

NEW YORK — Peter Marshall, master of ceremonies for NBC's TV game show, "Hollywood Squares," is here to promote his new Decca recording, "Look in Your Eyes," from the score of "Dr. Dolittle."

Marshall, who co-starred with Julie Harris in "Skyscraper" on Broadway, is capitalizing on his daily TV exposure to facilitate his move into the record market. Nearly 12 million viewers tune in on Marshall's daytime show, which is expanding to nighttime, Jan. 12.

Marshall winds up a national tour with an appearance on the Woody Woodbury show (26), and plans to release an LP toward the end of January.

Singleton Issues Hombres Videotapes

NEW YORK—Shelby Singleton Productions last week made available for bandstand TV shows two color videotapes of the Hombres performing "It's a Gas" and "Am I High"—the two tunes on their latest Verve-Forecast single. Both records were produced by Huey Meaux for Shelby Singleton Productions.

Leka & Pinz Author Spot for Job Corps

NEW YORK—Kama Sutra writers Paul Leka and Shelly Pinz have written the words and music for a one-minute TV spot for the U. S. Job Corps. The commercial will be shown early next year.

In a production agreement with United Artists through Heather Productions, Leka and Pinz will provide material for a new group, the Beautiful People. The duo is currently on the charts with "Green Tambourine," by the Lemon Pipers.

Merc. Slates Product Meets With Distributors

CHICAGO — Mercury Records executives slated a series of meetings with distributors this week to introduce 1968 product. Philips product manager Lou Simon will be in Los Angeles and San Francisco Dec. 27-29 and New York and Boston during Jan. 3-4. Bob Sarenpa, West Coast divisional vice-president will assist Simon on the Coast, also visiting Seattle. Mercury product manager Alan Mink will visit New York, Boston, and Cleveland. Regional vice-president Abe Chayet will cover Philadelphia, Detroit, Cincinnati, Hartford and Baltimore. Regional vice-president Steve Brookmire will meet with distributors in Atlanta, Dallas, St. Louis and Milwaukee.

Both Recordwagon and Tip Top handle musical instruments, tape and tape cartridges as well as records.

According to Lifton, both operations will be consolidated. The merging of the two companies, Lifton said, will permit a substantial reduction in the cost of warehouse space and provide improved distribution for customers of both companies. "Acquisitions of similar operations," he continued, "in other sections of the country are presently underway which will give us a nation-wide network of record merchandisers who will be able to render services on a national basis to major department stores, discount outlets and chain stores wherever they are located."

Radio Profits Boom 25%; Gross Is Up 10%

WASHINGTON — Radio broadcast profits, before tax, leaped 25 per cent in the calendar year 1966, to \$97.3 million from \$72.8 million, FCC reports. Radio revenues (AM and FM) were \$872.1 million, up 10 per cent from the previous year.

The time sales increased by \$84 million to \$912 million in 1966. Revenues of over \$1 million were reported by 106 stations, compared with 91 stations that passed the million mark in 1965. The 4,000 non-network radio stations reported a 24 per cent increase in profits to \$97 million and a 10 per cent advance in revenues to \$773.2 million. Network radio lost \$1.7 million, but the 19 network-owned and operated stations had pre-tax profits of \$5.4 million, up 32 per cent, and revenues of \$40.2 million, up 9.8 per cent from 1965.

FM station revenue continued to increase rapidly, reaching

\$32.3 million in 1966, up \$7.6 million from 1965—a rise of 31 per cent. The dual AM-FM operations reported FM revenues of \$12.9 million, up 43 per cent. FM independents reported revenues of \$19.4 million, up 12 per cent, while their losses stayed the same, \$3.3 million.

The metropolitan stations, as always, skimmed the most cream. In 10 top metropolitan areas, some 214 stations represent only 5 per cent of all radio stations, but accounted for one fourth of all station revenues, and 38 per cent of all station profits in 1966. The top cities named were New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, Boston, Washington, St. Louis and Cleveland.

In 1966 there were 4,070 commercial AM stations in operation, and 1,586 commercial FM stations, of which 1,194 were owned by AM licensees.

VOA's Conover on New Beam—Bows as Col. Record Artist

NEW YORK — Willis Conover, the voice of recorded music for the Voice of America, will make his debut as a record artist on Columbia Records. In the branch-out from his VOA

disk jockey chore conducting "Music USA," which is aired in every country of the world, Conover is also debuting as a songwriter and a publisher.

His initial Columbia disk, on which he's teamed with Charlie Byrd's group, will be released Jan. 2. The single couples "Far Off, Close By," an instrumental which he composed and on which he's heard as a whistler, and "The Empty Streets," for which he wrote the lyrics and Alec Wilder the music, and on which he delivers a narration. The record was produced by Teo Macero of Columbia artists and repertoire staff.

The songs are copyrighted by his newly established Bull & Bear Music, an affiliate of Broadcast Music, Inc. (BMI).

In addition to the regular Columbia push, the disk will be used as a special promotional tool for the 2,000 stations which uses the "Voice of Vista" syndicated radio series which he conducts. The stations will be serviced with the record along with a follow-up letter saluting Conover.

STERN OPENS IACM PARLEY

NEW YORK — The International Association of Concert Managers (IACM) held their 20th annual convention (14-16) at the New York Hilton. Isaac Stern gave the keynote address at the opening session. The primary discussions of special interest to the concert managers were: "Our Changing Audiences"; "The Concept of Reach"; "Business and The Arts"; "New Money For The Arts—Mirage or Fact?"; and "Developing The Future Audience." Comedian Sam Levenson was the main guest at the dinner party.

2 London Seminars To Highlight Parley

NEW YORK — Two special seminars will highlight London Records' national sales convention to be held at the Concord Hotel, Kiamesha Lake, N. Y., Jan. 6-8. The seminars, covering pop radio programming practice and modern techniques in sales and merchandising of classical product, wind up the London affair Monday (8).

According to Herb Goldfarb, London's national sales and distribution manager, the panel will consist of six representatives of the distributor-dealer structure, in addition to moderator Terry McEwen, manager of the classical division of London Records.

From the distributor ranks will be Bob Hausfater of Roberts Distributors, St. Louis; and George MacDuff of Radio Distributors, Detroit. Among the dealer representatives participating will be Art Grobard, Los Angeles; Dave Shahim, Chicago; and Martin Perlick, Cleveland. In addition to several basic topics on classical merchandising, the panel is also expected to dis-

cuss questions raised from the floor.

On the pop programming front, Bill Gavin, veteran programming executive of San Francisco, will join Walt Maguire, London's national singles sales and artists & repertoire manager, in discussing a host of key topics in connection with current programming practices particularly relating to the home office and distributor level role in station contact on London, Parrot, Deram, Coliseum and Hi labels.

Close to 250 persons are expected to attend the London convention, which will kick off the company's 21st year and which will feature the largest single LP release ever to be issued by the company. Those attending will be drawn from the rank of distributor executives and key sales personnel, the entire London home office executive staff as well as regional sales and promotion men, and representatives of a number of major retail outlets across the country.

Mainstream Underground For Airplay of Pop Releases

NEW YORK — Mainstream Records is going for underground airplay and play on stations featuring album cuts in its new series of pop releases rather than Top 40, although a single is issued in conjunction with each album on the chance Top 40 stations might pick it up.

But, while none of the singles has made it big, the album by Big Brother and the Holding Company was on the Top LP's Chart for 15 weeks before dropping off recently. Its highest position was 60. Bobby Shad, president of Time and Mainstream Records, noted that singles on such current album groups as the Amboy Dukes from Detroit, and the Jellybean Bandits from upstate New York

have helped promote the albums.

Due next month are albums and singles on New York's Bohemian Vendetta and Cleveland's Tiffany Shade. Boston's Tangerine Zoo also is preparing an album. Shad explained he personally produces almost all of the pop product. If a group is near New York, they record here, but Shad travels throughout the country using convenient recording studios. He pointed out that it was easier to get studio time outside of New York. Studios here are jammed with requests, some working on a 24-hour-a-day basis.

Shad said his product had wider appeal than just to the teen market as indicated by album sales. Noting that the majors spread their pop product through different areas, he said he would continue to concentrate on new groups with two or three new groups exposed each month through albums and singles.

The company's electronic music experience through the Time label has come in handy in the pop area. The Amboy Dukes, for example, use electronic devices in their album. Shad cited the importance of increasing his catalog in this area since "many kids buy all the new artists." Also waxed has been the Superfine Dandelion, and a collection of West Coast psychedelic music.

Sunset Set for U.K. Logo Bow

LONDON—Sunset, Liberty's low-price label, will make its bow here under its own logo in February. The company will also activate its Minit label aimed at the r&b market. Sunset records will sell for \$2.10. Among the acts already scheduled for release on the label are the Johnny Mann Singers, Del Shannon and Jackie de Shannon.

Liberty will release albums by Bobby Vee, the Crickets, and an album of r&b standards. Material from the Hanna Barbera catalog, which includes TV acts Yogi Bear and Huckleberry Hound, will also be issued on Sunset.

Minit, which was introduced earlier this year here for an LP by the London group, Hapshash and the Coloured Coat, will have its first single issued in January featuring "Broadway Walk" by Bobby Womack.

Conover has already programmed the record on his "Music USA" show over the VOA and has received some listener response including a congratulatory note from a fan in India.

Racusin Will Be NARM Keynote

NEW YORK — Norman Racusin, vice-president and general manager of RCA Victor, will be the keynote speaker for the 10th Annual Convention of the National Association of Record Merchandisers (NARM) to be held March 17-22 at the Diplomat Hotel, Hollywood, Fla. The theme of the convention is "NARM's Golden Decade, Volume II."

Racusin's address will highlight the opening business session of the convention Monday (March 18). An audience of more than 800 record and tape industry executive are expected to attend.

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EDDIE O'JAY signs Johnny (Hammond) Smith, left, to an exclusive management contract. O'Jay is a deejay on WLIB, New York.

Cap. Inks 2 Hippie Acts

LOS ANGELES — Capitol has been bitten by the San Francisco hippie bug. The label recently laid out \$40,000 to two groups, the Quicksilver Messenger Service and Steve Miller Band, with both groups hard at work on their debut albums.

The label gave both hippie acts \$10,000 bonuses, \$10,000 to sign under pacts which call for two LP's a year. The acts receive \$15,000 for each LP and they pay a musical and transportation costs. Groups receive a 16 per cent royalty on the wholesale price. Additionally \$10,000 is recoupable against their royalties.

Eden Renews 2 Licensing Pacts

NEW YORK—Eden Music has renewed its licensing agreements with Editions et Productions Musicales of France, and Durium, SPA of Italy. The agreements were renewed in meetings between Clyde Otis, Eden president, and Gerard Tournier of the French firm and Krikor Mantigian of Durium.

Otis also plans release of French and Italian disks in the U. S. through Argon Productions, his independent production company. Eden has acquired American rights to the French song "Les Ballons Rouges."

Kama Sutra Buys 2 Roulette Masters

NEW YORK—Kama Sutra has bought from Roulette Records the masters of two new groups, the Loved Ones and the Mooves. The Loved Ones, a trio of fashion models, will release a single, "I Love How You Love Me." The Mooves first cut is "Cinnamon Square." Both groups were produced by Lor Crane whose credits include Jimmy Dean, Anita Bryant, Chad & Jeremy and Patty Duke.

4 MGM Divisions At Temporary Site

NEW YORK — The pop a&r, classical, international and copy-right divisions of MGM Records have moved to temporary quarters at the Buckingham Hotel, 101 West 57th Street, Suites 1108-1110. They will remain there for about 12 weeks before moving to new permanent facilities at 110 West 57th Street. Phone numbers remain the same.

Humperdinck Tie

NEW YORK — Engelbert Humperdinck is released in the U. S. on the Parrot label instead of Deram as previously reported. Both are subsidiary labels of London Records.

Executive Turntable

Ron Alexenburg promoted to assistant director of national promotion for Columbia Records, a new post. Alexenberg will report to Tom Noonan, Columbia's director of national promotion. Regional promotion managers will report directly to Alexenberg, who will be based in New York. Alexenberg was promotion manager of the Midwest region for Date Records since it was launched two years ago. Before joining Columbia's Date label, he was local promotion manager for a Chicago record distributor.

Snuff Garrett has resigned as vice-president in charge of artists and repertoire for Dot Records. He'll concentrate on the expansion of his Snuff Garrett Productions and the stepping up of activity for Viva Records, which is distributed by Dot. Garrett will continue to take on several other assignments for Dot from his home base as an outside producer. Ed Silvers, partner in Garrett Productions, is in negotiation with various artists and companies to augment Garrett's production roster.

Lou Lavinthal will be promoted to president of Consolidated Distributors, Inc. of New York from his previous berth of executive vice-president. Included are Consolidated's subsidiaries including the 11 branches of the New Deal Record Corp. and Billinis Distributing Co. Lavinthal will report directly to Larry Newton, president of ABC Records, Inc., Consolidated's parent company. . . . Al Levine was promoted from executive vice-president of New Deal to executive vice-president of Consolidated.

James L. Stewart named administrative assistant to E. Cardon Walker, executive vice-president of operations of Walt Disney Productions in Los Angeles. Walker is responsible for all studio operating divisions, including music.

Vincent J. Abato has been appointed advisor to King Musical Instruments in the area of education and instrument manufacture. Abato, a woodwind virtuoso, also will represent the firm at clinics and soloist with school bands.

Jerry Riopelle has joined A&M's artists and repertoire staff on the West Coast. His first group is the Travel Agency. Riopelle is a writer and singer with the Parade which records for A&M.

Edwin P. Madsen has been named to the newly created post of vice-president of finance for the Tenna Corp., Cleveland-based manufacturers of auto and home tape cartridge equipment.

Joe H. Wright, formerly with Ampex, joins General Recorded Tape to manage its custom tape duplication department.

Duke Pearson, jazz composer-arranger-pianist, named producer at Blue Note. Pearson, also an artist on the label, will headquarter in New York.

George Grant has been named general manager of D'Lisa Music Publishing.

Tim Gayle, veteran public relations man, was named national public relations-promotion director of Pony Records, Hollywood-based firm with branch office in New York. Pony Records was recently set up by Jess Metcalf, Texas oil and hotel businessman. Metcalf also set up a publishing subsidiary to be known as Sherrell-Metcalf Music. Vocalist-writer Pony Sherrell is partnered in the publishing operation.

Liberty to Expand in Key Foreign Marts

LOS ANGELES — Already entrenched in the foreign market with record companies in England and Germany, Liberty now wants to form a publishing firm in France and has just named London Records of Canada as its Canadian licensee.

Ron Kass, Liberty's director of overseas operations, confirms that Liberty is making expansion moves in all major foreign markets to cover both publishing and recording fields.

"One of our goals for 1968," says Kass, "is to organize and expand our foreign publishing interests. Liberty presently has record companies in England and Germany which sign local talent and produces and releases the product locally.

"To go along with our expansion plans in France," he says, "we also want to begin naming representatives in many countries to manage the Metric Music Group catalogs."

Liberty interests in Canada will be supervised by Dave Doucette, London Records sales manager. All Liberty

labels will be represented by London.

"Another one of our plans is to increase the number of personal appearances in foreign countries by U. S. artists on Liberty labels," explains Kass. "We are presently trying to set up European tours by Vic Dana, Bobby Vee, Johnny Rivers and the Ventures."

3 MORE BMI TUNES CLICK

NEW YORK—Three more BMI-licensed songs have become eligible for double performance payments after logging more than 1,000,000 feature broadcast performances. Early this month, 25 other songs qualified. The newly qualifying songs are "I Can't Stop Loving You" by Don Gibson, "Never on Sunday" by Manos Hadjidakis and Billy Towne, and "Young at Heart" by Johnny Richards and Carolyn Leigh.

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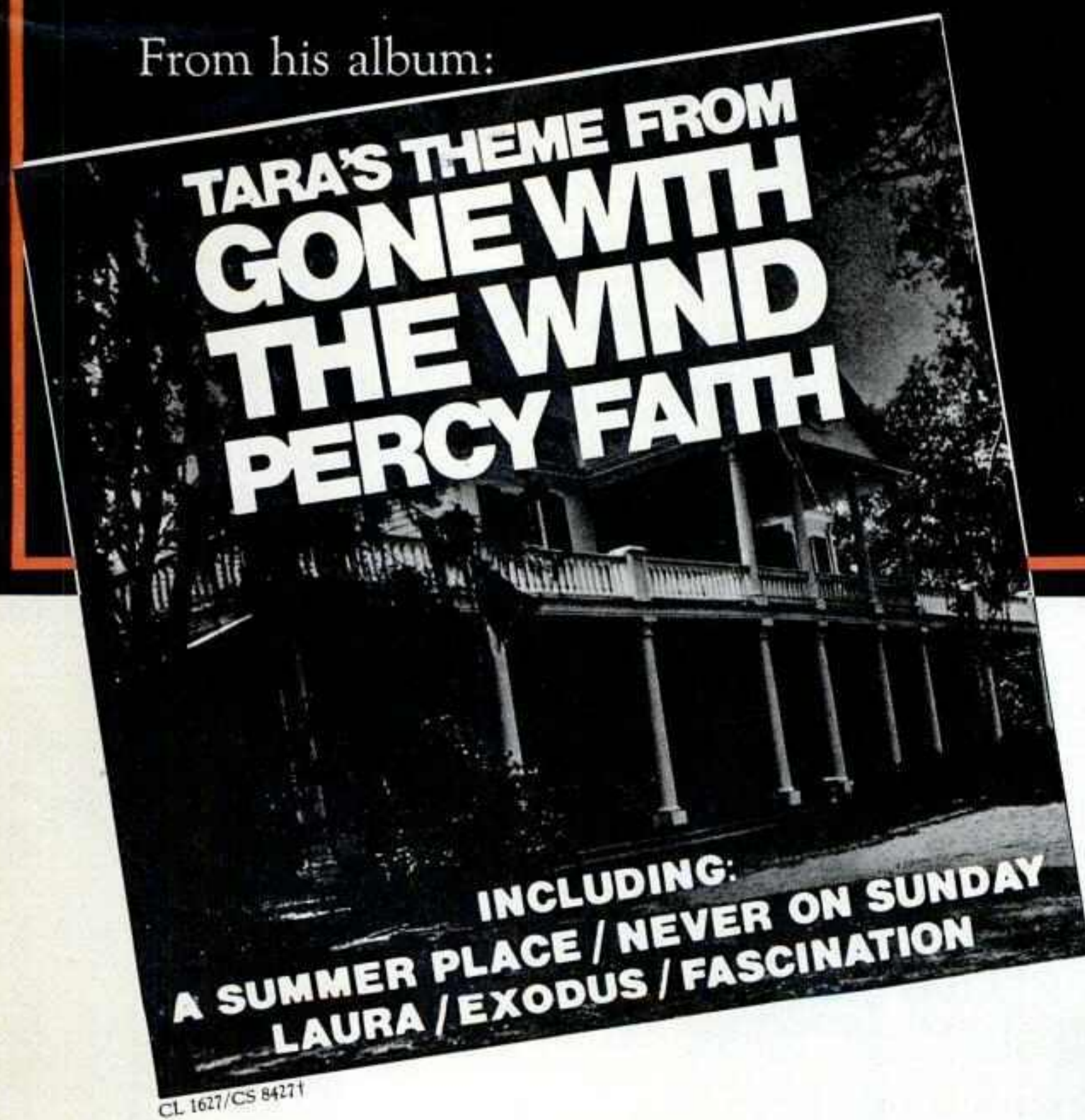
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 Remember "A Summer Place"...
 Now...

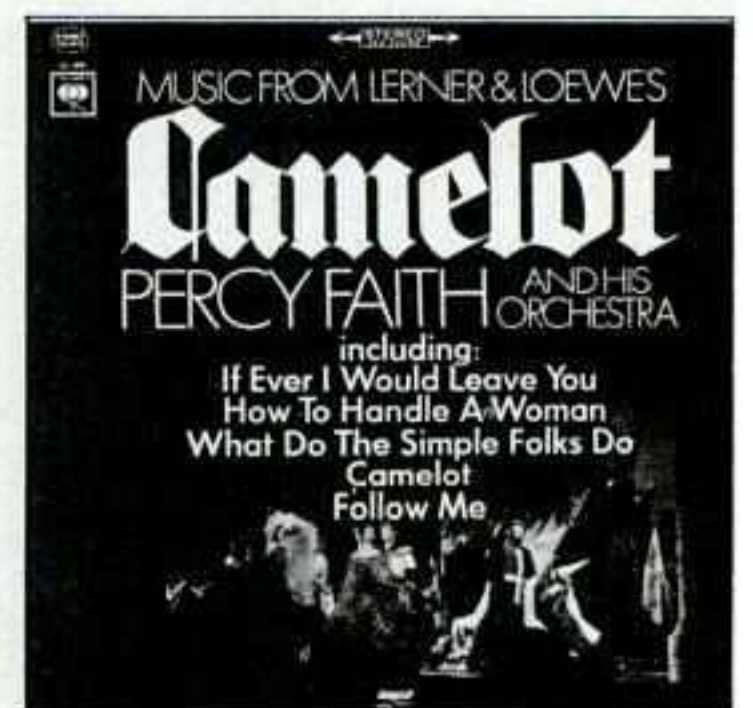
GWTW (Get With the Winner)

By demand
Percy Faith's
 beautiful performance of
"Tara Theme"⁴⁻⁴⁴⁴¹²
 has just been released as a single!

From his album:



Other winning albums by Percy...



*Available in 4-track stereo tape cartridge
 †Available in 8-track stereo tape cartridge
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On COLUMBIA RECORDS

Hippie Cutting Costs Skyrocket

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new "After Bathing at Baxter's" package.

The new, young groups, unaffected by customary three-hour sessions, often tie up recording studios for weeks, one producer points out. Capitol Records will shortly begin operating its studios Saturday on a regular rate basis, not on a weekend schedule.

The new groups make their records by trial and error, one a&r department chief says, adding: "One sound leads to another; they have to hear themselves in playback. Many times this sound they're after exists only at the time of creation." Consequently, the groups cannot practice in a rehearsal hall. They need the taping equipment to hear if their concepts are valid.

Cautious on Ideas

In some instances, the hippie groups, albeit inexperienced, but guided by strong confidence in their sound, are cautious about accepting technical suggestions from the record companies, whom they look upon as representing the Establishment.

Voyle Gilmore, Capitol's a&r vice-president, echoes the concern of the manufacturers over the lengthy studio sessions "required to produce the avant-garde pop sounds." Yet, Gilmore sees a ray of hope: "As the kids become experienced in their playing, they'll learn about records by making them. That may shorten up some of the time spent in the studio."

Year Registers Uptempo Sales

• Continued from page 1

Many distributors who said that sales were average or better, cited the abundance of unknown artists scoring high on the charts. "Dollar volume was up," a distributor said, "but the cost increase of records and overhead caused profits to dip."

One-stops also had an average year. Singles, they said, were softer this year, but the second half of the year was stronger than the first. The main complaint of one-stops was that Eric Bernay of A-1 Record Sales in New York labeled "The chaotic release schedule of record companies." Said Bernay, "companies have gotten into the habit of running with hot artists. By unloading a raft of follow-up product on the market, they are carelessly disregarding a substantial part of a single's sales. They are chopping the top off total sales by cutting its life span."

Bernay, however, credited the merging of r&b and rock 'n' roll and the greater acceptance of rock music as the two spirited factors lifting the industry's sales.

By ELIOT TIEGEL

LOS ANGELES—Optimism generally reigns on the distribution level of the record business for an increase in sales next year. The post year was very good, most distributors said.

Sid Talmadge, celebrating his 20th year as an independent distributor locally, comments that his business in 1967 was as good as 1966. "Next year will be better," Talmadge said. "I expect to do 50 per cent more business in January than I did in January this year." The reason for this enthusiasm? "A lot of good product." Talmadge also

The thinking at the manufacturing level in many instances seems to be to put up with the inexperience if the group has something to sell. Lengthy recording sessions and lengthy tracks are becoming commonplace in both London and in the major American recording centers. The development of the 4 and 8-track recording machines (with 12 and 16-tracks looming on the horizon) have been of intrinsic value to the young performers.

Indies Co-Operate

The independent recording studios, in competing against major label recording facilities on a custom basis, have extended themselves in working with groups on electronic effects. This has placed a responsibility on the sound engineer to remain open minded about the effectiveness of effects. Capitol, in order to compete with the indies, has six 8-track machines on order for its Hollywood and New York studios. It already has two in operation on the Coast.

The rush by the record companies to sign the San Francisco hippie groups, plus other urban blues bands from Chicago and New York who work with extended forms, has resulted in this rising cost dilemma. The producers working these groups very often are the performers themselves, but there are staff and free lance a&r men who have helped expand the thinking about time spent in the studio. With a hit act, the costs can be recouped through royalties. With an unknown act, the label winds up with deficit spending.

cites the increase in sales of radios plus a strong economy.

Talmadge's Record Merchandisers firm is getting into the tape CARtridge field. He reports 80 per cent of his volume in Muntz 4-track. "This segment of our business is growing, but it's a slow process."

Sales at United Tape, the cartridge wing of the Jacke Lewerke-Ralph Kaffel distributing operation (Merit, California Record Distributors, Hitsville) doubled this year over the previous season. Cassettes are becoming a commercial item, Ralph Kaffel said, adding that cassettes offer the most promise among the various tape forms.

Although economic conditions this year have been generally unstable, Cal Racks has enjoyed an excellent sales year, according to Bill Muncy, sales manager.

The sales picture for next year, though, will depend on many economic factors, the major one being whether President Johnson will pursue a business and income tax hike, Muncy said.

"As long as our major accounts continue to grow," he said, "I can see a banner year developing for 1968. A tax increase, and President Johnson is talking about a 10 per cent surcharge, obviously would hurt, especially when you're dealing in luxury products."

Being a one-stop here was not a particularly upbeat experience this year, says Sammy Ricklin, owner of California Music, the oldest one-stop operation in California.

Not surprisingly, a bit of a pall now hangs over the one-stop operation because of the encroachment of 4 and 8-track cartridge machines, PlayTapes and cassette units. And next year, said

(Continued on page 10)

UJA's Kaufman Fete

NEW YORK—The Coin Machine division of the United Jewish Appeal will honor Harold Kaufman at the annual Banquet May 11, 1968, at the New York Hilton.

CITE 'ZHIVAGO' AS CARTRIDGE

LONDON—A gold CARtridge—representing a million dollars in sales of 4 and 8-track cartridges of the "Dr. Zhivago" soundtrack—will be presented to MGM Records during its first annual cartridge sales meeting here Jan. 21-27. Larry Finley, president of International Tape Cartridge Corp., will present the award to Mort Nasatir, president of MGM Records.

Market Quotations

As of Noon Thursday, December 21, 1967

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	18½	591	19¾	18¼	18½	+ ¼
American Broadcasting	102	66½	451	76	67¼	68½	-5½
Ampex	40¾	22¾	466	35¾	34¾	34¾	- ¾
Audio Devices	30¾	20	298	27¾	25	27½	+3¾
Automatic Radio	25¾	3¼	303	21¼	18¾	19	-1
Automatic Retailer Assoc.	86¼	51¾	121	86¼	82¾	83½	-1¾
Avnet	71¼	16¾	600	68	61¾	64¾	-3¾
Cameo Parkway	58	2½	389	58¾	49	56½	+4½
Canteen Corp.	28¾	19¾	240	23¾	23½	23¼	+ ½
CBS	76¾	47	1548	55¾	54	54	- ¼
Columbia Pic.	57¾	33½	653	57¾	52¼	57¼	- ¾
Consolidated Elec.	57¾	35½	256	41¾	39	39¾	-1¾
Disney, Walt	63	37½	226	58½	56¾	57¼	- ¾
EMI	57¾	3½	428	47¾	4¾	4¾	- ½
General Electric	115¾	82½	1599	97¾	94¾	95¾	-1¾
Gulf + Western	64¾	30¾	1038	55¾	53	53¾	-1¼
Handleman	54½	17½	59	54½	53	53½	- ¼
Harvard Radio	34	4	50	27½	25	25	-1½
Kinney Services	54½	26¼	168	54½	51¾	54	+2¼
MCA	70	34¾	57	69¼	64½	65	-4¾
Metromedia	66¼	40¾	120	57¾	55¾	56¾	+ ¼
MGM	64¾	32¾	331	56¾	50¾	50½	-5
3M	96	75	360	95	93½	93½	-1¾
Motorola	146½	90	445	125½	119½	123¾	+3¾
RCA	65½	42¾	4220	54	52¾	53½	Unchg.
Seeburg	24½	15	753	23½	20	23¾	+2¾
Trans Amer.	51¾	28½	583	51	49¾	50¾	- ½
Transcontinental Invest.	14¾	1¾	1537	14¾	13¾	14¼	Unchg.
20th Century	32½	11	4279	32¼	28¾	29¾	-3¾
WB-7 Arts	42¾	19½	421	38	36	36½	-1
Wurlitzer	36	18½	130	24¾	23¾	23¾	- ¾
Zenith	72¼	47¾	1023	59½	55¾	57¼	+ ¼

OVER THE COUNTER*

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

As of Noon Thursday, December 21, 1967			
GAC	8¾	7¾	8½
ITCC	9½	8	8¼
Jubilee Ind.	17	15	16
Lear Jet	25¼	22¼	24
Merco Ent.	17¼	14¾	16¼
Mills Music	35	32	34
National Mercantile	13	10½	12¼
Orrtronics	6	5¼	6
Pickwick Int.	16½	14½	16
Telepro Ind.	2¾	2½	2¼
Tenna Corp.	8½	7¾	8¼

*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.

CLUB REVIEW

Louvin, Grammer & Taylor Score in Solid Triple Bill

NEW YORK — The new show at the Nashville Room, reviewed Wednesday night (20) proved a solid combination of traditional and modern elements of the country field. Charlie Louvin, one of the great names of yesterday who is still making it big today, scored with some great standards, including "I Don't Love You Anymore," "Freight Train Boogie" and "The Only Way Out" (his latest Capitol disk). Charlie represents a lot of country music history and the fans were aware of this and loved his act. Ditto the reaction of the crowd to Billy Grammer, who immediately captured the attention of the buffs with his excellent performance of "Gotta Travel On."

Grammer, in addition to his vocals, creates an intimate relationship with the listeners through his friendly, interesting conversation. His range of material is very broad, including for example, "Detroit City" and a fine guitar instrumental of "Misty."

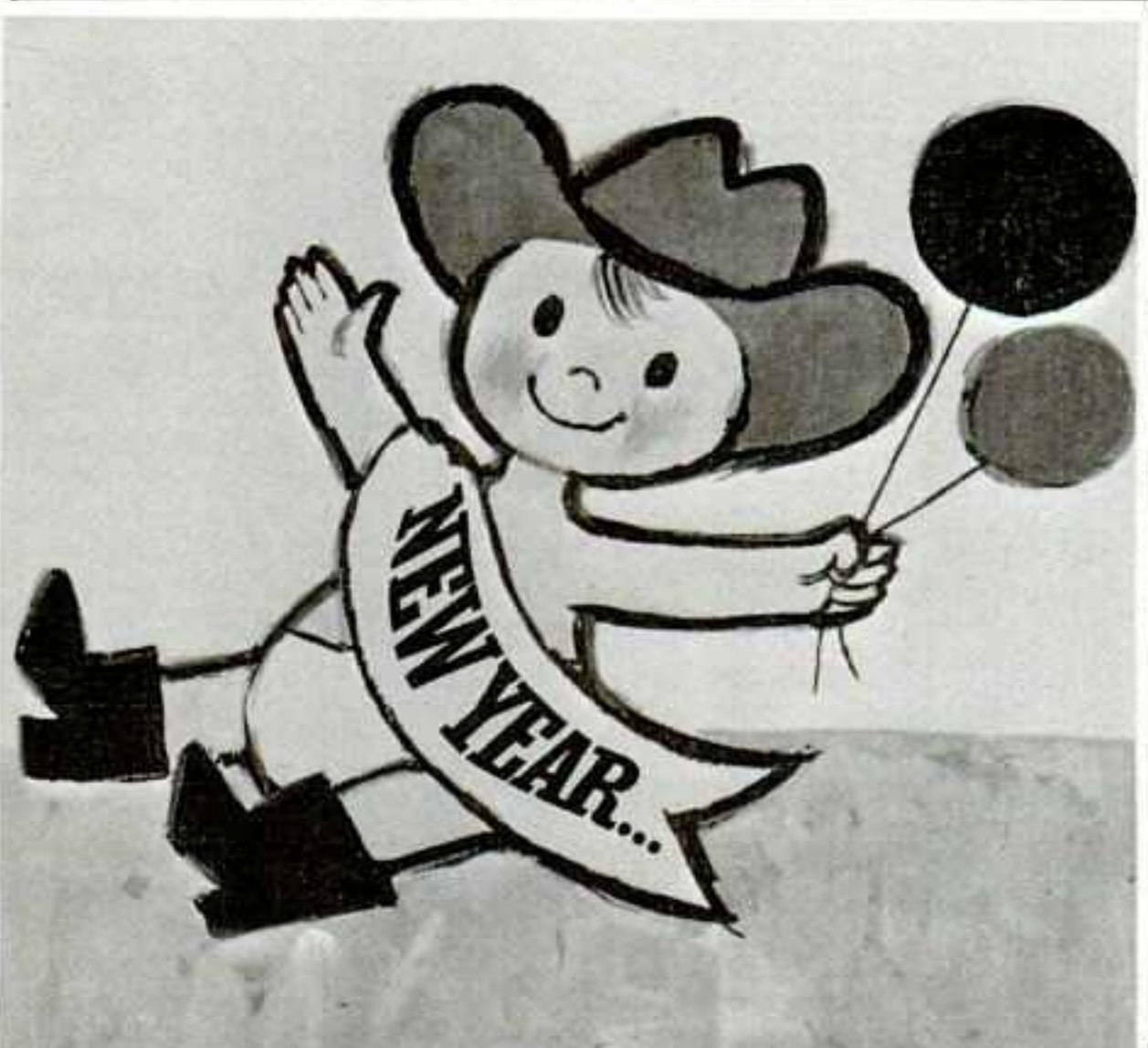
A charming, fresh talent, Mary Taylor, proved a delight.

Miss Taylor can sing and she also has a distinct flair for comedy. Her impersonation of Johnny Cash's "I Walk the Line" for instance, is a great spoof, and her reading of "Winchester Cathedral" is loaded with laughs. The singer varies these routines with solid straight vocals—such as "Ode to Billie Joe." Tall and blonde, and using such props as an electrified tambourine, she impresses as a talent who will go far. She is also a fine writer, as is manifest by her lyric, "Queen of the House."

The house band, Sleepy La-beef, played a fine show; and La-beef himself scored with his vocals. He interlaced his country material with some great blues, such as "Reconsider Baby," "Lucille" and "Memphis Tennessee" — proving once again how great is the country artist's understanding of the blues idiom.

Lee Arnold, WJZ music director, emceed with his usual graciousness and ease. He creates a distinct rapport between audience and performer.

PAUL ACKERMAN



THE STRAWBERRY ALARM CLOCK STRIKES AGAIN!

WITH THEIR NEW SMASH SINGLE

DOWN FOR ROROW

B/w **'BIBBIDS IN MY TIBBET'**

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PETE FOUNTAIN
For Pete's Sake b/w Danke Schoen

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BRENDA LEE
That's All Right b/w Fantasy

DECCA 32248



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FOUR!!!

IN 45'S FOR '68

KITTY WELLS

My Big Truck Drivin' Man b/w You Want Her Not Me

DECCA 32247



WEBB PIERCE

Luzianna b/w Somebody Please Kiss My Sweet Thing

DECCA 32246



Merc.-Jeromes Tie

NEW YORK — Mercury Records has entered a production deal with the Jerome Brothers of Real Good Productions after Mercury's purchase of a disk by the Front End, a Real Good act. A January release is planned.

LITTLE DRUMMER BOY

Lou Rawls (Capitol)
 Harry Simeone Chorale (20th-Fox)
 Bert Kaempfert (Decca)
 Midnight String Quartet (Dot)
 Stevie Wonder (Tamla)
 Joan Baez (Vanguard)
 Ed Sullivan (Columbia)
 Floyd Cramer (RCA Victor)
 Merv Griffin (MGM)
 Do-Re-Mi Children's Chorus (Kapp)
 Ferrante & Teicher (U. A.)
 Lennon Sisters (Dot)

SLEIGH RIDE

Leroy Anderson (Decca)
 Jim Nabors (Columbia)
 Roy Rogers (Capitol)
 Andre Kostelanetz (Columbia)
 Henry Mancini (RCA Victor)
 Andy Williams (Columbia)
 Al Caiola (U. A.)
 Al Hirt (RCA Victor)
 New Christy Minstrels (Columbia)
 Hermanos Zavala (Capitol)
 Jack Jones (Kapp)
 Boston Pops Orchestra (RCA Victor)

CARAVAN

Bert Kaempfert (Decca)

KEEP ON DANCIN'

Harper and Rowe (White Whale)

WHO'S SORRY NOW

Bobby Vinton (Epic)

LITTLE SUNSHINE

Arnie Corrado (Columbia)

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Virginia Wolves (ABC)

THE SHEIK OF ARABY

Jim Kweskin Jug Band (Reprise)

HOW COME YOU DO ME LIKE YOU DO

John Davidson (Columbia)

RED ROSES FOR A BLUE LADY

Ernie Freeman (Dunhill)

STAR DUST

STARS FELL ON ALABAMA

Urbie Green/21 Trombones (Project 3)

SOLITUDE

ST. JAMES INFIRMARY

Eileen Romey (Audio Fidelity)

FIDDLE FADDLE AND 14 OTHER LEROY ANDERSON FAVORITES

Utah Symphony (Vanguard)

MILLS MUSIC PUBLISHING

MILLS MUSIC, INC.
 1790 Broadway
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Year Registers Uptempo Sales

• Continued from page 6

Ricklin, business again will feel the pinch as the consumer turns from records to home entertainment units.

Adding to Ricklin's business woes was the substantial loss of monaural sales following an industry-wide price increase in monaural product. "Stereo sales didn't off-set the drop in monaural sales," concluded Ricklin.

By RAY BRACK

CHICAGO—Most segments of the record business here report some degree of increase over 1966 gross sales, but there are plenty of grumbles, too. Those who have had a good 1967 credit it to aggressive promotion and advertising.

"We're up a good percentage," said George Gherken manager of Capitol's branch in suburban Niles. "We were running between 10 and 12 per cent ahead from July to December, then his new Beatles album took off."

"We're off for the year," said Fred Sipiora, Singer One-Stop. "There's no chance we can pick up and pull even with 1966. There was a spurt after Thanksgiving but it was only a death rattle."

"I think there's a generally negative economic trend," said Al Temener, Little Al's Record chain owner. "It's not only soft in the record business, it's soft in other businesses, too."

Temener said his central city stores were off but some suburban outlets were running as much as 30 per cent ahead of last year.

Dugan Spurt

"Out business has been terrific," said Robert Duggan, Mid-American Specialty, a large rack jobbing outlet. "We're up between 10 and 15 per cent."

Duggan said he credits Mid-America's increases to better movement of high-ticket chart LP's where, he said, business was up 15 per cent, and to greater success with budget merchandise.

Merrill Rose, owner of two stores in the Loop, said, "Our Wabash store is over last year's figures by 20 per cent. Out new store on Madison is up 30 per cent."

Rose, who said full-page advertisements in the dailies, huge inventory with emphasis on catalog merchandise and displays were the reasons.

"In our Wabash store stereo to monaural is selling at a 60-40 ratio but over in our new store the ratio is 90-10 stereo," Rose said.

"We'll be off something between 5 and 10 per cent this year," said V. H. (Andy) Andersen, another prominent independent record dealer. "The big reason is this confusion over price equalization—the consumer is confused and the result is, he doesn't buy."

"I don't know how much we'll be over 1966 but we will be over," said Herb Chapman, Decca Distributors. "We've had an excellent year in our guitars and phonographs, catalog merchandise has been moving well and budget has picked up since the stereo was made the same price as monaural. It's a combination of things."

By BILL WILLIAMS

NASHVILLE—From the rack jobbers to the retailer in the Southeastern part of the nation there is general agreement on some facets of record sales during 1967: there were sharp increases in rhythm and blues and country, but some declines in pop and gospel.

Webber Parrish, president of Volunteer Distributing Co., called it a "soft" year for records. "It started strong, became soft in April, then fluctuated through the balance of the year," he said.

Parrish said his firm, which supplies the big chains and discount houses (Grants, Kuhn, Big-K) and Sewart Air Force Base, was ahead a "few thousand" over the preceding year, due mostly to Christmas sales. Country music also was a big factor.

However, Parrish complained about the lack of a strong pop group, which he said accounted for the slow down of pop music. The firm covers Tennessee, Alabama, Kentucky, and a small part of North Carolina.

"Rhythm and blues made the biggest gains during this year, with country right behind it," said John Langlois, sales manager for Handleman in Atlanta. Handleman supplies the K-Mart Stores, J. C. Penney's, some of the Wolco's and others. Handleman did not open its Atlanta branch until August 1966, but Langlois said business had quadrupled on a comparative basis.

Al Levinson, of L & F Distributors in Atlanta, said, "The high price packages have really hurt pop sales. We can't sell the Beatles or Rolling Stones or any other group for \$5.98 an album. The price is completely out of line, and it's hurting sales. Take the last Jefferson Airplane album, 'Surrealistic Pallor.' We were ordering it in lots of 1,000 and 2,000. The new stereo album by the same group is \$2 higher, and we're not getting orders for it. This big hassle about the monaural this year really set business back."

Levinson said there was a sharp drop-off in the sales of religious music, but that country was a "little better" than it had been.

Great Year for Tubb

The Ernest Tubb Record Shop here, which specializes in country music, had a bonanza year. "Our across-the-counter sales alone have been up more than 20 per cent over last year," said Sue Beatty, manager of the shop. "The Country Music Hall of Fame and Museum has helped bring additional tourists to Nashville, and our big sales has been to the tourists. It's still going strong at the end of the year, and things look even better for 1968," she said. Louis Buckley, operator of three Buckley's Record Shops, said his sales are up sharply, and that "country has increased more in proportion than any other." He said that pop had picked up a little, and rhythm and blues was "holding its own," but he has been overwhelmed by country sales. Buckley opened his third store just a few weeks ago. The sale of country records there has been running 50 per cent ahead of his total.

In Memphis, Doyle Blackwood said the sale of gospel records at the Blackwood Brothers store had not shown an increase, but there were good sales in books and sheet music which more than accounted for any lack of gain in the records.

Bundy: Business Down

Rae Bundy, of Music City Distributors, said that business in 1967 was not as good as it was a year ago. "Country music showed an increase," Mrs. Bundy said, "but we were hurt by the monaural changeover. Business simply didn't pick up on the stereo."

Hermitage Music is another distributor who experienced a banner year in country, particularly in albums, but didn't do much in pop. "We had an increase in pop if you include r&b," said Sydney Melvin of Hermitage, one of the bigger distributors in the South. "What used to be labeled strictly r&b is selling in the pop field now, and this, coupled with country, brought an over-all increase." Melvin, too, felt that the monaural price change had a decisive effect on sales.

CLEFFERS GIVE ADDICTS TREAT

LOS ANGELES — Professional musicians toasted Synanon, the narcotic rehabilitation organization, Dec. 19 with a free Christmas concert at Synanon's Santa Monica headquarters.

Performing for the 450 residents were Trombones Unlimited, Jack Sheldon's quartet, Louis Bellson's quartet, plus Bob Edmondson and Nick Ceroli of the Tijuana Brass. Edmondson and George Jermen organized the program, which also included the Claudio Miranda bossa nova group, pianist Frank Strazzeri, Brazilian drummer Paulhino, and the Moorpark Intersection, a rock group.

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



Dear Disc Jockey,

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

Pelton Publishing Company
 Room 700
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NEW LABEL...

Lib Build-Up for Ventures' Album

LOS ANGELES—The Ventures latest album, "Million Dollar Weekend," will get a major promotion build-up by Liberty Records, with contests, sales gimmicks and radio advertising.

A "Million Dollar Weekend" contest and buttons will accompany the release of the album. Liberty has proclaimed Jan. 5 and 6 as the "million dollar weekend" and has purchased radio time for Ventures promotion spots. Buttons have been distributed to dealers, distributors and salesmen.

Entry forms have been sent to record stores and Liberty branches, and contestants will be asked to write how they would spend \$1 million in a weekend. Prize is a weekend at Caesar's Palace in Las Vegas and \$200 in chips.

Billboard

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OVERNIGHT COUNTRY SMASH TURNS POP

JOHNNY DARRELL
The Son of Hickory
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THE HIT TEAM STRIKES AGAIN!

Larry Williams And
Johnny Watson
"NOBODY" 4-7300
(The Original Version)

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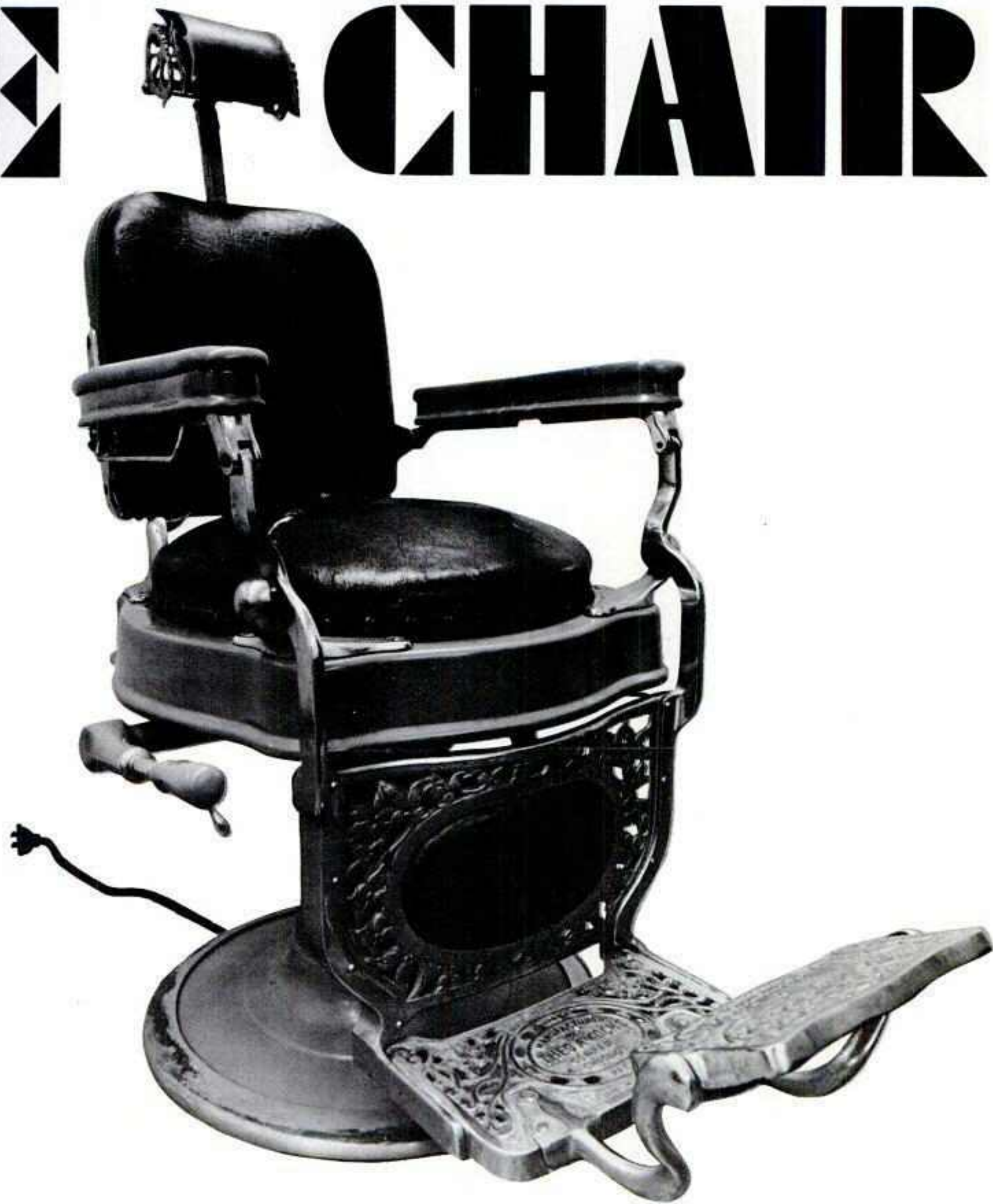
Billboard TOP 40

EASY LISTENING

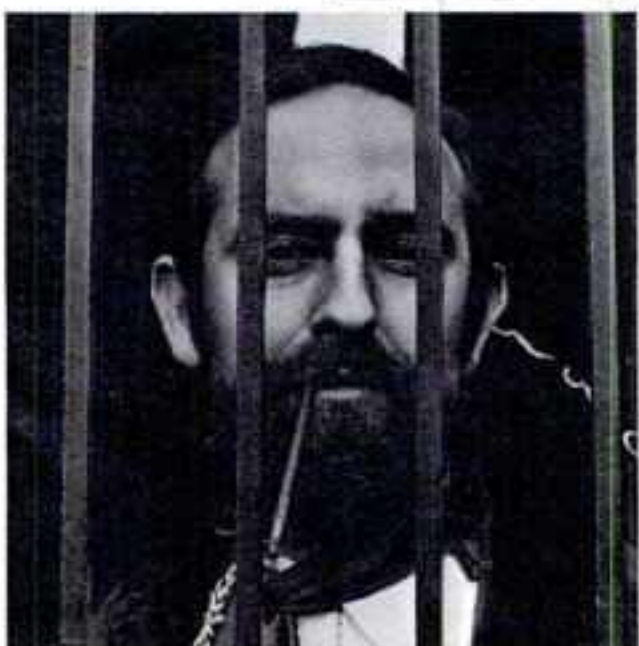
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE	Artist, Label & Number	Wks. On Chart
	1	2	3			
1	1	6	10	COLD	John Gary, RCA Victor 9361 (Sculpture, ASCAP)	8
2	2	4	8	YOU MADE IT THAT WAY	Perry Como, RCA Victor 9356 (Koss, BMI)	7
3	4	8	12	CHATTANOOGA CHOO CHOO	Harper's Bizarre, Warner Bros. 7090 (Faist, ASCAP)	7
4	5	5	6	I ALMOST CALLED YOUR NAME	Margaret Whiting, London 115 (Singleton/Kemisco, BMI)	12
5	6	7	7	STEP TO THE REAR	Marilyn Maye, RCA Victor 9347 (Carwin, BMI)	8
6	13	17	26	THE OTHER MAN'S GRASS IS ALWAYS GREENER	Petula Clark, Warner Bros. 7097 (Northern, ASCAP)	4
7	11	19	24	IN THE MISTY MOONLIGHT	Dean Martin, Reprise 0640 (4 Star, BMI)	4
8	9	9	11	HOLLY	Andy Williams, Columbia 44325 (Claudine, BMI)	10
9	10	10	13	LIVE FOR LIFE	Jack Jones, RCA Victor 9365 (Unart, BMI)	7
10	3	2	2	MORE THAN A MIRACLE	Roger Williams, Kapp 843 (Robbins, ASCAP)	16
11	7	1	1	WHEN THE SNOW IS ON THE ROSES	Ed Ames, RCA Victor 9319 (Miller, ASCAP)	14
12	12	13	17	BY THE TIME I GET TO PHOENIX	Glen Campbell, Capitol 2015 (Rivers, BMI)	8
13	14	16	22	WINDY	Wes Montgomery, A&M 883 (Almo, ASCAP)	6
14	20	32	36	A VOICE IN THE CHOIR	Al Martino, Capitol 2053 (Case, ASCAP)	4
15	15	15	16	WHAT A WONDERFUL WORLD	Louis Armstrong, ABC 10982 (Valando, ASCAP)	12
16	34	—	—	WHO WILL ANSWER	Ed Ames, RCA Victor 9400 (Sunbary, ASCAP)	2
17	8	3	3	CUANDO SALI DE CUBA	Sandpipers, A&M 880 (Miller, ASCAP)	11
18	21	34	—	I'VE GOT TO BE ME	Steve Lawrence, Calendar 1001 (Damilis, ASCAP)	3
19	29	31	33	HERE COMES HEAVEN	Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	5
20	23	23	35	I GET ALONG WITHOUT YOU VERY WELL	Karen Chandler, Dot 17049 (Famous, ASCAP)	6
21	33	39	—	LOVE IS BLUE	Paul Mauriat, Philips 40495 (BLEM)	3
22	—	—	—	AM I THAT EASY TO FORGET	Engelbert Humperdinck, Parrot 40023 (Four Star, BMI)	1
23	16	12	5	MORE THAN THE EYE CAN SEE	Al Martino, Capitol 5989 (Saturday, BMI)	16
24	17	11	4	WAIT UNTIL DARK	Henry Mancini, RCA Victor 9340 (Witmark/Northridge, ASCAP)	10
25	22	22	30	PARADE	See Roney, Imperial 66265 (Formata Int'l, ASCAP)	4
26	—	—	—	THE LESSON	Vicki Carr, Liberty 56012 (Alfa, ASCAP)	1
27	18	18	18	FOR ONCE IN MY LIFE	Tony Bennett, Columbia 44288 (Stein & Van Stock, ASCAP)	17
28	32	38	38	WALK AWAY	Damilis Jo, Epic 10235 (Carwin, ASCAP)	4
29	38	—	—	COIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU	Lettermen, Capitol 2054 (Vogue/Saturday/Seasons' Four, BMI)	2
30	27	30	31	LIVE FOR LIFE	Ferrante & Teicher, United Artists 90228 (Unart, BMI)	5
31	35	35	—	WHEN THE LIGHTS GO ON AGAIN	Key Starr, ABC 11013 (Porgie, BMI)	3
32	—	—	—	FOWL PLAY	Julius Wechter & the Baja Marimba Band, A&M 892 (Almo, ASCAP)	1
33	36	36	37	LIVE FOR LIFE	Carmen McRae & Herbie Mann, Atlantic 2451 (Unart, BMI)	4
34	37	37	39	KITES ARE FUN	Free Design, Project 3 1324 (Winborn/Almitra/Record Songs, ASCAP)	4
35	39	—	—	I PROMISE YOU	Jane Morgan, ABC 11002 (ABC, ASCAP)	2
36	—	—	—	LUDWIG	Al Hirt, RCA Victor 9381 (Tune-Kel/Keder, BMI)	1
37	—	—	—	HOW COULD I BE SO WRONG	Eydie Gorme, Calendar 1002 (Damilis, ASCAP)	1
38	—	—	—	GLORY OF LOVE/GUESS WHO'S COMING TO DINNER	Vic Damone, RCA Victor 9399 (Shapiro-Bernstein/Calgems, ASCAP)	1
39	—	—	—	GENTLE ON MY MIND	Patti Page, Columbia 44353 (Glasser, BMI)	1
40	—	—	—	BEAUTIFUL FRIENDSHIP	Ahmad Jamal, Cadet 5581 (Marpot, ASCAP)	1

BAJA CONTEST WINNERS GET THE CHAIR!!!



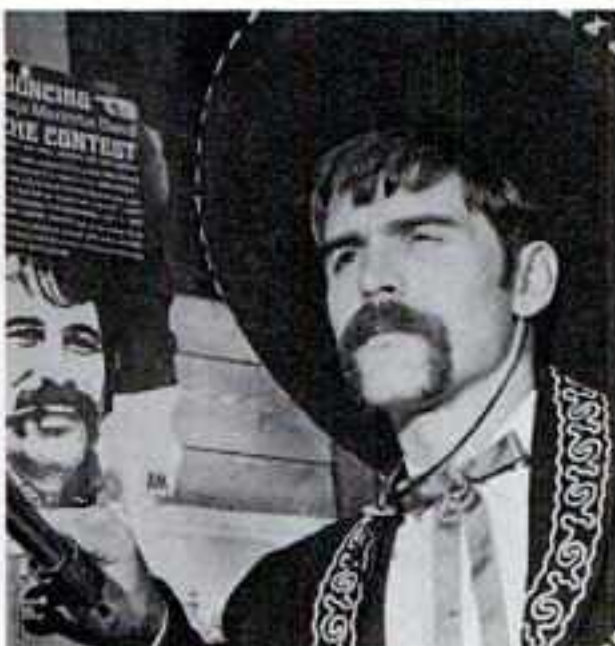
*****BAJA MARIMBA BAND MOUSTACHE CONTEST WINNERS*****



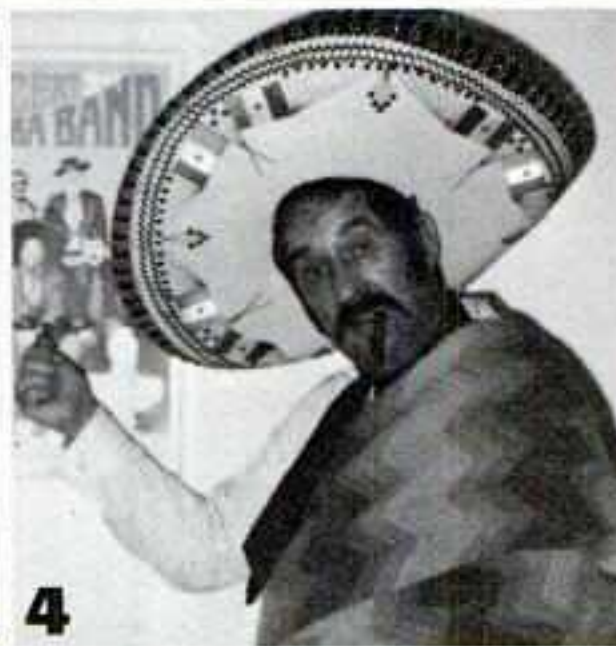
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DETROIT, MICHIGAN



TRAFF HUBERT
CONSOLIDATED DISTRIBUTING
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SPECIAL AWARDS TO JULIE LIPSUS OF PHILADELPHIA, PA. AND JULIE GODSEY OF CINCINNATI, OHIO (2 DISTAFF MEMBERS OF THE A&M FAMILY) AND INTERNATIONAL ENTRY, LES COX OF PYE RECORDS, ENGLAND.
RECEIVING AWARDS FOR HAVING THE MOST ENTRIES WERE JATHER DISTRIBUTING, MINNEAPOLIS, MINN. AND BIG-STATE DISTRIBUTING, DALLAS, TEXAS.



Musical Instruments

Educators Talking Guitar

By EARL PAIGE

CHICAGO—The guitar may be a long way from integration into school music programs but band instructors at this year's 21st annual Midwest National Band Clinic here last week would at least discuss the subject.

Many said that band students played guitars as an extra-curricular instrument; one teacher said students were bringing guitars to the study hall, and another said he helped students form combos and make recordings.

But even the most enthusiastic boosters of the guitar were cautious. Valco's Robert Lynch said, "The conservative element

is less dominant today. I would say about 30 per cent of the music instructors are on our side now, but there's a long way to go."

Kids Want Guitar

Danelectro's Herb Altman said he noticed a definite change this year. "Bandmasters used to walk right past our exhibit. Now the kids are pulling the instructors over to the booth. They're demanding that instructors accept the guitar into the schools."

Several times during the five-day event impromptu jam sessions developed at Danelectro's booth, as youngsters took turns on guitars and tried the electrified sitar.

Many instructors admitted that the guitar allowed students a fuller understanding of music. "There's no doubt that youngsters learn chords and get a stronger background in fundamentals by starting out on a guitar or piano," said Ray Keech, a teacher from Grand Rapids, Mich.

"But schools have to set up a basic program and this means one oriented toward band instruments. You set up a curriculum and try to follow it and then expand it. The guitar could be included, but you have to draw the line somewhere.

"When you set up a language curriculum, do you include Russian, Latin and German? Or do you stick to Spanish or French, because you want a language that benefits the most students and fills the most needs? It's the same way when you set up a music curriculum."

"We have to justify our music program," said Dick Cory, a Wabash, Ind., instructor. "If we had the time and the qualified personnel to really teach guitar it would be fine. I'd be all for it. But the city fathers expect us to build a band, and this is tough enough as it is.

"The guitar is definitely a better instrument than the clarinet or trumpet it comes to learning fundamentals. This is how I got started in music. I have a combo that features guitar. But our first obligation is to the community, to providing a basic program and building a band.

"The guitar is definitely working its way into the school stage bands," said J. J. Williams, a teacher at A & T College, Greensboro, N. C. "We have



KURT KRONHELM plays four voices on two Varitone saxophones, backed by his group, the Good Intentions, at Milwaukee's Bang-Bang Club (see story).

Florida Educator Urges Reappraisal

By RAY BRACK

CHICAGO—The barriers to pop music in formal education aren't exactly tumbling down under the onslaught of amplified sound. But it looks as though some music educators are ready to open the doors and negotiate.

Bandmasters and curriculum planners at the Midwest National Band Clinic here two weeks ago took a softer line on guitars and other combo instruments in the official school music program (see separate story).

Perhaps the best articulation of how progressive music educators feel about pop music programs in the schools is from Floyd T. Christian, Florida State Superintendent of Public Instruction. In an article that appears in a booklet issued by the American Music Conference called "Creative Approaches to School Music," Christian declared: "It's time for us to take a new, long look at what's taking place in music in our schools. I am confident that we are going to find that we need to do more."

Said Christian, 1964-65 accreditation reports show 170,174 students in grades seven through 12 enrolled in music classes.

5 Per Cent

"That's only 5 per cent of 3,174,374 students in those grades," he observed. "What are we doing for the other 3,004,200 students?"

To say that those 3-million-plus students don't like music is not accurate, he pointed out, "for we know they do. We know that music is big business in this country, and that the teenage market is the biggest. Listen to any radio station any time of the day. It may not be your kind of music, or my kind of music, but it is music—and our youngsters are listening. This is all of them—not only the 5 per cent we're reaching in our schools."

Christian said his son Ricky, age 14, listens to a type of music to which he, a product of the Tommy Dorsey-Glenn Miller days, reacted with "pure shock."

But the more he listened, "the more I watched my son's reaction and total absorption, the more I understood. That isn't to imply that I liked it all, although the noise began to sound better the longer I listened.

To Be Heard

"The wild beat, the noise, the unintelligible words, and the al-

most frantic feeling of hopelessness and abandon which the music sometimes portrays, is really very little different than the feeling that most teenagers have about themselves and their future. It may be more a wish to be heard, to say, 'Look World, here I am,' than to convey a special message or meaning.

"But whether or not you like our teenagers' music, whether you think it's 'good' music or 'bad' music—it is music and they do listen. It's their language and they understand it."

Christian said that Florida's school music consultant, Dick Warren, admits that for youngsters the guitar is the most popular instrument next to the piano. (Warren's bias must be considered here.)

"But he doesn't know of any guitar lessons being offered in Florida schools," Christian said.

Guitar

"We need to devise a method or program to reach not only the 5 per cent but the 100 per cent," Christian urged. "And if it takes guitar lessons or some of this so-called modern music, maybe that's the route we ought to take. If you can get them to listen, you can get them to learn.

"We need to take another look at our school scheduling to find ways to increase the time available for music. Is it really the best use of time to have 100 to 200 boys and girls sitting in a study hall, many of them bored and just making believe they're studying? Here's an audience for music just waiting to be reached."

Study Hall

(During the Clinic here, a Grand Rapids, Mich. bandmaster told us that because students couldn't play their guitars in any part of the school's official music program they were getting together during study hall periods.—Ed.)

"Perhaps we're spending so much time on the band and the chorus—all good and all necessary—that we're missing the rest of our students. And if we have any serious quarrels with the kind of music they listen to, maybe it's our fault. Maybe it means we're missing the rest of our students."

Coming from a public school educator, Mr. musical instrument retailer, that is a mouthful.

two stage bands that use guitars. One of our students, George Bishop, has formed a combo and is making records. I'm always helping our students in this way."

Numerous such anecdotes were related. "A choral director at one of our schools is using two classical guitars with his choral group," said Keech, "and he isn't even a guitar man. I think this shows that the guitar can be an important serious instrument too."

Lynch said he knew of two public schools in Chicago that are now using the guitar in a regular curriculum. "We're seeing a change in the thinking of progressive music instructors," he said. "After all, think how many people take up band instruments early in life and then discard them. But people who learn to play the guitar very rarely fail to continue playing it throughout the rest of their lives."

I-Man Quartet In Milwaukee

By BENN OLLMAN

MILWAUKEE—Selmer Co. technicians and marketing men were here recently to check out the interesting development by musician Kurt Kronhelm, leader of the Good Intentions, locally based combo.

Saxophonist Kronhelm, whose group is currently working the Band-Bang Club here, has played in Las Vegas and recorded on the Raynard label. He has long featured his ability to simulate a duet by playing two horns simultaneously. Several months ago he combined two Selmer Varitones, enabling him to produce the sounds of a saxophone quartette: alto and baritone, tenor and bass sax all at one time. It was this achievement, reported by music merchant Norbert Beihoff, from whom Kronhelm purchased the Varitones, that lured the Selmer Co. staffers to Beer Town.

Selmer's advertising manager, Claude Wampler; L. A. Brown, sales promotion, and Neil Smith, Midwest sales representative, who checked out Kronhelm's feat here, are confident it will boost interest in the Varitone, which was marketed just seven months ago.

Said Beihoff, "Kurt Kronhelm will be the center of a tremendous story in the music world as a result of this development."

WILL JAPAN'S KOTO BE NEXT ORIENTAL IMPORT?

CHICAGO—The Koto, a 13-string horizontal harp, may become the new Oriental instrument to invade the U. S., in the wake of other imports such as the Sitar. Toshio Akiyama, international secretary for the Japan Band Directors Association, here as a delegate to the 21st Mid-West National Band Clinic, said the Koto was becoming increasingly popular with young rock groups in Japan. "Girls like to play it, too," said Akiyama.

Seminars to Probe Youth Market

CHICAGO—Major emphasis during the 1968 sales-management seminars sponsored by the National Association of Music Merchants (NAMM) will be placed on ways and means of penetrating the growing youth recreation market.

"With music interest at an all-time high among the younger generation today," said NAMM executive vice-president William R. Gard, "our sales-management seminars will explore in depth how the music industry can achieve maximum penetration of the recreation market."

The seminars, beginning Feb. 18, will feature nationally known sales specialists and retailers from each region. Featured at all the meetings will be Max Sacks, sales training veteran, in a presentation called "Persuasion: The Hidden Side of Selling."

The seminar schedule:

EASTERN, Feb. 18-19, Marriott Motor Hotel, Philadelphia. William H. Zeswitz, president, Zeswitz Music House, Reading, Pa., will speak on "Using 'Move to Music' (a movie produced by the American Music Conference) in Your Business." John J. Liney Jr. will talk about his "Henry" cartoon character at a luncheon.

SOUTHWESTERN, March 3-4, Marriott Motor Hotel, Dallas. James C. Saied, president, Saied Music Co., Tulsa, Okla., will speak on "Using 'Move to Music' in Your Business." Raymond Mitchell, manager of American Insurance Companies bank department, will discuss "The Modern-Day Thief."

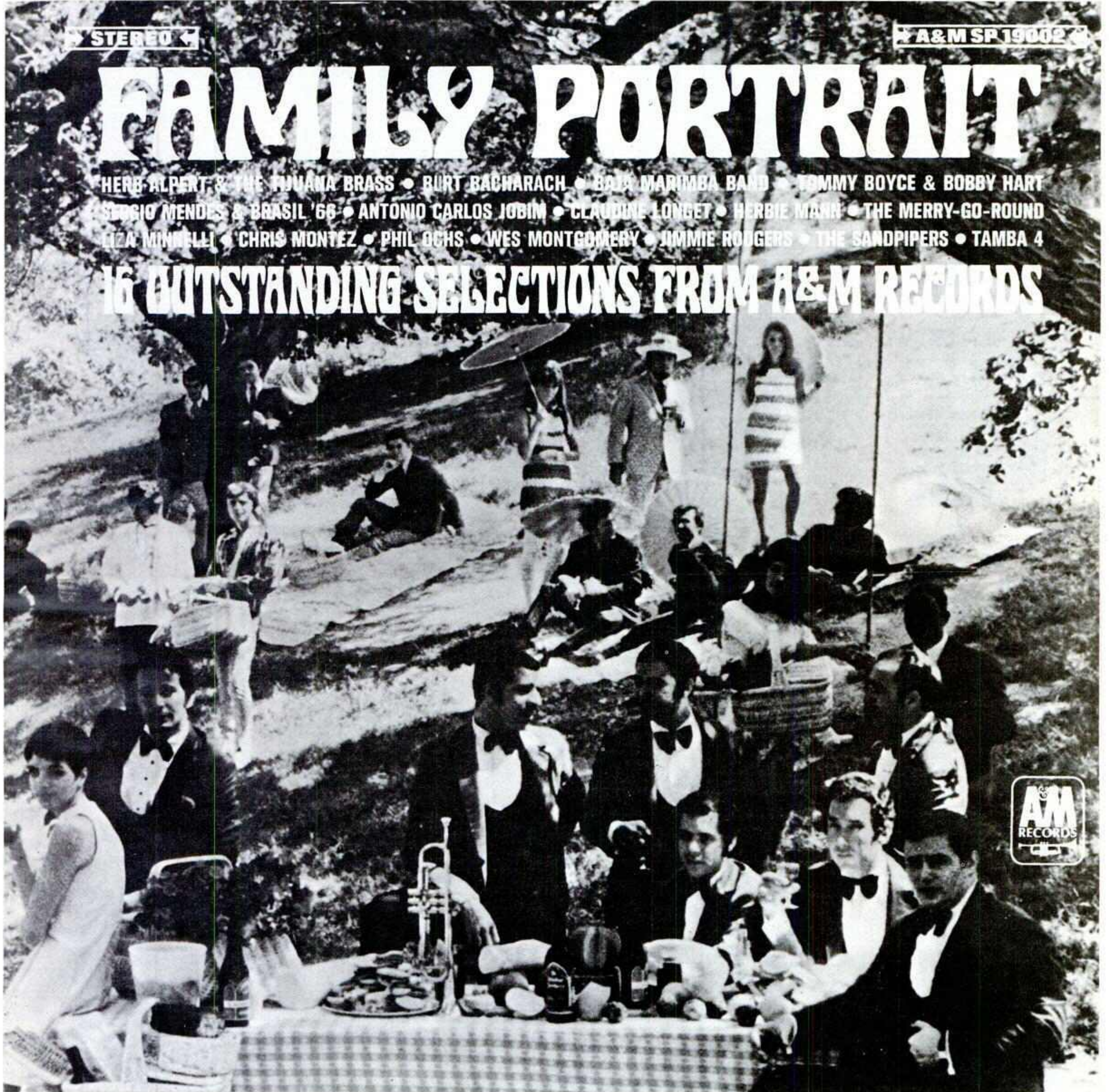
SOUTHEASTERN, March 17-18, Marriott Motor Hotel, Atlanta. F. D. Streep, president, Streep Music Co., Orlando, Fla.,

will discuss the AMC movie. Ed. W. Hines, executive vice-president of Georgia Savings & Loan League in Atlanta, will talk on "To Sin in Silence."

WESTERN, April 7-8, Hotel Mark Hopkins, San Francisco. William K. Kunkley, president of Kunkley Music, Boise, Idaho, will tell how to use the AMC movie in your business. Paul Speegle, director of public relations, Roos/Atkins department store, San Francisco, will be guest speaker.

MIDWESTERN, April 21-22, Marriott Motor Hotel, Chicago. Charles M. Faulhaber, president of Ward-Brodt Music Co., Madison, Wis., will discuss the AMC film's application in the individual store sales program. Joseph T. Meek, president of Illinois Retail Merchants Association, will be guest speaker.

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Talent

On Keeping on the Right Track

(The following is the last in a series of five articles by arranger-producer Garry Sherman on studio techniques.)

NEW YORK—There were three minutes to go before the end of the session. The tapes rolled, the recording was slated and they were off. Things seemed to fall into place; the tempo was right, the orchestra and chorus performed with feeling and the artist gave a great performance. After the "take," the orchestra and chorus were dismissed and they listened to a playback of the final "take." Suddenly the producer shouted, "More chorus!" But there just wasn't any. Something had gone wrong within the electronics during the "take," leaving them without a chorus. Fortunately the chorus had been placed on its own track, so, although, it cost a couple of hundred dollars to correct the mishap (by resyncing a new chorus), at least the entire date didn't have to be done over.

This incident points up a very important phase of recording that is often taken for granted; the track layout or distribution. In the days of monaural re-

ording they only had one track to deal with so naturally everything that was recorded had to go on the one track. Today, most studios have four-track machines and many have eight, 10 and even 12 tracks. The handling of these tracks at the initial recording session has a strong influence on the success or failure of a mix and ultimately the final product.

Consideration

In determining the track distribution we must consider the demands of the particular song and arrangement we are recording. These demands lead to an order of importance for the elements involved. The most important single elements (a lead singer, a lead vocal group, etc.) are placed on their own tracks while the elements of lesser importance are divided into groupings and distributed over the remaining tracks. This enables us to control the important elements.

I call the above approach to distribution the "forward rationale" because it uses a forward progression of logic. (i.e. A song requires a particular arrangement, the arrangement in turn requires certain instruments to be more important than others. We then make our tracking decisions on this order of importance.)

Recent experimentation and modern recording techniques have led to a second approach to track distribution that I call "backward rationale." The arranger must still write his arrangements before the initial recording session, but the arrangement does not determine the track distribution. This distribution is determined by projecting ahead to the final product and working backwards. For us to follow this backward progression of logic we must understand a few recording techniques: (1) Track jumping (transference of sound from one track to another using a buffer channel). (2) Combining two tracks in a jump (two already recorded tracks are mixed together and transferred to a third track, a buffer channel away). (3) Sound on sound (mixing a newly recorded sound with an already recorded sound combined with a track jam again allowing for a buffer channel).

Backward Rationale

Let's examine a situation that illustrates this "backward rationale." Suppose we want to achieve the following track distribution with a minimal amount of generations:

Track 1—A double group (the original plus an overdub).
Track 2—Horns and strings (overdub).

Track 3—Lead singer (overdub).

Track 4—Rhythm section. (But to add a complication, we will assume that during the course of the recordings we must achieve special effects and equalizations on the rhythm instruments forcing us to record the bass and drum on one track and the guitars and piano on another.)

We know then that on our original recording session we have only one of two choices. We must split our rhythm section between tracks 1 and 2 and later combine them in a double jump on track 4, or record on tracks 3 and 4 and jump to track 1, the guitars and piano on track 2, mix them (applying our special equalizations) and re-record them in the final state on track 4 (using track 3 as the buffer). This gives us track 1 to be erased; track 3, nothing; track 4, the composite specially equalized rhythm section.

Next we record the vocal group on track 3. Then, simultaneously we overdub the vocal group and combine it with track 3, mixing them onto one track (sound on sound combined with a track jump), giving us the following track distribution: track 1, the doubled group; track 2, nothing; track 3, to be erased; track 4, rhythm.

Now we put our lead on track 3 (erasing and recording over the original vocal group) and our strings and horns on track 2, thereby completing our objective.

Once one realizes the type of rationale (forward or backward) necessary for a particular session, the recording procedure and track distribution becomes evident. Proper track distribution can enhance a mix or session by saving generations, which would therefore limit distortion and provide a better rhythm sound. It also provides a means of control in the mix so that you can get it in the mix.

Arthur Discotheque Coming to Coast

LOS ANGELES—The Coast gets its own Arthur discotheque Wednesday (27) when the public facility opens on the corner of La Cienega Boulevard and Melrose Place. The original New York club opened two years ago.

Backers for the local operation are primarily in the entertainment industry. First acts signed are Kent and the Candidates, alternating for dancing with hit recordings. The club will operate Tuesday through Sunday.

Signings

Jimmy Stewart to United Artists Records. He's now working on an album which is due for release early in the spring. . . . The Raven to Laurie Records. The group's disks will be produced by Phil Gernhard. . . . Jean Paul Vignon signed to Philips. "Good-bye, Goodbye Colette" is his first single under the new banner. . . . Comedians Dick Curtis, Pepper Davis and Tony Reese signed to Laff Records. Label based in Los Angeles. . . . Nathaniel Montague, former disk jockey signed to Minit Records, Imperial's rhythm and blues subsidiary. . . . The Fragile Lime signed to Sabrina Records, Seattle-based firm.

'Cricket' Is Charming TV Fare for Yuletide Season

NEW YORK — The "Cricket on the Hearth," a television cartoon musical, hopped merrily and charmingly across the "Danny Thomas Show" screen on Monday (7) in what happily will be an annual Yule entertainment gift for both adults and the kiddies.

The NBC show was suggested by the Charles Dickens Christmas story about a toymaker and his daughter who are adopted by a cricket. It's a show filled with imaginative animation blended with tunes all synthesized by effective voices. The George Pincus-published score, written by Maury Laws (music) and Julie Bass (lyrics), is pleasant and in harmony with the story which must be accepted for its goodness of purpose.

Unfortunately, the seven tunes are given only one run-through, and some of their charm gets lost; the exception

is a ballad, "Through My Eyes," first sung by Danny Thomas, given a reprise later by Ed Ames. Unfortunately, too, as Edward Benton, Ames sings only one other song, "Don't Give Your Love Away." Both songs have much promise. Another noteworthy tune is "When We're Eating Fish 'n' Chips," sprightly sung by Abbe Lane. Other songs were "Christmas Is in the Hearts of Men," sung by Danny Thomas and the Norman Luboff Choir, "Smile Go With Tears," "That Was Yesterday" and "A Cricket on the Hearth," an endearing tune sung with endearment by the Luboff choir.

Veteran actor Hans Conreid was excellent as the voice of Tackleton, the skinflint, and Roddy McDowall handled the cricket's voice with the right bouncy spirit.

RCA Victor released the TV original cast album.

ROBERT SOBEL

Yarbrough Signing Seen as A Power Vocalist for W7

LOS ANGELES — Warner Bros.' roster lacks a powerhouse male vocalist. All the kingpin vocalists are on the Reprise label, which belongs in the Warner Bros.-Seven Arts disk operation.

Glenn Yarbrough, who has just joined the W7 roster seems the candidate to fill this void, believes Joe Smith, W7's general manager. "He's our Harry Belafonte, only he's more contemporary," Smith says.



GLENN YARBROUGH

Yarbrough joins W7 following six years with RCA Victor, where he recorded as a member of the Limelites and then as a single when the act disbanded. His strength has been as an album artist in the 100,000 unit category.

W7 plans concentration in both albums and singles, with staff producer Lennie Waronker assigned to work with the soft-voiced vocalist. W7 is also considering recording Yarbrough overseas and possibly reuniting the Limelites for an LP project.

One of Yarbrough's key strength areas has been on college campuses. The vocalist is also making inroads in TV performing original tunes by Rod McKuen in the NBC special "Travels With Charlie," which airs next March. W7 is planning an album of material from this show built around a John Steinback work, with Yarbrough handling the narration—done on the program by Henry Fonda—in addition to performing McKuen's songs.

Spanky & Our Gang Spread Cheer With a Rock-ing Act

NEW YORK — Mercury artists Spanky and Our Gang frolicked through their Town Hall performance Saturday (16) like a contingent of Christmas spirits. With cheery abandon and showmanship, they romped through "Lazy Day," "Sundays Will Never Be the Same" and a jaunty rock version of "Gloria In Excelsis Deo." The audience, mainly City College of New York students (who sponsored the show) hooted and whistled in appreciation of the group's friendly, unstudied delivery, skill and wacky costumes.

Spanky, otherwise known as Elaine MacFarlane, purred out "Buddy Can You Spare a Dime," and donned a World War I aviator's hat and goggles for some hillbilly humor in "Happy Landings, Amelia Earhart." The drummer, a poker-faced Sitting Bull in a white gown and feathered scout

hat, bolted down the beat for the group's whimsical repertoire.

The James Cotton Blues Band, a hard-sell Chicago combo, preceded Spanky and Our Gang, pleasing the audience who was obviously familiar with the band.

ED OCHS

Regal's 2d Record On Young Artists

PORTLAND, Ore. — Regal Records is issuing the second recording in its Young Artists Series, a live performance by pianist Aldo Mancinelli and the Sun Valley Festival Orchestra under Jacques Brouman of Beethoven's "Emperor Concerto." The performance was waxed at the Sun Valley Music Camp. The orchestra consisted of students from 13 to 21 years old.

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(See Brite Star's ad in Today's Billboard Class. Mart.)

BLUE MAGOOS ADD DAY-GLOW

NEW YORK — The Blues Magoos are spreading Day-Glo into their advertising. The Mercury Records' group, which has been using Day-Glo in the processing of its album covers, has placed its first ad with the Day-Glo technique in Billboard's International Talent Directory of 1968. The Directory is being published this week.

The ad is a four-color job with the fifth color being Day-Glo.



Merry
Christmas
from the
Beach
Boys

Radio-TV programming

KMPX-FM's Donahue Programs Music With a Wide Open View

By CLAUDE HALL

LOS ANGELES — He calls it black top 40 and it's a pot-pourri of progressive rock records, blues, folk, and r&b. Sixty per cent of the programming is progressive rock, "but during a four-hour show we may even play a jazz record. Or a classical work," said Tom Donahue, a self-styled prophet of creative radio.

"I think of it as the other side of the coin—black top 40. There's no restriction on the deejay. He can play a large variety of music and the records are played without worrying about the length of the cut."

Donahue is program director of KMPX-FM, a 70,000-watt stereo operation in San Francisco that has become the talk of the radio industry. He's also program director of a sister sta-

tion in Los Angeles, KPPC-FM, that headquarters in the basement of a church. Donahue calls KPPC-FM "true underground radio." KPPC-FM will be upped to 50,000 watts soon in stereo (it presently is 22,500 watts).

The Los Angeles operation has only been under the Donahue influence four weeks, yet has already reaped "hundreds of phone calls." As for KMPX-FM in San Francisco, the impact has been decidedly strong and far-reaching.

Gramophone Records Shops (a three-store chain) in San Francisco thinks enough of the sales-impact of KMPX-FM to bring the station British albums twice a week. "Retailers tell us," Donahue said, "and you can check with Al Bramey at

Melody Sales, that we're bringing people back into the store." Not hippies either. "If I had all of the hippies in San Francisco listening to us—the type of hippie that the media created—they would only constitute 5 per cent of our audience." He felt the station's basic audience was about 18-34 years of age. "We're an alternative. Top 40 radio is trying to program an audience . . . tell them what they should like. But I feel people have more intelligence than top 40 radio gives them credit for."

In the early days of top 40 radio, "We were dramatizing a new kind of radio, but I can't understand why we're still doing things the same way 10 years later," Donahue said.

Donahue left college to join WTIP in Charleston, W. Va., in 1949 and claimed he got the job "like a lot people get their first radio job—lying about my experience." Ten months later, he went to WINX in Washington, playing mostly r&b music. In 1950, he joined WIBG in Philadelphia. "Jack Mahoney was the manager and Joe Niagara and myself were the only two deejays playing rock 'n' roll records. Doug Arthur played big band records." Donahue spent 10 years at WIBG before moving on to KYA.

In 1965, he started Autumn Records with Bob Mitchell, now a deejay with KHJ in Los Angeles under the name of Bobby Tripp. Autumn Records lasted about two years.

In April 1967, Donahue joined KMPX-FM, replacing a Chinese language program. He began playing rock; actually Larry Miller had already started rock and folk on the station before Donahue got there. Donahue's program came on the tail end of a Japanese-language program for the first six months.

In the middle of August of 1967, KMPX-FM dumped the rest of its foreign language programming. The big problem, to

(Continued on page 22)



WFUN DEEJAYS Stephen W. Morgan, left, and Bob Gordon, right, chat backstage with Andy Williams after a recent Miami concert. Mel Torme, second from left, was there to congratulate Williams on his show.

KCBD Drops 'Middle' For 'Relaxed Top 40'

LUBBOCK, Tex. — KCBD, 1,000-watt operation here, is dropping a middle-of-the-road format Jan. 1 to feature a "relaxed top 40" format, said program director Bud Andrews. Low ratings forced the station to up-date its programming.

In conjunction with the format change, the radio station is bowing a \$30,000 promotional campaign on TV (a sister

station) in which album covers will be exposed to Texas Panhandle viewers. Music director Jim Spann is contacting record distributors last week; he feels this will be the first time that product of record artists have been used to promote a radio station.

Spann said that programming will center on the Hot 100 chart, but the station will delete all of those records that might "run off adult listeners." This means that little hard rock records will be played. Ten new records—"the best of those received during the week"—will be added to the playlist each week. Playlist will feature 40 singles. In addition, the station will play new album cuts by those artists making the singles playlist. The playlist will be distributed to area record outlets, said Spann. Record companies who want it will be mailed a pre-publication copy of the list each Wednesday.

Among those artists the station will play are Ray Charles (his "Yesterday" single was mentioned) and Lulu. The station has been experimenting with the next format a few hours a day the past two or three weeks. Complete changeover is slated for Jan. 1. Ed Lewis has been added to the staff for the new format.



GERTIE KATZMAN, music director at WNEW, New York, receives a copy of Lou Rawls' "Little Drummer Boy" from Capitol Records' district promotion manager Joe Maimone. Any relation between Maimone and Santa is strictly accidental.

WABI Switching to Hot 100 Play Jan. 1

BANGOR, Me. — WABI, 5,000-watt Hildreth station serving the summer resort coastal area of Maine, is switching to a Hot 100 format Jan. 1, according to general manager John MacRae. The station had been in a middle-of-the-road format, featuring "standards and a big band sound," MacRae said. "We were an old station and playing old stuff. I kind of hated to change, but the younger generation has been weaned on rock 'n' roll and you find that now housewives want a more exciting type of music."

'Winters Show' To Bow Dec. 27

NEW YORK — "The Jonathan Winters Show" bows Dec. 27. Premiere of the weekly comedy-variety series will feature the Doors. Later programs on the CBS-TV network series will feature Tony Bennett, Bobbie Gentry, and the Cream, among others. Sheldon Keller is producer of the hour show.

George Hale, program director of the station, was building a record library last week and desperate for new singles. The new format will feature tighter production and an uptempo delivery of everything. But the deejays will not scream. Actually, said MacRae, the programming sound will center around the image of the American Contemporary Network, which the station will now use.

The station will play the best sounds of the Hot 100 chart, plus good album cuts. Hale will be very selective about material to avoid all possible suggestive lyrics. In line with the format change, MacRae is switching weekly broadcasts of the Metropolitan Opera to WABI-FM only. He also hopes to move several religious programs over to FM only. Otherwise, the FM will duplicate the AM broadcasts for the area's potential audience of 100,000 homes. The potential audience of the station doubles in the summer as vacationers flock to the Maine coastal area.

WNEW Slates 'Spectaculars'

By ELIOT TIEGEL

LOS ANGELES—Christmas Day, New Yorkers will hear WNEW's William B. Williams wish vocalist Nancy Wilson "Merry Christmas." This conversation, plus a seven-tune performance by the leading jazz-influenced singer, were taped Dec. 12 at Capitol Records here, marking a number of firsts for the New York station's series of "music spectaculars."

The taping was the first done by WNEW in California and the first time this series was done in a recording studio. An invited audience of 125 ad agency people from Los Angeles and San Francisco comprised the studio A audience, strung with four overhead mikes and nine mikes covering the 18-piece band.

WNEW producer Dave Pound, with assistance from Capitol a&r man Dave Cavanaugh (who records Miss Wilson) was in charge of the taping.

Goodman Show

The Wilson show is the next to last set for this year, WNEW general manager Harvey Glascock said. Benny Goodman is scheduled for a spotlighting Dec. 20 at the Riverboat in Manhattan with his sextet. That program will be aired New Year's Eve.

For the past five years the Metromedia station has been taping 10 "music spectaculars" for airing on holidays. KNEW, the chain's Oakland outlet, has already taped its first special from the

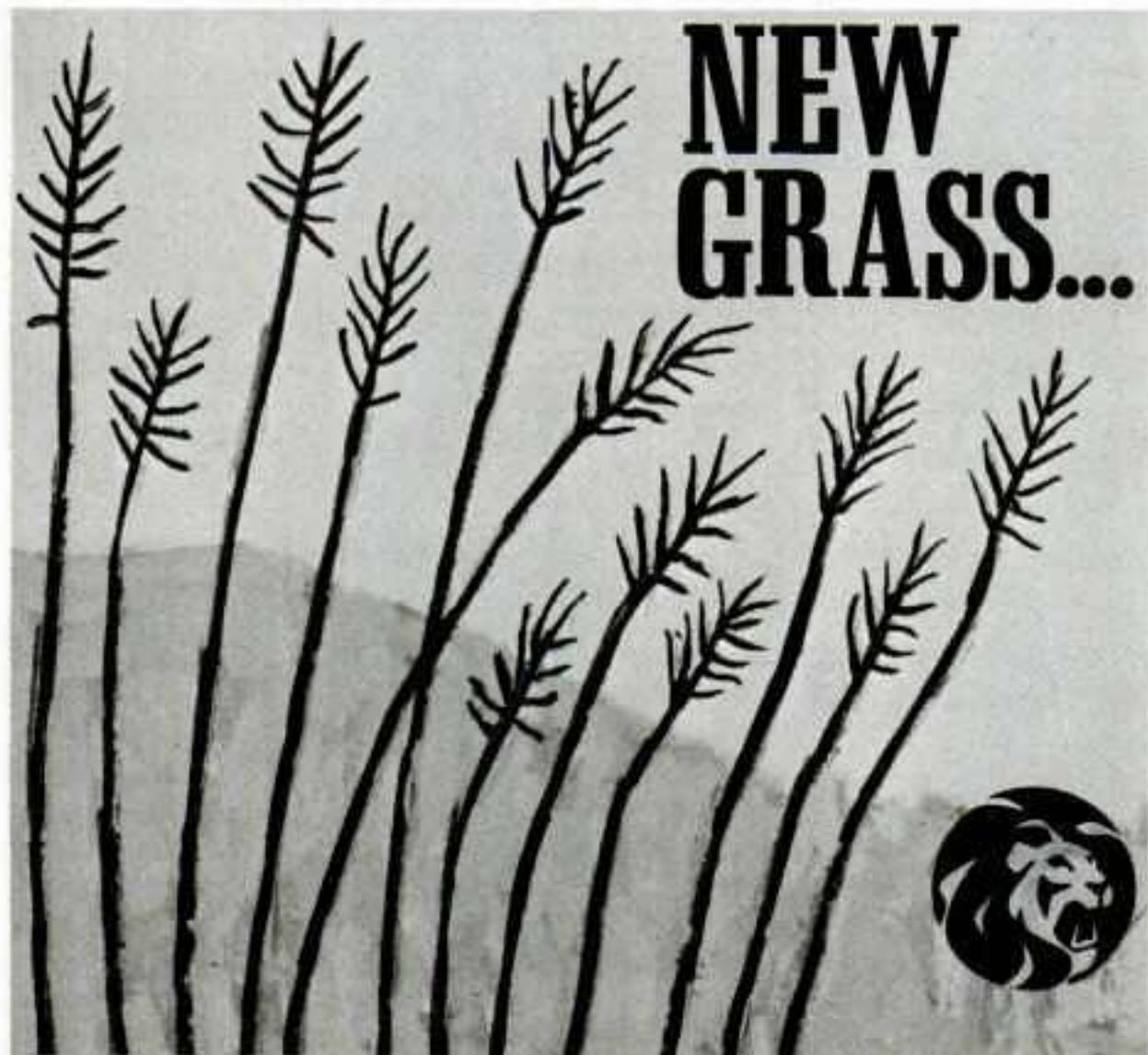
Fairmont Hotel. Varner Paulson, a former WNEW program director who created the program, is now manager at KNEW (formerly KEWB).

According to Glascock, there is a possibility of WNEW establishing a policy of taping specials alternately in Los Angeles and Oakland.

Shows taped in New York this year have showcased Lou Rawls, Petula Clark, Lena Horne, Sandler and Young, Mel Torme, Leslie Uggams, and Steve Lawrence-Eydie Gorme.

Included in WNEW's out of pocket costs for the series is \$12,500 for hiring musicians. Pianist Donn Trenner, booked the 17 men backing Miss Wilson, whose program was both soft and gentle and enervating. She chose a program of tunes from already released albums, only resorting to a leadsheet once, to read the words from "Can't Buy Me Love." Otherwise, she winged her way through "Grass is Greener," "Watch What Happens," "Winchester Cathedral," "Willow Weep For Me," "Guess Who I Saw Today" and "Satan Doll."

Responding to disk jockey Williams' comment that these were good songs, Miss Wilson noted that she would rather be a "bread and butter" singer than going after hard commercial tunes. "I have to be happy with myself," she said. "If I compromise myself, I feel I'm hurting others."



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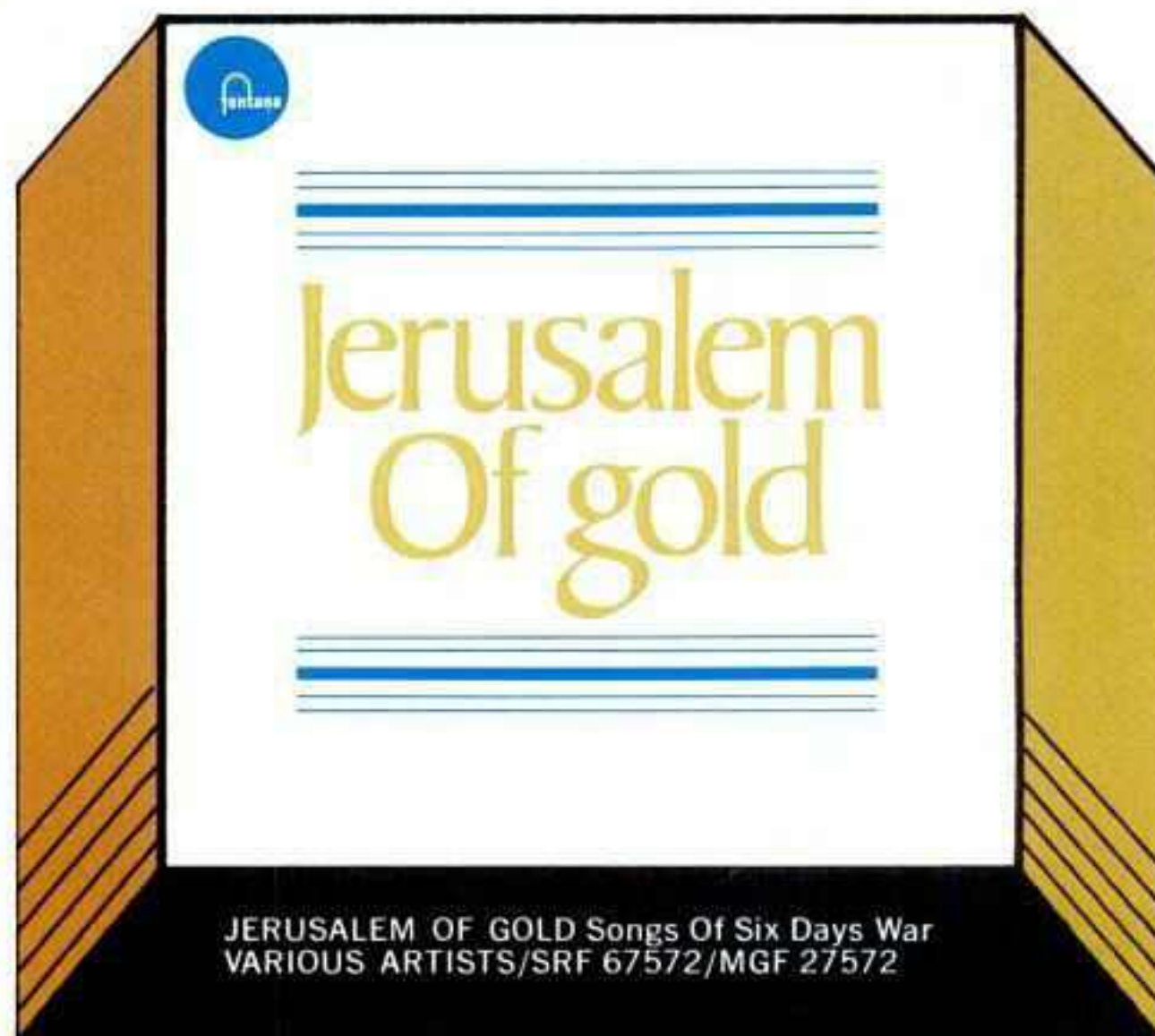
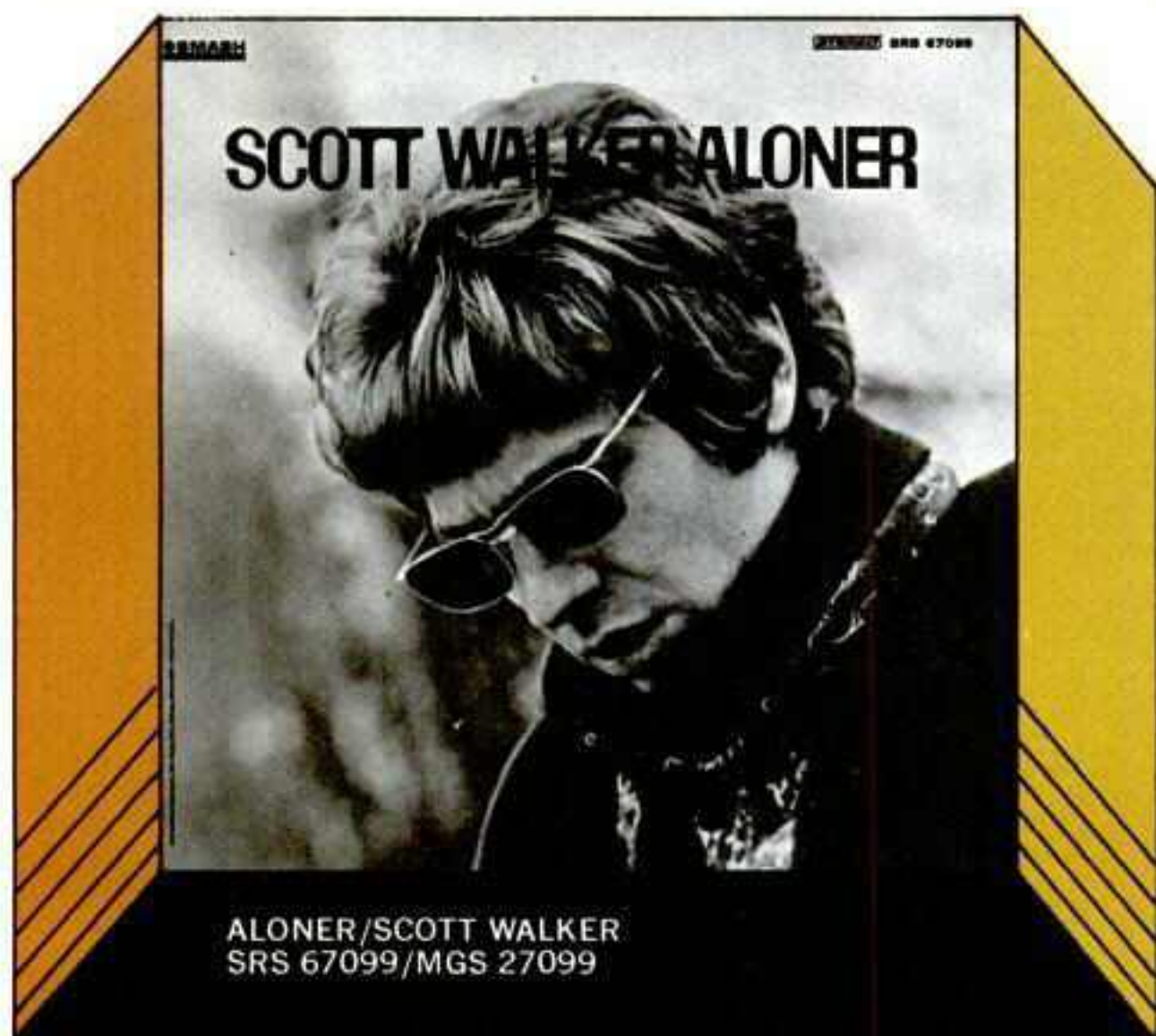
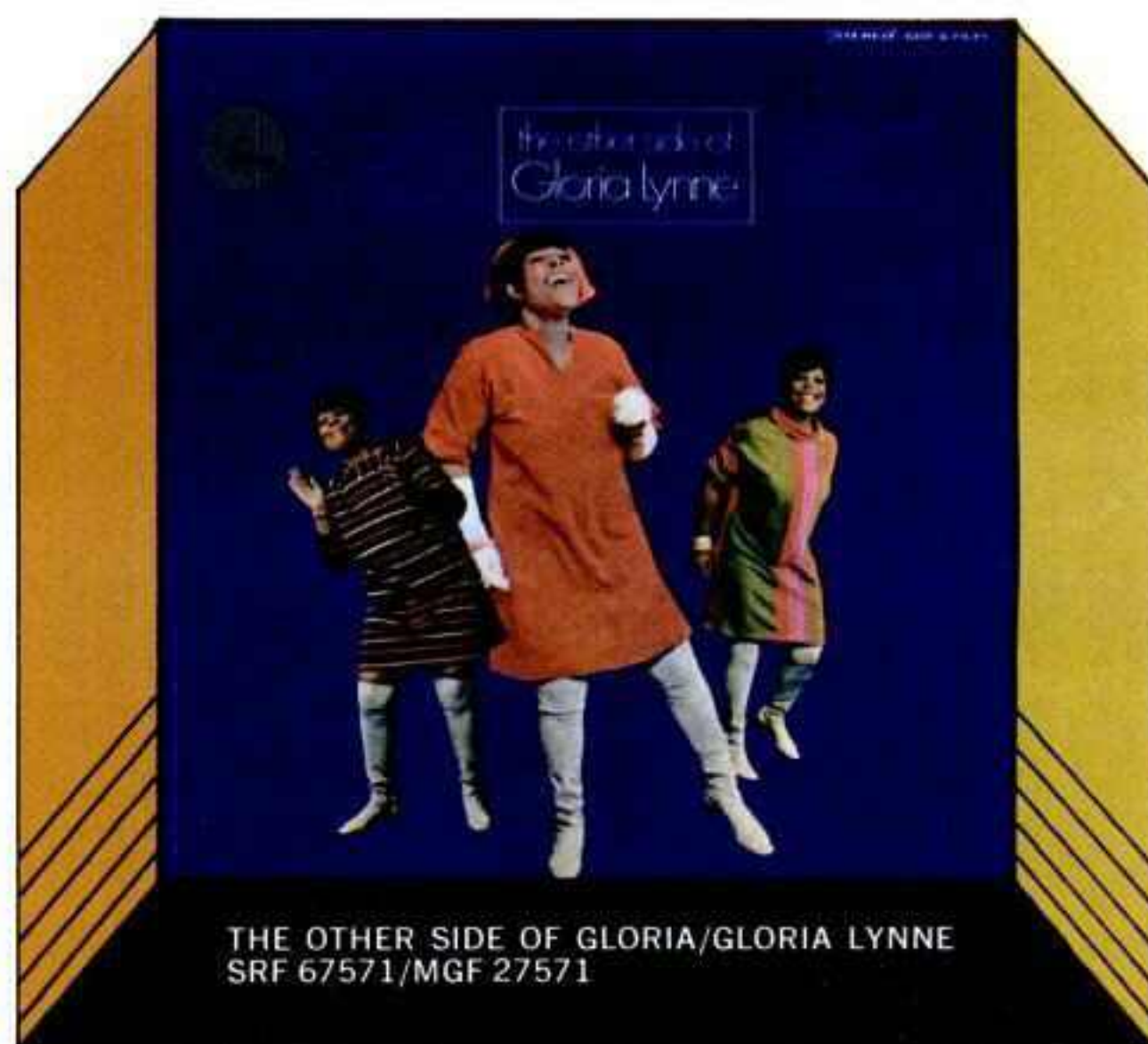
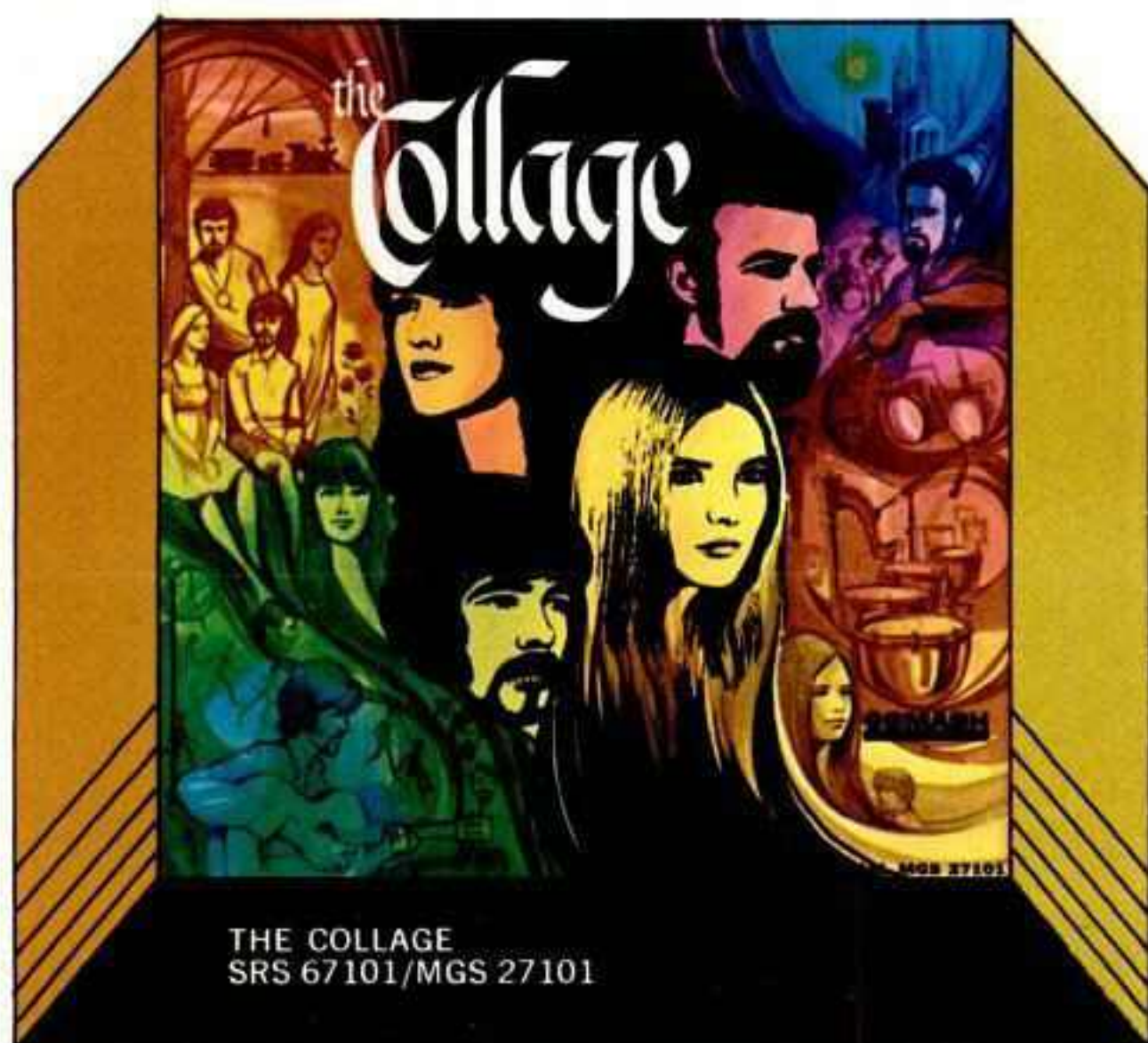


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Yesteryear's Hits

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

POP SINGLES—5 Years Ago December 29, 1962

1. Telstar—Tornadoes (London)
2. Limbo Rock—Chubby Checker (Parkway)
3. Bobby's Girl—Marcie Blane (Seville)
4. Go Away Little Girl—Steve Lawrence (Columbia)
5. Big Girls Don't Cry—Four Seasons (Vee Jay)
6. Return to Sender—Elvis Presley (RCA Victor)
7. You Are My Sunshine—Ray Charles (ABC-Paramount)
8. Release Me—"Little Esther" Phillips (Lenox)
9. Zip-a-Dee-Doo-Dah—Bob B. Soxx & the Blue Jeans (Philles)
10. Hotel Happiness—Brook Benton (Mercury)

POP SINGLES—10 Years Ago December 30, 1957

1. April Love—Pat Boone (Dot)
2. At the Hop—Danny and the Juniors (ABC-Paramount)
3. Peggy Sue—Buddy Holly (Coral)
4. Great Balls of Fire—Jerry Lee Lewis (Sun)
5. Raunchy—Bill Justis (Phillips International)
6. Jailhouse Rock/Treat Me Nice—Elvis Presley (RCA Victor)
7. You Send Me/Summertime—Sam Cooke (Keen)
8. Kisses Sweeter Than Wine—Jimmie Rodgers (Roulette)
9. Silhouettes—Rays (Cameo)
10. Rock and Roll Music—Chuck Berry (Chess)

R&B SINGLES—5 Years Ago December 29, 1962

1. You Are My Sunshine—Ray Charles (ABC-Paramount)
2. Two Lovers—Mary Wells (Motown)
3. Hotel Happiness—Brook Benton (Mercury)
4. Release Me—"Little Esther" Phillips (Lenox)
5. Big Girls Don't Cry—Four Seasons (Vee Jay)
6. Return to Sender—Elvis Presley (RCA Victor)
7. Keep Your Hands Off My Baby—Little Eva (Dimension)
8. Ride—Dee Dee Sharp (Cameo)
9. My Man—He's a Lovin' Man—Betty Lavett (Atlantic)
10. Tell Him—Exciters (United Artists)

POP LP'S—5 Years Ago December 29, 1962

1. The First Family—Vaughn Meader (Cadence)
2. My Son, the Folk Singer—Alian Sherman (Warner Bros.)
3. West Side Story—Sound Track (Columbia)
4. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
5. Girls! Girls! Girls!—Elvis Presley (RCA Victor)
6. Peter, Paul and Mary—(Warner Bros.)
7. Modern Sounds in Country and Western Music, Vol. II
8. Stop the World—I Want to Get Off—Original Cast (London)
9. I Left My Heart in San Francisco—Tony Bennett (Columbia)
10. Ramblin' Rose—Nat King Cole (Capitol)

Vox Jox

By CLAUDE HALL Radio-TV Editor

Rege Lavong, who recently joined WWRL, New York, has been named program director, replacing Rocky G. . . . Jerry Chapman, program manager of WFBM in Indianapolis, will assume duties Jan. 1; he'll be manager of both WFBM and WFBM-FM and handle FCC liaison duties formerly handled by F. O. Sharp, who is retiring after 43 years of service. . . . Bobby Magic, all-night deejay with WIXY in Cleveland, is taking on both a new name and new job. He started last week as Johnny Robue in the afternoon drive slot at WEAM, Washington.

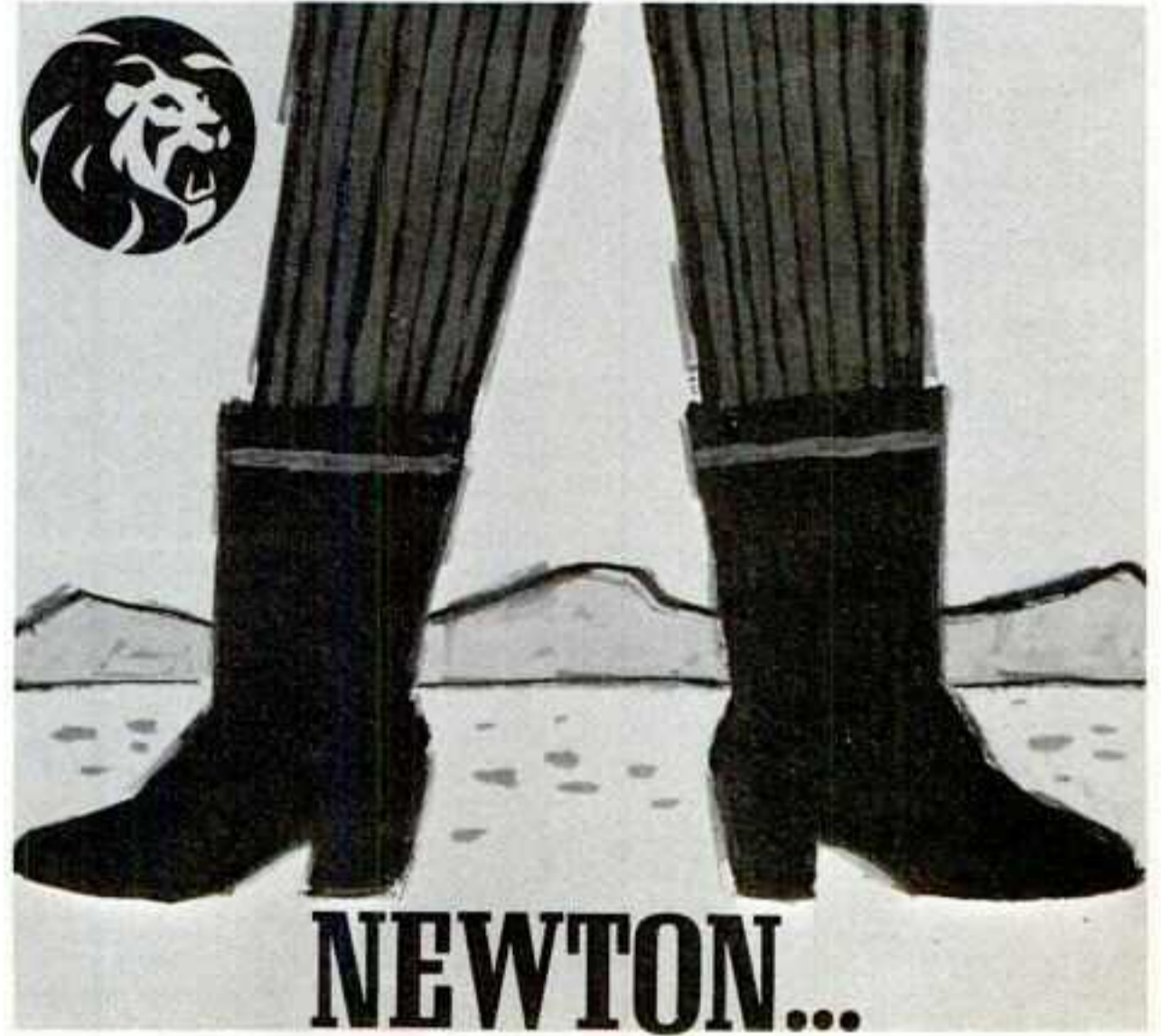
John (Jack Armstrong) Larsch, known as Bib Jack, on WKYC, has departed the Cleveland operation; he'd been WIXY's highest-rated deejay before shifting over to WKYC to handle a radio and TV show. . . . Stephen B. Labunski (are you listening Frank Ward?), president of NBC radio, reports that according to the Radio's All-Dimension Audience report project some 140 million or 95 per cent of all Americans listen to radio in one week. The corresponding TV percentage, he said, is 93 per cent. "So radio is reaching about 2.5 million more unduplicated adults per week than TV." He also said that more than 94 million adults listen to radio in a single day.

Changes at WCRB, the concert music station of Boston: Richard L. Kaye has been named general manager (he'd been station manager); David S. MacNeill has been moved up from program director

to assistant general manager and David B. Tucker from music director to program director. . . . The Ruth Lyons Christmas Fund, started 27 years ago by Ruth Lyons, is now above \$305,732, reports WLW-TV personality Bob Braun. Last year the Cincinnati station raised \$472,000 for 94 hospitals in Ohio, Indiana, and Kentucky. . . . Robert C. Floyd has been named general manager of KWKI-FM in Kansas City, Mo.; a former air personality, he'd been in sales with KCKN in Kansas City. New program director of the

station is Jim Clark, formerly with KCMO in Kansas City.

The I. M. Flowers show on WCBS-FM is now in stereo, according to William D. Greene, director of CBS-FM. Show is syndicated across the country. . . . Jack Carroll, formerly with Columbus and Dayton, Ohio, stations, is now program director of WAOL, San Antonio. . . . Nightclub singer Joannie Layne has joined WCUY-FM, Cleveland Heights jazz station, with a 1-3 p.m. air show.



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WBRU-FM Expands Rock

PROVIDENCE, R. I.—Taking its cue from commercial radio, WBRU-FM, 20,000-watt stereo station at Brown University, is expanding its progressive rock programming to three hours a day, Monday through Saturday, according to Paul Payton, deejay on the station.

Payton, formerly music director at WHIM in Providence before returning to college, said the station was also using "Music Factory," a syndicated MGM Records show hosted by Tom Wilson, as well as a Bob Lewis show produced and aired by WABC-FM. The student station is operated commercially.

Donahue Maps Music With a Wide-Open View

Continued from page 18

begin with, was finding deejays whose musical knowledge was wide enough. "Top 40 radio has created the type of deejay who knows nothing about music. We ended up with two deejays who'd been playing classical music, two from top 40 radio, and one from a middle of the road station."

Donahue said that he didn't think progressive rock radio—or non-format radio—was his own invention. "I think a lot of people probably had the idea. I was just able to put my idea into operation."

KMPX-FM is owned by Lee Crosby, an engineer who believes firmly in FM stereo radio. Crosby owns KPPC-FM in Los Angeles with Louis Avery. The San Francisco station went into the black in December, said Donahue. Each deejay has a different way of doing their programs. Object is to play good music and try to program their own show creatively. A deejay, for example, may play four different versions of a given song back-to-back.

"There's so much good material being recorded today and the best of it is not being played—at least not on contemporary radio," Donahue said. "My idea is to keep radio in an experimental state. Last week, I told the deejay to pick a different shift for the week. When we get the Los Angeles station going better, I'm going to switch the staffs around for a week." He said he was also planning San Francisco remote broadcasts from the Filmore Auditorium and the Avalon Ballroom.

They're digging it in Harvard Yard.



TOP SELLING R & B SINGLES

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips, Soul 35039 (Jobete, BMI)	10
2	2	I SECOND THAT EMOTION Smokey Robinson & the Miracles, Tamla 54159 (Jobete, BMI)	7
3	7	CHAIN OF FOOLS Aretha Franklin, Atlantic 2464 (14th Hour/Pronto, BMI)	3
4	4	I'M IN LOVE Wilson Pickett, Atlantic 2448 (Pronto/Tracebob, BMI)	5
5	3	SKINNY LEGS AND ALL Joe Tex, Dial 4063 (Tree, BMI)	8
6	6	HONEY CHILE Martha Reeves & the Vandellas, Gordy 7067 (Jobete, BMI)	6
7	5	BOOGALOO DOWN BROADWAY Fantastic Johnny C., Phil-L, A. of Soul 305 (Dandelion/James Boy, BMI)	13
8	8	I'LL BE SWEETER TOMORROW O'Jays, Bell 671 (Zira/Floteca/Mira, BMI)	6
9	20	IF I COULD BUILD MY WORLD AROUND YOU Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	3
10	11	PIECE OF MY HEART Erma Franklin, Shout 221 (Web IV/Ragmar, BMI)	10
11	14	TELL MAMA Etta James, Cadet 5578 (Fame, BMI)	7
12	9	YESTERDAY Ray Charles, ABC 11009 (Maclen, BMI)	7
13	26	COME SEE ABOUT ME Jr. Walker & the All Stars, Soul 3501 (Jobete, BMI)	4
14	15	LOVE POWER Sandpebbles, Calla 141 (Unbelievable, BMI)	6
15	18	AND GET AWAY Esquires, Bunky 7752 (Hi-Mi/Flomar, BMI)	4
16	12	(Loneliness Made Me Realize) IT'S YOU THAT I NEED Temptations, Gordy 7065 (Jobete, BMI)	11
17	13	I SAY A LITTLE PRAYER Dionne Warwick, Scepter 12203 (Blue Seas/Jac, BMI)	8
18	16	SOUL MAN Sam & Dave, Stax 231 (East/Pronto, BMI)	6
19	44	I CAN'T STAND MYSELF (When You Touch Me) James Brown & His Famous Flames, King 6144 (Taccan/Soil, BMI)	2
20	21	SOCKIN' 1-2-3-4 John Roberts, Duke 425 (Don, BMI)	6
21	22	BACK UP TRAIN Al Green & the Soul Mates, Hot Line 15000 (Tosted, BMI)	5
22	23	O-O I LOVE YOU Dells, Cadet 5574 (Chervis, BMI)	6
23	34	SINCE YOU SHOWED ME HOW TO BE HAPPY Jackie Wilson, Brunswick 55354 (Jalynne/BRC, BMI)	3

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
24	27	SOMETHING IS MISSING Five Stairsteps & Cubie, Buddah 20 (Kama Sutra/Burke Family, BMI)	3
25	24	HE AIN'T GIVE YOU NONE Freddie Scott, Shout 220 (Web IV, BMI)	8
26	25	IN AND OUT OF LOVE Diana Ross & the Supremes, Motown 1116 (Jobete, BMI)	6
27	32	I CALL IT LOVE Manhattans, Carnival 533 (Sanavan, BMI)	6
28	28	OOH BABY Deon Jackson, Carla 2537 (Gaucho/McLaughlin, BMI)	5
29	29	WHEN YOU'RE GONE Brenda & the Tabulations, Dionn 504 (Dandelion, BMI)	5
30	17	A NATURAL WOMAN Aretha Franklin, Atlantic 2411 (Screen Gems-Columbia, BMI)	13
31	37	STORYBOOK CHILDREN Billy Vera & Judy Clay, Atlantic 2445 (Blackwood, BMI)	4
32	33	HAVE A LITTLE MERCY ON ME Jean Wells, Calla 143 (Eden, BMI)	3
33	30	A TOUCH OF THE BLUES Bobby Bland, Duke 426 (Don, BMI)	5
34	10	PATA PATA Miriam Makeba, Reprise 0606 (Xina, ASCAP)	13
35	19	I'M WONDERING Stevie Wonder, Tamla 54157 (Jobete, BMI)	11
36	36	A LOVE THAT'S REAL Intruders, Gamble 209 (Razor Sharp, BMI)	5
37	39	THIS THING CALLED LOVE Webs, Pop-Side 4593 (Emalou/Andros, BMI)	5
38	—	(1-2-3-4-5-6-7) COUNT THE DAYS Inez & Charlie Foxx, Dynamo 112 (Catalogue/Cee & Eye, BMI)	1
39	40	SOMEBODY'S SLEEPING IN MY BED Johnny Taylor, Stax 235 (East, BMI)	4
40	—	UP TIGHT GOOD MAN Laura Lee, Chess 2030 (Chevis, BMI)	1
41	—	MY BABY MUST BE A MAGICIAN Marvelettes, Tamla 54158 (Jobete, BMI)	1
42	45	COVER ME Percy Sledge, Atlantic 2453 (Pronto/Quinvey, BMI)	2
43	43	HEY JOYCE Lou Courtney, Pop-Side 4594 (Emalou, BMI)	5
44	—	TWO LITTLE KIDS Peaches & Herb, Date 1586 (Jalynne, BMI)	1
45	49	BABY YOU GOT IT Brenton Wood, Double Shot 121 (Big Shot, ASCAP)	2
46	47	BABY, BABY PLEASE Timothy Wilson, Buddah 19 (Zira, BMI)	2
47	—	DETROIT CITY Solomon Burke, Atlantic 2499 (Cedarwood, BMI)	1
48	48	LASTING LOVE Otis Clay, One-derful 4850 (Vapac, BMI)	3
49	—	WINDY Wes Montgomery, A&M 883 (Almo, BMI)	1
50	50	MORE & MORE Little Milton, Checker 1189 (Chevis, BMI)	3

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); MS 2-633 (S)	14
2	2	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	19
3	4	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); TS 276 (S)	14
4	5	DIONNE WARWICK'S GOLDEN HITS—Part 1 Scepter SRM 565 (M); SPS 565 (S)	7
5	9	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	2
6	3	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	14
7	7	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	10
8	6	SOUL MEN Sam & Dave, Stax 725 (M); SD 725 (S)	7
9	10	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	7
10	8	MARVIN GAYE & TAMMI TERRELL UNITED Tamla T 277 (M); TS 277 (S)	13
11	11	WITH A LOT OF SOUL Temptations, Gordy M 922 (M); S 922 (S)	21
12	13	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	10
13	12	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	55
14	14	PATA, PATA Miriam Makeba, Reprise R 6274 (M); RS 6274 (S)	4
15	16	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	5
16	17	REACH OUT Four Tops, Motown M 660 (M); MS 660 (S)	21

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
17	18	ALLIGATOR BOOGALOO Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	9
18	—	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	1
19	15	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	10
20	—	UP, UP AND AWAY Johnny Mathis, Columbia CL 2726 (M); CS 9526 (S)	1
21	20	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	39
22	21	ARE YOU EXPERIENCED Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	12
23	25	TO SIR, WITH LOVE Soundtrack, Fontana MGF 27569 (M); SRF 67569 (S)	7
24	19	DANCING IN THE STREET Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	7
25	—	COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 8 Various Artists, Motown M 666 (M); MS 666 (S)	1
26	28	KING SIZE SOUL King Curtis & His Kingpins, Atco 33-231 (M); SD 33-231 (S)	2
27	24	SILK & SOUL Nina Simone, RCA Victor LPM 3837 (M); LSP 3837 (S)	7
28	29	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	51
29	30	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	16
30	22	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	12

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Classical Music

12 Stems Mark Time's 'New Life' Program on Avant-Garde Series

NEW YORK — Time Records is revitalizing its avant-garde classical series with 12 new releases due next year, the first new titles for the \$4.98 series in about two years. A new catalog featuring the 10 existing titles also is being prepared.

Bobby Shad, Time president, noted that while initial sales in the series, which was inaugurated about five years ago, were small, across-the-board sales have steadily increased so that, for the first time, a reorder of paper is required. This step precedes orders for covers and new pressings.

Earle Brown, composer, who produces classical recordings for Time, said the new avant-garde material will include electronic material as well as music using electronic instruments. Straight instrumentation also will be represented. Shad thinks releases on other labels have helped build the interest in electronic music. A major asset of the series is the total lack of returns.

Shad said a reason for this is that the albums appeared to be pre-sold before the company received orders.

He stressed the importance of building up his new music catalog, since orders generally were for the entire line rather than specific titles. Among the composers represented in the first 10 pressings were Karlheinz Stockhausen, John Cage, Luciano Berio, Luigi Nono, Bruno Maderna, Charles Ives, Brown, Mauricio Kagel, Henry Cowell, Toshiro Mayuzumi, Morton Feldman, Olivier Messiaen, Christian Wolff, Sylvano Busso, Amadeo Roldan, Niccolò Castiglioni, Lou Harrison, William Russell, Yoritsune Matsu-daira, Vitorio Fellegara, Isang Yun and Franco Evangelisti.

Brown said works to be released will come from among material by such composers as Lukas Foss, Henri Pousseur, Stockhausen, Nono, Lejaren Hiller, Gordon Mumma, Salvatore Martirano, Robert Ashley, Frederic Rzewsky, Michael

von Biel and Bernard Ronds. The list will include composers at the University of Illinois, Columbia University and the University of Buffalo. Brown's "Octet," a short piece, also will be included. All material will be first catalog listings.

Shad thinks the series didn't make it at first because it was ahead of its time. Favorable critical reaction failed to produce sales. From the outset, most of the interest centered around colleges and college communities. This has continued at an increasing pace. Sales of avant garde music were the best ever for Time in 1967, Shad estimated.

He said the line would continue to put out only contemporary music in the series, since he doesn't feel he can compete with the majors in conventional fare.

Shad noted that Time's reputation for good sound and experience in the electronic music field has resulted in pop acts contacting him for information. He also said he had received offers from majors for the series. Brown stressed that the avant-garde theme will continue with music in the entire sonic scene used. He also plans to record for Time in Japan next year.



HERBERT VON KARAJAN, left, confers with, from left, James Frey, new head of the classical division of MGM Records; Sid Love, national sales manager for classic labels, and Mort L. Nasatir, president of MGM Records, at a reception for the conductor at New York's Hotel Pierre.

RCA Monaural Album Honors Horowitz Debut

NEW YORK—RCA Victor next month is celebrating the 40th anniversary of Vladimir Horowitz' U. S. debut at Carnegie Hall with a monaural album including seven performances not previously on LP. Included will be an only listing for the pianist's own composition "Danse Excentrique."

First listings also are included in a Montserrat Caballe recital of unusual Verdi arias with Anton Guadagno and the RCA Italiana Orchestra and chorus. "Un Giorno di Regno," "I Lombardi alla Prima Crociata," "I Due Foscari," "Alzira," "Atilla," "Il Corsaro," and "Arroldo."

Erich Leinsdorf and the Boston Symphony continue their Prokofiev series with "Romeo and Juliet." Artur Rubinstein and the Chicago Symphony under Carlo Maria Giulini play Schumann. On the second side Rubinstein plays "Novelettes, Op. 21, Nos. 1 and 2." The orchestra under Seiji Ozawa also has a pairing of Britten and Mussorgsky-Ravel. Another Red Seal disk features Larry Adler and Morton Gould in first recordings of music of George Gershwin, Cole Porter, Jerome Kern, Richard Rogers, Harold Arlen and Gould.

RCA Victrola is issuing its first Arturo Toscanini product re-channeled for stereo. One of

the two albums with the NBC Orchestra includes Verdi's "Rigoletto, Act IV" and selections from "Luisa Miller" and "I Lombardi." Vocalists are Vivian Della Chiesa, Nan Merri-man, Zinka Milanov, Nicola Moscona, Jan Peerce and Leonard Warren. The other pressing has two Schubert symphonies.

Victrola also is issuing the third volume in its New Music Series with Bruno Maderna and the Rome Symphony playing Nono, Fukushima, Berio and Lehmann. The release also includes the first stereo release of Vivaldi's oratorio "Judith Triumphans" with Alberto Zedda conducting soloists, the Philharmonic Academy of Rome and Angelicum Miland. Rounding out the release are Pierre Monteaux and the London Symphony in Dvorak.

\$129 PACKAGE ON RIVIERA

PARIS—Riviera is promoting a 24-LP boxed set of Bach's complete organ works, which were recorded by Marie-Claire Alain for Erato. Credit terms are being offered for the package, which retails for \$129.

Three-Record Set of 'Aida' Out on Angel

HOLLYWOOD—Angel Records is issuing a three-record set of Verdi's "Aida" next week. Birgit Nilsson, Franco Corelli and Grace Bumbry head the cast with the Rome Opera Orchestra and Chorus, Zubin Mehta conducting.

Also on Angel, soprano Mirrella Freni sings Puccini arias, while contralto Janet Baker sings material by English composers. Lamar Crowson is the soloist with the Melos Ensemble in Janacek's "Concertina for Piano, String Quartet and Winds." The second volume of Eric Satie's piano music with Aldo Coccolini also is slated as is Yehudi Menuhin and the Bath Festival Orchestra in Schubert.

Melodiya/Angel has Gennadi Rozhdestvensky and the Moscow Radio Symphony in Prokofiev, pianist Nicolai Petrov with Rozhdestvensky and the Moscow Radio Symphony in Rachmaninoff, and Yevgeny Svetla-

nov and the USSR Symphony in Tchaikovsky.

Seraphim has the first low-price release of Gay's "Te Beggar's Opera" with Elsie Morrison, Monica Sinclair, Constance Shacklock, Anna Pollak, John Cameron, Ian Wallace and Owen Brannigan with the Pro Arte Orchestra and Chorus, Alexander Young conducting.

A monaural-only Seraphim pressing has soprano Lotte Lehmann in operatic arias. Other Seraphim releases have Colin Davis and the Philharmonia Orchestra in Mozart, Carlo Maria Giulini and the Philharmonia Orchestra in Rossini overtures, and Kiril Kondrashin and the Philharmonia in Brahms with violinist Leonid Kogan.

Capitol Classics has "Best Of" albums featuring Carmen Dragon and the Hollywood Bowl Symphony, Leopold Stokowski and pianist Leonard Pennario.

Teldec Releases Brandenburg LP

HAMBURG — Telefunken-Decca (Teldec) has released an album with Bach's six "Brandenburg Concertos," which is reported to be the first complete recording of all six concertos using the original score—and the original instruments.

The recording, in Teldec's Das Alte Werk series, is with the Concentus Musicus, Vienna, under Nikolaus Harnoncourt. The album has been awarded the Grand Prix du Disque.

Teldec also announced the release of the first recording of Mozart's opera "Il Re Pastore," an RCA Victor recording with the Naples Symphony Orchestra under Denis Vaughan.

80 Titles Set for CRI's Year-Long Program

NEW YORK—Composers Recordings, Inc. (CRI) is starting a year-long program of clearing a backlog of more than 80 titles with an eight-album, 18-title current release and nine albums with 28 titles due next month. For a limited time, new albums will retail for \$4.98 instead of the regular \$5.95.

The new program is being implemented by Carter Harman, who has been a composer, music reviewer and record producer. As usual, most of the titles are catalog firsts as the label continues to champion contemporary music.

The December release includes Harry Partch's "And on the Seventh Day Petals Fell in Petaluma," a pairing of Russell Smith's "Concerto No. 2" with pianist Andrezej Stefanski and the Polish National Radio Orchestra under William Strickland and Lee Hoiby's "Piano Concerto" with soloist John Atkins and the same orchestra, and a coupling of John Corigliano Jr.'s "Violin Sonata" featuring John Corigliano Sr. with pianist Ralph Votapek, and Gerald Strang's "Cello Concerto" with Gabor Rejto and a chamber orchestra conducted by the composer. The three albums are available in monaural and stereo.

Strickland conducts the Polish National Radio Orchestra in Francis Thorne's "Rhapsodic Variations" and "Burlesque Overture," while Jan Krenz and the same orchestra play David Diamond's "Romeo and Juliet"

in a compatible stereo album.

In universal stereo, which also can be played on monaural and stereo is a Henry Cowell pairing conducted by Strickland with the Polish National Radio Orchestra in "Variations; Synchrony" and the Oslo Philharmonic and Norwegian Choir of Solo Singers in "... If He Please." The latter was on an earlier CRI disk.

The universal designation also is used for a pairing of George Crumb's "Night Music I" for soprano, celesta, piano and percussion with Louise Toth as vocalist and the composer conducting, and Robert Erickson's "Chamber Concerto" with the Hartt Chamber Players under Ralph Shapey; a teaming of Wallingford Riegger's "Fantasy and Fugue" with Krenz and the Polish National Radio Orchestra, Otto Luening's "Synthesis for Orchestra and Electronic Sound" with David Van Vactor and the Hessian Radio Symphony, and Luening's "Fantasia" with organist Ralph Kneer; and Colin McPhee's "Nocturne" with the Hessian Radio Orchestra; and Roger Sessions' "Violin Concerto" with soloist Paul Zukovsky and the French Radio Orchestra under Gunther Schuller.

Next month's releases include Alan Hovhannes' "Triptych" with soprano Benita Valente, the Bay Rund Singers and members of the Bamberg Symphony under Alfredo Antonini, Karel Husa's "Mosaïques" with the

composer conducting the Stockholm Radio Symphony, and Willard Straight's "Development" with Russell Stranger and the London Philharmonic on one LP.

Soprano Shirley Meyer, tenor William McDonald, bass William Harvey Grant, caronilleur Charles T. Chapman and the choir of the New York Avenue Presbyterian Church of Washington under Stephen H. Prushing perform Johan Franco's "As the Prophets Foretold" in a coupling with Parks Grant's "Excursions" with trombonist Arnold Fromme, Edward R. Birdwell on horn, and trumpeters Gerald R. Schwartz and John W. Eckert.

Another album will have Robert Moevs' "Musica da Camera" with Arthur Weisburg and the Contempo-Jack Glick and cellist Robert Sylvester, and Ezra Simms' "Quartet No. 3" with the Lenox Quartet.

Leland Proctor's "Symphony No. 1" with Wlodzimierz Ormicki and the Polish National Radio Orchestra is paired with George Tremblay's "Symphony in One Movement" with Frederic Balasz and the Hamburg Philharmonic. Also paired are Quincy Porter's "Concerto for Harpsichord" with soloist Virginia Pleasants and the Polish National Radio Orchestra under Strickland, and George Barati's "Harpsichord Quartet" with the Baroque Chamber Players of the University of Indiana.

(Continued on page 25)

A Stunning Ives' "Fourth"

NEW YORK — Ives' "Symphony No. 4" was stunningly performed by the American Symphony under Leopold Stokowski at Carnegie Hall on Dec. 18. The work was recorded for Columbia Records by Stokowski and the orchestra after they presented its world premiere on April 26, 1965.

The monumental work again produced an air of electricity in the hall as the orchestra's associate conductors, Joseph Eger and Andrew Heath, helped keep the complex rhythms straight, especially in the Allegretto. The meditative Fugue: Andante moderato shimmered, while the Largo maestoso with its climax then gentle ending drew an enthusiastic audience response. Stokowski's firm hand was in control throughout as patriotic songs, folk songs and hymn phrases abounded.

The Camerata Singers, who assisted in the symphony, were prominent in the first half of the program, which included an effective Verdi "Te Deum," ingratiating excerpts from Gounod's rarely heard "La Nativite," and Schoenberg's "Friede auf Erden." The orchestra also played well the Pastoral Symphony from Handel's "Messiah." Stokowski recorded excerpts from that oratorio with the London Symphony for London Phase 4, which had a program ad plugging his latest Phase 4 album, Tchaikovsky's "Symphony No. 5" with the New Philharmonia Orchestra.

FRED KIRBY

Classical Notes

Robert Shaw will conduct the Cleveland premiere of Handel's "Semele" with the Cleveland Orchestra on Thursday (28). The program will be repeated on Friday (29) and Saturday (30). Soloists in the oratorio will be sopranos Beverly Sills and Jill Weller, mezzo-sopranos Helen Vanni and Elaine Bonazzi, counter-tenor Mark Deller, tenor Seth McCoy, baritone Melvin Hakola, and bass-baritones Thomas Paul and Ara Berberian. . . . Alexander Schneider will conduct New School Concerts of Haydn at Carnegie Hall Thursday (28) and Friday (29). . . . Soprano Teresa Stratas will appear at Jones Hall in Houston on Jan. 18 in a Society for the Performing Arts recital.

Victor Alessandro, music director of the San Antonio Symphony, has cancelled his scheduled French debut with the Passepoups Orchestra in Paris because of disagreements with statements on the United States by French President Charles De Gaulle. . . . Mezzo-soprano Beverly Wolff, flutist James Pappoutsakis and violinist Alfred Krips perform in a baroque concert with Erich Leinsdorf and the Boston Symphony on Friday (29) and Saturday (30). . . . Mrs. Dan Brazil has been elected president of the Lufkin (Tex.) Community Concert Association. . . . Seven principal chairs in the Minneapolis Symphony have been endowed.

Verdi's "Ernani" will open the 1968 San Francisco Opera season in September with soprano Leontyne Price singing Elvira. . . . Puccini's "Tosca" returns to the Metropolitan Opera repertoire in

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	1	WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	25	21	27	ART OF DENNIS BRAIN Seraphim 60040 (M); (No Stereo)	32
	2	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	13	22	22	PROKOFIEV: IVAN THE TERRIBLE (2 LP's) Various Artists/U.S.S.R. Symphony (Stasevich), Melodiya/Angel RB 4103 (M); SRB 4103 (S)	10
	3	PUCCINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	16	23	21	WAGNER: DIE WALKURE (5 LP's) Crespin/Vickers/Various Artists/Berlin Philharmonic (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	33
	4	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	17	24	23	FRITZ WUNDERLICH: LYRIC TENOR Seraphim 60043 (M); S 60043 (S)	11
	5	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	47	25	29	HOROWITZ IN CONCERT (2 LP's) Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	35
	6	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	91	26	24	DVORAK: SYMPHONY NO. 9 (New World)/SCHUMANN: MANFRED OVERTURE NBC Symphony (Toscanini), RCA Victorola VIC 1249 (M); (No Stereo)	12
	7	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	28	27	26	MAHLER: SYMPHONY NO. 2 (2 LP's) Sills/Kopleff/Utah Symphony (Abravanel), Vanguard Cardinal Series (No Mono); C/10003/4 (S)	4
	8	BELLINI: BEATRICE DI TENDI (3 LP's) Sutherland/Various Artists/London Symphony (Bonyngue), London A 4384 (M); OSA 4384 (S)	4	28	20	PUCCINI: TOSCA (2 LP's) Nilsson/Corelli/Fischer-Dieskau/Various Artists (Maazel), London A 4267 (M); OSA 1267 (S)	15
	9	HANDEL: MESSIAH (3 LP's) Schwarzkopf/Hoffman/Gedda/Various Artists/Philharmonia Orch. (Klemperer), Angel CL 3657 (M); SCL 3657 (S)	4	29	34	MAHLER: COMPLETE NINE SYMPHONIES (14 LP's) New York Philharmonic (Bernstein), Columbia (No Mono); CMS 765 (S)	2
	10	HANDEL: MESSIAH (2 LP's) Various Artists/Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S)	7	30	33	CHOPIN NOCTURNES Artur Schnabel, RCA Victor LM 7050 (M); LSC 7050 (S)	2
	11	ORFF: CARMINA BURANA Various Artists/New Philharmonia Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	71	31	39	HANDEL: MESSIAH (3 LP's) Harper/Watts/Wakefield/Various Artists/London Symphony (Davis), Philips PHM-3-592 (M); PHS-3-992 (S)	3
	12	PUCCINI: MADAME BUTTERFLY (3 LP's) Scotto/Bergonzi/Various Artists/Rome Opera House Orch. (Barbirolli), Angel (No Mono); SCL 3702 (S)	13	32	32	TCHAIKOVSKY: QUEEN OF SPADES (4 LP's) Bolshoi Theatre (Khaikin), Melodiya/Angel (No Mono); SRD 4104 (S)	7
	13	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	73	33	28	PENDERECKI: PASSION ACCORDING TO ST. LUKE (2 LP's) Various Artists/Talzer Boy Choir, Cologne Radio Symphony (Czyz), RCA Victorola VIC 6015 (M); VICS 6015 (S)	6
	14	MAHLER: SYMPHONY NO. 9 (2 LP's) New Philharmonia (Klemperer), Angel B3708 (M); SB 3708 (S)	10	34	35	HOLST: THE PLANETS New Philharmonic Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)	29
	15	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	71	35	37	BORODIN: PRINCE IGOR (3 LP's) Christoff/Various Artists/Sofia National Opera (Semkov), Angel (No Mono); SLC 3714 (S)	2
	16	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn, Chicago Symphony (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	41	36	36	HANDEL: JULIUS CAESAR (3 LP's) Treigle/Sills/Various Artists/N. Y. City Opera (Rudel), RCA Victor LOC 6182 (M); LSC 6182 (S)	2
	17	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	33	37	40	PENDERECKI: ST. LUKE'S PASSION (2 LP's) Various Artists/Cracow Philharmonia (Czyz), Philips (No Mono); PHS 2-901 (S)	2
	18	VERDI: LA TRAVIATA (3 LP's) Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Prete), RCA Victor LM 6180 (M); LSC 6180 (S)	10	38	38	BRITTEN: A MIDSUMMER NIGHT'S DREAM (3 LP's) Various Artists/London Symphony (Britten), London A 1385 (M); OSA 1385 (S)	7
	19	HOMMAGE TO GERALD MOORE (2 LP's) De Los Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)	8	39	—	PROKOFIEV: PETER AND THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	11
	20	ORFF: CATULLI CARMINA Blegen/Kness/Temple University Choir, Philadelphia Orch. (Ormandy), Columbia ML 6417 (M); MS 7017 (S)	5	40	—	WAGNER: RING CYCLE (19 LP's) Various Artists/Vienna Philharmonic (Solti), London Ring M (M); Ring S (S)	1

80 Titles in CRI Program

Continued from page 24

An electronic music album has Vladimir Ussachevsky's "Of Wood and Brass; Deforest Murmurs," the Luening-Ussachevsky "Concerted Piece for Electronic Sounds and Orchestra"; and Mel Powell's "Events; Second Electronic Setting"; "Improvisation" and "Two Prayer Settings."

A Jan. 6 non-subscription performance starring Regine Crespin, Gianni Raimondi and Gabriel Acquier. Zubin Mehta will conduct. Sherrill Milnes sings in Verdi's "Aida" for the first time this season on Jan. 1. Conductor Berislav Klobucar debuts at the Met on Jan. 13 in Wagner's "Der Fliegende Hollaender" with Cornell MacNeill, Ticho Parly and Nancy Williams also in the opera for the first time at the Met. The cast also includes Leonie Rysanek and Giorgio Tozzi. FRED KIRBY

Ornicki conducts the Polish National Radio Orchestra in Paul A. Pisk's "Three Ceremonial Rites" and Milton Adolphus' "Elegy" in an album with Krenz and the same orchestra in Edwin Geresheiski's "Fanfare, Fugato, and Finale" and Lou Harrison's "Suite for Percussion" with Paul Price and the Manhattan School of Music Percussion Ensemble.

Rounding out the January release is an LP with Reigger's "Nonet for Brass, Op. 49," "Movement for Two Trumpets, Trombone and Piano, Op. 66," and "Music for Brass Choir, Op. 45," and Alvin Eisler's "Untitled Composition for Four Brasses" and "Concerto for Brass Quintet, Strings and Percussion" with John Barnett conducting the Alumni of the National Orchestral Association, American Brass Quintet.

OPERA REVIEW

Met's 'Hansel und Gretel' Is a Chock-Full of Charm

NEW YORK — A stunning production and a good cast with excellent English diction brought charm to the Metropolitan Opera's new production of Humperdinck's "Hansel und Gretel" on Dec. 13. Rosalind Elias as Hansel and Karl Doench as the witch were standouts.

Doench, one of the top comic artists of our time, romped through his part sparking the second act. The trace of a German accent added to rather than detracted from his drag role. His most recent recording was the Richmond re-issue of Wagner's "Meisterdin Die Meistersinger" conducted by Hans Knappertsbusch in which Doench plays Beckmesser, his most famous part. He also appears on Angel.

Miss Elias, who has recorded

extensively for RCA Victor, was in top vocal form. She always can be depended on histrionically. The artist also has Columbia listings. Joe Clements, who also has recorded for Columbia, sang prettily as Gretel filling in for the indisposed Teresa Stratas.

Fine jobs also were turned in by contralto Lilli Chookasian and baritone William Walker in the shorter roles of the parents. Miss Chookasian has recorded for Columbia and Victor. Franz Allers conducted effectively.

Much of the credit for the evening's success, however, can be traced to Nathaniel Merrill's fine direction and Robert O'Hearne's splendid sets. The program opened with "La entana," a ballet. FRED KIRBY

Country Music

Studios in Nashville Pounded Out A Record 5,000 Sessions in 1967

By BILL WILLIAMS

• Continued from page 1

right after the first of the year, produced 1,211 sessions in its studios during 1967, with 38 different labels represented.

Columbia's artists ranged from Flatt & Scruggs to Bobby Dylan. RCA Victor's ran from Homer & Jethro to Nancy Sinatra and Perry Como, Al Hirt, and other pop acts.

Fred Foster studios accounted for 600 sessions during the year. However, these studios have been taken over in an expansion by the National Life and Accident Insurance Co., and Foster will conduct his future sessions at Music City Records during 1968 until he finds a suitable building site.

Exit Studios, new this year, was the scene of approximately 800 separate sessions, with several major labels using the master facilities with 3-track, 2-

track and monaural.

Bradley's Barn, a remodeled farm structure just outside here, had 488 sessions during the year, with the number picking up late in December.

Starday accounted for 300 sessions for its three labels, including Nashville and Hollywood.

Cal Everhart, Victor's studio manager, noted that several labels turned to the Nashville studios this year for the first time. All types of music was recorded, from hard rock to gospel, with the bulk of it country. However, pop became more and more a factor in the scene here in 1967.

Independent producers were among the top hitmakers of the year. Don Law, long a Columbia landmark, produced sessions for three separate labels and scored well on all of them. Other top independents were

Jack Clement, Buddy Killen, Chips Moman, Huey Meaux, Bug Carson, Bobby Russell, Ray Pennington, Pete Drake and Tommy Hill. Hill, who had produced for Starday during most of the year, took the independent move just before the year's end.

Some of the labels with their own studios made frequent use of Columbia and RCA Victor in order to get the multiple track sound.

The 5,063 sessions produced in Nashville represented a growth of more than 20 per cent over the preceding year. Hitt explained that Columbia showed no growth simply because the studios have been running to capacity since their completion three years ago. The others, on the other hand, all showed strong jumps.

Foster, who no longer will be able to use his sound studios, plans to utilize the new eight, four and three-track facilities at Music City Recorders. Studios already are booked well into 1968, with few availabilities in the early months. In addition, December has been one of the busiest months of this year, with some 800 sessions on the books at the various studios.

With Dot now stepping up its country product, and MGM moving full-force into the country field, the demand on studio time promises to be greater in the year ahead.

Nashville Scene

By BILL WILLIAMS

RCA Victor's John Hartford is spending most of the holiday period cutting his fourth album. All of the songs were written by Hartford. His late December dates include swings through Pennsylvania and Massachusetts, then down to the coffee houses of Atlanta. . . . Talented songwriter Ted Harris has turned out consecutive hits for Dottie West and Ray Pillow, and his next two will be cut by Bobby Lord. . . . Grandpa Jones came in from a hunting trip with Eddie Hill to see the release of a new single and a new album almost simultaneously. The album is titled "Everybody's Grandpa," while the single is "That's What This Old World Needs." They're on Monument. . . . A poll taken in England shows Kitty Wells still the number one vocalist among the country following, with Jean Sheperd second and Wilma Lee Cooper first. With everyone else turning toward duets, Wilma Lee's single (with the instrumental support of husband, Stoney) is doing extremely well. The idea was that of leading Decca producer Owen Bradley.

Stringbean has something unusual due for a quick release. It's a tune he wrote titled "Big Banjo" (Continued on page 35)



Law, Monument Tie On Cargill Waxing

NASHVILLE — Independent producer Don Law has reached "an agreement" with Monument Records to produce all future sessions of Henson Cargill, the young Oklahoma singer who came up with a winner in "Skip a Rope" on his first recording.

Law produced the master of the first session, then sold it to Monument, which subsequently signed Cargill to a three-year contract with a two-year option.

The long-time Columbia producer will continue sessions with other artists on other labels, including Columbia, but will handle all Cargill's work.

"Skip a Rope" is one of sev-

eral songs handled by Law this year which made it on both pop and country charts.

Cargill, who spent five years "in training" for recording by working the club circuit in Northwestern States, said that Johnny Cash originally had been set to record "Skip a Rope," but Tree Publishing, on the basis of its respect for Law's productions, agreed to give Cargill a 90-day exclusive on recording it.

Cargill's next single also will be a Tree Publishing song. However, an album will be cut first to ride hard on the success of this initial single.

Hall of Fame Drew 70,000 Since Start

NASHVILLE — Representatives of some 30 nations were among the more than 70,000 visitors to the Country Music Hall of Fame and Museum during its first partial year of operation.

In addition, people from all of the 50 states visited the "sight and sound" structure on Nashville's Music Row between March 1 and the end of 1967.

Mrs. Dorothy Gable, museum director, said the building hosted everyone from the casual tourist to the serious student of country music history, and scores of representatives from the music industry.

The museum continued to add artifacts to its early stock,

and by the year's end had everything from aging manuscripts to original instruments used by artists of the past and present.

Foreign visitors to the building included those from Canada, Germany, Switzerland, Czechoslovakia, Japan, Korea, Sweden, Norway, France, South Africa, England, Scotland, Ireland, Italy, Jordan, Spain, Holland, Australia, India, Denmark, Greece, Venezuela, Uruguay, Brazil, Mexico, New Zealand, Finland, Belgium and Guam.

The Hall of Fame and Museum opened its doors to the public in March. It is expected that more than 100,000 will visit in 1968.

Historic Return: Members Of Drifting Cowboys Play

NASHVILLE—For the first time in 14 years, members of the original Drifting Cowboys, the band of the late Hank Williams, will perform at Terrell, N. C. Jan. 1.

They will play in a memorial show marking the 15th anniversary of Williams' death. The Drifting Cowboys will be joined in the show by the Blue Boys, the original group of the late Jim Reeves, who have remained together as a successful unit since Reeves' death.

The package will be rounded out by Bill Carlisle, Hickory artist, and close friend of Williams.

The Drifting Cowboys consist of Jerry Rivers, Howard Watts, Don Helms, Hillous Buttram and Sammy Truitt. They performed for one year after Williams' death as part of the Ray Price band, but then broke up. Rivers now is part of a group known as the Homesteaders. Howard Watts (Cedric Rainwater) has left the music business and is a salesman. Don Helms is associated with the Wilburn Brothers. Buttram is a music publisher, and Pruitt performs as part of the George Morgan band.

The show will be held at the Lake Normal Music Hall in Terrell.

CMA Roster In 10% Hike

By BILL WILLIAMS

NASHVILLE — Membership in the Country Music Association climbed over 2,000 for the first time during 1967.

Hubert Long, CMA president, said there now are 2,122 organizational and individual members, with the list still growing at the end of the year. The total represents an increase of 226 members over the figure at the end of 1966, or more

than 10 per cent. Until October, Long served as membership chairman.

There now are CMA members in all of the states and in several foreign countries. The growth of country music itself has paralleled the growth of the organization, which devotes its time to promotion of the artists collectively, and of the music generally.

NORMA JEAN



"HEAVEN HELP THE WORKING GIRL" RCA 9362

RCA VICTOR
The most trusted name in sound

Written by Harlan Howard
Published by Wilderness Music

Billboard SPECIAL SURVEY For Week Ending 12/30/67

HOT COUNTRY SINGLES

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

Table with 8 columns: This Week, Last Week, TITLE, Artist, Label, Number & Publisher, Weeks on Chart. Lists 66 country singles.

Billboard SPECIAL SURVEY For Week Ending 12/30/67

HOT COUNTRY ALBUMS

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

Table with 5 columns: This Week, Last Week, TITLE, Artist, Label & Number, Weeks on Chart. Lists 45 country albums.

International News Reports

German Trade Faces Structural Upheaval Spearheaded by ECM

• *Continued from page 1*

introduction of the Musicassette for the Philips system.

Budget disks and cassettes will be an even more decisive sales force in 1968. The forecast is for soaring cassette sales, which could greatly alter the entire German trade's sales patterns.

The European Common Market will exercise a more subtle effect.

First, West Germany, on Jan. 1, is introducing a new type of taxation—the added value (Mehrwertsteuer) tax. This new tax, a French development, is being introduced throughout the five other countries to harmonize their respective tax structure.

As concerns the German record industry, the tax will increase the cost of record production by about 5 per cent. But because of hot competition on the German market, record companies are dubious about being able to pass onto the consumer the full price hike.

Retailers have cleaned out inventories in anticipation of the introduction of the added value tax, and have reduced orders to bare minimum requirements.

The reluctance of retailers to carry large inventories pending introduction of the tax has created difficulties for the record companies in planning press plant operations, and has irritated customers and damaged sales, perhaps seriously.

The added value tax is not the major problem

which the Common Market will bring German record companies, however. Rather, the big problem is considerably more complex. It involves the structural changes which will become necessary to do business in a six-nation market with a total population of around 170 million, in contrast to the present national German market of 60 million.

The last customs barriers will be swept away in 1968, and the Common Market, after a long transition period, will become a common market rivaling that enjoyed by the U. S. record industry in America.

The past few years in Germany have brought the decline of the single and rise of the LP. The year just ended has brought a proliferation of budget labels. Whereas in 1966 the \$2.45 LP accounted for 35 per cent of the German market, at the end of 1967 it had captured a full 50 per cent of the market. Moreover, the \$1.25 LP is gaining ground fast.

Some 18 German record companies are offering a total of more than 2,000 LP titles priced at between \$2.45 and \$1.25.

Finally, there is a marked trend by American firms to sever ties with European record companies and establish their own European companies. CBS has acquired complete control of its German company, Liberty has set up its own German company, and RCA Victor is due to follow suit in 1968.



MILENA CANTU', right, signed a three-year contract with Rifi Records. Standing are Rifi managing director, left, and Elie Borroni, Miss Cantu's record producer. Miss Cantu' has been with Clan Celentano Records.

FMer Gives Pop Boost in Austria

VIENNA — The Austrian Broadcasting Company's introduction of a pop-oriented FM channel has resulted in far greater exposure of pop records in Austria.

The broadcasting service was reorganized in October, providing three separate programs, one of which features popular music predominantly and also broadcasts a record chart based on sales.

The pop station, 0.3, will introduce commercial spots from Jan. 1, but no sponsored programs are planned. In addition, a Eurodisparade, run in conjunction with Europawelle Saar (West Germany) and the Schweizer Rundspruchgesellschaft Switzerland, will be broadcast once a month.

Further link-up transmissions are planned and music industry leaders here see this trend as an important aid to record promotion in view of the wide audiences involved.

To strengthen the impact of its record programs the station has hired two former Radio Luxembourg disk jockeys.

plant in Britain. Philips is hitting back at the new competition with ultra low price \$24 playback-only machines for its musicassettes.

CBS & Sony Tie to Include Distribution

NEW YORK—CBS will end its affiliation with its distributors in Japan, Nippon Columbia, when the present licensing agreement expires in June 1968. Distribution in Japan will be incorporated as a branch in the newly formed CBS-Sony Record Company.

CBS-Sony will produce records locally in Japan, distribute them through CBS' world distribution system and publish the music. Operations will begin pending approval from the government.

The president of the company will be chosen from the Sony directors, while directors will come from both CBS and Sony.

CBS-Sony will concentrate on imported disks, and anticipate a 10 per cent share of the market by 1975-1976, or about 40-50 billion yen. Japan's record turnover for 1966 was \$94,500,000 (3.19 million yen).

HALL ISSUE OF RAPHAEL DISK

MILAN — EMI-Italiana has stopped release of a record in Italian by Spanish artist Raphael, while waiting for the singer to straighten out his contractual situation with Hispavox of Madrid. In July, Raphael signed with Spanish EMI, licensee Odeon, with coverage also including the U.K., France and Italy. Hispavox claims its current contract with Raphael is in effect until February 1969, with an option for renewal. It requested Raphael to fulfill his obligations. Recently, Raphael was held by a Spanish court to be in violation of his contract with Hispavox.

Crisis Year Ahead for U. K.

• *Continued from page 1*

Few of EMI's rivals doubt that the company will opt for a full scale racking operation alongside its other record distribution activities but no official confirmation is expected for at least a month.

Further ahead, the industry faces its fight to maintain fixed prices—a fight that now looks to be tougher than was first expected. Currently the case is unlikely to come before the Restrictive Practices court until 1969. The first case under the law abolishing fixed prices was heard earlier this year.

Five major chocolate manufacturers lost their battle to set minimum prices and the court showed conclusively that it will not accept as arguments for keeping fixed prices evidence that manufacturers or retailers will be inconvenienced or put out of business nor will evidence of the results of banning price fixing in other countries such as the USA carry any weight.

Thirdly the industry is about to face a fresh crop of new record companies set up by the Americans. One industry executive commented "These next two years will be the years of the three R's—rack-jobbing, resale price maintenance and RCA."

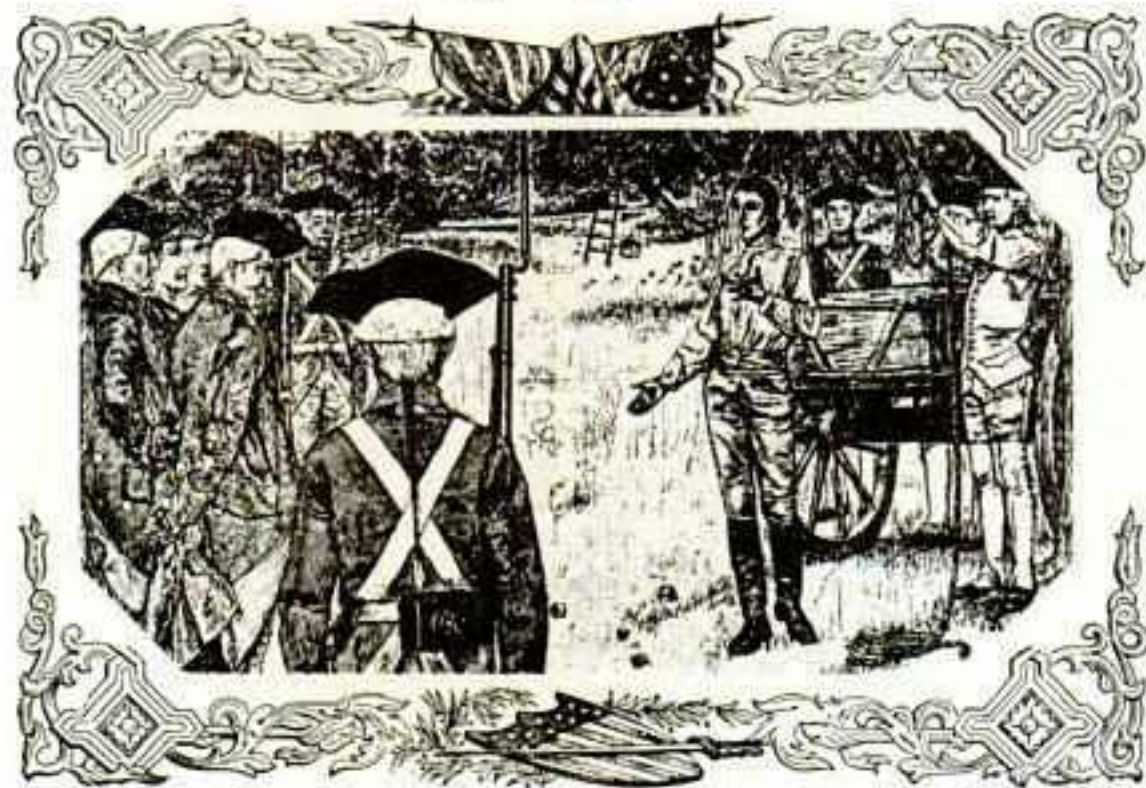
American Decca under the name MCA, United Artists and RCA all go independent in 1968 in the wake of CBS, MGM, Liberty, President, Disney and Pickwick with the biggest competition still to come in 1969 when RCA starts to manufacture and distribute its own product as well as seeking licensing and distribution deals with other record companies.

These new record companies are almost certain to be followed in 1969 by Warner/Reprise plus probably Atlantic and other American companies that are strong in Britain. Meanwhile on the product side the industry is heading for greater standardization. "The EP will be dead by June except for very occasional special releases," predicts a top EMI marketing man.

There will be greater concentration than ever on the album although promotion is more difficult than ever with the demise of the pirates, the uncertainty of Radio Caroline's future and the limited programming of the BBC's new station formula.

Budget LP marketing will become still fiercer as a result of American competition with Liberty introducing its Sunset economy line and United Artists having set a deal for British release of its Unart budget product. One sphere of music sales that is certain to be a growth sector is the tape cartridge market—again with heavy American involvement. The big cartridge trend in 1968 will be the establishment of local manufacturing for American originated configurations. University Recording will be marketing home produced 8-track cartridges inside six months, King Stereo will be doing likewise with its Muntz 4-track product and in January ITCC chief Larry Finley will set plans for local manufacture of his product. Discastron of Birmingham which holds the manufacturing and distribution rights for PlayTape is also planning to install a duplicating

The Strangler's hung up on it.



MICHELE, center, renews his contract with RCA-Italiana for a four-year period. Watching are RCA-Italiana managing director Giuseppe Ornato, right, and the company's legal consultant.

In-Person Report of the Far East Scene

EDITOR'S NOTE: Harry Kaye, a transplanted New Yorker now living in Capetown, South Africa, has been in record promotion and merchandising for 10 years. He is now *Billboard's* South African correspondent. Kaye recently completed a Far Eastern tour. The following account consists of Kaye's impressions of the Japanese pop music scene during his travels. His accounts of the scene in Formosa, Hong Kong and Korea will appear in subsequent issues.

By HARRY KAYE

OSAKA, Japan—It is very easy to get caught up in the spectrum of lights, people and the moving traffic of Osaka. Arrived early evening (having come in by Hanshin express from Kobe) on my way to catch the Jaguars, one of the better groups, who were doing a one-nighter at the Jazz Tea Room No. 1 in the Shin-saibashi section of town.

For my benefit the driver tuned in to one of the local rock stations and there were the Jaguars again whom I recognized because it had been getting steady air play for days. The 35-minute cab ride cost 300 Yen (80 cents) and I was soon walking up this semi-arcaded shopping area that stretches for blocks. Many record shops, one window showing the Beatles surrounding Bach with a big "B&B" in background. This might be an interesting experiment. . . . Beatles in a Bach bag with today's sound.

I stop at the Miyako Record Shop and find the layout more contemporary than anything I've seen in New York. Guitars, drums, electric organs, etc. take up one area. An escalator takes you up to the second floor where more instruments are shown. The rest of the floor has good stock of records, (many U. S. and English releases) and off to the side is a good sized 45 display (320 yen. . . about 85 cents). There are many plastic covered LP's with the tag, "Music City Hollywood," (someone at Sunset & Vine must be doing something right!). . . good jazz display featuring Coltrane Impulse package. There are also many psychedelic posters showing current Japanese rock groups.

From the record shop I stop at the Five Spot Jazz Coffee Room but get lost in the maze of arcaded shopping floors and end up in the Viking Room which is not related to any jazz but I still have some good Santory beer. Five blocks up I finally reach Jazz Tea Room No. 1 and the pictures of the Jaguars show me that I'm at the right place.

Admission is 500 yen (\$1.25) and this is divided into 400 for show and 100 for refreshment. This is a very plush, ornate building and you walk up three flights (thick carpeting) that leads you into a small theater. Upon entering, the Jaguars are on and the scene could be anywhere in the world. The stage looks like an electronic laboratory and the Jaguars looking like their western contemporaries (hair, dress), are working right to their teeny-bopper audience. Stream-

ers and confetti come floating from all parts of the auditorium and the stage is literally knee deep in colored paper. The performers are treated with a certain reverence. There is no shrieking or screaming but at the end of each number the applause is tremendous. There is a constant rapport between the group and the audience and at the end of the set I see autographs being written on everything from paper, the back of a young boy's white shirt to the arm of this mini teeny-bopper.

I was able to interview the boys in their dressing room (one big room where everyone kind of sprawled around on cushions on the floor). The group, together less than a year, was very happy with their current acceptance. They were coming off two hits with Philips and the new release would certainly make the charts.

They were doing six shows that day and were going up to Tokyo for another one-nighter. The Jaguars had also appeared on three TV shows within that week. Shortly I went down for my refreshment (coke) and back to the auditorium where the "house" group, the Taxmen, were now on stage.

Though the Jaguars were the stars of the night, these Taxmen came close to breaking up the whole show. Strictly in an up tempo Beatle vein, they really tore it up. The highlight was a take-off on "Twist and Shout" but soon segged into "La Bamba" . . . then midway they stopped and went into a monolog with the audience which must be funny because everyone (about 300 people) laughed. This lasted about five minutes and then kicked back to "Twist and Shout." The number took about 20 minutes. They also did "Let's Live for Today . . . 1, 2, 3, 4," (the Grassroots hit) which seems very prevalent throughout Japan. . . . The Jaguars did it on TV and I was to hear it very often during my stay. I found out that the Taxmen were not signed with any label either. (Like the Vagabonds in Korea, I found these boys one of the more exciting groups.)

The Jaguars came back on to close the show and from there I went up to the Miami Coffee House, also a plush emporium, with piped-in American jazz and excellent coffee.

A Day at Col., RCA in Japan

TOKYO—Two big signs, Columbia and Victor, greet you when you arrive in Tokyo by train. My entire day was spent at Victor Japan (actually Philips Records who are affiliated) and visited the export division where I was shown about and was allowed to sit at manager's desk for picture taking. Victor of Japan handles almost 100 labels (mostly U. S.) from all over the world. They and affiliates (Philips) also seem to be carrying the top local rock 'n' roll groups (Jaguars, Spiders, Carna Beats, Tigers . . . all consistent chart makers) as well.

After waiting about 25 minutes for a cab, I gave it up and somehow managed to travel by subway (with much help) to the Victor sales and promotion building on the other side of town. The lobby is the show-room and the food shop (memories of Coffee Dan's in Hollywood) make up the ground floor. An auto piped-music elevator takes you to the main offices.

Meet Mr. Nagata, head of production dept., and Mr. Honjo, head a&r man. I'm shown the workings of the office and Mr. Honjo demos some new singles on this fantastic equipment (unfortunately did not get make) and invites me to recording session with Carna Beats at Victor studios. I mention Taxmen from Osaka and he promises to check them out.

Later that evening arrive at recording studio . . . small van with "Carna Beats" on side stands near gate and about 20 teeny-boppers wait outside the door with great expectations. The engineers booth (actually a good sized room) is well saturated with very modern equipment, certainly equal, if not better than anything I've seen in the states.

I meet the Carna Beats, the producers, arrangers, fellow travelers and we finally settle down to cut their new release, "I Love You," Honjo ran the session with much patience and after numerous takes looked at me and said, "Too much work in Japan. I'm sure you don't work as hard in America." I assured him it was absolutely identical with our own recording sessions. After a break of bananas and instant coffee (yes, bananas and instant coffee) the boys went back to work; finally got the right take. They were to cut above this big beautiful background of strings and full orchestra.

It was getting late (had been there over four hours) and I still wanted to see the Ginza which was only a short walk from the studio. There were a few girl fans still waiting and looked at me as though I had just come from a holy shrine. Parked at the curb now was another van, the Tigers, waiting their turn for the studio.

The Ginza (Tokyo's Broadway-Greenwich Village) is the center of the restaurant-theater belt and numerous record shops were to be seen. English star, Cliff Edwards, was appearing in one of the clubs. On my way back to train (to Yokohama where I was staying) I passed shop with big display, "Blue Note Sold Here." They are 3-4 months behind in most jazz releases but pretty fair quantity was available. There is very little jazz air-play so it's mostly by word. The groups (Horace Silver, Coltrane, etc.) that have toured Japan sell very well.

Over-all, I found records doing a good business in Japan. I also got excellent reaction to my suggestion that the governments of both countries have an active group exchange. They are just starting to experiment with our "soul" sound; exposure to this would radically change their style. (They call it the "Hard" beat.) On the other hand, our exposure to the oriental sound would be a great asset to our own new thinking in music.

From The Music Capitals of the World

AMSTERDAM

Pirate Radio station Veronica is organizing a country and western show at the Krasnapolsky Hotel, Amsterdam Saturday (30). The show, promoted by (Cowboy) Gerard de Vries will feature more than a dozen Dutch country and western groups. . . . Paul Kijzer Productions is staging a Dutch version of the American musical "I Do, I Do" (Ja, Ik Wil) at the Doelen Concert Hall, Rotterdam, starring Annet Nieuwenhuyzen and Eric Schneider. Meanwhile, Inelco has released the original American Album on RCA. . . . Anita Harris was in Holland to tape a radio feature. . . . French conductor Pierre Boulez will make a number of guest appearances with the Amsterdam Concertgebouw Orchestra during the 1967-1968 season.

CNR has released an album of the compositions of Greek composer Mikis Theodorakis sung by Maria Farandouri and Georg Kapernaros. . . . Inelco released the soundtrack album of Elvis Presley's "Double Trouble" to coincide with the movie's premiere. . . . Dutch radio is planning a one-hour feature on Frankie Randall.

The Monkees record of "I'm a Believer" (RCA) was the longest chart-stayer of 1967. . . . Felice Taylor was in Holland for a TV

appearance. . . . The Ivy League will make a concert and TV promotion visit to Holland on Jan. 13. . . . The David McWilliams (Major Minor) single "Days of Pearly Spencer" has had extensive exposure on local Avro TV. The station will do a profile on McWilliams in January. . . . Negram-Delta is preparing a strong promotion campaign for the low-price Marble Arch label, featuring such artists as Sandie Shaw, the Kinks and Donovan. Negram is also planning a Tony Hatch Week for January. . . . Negram will distribute the first musicassettes of Warner-Reprise artists Frank Sinatra, Peter, Paul and Mary and Trini Lopez. . . . Leon Cabat, president of French Vogue, Jean-Jacques Finsterwald, president of Deutsche Vogue, will meet Gerry Oord and Robert Oeges in January to discuss plans for more intensive exploitation of the Vogue label in the Netherlands. Meanwhile, Negram reports a significant increase in sales of Deutsche-Vogue product in Holland. . . . Negram will re-introduce the low-price Joker label into Holland in January. BAS HAGEMAN

BARCELONA

Joan Manuel Serrat, one of Spain's leading Catalan singers, has

signed with Vergara for release of his recordings in Italian on the Durium label in Italy. Serrat will go to Italy in January for TV promotion. . . . El Duo Dinamico is also recording in Italian for Vergara. . . . Adam Group, formerly with Sonoplay, has signed with Vergara. . . . Bettina (Odeon) is set to appear in two TV shows in Zagreb, Yugoslavia Monday and Tuesday (18-19) and will promote the Tony Ronald composition "El forastero." . . . Belter artists Antonita Moreno, Lola Flores, Paquita Rico, Manolo Escobar and Conchita Velasco have been booked for appearances on the peak-hour Saturday TV show "Noche del Sabado." Hispavox artist Raphael will be special guest on the Saturday (30) show. . . . Michel's next album for Belter will be simultaneously released in Spain, Puerto Rico, Venezuela, Colombia, Argentina and Portugal. Ediciones Armonico has published a Spanish version of "A Hard Head," which won the Ministry of Tourism prize at the Rome Festival of the Roses. Song was recorded by Licia (Vergara) and Sylvia Nelson (Fonogram). . . . Los Mustangs (Odeon) have recorded Spanish versions of "Flowers in the Rain," "Lemon Tree" and "Homburg." . . . "San Francisco," sub-published here by Southern Music Espanola, has been recorded in Spanish by Los Javaloyas (Odeon) and Los Cuatro Ros (Belter). . . . Spanish versions of "I'll Never Fall in Love Again," sub-published by Essex, have been recorded by Santy (Columbia Espanola) and Alex Y Los Findes (Discophon). RAFAEL REVERT

CARACAS

The local musicians' union has barred all foreign orchestras from playing in Caracas during the upcoming Carnival season (February and March). Only two orchestras from Colombia will be permitted to play here. Most affected by the measure will be Latin-New York's groups who in the past years have done well here. . . . Erwin Ernst, president of the newly created Campi Recordings,

has announced the launching of tape cartridges with the music of some of the most important local artists. The first one released contains material by harpist Hugo Blanco and his group (Palacio). Ernst plans to produce and sell cartridges by local artists which belong to different Venezuelan record labels. . . . Favedica has released its first production of Venezuelan processed tape cartridges with repertoire by its own (Continued on page 30)

Paul Reveres Them.



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artists. . . Channel 8 announces the visit of **Lola Flores**, **Massiel** (both Spanish vocalists) and **Andrik** (Dutch) for the coming year. . . . Palacio has released "The Supremes' Greatest Hits (Vol. One and Two)" and, as the new distributor of the French label Barclay, an LP by **Charles Aznavour**, "Between Two Dreams."

Orchestra Los Melodicos (Discomoda) flew to Colombia to play at the Sugar Cane Fair. . . . **Felipe Pirela** and **Lila Morillo** (Velvet) were voted seventh and ninth places in the Second Festival of the Latin Song held in Miami on Dec. 10 with "Penumbra" and "Plegaria." First place vote went to Puerto Rico's **Lissette**. . . . RCA has launched an end-of-the-year promotion based on "The three M's" of (Marco Antonio) **Muniz**, **Monkees** and (Armando) **Manzanero**. . . . Venezuelan singer **Angel C. Loyola** (Discomoda) won a Folkloric Festival held in neighboring Colombia.

Newcomer **Pepeto** (Discomoda) and veteran **Simon** (Palacio), both well-known TV comics, have set the sales pace for Christmas songs. The themes they have popularized satirize singers and the songs they have made popular, and the other, radio and TV commercials. . . . Spoken word records have always received public acceptance here whenever their themes have been related to specific dates (example: Mother's Day, etc.). But everything has changed this year. Two-high-selling spoken LP's (one by **Luis Edgardo Ramirez** (Venevox) and the other by Cuban TV actor **Jorge Felix** (Velvet) are completely unrelated to the Christmas theme. . . . A newly formed record company, **Educativas Audio-Visuales**, will produce educational records. Its first three numbers belong to a "Historic Series."

ELGAZAR LOPEZ

MILAN

Gianni Morandi has been presented with his seventh gold record by RCA-Italiana. . . . **Krikor and Elisabel Mintangian**, Durium president and international manager, are back after a business



trip to New York. . . . **Peter, Paul and Mary**, **Miriam Makeba** and the **Tokens** will be in Italy next month and early February for TV dates arranged by Italian

distributors CGD. . . . **Al Bano** (EMI-Italiana) will be in Spain next month to promote his first local release through Odeon. . . . **Los Bravos** (Columbia-Tiffany) filmed segments of their recent Italian tour on Italian TV. . . . **Beldisc-Italiana** has released an Italian version of "Mama" by **Cher** (Liberty). Previous versions were made by **Dalida** (Barclay RCA-Italiana) and **Sonia** (EMI-Italiana).

NEW YORK

Frank Sinatra begins a six-week engagement at Miami Beach's Fontainebleu Hotel Feb. 7. . . . **Stan Turner and Raymond League**, of the J. Walter Thompson advertising agency, have written a musical titled "Carrie's Comin'." . . . **Mr. and Mrs. Henry Drabeck** were chosen Mr. and Mrs. Happiest Millionaire in the contest run in Cleveland by newspapers and record outlets promoting **Walt Disney** film and soundtrack album of "The Happiest Millionaire." . . . **Jimmy Dean**, RCA Victor artist, has been set for five TV shows during a six-week period: On his agenda are ABC-TV's "Joey Bishop Show" Jan. 15; NBC-TV's "Daniel Boone" show Jan. 18; ABC-TV's "American Sportsman" Feb. 4; ABC-TV's "Hollywood Palace" Feb. 17; ABC-TV's "Operation Entertainment" Feb. 23, and **Ed Sullivan's** CBS-TV show March 24.

Pat Cooper, whose current release is "You Don't Have to Be Italian . . ." on the United Artists label, opens at the Royal Box of the Americana Hotel Tuesday (26). . . . The **Cowsills** have signed with **Creative Management Associates**, who will act as agent for the family singing group. The group appears at Town Hall Thursday (28). . . . **Lovelace Watkins** will be appearing at the Prince George Hotel in Toronto during January. . . . **The Clear Light** and **Tim Buckley** are appearing at the Cef Au Go Go until Dec. 31. . . . Singer-composer **Tommy Leonetti** has formed **Cyntom Publishing Co.** . . . **New Christy Minstrels**, Columbia group, set for Astro Hall, Houston, Tex., Jan. 9-14. . . . **Jake Holmes**, Tower artist, does the singing on a new TV spot, "Showbiz Baby," a line of dolls featuring faces of famous people.

Noel Harrison, London artist, taped **Donovan's** "Tinker and the Crab" for a forthcoming **Jerry Lewis** TV show. . . . **The Montfort Mission** from St. Louis in town to line up TV dates and to record the new Reprise single, "Listen." . . . **Luiz Henrique**, Edward B. Marks composer, returned to his home in Florianopolis, Brazil, where he will be composing new material. . . .

The **Magnificent Men**, Capitol group, at the Rivoli Theater, Toledo, Ohio, Wednesday (27), and **Shady Grove, Md.**, Friday (29). . . . **Bobby Darin**, Atlantic artist, headlines at the Latin Casino, Camden, N. J., Jan. 22-28, will also co-host **Mike Douglas'** TV series the same week. . . . O.L.S. Management signed calypso artist **Carlos Malcolm**. . . . **Shadow Morton** opening offices in Hempstead, L. I. . . . **Stan Pat Enterprises** signed personal management deals with the **Fabulous Jades** (Rika Records), the **Penquins** (Original Sound Records) and **Wild Bill Davison** (Columbia). . . . **Jim and Jean** signed with Heroic Age Publicity. . . . **Michael J. Gruber** has taken over as personal manager of Columbia's **Moby Grape**. . . . **Jeff Katz** and **Jerry Kasenetz** of Super K Productions have teamed with the **Lansing-Hillman Agency**.

MIKE GROSS

SYDNEY

EMI (Australia) Ltd. has formally acquired the shares of **Belinda Music** (Australia) Pty. Ltd. Belinda's subsidiary **Progressive Music** (Australia) Pty. Ltd. and an interest in a number of associated companies. . . . The manager of EMI's record division, **C. R. Barlow**, has announced the appointment of **Arthur Major** as deputy manager. . . . **The Who**, the **Small Faces** and **Paul Jones** will tour Australia for **Aztec Services and Stadiums Ltd.** early January. . . . **The Seekers** will tour for the same management late January and early February. . . . Singer **Cheryl Gray** has signed a management contract with **Jack Neary**, head of NLT Pty. Ltd. . . . Singer **Frankie Davidson** will be the star of Sydney's giant **St. George Leagues Club** for the Christmas show. **Julie Rodgers** is there now.

J. M. Burnett (EMI) was re-elected president of the Australian Association of Record Manufacturers at the annual general meeting. Vice-presidents are **C. Pickford** (RCA), **R. Gillespie** (W. & G.) and **W. Smith** (ARC). **C. Barlow** (EMI) was re-elected treasurer and public officer. The copyright committee is **F. J. Snyders** (Philips) chairman, **C. Barlow** (EMI), **C. Pickford** (RCA), **F. Marks** (Festival) and **A. Watts** (ARC). . . . **Festival Records** send around red roses to disk jockeys to promote **Herb Alpert and the Tijuana Brass'** "Carmen." . . . Singers **Ricky and Tommy** have gone to Vietnam for troop shows and club engagements. . . . **Normie Rowe** is still Australia's top pop singer, according to a listener's response survey by 2UW in Sydney. The station played a selection of hits by **Normie**, **Johnny Young** and **Ronnie Burns**. **Normie** got about 400 of the 870 votes telephoned in. . . . **Astor Records** is putting out a line of EPs for \$1, the same price as singles here.

Peter Nelson is in Hong Kong to sing for the Sydney group, the **In People**. . . . Groups who signed up with Sydney's new **Nova** (National Organization of Variety

Artists) agency include **Phil Jones** and the **Unknown Blues**, **Barrington Davis** and the **Power Pact**, the **Plastic Tears**, the **Geno Affair**, and the **Victorian Tea Party** (who come from Sydney, not Victoria). . . . "Drift," pop magazine, is appearing again in Sydney. . . . **Geraldine Fitzgerald** is moving to Sydney from Melbourne to take advantage of the Sydney club offers which have poured in since

(Continued on page 31)



Connie Smith's latest RCA release, "Burning a Hole in My Mind" (RCA Victor 9335), is likely to be burning an upward path in country singles charts before long. It's a plaintive, melodic ballad of anxiety that's a perfect showcase for Connie's versatile vocal styling. Her background is just as versatile because her choice of guitar is a Gibson—the outstanding favorite of demanding professionals.

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AT THE RECEPTION for the presentation of the French Academic du Disque Grand Prix awards in the Hotel de Ville, Paris, are, left to right, **Bernard Duvernay** and **Aurele Samama** of Iramac, France; **Mme. H. Faltien** of the German Embassy; **Ernst Salvermoser**, publicity director of SABA, and Iramac press chief **George Nahon**. SABA, distributed in France by Iramac, won the jazz Grand Prix for the **Mary Lou Williams** recording of "The Black Christ of the Andes."

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she appeared on the Bandstand TV show. . . . **Bobby Rydell**, now working in Chequers nightclub in Sydney, has had his "The Loving Thing" and "That's What I Call Living" released in Australia before it is released in the United States, where it was recorded for Reprise. One Melbourne radio station voted both sides "VIP" release of the week, an honor not recorded a record for seven years. . . . The **Ivan Dayman** Dance-land Promotions organization is converting a giant bowling alley near Wollongong into a dance palace to be called "Wonderland." . . . New Sydney discotheque for the over 18's is called "Vibes." It was to be dubbed the San Fran Disco but the owners thought it might tie it to the hippy craze which could fade.

Radio 2UW in Sydney is selling Christmas cards featuring pop stars and its on-air personalities to help the Sydney Blind Appeal. . . . EMI staff held a surprise party at Sydney's oldest hotel. The Hero of Waterloo, to celebrate **Bill Robinson's** 20 years with the company. He is the company's repertoire manager, a&r division. . . . 2SM personality **John Mahon** has quit the station to host a morning program on Sydney's Ten-10 TV station. . . . **Jimmy Nichol**, the drummer who stood in for **Ringo Starr** when the Beatles toured Australia, is reported to be coming back here to live. . . . "Thoroughly Modern Millie" is breaking all box office and LP sales records. . . . The **Quin Tikis** have left Sydney to tour Japan. . . . Sydney's Op Pop discotheque is opening for lunch hour trade during the Christmas school holidays. . . . **Freddy Hampton** and the **Roll Movement** recently drew the biggest Saturday night crowd in six months to the Here Discotheque in North Sydney. . . . The **Haze** pop group have been joined by ex-Throb **Danny Burgess** as singer. The group is now three piece and aiming for a **Jimi Hendrix** sound.

The **Heart and Soul** will replace the **Questions** for two weeks next month in the Sydney Canopus Room while the Questions go off on a cruise they won in the Hoadley's Battle of the Sounds competition recently. . . . "Kinda Country," a pot pourri of Australian Country and Western and folk material, is EMI's best selling local LP. . . . The Australian Record Company released the Broadway cast LP of "Mame!" in early December. They've been holding it for nearly two years waiting for it to come off restriction. . . . ARC is strongly plug-

ging comedy in its Christmas promotions. It has issued a strong trio of fun: "This Is It" with **Bob Newhart**, "The Last Two People in the World" by **Jerry Stiller** and **Anne Meara** and "The Humour of Rowan and Martin." . . . Capitol Records in the United States has picked up **Peter Best's** "Carousel of Love" for release, despite the fact the record didn't score here. Peter wrote and sang the number. . . . **Ravi Shankar** is in here. Festival Records have added up his sales of two LP and found he has quietly become a best seller. They're releasing four of his LPs within the next month. The first is "Ravi Shankar in New York." . . . Sydney girl **Christine Roberts** has a hit with her musical version of the patriotic poem "My Country." She's been asked to sing it at the big Carols by Candlelight concert in Sydney's Hyde Park and at the New South Wales official Australia Day ceremonies in late January. . . . **Paul Wayne** is disregarding his own advice on his new record which he wrote, "Don't Go to San Francisco." He'll head there next month.

JOCK VEITCH

CHICAGO

Chicago's opera-loving mayor **Richard J. Daley** has arbitrated the dispute between the Lyric Opera and the Chicago Federation of Musicians, securing the future of the Lyric in Chicago. . . . Town's radio stations are in their annual holiday good-doing race. . . . In town for a Cheetah appearance Dec. 22, the **Royal Guardsmen** made the **Jim Conway** show on ABC-TV, WCFL Radio, WLS Radio, WVON Radio, gave away 100 copies of their single at the door to the club and helped WCFL deejays collect money for the **Salvation Army** in the Loop. Assisting in the latter benevolence were the **Cryan Shames**. Kapp's the **Eighth Day** appeared with the **Royal Guardsmen** at the Cheetah. . . . **Nick Aronson** is the new publicity director for WBBM-TV. . . . The **Four Seasons** make their third appearance in the Triangle winter concert series at the Civic Opera House Jan. 19-20. . . . **Cheryl Rupp**, a 44-24-36 violinist, has made her debut in the **Patchett and Tarses Show** now at the Happy Medium Theatre. . . . Second City's **David Steinberg**, who'll do two New Year's Eve concerts with **Chad Mitchell**, starts work early in 1968 in "Carry Me Back to Morningside Heights," a Broadway production to be directed by **Sidney Poitier**. . . . **Mara Lynn Brown**, whose single spoofing Chi-

cago's big Picasso sculpture has got national attention, will get several repeat shots at the Tonight Show in 1968. . . . **Martha Glaser**, **Erroll Garner's** manager for 18 years, says the LP he just cut at Universal will be his best ever. She had high praise for engineers **Jerry Declercq** and **Mike Holloway**. . . . **Fabian** will star in "Stalag 16" at Pheasant Run Feb. 13-March 3. The Playhouse will feature the **Cryan Shames** Dec. 28-31. . . . At the band clinic last week, **Dan Gordon** of Regal Records in Portland, Ore., said the outfit has new headquarters at 7816 North Interstate, 97217, (503) 285-0371.

RAY BRACK

SAN JUAN

Esquivel and his music (RCA Victor) opens for a nine-week engagement at the Puerto Rico Sheraton Hotel. This artist holds the attendance record at the Sheraton. . . . **John Davidson** (Columbia) will be at the Caribe Hilton Hotel until Jan. 1. Baritone Davidson's newest album for Columbia Records is "My Best to You." He also co-stars in the Disney film "The Happiest Millionaire." . . . The two-year HER-COR partnership of local producer **Alfred D. Herger** and backer **Paquico Cordero** comes to an end. Herger, during that period, produced over 17 albums for HER-COR by such artists as (many of them his discoveries): **Lucesita** (top seller in Puerto Rico), **Chucho Avellanet**, **Julio Angel**, **Tammy Gaby**, **Fofo** and **Miliki**, **Anibal de Pena**, the **Sonset**, **Los Big Ben**, **Los Alegres Tres**, **Los Mac Ke Macs**, **Las Claribelles**, **Al Zeppy** for their Hit Parade label. Herger has not announced his plans as yet, nor what is to become of the label. **Distribuidora Nacional de Discos** will open its remodeled quarters in Cerra Street, Santurce, during Christmas week. DND, as known here, is one of the top record distributors in the Caribbean sector and supplies all Sears stores in Puerto Rico. **Gilberto Gonzalez**, president, points out that the new quarters have more space for 45 singles while most other distributors in Puerto Rico are doing exactly the opposite.

ANTONIO CONTRERAS



Our First year was devoted to build up our Italian line and to launch our artists:

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- Festival of Roses
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WHEN SWEDEN MUSIC'S STIG ANDERSON wrote the Swedish version of "Jackson" for Towa Carson and Mats Olson (RCA), he retitled the song "Laxa," the name of a small town in Central Sweden. The local version became a hit and Anderson and the artists were invited to visit Laxa where they were welcomed by hundreds of the townsfolk and a large corps of newsmen. Pictured outside Laxa railway station are, left to right, Mats Olson, Towa Carson, the Laxa stationmaster and Stig Anderson, manager of United Artists in Sweden, publisher of the song.

HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

- 1 1 HELLO GOODBYE--Beatles (Parlophone)--Northern (George Martin)
2 5 I'M COMING HOME--Tom Jones (Decca)--Donna (Peter Sullivan)
3 20 MAGICAL MYSTERY TOUR--Beatles (Parlophone)--Northern (George Martin)
... (rest of list)

- 44 -- PARADISE LOST & HERD (Fontana)--Lynn (Steve Rowland)
45 -- SATISFACTION--Aretha Franklin (Atlantic) Mirage (Gerry Wexler)
46 41 YOU'VE NOT CHANGED--Sandie Shaw (Pye)--Carnaby (Chris Andrews)
... (rest of list)

FINLAND

(Courtesy of Stump Magazine)
*Denotes local origin

- 1 1 RYYSYRANTA--Irwine Goodman (Philips)--Fazer
2 4 THE WORLD WE KNEW--Frank Sinatra (Reprise)
3 6 MA LAHDEN STADIIN/JACKSON--Carola ja Lasse (Scandia)--Scandia
... (rest of list)

FRANCE

*Denotes local origin

- 1 1 LA DERNIERE VALSE--Mireille Mathieu (Barclay)--Francis Day
2 3 LE NEON--Adamo (Voix de son Maitre)--Pathe Marconi
... (rest of list)

GERMANY

(Courtesy Der Musikmarkt)
*Denotes local origin

- 1 1 MASSACHUSETTS--Bee Gees (Polydor)
2 2 SAN FRANCISCO--Scott McKenzie (CBS)
3 6 DER LETZTE WALZER--Peter Alexander (Ariola)
... (rest of list)

HOLLAND

(Courtesy Radio Veronica and Platennieuws)
*Denotes local origin

- 1 2 HELLO GOODBYE--Beatles (Parlophone)--Leeds Basart
2 1 DE BOSTELLA--Johnny Kraaykamp & Rijk de Goijer (Artone)--Portengen
... (rest of list)

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

- 1 5 L'ORA DELL' AMORE--Camaleonti (CBS)--Aromando
2 3 HOMBERG--Procol Harum (IL)--Aromando
3 1 MAMA--Dalida (Barclay)--R.R. Ricordi
... (rest of list)

JAPAN

(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

- 1 11 LOVE TO TOKYO--Kurosawa Akira & Los Primos (Crown)--Crown
2 2 SEKAI WA FUTARI NO TAJI--Sagara Naomi (Victor)--All-Saff
3 4 OKAY!--Dave Dee Group (Philips)
... (rest of list)

MALAYSIA

(Courtesy Radio Malaysia)
*Denotes local origin

- 1 1 TO SIR WITH LOVE--Lulu (Columbia)
2 2 SAN FRANCISCO--Scott McKenzie (CBS)
3 7 MASSACHUSETTS--Bee Gees (Spin)
... (rest of list)

MEXICO

(Courtesy Audiomusica)
*Denotes local origin

- 1 2 ESTA TARDE VI LLOVER--Manzanero (RCA)--RCA
2 1 MUSITA--Sonora Santanera (CBS)--Pham
3 3 LOOK OUT--Monkees (RCA)--Mundo Musical
... (rest of list)

- 6 -- YO, TU Y LAS ROSAS--Piccolinos (CBS)--Mundo Musical
7 5 CARABELA--Javier Solis (CBS)--Brambila
8 9 THEME OF THE MONKEES--Monkees (RCA)--Mundo Musical
... (rest of list)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

- 1 1 MASSACHUSETTS--Bee Gees (Polydor)
2 5 THE RAIN, THE PARK AND OTHER THINGS--Cowsills (MGM)
3 2 HOLE IN MY SHOE--Traffic (Island)
... (rest of list)

PHILIPPINES

*Denotes local origin

- 1 1 I'LL BE BACK--Buckingham (CBS)--Mareco
2 2 COME ON DOWN TO MY BOAT--Every Mother's Son (MGM)--Mareco
3 4 JUST YOU--Sunny and Cher (Atco)--Mareco
... (rest of list)

SINGAPORE

(Courtesy Radio Singapore)
*Denotes local origin

- 1 1 MASSACHUSETTS--Bee Gees (Spin)
2 5 TO SIR WITH LOVE--Lulu (Columbia)
3 2 LACE COVERED WINDOW--New Faces (Pye)

- 4 3 DON'T GO OUT IN THE RAIN--David Garrick (Pye)
5 8 BABY, NOW THAT I'VE FOUND YOU--Foundations (Pye)
6 9 ITCHYCOO PARK--Small Faces (Stateside)
... (rest of list)

SOUTH AFRICA

(Courtesy Springbok Radio--EMI)
*Denotes local origin

- 1 2 MASSACHUSETTS--Bee Gees (Polydor)--Abigail
2 1 TIMOTHY--Carike Keuzenkamp (Columbia)--Acuff Rose
3 3 TIMOTHY--Four Jacks and a Jill (RCA)--Acuff Rose
... (rest of list)

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

- 1 1 ARANJUEZ, MON AMOUR--Richard Anthony (Odeon)--Union Musical Espanola
2 3 MASSACHUSETTS--Bee Gees (Fonogram)--Armonico
3 4 LOS CHICOS CON LAS CHICAS--Los Bravos (Columbia Espanola)--Canciones del Mundo
... (rest of list)

From The Music Capitals of the World

PARIS

Trumpeter Bill Coleman, tenor player Hal Singer, pianist Joe Turner, blues singer Memphis Slim, the trios of Martial Solal and Georges Arvanitas and the big band of Jean-Claude Naude starred in the 9 p.m.-to-dawn "Nuit du Jazz" organized by jazz critic and Vogue publicity director Charles Delaunay at the Salle Wagram, Paris, Dec. 16. . . . Pathe-Marconi opened a jazz offensive with a promotion effort for imported Blue Note albums, listing more than 70 titles. Albums retail at 26 francs 90 (\$5.38). . . . French RCA staged a press party on the eve of the Bobino Theater opening of singers Irene Berthier and Jacqueline Dulac. Mlle. Berthier will follow up her successful two-week appearance at the Savoy Hotel, London, by recording some titles in English. . . . Vogue artist Francoise Hardy flies to Canada on Jan. 29 for a nine-day promotion tour. . . . Vergara will distribute the French Festival label in Spain. . . . Nana Mouskouri recorded "Try to Remember" and the "Concerto d'Aranjuez," in German for Philips. Julie Driscoll and Brian Auger (Marmalade-Polydor) were in Paris Dec. 21 for two days of TV promotion. . . . Iramac is promoting a series of mini-LP's, 7-inch 45 r.p.m. stereo records of classical artists, including Daniel Weyenbert, Jean Decroos, Han de Vries, Yi-Kwei Sze, Theo Olof and Daniele Dechenne. The disks retail at 8 francs (\$1.60). . . . Marie Laforet

Say You Saw It in Billboard

Tape CARtridge

ADVERTISEMENT TAPE CARTRIDGE TIPS

Jaubert to Sharpen Focus on Setting Up Pacts With Japan

By MIKE HENNESSEY

PARIS — Michel Jaubert, director of Import Manufacturers Jaubert, who has pioneered the sale of car stereo machine and 4- and 8-track cartridges in France, will fly to Tokyo in January to seek new contracts with Japanese manufacturers of tape playback equipment.

Since March, Jaubert has imported 6,000 M.30, M.45 and HW 12 (home units) machines from the Maruwa company. But now supplies of machines and spares have been suspended.

Jaubert said: "I had an exclusive representation agreement with Maruwa for all the Common Market countries except Italy. And recently I have opened up the African market. I now have orders for 2,000 machines which I cannot fulfill because a big American company has brought pressure to bear on Maruwa to stop supplying me."

"I intend to fight this move through the normal legal and commercial channels. I understand that the American company plans to set up its own operation in France and is at-

tempting to eliminate competition in advance by cutting off my supplies. If I yield to this it will mean that I have spent the last nine months just softening up the market for the American firm. Surely the potential of the tape cartridge market in Europe is big enough for both of us to have a share."

Suspension

Suspension of shipment of machines from Japan comes at a time when the tape cartridge market in France and the Benelux countries is entering a phase of expansion.

The French Decca-RCA company has just leased its catalog to Jaubert and 8-track, 4-track and the smaller four-title cartridges, all duplicated in America, are now appearing on the market. The French CBS company also plans to initiate a tape duplication operation.

Raymond Legrand of Decca-RCA said Jaubert will open its own duplication plant in early 1968. The plant will embrace all tape configurations—8-track, 4-track and musicassette.

The 4-track cartridges are re-

tailoring at 32 francs 90 (\$6.58) but Legrand predicted that with large-scale duplication the price to come down to the level of the normal LP.



ADMIRAL HAS INTRODUCED three solid state portable cassette tape recorders, including two push-button models. Pictured here is push-button model CTR410 at \$69.95 list. It allows for dramatic "voice-over" effects. The other new models list at \$59.95 and \$49.95. AC chargers are optional accessories.

PlayTape in Japan Pact With Toshiba

• Continued from page 3

is fast becoming competitive and Italy is showing rapid growth. The machine is gaining world acceptance."

PlayTape is also in Mexico, Canada, Central and South America, Germany, Austria, and Switzerland. Under licensing arrangements, separate manufacturing operations for the production of PlayTape cartridges have already been set up in most of these countries "so that marketing plans will include not only the promotion of American product, but will allow for the promotion of local talent in the local languages," Stanton said.

Firms involved in the world marketing of the system includes Ezio and Nino Consorti, Rome; Irwin Specialties, Toronto, Can.; Porsh International, Chur, Switzerland; Dyn Associated Importers, Florida (for Central and South America); Discarton, England, and Hanimex pty., Australia.

Electrola Starts Own Cassette Distribution

COLOGNE — Electrola has begun distribution of its own cassettes, ending the arrangement it has had with Philips.

Electrola's move means the sharpening of competition on the cassette market. At the outset, Philips handled distribution for nearly all of the cassette producers using the Philips playback system.

But with the success of the cassette, each company is now taking over direct distribution of its cassettes. Electrola said that it is moving step by step in entering the cassette field. The record company has released some 40 titles, ranging from pop through light operetta and opera.

In January, Electrola will open a large sales campaign for its musicassettes all over Germany. This will be the first big sales drive by Electrola in the cassette field. It has been meticulously planned not so much to produce sales as to develop market research information, upon which Electrola will base its future production and sales programs.

The label said that the January sales campaign would determine which repertory it will employ for cassettes and the precise distribution arrangements to be adopted. Each of the major German record companies is experimenting in the cassette field, but none is taking the same approach. The basic issue is whether to adapt repertory and artists to cassettes as a separate medium from phonograph re-

ords—or to simply duplicate on tape the wax product.

Deutsche Grammophon and Philips tend to record the cassette as a separate medium. But Ariola-Eurodisc has laid down the basic policy that disk product will be duplicated on tape with absolute fidelity—and with no adaptation.

Another basic policy still to be resolved for all of the labels is the ratio of pop to classical. In its initial list of 40 titles, Electrola has no classical other than opera. It is concentrating on evergreens, dance music and light operetta.

Deutsche Grammophon, on the other hand, believes that the cassette market is basically a dimension of the disk market as concerns repertory. Grammophon is following the same policy in producing cassettes that it does for disks, as concerns the balance between pop and classical.

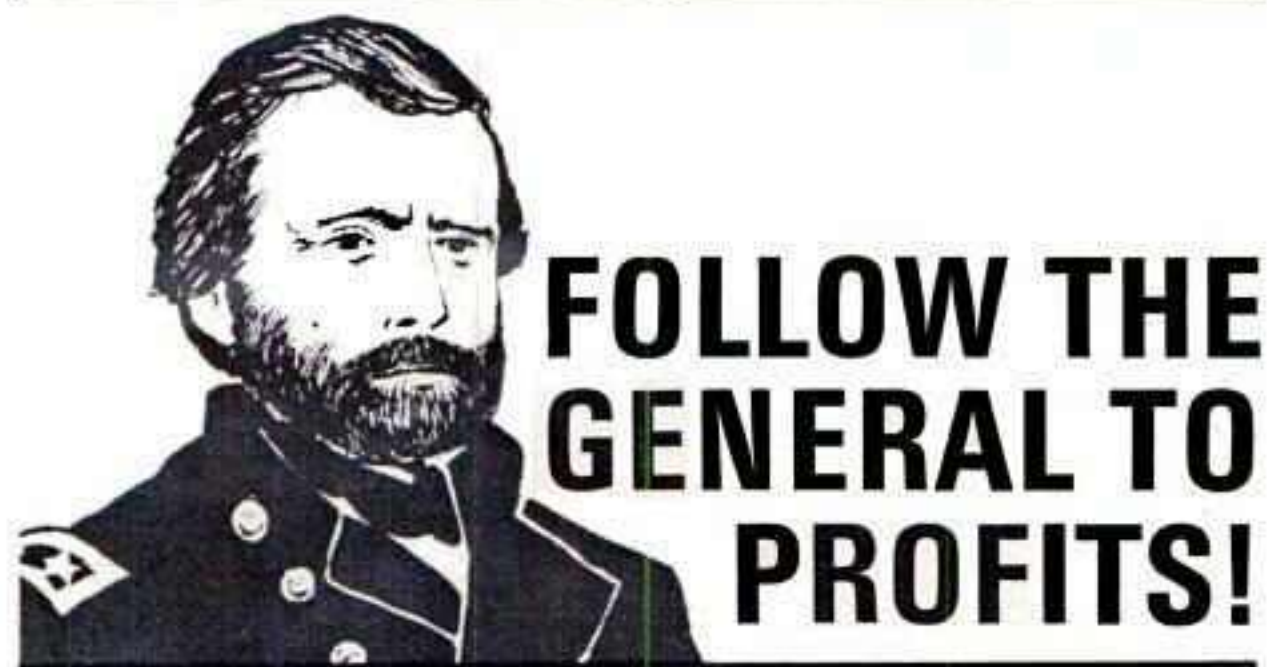
CHESSE DUPING RIGHTS TO GRT

SONNYVALE, Calif. — General Recorded Tape has obtained exclusive duplicating rights to the catalogs of the Chess-Checker-Cadet and King libraries. The pacts which become effective Jan. 1, include the firm's first exclusive tieup with a major independent. Both companies had been duplicated by GRT on a nonexclusive basis.

The pacts strengthen GRT's broadening rhythm and blues catalog, which now encompasses material from Duke/Peacock (an exclusive arrangement), the Atlantic family of distributed labels, Scepter/Wand, Backbeat, Shout, and Sound Stage 7.

New Craig Player

LOS ANGELES — Craig Panorama is introducing an economy-priced 8-track mobile stereo tape player that will play any 8-track cartridge and up to 80 minutes with twin-pack. The Craig 3112 will cost \$59.95.



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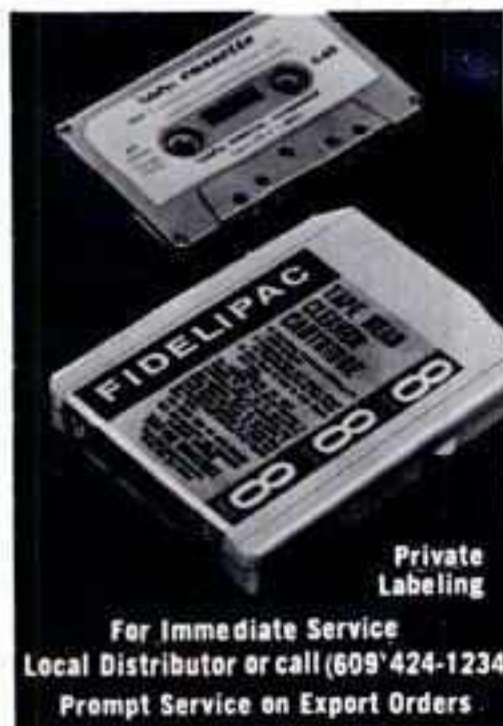
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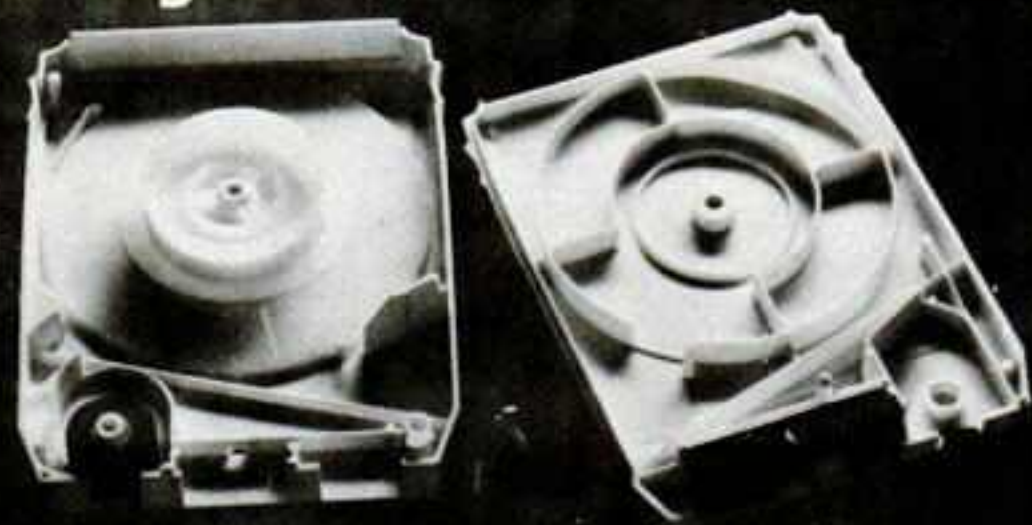
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Tape CARtridge

Merc Issues 33 Cassettes; Company's Total Hits 233

CHICAGO — Mercury Record Corp. has issued 33 new cassettes, including their first offering from the Command label. The release brings the company's total number of cassette titles to 233.

The Command cassettes are by Terry Snider, Doc Severinsen Sextet, Tony Mottola & Orchestra, Ray Charles Singers, Brass Choir, Enoch Light & Orchestra and Dick Hyman.

Released from the ABC Records library under Mercury cassette contract are LP's by Judy Garland and Frankie Laine.

Impulse is represented in the release by John Coltrane and Dizzy Gillespie LP's.

20th Century's original soundtrack of Doctor Dolittle is included. And United Artists is represented by Leroy Holmes & Orchestra, Bobby Goldsboro, Quincy Jones, the Easybeats,

Jimmy Roselli, the Beatles and Melina Mercouri.

The Mercury label contrib-

utes LP's by Sarah Vaughan, Horst Jankowski, Dick Smothers, Moms Mabley, Faron Young, Dave Dudley, Roy Drusky and Keith.

Philips' artists Paul Mauriat and the Mystic Moods Orchestra are included, as is Roger Miller on Smash.



MR. AND MRS. GRADY BROWN, center, of Brown Sales in Columbia, S. C., winners of ITCC's "Mr. and Mrs. Tape Cartridge Ambassador" contest, attend a cocktail party in their honor at the Friar's Club in New York. The festivities were held prior to their leaving for the command performance, world premiere of 20th Century-Fox's "Dr. Dolittle" in London. With the Browns are the Jerry Gellers of ITCC.



INSTANT FAST FORWARD is claimed for this Kinematix, Inc., 8-track cartridge player carrying a suggested list price of \$99.95. The button, lower left, speeds up the tape three times merely by pressing and releasing it. Once to the desired selection, another push on the button starts the selection at the proper speed.

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- 4CL-2386 HELP!—The Beatles
- 4CL-2442 RUBBER SOUL—The Beatles
- 4CL-2553 "YESTERDAY" . . . AND TODAY—The Beatles
- 4CL-2576 REVOLVER—The Beatles
- 4CL-2653 SGT. PEPPER'S LONELY HEARTS CLUB BAND—The Beatles
- 4CL-2835 MAGICAL MYSTERY TOUR—The Beatles

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Below is a list of the best selling LP's and singles to date. As the sales of Christmas product increase, so too will the number of best selling Christmas LP's and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These special charts will run as a special buying and stocking guide.

CHRISTMAS SINGLES

Pos. TITLE—Artist, Label & Number

1. SNOOPY'S CHRISTMAS—Royal Guardsmen, Laurie 3416
2. LITTLE BECKY'S CHRISTMAS WISH—Becky Lomb, Warner Bros. 7154
3. LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century-Fox 429
4. THE CHRISTMAS SONG—Nat King Cole, Capitol 3561
5. PLEASE COME HOME FOR CHRISTMAS—Charles Brown, King 5405
6. WHITE CHRISTMAS—Bing Crosby, Decca 23778
7. MERRY CHRISTMAS BABY—Charles Brown, Hollywood 1021
8. SILVER BELLS—Earl Grant, Decca 25703
9. JINGLE BELL ROCK—Bobby Helms, Decca 30513/Little Darlin' 0038
10. SILENT NIGHT—Mahalia Jackson, Kenwood 750
11. LITTLE DRUMMER BOY—Lou Rawls, Capitol 2026
12. LONESOME CHRISTMAS—Lowell Fulson, Hollywood 1022
13. ROCKIN' AROUND THE CHRISTMAS TREE—Brenda Lee, Decca 30776
14. WHITE CHRISTMAS—Drifters, Atlantic 1048
15. NATIVIDAD—Harvie Junevan, Kapp 875
16. HAPPY BIRTHDAY, JESUS—Patti Page, Columbia 43447
17. CHRISTMAS CELEBRATION—B. B. King, Kent 412
18. BLUE CHRISTMAS—Elvis Presley, RCA Victor 0647
19. SANTA LOOKED A LOT LIKE DADDY—Buck Owens, Capitol 5537
20. LOVE IS—Lisa Miller, Canterbury 519
21. LITTLE DRUMMER BOY—Kenny Burrell, Cadet 5555
22. OLD TOY TRAINS—Roger Miller, Smash 2130
23. SWEET LITTLE BABY BOY—James Brown & His Famous Flames, King 6065
24. WHAT ARE YOU DOING NEW YEAR'S EVE—Nancy Wilson, Capitol 5084
25. SILENT NIGHT—Bing Crosby, Decca 23777
26. I'LL MAKE EVERYDAY CHRISTMAS (For My Woman)—Joe Tex, Dial 4069
27. JINGLE BELL ROCK—Brenda Lee, Decca 31687
28. SILVER BELLS—Al Martino, Capitol 5311
29. TWINKLE, TWINKLE—Supremes, Motown 1085
30. LET'S MAKE THIS CHRISTMAS MEAN SOMETHING THIS YEAR—James Brown & His Famous Flames, King 12255
31. MERRY CHRISTMAS—Andy Williams, Columbia 42894
32. THE FIRST CHRISTMAS—Danny Thomas, RCA Victor 9342
33. SLEEP IN HEAVENLY PEACE—Barbra Streisand, Columbia 43896
34. IF EVERY DAY WAS LIKE CHRISTMAS—Elvis Presley, RCA Victor 8950
35. SNOW—Claudine Longet, A&M 895
36. PLEASE COME HOME FOR CHRISTMAS—Uniques, Paula 255
37. CHRISTMAS LULLABY—Cary Grant, Columbia 44377
38. SOME DAY AT CHRISTMAS—Stevie Wonder, Tamla 54142

CHRISTMAS LP'S

Pos. TITLE—Artist, Label & Number

1. A CHRISTMAS ALBUM—Barbra Streisand, Columbia CL 2757 (M); CS 9557 (S)
2. MERRY CHRISTMAS—Johnny Mathis, Columbia CL 1195 (M); CS 8021 (S)
3. THE DEAN MARTIN CHRISTMAS ALBUM—Reprise R 6222 (M); RS 6222 (S)
4. ELVIS' CHRISTMAS ALBUM—Elvis Presley, RCA Victor LPM 1951 (M); LSP 1951 (S)
5. CHRISTMAS SONG—Nat King Cole, Capitol W 1967 (M); SW 1967 (S)
6. SNOOPY AND HIS FRIENDS—Royal Guardsmen, Laurie LLP 2042 (M); SLLP 2041 (S)
7. LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century-Fox TFM 3100 (M); TFS 4100 (S)
8. MERRY CHRISTMAS—Bing Crosby, Decca DL 8128 (M); DL 78128 (S)
9. MERRY CHRISTMAS HO, HO, HO—Lou Rawls, Capitol T 2790 (M); ST 2790 (S)
10. JIM NABORS CHRISTMAS ALBUM—Columbia CL 2731 (M); CS 9531 (S)
11. CHRISTMAS WITH ED AMES—RCA Victor LPM 3838 (M); LSP 3838 (S)
12. A CHRISTMAS TREASURE—Julie Andrews with Orch.; Harpsichord of Andre Previn, RCA Victor LPM 3829 (M); LSP 3829 (S)
13. JAMES BROWN SINGS CHRISTMAS SONGS—King 1010 (M); 1010 (S)
14. ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CL 2087 (M); CS 8887 (S)
15. SILENT NIGHT—Mahalia Jackson, Columbia CL 1903 (M); CS 8703 (S)

16. WINTER WONDERLAND—Earl Grant, Decca DL 4677 (M); DL 74677 (S)
17. SOUND OF CHRISTMAS—Ramsey Lewis Trio, Cadet 687 (M); 687 (S)
18. CHRISTMAS RHAPSODIES FOR YOUNG LOVERS—Midnight String Quartet, Viva V 6010 (M); V 36010 (S)
19. CHARLES BROWN SINGS CHRISTMAS—King 775 (M); (No Stereo)
20. MERRY CHRISTMAS—Andy Williams, Columbia CL 2420 (M); CS 9220 (S)
21. NOEL—Joan Baez, Vanguard 9230 (M); 79230 (S)
22. SANTA'S OWN CHRISTMAS—Capitol T 2836 (M); ST 2836 (S)
23. PERRY COMO SINGS MERRY CHRISTMAS MUSIC—RCA Camden CAL 660 (M); CAS 660 (S)
24. IN THE CHRISTMAS SPIRIT—Booker T & the M.G.'s, Stax 713 (M); S 713 (S)
25. CHRISTMAS PRESENT AND PAST—Paul Revere & the Raiders, Columbia CL 2755 (M); CS 9555 (S)
26. HOLIDAY SING ALONG WITH MITCH—Mitch Miller & the Gang, Columbia CL 1701 (M); CS 8501 (S)
27. CHRISTMAS WITH ELLA FITZGERALD—Capitol T 2805 (M); ST 2805 (S)
28. CHRISTMAS TIME—Roger Williams, Kapp 1164 (M); 3048 (S)
29. MERRY CHRISTMAS—Al Martino, Capitol T 2165 (M); ST 2165 (S)
30. CHRISTMAS WITH ANITA BRYANT—Columbia CL 2720 (M); CS 9520 (S)
31. WE WISH YOU A MERRY CHRISTMAS—Johnny Mann Singers, Liberty LRP 3522 (M); LST 7522 (S)
32. THE VENTURES CHRISTMAS ALBUM—Dolton BLP 2038 (M); BST 8038 (S)
33. CHRISTMAS WITH THE CHIPMUNKS, VOL. 1—David Seville & the Chipmunks, Liberty LRP 3256 (M); LST 7256 (S)
34. MERRY CHRISTMAS—Henry Mancini, RCA Victor LPM 3612 (M); LSP 3612 (S)
35. CHRISTMAS WITH RAY CONNIFF—Columbia CL 1390 (M); CS 8185 (S)
36. WE WISH YOU A MERRY CHRISTMAS—Ray Conniff Singers, Columbia CL 1892 (M); CS 8692 (S)
37. CHRISTMAS WITH EDDY ARNOLD—RCA Victor LPM 2554 (M); LSP 2554 (S)
38. MERRY CHRISTMAS—Supremes, Motown 638 (M); S 638 (S)
39. CHRISTMAS WITH THE CHIPMUNKS, VOL. 2—David Seville & the Chipmunks, Liberty LRP 3334 (M); LST 7334 (S)
40. 'TIS THE SEASON—Jackie Gleason, Capitol T 2791 (M); ST 2791 (S)
41. STAR CAROL—Tennessee Ernie Ford, Capitol T 1071 (M); ST 1071 (S)
42. MERRY CHRISTMAS CAROLS—Robert Rheims Organ & Chimes, Rheims 6006 (M); ST 7706 (S)
43. CHRISTMAS WITH CHET ATKINS—RCA Victor LPM 2423 (M); LSP 2423 (S)
44. CHRISTMAS GREETINGS—Jerry Vale, Columbia CL 2225 (M); CS 9025 (S)
45. JOHN GARY CHRISTMAS ALBUM—RCA Victor LPM 2940 (M); LSP 2940 (S)
46. FOR CHRISTMAS THIS YEAR—Lettermen, Capitol T 2587 (M); ST 2587 (S)
47. SOUNDS OF CHRISTMAS—Johnny Mathis, Mercury MC 20837 (M); SR 60837 (S)
48. CHRISTMAS GREETINGS FROM MANTOVANI AND HIS ORCHESTRA—London LL 3338 (M); PS 338 (S)
49. PAUL MAURIAT CHRISTMAS ALBUM—Philips PHM 200-255 (M); PHS 600-255 (S)
50. MORMON TABERNACLE CHOIR SINGS CHRISTMAS CAROLS—Columbia ML 5222 (M); (No Stereo)
51. SEASON'S GREETINGS FROM PERRY COMO—RCA Victor LPM 2066 (M); LSP 2066 (S)
52. EVERETT MCKINLEY DIRKSEN AT CHRISTMAS TIME—Capitol T 2792 (M); ST 2792 (S)
53. MANY MOODS OF CHRISTMAS—Robert Shaw Chorale, RCA Victor LP 2684 (M); LSC 2684 (S)
54. HAVE A JEWISH CHRISTMAS . . . ?—Lennie Weinrib & Various Artists, Tower T 5081 (M); (No Stereo)
55. SONGS FOR A MERRY CHRISTMAS—Wayne Newton, Capitol T 2588 (M); ST 2588 (S)
56. THE KATE SMITH CHRISTMAS ALBUM—RCA Victor LPM 3607 (M); LSP 3607 (S)
57. CHRISTMAS WITH MARTY ROBBINS—Columbia CL 2735 (M); CS 9535 (S)
58. TO WISH YOU A MERRY CHRISTMAS—Harry Belafonte, RCA Victor LPM 2626 (M); LSP 2626 (S)
59. MORE SOUNDS OF CHRISTMAS—Ramsey Lewis Trio, Cadet LP 745 (M); S 745 (S)
60. CHRISTMAS WITH THE MIRACLES—Tamla T 236 (M); S 236 (S)
61. SILENT NIGHT & 13 OTHER BEST-LOVED CHRISTMAS SONGS—Lawrence Welk, Dot DLP 3397 (M); DLP 25397 (S)
62. CHRISTMAS WONDERLAND—Bert Kaempfert & His Ork, Decca DL 4441 (M); DL 74441 (S)
63. CHRISTMAS WITH THE LENNON SISTERS—Dot DLP 3343 (M); DLP 25343 (S)
64. CHRISTMAS CHEERS—Ace Cannon, Hi 12022 (M); 32022 (S)
65. SPIRIT OF CHRISTMAS—Living Strings, RCA Camden 783 (M); S 783 (S)
66. CHRISTMAS WITH BUCK OWENS—Capitol T 2396 (M); ST 2396 (S)

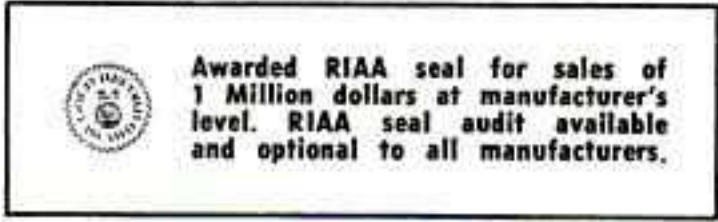
67. CHRISTMAS HYMNS AND CAROLS—Mario Lanza, RCA Camden CAL 777 (M); CAS 777 (S)
68. LITTLE DRUMMER BOY—Living Voices, RCA Camden 911 (M); S 911 (S)
69. THE GLORIOUS SOUND OF CHRISTMAS—Philadelphia Orchestra (Ormandy) & the Temple University Choir, Columbia ML 5769 (M); MS 6369 (S)
70. TWELVE SONGS OF CHRISTMAS—Jim Reeves, RCA Victor LPM 2758 (M); LSP 2758 (S)
71. HAVE YOURSELF A SOULFUL LITTLE CHRISTMAS—Kenny Burrell, Cadet LP 779 (M); LSP 779 (S)
72. THE BEACH BOYS' CHRISTMAS ALBUM—Capitol T 2164 (M); ST 2164 (S)
73. CHRISTMAS WITH PATTI PAGE—Columbia CL 2414 (M); CS 9214 (S)
74. A-CAROLING WE GO—Fred Waring, Decca DL 4809 (M); DL 74809 (S)
75. THE 4 SEASONS CHRISTMAS ALBUM—Philips PPM 200-223 (M); PPS 600-223 (S)
76. 28 CHRISTMAS SONGS IN GERMAN—Gunter Kallman Chorus, 4 Corners of the World 4245 (M); (No Stereo)
77. CHRISTMAS HYMNS & CAROLS—Bob Rolston, RCA Camden CAL 994 (M); CAS 994 (S)
78. I'LL BE HOME FOR CHRISTMAS—Living Trio, RCA Camden 2159 (M); (No Stereo)
79. SING SONGS OF CHRISTMAS—Guy Lombardo, Capitol KAC 1443 (M); SKAC 1443 (S)
80. JIMMY DEAN'S CHRISTMAS CARD—Columbia CL 2404 (M); CS 9204 (S)
81. SOMEDAY AT CHRISTMAS—Stevie Wonder, Tamla T 281 (M); TS 281 (S)
82. CHRISTMAS IS . . . —Percy Faith, Columbia CL 2577 (M); CS 9377 (S)
83. WALT DISNEY PRESENTS 30 FAVORITE SONGS OF CHRISTMAS WITH CHIMES & CHORUS—Disneyland DQ 1239 (M); (No Stereo)
84. A MUSIC BOX CHRISTMAS—Rita Ford Music Boxes, Columbia CL 1698 (M); CS 8498 (S)
85. WE WISH YOU A MERRY CHRISTMAS—Floyd Cramer, RCA Victor LPM 3828 (M); LSP 3828 (S)
86. HAVE YOURSELF A MERRY LITTLE CHRISTMAS—Frank Sinatra, Harmony 7400 (M); 11200 (S)
87. CHRISTMAS COOKIN'—Jimmy Smith, Verve V 8666 (M); V6-8666 (S)
88. MERRY CHRISTMAS—Brenda Lee, Decca DL 4583 (M); DL 74583 (S)
89. HOLIDAY CHEER—Dean Martin, Capitol T 2343 (M); ST 2343 (S)
90. JOLLY CHRISTMAS FROM FRANK SINATRA—Capitol W 894 (M); DW 894 (S)
91. SOUND OF CHRISTMAS—Al Hirt, RCA Victor LPM 3417 (M); LSP 3417 (S)
92. DORIS DAY'S CHRISTMAS ALBUM—Columbia CL 2226 (M); CL 9026 (S)
93. CHRISTMAS EVE—Burl Ives, Decca DL 8391 (M); DL 78391 (S)
94. THIS CHRISTMAS I SPEND WITH YOU—Robert Goulet, Columbia CL 2076 (M); CS 8876 (S)
95. THE SPIRIT OF CHRISTMAS—Mormon Tabernacle Choir, Columbia ML 5423 (M); MS 6100 (S)
96. CHRISTMAS IS ALWAYS—Roy Rogers & Dale Evans, Capitol T 2818 (M); ST 2818 (S)
97. CHRISTMAS WITH HANK SNOW—RCA Victor LPM 3826 (M); LSP 3826 (S)
98. CHRISTMAS IN GERMANY—Various Artists, Capitol T 10095 (M); DT 10095 (S)
99. CHRISTMAS ALBUM—Bobby Vee with Johnny Mann Singers, Sunset 1186 (M); 5186 (S)
100. CANDY CLARINET—Pete Fountain, Coral 57487 (M); 757487 (S)
101. CAROLS—Billy Vaughn, Dot DLP 3148 (M); DLP 25148 (S)
102. WE WISH YOU A MERRY CHRISTMAS—Ferrante & Teicher, United Artists UAL 3536 (M); UAS 6536 (S)
103. COUNTRY CHRISTMAS—Loretta Lynn, Decca DL 4817 (M); DL 74817 (S)
104. CHRISTMAS CAROLS FOR SOLO GUITAR—Charlie Byrd, Columbia CL 2355 (M); CS 9355 (S)
105. JACK JONES CHRISTMAS ALBUM—Kapp KL 1399 (M); KS 3399 (S)
106. JOY TO THE WORLD—Andre Kostelanetz, Harmony 7432 (M); 11232 (S)
107. JOY OF CHRISTMAS—Mormon Tabernacle Choir & the New York Philharmonic Orchestra (Bernstein), Columbia ML 5899 (M); MS 6499 (S)
108. HEART OF CHRISTMAS—Sergio Franchi, RCA Victor LPM 3437 (M); LSP 3437 (S)
109. DO YOU HEAR WHAT I HEAR—Do Re Mi Children's Chorus, Kapp KL 1368 (M); KS 3368 (S)
110. MERRY CHRISTMAS—Jackie Gleason, Capitol W 758 (M); DW 758 (S)
111. HOLIDAY SOUL—Don Patterson, Prestige 7415 (M); S 7415 (S)
112. JIMMY ROSELLI'S CHRISTMAS ALBUM—United Artists UAL 3538 (M); UAS 6538 (S)
113. FESTIVAL IN CAROLS—Philadelphia Brass Ensemble, Columbia ML 6433 (M); MS 7033 (S)
114. LITTLE ALTA BOY & OTHER CHRISTMAS SONGS—Vic Dana, Liberty LRP 2049 (M); LST 8049 (S)
115. HAPPY HOLIDAY—Peggy Lee, Capitol T 2390 (M); ST 2390 (S)
116. MERRY CHRISTMAS—New Christy Minstrels, Columbia CL 2096 (M); CS 8896 (S)
117. FOR THE WHOLE FAMILY AT CHRISTMAS—Robert Rheims, Rheims LP 6010 (M); ST 7710 (S)

TOP LP's

CONTINUED FROM PAGE 38

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	89	161	161	ROLLING STONES —Big Hits (High Tide & Green Grass) London NP-1 (M); NPS-1 (S)	•	•	•	•
	60	164	162	SIMON & GARFUNKEL —Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)	•	•	•	•
	4	163	163	NOEL HARRISON —Collage Reprise R 6263 (M); RS 6263 (S)	•	•	•	•
	25	168	164	MANTOVANI —Golden Hits London LL 3483 (M); PS 483 (S)	•	•	•	•
	80	160	165	YOUNG RASCALS Atlantic 8123 (M); SD 8123 (S)	•	•	•	•
	5	174	166	EYDIE GORME —Greatest Hits Columbia CL 2764 (M); CS 9564 (S)	•	•	•	•
	25	152	167	SOUNDTRACK —You Only Live Twice United Artists UAL 4155 (M); UAS 5155 (S)	•	•	•	•
	4	178	168	PHIL OCHS —Pleasures of the Harbor A&M LP 133 (M); SP 4133 (S)	•	•	•	•
	4	173	169	KING CURTIS & HIS KINGPINS —King Size Soul Atco 33-231 (M); SD 33-231 (S)	•	•	•	•
	56	171	170	ROGER WILLIAMS —Born Free Kapp KL 1501 (M); KS 3501 (S)	•	•	•	•
	36	167	171	YARDBIRDS —Greatest Hits Epic LN 24246 (M); BN 26246 (S)	•	•	•	•
	64	172	172	SOUNDTRACK —The Wild Angels Tower T 5043 (M); ST 5043 (S)	•	•	•	•
★	3	189	173	PAUL MAURIAT & HIS ORK —Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)	•	•	•	•
	46	176	174	ROLLING STONES —Between the Buttons London LL 3499 (M); PS 499 (S)	•	•	•	•
	461	175	175	JOHNNY MATHIS —Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)	•	•	•	•
	23	170	176	MOTHERS OF INVENTION —Freak Out Verve V 5005-2 (M); V6-5005-2 (S)	•	•	•	•
	2	179	177	SALLY FIELDS —The Flying Nun Colgems COM 106 (M); COS 106 (S)	•	•	•	•
	70	182	178	RAY CONNIFF & THE SINGERS —Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)	•	•	•	•
★	1	—	179	BEACH BOYS —Wild Honey Capitol T 2859 (M); ST 2859 (S)	•	•	•	•
	4	180	180	HOMBRES —Let It Out (Let It All Hang Out) Verve/Forecast FT 3036 (M); FTS 3036 (S)	•	•	•	•
	12	181	181	VARIOUS ARTISTS —A Collection of Sixteen Original Big Hits, Vol. 7 Motown M 661 (M); MS 661 (S)	•	•	•	•
	21	183	182	BEACH BOYS —The Best of the, Vol. 2 Capitol T 2706 (M); ST 2706 (S)	•	•	•	•
	16	166	183	GLENN YARBROUGH —Honey & Wine RCA Victor LPM 3860 (M); LSP 3860 (S)	•	•	•	•
	1	—	184	GLEN CAMPBELL —By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)	•	•	•	•
	4	187	185	JIMMY SMITH —The Best of Verve V 8721 (M); V6-8721 (S)	•	•	•	•
	61	186	186	JACK JONES —The Impossible Dream Kapp KL 1486 (M); KS 3486 (S)	•	•	•	•
	5	188	187	OTIS REDDING —History of Volt 418 (M); S 418 (S)	•	•	•	•
	70	190	188	BEACH BOYS —The Best of, Vol. 1 Capitol T 2545 (M); ST 2545 (S)	•	•	•	•
	1	—	189	JANIS IAN —For All the Seasons of Your Mind Verve Forecast FT 3024 (M); FTS 3024 (S)	•	•	•	•
	4	—	190	WARREN KIME —Explosive Brass Impact Command (No Mono); SD 919 (S)	•	•	•	•
	18	192	191	PAUL REVERE & THE RAIDERS —Revolution! Columbia CL 2721 (M); CS 9521 (S)	•	•	•	•
	59	184	192	MIDNIGHT STRING QUARTET —Rhapsodies for Young Lovers Viva V 6001 (M); VS 6001 (S)	•	•	•	•
	1	—	193	DONOVAN —Wear Your Love Like Heaven Epic LN 24349 (M); BN 26349 (S)	•	•	•	•
	1	—	194	JIMI HENDRIX/CURTIS KNIGHT —Get That Feeling Capitol T 2856 (M); ST 2856 (S)	•	•	•	•
	12	195	195	VELVET UNDERGROUND & NICO Verve V 6008 (M); V6-6008 (S)	•	•	•	•
	1	—	196	LALO SCHIFRIN —Music From Mission Impossible Dot DLP 3831 (M); DLP 25831 (S)	•	•	•	•
	1	—	197	VARIOUS ARTISTS —Collection of Sixteen Original Big Hits, Vol. 8 Motown M 666 (M); MS 666 (S)	•	•	•	•
	21	198	198	CANNED HEAT Liberty LRP 3526 (M); LST 7526 (S)	•	•	•	•
	12	199	199	LAWRENCE WELK —Golden Hits—The Best of Dot DLP 3812 (M); DLP 25812 (S)	•	•	•	•
	1	—	200	AHMAD JAMAL WITH VOICES —Cry Young Cadet LP 792 (M); LPS 792 (S)	•	•	•	•

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.



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Join ASCAP for a song.

Bobbie Gentry, The Doors, Arlo Guthrie, John Phillips (The Mamas and the Papas), Joan Baez, Manos Hadjidakis, The Strawberry Alarm Clock and Jake Holmes did in 1967.

And this year, if you have a song, you can join too.

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American Society of Composers, Authors & Publishers

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TOP RECORDS OF 1967 (Based on Billboard Charts)

TOP EASY LISTENING SINGLES—1967

- POS. TITLE—Artist, Label
- SOMETHIN' STUPID—Nancy Sinatra & Frank Sinatra (Reprise)
 - MY CUP RUNNETH OVER—Ed Ames (RCA Victor)
 - LADY—Jack Jones (Kapp)
 - IT MUST BE HIM—Vikki Carr (Liberty)
 - THE WORLD WE KNEW—Frank Sinatra (Reprise)
 - WHEN THE SNOW IS ON THE ROSES—Ed Ames (RCA Victor)
 - MARY IN THE MORNING—Al Martino (Capitol)
 - STOP! AND THINK IT OVER—Perry Como (RCA Victor)
 - CASINO ROYALE—Herb Alpert & the Tijuana Brass (A&M)
 - MORE THAN THE EYE CAN SEE—Al Martino (Capitol)
 - MUSIC TO WATCH GIRLS BY—Bob Crewe Generation (Dyno Voice)
 - I'LL TAKE CARE OF YOUR CARES—Frankie Laine (ABC)
 - TIME, TIME—Ed Ames (RCA Victor)
 - MORE THAN A MIRACLE—Roger Williams (Kapp)
 - DON'T SLEEP IN THE SUBWAY—Petula Clark (Warner Bros.)
 - ABANDA—Herb Alpert & the Tijuana Brass (A&M)
 - MORE AND MORE—Andy Williams (Columbia)
 - YOU ONLY LIVE TWICE—Nancy Sinatra (Reprise)
 - IN THE CHAPEL IN THE MOONLIGHT—Dean Martin (Reprise)
 - IT'S SUCH A PRETTY WORLD TODAY—Andy Russell (Capitol)
 - LOVE ME FOREVER—Roger Williams (Kapp)
 - DADDY'S LITTLE GIRL—Al Martino (Capitol)
 - THIS IS MY SONG—Petula Clark (Warner Bros.)
 - A STRANGE SONG—Harry Belafonte (RCA Victor)
 - LITTLE BY LITTLE, BIT BY BIT—Ray Charles Singers (Command)
 - ONLY LOVE CAN BREAK A HEART—Margaret Whiting (London)
 - FOR ONCE IN MY LIFE—Tony Bennett (Columbia)
 - I LOVE YOU—Billy Vaughn Singers (Dot)
 - TURN THE WORLD AROUND—Eddy Arnold (RCA Victor)
 - WISH ME A RAINBOW—Gunter Kallmann Chorus (4 Corners of the World)
 - SUNRISE, SUNSET—Roger Williams (Kapp)
 - MUSIC TO WATCH GIRLS BY—Andy Williams (Columbia)
 - IT HURTS TO SAY GOODBYE—Vera Lynn (United Artists)
 - MAKING MEMORIES—Frankie Laine (ABC)
 - SUGAR TOWN—Nancy Sinatra (Reprise)
 - PEOPLE LIKE YOU—Eddie Fisher (RCA Victor)
 - STOUT-HEARTED MEN—Barbra Streisand (Columbia)
 - YOU WANTED SOMEBODY TO PLAY WITH—Frankie Laine (ABC)
 - SWEET MARIA—Billy Vaughn Singers (Dot)
 - ANYTHING GOES—Harpers Bizarre (Warner Bros.)
 - 59TH STREET BRIDGE SONG—Harpers Bizarre (Warner Bros.)
 - IN THE BACK OF MY HEART—Jerry Vale (Columbia)
 - NOW I KNOW—Jack Jones (Kapp)
 - ALL—James Darren (Warner Bros.)
 - SHERRY!—Marilyn Maye (RCA Victor)
 - LAST WALTZ—Engelbert Humperdinck (Parrot)
 - GONNA GET ALONG WITHOUT YA' NOW—Trini Lopez (Reprise)
 - I WAS KAISER BILL'S BATMAN—Whistling Jack Smith (Deram)
 - THOROUGHLY MODERN MILLIE—Julie Andrews (Decca)
 - I ALMOST CALLED YOUR NAME—Margaret Whiting (London)

TOP JAZZ LP'S—1967

- POS. TITLE—Artist, Label
- CALIFORNIA DREAMING—Wes Montgomery (Verve)
 - MERCY, MERCY, MERCY—Cannonball Adderley Quintet (Capitol)
 - DYNAMIC DUO—Jimmy Smith & Wes Montgomery (Verve)
 - LOU RAWLS LIVE! (Capitol)
 - LOU RAWLS SOULIN' (Capitol)
 - EQUINOX—Sergio Mendes & Brasil '66 (A&M)
 - A DAY IN THE LIFE—Wes Montgomery (A&M)
 - SERGIO MENDES & BRASIL '66 (A&M)
 - GOING LATIN—Ramsay Lewis (Cadet)
 - BIG SWING FACE—Buddy Rich (Pacific Jazz)
 - SWINGIN' NEW BIG BAND—Buddy Rich (Pacific Jazz)
 - TOO MUCH—Lou Rawls (Capitol)
 - TEQUILA—Wes Montgomery (Verve)
 - THAT'S LOU—Lou Rawls (Capitol)
 - FOREST FLOWER—Charles Lloyd (Atlantic)
 - LOVE IN—Charles Lloyd (Atlantic)
 - BOOTS WITH STRINGS—Bcots Randolph (Monument)
 - SPELLBINDER—Gabor Szabo (Impulse)
 - MILES SMILES—Miles Davis (Columbia)
 - RESPECT—Jimmy Smith (Verve)
 - CARRYIN' ON—Lou Rawls (Capitol)
 - THE MOVIE ALBUM—Ramsay Lewis (Cadet)
 - ALLIGATOR BOOGALOO—Lou Donaldson (Blue Note)
 - JODY GRIND—Horace Silver (Blue Note)
 - SWEET RAIN—Stan Getz (Verve)

TOP CLASSICAL LP'S—1967

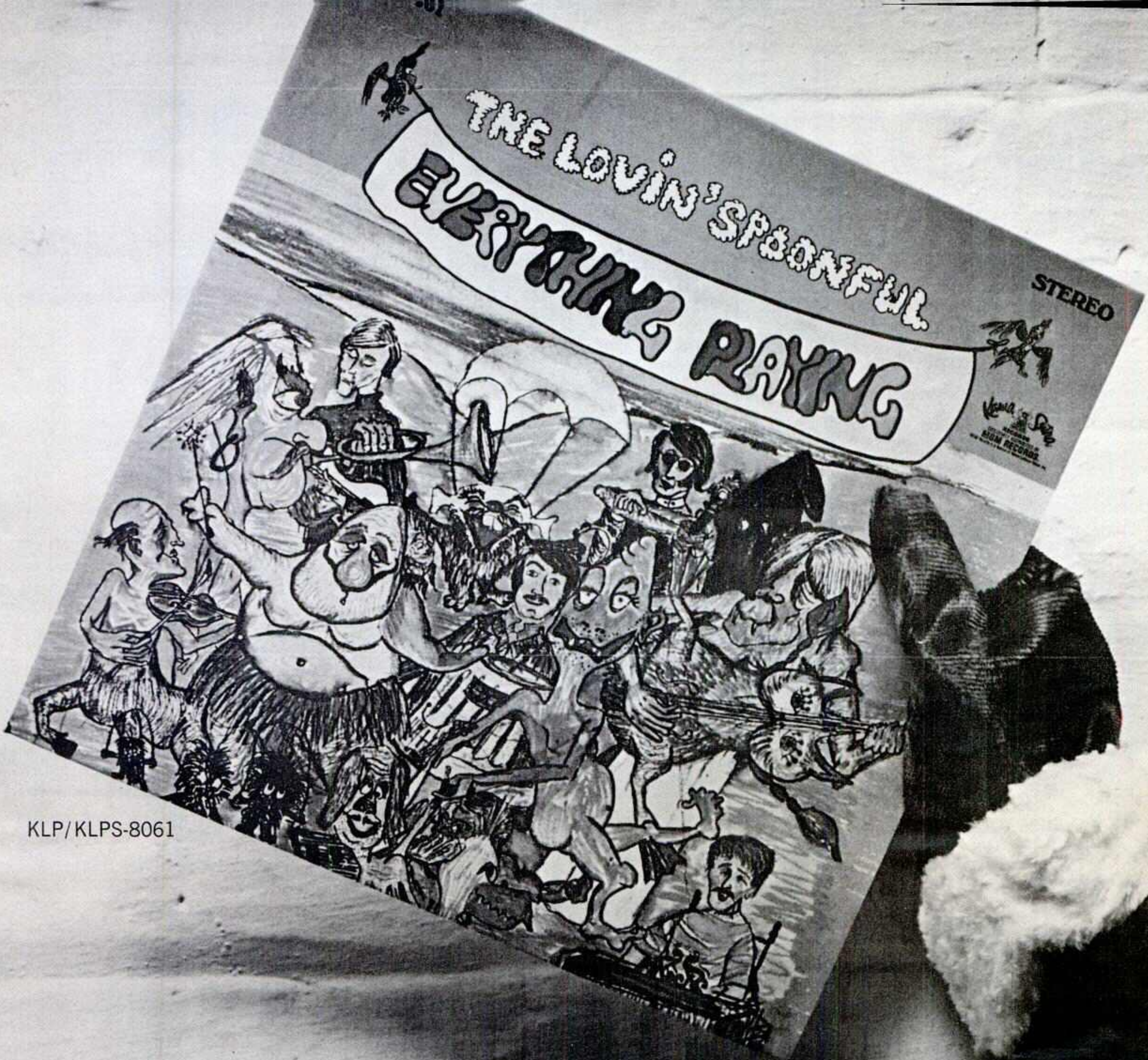
- POS. TITLE—Artist, Label
- MAHLER: SYMPHONY NO. 8 (2-12" LP's)—London Symphony (Bernstein) (Columbia)
 - ORFF: CARMINA BURANA—New Philharmonic Orch. (De Burgos) (Angel)
 - MY FAVORITE CHOPIN—Van Cliburn (RCA Victor)
 - BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's)—Berlin Philharmonic (Karajan) (DGG)
 - WEST MEETS EAST—Yehudi Menuhin/Ravi Shankar (Angel)
 - MAHLER: DAS LIED VON DER ERDE—King/Fischer-Dieskau/Vienna Philharmonic (Bernstein) (London)
 - TCHAIKOVSKY: CONCERTO NO. 1—Van Cliburn (RCA Victor)
 - BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN—New York Philharmonic (Bernstein) (Columbia)
 - PUCCINI: LA BOHEME (2-12" LP's)—Various Artists/RCA Victor Orch. (Beecham) (Seraphim)
 - HOROWITZ IN CONCERT—Vladimir Horowitz (Columbia)
 - GERSHWIN: RHAPSODY IN BLUE—New York Philharmonic (Bernstein) (Columbia)
 - LEONTYNE PRICE—PRIMA DONNA (RCA Victor)
 - TOSCANINI TREASURY OF HISTORIC BROADCASTS—NBC Symphony (Toscanini) (RCA Victor)
 - GOUNOD: FAUST (4-12" LP's)—Sutherland/Corelli/Ghiaurov/London Symphony (Bonyng) (London)
 - RAVEL: BOLERO/RHAPSODIE/LA VALSE—New York Philharmonic (Bernstein) (Columbia)
 - RACHMANINOFF: CONCERTO NO. 2—Van Cliburn/Chicago Symphony Orch. (Reiner) (RCA Victor)
 - WAGNER: TRISTAN UND ISOLDE (5-12" LP's)—Nilsson/Windgassen/Ludwig/Various Artists/Bayreuth Festspiele (Boehm) (DGG)
 - SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/SYMPHONY NO. 9—Moscow Philharmonic (Kondrashin) (Melodiya/Angel)
 - CHOPIN WALTZES—Artur Schnabel (RCA Victor)
 - WAGNER: DIE WALKUERE (5-12" LP's)—Nilsson/King/Various Artists/Vienna Philharmonic (Solti) (London)
 - HOLST: THE PLANETS—New Philharmonia Orch. & Chorus (Boult) (Angel)
 - BERNSTEIN'S GREATEST HITS—New York Philharmonic (Columbia)
 - ART OF DENNIS BRAIN (Seraphim)
 - OPENING NIGHTS AT THE MET (3-12" LP's)—Various Artists (RCA Victor)
 - ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES NO. 1, 4 & 6—BBC Symphony Orch. (Toscanini) (Seraphim)
 - WAGNER: DIE WALKUERE (5-12" LP's)—Crespin/Vickers/Various Artists/Berlin Philharmonic (Karajan)
 - ORFF: CARMINA BURANA—Harsanyi/Petrak/Presnell/Philadelphia Orch. (Ormandy) (Columbia)
 - VERDI: FALSTAFF (3-12" LP's)—Fischer-Dieskau/Vienna Philharmonic (Bernstein) (Columbia)
 - VERDI: UN BALLO IN MASCHERA (3-12" LP's)—Price/Bergonzi/Merrill/Various Artists/RCA Italiana Opera Orch. (Leinsdorf)
 - DONIZETTI: LUCRECIA BORGIA—Montserrat Caballe (RCA Victor)
 - DEBUSSY: CLAIR DE LUNE—Philadelphia Orch. (Ormandy) (Columbia)
 - RACHMANINOFF: SYMPHONY NO. 1—Philadelphia Orch. (Ormandy)
 - BACH: LUTE SUITES NOS. 1 & 2—Julian Bream (RCA Victor)
 - RODGERS: VICTORY AT SEA, VOL. 1—RCA Victor Symphony Orch. (Bennett) (RCA Victor)
 - PUCCINI: TOSCA (2-12" LP's)—Nilsson/Corelli/Fischer-Dieskau (Maazel) (London)
 - PUCCINI: LA RONDINE (2-12" LP's)—Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli) (RCA Victor)
 - BEETHOVEN: THE NINTH SYMPHONY—Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy) (Columbia)
 - ORMANDY—PHILADELPHIA ORCHESTRA'S GREATEST HITS (Columbia)
 - LEONTYNE PRICE—PRIMA DONNA, VOL. 2 (RCA Victor)
 - ROSSINI: SEMIRAMIDE—Sutherland/Horne/Various Artists/London Symphony (Bonyng) (London)
 - MAHLER: SYMPHONY NO. 2—Harper/Watts/London Symphony (Solti) (London)
 - MOZART: DON GIOVANNI—Ghiaurov/Various Artists/New Philharmonia Orch. (Klemperer) (Angel)
 - MAHLER: SYMPHONY NO. 7 (2-12" LP's)—New York Philharmonic (Bernstein) (Columbia)
 - THE WORLD OF CHARLES IVES—Philadelphia Orch. (Ormandy)/American Symphony (Stokowski)/New York Philharmonic (Bernstein) (Columbia)
 - HANDEL: MESSIAH (2-12" LP's)—Various Artists/Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy) (Columbia)
 - ARTUR RUBINSTEIN'S CHOPIN (RCA Victor)
 - PUCCINI: MADAME BUTTERFLY (3-12" LP's)—Scotto/Bergonzi/Rome Opera House Orch. & Chorus (Barbiroli) (Angel)
 - BEST OF THE BOSTON POPS—Boston Pops (Fiedler) (RCA Victor)
 - VERDI: LA TRAVIATA (3-12" LP's)—Caballe/Bergonzi/Milnes/RCA Italiana Orch. (Prete) (RCA Victor)
 - STRAUSS: AN ALPINE SYMPHONY—Royal Philharmonic (Kempe) (RCA Victor)

N.B. — An estimated 38 million people* will see the article on Penny Nichols in the Nov. 28 (Yipee!) issue of Look. You could call that the size of the potential market for her music. There's a single on Buddah called Holy Holy and an album called Penny's Arcade.

billy james management, inc.
whatever music, inc. (bmi)
coastal strawberries productions, inc.
7122 sunset blvd.
los angeles, california 90046
654-2402

*Sindlinger Summer
Survey of Look
Readership -





KLP/KLPS-8061

YES, VIRGINIA, THERE IS A NEW LOVIN' SPOONFUL ALBUM.

And it contains two extra bonuses: the next Lovin' Spoonful million record-seller; and what is sure to be the most talked about track of 1968, "Younger Generation," which is not now intended for single release.

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The Sound of The Now Generation is on

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RECORDS
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Spotlight Singles

NUMBER OF SINGLES REVIEWED

THIS WEEK
88

LAST WEEK
185

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

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

SPANKY & OUR GANG—SUNDAY MORNIN'

(Prod. Scharf-Dorough) (Writer: Guryan) (Blackwood, BMI)—This hot follow-up to "Lazy Day" will hit with equal impact and should prove their biggest to date. Powerful smooth material and exceptional arrangement and vocal workout. Flip: "Echoes" (Coconut/Third Story, BMI). Mercury 72765

LOVIN' SPOONFUL—MONEY

(Prod. Lovin' Spoonful & Joe Wissert) (Writer: Sebastian) (Faithful Virtue, BMI)—This infectious and clever piece of easy beat rhythm material has all the ingredients to take them right to the No. 1 spot. Arrangement, featuring a typewriter, is a winner. Flip: "Close Your Eyes" (Faithful Virtue, BMI). Kama Sutra 241

NEIL DIAMOND—NEW ORLEANS

(Prod. Jeff Barry & Ellie Greenwich) (Writers: Royster-Guida) (Rock Masters, BMI)—A blockbuster that will rock Diamond right back up there to the top of the Hot 100. Discotheque smash with a groovy vocal workout by Diamond and chorus. Flip: "Hanky Panky" (T.M., BMI). Bang 554

ROBERT KNIGHT—BLESSED ARE THE LONELY

(Prod. Buzz Cason & Mac Gayden) (Writers: Cason-Gayden) (Sons of Ginza, BMI)—Knight climbed right to the No. 13 spot on the Hot 100 with "Everlasting Love," and this strong ballad follow-up has all the sales potential of that initial smash. Flip: "It's Been Worth It All" (Sons of Ginza, BMI). Rising Sons 707

TOP 60 POP SPOTLIGHT

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

NANCY SINATRA & LEE HAZELWOOD—SOME VELVET MORNING

(Prod. Lee Hazlewood) (Writer: Hazlewood) (Hazlewood, BMI)—Beautiful ballad performance by the duo serves as a well done follow up to their successful "Lady Bird." Number, penned by Hazlewood, was featured on the recent Nancy Sinatra TV special. Flip: "Oh, Lonesome Me" (Acuff-Rose, BMI). Reprise 0651

OSCAR TONEY JR.—WITHOUT LOVE (There Is Nothing)

(Prod. Papa Don) (Writer: Small) (Progressive/Suffolk, BMI)—The Clyde McPhatter hit of the past is brought up to date in this exceptional revival that should fast spiral Toney to a high spot on the Hot 100. Much in the commercial blues-ballad vein of his "For Your Precious Love," this one can't miss. Flip: "A Love That Never Grows Cold" (Papa Don, BMI). Bell 699

JAMES & BOBBY PURIFY—DO UNTO ME

(Prod. Papa Don) (Writers: Levey-Iltingworth-Grasso) (Big Seven, BMI) Their "Let Love Come Between Us" went to the top part of the Hot 100 and this solid blues wailer will have no trouble equaling the success of that one. Strong entry. Flip: "Everybody Needs Somebody" (Papa Don, BMI). Bell 700

HOMBRES—IT'S A GAS

(Prod. Huey P. Meaux) (Writers: Cunningham-Hunter-Masters-McEawn) (Crazy Cajun/Singleton, BMI)—Another off-beat blues rocker, much in the commercial bag of "Let It Out," the group's initial hit. Flip: "Am I High" (Crazy Cajun/Singleton, BMI). Verve Forecast 5076

*FRANKIE LAINE—TO EACH HIS OWN/I'M HAPPY TO HEAR YOU'RE SORRY

(Prod. Bob Thiele) (Writers: Kusik-Snyder) (Feist, ASCAP)—Two powerful juke box items for Laine that should prove big chart items. First is a revival of the oldie done in today's selling vein. Flip is an infectious sing-along, penned by the successful team of Kusik & Snyder. ABC 11032

DICKEY LEE—RED, GREEN, YELLOW AND BLUE

(Prod. Rivertown Prod.) (Writer: Lee) (Il Gatto, BMI)—This compelling teen ballad material is just the item that should bring Lee back to the Hot 100 with sales impact. His most commercial entry in a long time. He's in top vocal form with well written, original material. Flip: "Run Right Back" (Il Gatto, BMI). Atco 6546

FELICE TAYLOR—I CAN FEEL YOUR LOVE

(Prod. Davis-Flanagan-Taylor) (Writers: Flanagan-Taylor) (Modern/Taflang, BMI)—A solid mover from start to finish has all the earmarks of a fast smash for the fine blues stylist. Pulsating dance beat in strong support. Flip: "Good Luck" (Modern/Taflang, BMI). Kent 483

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

PETER & GORDON—Never Ever (Felicia, BMI). (Prod. John Burgess) (Writer: Waller)—Interesting rhythm ballad penned by Gordon Waller and cleverly arranged, proves one of the duo's best commercial efforts in a while. Capitol 2071

KIM WESTON—Nobody (Mikim/Nelchell, BMI). (Prod. Stevenson, Shelby & Cooper) (Writers: Cooper-Shelby)—A solid blues wailer that moves from start to finish with an easy driving beat. MGM 13881

CREAM—Sunshine of Your Love (Draleaf, BMI). (Prod. Felix Pappalardi) (Writers: Bruce-Brown-Clapton)—Hard-driving blues rocker that should do much to establish the hot LP sellers in the singles field. Atco 6544

ANDY RUSSELL—If My Heart Had Windows (Glad/Blue Crest, BMI) (Prod. Al DeLory) (Writer: Frazier)—Composed by award winner Dallas Frazier and currently a country hit by George Jones, Russell has a fine pop treatment loaded with programming, juke box and sales appeal. Capitol 2072

JEAN-PAUL VIGNON—Goodbye, Goodbye, Colette (Bikini, ASCAP). (Prod. Paul Vance & Dee Anthony) (Writers: Vance-Carr)—Marking his move to the Philips label, the stylist comes up with a beautiful and commercial ballad item which he performs with much warmth and sensitivity. Philips 40502

LAINIE KAZAN—Sunny (Portable, BMI). (Prod. Peter Spargo) (Writer: Hebb)—The much recorded Bobby Hebb hit gets still another treatment... a dramatic reading that builds into a production finish. MGM 13877

VINCE HILL—Why Can't I Remember (To Forget You) (Carlin). (Prod. Bob Barratt) (Writers: Bruhn-Jay)—One of England's top disk sellers, Hill offers a strong ballad that builds into a powerful production and should do much to establish him in the U. S. Tower 389

JOE HARNELL—Spanish Eyes (Roosevelt, BMI). (Prod. Mike Berniker) (Writers: Singleton-Snyder-Kaempfert)—With the string feel of "Ode to Billie Joe" and a rock beat behind his compelling piano workout, Harnell has a must here for juke boxes and discotheques as well as radio programming. Most commercial item. Columbia 44407

LETTA MBULU—Pula Yella (Semenya, BMI). (Prod. David Axelrod) (Writer: Semanya)—Intriguing and unusual African folk material performed beautifully by a fascinating arrangement. Must be heard throughout... as it builds into a frenzy. Could be another "Pata Pata" Capitol 2070

PETER DUCHIN—Que Lynda (Cheray, ASCAP). (Prod. Harry Meyerson) (Writers: Duchin-Tyle)—Duchin combines his lush orchestra sound with a commercial beat that could easily break into the singles market. His most commercial outing to date, a programming must. Decca 32249

JIM & JEAN—People World (Akbestal, BMI). (Prod. Jimmy Wisner) (Writer: Glover)—A most commercial folk-rocker performed beautifully by the duo. Strong, infectious dance beat backs a well written story line. Verve Forecast 5073

BOCEPHUS—Splish Splash (Travis, BMI). (Prod. Huey Jaoux) (Writers: Darin-Murray)—The early Bobby Darin smash is revived in a powerful driving performance with a catchy harmonica solo featured. Verve 10572

ORACLE—The Night We Fell in Love (Mee-Moo, BMI). (Prod. Kurt Boettcher & Keith Olsen)—Intriguing big group sound on smooth rock material bears much watching. Should prove a left-field item. Extremely well done and commercial. Verve Forecast 5075

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

SONNY JAMES—A WORLD OF OUR OWN

(Prod. Kelso Herston) (Writer: Springfield) (Chappell, ASCAP)—Chalk up another No. 1 winner for the Southern Gentleman. This beautiful Tom Springfield ballad set to a pulsating rhythm features another exceptional James performance. Flip: "An Old Sweetheart of Mine" (Marson, BMI). Capitol 2067

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

LONZO & OSCAR—Did You Have to Bring That Up (Greenback, BMI). COLUMBIA 44400

MYRNA LORRIE—Turn Down the Music (Glad/D&L, BMI). MUSICOR 1282

JUDY LYNN—Yellowstone (Glad, BMI). MUSICOR 1283

TOP 20 R&B

R&B

Spotlights Predicted to reach the TOP SELLING R&B SINGLES Chart

TAMS—A LITTLE MORE SOUL

(Prod. Joe South) (Writer: Whitley) (Low-Twi, BMI)—This blockbuster rocker with clever lyric line mentioning top stars should hit hard and fast and spill right over onto the Hot 100. Flip: "All My Hard Times" (Lowery, BMI). ABC 11019

DONALD HEIGHT—GOOD TO ME

(Prod. Bert Berns) (Writers: Redding-Green) (Redwal-East-Time, BMI)—Soulful, wailing blues ballad loaded with programming and sales appeal. Much pop appeal as well in this powerful performance of Otis Redding material. Flip: "Bona Fide Lover" (Web IV/Soulful Songs, BMI). Shout 223

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

HOWARD TATE—Stop (Ragmar/Rumbalero, BMI). VERVE 10573

MITTY COLLIER—That'll Be Good Enough for Me (Savoy, BMI). CHESS 2035

JIMMY REED—Crazy About Oklahoma (Airstein, BMI). BLUESWAY 61013

JIMMY HOLIDAY—I Can't Stand It (Sunny Skies, ASCAP). KENT 482

MARGIE JOSEPH—Why Does a Man Have to Lie (Jublant/Cosoul, BMI). OKEH 7304

JESSE ANDERSON—Swing Too High (Chevis, BMI). CADET 5588

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

Audio Retailing

How A Good Mailing List Moves More Merchandise

BIRMINGHAM, Ala.—Because for the past dozen years he has taken the time to cultivate a good mailing list, dealer Alton Lawrence of the Lawrence Hi Fi Center here moves the State's greatest high-end stereo equipment volume.

Lawrence, whose tasteful store is located in Birmingham's better-income district said, "Under ordinary circumstances we don't see stereo customers often enough. Unless a customer is buying a large amount of stereo tape, records, or in for repairs to his equipment, the chances are that years can go by between visits. So we use our mailing list to circulate up to five thousand copies of a little news flyer to keep our customer informed about developments at the Hi Fi Center. In the process we have built up the sort of traffic which our competitors envy."

Lawrence averages 10 mailings per year. The flyer usually carries a photograph of the salon-like interior of the Center, a shot of its well-equipped repair department, and usually announces a forthcoming event. For example, a mid-1967 issue announced "Look What's in Store for You." as a headline and gave details of a tape clinic. Also included are articles of interest to stereo fans.

"Don't get stung on service" was the theme of a March mailing. It went into detail on how to select a service shop, what goes into servicing various types of equipment, the importance of good transistor service, how the customer can protect himself. There was special emphasis on color television.

Albums

The mailer also carries pictures of new equipment, reports

any monthly sales event, news on new album releases, descriptions of equipment developments tied to specific brands. A full-page article, for example, introduced a high-quality recording tape for the serious music lover.

Each issue makes such offers as free inspection and checkup on the customer's equipment. It hasn't been unusual for a single mailing of 5,000 newsletters to bring 2,500 people in during the six weeks following, most of them carrying a copy of the flyer.

Occasionally an all-advertising issue tied to seasonal sales is sent out. But a greeting to customers is always included, with an invitation to visit a loud speaker seminar, a recording session, a manufacturer's demonstration, etc., whenever the equipment is being featured. "This prevents the 'in between' issues from becoming junk mail," Lawrence said.

Periodically, Lawrence introduces members of the store's staff, including his expert service mechanics, in the mailer. A

photograph and thorough report of each man's qualifications and background are included.

"Readers of the newsletter seem to remember which man is an expert on a particular type or brand of equipment," Lawrence reported.

Everyone who buys a stereo phonograph, a tape recorder, a color TV, etc. is automatically added to the mailing list for the Lawrence Hi Fi Center Newsletter. Many people walk in and request that they be placed on the list, so popular and well-known has the newsletter become.

Just Looking

"Perhaps the visitor may be a 'just looking' type at first, but when he builds up his interest, through constant following of the newsletter, the chances are that we will sell him sooner or later."

The mailing list program is an expensive one. But Lawrence has found a recap of sales figures shows that his best customers are invariably those who are on the mailing list.

"So the investment is very good business," he said.

Harvey Radio Buys Liberty

WOODBURY, N. Y.—Harvey Radio Co., Inc., here has acquired the three-store Liberty Music Shops, Inc., chain for an undisclosed cash sum.

Liberty, retailers of home entertainment equipment, did about \$3.7 million in sales during its latest fiscal year.

Harvey Radio is a technical marketer and manufacturer of advanced components and systems for the electronics, aerospace and communications in-

dustries. The firm sells electronic equipment and high-fidelity consoles and components through a retail division.

Position

For the nine months ended Oct. 31, 1967, Harvey's net, after-tax income was \$440,000, or 50 cents per share.

"The acquisition of Liberty will serve to increase our position in the rapidly growing recreation and leisure-time market, of which home entertainment is a significant part," said President Harvey E. Sampson.

Philco Adds to Sound Line

CINCINNATI — Philco-Ford Corp. introduced five stereo consoles, two radios and a portable phonograph as December additions to the line during a national distributor and dealer sales meeting at the Convention Center here last week.

In console stereo, the additions are intended to meet a reported market demand for complete styling selectivity in full sound, FM stereo-FM-AM radio/phonograph combinations in compact cabinets.

The additions, described in as

compact paragraphs as possible: Model 178WA, 37½ inches wide, solid state, six speakers, at \$279.95.

Model 1762, 38 inches wide, four speakers, and \$189.95 price is one of the lowest console prices ever offered by Philco.

Model 1808MA, 38¾ inches wide, six speakers, \$289.95.

Model 1812PC, six speakers, 42½ inches wide at \$299.95.

Model 1885CH, new in the Winthrop series, 300-watt solid-state tuner-amplifier with 12 speakers, \$775, 67¾ inches wide.

The new radios are both solid state. Model 522WA is AM table at \$12.95 and Model 759WH is AM clock radio at \$14.95.

Arvin Previews Color VTR Unit

INDIANAPOLIS, Ind. — On Dec. 7, Arvin Industries, Inc. conducted a private preview here of its new color video tape cartridge recorder. The event was staged in the WFBM television studios.

The demonstration was for key Arvin personnel. A press showing will be conducted in New York early in 1968, according to Robert G. Nau, vice-president and general manager of the Arvin Electronic Systems division.

Court Reduces Zenith Award

CHICAGO—The U. S. Court of Appeals has reduced damages in Zenith's suit against the Hazeltine Corp. subsidiary, Hazeltine Research, Inc., from the \$35 million awarded by a lower court decision to \$150,000.

Zenith and Hazeltine have been in the courts since 1959, the latter firm charging patent infringement and Zenith alleging in a counter claim that Hazeltine has issued some 500 patents in foreign patent pools to prevent the export of certain Zenith products.

Zenith executive vice-president Sam Kaplan said the case will be appealed to the U. S. Supreme Court.

Springtime Special
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BUDGET

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FRONT PAGE OF ONE OF THE MAILERS used with excellent results by Lawrence Hi Fi Center in Birmingham, Ala.

Admiral Introduces 8 New Stereo Phonos

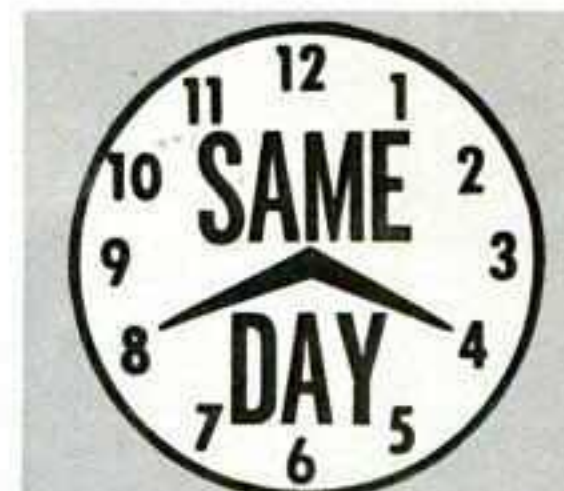
CHICAGO—Admiral Corp. has added eight new solid-state stereo radio/phonographs to its 1968 line.

Newest feature of the line is an exclusive "flight deck" control panel that raises the entire turntable and instrument panel to a handy operating height when the lid is lifted. This feature is found on the Laughton model Y1741S at \$299.95 and the Montgomery model Y1745S at \$319.95.

Other new models are the Langsford model Y1701s with FM/AM radio, external speaker terminals, floating diamond stylus, separate bass, treble, loudness and balance controls and a new low-mass tone arm for full fidelity stereo at minimum tracking force and record wear. Price is \$169.95.



RADIO / PHONOGRAPH console stereo new from Admiral—Laughton model Y1741S—is priced at \$299.95. It also has FM/AM radio with FM stereo, AFC, low mass tone arm and is among eight new solid state stereo phonographs just introduced by the company. Note the "flight deck" control panel that raises to handy height when the lid is lifted.



SHIPMENT

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Coin Machine News

Vendors-Into-Music Rated As Biggest Story of 1967

By RAY BRACK

CHICAGO—This may come as a surprise to some readers, but this corner rates the "Big-vendors-swinging-to-music-operating" story which broke exclusively in Billboard, Oct. 21, as the top trade story of 1967.

We realize that we're picking this trend documentary, researched and written by Earl Paige, over the blockbuster \$8-per-machine copyright royalty story out of Washington. But the edge goes to the vendors-to-music story, we feel, because the implications of national jukebox operating and programming to the entire music industry are much greater than the small royalty fee portended by the action of the U. S. House of Representatives in 1967.

Depending on the point of view, the move by major vending firms into jukebox operation is both good and bad for the business.

Manufacturer opinion is divided. Distributors are fearful. Operators? Well, some say they want to withhold judgment until after they get an offer for their routes.

From the record company standpoint, the move by major vending firms into music is nothing but good. The national jukebox operating firm is viewed as a major bulk buyer of singles who can be touted on new releases and who in turn can be influential in the molding of buying habits. The emergence of national jukebox operating firms could bring a re-appraisal of promotional and advertising budgets to include the jukebox segment of the music business in a major way again, record people say. They base this type of conjecture on the assumption that major jukebox operating firms will hire pop music professionals to buy and program jukeboxes.

Paige's story stated: "Large, publicly owned vending organizations are quietly expanding into the operation of jukeboxes, and, in certain instances, amusement games.

"Giant vending firms extensively involved are The Macke Co. and Servomation Corp."

"Though officials for both firms acknowledged their increasing involvement in music, they would not state how many phonographs are involved. Best industry estimates, however, place the number in operation by both firms as being in the thousands."

The other major trade stories of 1967, in order, we believe, of importance:

2. Passage of the Copyright Revision Bill by the U. S. House of Representatives, with a statutory \$8 annual jukebox royalty as part of the measure.

3. First commercial placement of credit-card actuated vending machines by Canteen Corp. in Chicago.

4. Emergence of a major trend among jukebox manufacturers to go after marginal locations with compact machines.

5. Election of William Cannon as president of the Music Operators of America, an event viewed with extreme pleasure by operators seeking to re-unite lost ties with the recording industry.

6. Defeat of a scattershot batch of bills in the Illinois Legislature intended, among other things, to bar the operation of flipper games in the State and even ban the manufacture of all coin machines.

7. Associated Coin Amusement's entry into the import jukebox business, thus joining Jupiter Sales as a growing factor in the U. S. market.

8. The Sega-Seeburg agreement under which the Japanese firm's amusement games will be distributed in the U. S. by Williams Distributors.

9. Revival of counter games in the wake of the pioneer unit introduced by the Northwestern Corp.

10. Gottlieb's celebration of its 40th anniversary. And in view of the fact that year's end is the traditional time for recollection and auld lang syne, we think it appropriate to roll back 40 calendars on. . .

THE FUN AND GAMES OF DAVE GOTTLIEB!

As any Senior Citizen will tell you, the Great Depression wasn't exactly fun and games. But it wasn't all long faces and soup lines, either. Ask Dave Gottlieb.

There were games, Dave will tell you. He and his coin machine colleagues saw to that. And there were pennies, pennies aplenty to set millions of balls

bouncing madly amid billions of pins. It was fun. Pin tables swept America faster in 1931 than the "crash" news had in 1929. That's how much fun it was.

It is only mildly newsworthy that today there are a few successful businessmen who put their last \$100 into pin tables in 1931. The important fact—from the standpoint of both business and general American history—is that for inestimable millions of men and women since—pin games have been fun.

From diverting Depression's Child, pin games went on to break the boredom on countless troop ships, in boot camps and travel depots made drab by wall-to-wall uniforms. Up-taut blokes unwound with pin games in blitzed London. In Saigon and Seoul, boy soldiers are still flipping away their frustrations.

Farm boys flip. So do the Sons of Suburbia. The games are adored—"Viva Le Flipper!"—in France, quietly cherished in Vienna, black-marketed Bucharest, missed in Moscow. They show up piecemeal in old Pekingese marketplaces.

The pin games of D. Gottlieb & Co. are today more American than 12-bar blues. They have more international fans than Coke. And I suppose the Gottlieb engineers are already calculating the effects of reduced Lunar gravity on playfield action.

Galaxial games? In time. It would be just another stage in the evolution of the genre.

On June 4, 1932, Dave Gottlieb stood in his plant at 4318-24 West Chicago Avenue in Chicago, leaned proudly on his newest game, Five Star Final, and announced: "The evolution of the pin game will be the theme song of my firm." His five-year-old company had already introduced Baffle Ball—its natal game—and several big-selling successors including Play Boy, Whiz Bang and Cloverleaf.

"Here is the latest product of our games evolution," he announced about three months later. Gottlieb wiped a speck from the glass of Big Broadcast and described the game's revolutionary ball traps—a first.

On Oct. 21, 1933, Gottlieb led a column of dignitaries and reporters into the company's new plant at 2736-42 North Paulina Street. Straight ahead through the front door the guests saw a large showroom dominated by the firm's newest game, Speedway, available in four models.

"This new plant adds another chorus to my theme song," said Gottlieb, "the evolution of our production facilities along with our pin games." He then ushered his guests into the assembly line area and gave them their first view of "mass production" procedures as pioneered by "that Ford fellow over in Detroit."

Dave Gottlieb's openness to revolutionary ideas provided the impetus for the evolution of his games. Even as the VIP's toured his new plant on that fall day in 1933, two of the industry top engineers, whom Dave had lured from other makers, were bent over drawing boards plotting the next phase of the Gottlieb game evolution.

Gottlieb engineers innovated the "card game" format for a pin table in 1932 with Play Boy, establishing a tradition that has produced a full deck of games known around the world. They started the "junior" and "senior" model custom in 1933 with Big Broadcast. In 1934 the Gottlieb brains produced "spindle springs" and "torpedo bumpers" to replace the shiny pin studs. On Cyclone, a 1935 release, they included an automatic electric ball lift. The electric clock included on Speed King in 1936 created an industry-wide sensation, as did the three dimensional back glass on Hot Springs the following year. Gottlieb was the talk of the trade in 1940 because of Gold Star and its fancy, four-way scoring rollovers and duo-scoring bumpers.

These developments were all in harmony with Dave Gottlieb's evolutionary "theme song." They helped keep the pin game concept fresh before the public and profitable for the operator. But the most memorable Gottlieb innovation was to come in 1947, creating renewed interest in pinball play, altering the character of the game and, in fact, giving the concept a new generic definition.

As has been the case with many great inventions, the birth of the electronic pin game flipper was accidental. Gottlieb engineer Harry Mabs was tinkering with solenoids and levers. He didn't notice that a ball had rolled against a lever mounted on an experimental game. Mabs accidentally brushed two wires. The lever twitched like an electrified frog leg, hurling the ball across the playfield. Mabs rearranged the components and crossed the wires again. Same result. The tactile-visual titillation was like that associated with a proper golf shot. A good engineer. Mabs stopped playing around and picked up his notebook.

"We have something," he reported to Dave Gottlieb, Gottlieb agreed. Six of Mabs' "Flipper Bumpers," as they were dubbed, were incorporated in Humpty Dumpty, rushed to market in November.

"The Flipper Bumper is the greatest innovation in the history of pin games," Gottlieb said. Few competitors argued that point. Most adapted their own

(Continued on page 54)



D. GOTTLIEB & CO. has been celebrating its 40th anniversary by moving part of its operation into this new plant at 165 West Lake Street, Northlake, Ill. The firm has occupied three plants in Chicago since Dave Gottlieb founded the firm in 1927.

Servomation Adds To Music Routes

RIVERSIDE, Calif. — In the wake of United Servomation's recent acquisition of Musi-Matic, Inc., an exclusive jukebox operating firm headquartered in Santa Ana, Billboard has learned that Servomation's West Coast involvement in music now includes three more jukebox routes in this area.

The three firms acquired were Valley Vendors, Gutchel Music and E & L Music.

Area operators say Servomation has become an important factor in jukebox and games throughout the greater Los Angeles area. United Servomation will use the large, modern facilities of Musi-Matic as a base for still further expansion in

Orange County, said to be the fastest - growing metropolitan area in the U. S.

The expansion by vendors into jukebox operating is a trend in widely separated areas of the country where local conditions warrant the addition of music as a competitive factor in off-street operations. Such expansion is particularly applicable here, operators say.

Nearly every profitable off-street location here involves loans and substantial investments in equipment.

Location contracts are the rule, not the exception. In such a competitive climate operators must be adequately capitalized and employ highly efficient procedures.

Brinkmann Sets Up E. Hartford Branch

EAST HARTFORD, Conn. — Charles H. Brinkmann's J. & C. Corp. has established a branch distribution office here adjacent to Dave's One-Stop Record Service.

The firm handles the Wur-litzer and allied vending and games lines, the products of Midway, United Billiards, U. S. Billiards and Vendo included.

Open house will be held at the offices at 313 Park Avenue from noon to dusk on Thursday, Dec. 28, and Friday, Dec. 29.

Refreshments will be served.

Brinkmann, who formerly headed Westinghouse Electric's vending division, is president of the distribution firm. Industry veteran John Colgan is sales manager.

J. & C. Corp. was formed in September 1967 with the home office in Auburndale, Mass., located on Route 128. The firm's distribution territory embraces Eastern Massachusetts, Maine, New Hampshire and Connecticut.

Cigaret Study Shows Need For 'Programming' Brands

NEW YORK—Operators of cigaret machines, faced with an increasing proliferation of over 70 brands, a mirage of package sizes and the growing demand for 100-mm's, may be better equipped to "program" brands and avoid lost sales among "marginal" brands by consulting a new marketing study conceived by Philip Morris, Inc.

A significant aspect of the study showed that marginal brands that have less than a 1 per cent share of the market have a cumulative national sales volume of \$1 billion and account for 15 per cent of the total U. S. cigaret business.

Though aimed at supermarket carton sales, the measurement of brand-by-brand sales performances as revealed by computers and data processing equipment, may have a significant application to vendors. The study covered 39 brands of filter tips, 20 brands of menthol filter tips, 8 king size brands and 6 brands of regular size.

Under the program worked out for supermarkets, each outlet receives a computer work sheet which itemizes total carton

(Continued on page 53)

Raleigh Operator P. E. Pierce Dies

RALEIGH, N. C. — Funeral services were held here last week for Priestly E. Pierce, long-time owner and operator of Pierce Music Co., 415 E. Martin St.

Among the survivors is Priestly E. Pierce Jr., who will carry on the business.

Vending News

Candy Industry Sees 1968 Boom

CHICAGO — Candy sales at the wholesale level are expected to hit a record-shattering \$1,780 billion in 1968, in spite of such negative factors as an unfavorable import-export balance, rising ingredient prices, wage spirals, a scarcity of skilled labor and competition from snack foods, soft drinks and diet foods and beverages.

The \$1,780 billion figure estimated for 1968 would be 7 per cent over this year's figure, estimated at \$1,664 billion. Estimated sales this year are 7.8 per cent ahead of 1966.

Per capita consumption of candy is expected to increase to 20 pounds in 1968. It was estimated at 19.6 in 1967 and was 19 pounds in 1966.

Confectionery production is expected to go over the 4 bil-

lion pound mark next year, establishing another record. The anticipated output of 4,044 billions pounds would be 5 per cent over this year's estimate of 3,851 pounds.

The estimates are based on preliminary statistics released by the U. S. Department of Commerce.

Growth Factors

Growth factors mentioned are the steadily rising disposable personal income in the U. S., expanding at a rate of 7 per cent a year; the increase in population, now growing at a 1 per cent rate; the added increase in the 14-to-20 age group, now growing at a rate close to 2.5 times that of the population as a whole.

Additionally, the entry into the candy industry of large corporations such as P. Lorillard Co., W. R. Grace & Co., Pet, Inc. and Standard Brands, has brought about more use of automation and greater emphasis on product research and development, packaging, marketing, merchandising, promotion, public relations and advertising.

Consumer education programs and public relations sponsored by the National Confectioners Association are said to be other contributing factors in the candy boom.

Chief among negative factors is a 50 per cent reduction of tariffs on imported sweetened chocolate and imported candy as a result of the recent Gen-

eral Agreement on Tariffs and Trade. The reduction will go into effect on Jan. 1, 1968 and will be leveled in five equal installments over a 5-year period.

New Products

Penny King

Penny King Co. is using a flicker picture in the display front of its new 5-cent mix entitled "Wide Open Spaces," capsule mix 71. The mix includes sheriff badges, cowboy hats, pistols, flicker rings, cowboy boots and many other classic Western ornaments. The mix is numbered.

"Super Ring Mix" is another 5-cent capsule item which includes a wide variety of designs in rings for both boys and girls. With each bag of 1,000, operators receive a foam display containing 28 extra rings. Extra displays are available for 50 cents each.

"Thing Brooch" is a new 10-cent mixture consisting of eight items built around the feature item, "The Thing Brooch." Another 10-cent mixture is built around "Nod-Nik," Penny King's little man that has catchy sayings spelled out on the sliding panel that comes up through an opening on the top of his head.

Another assortment of rings for 5-cent capsules is Capsule Ring Mix 53. Each bag of 250 rings includes a foam display of 28. A ring mix for penny vending features flicker rings of animal funny faces and other comical faces. It is also available with a foam display of 28 rings.

Two other penny rings mixes are one group built around the "Wizard of Oz" characters from the popular children's television show, which comes with an attractive display front, and another filagree ring group, entitled "A Go Go" rings.

Penny King also has "Link-It Trinkets" available as a penny item in four varieties: gold vacuum plated, half plastic and half plated; assorted colors in plated style; and assorted bright plastic. Also new, is Penny King's Midget capsules for penny vending. Four varieties are available: deck of cards; two dice; vinyl skeleton, and bright slimy bugs.

More LP's By Garwin Sales

CHICAGO — Garwin Sales has issued two new Little LP's, The Rolling Stones' "Their Satanic Majesties Request" on London and Nancy Sinatra's "Movin' With Nancy" on Reprise.

The Stones' LP includes "She's a Rainbow," "2,000 Light Years From Home," "In Another Land," "Citadel and 2,000 Men."

"I Gotta Get Out Of This Town," Younger Than Springtime," "Things," "See the Little Children," "Up, Up and Away" and "This Town" are on the Sinatra LP.

Smith-Regal Expands; Will Hold Open House

CHARLOTTE, N. C.—Smith-Regal of Carolina has completed a 9,200-square-foot addition to its bulk vending division at Carpenter Airport here. An industry-wide open house will be held some time prior to the National Vendors Association (NVA) convention in Chicago May 2-5. In conjunction with the open house here, the Carolina Bulk Vendors Association will hold a meeting.

Rep. James Vogler, of the N. C. General Assembly, and Dr. Leslie Ferking, of Valpariso University, will speak at the association meeting.

The expansion at the airport

headquarters included added office space, more warehouse room and additions to the vehicle maintenance and shop area. Water, sewage and natural gas lines will be installed soon. Southern Railway is constructing a nearby siding, and a four-lane highway is being completed adjacent to the facility.

Lee Smith and Jack Thompson, owners of Smith-Regal, have additionally formed a real estate firm to be known as Smith-Regal Enterprises. Both are NVA directors. Smith is president of the Carolina association and Thompson is secretary of the group.



MR. AND MRS. LEO MOHR, Johnson Vending Co., Rock Island, Ill., pose with new Seeburg Spectra during recent downstate showings by Worldwide Dist. Mrs. Mohr is secretary-treasurer, Illinois Coin Machine Operators Association.



LES MONTOOTH, Peoria operator and director of Illinois Coin Machine Operators Association poses with L. R. (Boxy) Carr, Macomb, Ill., at another Worldwide Distributors showing.



JACK MOYLE, Oglesby, Ill., operator.



PEORIA operator Joe Abraham, Worldwide held showings in Davenport, Ia., Springfield, Ill., and other cities.



SANDLER VENDING CO., Minneapolis, hosted this group of operating company personnel on Nov. 8 for a technical refresher course on Wurlitzer equipment. Bob Harding of Wurlitzer is at left.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ \$14.50
 N.W. Deluxe, 1¢ or 5¢ Comb. 12.00
 N.W. 10-Col. 1¢ Tab Gum Mach. 18.00
 Atlas 1¢ & 5¢ 100 Ct. Ball Gum. 12.00
 Acorn 8 Lb. Globe 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red95
 Pistachio Nuts, Jumbo Queen, White92
 Afgan Crown Red Lip Pistachio Nuts68
 Afgan Prince Red Lip Pistachio Nuts62
 Cashew, Whole86
 Cashew, Butts75
 Peanut, Jumbo50
 Spanish30
 Mixed Nuts60
 Baby Chicks36
 Rainbow Peanuts32
 Bridge Mix32
 Boston Baked Beans32
 Jelly Beans32
 Licorice Gems32
 M & M, 500 ct. 50
 Munchies, 16-lb. carton, per lb. .39
 Hershey-ets47

Wrapped Gum—Fleers & Pal, 4M pcs. \$14.00
 Rain-Bio Ball Gum, 1800 per ctn. 6.50
 Rain-Bio Ball Gum, 1800 printed per carton 6.45
 Rain-Bio Ball Gum, 5250 per ctn. 8.40
 Rain-Bio Ball Gum, 4250 per ctn. 8.40
 Rain-Bio Ball Gum, 3500 per ctn. 8.60
 Mallettes, 2400 per carton 8.40
 15 Cartons minimum prepaid on all Leaf Brand Rain-Bio Ball Gum.

Adams Gum, all flavors, 100 ct. .45
 Wrigley's Gum, all flavors, 100 ct. .45
 Beech-Nut, 100 ct. 1.30
 Hershey's Chocolate, 200 ct. 1.30
 Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

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VICTOR'S NEW '88'

With Chrome Glass Frame

Designed to get maximum sales with minimum servicing.

- Available in 1¢, 5¢ 10¢ or 25¢ coin mechanism.
- Interchangeable Display Panel.
- Large capacity holds 320 V Capsules, 140 V-1 Capsules, 1,100 balls of 100 count Gum. Takes in \$28.00 when filled with Ball Gum and Charms. Also holds 1,000 pieces of Wrapped Gum.

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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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Vending News Digest

Smoking Reportedly Up 2 Per Cent

NEW YORK—A year-end study indicates that during 1967 Americans will consume about 2 per cent more cigarettes this year than in 1966. The 1966 increase over 1965 was 2.9 per cent to 54 billion units.

The increase in sales this year is said to reflect largely an increase in the number of youngsters who reached smoking age. There is also speculation that many persons who switched to cigars and pipes when the U. S. Surgeon General issued his historic report in 1964 returned to cigarettes in 1967. Despite a stronger report by a U. S. Public Health Service panel this year, cigarette consumption has risen.

The U. S. Department of Agriculture estimates that the average cigarette smoker, 18 years of age or over, consumed 4,295 cigarettes (215) packs in 1967.

Nev. Cigaret Tax Hike Unlikely

CARSON CITY, Nev.—State lawmaking leaders here report little enthusiasm for a proposal by the Nevada Municipal Association which would raise the tax on cigarettes from 7 to 10 cents a pack. A spokesman for Gov. Paul Laxalt said he "has not committed himself on the request" by the association, which urged the measure be put on the agenda of a special legislative session next February.

Avenco Photos Win in Contest

MINNEAPOLIS—A pair of color photographs used in the merchandising display panels of Avenco's Executive 700 fresh-brew coffee units won first and second places in the 1967 Minnesota Professional Photographers' Association 1967 contest held here recently.

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

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If this ad is returned with order.

HOT - HOT 10c VEND ITEMS
(all 250 per bag)

Mini-Books\$9.50
(3 per capsule)
Las Vegas 8.50
Humptee 9.50
Space Men 9.00
Asst. Mix 7.00-8.00
Finger Puppets 8.00

Hot 5c VEND ITEMS
(all 250 per bag)

Bangles & Beads\$5.00
Jokes & Tricks 5.00
Bugs & Reptiles 5.00
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1c VEND ITEMS
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Parts, Supplies, Stands & Globes.
Everything for the operator.
One-third deposit with order,
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715 Lincoln Pl., Brooklyn 16, N.Y.
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SEN. EDWARD BROOKE, a leading Republican junior senator from Massachusetts, will address the 1968 National Confectioners Association's 85th Annual Convention in Boston May 29.



THE ROCK-OLA MECHANISM got the attention of Dallas Sperring, Joe Eggner, Frank Schulz, Harry Crockett, Roger Harvey, Robert Johnson, William Findlay, Warren Wheatman and Joseph Eggner at the recent in-plant technical seminar sponsored by Rock-Ola Manufacturing Corp.

Action Where The Toys Are

OKLAHOMA CITY, Okla.—Locating bulk vending units near the toy departments of discount department stores has meant sharply increased revenue for Frank Stilwell, Stilwell Bulk Vending Co. here.

Stilwell, who operates on a contract basis for the most part, reserves the right to place machines at points within the store where he feels maximum volume will be achieved.

Stilwell operates multiple-head "vendorammas" of 6, 8 and even 10 machines.

In spotting his big, multiple-machine equipment, Stilwell is careful to keep an eye on the location of the toy department, and to display 5-cent and 10-cent novelties, trolls and collector items, as close to the department as practical.

Stilwell said that shopping mothers, faced with the age-old clamor for a new toy, are quick to note the bulk vending machines, and to pacify the youngster by dropping in a nickel or dime.

regional management conference, Hotel America, Houston.

May 2-5, 1968—National Vendors Association, annual convention, Pheasant Run Lodge, St. Charles, Ill.

May 10-11, 1968—National Automatic Merchandising Association, regional management conference, Gideon Putnam Hotel, Saratoga Springs, N. Y.

May 17-18, 1968—National Automatic Merchandising Association, regional management conference, Marriott Motor Hotel, Chicago.

May 17-19, 1968—Pennsylvania Automatic Merchandising Council, annual meeting, Host Farm, Lancaster.

May 24-25, 1968—National Automatic Merchandising Association, regional management conference, Marriott Motor Hotel, Atlanta.

May 24-26, 1968—Florida Amusement and Music Association, annual convention, Newport Resort Motel, Miami Beach.

Sept. 14-17, 1968—National Automatic Merchandising Association, annual convention and trade show, Convention Hall, Philadelphia.

Oct. 11-13, 1968—Music Operators of America, 18th annual convention and trade show, Sherman House Hotel, Chicago.

Nov. 20-22, 1968—Music Operators of Virginia, annual convention, Hotel Roanoke, Roanoke.

Coming Events

Jan. 16-18, 1968—Amusement Trade's Association annual exhibition; Alexandra Palace, London.

Jan. 20, 1968—Montana Coin Machine Operators Association, Barries, Great Falls.

Jan. 26, 1968—St. Louis Metropolitan Automatic Merchandising Council, board meeting, St. Louis.

Jan. 27-28, 1968—South Carolina Coin Operators Association, annual convention and trade show, Shrine Club, Columbia.

Feb. 2-4, 1968—California Automatic Vendors Council, semi-annual meeting, El Mirado Hotel, Palm Springs.

Feb. 5, 1968—Missouri Coin Machine Council, Daniel Boone Hotel, Columbia.

Feb. 17-18, 1968—Coin Operated Industries of Nebraska, spring meeting, Indian Hills Motel, Omaha.

Feb. 27-29, 1968—Seventh Annual Northern Amusement Equipment and Coin-Operated Exhibition, Blackpool, England.

Mar. 22-23, 1968—Indiana Vending Council, Inc., annual meeting, Olympia Club, Fort Wayne.

Mar. 22-24, 1968—National Automatic Merchandising Association Western Exhibit, Ambassador Hotel, Los Angeles.

Mar. 23-24, 1968—Kansas Amusement & Music Association, site to be announced, Eldorado, Kan.

April 5-6, 1968—National Automatic Merchandising Association regional management conference, Plaza Inn, Kansas City, Mo.

April 18-20, 1968—Illinois Automatic Merchandising Council, annual meeting, Lake Lawn Lodge, Delevan, Wis.

April 19-20, 1968—National Automatic Merchandising Association, regional management conference, Hotel America, Washington, D. C.

April 26-May 5, 1968—Hannover Trade Exposition, Hannover, West Germany.

April 26-27, 1968—National Automatic Merchandising Association,

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

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Watch for the Bluebook Every Month in Billboard

The Bluebook

Valuation of Used & Reconditioned Coin Machines

Dec. 30, 1967

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

Jukeboxes

Rock-Ola		Low	High
1454, 120 Sel., 45 RPM, 1956	35	135	
1455, 200 Sel., 45 RPM, 1957	40	145	
1458, 120 Sel., 45 RPM, 1958	50	150	
1462, 50 Sel., 45 RPM, 1958	40	145	
1465, 200 Sel., 45 RPM, 1958	65	165	
1468, Tempo I, 120 Sel., 45 RPM, 1959	100	200	
1475, Tempo I, 200 Sel., 45 RPM, 1959	115	210	
1478, Tempo II, 120 Sel., 45 RPM, 1960	135	235	
1485, Tempo II, 200 Sel., 45 RPM, 1960	170	275	
1488, Regis, 120 Sel., 45 RPM, 1961	195	310	
1495, Regis, 200 Sel., 45 RPM, 1961	245	365	
1493, Princess, 100 Sel., 45 RPM, 1962	235	350	

1496, Empress, 120 Sel., 33 & 45 RPM, 1962	250	365
1497, Empress, 200 Sel., 33 & 45 RPM, 1962	285	425
408, Rhapsody, 160 Sel., 33 & 45 RPM, 1963	325	475
404, Capri, 100 Sel., 33 & 45 RPM, 1963	265	410
414, Capri II, 100 Sel., 33 & 45 RPM, 1964	345	495
4145, Capri II, 100 Sel., 33 & 45 RPM, 1964	345	495
4185, Rhapsody, 160 Sel., 33 & 45 RPM, 1964	390	550
424, Princess Royal, 100 Sel., 33 & 45 RPM, 1964	400	550
425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964	475	665
426, Grand Prix II, 160 Sel., 33 & 45 RPM, 1965-66	635	825
429, Starlet, 100 Sel., 33 & 45 RPM, 1965-66	465	665
431, Coronado, 100 Sel., 1966-67	No	Avg.
432, GP/160, 160 Sel., 1966-67	No	Avg.
433, G/P Imperial, 160 Sel., 1966-67	No	Avg.
434, Concerto, 100 Sel., 1967	No	Avg.

437, Ultra, 160 Sel., 1968	No	Avg.
436, Centura, 100 Sel., 1968	No	Avg.
Rowe Mfg.		
G-200, 200 Sel., 45 RPM, 1956	35	135
H-120, 120 Sel., 45 RPM, 1957	60	165
H-200, 200 Sel., 45 RPM, 1957	75	195
I-100M, 100 Sel., 45 RPM, 1958	85	195
I-120X, 120 Sel., 45 RPM, 1958	85	195
I-200M, 200 Sel., 45 RPM, 1958	100	225
I-200E, 200 Sel., 45 RPM, 1958	115	250
J-200E, 200 Sel., 45 RPM, 1959	140	275
J-120, 120 Sel., 45 RPM, 1959	100	225
K-120, 120 Sel., 45 RPM, 1960	125	265
K-200, 200 Sel., 45 RPM, 1960	150	300
K-100, 100 Sel., 45 RPM, 1960	135	265

Continental 1, 200 Sel., 45 RPM, 1961	135	275
Lyric, 100 Sel., 45 RPM, 1961	125	225
Continental 2, 100 Sel., 33 & 45 RPM, 1962	275	345
Continental 2, 200 Sel., 33 & 45 RPM, 1962	250	395
Rowe-AMI-JAL, 200 Sel., 33 & 45 RPM, 1963	235	375
Rowe-AMI-JEL, 200 Sel., 33 & 45 RPM, 1963	275	410
Rowe-AMI Tropicana JBM, 100, 160, 200 Sel., 33 & 45 RPM, 1964	450	645
Rowe-AMI Diplomat, 200 Sel., 33 & 45 RPM, 1965	620	795
Bandstand, 200 Sel., 1965-66	710	895

Music Merchant, 1966-67, 200 /160/100 Sel.	No	Avg.
Cadette, 100 Sel., 1967-68	No	Avg.
Seeburg		
VL200, 200 Sel., 45 RPM, 1956	45	150
100J, 100 Sel., 45 RPM, 1956	75	175
L100, 100 Sel., 45 RPM, 1957	100	200
KD200, 200 Sel., 45 RPM, 1957	110	210
201, 200 Sel., 45 RPM, 1958	150	265
161, 160 Sel., 45 RPM, 1958	150	265
101, 100 Sel., 45 RPM, 1958	125	245
DH222, 160 Sel., 45 RPM, 1959	200	350
AQ100, 100 Sel., 45 RPM, 1960	175	295
AQ160, 160 Sel., 45 RPM, 1960	200	325
AY100, 100 Sel., 33 & 45 RPM, 1961	265	400
AY160, 160 Sel., 33 & 45 RPM, 1961	275	450
DS100, 100 Sel., 33 & 45 RPM, 1962	300	445
DS160, 160 Sel., 33 & 45 RPM, 1962	350	545
LPC-1, 160 Sel., 33 & 45 RPM, 1963-64	525	725
LPC-480, 160 Sel., 33 & 45 RPM, 1965	550	795
Electra, 160 Sel., 1965-66	700	915
SS-160, Stereo Showcase, 1966-67	No	Avg.
Phono Jet, 100 Sel., 1968	No	Avg.

'COIN'CIDENTALLY

A Penny for Your Pounds

Hamilton Scale Corp. is still fighting the good fight against fat with penny scales. We wandered into the firm's exhibit at the National Coin-Op show here recently and spotted the familiar baked-enamel object in the corner—somber as a judge. The impulse was to suck in paunch.

Weight-watching isn't what it was in John Watling's heyday. when as many weighers were wishing pounds on as off and the great dial could be read a block away. Today most Americans prefer to measure their mass in private. If they do so in public they now peep at a Hamilton dial not much larger than a play-

ing card and billed as "confidential."

You won't find a Hamilton in a National Football League locker room. The dial reads only to 280 pounds.

How much does a Hamilton scale weigh? Sixty pounds (except when filled with 3,000 pennies). Five fills of the coin compartment pays for it.

Market potential? Well, there's a politician in Sweden who wants to tax citizens a sum for every pound they weigh over what the doctor says is appropriate for them.

Don't destroy your dies, Hamilton. **RAY BRACK**

Wurlitzer

1900, 104 Sel., 45 RPM, 1956	45	145
2000, 200 Sel., 45 RPM, 1956	45	150
2100, 200 Sel., 45 RPM, 1957	60	165
2104, 104 Sel., 45 RPM, 1957	45	150
2150, 200 Sel., 45 RPM, 1957	60	165
2200, 200 Sel., 45 RPM, 1958	90	210
2204, 104 Sel., 45 RPM, 1958	60	175
2250, 200 Sel., 45 RPM, 1958	100	200
2300, 200 Sel., 45 RPM, 1959	125	250
2304, 104 Sel., 45 RPM, 1959	100	235
2310, 100 Sel., 45 RPM, 1959	100	235
2400, 200 Sel., 45 RPM, 1960	150	265
2404, 104 Sel., 45 RPM, 1960	125	250
2410, 100 Sel., 45 RPM, 1960	125	250
2500, 200 Sel., 45 RPM, 1961	200	310
2504, 104 Sel., 45 RPM, 1961	175	285
2510, 100 Sel., 45 RPM, 1961	175	285
2600, 200 Sel., 33 & 45 RPM, 1962	235	375
2610, 100 Sel., 33 & 45 RPM, 1962	200	350
2700, 200 Sel., 33 & 45 RPM, 1963	325	465
2710, 100 Sel., 33 & 45 RPM, 1963	295	425
2800, 200 Sel., 33 & 45 RPM, 1964	410	565
2810, 100 Sel., 33 & 45 RPM, 1964	375	510
2900, 200 Sel., 33 & 45 RPM, 1965	500	660
2910, 100 Sel., 33 & 45 RPM, 1965	450	600
3000, 200 Sel., 1966	575	765
3010, 100 Sel., 1966	535	710
3100, Americana, 200 Sel., 1967	No	Avg.
3110, Americana, 100 Sel., 1967	No	Avg.
3200, Americana II, 200 Sel., 1968	No	Avg.
3210, Americana II, 100 Sel., 1968	No	Avg.

Jupiter

120 Concord, 80/100/120 Sel., 1966/67	No	Avg.
100 Futura, 100 Sel., 1968	No	Avg.

(Continued on page 54)

Season's Greetings

from

Bally

and its distributors

to

amusement operators

the world over!

"you can bank on a Bally game"

BALLY MANUFACTURING COMPANY

2640 BELMONT AVENUE

CHICAGO 18, ILLINOIS

BUY! METAL TYPERS

Vending Aluminum IDENTIFICATION DISC

WHY!

1. LIFE-TIME INCOME
2. TROUBLE-FREE OPERATION
3. ONLY 18"x18"



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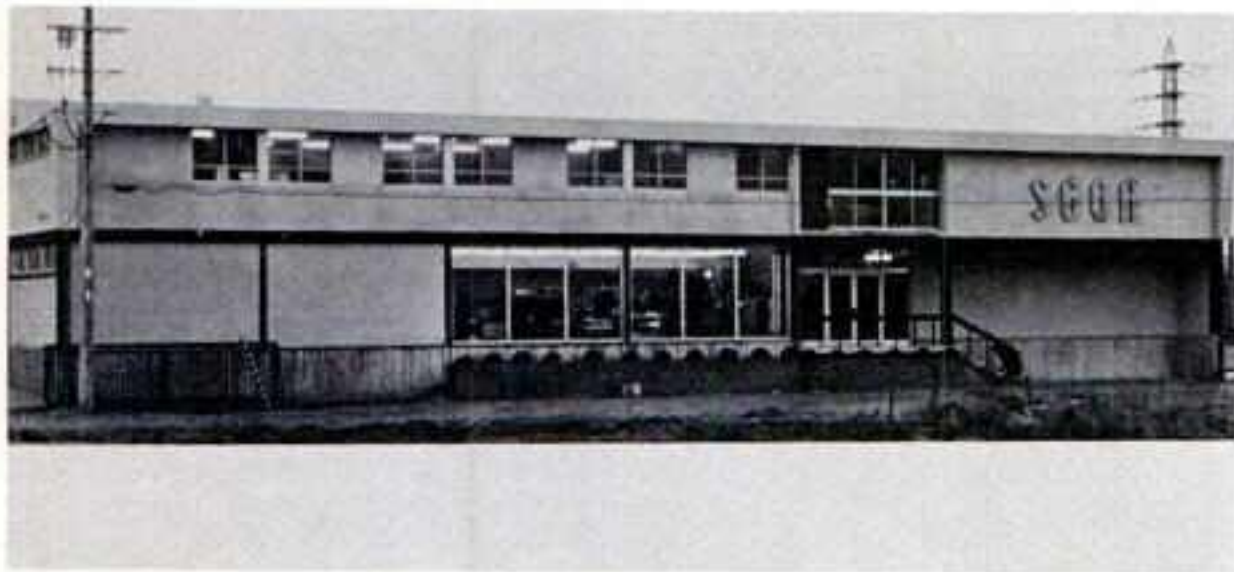


Season's Greetings

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International News Reports



SEGA ENTERPRISES has opened a Southern Japan regional headquarters near the expressway at Osaka (site of Expo '70). This is the southern branch headquarters building.



A PARTY OPENED Sega's regional headquarters at Osaka, and among the persons present were, from left, Messrs. Ohashi & Mino of Japan's giant Toho Film Studios and David Rosen, managing director of Sega.

Sega Opens Osaka Branch

OSAKA — Sega Enterprises opened its Kansai regional headquarters building here recently with a party attended by 200 guests.

The new \$300,000 facility will serve the region as a com-

bined showroom, inspection and repair shop, storage area and parts warehouse. An employee's dormitory and parking area have been placed adjacent to the main building.

Fifteen of Sega's 38 branch

offices in Japan are situated closer to Osaka than Tokyo and these offices will now be able to offer customers faster and better service. (The site is near to Japan's network of expressways, Osaka airport and the Expo 70 world's fair grounds.)

Attending the ceremonies were Sega executives D. Rosen, managing director, and planning director R. J. Lemaire.

A permanent exhibit of amusement and vending machines will be on display in the showroom, including Sega's own products and those of major international firms they represent in Japan, such as Rock-Ola, Williams, Bally, Midway, Chicago Coin, and others.



CINEJUKEBOX UNITS being loaded aboard ship in Genoa, Italy. The combination film and record machines are made at the Innocenti plant in Milan, Italy, and distributed in the U. S. by David Rosen, Inc.

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Seeburg, Europe No. 1 Promo Tie

By MIKE HENNESSEY

PARIS — SOCODIMEX, exclusive French distributors of Seeburg equipment, is planning a promotional operation in conjunction with Europe No. 1, the peripheral commercial radio station, for the duration of the 10th Winter Olympic Games to be held in Grenoble, France from Feb. 3 to 18.

SOCODIMEX director Serge Lievous has arranged for the shipment of about 300 coin machines—games, jukeboxes, vending machines—to the Olympic village for use by the athletes of the 48 competing countries. Use of the machines will be

completely free and the athletes will be issued with special commemorative tokens for use in the machines. SOCODIMEX has ordered 300,000 of these tokens.

Gilbert

George Gilbert, president of Seeburg's international division, was in Paris Dec. 5 and 6, during a three-week European tour, to complete arrangements for the scheme.

Said Gilbert, "A full range of Seeburg equipment will be on show, including six of our Home Music Center models which will be operating in France for the

first time. They will be programmed with classical selections.

"We want to bring amusement and an extra measure of hospitality to the athletes and also to show our range to athletes from those countries which are unable to import this equipment."

Asked for his impressions of the coin business in Europe, Gilbert said: "There has been a lot of talk about depression, but all the situation really needs is salesmanship, for people to get out and sell, to come up with new ideas, show some ingenuity in finding new applications for coin machines."

Heart Beat

He quoted the example of a jukebox being used in an American hospital with records of various types of heart beat.

SOCODIMEX is currently opening up new fields for the jukebox in France. It has installed a Seeburg phonograph in a Paris bookshop as a free service to book buyers. The jukebox is equipped with records in which the authors of newly published books talk about their works.

The company is also installing jukeboxes in fashion boutiques which give away a free record to customers purchasing a coat or dress. Clients can select the record of their choice from the jukebox.

"With ideas like this," said Gilbert, "business will continue to thrive. As far as Seeburg is concerned, we were late in producing a junior phonograph. But now it has finally arrived it has had a warm reception from the trade while not diminishing the demand for the Spectra model."

Cigaret Study Shows Need For 'Programming' Brands

• Continued from page 49

and dollar sales, total dollar margin, cigaret gross margin percentages, cigaret sales reflected as a per cent of total store volume and dollar return on inventory investment.

One report, based on figures from 200 outlets of a major chain, revealed that a possible

annual sales loss of \$2,605,048 would result should marginal brands of the less than 1 per cent share be eliminated. The loss in margin would have been \$336,960, the report stated.

Philip Morris representatives are now contacting all food chains to explain the new marketing study.

Routemen Must Be Boatmen

ST. JOHN, Newfoundland—Bill Pound, operating head of Wm. Pound Agencies Ltd., a regional operation, has found it necessary to use a 52-foot schooner to service machines at Newfoundland outposts, many of which are accessible only by water.

Outposts are the isolated fishing villages common to Newfoundland and important to the

maritime economy. Only one main highway crosses the Province to connect the two population centers, Cornerbrook and St. Johns.

Delivery of a jukebox to a community such as Heart's Content, Newfoundland, involves loading the machine aboard the schooner, securing the shipping carton against rough seas and off-loading with an eye to weather, time and tides.

Season's Greetings from World Wide

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Album Reviews

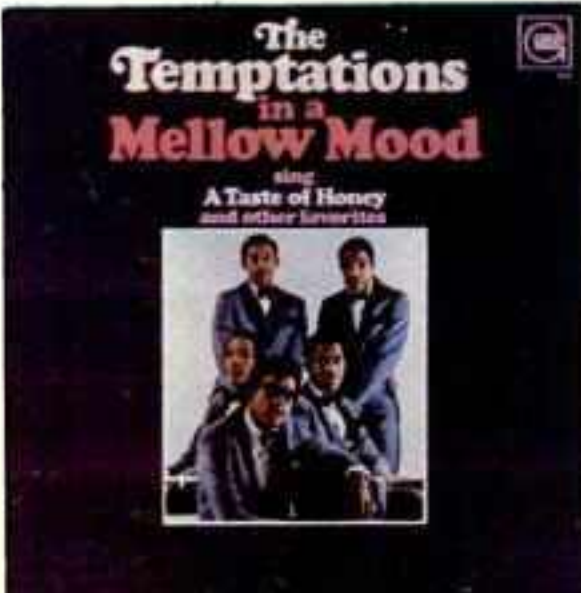
More Album Reviews Inside

STAR PERFORMER SPOTLIGHT—Cream of the week's new releases in their respective categories. Albums which are expected to reach the upper half of the Top LP's chart, any position on Billboard's special survey charts, or have long-term sales.

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

4-STAR—Moderate sales potential albums which may not reach Billboard's LP chart but which should have enough sales activity to warrant their being stocked by most dealers, rack jobbers and one-stops handling that category.

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



POP
THE TEMPTATIONS IN A MELLOW MOOD—Gordy 924 (M); GM 924 (S)

The Temptations leave their standard soul sound for some easy listening numbers and they come up a winner. Songs such as "A Taste of Honey" and "Try to Remember" have class. And "That's Life" swings real easy. Most of the tunes are handled with polish, spotlighting this group as much more than an average soul-rock combination. "I'm Ready for Love" is the only number that doesn't belong on this album.



POP
LOVE FOREVER CHANGES—Elektra EKS 74013 (S)

Elektra's Love are anything but non-violent as they slash and twang their way through an exciting new LP. "Alone Again," "And-More-Again," and "Live and Let Live" are won rather than sung, charged with the emotional tug of a musical confession, orchestrated to a feverish pitch. Dynamic, original melodies carry the rich lyric load with power and polish.



POP
THE MOTOWN SOUND Vol. 8 A COLLECTION OF ORIGINAL 16 BIG HITS—Various Artists. Motown 666 (M); MS 666 (S)

Hit after hit races at you from this album—Diana Ross and the Supremes with "You Can't Hurry Love," "Jimmy Mack" by Martha and the Vandellas, other tunes by the Temptations, the Four Tops, Gladys Knight and the Pips, Stevie Wonder. The flavor is r&b, but the sound and most of the sales will be pop.



COUNTRY
DOWN TO EARTH—Harlan Howard. RCA Victor LPM 3886 (M); LSP 3886 (S)

Better known as the arranger—and there's a good reason. The arrangements and the production are of high quality. The songs are all good and include "It's Nothin' to Me" and "Baby, Don't Believe Him." Only handicap is that Howard is not the world's greatest singer. Total effort, however, saves the day and the listening is fairly good.



CLASSICAL
STRAUSS: ELEKTRA—Nilsson Resnik/Collier/Variou Artists Vienna Philharmonic (Solti). London A 4269 (M); OSA 1269 (S)

The collaboration between soprano Birgit Nilsson and conductor Georg Solti has produced another magnificent operatic recording—only the second listing for "Elektra." Nilsson is stunning in the difficult title role. The "Recognition Scene" with Tom Krause is memorable. Regina Resnik and Marie Collier also are standouts. The Vienna Philharmonic is flawless.



CLASSICAL
ELENA SULIOTIS OPERATIC RECITAL—Rome Opera Orch. (De Fabritis). London OM 36018 (M); OS 26018 (S)

Elena Suliotis, a 24-year-old Greek soprano, is well on her way to becoming one of the most exciting prima donnas in the operatic world. She has the voice, the training and the dramatic quality in her performance. And she demonstrates these attributes in this operatic recital.



POP
AN OPEN LETTER—Victor Lundberg. Liberty LRP 7547 (M); LST 7547 (S)

Victor Lundberg created quite a stir in the pop market with "An Open Letter to My Teenage Son," and this album, which includes that controversial, yet successful single, will go far, too. The other cuts centering on Vietnam, censorship, freedom and the "flower children" are in the same vein and the appropriate musical backing serves to heighten his opinions.



POP
PROGRESSIONS—The Five Americans. Abnak ABST M 2069

The hit "Zip Code" is a main attraction here, but no other cut, including "Stop-Light," comes close to the Five Americans' smash of "Western Union" (not included). All of the rock material is danceable, however. "Evol-Not Love" and "Somebody Help Me" are among the better cuts. Eight of the 10 cuts are written by group members.



CLASSICAL
HAYDN: SYMPHONIES Nos. 82-92—Orch. of Naples (Vaughan). RCA Victor LM 6805 (M); LSC 6805 (S)

Vaughan conducts the Naples with an expansiveness of taste and understanding which brings sharply into focus the composer's motives. The "Paris" symphonies readings are especially noteworthy for their warmth and simplicity.



CLASSICAL
CHOPIN: SONATA IN B MINOR SCHERZOS Nos. 1 & 2—Alexis Weissenberg. RCA Victor LM 2984 (M); LSC 2984 (S)

Weissenberg has two things going for him: true talent and good promotion. His United States appearances, with their resultant publicity, should affect his record sales. On this album, as on other recent releases, he is superb. He brings to these Chopin compositions a virtuoso performance, strength, and a feeling for the composer's romantic material.



CLASSICAL
TCHAIKOVSKY: SUITE No. 3—Paris Conservatoire Orch. (Boult). London STS 15034 (S)

Sir Adrian gets underneath the light ideas of the composer in the first three movements and obtains a richness and depth which adds much to the work. The fourth movement is supplied with color and a brilliance by the strings which is a pure joy to hear.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★
THE WACKY WORLD OF MOTHER GOOSE—Soundtrack. Epic LN 24230 (M); BN 24230 (S)

LOW-PRICE TV SOUNDTRACK ★★★★★
DAKTAIR—TV Soundtrack. Various Artists. Leo The Lion CH 1043 (M)

POPULAR ★★★★★
LOOK WHERE I AM—Eric. Vanguard VRS 9267 (M); VSD 79267 (S)

NEAL FORD & THE FANATICS—Hickory LP 141 (M); LP5 141 (S)

PETE FREUND PLAYS BERT KAEMPFERT—Coral CRL 57499 (M); CRL 757499 (S)

THE AMBOY DUKES—Mainstream 56104 (M); 56104 (S)

REQUIA—John Fahey. Vanguard VRS 9259 (M); VSD 79259 (S)

OUR FAMILY PORTRAIT—The 5 Stairsteps & Cubie. Buddah BDM 1008 (M)

LOW-PRICE POP ★★★★★
DUSTY SPRINGFIELD—Mercury Wing MGW 12353 (M); SRW 16353 (S)

THE SERENDIPITY SINGERS—Mercury Wing MGW 12352 (M); SRW 16352 (S)

DONIZETTI: DON PASQUALE (Highlights)—Corena / Scutti / Oncina / Various Artists / Vienna Opera Orch. (Kertesz). London OM 36013 (M); OS 26013 (S)

HAYDN: SYMPHONIES Nos. 101 & 104—Orch. of London (Jones). Checkmate C 7600B (S)

HAYDN: STRING QUARTETS, Vol. VI—DeKany Quartet. Vox SVBX 563

BEETHOVEN: SYMPHONY No. 7—South German Phil. (Ristenpart). Checkmate C 76007 (S)

LOW-PRICE CLASSICAL ★★★★★
DVORAK: SYMPHONY No. 8 (4)/CARNAVAL OVERTURE—London Symphony (Dorati). Mercury Wing MGW 14080 (M); SRW 18080 (S)

PROKOFIEV: SYMPHONY No. 5—Minneapolis Symphony (Dorati). Mercury Wing MGW 14081 (M); SRW 18081 (S)

CHILDREN'S ★★★★★
THE OFFICIAL ADVENTURES OF MANDRAKE & THE PHANTOM—Various Artists. Leo The Lion CH 1041 (M)

DR. SEUSS PRESENTS THE CAT IN THE HAT SONGBOOK—RCA Camden CAL 1095 (M); CAS 1095 (S)

LOW-PRICE CHILDREN'S ★★★★★
THE FARMER IN THE DELL—Robert Q. Lewis/The Star Time Kids Chorus. Leo The Lion CH 1038 (M)

JAZZ ★★★★★
PRAY TO THE LIVING GOD—Manhattan Brass Choir. ABC ABC 607 (M); ABCS 607 (S)



COMEDY
YOU DON'T HAVE TO BE ITALIAN TO LIKE PAT COOPER—Italian Artists UAL 3600 (M); UAS 6600 (S)

Pat Cooper's vignettes of Italian family life are built along such strong comedic lines that the laughs overcome any ethnic barriers. His routines are created for maximum laugh response and his delivery assures that they hit the target at all times.



INTERNATIONAL
JAN PEECE SINGS SONGS FROM FIDDLER ON THE ROOF—Vanguard VRS 9258 (M); VSD 79258 (S)

"Fiddler on the Roof" is right up Jan Peerce's alley as the tenor majestically performs several tunes from the show in Yiddish among the 14 numbers on the album. Peerce sings several poems such as "A Nigun" and other songs including a delightful "Oy a Nacht" and "Ani Maamin." The album is a must for any store catering to this ethnic audience.



INTERNATIONAL
LE FORMIDABLE JACQUES BREL—Vanguard VRS 9265 (M); VSD 79265 (S)

Jacques Brel goes back to the tradition of the troubadours. He sings his own compositions in French with a Gallic expressiveness rarely found in English language repertoire. The songs should be sung only by Brel—and only in French.