

Billboard

The International Music-Record Newsweekly

Spotlight on
San Francisco

SEE CENTER SECTION

College Radio Is 'Turned on'

By CLAUDE HALL

NEW YORK—Contrary to opinion prevalent among both professional broadcasters and record men, college radio is hip and amazingly up-to-date in programming. A Billboard survey reveals that 47 per cent of the over-all programming of college radio stations—carrier current, AM, and FM—is rock 'n' roll music. Easy Listening records came in second—23 per cent. Classical music is programmed 11 per cent of the time, jazz 8 per cent, folk music 7 per cent, country music 2 per cent, r&b 2 per cent.

The nearly 100 colleges surveyed ranged from an enrollment of 1,000 at Central Methodist College in Fayette, Mo., to 35,000 at the University of Michigan at Ann Arbor, and 38,000 at Michigan State at East Lansing. The estimated audience of the stations ranged

(Continued on page 30)

AR's Adapter For Cartridge

By CHARLES BARRETT

MELROSE, Mass. — A thumbnail-size "Gidget" has been created by Automatic Radio that adapts 4-track cartridges for use in any 8-track machine. David Nager, consumer product division sales manager, compared the device to the 45 r.p.m. adapter which allows singles to be played on regular phonographs. The unit, trademarked "The Gidget," has a suggested retail price of \$3.98.

The device consists of a small plate and a roller that fits into the hole in the 4-track cartridge which accommodates the pop-up pinch roller. The Gidget's pinch roller converts the 4-track cartridge to 8-track player use. On those 8-track players with channel-selection buttons, the button will have to be tripped twice when playing

(Continued on page 54)

Film Colony Shooting for Top 40 Writers & Artists

By MIKE GROSS

NEW YORK — The motion picture studios are stepping up their raids of the record business for composers and performers. They are now waving attractive major movie assignments in front of the so-called Top 40 writers and artists instead of confining their work to teen-type "beach" pictures.

Surveys showing that a large percentage of the movie-going public is now made up of teenagers is one of the factors steering the film people to the disk-makers with whom the young audience can relate. The studio heads have also discovered that adults, too, are digging the contemporary sound as witness the success of the

Beatles' movies "A Hard Day's Night" and "Help," and the Burt Bacharach and David title songs for "What's New Pussycat?" and "Alfie."

The film colony has never been coy about copying a winning formula so now they are hot after the contemporary sound. Seven Arts hired John Sebastian of the Lovin' Spoonful to write the score for "You're a Big Boy Now"; Columbia Pictures got the Supremes to sing the title song for its new movie "The Happening"; Columbia Pictures gave Howard Greenfield the lyric assignment for "Who Needs Forever?" Quincy Jones' theme for his score to "The Deadly Affair"; Burt Bacharach did the complete score for the new James Bond movie, "Casino Royale"; and the

(Continued on page 10)

Motown Sound Goes Italiana

DETROIT — Tamla-Motown Records will launch an Italian language "Motown Sound" in Italy in June and may do the same for Spain. Berry Gordy Jr., president of the record company, recently flew in Peter Ricci of RCA-Italiana, to supervise recording sessions of the firm's top acts, these included the Supremes, the Four Tops, Smokey Robinson and the Miracles, Jimmy Ruffin, Stevie Wonder, and the Temptations.

Motown product has been highly successful in Italy, but these records were all English versions, said Phil Jones, marketing director. "Sales were fantastic." He postulated that a hit record in English released for the Italian market could hit as high as 200,000 in sales. "It's the sound that the kids buy."

Italian versions are expected to do much better because of the larger potential market.

"The Four Tops doing 'I

(Continued on page 14)

U.K. Decca, London in Sight & Sound

By PAUL ACKERMAN

NEW YORK — British Decca and its American subsidiary, London Records, have entered the audio-visual, educational, and film fields. They have formed a wholly owned company, Argo Sight & Sound, Ltd., to handle these various projects.

D. H. Toller-Bond, London Records' president, has been named president of the new operation and Leo Hofberg has been appointed general manager. Hofberg also retains his former functions of manager of the Imports Division of London Records and educational director of Lon-

don Records. In England, the new company is in the process of being formed and its managing director will be Harley J. Usill, who is also the educational director of the Decca group and managing director of the Argo Record Co., Ltd.

Argo Sight & Sound will draw upon the vast resources of the catalogs in the London Imports Division. These include Argo, Telefunken, L'Oiseau Lyre, Societe Francaise du Son and other recorded material. Various techniques are being utilized to produce film versions of recorded product. The first of these, Samuel Taylor Coleridge's "The Rime of the Ancient Mariner," is

(Continued on page 10)

Col. Trimming Country Acts

By BILL WILLIAMS

NASHVILLE — Columbia Records here has cut its artist roster from 60 to 30, and is concentrating now on diversification of its remaining artists. The label has also reportedly cut its Los Angeles and New York rosters by 190.

Bob Johnston, Columbia new a&r director here, said some of the top pop artists on the label will be coming to this city to record soon.

Johnston, who has been actively working on the recruitment of pop artists to the Nashville studios, said the Lovin' Spoonful and "other top acts" will be coming to the city to record. He listed the Nashville facilities as "unsurpassed."

"There is not much difference these days between pop and country; it's a pretty thin area," Johnston added. "Nashville has fine and versatile musicians."

(Continued on page 44)



People are betting that the next big top ten smash will be the new Date single, "I Stand Accused (Of Loving You)" 2-1553, by The Glories, three gals making a most impressive record debut. Listen to The Glories' sensational Date performance and you, too, will get that hit feeling.

(Advertisement)



Joe Simon's Sound 7 release, "Put Your Trust in Me (Depend on Me)" is a certain grand slam winner for the new season. The record is receiving solid pop action nationally and should spur more sales for his latest Sound Stage 7 LP, "Simon Pure Soul" M 5003/S 15003.

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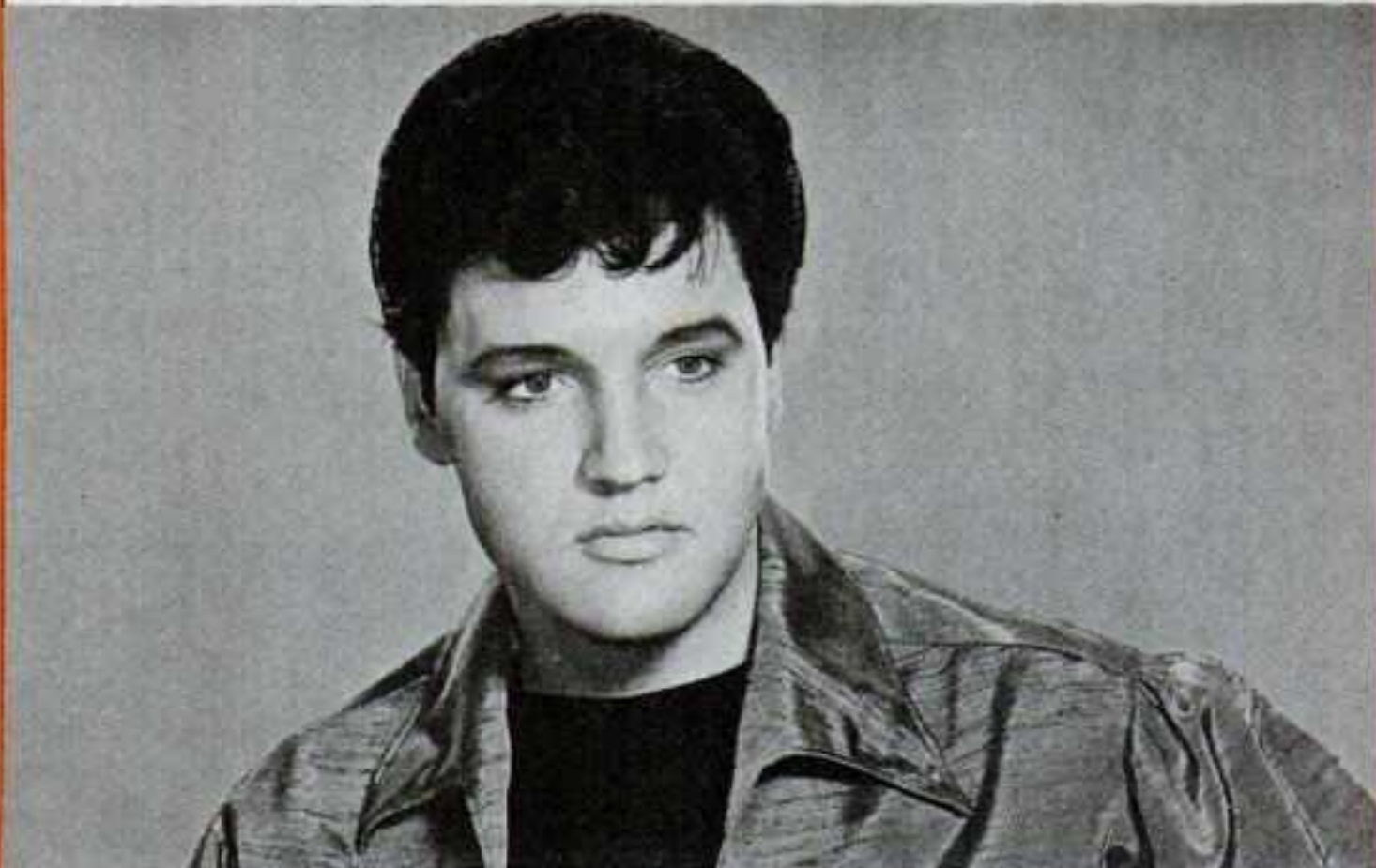
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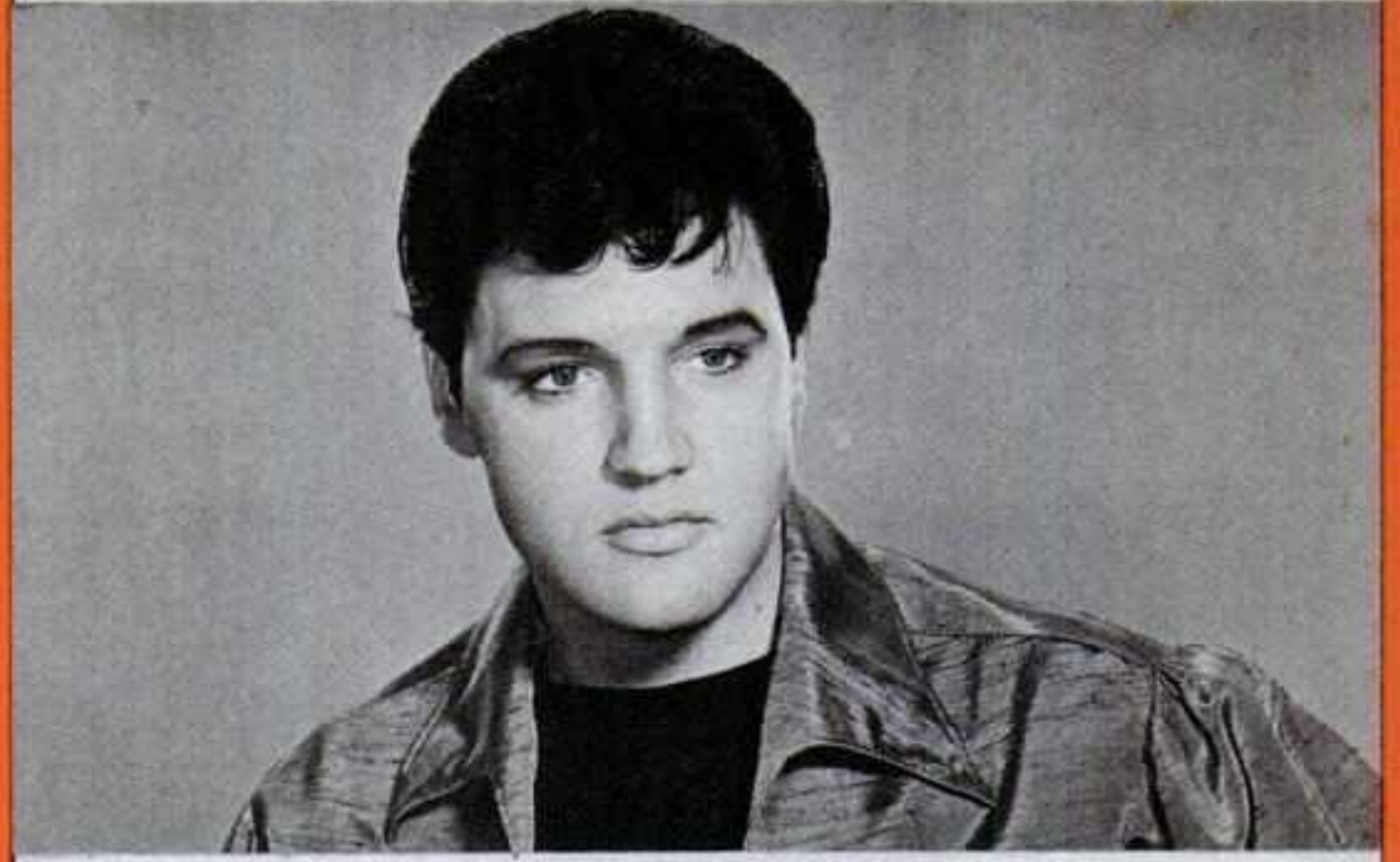
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COMING SOON "DOUBLE TROUBLE" LP ALBUM

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Disney Sets Jumbo 'Millionaire' Push

NEW YORK — The motion picture, music publishing and record company divisions of Walt Disney Enterprises are preparing for a big push on the film musical, "The Happiest Millionaire." The film is the Disney firm's first hard-ticket movie; the score, by Robert and Richard Sherman, is being published by Disney's Wonderland Music (BMD); and the soundtrack album will be released by Disney's Vista label.

The Vista soundtrack, which will hit the market about June 1, features Tommy Steele, John Davidson, Lesley Ann Warren, Fred MacMurray, Gladys Cooper, Geraldine Page, Eddie

Hodges and Paul Peterson. In addition, Wonderland Music has been receiving lots of calls for the score from other record companies, many of whom were late in picking up the tunes from Disney's "Mary Poppins" movie which were also written by the Sherman brothers. The "Mary Poppins" soundtrack album has passed the 3,100,000 sales mark.

"The Happiest Millionaire" is scheduled to open in Los Angeles on June 23. It's then scheduled to open in 20 key cities sometime in October. Each city's premiere performance will be a charity affair for the California Institute of Arts and a local organization.

Dylan Faces Turn With Col.; MGM Waits Turn

NEW YORK — Now that Bob Dylan is virtually set to fulfill his recording commitment to Columbia Records, he may yet wind up on the MGM label. Mort Nasatir, MGM Records president, had announced the acquisition of Dylan at the label's sales meeting in Acapulco, Mexico, early this year but he has yet to record for MGM.

According to a Columbia spokesman, Dylan would not record for another label until he recorded the 14 sides due Columbia under the contract which expired several months ago. Dylan is now expected to be in Nashville sometime later this month to wind up his recording obligations to Columbia.

Bob Johnston, a&r head of Columbia's Nashville office is slated to supervise the Dylan sessions.

Meantime, Columbia has issued a previously unreleased Dylan single, "Leopard Skin Pill Box," and has launched a campaign on a new album, "Bob Dylan's Greatest Hits." Both the single and the LP have been getting top radio play around the country.

It's understood that Columbia still has more than 80 sides of unreleased Dylan material. It's also understood that Dylan has been working on a new image since he went into seclusion at his home in Woodstock, N. Y., after a motorcycle accident nine months ago.

'Release Me' Marks Debut of Atl.'s 'Classics Revisited'

NEW YORK—Atlantic-Atco is launching a "Classics Revisited" series with the release of Esther Phillips' single "Release Me," which was a 1962 hit. Planned for future release will be product by Chuck Willis, Stick McGhee, Big Joe Turner, Ivory Joe Hunter, Ruth Brown, LaVern Baker, Clyde McPhatter and the Drifters, among others.

Esther Phillips' "Release Me," originally on the Lenox label, was the first pop version of the Ray Price country hit. Engelbert Humperdinck currently has a pop hit with the number on the Parrot label.

Disks in the "Classics Revisited" series will be issued on a regular basis with service to distributors, disk jockeys and dealers in the same manner as current Atlantic singles product. Packaging will consist of a special sleeve, which will list all of Atlantic's and Atco's golden oldies. A special label also will be used.

Roulette Logo Bows in U. K.

LONDON — The Roulette Records label finally bowed here last week after a dispute with Major-Minor Records had temporarily misplaced Tommy James and the Shondells' "I Think We're Alone Now." For a week, the single, which hit No. 4 on Billboard's Hot 100 Chart, appeared on the Major-Minor Records label. Morris Levy, president of Roulette, said the matter had been cleared and the single was now being distributed under the Roulette logo.

The single of "Mirage," the group's current U. S. chart-climber, is slated for release in England within the next six weeks, he said. In addition, Levy is contemplating releasing 17 albums, his first on his own label, in England within the next two months.

BMI Cites 134 Writers, 72 Pubs —Also 'Cabaret,' 'Night,' 'Free'

NEW YORK — Broadcast Music, Inc., is awarding its 1966 Citations of Achievement to 134 writers and 72 publishers of 103 songs. In addition, three special Citations of Achievement were presented: John Barry, Don Black and Screen-Gems Colum-

bia Music were honored for receiving an Oscar for "Born Free," best song written for a film; John Kander and Fred Ebb were honored, as was Sunbeam Music, for having received Tony awards for "Cabaret," best musical play; and "Strangers in the Night," published by Champion Music and Roosevelt Music, and written by Bert Kaempfert and Charles Singleton, was honored as most performed song in the 1966 BMI repertoire.

Top writer - award winners are Eddie Holland, with eight awards; Lamont Dozier and Brian Holland, six awards, and John Sebastian, five awards. The top publisher - award winner is Jobete Music, with 13 awards.

Other multiple writer-award winners include Mick Jagger, John Lennon, Paul McCartney and Keith Richard, four awards each; Barry Mann, John Phillips, Paul Simon and Cynthia Weil, three awards, and Ray Davies, Neil Diamond, Sandy Linzer, Denny Randell, William Robinson, Tommy Roe, Phil Sloan, Norman Witfield

and Brian Wilson, all with two awards.

Pub Winners

Multiple publisher - award winners include Screen Gems-Columbia Music, eight awards; Faithful - Virtue Music-Chardon Music, seven awards; Trousdale Music, five awards; Gideon Music and Maclen Music, four awards; Charing Cross Music and Acuff-Rose Publications - Fred Rose Music, three awards, and Beechwood Music, Blackwood Music, Elmwin Music, Low-Twi Music, Pronto Music, Saturday Music, Sea of Tunes Publishing, Seasons Four Music and T. M. Music, all with two awards.

The BMI awards are presented annually to songs which reached top 10 position in trade paper polls of national popularity and public acceptance, reflecting record and sheet music sales, radio and TV performances, coin machine plays and other factors measured in those polls.

BMI's annual dinner will be held Wednesday (3) at Hotel Pierre here.

TWIGGY'S NOW IN DISK STYLE

NEW YORK — Twiggy, the mod model from England, is moving into the disk field as an artist and as the subject of a song. She'll make her U. S. debut as a record performer on the Capitol label, and Atlantic Records is issuing the instrumental title theme from the ABC-TV special, "Twiggy in New York."

The Capitol single, which was produced in London by Tommy Scott, couples "When I Think of You" and "Over and Over." The "Twiggy in New York" theme, which was written by Jerry Lieber and Mike Stoller, is performed by the Aire-Conditioned Mind. The TV special was shown last Thursday (27).

Three Distributions To Compass

NEW YORK—Compass Records has arranged three new foreign distribution contracts. Compass product in Britain and Eire will be handled by London Records through its parent firm, British Decca, under a deal set by Mickey Kapp, Compass president, and Mimi Trepel, London's manager of foreign distribution.

Distribution in France, Switzerland and the Benelux countries will be handled by Eddie Barclay's Compagnie Phonographique Francaise under an agreement worked out by Barclay and Kapp. Allied Corp., Ltd., of Toronto will distribute Compass product in Canada. Negotiations also are underway for distribution in Germany, Australia and South Africa.

Pincus to Hold Berlin Talks

NEW YORK — George Pincus, president of the Gil-Pincus firms, arrives in Berlin Wednesday (3) for visits with German publishers and writers. Pincus is currently working on his Billy Vaughn recording of "Pineapple Market," the Bradtke-Budde tune.

Following his German visits, Pincus will fly to London to visit Ambassador Music, his British operation. Ambassador publishes the theme and background music to "Tarzan," the TV series, which has just started in England on Rediffusion. Exploitation has been set by Terry Noon, Ambassador's assistant manager.

The Pincus firms have been following a "flexible catalog" arrangement, started by Lee Pincus, for the Continent of Europe (excluding Britain). Under this mode of operation Gil-Pincus copyrights are available to Continental publishers in exchange for songs from these publishers for Gil-Pincus.

Adler's Ode Debut Single Is Greeted With Cries of Foul

New York — Lou Adler's Ode Records made its debut last week with the single, "February Sunshine," and under a cloud of charges and countercharges. A single of the same song and with the same group, the Giant Sunflower, was also issued last week by Take 6 Records, a Coast label.

Columbia Records, which has a deal with Adler to distribute the Ode product, has taken the position that the Ode release is

the only "authorized" version and feels justified in distributing it. Both the Ode and Take 6 recordings were reportedly cut at the same session but it's said that the Ode side is a later take.

Meantime, both Ode and Take 6 are screaming "foul."

The Billboard reviewing panel picked both records as "Top 60 Spotlights" in the current issue.

Chicago AFM & Producers Lock Horns on Initiation

By EARL PAIGE

CHICAGO—A lingering debate here has erupted into a controversy between certain record producers and Local 10 of the American Federation of Musicians. "Union officials are not trying to understand rock music," said Paul Gallis of Gallis & Associates, an independent promotion firm. "They're putting it down by making each kid in a group pay a \$144.50 initiation fee before they can even cut a dub."

The situation is more troublesome for untried groups who desire a good demo cutting but can't go to the top studios where better facilities are available and where the union initiation fee must be paid in advance.

Bill Traut at Dunwich Recording Studios said, "It's not a hang-up with us. In most cases if a group is this near ready and cutting a demo they're going to have to join the union anyway. We'll even stake them to the fee if we think they have promise," Traut said.

Local 10 president Barney Richards said, "It's regrettable that some people think the fee is stifling talent. But the fault lies also with the recording studios. If they are a signatory to our contracts they won't release a record unless it's done under union conditions."

Richards' assistant, Charles Spiro, said Local 10 has tried

earnestly to work with youngsters. "We tried letting them pay a third down on the initiation fee," he said. "But we found they would cut a dub and then skip out and we never saw them again. We were forced into charging the whole fee before the session can be cut."

Gallis, a member of Local 10 and a candidate for local vice - president recently, said, "This \$144.50 is ridiculous. They should work out some arrangement. These kids who want to cut a demo don't know union contracts, they just want a good demo. The union should encourage this new talent because a while new world of music is coming into being."

A spokesman for the American Federation of Radio & Television Artists said this union's initiation fee is \$200 but that new groups who are not members can pay \$20 down and go ahead and cut a commercial. "Then we take a 20 per cent payment out of each subsequent check from the commercial until the fee is paid."

While some groups circumvent the initiation nut here by cutting at studios who do have union contracts, others join unions in suburban districts. At Local 203 in Hammond, Ind., spokesman said the initiation fee was \$100, but that the musician must live in the area and the whole fee must be paid prior to cutting a record.

ADAMS HEADS ASCAP AGAIN

NEW YORK — Stanley Adams has been re-elected president of the American Society of Composers, Authors & Publishers. A member of ASCAP's board of directors since 1944. Adams served as president from 1953 to 1956 and from 1959 to the present.

The ASCAP board of directors also elected Ned Washington, Edwin H. (Buddy) Morris, vice - presidents; Paul Creston, secretary; Adolph Vogel, treasurer; Morton Gould, assistant secretary, and Rudolph Tauhert, assistant treasurer.

Billboard

AUDIO RETAILING 55

NEW LINE OF ELECTRIC GUITARS includes amplified classical and folk models. Also, GE introduces portable car radio.

CLASSICAL 40

IVES-NIELSEN RIVALRY. Columbia and RCA Victor continue their rivalry in current releases with versions of Ives "Robert Browning Overture." Chicago Symphony seeking new conductor.

COIN MACHINE 59

CONVENTION REPORTS—All the colorful, significant goings on at Springfield, Ill., and Delavan, Wis., where the Illinois jukebox, game and vending operators, respectively, met last weekend.

COUNTRY MUSIC 44

COLUMBIA RECORDS TRIMS artist roster in half . . . page 1. Dusty Miller re-elected president of the North East Country Music, Inc., at convention in Wheeling, W. Va.

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EMI AND DECCA controlled the majority of the record business in the United Kingdom for the first quarter of the year, according to a Record Retailer survey.

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ROCK 'N' ROLL MUSIC is the main ingredient of programming at college music radio stations; Billboard survey details the complete story . . . page 1. KEX in Portland, Ore., pulls a switch. NARA shifts convention site.

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GEORGE CARLIN, comedian on RCA Victor, doesn't believe that routines diminish after they are set on records.

TAPE CARTRIDGE 53

KEY BRITISH executives discussed the direction of the tape cartridge industry at the annual convention of the Gramophone Record Retailers Association conference in London.

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Industry Eyes Price Increases Via De Luxe Packages, All-Stereo

By HANK FOX

NEW YORK—Will de luxe packaging be the vehicle by which the industry will launch a new pricing scheme? Columbia and Decca Records have announced that they have and will continue to issue special packages, and other companies are about to make similar moves. However, key industry figures believe that the bonus packaging system is being used to test the impact of higher prices on consumers.

Many company officials prefer a flexible price pattern geared to the artist's pulling power, but they concede that such a system is unfeasible. The problem in de luxe packaging of pop artists lies in the follow-up product. Columbia has issued bonus packages on Bob Dylan and Paul Revere and the Raiders. Now it remains to be

seen how Columbia will price their future LP releases.

The two Columbia albums contain photographic material on the artists. Suggested retail price is \$4.79 (mono) and \$5.79 (stereo)—\$1 more than the label's regular pop prices. So when the follow-up records are planned, Columbia must decide whether to maintain the new, higher prices or shift back to the standard list or try something new.

Several of the majors are now researching the possibilities of a price change, but already one idea is beginning to crystallize. The proposals center on the elimination of the monaural disk. Elektra president Jac Holzman's call for an all-stereo industry accomplished via a ceramic stereo cartridge replacement promotional deal was just the first of divers suggestions (Billboard, April 8).

EMI, two weeks later, announced that it would cease mono classical production with its July releases. However, the European record market is quite different from that of the U. S. According to one report, of the 4.5 million phonographs in use in Europe, only 400,000 could not be used with some sort of stereo or compatible disk. Also, European phonograph companies are designing their tone arms to be light enough to avoid damage to the stereo record.

In the U. S. however, a substantial number of mono-only homes still exists, although the number decreases annually. In 1966, some 62 per cent of all phonographs domestically manufactured were stereo equipped. This represents about 3.9 million portable, table and console sets. However, observers close to the phonograph industry say that most of the monaural sales are made in the teen market and are in the under \$20 category. Still, no one knows how many monaural phonographs bought in past years are in use.

Some record companies are

currently researching the possibility of gradually doing away with the mono disk by placing a premium on all non-stereo LP's. They, in effect, say that the consumer can still have the mono recording but he will have to pay the same price as the stereo record buyer.

Most manufacturers would like to see the demise of mono product. An all-stereo industry is regarded by many as the simplest, most practical and economic method that could be implemented. It practically would serve the manufacturer as well as the dealer level of the industry and would not result in any massive changeover in manufacturing equipment. An all-stereo industry, they say, is not the same as a standardized tape cartridge industry that many have called for. Nobody is being asked to changeover to another system, the all-stereo advocates say. All that is desired is for manufacturers to phase out one of the lines.

Compatible Disk

Mercury Records has been experimenting with a compatible disk. The company has issued compatible product on its budget labels and several albums in its regular priced pop series. The concept, which has garnered widespread use in Europe, through Philips, is now known to be in the research stage at several companies aside from the Mercury-Smash-Fontana group.

Meanwhile, the method of how the industry will effect a price change is a major problem to most companies with catalog material. Industry leaders realize that the upcoming decision will have to incorporate solutions encompassing a great many problems confronting them, for once a change is made, it may be a long time before a policy or method can be revised. Definite plans are now materializing and company officials are awaiting the test market and research reports before announcing a policy shift.

Cartridge Radio Produced by AR

MELROSE, Mass. — A cartridge radio, marketed by Automatic Radio Manufacturing Co. here, will be available within a month. The cartridge radio can be played in both 4 and 8-track player machines and comes in AM-FM versions. It is the same size as a cartridge and plays automatically upon insertion into the slot. It uses the speakers of the auto cartridge system. AR is working on an FM stereo unit which it will have on the market soon, according to David Nager, AR consumer products division sales manager.

Horace L. Willson Dies; Col. Founder

LOS ANGELES — Horace L. Willson, 58-year-old founder and former president of the Columbia Phonograph Co. died here last Saturday (22). Willson's firm later became Columbia Records. He was credited with introducing the two-sided disk and helped develop the careers of such notables as Al Jolson, Paul Whiteman and Ted Lewis, among others. He leaves his wife and two sons.

SENATORS HEAR TALK FOR ACTS

WASHINGTON — Michael V. Di Salle, legal counsel of the National Committee for the Performing Arts, on Friday (28) delivered a rebuttal statement to the Senate Judiciary Subcommittee on Patents, Trademarks and Copyright in answer to those who would deny the right of an artist to compensation for profitable use of his creative work. Di Salle noted that the role of the performing artist is within the protection of the Constitution.

In answer to broadcasters who are apprehensive as to the problems of keeping records of uses pertaining to artists, Di Salle pointed out that records are already kept relative to performances, and only another carbon is needed. He added that the performer has no intention of minimizing the composer's rights; but that the commercial music user can and should pay a performance fee for contribution of the recording talent.

London to Focus Promotional Sights on 11 Int'l Releases

NEW YORK—London Records will focus its promotional guns on 11 new LP releases in will be a complete new catalog of international product. Special merchandising also is planned for six classical albums,

eight new titles in the low-price Stereo Treasury series, and two pressings on London Phase 4.

An over-all promotion will incorporate mounted easels, window streamers, special order pads, trade and consumer advertising, and sample disks for AM and FM radio stations as well as to key accounts for in-store demonstration. Pop releases include the first LP by Whistling Jack Smith on Deram, Engelbert Humperdinck on Parrot, and the Rolling Stones, Margaret Whiting and Jeannie Carson on London. On the Hi label will be pressings by Jerry Jay, the Bill Black Combo and Charlie Rich. All LP's in the 35-album release list are included in the terms of London's SP-67 program, which will expire July 31.

Cap. Displays 2 New Tape Players

NEW YORK—Capitol Records displayed two new tape players at last week's New York Premium Show at the Coliseum, and the units will be available May 15. It was erroneously reported in Billboard that RCA had displayed the machines.

These machines, one a pre-amp player which sells for \$149 and an integrated machine with a suggested price of \$249, are both equipped with vertical head tracking. They also have illuminated program indicators and tune selectivity, as well as automatic cues that bring the cartridge to its starting point. A feature is included that ejects the cartridge away from the tape head and shuts off the system. This feature has an option switch.

AF Names Distrib

LOS ANGELES — Pep Records Sales, Inc., has been named a Southern California distributor for Audio Fidelity Records. Pep is headed by Ron Rickland.

HOT HAT HIT



Bob Dylan tops himself with

"Leopard-Skin Pill-Box Hat" 4-44069

A single everybody will be putting on
and vice versa.

Complete your ensemble with
this great new album by Dylan...



KCL 2663 / KCS 9463

Where the great Dylan action is. On COLUMBIA RECORDS

This One



9RQC-5GL-NJP9 Copyrighted material

Col. Replays 'Greatest Hits' Drive

NEW YORK — Columbia Records' "Greatest Hits" albums are once again in line for a special promotion. Last year's "Greatest Hits" campaign was reported to be the most successful ever undertaken by the label.

Columbia's "Greatest Hits" catalog now contains nearly 60 albums. The new campaign, which will run through May, is spearheaded by "Paul Revere and the Raiders' Greatest Hits" and "Bob Dylan's Greatest Hits" LP's by Jerry Valem,

Aretha Franklin, Harry James, Buddy Clark, Louis Armstrong, Billie Holiday, Leonard Bernstein and Eugene Ormandy.

Other artists represented are Tony Bennett, the Brothers Four, Dave Brubeck, Anita Bryant, the New Christy Minstrels, Doris Day, (Little) Jimmy Dickens, Percy Faith, Flatt and Scruggs, Lefty Frizzell, Benny Goodman, Woody Herman, Johnny Horton, Mahalia Jackson, Johnny Mathis, the Mormon Tabernacle Choir, Patti Page, Ray Price, Marty Robbins, Frank

Sinatra, Carl Smith, the Trio Los Panchos, and Frankie Yankovic and His Yanks.

Full-Page Ad

The "Greatest Hits" promotion will be launched with full-page ads in the music and retail trade papers. In addition, the label has designed dealer ad mats for local use.

For use in stores, Columbia has also developed a number of advertising and merchandising aids. A three-bin floor browser is available complete with a decorator kit for use in creating displays. Also available separately, the decorator kit contains a variety of Kleen-Stik streamers in assorted sizes, browser-bin back-up cards, and a Kleen-stik holder for the specially designed "Greatest Hits" consumer brochures. These brochures feature a complete listing of Columbia Records' "Greatest Hits" albums. In addition, the label has created a motion display which features the Paul Revere and the Raiders and Bob Dylan "Greatest Hits LP's."

Executive Turntable

Dave Seidman has been promoted to director of branch operations of MGM Records, replacing Irv Stimler who has been moved up to the position of director of special projects. Seidman will report to Leonard Scheer, director of marketing, in regards to branch policies and to Thomas F. White, director of business affairs, on fiscal matters. Seidman has been manager of Metro Record Distributors, the MGM Records-owned branch in New York. The label's owned branches are said to be running 90 per cent ahead of last year's business.

Marty Goldrod, national promotion director for Fontana Records, moves up with his appointment as national promotion director of Mercury Records. He will work under Alan Mink, Mercury product manager, and will succeed Dennis Ganim, who leaves Mercury to go to the West Coast.

Goldrod, an alumnus of San Francisco State College, entered the record business two years ago as promotion manager for Merrec, Mercury's San Francisco distribution outlet. He later joined C. & C. Distributors in San Francisco as a promotion man, then returned to Merrec as Philips, Smash and Fontana promotion man. Eight months ago he was named Fontana promotion director. He is 25.

Mercury this week also named three new promotion men. They are Dave Chackler and Jim Cummings in Philadelphia, and Dale Cox in Chicago. Chackler, 22, will handle Smash, Fontana and Philips. He's an alumnus of Penn State and has been an independent producer for various labels.

Cummings, 21, who will co-ordinate Philadelphia promotion activities for Mercury, had been a reporter for the Camden (N. J.) Courier-Post and a press agent for the Latin Casino nightclub.

Cox, 32, who will do promotion for Smash, Fontana and Philips in Chicago, had been promotion manager for the Garmisa Distributing Co. in Chicago.



MOSLEY

Glenn Mosley has been promoted to the new post of vice-president and general manager of Recordwagon, Inc. and Eastern Tape Distributors, Inc. Mosley joined Cecil Steen's firms in 1962 as a salesman in Virginia. The next year he was promoted to the position of manager of the company's southwest district. Mosley will supervise the corporation's rack merchandising and tape activities. He will report directly to Steen.

Larry Weiss has been named professional manager of Saturday Music, the Bob Crewe music publishing wing. Weiss will also write for the firm, according to vice-president Tom Catalano of the Crewe organization. A former a&r producer for Kapp Records, Weiss was recently general professional manager of the Clause Ogerman publishing firms—Glamorous and Helios.



WEISS

(Continued on page 10)



DINAH SHORE AND ENOCH LIGHT rehearse the music for Miss Shore's first Project 3 disk.

CLARIFICATION BY SEBASTIAN

NEW YORK — John B. Sebastian of the Lovin' Spoonful this week clarified his musical involvement with Nora Guthrie. He said: "Though I am very interested in Miss Guthrie's music and in helping her career, I do not have an 'independent production set-up,' nor will I be co-producing her records with Jack Lewis. However, I will be advising Miss Guthrie and her producers when they record her first album. I feel that she is a very promising young artist, and am anxious to see the right things happen to her."

Sen. Williams to Talk Copyright

NEW BRUNSWICK, N. J. — Sen. Harrison A. Williams Jr. (D-N. J.) will speak on the copyright bill now before the Senate when he appears at a meeting of the New Jersey Broadcasters Association next Thursday (11) at the Rutgers University campus. At Williams' suggestion, Mitch Miller and Stan Kenton have been invited to speak.

Williams has proposed an amendment giving artists a share in copyright moneys. Sherrill Taylor, vice-president for radio of the National Association of Broadcasters, also will address the unit.

Epic's Film Tie Through Records

NEW YORK—Epic Records is tying in with the Paramount Pictures film "El Dorado" through an album, "Original Music from El Dorado" and a single by Nelson Riddle's Orchestra and Chorus of the theme from the background score which he composed.

The movie is scheduled for release in June and Epic is lining up an advertising and exploitation campaign for the LP to coincide with the playdates.



IRWIN COREY, left, records his first comedy album for Viva Records. Chuck Blore, standing right, is the LP's producer.

CLUB REVIEW

Spanky and Our Gang Give Press Lot to Write About

NEW YORK—Spanky and Our Gang, new Mercury artists, turned a press party last Wednesday (26) at the Bitter End into a near concert with a repertoire that spanned from funky jug music to simple harmonizing.

Spanky, a female clad in a heart-printed sack dress, kept the vocal ball rolling as the group did "Coney Island Washboard Baby," "Buddy Can You Spare a Dime," "Tumbling Tumbleweeds," and Peter, Paul and Mary's "That's What You

Get for Lovin' Me." One guitarist, Oz Bach, played an electric banana to several of the jug numbers. An electric jug was often played by one of the other boys. Spanky, the lead singer, three electric guitarists, and a drummer make up this group. Their inventiveness and fresh interpretations of old tunes make them worth catching. They also did their new Mercury single, "Sunday Will Never Be the Same." They will be at the club until next Monday (8).

CHARLES BARRETT

Dionne Warwick's What the Nightclub World Needs Now

NEW YORK — Scepter Records' Dionne Warwick brought good news, good blues and an emotion-packed evening of entertainment to the Copacabana at her opening last Thursday (27).

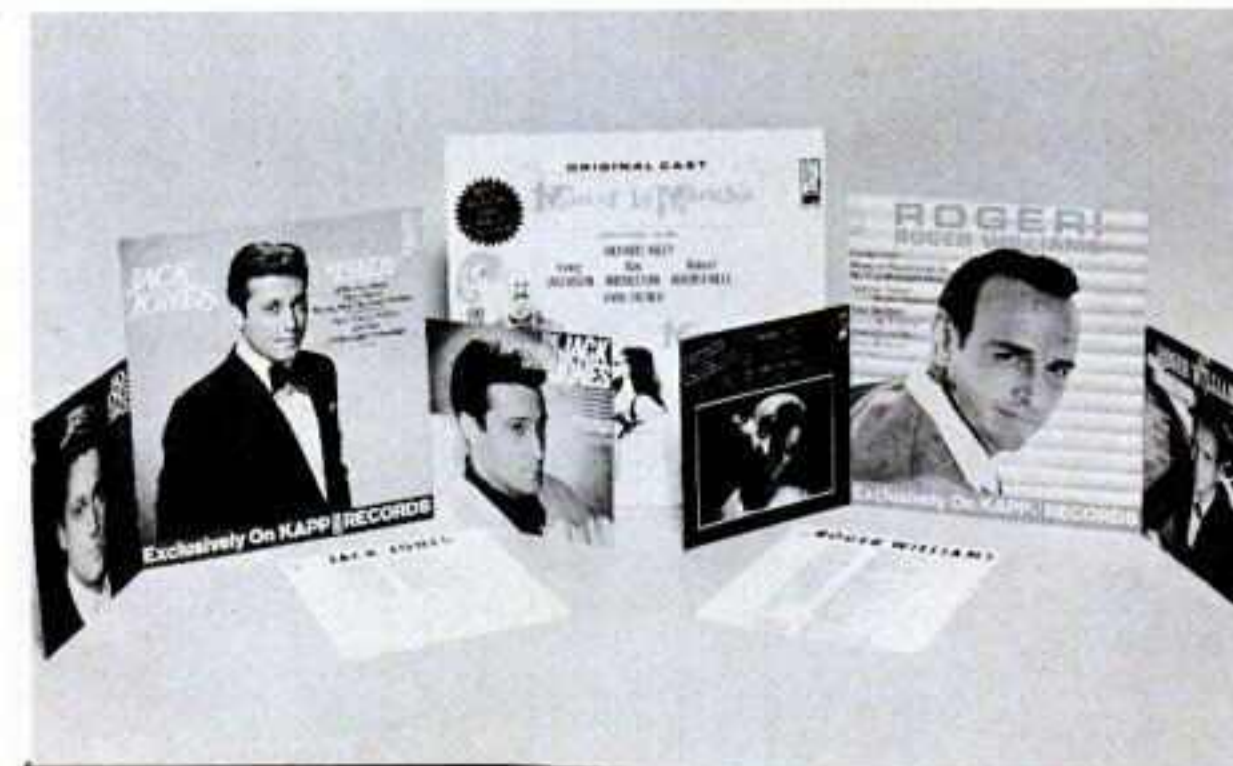
The former gospel singer rocked the house, from her opener, "The Way You Look Tonight," to her earthy gospel closer, "What's Good About Goodbye." Her soul-styled work-over of "Who Can I Turn To?" stirred up audience excitement as did a gospel medley culminating in "What the World Needs Now" and her first disk hit, "Anyone Who Has a Heart." During her diversified repertoire she displayed an enormous stage presence and even man-

aged to throw in a plug for the stores around the country that stock her records.

The augmented Copa band backed Miss Warwick with vigorous and driving arrangements.

Col. Promotes Disk Via Christie Film

NEW YORK—A three-minute film featuring Lou Christie singing his current single, "Shake Hands and Walk Away," is being distributed by Columbia Records to all of its regional promotion managers. The color film, produced by Stan Polley, Christie's manager, was shot in Greenwich Village.



KAPP RECORDS has produced five new promotional display items. Included in the package are an easel-type display for the original cast album of "Man of La Mancha" (center), two triple-wing centerpieces, and individual plastic divider cards with complete LP listing for Jack Jones and Roger Williams.

The Greatest Hits!

One year greater

Our 1966 Greatest Hits promotion was the year's most exciting event . . . and the most profitable. But that was only a beginning.

It's one year later. Our phenomenal Greatest Hits catalog has grown to even greater proportions. Now, spearheaded by a fabulous array of new albums, Columbia swings into action again. Coming your way is an intensified Greatest Hits

campaign for 1967 that is sure to make even the tremendous success of the last one seem like just a hint of things to come. We've got the Big Product to do it. And we're putting the Big Push behind it.

The rest of this page shows you that Columbia means Business. And how.

Greatest Hits New Releases:



KCL 2662/KCS 9462



KCL 2663/KCS 9463



CL 2630/CS 9430



CL 2673/CS 9473



CL 2638/CS 9438



CL 2634/CS 9434



CL 2659/CS 9459



CL 2666 (Mono Only)



ML 6388/MS 6988



ML 6393/MS 6993

Greatest Hits Promotions:



A Deluxe Bob Dylan/Paul Revere and The Raiders Motion Display.



A Complete Artist and Album Consumer Brochure of the Greatest Hits.



A Custom Kit containing 3 Window Streamers, a Brochure Holder and a Browser Back-up Card.

Also, a Corrugated Browser (optional) (not shown).

Newspaper Ad Mats—2 1200-line and 1 600-line.



Be Part of the Greatest Sales Effort Ever. The Greatest Hits. On COLUMBIA RECORDS

Gernhard Office Opens in Texas

NEW YORK — Phil Gernhard of Gernhard Productions, St. Petersburg, Fla., has opened an office in Houston. Musician Stan Hardin will head the new office and will be screening area pop talent and material for Gernhard.

Recording dates for Gernhard artists will be made at the Jones Recording Studio there, which is equipped with 8-track facilities.

Gernhard said he decided to open a Houston office because there is an abundance of "pop writing and talent" in the area, which could contribute to what he called the "Southern Pop Sound."



COLUMBIA RECORDS held a press party/recording session at New York studios recently for the Brute Force recording of "Hello Moscow," which he sings in Russian. Above, John Simon, a&r producer, chats with Brute Force between takes.

Market Quotations

(As of Noon Thursday, April 27, 1967)

NAME	65-66 High	65-66 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	26	976	29½	27½	28	+1¼
American Broadcasting	93½	72¾	357	81½	80	80¾	-¾
Ampex	32¾	22¾	2182	29¾	28¾	29¾	-½
Audio Devices	30¾	21¾	337	29¾	25¼	27½	-1¼
Automatic Radio	6¾	3¼	136	6½	5¾	6¼	+¾
Automatic Retailer Assoc.	67¾	51¾	177	67¾	65¾	67¾	+1¾
Cameo Parkway	3¾	2½	29	3	2¾	2¾	Unchg.
Canteen Corp.	28¾	22¾	875	26¾	24½	26	+1¾
CBS	75¾	59½	994	75¾	73¼	74½	+1
Columbia Pic.	41¾	33½	69	39¼	33¾	39	-¼
Consolidated Elec.	53¼	36¾	1464	53¼	48¾	52¾	+2¾
Disney, Walt	95½	75	272	95½	92	94	+2
EMI	5	3½	495	4¾	4¾	4¾	-½
General Electric	95	82½	1791	95	92¾	94¾	+1¾
Handleman	29¼	17¾	44	28¾	27¼	27¾	-½
MCA	50	34¾	43	47¾	46	46¾	-1
Metromedia	56¾	40¾	343	56¾	53¾	56¾	+2½
MGM	51¼	32¾	1090	51¼	47¼	50¾	+3¾
3M	93½	75	914	86¾	85¼	86¾	+¾
Motorola	132¾	90	1095	124½	111	122½	+9¾
RCA	55½	42¾	4914	55½	52	55	+2
Seeburg	20¾	15	179	16¼	15¾	15¾	-¾
Tel-A-Sign	3¾	1¾	121	2¾	2¾	2½	+½
20th Century	50¾	32¾	772	50¾	48¼	49¾	+½
U-A	38¾	26¾	235	38¾	36	36½	+¾
WB	25¾	16¾	623	25¾	23¾	23¼	-¼
Wurlitzer	36	18¾	84	27¾	26¼	26¾	+¾
Zenith	66	47¾	2116	66	61½	65¾	+3¾

OVER THE COUNTER*

(As of Noon Thursday, April 27, 1967)

NAME	Week's High	Week's Low	Week's Close
Dextra Corp.	2½	1¾	2½
GAC	7½	7½	7½
Jubilee Ind.	4¾	3¾	3¾
Lear Jet	25½	22¼	25½
Merco Ent.	10½	9½	10
Mills Music	25¼	25	25¼
Pickwick Int.	10½	10	10
Telepro Ind.	7¾	6¾	7¾
Tenna Corp.	12	11½	12

*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.

Oscar Gives Cap.'s 'Free' a New Life

LOS ANGELES — Capitol Records is cashing in on the Oscar won by "Born Free" for "best song of the year." The label reports Matt Monro's "Born Free" LP received "immediate" sales reaction in 17 of the Korvette chain's 22 Eastern stores. These 17 outlets reported "totally depleted stock" of the LP, with locations in Detroit, Chicago, St. Louis and Baltimore additionally reporting equally enthusiastic reaction.

The company reports sales on the package have doubled since the April 10 ABC telecast when the song won the award.

Ifield to Sullivan After Hickory Cuts

NASHVILLE—Hickory Recording star Frank Ifield heads for his sixth appearance on the "Ed Sullivan Show" in New York after cutting eight sides with a variety of sounds from Nashville.

The British-born singer, whose recording of "I Remember You" won him the first of his two golden records, will appear in New York May 7, and follow that with a holiday in Portugal. He then plays for two months in Blackpool.

Ifield, who says his style is "influenced by country music" which he learned to appreciate in Australia, did four of his Hickory sides with horns and

Personality in Radio's Future

DENVER — Radio stations of the future will have "clearly defined personalities," is the prediction of Sherril Taylor, vice-president for radio of the National Association of Broadcasters. Speaking to a meeting of the Colorado Broadcasters Association and the American Association of Advertising Agencies here, Taylor pointed out that already stations have proven that by serving specific audiences as well as mass audiences, radio can attract large numbers of listeners, notably from the higher socio-economic strata. Radio stations will one day cater to the information needs and entertainment tastes of "one or more specific social groups."

Monument Makes 11th Intl. Pub. Tie

LOS ANGELES — Monument Records has secured its 11th international publishing affiliation, tapping J. Albert and Son, Pty., Ltd. of Australia and New Zealand.

Negotiations were conducted between Monument's international vice-president Bobby Weiss and E. F. (Ted) Albert. The American firm's other publishing sublicensees include Keith Prowse for England; Editions Barclay, France and Belgium; Rolf Budde Musikverlage, Germany, Switzerland, Austria and Holland; Oktav Music, Scandinavia; Ritmie Canzoni, Italy and Nihon, Japan.

Cap.'s Spring Drive Enters 2d Phase

LOS ANGELES — "Pick a Spring Bouquet of Hits" is the second-half theme of Capitol's 60-day spring LP promotion. The label debuted the campaign last month under the banner "Something to Sprout About."

LP's promoted in May by Lou Rawls, Nancy Wilson, Buck Owens, Peggy Lee and Wayne Newton, are affixed to a new "Bouquet" display.

Canusa of Canada Forms a U. S. Label

MONTREAL — Canusa Records of Canada has formed Canusa Records USA. The label will be distributed in the United States by Bell Records. The deal was negotiated by Paul Marshall, New York attorney for Canusa, and Larry Uttal, Bell president. Canusa's first United States release will be "Shadows on a Foggy Day" by Tony Roman, label president.

KIRBY HEAD OF LP REVIEWERS

NEW YORK — Fred Kirby, classical editor, has been named head of Billboard's Album Review Panel, which reviews albums in all categories. Charles Barrett will be his assistant. The panel consists of members of Billboard's New York Editorial Department. Records of review should be addressed to Billboard's Review Department.

four with strings. He recorded both old country standards and new pop selections.

CLAIMS DUPE BREAKTHROUGH

SUNNYVALE, Calif. — Newell Associates, Inc., here has claimed a major tape duplicating breakthrough, making possible high speed reproduction of an entire album on ¼-inch tape at a prime cost of under 10 cents.

According to company President C. W. Newell, the principle has been under development for five years and will be unveiled at the National Telemetry Conference in San Francisco May 16. Newell said that his new principal makes possible the recording of 40 separate tracks of information at 1,000 inches per second.

KSFR-FM in Format Change

SAN FRANCISCO—KSFR-FM, a stereo operation that had previously been instrumental in exposing classical music, has embarked on a new format combining good music, spoken word albums, Broadway cast albums and movie soundtracks, and celebrity interviews. Program director is Al Covia. Station broadcasts 18 hours a day, using strong personalities, including Covia and Robin King.

Big 3's Maxin Off to The Coast for Talks

NEW YORK — Arnold Maxin, executive vice-president of the Big 3 Music Corp. (Robbins-Feist-Miller) left for the West Coast last Wednesday (26), where he will meet with Bob Weitman and Robert Armbruster at the MGM Studios, on the firm's film activities. Maxin also will confer with the Big 3's Hollywood staff to review music exploitation patterns for new film product.

The Guys in the Da Nang patrol



Men in the chopper are counting the seconds. 17 of them. Dressed in green dungarees, soaked black in sweat. No wisecracks. No horseplay. They're the guys in the Da Nang patrol.

★ ★ ★

Ten thousand miles around the world, there are people who call them sucker. People who hope they'll give up. Quit. Go AWOL. But they won't. They care. Enough so 9 out of 10 men in the outfit put cash into U.S. Savings Bonds. To help pay the bill. They're the guys in the Da Nang patrol.

★ ★ ★

The next time they hit the landing zone, will you be with them? Do you care enough to get in there and pitch the best way you can? Make no mistake. These guys in the Da Nang patrol will hit the landing zone anyway. Maybe you'll stand a little straighter, walk a bit taller — knowing you're with them all the way.

U. S. Savings Bonds

The U. S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.



National Cartoonists Society

RED CROSS
help
us
help

Sonny & Chér

HAVE A HIT SINGLE

A BEAUTIFUL STORY

Atco #6480

A HIT SOUNDTRACK ALBUM

Sonny & Chér

"Good Times"

Atco #33-214/SD 33-214



A HIT MOVIE

"Good Times"

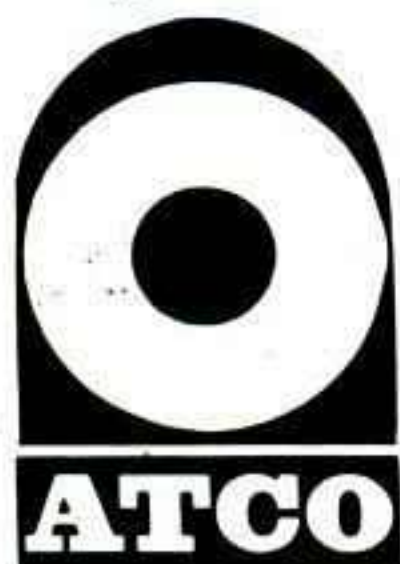
SONNY & CHÉR 'GOOD TIMES'
HAPPY FILM, HAPPY GROSSES

"Sonny not only possesses a fine sense of comedic delivery, but manages to communicate an edge of pathos that many attempt and few accomplish."

The Hollywood Reporter

"'Good Times,' marking Sonny & Chér's bow on the screen, packs ready-made audience appeal... Popularity of rock pair... who are one of the top acts in their field with a dozen or more big-selling hits, should attract wide response, particularly among the young. Chér... spectacular!"

Daily Variety



Film Colony Shooting for Top 40 Writers & Artists

• Continued from page 1

Sonny & Cher movie, "Good Times," is breaking box-office records. Sonny Bono wrote all the songs for the movie.

Stone Into Field

And now moving into the film music writing field are Brian Stone of London Records' the Rolling Stones, and Columbia's the Byrds. Stone wrote the background score for "A Degree of Murder," a Houwser Production which is now being shown at the Cannes Festival. The Byrds will make their debut as movie title song composers with "Don't Make Waves," a Martin Ransohoff production which Metro-Goldwyn-Mayer will release this summer. Paul McCartney has written the score for the upcoming British film, "The Family Way." It's the first score written by a member of the Beatles for a film other than their own.

The Turtles, who are currently clicking on the White Whale label with "Happy Together," will sing their first picture title song on the track of 20th Century-Fox's "A Guide for the Married Man." The song was written by Johnny Williams (music) and Leslie Bricusse (lyrics).

Artists Branching

The disk artists are also branching into the acting field, MGM Records' Herman's Hermits

are currently shooting their first major film feature in England. It's titled after their hit record, "Mrs. Brown You've Got a Lovely Daughter" and it is being directed by Morton Da Costa. It is also the first major film for the newly organized film and TV production unit, Allen Klein & Co. Metro-Goldwyn-Mayer has been set to handle release of the film.

Trini Lopez, a Reprise artist, recently finished his acting assignment for Metro in "The Dirty Dozen"; London Records' Marianne Faithfull has been set for Universal's "I'll Never Forget What's His Name"; MGM Records' Roy Orbison is now working on Metro's "The Fastest Gun Alive"; and Capitol's Cilla Black will be making her screen debut in Universal's "Work Is a Four Letter Word."

And if the staying power of a disk-to-screen artist is ever questioned, it should be recalled that RCA Victor's Elvis Presley just completed his 22d film.

The Broadway musical theater, on the other hand, has been slow to latch on to the contemporary sound. The doors, however, are beginning to open. Cheryl Crawford has selected Jerry Lieber and Mike Stoller to write the score for "If He Hollers Let Him Go," due next season, and it's been reported that David Merrick is considering a musical production for Burt Bacharach and Hal David next year.

U.K. Decca, London in Sight & Sound

• Continued from page 1

animated film in black and white, and features the voices of Richard Burton, John Neville and Robert Hardy. The production, which has a running time of 29 minutes and 40 seconds, has tremendous dramatic impact. It was produced by Bernard P. Queenan, of the Centre for Educational Television Overseas (CETO), and Harley Usill. The former is director-producer of the film and the latter is co-producer and the director of the sound track.

"The Rime of the Ancient Mariner" was produced with facilities provided by the British Broadcasting Corp. and the animation was handled by the John Ryan Studios.

Approached London

Many companies comprising important publishers in the educational field as well as commercial television and other interests have already approached London Records with a view toward making deals for Argo Sight & Sound product; and private screenings have already been held. It is known that negotiations are already under way. It is also known that although British Decca and London are primarily interested in the educational market, there are obvious commercial possibilities for the product of Argo Sight & Sound—particularly when that product includes such names as Richard Burton who are available through their recordings for the British Decca labels.

Harley Usill, who was in New York recently

for a screening of the "The Rime of the Ancient Mariner," stated that considerable additional product was being planned. Included is a filmed version of Chaucer's "The Canterbury Tales," which would be done in color. Also planned are films using sound tracks of the works of the great British romantic poets—Shelley, Keats, Byron and Wordsworth—using voices of internationally known actors and actresses. Other projects would include films of outstanding works of the dramatic and musical stage, already in the catalogs of British Decca labels.

Varying Techniques

Usill stated that all the great periods of English literature would be covered by the Argo Sight & Sound product, and that the film techniques would vary: some product would be done in black and white, some in color, some would be produced with a puppet technique—in fact, there would be no limitations as to the creative processes used.

The entry of British Decca and London Records into the educational field coincides with heightened interest in audio-visual techniques among governmental agencies and educational leaders. It is no secret that they feel that the humanities have been neglected; and they feel the necessity of making the humanities understandable and palatable.

A new series of screenings is now being planned. These are under the aegis of Leo Hofberg, who is also handling marketing and production questions.

Feigl Says Home Tape Players Low Quality

LOS ANGELES — Tape cartridge manufacturers were charged with producing units for home consumption with poor sound qualities by Erich Feigl, engineering vice - president of the Universal Tapedex Corp. He made the charge at last week's 32d annual convention of the Audio Engineers Society here.

Feigl cited as the most glaring failure, the manufacturers' "compromise" in converting the automobile - designed DC unit into an AC player for home use. He further criticized the manufacturers for "sacrificing the market need for quality sound reproduction and service features in home cartridge systems for expedient low - priced and poor quality units.

"Hi-fi buffs and equipment dealers have consistently rejected the tape cartridge player

because it currently fails to meet the rigid standards established by the Institute of High Fidelity," he added.

Feigl's company recently bowed a custom model for Capitol Records. The model features automatic eject and power shut-off, a fast forward control and program cuing.

Jowar Now Label

NEW YORK—Jowar Records, formerly a production unit, bowed as a label last week with the release of "Internationally Me" by the Naturals. Joe Cosentino, executive of the label, said he now had his own distribution lineup, including Seaboard in Hartford, Conn.; Malverne in New York; Summit in Chicago; and Supreme in Cleveland.

Bernstein Forms Two Pub Firms

NEW YORK — Herb Bernstein, arranger - producer, is expanding into the music publishing business. He has formed two firms to be known as Jillburn Music (BMI) and Elbern Music (ASCAP).

In addition to setting up the publishing firms, Bernstein has signed Gary Knight, writer of "Breakout," and Norma Tanega, writer of "Walkin' My Cat Named Dog," to exclusive songwriter contracts.

Bernstein is opening his offices in midtown this week.

Brite Star Expands

NASHVILLE — Brite Star Records and Promotion will expand its activity here. Brite Star will open a new office at 810 16th Avenue South, on Nashville's music row, with Wally Carter as manager. Brite Star is headquartered in Newbury, Ohio.

Executive Turntable

• Continued from page 6

Steve Goldstein has been named promotion and publicity director for Command Records. He reports to Charles Trepel, sales manager. Goldstein will work with distributor promotion men, cover the trade papers, and service reviewers on the consumer press.

★ ★ ★

Robert J. Silverman has been appointed director of publications for Mills Music, Inc. He previously was vice-president and general manager of Tamarin Music, Inc., Marcable Music, Inc., and MB Records, Inc., three subsidiaries of MBA Music, Inc. Silverman also was with Edward B. Marks Music Corp. for seven years, including four as director of publications. He also was associated with Frank Music, Inc., and Hansen Publications, Inc.

★ ★ ★

Paul Ely has been promoted to sales manager of Mills' printed products. He formerly was in charge of Mills' Los Angeles office. Ely has been associated with Mills for four years.

★ ★ ★

Shelley Stewart has joined the Otis Redding-Phil Walden Music firm as director of public relations. Stewart will operate out of the Redwal Music Building in Macon, Ga., the firm's headquarters. Stewart formerly was a disk jockey at Atlanta radio station WAOK, where he was known as "Shelley the Playboy."

★ ★ ★

Charles Overstreet has been named Concord Electronics advertising manager. He has been in the advertising field 12 years. . . . Jack Campbell joins the promotion staff of H. R. Basford in San Francisco.

★ ★ ★

L. J. Paul Jr. has been appointed Southern regional manager for Craig Panorama, of Houston. . . . Jack Solinger has been named general sales manager of the record division at H. R. Basford, San Francisco. He was with Main Line Distributors.

Pro-1-Speed Dealer Makes Drive Stick With Stickers

LOS ANGELES — Chuck Ramsey, a Reno, Nev., dealer, who is advocating a one-speed industry, has been adhering his own compatible stickers to stereo albums for the past three years.

Ramsey's gold stickers proclaim: "Now! Now! Compatible Stereophonic High Fidelity Recording." "With the exception of teen-age records, where price is a factor, I have been using these on stereo records, all stereo records, for the past three years, eliminating the need for double inventory," he says.

Ramsey claims he has never had a stereo LP returned by the owner of a mono player. Ramsey adds he's discovered "stereo

records that were packed in mono jackets, so evidently the record companies do know that they can be played on mono sets."

Ramsey posed this thought: "Either the record companies just quit manufacturing mono records, eliminating the need for double inventory, or the retailers have their own stickers printed up, as I have done and just quit carrying mono disks."

By eliminating mono duplication, Ramsey says he is able to "stock a fairly complete inventory of all labels. And that's where the profit lies for the retailers competing with racks. To have what the customer wants when he wants it."

KYA Using Magnetic Mat As 'Conversation' Piece

SAN FRANCISCO — A new "non-record" record is being utilized by KYA, the Avco Broadcasting chain's rock outlet here. KYA and KLIV in San Jose are the first two "test" stations for the cue-matic magnetic mats developed by Ampex. All KYA's music, commercials and identifications are converted to the 1 1/4-inch-wide magnetic mats. These mats are inserted into a slot in the front of a recorder and are centered automatically and cued for recording and playback. The mats take the place of 45 rpm singles and tape cartridge versions of the hot tunes.

KYA first put its news leads and station dj's on mats, and then transferred the remainder of its programming to the circular mats. KYA has a number of cue-matic machines which are located in the con-

trol room for use by the engineer.

KYA engineer Paul Beck said the programming of but one tune or commercial on the 1 1/4-inch-wide mat offers the advantage of error-less presentation.

WHO'S TOPS IN COLLEGE RADIO PROMOTION?

Here's how college broadcasters rate the different labels for record service:

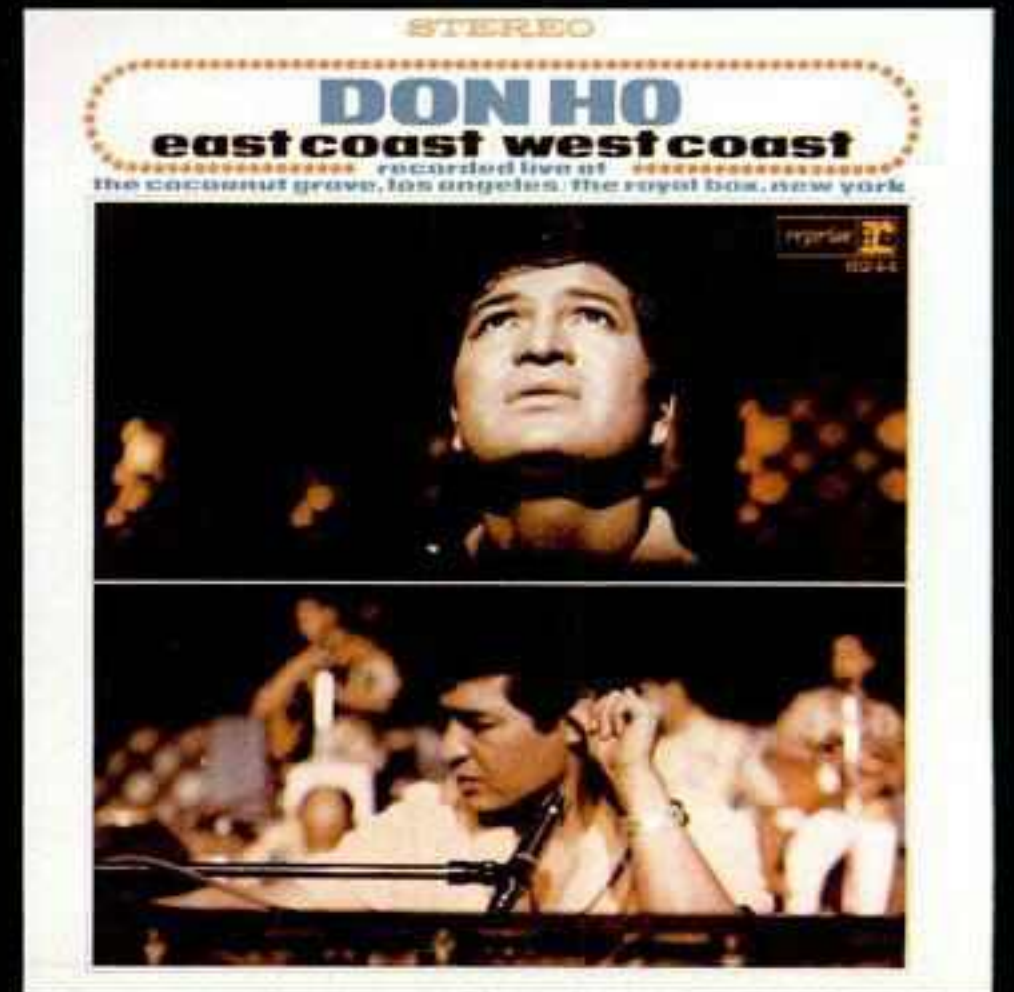
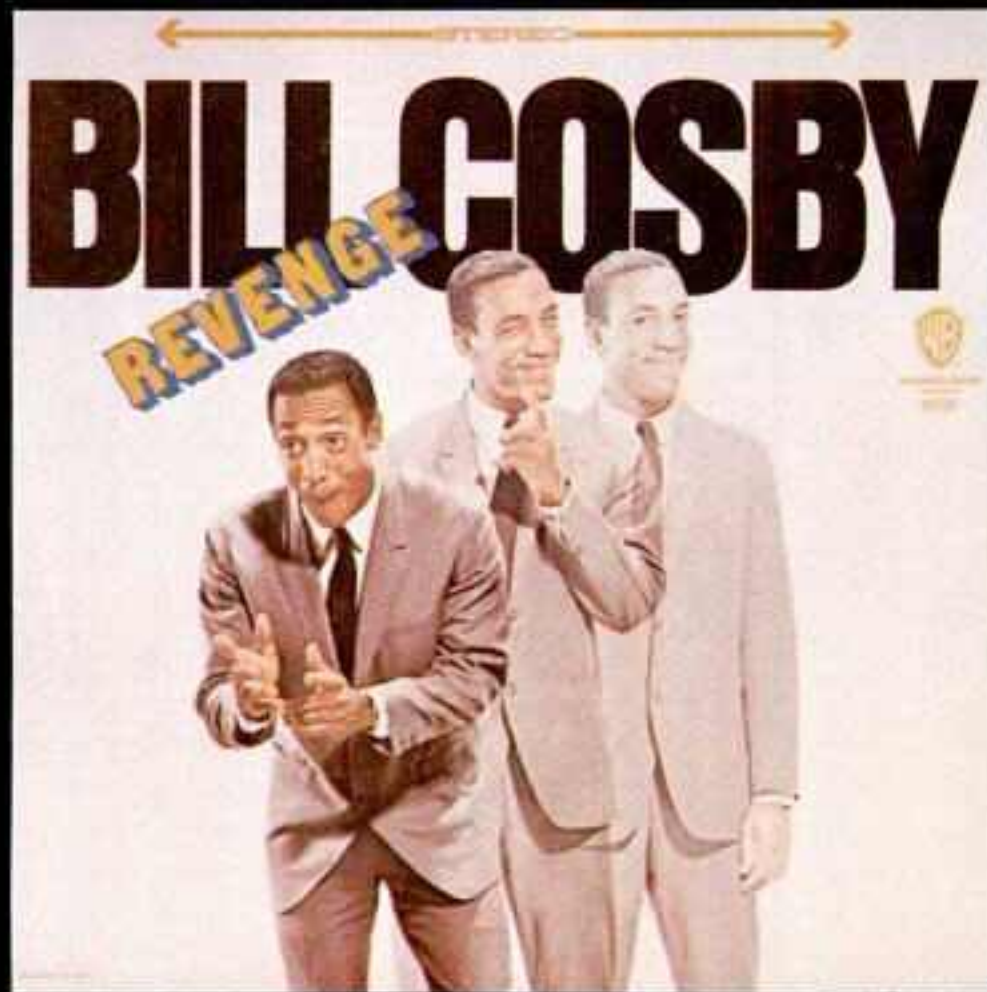
Columbiatie for 1st
Capitoltie for 1st
RCA Victortie for 2d
MGMtie for 2d
(Other labels received too small a vote to tabulate.)

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MARTIN**

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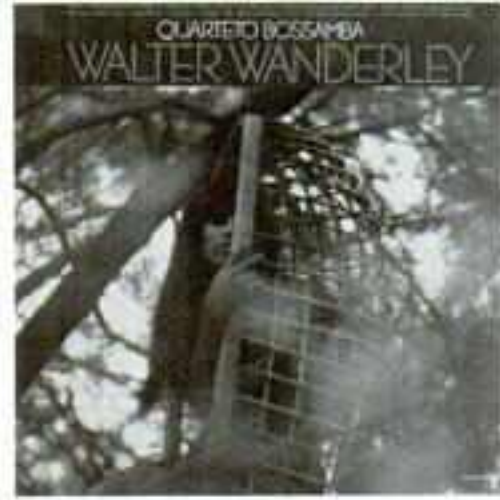
#6244

Album Reviews Continued



POP SPOTLIGHT
FLOYD CRAMER PLAYS THE MONKEES
 RCA Victor LPM-3811 (M); LSP-3811 (S)

This is a pop LP, but Floyd Cramer is so known for the Nashville Sound that you can expect good country sales, too. . . . even some exposure on country music radio stations. The Cramer style is strong on "I'm a Believer" and other million-sellers by the TV-record group.



POP SPOTLIGHT
QUARTETO BOSSAMBA
 Walter Wanderley. World Pacific WP-1866 (M); WPS-21866 (S)

A first rate Bossa Nova package. Wanderley has been enjoying widespread popularity in the U. S. and this album should compound that popularity. Standouts in this Brazilian recorded album are "Nana" and "99 Lollipops (Gente)."



POP SPOTLIGHT
TOGETHER AGAIN
 Dion & the Belmonts. ABC ABC-599 (M); ABCS-599 (S)

Dion & the Belmonts are "Together Again" in a solid rock package that should restore them to the sales heights. Up-tempo numbers like "All I Wanna Do" and the driving "Loserville" have the old touch with a modern sound. "Baby You've Been on My Mind" is a top slow rocker.



CLASSICAL SPOTLIGHT
RUSSIAN OPERA & CANTATA ARIAS
 Irina Arkhipova. Melodiya/Angel R-40014 (M); SR-40014 (S)

The distinguished Soviet mezzo-soprano, who is well known in the United States through touring, is in fine form vocally and interpretively in this aria collection. Among the standout selections are arias from Arensky's "The Fountains of Bakhchisarai," Moussorgsky's "Khovanchina," Prokofiev's "Alexander Nevsky," and Shchedrin's "Not Love Alone."



POP SPOTLIGHT
MORTON GOULD MAKES THE SCENE
 RCA Victor LPM-3771 (M); LSP-3771 (S)

Classical composer-conductor is in a complete change of pace here that shows he's with the "Now" generation. His arrangements of "Georgy Girl," "Darling Be Home Soon" and "I'm a Believer" are groovy and bouncy. Should go on the chart quickly.



CLASSICAL SPOTLIGHT
BACH: WELL-TEMPERED CLAVIER, PART 2
 Ralph Kirkpatrick. DGG 39 146/48 (M); 139 146/48 (S)

The master harpsichordist is in complete control in this three-package set, shining brilliantly with superb tone. His clavichord readings give dimension to the variety of material ranging from the passionate to the sublime. Stereo sound is excellent.



POP SPOTLIGHT
THOROUGHLY MODERN
 Bob Thiele Ork. ABC ABC-605 (M); ABCS-605 (S)

The Happy Times Orchestra, with an assist from Teresa Brewer, romps through the pop standards of the 1920's with "Sugar Blues," "Charleston" and "Betty Coed," not to mention "Thoroughly Modern Millie," with Miss Brewer doing the vocals. It's anything but camp.



CLASSICAL SPOTLIGHT
MOZART: CONCERTOS NOS. 8 & 9
 Vladimir Ashkenazy / London Symphony (Kertesz). London CM 9501 (M); CS 6501 (S)

This album should add to the growing reputation of young Vladimir Ashkenazy. With brilliant support from the London Symphony Orchestra, conducted by Istvan Kertesz, Ashkenazy plays the Mozart works with feeling, zest and technical flare.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP'S

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

I'LL TAKE CARE OF YOUR CARES . . .
 Frankie Laine, ABC ABC 604 (M); ABCS 604 (S) (105-00604-3; 105-00604-5)

SPANISH MOONLIGHT . . .
 John Gary, RCA Victor LPM 3785 (M); LSP 3785 (S) (775-03785-3; 775-03785-5)

CALIFORNIA NIGHTS . . .
 Lesley Gore, Mercury MG 21120 (M); SR 61120 (S) (650-21120-3; 650-61120-5)

SWEET SOUL MUSIC . . .
 Arthur Conley, Atco 33-215 (M); SD 33-125 (S) (175-33215-3; 175-33215-5)

PETER NERO PLAYS BORN FREE . . .
 RCA Camden, CAL 2139 (M); CAS 2139 (S) (250-02139-3; 250-02139-5)

TONY MAKES IT HAPPEN! . . .
 Tony Bennett, Columbia CL 2653 (M); CS 9453 (S) (350-02653-3; 350-09453-5)

BORN FREE . . .
 Andy Williams, Columbia CL 2680 (M); CS 9480 (S) (350-02680-3; 350-09480-5)

ROGER! . . .
 Roger Williams, Kapp KL 1512 (M); KS 3512 (S) (605-01512-3; 605-03512-5)

PAUL REVERE & THE RAIDERS GREATEST HITS . . .
 Columbia KCL 2662 (M); KCS 9462 (S) (350-02662-3; 350-09462-5)

INVITATION TO THE MOVIES . . .
 Matt Monro, Capitol T 2730 (M); ST 2730 (S) (300-02730-3; 300-02730-5)

THAT'S LIFE . . .
 Billy Vaughn, Dot DLP 3788 (M); DLP 25788 (S) (430-03788-3; 430-25788-5)

THEN YOU CAN TELL ME GOODBYE . . .
 Casinos, Fraternity FLPM 1019 (M); FLPS 1019 (S) (503-01019-3; 503-01019-5)

FRESH CREAM . . .
 Cream, Atco 33-206 (M); SD 33-206 (S) (175-33206-3; 175-33206-5)

THE PEANUT BUTTER CONSPIRACY IS SPREADING . . .
 Columbia CL 2654 (M); CS 9454 (S) (350-02654-3; 350-09454-5)

KNOCK ON WOOD . . .
 Eddie Floyd, Stax 714 (M); S 714 (S) (833-00714-3; 833-00714-5)

SKATE NOW/SHING-A-LING . . .
 Lou Courtney, Riverside 2000 (M); 92000 (S) (788-02000-3; 788-92000-5)

ALL . . .
 James Darren, Warner Bros. W 1688 (M); WS 1688 (S) (925-01688-3; 925-01688-5)

GOOD TIMES . . .
 Sonny & Cher, Atco 33-214 (M); SD 33-214 (S) (175-33214-3; 175-33214-5)

REVENGE . . .
 Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S) (925-01691-3; 925-01691-5)

KNIGHT IN RUSTY ARMOUR . . .
 Peter & Gordon, Capitol T 2729 (M); ST 2729 (S) (300-02729-3; 300-02729-5)

BIG HITS ON BIG STEEL . . .
 Curly Chalker, Columbia CL 2596 (M); CS 9396 (S)



CLASSICAL SPOTLIGHT
IVES: PIANO SONATA NO. 1
 William Masselos. RCA Victor LM-2941 (M); LSC-2941 (S)

Masselos' new pressing of this Ives sonata, the first in stereo, is every bit as good as his older performance. Closely identified with this work since he played its world premiere, Masselos plays this five-movement piece flawlessly.



CLASSICAL SPOTLIGHT
MASCAGNI: CAVALLERIA RUSTICANA/LEONCAVALLO: I PAGLIACCI (Highlights)
 DGG 19 281 (M); 136 281 (S)

With Von Karajan conducting, some of the top LaScala singers perform highlights from two of the more popular operas. It's a winning combination.



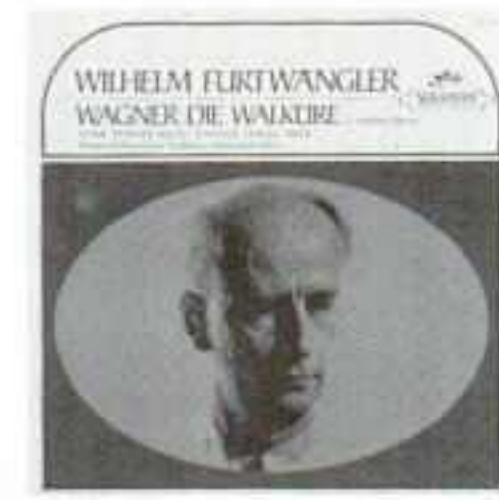
LOW PRICE CLASSICAL SPOTLIGHT
CHOPIN: WALTZES
 Dinu Lipatti. Odyssey 32 16 0057 (M)

The late pianist's genius shines through brightly here as he plays his way through 14 Chopin waltzes. This LP could virtually become a collector's item, and should shortly become a big seller.



CLASSICAL SPOTLIGHT
BRUCH/MENDELSSOHN: VIOLIN CONCERTOS
 Josef Suk / Czech Philharmonic (Ancerl). Epic LC 3946 (M); BC 1346 (S)

Suk gives the Bruch work excitement and elegance. But the highlight here is the Mendelssohn selection, and Suk shows his effectiveness and affection for the work with glowing phrases. On both sides, he gets a large assist from Karel Ancerl and the Czech group.



LOW PRICE CLASSICAL SPOTLIGHT
WAGNER: DIE WALKUERE
 Various Artists/Vienna Philharmonic (Furtwaengler). Seraphim IE-6012 (M)

Furtwaengler dominates in this memorable 1954 performance, a welcome catalog restoration. Tenor Ludwig Suthaus and bass Gottlob Frick are outstanding in this five-LP package. Dramatic performances also are given by sopranos Martha Moedl and Leonie Ryasnek. Baritone Ferdinand Frantz and mezzo-soprano Margarete Klose round out a strong cast. But, it's the master maestro and the Vienna Philharmonic that make this set desirable.



JAZZ SPOTLIGHT
SPICY
 Richard (Groove) Holmes. Prestige PR 7493 (M); PRST 7493 (S)

The "Misty" man is back in the groove with a solid package based on pop music. Holmes plays his way through folk songs ("If I Had a Hammer"), the movies ("Never on Sunday") and rock 'n' roll ("1-2-3") with the dexterity which has made him a top jazz personality.

SEE ALBUM REVIEWS ON BACK COVER

Continued



ALMO

Jubilee Turns Red Tide— Had Net of 41G in 1966

NEW YORK — Jubilee Industries has turned a \$300,729 loss in 1965 to a profit during its last fiscal year which closed in September 1966. The label's 1966 net income was \$41,331 and revenues, \$4,959,684, compared with the loss based on revenues of \$3,919,483.


The profit climb was attributed partly to Jubilee's ventures with other record manufacturers and divestment of its distribution, except for the interest in All-One-Stop and Distributing Corp., New York. The label operates a pressing plant and auxiliary facilities in Los Angeles.

Jubilee's New York offices in-

clude a recording studio, a cutting room and facilities for mastering, mixing, over-dubbing and tracking. Record Labels Inc., a Jubilee subsidiary, is capable of producing 6 million records a month. Jubilee's California manufacturing operation has a pressing plant and auxiliary facilities includes Monarch Record Division, Eton Products Division, A. F. M. Engineering Corp. and Record Labels, Inc.

Jubilee has a licensing agreement with International Tape Cartridge Corp. During 1967, Jubilee plans to increase its comedy and spoken word catalog, seek acquisitions in entertainment industry and build-up its publishing activities.

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BEST SELLING JAZZ LP'S

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MERCY, MERCY, MERCY The Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	9
2	6	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	9
3	2	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	9
4	3	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	9
5	9	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	9
6	4	SLOW FREIGHT Ray Bryant, Cadet LP 781 (M); LPS 781 (S)	7
7	7	MILES SMILES Miles Davis, Columbia CL 2601 (M); CS 9401 (S)	9
8	11	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	9
9	13	CARRYIN' ON Lou Rawls, Capitol 2632 (M); ST 2632 (S)	9
10	10	JAZZ RAGA Gabor Szabo, Impulse A 9128 (M); AS 9128 (S)	6
11	8	SPELLBINDER Gabor Szabo, Impulse 9123 (M); S 9123 (S)	9
12	12	FOREST FLOWER Charles Lloyd, Atlantic 1473 (M); SD 1473 (S)	4
13	16	TIME IN Dave Brubeck, Columbia CL 2512 (M); CS 9312 (S)	4
14	20	BOOTS WITH STRINGS Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	2
15	14	IMPRESSIONS OF THE MIDDLE EAST Herbie Mann, Atlantic 1475 (M); SD 1475 (S)	5
16	5	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	9
17	18	JODY GRIND Horace Silver, Blue Note BLP 4250 (M); BST 84250 (S)	3
18	15	"LIVE" AT MONTEREY Don Ellis Ork, Pacific Jazz PJ 10112 (M); ST 20112 (S)	4
19	—	THE DEALER Chico Hamilton, Impulse A 9130 (M); AS 9130 (S)	1
20	—	GREATEST HITS Dave Brubeck, Columbia CL 2484 (M); CS 9248	3

Jazz Beat

By ELIOT TIEGEL

It's certainly a sign of the times when Lou Rawls is judged the best selling jazz artist, best selling male vocalist and two of his albums head the list of top jazz albums on American campuses. These compilations were provided in the recent Billboard supplement, Music On Campus.

On the other hand, the 31-year-old Chicago-bred blues singer gone pop is nowhere in the top 10 of a recent best selling jazz survey in the English publication, "Record Retailer." In England, the music of the mainstream performers are heavily represented, a throwback to Europe's long association—and respect—for the elder statesmen of jazz. Truly, the American college market and the British scene are oceans apart.

The Music On Campus survey was compiled from more than 250 major college and university book stores where disks are sold. Rawls' acceptance with young adults is clearly shown by his topping Frank Sinatra, the musical swinger in the best male vocal category. His emergence as the top selling jazz

artist opens the question of whether a vocalist can outdraw an instrumental act at the sales counter. Rawls seems to indicate it can. Of the 20 top jazz sellers in the collegiate survey, less than half are performers who can be categorized as strictly commercial-jazz blowers, or artists who have enjoyed strong success on the national album chart.

But the growing number of chart acts indicates that within ivy-thatched communities, young people's tastes correspond to those acts gaining the strongest radio exposure. The market for esoteric performers seems to be dwindling. Sadly, the performances of Dizzy Gillespie and Gerry Mulligan just don't seem to spark collegiate sales, according to the pollsters. Charlie Parker, a performer slowly fading from a historical position of significance, is merely a faint recollection in most collegian minds.

There are a few seasoned performers who apparently are communicating with the emasculated collegians, notably Dave Brubeck, Horace Silver, Johnny Hodges, Ray Charles, Buddy Rich, Sonny Stitt and Kenny Burrell. John Coltrane is the lone avant-garde contributor who ranks among the collegiate top 20.

In Great Britain, Duke Ellington, Billie Holiday, Buck Clayton, Buddy Tate, Rex Stewart, Johnny Hodges and Ben Webster ride prominently alongside modernists Jow Harriott, Ornette Coleman, and Archie Shepp, with Stan Getz-Laurindo Almeida adding a dash of

(Continued on page 18)

'Lockjaw' Davis Europe Regular

LOS ANGELES — Tenor saxophonist Eddie (Lockjaw) Davis has become a mainstay headliner in the European jazz market. He has made Ronnie Scott's club in London his base of operations, spinning off to do concerts around the Continent, including a package titled "The Tenor of Jazz" with Ben Webster, Eddie Miller and Bud Freeman.

RCA has just released Davis' second album, "The Fox And The Hounds" featuring Bobby Plater's big band arrangements.

Lewis Named by Monterey Jazz

MONTEREY, Calif. — John Lewis has been selected as musical consultant for the 10th annual Monterey Jazz Festival, Sept. 15-17. Lewis held this post two concerts ago.

The pianist and member of the Modern Jazz Quartet and Jimmy Lyons, Festival general manager, have begun planning the program which will again spotlight five concerts in the 7,000-seat outdoor fairgrounds.

ABC's Distributing Senate's Debut Disk

NEW YORK — Senate Records' first release "Strawberry Dream" by Michael Horn is being distributed by ABC. The four-month-old label was formed by Wes Farrell along with his Pocket Full of Tunes and Coral Rock Productions.

Coral Rock is responsible for the rock group Every Mother's Son on MGM. The group, in co-operation with Farrell and MGM, is making a seven-city promotion and advertising campaign tour.

Ictus is Formed

NEW YORK — Ictus Records, which will concentrate on limited editions of contemporary jazz, has been formed with its initial release featuring first performances of the Don Heckman-Ed Summerlin Improvisational Workshop. The album contains two works by each composer. Initially, sales will be through mail order only.

Sound in Italiana

• Continued from page 1

Can't Help Myself' and their 'Reach Out I'll Be There' in Italian is almost unbelievable," Jones said. Some of the tunes being released in Italian versions were previously hit records in English. The Italian versions will be released as singles, as well as an album packaging several of the artists together.

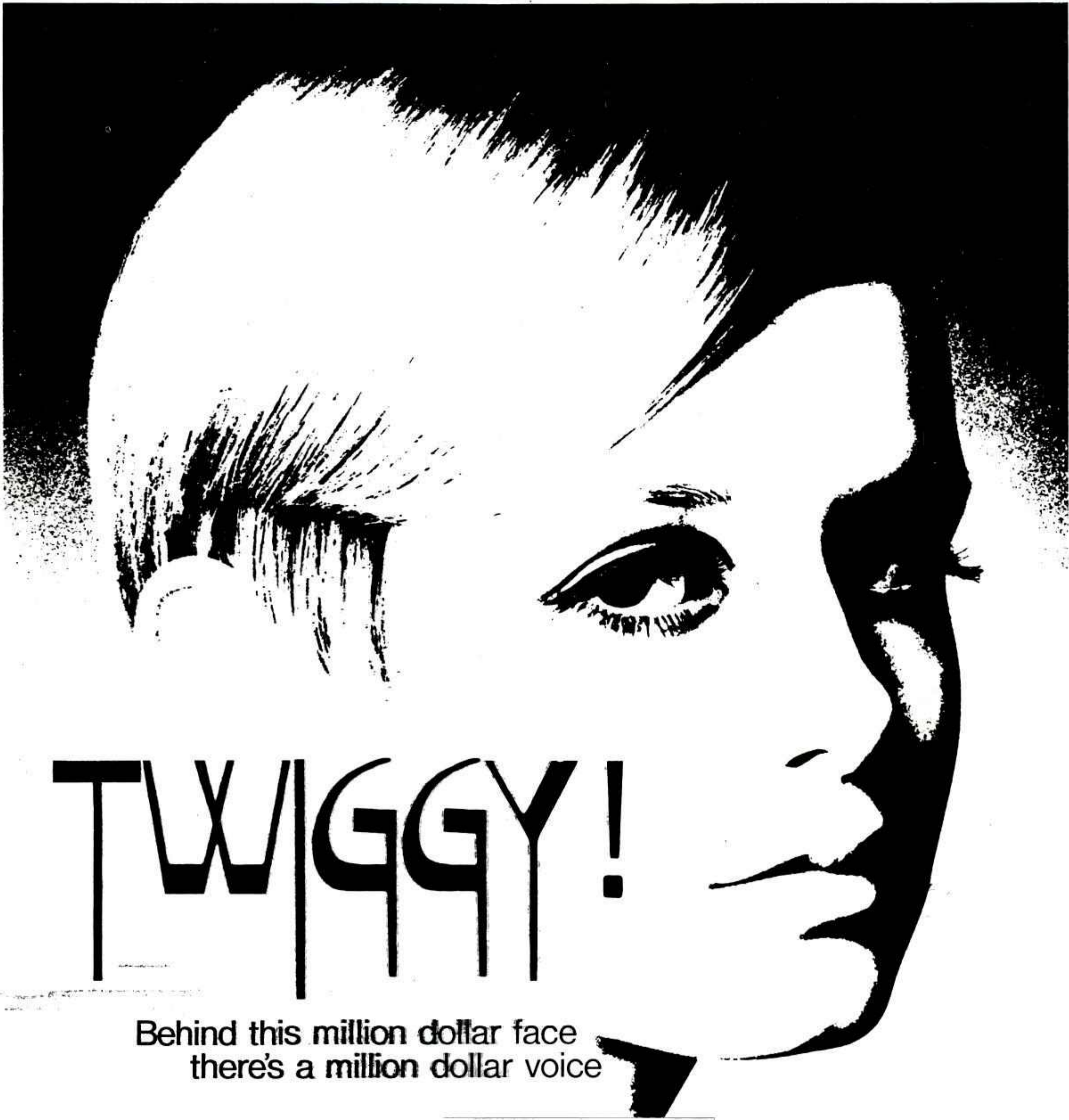
Motown Records has become established in nearly all foreign countries, Jones said. "The sound has caught on there the same as it did here. We've had top 10 records in almost every major country, including Argentina, Israel, England, and Spain." All were in English. "Reach Out I'll Be There" by the Four Tops went to No. 1 in Spain, he said.

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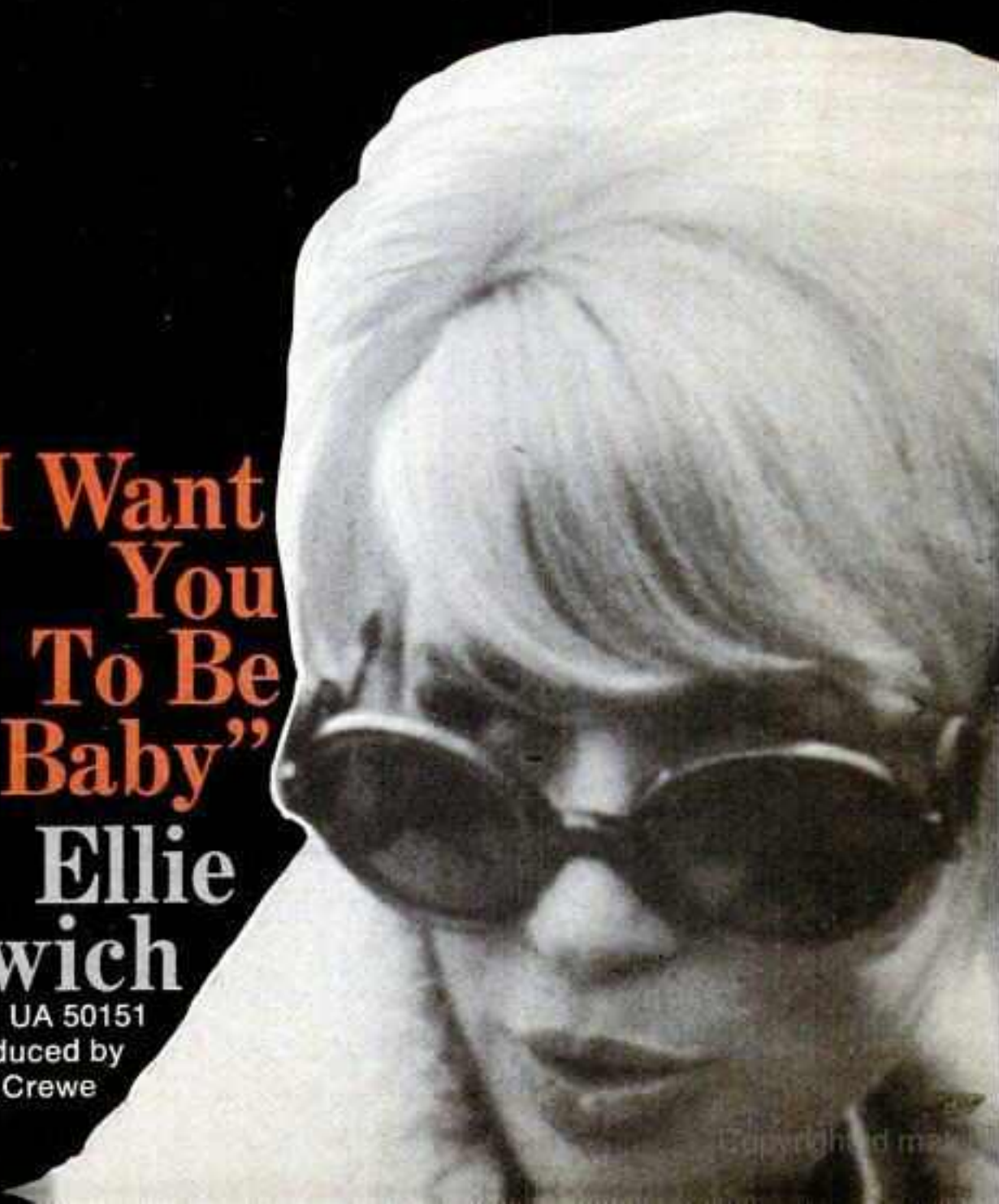
"I'm A Man" / The Spencer Davis Group

UA 50144, Licensed by Island Records, Ltd., London, England. Produced by Jimmy Miller



**"I Want
You
To Be
My Baby"**
Ellie
Greenwich

UA 50151
Produced by
Bob Crewe



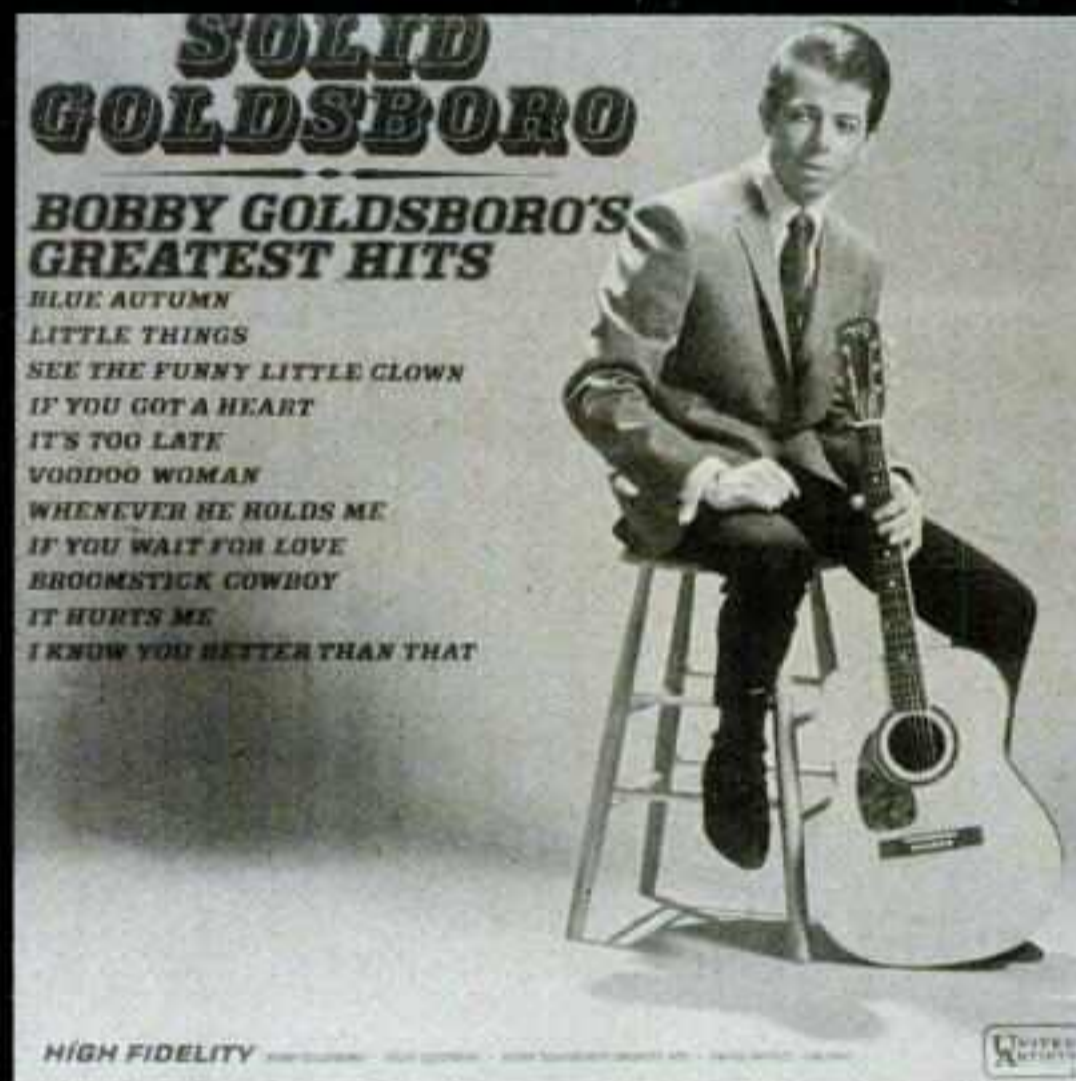
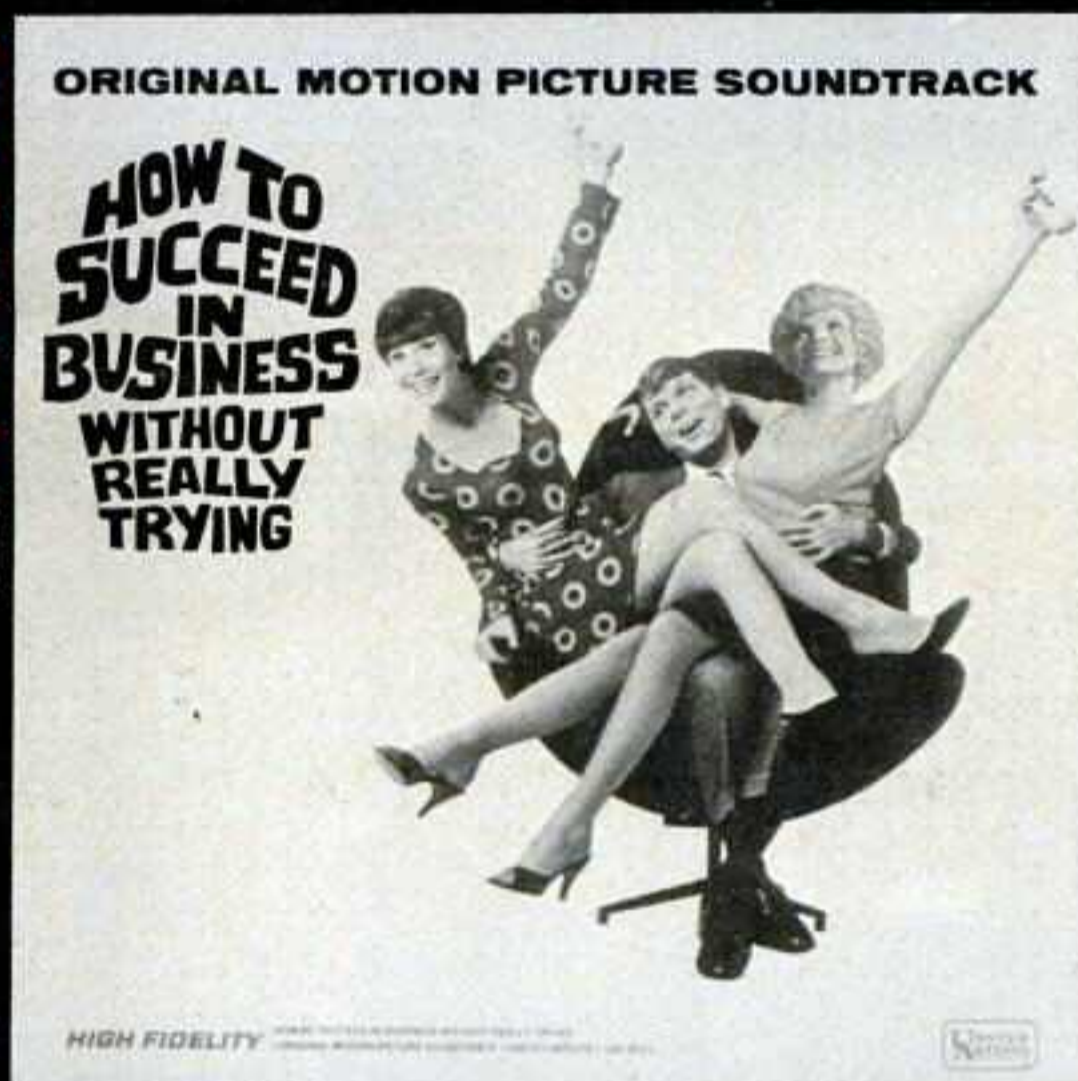
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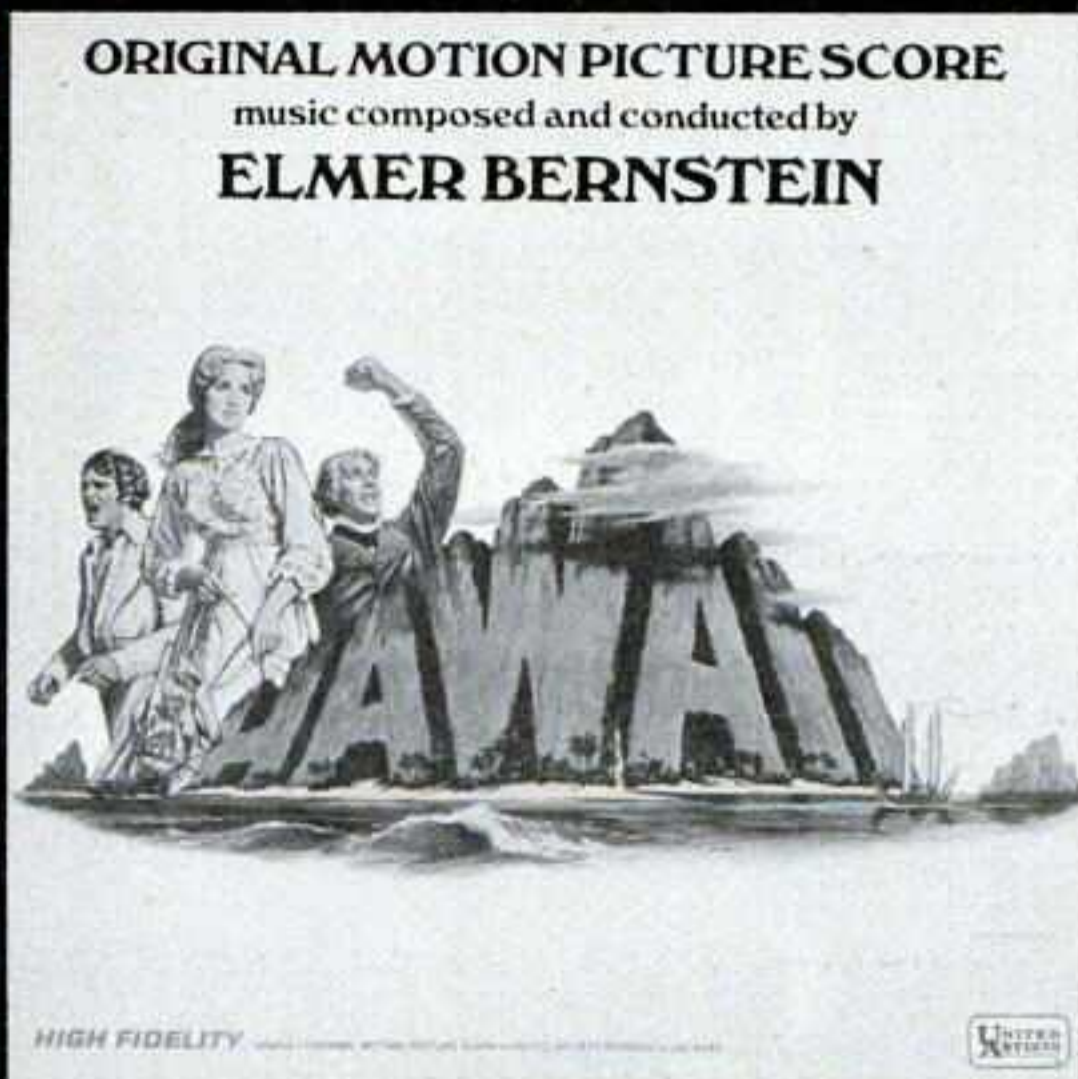
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Davis
Group
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STEREO UAS 6578

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In Business
Without
Really
Trying**
Original Soundtrack
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STEREO UAS 5151



**Solid
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Bobby
Goldsboro
MONO UAL 3561
STEREO UAS 6561

Hawaii
Original Soundtrack
MONO UAL 4143
STEREO UAS 5143



**A Man
And
A Woman**
Ferrante &
Teicher
MONO UAL 3572
STEREO UAS 6572



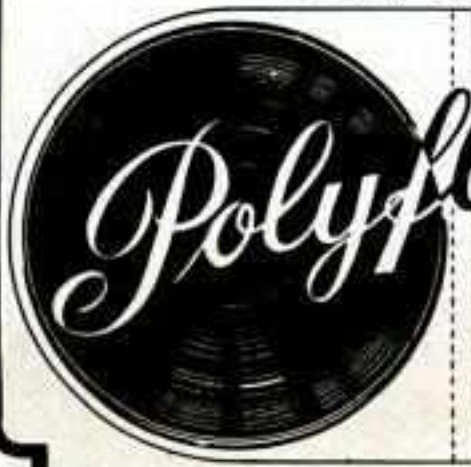
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Jazz Beat

• Continued from page 14

Brazilia to modish Britain. The answer to why England's jazz tastes are so different from young America's probably has a lot to do with radio play and the devotedness of the adult fans.

With American campus tastes falling in line with those of retail outlets which sell the cream of the crop, one wonders whether the colleges will soon disappear as a prime source for material of an experimental, intellectual nature like jolly old England. There will always be a collegiate jazz audience and perhaps the answer to its contin-

ual existence is the straight, no chaser music of Wes Montgomery and Jimmy Smith.

SOLOS: The Century Plaza (LA) has signed a number of jazz acts for its Honk Kong Bar, commencing in June: Charlie Byrd, Red Norvo, Joe Williams, Oscar Peterson, George Shearing and the Four Freshmen. . . . Carmen McRae has been added to the lineup at the first LA Jazz Festival at UCLA May 13. . . . Ray Charles and his company began a 10-concert European tour April 18, playing Barcelona, Manchester, London, Copenhagen, Stockholm, Malmo, Hamburg, Frankfurt, Milan and Ber-

lin. The package starts on the U. S. collegiate circuit May 6 with a Boston College gig. . . . Kai Winding is back on the music trail after resigning as the New York Playboy Club's music director. . . . Boogie woogie pianist Pete Johnson, 63, and dixieland trumpeter Henry (Red) Allen, 59, passed from the scene. Allen had been working the Metropole in New York City and Johnson's last public appearance was at John Hammond's "Spirituals to Swing" concert in Carnegie Hall last January. . . . Jazz festivals are set for Albany State Teachers College (NY) May 6-7, headlining the Thad Jones-Mel Lewis band and at Greenwood Lake, N. Y., July 20-22, spotlighting Clark Terry's band and groups fronted by Bill Evans, Al Cohn, Zoot Sims, and Chico Hamilton.

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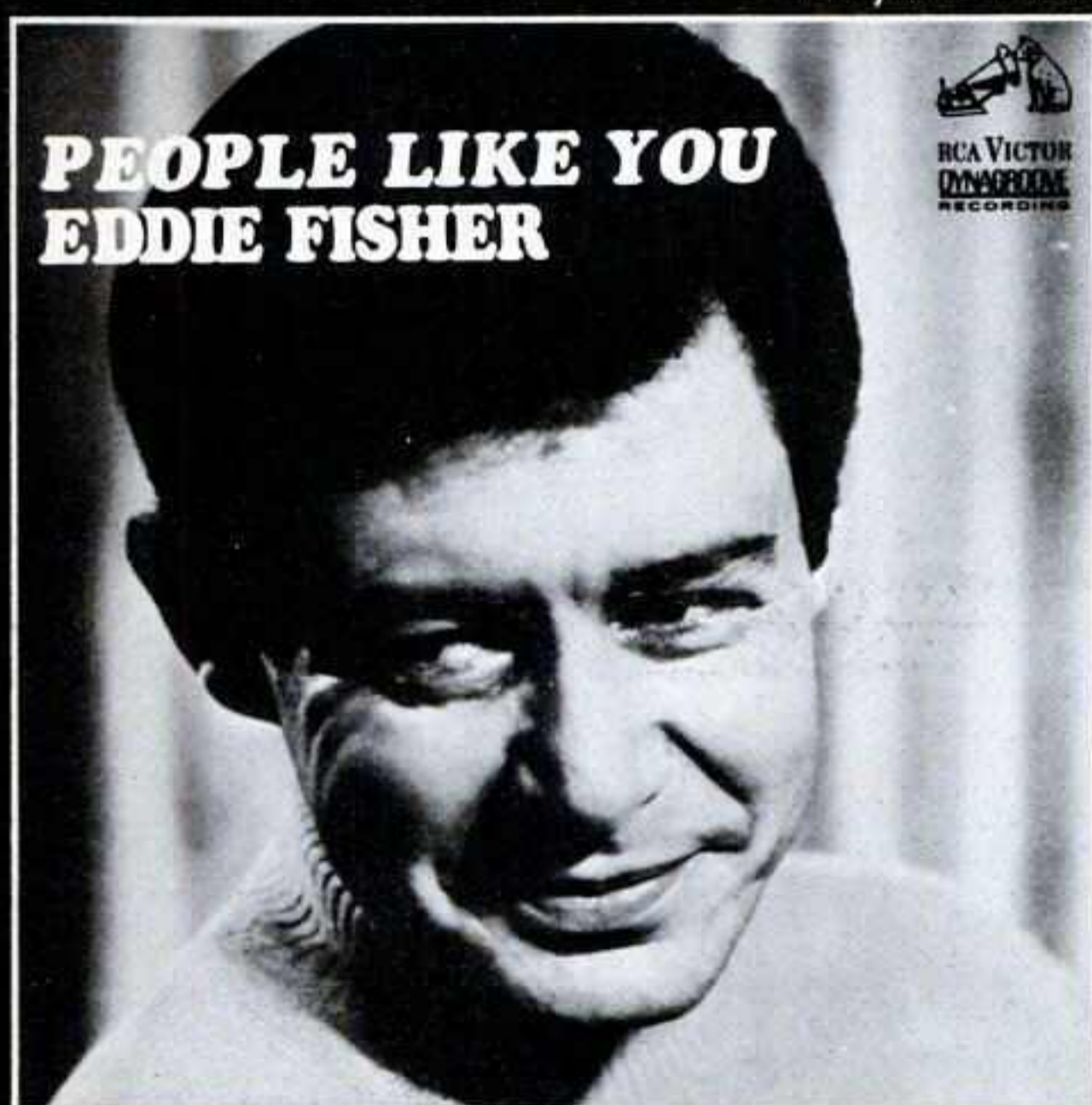
Chicago: Opera House—May 29-June 3

Toronto: O'Keefe Centre—June 5-10

Washington: National Theater—June 12-17



San Francisco: Masonic Temple—June 19-25

LPM/LSP-3820



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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 263—Last Week, 206

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

POP SPOTLIGHTS

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

MARVIN GAYE & TAMMI TERRELL—AIN'T NO MOUNTAIN HIGH ENOUGH (Prod. H. Fuqua & J. Bristol) (Writers: Ashford-Simpson) (**Jobete, BMI**)—Chalk up another pulsating fast smash for Gaye with his new partner Tammi Terrell. The electricity of the duo combined with the blockbuster rhythm material grooves all the way. Flip: "Give a Little Love" (Jobete, BMI). **Tamla 54149**

THE FIVE AMERICANS—SOUND OF LOVE (Prod. Dale Hawkins) (Writers: Rabon-Ezell-Durrill) (**Jetstar, BMI**)—The "Western Union" boys snap back with another exciting teen chart topper. Infectious rhythm dance arrangement, strong vocal workout and clever production work of Dale Hawkins makes it a sure-fire winner. Flip: "Symphony" (Jetstar, BMI). **Abnak 120**

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

GARY LEWIS & THE PLAYBOYS—GIRLS IN LOVE (Prod. Koppelman-Rubin-Klein) (Writers: Gordon-Bonner) (**Chardon, BMI**) — First entry under the Koppelman-Rubin-Klein production guidance, Lewis can't miss with this infectious discotheque winner with strong teen lyric content. Flip: "Let's Be More Than Friends" (Chardon, BMI). **Liberty 55971**

THE CHOIR—IT'S COLD OUTSIDE (Prod. Najweb Hedafy) (Writer: Klawson) (**N.G.D., BMI**)—Newcomers could fast become top sellers with this rhythm item featuring a strong ten-oriented lyric. Good group blend and dance beat. Flip: "I'm Going Home" (N.G.D., BMI). **Roulette 4738**

ELVIS PRESLEY—LONG LEGGED GIRL (With the Short Dress On) (Writers: McFarland-Scott) (**Presley, BMI**) — From his forthcoming film, "Double Trouble," Presley comes up with a strong rhythm entry with traces of his earlier hit sounds such as "Blue Suede Shoes." Flip: "That's Someone You Never Forget" (Presley, BMI). **RCA Victor 9115**

GENE PITNEY—TREMBLIN' (Prod. George Tobin) (Writers: Levine-Resnick-Resnick) (**T.M., BMI**)—Change of pace for Pitney is this pop rocker loaded with teen appeal. This should be the one to put him back up the Hot 100 once again where he belongs. Flip: "Where Did the Magic Go" (Pitney-Primary, BMI). **Musicor 1245**

***TOM JONES—FUNNY FAMILIAR FORGOTTEN FEELINGS** (Prod. Peter Sullivan) (Writer: Newbury) (**Acuff-Rose, BMI**)—Jones takes Don Gibson's country hit and adds the same warmth and blues feel that gave him a smash pop item in the country "Green, Green Grass of Home." This should fast prove another ballad winner for the stylist. Flip: "I'll Never Let You Go" (Northern, ASCAP). **Parrot 40014**

THE STANDELLS — TRY IT (Prod. Ed Cobb) (Writers: Levine-Bellack) (**Blackwood, BMI**)—Right up the alley of the teen buying market, this hard-driving rocker should put the Standells back in the "Dirty Water" selling bag. Exposure could skyrocket it up the chart. Flip: "Poor Shell of a Man" (Co-Jack, BMI). **Tower 310**

BOB DYLAN—MOST LIKELY YOU GO YOUR WAY AND I'LL GO MINE (Prod. Bob Johnston) (Writer: Dylan) (**Dwarf, ASCAP**)—**LEOPARD-SKIN PILL-BOX HAT** (Prod. Bob Johnston) (Writer: Dylan) (**Dwarf, ASCAP**)—Two powerful off-beat Dylan entries culled from his "Blonde on Blonde" album. Both rhythm sides offer strong dance beats and compelling Dylan lyrics loaded with teen sales appeal. **Columbia 44069**

THE DISTANT COUSINS—MR. SEBASTIAN (Prod. Al Kasha) (Writers: Kasha-Hirschorn) (**Saturday, BMI**)—Dedicated to John Sebastian of the Lovin' Spoonful, this clever plea for a love ballad should put the smooth duo high on the Hot 100. Well-produced by Al Kasha. Flip: "Empty House" (Saturday, BMI). **Date 1560**

***RAY CHARLES—HERE WE GO AGAIN** (Prod. TRC) (Writers: Lanier-Spegall) (**Dirk, BMI**)—**SOMEBODY OUGHT TO WRITE A BOOK ABOUT IT** (Prod. TRC) (Writers: Holliday-Lewis) (**Metric, BMI**)—Blockbuster country-flavored ballad could easily be another "I Can't Stop Loving You" smash for Charles. Flip is an infectious rhythm blues item with equal sales potential. **ABC 10938**

***AL HIRT — PUPPET ON A STRING** (Prod. Jim Fogelson) (Writers: Martin-Coulter) (**Gallico, BMI**)—The current English smash novelty fits the trumpet of Hirt like hand in glove. The catchy rhythm and Hirt's top performance should hit the chart with impact. Strong jukebox entry. Flip: "Big Honey" (Randy-Smith/Hirt, BMI). **RCA Victor 9198**

BETTYE SWANN—MAKE ME YOURS (Writer: Swann) (**Cash Songs, BMI**)—Strong debut for a bright composer-performer who should fast establish herself as a top seller in both pop and r&b markets. Well written original ballad is given a top blues vocal performance with a smooth easy beat in support. **Money 126**

***PATTI PAGE—WALKIN' JUST WALKIN'** (Prod. Jack Gold) (Writers: Kusik-Snyder) (**Feist, ASCAP**)—**SAME OLD YOU** (Prod. Jack Gold) (Writer: Roberts) (**Red Balloon, ASCAP**)—With the ballad material back in full strength in today's pop selling market, Miss Page has two powerhouse sides with equal potential. One side features a catchy finger snapping while the flip is a beautiful Ruth Roberts sing along in the "Hush, Hush Sweet Charlotte" vein. **Columbia 44115**

***TRINI LOPEZ—UP TO NOW** (Prod. Don Costa Prod.) (Writers: Sussler-Cooper-Pinter) (**Bornwin, BMI**)—This exciting rhythm number right in today's pop dance beat selling bag is just the one to spiral Lopez up the Hot 100 once again. It's Lopez at his best and he swings from start to finish. Flip: "In the Land of Plenty" (Tridon, BMI). **Reprise 0574**

THE GIANT SUNFLOWER — FEBRUARY SUNSHINE (Writers: Vegas-Geary) (**Novalene, BMI**)—Available on two labels at the same time, this groovy off-beat item has all the ingredients of a fast smash, much in the winning Mamas and Papas vein. Strong group sound and good rhythm material. **Ode 102/Take 6 1000**

***KITTY KALLEN—OBA, OBA** (Prod. Bud Granoff) (Writer: Bonfa) (**Cabana, BMI**)—The exceptional guitarist-composer Luiz Bonfa of "Black Orpheus" fame, has come up with a potent, compelling bossa nova number which Miss Kallen sings to perfection, in this, her debut on the Bell label. Could easily prove a giant summer hit, and a welcome return for the stylist. Flip: "Summer, Summer Wind" (Sasqua, BMI). **Bell 673**

THE GLORIES—I STAND ACCUSED (Of Loving You) (Prod. Bob Lorey) (Writer: Levine) (**Yorey-Piote, BMI**)—With traces of the Motown backing, this pulsating rocker with powerful vocal workout and dance arrangement has all the earmarks of a fast smash. A mover all the way through. Flip: "Wish They Could Write a Song" (Yorey-Karyn Helene, BMI). **Date 1553**

CHART Spotlights—Predicted to reach the HOT 100 Chart

MEL CARTER—Edelweiss (Williamson, ASCAP). LIBERTY 55970
PAT BOONE—Have You Heard (Zapata, ASCAP). DOT 17018
COUNTRY JOE & THE FISH—Not So Sweet Martha Lorraine (Joyful Wisdom, BMI). VANGUARD 35052
THE BLOSSOMS—Stoney End (Cherry River/Celestial, BMI). ODE 101
THE LENNON SISTERS—He's Got a Lotta Lovin' (Gil, BMI). DOT 17010
TOMI FISHER—A Million Heartbeats From Now (Sherman, ASCAP)—Train of Love (Music Prod., ASCAP). CAPITOL 5901
THE VENTURES—Strawberry Fields Forever (Maclen, BMI). LIBERTY 55967
GALE GARNETT—The Cats I Know (Leprechaun, BMI). RCA VICTOR 9196
BARBARA MASON—You Can Depend On Me (Jobete, BMI). ARTIC 134
LENNY WELCH—Love Doesn't Live Here Anymore (Copperleaf, BMI). KAPP 827
THE SURFARIS—Shake (Kags, BMI). DOT 17008
STEVE CLAYTON—(Girls are Imitating) Twiggly (Spiral, ASCAP). JAMIE 1335
HENRY MANCINI—Two for the Road (Northridge/20th Century, ASCAP). RCA VICTOR 9200
THE COASTERS—Soul Pad (Trio, BMI). DATE 1552
DELLA REESE—Every Other Day (Unart, BMI). ABC 10931
EDDIE HOLMAN—Somewhere Waits a Lonely Girl (Cameo-Parkway-Harthon, BMI). PARKWAY 133
CAROLYN HESTER—Hello, You Tomorrows (Archive, BMI). COLUMBIA 44097

THE SANDALS — CLOUDY (Prod. Dallas Smith) (Writer: Simon) (**Charing Cross, BMI**)—The intriguing Paul Simon ballad has been on the verge of being a hit and this version could be the one to come out the winner. Exceptional blend of voices and George Tipton arrangement has it for a big chart item. Flip: "House of Painted Glass" (Prodigy, BMI). **World Pacific 77867**

CHARLIE RICH—My Heart Would Know (Rose, BMI). HI 2123
LUIZ BONFA—Love Birds (Cabana, BMI). DOT 17019
JIMMY DURANTE—Hellzapoppin' (Sunbeam, BMI). WARNER BROS. 7024
FLAMINGOS—Koo Koo (Belleville/MRC, BMI). PHILIPS 40452
GORDON LIGHTFOOT—The Way I Feel (Witmark, ASCAP). UNITED ARTISTS 50151
RAIN—E. S. P. (Thrush, BMI). LONDON 107
BUDDY RICH—Norwegian Wood (Maclen, BMI). PACIFIC JAZZ 88139
ROBERT MERSEY—Far Out (Morris, ASCAP). COLUMBIA 44112
THE FENWAYS—I'm Your Toy (Four Star, BMI). CO & CE 243
THE LAVENDER HOUR—I'm Sorry (Crazy Cajun-Peddler, BMI). TRIBE 8323
SUSAN CHRISTIE—Tonight You Belong to Me (Anne-Rachel, ASCAP). COLUMBIA 44117
GIL & JOHNNY—Alice (Cogar, ASCAP). WORLD PACIFIC 77868
THE NIGHTCRAWLERS—My Butterfly (Ashland, BMI). KAPP 826
THE BLUES SCENE—Close to You (Duchess, BMI). UNI 55009
THE ROKES—Let's Live for Today (James, BMI). RCA VICTOR 9199
KITTY WEST—I Want to See You Again (Target, BMI). FRATERNITY 979
THE CRYSTAL BALL—Trans-Love Airways (Peer Int'l, BMI). SMASH 2092
WYNDER K. FROG—Green Door (Trinity, BMI). UNITED ARTISTS 50156
THE CHICKS & CHUCK—Sherry (Chappell, ASCAP). SUCCESS 3962
JOHN, JEFFREY & BROTHER TOME—Good Time Charlie (Charlie's Tunes & Rock Island, BMI). MGM 13732

COUNTRY SPOTLIGHTS

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

JEAN SHEPARD—YOUR FOREVERS (Don't Last Very Long) (Prod. Kelso Herston) (Writers: Buchanan-Turner-Stone) (**Central Songs, BMI**) — By far one of Miss Shepard's finest performances ever is this exceptional ballad with beautiful lyric that should establish it as a country standard. A definite No. 1 contender. Flip: "Coming or Going" (Raleigh, BMI). **Capitol 5899**

BOBBY BARE—COME KISS ME LOVE (Prod. Chet Atkins) (Writer: Campbell) (**Melody Trails, BMI**)—As "Charleston Railroad Tavern" slips down the chart, Bare comes up with a strong topper in this sensitive ballad which he sings in top fashion. Aimed right at the top of the country charts. Flip: "Sandy's Crying Again" (Central Songs, BMI). **RCA Victor 9191**

HANK WILLIAMS JR.—I'M IN NO CONDITION (Prod. Jack Clement) (Writer: Parton) (**Combine, BMI**)—Chalk up another top winner for the country-blues stylist. Smooth rhythm ballad with another strong Williams reading has possibilities for the pop market as well. Good material. Flip: "I'm Gonna Break Your Heart" (Lyn-Rann, BMI). **MGM 13730**

DICK CURLESS—HOUSE OF MEMORIES (Writer: Haggard) (**Blue Book, BMI**)—A winning combination of ballad material penned by Merle Haggard and the powerful meaningful sound and feel of Dick Curless spells a tremendous hit. Curless at his ballad best. Flip: "(Standing) On the Outside Looking In" (Blue Book, BMI). **Tower 335**

JOHN D. LOUDERMILK—IT'S MY TIME (Prod. Bob Ferguson) (Writer: Loudermilk) (**Windward Side, BMI**)—One of those fascinating and intriguing off-beat pieces from the pen of Loudermilk that could quickly ride to the top of the country and pop charts. Good lyric content. **RCA Victor 9189**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

MICKY GILLEY—Love in the Want Ads (Acuff-Rose, BMI). PAULA 269
DORI HELMS—Ruby's Answer (Cedarwood, BMI). LITTLE DARLIN' 0029
JOHNNY SUMMER—Tie a Knot (Ally, BMI). JAB 9004
LINDA MANNING—You Wouldn't Know What to Do With It (Gallico, BMI). RICE 5022
JIMMY MARTIN—Living Like a Fool (Champion, BMI). DECCA 32132
JOHNNY BOOTH—I Think I Can (Central Songs, BMI). UNI 55007
DICK MILES—Listen to My Song (Stallion, BMI). ABC 10937
DEANNA MARIE—Fight It With Love (Mayhew-Window, BMI). LITTLE DARLIN' 0021
TOMMY HUNTER—Cup of Disgrace (Blue Echo, BMI). COLUMBIA 44104
GENE CRAWFORD—Blues Over Ice (Moss-Rose/Vamalo, BMI). HALA 1014
HAPPY SHANAN—Secret Lovin' Undercover Men (Acclaim, BMI). LONDON 110

R&B SPOTLIGHTS

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

LOWELL FULSOM — EVERYDAY I HAVE THE BLUES (Writer: Chatman) (**Golden State Songs, BMI**)—Hot on the heels of "Tramp," Fulsom has a topper for that smash in this wailing revival of the old Joe Williams standby. Top performance should have no trouble reaching the top of the chart and spilling the top of the chart and spilling over into the pop field. Flip: "No Hard Feelings" (Modern, BMI). **Kent 466**

JOHNNY THUNDER — YOU SEND ME (Prod. Buddy Killen & Phil Kahl) (Writer: Cook)—(**Higuera, BMI**)—The Sam Cooke smash of the past could be topped via this blockbuster revival by Thunder currently hot with "Make Love to Me." Has the sound for a top winner in the pop field as well. Wild performance. Flip: "Am I Right or Am I Wrong" (Tobi-Ann, BMI). **Diamond 222**

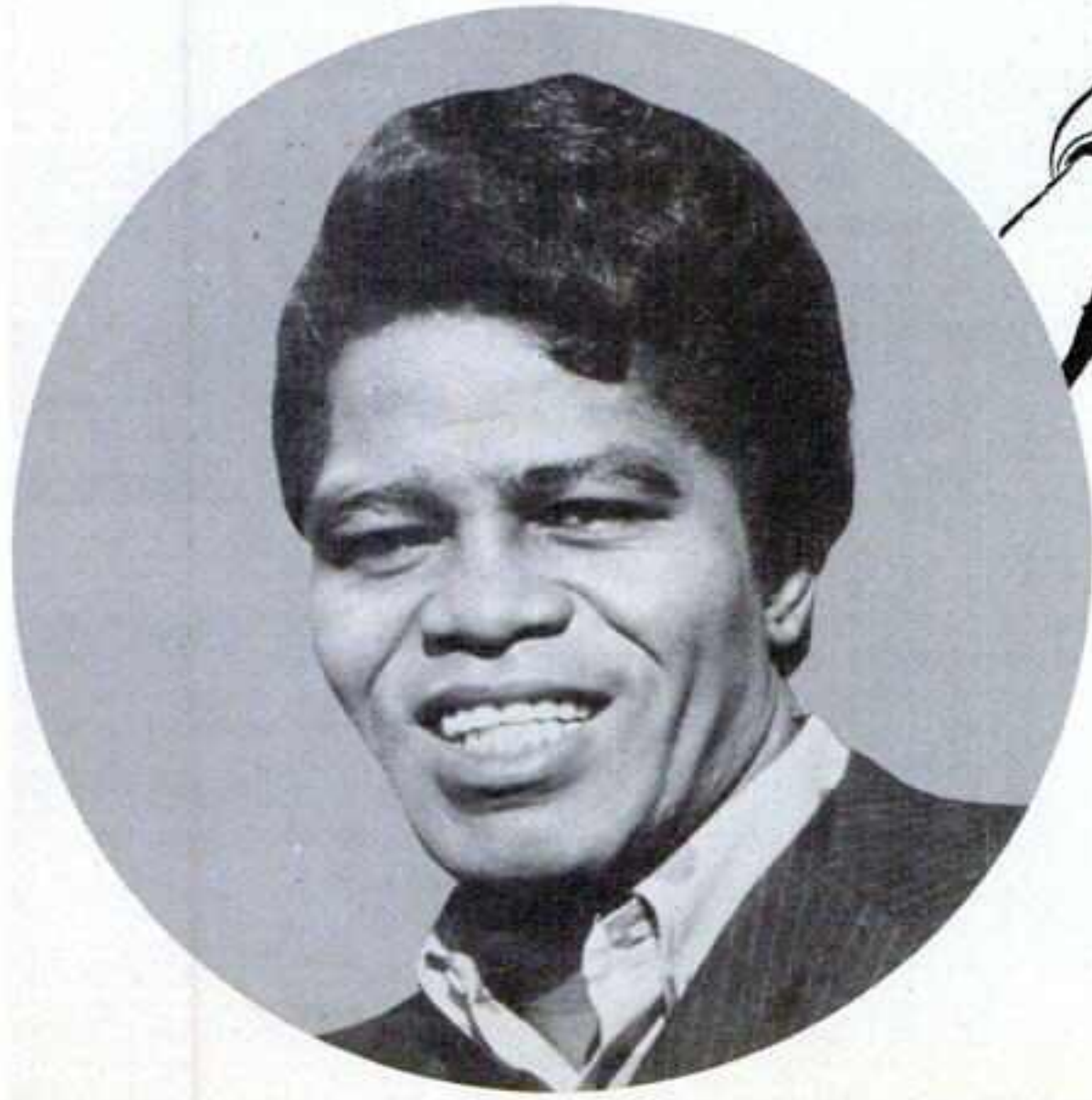
CHART Spotlights—Predicted to reach the R&B SINGLES Chart

BOBBY McCLURE—Don't Get Your Signals Crossed (Chev.s, BMI). CHECKER 1169
VOLUMES—A Way to Love You (Gomba, BMI). INFERN0 20010
JIMI HENDRIX EXPERIENCE—Hey Joe (Third Story, BMI). REPRIS0 0572
BILL BLACK'S COMBO—Son of Smokie (Jec, BMI). NI 2124
BENNY GORDON & THE SOUL BROTHERS—What Is Soul (Pronto-Assault, BMI). RCA VICTOR 9194
OSCAR TONEY, JR.—For Your Precious Love (Sunflower, ASCAP). BELL 672
DAVE TURNER—Who Can I Turn To (Musical Comedy Prod., BMI). DYN0VOIC0 234
ROY REDMOND—Ain't That Terrible (Goucho, BMI). LOMA 2071
EDDIE BO—Skate It Out (Tune-Kel, BMI). SEVEN B 7011
J. J. BARNES—Baby Please Come Back Home (Groovesville, BMI). GROOVESVILLE 1006
SHARON REDD—Half as Much (Acuff-Rose, BMI). VEEP 1263
THE DELLS—Inspiration (Chevis, BMI). CADET 5563
LEON AUSTIN—Two Sided Love (Dynamite, BMI). KING 6093
THE TAIL FEATHERS—Now Ain't That Love (Fat City-Marlinda, BMI). UPTITE 252
DRAMATICS—All Because of You (John L, BMI). SPORT 101

JIMMY NULL & THE INVERSIONS—Good Good Lovin' (World Int'l, BMI). U.S.A. 870
FABULOUS FAKES—No Excess Baggage (Screen Gems-Columbia, BMI). COLUMBIA 44107
THE SHACKLEFORDS—California Sunshine Girl (Little Darlin', BMI). LMI 17008
JOHNNY PARRIS & CO.—I'll Run (Trousdale, BMI). DUNHILL 4079
THE FOURMOST AUTHORITY — Dance, Dance (Neil/Parro, BMI). GNP CRESCENDO 386

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The Dick LaPell presents show and taped broadcast from the International Photography and Travel Fair at the New York Coliseum was a swinging show from April 5th through the 9th.

Among his special guests were Alvin "Mr. Action" Christy, Action-Ville recording artist. Alvin kept the audience attentive with his great singing and guitar playing which included "Lover" and "Woo-oo Baby It's You." Stardom for Christy.

The Ganoo's a fabulous Rock & Roll group who have appeared at the Rolling Stone, Metropole, Peppermint Lounge, the Lighthouse, etc., shortly Cheetha. The Ganoo's who have signed with Action-Ville records will soon have their first release headed for a hit.

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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	Weeks On Chart
	1	2	3			
1	1	1	1	SOMETHIN' STUPID	Nancy Sinatra & Frank Sinatra, Reprise 0561 (Green Wood, BMI)	8
2	2	2	2	THIS IS MY SONG	Petula Clark, Warner Bros. 7007 (Shemley, ASCAP)	8
3	4	7	18	MUSIC TO WATCH GIRLS BY	Andy Williams, Columbia 44065 (SCP, ASCAP)	6
4	3	3	9	THOROUGHLY MODERN MILLIE	Julie Andrews, Decca 32102 (Northern, ASCAP)	7
5	10	22	38	MAKING MEMORIES	Frankie Laine, ABC 10924 (Feist, ASCAP)	4
6	11	24	36	CASINO ROYALE	Herb Alpert & the Tijuana Brass, A&M 850 (Colgems, ASCAP)	4
7	6	6	17	WALKIN' IN THE SUNSHINE	Roger Miller, Smash 2081 (Tree, BMI)	6
8	5	4	4	59TH STREET BRIDGE SONG	Harpers Bizarre, Warner Bros. 5890 (Charing Cross, BMI)	9
9	14	28	35	TIME ALONE WILL TELL	Jerry Vale, Columbia 44087 (Chappell, ASCAP)	4
10	8	12	12	I BELIEVED IT ALL	Poso Seco Singers, Columbia 44041 (Mayham, ASCAP)	8
11	19	27	38	LITTLE BY LITTLE, BIT BY BIT	Ray Charles Singers, Command 4096 (Ensign, BMI)	4
12	22	38	—	STOP! AND THINK IT OVER	Perry Como, RCA Victor 9165 (Northern, ASCAP)	3
13	7	5	3	LADY	Jack Jones, Kapp 300 (Roosevelt, BMI)	17
14	16	29	40	TIME ALONE WILL TELL	Connie Francis, MGM 13718 (Chappell, ASCAP)	5
15	9	8	6	MY CUP RUNNETH OVER	Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	23
16	30	—	—	LAY SOME HAPPINESS ON ME	Dean Martin, Reprise 0571 (Four Star, BMI)	2
17	28	—	—	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith, Deram 85005 (Mills, ASCAP)	2
18	13	10	10	IT HURTS TO SAY GOODBYE	Vera Lynn, United Artists 50119 (United Artists, ASCAP)	13
19	27	33	33	ONE IN A ROW	Anita Kerr, Warner Bros. 7010 (Pamper, BMI)	6
20	21	21	25	WORLD OF CLOWNS	Robert Goulet, Columbia 44019 (Unity, BMI)	7
21	29	36	—	GEORGY GIRL	Baja Marimba Band, A&M 843 (Chappell, ASCAP)	3
22	23	23	31	ON THE SOUTH SIDE OF CHICAGO	Vic Damone, RCA Victor 9145 (Zeller, ASCAP)	6
23	12	9	8	I'LL TAKE CARE OF YOUR CARES	Frankie Laine, ABC 10891 (Romick, ASCAP)	17
24	33	—	—	"17"	Ray Conniff, Columbia 44055 (Marks, BMI)	2
25	26	26	37	SWEET MARIA	Steve Lawrence, Columbia 44084 (Roosevelt, BMI)	4
26	32	39	—	I'LL SAY GOODBYE	Jimmy Rogers, A&M 842 (ASA, ASCAP)	3
27	—	—	—	TIME, TIME	Ed Ames, RCA Victor 9178 (April, ASCAP)	1
28	—	—	—	LOVE ME FOREVER	Roger Williams, Kapp 821 (Rogelle, BMI)	1
29	—	—	—	ONLY LOVE CAN BREAK A HEART	Margaret Whiting, London 108 (Arch, ASCAP)	1
30	40	—	—	ILLYA DARLING	Don Costa, Verve 10511 (United Artists, ASCAP)	2
31	34	37	—	EVERYBODY LOVES MY BABY	King Richard's Fluegel Knights, MTA 120 (MCA, ASCAP)	3
32	37	—	—	MINISKIRTS IN MOSCOW	Bob Crowe Generation, DynoVoice 233 (Saturday, BMI)	2
33	—	—	—	THOROUGHLY MODERN MILLIE	Pete Fountain, Coral 62516 (Northern, ASCAP)	1
34	—	—	—	HELLO, HELLO	Claudine Longet, A&M 846 (Great Honesty, BMI)	1
35	—	—	—	AFTERTHOUGHTS	Jack Jones, Kapp 818 (Morris, ASCAP)	1
36	—	—	—	MISTY BLUE	Eddy Arnold, RCA Victor 9182 (Talmont, BMI)	1
37	39	40	—	LOVE EYES	Nancy Sinatra, Reprise 0559 (Criterion, ASCAP)	3
38	—	—	—	RELEASE ME (And Let Me Love Again)	Engelbert Humperdinck, Parrot 40011 (Four Star, BMI)	1
39	—	—	—	PRECIOUS MEMORIES	Romeos, Mark II 1 (Nara, ASCAP)	1
40	—	—	—	PINEAPPLE MARKET	Billy Vaughn, Dot 17000 (Gil, BMI)	1

THOROUGHLY MODERN MILLS

I WAS KAISER BILL'S BATMAN

Whistling Jack Smith . . . (Deram)
Mauricio Smith . . . (RCA Victor)
Carnaby Street Set . . . (Columbia)
Mark Vickers . . . (Capitol)

LITTLE GAMES

The Yardbirds . . . (Epic)

TEN STOREYS HIGH

David & Jonathan . . . (Capitol)

A GHOST OF A CHANCE

Neil Scott . . . (Cameo/Parkway)
Arnie Corrado . . . (Date)

JAZZ BABY

Carol Channing . . . (Decca)

I LET A SONG GO OUT OF MY HEART

Tony Bennett . . . (Columbia LP)

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HOT 100

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

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

Table with columns: THIS WEEK, 1 Wk. Ago, 2 Wks. Ago, 3 Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks of Chart

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

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

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

HOT 100—A TO Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions.

Index table listing song titles and their corresponding chart positions.

Index table listing song titles and their corresponding chart positions.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100.

**THE UNMISTAKABLE
EXCITEMENT OF
A TOP TEN SOUND**

**WHEN YOU'RE
YOUNG AND
IN LOVE**

TAMLA 54150

THE MARVELETTES

MOTOWN
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Talent

Carlin Sees Routines Traveling the Route

NEW YORK — Comedian George Carlin has no fear that the recorded versions of his routines will wear out his welcome on the nightclub, TV and concert circuits. In fact, he thinks it may even help.

Carlin, whose first album, "Take-Offs and Put-Ons," was recently released by RCA Victor, believes, along with such other comedians as Bob Newhart and Shelley Berman, that people come out to see you because they are familiar with the material and want to hear it "live." "I hope the routines will be like songs for me," he said, "something I can do over and over again."

He does admit, however, that some routines have to be changed and updated so they don't wear thin. Since he writes his own material, Carlin doesn't find putting in changes too difficult.

Debut Album

Carlin recorded his debut Victor album during several performances at the Rooster-tail, a nightclub in Detroit, but he

expects that his next albums will be done during concert performances. In fact, said Carlin, I'm planning to concentrate on the concert circuit starting in the fall. He feels that concert audiences really are there to hear a performer as compared to a nightclub audience which, at times, treats a performer as a sidebar to the food and drinks. He'll still appear at some selective clubs, though.

Before he hits the road again, Carlin will be tied up with a summer series on CBS-TV. It will run in the slot held down by Jackie Gleason and will co-star Carlin with Buddy Greco and Buddy Rich.

Carlin hopes that the regular TV exposure will spark sales for his "Take-Offs and Put-Ons" albums and warm up the audience for his next comedy LP on RCA Victor which he expects to record in the fall.

Carmen McRae Delivers in Strong Style

NEW YORK — Carmen McRae celebrated her switch to Atlantic Records with an impressive opening before a full house at L'Intrigue here last Tuesday night (26).

Opening with a jazz-oriented "On a Clear Day," Miss McRae came through with a moving and torchy "Don't Ever Leave Me" and a moody "Alfie," her recent disk hit. Her "Yesterday" was packed with meaning, and the theme from the film "Hotel," which she sang in the picture, was delivered in strong ballad style.

Miss McRae handled jazz, blues and pop themes with equal finesse, and her phrasing and enunciation, combined with her rich and vibrant voice, stamp her as one of the most durable of the jazz-oriented standard artists.

AARON STERNFIELD

Kay Starr Bright Star in Date at Las Vegas Club

LAS VEGAS — Kay Starr, blending in some of the new songs of today with the old standards that made her one of the top recording stars in the country, is bringing the "action downtown" to the Fremont Hotel.

Starr, one of the latest entertainers lured from the Strip to the big downtown hotel-casino, and she has been doing big business in the Fiesta Room.

Her identifiable tone breeze through a well balanced sing-along which include new additions to her repertoire like "That's Life" and "If He Walked Into My Life Today." Miss Starr sings all or some of the lyrics to most of the songs she made famous on records. She ends the show, of course, with her powerful version of "The Wheel of Fortune."

Bob Smale conducts the Al Jahns orchestra for the session. Instead of the Stanley Boys—who usually accompany Miss Starr here—she brings the ex-



HENRY MANCINI, left, receives a gold record from Norman Ruscini, RCA Victor division vice-president and general manager, for sales in excess of \$1 million on the album, "The Best of Mancini." It's his fourth gold disk award.

Houston to Get a Persuasive Greeting From Shreveport, La.

SHREVEPORT, La.—David Houston will be honored with a "Day" here on Saturday (6). The singer, who was born in the Shreveport area, received triple honors at this year's Grammy Awards ceremony for his Epic Records single, "Almost Persuaded." The song won awards for "Best Country &

Electronic Things to Come: Musical Circus

NEW YORK — The Electric Circus is coming to town June 21. What was formerly the Village's Balloon Farm, will be a musical happening in the form of \$250,000 William Morris agency package.

Jerry Brandt, formerly with Morris, is one of the show's producers. Plans call for a computer-operated show, live and taped electronic music, rock acts, plays, ballet, jugglers acrobats and kinetic lightworks. Brandt has his own management firm, Jerry Brandt Associates Ltd. Nicholas Hyams will compose circus music, and Morris Sabotnik, who has written electronic music for Lincoln Center appearances and for

CBS, will be director of electronic music. Brandt said he is negotiating with Elektra Records to record live acts, and also an Electric Circus rock, or electronic music group, will be created. Television and radio coverage is being talked about, and the Circus will hopefully have its roadshow counterpart which will play dates throughout the country.

The sound and light equipment costs around \$75,000, according to Brandt. The Circus will have a main ballroom where a spotlight will fall on an audience member and he will be encouraged to do anything he wants to the background of electronic music." It will be a spontaneous thing," Brandt said.

Also involved in the Circus, is Susan Burden, designer for the paraphernalia shops. She is director of special projects. Stan Freeman, formerly with Clairtown of Canada, electronic producer is Brandt's partner. Ivan Chermeyoff, who designed the interior for the Circus. Opening night will be a \$50 benefit ticket to boost the JFK Library.

record producer Billy Sherrill will be present to attend both the parade and Houston's performance that evening at the Municipal Auditorium in Shreveport. The performance will mark Houston's first singing appearance in 13 years in his hometown.

Later in the month, Houston will be featured on NBC-TV's "Grammy Show" singing "Almost Persuaded." His latest Epic releases are the single, "With One Exception" and the LP "A Loser's Cathedral."

Western Vocal Performance — Male," "Best Country & Western Recording" and "Best Country & Western Song."

On Wednesday (3), Houston, along with other local dignitaries will gather in Shreveport Mayor Clive Font's office, where "David Houston Day" will be announced officially. The mayor will also present Houston with a plaque from the Commercial Union Bank of Nashville which names both the single "Almost Persuaded" and the LP of the same title as the No. 1 records to come out of Nashville last year.

There will be parades on the afternoon of May 6 through the towns of Shreveport and nearby Bossier City, where Houston was born. Epic Records' vice-president Leonard S. Levy and his

Signings

Sheila MacRae to ABC Records. Bob Thiele, ABC's director of a&r, is planning an album for early release. . . . Tony Orlando to Cameo/Parkway on a three-year deal. . . . Vocalist Toni Fisher to Capitol. Her debut disk will be "A Million Hearts." . . . A new group called John, Jeffrey and Brother Tom signed to MGM Records. First release is "Good Time Charlie."

Producer Pazdur to Open 3 Teen Clubs

CHICAGO—Ed Pazdur, who heads Pazdur Productions here, will soon open three teen nightclubs under the name "Pazdur's Pad," which was chosen after a list of 10,000 youngsters were polled. The runner-up name was "The Flip Side."

Pazdur gravitates to old supermarkets as sites for his clubs and will have one in West Chicago, another situated in a Northwest suburb here, and one in Hammond, Ind., at Holman and Douglass Streets.

These clubs will be open on Fridays, Saturdays and Sundays between 6 p.m. and 12 a.m. Hot dogs and soft drinks will be featured at concessions stands in the clubs.

Managers Concert

LOS ANGELES — The Conference of Personal Managers-West will sponsor a concert for the benefit of the Motion Picture Relief Fund. The concert is scheduled to be held at the Santa Monica Civic Auditorium on Oct. 28.

cellent "Four Men of Note." They join her for interesting blending on several songs. DON DIGILIO

Linke Branches Out to Handle Packaging of Shows for Clubs

NEW YORK — Dick Linke, personal manager based on the Coast, is expanding his activities. He recently formed R-O-L Enterprises to handle the packaging of shows for nightclubs.

Linke's first package is "F Troop," made up of the stars of the TV series, Forrest Tucker, Larry Storch and Ken Berry. The package is running at Harrah's in Reno until Wednesday (3).

Meantime, Linke's managerial operation, Richard O. Linke Associates, which handles Andy Griffith, Jim Nabors, Jerry Van Dyke, Ronnie Schell, Larry Hovis, Maggie Peterson and Alan Copeland, is involved in the TV area. Linke was in New York last week for meetings with CBS executives on specials for him to produce. Linke already has done three specials for CBS-TV, and all have won top ratings.

On the disk end, Linke is riding with Jim Nabors, a Columbia Records artist, but he's been having discussions with Goddard Lieberson, president of CBS/Group, and Bill Gallagher, Columbia Records vice-president, about bringing Andy Griffith to the label. Nabors, who just released a Columbia LP, "By Request," is still racking up sales with his previous album, "Jim Nabors Sings," which has already passed the 300,000

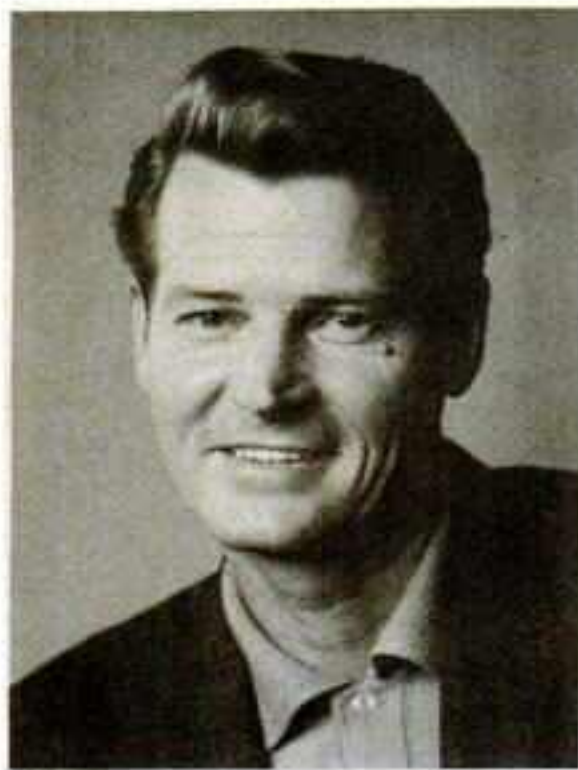
mark. Nabors has finished another LP for Columbia which will be previewed at the company's annual sales convention this summer.

Cliburn to Be Guest Soloist

COLUMBIA, Md. — Pianist Van Cliburn will be guest soloist on July 14 when the Washington National Symphony opens its new summer headquarters, the Merriweather Post Pavilion of Music. Howard Mitchell will conduct. A new overture by Morton Gould will open the program. Cliburn also will appear the following night.

Other conductors during the summer season will be Gould, Arthur Fiedler, Jose Iturbi and Robert Irving, who will lead programs of the New York City Ballet. Also slated as soloists are pianists Leonard Pennario, Jose and Amparo Iturbi, and Eugene List, soprano Veronica Tyler and baritone Simon Estes.

Construction on the new \$1 million pavilion was begun during the winter. There are 3,000 seats, with room for an additional 5,000 to see and listen from the ground. There also is room for the free parking of 3,000 cars.



"Watchman," Claude King's latest release for Columbia (44035), is a single that bears watching. Its upward progress on the DJ charts indicates that it may match Claude King's tremendously successful tune, "Wolverton Mountain." The flip side of this hot new release is "That's the Way the Wind Blows." Together they present a package of the best kind of Country and Western sound—backed by the best kind of guitar for its hard driving demands—a Epiphone guitar. (Advertisement)

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SHARON REED, forefront, gets ready for her first release on United Artists Records' Veep label, "Half as Much," which was bought from Borwin Productions. Behind her, left to right, are Bobby Susser, producer for Borwin; United Artists' artists & repertoire director Henry Jerome, and Stanley Catron, president of Borwin.

5 New Scores by Chappell

NEW YORK — Chappell & Co. has already blueprinted publishing at least five new scores for the 1967-1968 season.

On the docket for next fall is "The Great Adventure," a collaboration by Jule Styne and E. Y. (Yip) Harburg. The musical will be produced by the Theatre Guild. Also scheduled is an as yet untitled work by composer Jerome Moross and librettist Arnold Sundgaard.

Tom Jones and Harvey Schmidt, currently represented on Broadway with "I Do, I Do," are at work on a new show. Producer Edgar Lansbury has plans for two musicals next season. The scores of both will be published by Chappell itself or by affiliated firms.

Shapiro Exits Fest

LOS ANGELES—Ben Shapiro, originally listed as director of the new Monterey pop music festival in June, is no longer with the organization. Shapiro had asked for a producer's fee. The rock 'n' roll festival at the Monterey Fairgrounds is listed as a non-profit event, with acts working gratis.

Rose Looks for Rosy Future As Capitol's Disk Artist

LOS ANGELES — David Rose admits that during the past five years he's neglected recordings. But as the composer and orchestra leader on two of television's most popular programs, "Red Skelton" and "Bonanza," Rose's life has not been inactive.

Now, however, under terms of his new pact with Capitol, he's re-evaluated his position and has a more eager slant on the recorded aspect of his career—a career which spans 25 years in music.

"Looking back now, I'm very sorry that I haven't been more active with recordings. Background music for television is one thing, but records and concerts get you in front of the people and keep you alive." Rose's affiliation with Capitol follows a 15-year association with MGM.

During his first weeks with his new label, Rose has cut rock 'n' roll ("The Blowup" as the backside to a single.) It was the loudest, most unlikely thing for me to do," said the man who had a hit with "The Stripper."); a spoof on the Tijuana Brass for an album ("I didn't mean to copy their style, but the melody lent itself to playing that way.") and an original ballet ("Tiny Ballerina Who Could Only Dance In The Key Of C") written for Arthur Fiedler, which is also an LP cut.

Within the next month, Rose is scheduled to fly to Holland

to cut a series of albums for the Capitol Record Club, consisting of romantic music and television themes. Why in Europe? "Because we want to use 75 men," he said.

Don Ellis Band Debut Excites Oakland Crowd

SAN FRANCISCO — Oakland's new Gold Nugget on Jack London Square, opened with the local nightclub debut of the 20-piece Don Ellis band from Los Angeles.

As it demonstrated at Monterey's Jazz Festival last fall, the Ellis band is stupendous and flamboyant. It plays the most exciting and provocative new sounds in big band jazz today.

Every number emerges as a flagwaver. "Barnum's Revenge," for instance (which is on the band's forthcoming Pacific Jazz LP) is a complex chart which matches flutes, saxes, trombones and trumpets against one another within a loose calliope-like backdrop based on "Bill Bailey."

Underlying the huge brass-reed ensemble of 13 instruments is a seven man rhythm section: two basses, two jazz drummers, a timbales - percussion miscellany man, piano, and bongos (Chino Valdes).

The Ellis band plays regularly at Hollywood's "Bonesville," have two LP's going (one ready for release) and are virtually the same personnel that set Monterey on its ear last September. **PHILLIP ELWOOD**

when answering ads . . .

Say You Saw It in Billboard



The Williamson Brothers, country-western stars of Hill-billy Park in North Carolina, have a new release out on the Gold Star label that's hot and getting hotter: "I've Got a Bead on You, Baby" b/w "No One Knows." For promotional copies or bookings contact Williamson Brothers Band, c/o Ken Galloway, Rt. 1, Evergreen, N. C. (Advertisement)

Rheingold Fest Brewing Again

NEW YORK — The Rheingold Central Park Music Festival will be back for its second summer. The concert series, which will again be underwritten by Rheingold Breweries, and produced by Ron Delsener, will open June 23 and continue until Aug. 27. There will be a total of 60 concerts, nearly twice as many as last year, on 43 dates, at a general admission price of \$1 per ticket.

The lineup for the coming season includes Louis Armstrong, Judy Collins, Lou Rawls, Nina Simone, Miriam Makeba, Dave Brubeck, Duke Ellington, Odetta, Ian & Sylvia, Mel Torme, the Four Seasons, Pete Seeger, Ferrante and Teicher, Theodore Bikel, Dionne Warwick, Stan Getz, Flatt and Scruggs, the New Christy Minstrels, the Ramsey Lewis Trio, and others.

A special feature of the 1967 Festival will be musical Salutes, on successive Sundays beginning June 25, to Greece, Israel, Italy and Mexico.



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COMING JUNE 17

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checkup at least once a year. Just tell your doctor that you want one. The examination is relatively simple and absolutely necessary.

With the knowledge that we now have about cancer, we could save one out of two people, with early detection.

With the knowledge that we need, we could save all. But we must have that knowledge.

For this we need more research to bring us closer to the solution of cancer's terrible mysteries. Is it caused by a virus? Is it inherited? Is it contagious? Is it for once and for all completely curable? We will get these answers. With your help.

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Radio-TV programming

College Radio Format Is Turned on to 'Now' Scene

• Continued from page 1

from a few hundred to several thousand. William L. Howard, program director of KBVR-FM at Oregon State University, Corvallis, Ore., estimated his station's audience potential at 150,000.

Many stations, like WVAT at Alfred State Tech, N. Y., and WRUC at Union College, Schenectady, N. Y.—both operating almost only rock 'n' roll music. Others that program almost totally rock with perhaps a small mixture of Easy Listening records, include WECB (carrier current) at Emerson College, Boston; WTBU (carrier current and AM) at Boston University, Boston; WVBR (AM only; the FM is stereo and programs classical records 65 per cent) at Cornell University, Ithaca, N. Y.; WONY (carrier current and AM) at State University College, Oneonta, N. Y.; WRNV (carrier current and AM) at the U. S. Naval Academy, Annapolis, Md.; WLRN (AM) at Lehigh University, Bethlehem, Pa.; WSCB (AM) at Springfield College, Springfield, Mass.; WICB (carrier current only; FM programs 70 per cent Easy Listening) at Ithaca College, Ithaca, N. Y.; and WESU (AM only; FM programs 30 per cent classical, 20 per cent folk, 20 per cent jazz) at Wesleyan University, Middletown, Conn.

When broken down, it seems that college stations with both AM and FM broadcasting facilities program mostly rock on the AM—72 per cent—and

mostly Easy Listening—43 per cent—and classical—30 per cent—on the FM. Here's the breakdown:

AM Outlet	%
Rock 'n' roll	72
Easy Listening	14
Classical	8
Folk	2
Jazz	2
Talk & News	1
Country & r&b	1
FM Outlet	%
Rock 'n' roll	8
Easy Listening	43
Classical	30
Folk	6
Jazz	10
Country & r&b	0
Talk & News	3

Carrier current only operations also lean heavier on contemporary music to reach as large an audience as possible:

Rock 'n' roll 53 per cent; Easy Listening 16 per cent; classical 1 per cent; folk 7 per cent; jazz 8 per cent; country music 7 per cent; r&b 5 per cent; talk and news 3 per cent. These stations surveyed operated an average of 13.5 hours daily.

Among FM only operations, who were on the air an average of 9.5 hours daily, rock 'n' roll music was programmed only 15 per cent of the time, Easy Listening 19 per cent, classical 18 per cent, folk 7 per cent, jazz 8 per cent, country 9 per cent, r&b 5 per cent, talk and news 19 per cent.

AM Only

Those colleges with AM only stations had this type of programming on the average: rock 'n' roll 55 per cent of the time; Easy Listening 21 per cent, classical 3 per cent, folk 8 per cent, jazz 7 per cent, r&b 6 per cent. Few featured any country music at all. These stations surveyed were on the air about 13 hours daily.

Operations using both carrier current and FM facilities programmed: rock 'n' roll 10 per cent, Easy Listening 30 per cent, classical 26 per cent, folk 12 per cent, jazz 11 per cent, talk and news 11 per cent. These stations, which broadcast about nine hours a day, used almost no country music or r&b records.

The number of students working at these stations, on the average, was 59 students.

Disks Hard to Get

Seventy-five per cent of the stations surveyed said they had trouble obtaining new records from distributors. Nearly all stations—95 per cent—said students had control of the programming and made the decision on what records were played; many said they would play any record they liked, whether by an established artist or a newcomer, making the field a virtual paradise for record promotion men.

Without doubt, the promotion man making the most impact on the collegiate radio scene is Paul Brown, an independent promotion man. According to those students who answered this question on Billboard's survey, conducted during the 28th annual convention of the Intercollegiate Broadcasting System recently at New

York University campus, New York, these were some of the other record men or firms mentioned: Ed Cotlar of Chips Distributing, Philadelphia; Tom Gelardi who works for Capitol Records in Detroit; Al Coury of Capitol in Boston; Sal Ingemmo of Columbia in Boston; Frank Campana of Columbia, New York; Bill Turner of Capitol in Baltimore; Bob Paro of Atlantic, Bay State Distributors, Boston; J-K Distributors in Michigan; Merv Amols of Capitol in Hartford, Conn.; Joe Maimone of Capitol, New York; and the A. H. Gorson Agency for Elektra Records, New York.



HELP! IS THE PASSWORD, but TV personality Jerry Blavat gets a squeeze play from Al Hirt, left, and Tom Jones, right, program director of Triangle Broadcasting. "The Jerry Blavat Show," which originates out of WFIL-TV, Philadelphia, racked up an average 4.6 share in Nielsen for its debut show in New York on WOR-TV. The station usually scored a 2.8 in that time slot. WOR-TV is drawing 120 letters a day as a result of the show.

KFRC Singles Influence Champ

SAN FRANCISCO—By reflecting "an atmosphere of new things happening," KFRC has become a happening radio station—especially for singles records. The latest Billboard Radio Response Rating survey of the market shows the station as clearly the leading influence on singles records sales—indicating not only a vast audience of teens and young adults, but an ability to sway them to buy product.

"San Francisco has an atmosphere of new things happenings," said KFRC program director Tom Rounds. "In general, the people here are more in tune with what's going on. . . . the new things. I think our station reflects this."

The station is like Los Angeles' KHJ in format (both are the programming brain

children of consultant Bill Drake) but Rounds felt the two stations "don't sound that much alike" and the reason would be the special San Francisco atmosphere.

KFRC has an average of 42 records on its playlist, plus five or six specific album cuts. The usual policy is to add only as many new records each week as are dropped from the preceding week's playlist. Among the "happenings" that the station has helped create are the successes of the Jefferson Airplane, the Mojo Men, Roger Collins, and the Grateful Dead, whose "Golden Road" was No. 4 on the station's playlist last week.

KFRC has climbed to the top of Billboard's RRR survey in the singles category in slightly over a year. In March 1966 the station was one of

the "also rans" in the influencing of album sales. To Rounds it "felt like a very long year."

RADIO RESPONSE RATING

Billboard's Radio Response Rating survey is now being offered on a subscription basis to advertising agencies and representatives, record companies, record distributors, and radio stations. For further details about the survey, contact Record Market Research, Billboard, 165 West 46th Street, New York, N. Y. 10036. Surveys coming up in the next four weeks include Seattle; Portland, Ore., Nashville and Memphis.

Pop Acts Will Play TV Seg

HOLLYWOOD—NBC-TV's "Jerry Lewis Show," which bows in the 1967-1968 season, will feature guest musical groups, according to executive producer Bob Finkel. The show will be built around comedy sketches featuring Lewis and "as we see it now, most of these sketches will feature special guest talent along with Jerry. Also we plan to have guest entertainers on each show and guest musical groups with special appeal for the teen-age set—somebody like the Monkees." The show will be shown Tuesdays 8-9 p.m.

38 OUTLETS GO TO 'SUPERFUN'

LOS ANGELES—Thirty-eight radio stations are now using "Superfun," a comedy series developed here by Mel Blanc Associates.

The package is the first radio programming aid from Blanc, who normally does radio-TV commercials. The components range from one-line jokes to a continuing serial designed for daily exposure. One week-long adventure features "Meyer, the Spyer."

Rock Mixes Well With Comedy

By CLAUDE HALL

HOLLYWOOD—Rock 'n' roll music, integrated skillfully into a comedy format, has proved highly successful for "The Smothers Brothers Show" on CBS-TV. And the hour series has grown into one of the major TV exposure vehicles—for rock 'n' roll talent. This is because the show is in prime time and ratings show it has a growing audience in spite of being up against one of the most formidable TV opponents of the past several years—"Bonanza."

Already, the show is in 144 markets and this will increase considerably next season; the show has been picked up for

29 shows next fall, said Ken Krage who, with Ken Fritz, manages the two stars of the show—Tom and Dick Smothers. Credit for the success of the show, of course, must go largely to the comic duo. Mercury Records thought enough of the TV series and the impact of the two brothers to launch a full month of promotion on their albums April 10 through May 10. Theme of the promotion, tied - in with the show, is "The Smothers Brothers Show Sells."

"Album sales have really gone up," said Krage. "Mercury tells me it expects to sell half a million albums during the promotion month alone."

In addition, Mercury Rec-

ords is preparing a "Smothers Brothers Comedy Hour" album for release in September when the show goes back on the air after summer vacation.

The label has also been among those to benefit from the special kind of exposure given to rock 'n' roll groups on the hour show, which is produced by Saul Ilson and Ernie Chambers.

"Our show has done something fairly unique in network TV—to use rock talent generally in a way that is much more integrated into the total show," Krage said. Artists are not merely shoved on stage to do their hit record, then dismissed, he said. "When Paul Revere was on the show, our

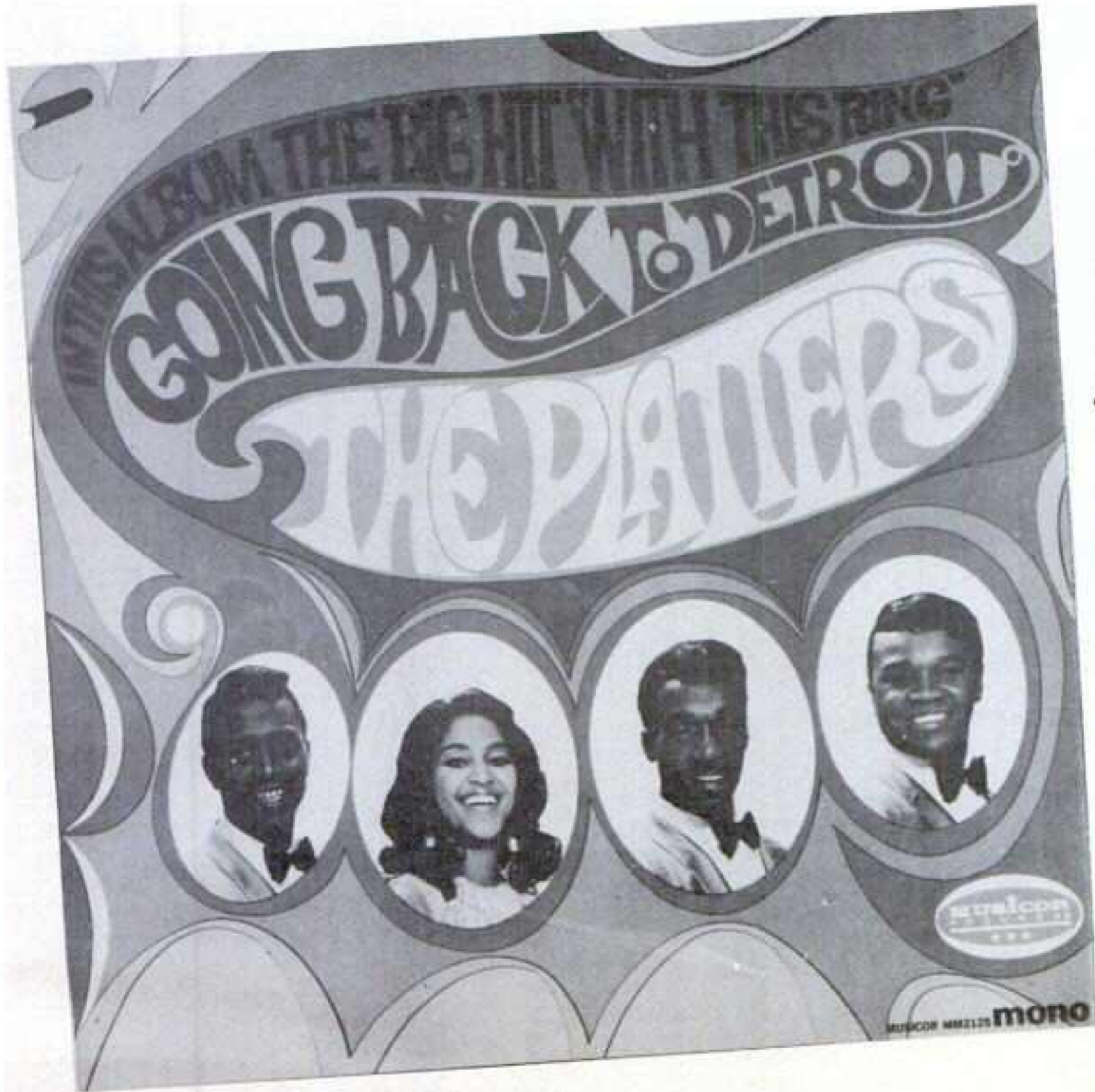
(Continued on page 32)



TOM SMOTHERS, ONE OF THE stars of CBS-TV's "The Smothers Brothers Show" chats, facing front at left, with the Buffalo Springfield during rehearsal. Then the group goes into action before the cameras at right.



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LEE MOSES • **"BAD GIRL"**

NARA Plans Meet for Georgia

NEW YORK—The National Association of Radio Announcers has voted to hold its annual convention in Atlanta, Ga., at the new Regency Hyatt Hotel Aug. 9-13. Jack Gibson, founder emeritus of NARA, has been appointed convention co-ordinator and Bea (Mary Mason) El-

more, of WHAT, assistant convention co-ordinator. The convention, held last year in New York, was slated for Louisville, Ky. But NARA chairman of the board Ken Knight authorized a meeting last week of the board; the vote was 11-5 with one ab-

stention to move the convention to Atlanta. Miami had been slated for the 1968 convention, Atlanta was coming up in 1969.

The association of r&b deejays stated that: "At a board meeting held in Louisville the weekend of Jan. 21-22, the members inspected the Louisville site and the hotel facilities. It was then felt following that meeting that the hotel selected could not properly accommodate the 1967 convention."

Atlanta was inspected in February. Attending the board meeting last week were Ed Wright, general manager of Minit Records; E. Rodney Jones of WVON, Chicago; Jack Walker of WLIB, New York; Buzzy Willis of Warner Bros. Records; Carl Proctor, Clarence Avant of Avant Garde Enterprises; Jack Gibson and Joe Medlin of Decca Records. Other board members voted by proxy.

KEX TO HONOR RECORD PROMOTION MAN OF YEAR

PORTLAND, Ore.—KEX, 50,000-watt Golden West Operation, will honor a record promotion man with a Promoter of the Year Award at the end of 1967. The trophy, complete with engraved name plaque, will go to the record promoter who, in the opinion of music director Ted Rogers and program director Mark Blinoff, best represented the music business to KEX. The winner will receive a testimonial banquet and KEX will designate a day of broadcasting in honor of the promoter's label.

The winner will be selected on frequency of calls, caliber of service, and promptness. An elaborate score card system has been installed in the music library to keep tabs on everybody. In addition, the radio station may decide to "rap" a particular promoter for "worst service of the year by presenting an award to the promoter's label."

KQEO Push on Inarts Contest

LOS ANGELES — Newly formed Inarts Records New Mexico collegiate talent contest will be promoted by KQEO, Albuquerque's leading top 40 station. The Statewide talent

hunt will be held at the University of New Mexico May 19. New Mexico is the first State to run a talent survey sponsored by the Lee Liberace - backed label. Arizona is the next State tapped by Inarts executive Irv Weinhaus, with the contest at the University of Arizona being promoted by Tucson station KCUB. The label plans signing the top acts.

WCUE Switches Program Format

AKRON, Ohio — WCUE, having changed WCUE-FM to a middle-of-the-road format several weeks ago, has just gone the opposite direction with its AM programming. Program director Joel Rose has slated a three-hour news block 6-9 a.m. The station is now talk from 6-10:30 a.m. before programming music. "Now we are able to offer two diverse formats," Rose said, "music, news, and conversation on AM, and straight music on FM."

Vox Jox

By CLAUDE HALL
Radio-TV Editor

director Monte Wallis is serving with the Montana National Guard through September.

★ ★ ★

Joe McCauley has put in more than 25 consecutive years with WIP, Philadelphia; friends, at the invite of David C. Croninger, general manager of the 45-year-old station, joined him April 25 in an anniversary breakfast during his morning show. Our sincerest good wishes, Joe.

★ ★ ★

T. (om) Michael Jordan is now with KMEN, San Bernardino, California, holding down the 6-9 p.m. shift; he had been with KFIF, Tucson, Ariz. as air personality and music director. . . . C. R. Leverett has joined KOYN, the country station in Billings, Mont.; he had been with KYCN, Wheatland, Wyo. Station manager Bill Drilling is handling programming chores temporarily while program

Featured on a new record label headquartered in Cleveland is WIXY deejay Dick (Wilde Childe) Kemp. CLE-O Records has just released "Get It On," which was written by WIXY personality Larry Morrow and his wife Pam. The record company is headed by partners John Scatena, a former member of the Quadells (New York, 1959) and Frank Diorio, both employees of General Electric. Roger Karshner produced the record; Seaway Distributors is distributing.

★ ★ ★

To concentrate on Triangle Broadcasting's Educating project, David J. Bennett has turned over production of all FM syndicated (Continued on page 34)

Rock Mixes Well With Comedy

• Continued from page 30

writers wove a whole skit around him. The Raiders narrated a thing about historical events. They did two songs, then Tom Smothers did a skit on Paul Revere. . . . the redcoats were coming, you see, and Tom thought they were Santa Claus. For the appearance of the Association, the show also featured a skit. "And rock groups very seldom get to do this on Network TV," said Krage.

Other rock 'n' roll groups exposed on the show include the Turtles, the Buffalo Springfield, Jefferson Airplane, the Blues Magoos and the Electric Prunes and Simon and

Garfunkel are coming up. The format of the show, Krage said, is to feature one or two "greats" like Jack Benny and George Burns or Jimmy Durante, then a contemporary personality or personalities.

"We're sticking to the format almost religiously. We follow Ed Sullivan, so we can't give the people a straight-out variety show. But I think that the Smothers Brothers show is the major West Coast showcase of pop talent. We started to bring in a little more of the newer groups now, but can't do this often as we're still in a big ratings battle."

Ken Fritz buys all rock talent and handles all of the bookings for the show.

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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 chart at that time.

POP SINGLES—5 Years Ago May 5, 1962

1. Soldier Boy, Shirelles, Scepter
2. Mashed Potato Time, Dee Dee Sharp, Cameo
3. Johnny Angel, Shelley Fabares, Colpix
4. Stranger on the Shore, Mr. Acker Bilk, Atco
5. Good Luck Charm, Elvis Presley, RCA Victor
6. Shout, Joey Dee & the Starliners, Roulette
7. Lover, Please, Clyde McPhatter, Mercury
8. Slow Twistin', Chubby Checker, Parkway
9. Twist, Twist, Senora, Gary (U. S.) Bonds, LeGrand
10. P. T. 109, Jimmy Dean, Columbia

POP SINGLES—10 Years Ago May 6, 1957

1. All Shook Up, Elvis Presley, RCA Victor
2. Little Darlin', Diamonds, Mercury
3. Round and Round, Perry Como, RCA Victor
4. Come Go With Me, Del Vikings, Dot
5. School Day, Chuck Berry, Chess
6. Gone, Ferlin Husky, Capitol
7. Party Doll, Buddy Knox, Roulette
8. Why, Baby, Why? Pat Boone, Dot
9. So Rare, Jimmy Dorsey, Fraternity
10. Rock-a-Billy, Guy Mitchell, Columbia


R&B SINGLES—5 Years Ago May 5, 1962

1. Mashed Potato Time, Dee Dee Sharp, Cameo
2. Love Letters, Ketty Lester, Era
3. Soul Twist, King Curtis, Enjoy
4. Soldier Boy, Shirelles, Scepter
5. Something's Got a Hold on Me, Etta James, Argo
6. Annie Get Your Yo-Yo, Little Jr. Parker, Duke
7. Slow Twistin', Chubby Checker, Parkway
8. I Found a Love, Faisons, LuPine
9. Tra La La La La, Ike & Tina Turner, Sue
10. Hide Nor Hair, Ray Charles, ABC-Paramount

POP LP'S—5 Years Ago May 5, 1962

1. West Side Story, Sound Track, Columbia
2. Blue Hawaii, Elvis Presley, RCA Victor
3. College Concert, Kingston Trio, Capitol
4. Breakfast at Tiffany's, Henry Mancini, RCA Victor
5. Your Twist Party, Chubby Checker, Parkway
6. West Side Story, Original Cast, Columbia
7. Doin' the Twist at the Peppermint Lounge, Joey Dee & the Starliners, Roulette
8. A Song for Young Love, Lettermen, Capitol
9. Judy at Carnegie Hall, Judy Garland, Capitol
10. Camelot, Original Cast, Columbia

MAY 6, 1967, BILLBOARD



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TOP SELLING R & B SINGLES

Billboard SPECIAL SURVEY for Week Ending 5/6/67

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 2386 (14th Hour, BMI)	9	25	20	MAKE A LITTLE LOVE Lowell Fulson, Kent 463 (Metric, BMI)	6
2	2	SWEET SOUL MUSIC Arthur Conley, Atco 6463 (Redwal, BMI)	9	26	24	SHOW ME Joe Tex, Dial 4055 (Tree, BMI)	8
3	3	JIMMY MACK Martha & the Vandellas, Gordy 7058 (Jobete, BMI)	10	27	19	GIRL DON'T CARE Gene Chandler, Brunswick 55312 (Jalynne/Cachand/BRC, BMI)	9
4	4	BERNADETTE Four Tops, Motown 1104 (Jobete, BMI)	8	28	33	GIRL I NEED YOU Artistics, Brunswick 55315 (Jalynne/BRC, BMI)	7
5	9	CLOSE YOUR EYES Peaches & Herb, Date 1549 (Tideland, BMI)	5	29	14	HUNTER GETS CAPTURED BY THE GAME Marvelettes, Tamla 54143 (Jobete, BMI)	14
6	10	I FOUND A LOVE Wilson Pickett, Atlantic 2394 (Progressive/Lupine-Alibre, BMI)	5	30	31	I LOVE YOU MORE THAN WORDS CAN SAY Otis Redding, Volt 146 (East/Time/Redwal, BMI)	2
7	5	NOTHING TAKES THE PLACE OF YOU Toussaint McCall, Ronn 3 (Su-Ma, BMI)	8	31	37	EVERYBODY LOVES A WINNER William Bell, Stax 212 (East, BMI)	3
8	6	THE WHOLE WORLD IS A STAGE Fantastic 4, Ric Tic 122 (Myto, BMI)	9	32	17	THE JUNGLE B.B. King, Kent 462 (Modern, BMI)	7
9	16	DEAD END STREET Lou Rawls, Capitol 5869 (Raw Lou/Beechwood, BMI)	4	33	38	PRECIOUS MEMORIES Romeos, Mark II J-1 (Naro, ASCAP)	5
10	8	HIP-HUG HER Booker T & the M. G.'s, Stax 211 (East, BMI)	5	34	34	TEARS, TEARS, TEARS Ben E. King, Atco 6472 (Pronto/Sue, BMI)	2
11	7	WHEN SOMETHING IS WRONG WITH MY BABY Sam & Dave, Stax 210 (East/Pronto, BMI)	11	35	41	FUNKY BROADWAY Dyke & the Blazers, Original Sound 64 (Drive In/Routen, BMI)	3
12	18	EIGHT MEN-FOUR WOMEN O. V. Wright, Back Beat 580 (Don, BMI)	3	36	39	OUT OF LEFT FIELD Percy Sledge, Atlantic 2396 (Press, BMI)	4
13	11	DRY YOUR EYES Brenda & Tabulations, Dionn 500 (Bee Cool, BMI)	11	37	27	SPEAK HER NAME Walter Jackson, Okeh 7272 (Skidmore, ASCAP)	10
14	15	WITH THIS RING Platters, Musicor 1229 (Vee Vee, BMI)	10	38	—	HEY LOVE Stevie Wonder, Tamla 54147 (Jobete, BMI)	1
15	25	GONNA GIVE HER ALL THE LOVE I GOT Jimmy Ruffin, Soul 350322 (Jobete, BMI)	5	39	40	JUST LOOK WHAT YOU'VE DONE Brenda Holloway, Tamla 54148 (Jobete, BMI)	2
16	22	TOGETHER Intruders, Gamble 205 (Razor Sharp, BMI)	4	40	44	IT'S SO HARD BEING A LOSER Contours, Gordy 7059 (Jobete, BMI)	4
17	26	DO THE THING Lou Courtney, Riverside 7589 (Bold, BMI)	5	41	42	EVERYBODY NEEDS HELP Jimmy Holiday, Minit 32016 (Metric, BMI)	8
18	23	THE HAPPENING Supremes, Motown 1107 (Jobete, BMI)	3	42	30	MAKE LOVE TO ME Johnny Thunder & Ruby Winters, Diamond 218 (Melrose, ASCAP)	8
19	—	RESPECT Aretha Franklin, Atlantic 2403 (East/Time/Walco, BMI)	1	43	45	AIN'T GONNA REST (Till I Get You) Five Stairsteps, Windy C 605 (Camad, BMI)	2
20	21	YOU ALWAYS HURT ME Impressions, ABC 10900 (Chi-Sound, BMI)	9	44	49	PICK ME Vibrations, Okeh 7276 (Jalynne, BMI)	3
21	32	YOU'RE ALL I NEED Bobby Bland, Duke 416 (Don, BMI)	4	45	29	MERCY, MERCY, MERCY Larry Williams & Johnny Watson, Okeh 7274 (Zawinul, BMI)	10
22	12	LOVE I SAW IN YOU WAS JUST A MIRAGE Smokey Robinson & the Miracles, Tamla 54145 (Jobete, BMI)	10	46	46	I LOVE YOU MORE Lee Williams, Carnival 521 (Sanavan, BMI)	2
23	13	I DON'T WANT TO LOSE YOU Jackie Wilson, Brunswick 55309 (Jalynne/BRC, BMI)	10	47	—	MAKE ME YOURS Betty Swann, Money 126 (Cash Songs, BMI)	1
24	35	ONE HURT DESERVES ANOTHER Rawlets, Tangerine 296 (Hastings, BMI)	5	48	50	WHY? (Am I Treated So Bad) Cannonball Adderley, Capitol 5877 (Staple, BMI)	2
				49	48	I'M A MAN Spencer Davis Group, United Artists 50144 (Essex, ASCAP)	3
				50	—	WHEN LOVE SLIPS AWAY Dee Dee Warwick, Mercury 72667 (Helios/Act Three, BMI)	1

Honolulu Station Sets Live Remote Series

HONOLULU — Believing that not all of "yesteryear radio" was that bad, KHVH here is launching a nightly series of remotes from island night-spots similar to the remotes of the big bands days of radio. "Waikiki After Dark" premiered Sunday (30). It is a series of two-and-a-half-hour radio shows emanating live from 10 top night spots in Waikiki Beach. Artists appearing in the clubs include Don Ho, Danny Kaleikini, Sam Kapu, the Sons of Hawaii, Ed Kenny, Sonny Kamahele, Kalani Kinimaka, Genoa

Keawe and Chick Floyd. Nightly locales will include Duke Kahanamoku's, Steamboat's, Queen's Suf, and the Kahala Hilton, Royal Hawaiian, Ilikai, Waikiki Biltmore and Moana hotels.

KHVH president Lawrence S. Berger said this program of live remotes will make KHVH's "Hawaii '67" format of Hawaiian music more completely representative of the entertainment being performed in the Islands today. Program will consist of 10 quarter-hour segments each night.

Vox Jox

• Continued from page 32

programs to WFIL, Philadelphia, producer Hal Woodard. . . . Peggy Cass, TV, movie, and stage actress, is now on WNEW-FM 10-11 a.m. . . . Bill Goodman, ex-nightman at WORC in Worcester, Mass., and recently promotion man for a record firm on the West Coast, has moved back into radio to do the 10 a.m.-2 p.m. shift on country-formatted WHIM, Providence, R.I.

Jerry Pippin, formerly with KBIX in Muskogee, Okla., has been appointed general manager of KMMM-FM, which beams over the Muskogee-Tulsa area with 50,000 watts. The station needs records—all Easy Listening singles and LPs. Send to P.O. Box 36, Muskogee, Okla. 74401. . . . Bob Tarring (known on the air as Bob T) is now doing the all-night show on WWRL, New York, seven days a week.

Drewrey O. (Drew) McDaniel is now with KING in the 10 a.m.-2 p.m. slot; he'd been with KHQ, Spokane, Wash. . . . Jim Synnott, president of WBUG, Box 86, Ridgeland, S. C. 29936 needs records—anything record companies can provide and especially all new releases. Station is a 1,000 watter. . . . Jack Reno of WXCL, the country station in Peoria, Ill., will be "DJ of the Month" in the June issue of Movie Mirror magazine.

Roger Burke has been named program manager of KAUS, Austin, Minn., and will also work with KMMT-TV; he had been with KWWL and KWWL-TV, Waterloo, Iowa, for the past three years. . . . Eugene S. Potts at WGIV,

Charlotte, N. C., is no longer spinning r&b records there, he's doing religious programs only and handling public affairs duties.

Bruce Viall, music director of KOIL in Omaha, Neb., is going to CKLW, Detroit, and thereby changes his air name from Johnny Mitchell to Johnny Morgan. . . . Charles Shuttig, formerly with American Forces Network at Bremerhaven, Germany, is now with WTBO and WTBO-FM, Cumberland, Md., as night personality. . . . Tom Kennington has taken himself off the air to devote full time to program director duties at WSAI, Cincinnati. Bob Foster has joined the station to hold down the 10 a.m.-1 p.m. show.

James Wiljanen has submitted his resignation as manager of WMCD, Michigan State University; he'll now be music director, Terry Quay is manager, Michael Fisher and James Balk are co-program directors. . . . George Lester has joined KBER, San Antonio, in a 5-10 a.m. slot. . . . Melvin J. (Mike) Thompson has been appointed vice-president and general manager of WTVD, Durham, N. C. . . . Johnny Dauro has been named general manager of country-formatted WMGS, Bowling Green, Ohio; he was formerly program director of WOHO, Toledo.

Joe Miller has been named manager of KBUC, San Antonio, which is now airing its new country music format. The station is being promoted on KITE, a "good music" operation, with spots urging listeners to tune in KBUC. . . . Dave Cady is the latest addition to the announcing and deejay staff of KODA, Houston.

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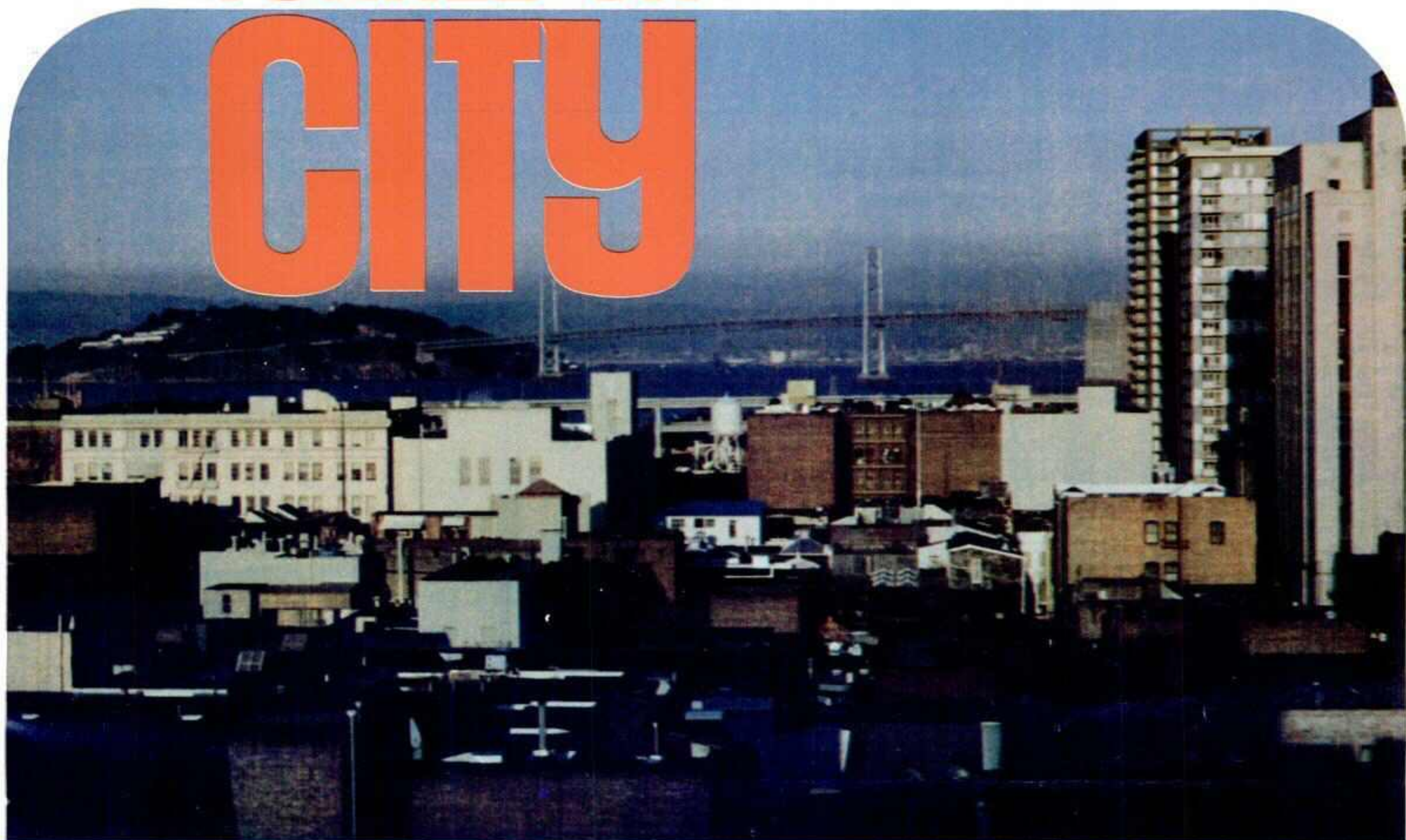
TOP SELLING R & B LP's

Billboard SPECIAL SURVEY for Week Ending 5/6/67

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	5	15	26	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	54
2	2	TEMPTATIONS LIVE! Gordy 921 (M); S 921 (S)	6	16	16	FOUR TOPS ON BROADWAY Motown 657 (M); S 657 (S)	5
3	5	TEMPTATIONS GREATEST HITS Gordy 919 (M); 919 (S)	21	17	15	LOU RAWLS SOULIN! Capitol T 2566 (M); ST 2566 (S)	36
4	3	CARRYIN' ON Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	15	18	18	SLOW FREIGHT Ray Bryant, Cadet LP 781 (M); LPS 781 (S)	4
5	6	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	11	19	19	MARVELETTES Tamla 274 (M); S 274 (S)	5
6	7	LET'S FALL IN LOVE Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	8	20	20	NANCY—NATURALLY Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)	14
7	9	SUPREMES SING HOLLAND, DOZIER HOLLAND Motown MLP 650 (M); SLP 650 (S)	11	21	23	RAW SOUL James Brown, King 1016 (M); S 1016 (S)	2
8	8	FIVE STAIR-STEPS Windy C 6000 (M); 6000 (S)	10	22	25	BOOTS WITH STRINGS Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	4
9	13	FOUR TOPS LIVE! Motown M 654 (M); S 654 (S)	21	23	22	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	8
10	12	KING & QUEEN Otis Redding & Casia Thomas, Stax 716 (M); S 716 (S)	4	24	21	ARE YOU LONELY FOR ME Freddie Scott, Shout SH 501 (M); SLPs 501 (S)	3
11	10	WICKED PICKETT Wilson Pickett, Atlantic 8138 (M); SD 8138 (S)	17	25	—	WATCH OUT Martha & the Vandellas, Gordy 920 (M); S 920 (S)	8
12	4	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	9	26	30	WANTED! ONE SOUL SINGER Johnny Taylor, Stax 715 (M); S 715 (S)	3
13	11	ON-STAGE & AT THE MOVIES Dionne Warwick, Scepter SRM 559 (M); SPS 559 (S)	4	27	28	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 6 Various Artists, Motown M 655 (M); S 655 (S)	2
14	17	COLLECTIONS Young Rascals, Atlantic 8134 (M); SD 8134 (S)	4	28	27	EMANCIPATION OF HUGH MASEKELA Chisa CHM 1101 (M); CHS 4101 (S)	4
				29	29	HIGH PRIESTESS OF SOUL Nina Simone, Philips PHM 200-219 (M); PHS 600-219	2
				30	—	SOCK IT TO ME! Mitch Ryder & the Detroit Wheels, New Voice NV 2003 (M); NVS 2003 (S)	3

AMERICA'S TURNED ON CITY



A Billboard Spotlight

SAN FRANCISCO

A CAULDRON

Can the expanding pop/hippie

By ELIOT TIEGEL

DIXIELAND, folk music, poetry and modern jazz, the largest opera company outside of New York's Metropolitan, a powerful symphony orchestra, satirical and probing humorists—they have all helped create an artistic environment in San Francisco, sometimes labeled "The Paris of the West."

Today, the city stands on the threshold of its most powerful surge forward to become an influence in popular music. A revolution is brewing in the 191-year-old city which is preoccupied with its old ways, yet offers its artisans freedom to experiment and go as far out as they wish.

A visit to the City by the Bay leaves one with the impression that indeed some of its younger citizens are going out as far as they wish in pioneering new musical and visual forms. This creativity could conceivably influence other musical patterns and even spread to other parts of the country.

San Francisco's current revolution, which has snared the majority of the city's national publicity, focuses on its new, alive and thriving pop musical scene, whose participants and devotees have embroiled themselves in vitriolic confrontations with city government.

Sure, San Francisco has had its share of off-beat developments, the North Beach beatniks, for one, were a headache to the "straight folks" but great for tourism. Now the city has spawned the 1967 beatnik, the hippie, who comprises the melting pot, the nucleus, the creative environment for the young upstarts who are carrying the city's pop music banner. And here, in this cauldron of creativity, the city and the people who play the rock 'n' roll of the '60's and their arch supporters, are all enmeshed in psychological, emotional and philosophical battles. The music-recording industries have a vested interest in how the battle concludes between the pop/hippies versus the "Establishment" which is everything from the Mayor, the fuzz and any three-buttoned record company executive who flies up from Los Angeles, his eyes agog with merchandising ideas once he's grabbed up several of these here local rock groups.

San Francisco is flirting with full initiation as a major musical center as a result of the pop/hippie movement, which has already resulted in a few rock groups being signed and promoted to chartsville. If it were just a case of young people developing a new musical form, one could say that time and confidence between the creators and the packagers would help the maturation process along. Unfortunately, that's not all that's involved. Whereas the beatniks were the local legions for jazz and poetry reading, and the area's collegians, the progenitors for folk music, the LSD-prone,

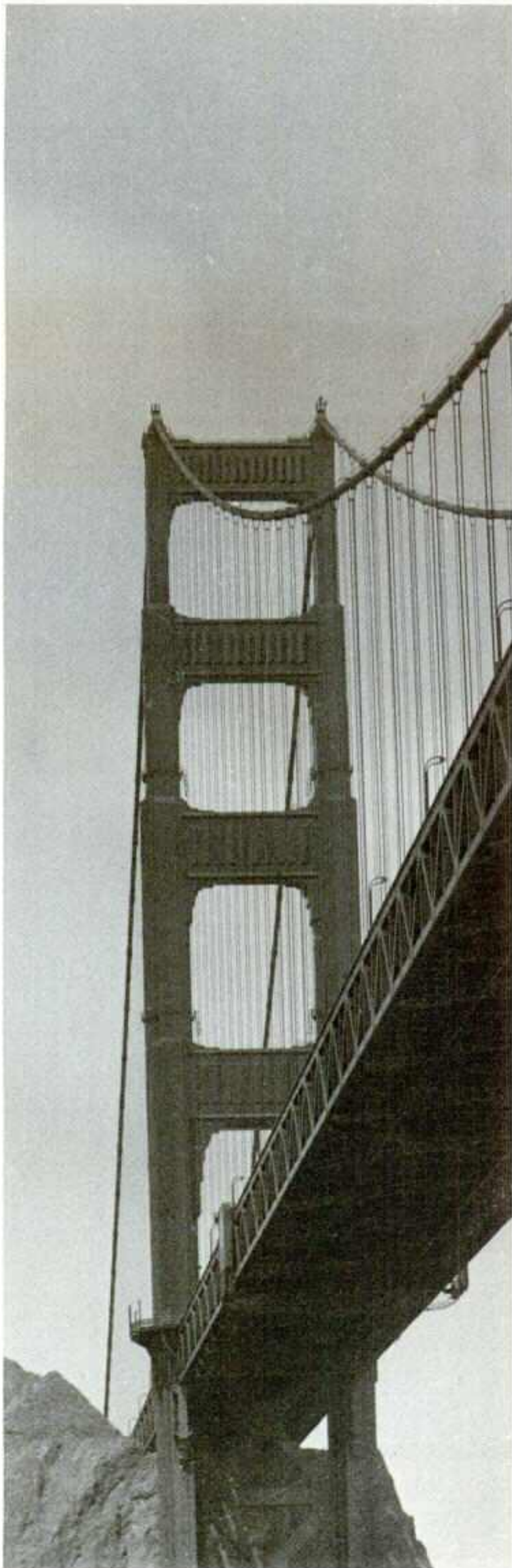
irreverent hippie movement is the spawning ground-supportive shoulder for a majority of the new pop/rock groups, which casually "trip out" on LSD with the rest of the Haight-Ashbury hippie community. A recent State law prohibits the sale of this hallucinatory drug, but everywhere you go, people freely talk about the strong association between LSD—and marijuana—and the long-haired groups groping to find their own identity in their early stages of development. The jargon of the "acid set" as the LSD devotees are called, permeates all phases of the music scene here, one learns in talking to enough people who tell you how they were "turned on" by a group, or someone's performance "blew their mind." One key talent booker's policies are labeled "his trip" by an associate.

The long-haired, bizarre appearing groups, whose names are wildly freakie (many with relationships to drugs, insiders whisper), have become the ripe apple in many a record company's menu. Unfortunately, many of these pop groups aren't giving themselves up for cooking yet. They have adopted the "freedom now, love us for our inherent talents" concept in their dealings with the Establishment (substitute record company official if you wish). Probably for the first time, untested, unproven acts are standing up to record labels and saying: "Baby, if you want to sign us up, there are a couple of things we have to get straight. Like, we want artistic control of our product, control of our album covers and we want to name the a&r man. Dig?" Where is the awe for the giant record company with its greased and oiled a&r, sales, merchandising and promotion departments? In San Francisco among the pop/hippies, it's not too overpoweringly evident.

Thus, the San Francisco scene is dominated with a growing concern among the populace for the ascendancy of the hippies with their love not work philosophy and predictions that some 100,000 people will migrate to the city this summer to live among the "love people." In this environment many of the "give me creative control" groups are flourishing.

There is no denying that San Francisco has a healthy talent pool, as it has had in the past when jazz and folk were in vogue. But can the city emerge as a full-rounded musical-recording center of any magnitude in spite of:

- The emotional turmoil and negative feeling much of the city has for the hippies, with which many of the musicians are associated by dint of their disheveled bizarre appearance;
- An early attitude among the young players that the record companies are not to be trusted;
- A lack of recording studios, sharp contemporary



FOR CREATIVE ACTIVITY

movement turn the city into a major music center?

music-tuned engineers, understanding local producers, musician sidemen tuned-in to electronic amplified music, resident recording companies, resident talent agencies, and music business attorneys.

To be sure, there are several recording studios and a 6,000-member musician's union local and a handful of local disk labels. But the consensus among people associated with talent, is that more of these things need to spring up before the city can call itself a complete recording force. In the city's current pop musical state of development, there has not yet come a demand which would necessitate opening massive recording facilities. But that State is quickly nearing.

What's all the hollering about you might ask in New York, Nashville and Chicago? Simple. It's about: Jefferson Airplane, Mojo Men, Harpers Bizarre, Beau Brummels, Sopwith Camel, Grateful Dead, Quicksilver Messenger Service, Big Brother and the Holding Company, Yellow Brick Road, Congress of Wonders, Morning Glory, Moby Grape, Love, Blue Cheer, Sparrows, Tombstones, Five Amigos, Wheel, Nimitz Freeway, Country Joe and the Fish, Charlatans, Johnny Hammonds Screamin' Night Hawks, Purple Earthquake, Baltimore Steam Packet, Hobbits, Harbinger Complex, Baytovens, Sly and the Family Stone, Butch Engel and the Styx, Spyzers, Cheaters, William Penn, Jet Six, Third Half, Weeds, Wild Flowers, Staton Brothers, California Girls, Morning Glory, Watch Band, Mystery Trend, Sons of Champlin, Flying Circus, Trans Atlantic Train, Graduates, Variations, Scavengers, Tow Away Zone, U. S. Mail, Madalions, Living Children, Jaguars, Incorporates, Walter Wart and the Pickle Dish, Pacifist Choir, Assn. of Anonymous Artists, Golliwogs, Tears, Casanova Two, Justice League, CIA, Living Impulse and Immediate Family. In case you can't tell, the majority of these groups are male-dominated. Solo performers, in the main, just don't happen in the Bay Area.

Is San Francisco heading for a new role as a music center? Allow its citizens concerned with the dollars and cents aspects of the community to analyze their town:

Max Weiss, 40, is one of four brothers who own 16-year-old Fantasy Records, the city's longest running disk company. His casual dress would put him in good stead in Los Angeles. Says Max: Mainly we need more labels and producers here if we are to develop at all. Look at it realistically. We're a label, Frank Werber's a producer. We've had some good winners. In comes a guy from New York or LA and paints a beautiful picture for an artist: movies, TV things we can't offer here.

... But there's a lot of work available for a new group here because there are the dance promoters. The police here are not as upset about teens being out at night (than in LA). They're kids, let 'em have fun; soon they'll be drafted. . . . Some of the new groups are good but a little crazy. They are absolutely non-commercial (at first) and have to be shown they have to conform a little to make money. As part of the contemporary scene you have to accept people who take drugs, are turned on or involved in it. The problem is that the groups all play loud and they never hear themselves. When they get into the studio they realize what they're fighting. . . . I don't know one group I'd want to invite home and watch 'em eat. It's a badge here to be freaky." Fantasy has not had any success in recording any of the local groups, a fact significant when one realizes that it's been the New York and LA-based labels which have done the recording and achieved commercial success. To wit: Jefferson Airplane, Harpers Bizarre, Sopwith Camel, Mojo Men and the newest commercial entry, the Grateful Dead. RCA's Neely Plumb out-dealed several labels in snaring the Airplane in September, 1965.

"We're waiting for a hippie label to be formed," laments a relative newcomer to show business, Ron Polte, the commercialized Bohemian manager of the Quicksilver Messenger Service, which has eschewed signing with any "regular" record company. "We're looking for a company which will allow us to go into the studio, record our work unedited and not change our natural image. We're all waiting for an honest record company that we can talk with."

Jules Karpen, another short-timer in the managerial ranks, concurs with the hippie label concept. His act, Big Brother and the Holding Company, was still a holdout in March. Tom Donahue, personal manager for several newly emerging acts and a former record label owner, radio and night club participant, voices sober dissent over the formation of a hippie label. "I think the hippie label attitude is unrealistic," he says, while sipping a cocktail at Enrico's on Broadway. "I'm also a little skeptical about San Francisco developing as a recording center when a \$12 plane ride takes you to LA where the facilities are so superior." Donahue says the city's talent pool is deep, with the groups "working very hard, living communally and getting in a lot of practice."

The manufacturers have created a demand for acts by competitive bidding, the heavyset former co-owner of Autumn Records continues. "As a result, some groups may have signed some of the best contracts ever signed

by commercially untested acts." Most groups, according to Donahue, are signing for 5 to 8 per cent minimums, with substantial side advances. "The Airplane's advance is said to be about \$20,000. The Grateful Dead received an advance related to the success of their first album in the area and the Moby Grape received a cash bonus and an advance sum of money to draw from," Donahue offered.

For Bill Graham, who leases the Fillmore Auditorium for rock dances with psychedelic light shows and confronts hippies all the time, "there is no validity to a hippie label. The players forget about reality. You can't be a hippie and survive as a businessman and be liked by your hippie friends." Graham's shows during the past year have caught the fancy of the city's teens and adults. In a major expansion move he has begun booking other forms of music besides the local long-hairs and this development bears watching.

His counterpart across town, Chet Helms, who promotes dances at the Avalon with a religious fervor, calls his evenings "love participations by the audience." "Within the next five years all the major pop acts will be cut live here. Within two years or less, someone will have established an 8-track studio here." Recording studio owner Leo De Gar Kulka claims that with 4-track equipment, his first month's gross in San Francisco was better than his best gross in 10 years in Hollywood. Kulka's business pitch to record companies is that it's financially easier to fly one producer up than the groups down to LA, which is the way it's been happening. "In Hollywood you had to look for songs for groups. Here they all write," he says in his best promotional style.

The growth of local pop groups has not gone unnoticed by Chris Strachwitz, owner of Arhoolie Records in Berkeley. He plans getting in on the action on both the pop and jazz levels. To music consultant Bill Gavin, a 32-year resident of the city, there is a "vast gap" between the live performances which dot the city on weekends and the group's abilities to produce national hit recordings.

As a "died-in-the-wool jazz fan," KSFO's Al Collins admits he first thought the new pop music was just loudness. "Now I can hear a lot of things. Why are all the record company people coming here? Because it's happening here!"

Personal manager Frank Werber, with the financial security of past successes ringing his impressive Trident operations, feels summer visitors will make the city "the focal point for the world. The city will explode this summer. We're bubbling under the Hot 100!"

Editorial composition by section editor Eliot Tiegel & contributing editors Philip Elwood and Bruce Weber; art design/development by Jerry Dodson

Bill Graham Presents

PHOTOGRAPHY BY GEORGE HALL

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In San Francisco



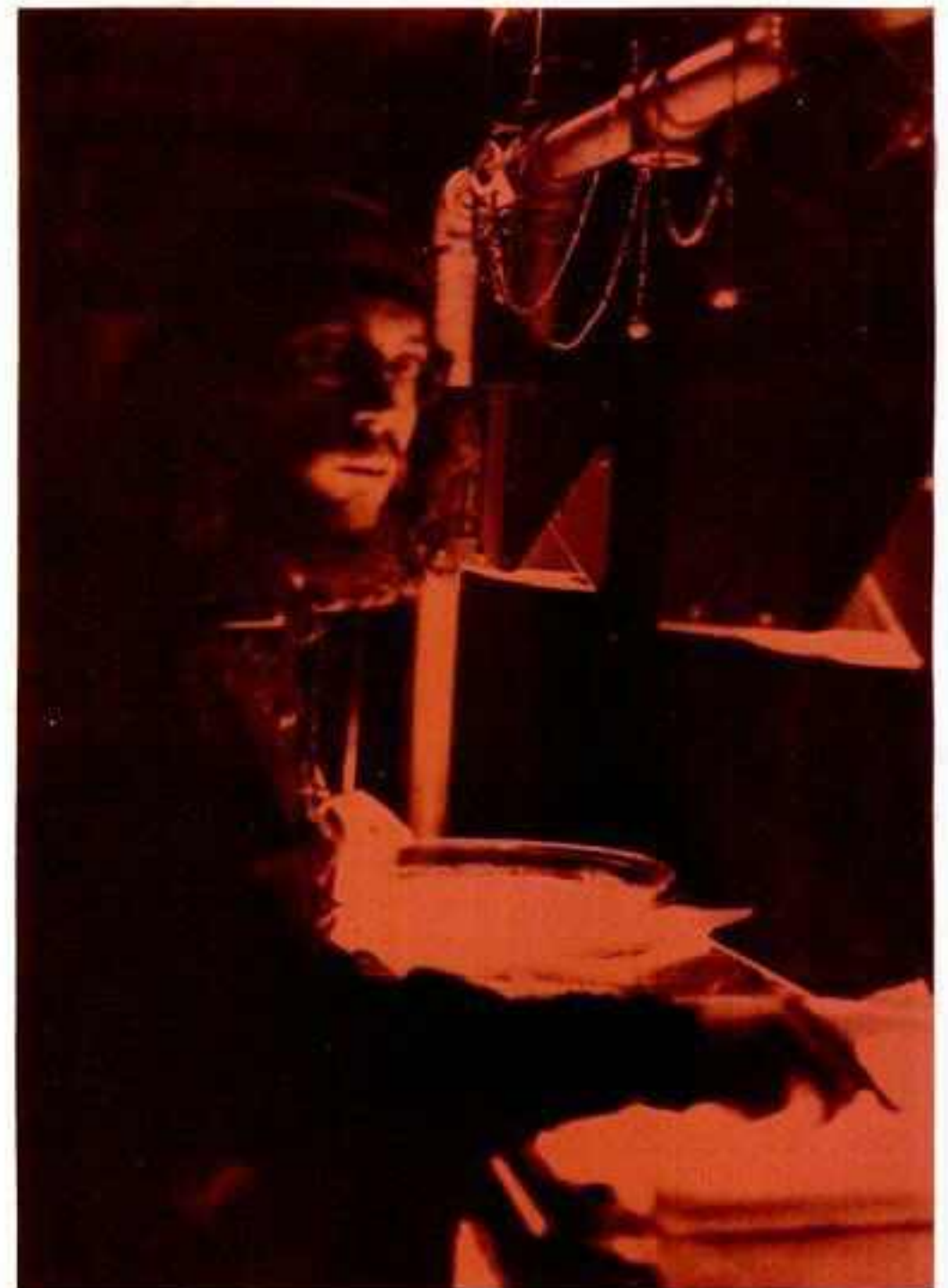
The Fillmore

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"There is no question that the civil rights movement, the anti-HUAC demonstrations, the Berkeley free speech controversy and the anti-Vietnam organizations, all combined to make the San Francisco area a place 'where the action is' for tens of thousands of young libertarians."



The dance scene: a sensorial assault.



PSYCHEDELIC ROCKERS: MUSICAL REVOLUTIONARIES

By PHILIP ELWOOD

San Francisco has become the "Liverpool of the West" in pop-rock because of its cultural heritage and peculiar geographical position.

Although it is hard to believe, and still far too early to properly chronicle or evaluate, as recently as New Year's-1966 there were as yet no public rock-dances in San Francisco; the Family Dog, Bill Graham, a "happening" or Haight-Ashbury, Fillmore Auditorium, hippies, the Grateful Dead, Jefferson Airplane and psychedelic were still esoteric references.

The socio-musical revolution of 1966 finds its roots in a century of San Franciscana.

Even as early as the Civil War a hundred years ago, San Francisco was known as *The City* throughout a substantial portion of the American West. Through expositions, fires, corrupt politics, earthquakes, racial, labor, and international conflict, The City survived, prospered and dug in.

It was a commercial center, a cultural center, an entertainment center . . . and for travelers and wanderers a first-chance, last-chance, and end of the line.

As Southern California and its own Bay Area suburbs have sprawled and flooded over miles of hinterland, San Francisco's population in the last 20 years has remained about the same (current city population 750,000). It has been a relatively rich and varied cosmopolitan center in the midst of the lackluster monotony presented by tens of thousands of suburban little-boxes made of "ticky-tacky."

As Easterners always have to learn, San Franciscans don't have a surfing movement because there is little beach swimming, don't know any movie stars, don't have summer tans because it's foggy most of July and August.

But San Francisco does have an opera, ballet, symphony, legitimate theater tradition, dozens of ambitious creative arts groups,

The biggest thrill for any school kids in Northern California has always been a trip to The City, not the capital at Sacramento. San Francisco represented a break from the monotony of smaller towns, a split, if for only a day or two, from the Establishment of home and school and church and suburbia.

It is no accident that the hungry i and Purple Onion, plus a dozen coffee houses, produced artists in the 1950's who went on to fame in folk and pop-folk styles: the Kingston Trio, Glenn Yarbrough, Barbara Dane, Stan Wilson, the Limelitters; in many ways the rock groups like Jefferson Airplane, Grateful Dead, Big Brother & the Holding Company, Moby Grape, Country Joe & the Fish and others, are a continuation of that San Francisco folk-cult of an earlier era.

The underground culture of a dozen years ago was as off-beat as that of today; the "beat generation" was the spiritual predecessor of today's "love generation" or hippies.

The schools and colleges, the institutes, poetry centers, dance studios and experimental film makers all attracted youngsters to the Bay Area: kids seeking something different and creative. The strongest connecting links in the creative-arts chain reaction ran from San Francisco State College, out by the ocean, through North Beach (pre-topless still in the 1950's) and across the Bay to Berkeley's University of California campus.

Hard-core folk music and protest poetry often jelled to become locally oriented-protest songs with a blues flavor: an extension of Greenwich Village, Pete Seeger and the Weavers.

Whereas the 1950's beatnik community was an extension of relatively familiar American social radicalism, tied in with political liberalism, avant-garde poetry, literary magazines and the like, the newer hippie movement in San Francisco is much larger, less academically oriented (although more middle class), not liberal but radical (or anarchistic), and consumed with curiosity about exotic, particularly Oriental cultural and spiritual values.

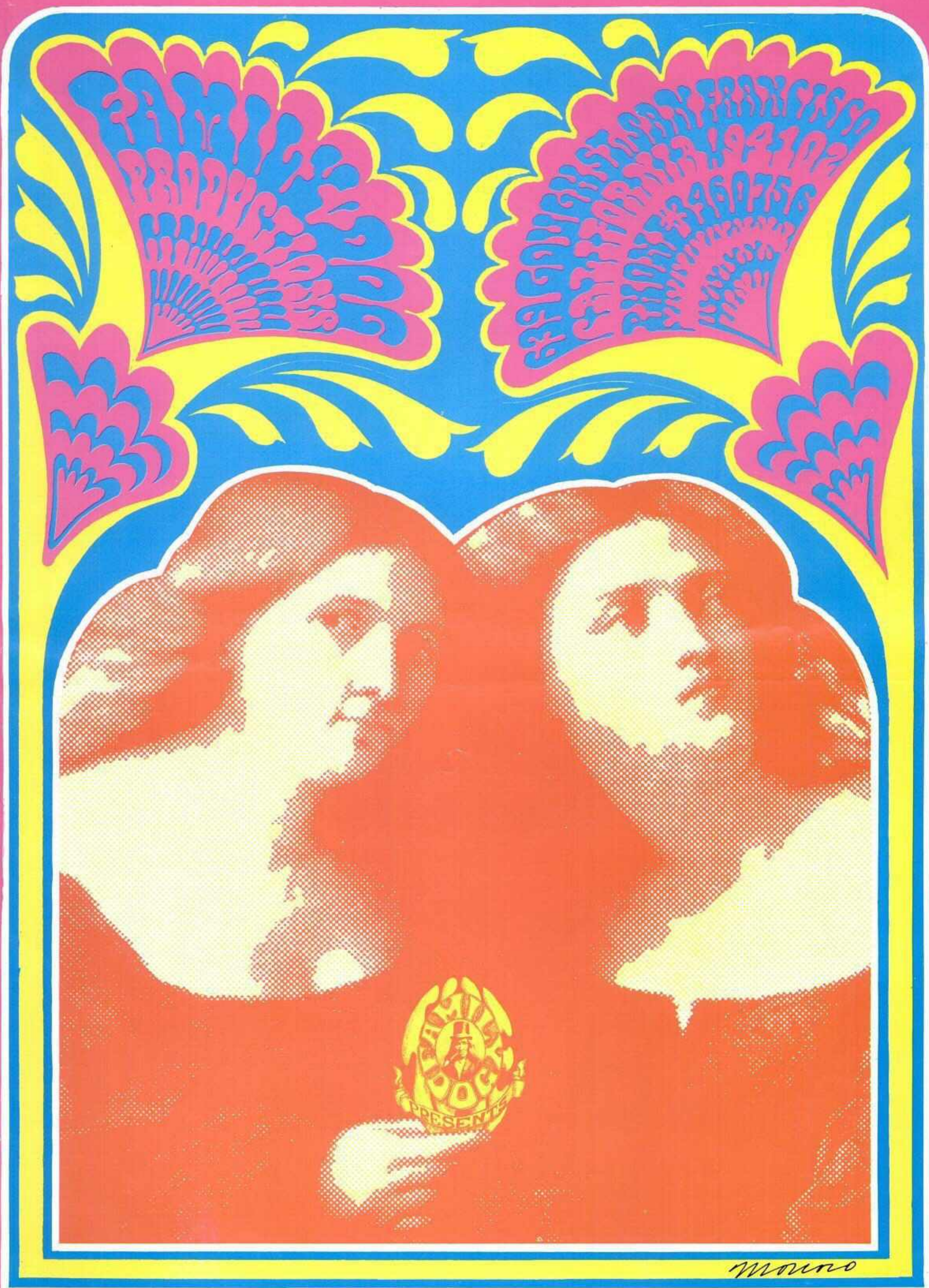
Running through the strata of the San Francisco underground arts revolution a decade ago was a feeling of frustration with the Establishment; this feeling was perhaps best expressed by Mort Sahl, then Lenny Bruce, and a number of poets, Allen Ginsberg among them. But the inherent political orientation of traditional American liberalism didn't make much sense to the young newcomers to the scene by 1960: this was the first wave of the post-World War II generation, and they constitute today's San Francisco hippies.

There is no question that the civil rights movement, the anti-HUAC demonstrations, the Berkeley free speech controversy and the anti-Vietnam organizations, all combined to make the San Francisco area a place "where the action is" for tens of thousands of young libertarians.

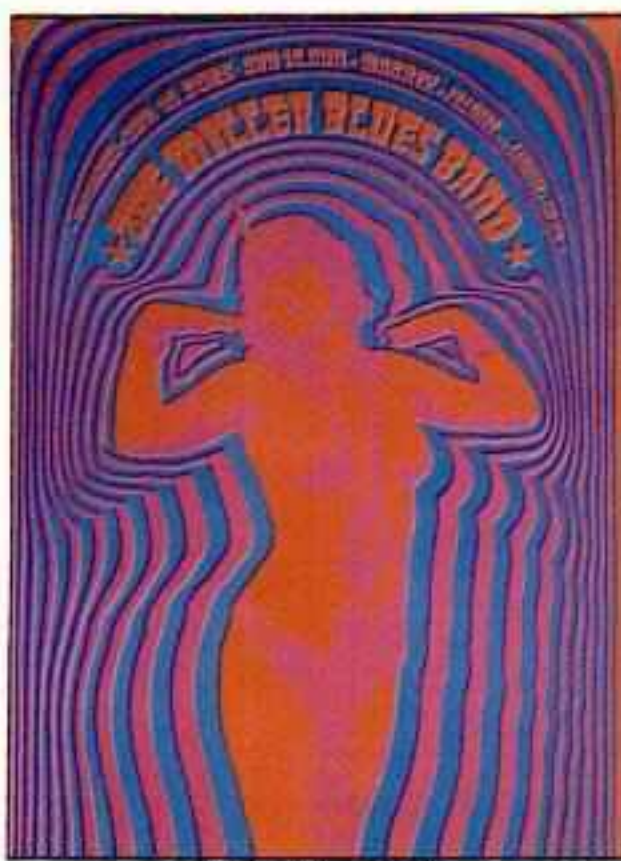
The protest songs, which had once reflected older liberal attitudes, became oriented to new problems and with such artists as Joan Baez (following in the Seeger and Guthrie footsteps of old) guiding them, new structures appeared in the songs of social significance.

Both the Berkeley campus and S. F. State College have annual folk music festivals, and both, by 1962-1963, were reflecting the new wave of youthful protest: unconventional songs, unconventional dress, and in-

continued on page SF-9



Muro



Miller Blues Band



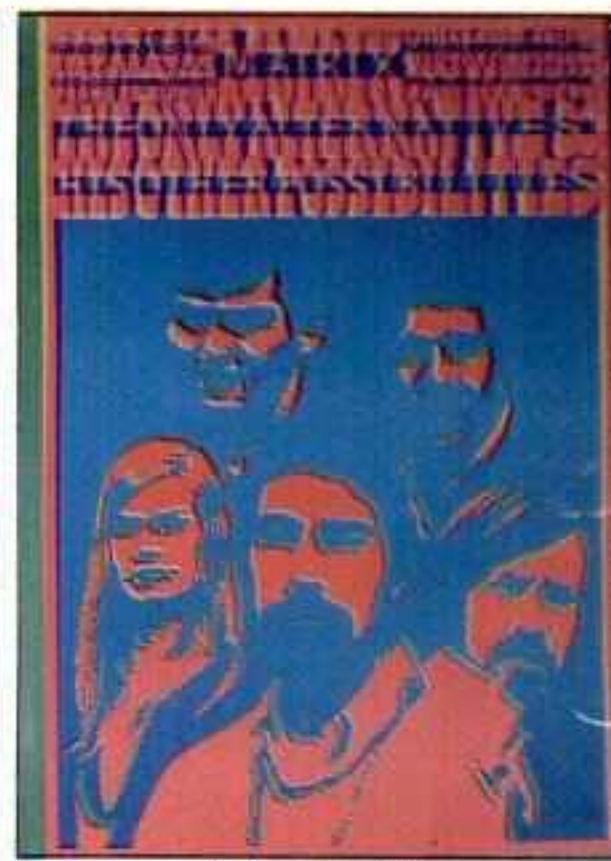
Big Brother & The Holding Co.



Wildflower



The Doors



The Only Possibility



Mine Eyes Have Seen the Glory



Acid Man



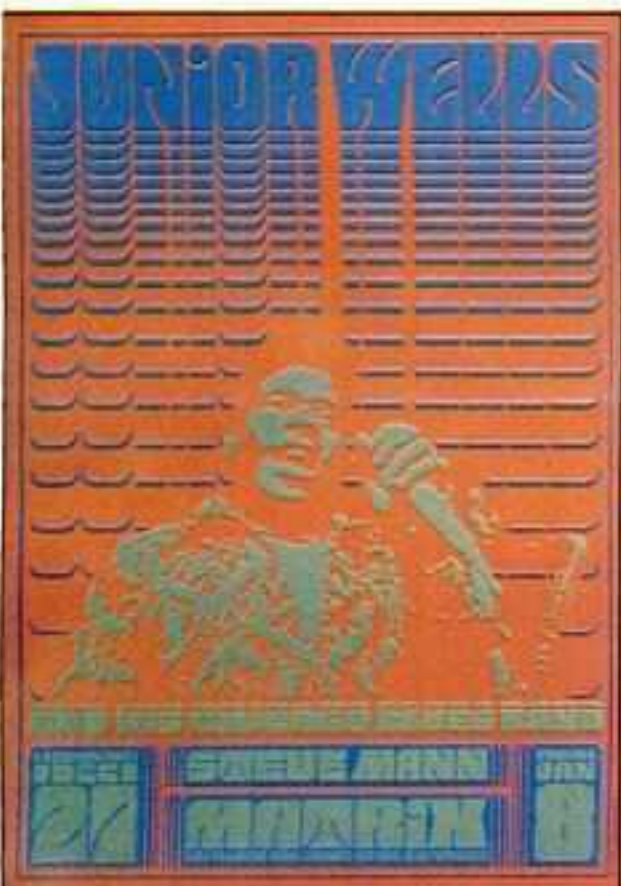
In God We Trust



Wilderness



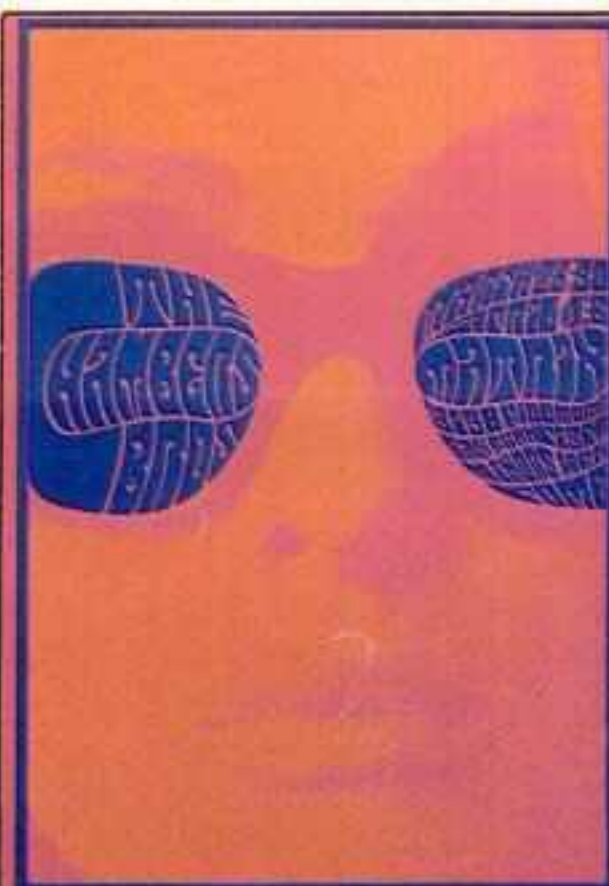
Puff of Kief



Junior Wells



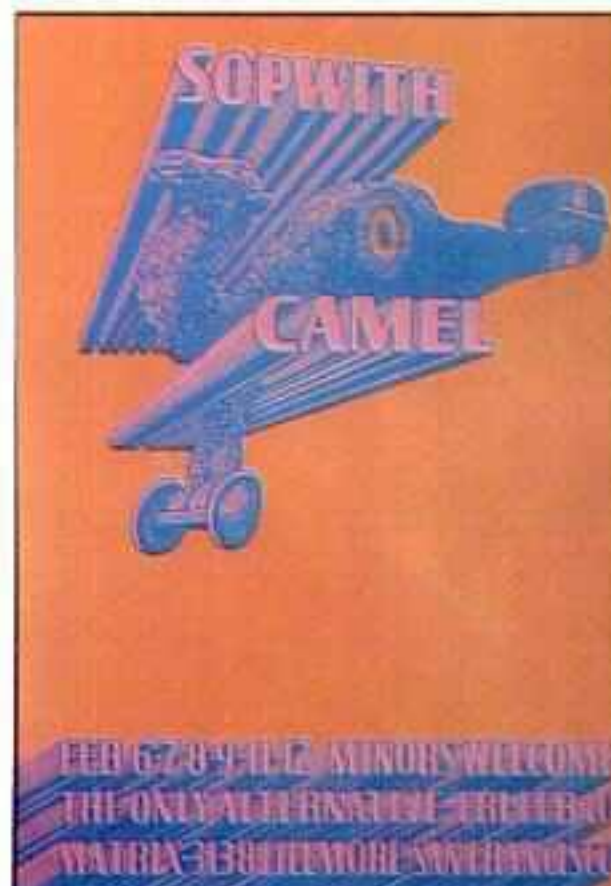
Blues Project



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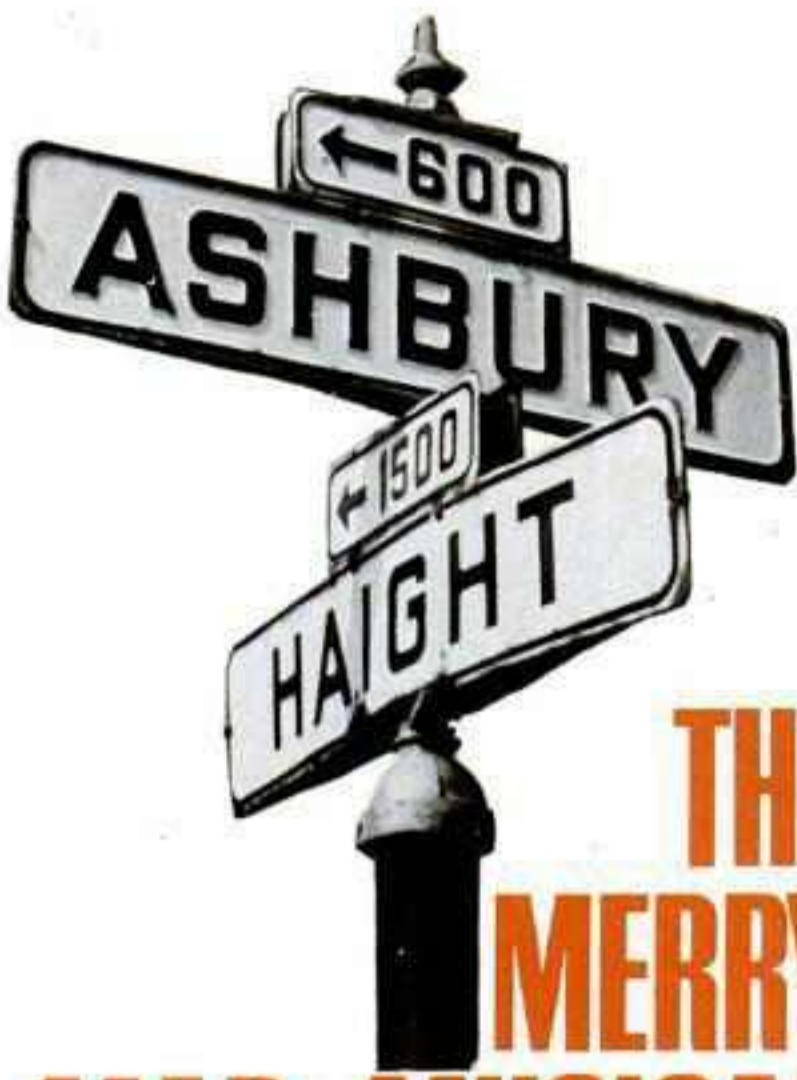
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9. Jefferson Airplane
10. Busted
11. Grateful Dead Fan Club
12. Posh Peace
13. Junior Wells
14. Miller Blues Band
15. Big Brother (blue-gold-magenta)
16. Big Brother (orange-green-magenta)
17. Sopwith Camel
18. The Only Alternative
19. Otis Rush
20. Blues Project
21. Wildflower
22. The Doors
23. Chambers Bros.
24. The Clouds
25. Can-a-bis



THE MERRY, MAD, MUSICAL, MOD CITY

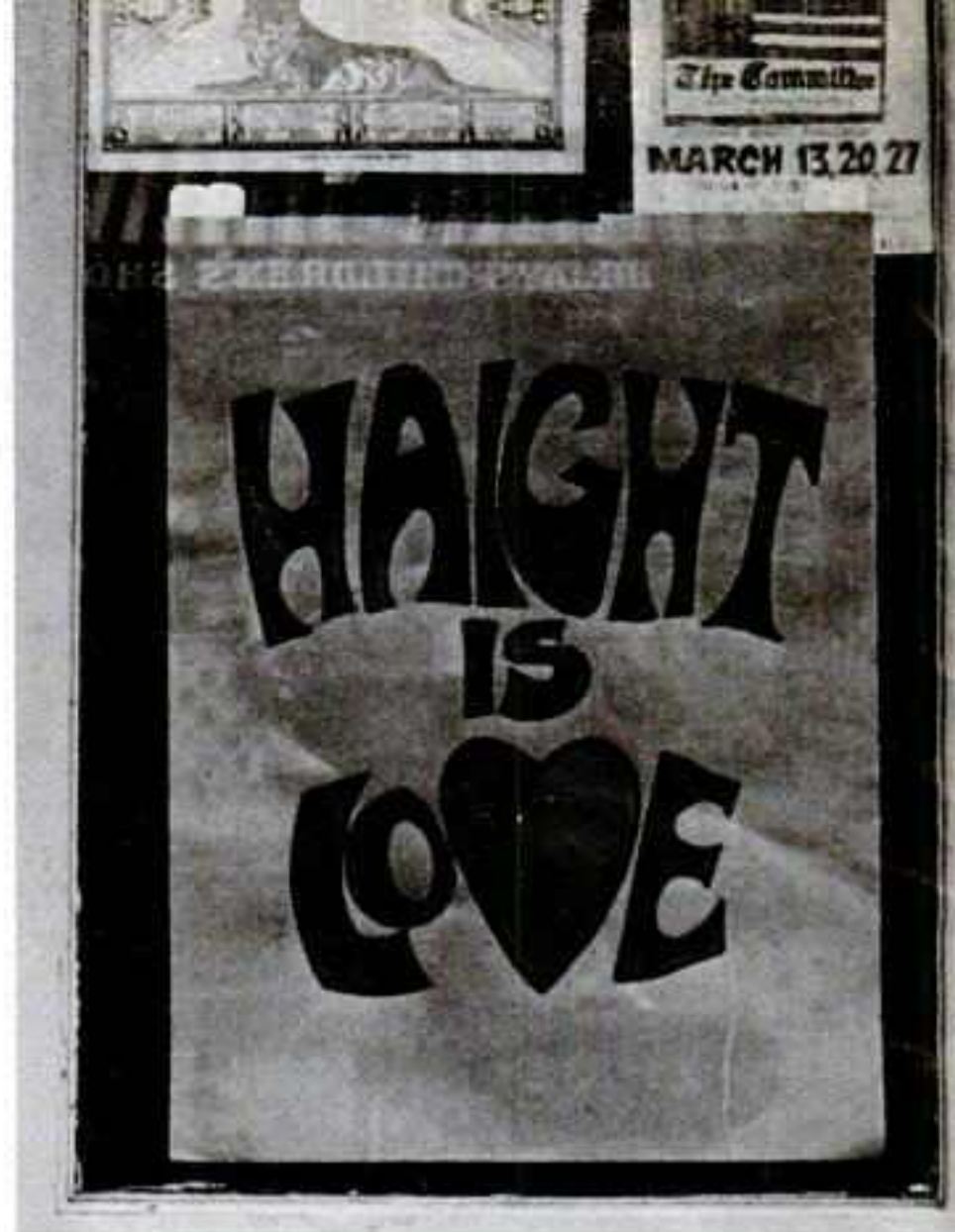
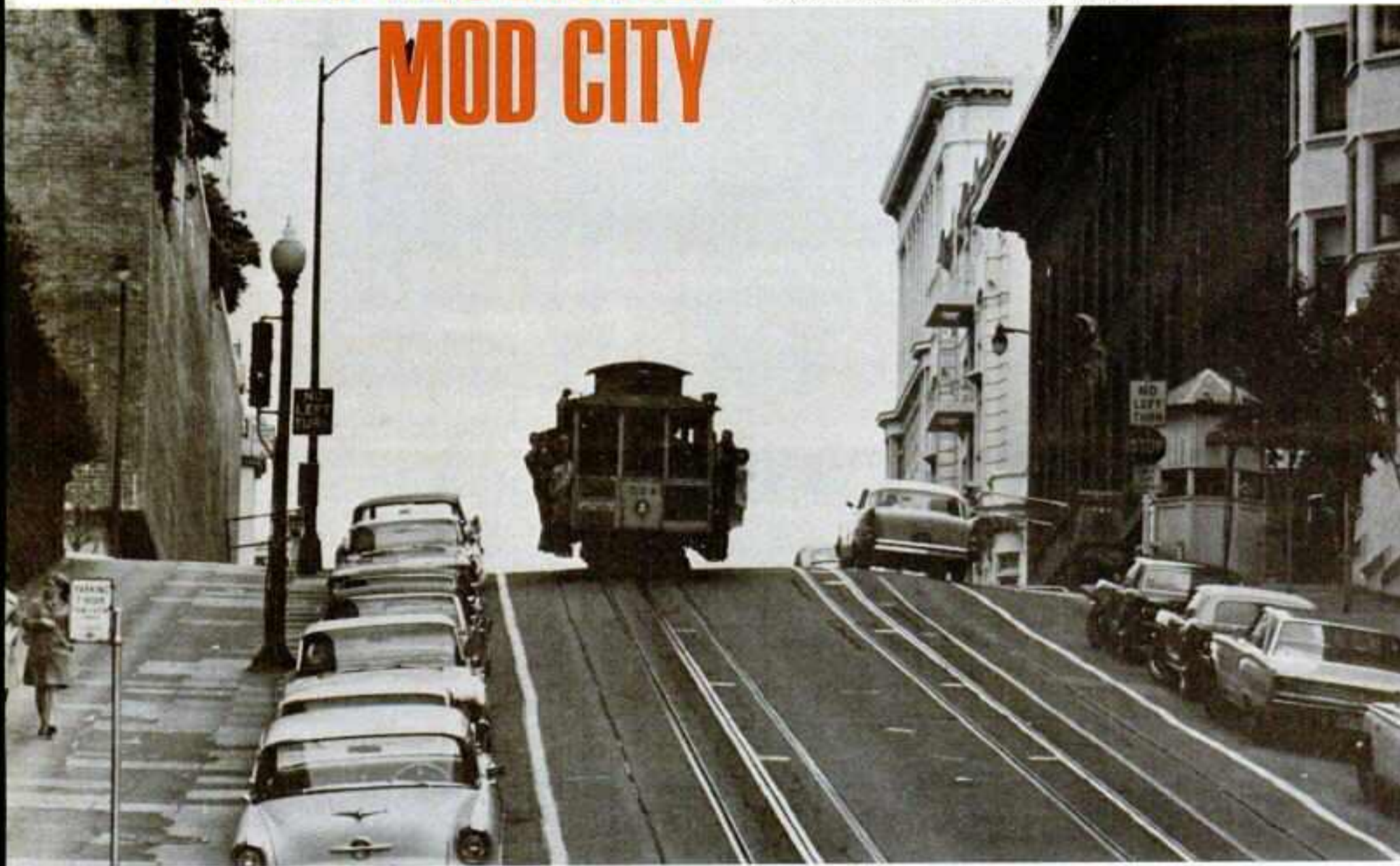
The damnable thing about the songs and lyrics thrown around about San Francisco is that most of them are true.

Surely the fog flowing through the Golden Gate bridge cables isn't exactly like angel wings on the harp strings of heaven (although who could prove it otherwise?); but such allusions do make some sort of mirage-like sense to the thousands of annual summer tourists who flood in from the parched California valleys or scorched Midwest.

Cable cars, after all, don't climb very close to the stars primarily because San Francisco has few starlit nights and anyway the cables are too crowded to get very far off the ground. But cable cars are distinctively San Franciscan and from their clanging bells to roller-coaster routes they offer themselves easily to song and verse.

The "ticky tacky" face of the city's suburbs was the inspiration for 67-year-old Malvena Reynolds, sometimes called the "songwriting grandmother," who stopped writing about conservation and peace one day to attack conformity in the folkish "Little Boxes." In some parts of the country, the Berkeley songwriter's hit composition was attacked by rightist groups as being un-American. Nevertheless, Malvena has dauntlessly continued her writings which number close to 1,000 compositions and include "Turn Around," "God Bless the Grass," "You Can't Make a Turtle Come Out" and "What Have They Done to the Rain." Her works are forthcoming on recordings.

Folks have been coming to San Francisco with banjos on their knees ever since "Oh Susanna" and every year sees a few more musical tributes to the city by the Golden Gate. In fact, the banjo-band craze and Red Garter clubs began in San Francisco: one of the many results of the traditional jazz and folk music era around 1950. San Francisco, it seems, is always in the midst of some sort of revolutionary artistic epoch. Today, it's the merry mod-hippie scene. Next month, who knows what?



San Francisco has Chinatown go-go clubs, jazz rooms with astonishing twinkling-lights vistas, supper clubs right out of Prohibition Newark, and world-famous restaurants where reservations don't even guarantee the natives a meal.

From a cold, drippy-fog July afternoon in town, a 20-minute drive gets you to 100°+ suburban sunshine. And Bay Area residents treat their bridges like their weather: everybody complains (crowded, dangerous, etc.) . . . but they're still proud and enthralled by the pearl-like strands of yellow lights which dance across the black Bay waters at night.

The inconsistencies of San Francisco, plus its off-beat attitudes and often annoying traditionalism, have made it a favorite retreat for entertainment personalities. It was typical that when the city was rocked,

"Folks have been coming to San Francisco with banjos on their knees every since 'Oh Susanna' and every year sees a few more musical tributes to the city by the Golden Gate."

wrecked and aflame during the 1906 earthquake, both Enrico Caruso and John Barrymore were in town.

For the natives, of course, the good old days have passed: too many hearts have been lost, then reclaimed for permanent residency. The old informality and relaxed cosmopolitan pace have vanished, along with the ferry boats.

But every April, local television commemorates the anniversary of the 1906 holocaust by reshowing the MGM epic "San Francisco." And when Jeannette sings to Clark: ". . . open up your Golden Gate, you let no stranger wait outside your door . . ." there isn't a dry eye from Pacific Heights to Butchertown.

The charm of the city was captured by two songwriters who brought their creation to Tony Bennett, then performing in the Fairmont's Venetian Room. Bennett dug the song. A Columbia Records' sales executive, being the native son that most San Franciscans are, wanted the company to record the tune. Bennett did go to Los Angeles (ironies of ironies) to cut the song "I Left My Heart in San Francisco," and the track was released in minimal amounts to cover the market. It took some time to climb onto the charts, but the haunting, sadly romantic melody became Bennett's signature and gave his career a boost of adrenalin.

Chinatown, a tightly knit community on the fringe of North Beach area with its blending of the old and the new (mostly old, however), inspired the musical "Flower Drum Song."

Several years ago, a handsome trumpet player from (pardon the expression) Southern California had a steady gig with the Sixth U. S. Army Band stationed at the Presidio in San Francisco. One of his chores, as the natives say, was blowing taps at military funerals. Today, Herb Alpert's chores are of a decidedly happier nature: he is the millionaire leader of the slickest instrumental band of the 1960's, the Tijuana Brass.

If environment is vital to the poet, then the city has been writer/singer Rod McKuen's inspiration. His folk-laced works have been sung by the Kingston Trio and Glenn Yarbrough, for example.

For writer Cy Coben, Menlo Park, a SF suburb, has been his base of operations for many years while he wrote over 400 tunes, half with a country flavor.

Today, the city's hills, the bay, towering downtown buildings and suburban old Victorian homes provide a steady stream of television commercial makers with any kind of feeling or mode. Subliminally then, the nation is exposed to the visual sense of the area. Musically, much has already been composed about the city.



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THE VELVET UNDERGROUND & NICO



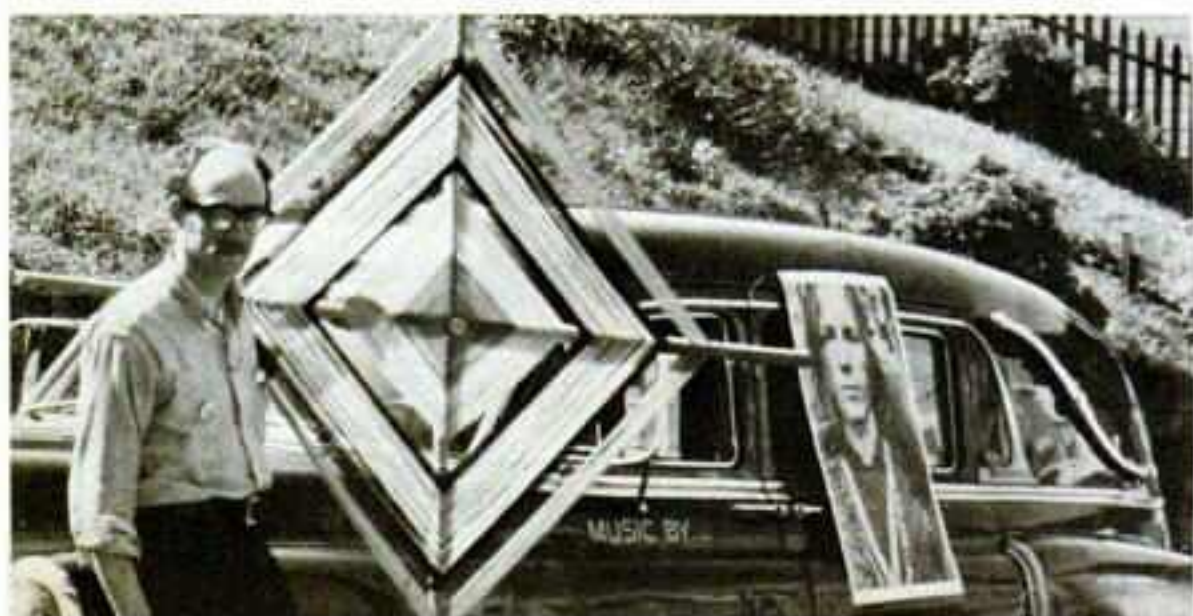
THE BLUES PROJECT



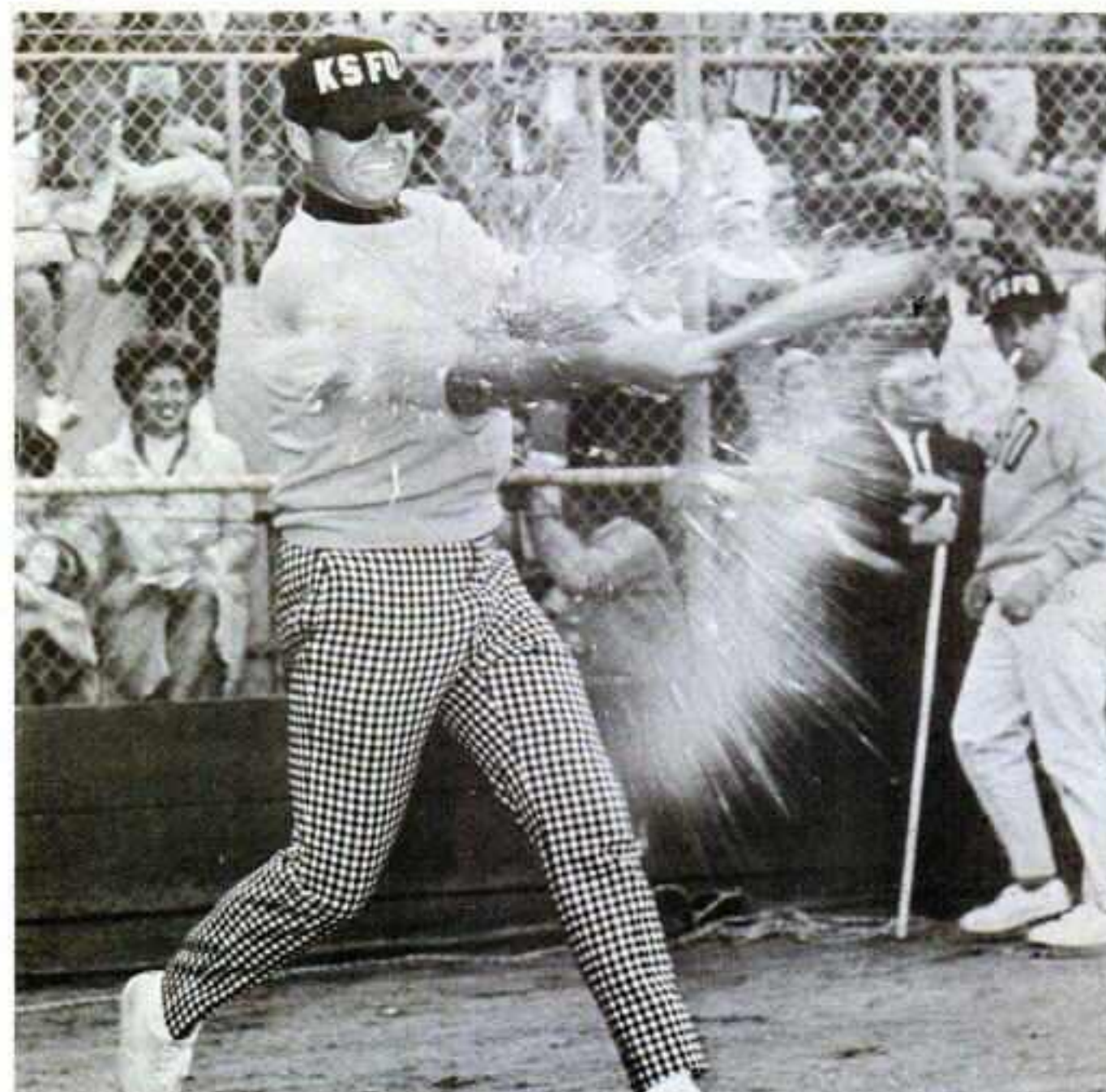
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Cosmopolitans and Bohemians create an enchanting collage



Places. Action. Everybody scramble. Hustling San Franciscans include, top right, Jimmy Lyons, college and concert promoter; top left, Ernie Chin, disk distributor clerk; middle left, talent manager Jules Karpen holding a "god's eye" symbol by his group's hearse; top center, a downtown blind musical purveyor; middle right, KFRC librarian Lyn Dahl and secretary Sally Hall toast the station's top ratings; bottom left and center, the hippies and the straight folks, and bottom right, KSFO's Jim Lange squashes a grapefruit at a charity baseball bash.



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- . . . where the hippies cast nary a glance at the Topless along Broadway — while the tourists Agog Agog the Go Go???
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Brothers Four Mongo Santamaria The Sparrow

On COLUMBIA
RECORDS 

BROADCASTERS CREATE SOUND HAPPENINGS



Top management: Left, Tom Rounds, KFRC; top right, Allan Newman, KSFO; bottom left, Don Loughnane, KNBR, and Howard Kester, KYA.

Zany or serious, moody or uptempoed—San Francisco radio soothes all psyches. Dial flickers have their choice of 24 AM or 40 FM stations, including 16 stereos, to use as their constant companions.

As typifies all major markets, there are stations feeling the heat from the hot coals of shrinking rating positions. Consequently, San Franciscans are beset by on-air promotions and contests, prodding, tempting and enticing young and old alike. Only one station really has any unique distinctions in its programming, KSFO, all the others remaining carbons of what their counterparts in other cities do. There are two exceptions to the above statement, KKHI, the lone AM-FM all-classical outlet which promotes with a pop music enthusiasm, and KSOL, a rhythm and blues operation which differs from its main competitor KDIA (in Oakland) through a policy of running multiple plays three times an hour.

KSFO, the Golden West station, is truly all things to all people and its ratings have been No. 1, although in the December-January 1967, six and nine-county Pulses, RKO General's KFRC outrated it from noon to midnight on an average quarter-hour survey.

KSFO has the strongest personalities in town, the Giants, 49'ers and the broadest music policy of any non-rock station. Dan Sorkin, who has been with the station four years, labels KSFO, "Radio Free America." "There are no automations here," he says. Allan Newman, the station's program director, easily recalls some of the zanies pulled by his DJ's. "Sorkin called the White House to show that it sounds like an ad agency when the switchboard operator answers the phone. He asked for Hubert Humphrey and the operator said, 'Who?'" Don Sherwood, the recently departed \$100-

000-a-year-morning man, was once interviewing a Hollywood actress, Newman recants, and the interview wasn't going well. "Sherwood asked her, 'Do you think Lesbians should play football?' Sometimes the listeners hear things that maybe shouldn't be heard." When the carrier Enterprise arrived in port from Vietnam duty, Sorkin went out to greet them in a boat, towing a rubber raft filled with topless dancers. "People called in and said it was anti-religious; that it wasn't a nice thing for the boys to see," Newman said. "The Enterprise's captain shouted down with a bullhorn for Dan to pull the raft around so the men on the other side could see the girls."

These kinds of off-beat things give KSFO a youthful flair, which is carried through the entire programming day which spotlights Jim Lange (who does comedy bits with an in-studio assistant mornings), Carter Smith, Jack Carney, Sorkin, Al Collins (who broadcasts from the Purple Grotto) and Bobby Dale, the newest member of the staff.

KSFO's music competitors are KNEW—which has chatter half the time now—and KNBR, the troubled NBC-owned-and-operated station, currently under new management after several unsuccessful programming formats. KNBR, which is now being directed by former Storz top 40 veterans Don Loughnane (program director) and Dale Moudy (general manager), is one of the stations in the hot seat. The other is rocker KYA, now part of Avco Broadcasting and being led by a new general manager, Howard Kester.

KNBR's 50,000 watts non-directional signal draws letters from seven Western States, Loughnane says, for its middle-of-the-road sound. KNBR's music policy, as set by Loughnane and Moudy, calls for "melodic,

familiar and understandable tunes."

KYA's problems began during the interim sales shift-over period when its promotion lagged and KFRC hammered home its aggressive contest/more music pitch. "KYA will remain contemporary," Kester said in his Nob Hill offices. "We have to turn the heat up," he explained. "I know what I'm gonna do," the 28-year broadcasting vet emphasized, but he wasn't revealing any specific plans for a visitor. "I really do know where the available audience is. I'm aware of the factors that build audience and I'm aware of tune-out factors."

KFRC apparently has less tune-outs, thanks to its tight, mechanical top 40 programming concept overseen by consultant Bill Drake and local program director Tom Rounds. KFRC and its sister station in Los Angeles, KHJ, are echoes of each other. "We pay attention to small details," Rounds explains, "which we feel adds up to our total sound. There's no dead air. We're built on flow and pace." Flow and pace DJ's include Mike Phillips, Ed Mitchell, Howard Clark, Sebastian Stone, Jay Stevens, Dale Norman and Mike Phillips. DJ's select their own order of disk presentation from the big 30 playlist compiled by Rounds and librarian Lyn Dahl.

KNEW is the only station splitting its sound between phone gab and middle of the road music. This mix has been in effect since Feb. 1, general manager Varner Paulsen said in the station's spanking new studios.

Classical outlet KKHI-AM-FM has grabbed the rocker's contest concept and runs like crazy with its own brand of off-beat things, resulting in 334 total advertisers, 61 exclusive in the market, boasts sales development director John Hofmann. KKHI adheres to the pure classics which Bill Agee, a 15-year vet with the station, programs. A key feature of the station are its symphony broadcasts from in town, Oakland, Boston and New York.

KDIA and KSOL are both tuned to the Negro community, with Doug Cass, KSOL's new program director, having shifted to r&b from rock 'n' roll. Cass has zippered up KSOL's gabbing disk jockeys and the station is blasting away with more music (40 playlist tunes), making a major point of its multiple plays which can run up to seven singles in a row.

KDIA's program director, John Hardy, whose 15 years in radio have hardened him to rating battles, selects the material for the station's 40-tune playlist

"Sorkin called the White House to show that it sounds like an ad agency when the switchboard operator answers the phone. He asked for Hubert Humphrey and the operator said, 'Who?'"

called the Lucky 13 on the air. KDIA goes jazz from midnight to 6 a.m.

Jazz is the byword at KJAZ, Pat Henry's successful FM'er in Berkeley, which runs the gamut of sounds. KPFA, the Pacifica station, is also heavily jazzed, with Phil Elwood's "Jazz Archives" program in its 16th year and purportedly the nation's longest sustaining jazz radio show.

KPEN-FM is an easy listening outpost which has dramatically popped up in the general Pulse surveys after 10 years of struggling. In other specialty classes, KEEN and KSAY program country, KPAT and KABL are the show-tuners, KCBS and KGO are phone gabbers and KFAX and KOFY are foreign language-religious specialists.

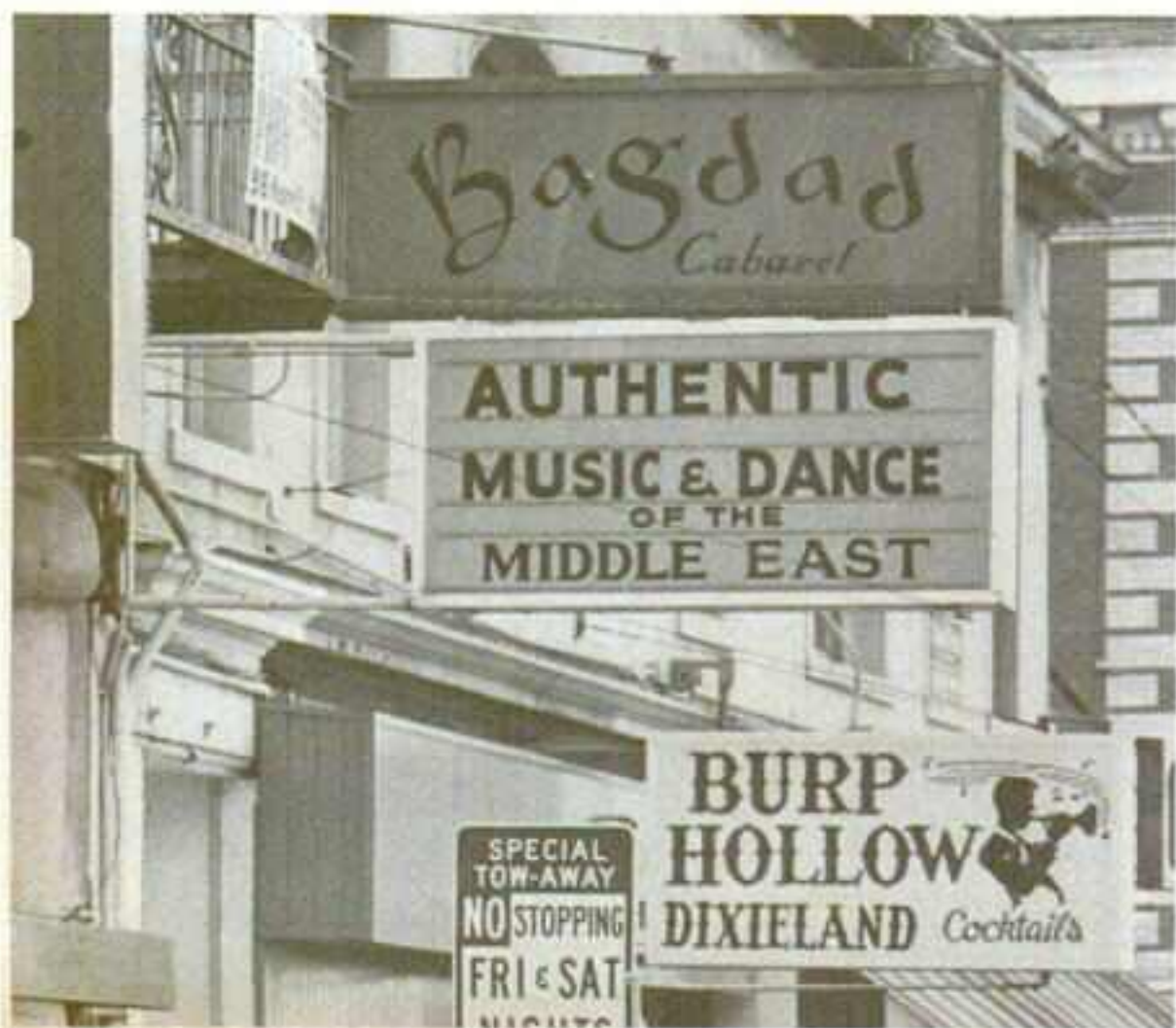
Without a doubt, broadcasters offer the community sound happenings.

The players: clockwise, KKHI's Bill Agee, KFRC's Jay Stevens, KNBR's Dave Niles, KSFO's Jack Carney, KSOL's "Sly Stone."



NORTH BEACH HOTBED FOR THE BIZARRE

WHERE TOPLESS GO-GO'S AND BOOMING BANDS BUSTLE



At its worst, North Beach combines the gaudiest ingredients of every commercial tourist trap of any major city. Paradoxically, San Francisco's hub, core, mainstem for night life is eschewed by the natives and inhabited by the visiting firemen, traveling salesmen, girl-starved servicemen back from 13 months in Vietnam and college kids looking for some place where sounds and sex are packaged together. At its best, North Beach is a pressure cooker where bizarre things happen!

On the main street of the North Beach area, named appropriately Broadway (what else?), are the city's main glistening night spots, currently dominated by the topless dancing girl trend (sex, man), for whom inane rock 'n' roll bands blast forth seven nights a week, with a small variety of other "attractions" situated in the tight little community which appeal to more esoteric tastes.

On any Saturday night Broadway is a throbbing, pulsating street, jammed with streams of people club-hopping or waiting in line at several of the key spots to get a gander at whatever headliner is working the city that weekend. At the three remaining Broadway jazz clubs, the Workshop, Basin Street West and Matorador, the marquee change regularly. At the Condor, at the corners of Broadway and Columbus, lines queue up regularly to see the street's most startling and certainly its longest running individual "attraction" Carol

Doda, THE young lady whose 44-inch bust created a new show business profession three years ago, the topless rock 'n' roll interpretative dancer. Miss Doda, to the delight of the owners of the Condor, which had been booking rock bands, swept to stardom from the role of waitress to featured headliner after undergoing silicone injections, which flipped the town and made being a member of the Condor's house band one of the most sought-after jobs in the musician's union.

As a counter to topless, which is emblazoned across more Broadway marquees than any other word, the hungry i is a bastion for straight folks who dig their entertainment clothed and of the genre of Noel Harrison and Woody Allen. Enrico Banducci's famed spotlight room has slackened in recent years in bringing forth new dynamic performers as had been its glorious history when Johnny Mathis, Shelley Berman, Lenny Bruce, the Kingston Trio; Peter, Paul and Mary; and the Limelites were all launched into national prominence through Banducci's erudition. The i will be the final setting from June 5-17 for the Kingston Trio's final public appearance before disbanding.

A colorful personality in his own right, mustached, beret devotee Banducci bears the mark and flavor of the flamboyance of the area. He owns Enrico's, a favorite restaurant-bar hangout of the music-record-broadcasting industries, whose members enjoy sitting at the outside tables, discussing hits, hypes and the chicks who amble by. Upstairs, Finocchio's, packs 'em in with busloads of tourists eager to gawk at the female impersonators whose songs, wiggles and walks have made the club a top sight-seeing attraction.

Frank Werber, whose offices overlook North Beach, and who worked for Banducci on and off from 1953-1956, has observed the area blossom as an entertainment center since 1950. "I was a Bohemian, pre-beat hippie," Werber says, "when I met Enrico after he had bought the i for \$800. This area used to be great for talent development with little clubs where most of the good acts of the past started. With the advent of the topless, it became an impossible situation to compete with, so now the area's throbbing with flesh acts. I was very much opposed to it because I felt it de-evaluated San Francisco's entertainment contributions, but looking at it today, it's brought new life into this area. To San Francisco's night life, it's the rock dances; to the North Beach its topless!"

Since the prohibition era, when North Beach was the center for speakeasies, the area has retained its flavor and magnetism as a gathering place . . . to spend money. Chinatown, which is three blocks away and the myriad of restaurants in the vicinity, help lure kinfolk and their cousins to the area. Before bare breasts became the vogue on Broadway—and spread to clubs all over the city—the swim was the craze, with girls flaying at the "water" on stage and in showers to the beat of local



The night air pounds with the franticism of electric guitars and an occasional saxophone blowing tunes several years removed from the charts."

groups. Before the swim, the hot music was folk and jazz. "Today," exclaims one top 40 disk jockey, "the big apple has had a detrimental effect on the development of pop music. You won't hear any good rock 'n' roll at the topless clubs."

When the late Art Auerbach opened the Jazz Workshop 10 years ago, his friends thought him foolhardy. The club still survives, with his wife, Esther, running the operation with names like Willie Bobo still drawing the pure buffs. A few doors away, Basin Street West, run by Jack Yanoff, has begun booking rock and jazz names, with Jefferson Airplane and Dizzy Gillespie a historic first. Business was outstanding, with the long-haired Airplane followers jamming the large room and the Diz playing before faces he would probably never encounter on the pure jazz trail. Basin Street filled the gap created when the venerable club Blackhawk flew off to retirementville.

Despite the dominance of topless joints, there are still holdouts along Broadway where your dollar gets you something other than bare breasts. The Red Garter offers a Gay '90's mood, with banjos and singalongs; the Matador sports music by Bole Sete, Mose Allison, Barney Kessel, Cal Tjader; Basin Street West—the MJQ and Anita O'Day; Bagdad Cabaret—Arabic music and Armenian snacks"; The Committee where original



The *i's* Enrico Banducci.



satire reigns; Casa Madrid with its flamenco and Persian sounds; On Broadway where the sprightly revue "Once Over Nightly" competes, and the Purple Onion, which has lost some lustre but books non-rock acts. There is a hardness about Broadway in its night club hawkers whose pitches are aimed at wandering, curious men: at El Cid which presents a topless school teacher revue: "Right this way, we've got a great show; at the Port Said which features Szandor's topless witches: "One drink sees our show"; at Pierres: "See eight coeds and one high school dropout go topless"; at the Galaxie which boasts it originated the swim and where "original amateur topless contests" are held: "C'mon in guys, we've got a great 45-minute revue."

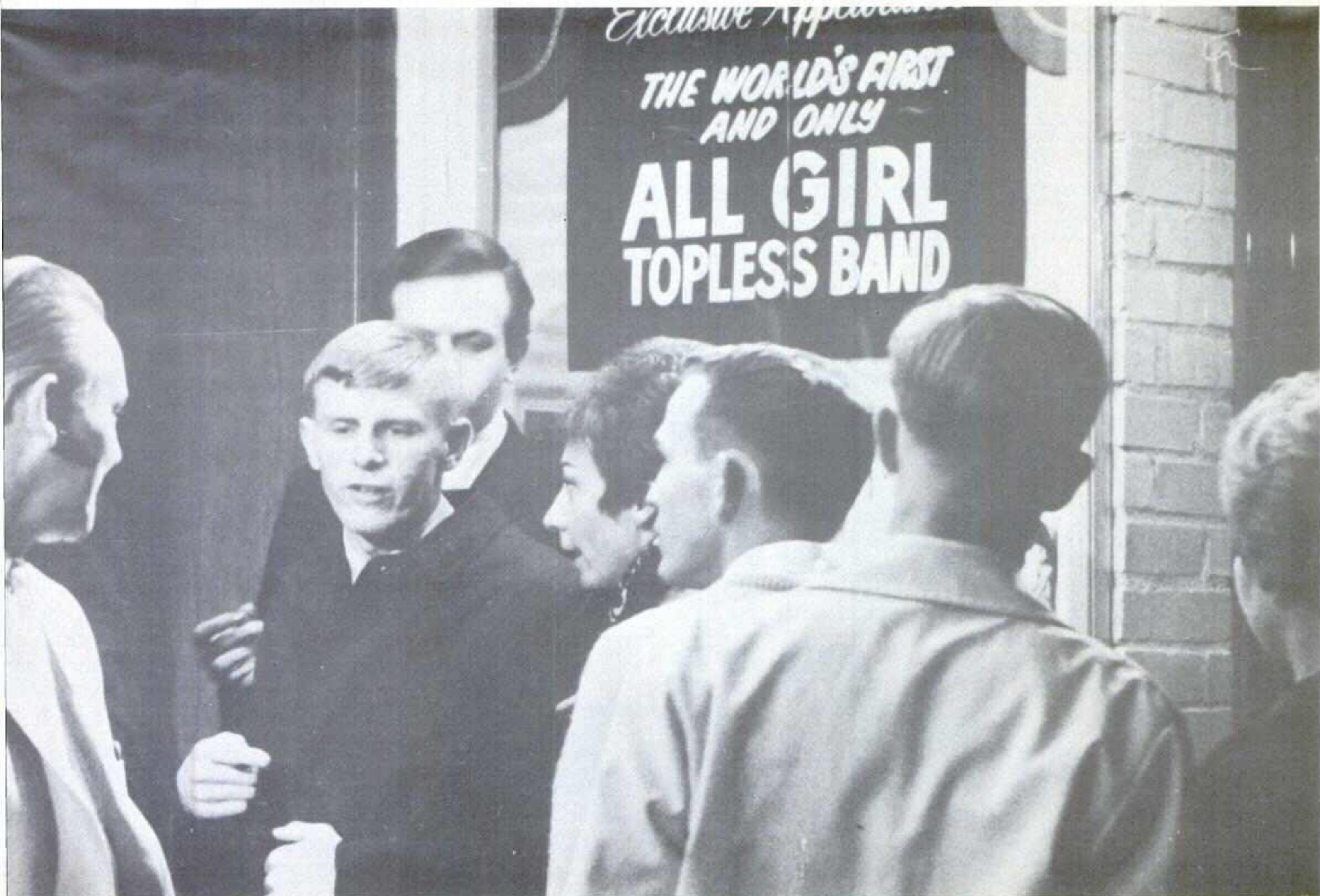
The night air pounds with the franticism of electric guitars and an occasional saxophone blowing tunes several years removed from the charts. The corner of Columbus and Broadway is the noisiest place in North Beach, where the beat meets the strip tease in its 1960's undress. There used to be a club called the Gay 90's, but its owners, Bee and Ray Goman, have switched operations to a Gay 60's concept, featuring every kind of topless gimmick lawful. This move has severely affected senior citizen patrons, eager for nostalgia. One major holdout against the topless has been Bimbo Giuntoli, the 60-some-year-old owner of Bimbo's 365 dinner

club, currently in its 36th year on the outer limits of North Beach. The room can serve 400 dinners, and San Francisco's newspaper reviewers enjoy attending openings there because the food is quite good. For the talent menu; there's Yma Sumac, New Christy Minstrels, Barbara McNair, Xavier Cugat, Homer and Jethro, Ray Palmer's band and a 10-gal dance line, reduced down from 30 hot numbers.

Several blocks away in a side alley in Chinatown, amid the smells of fried chicken and fried rice, the Drag' On A Go-Go has been booking rock acts for one and one-half years. Owner Louis Chin seeks out players of the genre of: Doby Gray, Teddy Neely Five, Leaves, Inspirations, Hondells, Music Machine, Tim Duval and the Gouchos and Sam the Soul. Oriental music is strictly eschewed; not commercial enough.

When the discotheque fad broke in Los Angeles three summers ago, the Whisky A Go-Go opened a branch several blocks from Broadway. Recent attractions have been the Coasters and Bill Haley and the Comets plus the Grateful Dead, a local favorite of the acid set.

Perhaps the whole significance of North Beach to the city is detected in this philosophical newspaper ad: "Two of San Francisco's three most famous landmarks . . . belong to Yvonne d'Angers now appearing topless in North Beach at Off Broadway."



... Recording sessions have been held by Topsy's Topless Band (a female rock group), Judy Mac (a topless dancer), LaVerne Cummins (a female impersonator), plus some regular music names . . .

STUDIOS AMPLIFY ORIGINAL IDEAS



Engineer Walt Payne cuts a master.

It lacks the sophistication, experienced manpower and impressive background of nurturing hits, but there's a recording studio industry developing in San Francisco with nothing but the promise of a bright tomorrow.

Already settled as a base for recording studios are a hardcore number of facilities which feel part of the emerging popular music field while concurrently servicing such non-musical recording activities as advertising commercials and educational projects.

Despite San Francisco's compactness, which causes visiting New Yorkers to automatically compare it with Manhattan, the existing recording studios are scattered around the Bay. Probably the leading San Francisco proper studio belongs to the United Recording organization—with facilities in Los Angeles and Las Vegas—and bears the un-United name of Coast Recorders. Its very large main studio can hold a 50-piece orchestra with a 50-voice choir on a permanently raised stage. The stage, as manager Walt Payne explains, was part of a theater which preceded the studio into the building on Bush Street. Coast also maintains a small studio for ad commercial announcers who comprise 70 per cent of the studio's business. San Francisco's typical structure has been top-heavy with advertising agency business. Now, however, with the development of the city's own breed of long-haired freedom and love rock 'n' roll groups, the recording studio community is beginning to see the flow of cash for regular music projects in increasing amounts.

The list of charter-member studios so to speak, in addition to Coast, includes: Commercial Records, Golden State Recorders, Columbus Studios and Sierra Sound in Berkeley across the Bay.

Coast, during its four years under the ownership of United, has been the scene of some interesting sessions with the Sopwith Camel, Harpers Bizarre, Vince Guaraldi, Vikki Carr, the Rovers, Jimmy McCracklin, John Handy, the Grateful Dead, Topsy's Topless Band, (a female rock quintet which swings exposingly in North Beach), Judy Mac (a topless dancer who cut a special LP for her "favorite customers"), LaVerne Cummins (a female impersonator at Finocchio's who cut a blues LP for his favorite fans), Stark Naked and the Car Thieves and the Beau Brummels (a fully clothed group). The studio has also done some intriguing sessions for the Voice of America in Russian and Latvian. Payne says the Grateful Dead's all-night record-in, with locked doors, was the most unusual session thus far booked by a newly emerging local group.

Payne and engineer Mel Tanner work with 4-track equipment, cut masters and handle remote work around town. In-studio jobs since 1962 have exceeded the 3,250 mark. The large studio may be rented for \$37 an hour weekdays for four to seven people. While Coast is strictly a service accommodation, Leo de Gar Kulka's

Golden State Recorders on Harrison Street is heavily involved with the pop-rock scene on several levels. The owner of Sound Enterprises in Hollywood for 10 years, tall, balding Kulka opened his facility in San Francisco in September 1965 after feeling Bay Area popsters could use a sympathetic ear and a cat who knew how to merchandise an unknown act. Kulka's aggressiveness has resulted in his not only recording acts under production pacts, but he releases them on his two labels, Golden State and Captain, publishes their songs in his three companies and negotiates with other labels for the lease of the masters. He has signed on as co-producers three Los Angeles rock 'n' sock a&r men, Rene Hall, Hank Levine and Larry Goldberg, to help with the sessions, in the first significant affiliation with experienced LA-based recordmen. Kulka tapes some 20 local groups in his two-studio set-up (\$30 per hour for 2-track; \$45 for 4-track) in addition to cutting the Sopwith Camel, Jefferson Airplane, the Oakland Symphony and the Art Van Damme Quintet. "We look at our company," Kulka says beaming, "as an all encompassing service for the artist."

Columbus Studios, owned by entrepreneur Frank Werber, is a basement facility originally designed for the Kingston Trio, now used by Werber's flock of fledgling local acts and overseen by engineer Hank McGill. There are 3 and 4-track machines and echo chambers, with lathe equipment on the second floor of Werber's own building. The tiny studio is available for rental.

At six-year-old Sierra Sound in Berkeley, owner Bob De Sousa calls his one studio the largest in the East Bay community. The 31-year-old owner has done work for Dolton, Era, Atlantic, Vanguard, Beechwood Music, and Arhoolie, a Berkeley-based blues now turning to rock label. De Sousa's hourly rate for a 4-track machine is \$30. He says he does some mastering for Westmont Recording, San Jose and Commercial Recorders in San Francisco. De Sousa was formerly an engineer with Sound Recorders, the firm which is now Coast Recorders.

Commercial Recorders, man, is a large studio in the downtown area owned by a musician, former group bassist Lloyd Pratt, who has been servicing the San Francisco advertising-music fields four years. The studio was formerly part of an old firehouse. Among Pratt's clients have been Capitol, RCA, Columbia and Elektra, with \$35 his hourly 4-track rates. The new groups, Pratt complains, "are tough to record because they're inexperienced record-wise, they're groping for their sound and then their electrical instruments are not always in the best condition. . . . But we can't deny this music any longer." Neither can a number of small shops which dot the Bay Area and also stand ready for custom assignments.

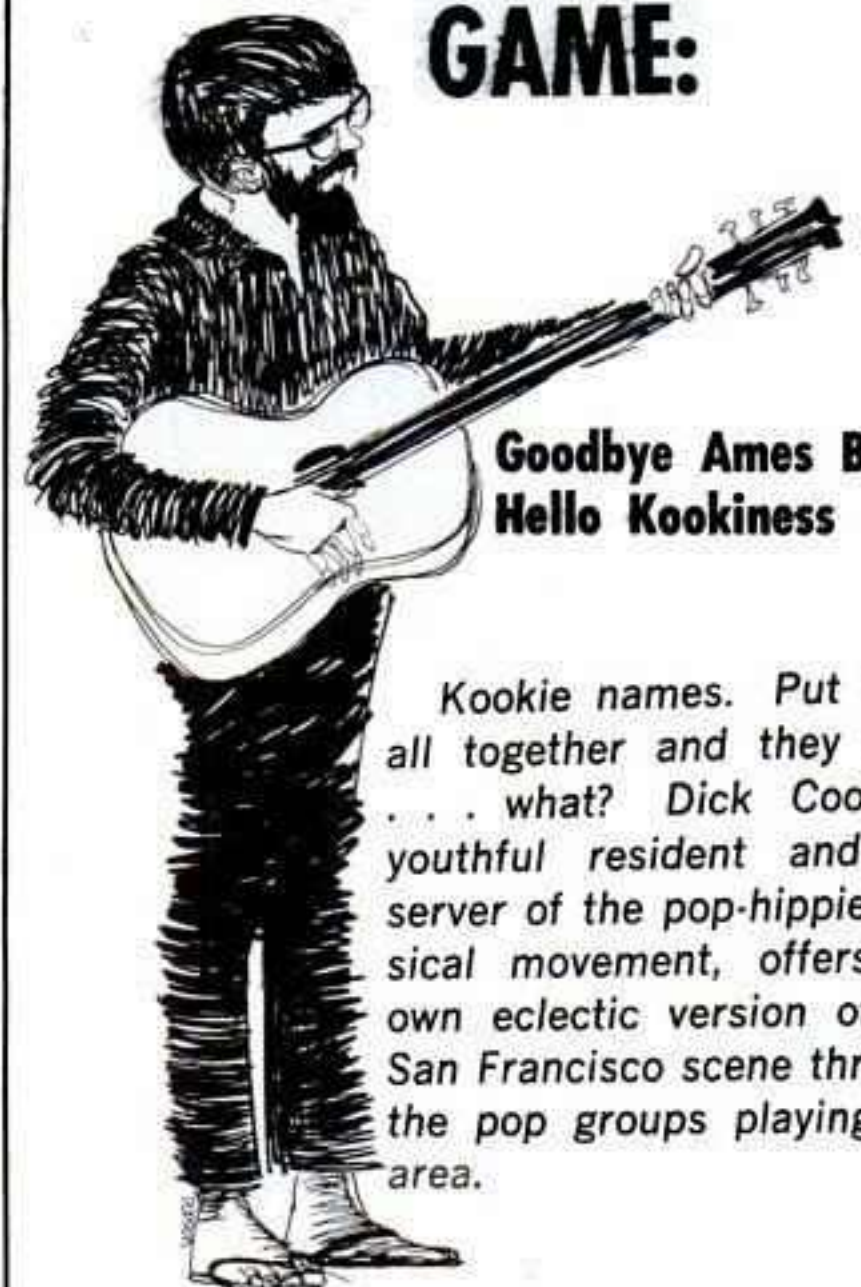
Leo de Gar Kulka consoles a session.



The raw truth.



THE NAME GAME:



Goodbye Ames Bros., Hello Kookiness

Kookie names. Put them all together and they spell . . . what? Dick Cook, a youthful resident and observer of the pop-hippie musical movement, offers his own eclectic version of the San Francisco scene through the pop groups playing the area.

The Surrealistic Game Co. announces that its Soul Purpose is to pack The Great Society into the 13th Floor Elevator and wait for The Purple Earthquake, while Earth Mother And The Final Solution suggest Grass Roots as the Only Alternative And Other Possibilities.

The Wildflower recently asked The Electric Train about its Motor and The Sparrow has declared The Sopwith Camel and Jefferson Airplane to be Charlatans.

Junior Peaches, Steve Miller and Canned Heat were seen floating down the New Delhi River in The Jim Kweskin Jug and the CIA feels that they are part of the Love Outfit conspiracy behind the Haymarket Riot.

Country Joe And The Fish used their Blue Crumb Truck to squash Moby Grape in the Factory Loading Zone of Big Brother And The Holding Co. The Quick Silver Messenger Service reports that a Blue Cheer was heard for The Grateful Dead.

In Ever Present Fullness, The Living Children embraced The Family Dog as the Anonymous Artists of America turned off their Tiny Hearing Aid and took their Living Impulse to the All Night Apothecary.

Regarding the Immediate Family, The Justice League is back from its Congress of Wonders to tell the Sons of Champlin that the whole Ensemble is part of a vast Mystery Trend.

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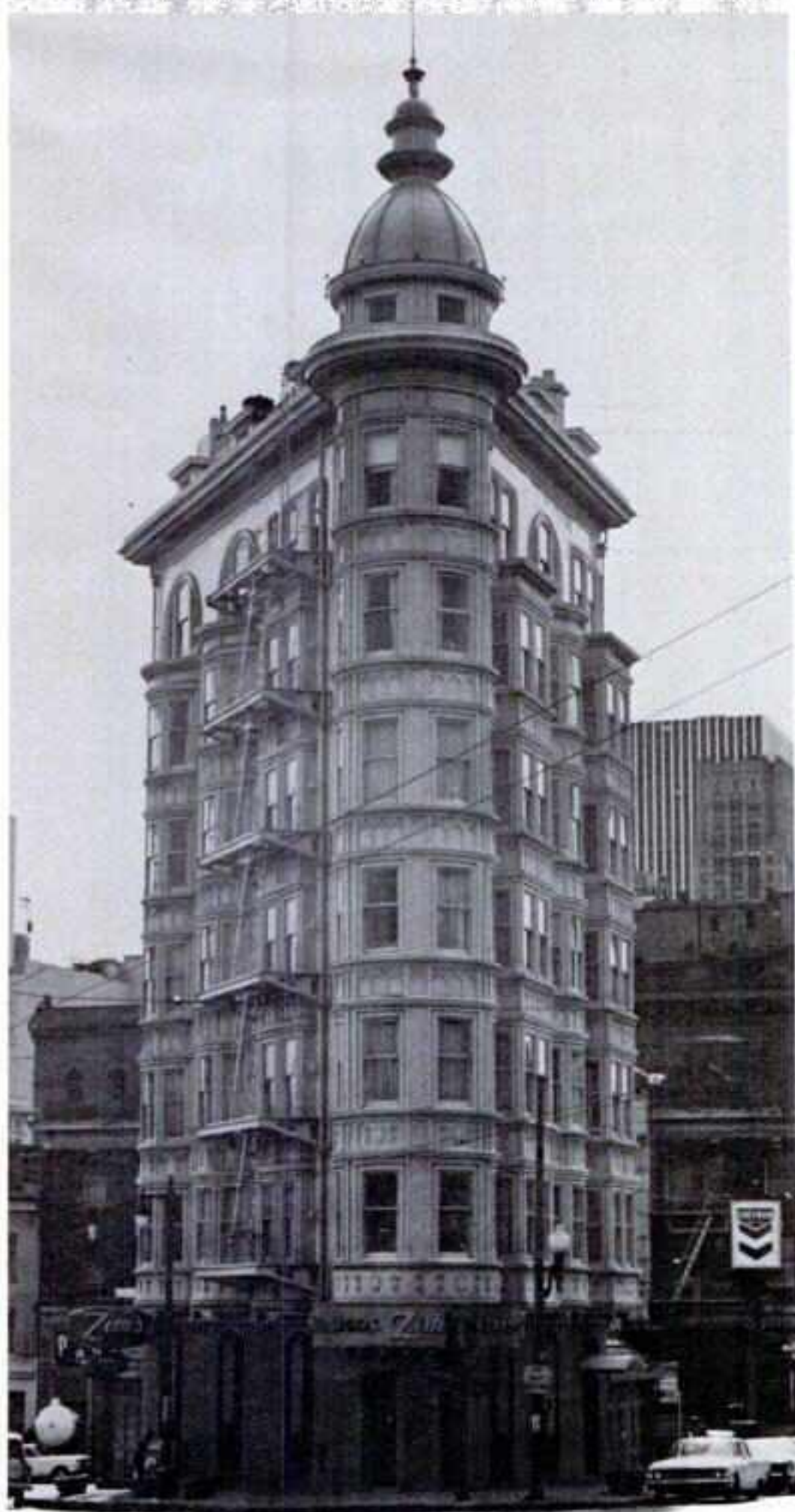
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FRESNO

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ONE OF THE REALLY GREAT GRATIFICATIONS IN BEING INVOLVED IN THIS WONDERFUL, EXCITING WORLD OF RECORDS, MUSIC AND ENTERTAINMENT IS THE SINCERE OUTSTANDING PEOPLE YOU SOMETIME GET TO ASSOCIATE WITH.

JESSE JAMES IS THE PERSON I AM SPEAKING OF.

JESSE IS THE MOST DYNAMIC NEW SOUL SINGER TO ARRIVE ON THE RECORD SCENE IN MANY YEARS, HE HAS THE UNIQUE, NATURAL GIFT AS A SINGER, HIS "BAG" IS UNEXPONABLE, IT'S SOMETHING HE WAS BORN WITH, PERHAPS SOMETHING THAT GREW FROM HIS EXPERIENCES. HE "NOURISHED" IT AND CULTIVATED IT UNTIL IT'S HIS VERY OWN. JESSE JAMES, WHO RECORDS FOR JESSE MASON PRODUCTIONS "HIT RECORDS" IS EFFECTIVE IN COMMUNICATING WITH AN AUDIENCE . . . WHETHER IT BE . . . "WHATEVER." ON HIS RECORDINGS, WE WORK VERY HARD ON "GETTING THE RIGHT SOUND," AND LYRICS WHICH IS EXEMPLIFIED IN HIS CURRENT RELEASE "BELIEVE IN ME BABY." JESSE JAMES AND THE DYNAMIC FOUR HAVE BEEN CREATING A SENSATION IN THE SAN FRANCISCO BAY AREA NIGHT CLUBS, AND HAVE BUILT A TREMENDOUS FOLLOWING AMONG "YOUNG" AND "OLD."

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IN ADDITION, MOST OF ALL, I WANT TO THANK EVERYONE FOR GIVING US THE HELP WE NEEDED AT OUR INCEPTION AND WILL CONTINUE TO NEED IN THE YEARS TO COME. THE RADIO PEOPLE WHO EXPOSE OUR PRODUCT TO THE PUBLIC HAVE BEEN RESOLUTE "AMBASSADORS" AND WITHOUT THEIR VERY EXISTENCE "HIPNESS," AND MOST OF ALL CONFIDENCE, WE WOULDN'T EVEN HAVE BEGUN TO MAKE A SMALL "NICK" IN THE FIELD OF R & B.

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LAUNCHING PAD FOR DISCLICKS



Monroe Goodman: mass merchandiser.

Teen-agers are a loyal breed around the Bay Area, helping to sales launch artists with a local stamp of creativity. Within the past 12 months San Franciscans with pocket money have boosted a number of local pop groups into national notoriety. This flurry of activity for the long-haired unconventionally named acts, has caused the locals to start considering whether the city can actually become a major record breakout town. San Francisco's history of past breakout disks is not consistent, albeit there have been recordings which left their hearts with the citizenry.

Among the recent crop tradesters credit with breaking have been: "Somebody to Love," Jefferson Airplane; "Hello, Hello," Sopwith Camel; "Sit Down I Think I Love You," Mojo Men; "59th St. Bridge," Harpers Bizarre; "When a Man Loves a Woman," Percy Sledge; "Subterranean Homesick Blues," Bob Dylan; "Tambourine Man," the Byrds; "Louie, Louie," Paul Revere and the Raiders; "You Were On My Mind," the We Five; "Sweet Soul Music," Arthur Conley; "She's Looking Good," Roger Collins; "Satisfaction," Otis Redding; "Tell It Like It Is," Aaron Neville, and "I Never Loved a Man the Way I'm Loving You," Aretha Franklin.

Of a more vintage nature: "Lonely Bull," Herb Alpert and the Tijuana Brass; "I Left My Heart in San Francisco," Tony Bennett; "Take Five," Dave Brubeck Quartet; "Walk on the Wild Side," Jimmy Smith; "Desafinado," Stan Getz; "It's All in the Game," Tommy Edwards; "Mule Train," Frankie Laine, and "The Stripper," David Rose.

The area is serviced by a tiny number of pure record distributors where there were 16 exclusive

Teens dig the new pop acts but "the stoniest of Stones records" and the "pattiest of Patty records" also sell.

Armenian music and on the other, it doesn't flip over Broadway original cast albums. Seventeen-year-old Tip Top services a number of major Western chains from its industrial location, such as Woolworth's, Payless Drugs, Walgreens, Gemco, Montgomery Ward and Thrifty Drug. Consequently, there's more LP action than on singles. The business is "chaotic," Goodman offered, "because of distributor/racks and the pure racks." The executive indicated it was difficult for a pure rack to do business with a distributor/rack. "We buy very little from them except what we have to have. We are going to central buying for our 17 branches within this year."

One thorn the distributors talk about is the strong grip unions have in the city, resulting in higher salaries for warehouse people than, say, in Los Angeles, the favorite city of comparison.

Abe Kesh, branch manager at Merrec, the Mercury-owned operation, doesn't have to worry about union scales. His office, like that of Columbia, Dot and Capitol, is a sales outpost (RCA is represented through Calectron). Kesh is enthusiastic about the challenges of the market. "Sometimes we'll break the 'stoniest of Stones' records and sometimes we'll break the 'pattiest of Patty records.'" Lesley Gore fits into that last Keshian category, the executive explained.

San Francisco has its share of sharp disk promotion men, who know the lingo and can propagandize with the best the country has to offer. There's Chuck Gregory and Bill Keane, Columbia; Marty Kupps, Philips; Pam Burns, Mercury; Grant Gibbs, MGM; Pete Moreno, Reprise; Walt Calloway, Warner Bros., Bud O'Shea, Capitol; Denny Zeitler, Tamla; Dick Forester, Privilege; Chris Christ, RCA; Bud Haydn, Kapp; Guy Haines, A&M; Dave Haines, C & C; Rick Totoian, Chatton; Marty Dahl, Eric-Mainland, and Bob O'Leary, C & C Stone.

Gregory, a natural comic who prefers tweeds to the more modish attire, notes the locals have seen the city's new musical revolution propagating. "In the early days of the Fillmore everybody felt something was going to happen." While a visitor listened attentively, Gregory espoused his enthusiasm for his home territory emphasizing between puffs of a cigarette: "Don't forget to mention the Moby Grape." "The Grape is Columbia's link to the pop movement and because of it, Gregory has an added incentive for promoting its disks locally. So too do all the other promo men when they have a grape or a Grateful Dead to boast of.

Al Bramy, Tony Valerio: pure distributors.



Chuck Gregory: expert promoter.

disk houses four years ago. Now the market is covered by Melody Sales, Chatton and Independent. Several of the majors maintain sales offices here and the area is surrounded by some of the nation's leading rack jobbers, rack/distributor combinations, including Tip Top, Nor Cal, Pic-A-Tune and C & C Stone.

According to Melody Sales' erudite co-owner Tony Valerio, folk and jazz have good followings ("We don't reflect the decline of folk here"), with Mexican music a surprisingly strong seller. Valerio, a distributor with partner Al Bramy since 1946, credits the area's colleges with stimulating folk, jazz and classical sales. Valerio reflects that when the pure distributors went out of business, leaving the area open to the powerful racks, several of the major labels opened sales offices. "The big labels have an idea the area can be serviced from Los Angeles. I've never agreed with that." Bramy sees a bright influx of new retail stores opening. "The one-stops have more dealer accounts today than ever before," he says.

Both feel the area is weak singles-wise in comparison with LP sales. Monroe Goodman, president of Tip Top ("The West's Largest Rack Jobber"), says on one hand, the area is interested in German, French, Japanese,

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JAZZ FLOURISHES ON MODERNLATINAVANTGARDE

Whether you are a die-hard jazz fan, a performing musician or just a casual tourist, the San Francisco jazz scene is probably the grooviest thing going West of the Hudson. There are always prominent groups in residence at the major jazz clubs: Basin Street West, the Both/And, El Matador, the Jazz Workshop and the Trident. About 20 other clubs, bars and most recently the famous public-rock dances, feature some variety of jazz: from the ragtime piano of Wally Rose to the percussion and 10-string megatar experiments of Jerry Granelli and Fred Marshall, who improvise with the fluid visual abstractions of Bill Ham.

San Francisco has always been a favorite gig for musicians on the road, and most of them would like to live here permanently. The audiences are hip, the living relatively relaxed, weather and food splendid, and the cosmopolitan atmosphere generates interest in jazz activities which expands to a remarkably large segment of the permanent population.

The city's jazz tradition is an old one but it lacked any continuity until the 1940's. The Barbary Coast of pre-1906 earthquake years was a ragtime center ("Doin' the Grizzley Bear") and the 1915 Exposition drew, among others, Jelly Roll Morton at one end of town and Paul Whiteman's band at the other.

Although Kid Ory played at the Cliff House (and regularly in Oakland) and King Oliver was on Market Street just before his Creole Jazz Band in Chicago, San Francisco wasn't much of a jazz center during the 1920's and 1930's. It was far more isolated then, the area was less populous (and had fewer Negroes), and Northern California felt less change from either Prohibition or the Depression than the big jazz cities of the Eastern U. S. industrial complex.

The 1939 Treasure Island Exposition presented many of the best bands in free outdoor concerts: thousands of San Franciscans first heard Basie, Goodman, Lunceford, the Casa Lomans and others in a festive atmosphere. The first Western jazz festival, really. In the Gayway funzone at the same fair, the nucleus of

the Lu Watters Yerba Buena Jazz Band was playing for Sally Rand's "Nude Ranch": an early topless show.

Ironically, but understandably, it was the Watters band that first received the "San Francisco Style" title: they made records (in LA) and packed an old basement speakeasy, the Dawn Club. Actually the international fame of Watters originally spread from local record collectors, whom the Watters band particularly delighted by re-creating early-recorded jazz renditions.

KSFO's Al Collins displays his "ax" at the Monterey Jazz Festival.



The Yerba band was not really reviving anything for San Franciscans: this was music the Bay Area had never experienced the first time around.

Lost in the Watters era was another San Francisco jazz community which revolved around Saunders King in the Negro Fillmore district. King played fine electric guitar, imported a number of swing-modernists from the East and recorded just prior to World War II.

During the late 1940's the bop movement, typically, had little effect on San Francisco jazz. Parker and Gillespie, and a few of the others of the avant-garde did mediocre business in bad bookings; Jazz at the Philharmonic became a tradition both in Oakland and San Francisco as early as 1948 and drew big crowds to its annual appearances.

It wasn't until the rise of Dave Brubeck, coincident with large GI Bill enrollments at Bay Area colleges and modern-jazz-oriented radio shows (particularly

"Community awareness and acceptance of jazz is San Francisco's most distinctive trait to visiting musicians and fans. It comes by this hipness quite naturally."

Jimmy Lyons and Pat Henry) that jazz in San Francisco began to mean something other than Dixieland, and nostalgia, to most people.

Brubeck's first records were made for a label which was tied in with a tailgate trombonist's band; Paul Desmond often played in Dixie groups, and "jazz" in a radio or TV listing almost without exception was understood to mean San Francisco two-beat.

But the 1950's saw all this change. Watters broke up, splinter groups led by Turk Murphy and Bob Scobey kept up the tradition, but the old had given way to the new. Brubeck became the new San Francisco Style, then Tjader, the Mastersounds, Jeanne Hoffman, Vince Guaraldi, Bola Sete, John Handy: typically the groups which become the popular favorites locally go elsewhere to expand their fame and make records. Sometimes they return home (like Tjader and Handy), often they move out of the local scene (like Brubeck).

The new jazz of the 1950's found favor, also, with the rapidly expanding Bay Area population which had no local ties to the past. A big relatively new market for jazz radio shows, concerts, TV and clubs developed.

The Yacht Dock in Sausalito, when taken over by Frank Werber and the Kingston Trio, became the Tri-



Vince Guaraldi

PATRICK HENRY IS ALIVE IN ARGENTINA

This bit of graffiti from a fence in North Beach draws quizzical looks from tourists. In truth, Patrick Henry is the name (honest) of the man who owns radio station KJAZ, the San Francisco Bay Area's first and only fulltime jazz station.

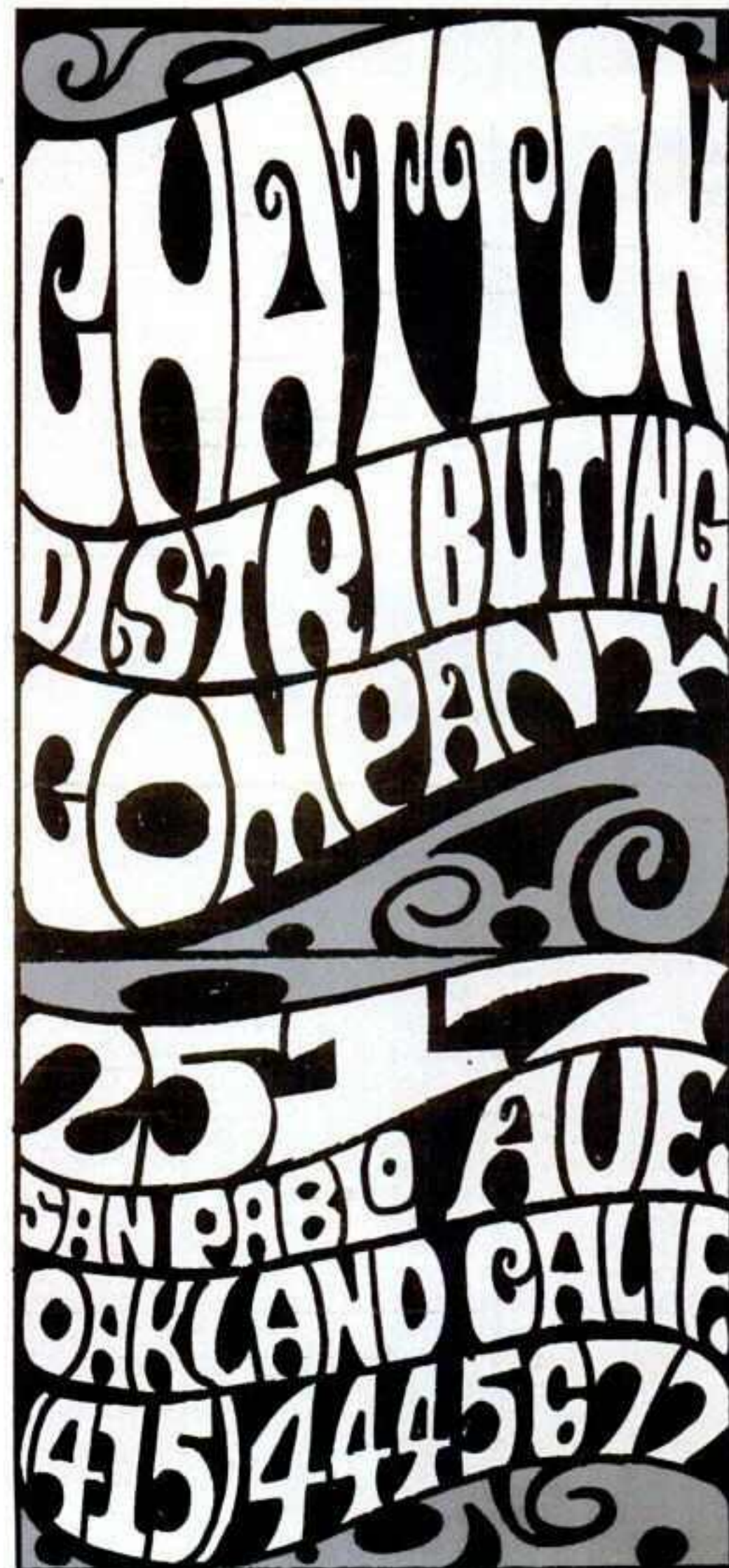
KJAZ has been on the San Francisco scene since 1959, doing today just what it did 8 years ago: playing modern jazz 17 or more hours a day, every day. From Adams, Pepper; to Zwerin, Michael; KJAZ provides an ever-changing pattern of jazz from its 4500 album library, to FM listeners in range of the station's Russian Hill transmitter.

Say, maybe someday KJAZ will make lots of money and Patrick Henry can go to Argentina for his vacation.

Psychedelic graffiti?

P.S. If you'd like a free brochure that tells the KJAZ story and also makes a dandy coaster, send a postcard to Dandy Coaster, Radio KJAZ, Alameda, California 94501.

KJAZ
FM 93



dent and instituted a regular jazz policy in one of the loveliest jazz rooms in the country, with Dr. Denny Zeitlin and vocalist Jon Hendricks favorite attractions.

An attempt to run a steak house on flamboyant, gaudy Broadway (pianist Ralph Sutton provided background) failed four years ago and money from a couple of topless clubs took over the property, redid it as Basin Street West, and have booked almost solidly jazz acts until recently, when it has been alternated or paired with r&b and rock.

The small Jazz Workshop, oldest of the North Beach clubs, is struggling to meet rising costs: it's touch and go. El Matador, once a hangout for owner-author Barnaby Conrad's bullfighting colleagues, specializes in guitars (Byrd, Sete, Kessell, Szabo, Serrano) but has done well with Handy, Tjader and others in the jazz bag: Tjader recorded there recently.

Way out in the crumbling Haight-Fillmore area the Both/And club has progressed from a non-booze bar to a full-scale nightclub operation. It's still more like a neighborhood saloon, but its bookings have become most impressive: Herbie Hancock, Archie Shepp, Randy Weston, Charles Lloyd, Big Mama Thornton, Handy (who was their first group with his 1965 quintet), Bill Evans, Andrew Hill and Miles Davis.

Community awareness and acceptance of jazz is San Francisco's most distinctive trait to visiting musicians and fans. It comes by this hipness quite naturally.

Jazz record programs have been a Bay Area tradition since the 1930's. Berkeley's old KRE had jazz every day: moldy fig, swing and r&b shows ran for nearly 20 years. Oakland's KDIA and San Francisco's KSOL (both under various call letters) have featured Negro musical and religious programming exclusively since World War II.

KJAZ-FM, under the determined direction of owner Pat Henry, has become the major jazz voice of Northern California; it schedules only jazz almost around the clock. Listener subscription Station KPFA in Berkeley has jazz broadcasts and features throughout the week. All told there are more than 30 other jazz programs on a dozen stations during the week available to Bay Area listeners.

The Monterey Jazz Festival, begun in 1958, was originally an extension of the San Francisco scene's concerts by jazzmen and folk artists. It no longer relies only on San Francisco for support, and actually now contributes tremendous benefits to the jazz club activity in the Bay Area. Many of the stars and groups match Monterey appearances with club engagements and one-nighters in Northern California.

Educational TV Station KQED years ago began jazz features which eventually resulted in Ralph Gleason's splendid "Jazz Casual" series and subsequently

to the remaining of those films not only on TV but in school classrooms around the country. The San Francisco jazz scene thus became a focal point for the whole nation.

Gleason also, and earlier, persuaded The Chronicle to pay attention to jazz, eventually becoming not only a reviewer of jazz events but a regular columnist observing a whole area of the popular musical lively arts: his influence has been tremendous, even to the point of encouraging The SF Examiner to compete by regularly reviewing and publicizing jazz. Across the Bay, The Oakland Tribune also includes jazz news.

All this, and information elsewhere in this special section, does not mean San Francisco is the jazz musician's Shangri-La. It just seems that way.

The good-playing gigs are limited: many of them taken by visiting groups, others rotated among a few

regular favorites. There is virtually no local record or TV production, thus no studio jobs.

None of the jazz clubs is independently financially sound.

For good jazz musicians in San Francisco (and there are plenty of them, all styles, ages, colors) there are at least three alternatives: (1) Get any kind of play job, from the Fairmont to the Playboy, or Circle S and squeeze in jazz whenever and wherever. (2) Set in town and go on the road (or the Pacific steamship) hoping to play The City a few weeks a year, enjoying the scene when you're home. (3) Skuffle and wait for the breaks.

There are tragically some fine (and famous) names in San Francisco right now who have fallen in the last category. The public, their colleagues, and itself has passed them by.



The Oscar Peterson Trio performs for elementary school "swingers" at Dr. Herb Wong's jazz assembly at the University of California's demonstration school.

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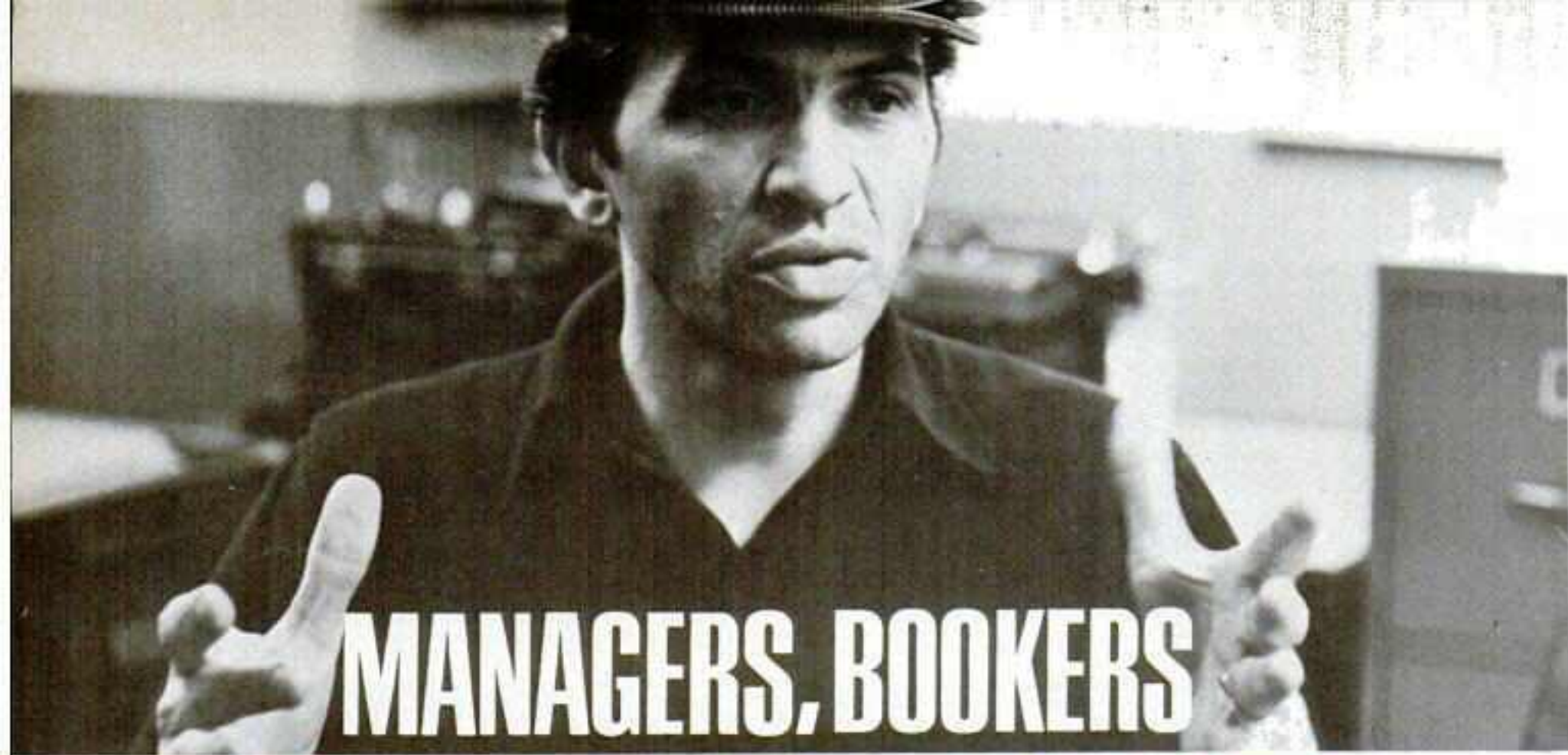
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MANAGERS, BOOKERS

THE GRAY FLANNELED HIPSTERS

Ron Polte is 35, has four children and two wives and feels "there's hope for us old Bohemians" in San Francisco.

Jules Karpen is 31, a San Franciscan seven years, has gone on several LSD trips and drives around in a car.

Bill Graham is 35, was bred on the streets of New York where he learned about life's travails and adamantly disclaims any affiliation with San Francisco's hippie colony.

Chet Helms is 24, looks like a biblical figure with long, dirty blond hair down to his shoulders and a full brown beard. His Benjamin Franklin glasses enable him to watch the "acid heads" trip by and clearly delineate the dollar bills from the fives.

Tom Donahue at 38, is surely one of the roundest men with a beard in San Francisco, has tasted business defeat on several occasions and is now hooked into a good thing.

Frank Werber is 37 and has a penthouse office-patch which could make Hugh Hefner envious. He, too, is solidly entrenched in a good thing.

These six men, all of varying backgrounds, have one thing in common: they are powers in the newly emerging pop music psychedelic/rock movement which has caught the nation's attention. Each manages to contribute something of himself in helping this creative movement to fester and hopefully become a solid part of the city's artistic contribution to show business. In a sense they are the music's gray flanneled hippies. Their ranks are strengthened by these new talent managers: Danny Rifkin and Rich Skully (the Grateful Dead), Ed Denson (Country Joe and the Fish), Harvey Ornspan (Miller Blues Band), Bill Resner (the Wild Power), Jerry Russell and "Gut" (Blue Cheer), George Hunter (Moby Grape and Charlatons), Gary Yoder (Oxford Circle), Tim Robinson (Anonymous Artists America) and Rene Cardinas (the Stained Glass and the Generation.)

Significantly, many of these new forces on the personal management talent booking levels are neophytes in the cutthroat business of developing and selling talent. Yet they are guiding the destinies of the city's latest musical fad, the "psychedelic," "turned on," "acid" rock movement.

Of these people involved in the business side of

We feel a strong responsibility toward those groups, who along with ourselves and the light shows, have made the San Francisco phenomenon happen."

ings, only two, Frank Werber and Tom Donahue, have had any seasoned experience. It was Werber who discovered the Kingston Trio and brought them into San Francisco and then national prominence. Folk music has made him a wealthy man, and now with the Kingstons in a stage of retirement ("the Trio is musical history; that's done. That's why they're retiring, to speak. We're not going to milk it."), Werber has leapt onto the management side of the long-haired movement and has a number of acts under his Trident Productions wing. The company runs publishing, management, recording and production operations all in the same Columbus Tower building, the tip of which houses Werber's penthouse office. "We are developing a totally involving unit," he says, handling the yellow and orange beads which hang around his shoulders, "which can discover, record and promote artists . . . a package in which we become the artists' alter ego."

"We think of ourselves as transcendental, helping groups obtain objectivity. We consider ourselves transformers. In dealing with these new groups I have to face each situation with a totally open mind. However, what helps is your past experience and that's the mistake so many hippies make. Just because a record company is cold and hard and only cares about its dollar return, doesn't mean it doesn't know what it's doing." Werber's last remark was a counter to an attitude among many

young, new groups that record companies are out to take advantage of them without any regard for their creative souls. Werber's artist roster contains the Mystery Trend, Sons of Champlin, Blackburn and Snow, Justice League, Don Scaletta Trio, the Jazz Ensemble and Malachi, a "holy man" who plays a 12-string guitar. Werber has a tie-in with MGM/Verve to produce product for its distribution. He has released three singles, none of which have connected. But he feels the groups will get better with experience.

Werber is conscious of the new pop music's involvement with LSD as a mind stimulator and he is critical of what he feels are young people's naive attitudes about the Establishment if one is to become commercially aware. "If you want to take acid and make beautiful music, that's one thing. But if you come to me and say you want to make music, you're now dealing with the Establishment on its terms. A lot of kids are fouled up; they lose sight that LSD only opens the door, from there you have to do it yourself."

Bill Graham, fiery promoter of dances at the Fillmore Auditorium, also manages Jefferson Airplane. In one quick year he has gained financial security, respectability, power and strong hatred for the city's beatnik movement which now calls itself hippies. Graham's dances are acknowledged as one of the two places for a new music group to be heard. While talking with the rapidity of a New York cabbie, Graham has a realistic outlook on life; he's fallen into a gold mine by producing rock 'n' roll dances where light shows are

a sensuous ingredient. Graham has booked every key local group and some up-and-comers. He has dramatically broken the rock mold by booking rhythm and blues acts, jazz performers, a Russian poet and several other non-raucous presentations as the second half of his bills. Graham is offering Jimmy Reed, John Lee Hooker, Big Mama Thornton, Otis Rush, Chambers Brothers, B. B. King, Chuck Berry, Martha and the Vandellas, and the Four Tops because "blues groups should be here. You don't just give people what they want, but you go beyond that by giving them what you think they might like." Graham says his talent budgets run from \$4,000 to \$7,500 for Friday-Saturday night-Sunday afternoon performances. He started out paying up to \$1,500 one year ago for acts. His biggest nut was \$12,000 for Jefferson Airplane-Muddy Waters-Paul Butterfield Blues Band. When entering the Fillmore, a barrel of free apples and free lollipops confront the patron. They are meant to be "ice breakers" between the long-hairs and shirt-and-tie factions.

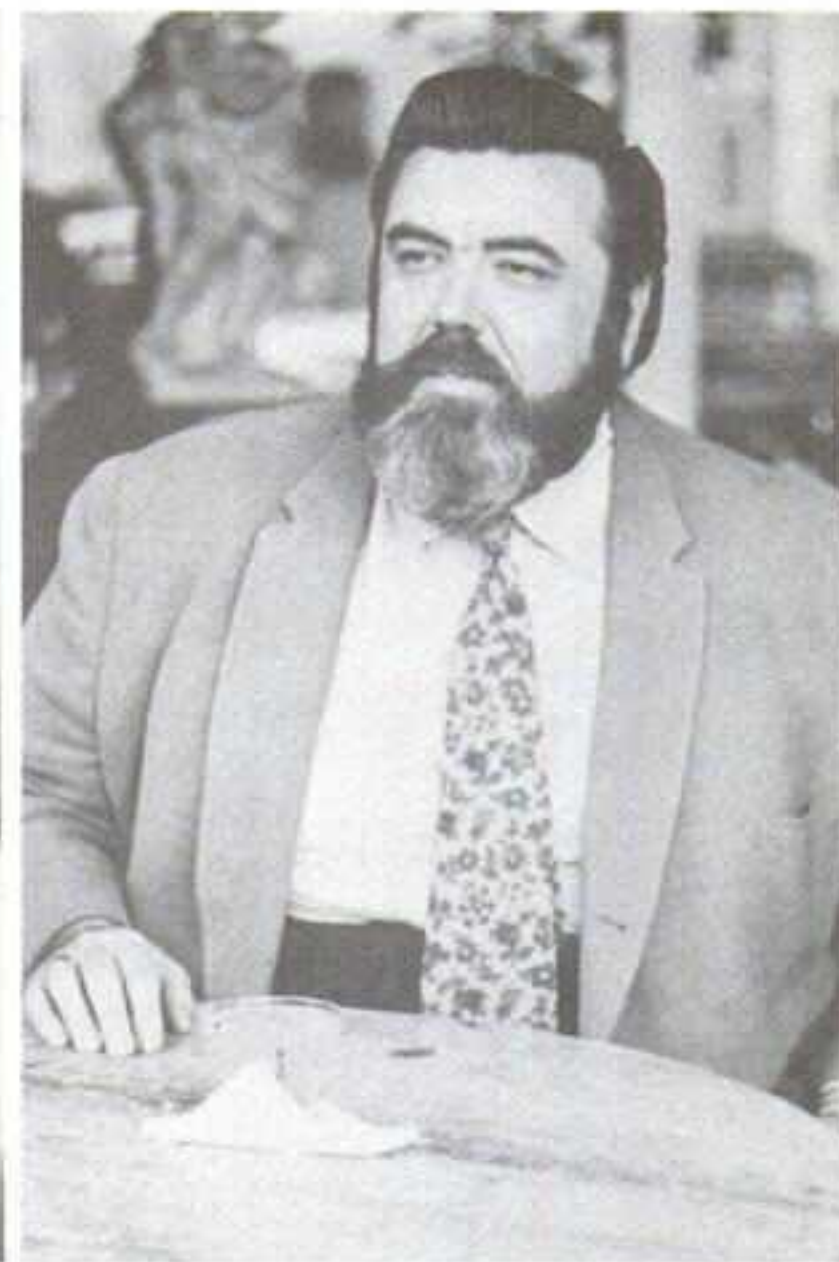
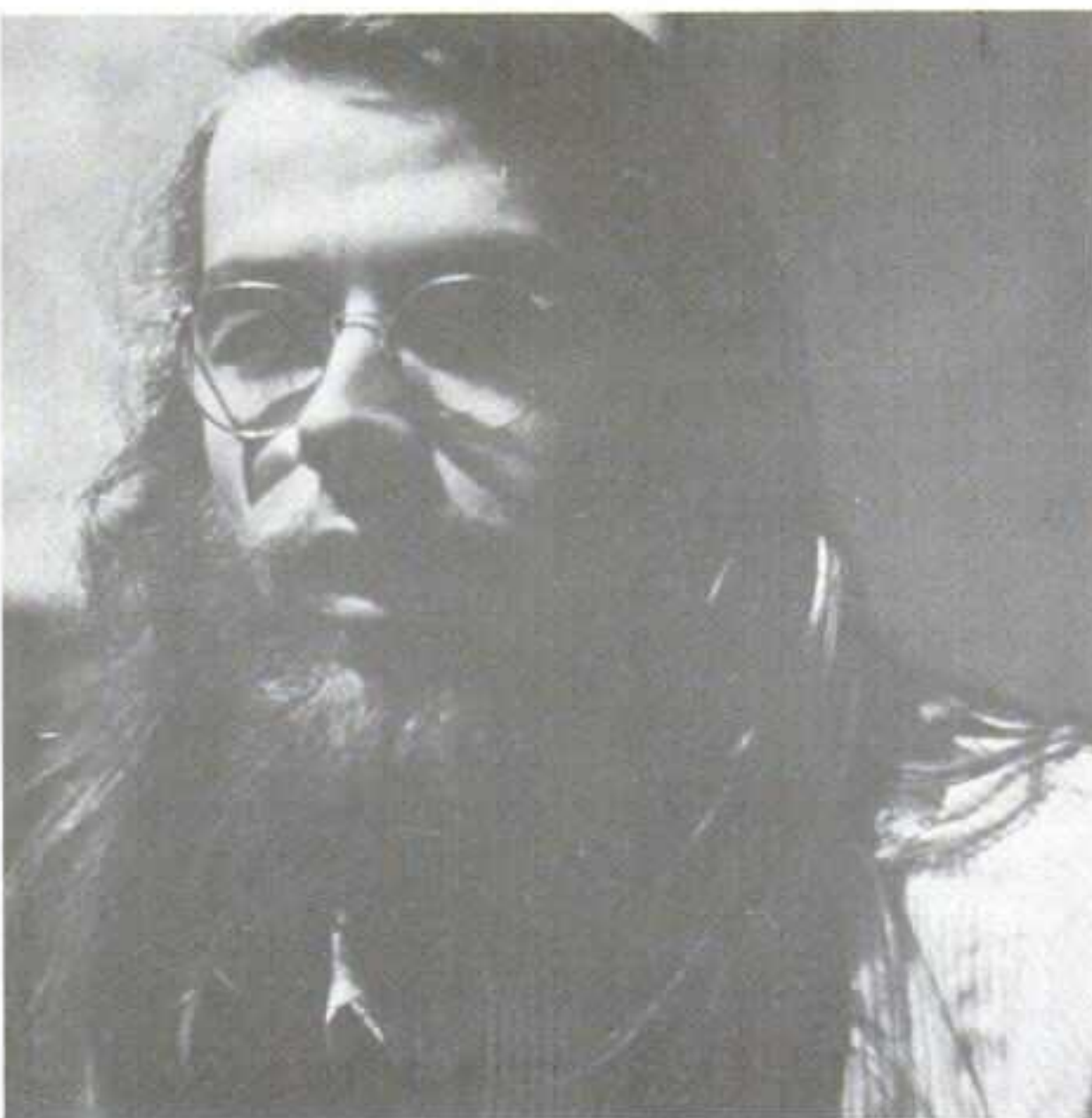
Because so many of the participants in the pop/rock movement are scraggly, long-haired people with bizarre names, this weird association envelops the entire field. Graham, a non-longhair, disclaims any association, stating: "I am not a freakout . . . I'm not a hippie . . . I don't sell love, I sell talent and environment." The lights which engulf the room with protoplasmic patterns, collages of avant-garde art and 16mm movie strips, are designed to "create an environment," provide something to watch if perchance you don't feel like dancing. For \$3 admission, there is plenty to see and hear.

Graham's light shows have a clearer definition than those presented by Chet Helms at the Avalon Ballroom, where a more hippie crowd congregates. Graham draws more adults and jackets and ties. The Avalon is a hang-out for the costumed crowd. Chet Helms calls the dance/light show "environmental participatory theater. We have accomplished what the avant-garde theaters were trying to do five years ago," he said in his tiny office as an associate counted the evening's receipts which were indeed heartening. Helms says he's been booking acts since February, 1966. He looks for acts with an experimental-contemporary flavor. "We feel a strong responsibility toward those groups, who along with ourselves and the light shows, have made the San Francisco phenomenon happen." This responsibility is worth from \$2,000 to \$5,000 for a weekend's booking. Like Graham, Helms, too, has booked Charles Lloyd's jazz group, whom he calls the first psychedelic jazz group. "It really relates to the nostalgia of the war baby generation." Helms has traveled most of his life, spending the last five years in San Francisco. He isn't going anywhere right now; money somehow has a way of anchoring a wanderlust.

For Ron Pelte, manager of the Quicksilver Messenger Service, which has been together since November 1965, the emerging music is a "magic happening in San

continued on page SF-31

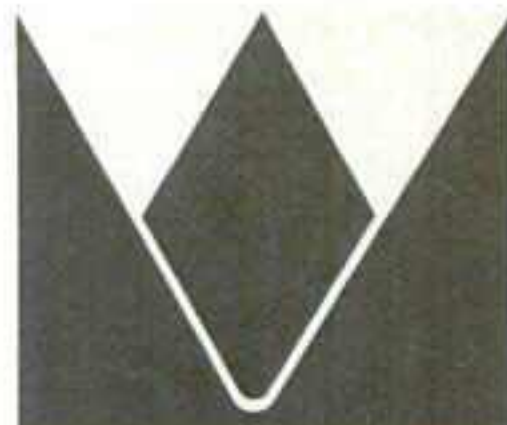
Tuned-in quartet: top; Bill Graham; left, Chet Helms; right, Tom Donahue; bottom Frank Werber.



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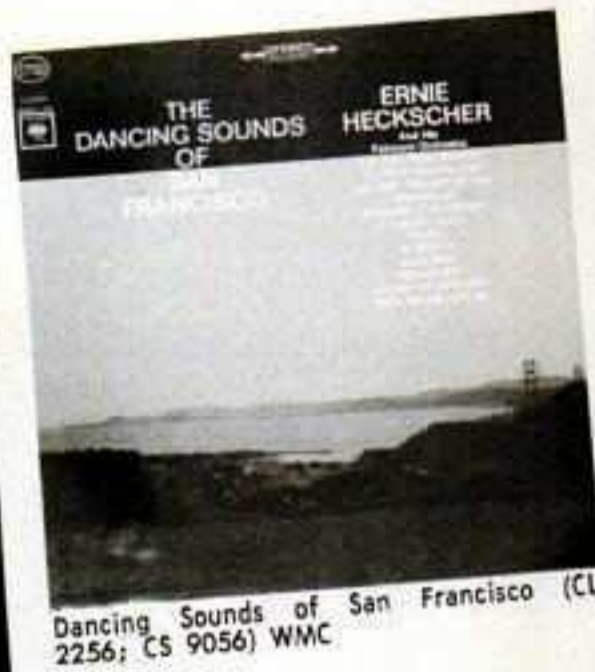
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A SALUTE TO SAN FRANCISCO FROM ONE OF ITS LANDMARKS . . .

Ernie Heckscher

COMPLETING HIS 19th RECORD-BREAKING YEAR
IN THE VENETIAN ROOM OF THE FABULOUS FAIRMONT HOTEL



WATCH FOR
MY LATEST
RELEASE ON
COLUMBIA
RECORDS

CAPSULE QUIPS

Psychedelic means mind-stimulating, mind-manifesting and this tag has been attached to San Francisco's pop/rock movement. The term is bantered about more paradoxically in local newspapers than by people in the music-broadcasting industries who deal with the sounds. Comments by San Franciscans anent psychedelia: "I'm a little nervous because of the emphasis placed on the psychedelic aspect. Everybody's talking about light shows and freaks. It's not that way. There are just as many good groups not being publicized nationally that aren't in the psychedelic field."—*Carl Scott, vice-president, Cougar Productions.*

"A psychedelic group is a group with a cosmological perspective. They tend to see things almost from the perspective of looking at the whole of the universe because they feel related directly to the universe."—*Dance Promoter*

"Pop is too deeply rooted and established to die away . . . I can see a lot of shoeless rock groups coming here this summer with those anticipated 100,000 kids all looking for a break. Maybe this is the new Hollywood."—*Record Distributor.*

"When the Blackhawk was owned by John Noga and Guido Caccianti, they operated on the concept that one-tenth of one per cent of the people came to the club. Earthquake McGoon's had a core of less than that."—*Jimmy Lyons, concert packager.*

"Today, the modern trend in music is creeping into all kinds of things like art and fashion. People are even thinking in terms of what the music's saying."—*Russ Syracuse, KYA nite owl disk jockey.*

"If people come to Haight-Ashbury this summer, the long-haired hippies will attract the business people, who'll make it the new Greenwich Village. A fantastic amount of money will be made by the promoters."—*Bob McClay, radio programmer.*

"Business is holding up nicely."—*Tony Cannistraci, manager of the Condor where Sam the Man and the Flintstones play loudly while Carol Doda, the 44-inch topless dancer, improvises into her third year.*

"The groups are scared to death of the manufacturers. They don't understand contracts and royalties. They've seen other groups given the bad ax."—*Music Consultant.*

"Rock has picked up the sales of jazz and folk product. It's got the jazz fans in a swinging mood."—*Al Reid, Tip Top Racks.*

"Musicians find an added level of freedom in putting on weird clothes and wearing brightly colored beads and things."—*Talent Manager.*

"The classical renaissance in San Francisco, despite its healthy posture and its wealth of talent, is still blooming. There is much to do."—*Josef Krips, conductor and musical director of the symphony orchestra.*

"While record companies have yet to recognize the value of ethnic music, there is a strong grass-roots movement to preserve traditional music, especially in the Oriental home."—*Allan Bachman, University of California professor.*

"Although San Francisco is no red-hot ballet town, we are growing up and learning. So is the city."—*Former director and choreographer of the San Francisco Ballet.*

"San Francisco has survived earthquakes, fires, fads, homosexuals and queens. It will survive the hippies, too."—*San Francisco city official.*

"San Francisco is alive and exciting, aggressive and progressive, but with early California charm. Tradition is important."—*Mayor John F. Shelley.*

Photo Credits: Photos by Billboard's Eliot Tiegel and: Marty Oster (Musicians Working, Color Cover Page); Golden State Recorders (Quartet, Leo Kulka Working, Studios Story); Michelle Vignes (musician, Psychedelic Rockers); Fairmont Hotel, Skelton studios (Hotels); Associated Press (Enrico Banducci, North Beach); SF Symphony (Josef Krips and the San Francisco Opera) (Kurt Adler, Classical Cats); Univ. of California (Oscar Peterson, Jazz); KSFO (Jim Lange, People Picture Page); Univ. of California (Children, Collegians); Ampex (Tape); Joyce Wilson.



Behind the Fairmont's imposing facade the greatest talent appears.

HOTEL'S OUTPOST FOR LIVE TALENT

"We've noticed that hotels which have cut out entertainment have suffered in their room and convention business."

There is one San Francisco hotel room represented on the posh supper club circuit—the Venetian—in the Fairmont Hotel, and if a performer has arrived in the top money category, sooner or later he'll be working in that Nob Hill location. It's that simple. The Venetian Room is the last bastion of formal wear opening nights, other San Francisco hotels having bowed to the economics of show business where entertainers' salaries run rampant, where unions dogtail management and where other diversities cut into the public's night club-going habits. To be sure, there are other hotels booking live entertainment, but nothing on the scale of the Fairmont.

There is some humor in the fact that despite an acknowledged "friendly rivalry" between San Francisco and Los Angeles (that smog-ridden, stretch pants place down South), the Fairmont calls upon two Southern California talent buyers to service its Venetian Room. The duo are George Burke and Bill Weems, who have been booking acts into the Venetian for the past two years, succeeding Richard Swig, the hotel's general manager, who had the chore all to himself for some time.

"The Fairmont is the biggest employer of union musicians," reports Albert Arnold, president of Local 6, American Federation of Musicians, whose 6,000 members places it among the Federation's top five locals. Unfortunately Local 6 does not carry a demographic breakdown on what fields its members specialize in, principally because there aren't too many fields for

a San Francisco professional musician to get wrapped up in. Arnold does know that there are 1,000 members working full time as musicians, with another 3,000 using music as "a sideline." The majority perform in the popular music category and thus are the prime candidates for any hotel gigs which occur. Ernie Heckscher, a mainstay at the Fairmont for the past 18 years as the Venetian's orchestra leader, is in an enviable position: he represents a prime source of employment. The hotel overall employs more than 20 Local 6 members. Other hotels in which Local 6 members toil, nay, they probably have fun, are the Mark Hopkins, Jack Tar, Sir Francis Drake, Sheraton Palace, Hilton and Hilton Inn at the airport. This latter facility programs the Del Rays in its Tiger room, "home of the most beautiful tiger kittens in the world." Downtown, the San Francisco Hilton, with its drive-up ramps to your room, books Abe Battat's trio in its Kaleidoscope lounge. At the Mark Hopkins, the Steve Atkins Trio plays sophisticated cocktail sounds.

"Our most usable instrument," reveals union president Arnold, "is the piano. We have 13½ pages of pianists in our directory." It's logical to therefore conclude that more rooms have piano bars than any other form of live entertainment.

The Fairmont has two pianists in its New Orleans Room (John Cooper and Jeanne Hoffman), with Cooper also shifting to the Square Lounge. There's nothing square about the Tonga Room: a Hawaiian quartet blows dance music off a raft in the middle of

an olympic-size swimming pool with simulated lighting, thunder and rain storms.

Bandleader Heckscher believes that keeping a large room open is a necessity for a hotel. The Venetian holds 420; two shows nightly, three on the weekends, with a \$3.50 weekly cover and a \$4 Friday-Saturday tab. "We've noticed that hotels which have cut out entertainment have suffered in their room and convention business." Today, the club business is built on transients, Heckscher says. The old nightclubbers just aren't swinging as much any more. Singers go over best in the Venetian, with comics finding the going rough.

Some milestones in show business have occurred in the Venetian: the Mills Brothers celebrated 40 years as entertainers there. This fall marks their 18th straight booking, a record for any group; Nat Cole moved away from his piano and sang "Nature Boy" as a soloist on Feb. 4, 1950; Tony Bennett introduced "I Left My Heart in San Francisco" in the room and a while later it was introduced as a single and fought the uphill battle on the charts.

"The Venetian Room is a loss leader," one hotel official commented rather candidly. "But it draws people to the hotel and its international publicity is excellent. Acts speak of playing the room." Coming attractions this fall spotlight: the Lettermen, Dionne Warwick, Sergio Franchi, Lou Rawls, Ed Ames, Ella Fitzgerald, John Gary, the Mills Brothers, and Nancy Ames. During the prom session the room caters to young people, as the Supremes can attest.

San Franciscans can also attest to the broad range of talent which has played the room: Harry Belafonte, Joe E. Lewis, Sophie Tucker, Lena Horne, Sarah Vaughan, Phyllis Diller, Ray Bolger, Billy Eckstine, Vic Damone, Rosemary Clooney, Billy Daniels, Jack Carter, Allan Sherman, Martin and Lewis, Abbe Lane, Roger Miller, Wayne Newton, Frankie Randall, Jack Jones, Charles Aznavour, Les Paul-Mary Ford, Jaye P. Morgan, Jane Morgan, Buddy Hackett, Tony Martin, Andy Williams, Pat Boone, Della Reese, Vikki Carr, Buddy Greco, Robert Goulet, New Christy Minstrels, Nancy Wilson, Smothers Brothers, Leslie Uggams, Edie Adams, and Diahann Carroll.

The Fairmont rests significantly atop one of the city's highest points. Just as the hotel is a landmark in the city, so too is its talent showcase inexorably associated with the top stratum of the entertainment world.

A lagoon, a raft and Hawaiian music.



THE GRAY FLANNELED HIPSTERS

continued from page SF-28

Francisco because people are communicating on a level practically unheard of in the society I grew up in." Pelte's group communicates for from \$750 to \$1,500 a show. Ron, who shares a basement office with Jules Karpen in the Glen Park section of San Francisco, estimates that "95 per cent of the musicians in town have taken LSD. It takes you so far out of this world and makes the world so insignificant that you pass boundaries of conformity and discover that the important thing is communication and recognition of a good world. God is in all of us. That's the level we're dealing on. We're loving people in San Francisco, looking for God in all of us."

Karpen is the manager of Big Brother and the Holding Company, a group which has been together six months and rides to its bookings in a hearse. His and Pelte's groups had not signed with any record label as of late March. "We've proved ourselves," Karpen interjected. "We haven't proved ourselves to the record companies, but who cares?" This nonchalant attitude is a frequent comment among those musicians-managers who have not come to terms with the Establishment . . . YET.

Pelte and Karpen have come to terms with LSD's usage by the hippie community whence the new rock groups blossom forth. They both have gone on trips. Their attitudes about the mind-stimulating drug are significant.

Karpen: "LSD takes you so far beyond this world. People take LSD and say they've seen God. . . I view LSD as walking into your mind, pushing the on button and then stepping aside. . . It's 'in' to take it. It may

even be a form of rebelliousness. Once you take it, your attitude changes. You desire to see and discover more of the things you've seen."

Pelte: "When you learn to play an instrument, you learn the basic chords first and then start copying things. Then you start releasing the valid music in you. But after you are opened up by LSD, you don't have to go through this process. You can develop more rapidly. It opens the door to your own creativity more directly than by cashing in on other people's creativity."

Karpen: "LSD allows you to see the bull at every level. It enables an artist to realize his thing is music and in order to be honest, he has to play his music. It enables him not to be uptight about a record company coming up with a contract and promising financial success. Record companies say they can make you famous. But the artists are looking at the communications aspect more than has been thought of in the past."

For Tom Dohahue, managing several new rock groups through Cougar Productions is a sound business venture in light of other business dealings which have gone sour. Donahue and his partner, Bob Mitchell, owned now defunct Autumn Records, Mothers, a nightclub, were formerly top personalities on KYA when it was the leading rocker and have run successful rock dances. Consequently, Donahue has insight into sundry aspects of the business. The production company which includes Carl Scott now manages Harpers Bizarre and the Mojo Men, two good new chart groups plus a number of lesser known fledglings. "There are only two constants in the San Francisco hippie scene," Donahue says, "music, grass (marijuana) and LSD." The vast majority of the playing acts are acid heads, he continues. The reason? "Most kids like being high. It's the same reason the business executive takes a

couple of highballs. Some think it helps them play better. I don't think it's an influence on the creation of music." Donahue says those groups which accede to the Establishment, sign recording contracts for from 5 to 8 per cent with side advances. "The hippies are more success-oriented than were the beats."

Outside the city there are a few people involved in the pop scene. These include Dick Doherr, who has worked in Berkeley; Bill Quarry in San Leandro, Sol Ellner in San Jose, Ralph Peppi in San Rafael, Lenny Jay in Santa Rosa and Ed Doyle in Bruno. Ellner is the manager of the Count Five, whose "Psychotic Reaction" single shot up the national charts, but who have been hitless for some months. Doherr has produced a combination jazz/rock concert using Charles Lloyd (there he is again) with Country Joe and the Fish and the Sparrow, both local favorites. Ralph Peppi books large and small groups in Marin County; Lenny Jay's Golden Star Promotions books LA bands like the Seeds and Turtles at several armories and Ed Bruno promotes local acts in the community of Bruno. Quarry has something else going for himself: he books long and short-hair groups and manages the Harbinger Complex. He pays from \$750 to \$3,000 for a night's performance in the East Bay area. Quarry, 29, has been booking acts since his high school days. He claims to have paid out over \$100,000 in expenses last year for talent and police guards. "The year before I made \$4,000 as a carpenter," he said laughing. Quarry exclusively works the East Bay area. "I sort of have this to myself. There's too much competition on the other side of the Bay."

Echoes Bill Graham after having read estimates that up to 100,000 persons are expected to spend the summer in the Haight-Ashbury hippie section of San Francisco: "This summer, anybody that's open will make a fortune, because of what's going to come into this town."

LOCAL LABELS BUILD ACTS, BUT...

There are a number of significant reasons why San Francisco has never been a major recording center and all of them are the result of the city's geographical position.

For an artist, anywhere, to become anything other than a local favorite he must travel. From San Francisco the first direction is South: right into the Hollywood entertainment and recording center. If this short trip doesn't result in recording activity or showbiz action for an artist, the next stops are invariably on the East Coast. Again: a bigger and better equipped record production area than San Francisco.

Although all manner of recording sessions are held regularly in San Francisco (particularly on location in jazz clubs) they have been supervised increasingly by alien producers and processed elsewhere.

There is no major pressing plant in the Bay Area and only the Fantasy lines and the Arhoolie family are, today, "San Francisco labels," with Fantasy a major launching pad onto other companies for select acts.

The typical San Francisco recording-success story goes back at least to the days of Art Hickman, who made his fame here in the early 1920's. His tunes were local or West Coast ("Rose Room," "Avalon," etc.) but his recording triumphs (and he had many) came after the orchestra went East. And it was there that the disks were cut.

Occasionally local facilities were used: especially Sollie & MacGregor in SF, and the early '30's Victor studios in East Oakland. Horace Heidt, Art Landry and others began careers there, but the big time came elsewhere. Bing Crosby cut his hit "Please" at the Mark Hopkins in SF, and when Brunswick had regular studios in the city fairly regular sessions were held.

But certainly when network radio shifted their San Francisco headquarters to Los Angeles in the mid-1930's the chances for Bay Area recording prominence were dealt a death blow.

During the 1940's, Lu Watters ran a series of jazz labels from San Francisco and Albany (near Berkeley); West Coast and Down Home became internationally known among moldy figs. Bob Scobey (a Watters alum) and other traditionalist jazz groups used Oakland's Jenny Lind Hall for recording (Watters had used SF's Avalon ballroom) but although many a label read Oakland, or San Francisco, the disks were usually processed in Los Angeles.

Dave Brubeck, Johnny Mathis, Cal Tjader, Bob Scobey, Turk Murphy, Barbara Dane, the Kingston

Trio, etc., found bigger audiences and more lucrative recording opportunities elsewhere. Vince Guaraldi, almost singularly, made his hit "Cast Your Fate to the Wind" for Fantasy here; then took to the road. And the story of that success was sufficiently unusual that a one-and-one-half-hour TV documentary called "Anatomy of a Hit" resulted. It's available through NET and college film libraries, and a delightful production.

The local disk success of such rock groups as the Jefferson Airplane (RCA Victor) and the Grateful Dead (Warner Bros.) might indicate the eventual establishment of significant studios in the San Francisco area.

But as record production costs rise, the plane trip to LA seems cheaper and shorter. In spite of some excellent local studios it remains unlikely that the San Francisco region will ever match Hollywood.

The city bounced into the contemporary grooves when two disk jockeys, Tom Donahue and Bob Mitchell, formed Autumn Records and began to release

"Only Fantasy and Arhoolie are, today, San Francisco labels, with Fantasy a major launching pad onto other companies for select acts."

Beau Brummels and Bobby Freeman sides. Both acts clicked—on a short-term basis—and financial problems rode with the two producers who eventually sold their masters to Warner Bros. Records and are currently producing product for the Burbank firm.

Max Weiss, the bearded, sport-shirted executive with Fantasy, can be startling when he admits there is no frustration to building up an artist and then watching as outside labels lure the act away. Weiss disclaims frustration because the artist's catalog suddenly comes alive when he gets the major buildup and promotion that such majors as Columbia are able to provide.

Fantasy now signs up acts for personal management through Trident Management owned by Paul Rose and his father who are associated with the recording company.

Weiss thinks the city is sadly lacking in a "heavy-weight" act. "I thought the We Five were going to be monsters," he says between nibbles of a Joe's Special at Original Joes eatery, a music hangout in the downtown section of town.

"There's no young Brubeck or Baez being developed," he laments. For the past 10 years, Fantasy has functioned out of its Treat Avenue headquarters. For some time it was located on Natoma Street, having originally opened as a pressing plant. "That's how we met Brubeck," Max said. "He was on the Dixieland label we were pressing, only he wasn't playing Dixieland. Jimmy Lyons had introduced him to the owner of the label. Apparently Dave was told his records weren't selling, but we knew better, so we started a label just for him."

Currently, the company is knee-deep in rhythm and blues and rock groups, with r&b released on the Galaxy subsidiary. Its roster encompasses Roger Collins, Little Johnny Taylor, Merle Saunders, Little Ronny, Sisters Three, Claude Huey, Buddy Connor and the Cassanova Two, the Tears, Galliwogs, Chessmen, Tokays, Merced Blue Notes, Blue Cheer, Sound Therapy and Daytonas.

A unique feature at the label's basement studio is the "idiot timer" as brother Sol Weiss calls it. On the wall in the studio and inside the control area are strung a series of green, blue, red and yellow lights. Green indicates the first minute; blue the second minute; red the third minute and yellow, you've gone overboard, Sol explains.

Unlike Fantasy, which has lost artists to other labels, two-year-old Arhoolie has gone its own, quiet way. Owner Chris Strachwitz has primarily concentrated on "down home field recordings in the South." His top draw is Big Mama Thornton, who has earthshaken the Monterey Jazz Festival. There are 60 LP's in the Berkeley label's catalog including some blues classics performances by Lightnin' Hopkins, Mance Lipscomb, Cliffie Chenier, Fred McDowell, Lowell Folsom and Lil Sonny Jackson. "We're just starting in the commercial field," Strachwitz says enthusiastically. "Our future plans are to go more into popular music. I've not been in the great family of rock. But I'm starting to enjoy some of it now."

If Fantasy people had one comment for Strachwitz, it would probably be: "Good luck. Other labels will be watching you."



Fantasy Records' Sol, left, and Max Weiss, in their basement recording studio edit a new group's first taping.

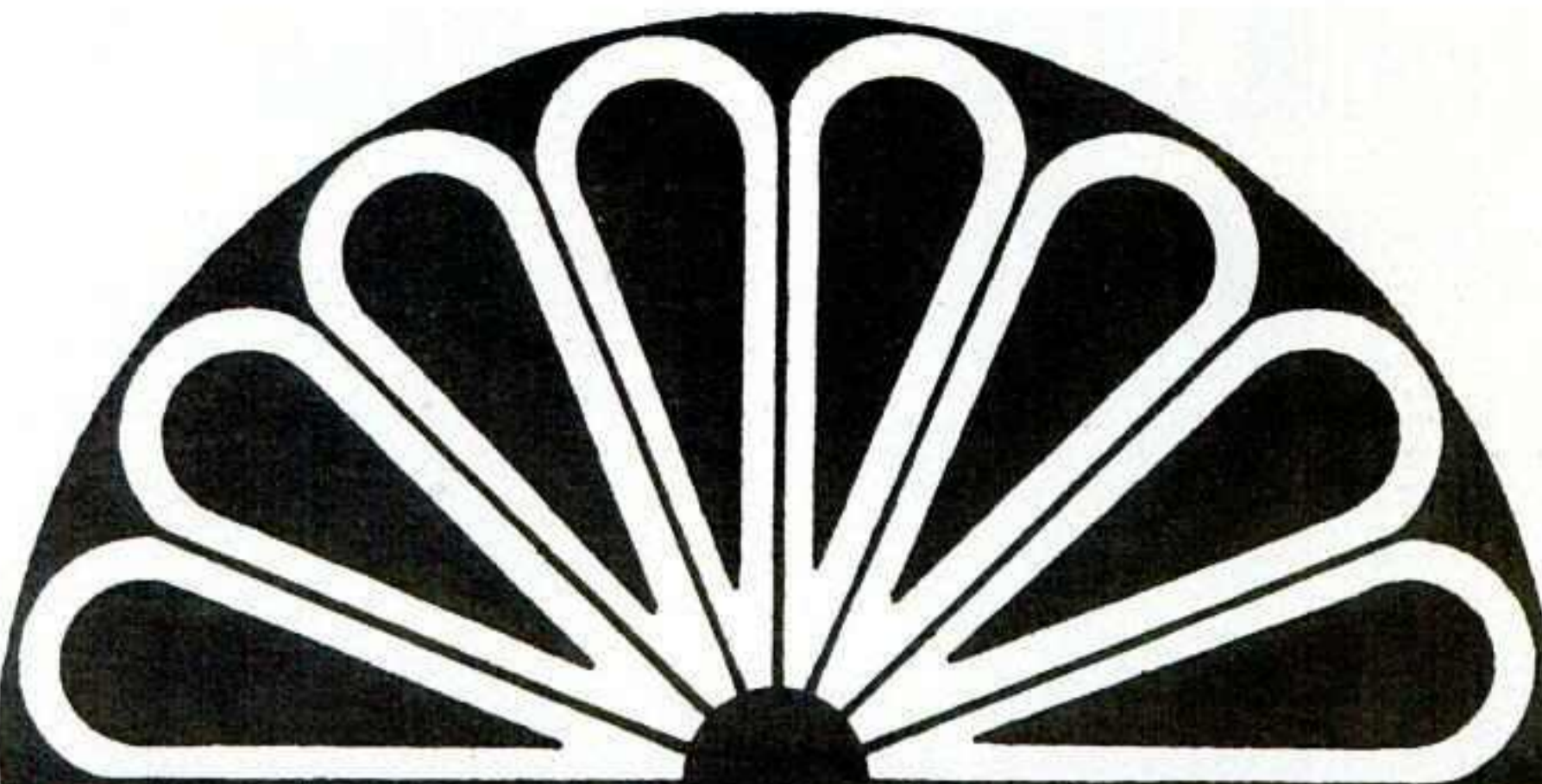
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What could never dare happen in New York—the heart of the communications industry—has happened in San Francisco. Two electronic giants—RCA and CBS—competitors to the hilt in everything they do, have divisions housed in the same building.

On the eighth floor of the new, towering Fox Plaza building one finds a Columbia Records sales office. One floor below, KNBR, the NBC-owned-and-operated radio station, recently took up residence. Columbia Records, is of course, a division of the parent CBS complex, with NBC Radio one of the arms of the Radio Corporation of America.

When KNBR moved to its spanking new facilities in mid-March, it closed out 25 years at its Taylor and O'Farrell location. It was at this site that a number of famous radio shows originated and at one time, two full-scale orchestras fiddled away for the Red and Blue networks.



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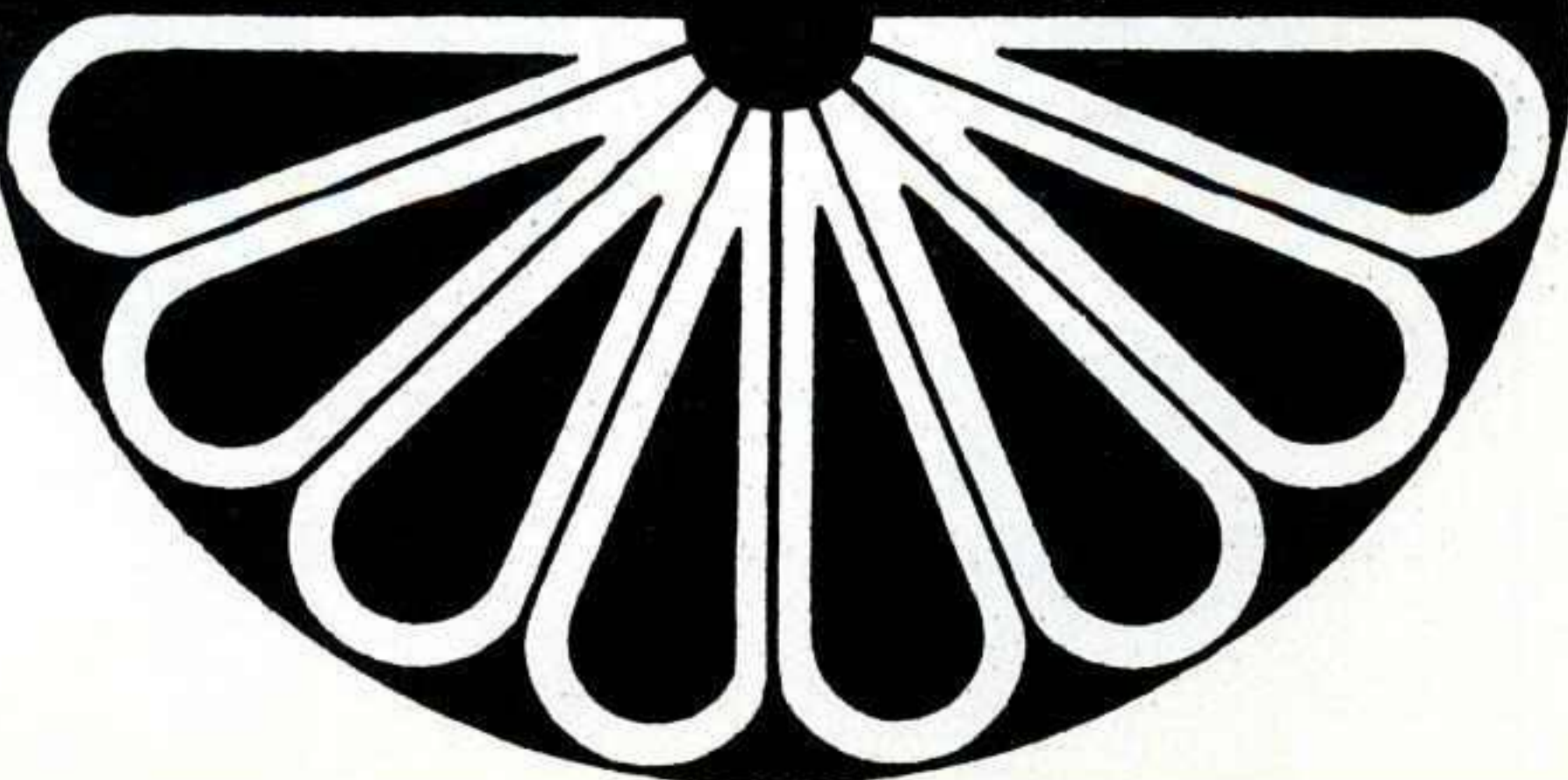
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HOMEBREDS BECOME SHOWBIZ THOROUGHBREDS

Always fresh . . . always exciting . . . bright and lively. That's San Francisco's creatively active artists, bred under the Golden Gate and in North Beach, in coffee houses and cellar-dwellings, and in dives and taverns.

All have crowded San Francisco, many have left as entertainment thoroughbreds. Preferred talent.

Since the end of World War II there's been a migration of artists to San Francisco from all over the United States. They've established a climate some call Bohemian, others sophisticated.

Whatever the description, San Francisco has bred and nurtured its share of new talent. While some depressives are fond of jumping off the city's famed bridges, a greater number of artists instead have found San Francisco the jumping-off-place to success.

A partial list would include Dave Brubeck, Johnny Mathis, Mort Sahl, the Kingston Trio, Lenny Bruce, Bob Newhart, Barbra Streisand, Cal Tjader, the Limelitters, Phyllis Diller, Vince Guaraldi, Turk Murphy, Bola Sete, Shelley Berman, the Smothers Brothers.

Jazz, folk music and comedy are most strongly represented in such a roster. This fits well with the nature of the city itself—the intellectual climate provided by the University of California, Stanford, San Francisco State College and others, the happy racial mixture of its people and a long history of tolerance shaded by rebellion and irreverence.

Here, one is free to experiment, innovate and boldly try new ideas. The city is not easily shocked. It readily accepts the new and thrives on controversy.

What better place for Mort Sahl and Lenny Bruce to jab at mores and morals? What better home for the popularization of folk music? Could jazz find greater freedom of expression in another city?

The hungry i, a basement club in the city's North Beach area, was boot camp for many of the stars who made it from San Francisco.

Owner Enrico Banducci chose the name to describe his haven for the "hungry intellectual": musicians, writers and painters struggling for recognition and survival. The "haven" is set to move away from topless North Beach and reopen in August in larger quarters on Ghiraldi Chocolate Square, near Fisherman's Wharf.

Mort Sahl calls the hungry i the "most unique theater-restaurant out of captivity" and a starting-point for "an infinite number of embryonic talents to reach the people."

The only original entertainment was by an unknown ballad singer, Stan Wilson. Following him shortly were Tom Lehrer, Josh White, Kay Ballard, Sahl, Shelley Berman and the Kingston Trio.

Banducci backed those he booked. He respected their talent by providing good sound and lighting.

He warned the city a few years back not to miss a new singer wailing at his club, because this gal with the oddly spelled first name soon would have that name in very bright lights. It wasn't long after that Barbra Streisand was "Funny Girl" on Broadway.

Around the corner and up the street from the i is the Purple Onion, another club specializing in unknown acts.

The Onion spawned a brothers comedy team from San Jose, named Smothers. It earlier, in 1957, gave a tryout booking to a Stanford graduate student and his Menlo College pals. The Kingston Trio stayed 10 months.

San Francisco regards the Limelitters, and now the solo Glenn Yarbrough, as hometown boys. It was here

the trio first played together as a group. The Gateway Singers, who sang for two years in the early 1950's at the hungry i, featured a bass player named Lou Gottlieb, who left the group to return to the University of California to complete his Ph.D. in musicology. That done, he helped form the Limelitters.

Another experiment was born in the spring of 1957 when The Cellar, a downstairs converted Chinese restaurant, combined jazz and poetry. Poets Kenneth Rexroth and Lawrence Ferlinghetti read their works while a jazz group improvised in the background.

Earl (Fatha) Hines moved to San Francisco and settled down with the piano at the Hangover Club

"While some depressives are fond of jumping off the city's famed bridges, a greater number of artists instead have found San Francisco the jumping-off-place to success."

while another new arrival, Kid Ory, made the Tin Angel on the city's embarcadero his home.

Even "society" dance music can claim two San Franciscans, Anson Weeks and Ernie Hecksher and their orchestras. Few remember that Paul Whiteman, a Denver boy, got his first real start at the St. Francis Hotel in San Francisco.

Many may label San Francisco's creative talent a regional happening, but who can dispute that the homebreds have become entertainment thoroughbreds?

Chinatown, the city's most famous ethnic community where home-grown Oriental music is passed on from generation to generation.

ETHNIC CULTURE ALIVE AND KICKING

The flavor of San Francisco can be tasted in its exotic foods, seen in its fog, bridges, hills and cable cars and smelled at Fisherman's Wharf, Golden Gate Park and Chinatown.

You can also hear it all around you. On AM and FM radio one hears a broad range of ethnic music that reflects the city and is quite unlike that heard in most other communities.

San Francisco is among the select cities with large concentrations of ethnic populations. Chinatown, for example, is the largest Chinese community outside the Orient.

"There's a greater variety of ethnic music here because San Franciscans have a broader scope of background and interests," asserts Paul Courtland Smith, associate professor of radio-television-film at San Francisco State College.

San Francisco ranks as an important ethnomusicological center "perhaps because it has a less transient nature than most other cities," explains Edward Colby, Stanford University music department librarian.

"Our ethnic groups here are of longer standing and more stable than those in other areas, especially a city such as Los Angeles," he says.

The Chinese arrived during the gold rush days to work as railroad gangs and the Italians long ago docked their fishing boats in Sonoma County to the North and in San Francisco.

In the Oriental environment, the importance of remembering ancient traditions, ceremonies and music remains as part of the cultural dogma.

Music, neglected by schools, radio and recordings, has its place in the Oriental home. Not pop, or rock, but traditional sounds of ancient China and Japan are fed to youths by their cultural-minded elders.

Pop and rock are fine, but only after traditional ethnic music.

Oakland, Emeryville and Richmond have large Negro populations and the San Jose-Santa Clara area is home for California's second largest Spanish-speaking population.

Italians still cluster to work and live in North Beach and throughout the city are pockets of Slavs, Poles, Portuguese and most every other ethnic group.

The Bay Area's varied cultural life is enriched by the music and arts of numerous ethnic organizations.

Across the Bay in Berkeley, for example, the American Society for Eastern Arts makes available to the public the disciplines and traditions of Asian dance, drama and music.

The membership Society offers a three-month summer school for intensive study of Asian music and dance, presents lectures and concerts and keeps a library of books, films, records and tapes useful to students and researchers.

For that tidy community of religious and gospel

music buffs, San Francisco offers a chance for a bountiful harvest, amplified by KFOX, an all-religious music-oriented station.

Part of the city's religious sound is the three-year-old Sacred Concert Society, consisting of a 40-voice chorale and orchestra; the Songweavers, a folk group, and the Noel Wilson Quintet. They perform in the 3,000 seat Masonic Auditorium.

Spanish-speaking listeners from San Francisco to King City can hear a full 5 a.m. to sundown schedule of Spanish programming on KPER, Gilroy.

Dick Ryan, KPER manager and owner, says his station beams its broadcasts to the 13.5 per cent of Santa Clara County residents who are of Mexican descent.

"In the Oriental environment, the importance of remembering ancient traditions, ceremonies and music remains as part of the cultural dogma."

The station's broadcast range extends to a potential audience of 350,000.

KPER features Mexican and Spanish music, dramas ("Mexicans love soap operas") and talk shows, but not argumentative ones," Ryan says. "We feature no Jose Pynes."

Station KOFY in San Francisco also presents a day-long schedule of Spanish language broadcasting.

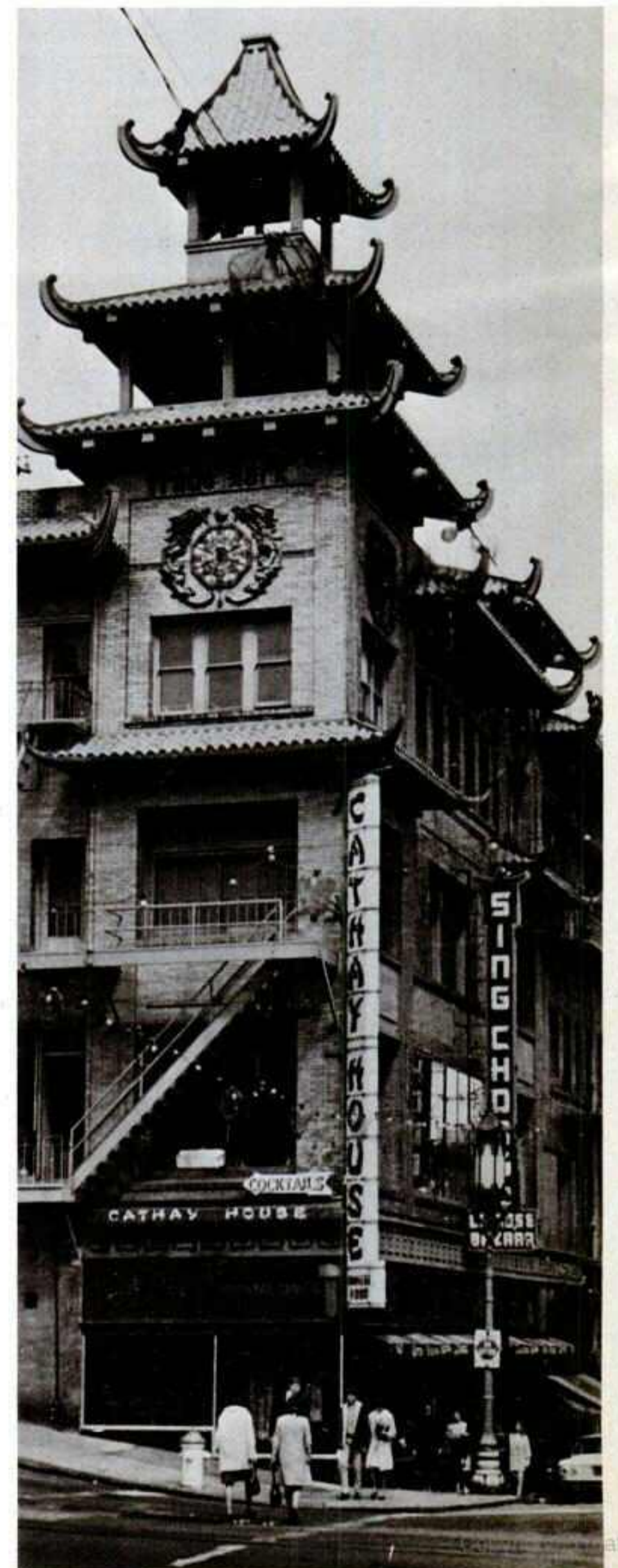
But the most unusual station and best example of ethnic programming is KBRG, a 24-hour FM station with main studios in San Francisco and a remote studio in San Jose.

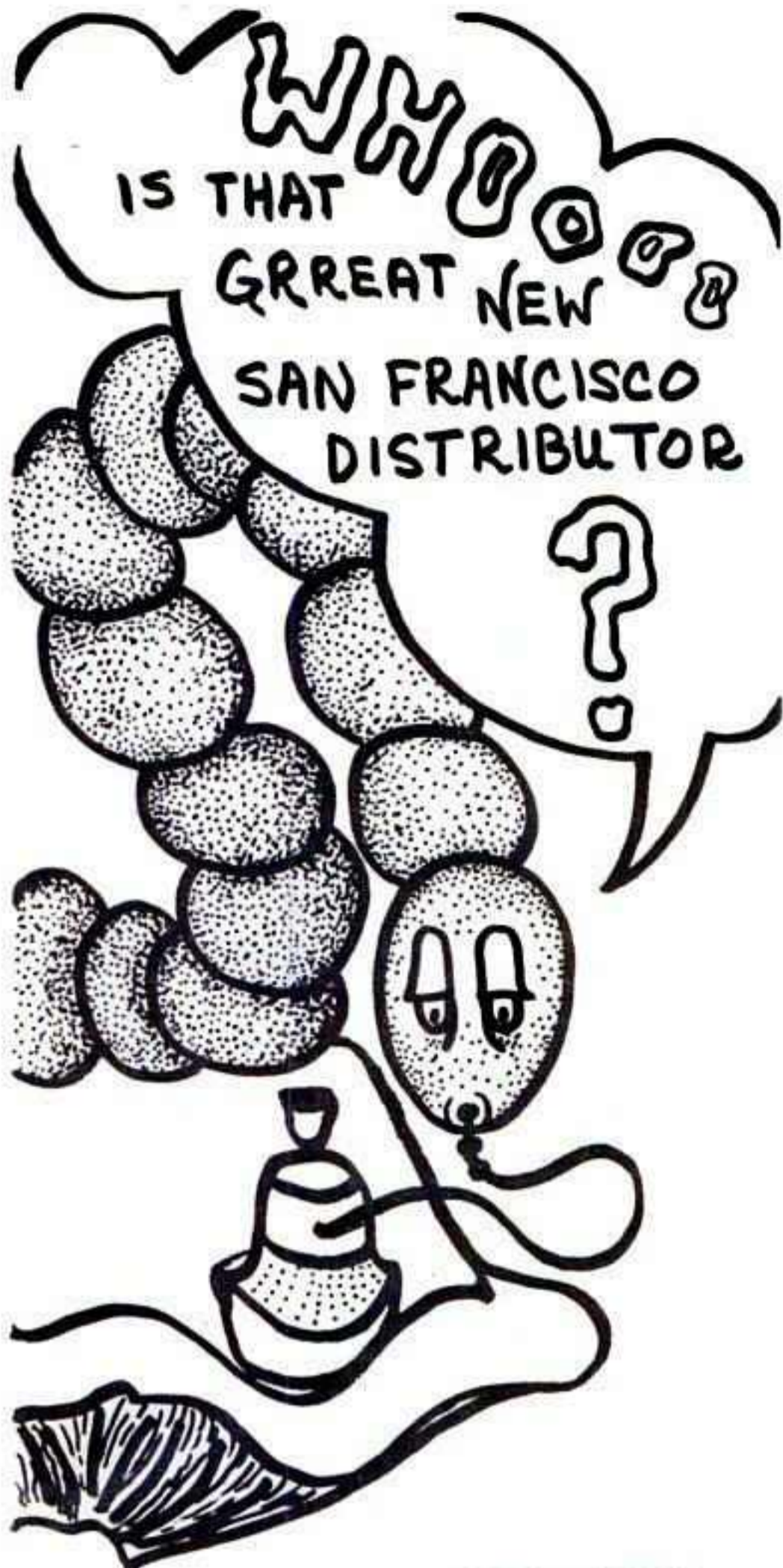
KBRG, called K-Bridge, is a truly international station. Programs are broadcast daily in more than 15 languages, including Greek, Chinese, four Scandinavian languages, Maltese (there are more than 10,000 natives of the island of Malta in the Bay Area), Russian, Ukrainian and Arabic.

"We hope to program in 30 languages within a year or so," says Mrs. Hamilton Fish, program director. "We're ready to go now with Korean and Philippine hours."

Mrs. Fish believes San Francisco is the only city in the country that can support completely international programming.

"Other market areas could do all Spanish or all Polish language broadcasting, but none has the variety of people we have here," she says. "San Francisco," she declares, "is probably the most cosmopolitan city in the United States."



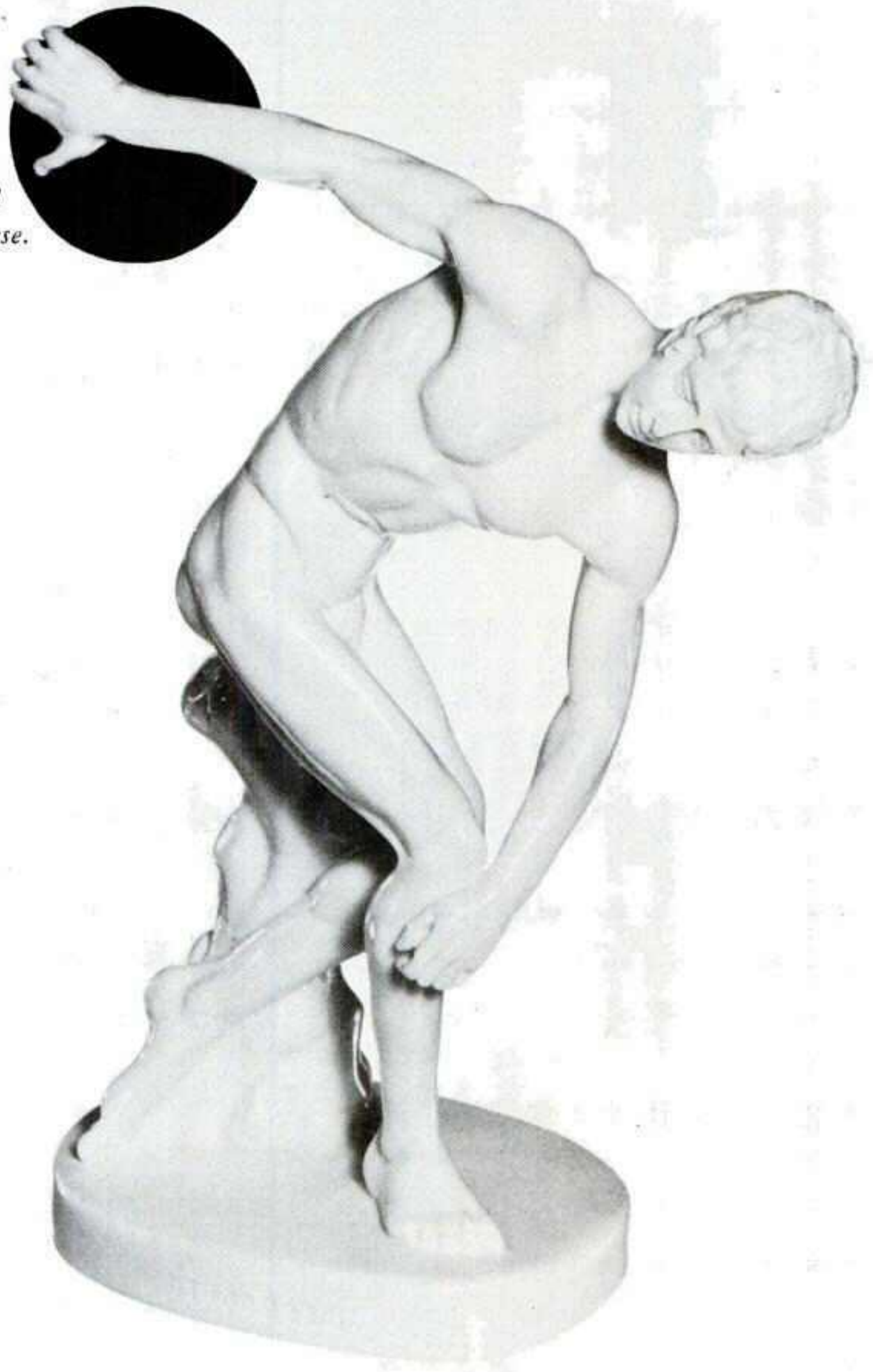


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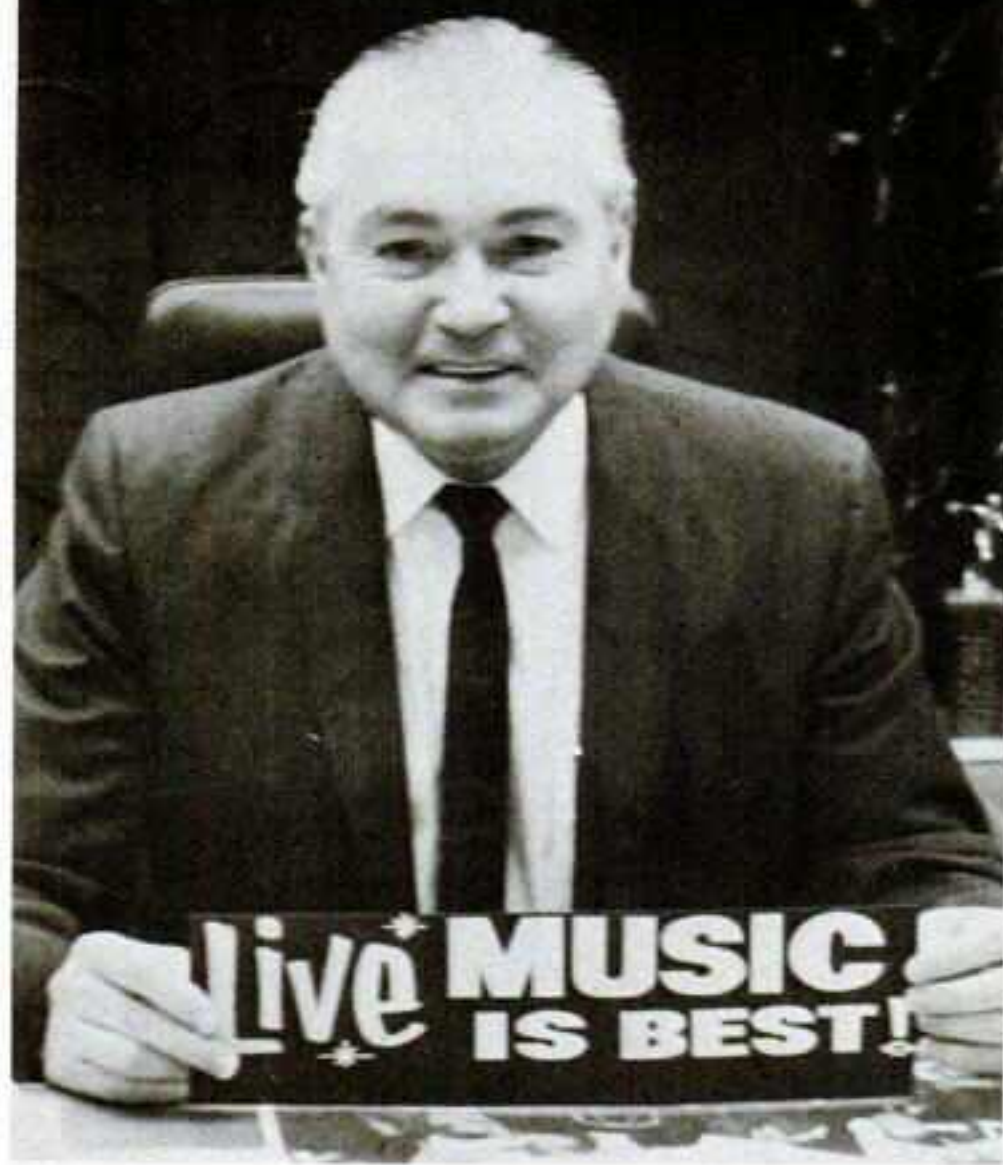
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Albert Arnold, president of musicians' union Local 6, with a car bumper sticker promoting live action.

ON LAND & SEA IT'S LOCAL 6 TO THE RESCUE

Local 6 of the American Federation of Musicians is a prime barometer of the effect San Francisco is having on young people. "In-coming musicians on guitar outnumber 10 to 1 any instrument we take in," reports local president Albert Arnold. "A few years ago, the ratio for violin and guitar were just the opposite. We now have eight pages of guitarists in our

directory with five for violin." With the city currently breeding rock 'n' roll musicians in vast quantities, the influx of guitarists is no surprise.

Piano players, however, still remain the most active of professionals in the Bay Area. The local's directory runs 13½ pages for ivory tinklers in the area's four counties. Some 1,000 of the union's 6,000 members are employed full time in music, with 3,000 the total for persons engaged in musical activities over-all.

Years ago, the musicians were high on the payrolls of radio stations. Today, two members are staffers at the radio level. "I can remember when KPO had close to 200 staff musicians," Arnold recalled. "When the Red and Blue networks were in operation, we had separate staffs on both, even though they used the same studio."

Arnold, a robust, round-faced person, has been head of the union for 10 months and was formerly vice-president for 10 years. Breaking down his membership, he points to 130 persons employed in symphony-opera activities, with the emerging Oakland Symphony supporting 83. "It used to be 50-50 amateur-pro," he points out. "We have doctors, lawyers and motorcycle cops in the union. Don't be surprised if you see cops in uniforms running through the place."

Local 6 people have the distinction of being the only West Coast musicians working the American President Lines and Matson Navigation Co.'s six ships touring the Orient. Fifty musicians work the ocean gigs.

There are 426 on-land locations in the region which regularly employ live musicians. This works out to between 850 to 1,000 members getting steady employment. In a class A hotel, a sideman for a six-day week draws \$165.48. In a class AA club, the scale is \$134.60; in a class A club the draw is \$124.66. In the casual dance job, for a four-hour evening, the player draws \$34 week nights and \$38 on Saturday.

There is relatively little musical recording studio work. Advertising commercials comprise the bulk of the disk-cutting activity.

That live music is high finances is revealed in these salary statistics: in 1966 unionites earned \$8.7 million, of which \$6.7 million was derived from popular music engagements. The casual field paid \$1.9 million, which is nice money for playing the creatively non-demanding bar mitzvahs, weddings and Christmas parties.

"Would you like to see some of the odd instruments we stock?" Arnold asked a visitor, who said he would. Under the new instrument category were: oud, banjo-lene, bass steel drum, bazoook, bouzouki, czimbalom, assorted Chinese instruments, boo bam drum and dulcimer. "Don't ask me what some of those instruments are," Arnold said, chuckling. "They're part of the cosmopolitan flavor of the city."

Tape's involvement with San Francisco can be found inside and outside the city. Inside, two major tape CAR-tridge distributors, Western Tape and Calectron, and, outside, Ampex and General Recorded Tape. Each in his own way typifies aggressiveness, a stamp of a city in which fog and dampness hardly dampens human ingenuity.

Thirty miles south of the city, Ampex dominates the Redwood City industrial community. Some 1,300 persons work for the 20-year-old company in neat buildings in research/engineering, product management and custom product functions. Alexander M. Poniatoff, 75-year-old founder and board chairman, is frequently on the scene, offering advice and working with his engineers.

Leon Wortman is the product section manager for Ampex's professional audio equipment division, a long and stiff job description which hardly applies to his warm, searching personality. Wortman has some probing comments about the recording industry and his end of productivity.

"Equipment manufacturers, for the most part, have not supported the creative talents—the engineers, a&r men and musicians—in that when these creative people search for new sounds, new ways to create emotional attractions, they are confined to the limits of the equipment; limits too easily reached!" Wortman adds salt to the wound by further contending: "It is up to the hardware manufacturer to design new kinds of equipment which will develop new techniques for recording. Very little progress has been made in the last 20 years. We've improved on frequency responses, signal-to-noise and flutter has been reduced. The ability to reproduce original sound has been advanced, but our inherent limitations from the creative standpoint remain."

Wortman contends that recording companies and recording studios are seeking out new advancements in recording equipment. "No day goes by without some request out of the ordinary. The quantity of this kind of request is increasing dramatically." Ampex answers these requests by custom building recording equipment to a client's specifications.

"When 8-track cartridges began to really take hold over a year ago, we delivered a large number of 8-track recorders. The creative engineer and a&r man would look at this equipment sitting idle and they began to experiment . . . pretty soon they were thinking in terms of separate tracks for each mike. I think we'll be seeing 16 and 32-track machines in the future." Tape for

master recordings is both half-inch and one-inch in width. "We're also talking about two-inch tapes," Wortman revealed. "We have a two-inch tape transport for video tape recording and we're developing instrumentation for wide recording tape. If you take the video tape head off and put an audio head on, you have the basis for a multi-channel recorder. We have delivered

Within the year all recording studios will be using 8-track master recording equipment, one product engineer predicts. On the horizon are 16 and 32-channel machines.

several video tape recorders to a small number of record studios for experimental purposes."

Wortman thinks along the lines of the recording engineer. If you have 32 mikes, he says, projecting on some future situation, you may have 32 separate channels. "The word ensemble will disappear," he philosophizes. "Everyone will follow hand signals in the studio."

Eight-track recording equipment seems to be the basis for truly multi-channelled techniques. Wortman believes that within the next year, all recording studios will be using 8-track equipment. As someone affiliated with the leading manufacturer of professional tape recording equipment, Wortman's opinions are to be respected. An 8-track recorder will sell for about \$12,000; a 4-track recorder now sells for \$4,000. A 16 or 32-track machine could run as high as \$20,000. Ampex has entered the cassette field and has begun taking orders for .158-inch-wide tape duplicating machines, adding further to its product line of audio, video and instrumentation/computer equipment.

While Ampex has been automatically identified with reel to reel and more recently cartridge duplication, one-and-one-half-year-old General Recorded Tape in Sunnyvale, another Southern suburb, has filled a needed gap as a custom duplicator for music suppliers to the burgeoning cartridge market. "We merchandise a lot of tape in San Francisco," says Alan Bayley, who heads an executive team steeped with Ampex alumnus. GRT now duplicates music for 44 labels, with its business up

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TAPE CO.'S EARN MARK IN INDUSTRY

monthly 20 per cent, according to its president. The projected dollar volume this year, Bayley reports with a sign of amazement, will run about \$8-\$9 million, triple what it has been. "Northern California is significant in that it represents a better representation of the U. S. in 4 to 8-track sales. San Francisco is split 50-50 between the two configurations as opposed to two-thirds 4-track six months ago."

GRT does business with Calectron and Western Tape, two aggressive distributors. Calectron, an RCA outlet, has its own separate cartridge division run by Sasch Rubinstein and has turned its territory into one of the West's top-selling regions. Western Tape, which covers all facets of distribution, was Northern California's first all-encompassing cartridge house and among the first in the nation to exclusively specialize in continuous loop product, if not the first. Its president, Mike Daniel, has called the two-year-old company a total tape rack jobber. From its San Francisco headquarters, the firm coordinates business with Seattle, Denver and Los Angeles branches. Like Ampex, which is systemized and a giant industrial complex, Western, on a smaller scale, carries through in its obligations to customers by providing inventory control, order service forms and merchandisers.

Recordings may still remain the dominant sales form for music. But to these firms, tape's the business of today.

Alexander M. Poniatoff, Ampex founder, and Harold Lindsay, left, a senior engineer, with the company's first professional quality magnetic tape recorder, the model 200. Lindsay was the project engineer in 1948 when the machine debuted.



Youngsters learn about jazz at the University of California's demonstration elementary school, where the subject is integrated into the children's regular curriculum. The young toddlers are a photographer's delight.



BASIE, BEATLES & BACH CAPTIVATE COLLEGIANS

The San Francisco Bay Area probably has more institutions of higher learning than any comparable population center in the nation. That means a substantial audience of 18-30-year-olds for all musical events: pop, rock, jazz, folk, opera, chamber, symphony. Besides providing patrons, the schools are involved in musical activities of their own.

Stanford University last year presented a nine-month "Jazz Year" that was the best venture of its type ever held anywhere. Major concerts featured Louie Armstrong, Duke Ellington, Ray Charles, John Coltrane, Dizzy Gillespie, along with a series of afternoon "Jazz Casuals" conducted by critic Ralph Gleason and including performance and discussion by Archie Shepp, Denny Zeitlin, Randy Weston and many others.

Tied-in was a series of lectures by authorities drawn from the whole nation; and there were photo, film and record displays. The project, kept to a loose historical

"... The colleges are developing audiences in their student bodies which will spend a lifetime supporting good talent."

chronological sequence, was entirely student directed and almost broke even.

The University of California at Berkeley, early in April this year, climaxed a series of cabaret concerts with a two-day double concert and discussion series, also on jazz. For many years the Cal Folk Festival in June has been immensely popular, and under Barry Olivier's direction, has established the format for many other such programs locally. For a number of years, old blues singers have been included and last year rock 'n' roll was added.

San Francisco State College is more involved in the contemporary lively arts than any other Bay Area school. Their theater and communications department is justly famous and in popular music, State has been an active and contributive force for years. Dozens of performing and teaching musicians in the region graduated from State.

Their Folk Festival is a full weekend of activities and is traditionally a sellout. Workshops are also jammed into the three days; this year the stars were Tom Paxton, Buffy St. Marie, the Chambers Brothers and many others. State, in addition, through its Experi-

mental College program, is always investigating contemporary expression: happenings, rock dances, jazz concerts and the like.

A number of colleges are presenting courses in jazz and blues, in the context of American social history. This writer (Philip Elwood) has been affiliated for many years with University of California courses, as well as those at Oakland's Laney Jr. College; Ralph Gleason, who has worked with Sonoma State College nearby, and College of Marin, close to SF, gives a two-year AA degree upon completion of a full-range of courses dealing exclusively with popular music—from understanding, to playing, to selling it.

Mills College, the girls' school in Oakland where Dave Brubeck, (on the GI Bill) studied under Darius Milhaud, has recently joined forces with San Francisco's adventurous experimental-sound Tape Center. With sizable aid from foundation grants, a laboratory for new sounds is being developed under Pauline Oliveros. Anthony Martin, in charge of the visuals at the Fillmore Auditorium, is also a staff member with the Tape Center project.

The San Francisco Conservatory of Music has taken an active role in contemporary musical affairs for many years. Experimental music, including jazz, constitutes a major portion of their curriculum.

The University of California, Santa Cruz, last fall sponsored a "Jazz in the Classroom" seminar for teachers, and UC Berkeley presented a similar weekend program titled "Rock and Roll" in March.

Dr. Herbert Wong, Berkeley elementary school principal, jazz writer and broadcaster (KJAZ) includes jazz study units throughout his curriculum. All ages and levels study the music and the performers and then climax the activity with a concert. Oscar Peterson and Roland Kirk have been among the participants waiting for the kindergarten through eighth graders.

There are so many high school and college gyms and auditoriums near San Francisco that there is never a weekend night that professional talent isn't working the area. On a recent rainy Sunday, for instance, two suburban colleges (15 minutes apart and 45 minutes from SF) both presented pop-jazz concerts. One featured the Brubeck quartet, the other Mel Torme, with Benny Barth's big rehearsal band. Neither concert publicized off-campus and both were sold out.

Years ago there was fierce opposition from downtown SF clubs to campus appearances by major artists. Indications now confirm that business begets business at any level; the colleges are developing audiences in their student bodies which will spend a lifetime supporting good talent.

ARENAS ABOUND WITH LIVE SOUNDS

In the San Francisco-Oakland area, large auditoriums of primarily old vintage soak up the major musical events.

Both San Francisco and Oakland have traditional downtown civic auditoriums seating about 8,500. San Francisco's has had extensive renovation and in recent pop and rock concerts has proved quite comfortable. Biggest recent house: Frank Sinatra's fund-raising show for former Governor Brown.

Oakland's old auditorium arena, scarcely changed in 40 years, is a favorite for blues shows: James Brown and the Temptations have both jammed it this year.

Acoustics in both spots have been immeasurably improved recently by expert sound system management.

On the Southern border of both cities are double-size all-purpose halls: the SF Cow Palace and Oakland's new Coliseum Arena.

The Cow Palace is a huge barn, ill-equipped for the rock shows which have appeared there over the last few years. Most recently, it has sold out its 18,000 seats for the Beatles ('65) and, even more overflowing, for the Monkees early this year. Sight and sound are treacherous in the Cow Palace.

The new Oakland Coliseum Arena, with steep sides, vaulted roof, glass walls (it has a sort of transparent whale-belly look) and about 18,000 seats for concerts, is the better of the two big Bay Area arenas. It is primarily for sports (basketball and hockey especially),

Old vintage auditoriums "soak up the major musical events."

but when stage and sound problems are improved for musical shows, it will take over most of the Cow Palace bookings. Access and parking are excellent.

Jazz at the Philharmonic will be the first big show into the Oakland Col-Arena (in June), although some rock and pop shows have fared decently already, especially the Righteous Brothers, who drew over 12,000.

San Francisco's Opera House and Berkeley's Community Theater both seat about 3,400. Although the Opera House once banned a Dizzy Gillespie concert (that was in the go-man-go jazz days), a few of the class pops shows play there now: Nancy Wilson sold out the Opera House recently.

The barrel-like Berkeley theater presents everything from the New York Philharmonic to Bob Dylan; from Tim Leary's LSD rituals to Dick Doherr's poor man's concerts, which included free soup with each ticket, plus a light show, modern dance, blues and rock bands.

San Francisco's peculiar Masonic Auditorium, on top of Nob Hill, with well over 2,000 seats, is an acoustic nightmare and a visual trap. There is a full marble wall behind the performers and the runway-like stage (designed for Masonic rituals) which projects well into the half-round orchestra seating area. There is no curtain. Years of experiment have produced a fair sound balance. The Masonic's location makes parking difficult but also consistently seems to draw big crowds.

The weekend public rock concert-dances are centered in the ancient Fillmore Auditorium, which can take about 2,500 in its upstairs hall and mezzanine (but is restricted to far less by fire regulations), and the Avalon Ballroom near the Van Ness auto-row. The Avalon, built in the 1920's, has a somewhat smaller capacity than the Fillmore, and is also upstairs. It's loaded with plaster rococo in a Spanish mode, with peek-a-boo balcony boxes and all.

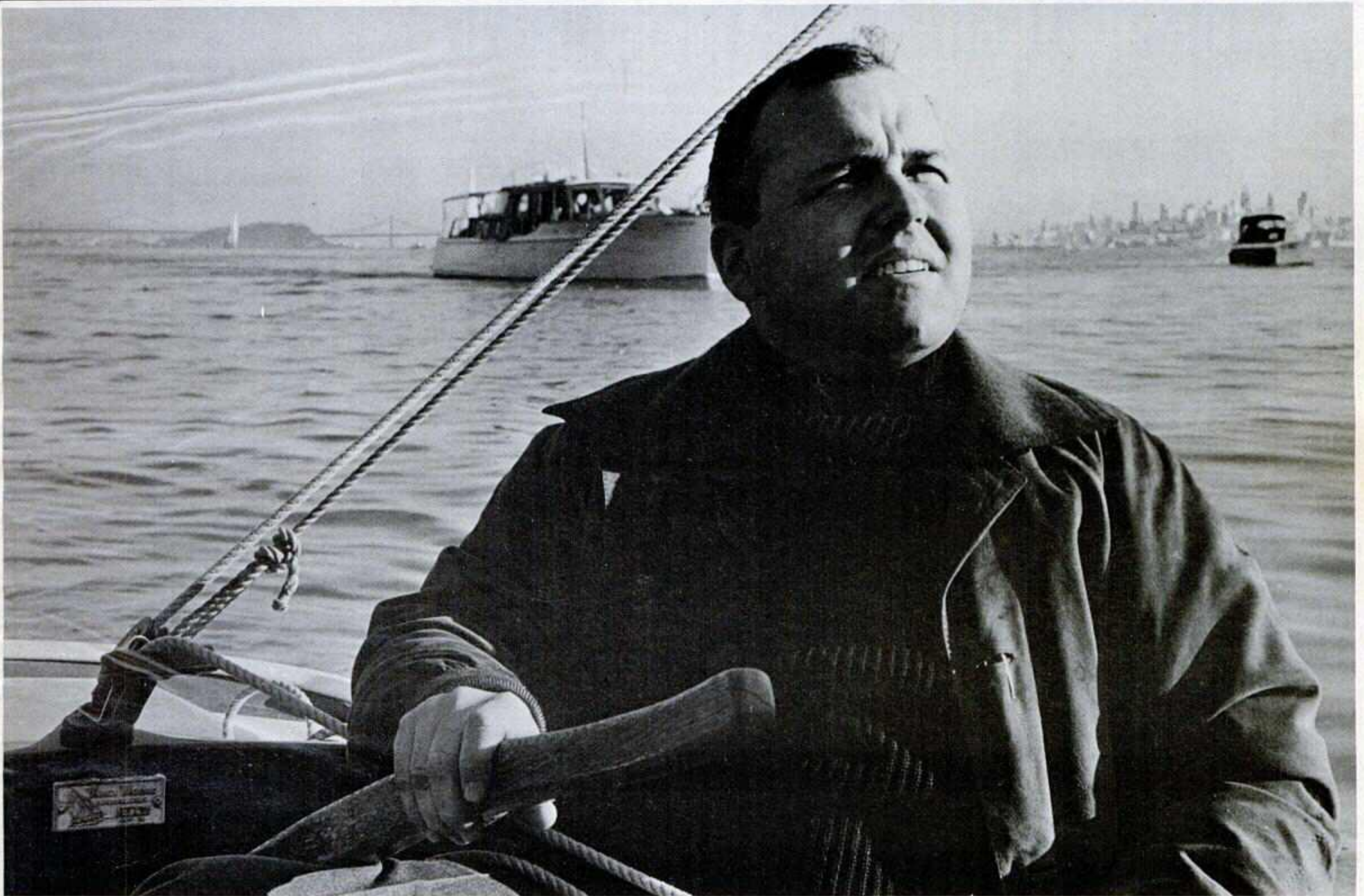
Winterland, formerly Dreamland, is the summer home of the Ice Follies but in recent months has had extensive use by blues shows, rock and roll dances (occasionally rented by Bill Graham of the Fillmore for big names), and political rallies. The ILWU Longshoresmen's Hall, near Fisherman's Wharf (site of the 1966 Trips Festival) often has one-shot dances and special performances like the Fluxfest in April this year.

An old German meeting house, now California Hall, gets spill-over dances and benefits; the Circle Star Theater in suburban Belmont runs year-round musicals and top grade specials (Don Ho, Phyllis Diller, Chevalier, etc.) drawn frequently from the Tahoe-Vegas circuit. Full week sellouts at the Circle Star (cap. 2,700) occur a few times a year.

The Beatles last time around, after being nearly torn apart in the Cow Palace during their matinee show in 1965, moved to Candlestick Park, where they drew about 25,000 teeny boppers most of whom neither see nor hear their idols. It's doubtful if anyone will try Candlestick again for such a program.

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CLASSICAL CATS PURR YEAR-ROUND

By Bruce Weber

In a city as cosmopolitan as New York, San Francisco, with its potpourri of European, Asian, African and American influences, has a rich and varied classical heritage.

When all is said about the hippies and their mecca in the Haight-Ashbury district, the topless taverns and the teeny boppers, there is another San Francisco with its Victorian-Elizabethan music and its classical aura.

Intellectually and aesthetically, San Francisco is this generation's Paris. Classically, the city is a vibrant, alive, latter-day Elizabethan Establishment. Musically, a fellow who can make the city seem dull has simply got to work at it. Culturally, the city offers its world-famous opera, a respected symphony, a ballet troupe, chamber music society, children's opera company, mime troupe and an exciting conservatory theater.

In the lexicon of the record promoter, the classical cats purr all year-round.

There is a corner in this city where history will record the names of Kurt Adler, dynamic general director of the San Francisco Opera Company; Josef Krips, untiring conductor and musical director of the symphony orchestra, and Norbert Gingold, founder of the children's opera company, the only force of its kind in the world.

The cultural renaissance is further enriched when one considers that Leontyne Price, Joan Sutherland, Boris Christoff and Birgit Nilsson made their American opera debuts in San Francisco. Although world-recognized Elisabeth Schwarzkopf never has performed at the New York Metropolitan Opera, she has made a habit of appearing in San Francisco since 1955.

When not boasting of its nonconforming and rebellious youth, San Franciscans can claim to have heard the initial American performances of Britten's "Midsummer Night's Dream" and Cherubini's "Medea" in the European-styled War Memorial Opera House.

Behind the weirdo's bravado sits the classicist. The modus operandi of the "longhair" is to continue to saturate the Golden Gate city with Bach, Brahms, Beethoven, Handel and Dvorak. And with "Rigoletto," "Boris Godunov" and "Les Troyen."

The classicist looks upon the city's young renegades with an indulgent smile, realizing that the swell will subside. Their philosophy is straightforward, not straight-laced.

"The young revolutionary movement is a complex subculture that has burgeoned," said one. "There is a place for classical music in San Francisco. There always will be."

To San Franciscans who may look archly out from between flecks of templed gray in reproof of our younger generation's viewpoint, there is a rapport with Kurt Adler, the adventurous, avant-garde classicist.

Adler, 61, has been general director of the prestigious San Francisco Opera Company for 14 years, assuming command when founder and director Gaetano Merola died in 1953. Vienna-born, Adler signed on as the company's chorus director in 1942.

Matching the Met is Adler's prime ambition—he works 18 hours a day when the company is in season, and spends some four to five months each year in New York and Europe searching for talent.

A colleague said of Adler: "He furiously pursues perfection."

The city honors him by filling every pew for each performance. The company's board of directors bows regularly to his wishes. City fathers underwrite any losses, if any.

But to Adler, in his pursuit of perfection, the singing must be glorious, the orchestra at its best and the sets perfect. Then, only then, does Adler relax.

Like Adler, Josef Krips has stimulated classical learning in San Francisco and molded it into some form of appreciative shape. And like Adler, the symphony conductor chases perfection.

While the opera company is more adventurous, the classical potpourri in San Francisco is gross.

- The San Francisco Ballet plays more show time than any other American Ballet company ever has, and has become one of the 10 best companies in the world.

- The Chamber Music Society plays recitals to packed houses.

- The Mime Troupe, the only active, serious theater troupe, puts on shows in the public parks. It is a mature and potent instrument.

- The Actors Workshop is constantly raided by Lincoln Center in New York for its talent.

- The Children's Opera Company is now in its 16th season and has appeared before more than a quarter of a million persons.

- The American Conservatory Theater packs more



Kurt Adler: The opera is his life.

excitement in a weekend than a month on Broadway. Its repertoire this season includes Miller's "Death of a Salesman," Chekov's "The Seagull" and Albee's "Tiny Alice."

- The San Francisco Civic Light Opera is in its 30th annual season.

- The Oakland Symphony Orchestra is just now striving for professional acceptance.

- The Lamplighters, a resident Gilbert & Sullivan troupe, has earned acclaim from the D'Oyly Carte company itself.

Long the hub of major musical activity, Josef Krips, like Adler, parallels the colorful classical history of San Francisco. They are the cultural legatees of a musical tradition.

The Symphony, after a period of decline from 1954-1962, is breaking attendance records with Krips, 63.

By importing musicians of stature, Krips, a Viennese, is a man in studious motion when conducting—grimacing, urging, seeking perfection and the ultimate from his orchestra.

He is regarded as the last representative of the great Viennese school of conductors that included Gustav Mahler, Richard Strauss and Bruno Walter.

A leading interpreter of Beethoven, Krips brings an authority to the podium that results in music as cohesive in its form as a finely executed work of architecture.

When questioned about a youthful generation of protestors on the current scene, Krips smiled, and said:

"As there is not a party for Mozart, Beethoven and Schubert, so neither have I ever joined a party . . . a fad . . . a movement."

The Children's Opera Company, directed by Norbert Gingold, was established in 1952 as a means of cultivating interest in opera productions among youngsters. The group's repertoire includes operatic adaptations of fairy tales, all original works of Gingold.

Dedicated to the development of children's enjoyment of music, drama and dance, the company delivers seven professional performances of children's classics monthly in San Francisco, and elsewhere.

"Though some of the cast members have continued in theatrical careers after leaving the company, training of performers is not necessarily the group's goal," states Gingold. "Teaching of teamwork and acquainting the children with classical production in general are the company's primary aims."

With the exception of four adults, the cast, including chorus, ballet and orchestra, is made up of children. The organization holds biweekly opera classes in San Francisco. It is the only children's opera company in the world.

Before fleeing his homeland, Gingold studied composition with Joseph Marx and conducted with Clemens Krauss at the State College of Music in Vienna.

To the "longhair" and "high-brow" observing the San Francisco scene, it is difficult to witness a privileged generation protesting.

But, they admit, classical music, the creative artist, the classicist all luxuriate in musical freedom and expression. They realize there exists in San Francisco a cultural donnybrook. But they remain aloof of the troubled and troublesome. Rapport is extremely difficult. The classicist lives in a milieu of affluence and heritage.

San Francisco Symphony's untiring conductor/musical director Josef Krips.



Album Reviews

Continued from page 12



JAZZ SPOTLIGHT
McFARLAND: THE OCTOBER SUITE
 Steve Kuhn. Impulse A-9136 (M); AS-9136 (S)

A jazz pianist of note is in the making here. Steve Kuhn, the pianist, and his composer and conductor Gary McFarland could become a strong contributing team to avant-garde jazz. "St. Tropez Shuttle," a Bossa Nova thing, and "One I Could Have Loved" from the film "13" are included in this fresh LP disk.



GOSPEL SPOTLIGHT
THE SPEER FAMILY REJOICING WITH MOM
 Heart Warming HWM 1920 (M); HWS 1920 (S)

Mom Speer is the star of this album. Any Speer album is guaranteed to be a hit. Presented here are "Mansion Over the Hilltop," "Is That the Light of Home," and Dad Speer's "I Shall Not Want for Anything."



BLUES SPOTLIGHT
JOHN LEE HOOKER LIVE AT CAFE AU-GO-GO
 BluesWay BL-6002 (M); BLS-6002 (S)

'In' blues for the 'in' people, whose ranks grow larger day by day. "She's Long, She's Tall" and "One Bourbon, One Scotch and One Beer" have a strong dance beat. "Seven Days" and "I'll Never Get Out of These Blues Alive" are slow and grinding. Will hit big.



COMEDY SPOTLIGHT
LENNY BRUCE
 United Artists UAL 3580 (M)

The late Mr. Bruce was at his rare best during this only appearance at Carnegie Hall in 1961. Included are stories from Communism to homosexuality. His followers can expect to see several upcoming releases spanning his short-lived, but eventful career.



INTERNATIONAL SPOTLIGHT
QUE NO TE CUENTEN CUENTOS
 The New Trio Los Panchos. Columbia EX 5186 (M); ES 1886 (S)

Enrique Caceres, the Trio's newest member, adds more talent to this already successful Latin American group. Other Trio Los Panchos' albums have sold well and this should be no exception.



INTERNATIONAL SPOTLIGHT
CHARLES AZNAVOUR CANTA EN ESPANOL
 Monument MLP 8076 (M); SLP 18076 (S)

Aznavour sings his own songs in Spanish, and does a convincing job. The album should appeal to the Spanish-speaking market, and should also pull sales from English-speaking Aznavour buffs.



SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.



POPULAR SPECIAL MERIT

EXTRAORDINARY

Roberta Peck. Columbia CL 2658 (M); CS 9458 (S)

Roberta Peck is a singer of exceptional style. Although her feel for the jazz phrase comes out of the Billie Holiday and Mildred Bailey school, Miss Peck plants her individual mark on such familiar as "Lover Man" and "Willow Tree." The album should set her up among the foremost of the jazz-flavored pop singers.



POPULAR SPECIAL MERIT

ALL

Charlie Foxx and the Ring of Sound. Current 474 (M); S/474 (S)

This is an unusual big band album in that it gives the sound of today a long-lasting flavor. Such contemporary songs as "Eleanor Rigby" and "Sign of the Times" are set up along with standards like "Greensleeves" and "The Breeze and I," and hold up extremely well.

(Continued on page 38)

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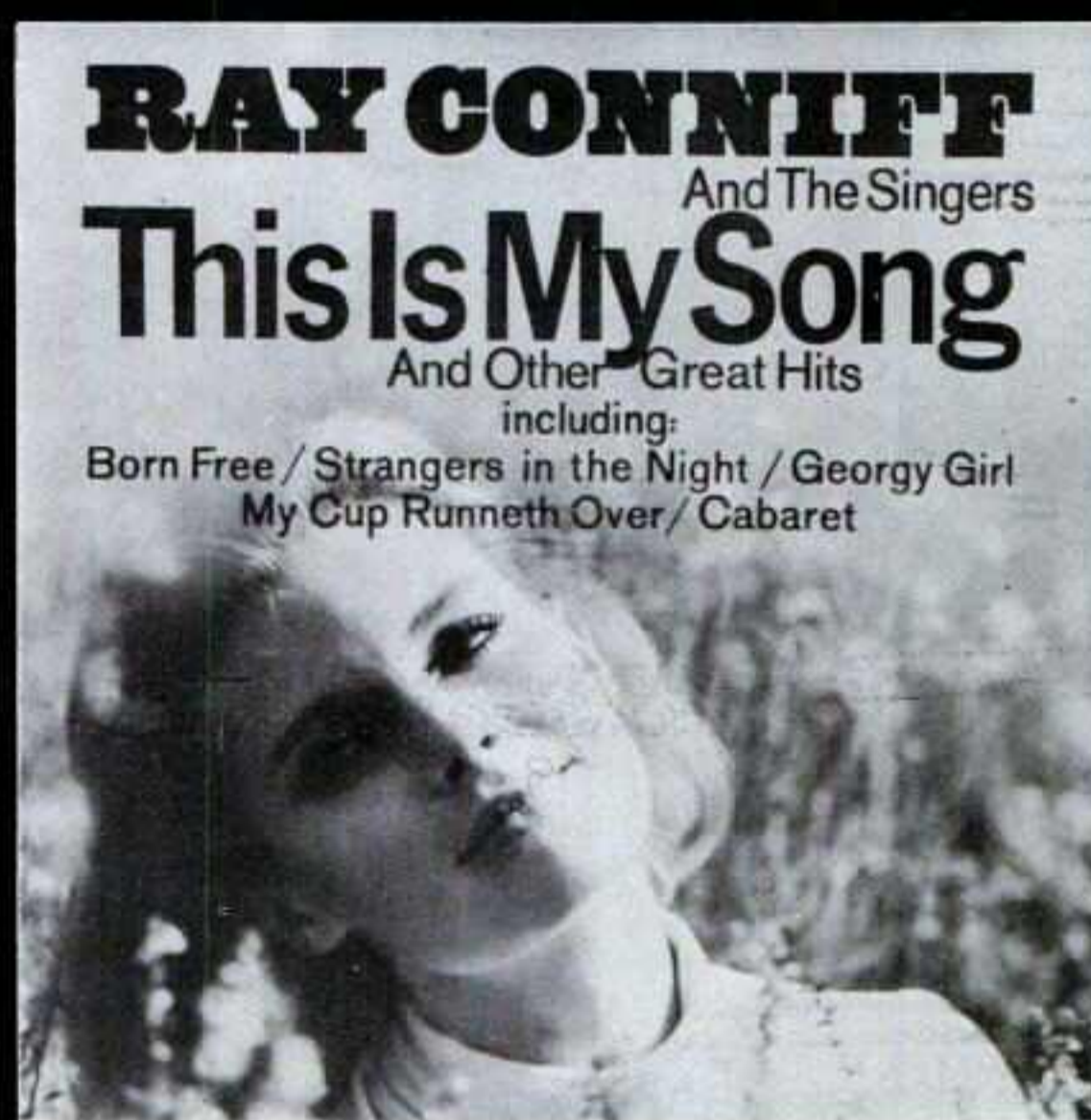
Table with 3 columns: Rank, Title-Artist, Label & No. (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'MORE OF THE MONKEES', 'MAMA'S AND THE PAPA'S DELIVER', 'THE BEST OF THE LOVIN' SPOONFUL'.

Table with 3 columns: Rank, Title-Artist, Label & No. (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'THE WILD ANGELS', 'IN CASE YOU'RE IN LOVE', 'IF YOU CAN BELIEVE YOUR EYES AND EARS'.

Table with 3 columns: Rank, Title-Artist, Label & No. (EDP Mono & Stereo No.), Wks. on Chart. Includes entries like 'PSYCHEDELIC LOLLIPOP', 'DON'T COME HOME A DRINKIN'', 'THE DOORS', 'BEST OF SAM THE SHAM & THE PHAROHS'.

(Continued on page 38)

This Conniff Show Case makes a strong case for sales.



Is there anybody out there who doesn't remember what happened when Ray Conniff's "Somewhere My Love" album came on the scene? Those happening days are here again and Ray's new release is the reason.

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Sunrise, Sunset
Cabaret
Strangers in the Night
What Now My Love
My Cup Runneth Over
Winchester Cathedral
The World Will Smile Again
Georgy Girl
Born Free

But don't take our word for it. Wait and see!

Where the Conniff action is. On COLUMBIA RECORDS 

Album Reviews

Continued from page 35

POPULAR SPECIAL MERIT

I'M JUST WILD ABOUT VAUDEVILLE

Robert Q. Lewis. Atco 33-212 (M); SD 33-212 (S)

There is a lot of nostalgia in this roundup of vintage tunes but Robert Q. Lewis' care-free singing style turns it into an enjoyable romp. They don't write songs like these anymore and they don't sing them that way, either, which makes the package all the more worthwhile.

POPULAR SPECIAL MERIT

BUDDY CLARK'S GREATEST HITS

Columbia CL 2634 (M); CS 9434 (S)

More than an excursion into nostalgia, this collection of some of the late crooner's top numbers provides relaxed listening with a strong touch of fun. Three of his big hits, "Linda," "Love Somebody" with Doris Day, and "Baby It's Cold Outside," still have their warmth as do "I'll Dance at Your Wedding," "I'll Get By" and six others.

LOW PRICE COUNTRY

SPECIAL MERIT

COUNTRY SONGS

Goldie Hill. Vocalion VL 3800 (M); VL 73800 (S)

Fans of the Golden Hillbilly will find this package a bargain. The performances are in the solid country tradition and include some fine songs as "It's A Lovely, Lovely World," and "I Slipped Off My Wedding Ring."

CLASSICAL SPECIAL MERIT

BRUCKNER: SYMPHONY NO. 7

Cincinnati Symphony (Rudolf). Decca KDL 10139 (M); DL 710139 (S)

Max Rudolf and the Cincinnati Orchestra capture the brilliance of Bruckner's "Seventh." The performance ranks with the best of the off-recorded work. Cover art work is simple and effective.

CLASSICAL SPECIAL MERIT

PIZZETTI: LA PISANELLA / CONCERTO DELL' ESTATE

L'Orchestre de la Suisse Romande (Gardelli). London CM 9508 (M); CS 6508 (S)

This Pizzetti disk is a welcome catalog addition. While dramatic tautness is paramount, the lyricism comes through in three movements of incidental music to "La Pisanello" and the "Concerto Dell' Estate." Lamberto Gardelli, a top conductor, leads fine performances of one of the world's leading orchestras.

CLASSICAL SPECIAL MERIT

HAYDN: LORD NELSON MASS

Various Artists/Budapest Choir (Ferencsik). DGG 39 195 (M); 139 195 (S)

The rich choral and solo treatments to this fine Haydn mass establishes a new standard in recordings of this nature. Maria Stader and Ernst Haefliger do much to make this LP what it is. Janos Ferencsik does an excellent job at conducting.

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

CLASSICAL SPECIAL MERIT

MOZART: PIANO CONCERTOS NOS. 17 & 26

Richter-Haaser/Philharmonia Orch. (Kertesz). Everest 3161 (M); S-3161 (S)

Mozart's piano concertos No. 17 in G major, and 26 in B major present an exciting picture of piano and orchestra movements. Kertesz shows the pianistic abilities that these concertos demand.

LOW PRICE CLASSICAL

SPECIAL MERIT

THE ART OF DENNIS BRAIN

Seraphim 60040 (M)

An impeccable artist is spotlighted in this remarkable album. The late Dennis Brain, one of the great French horn players of this century, is presented in a series of works, which includes superb performances of Beethoven's "Horn Sonata in F, Op. 17" and Mozart's "Horn Concerto No. 2." Brain is equally adept in selections by Dukas, Dittersdorf, Schumann and Haydn.

BLUES SPECIAL MERIT

BLUES IS KING

B. B. King. BluesWay BL-6001 (M); BLS-6001 (S)

B. B. King, a very solid blues man indeed, has another good one here. He is featured on vocals and guitar, with excellent backing. The sides are full of emotion and honesty, and include "Waitin' on You," "Gamblers' Blues," "Baby Get Lost."

SPOKEN WORD SPECIAL

MERIT

WILLIAMS: THE ROSE TATTOO (3 LP'S)

Stapleton / Guardino / Various Artists. Caedmon TRS 324 (M); TRS 324 S (S)

Maureen Stapleton repeats her brilliant stage portrayal of the tormented Serafina in this outstanding three-LP package. Guardino, Maria Tucci and Christopher Walken also head a fine cast in Tennessee Williams' justly celebrated drama. Jean Dalrymple produced the set after the close of her successful New York revival of the play.

SPOKEN WORD SPECIAL

MERIT

MACBIRD! (2 LP'S)

Various Artists. Evergreen RM-0004 (M); RS-0004 (S)

Barbara Garson's controversial play has been debated and reviewed to death. The album carries all of the bite of the stage production. It will appeal to hipsters bitter with President Johnson and the curious who seek to explore the nature of their bitterness.

INTERNATIONAL SPECIAL

MERIT

ARRULLO DE DIOS

Jose Alfredo Jimenez. RCA Victor MKL-1727 (M)

An album that should have immediate, high sales in all Latin markets. Jimenez is supported by the Mariachi Vargas de Tecalitlan, and the spirit and excitement shines on tunes like "Corazon," "Palabras Al Cielo," and "Pidele a Dios."

INTERNATIONAL SPECIAL

MERIT

DOLCE QUINCEANERA

Los Dandys. RCA Victor MKL-1728 (M)

Los Dandys have come up with another appealing album that should score well in Latin markets. Dedicated to the maturing women of the world, this album offers 12 engaging selections, such as "Golondrina del Amor," "Tormento," "Quinceanera," and "Surgio." "Tres Moribundos" is another gem.

INTERNATIONAL SPECIAL

MERIT

FLAMENCO ESPANA/THE CLASSIC SPANISH GUITAR

Bernabe de Moron. Everest 3157 (M); S-3157 (S)

Bernabe de Moron plays flamenco guitar with a dynamic touch. Some of the numbers are "Sevillanas Trianeras," "Granadina," and "Alegria por Fiesta." Could be a winner.

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

MAKE ME YOURS . . .

Betty Swann, Money 127 (Cash Songs, BMI) (Dallas-Fort Worth)

BOWLING GREEN . . .

Everly Brothers, Warner Bros. 7020 (Rock, BMI) (Miami)

I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU) . . .

B. J. Thomas, Scepter 12194 (Rose, BMI) (Houston)

PSYCHEDELIC USED CAR LOT . . .

Southbound Freeway, Roulette 4739 (Frost-Tera Shirma, BMI) (Detroit)

MINISKIRTS IN MOSCOW . . .

Bob Crewe Generation, DynoVoice 233 (Saturday, BMI) (New Orleans)

IT'S COLD OUTSIDE . . .

Chair, Roulette 4738 (N.G.D., BMI) (Cleveland)

RAPID TRANSIT . . .

Robbs, Mercury 72678 (MRC, BMI) (Milwaukee)

TOP LP'S • Continued from page 36

(151)	161	I THINK WE'RE ALONE NOW	2	(163)	175	SPANISH STRINGS	3
		Tommy James & The Shondells, Roulette R 28353 (M); SD 28353 (S) (795-2535-3; 795-2535-3)				Enoch Light & the Light Brigade, Project 3 PR 3000 (M); PR 5000 SD (S) (739-05000-3; 739-05000-3)	
(152)	154	THE NITTY GRITTY DIRT BAND	5	(164)	167	RAW SOUL	5
		Liberty LRP 7301 (M); LST 7301 (S) (630-03501-3; 630-07301-3)				James Brown, King 1016 (M); S 1016 (S) (615-01016-3; 615-01016-3)	
(153)	158	HERE WHERE THERE IS LOVE	18	(165)	165	YOU'RE A BIG BOY NOW	4
		Bonnie Warwick, Scepter 3304 330 (M); SPS 330 (S) (805-00555-3; 805-00555-3)				Soundtrack, MGM KLP 8008 ST (M); KLP 8008 ST (S) (660-00058-3; 660-00058-3)	
(154)	149	AND THEN . . . ALONG COMES THE ASSOCIATION	38	(166)	159	IT'S NOW WINTER'S DAY	3
		Valiant VLM 3002 (M); VLS 3002 (S) (975-05007-3; 975-05007-3)				Tommy Roe, ABC ABC 394 (M); ABCS 394 (S) (105-00594-3; 105-00594-3)	
(155)	151	THE SHADOW OF YOUR SMILE	52	(167)	—	HERE'S WHAT'S HAPPENING!	1
		Andy Williams, Columbia CL 2499 (M); CS 2499 (S) (350-0499-3; 350-09299-3)				Floyd Cramer, RCA Victor LPM 3744 (M); LSP 3744 (S) (775-03744-3; 775-03744-3)	
(156)	150	RAIN FOREST	36	(168)	171	I HEAR A SYMPHONY	39
		Walter Wanderley, Verve V 8458 (M); VA-8458 (S) (895-08458-3; 895-8458-3)				Supremes, Motown MLP 443 (M); SLP 443 (S) (478-00643-3; 478-00643-3)	
(157)	152	CRY	10	(169)	—	THE GRATEFUL DEAD	1
		Bonnie Dove, Diamond D 5007 (M); SD 5007 (S) (414-05007-3; 414-05007-3)				Warner Bros. W 1489 (M); WS 1489 (S) (925-01489-3; 925-01489-3)	
(158)	163	THE 4 SEASONS GOLD VAULT OF HITS	67	(170)	—	IF YOU GO AWAY	1
		Philips PHM 200-196 (M); PHS 600-196 (S) (740-20196-3; 740-20196-3)				Danita Ja, Epic LN 24344 (M); BN 24344 (S) (665-24344-3; 665-24344-3)	
(159)	162	AFTERMATH	44	(171)	—	TOO MUCH	1
		Rolling Stones, London LL 3476 (M); PS 476 (S) (640-00476-3; 640-00476-3)				Lou Rawls, Capitol T 2713 (M); ST 2713 (S) (200-02713-3; 200-02713-3)	
(160)	155	SAYIN' SOMETHIN'	5	(172)	173	CALYPSO IN BRASS	2
		Eightunes Brothers, Verve V 8010 (M); VA-8010 (S) (895-8010-3; 895-8010-3)				Merry Belafonte, RCA Victor LPM 3658 (M); LSP 3658 (S) (775-03658-3; 775-03658-3)	
(161)	172	DON'T GO TO STRANGERS	27	(173)	—	FEELIN' GROOVY	1
		Eydie Gorme, Columbia CL 3476 (M); CS 3476 (S) (350-03476-3; 350-09274-3)				Harpers Bizarre, Warner Bros. W 1493 (M); WS 1493 (S) (925-01493-3; 925-01493-3)	
(162)	168	THE KINKS GREATEST HITS	37	(174)	174	ALFIE	28
		Reprise R 6217 (M); RS 6217 (S) (790-06217-3; 790-06217-3)				Billy Vaughn, Dot DLP 3751 (M); DLP 3751 (S) (430-03751-3; 430-03751-3)	
				(175)	—	SOLID GOLDSBORO/BOBBY GOLDSBORO'S GREATEST HITS	1
						United Artists, UAL 3561 (M); UAS 3561 (S) (875-03561-3; 875-03561-3)	



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MARAT/SADE Soundtrack (music). United Artists UAL 4153 (M); UAS 5153 (S)

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THE SANDPIPERS; LP 125, SP 4125

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HOLST: THE PLANETS—Ambrosian Singers/New Philharmonia Orch. (Boult); 36420, S 36420

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IVAN PETROV—Russian Songs; Russian Folk Instrumental Orch.; R 40013, SR 40013

ATCO

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HERBIE MANN/TAMIKO JONES—A Mann and A Woman; 8141, SD 8141

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VARIOUS ARTISTS—Blue Note Gems of Jazz; BLP 2001, BST 82001

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JAPAN DEFENSE FORCE BAND—On Parade!; T 10480, ST 10480

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VILAYAT KHAN/NIZAMUDDIN KHAN—Raga Barawa & Raga Shankara; Dhun in Raga; MOAE 153
SELECTIONS FROM THE FILM: SANGAM; MOCE 1019

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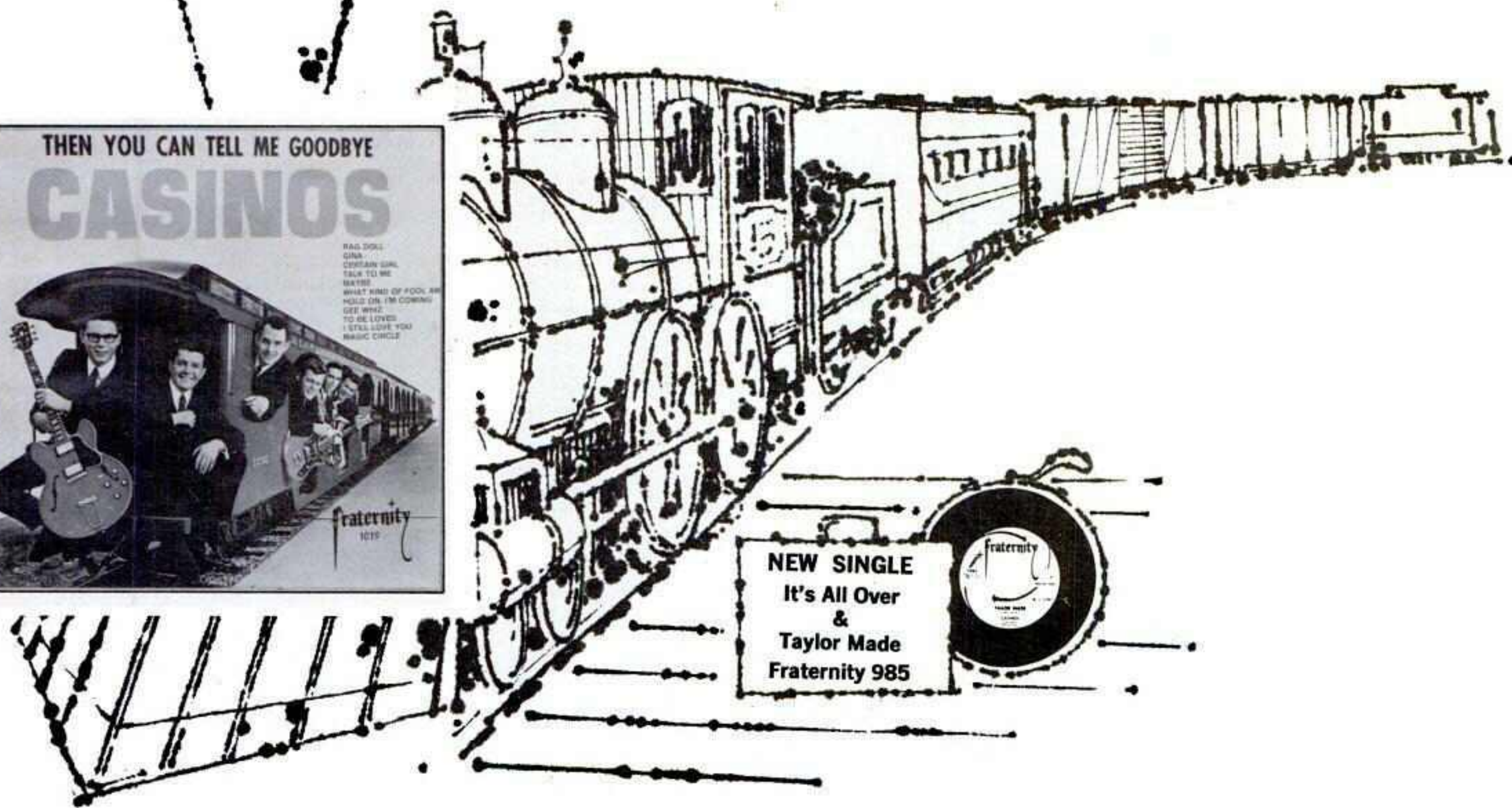
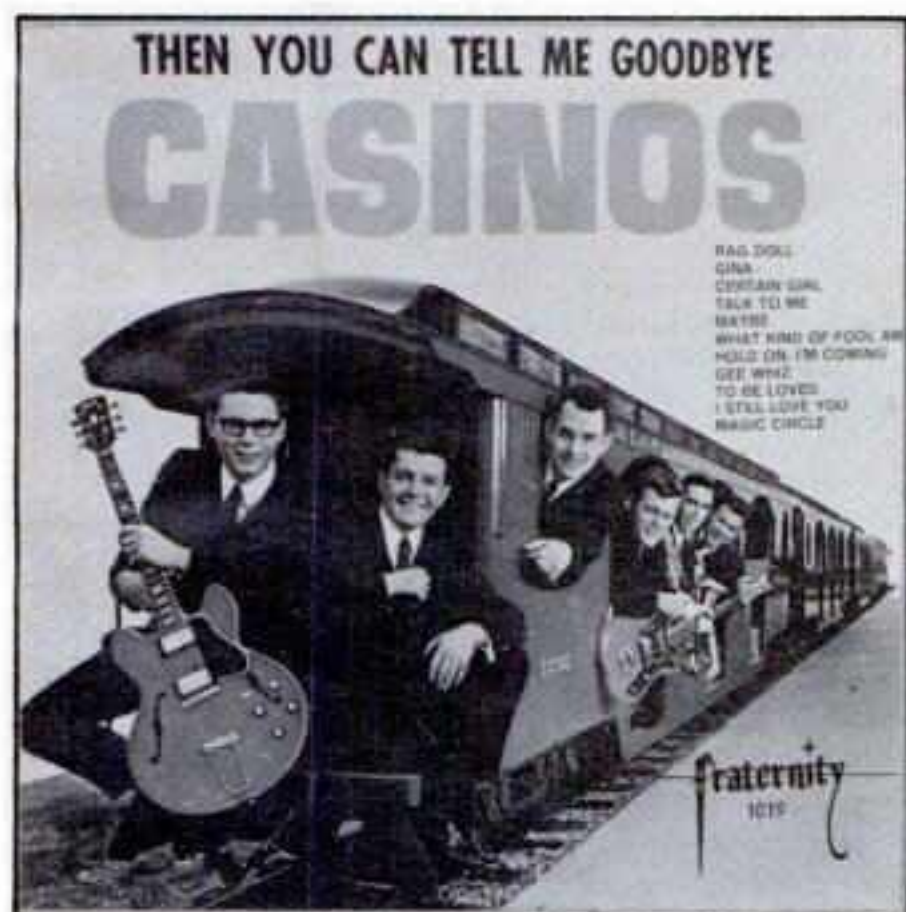
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Classical Music

RCA, Columbia Continue With Rivalry on Nielsen and Ives

NEW YORK—RCA Victor and Columbia are continuing their sharp rivalry in Ives and Nielsen releases this month. The work that appears on both labels this time is Ives "Robert Browning Overture." The Victor disk by Morton Gould and the

Chicago Symphony also includes first recordings of that composer's "Orchestral Suite No. 2" and "Putnam's Camp." Leopold Stokowski and the American Symphony play the work on a Columbia album with Ives' "Three Places in New Eng-

land" by Eugene Ormandy and the Philadelphia Orchestra and "Washington's Birthday" with Leonard Bernstein and the New York Philharmonic.

The "Robert Browning Overture" thus joins Nielsen's "Symphony No. 1" and Ives' "Piano Sonata No. 1" as works rushed for competitive release by both companies. Columbia's version of the Nielsen symphony features Ormandy and the Philadelphia, while Victor's has Andre Previn and the London Symphony. The symphony previously had no catalog listing. The Columbia LP also contains first stereo pressing performances of Nielsen's "Helios Overture," "Pan and Syrinx" and "Rhapsodic Overture." The Victor pressing also included the first recording of the Prelude to Act II of Nielsen's "Saul and David."

The sonata competition also is sharp as Victor released the work's first stereo recording with pianist William Masselos. Columbia then reissued its old mono performance by Masselos on the low-price Odyssey label. Victor also is releasing baroque brass music with the New York Brass Quintet, oboist John De Lancie in French music for oboe and orchestra with Previn and the London, a concert album by violinist Jascha Heifetz and cellist Gregor Piatigorsky, and a collection of old-time songs by Arthur Fiedler and the Boston Pops. Spoken work titles are a two-LP version of Shakespeare's "The Taming of the Shrew" with Richard Burton and Elizabeth Taylor, and readings by Ogden Nash.

Columbia is issuing first performances of four works on an LP of American Composition Awards of the W. W. Naumberg Foundation. The pressing includes Gunther Schuller conducting the Columbia Chamber Ensemble in Arthur Berger's "Chamber Music for 13 Players" and Richard Donovan's "Music for Six." Also included are Berger's "Three Pieces for Two Poiaonos Pianos" with

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(Continued on page 43)

Martinon to Quit Chicago Post at Season's End

NEW YORK — A second major American orchestra will soon have a new conductor with the announcement by Jean Martinon that he plans to leave his Chicago Symphony post at

the end of the 1967-68 season. Leonard Bernstein previously announced he would resign as music director of the New York Philharmonic at the end of the 1968-69 season. No successors have been named for either position, although speculation on the New York berth flourished for some time.

One of the most prominently names mentioned, Zubin Mehta, recently took himself out of the Philharmonic speculation by announcing he planned to remain as music director of the Los Angeles Philharmonic. That orchestra recently cut several disks under its new London Records contract. John Culshaw was a&r producer for the sessions at Royce Hall at UCLA, believed to be the first time a European-based label has flown elaborate modern equipment to record a major American orchestra in the United States. Recorded in the stereo era were Tchaikovsky's "Symphony No. 4," Schoenberg's "Verklarte Nacht," Stravinsky's "Petrouchka," Scriabin's "Poem of Ecstasy," and the Ravel - Mussorgsky "Pictures at an Exhibition." American releases will probably begin this fall. The material will be released in England by British Decca, London's parent company.

Last Wednesday (26), Martinon and the Chicago recorded the suite from Bartok's "The Miraculous Mandarin" at Chicago's Medinah Temple under

(Continued on page 43)

Court LP's Release Set

NEW YORK—A three-record collection of Italian, Swedish and French court music of the 16th, 17th and 18th centuries is being issued by Nonesuch this spring. Composers represented are Palestrina, Vecchi, Monteverdi, Buxtehude, Francois Couperin, Giovanni Gabrieli, Frescobaldi, D'Hervelois, Hotte-terre, Dueben, Legrenzi, Marais, and Roman. The Camerata Lutetensis and Le Rondeau de Paris are the performers.

Another multiple set has Karl Ristenpart and the Saar Chamber Orchestra in Bach's "The Art of the Fugue" on two disks. Guitarists Presti and Lagoya have an album of works by Bach, Granados, Domenico Scarlatti, Debussy, and Giovanni Marella, while Luciano Sgrizzi is heard in several Rosini piano selections.

Rounding out the release are an LP of five Sammartini symphonies by Newell Jenkins and the Angelicum Orchestra of Milan, and a collection of Johann Christain Bach music by Leslie Jones and the Little Orchestra of London.



JOHN CULSHAW, right, London Records a&r producer, listens to a playback during a recording session of the Los Angeles Philharmonic with conductor Zubin Mehta, center, and Gordon Parry, engineer. Five works were recorded by the orchestra at UCLA, the first pressings cut by the unit for London.

Classical Notes

Lukas Foss conducts a program of Bach, Webern, Ravel, and Arvo part with the Buffalo Philharmonic at Carnegie Hall on Monday (1), the final concert in the International Festival of Visit-

ing Orchestras series. . . . John Corigliano returns for his second season as concert master of the San Antonio Symphony next season. . . . Tenor Richard Lewis is returning to London for four performances at Covent Garden this month in Sir Michael Tippett's "King Priam." Also listed for this month are appearances by Lewis with Sir John Barbirolli and the Halle Orchestra in London and Manchester performances of Elgar's "The Dream of Gerontius."

Seraphim Bows 'Die Walkuere'

HOLLYWOOD — Wilhelm Furtwaengler's 1954 recording of Wagner's "Die Walkuere" is being reissued in a five-LP package by Seraphim this month. The mono performance stars Martha Moedl, Ludwig Suthaus, Leonie Rysanek, Ferdinand Frantz, Margarete Klose, and Gottlob Frick. Furtwaengler conducts the Vienna Philharmonic. Another multiple set contains Tchaikovsky ballet suites with Efreim Kurtz and the Philharmonia Orchestra. Yehudi Menuhin plays the violin solos. Rounding out the Seraphim release are a collection featuring French horn player Dennis Brain, and Sir Thomas Beecham conducting the Royal Philharmonic in Richard Strauss.

Cellist Mstislav Rostropovich will be soloist with Jean Martinon and the Chicago Symphony on Thursday (4), Friday (5), and Saturday in Shostakovich's "Concerto No. 2." Rostropovich also will play Dvorak's "Concerto" with Martinon and the Chicago in Milwaukee on Monday (1). . . . The season's concluding "Music from Marlboro" concert was last Thursday (7) at Town Hall. Soloists were soprano Raquel Adonaylo, pianist Lee Luvisi, violinist Felix Galimir and Isidore Cohen, violist Hargy Zaratzian, and cellist Bonnie Hampton. Pablo Casals will return to conduct the first two weekends of the Marlboro Music Festival, which begins on July 7 in Vermont. . . . Pianist

(Continued on page 41)

Turnabout Release Runs Classical Gamut

NEW YORK—Top performances from baroque to modern are featured in the latest 21-title release of Turnabout, Vox Records' low price line. Included are many catalog firsts, including works by Nielsen, Attaignant, Francois Couperin, Telemann, Bach, Hertel, Fasch, Niels Gade, Knudage Riisager, Biber, Berton, Marc-Antoine Charpentier, Caldara, Rameau, and Titelouze.

Also in the release are four Mozart piano concertos on two disks featuring Alfred Brendel, who lives up to his critical acclaim as an interpreter of music of the classical period by playing all four well. One disk contains "Concertos Nos. 17 and 19" with the Orchestra of the Vienna Volksoper. Paul Angerer conducts No. 17 and Wilfred Boettcher, No. 19. The other LP pairs are "Concertos Nos. 25 and 27." Angerer conducts Vienna's Pro Musica Orchestra in No. 25 and the Orchestra of the Vienna Volksoper in No. 27.

A third Mozart album begins with an engaging performance of the charming "Concerto for Flute and Harp, K. 299," which features flutist Jean Patero and harpist Helga Storck. Joerg Faerber conducts the Chamber Orchestra of Heilbronn. The other major work on the pressing has Helmuth Rilling in a masterful performance of the "Fantasia for Mechanical Organ in F Minor, K. 608." Bruno Hoffmann is the capable artist in the brief "Adagio in C, K. 617a for Glass Harmonica," which completes the disk.

Faerber also conducts some of the unusual repertoire on an album of "German Baroque Trumpet Concerti." Heinz Zickler is featured in Biber's "Concerto in C" and is one of six soloists in Staelzel's "Concerto in D for Six Trumpets." In both, the orchestra is the Wuerttemberg Chamber Orchestra of Heilbronn. Guenter Kehr leads the Mainz Chamber Orchestra in two other fine Zickler performances on the disk, Hertel's "Concerto in D for Trumpet, 2 Oboes and 2 Bassons" and Fasch's "Concerto in D."

Rilling's capabilities as a conductor are in evidence in several sets, including a Haydn pairing of the "Symphony No. 31 (Hornsignal)" and the "Symphony No. 59 (Fire)" with the Bach "Collegium of Stuttgart." Other competent Haydn albums are "Symphonies Nos. 15, 16 and 17" with Boettcher leading the Kammerorchester der Wiener Festspiele, and "Symphonies Nos. 1, 13, and 28" with Antonio Peddrotti conducting the Haydn Orchester of Bolzano.

Among other excellent Rilling pressings are an album of two Carissimi oratorios, "Jeptha" and a first listing for "Judicium Salomonis." Both works feature the Spandauer Kantorei and soloists, while the former also has expert harpsichordist Martin Galling. Another first led by Rilling is Telemann's "Ino" cantata with soprano Yvonne Ciannella and the Bach Collegium of Stuttgart. Rilling also leads soloists and the Spandauer Kantorei in a pairing of Magnificats by Monteverdi and the Schuetz.

Galling also is featured in another first-class album with Rilling and the Bach Collegium. In this he is soloist in Bach's "Harpichord Concertos Nos. 4 and 5," while Susanne Lautenbacher is soloist in Bach's "Violin Concerto in G Minor." Kehr conducts the Mainz in Bach's "Concertos Nos. 1 and 2 for three Cembali and String Orchestra" and "Concerto for four Cembali and String Orchestra." Another Bach title has soprano Elisabeth Speiser as the capable soloist in "Cantata No. 209" and a first listing of "Cantata No. 204."

Monteverdi also is represented by excerpts from "The Return of Ulysses" with a fine cast headed by Maureen Lehane, Margarete Bence, Eduard Wollitz and Bernhard Michaelis. Rudolf Ewerhart conducts the Santini Chamber Orchestra. Ewerhart also conducts soloists and the Wuerttemberg Chamber Orchestra in a fine first listing of Caldara's "Christmas Cantata."

An interesting album with several firsts is one by Jean-Pierre Dautel and the Caen Chamber Orchestra. Among the new listings are Rameau's "Marche" and "Danses d'Acanthe & Cephise," Berton's "Chaconne pour Orchestre," Charpentier's overture "Le Malade Imaginaire" and Couperin's "La Sultane." The collection of "Music at Versailles at the Time of Louis XIV"

(Continued on page 41)

'Zar' Highlights In DGG Stereo

NEW YORK — An album of highlights from Lortzing's opera "Zar und Zimmerman" is being issued in stereo only by Deutsche Grammophon this month. The disk features tenor Fritz Wunderlich, baritone Dietrich Fischer-Dieskau, soprano Ingeborg Hallstein, bass Karl Kohn, and tenor Friedrich Lenz. Hans Gierster conducts the Bamberg Symphony. Another pressing has soprano Gundula Janowitz in a Mozart concert aria program with Wilfried Boettcher and the Vienna Symphony.

Conductor Eugen Jochum continues his Bruckner series with "Symphony No. 7," with the Berlin Philharmonic. A psalm with soprano Maria Stader and the Berlin German Opera Chorus, and three motets with the Bavarian Radio Chorus complete the disk. The other two titles feature pianist Thomas Vasary in Chopin, and Geza Anda as soloist and conductor in two Mozart piano concertos with the Salzburg Chamberata Academica Orchestra.

Classical Notes

• Continued from page 40

Richard Turini will give a recital next Wednesday (10) at Carnegie Hall.

Leopold Stokowski conducts an all-request program with the American Symphony next Sunday (7) and Monday (8). . . . Robert Ward's "The Crucible" will be given at the Hunter College Playhouse on Wednesday (3) and Thursday (4). . . . Tenor William Olvis debuts with the San Francisco Opera as Canio in Leoncavallo's "I Pagliacci" next season. Soprano Sylvia Davis and tenor Rico Serbo also have been signed for the company. . . . Franz Mohr has been appointed chief concert technician of Steinway & Sons, succeeding William Hupfer, who retired after 50 years with the company. . . . Roger W. Clipp of the radio and television division of Triangle Publications Inc. has been named chairman of the Broadcasters Committee of the 1967 Metropolitan Opera Festival.

Erich Leinsdorf will conduct 13 concerts with the Israel Philharmonic in Haifa, Jerusalem and Tel Aviv beginning on May 18. He will return to the United States for the June 25 opening of the Berkshire Music Center at Tanglewood. . . . The American Brass Quintet leaves early this month for an extended European tour. Included will be performances at festivals in Spoleto and Llandaff, Wales. . . . Ramon Ruiz Cestero will conduct the string orchestra of the Puerto Institute of Culture in a concert featuring soprano Camelia Ortiz Del Rivero.

Soprano Evelyn Lear will give a Philharmonic Hall recital on Wednesday (3). . . . Japanese soprano Yoshiko Ito was named winner of Town Hall's ninth annual "Joy in Singing" award. . . . A Harmony Hills Music Foundation in honor of Marjorie Lawrence, former opera star, has been organized at the singer's ranch near Hot Springs, Ark. Miss Lawrence conducts a summer opera workshop at her ranch for Southern Illinois University, where she is a research professor. . . . Organist Virgil Fox scored with the audience in his Philharmonic Hall recital last Sunday (22). . . . Ward's "The Crucible" will be presented at Hunter College on Wednesday (3).

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	13	21	21	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	28
2	2	MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	9	22	24	CHOPIN WALTZES Artur Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	55
3	4	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	57	23	23	ELGAR: CELLO CONCERTO Jacqueline DePre/London Symphony Orch. (Barbirolli), Angel 36338 (M); S 36338 (S)	10
4	3	GOUNOD: FAUST (4-12" LP's) Sutherland, Corelli, Ghiaurov, London Symphony (Bonyng), London A 4433 (M); OSA 1433 (S)	11	24	28	BACH: LUTE SUITES NOS. 1 & 2 Julian Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	35
5	6	WAGNER: TRISTAN UND ISOLDE (5-12" LP's) Nilsson, Windgassen, Ludwig & Various Artists, Bayreuth Festspiele (Boehm), DGG 39 221/5 (M); 139 221/5 (S)	12	25	26	PROKOFIEFF: PIANO CONCERTO NO. 1 & 3 Graffman/Cleveland Orch. (Szell), Columbia ML 6325 (M); MS 6925 (S)	4
6	5	SHOSTAKOVICH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	10	26	27	ORFF: CARMINA BURANA New Philharmonia Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	37
7	7	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	6	27	22	BERLIOZ: HAROLD IN ITALY Barshai/Moscow Philharmonic Symphony (D. Oistrakh), Melodiya/Angel R 40001 (M); RS 40001 (S)	7
8	8	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2896 (M); LSC 2896 (S)	30	28	25	STRAUSS: AN ALPINE SYMPHONY Royal Philharmonic Orch. (Kempe), RCA Victor LM 2923 (M); LSC 2923 (S)	7
9	20	A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's) NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)	3	29	35	BACH: CELLO SUITES (3-12" LP's) Pablo Casals, Angel COLH 16/18 (M); (No Stereo)	4
10	10	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	34	30	30	VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists, Vienna Philharmonic (Bernstein), Columbia M3L 350 (M); M3S 750 (S)	17
11	11	DEBUSSY: CLAIR DE LUNE Philadelphia Orch. (Ormandy), Columbia ML 6283 (M); MS 6883 (S)	9	31	—	HOROWITZ IN CONCERT Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	1
12	12	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	36	32	32	MAHLER: SYMPHONY NO. 1 London Symphony Orch. (Solti), London CM 9401 (M); CS 6401 (S)	2
13	13	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	30	33	31	OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); (No Stereo)	32
14	17	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	7	34	37	SMETANA: MA VLAST (2-12" LP's) Czech Philharmonic (Ancerl), Crossroads 22260001 (M); 22260002 (S)	20
15	15	GERSHWIN: RHAPSODY IN BLUE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	37	35	36	IVES: SYMPHONY NO. 2 New York Philharmonic (Bernstein), Columbia ML 6289 (M); MS 6889 (S)	2
16	19	VERDI: UN BALLO IN MASCHERA (3-12" LP's) Price/Bergonzi/Merrill/Various Artists/RCA Italiano Opera Orch. (Leinsdorf), RCA Victor LM 6179 (M); LSC 6179 (S)	4	36	33	BEETHOVEN: SYMPHONY NO. 5 Philharmonia Orch. (Klemperer), Angel 35843 (M); S 35843 (S)	4
17	14	RAVEL: BOLERO/RHAPSODIE/LA VALSE N. Y. Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	24	37	—	RODGERS: VICTORY AT SEA, VOL. I RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)	23
18	18	CHICHESTER PSALMS FOR CHORUS AND ORCHESTRA New York Philharmonic (Bernstein), Columbia ML 6192 (M); MS 6792 (S)	4	38	39	BACH: BRANDENBURG CONCERTO (2-12" LP's) Saar Chamber Orch. (Ristenpart), Nonesuch 3006 (M); 73006 (S)	5
19	9	DONIZETTI: LUCREZIA BORGIA (3-12" LP's) Caballe, Various Artists, RCA Italiana Orch. (Perlea), RCA Victor LM 6178 (M); LSC 6176 (S)	12	39	40	BEETHOVEN: QUARTETS (10-12" LP's) Hungarian Quartet, Seraphim IC 6005/7 (M); SIC 6005/7 (S)	2
20	16	KHACHATURIAN: CONCERTO IN D MINOR David Oistrakh/Moscow Radio Symphony (Khachaturian), Melodiya/Angel R 40002 (M); RS 40002 (S)	8	40	38	BRAMS: FOUR SYMPHONIES (4-12" LP's) Berlin Philharmonic (Von Karajan), DGG 33/6 (M); SKL 133/6 (S)	3

Milgrim Makes U. S. Disk Debut On Crossroads

NEW YORK—Several works are being introduced to the catalog in a new Crossroads album of Latin American piano music.

The disk also will be the American recording debut of pianist Charles Milgrim. Among the new pieces are Pinto's "Serenas Infantis," Tosar's "Dansa Criolla," Viana's "Corta-Jaca," "Camba" from Mendoza-Nava's "Three Bolivian Dances," and selections from Herrarte's "Six Sketches."

The pressing also has compositions of Villa-Lobos, Guarneri, Milhaud and LeCuona.

Also being issued on Crossroads are Reicha quintets by the Reicha Wind Quintet, Josef Vlach and the Czech Chamber Orchestra in Britten and Stra-

Catalog Firsts Are Featured

• Continued from page 40

also has a first stereo pressing of Charpentier's "Danses de Medee." An LP of catalog firsts for French organ music has Xavier Darasse playing four Titelouze hymns and Andre Isoir playing Attaignant's "Suite of Dances" and "L'espoir que j'ay."

Another top performance with Kehr and the Mainz contains Handel's "Concerti Grossi, Op. 3." Clarinetist David Glazer, pianist Frank Glazer and cellist David Soyer are teamed in a competent pairing of Brahms'

vinsky pieces, Smetana quartets by the Smetana String Quartet, and Karel Ancerl and the Czech Philharmonic in Rimsky-Korsakov, Liszt, Berlioz and Weber.

"Trio in A Minor" and Beethoven's "Trio in B Flat." An exceptional modern pressing has Rolf Reinhardt conducting the Southwest German Radio Symphony at Baden-Baden in Bartok's "The Miraculous Mandarin" and "The Wooden Prince."

The Copenhagen String Quartet is excellent in Nielsen's "String Quartet No. 3," which is coupled with the "Serenata in Vano." Both are first listings. Another set includes the first listing for Nielsen's "Saga-Dream for Orchestra, Op. 39" and the first budget pressing of the "Helios Overture." Other firsts in the Royal Danish Orchestra album are Gade's "Echoes of Ossian Overture" with Johan Hye-Knudsen conducting and Riisager's "Qarrsiluni, Op. 36" and a suite from the popular ballet "Etude." Jerzy Semkow conducts both Riisager works and the Nielsen overture. Igor Markevitch leads the other Nielsen piece.

FRED KIRBY

Stokowski to Conduct 7 Pairs

NEW YORK — Music Director Leopold Stokowski will conduct half of the 14 pairs listed for the 1967-68 American Symphony season. Seven guest conductors will handle the other pairs, including Aram Khachaturian, who will lead a program of his own compositions.

Other conductors appearing with the orchestra for the first time will be Ernest Ansermet, Willem van Otterloo, Paul Paray and Andre Previn. Also slated for one pair each are Izler Solomon and Joseph Eger. Soloists will include soprano Martina Arroyo, bass Raymond Buckingham, pianists Philippe Entremont and Guimar Novaes, and violinists Ruggiero Ricci and Oleg Kagan.

The repertoire will include the American premiere of Prokofiev's "Divertimento" and the New York premiere of Peter Jona Korn's "In Medias Res."

Gospel Music

Gospel Quartet Singing Making Wide Gains in Church Services

NASHVILLE—Gospel quartet singing, which reached most of its popularity through the traditional "all-night sing," is now being more widely accepted in church services than ever before, according to Brock Speer.

Speer, manager of the Singing Speer Family, cited a number of instances in which church pastors and evangelists stated that gospel music should be an integral part of worship services. He said many pastors today include gospel music in church programs because they feel this type of music is "soul-stirring." Additionally, many of them have observed a large increase in attendance when gospel music is scheduled to accompany the minister's message.

According to Speer, his group recently played a Sunday school rally and church service in Oklahoma and all attendance records for Sunday School were broken that day. Attendance for the preaching service doubled its normal amount.

One-Night Rallies

The Speer Family, in addition to its other work, is participating in a number of one-night rallies in various churches. "These rallies often turn into one-night revivals," Speer said.

The group also takes part in

week-long, city-wide evangelistic crusades. In February they participated in a campaign of this type in Fort Worth, Tex., working with evangelist Dr. Edward Lawler. Later this year they will begin similar crusades

in Huntington, W. Va.; Trenton Ohio; Des Moines, Ia., and Kokomo, Ind. Bookings already are set for 1968 in Oskaloosa, Ia., and St. Louis, Mo.

Speer himself is a licensed minister.

Sharp Notes

Mrs. G. T. (Mom) Speer is back home after having been rushed to St. Thomas Hospital in Nashville for some internal disorders. She was set to take-off on a Canadian tour. . . . Pat Jones, one of the Singing Rambos, has married Richard Green, of Truman, Ark. He's associate pastor of a church there. They'll make their home in Truman. Buck Rambo gave the bride away; Dottie Rambo sang at the wedding. . . . Jake Hess & the Imperials have just released their first single, "I've Got It," written by country music guitarist Jerry Reed. He traveled with the group for some time to get the feeling of their music. Hess and his group recently drove from Grand Rapids, Mich. to Birmingham, only to have an outdoor appearance rained out. They are currently doing a great deal of college work, with 60 college concerts slated this year.

Jimmy Davis, president of the Gospel Music Association has just concluded a new Decca album. . . . The Speer Family is teaming with the Lefevres in a

30-minute color videotape show in Atlanta. . . . The Oak Ridge Boys have just completed a 23-day tour of Western Canada, Washington, Oregon, California, Arizona and Texas. Booker Don Light calls it one of the biggest tours they've had—with only one day off along the way. . . . The Chuck Wagon Gang is about to celebrate 30 consecutive years with Columbia Records. . . . The Mighty Clouds of Joy, a Los Angeles quartet, won the singing championship at the George Hudson Gospel USA show at the Apollo Theater in Newark. . . . The Blackwood Brothers played 21 dates last month in 13 States, Washington, D. C., and in Canada. . . . The 1967 Stamps Quartet Conservatory of Music will be held June 12-30 in Waxahachie, Tex. The announcement was made by J. D. Sumner, president of Stamps productions. . . . Maury Lehman is the new president of Diadem Productions in Michigan. He was formerly associated with Sinsperation. . . . Joel Gentry has signed The Swaney River Boys

GMA Board Moves Ahead on 3 Plans

NASHVILLE — Plans for an extensive membership drive, appointment of a finance committee, and the status of an LP album to be released on the GMA label were the main topics of the second quarterly meeting of the Gospel Music Association Board of Directors.

The plans are being completed for the production of an LP album featuring some 14 of the top groups in gospel music. Each group, under the agreement, would forfeit all royalties and other rights, so that all proceeds will go to the Gospel Music Association.

The album ultimately will be released on the Association's own label. Larry Westbrook,

attorney for GMA, is drawing up a clearance agreement for performers, composers, publishers and recording companies. The committee overseeing this phase of activity consists of Bob Benson, Heartwarming Records; Marvin Norcross, Word Records; and Meurice Lefebvre, Programming.

Finance Committee

Brock Speer, chairman of the Association Board of Directors, appointed a finance committee composed of Urias LeFebvre, chairman; Jim Myers, SESAC representative; Jake Hess, Imperials Quartet; Marvin Norcross, Word Records, and J. G. Whitfield, promoter.

An extensive membership drive spearheaded by Miss LaWayne Satterfield, executive director, has already begun. The main drive is concentrated toward gospel disk jockeys.

Don Light, chairman of the membership committee, presented 21 names to be approved for membership.

Benefit singings were discussed, with promoters checking into the possibility of holding such shows in various cities across the nation, with all proceeds going to the GMA treasury.

The next board of directors meeting will be held in July.

to a long-term contract with Sky-life Records.

The Christian Troubadors, a world-traveled country gospel quartet, recorded their first Heartwarming album at RCA before leaving Nashville, their home base. This versatile group — Wayne Walters, Philip Price, Frank Petty and Larry King, also play guitars, five string banjos and bass. . . . David Houston's hit, "Living in a House of Love" has been redone with new words. The Prophet's Quartet, featuring Roy McNeil and new pianist Everett Reece, (Continued on page 43)

A Billboard

On

RCA Victor

LPM/LSP 3743



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Spotlight Pick

by the

Blackwood

Brothers

featuring these songs

'Higher Hands' written by John W. Peterson — published by Singspiration

'The Church Triumphant' written by Dottie Rambo — published by John T. Benson

'Fall On Us' written and published by Mosie Lister, Tampa, Florida

'Don't Spare Me' written by Audrey Mier — published by Manna Music

Thanks, NARAS members, for awarding the Grammy to Porter Wagoner and the Blackwood Brothers.

Blackwood Brothers Memphis, Tenn.

Sharp Notes

• Continued from page 42

recorded the tune with special Gospel words written by Don Frost. The tune also recently was recorded by the Frost Brothers and is gaining wide popularity in the Gospel field. . . . The Oak Ridge Boys newest album, "The Oak Ridge Boys with Duane Allen Out Front," was released this week. The orchestra was arranged and conducted by Rick Powell. . . . An April Heartwarming release features the Nashville Sound with a Swedish accent. The album is titled, "Sweden's Gospel Singers Kjell and Rolf Samuelson, Tour the U.S.A." Recorded at RCA Victor, it features instrumentalists Bill Purcell, Pete Wade, Harold

Bradley, Buddy Harmon, and the Nashville Strings. The Samuelson Brothers are graduate students at Sweden's Uppala University, and have been pioneers in introducing the Nashville sound to young people throughout Sweden. They have appeared in concert with the Imperials, the Blackwood Brothers, and the Statesmen. The album includes English songs sung in Swedish, and Swedish songs sung in English, all with the Nashville Sound. . . . Henry Slaughter, formerly with the Imperials, had a narrow escape. During a driving rainstorm his small car was struck by a train and knocked about 30 feet. He was treated for slight injuries and released from the hospital.

RCA, Columbia Continue With Rivalry on Nielsen and Ives

• Continued from page 40

Paul Jacobs and Gilbert Kalish, and Donovan's "Five Elizabethan Lyrics" with soprano Adele Addison and the Galimir String Quartet. Robert Craft conducts an album of Monteverdi vespers with the Gregg Smith Singers, Texas Boys Choir and Columbia Baroque Ensemble. A two-record package of the complete Brahms trios with violinist Isaac Stern, pianist Eugene Istomin and cellist Leonard Rose. E. Power Biggs continues his Historic Organs of Europe on Swiss instruments. Composers represented are Leoninus, Perotinus, Dustable, Purcell, Tallis, Couperin and Bach. Completing the Columbia release are two albums of the "Hits" series, one by Bernstein and the New York Philharmonic and a second title by Ormandy and the Philadelphia.

The CBS label is issuing the first complete set of Carlos Chavez's six symphonies in a three-LP package with the composer conducting the Orquesta Sinfonica Nacional de Mexico. A two-record CBS package presents the only catalog listing for Janacek's "From the House of the Dead" with soloists, chorus and orchestra of the Prague National Theater conducted by Bohuml Gregor. The final CBS Title includes the first pressing of Robert Casadesus' "Concerto for Three Pianos and String Orchestra," the composer and Gaby and Jean Casadesus. The three pianists also play Bach's "Concerto No. 2 for Three Pianos and String Orchestra" on the disk. Pierre Dervaux conducts the Orchester de Concerts Colonne for the two concertos.

Martinon to Quit at Season's End

• Continued from page 40

the orchestra's exclusive contract with RCA Victor. On May 16, they will be joined at Orchestra Hall by Benny Goodman for a recording of Weber's "Concerto No. 2 for Clarinet."

A recording session for music from Mendelssohn's "A Midsummer Night's Dream" is listed for May 18 at Orchestra Hall. Also on tap for Martinon and the Chicago are recordings of Faure's "Requiem" and a Hindemith work. Martinon assumed the Chicago post from Fritz

Reiner in 1957. He also has composed several orchestral works.

Among the names most prominently mentioned as possibilities for the New York Philharmonic post are William Steinberg, Lorin Maazel, Thomas Schippers, Pierre Boulez, Colin Davis, Istvan Kertesz, and Lukas Foss. The Philharmonic records for Columbia Records.

Martinon will conduct half of the 30 weeks of subscription concerts in the Chicago's 1967-68 season. Guest conductors will be Alfred Wallenstein, Georges Pretre, Sixten Ehrling, Antal Dorati, Eugene Ormandy, Irwin Hoffman, Ernest Ansermet, Leopold Stokowski, Aram Khachaturian, George Szell, and Hans Schmidt-Isserstedt.

Soloists will include pianists Robert and Gaby Casadesus, Rollino and Sheftel, Rudolf Firkusny, Wilhelm Kempff, Gyorgy Sebok, Geza Anda, Alexis Weissenberg and Monique Haas; violinists Yehudi Menuhin, Henryk Szeryng, Nathan Milstein, James Oliver Buswell IV, and Pierre Douxan, cellists Janos Starker, Leonard Rose, Frank Miller and Karine Georgian; mezzo - soprano Christa Ludwig; sopranos Agnes Giebel and Lorna Haxwood; tenors Peter Pears and Ernst Haefliger; baritone Walter Berry; bass Thomas Paul; harpist Edward Druzinsky; contraltos Maureen Forrester and Florence Kopleff; and bassist Gary Kerr.

Indianapolis Sets 14-Pair Season

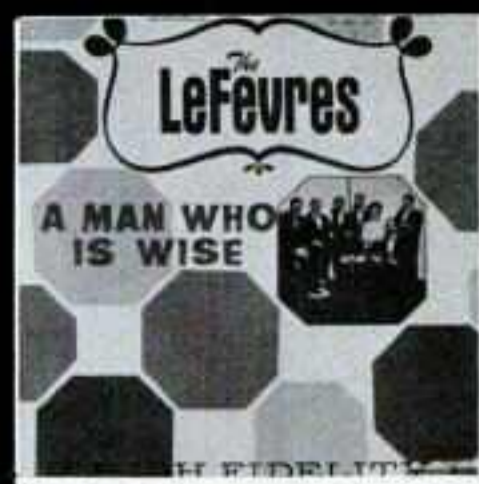
INDIANAPOLIS—The 1967-68 subscription series of the Indianapolis Symphony will consist of 14 pairs on Thursdays and Fridays. Aram Khachaturian will conduct one pair featuring cellist Karine Georgian.

Izler Solomon, music director, will conduct the other sets. Other soloists will include soprano Jane Marsh, mezzo-soprano Rosalind Elias, tenor Richard Lewis, violinists Stanley Weiner and Arthur Tabachnick, guitarist John Williams, and pianists Abbey Simon, Malcolm Frager, Mischa Dichter and John Browning.

Jerome Nines' sacred opera "I Am the Way" will be performed at one pair. The season will begin on Sept. 28.

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Country Music

Nashville Col. Cuts Artist Roster To 30; Pop Waxing Invasion Due

• Continued from page 1

When I record here, whether pop or country, I use the same musicians. When I do a session in New York, I import the musicians up there from Nashville."

Toward Pop

Johnston wants to gear most of the remaining 30 Columbia artists in Nashville toward the pop field. He listed Marty Robbins and the Statlers as a clas-

* **Jewel...Paula** *

* **Swings Country** *

* **Nat Stuckey** *
* **"ALL MY TOMORROWS"** *

* b/w *
* **"YOU'RE PUTTING ME ON"** *
* Paula 267 *

.....
* **Cheryl Pool** *
* **"HEART TROUBLE"** *
* Paula 263 *

.....
* **Peggy Paxton** *
* **"THERE'LL BE NO TEARDROPS TONIGHT"** *
* Paula 266 *

.....
* **Tony Douglas** *
* **"DRIVEN BY LONELINESS"** *
* b/w *
* **"FASTEST GUN ALIVE"** *
* Paula 268 *

.....
* **Mickey Gilley** *
* **"WORLD OF MY OWN"** *
* b/w *
* **"(I'm Gonna Put My) LOVE IN THE WANT ADS"** *
* Paula 269 *

.....
* **Van Givens** *
* **"SUNDAY SCHOOL BEGINNER"** *
* b/w *
* **"WAITIN' IN THE WAITIN' ROOM"** *
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sic example. "I don't want to destroy any country image," he said, "but we get back to that thin line again, and these people will just sell more records this way."

Harold Hitt, manager of the Columbia studios here, looks on the move as a stimulus to the recording industry in Nashville. "When we get the top pop artists in the country here coming to record, it can't help but be a great thing for the city."

Johnston said the move in cutting the roster in half was to seek diversification on the part of the established stars, and to give new talent a chance to work in. He said the old roster of 60 was just too cumbersome to deal with. "We could not do justice to that many," he added.

Among the pop artists Johnston has brought to Nashville are Bob Dylan, Simon and Garfunkle, Pozo Seco, Patti Page and Eddie Albert. John Davidson will be the next to come in to record. He said "big names" would be showing up throughout the year.

Hands Full

Hitt pointed out that Colum-

bia really has its hands full in the next couple of weeks recording artists of nine different labels. Among the other's is the first psychedelic LP to be cut in Nashville, scheduled by Shelby Singleton. Others range from cutting commercial jingles (for William Esty) to some overdubs of old Hank Williams singles.

Columbia also plans to move in the r&b field. The Joe Tex Dial records already are cut there. But Johnston said the studio would be able to handle every sort of artist.

"This has been four years in the planning," according to Hitt. "We've worked for this moment when we could make things happen. Now we're ready, and Nashville is ready, and things will really start to swing."

Dusty Miller Re-Elected By North East Country

WHEELING, W. Va.—Dusty Miller has been re-elected president of the North East Country Music, Inc., an association of country music deejays, artists, and fans that held its



HUBERT LONG, left, president of Hubert Long Talent and Moss Rose Publications, is presented one of Commerce Union Bank's awards for outstanding achievement in 1966, by William E. Earthman, right, Commerce Union president. Awards were presented to Nashville artists and writers and Nashville-based publishers and labels whose product attained No. 1 in Billboard charts.

Chas. Lamb In Mgt. Field

NASHVILLE — Publisher Charlie Lamb has announced the demise of his Sound Format, and will devote all his time in the future to "management and talent development."

Lamb, who has been in the publishing business for some 15 years, has signed RCA Victor Records artist Connie Smith as his first client.

Jimmie Klein, who had managed Miss Smith for the past few years, said he already had the singer booked through next February, and may continue her booking.

Klein said her action caught him by surprise. "She never gave me any indication she was unhappy. Charlie Lamb hasn't talked to me about it at all. I sent him a copy of the itinerary of her dates, but I don't know what he plans to do about booking."

annual convention here April 21-22. Miller is an artist and also has a country music show on WAFS, Amsterdam, N. Y. Arnie Phillips, a promoter of Scotia, N. Y., was named chairman of the board. An estimated 400 were at the convention this year, a WWVA official said.

Members of the board elected include Chuck Chellman of Kapp Records; Red Wilcox of WBMD, Baltimore; George Arnold, artist; Quentin Welty, president of B-W Music, Wooster, Ohio; Hugh Clinton, Eleanor Burdo (in charge of membership), Jimmy Stevens, Jack Turner, and Pat Littlehales. Highlight of the convention was a banquet and talent show Friday night at Mrs. Emily Snell's Ponderosa Club. Several members performed on the WWVA "Jamboree" Saturday night.

U. S., Canada C&W Outlets Plug Hall

NASHVILLE — The power of country music radio is being utilized this spring as country music broadcasters coast to coast and in Canada unite to publicize the newly opened Country Music Hall of Fame and Museum.

Special public service kits produced by the Country Music Foundation — operators of the Hall of Fame — have been mailed to all full-time country music stations, with live copy and recorded spots by artists. Eddy Arnold, Minnie Pearl, George Morgan and Dottie West recorded the spots for use as a public service by the broadcasters.

Jack Gardiner, program director of KBOX, Dallas, said he was glad to get the spots. "We feel it not only helps the Hall of Fame but adds extra emphasis to our public service schedule to have country music artists doing the spots," he said.

Don Kern, WSHO Radio, New Orleans, said the spots

have caused considerable comment from his station's listeners since there is a "tremendous amount of interest in the Hall of Fame" country music by fans.

Broadcasters wishing to receive the kit may do so by writing Bill Hudson, Country Music Association, 16th and Division, Nashville.

Ida Presti, Guitarist, Is Dead At Age 42

ROCHESTER, N. Y. — Ida Presti of the guitar team of Presti and Lagoya died here last Monday (24) during an emergency lung operation. She was 42. Miss Lagoya and her husband, Alexandre Lagoya, were on a North American tour. Their most recent record release was Mercury's "Baroque Music for Two Guitars" earlier this year. They also are featured in a new Nonesuch recital pressing. The duo also is represented on RCA Victor and Elektra.

Nashville Scene

By BILL WILLIAMS

Radio Station WENO observed Eddie Arnold day with an open house at the WENO ranch, and climaxed the event with the presentation of a golden plow to the famous singer. Thousands of fans wished him well, along with top names in the music industry. The affair was hosted by Cal Young, Jerry Glaser, Ed Jenkins, Don Howser, Ed Hamilton, Don Anderson and Neil Merritt. . . . John D. Loudermilk, one of the most proficient songwriters in the trade, shows his abilities as an artist as well in his new RCA Victor release, "It's My Time Out." Disk jockeys who receive copies will note that the same tune is found on both sides, giving evidence of the label's faith in this song. . . . Bobby Lord, now a camping enthusiast, has purchased a travel trailer to take on his late spring and summer tours so he can take his wife and the boys along. He'll start at Lake of the Ozarks, and cover considerable territory. His "Look What You're Doing to You" is the most requested number he's had in many years. . . . Lester Flatt and Earl Scruggs have a new album release on Columbia titled "Strictly Instrumental." The album features guitarist Doc Watson. The famous bluegrass team appeared at the American Festival of Music in Boston (23) and will tour 11 States within the next three weeks. . . . Johnny Western, star of TV's "Have Gun, Will Travel," signed an exclusive recording contract with Hep Records, St. Paul, Minn. . . . June and Ron Ormonds have another country music based record on the road—called "White Lightnin' Road."

Johnny Wright and Kitty Wells have been rebooked for a return engagement in Germany, Italy, and France next year. They'll again be accompanied by the Tennessee Mountain Boys, Bill Phillips, and Bobby and Ruby Wright. . . . Independent producer Jack Clement is a perfectionist.

He took the Glaser Brothers through three sessions to cut their latest single, "I Chose You," to find that perfection he sought. . . . Carl Smith is getting a two-week, \$40 a day course in quarter-horse training at Abilene, Tex., in May. . . . When Hank Snow and His Rainbow Ranch Boys appeared at Tokyo's plush Copacabana nightclub, it marked the premiere appearance of a country music act in the place. And it was a great success. . . . Buddy Killen, executive vice-president of Tree Publishing Co., announced the signing of Glenn D. Tubb to an exclusive writer's agreement with the firm. He has several hits to his credit. . . . Peer-Southern Music's Roy Horton announced that Peer-Southern will celebrate Jimmy Rodgers Memorial Day, May 26, by sending out 1,500 Jimmy Rodgers kits to country and pop disk jockeys. The kits contain a biography and discography. The publishing firm also is planning a promotion campaign on the new Columbia recording by Guitar Crusier, "Waiting for a Train," written by Rodgers. . . . Teddy Bart and Beasley Smith, who have co-written five songs recorded by Al Hirt in the past three years, scored for the sixth time with the release of Hirt's new single, "Big Honey," on RCA Victor. Smith is the writer of "That Lucky Old Sun" and scores of other hits. Bart is the Nashville representative for Music, Music, Music. . . . Any radio stations needing a copy of Red Foley's and Kitty Wells' new Decca release, "Happiness Means You," c/w "Hello Number One," can obtain it by writing on their station letterhead to One Neters, Inc., Penthouse, 1808 West End Building, Nashville.

Stonewall Jackson and His Minute Men had their biggest month in history in April. The outlook for May is equally bright. . . . Cobra Records of New Holland, Pa., has opened its door with a pop sound of "Street With-

(Continued on page 45)



OFFICERS OF THE Gospel Music Association board of directors gather for a quarterly meeting in Nashville. Shown left to right, seated, are James Blackwood, LaWayne Satterfield, executive director; Brock Speer, chairman of the board; Darol Rice, secretary. Standing, Hovie Lister, first vice-president; J. G. Whitfield, second vice-president, and Urias LeFevre, treasurer. Not shown, Jimmy Davis, president.

Nashville Scene

• Continued from page 44

out Joy," Part 1 and part 2, with Tommy Finch doing the vocal. Bright Star Promotions is handling the label's public relations and advertising. . . . Bobby Bare makes his third European tour in as many years when he jets to London May 1 for a round of radio and TV appearances and press interviews in conjunction with the release in England of his new RCA Victor single, "Come Kiss Me Love." After that, a one-nighter tour of the continent. . . . RCA Victor's brightest new star, John Hartford, was given accolades in New York and a dinner in Boston on his swing through the east on a promotional tour of "Gentle on My Mind." . . . Merle Haggard and the Strangers and Bonnie Owens are on a swing through Texas. They'll stay on the road until July when they return to Hollywood for another Capitol recording session. . . . Singer Dick Flood, of Donelson, Tenn., has opened a new office there in his company's

search for new song material. Flood has appointed band members Randy Charles, Larry Handley and Bill Benton as co-ordinators in bookings, Totem Records, and Hemlock Music Co., operations. . . . David Houston has just filmed his portion of the Grammy show, "Best on Record," and it will be aired in May. The movie in which he plays a big role, "Cottenpickin' Chickenpickers" is due for an immediate release, and his new Epic single, "With One Exception" is off and running. According to Tillman Franks, negotiations now have begun for Houston to have his own network TV show next fall. . . . A baby born to WJRZ personality Bob Lockwood has been named Kenneth Robert Lockwood, for singer Kenny Roberts. . . . To coincide with the celebration of Hank Williams Jr.'s 18th birthday, a string of 18 personal engagements have been arranged for the MGM artist in his home State. . . . The Stoneman Family unit has been booked for a May 5 TV taping date in Philadelphia of the Mike Douglas show.

JAMES' CHART SURGE IS BOOST FOR ASCAP DRIVE

NASHVILLE—The surge of Sonny James to the top of the charts with his recording of "Need You" points up ASCAP's revitalization in the country music field, according to Juanita Jones, manager of the Nashville office. Mrs. Jones said the number of ASCAP writers and publishers had increased "tremendously," and that the licensing firm was maintaining an "open door" policy.

ASCAP had been relatively quiet in country music for a number of years, but recently has made new strides. Barry Sadler's "Ballad of the Green Beret" was one of the efforts (it hit the top of all charts), but the clearly country "Need You" is the first real Nashville product in some time.

Nearly 100 per cent of all stations currently programming country music now have ASCAP licenses, Mrs. Jones said.

McAuliff Does 'Serious' Date

TULSA — Leon McAuliff, one of Texas' leading country musicians, was the featured performer at a recent Musikfest, the Tulsa Philharmonic's annual venture away from classical music. The appearance was so successful he was asked by the Philharmonic to appear with it on each of its summer series concerts throughout the State of Oklahoma.

McAuliff did his best known song, "Steel Guitar Rag," while the orchestra picked away on a special arrangement by Moe Billington.

McAuliff called the appearance with the Philharmonic a "highlight" in his life. "It's great to hear a whole symphonic orchestra laying into great big chords with me," he said. "I think it's going to swing."



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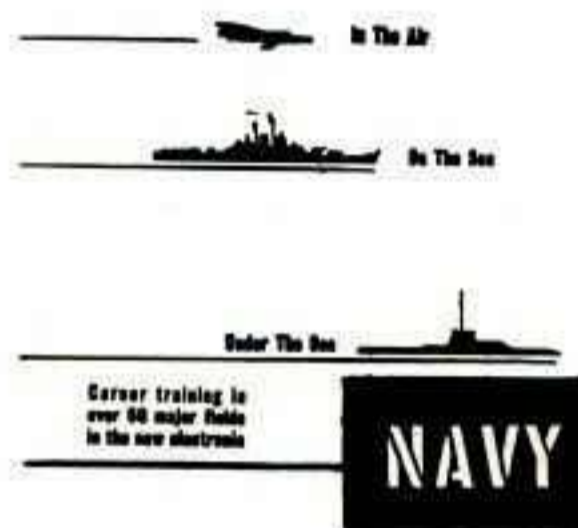
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CAREER AHEAD...



Yesteryear's Country Hits

COUNTRY SINGLES—
5 Years Ago
May 5, 1962

1. She's Got You, Patsy Cline, Decca
2. Charlie's Shoes, Billy Walker, Columbia
3. If a Woman Answers, Leroy Van Dyke, Mercury
4. A Wound That Time Can't Erase, Stonewall Jackson, Columbia
5. Misery Loves Company, Porter Wagoner, RCA Victor
6. She Thinks I Still Care, George Jones, United Artists
7. Three Days, Faron Young, Capitol
8. Unloved, Unwanted, Kitty Wells, Decca
9. P. T. 109, Jimmy Dean, Columbia
10. Alla My Love, Webb Pierce, Decca

COUNTRY SINGLES—
10 Years Ago
May 6, 1957

1. Gone, Ferlin Husky, Capitol
2. White Sport Coat, Marty Robbins, Columbia
3. Honky Tonk Song/Some Day, Webb Pierce, Decca
4. All Shook Up, Elvis Presley, RCA Victor
5. Walkin' After Midnight/Poor Men's Roses, Patsy Cline, Decca
6. Four Walls, Jim Reeves, RCA Victor
7. Young Love, Sonny James, Capitol
8. There You Go/Train of Love, Johnny Cash, Sun
9. First Date, First Kiss, First Love, Sonny James, Capitol
10. I'm Tired, Webb Pierce, Decca

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HOT COUNTRY SINGLES

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

Billboard SPECIAL SURVEY for Week Ending 5/6/67

Billboard Award	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1	1		NEED YOU Sonny James, Capitol 5833 (Bibo, ASCAP)	11	38	40	LOVE MAKES THE WORLD GO AROUND Kitty Wells, Decca 32088 (Wells, BMI)	12
2	4		JACKSON Johnny Cash & June Carter, Columbia 44011 (Bexhell/Quartet, ASCAP)	10	39	42	WHEN IT'S OVER Jeannie Seely, Monument 999 (Pamper, BMI)	8
3	2		WALK THROUGH THIS WORLD George Jones, Musicor 1226 (Glad, BMI)	16	40	28	HEART, WE DID ALL WE COULD Jean Shepard, Capitol 5822 (Central Songs, BMI)	15
4	3		LONELY AGAIN Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	12	41	23	I WON'T COME IN WHILE HE'S THERE Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI)	16
5	5		IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol 5831 (Freeway, BMI)	11	42	53	BACK TO NASHVILLE TENNESSEE Stonemans, MGM 13667 (Jack, BMI)	7
6	6		COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	15	43	46	DIESEL ON MY TAIL Jim & Jesse, Epic 10138 (Silver Star/Francis-Marvin, BMI)	6
7	19		SAM'S PLACE Buck Owens, Capitol 5865 (Blue Book, BMI)	6	44	37	FLY BUTTERFLY FLY Marty Robbins, Columbia 43845 (Mariposa, BMI)	11
8	18		YOUR GOOD GIRL'S GONNA GO BAD Tammy Wynette, Epic 10134 (Gallico, BMI)	8	45	45	BLAME IT ON MY DO WRONG Del Reeves, United Artists 50128 (Blue Crest, BMI)	8
9	10		I THREW AWAY THE ROSE Merle Haggard, Capitol 5844 (Blue Book, BMI)	8	46	49	THE COCKFIGHT Archie Campbell, RCA Victor 9081 (Ly-Rann, BMI)	9
10	13		I'LL COME A RUNNIN' Connie Smith, RCA Victor 9108 (Brush Arbor, BMI)	9	47	56	ALL MY TOMORROWS Nat Stuckey, Paula 267 (Su-Ma/Stuckey, BMI)	4
11	11		ANYTHING YOUR HEART DESIRES Billy Walker, Monument 997 (Metro, BMI)	10	48	51	I GUESS I HAD TOO MUCH TO DREAM LAST NIGHT Faron Young, Mercury 72656 (Vanadore & Capchan, BMI)	5
12	12		LIFE TURNED HER THAT WAY Mel Tillis, Kapp 804 (Wilderness, BMI)	12	49	50	TWO OF THE USUAL Bobby Lewis, United Artists 50133 (Pamper, BMI)	7
13	15		JUST BEYOND THE MOON Tex Ritter, Capitol 5839 (Central Songs, BMI)	6	50	54	GOODBYE CITY, GOODBYE GIRL Webb Pierce, Decca 32098 (Cedarwood, BMI)	8
14	8		DRIFTING APART Warner Mack, Decca 32082 (Page Boy, SESAC)	13	51	63	CONSCIENCE KEEP AN EYE ON ME Norma Jean, RCA Victor 9147 (Piccolo, BMI)	5
15	21		IF I KISS YOU Lynn Anderson, Chart 1490 (Greenback/Yonah, BMI)	8	52	65	I KNOW ONE Charlie Pride, RCA Victor 9162 (Jack, BMI)	2
16	22		DANNY BOY Ray Price, Columbia 44042 (Boosey & Hawkes, BMI)	7	53	55	YOU GOTTA BE PUTTING ME ON Lefty Frizzell, Columbia 44023 (Ly-Rann, BMI)	7
17	25		WALKIN' IN THE SUNSHINE Roger Miller, Smash 2081 (Tree, BMI)	6	54	62	NASHVILLE CATS Lester Flatt & Earl Scruggs, Columbia 44040 (Faithful Virtue, BMI)	4
18	14		BOB Willis Brothers, Starday 796 (Jack, BMI)	11	55	67	WITH ONE EXCEPTION David Houston, Epic 10154 (Gallico, BMI)	2
19	20		PAPER MANSIONS Dottie West, RCA Victor 9118 (Harbot, SESAC)	8	56	59	I COULDN'T SEE George Morgan, Starday 804 (Starday, BMI)	4
20	9		STAMP OUT LONELINESS Stonewall Jackson, Columbia 43966 (4 Star, BMI)	14	57	57	MAMA SPANK Liz Anderson, RCA Victor 9163 (4 Star, BMI)	3
21	17		MY KIND OF LOVE Dave Dudley, Mercury 72655 (Vector, BMI)	11	58	61	SNEAKING 'ROSS THE BORDER Hardin Trio, Columbia 44059 (Hardin, BMI)	3
22	16		CHARLESTON RAILROAD TAVERN Bobby Bare, RCA Victor 9098 (Southtown, BMI)	10	59	52	BOTH SIDES OF THE LINE Wanda Jackson, Capitol, 5863 (Ma-Rae, ASCAP)	3
23	7		URGE FOR GOING George Hamilton IV, RCA Victor 9059 (Gandlaf, BMI)	16	60	70	ROARIN' AGAIN Wilburn Brothers, Decca 32117 (Sure-Fire, BMI)	2
24	27		THE PARTY'S OVER Willie Nelson, RCA Victor 9011 (Pamper, BMI)	10	61	41	HASTA LUEGO Hank Locklin, RCA Victor 9092 (T. M., BMI)	10
25	30		RUBY, DON'T TAKE YOUR LOVE TO TOWN Johnny Darrell, United Artists 50126 (Cedarwood, BMI)	6	62	72	WATCHMAN Claude King, Columbia 44035 (Ly-Rann/Gallico, BMI)	2
26	43		ALL THE TIME Jack Greene, Decca 32123 (Cedarwood, BMI)	3	63	73	LAY SOME HAPPINESS ON ME Bobby Wright, Decca 32107 (4 Star, BMI)	2
27	26		SWEET MISERY Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	12	64	64	CUPID'S LAST ARROW Bobby Austin, Capitol 5867 (Central, BMI)	5
28	24		GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca 32077 (Stallion, BMI)	17	65	58	ON THE OTHER HAND Charlie Louvin, Capitol 5872 (Talmont, BMI)	3
29	29		COUNTRY MUSIC LOVER Little Jimmy Dickens, Columbia 44025 (Tree, BMI)	9	66	66	I'VE NEVER BEEN LOVED Leroy Van Dyke, Warner Bros. 7001 (Bryant, BMI)	4
30	39		FIFTEEN DAYS Wilma Burgess, Decca 32105 (Forest Hills, BMI)	7	67	75	YOU'RE PUTTIN' ME ON Nat Stuckey, Paula 267 (Su-Ma, Stuckey, BMI)	2
31	32		FUEL TO THE FLAME Skeeter Davis, RCA Victor 9058 (Combine, BMI)	15	68	71	YOU CAN STEAL ME Bonnie Guitar, Dot 17007 (Jack, BMI)	2
32	34		ANY OLD WAY YOU DO Jan Howard, Decca 32096 (Wilderness, BMI)	9	69	—	MISTY BLUE Eddy Arnold, RCA Victor 9182 (Talmont, BMI)	1
33	47		MENTAL REVENGE Waylon Jennings, RCA Victor 9146 (Cedarwood, BMI)	6	70	68	MIGHTY DAY Carl Smith, Columbia 44034 (Sure Fire, BMI)	3
34	31		I DIDN'T JUMP THE FENCE Red Sovine, Starday 794 (Southtown, BMI)	12	71	—	HAPPINESS MEANS YOU Kitty Wells & Red Foley, Decca 32126 (Wells, BMI)	1
35	44		JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' 0020 (Mayhew, BMI)	5	72	69	LAST TRAIN TO CLARKSVILLE Ed Bruce, RCA Victor 9155 (Screen Gems-Columbia, BMI)	4
36	33		DON'T WANT TO BE WITH YOU Conway Twitty, Decca 32081 (Wilderness, BMI)	12	73	74	I GOTTA HAVE MY BABY BACK Glenn Campbell, Capitol 5854 (Peer Int'l, BMI)	2
37	38		WHAT AM I GONNA DO NOW Ferlin Husky, Capitol 5852 (Husky, BMI)	6	74	—	RAMBLIN' MAN Ray Pennington, Capitol 5855 (Pamper, BMI)	1
					75	—	I HEAR IT NOW Browns, RCA Victor 9153 (Blackwood, BMI)	1

HOT COUNTRY ALBUMS

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

Billboard SPECIAL SURVEY for Week Ending 5/6/67

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
2	2		LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	10
2	1		TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	15
3	3		DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	10
4	4		THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	17
5	6		OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	16
6	5		WILMA BURGESS SINGS MISTY BLUES Decca DL 4852 (M); DL 74852 (S)	8
7	7		SOUL OF A CONVICT Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S)	10
8	10		WALK THROUGH THIS WORLD WITH ME George Jones, Musicor MM 2119 (M); MS 3119 (S)	5
9	9		TWO FOR THE SHOW Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S)	14
10	11		YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); LSP 3709 (S)	22
11	13		SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	20
12	12		GEORGE JONES GOLDEN HITS, VOL. II United Artists UAL 3566 (M); UAS 6566 (S)	5
13	18		HEART, WE DID ALL WE COULD Jean Shepard, Capitol T 2690 (M); ST 2690 (S)	6
14	15		SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	28
15	34		BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	2
16	14		NASHVILLE REBEL Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S)	18
17	8		GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca DL 4855 (M); DL 74855 (S)	8
18	19		JIMMY DEAN IS HERE! RCA Victor LPM 3727 (M); LSP 3727 (S)	7
19	27		NORMA JEAN SINGS PORTER WAGONER RCA Victor LPM 3700 (M); LSP 3700 (S)	4
20	29		NEED YOU Sonny James, Capitol T 2703 (S); ST 2703 (S)	3
21	20		YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	31
22	22		HERE'S WHAT'S HAPPENING Floyd Cramer, RCA Victor LPM 3746 (M); LSP 3746 (S)	12
23	21		LIFE'S THAT WAY Mel Tillis, Kapp KL 1514 (M); KS 3514 (S)	7
24	16		THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	23
25	28		I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	2
26	23		I'LL REMEMBER ALWAYS Charlie Louvin, Capitol T 2689 (M); ST 2689 (S)	4
27	17		DOWNTOWN COUNTRY Connie Smith, RCA Victor LPM 3725 (M); LSP 3725 (S)	10
28	28		MY KIND OF COUNTRY Marty Robbins, Columbia CL 2645 (M); SCS 9445 (S)	3
29	31		WITH ALL MY HEART AND SOUL Dottie West, RCA Victor LPM 3693 (M); LSP 3693 (S)	14
30	30		COCKFIGHT AND OTHER TALL TALES Archie Campbell, RCA Victor LPM 3699 (M); LSP 3699 (S)	6
31	25		UNMITTIGATED GALL Faron Young, Mercury MG 21110 (M); SR 61110 (S)	11
32	33		WAYLON SINGS OL' HARLAN Waylon Jennings, RCA Victor LPM 3660 (M); LSP 3660 (S)	3
33	35		NAT STUCKEY SINGS Paula LP 2192 (M); LPS 2192 (S)	27
34	32		HAPPINESS IS YOU Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	26
35	36		LIVE COUNTRY MUSIC CONCERT Willie Nelson, RCA Victor LPM 3659 (M); LSP 3659 (S)	9
36	37		BEST OF HANK THOMPSON, VOL. II Capitol T 2661 (M); ST 2661 (S)	2
37	26		LEAVIN' TOWN Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	27
38	—		IT'S A GUITAR WORLD Chet Atkins, RCA Victor LPM 3728 (M); LSP 3728 (S)	1
39	40		COUNTRY GENTLEMAN Carl Smith, Columbia CL 2610 (M); CS 9410 (S)	3
40	—		AMERICA'S MOST WANTED BAND Buck Owens' Buckaroos, Capitol T 2722 (M); ST 2722 (S)	1
41	24		THIS I BELIEVE Bobby Bare, RCA Victor LPM 3688 (M); LSP 3688 (S)	13
42	39		PATSY CLINE'S GREATEST HITS Decca DL 4854 (M); DL 74854 (S)	3
43	—		A LOSER'S CATHEDRAL David Houston, Epic LN 24303 (M); BN 26303 (S)	1
44	—		MAKE WAY FOR WILLIE NELSON RCA Victor LPM 3748 (M); LSP 3748 (S)	1
45	—		WHERE'D YA STAY LAST NIGHT Webb Pierce, Decca DL 4844 (M); DL 74844 (S)	1

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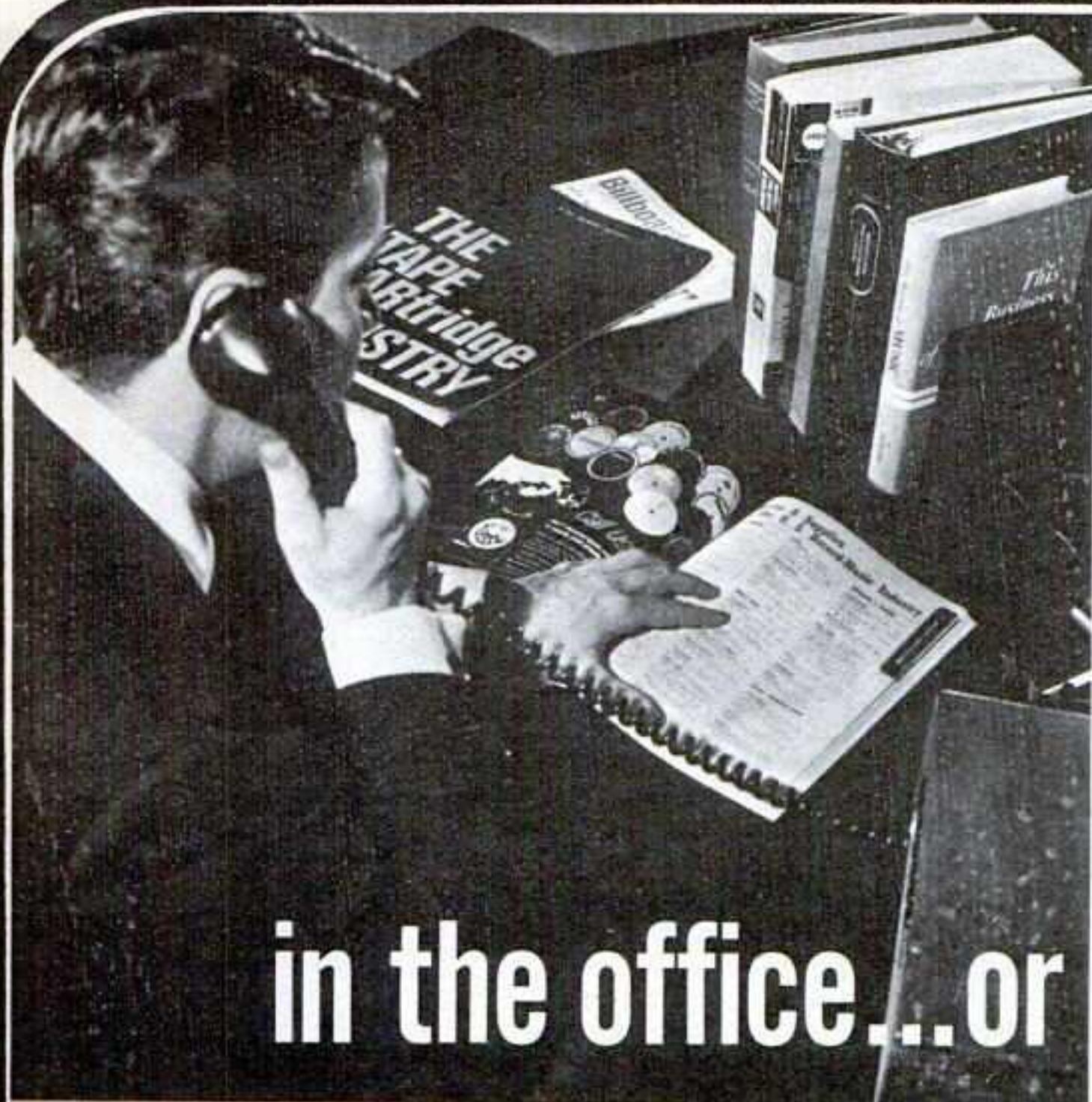


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International News Reports

EMI, Decca Take Top Honors In UK Quarterly Disk Survey

LONDON — EMI took the lion's share of disk business during the first 1967 quarter. The group notched 33.1 per cent of album sales and 34.7 per cent of single trade in the quarterly survey published by Record Retailer.

The group notched 33.1 per cent of album sales and 34.7 per cent of single trade in the quarterly survey published by Record Retailer.

Decca was second with 29.3 per cent of LP sales and 29.6 per cent of the single market.

Pye came third on albums with 16.5 per cent, and Philips made third place on singles, ahead of Pye with 11.4 per cent. Decca took top honors in the leading label results on singles with 14.2 per cent, followed by EMI's Columbia with 13.5 per cent, and RCA Victor with 9 per cent. Architects of Decca's success mainly were Tom Jones with "Green Green Grass of Home" and "Detroit City," and Engelbert Humperdinck with "Release Me."

Top singles seller was, "I'm a Believer" by the Monkees (RCA); second was "Green Green Grass," and "Release Me" was third. RCA Victor, distributed by Decca, was first label in LP sales due to the phenomenal "Sound of Music" soundtrack, the Monkees' first LP and "Distant Drums" by the late Jim Reeves. The RCA percentage was 15.7, followed by Decca with 13.4 and Tamla Motown with 8.4.

Jim Reeves topped the male album sellers, with Geno Washington (Piccadilly) second and Val Doonican (Decca) third. Tom Jones was first in the male single stakes, followed by Dono-

van (Pye) and Engelbert Humperdinck.

Petula Clark (Pye) triumphed in the female single analysis, with Sandy Posey (MGM) second and Nancy Sinatra (Reprise) third. Best-selling group was the Beach Boys (Capitol). Decca's Rolling Stones were second, and the Four Tops (Tamla Motown) third.

An innovation in this Record Retailer quarterly round-up was an EP survey. The EP has been poised indeterminately between singles and albums for years, but is scoring sufficient sales to warrant its inclusion in the analysis.

Top label for EP's was Columbia, with two heavy sellers by the Seekers, "Hits From the Seekers" and "Morningtown Ride." Second was Capitol with "Beach Boy Hits," and third Tamla Motown with "Four Tops" and "Four Tops Hits."

Best EP sellers were the Beach Boys, followed by the Seekers and the Four Tops.

Independent operator Mickie Most headed the list of singles producers by dint of his studio work with Herman's Hermits, Donovan and Jeff Beck. Tom Jones producer Peter Sullivan came second, and Tamla's team of Holland and Dozier won third place. The Carlin Music Group scored the biggest success among the publishers with a string of hits on Tamla Motown, plus successes by the Small Faces, Elvis Presley, Sonny and Cher, and local boy Clinton Ford.

Screen Gems was next with the rich harvest of Monkee hits, and Decca publishing house, Burlington Music, made third position with Tom Jones and Engelbert Humperdinck.



HANK SNOW AND HIS Rainbow Ranchboys are accompanied on the guitar and harmonica by members of a Yokohama, Japan, blind children's school. It was the group's second visit to the institution. The children were presented with a guitar in 1964. During the two years, the children learned to play Snow's "I'm Movin' On," and "Yaya Con Dios," and are learning to play songs from his new album "The Hank Snow Story."

From The Music Capitals of the World

CHICAGO

Cal Tjader, whose current album "El Sonido Nuevo" is out on Verve, is at the Plugged Nickel in Old Town. . . . Frank Sinatra Jr. makes his stage debut at Pheasant Run June 20 in "The Paisley Convertible." For the Sinatra appearance the name of the play has been changed to "Early To Bed." . . . Returning to the Opera House May 22 is the Metropolitan Opera National Company, bringing four productions new to the repertoire this season.

WBBM Radio's "Music 'Til Dawn," under continuous sponsorship by American Airlines, has been on the air 14 years, and host of the all-night, classical-semi classical music show from the beginning has been Jay Andres. . . . James Brown is booked for the Regal Theater on the South Side for a week beginning Friday (5). . . . Tiny Hill, in semi-retirement at his dairy in Colorado since 1956, is back in town and back in the business. Says Tiny, "I began to read the trade papers and talk to people who had stayed in the music business and I finally decided that it was time for me to try to get the people to put on their dancing shoes again."

Chicago's Lou Rawls has cut 10 albums for Capitol and has grossed \$5,000,000 for the label.

The Kingsmen will be in Milwaukee May 5 at Marquette University for a concert and will hop over to East Lansing, Mich., for another at Michigan State on May 6. . . . The Serendipity Singers will fill a prom date at Elk Grove High School in suburban Chicago May 8. . . . The Robert Shaw Choral and Orchestra made its annual appearance at Orchestra Hall April 30. . . . WSDM-FM went to all-night jazz April 17, six nights a week, with female disk jockey Nice 'N' Easy handling the show. . . . April 20 was "WCFL Radio night at the Chee-tah," where appeared personalities Jerry G. Bishop, Joel Sebastian, Dick Williamson, Jim Stagg, Ron Britain, Barney Pip and Larry Lujack. . . . The Joey Bushkin Trio opens May 8 at the London House for two weeks. . . . Woody Allen and Jack Holmes come in to the newly opened Mr. Kelly's May 28, to stay for three weeks. RAY BRACK

LAS VEGAS

Erroll Garner finished a successful Tropicana Blue Room stand April 20, has been offered many bids that should book him

well into 1968. He'll do a guest performance with the Cincinnati Symphony May 13, and a concert at the Salle Pleyel, Paris, May 25. . . . Jazz percussionist Willie Bobo will make his Las Vegas debut April 26, in the Sands Hotel Celebrity Theatre. . . . Big Tiny Little, who opened at the Stardust Hotel lounge April 14, recently completed his 20th album for Decca. He has been with the record company since 1960. . . . The Mike Jarrett Trio recently recorded live at Caesars Palace. The post record date work has just been completed so as of yet no record company has heard the final product. The engineering for the first live recording at the Palace was done by Billy Porter, who recently moved to Las Vegas from Nashville and purchased United Recorders. . . . Eartha Kitt, currently playing at Caesars Palace, has been offered the lead in a movie telling the life story of Billie Holiday, "A Lady Sings the Blues." She received the offer from Chaton Productions in New York. . . . Jackie Gayle, Anita O'Day and the Page Cavanaugh Seven opened in the Tropicana Hotel Blue Room April 21. . . . Screen Gems of Hollywood has tested the Hi-Hats, now appearing with Sue Stevens in the Persian Room of the Dunes Hotel, for the roles of Laurel and Hardy. DON DIGILIO

LONDON

The launching of the "Tarzan" series on commercial TV here has bought a spate of singles featuring the theme tune. The Marketts (Warners Bros.) and Al Hirt (RCA) are competing against versions by Marty Manning (CBS) and the Magicians (Decca). . . . Due in at month's end for talks with Pye and EMI brass is Phil Rose, manager of Warner Bros.-Reprise international department. . . . Hot vocal group Manfred Mann is experimenting with an instrumental single release in May featuring Tommy Roe's former U. S. vocal hit "Sweet Pea." . . . EMI has dropped its Capitol label series "Discotheque '67" to concentrate on its "Supply" series, which will cover all EMI labels. The series, with its own added label identification, is used to boost selected singles, particularly in the r&b field. First releases in the expanded series next month will be the Raelets' "One Hurt Deserves Another" on HMV acquired from Tangerine EMI's ABC pact; (Continued on page 49)

CZECH 'FRANK' ON BONN DISK

HAMBURG—Polydor claims a coup with the release of a German recording of Lara's Theme from the film "Dr. Zhivago" by Karel Gott, the idol of Czechoslovak youth. It is the first time a singer from an Eastern European country has recorded for a German label, and Polydor is posting heavy sales mileage from the fact. Karel Gott is known to his fans in Czechoslovakia as the "Eastern Frank Sinatra." The Czech singer has a big following all through Eastern Europe, especially in the Soviet Union.

Irish Record Breaks in UK

DUBLIN — The Dubliners' debut disk for Phil Solomon's Major Minor label, "Seven Drunken Nights," is racing for the No. 1 spot here and doing spectacular business in Britain. In fact, it's the biggest Irish breakthrough in years.

Strangely enough, the Dubliners' smash is their first major single hit in Ireland. Like the Clancy Brothers and Tommy Makem, their albums used to outsell their singles.

The success of "Seven Drunken Nights" has brought sales action for their LP's on Transatlantic, their previous label. And a recently issued EP, "More of the Dubliners," is doing brisk business.

Major Minor will issue two albums by the Dubliners in the near future.

"Seven Drunken Nights" entered the charts a week after release, thanks to valuable TV exposure on "The Eamonn Andrews Show," and sold 40,000 copies in a week.



ATLANTIC PRESIDENT Nesuhi Ertegun, left, and Rifi managing director Giovanbattista Ansoldi at the signing of a new three-year pact for Atlantic Records distribution in Italy.

DGG to Promote Sales of International Disks

HAMBURG — Deutsche Grammophon this year will give special sales promotion to international labels, mainly U. S. Grammophon said that it is creating a new "international assortment," embracing all foreign labels including MGM, United Artists, and Verve.

The "international assortment," which will feature an especially large number of new recordings, offers beat and dance music, blues and swing, modern jazz, and folklore and pop.

Bert Kaempfert and his orchestra is being given a big build-up in this international assortment.

Grammophon is offering four other sales assortments: classical (Ernst Musik or E-Musik); with instrumental concerts, operas, religious music, symphonies, famous orchestra works and chamber music; classical special selection consisting of classical best-sellers with strong accent on old music; a combined pop and light classical selection; containing for the most part successful Polydor recordings with cabaret, dance, hit tunes and operettas and musicals; pop music in general.

Whitcup will make calls in London, Paris and Amsterdam and visit representatives Francis, Day and Hunter, Peter Maurice, and Madame de Reaux.

Canamyth Label Bows in Canada

TORONTO — A new record label, Canamyth Records, was introduced late last month with the release of the first single in a series of singles and albums which will re-tell Canadian myths and legends in the pop music idiom. Partners in the Centennial year venture are Robert H. Herrman and Radcliffe S. Weaver Jr., co-producers of the Vineland Garden Centre summer theatre for the past few years.

First single is "Ogopogo," about the mythical monster of Lake Okanagan in British Columbia, and "The Ookpik Song," about the furry arctic owl-like creature created by the Eskimos and now a symbol of Canada. Artist is folk singer Greg Hambleton; the songs were written by Robert Herrman and arranged by Ben McPeck, and the single was produced by Stan Klees. Other productions are now under way. The label is distributed by Caravan Record Sales.

Polydor Bows 84-LP Release

HAMBURG — Polydor has unveiled a spring sales program for 84 LP releases paced by a pair of American Old West offerings.

One is "German Saloon" featuring "German folk songs in Western sound" and "With Tomahawk and Peace Pipe," a Teutonic "High Noon" fantasy blending American and German folk melodies.

The 84 LP's include Rachel Rastenni's "Yiddish & Hebrew Folk Songs" and a series of jazz and blues disks, some of them from the Storyville label.

Sample titles are "The Driving Blues of Smokey Smothers," "Spoon Calls Hootie," "Emile Barnes, Ken Colyer in Hamburg 1966," "Django Reinhardt & Dicky Wells in Paris."

English 'Puppet' Tops in Germany

COLOGNE — Sales of Deutsche Vogue's "Puppet on a String" are confirming the demand for "authenticity" in the German market—in this case, for the English-language version of the record.

Deutsche Vogue has made what is regarded as the definitive test of "authenticity" with "Puppet." It has released English and German language versions by the same singer — Petula Clark.

Sales of the English version soared to 150,000, while the German version—on the German market—have limped along with 12,000 copies.

The ascendancy of the "authentic," English version is also being demonstrated in sales of Miss Clark's dual recording of the Charlie Chaplin "Countess From Hong Kong" song "This Is My Song" and "Love, So Heist Mein Song."

Col. Canada Gets Rights to Canetti

TORONTO—Columbia Records of Canada has acquired Canadian distribution rights to the Jacques Canetti label from France. Much of the product from the catalog of albums



TO LAUNCH singer Valentine St. Jean, CBS has produced a special "Queen Size" EP sleeve measuring 7 inches by 8½ inches. Mlle. St. Jean compares the sleeve with a normal sleeve, while Jacques Souplet, president director general of CBS France, looks on. The disks have been distributed to retailers with the message: "These records are so awkward to stock that there is only one solution—sell them!"

From The Music Capitals of the World

• Continued from page 48

Tate Howard's "Forget It While You Can" on Verve, and Cannonball Adderley's "Why Am I Treated So Bad" on Capitol. . . . The Music For Pleasure \$1.75 budget line, which normally releases reissues of previous full price album product, has scheduled its first ever original classical recording featuring violinist Carlos Villa on two Beethoven sonatas. . . . Next single from the New Vaudeville Band will be "Finchley Central." . . . EMI has scheduled a May 12 release for the Supremes' "The Happening."

GRAEME ANDREWS

LOS ANGELES

The Monterey Pop Festival's array of artists for its June 16-18 bonanza lists: the Beach Boys, Mike Bloomfield Thing, Buffalo Springfield, Paul Butterfield Blues Band, Byrds, Jefferson Airplane, Mamas and Papas, Hugh Masakela, Laura Nyro, Johnny Rivers, Ravi Shankar, Simon and Garfunkel, and Dionne Warwick. . . .

Big Mama Willie Mae Thornton performed with the Southside Blues Band, a new group from the Watts section, at the Ash Grove over the weekend. Other blues artists scheduled to perform during the special talent show

Guitar Boom Aid To Venture Sales

COLOGNE — Electrola is using the guitar boom in West Germany as a sales vehicle for titles by the Ventures on Liberty Records. Electrola is promoting the Ventures as "the instrumental group that helped teach 10,000,000 Americans to play the guitar."

"One can say that the name of the Ventures is coupled with success and the guitar," states Electrola's sales promotion for its two current releases of the Ventures—the LP "The Ventures' Best II" and the single "Wack Wack."

of popular French material will be manufactured in Canada, while other selections will be imported. Prominent artists on the label include Jeanne Moreau, Simone Signoret, Serge Reggiani, and Michel Simon.

were Little Walter, Curtis Tillman and Pee Wee Crayton.

Donte's, near Universal studios, initiates a guitar night on Mondays. First filling Monday, May 1 and 8 spotlights George Van Epps and the Tommy Tedesco guitar quartet. . . . Brian Ross, 24-year-old producer, has sold the master "ESP" to London Records. Ross is a UCLA music graduate whose firm, Associated Productions International, specializes in Top 40 material.

Francis Lai, French composer who scored the Academy Award winning foreign film, "A Man and a Woman," has been tagged by Universal to score "I'll Never Forget What's 'Is Name." . . . Frank DeVol will compose the score for UI's "The Epic of Jose." . . . Talent Artist Production (TAP) has been tapped by Resound, a new label for distribution and national promotion. Label's first artists are the Paper Mind and Nightly Raid. . . . Lojac Productions, run by Lloyd Thaxton, has tagged KHJ DJ Don Steele for a TV role. . . . Local 47 of the AFM has upped its scale at 20 striptease clubs. . . . The Turtles are on a 30-day concert-promotional junket. . . . Billy Strange will arrange an LP by Steve Rossi. He is working on the charts for a Nancy Sinatra country package. . . . Frances Faye currently on a 16-day stand at PJs. . . . Eight harps were used to record the soundtrack from the film "Grand Prix," a record for an MGM project. . . . Hanna Aroni and Paul Anka tape a "Something Special" TV'er for Four Star Monday, May 1. Miss Aroni then leaves for a South American tour May 11.

New music publishing firms: Stage and Screen—Jack Schwartzman, Bernard Greenberg and Wallace Wolf, directors; Beatrix—Frances Schlee, Averill Pasarow and Steve Landau; the Mandsman Corp.—Sidney Rudy, Wayne White and Nancy Gillis, directors; Gopam Enterprises—John Levy, Nat and Julian Adderley, directors; World Showplace—Daniel Horrtter, Michael Bookasta and Shirley Pickard, directors; Quinn Martin—Quinn Martin and Eli Parker, directors; Humble Harve—Francine Peterman, Geraldine Rosenfeld and Prudence Roos; Newcomer—Maria Wilt, Mary Susan Crilly and Gertrude Carpenter; Joker—Jack Schwartzman, Bernard Greenberg and Stanley Filberg, and JonSon—Jon and Sandra Steele.

International Kaleidoscope, which sought to open a psychedelic light show/dance hall in the old Steve Allen TV theater, was halted by the owners of the prop-

erty and is currently looking for a permanent location.

MEXICO CITY

Many radio stations and TV Channel 4 dedicated up to an hour and a half Saturday (15) to anniversary programs honoring Pedro Infante 10 years after his death. Infante films were aired on TV all week, starting on the 15th and over 300 Infante singles were played on special radio programs all week long. . . . Alvaro Zermeno was guest last week on Silvia Pinal's TV show. . . . Mercado de Discos awarded its annual Golden Records recently while TV cameras aired the event live from the record chain's downtown outlet. Winners were Lucha Villa, Jose Alfredo Jimenez, Marco Antonio Muniz, Sonia Lopez, Olga Guillot, Angelica Maria, Enrique Guzman, Hermanas Aguila, Los Panchos, Los Rockin Devils, La Sonora Santanera, Pablo Beltran Ruz and his Orchestra, Mike Laure, Los Tecolines, Los Aragon, Polo, Ruben Fuentes, Tata Nacho and Martha Ruth.

The Talavera Brothers will leave for Panama next week. . . . Pixie, a British actress, debuted as a singer of folk-rock in Cardini's International last week. . . . Two new TV channels were authorized last week for Mexico City. Spokesmen for both indicated live variety shows would form part of the weekly programming. . . . "Mi Cristo Roto" continues to be Capitol's best selling locally made album. . . . There was strong TV viewer reaction last week to a special "happening" on Juan Lopez Motezuma's weekly program. Bolivian Zulma U. Yugar is in Mexico City for club dates and a movie.

KEVIN KELLEGHAN

MILAN

GTA Music & Publishing moves to new offices at Corso

Europa 5, Milan, where GTA's new record store and recording studio will also be located. In Madrid, Marino Marini and Pedro Menjibar, general manager of Tiffany and Sonoplay, respectively, signed three-year pact for reciprocal distribution of their catalogs. Sonoplay's line includes both pop

TIFFANY RECORDS

presents
"IL TIPO CHE VOLEVO"
by NIKI

published by
RIMI EDIZIONI MUSICALI

and classical music, Tiffany is pop only. . . . Phil Rose, WB-Reprise international division manager, here for meetings with CGD executives.

Rifi will release "il Doit-Faire Beau La-Bas," by Noelle Cordier, No. 3 in the Eurovision Song Contest. After filming TV segments, Isabella Jannetti (Durium) left for a tour in the U. S., including a date on the "Ed Sullivan Show." Her American impresario is Joe Valente of New York.

Carisch artistic cast was strengthened by Swedish group the Renegades and Franco Tozzi, formerly with Ariston and Fonit-Cetra, respectively. Tozzi's best hit was the 400,000 seller "I Tuoi Occhi Verdi" which competed in the 1965 A Record for the Summer radio contest (Billboard, April 15). He will compete this year with "L'Ultimo Giorno," published by Mascotte.

Antonio Casetta, Bluebell general manager, is back after a business survey in New York and Los Angeles. . . . Bobby Solo (Ricordi) flew to London for recordings Page One. He will then proceed to Madrid to cast in a musical movie. . . . Marcello Minerbi (Durium), who hit internationally with his orchestral version of

(Continued on page 50)



ALESSANDRO MANZONI

"I PROMESSI SPOSI" (The Betrothed Lovers)

by

ALESSANDRO MANZONI

is the best selling Italian romance abroad.

PUBLISHER ALBERTO CARISCH

presents this romance in 5 albums
performed by 30 celebrated actors.

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The phonographic edition of this fiction masterpiece contributes to knowledge of the Italian language and gives a correct pronunciation of it.

ALBERTO CARISCH EDITORE

Piazzetta Pattari, 2, Milano (Italy)

From The Music Capitals of the World

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"Zorba's Dance," released an EP package including "Casino Royal," "The Look of Love," "Somethin' Stupid" and "Pink Shuttles." In the U. K. Minerbi was awarded a silver disk by chart-maker Caterina Caselli (CGD), "Sono Bugiarda," exposed through radio and TV. . . . Rifi international manager Giuseppe Velona stated "A Chi," Fausto Lealli's Italian version of "Hurt," sold 140,000 disks. . . . Marino Marino, Tiffany general manager, will be the orchestra conductor at the Saturday to Monday (6-8) Malta Festival of the Italian Song. . . . Brazilian hit "Triesteza" was first recorded here by Ornella Vanoni (Ariston).

GERMANO RUSCITTO

NEW YORK

Barbra Streisand has joined the American Guild of Authors and Composers. . . . Edith Sommer is now heading the publicity activities of Gotham Recording Corp. . . . Buddy Kaye will write the title song to Jimmy Haskell's music for the UA-Edward Small production "The Wicked Dreams of Paula Schultz." . . . Judy Collins leaves for Japan on Sunday (7) for a three-week concert tour. Arlo Guthrie and Mimi Faurine are touring with her. . . . Pete Seeger will perform at the International Festival in Tel Aviv on May 15-16. . . . Tom Paxton has been commissioned by the Nassau Community College in Long Island to write the music and lyrics for the songs to accompany their "Festival of American Poets" series. This year's production will be on David Thoreau. . . . Lionel Hampton begins a four-week engagement at the American Hotel in Puerto Rico on Friday (6).

Irving Squires has joined Creative Management Associates to work in the Concert Department specializing in personal appearances, one-niters and college dates. . . . The Mandala signed with Premier Talent Associates. . . . The Illusion, a New York-based group, signed on as part of the Mitch Ryder Show. . . . Harpers Bizarre start touring their new act on May 16. . . . Specialty Records will now be distributed in New York and Albany by Trinity Record Distributing Corp. . . . Aaron Schroeder and Abby Steinberg in London negotiating for new catalogs. . . . The Communications Division of the United Jewish Appeal raised \$435,000 at a luncheon last week at which William S. Todman, of Goodson-Todman Productions, was honored. . . . The Young Savages, recently signed to Shelby Singleton for record production, return to the Riviera, Troy, N. Y., on May 9. . . . Peter Steinman Productions, newly formed record producing and music publishing company, has established offices in midtown. . . . Bobby Goldsboro, United Artists Records singer, has been named Catholic Entertainer of the Year.

The Charles Lloyd Quartet, Atlantic Records group, makes its first New York concert appearance at Town Hall Thursday (4). . . . LeRoy Van Dyke, Warner Bros. Records artist, became the father of a girl recently in Nashville. . . . Russ Arno, Reprise artist, entertaining troops at military bases in Korea, Okinawa, Vietnam and Thailand. . . . The Four Tops, Motown group, on a tour of supper clubs and concert halls through June. . . . Jimmy Ruffin to appear in concert at the University of Baltimore Friday (5). . . . The Isley Bros. to give a concert at Vanderbilt College in Nashville on May 13. . . . Kenny Rankin, formerly with Columbia Records, is preparing an LP with Jack Lewis producing. . . . The Irish Rovers, Decca group, and

Mercury's Spanky and Our Gang at the Bitter End in Greenwich Village. . . . Larry Maxwell, national promotion manager for Motown, on a promotion trip through the Midwest.

Audio Fidelity's Alberto Rochi will be at the Village Club in Dallas until May 8. . . . Tommy Tanner, whose Audio Fidelity LP, "Something's Comin'" was just released, is starring at the Mineola Theatre, Long Island, in "Philadelphia Here I Come."

Herb Bernstein arranging a new LP for the Happenings on the B. T. Puppy label. . . . Erroll Garner will be on BBC-TV's "London Palladium" show on May 25. . . . Dizzy Gillespie at the Metropole for two weeks. . . . Kendor Music secured rights to "Music to Watch Girls By" and "Music to Think By" to make special arrangements for stage bands and high school and college bands. . . . United Artists Records' Serendipity Singers at Chicago's Drake Hotel May 9-27. . . . Wand Records' the Kingsmen scheduled for Shelbyville, Ind., May 7, and Lawrence, Kan., May 10. MIKE GROSS

PARIS

Disk jockeys are giving plenty of spins to "Ca m'est Egal" a number penned by Polydor newcomer Charlotte Leslie by Jimmy Walter and Dany Delmain. . . . Jack Robinson has quit as professional manager with Editions Essex to take charge of the Criterion catalog for France. . . . Vogue has released the French version of Sandie Shaw's Eurovision winner, "Puppet on a String," on the Pye label. Called "Un Tout Petit Pantin," the lyric was written by Pierre Delanoe, who also wrote the words for the French Eurovision entry, "Il Doit Faire Beau La Bas," which was third. Tutti has acquired sub-publishing rights of the winning song for France. Joel Leibovitz has produced a French recording of the Beatles' "Strawberry Fields Forever" by a new artist, F. R. David, on the Polydor label. . . . Philips has released an EP featuring the official theme of Montreal's Expo 67, "Un Jour, un Jour" ("Hey Friend, Say Friend" sung by French Canadian artist Donald Lautrec. . . . Vogue is releasing an LP and an EP by Miriam Makeba on the Reprise label to coincide with the singer's appearance at the Olympia Theater. . . . "Ne Joue Pas au Soldat," the latest release of the Sunlights on Disc 'AZ is getting heavy airplay.

"Inch Allah" by Adamo on Pathe-Marconi entered its 13th week on the Europe No. 1 hit parade. . . . Vogue is doing strong promotion on the new Jacques Dutronc EP which has as its main title "J'aime les Filles" ("I Like Girls"). . . . Mireille Mathieu's "Ce Soir Ils Vont S'Aimer," published by Paul Beuscher and released by Barclay has reached 200,000 sales. . . . The Rolling Stones played two triumphant concerts to packed houses at the Olympia Theater in a Europe No. 1 Muscorama show which also include the Move, the Klan and Geno Washington and the Ram Jam Band. MIKE HENNESSEY

SAN JUAN

Lionel Hampton and his seven piece band opens Friday (5) for a four-week stand at the Americana Hotel. This is his first appearance in Puerto Rico. . . . Tito Rodriguez (Musicor), is a solo act at Flamboyant Hotel. . . . Felipe Rodriguez (RCA Victor), and his Antares Trio returns to their noon time show over WKAQ radio Monday to Saturday. Typical of Puerto Rico, where a big part of the public still comes home for their noon-time dinner and many stores close from 12 to

2 p.m., radio and TV time during those hours is considered prime time and features top-acts live shows.

Fiming started on "Mi Pecado de Ayer" (My Sin of Yesterday), color musical produced by Jeronimo Mitchel and starring Mexican, Cuban and Puerto Rican artist Julio Aleman, Kity De Hoyos, Pedro Armendariz (Hijo), Susana Cabrera, Marta Romero, Braulio Castillo, Orlando Rodriguez and Jose De San Anton. The musical theme "Carino" by Puerto Rican composer Aurea (Puchi) Balseiro will be sung and featured throughout the picture by Puerto Rican star Marta Romero, Ansonia Records.

Chucho Avellanet, United Artists, in New York doing some jingles for a beer company as the only Latin in a group of artist that includes Louie Armstrong and Paul Anka.

Names of some of the teen groups performing in local radio, TV and dance dates: Los Wildkatts; Los Son Son Sets; Los Telestars; Los Star Lights; Los Humbugs, and Los They And I. Most of them sing only the latest State-side rock hits in English but their names are always Los Something-or-other.

ANTONIO CONTRERAS

SYDNEY

Radio Station 3XY, Melbourne, presented its annual record awards for the year 1966. The awards were presented by Earl Grant at a formal dinner at Menzies Hotel. Herb Alpert was present to receive his logie for the most programmed album artist of 1966. The Best Vocalist prize went to Sandy Scott, ATA Records. Best Female vocalist was Bev Harrell, with the instrumental section won by Bill Burton, who records for Festival Records and is leader of Sydney's Chequers Night Club Band. . . . Herb Alpert and the Tijuana Brass have concluded a tour of Australian cities with s.r.o. sign at every session. During their stay in Sydney Festival Records presented Alpert with eight Gold Records for album sales from A&M Records sold in Australia since Festival has been distributing the label.

Essex Music is having success with Simon and Garfunkel's latest CBS single "At the Zoo" now taking off on charts in all States, also the Rolling Stones' latest album, "Between the Buttons." . . . Brian Sommerville (former Beatles publicist) has been engaged by Mike Vaughan, manager of the Easybeats. Both men will be arriving here from England three weeks before the group's Australian tour scheduled for May.

The Hollies have had to cancel their Aussie tour with Eric Burdon and the Animals owing to illness of their drummer, Bobby Elliot. Due to this the Hollies have had to forfeit \$130,000 worth of commitments in America, England, Australia and New Zealand. . . . The Australian Record Co. is chalking up sales with Dean Martin albums due to the success of his Sunday night TV show. This month they have re-released his "Country Style" and "French Style" disk previously released three years ago when label was under control of Astor Records. All Martin albums and singles receive heavy air exposure and top sales.

J. Albert & Son, music publisher, has acquired copyright in Australia for "Somethin' Stupid," "There's a Kind of Hush," "Nashville Cats" and "Theme From the Bible." . . . Lisa Minnelli opens Chequers nightclub July 20 for three weeks to be followed by Vikki Carr and later by Robert Horton. . . . During a five-week tour of America and England promoter Richard Grey has signed 24 American acts. First of these entertainers to arrive here is Ray Scott. . . . EMI has rush-released the Supremes' "The Happening" to coincide with the opening of the film of the same name.

GEORGE HILDER

TORONTO

Country music artist Johnny Clark from Montreal, formerly on the London label here, has formed his own J. C. label, launched late last month with his single, "It's Just About Over." Distribution is by Caravan Record Sales. . . . As part of the CBS International web, Columbia has Canadian rights to the new Rojac and Ode labels from the U. S., releasing their product on the Columbia label. "Stoney End," by the Blossoms from Ode was rush-released to cash in on the promotional value of their appearances with the Righteous Brothers in Edmonton (April 26), Calgary (April 27) and Vancouver (May 3). Initial releases from Rojac are Big Maybelle's "Turn the World Around the Other Way," Wesley Paige and the Master Three's "Better Days are Coming," and Curtis Lee and the K. C. P.'s "Get in My Bag."

Capitol Records will release a comedy album on Canadian history, featuring the cast of the popular CBC-TV show "Nightcap," as a Centennial year project. The album is being recorded now, produced by Capitol's director of a&r, Paul White, and Chris Beard, originator and writer of "Nightcap" and writer on the LP. The album, to be released as soon as possible, with an extensive promotion campaign, features the entire cast of the late-night comedy TV'er, Billy Van, Vanda King, June Sampson, Bonnie Brooks and Al Hamel, with incidental music by Guido Basso.

Robert Pampe, vice-president and managing director of Columbia Records of Canada, last month presented 10-year pins to Jack Robertson, general manager, sales and marketing, and Mrs. P. Wright of the purchasing department.

Al Mair, field promotion manager with Compo, is on a two-week swing through the West, winding up in Vancouver May 23 for Brenda Lee's opening at The Cave. . . . Chet Gierlack and Phyllis Fairbanks, executives of MusicMusic, Inc., New York, will be in Montreal early in the run of Expo 67 to visit the New York State Pavilion, for which they produced all the music and tracks.

Arc Sound is re-releasing its "Expose 67" album by the Brothers-in-Law, avoiding the injunction on its distribution by replacing "This Land Is Whose Land?", the cut which Ludlow Music Inc., New

York, contend is an infringement of copyright. The Brothers-in-Law's "The Pill" LP, put together specially for the U. S. market, has just been released there.

Columbia continues to go with Canadian talent with a variety of current releases, from the rock of A Passing Fancy with "You're Going Out of My Mind" and "Sounds Silly," to country artist Doug Lyceff's debut with "Build a Scaffold Way Up High" and "Old Zero," to popular nightclub vocalist Joyce Hahn's "Montreal" and "Life Is a Drag." . . . The BTB4, formerly known as the Big Town Boys, move to the Yorkville label after a diskless period with "Sparrows and Daisies" and "Do It to 'Em," the theme of Big G. Walters' CKFH radio show.

Witness Inc., Saskatoon group just signed by Compo, bow on Apex with "I'll Forget Her Tomorrow" and "Girl, Before You Go." . . . Leading French-Canadian chansonnier Pierre Calve is back with Columbia Records after a short period on the Gama label, and a new album is due within a couple of months. . . .

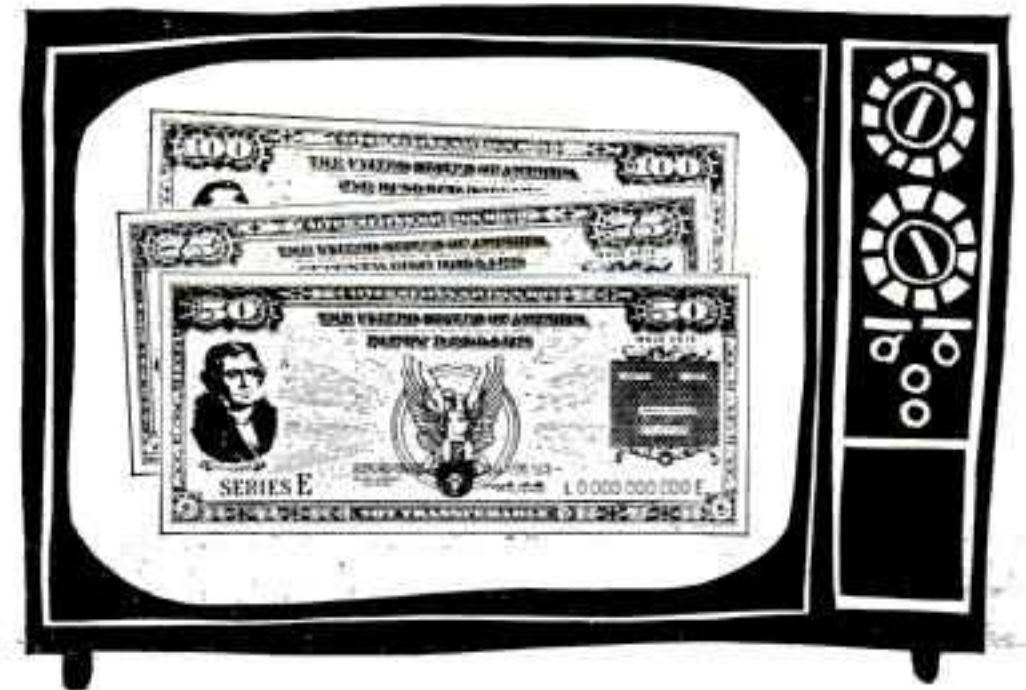
The centennial celebrations in Meaford, Ont., include a record, "The Ballad of Beautiful Joe," written and sung by the Drifters Three of Wilson, N. Y., commemorating the Meaford dog which inspired the famous book, "Beautiful Joe." Copies of the single are available free to radio stations and deejays from its producer-promoter, Nashe Barrancotto, 6955 Lincoln Extension, Lockport, N. Y.

Compo reports that "Happy Jack," by the Who broke much faster in Canada than in the U. S., with Compo's sales in mid-April topping those of any U. S. branch, thanks to such chart listings as No. 5 on CHUM Toronto, No. 6 on CFUN, Vancouver.

Herb Alpert and the Tijuana Brass are set for a centennial concert in Winnipeg (Aug. 11), headliner appearances at the Central Canada Exhibition in Ottawa (Aug. 11), headliner appearances at the Central Canada Exhibition in Ottawa (Aug. 24-26) and, tentatively, a one-nighter at Maple Leaf Gardens in Toronto (Aug. 23). . . . Johnny Mathis returns to the O'Keefe Centre (June 19-24), his third appearance at the Toronto showplace. . . . Harry Belafonte will appear at the Place des Arts in Montreal (July 31-Aug. 5) in Expo 67's World Festival.

KIT MORGAN

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New Album Releases

• Continued from page 38

CRESCENT

THE SWANEE QUINTET—Step By Step; 3001

DELMARK

JACK ELLIOTT—Talkin' Woody Guthrie; DL 801
ROSCOE MITCHELL SEXTET—Sound; DL 408, DS 9408

EPIC

CHARLES ROSEN—Piano Music of Debussy; LC 3945, BC 1345

FIESTA

FRANK FALLON ORCH.—24 Irish Popular Dance Favorites; FLP 1475
DMITRO HNATIUK—The Ukraine In Song & Dance; FLP 1476
VARIOUS ARTISTS—Auf In Die Berge; FLP 1477
VARIOUS ARTISTS—Spas Muss Sein; FLP 1478, FLP 1478
VARIOUS ARTISTS—Einmal Die Ferne Seh'n; FLP 1479, FLP 1479

GRECOPHON

MAYA MELAYA—Popular Greek Songs & Dances; GR 134
VARIOUS ARTISTS—Exotic Greece; GR 135, GR 135

LIBERTY

More 30 Guitars In Love; LMM 13039, LSS 14039

LONDON

MAHLER: SYMPHONY NO. 2—London Symphony (Solfi); CMA 7217, CSA 2217
MOZART: CONCERTOS NOS. 8 & 9—London Symphony (Kertesz); CM 9501, CS 6501
PIZZETTI: LA PISANELLA—L'Orchestre de la Suisse Romande (Gardelli); CM 9508, CS 6508
STRAVINSKY: PULCINELLA—Various Artists/L'Orchestre de la Suisse Romande (Ansermet); 5978, OS 25978

MACE

The Gift of Tongues/Glossolalia; MCM 10040, MCS 10040

MELODIYA/ANGEL

IRINA ARKHIPOVA—Russian Opera & Cantata Arias; R 40014, SR 40014
PAGANINI: VIOLIN CONCERTO NO. 1—Moscow Philharmonic (Yarvy); R 40015, SR 40015
IVAN PETROV—Songs of My Russia; R 40013, SR 40013

NASHBORO

BROTHER JOE MAY—That's Enough; LP 7039

PEACOCK

The Best of The HUMMINGBIRDS; PLP 138
PILGRIM JUBILEE SINGERS—We Are In Church; PLP 133
VARIOUS ARTISTS—Golden Gems of Gospel; PLP 140
VARIOUS ARTISTS—The Big Ones From Duke and Peacock Records; PLP 2000

RCA CAMDEN

THE BROWNS Sing the Big Ones From the Country; CAL 2142, CAS 2142
LIVING BRASS—That's Life; CAL 2143, CAS 2143

RCA RED SEAL

NEW YORK BRASS QUINTET—Baroque Brass; LM 2938, LSC 2938
BOSTON POPS/ARTHUR FIEDLER—Old Timers' Night At the Pops; LM 2944, LSC 2944, LSC 2944
THE HEIFETZ-PIATIGORSKY CONCERTS—Chamber Orch.; LM 2957, LSC 2957
IVES: ORCHESTRAL SET NO. 2—Chicago Symphony Orch. (Gould); LM 2959, LSC 2959
Music From France For Obee & Orch.—London Symphony Orch. (Previn); LM 2945, LSC 2945
OGDEN NASH—Everybody Knows the Trouble I've Seen; VBM 114
NIELSEN: SYMPHONY NO. 4—Chicago Symphony (Martinson); LM 2958, LSC 2958
ELIZABETH TAYLOR & RICHARD BURTON—The Taming of the Shrew; VDM 117

RCA VICTOR

LIZ ANDERSON Sings; LPM 3769, LSP 3769
CHET ATKINS Picks the Best; LPM 3818, LSP 3818
SKEETER DAVIS—Hand in Hand With Jesus; LPM 3763, LSP 3763
Presenting MILTON DELUGG & The Tonight Show Big Band; LPM 3809, LSP 3809
EDDIE FISHER—People Like You; LPM 3820, LSP 3820

SERGIO FRANCHI—There Goes My Heart; LPM 3810, LSP 3810

HANDEL: SIX ORGAN CONCERTOS OP. 4—Carl Weinrich/Arthur Fiedler Sinfonietta; LM 7047, LSC 7047

Introducing CAP'N JOHN HANDY; LPM 3762, LSP 3762

AL HIRT—Latin In The Horn; LPM 3653, LSP 3653

HARLAN HOWARD—Mr. Songwriter; LPM 3729, LSP 3729

The Inner Sound of THE ID; LPM 3805, LSP 3805

HENRY MANCINI—Two For the Road; LPM 3802, LSP 3802

The PALM BEACH BAND BOYS Strike Again; LPM 3808, LSP 3808

ANDRE PREVIN All Alone; LPM 3806, LSP 3806

JIM REEVES—Blue Side of Lonesome; LPM 3793, LSP 3793

GEORGE BEVERLY SHEA—Take My Hand; LPM 3760, LSP 3760

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Boston Symphony (Leonsdorf); LM 2954, LSC 2954

VARIOUS ARTISTS—Through European Windows; LPM 3786, LSP 3786

HAROLD VICK—Straight Up; LPM 3761, LSP 3761

PORTER WAGONER—The Cold Hard Facts of Life; LPM 3797, LSP 3797

GLENN YARBROUGH—For Emily, Whenever I May Find Her; LPM 3801, LSP 3801

RCA VINTAGE

TOMMY LADNIER & ORCH.—The Panassie Sessions; LPV 542

DUKE ELLINGTON & HIS ORCH.—Johnny Come Lately; LPV 541

REPRISE

DON HO—East Coast-West Coast; R 6244, RS 6244

Happiness is DEAN MARTIN; R 6242, RS 6242

SEECO

Algo Especial Por La Sonora Matancera; SCLP 9284, SCLP 92840

DANIEL SANTOS/SONORA MATANCERA—Un Brindis Musical; SCLP 9279

SERAPHIM

The Art of DENNIS BRAIN; 60040

STRAUSS: EIN HELDENLEBEN—Royal Philharmonic (Beecham); 60041, S 60041

TCHAIKOVSKY: BALLET SUITES—Yehudi Menuhin/Philharmonia Orch. (Kurtz); IC 6011, SIC 6011

WAGNER: DIE WALKUERE—Various Artists; IE 6012

SOUL CITY

THE 5TH DIMENSION—Up, Up and Away; SCM 91000, SCS 92000

VARIOUS ARTISTS—Ladies Ride The Gospel Train; SBLP 206

TOWER

DAVIE ALLAN & THE ARROWS—Blues Theme; T 5078, ST 5078

TURNABOUT

BACH: VIOLIN, HARPSICHORD CONCERTOS—Various Artists; TV 4102, TV 34102

BACH: CANTATAS NOS. 204 & 209—Wuerttemberg Chamber Orch. (Ewerhart); TV 4127, TV 34127

BACH: TWO CONCERTI FOR 3 CEMBALI & STRING ORCH.—Various Artists/Mainzer Kammerorchester; TV 4106, TV 34106

BARTOK: THE MIRACULOUS MANDARIN/THE WOODEN PRINCE—Southwest German Radio Symphony (Reinhardt); TV 4086, TV 34086

BRAHMS/BEETHOVEN TRIOS—Various Artists; TV 4108, TV 34108

CAEN CHAMBER ORCH. (Dauteil)—Music at Versailles; TV 4101, TV 34101

CALDARA: CHRISTMAS CANTATA—Various Artists/Wuerttemberg Chamber Orch. (Ewerhart); TV 4096, TV 34096

CARISSIMI: ORATORIOS—Spandauer Kantorei (Rilling); TV 4089, TV 34089

HANDEL: CONCERTI GROSSI OP. 3—Mainz Chamber Orch. (Kehr); TV 4103, TV 34103

HAYDN: SYMPHONIES NOS. 31 & 59—Bach-Collegium, Stuttgart (Rilling); TV 4104, TV 34104

HAYDN: SYMPHONIES NOS. 1, 13, 28—Haydn Orch. Bolzano (Pedrotti); TV 4128, TV 34128

HAYDN: SYMPHONIES NOS. 15, 16, 17—Kammerorchester der Wiener Festspiele (Boettcher); TV 4092, TV 34092

ANDRE ISOIR/XAVIER DARASSE—16th Century French Organ Music; TV 4126, TV 34126

MONTEVERDI: THE RETURN OF ULYSSES—Various Artists/Santini Chamber Orch. (Ewerhart); TV 4131, TV 34131

MONTEVERDI/SCHUETZ: MAGNIFICATS—Various Artists/Spandauer Kantorei (Rilling); TV 4099, TV 34099

MOZART: CONCERTO FOR FLUTE & HARP—Various Artists; TV 4087, TV 34087

MOZART: PIANO CONCERTI NOS. 25 & 27—Vienna Pro Musica/Vienna Volksoper (Angerer); TV 4129, TV 34129

MOZART: PIANO CONCERTI NOS. 17 & 19—Vienna Volksoper (Angerer/Boettcher); TV 4080, TV 34080

NIELSEN: QUARTET, OP. 14—Copenhagen String Quartet; TV 4109, TV 34109

NIELSEN/GADE/RIISAGER—Royal Danish Orch. Markevitch/Hye-Knudson/Semkow; TV 4085, TV 34085

TELEMANN: INO CANTATA—Bach Collegium, Stuttgart (Rilling); TV 4100, TV 34100

VARIOUS ARTISTS & ORCHESTRAS—German Baroque Trumpet Concerti; TV 4090, TV 34090

VOCALION

PETE FOUNTAIN Plays and The Angels Sing; VL 3803, VL 73803

GOLDIE HILL—Country Songs; VL 3800, VL 73800

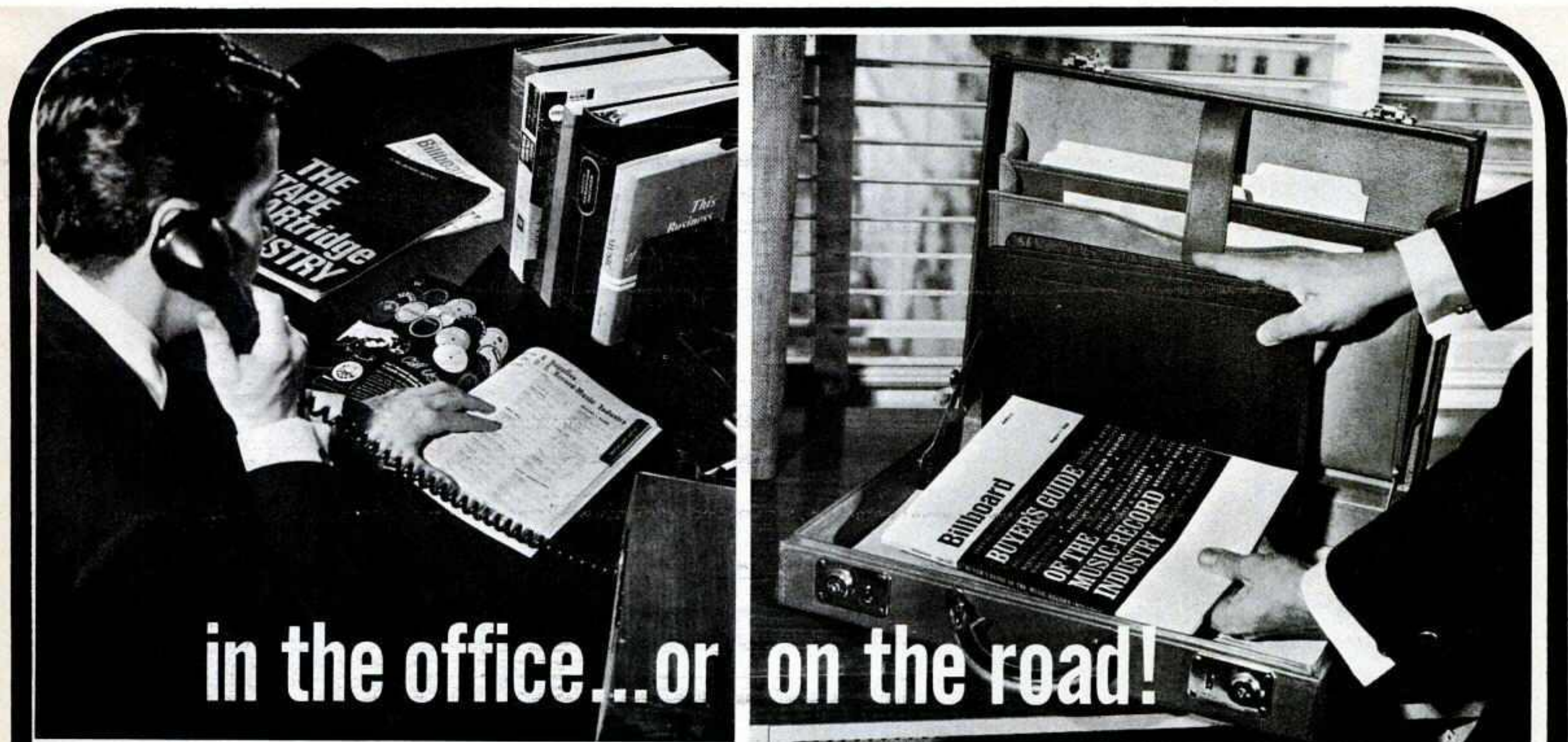
The Magic of the MELACHRINO STRINGS; VL 3808, VL 73808

WARNER BROS.

BILL COSBY—Revenge; W 1691, WS 1691

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ARGENTINA

*Denotes local origin

This Week	Last Week	Song	Artist
1	1	CIAO, AMORE, CIAO—	Luigi Tenco (RCA); Dalida (Disc Jockey); Vittorio Paltrieri (CBS); *Juan Ramon (RCA); Gianfranco Pagliaro (BGM); Gabriella Marchi (Fermata)—Fermata
2	2	REACH OUT, I'LL BE THERE—	Four Tops (Tamla-Motown); Rita Pavone (RCA); Giles Pellegrin (RCA); Pablo del Rio (RCA)—Relay
3	5	SUNNY—	Richard Anthony (Odeon); Bobby Hebb (Philips); *Barbara y Dick (Vik); Malvicino (LP Microfon); Manolo Munoz (Music Hall)
4	3	LITTLE MAN—	Dalida (Disc Jockey); *Los In (CBS); Frank Pourcel (Odeon); *Barbara y Dick (Vik); Sonny & Cher (Atco); Lucio Milena (LP Disc Jockey)
5	8	ENAMORADA DE UN AMIGO MIO—	Roberto Carlos (CBS)
6	9	PENNY LANE—	Beatles (Odeon); *Bull Dogs (Vik); Who Knows (BGM)—Fermata
7	4	LA FELICIDAD—	*Palito Ortega (RCA)—Relay
8	6	CUORE MATTO—	Little Tony (Music Hall); Gino (CBS); Dalida (Disc Jockey); *Juan Ramon (RCA); Archibal & Tim (Fermata); Jose Antonio (LP Microfon)—Fermata
9	7	NON PENSARE A ME—	Claudio Villa (Fermata); *Las 4 Voces (CBS); Iva Zanicchi (Phillips); *Juan Ramon (RCA); Lucio Milena (LP Disc Jockey); *Jose Antonio (Microfon)—Fermata
10	—	ARDE PARIS?—	Maurice Jarre (CBS); Mireille Mathieu (Disc Jockey); Frank Pourcel (Odeon); Cyril Stapleton (Music Hall); Paul Mauriat (Phillips); Doc Severiat (Prodisa); Christian Gaubert (Disc Jockey)—Neumann

AUSTRALIA

*Denotes local origin

This Week	Last Week	Song	Artist
1	4	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)—Alberts
2	1	PENNY LANE—	Beatles (Parlophone)—Leeds
3	7	WORDS OF LOVE—	Mamas and the Papas (RCA)
4	3	GIMME SOME LOVIN'—	Spencer Davis Group (Festival)—Essex
5	2	GEORGY GIRL—	*Seekers (Columbia)—Chappells
6	5	RUBY TUESDAY—	Rolling Stones (Decca)—Essex
7	6	PAMELA, PAMELA—	Wayne Fontana (Phillips)—Connelly
8	10	FOOLS FALL IN LOVE—	Elvis Presley (RCA)
9	8	THERE'S A KIND OF HUSH—	New Vaudeville Band (Phillips)—Alberts
10	9	I'M A BELIEVER—	Monkees (RCA)—Leeds

BRITAIN

(Courtesy "Record Retailer")

*Denotes local origin

This Week	Last Week	Song	Artist
1	2	PUPPET ON A STRING—	*Sandie Shaw (Pye)—Peter Maurice-Ken Woodman
2	1	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)—Greenwood-Jimmy Bowen/Lee Hazelwood
3	3	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA)—Screen Gems-Jeff Barry
4	4	HA' HA SAID THE CLOWN—	*Manfred Mann (Fontana)—Bron-Gerry Bron
5	6	PURPLE HAZE—	*Jimi Hendrix Experience (Track)—Yameta-Yameta
6	10	I'M GONNA GET ME A GUN—	*Cat Stevens (Deram)—Cat-Mike Hurst
7	16	I CAN HEAR THE GRASS GROW—	*Move (Deram)—Essex-Denny Cordell
8	5	RELEASE ME—	*Englebert Humperdinck (Decca)—Burlington-Charles Blackwell
9	18	DEDICATED TO THE ONE I LOVE—	Mama's and the Papa's (RCA)—Peter Maurice-Lou Adler
10	8	BERNADETTE—	Four Tops (Tamla-Motown)—Carlin-Holland and Dozier

11	14	SEVEN DRUNKEN NIGHTS—	*Dubliners (Major Minor)—Scott Solomon-Tommy Scott
12	12	HAPPY TOGETHER—	Turtles (London)—Chardon-Joe Vissert
13	24	FUNNY FAMILIAR FORGOTTEN FEELINGS—	*Tom Jones (Decca)—Acuff-Rose-Peter Sullivan
14	7	THIS IS MY SONG—	*Harry Secombe (Philips)—Leeds-Johnny Franz
15	9	IT'S ALL OVER—	*Cliff Richard (Columbia)—Acuff-Rose-Norrie Paramor
16	33	THE BOAT THAT I ROW—	*Lulu (Columbia)—Ardmore and Beechwood-Mickie Most
17	13	I WAS KAISER BILL'S BATMAN—	*Whistling Jack Smith (Deram)—Mills-Noel Walker
18	11	SIMON SMITH AND HIS AMAZING DANCING BEAR—	*Alan Price Set (Decca)—Schroeder-Ivor Raymonde
19	19	KNOCK ON WOOD—	Eddie Floyd (Atlantic)—Belinda
20	17	EDELWEISS—	*Vince Hill (Columbia)—Williamson-Bob Barratt
21	15	BECAUSE I LOVE YOU—	*Georgie Fame (CBS)—Copyright Control-Denny Cordell
22	26	JIMMY MACK—	Martha and the Vandellas (Tamla-Motown)—Carlin-Holland and Dozier
23	20	ARNOLD LAYNE—	*Pink Floyd (Columbia)—Dunmo-Joe Boyd
24	28	HI-HO SILVER LINING—	*Jeff Beck (Columbia)—Enquiry-Mickie Most
25	29	AL CAPONE—	*Prince Buster (Blue Beat)—Melodisc-Melodisc
26	32	MAROC 7—	*Shadows (Columbia)—Shadows-Norrie Paramor
27	22	GEORGY GIRL—	*Seekers (Columbia)—Springfield-Tom Springfield
28	25	MEMORIES ARE MADE OF THIS—	*Val Doonican (Decca)—Campbell-Connelly-Ken Woodman
29	—	SILENCE IS GOLDEN—	*Tremeloes (CBS)—Saturday-Mike Smith
30	39	OH' HOW I MISS YOU—	*Bachelors (Decca)—Scott Solomon-Dick Rowe
31	—	PICTURES OF LILY—	*Who (Track)—Fabulous-Chris Stamp/Kit Lambert
31	21	TOUCH ME, TOUCH ME—	Dave Dee, Etc. (Fontana)—Lynn-Howard/Blaikley
33	27	THIS IS MY SONG—	Petula Clark (Pye)—Leeds-Ernie Freeman
34	34	59TH STREET BRIDGE SONG—	Harpers Bizarre (Warner Bros.—Lorna-Lenny Waronker
35	30	YOU GOT WHAT IT TAKES—	*Dave Clark Five (Columbia)—Leeds-Mike Smith
36	23	PENNY LANE/STRAWBERRY FIELDS FOREVER—	Beatles (Parlophone)—Northern-George Martin
37	31	LOVE IS HERE AND NOW YOU'RE GONE—	Supremes (Tamla-Motown)—Carlin-Holland and Dozier
38	42	GUNS OF NAVARONE—	*Skatalites (Island)—Chappell-C. S. Dodd
39	47	IF I WERE A RICH MAN—	*Topol (CBS)—Valando-Norman Newell
40	36	SOOTHE ME—	Sam and Dave (Stax)—Kags
41	45	GONNA GIVE HER ALL THE LOVE I'VE GOT—	Jimmy Ruffin (Tamla-Motown)—Carlin-Whitfield
42	41	GONNA GET ALONG WITHOUT YOU NOW—	*Trini Lopez (Reprise)—F. D. and H. Don Costa
43	—	NEW YORK MINING DISASTER 1941—	*Be Gees (Polydor)—Abigail-Ossie Byrne/Robert Stigwood
44	—	SWEET SOUL MUSIC—	Arthur Conley (Atlantic)—Copyright Control-Otis Redding
45	37	RETURN OF THE RED BARON—	Royal Guardsmen (Stateside)—Laurie-Gernhard
46	—	CASINO ROYALE—	Herb Alpert (A&M)—Colgems-Herb Alpert
47	40	I'M A BELIEVER—	Monkees (RCA)—Screen Gems-Jeff Barry
48	48	DAY TRIPPER—	Otis Redding (Stax)—Northern-Jim Stewart
49	50	WHAT A WOMAN IN LOVE WON'T DO—	Sandy Posey (MGM)—Windward-Chips Moman
50	38	ON A CAROUSEL—	*Hollies (Parlophone)—Gralto-Ron Richards

EIRE

(Courtesy New Spotlight, Dublin)

This Week	Last Week	Song	Artist
1	3	PUPPET ON A STRING—	Sandie Shaw (Pye)—Peter Maurice
2	5	IF I COULD CHOOSE—	Sean Dunphy (Pye)—Segway
3	1	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)—Greenwood
4	4	SEVEN DRUNKEN NIGHTS—	Dubliners (Major Minor)—Scott, Solomon
5	2	RELEASE ME—	Englebert Humperdinck (Decca)—Burlington
6	6	LOOK OUT—	Strangers (Pye)—Screen Gems
7	10	THE IRISH SOLDIER—	Airchords (Pye)—Waltons
8	7	STREETS OF BALTIMORE—	Des Kelly (Pye)—Copyright Control
9	—	LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA Victor)—Screen Gems
10	—	AN IRISH SOLDIER LADDIE—	Danny Doyle (Tribune)—Copyright Control

HOLLAND

*Denotes local origin

This Week	Last Week	Song	Artist
1	2	SOMETHIN' STUPID—	Frank & Nancy Sinatra (Reprise)—Chappell
2	10	PUPPET ON A STRING—	Sandie Shaw (Pye)—Basart
3	1	THIS IS MY SONG—	Petula Clark (Vogue)—Leeds Holland-Basart
4	5	SPICKS AND SPECKS—	Bee Gees (Polydor)
5	6	BEN IK TE MIN—	*Armand (Fontana)—Altona
6	9	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA)—Int. Muziek Comp.
7	8	TA TA TA TA—	Michel Polnareff (Palette)—Holland Music
8	4	I WAS KAISER BILL'S BATMAN—	Whistling Jack Smith (Deram)—Mills Holland-Basart
9	3	PENNY LANE/STRAWBERRY FIELDS FOREVER—	Beatles (Parlophone)—Leeds Holland-Basart
10	7	RELEASE ME—	Engelbert Humperdinck (Decca)—Palace/Altona

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Song	Artist
1	3	UN MONDO D'AMORE—	*Gianni Morandi (RCA)—Mimo
2	1	CUORE MATTO—	*Little Tony (Durium)—Durium
3	2	L'IMMENSITA'—	*Johnny Dorelli (CGD)—Clan
4	5	PENNY LANE—	Beatles (Parlophone)—R. R. Ricordi
5	4	PIETRE—	Antoine (Vogue)—Sciaccia
6	6	LET'S SPEND THE NIGHT TOGETHER—	Rolling Stones (Decca)—Aromando
7	7	LARA'S THEME FROM "DR. ZHIVAGO"—	Bob Mitchell (Variety)—Curci
8	10	29 SETTEMBRE—	*Equipe 84 (Ricordi)—R. R. Ricordi
9	9	WINCHESTER CATHEDRAL—	New Vaudeville Band (Fontana)—Southern
10	8	PROPOSTA—	*Giganti (Ri Fi)—Cicogna
11	15	RUBY TUESDAY—	Rolling Stones (Decca)
12	—	A CHI—	*Fausto Leali (Ri Fi)—Curci
13	12	IO, TU E LE ROSE—	*Orietta Berti (Polydor)—Nazionale
14	13	WINCHESTER CATHEDRAL—	Frank Sinatra (Reprise)—Southern
15	11	LARA'S THEME FROM "DR. ZHIVAGO"—	Soundtrack (MGM)—Curci

JAPAN

*Denotes local origin

This Week	Last Week	Song	Artist
1	1	KIMIKOSO WAGA INOCHI—	*Mizuhara Hiroshi (Toshiba)—JASRAC
2	3	BALLA, BALLA—	Rainbows (Columbia)—Shinko
3	2	YOGIRIYO KONYAMO ARIGATOU—	*Ishihara Yuujiro (Teichiku)—JASRAC
4	7	KOI NO HALLELUJAH—	*Mayuzumi Jun (Capitol)—Ishihara
5	4	ONNA NO HATOBANA—	*Mori Shinichi (Victor)—JASRAC

6	5	KOBOREBANA—	*Ishihara Yuujiro (Teichiku)—JASRAC
7	—	LAND OF 1000 DANCES—	Walker Brothers (Philips)—Shinko
8	6	SHINJITE ITAI—	*Nishida Sachiko (Polydor)—JASRAC
9	8	KONYAWA ODOROU—	*Araki Ichiro (Victor)—JASRAC
10	9	KAERITAKU NAINO—	*Sono Mari (Polydor)—JASRAC

MEXICO

(Courtesy Audiomusica)

*Denotes local origin

This Week	Last Week	Song	Artist
1	2	CELOSO—	*Los Panchos (CBS); *Marco A. Muniz (RCA)—Mundo Musical
2	3	A MAN AND A WOMAN—	Soundtrack (Gamma)—Pending
3	4	ESPUMAS—	*Javier Solis (CBS)—RCA
4	1	EL CABLE—	Mario y sus Diamantes (Peerless)—Mundo Musical
5	6	I'M A BELIEVER—	*Monkees (RCA)—Mundo Musical
6	9	PULPA EN TAMARINDO—	*Sonia Lopez (CBS)—Pending
7	7	LA CHIPITA—	Hugo Blanco (Peerless)—Mundo Musical
8	5	LA MARTINA—	*Irma Serrano (CBS)—Mundo Musical
9	8	BRAVO—	Celia Cruz (Orfeon)—RCA
10	10	EL INFIERNO—	Julio Jaramillo (RCA)—Sadaic

NEW ZEALAND

This Week	Last Week	Song	Artist
1	1	HEY BABY—	La De Da's (Phillips)
2	2	PENNY LANE—	Beatles (Parlophone)
3	4	PAMELA, PAMELA—	Wayne Fontana (Fontana)
4	5	GEORGY GIRL—	Seekers (Columbia)
5	—	THE KNIGHT IN RUSTY ARMOUR—	Peter & Gordon (Columbia)
6	3	I'M A BELIEVER—	Monkees (RCA)
7	7	SINGLE GIRL—	Sandy Posey (MGM)
8	6	HAPPY JACK—	The Who (Reaction)
9	—	WE AIN'T GOT NOTHIN' YET—	Blues Magoos (Mercury)
10	—	THE BEAT GOES ON—	Sonny and Cher (Atco)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Week	Last Week	Song	Artist
1	—	PUPPET ON A STRING—	Sandie Shaw (Pye)—Musikk-Huset
2	1	PENNY LANE—	Beatles (Parlophone)—Edition Lyche
3	3	EN SANG EN GANG FOR LANGESEN—	Hootenanny Singers (Polar)—Palace Music
4	2	DU SKA TRO PA MEJ—	Sven-Ingvors (Svensk-American)—Seven Bros.
5	4	I'M A BELIEVER—	Monkees (RCA Victor)—Screen Gems
6	7	JEG VIL HA EN LITEN HUND—	*Lille Eris (Polydor)—Manu

7	10	INATT JAG DROMDE—	Hep Stars (Olga)—Sonora
8	6	VANDRA VIDARE—	Gunnar Wiklund (HMV)—Edition Odeon
9	8	CRAFTSMAN—	*Pussycats (Teen-Beat)—Nor-Disc
10	5	SNOOPY VS. THE RED BARON—	Royal Guardsmen (Stateside)—No publisher

PUERTO RICO

(Courtesy TE-VE Guia & Radio WUNO)

*Denotes local origin

This Week	Last Week	Song	Artist
1	1	24 HORAS—	*Lucecita (Hit Parade)—Alfred D. Herger, Producer
2	3	BRAVO—	Olga Guillot (Musart)
3	4	CUMBA CUMBA—	La Lupe (Tico)
4	2	ENTRE LAS FLORES—	*Lisette (Boringuen)—Dario Gonzalez, Producer
5	7	NO—	Antonio Prieto (RCA Victor)
6	9	MARIA ISABEL—	Salvador Escudero (Musart)
7	8	WHAT IS THE REASON—	Young Rascals (Atlantic)
8	10	SOMETHIN' STUPID—	Nancy Sinatra & Frank Sinatra (Reprise)—Producer Jimmy Bowen & Lee Hazlewood
9	5	MALDITO SEAS—	Blanca Rosa Gil (Velvet)
10	6	I'M A BELIEVER—	Monkees (Colgems)

SINGAPORE

This Week

This Week	Last Week	Song	Artist
1	2	THIS IS MY SONG—	Petula Clark (Pye)
2	3	THERE'S A KIND OF HUSH—	Herman's Hermits (Columbia)
3	1	RELEASE ME—	Englebert Humperdinck (Decca)
4	4	HOW DO YOU CATCH A GIRL—	Sam the Sham and the Pharaohs (MGM)
5	5	MEMORIES ARE MADE OF THIS—	Val Doonican (Decca)
6	7	PHOENIX'S THEME—	Trailers (Cosdel)
7	8	GIVE IT TO ME—	Troggs (Page One)
8	10	DETROIT CITY—	Tom Jones (Decca)
9	6	THE BEAT GOES ON—	Sonny & Cher (Atco)
10	—	CHICKEN FEED—	Millie (Phillips)

SOUTH AFRICA

This Week

This Week	Last Week	Song	Artist
1	2	THIS IS MY SONG—	Petula Clark (Vogue)—Teal
2	1	SINGLE GIRL—	Sandy Posey (MGM)—EMI
3	5	DIE OU KRAALLIEDJE—	*Groep 2 (Columbia)—EMI
4	7	THE FRENCH SONG—	Lucille Starr (A & M)—Teal
5	3	THERE'S A KIND OF HUSH—	New Vaudeville Band (Fontana)—Trutone
6	6	MATHEW AND SON—	Cat Stevens (Deram)—Gallo
7	—	SOMETHIN' STUPID—	Frank & Nancy Sinatra (Reprise)—Teal
8	8	MUCH MORE LOVE—	Tommy Roe (ABC-Paramount)—Teal
9	8	RUBY TUESDAY—	Rolling Stones (Decca)—Gallo
10	—	GEORGY GIRL—	Seekers (Columbia)—EMI

WXYZ Single Promotes Station to Ad Prospects

DETROIT — WXYZ here is using a special record to showcase — for local clients as well as the Madison Avenue crowd — both its AM and FM sounds. One side of the 33 1/3 single heralds the Easy Listening music and the personalities — including Michelle and her sultry voice — on the FM stereo side. The flip side of the record showcases the personalities and the AM sound. Joe Bacarella, program director, describes "the sound of the good life" on WXYZ on AM.

The record, and a full-color brochure, is being hand - de-

livered to clients and potential clients.

"Sound ideas sell," is the first line in the brochure; it tells how the station tailored its identity jingles. Another section describes the "personality plus" side of the AM operation with pictures of the deejays, including a painting of the Martin & Howard duo deejay team.

FM is promoted as "entertainment with a flair" in the brochure . . . "the greatest names in entertainment: Sinatra, Belafonte, Peggy Lee, Les Elgart, Count Basie, Mancini, the Tijuana Brass, Roger Miller."

Tape CARtridge

Channel Mkt. Will Produce 4 & 8-Tracks

NEW YORK — Channel Marketing here plans to produce soon both 4 and 8-track test cartridges. Also, the firm will be adding cassette duplicating and distribution facilities to their line.

Test cartridges equipped with the various frequencies, are used to test the working ability of the frequencies in a tape player machine. Channel is also a duplicator for several major labels. Channel has moved to larger quarters, at 310 Madison Avenue, and has also opened a Los Angeles branch office at 7550 Melrose Avenue. The outfit, formed in June 1966, is headed by Ron Obsgarten. Marv Rabin is vice-president in charge of sales.

Arvin Industries Adds 3 Models

COLUMBUS, Ind. — Arvin Industries, Inc. is adding two 4 and 8-track compatible systems and a cassette model to its 1968 line. All three models will play stereo or monaural cartridges.

The 4 and 8-track table model (97C38) will retail complete with speakers for \$159.95 and the other compatible (97C08) is a component unit which can be plugged into an existing home music center. It retails for \$99.95.

Primarily designed for home recording and dictating, the solid state stereo cassette model (28L09) will list for \$69.95. The unit is compact, lightweight, and will operate on batteries or AC current.

\$50 Mil in Sales Seen for 1967

NEW YORK — A prediction that tape cartridge sales would reach \$50 million this year and be equal to about 10 per cent of record album dollar volume was made by Audio Devices president William T. Hack at the company's annual meeting.

"This unit figure, almost equally divided between 4 and 8-track cartridges, represents a doubling of the present sales rate," he said. "And in addition, the market for cassette-type cartridges, both prerecorded and blank, is accelerating and is expected to become increasingly significant."

Hack bases his prediction on the rapidly increasing availability of cartridge player equipment.

Tape City Product Way of Life For Teen-Agers in New Orleans

NEW ORLEANS — Tape City, USA, is doing a booming business with teen-agers. Located in the suburb of Metairie, the operation is one of three Tape City stores in the south—the other two are in Houston and Miami. All three are franchised Muntz dealers.

The teen market provides the majority of sales for all three stores. Ross W. Ballard, manager of the operation here, explained that some Muntz units are sold as cheaply as \$34.95 installed. "Most teen-agers can afford this, and once the unit is in, they buy enough in tapes to make up for the low price of the players," he said. "An adult may have a player put in, buy a few tapes, and never show again."

Tape City advertises as suppliers of both 4-track and 8-track cartridges, but Ballard said the stock of all three stores runs about 6,000 4-track to 1,000 8-track. The New Orleans store sells mostly Muntz 4-track auto players which range in price from the \$34.95 model to around the \$60 bracket. A compatible 8-track and 4-track home stereo model is also displayed with a \$79.95 retail price. Advertising stresses the most economical model because it is in the teen-ager's price range.

Other Brand

Tape City carried some other brand name 8-track players in the past but found that out of every four sold, three would come back with mechanical difficulties.

The store chain claims to have the world's largest cartridge library, with more than 40,000 selections offered. Ballard said the recent addition of Capitol recording stars has proved to be some of the most popular tapes offered. They are selling as fast as they come in, he said. Because of the ten factor, 10 per cent of the music represents 90 per cent of the sales. Soul rock, in the James Brown variety, sells the most cartridges.

Tim Holbrook, manager of the Miami store, noted that Latin music is a big seller in his area. Miami also does quite a big export business.

Although the Houston store does not do any installations outside of its own customers, the New Orleans and Miami operations provide installation services for every type of dealer in their areas from auto accessory outlets to department stores.



STORE FRONT OF THE New Orleans operation pulls no punches about what their business is. Located on a main highway, the store has a parking lot in front and a garage attached to the side for easy installation.

TelePro Will Supply Col. With 4-Tracks

NEW YORK — TelePro Industries will supply Columbia Records with 4-track CARtridges. According to reliable sources, Columbia has sent TelePro a purchase order for the fidelepac cartridges only. The label will do its own duplication and control its distribution.

The deal is reported to be in excess of \$1 million. TelePro, inclosing the contract, nosed out several large duplicators. Shipment of the cartridges is said to be starting immediately.

No information is available as to the extent of Columbia's first release, but it is reported to be substantial. Following the initial release, the company will issue product monthly.

The price of Columbia's 4-track releases is not yet known. Sources indicate that no official price has been set. Capitol Records, which had gone 4-track

a week before Columbia, gave its duplication and distribution rights to Muntz Stereo-Pak. Cost of Capitol's most popular priced cartridge series is \$5.98.

Although Columbia will control its distribution, the deal may include some of TelePro's key distributors—particularly in the automotive market.

As with Columbia's 8-track cartridge product, the 4-tracks will not be made simultaneous with the album release schedule.

Van Cleve Catalog

LOS ANGELES — Bert Van Cleve's weekly tape product reports called "List-O-Tapes," are now being sent subscribers in loose-leaf form. The catalog lists reel and CARtridge product. Firm is located at 2729 Beverly Blvd.

Muntz's Radiotap Displayed at Fair

MILAN—Ecofina displayed the Muntz' mass Model 30 and the 4 and 8-track compatible Model 12, plus the Radiotap, a plastic box shaped as a cartridge which amplifies the small transistor radio signal through the player loudspeakers, at the recent Milan Trade fair.

Ecofina imported a first lot of the two Muntz decks by air freight, to have them available at the opening. Models 30 and 12 will retail for \$100 and \$200 respectively.

Radiotap is shaped like a cartridge, and fits into the tape deck. Attached to the cartridge is a wire with male jacks to be inserted into the earphone output of the transistor radio, which converts the tape deck loudspeaking system into a car

radio. Radiotap will retail for \$7, 50 cents more than the average cost of a cartridge with music here, but its price will be decreased to \$4 after patent amortization is made.

Only 11 per cent of the Italian cars have radios, which are subject to a \$5 annual tax, but most car owners have a transistor.

Goldstar Recording Forms Disk Firm

LOS ANGELES — Goldstar Recording, a studio for rock 'n' roll labels, has formed its own disk company, Goldstar, with Herb Newman's Era label handling national distribution. Debut disk is the Ravind Mead with "I Said Oh No." Owners of the studio/label are Dave Gold and Stan Ross.

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

A&M Records has set May 8th as the national release date for the new Herb Alpert album, "Sounds Like Herb Alpert and The Tijuana Brass." We had the pleasure of listening to this album at the A&M Studios in Hollywood with Jerry Moss, Gil Frieson and Bob Fead.

We share their enthusiasm and opinion that this will be the biggest seller of all the Herb Alpert and The Tijuana Brass albums. "Sounds Like . . ." contains the theme from the motion picture, CASINO ROYALE (which was in the original soundtrack of the picture). It also contains such great songs as . . . "Gotta Lotta Living To Do," "Lady Godiva," "Shades of Blue," "Wade In The Water," "In A Little Spanish Town," and "Treasure of San Miguel."

ITCC will release this new cartridge, in both 8 and 4 track, day-and-date with the album, and its distributors will have an ample supply in time to rush them to their dealers. All cartridges will be in the distinctive new packaging.

Our visit to A&M came the day following the telecast of the Herb Alpert "Spectacular" for The Singer Company. The studio was swamped with calls and telegrams of congratulations—for what we consider to be the outstanding spectacular of all time.

A&M has a real sleeper in the Claudine Longet album, with astronomical sales figures and recorders from their distributors.

The story is much the same at ITCC, with the cartridge enjoying an exceptional great sale. Dealers can order this cartridge from their distributors by specifying #P31-131 for 4 track and #L51-121 for 8 track.

Among the best selling ITCC cartridges are soundtracks in both 8 and 4 track. These include MGM's "Doctor Zhivago" and "Born Free." 20th Century Fox has two winners which are exclusive with ITCC, "Sand Pebbles" and "Zorba the Greek." Orders are already flowing in from distributors for the soundtrack cartridge of the forthcoming 20th Century Fox picture, DOCTOR DOLITTLE, to be released in September. This soundtrack cartridge will also be available in both 8 and 4 track and is exclusive with ITCC.

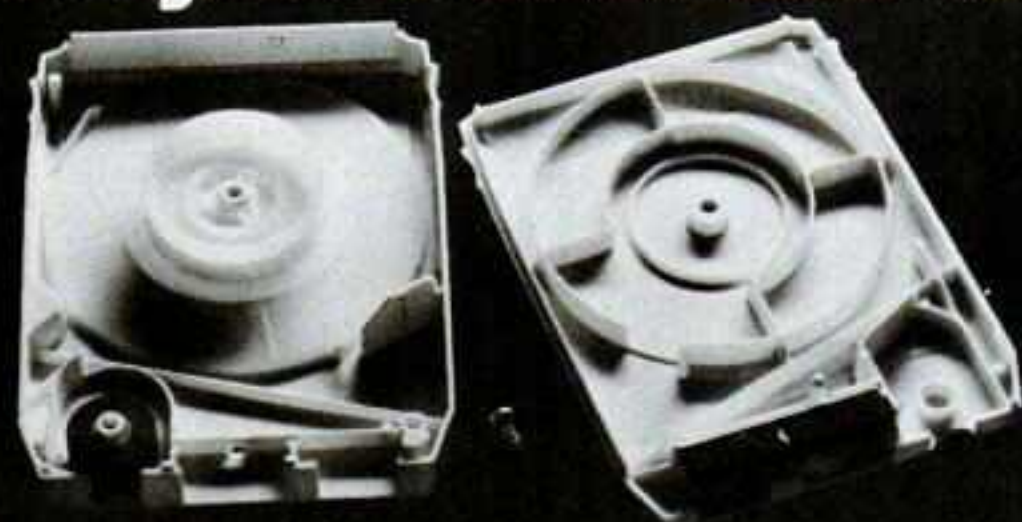
Our hats off to Dinah Shore and Enoch Light for teaming together on Enoch's Project 3 label.

Prior to our trip to Hollywood, we were present at the recording session. It is our opinion that, under the Enoch Light flag, Dinah will emerge as one of the Nation's top selling female recording artists. All Project 3 cartridges are exclusive with ITCC.

The new ITCC four-color catalog, the world's largest catalog of 8 and 4 track cartridges, is now available to dealers through their distributors. Over 100,000 catalogs have been sent in the initial shipment to our distributors.

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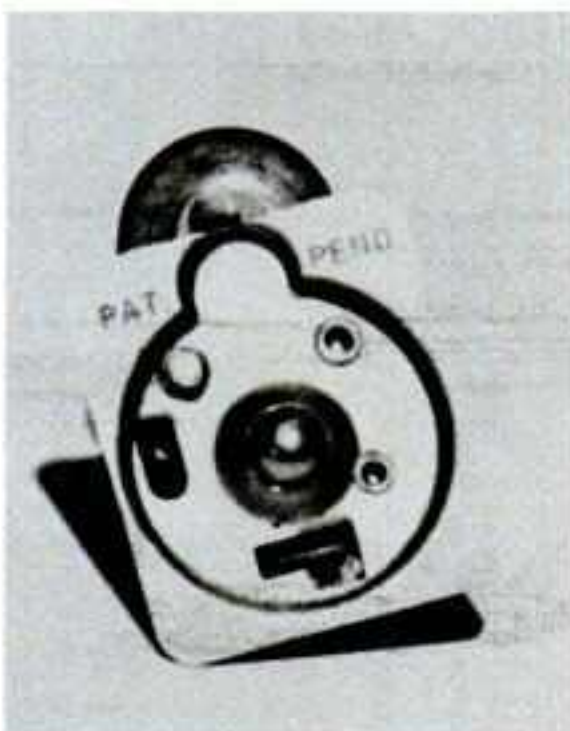
• Continued from page 1

4-track cartridges to reach the next music selection.

The Gidget has been registered with the U. S. Patent Office, Nager said, and Automatic Radio is presently negotiating with several major labels regarding distribution. A massive advertising and promotion campaign is under way on the unit, which will be available on the market in the next few weeks. The Gidget will be licensed to player machine manufacturers.



AUTOMATIC RADIO'S "GIDGET," which is now registered with the U. S. Patent Office, can be held between the fingers. The unit permits 4-track cartridges to be used on 8-track player machines.



THE GIDGET closes one of the gaps between 4 and 8-track cartridges and tape players.

UK Industry Surges —GRRRA Parley Told

LONDON — Major uplifts in the turnover of musicassettes and budget albums, and local activity with tape cartridges and players, were the key industry trends pointed out at the Gramophone Record Retailers' Association conference, London, Sunday (23).

Attended by top sales and marketing executives from every British major and several independent record manufacturers, the conference saw the unveiling of three new Philips' cassette players together with the first public presentation of Philips' new four title EP cassettes.

Philips' cassette recorder product chief Ted Raben flew in from Eindhoven, Holland, to present the players at the meeting. They will be marketed in the UK before year end.

Highlights of Cassette

Highlight of the new range is a new portable playback-only cassette machine aimed at the teen-age market. It will retail for less than \$28. Philips feels the new product will enable cassettes to rival transistor radios as the means of providing teen-age music.

Also unveiled by Raben was Philips first cassette player for car installation. It will retail for \$60, operating through a car radio, and a stereo home model, again playback-only, to retail for \$47.

He told dealers, "Now we are producing the right razors you can sell them and the blades".

He explained "there has been a switch of emphasis by Philips in cassette player marketing. Our aim when we began this project in 1963 was to produce a simple cheap tape recorder. The fact that the machine was

also a music playback was a side advantage. Now the playback facility has become primary and the recording facilities secondary."

A major potential rival of the musicassette in the UK, RCA's Stereo-8 tape cartridge, would be the subject of major developments in Britain later this year, forecast J. P. Kunstle, sales executive of RCA Overseas, Geneva.

Major News

The meeting was told, "Expect some major news, certainly by the end of 1967. Various negotiations are going on now, not only with Motorola, but also with other equipment manufacturers.

In his speech, Kunstle traced the development of Stereo-8 on the U. S. market, and told dealers, "RCA rejected offers from companies who wanted us to license our product for duplication on four-track system. RCA could not expect dealers to invest in a product it did not invest in itself, and over which it had no quality control".

The third major item on the agenda was a talk on rack-jobbing and budget records by Tony Morris, marketing and sales manager of Britain's biggest budget label, Music For Pleasure. Morris said, "My opinion is that 1967 will see an average of at least a million budget records sold every month and 1968 will see double this quantity." Morris, whose label has sold 5,300,000 units since its start in October 1, 1965, pointed out that his prediction of 2,000,000 annual budget album turnover would still only represent half a record sold per head of UK population.

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---	21A-451	LITTLE MILTON SINGS BIG BLUES	Checker
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---	21A-459	HAPPY TOGETHER—The Turtles	White Whale
---	21Y-460	THE BEST OF THE LOVIN' SPOONFUL	Kama Sutra
---	21Y-458	KIND OF A DRAG—The Buckingham	USA
---	21Y-461	YOU'RE A BIG BOY NOW—Sound Track with The Lovin' Spoonful	Kama Sutra
---	21Y-463	DAYDREAM—The Lovin' Spoonful	Kama Sutra
---	21Y-464	GO AHEAD AND CRY—The Righteous Brothers	Verve
---	21Y-465	THE BEST OF SAM THE SHAM AND THE PHAROHS	MGM
---	21Y-466	ERIC IS HERE—Eric Burdon and The Animals	MGM
---	21Y-468	BOTH SIDES OF HERMAN'S HERMITS	MGM
---	21Y-470	THE BEST OF HERMAN'S HERMITS, VOL. 2	MGM
---	21Y-471	THERE'S A KIND OF HUSH ALL OVER THE WORLD—Herman's Hermits	MGM
---	21A-471	TERRY KNIGHT AND THE PACK	Lucky Eleven
---	54A-266	ROY ACUFF SINGS HANK WILLIAMS	Hickory

Audio Retailing

Borgens Uses 'Soft Sell' In 3 West Coast Stores

By BRUCE WEBER

LOS ANGELES—By using merchandising gimmicks and giveaways, David Worth and Bill Thomson have parlayed business knowledge into two successful music stores in the San Diego, Calif., area with a third on the drawing board.

Techniques in product merchandising and the increasing popularity of the home organ market are the reason for the company's expansion, said Worth, an electronics engineer with a background in radio broadcasting.

Combining promotional tactics with the "soft sell" is the formula used by the Borgens Music Co., with branches in San Diego and Chula Vista. A third store is planned for the San Diego north county area, according to Ray Borgen, office manager.

A resurgence in the organ market, confirmed by Ken Chilton, president of Hammond Organ Studios in Los Angeles and Torrance, is giving instrument dealers unexpected revenue.

Big Organ Sales Expected

"Because of the tight money situation, and because organs are a 'luxury item,' we didn't expect to see a healthy market this year," Chilton said. "We have been pleasantly surprised." He now believes the sales figures for 1967 will surpass the 1966 market.

Worth, in partnership with Thomson, a concert organist and a teacher, firmly believes the home organ market will continue its growth for the next few years. Borgens Music is unique because it offers consumers more than the usual "business-buyers" relationship.

The location houses complete electronic repair shops, a furniture refinishing shop, studios,

a 30-seat auditorium and a sales area. "We were looking for a tidy 5-7 per cent business gain in piano and organ sales," Worth explained, "but we're running slightly over 18 per cent in our central store." The San Diego central store only sells Baldwin pianos and organs and a sophisticated line of classical guitars.

Although Worth feels the organ market is enjoying a fine year, he believes the business spurt also is due to the promotional program at the company. "We don't pursue heavy newspaper or magazine advertising, but use about eight home mailings a month to our customers to keep them informed of sales, gimmicks and promotions," Worth declared.

Free Lessons Offered

"Our goal is to provide 'image advertising' for our customers," he said. "The company gives free organ and piano concerts in our auditorium to lure potential customers. We also provide demonstrations in both organ and piano."

Another "gimmick" to stimulate trade is an organ club, started with a membership of 25, the organization quickly added 70 members in its formative months and now totals more than 200.

"All these people are potential customers," according to Worth, "and all must walk through our sales area to get to our second floor auditorium and shops. We also conduct tours of our facility to better familiarize our customers with the company."

Still another incentive to the purchaser, Worth related, is a schedule of organ and piano classes geared to involve both the beginner and the knowledgeable player. "We were expecting not more than six persons at our first class meeting," he said, "but more than 40 turned out. One thing about organs," he explained, "even the beginner sounds like a pro after just a few lessons." Worth also feels a reason for the organ sales spurt is that young people are becoming more interested in the instrument.



TAKE YOUR CAR RADIO on a picnic? That's the idea behind GE's new FM/AM Daytona car radio which comes out of a specially made bracket to double as a portable. Suggested retail price is \$75.

GE Reveals Double-Duty Car Receivers

SYRACUSE, N. Y.—General Electric introduces its new "convertible" Daytona FM/AM radio which can plug into an automobile 12-volt power system or become portable on four "C" cell batteries.

When used in the car, it is mounted on a theft-proof bracket which is designed so the radio cannot be removed unless the ignition is turned on. The bracket can be easily installed by the purchaser of the radio and when the radio is inserted in the bracket, it is automatically connected to the car antenna.

The radio is electronically switched from flashlight battery power to the 12-volt auto power system. The same power also provides a permanent dial light.

A solid state unit, the Daytona comes in a textured cabinet with a four by six-inch speaker. Also included are a 30-inch telescopic whip FM antenna and a ferrite rod antenna for clear reception when the radio is used as a portable.

Other features are thumb-wheel tuning, continuous bass-treble tone control, and long-distance reception. Automatic frequency control reduces "drifting" on FM stations. A battery-saver circuit reduces power drain and extends battery life up to 30 per cent.

The Daytona measures 9½ by 6¾ by 3¼ inches and weighs 3¾ pounds without batteries. Optional accessories include automobile antenna, power converter for use with house current, earphone and headset.

Kit to Promote Estey Product

HARMONY, Pa. — Estey Musical Instruments is introducing a color-co-ordinated dealer kit, bearing the new Estey logo, for promotion of the Travelorgan, a transistorized dual manual portable.

Called the Estey Travelorgan Hypo-Sales Kit, the olive green promotion piece is designed to fit into a vertical file. This kit is to be the first of a series—other packages will be prepared

Espana Line Features Electric Folk, Classic

NEW YORK CITY—Fifteen new Espana guitars and a completely new line of Kent electric guitars are now being distributed by Buegeleisen & Jacobson, Inc. In the Espana line, the new models have gone electric with both classical and folk flat-top guitars.

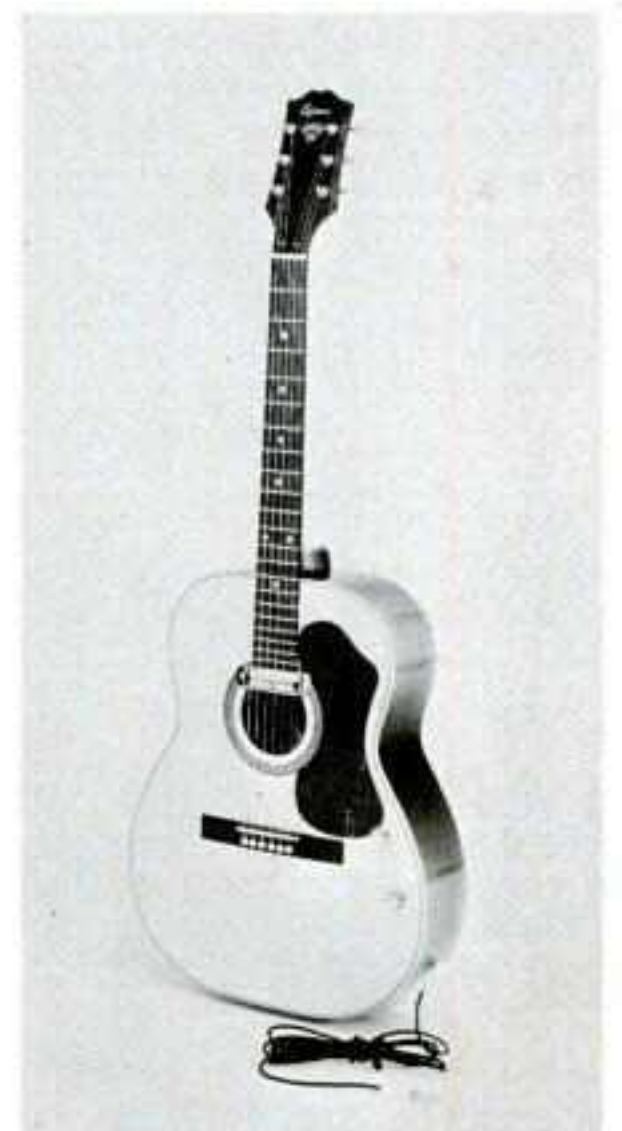
Included among models of the Espana line are three-quarter and sub-concert size guitars, folk models, mandolins—and, for the first time—semi-acoustic electrics with arched top and back. Grand concert size SL-16 retails for \$279 and three-quarter size SL-48 at \$110 in the classic models.

Folk guitars have the grand concert FL-65 priced at \$152.50 and the FL-55 at \$149. Three-quarter Espana EL-49 has a tag of \$110 and sub-concert size FL-43 retails for \$89.

In semi-acoustic electrics with arched top and back, the new Espana EL-36 is priced at \$275, while EL-39 12-string electric and EL-38 bass are both \$285 retail.

The mandolin addition is model M-91 to sell at \$109.50. It is a companion instrument to the M-90 mandolin which retails at \$97.50.

The new line of Kent guitars consist of hollow body semi-acoustics, violin shapes and solid bodies. New shapes, Bigsby tailpieces, high output Kent pickups, genuine mother-of-pearl on



GRAND CONCERT SIZE folk guitar in the new Espana series is this FL-65 model which retails for \$152.50. The new flat-top guitars are electric.

headpieces and fingerboard, and an all-around 3-ply binding are some of the features offered.

List price on the hollow body models start at \$110, with the 12-string and bass listed at \$130. In the Kent violin shape series, list prices run from \$125 for the regulars to \$135 for 12-string and bass. Violin-shaped mandolin carries a \$100 tag.

Double, triple and four pickup guitars are available in the solid body model, with prices starting at \$110 and mounting to \$165. The 12-string retails for \$130, bass at \$120 and the mandolin carries a list of \$85.

A full-scale national advertising program will promote the new instruments and selling tools for dealers, including folders, mailings and color catalog, is now available to dealers. (Buegeleisen & Jacobson, Inc., 5 Union Square, New York.)

Scanning The News

Sonotone announced that their theme at the 1967 NEW Show, June 17-21, will be "This Is the Replacement Year . . . You Get a Good Deal With Sonotone." Dealers are invited to a sales meeting the first day of the show which will feature talks by Sonotone personnel and introduction of their new products. . . . Coyle Music Centers—four in Columbus, one in Delaware and one in Chillicothe—is boosting sales this spring with free entertainment for customers. Organist Don Baker kicked off the series with a concert. . . . As part of their 75th anniversary, Philco-Ford is releasing for theater and television a movie called "1999 A.D." The film will predict technological advancements for the turn of the century. . . . Bogen Communications Division of Lear Siegler, Inc., will introduce several new products at the three electronic trade shows scheduled for June in Chicago and New York. These include the Chicago Parts Show, June 19; Chicago Music Show and Consumer Electronics Show, June 25. . . . The 3M Company reported an 8.8 per cent increase in first quarter sales with earnings up slightly over the strong March quarter of a year ago. . . . First quarter sales for H. & A. Selmer, Inc., were *(Continued on page 56)*

for Estey instruments and amplifiers.

The kit will include newspaper ad mats, spec sheets, accessories sheet, and glossy photographs.



RESEDA HOUSE OF MUSIC opened a new store in Reseda, Calif., with folksinger Josh White (center) and the Electric Prunes (left background). The Counts (right background) won a combo contest, judged by the Prunes. Also making the musical scene were Harold Minton of the Reseda Chamber of Commerce and Retail Merchants Association president Hal Bernson (doubling on bass, left) and Mr. and Mrs. Eugene Komer (right), store owners.

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RECORDING ARTISTS WITH MASTER. We will produce, press, promote and distribute internationally your records. Fee \$250 and 5¢ commission on each sold. Or place your masters material with major record company, fee \$100. (Fee in advance only.) Thunder Record Co., P. O. Box 271, Jenkintown, Pa. 19046.

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188 West Randolph Street
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 REGULAR CLASSIFIED DISPLAY CLASSIFIED
HEADING DESIRED: _____

Audio Retailing

New Products

The following new products were selected by Billboard because of the special interest they may have for record dealers. For more information write Audio-Video Editor, Billboard, 188 West Randolph, Chicago 1, Ill.



RHEEM'S KEE-BASS is a two octave, portable, keyboard instrument which plugs into a guitar amplifier and sounds like a conventional string bass. The item weighs 14 pounds and retails for \$159.95.



ARVIN INDUSTRIES, Columbus, Ind., has introduced this eight-transistor, AM portable radio with a suggested list price of \$29.95. It has walnut-leather housing and comes with an earphone and four "C" cell batteries.



AUTOMATIC FREQUENCY CONTROL is the prime feature of Trans World's new FM car stereo. It pulls the station in and holds it steady.

STEREO BASS EFFECT can be created on the recently released Vox Jaguar organ which will retail for \$495. It features an exclusive highlight which allows musicians to play bass keys into bass channel of a multi-channel amplifier or a separate amplifier. The Jaguar has a solid-state circuitry, a keyboard with four complete octaves, and flute, brass, reed at 16' 8 1/4' pitch.

Scanning The News

• Continued from page 55

\$2,814,500 compared to \$2,484,300 for last year. Earnings showed a 11.7 per cent increase. . . . Emerson Television and Radio Co. has been offering the "Flowers-by-wire" and "Candy Gram" services of Western Union to dealers purchasing at least 15 assorted Emerson radios.

PERSONNEL MOVES: Herb Frank has been appointed manager of sales promotion and administration for Pilot Radio and TV Co. . . . Admiral has named Herber S. Natkin to the new position of manager, marketing services department. . . . Paul Hunter, director of Olympic's northeast branches, becomes vice-president of the company. . . . Two appointments are announced by Sonotone: The David H. Ross Co. of San Carlos, Calif., will represent Sonotone's audio products. C. Donald Grossman has been named distributor sales manager for the corporation's line of replacement phonograph cartridges, microphones and speakers. . . . Sylvania Electric Products, Inc., has promoted two: Bruce H. McCausland becomes manager of sales promotion and Robert E. Bilby is named advertising manager for the firm's Electronic Components Group.

Books Offer Electronics Information

INDIANAPOLIS — Retailers with or without service staffs may be interested in three publications offered by Howard W. Sams dealing with various phases of electronics which pertain to home entertainment products.

"Transistor Substitution Handbook" offers a complete listing of transistor substitutions. Substitutions were selected by comparing the electrical and physical parameters for each transistor on the market by computer. With 1,000 new types of transistors introduced yearly, this handbook can be valuable in determining when substitution is possible and the precautions that should be observed in replacement.

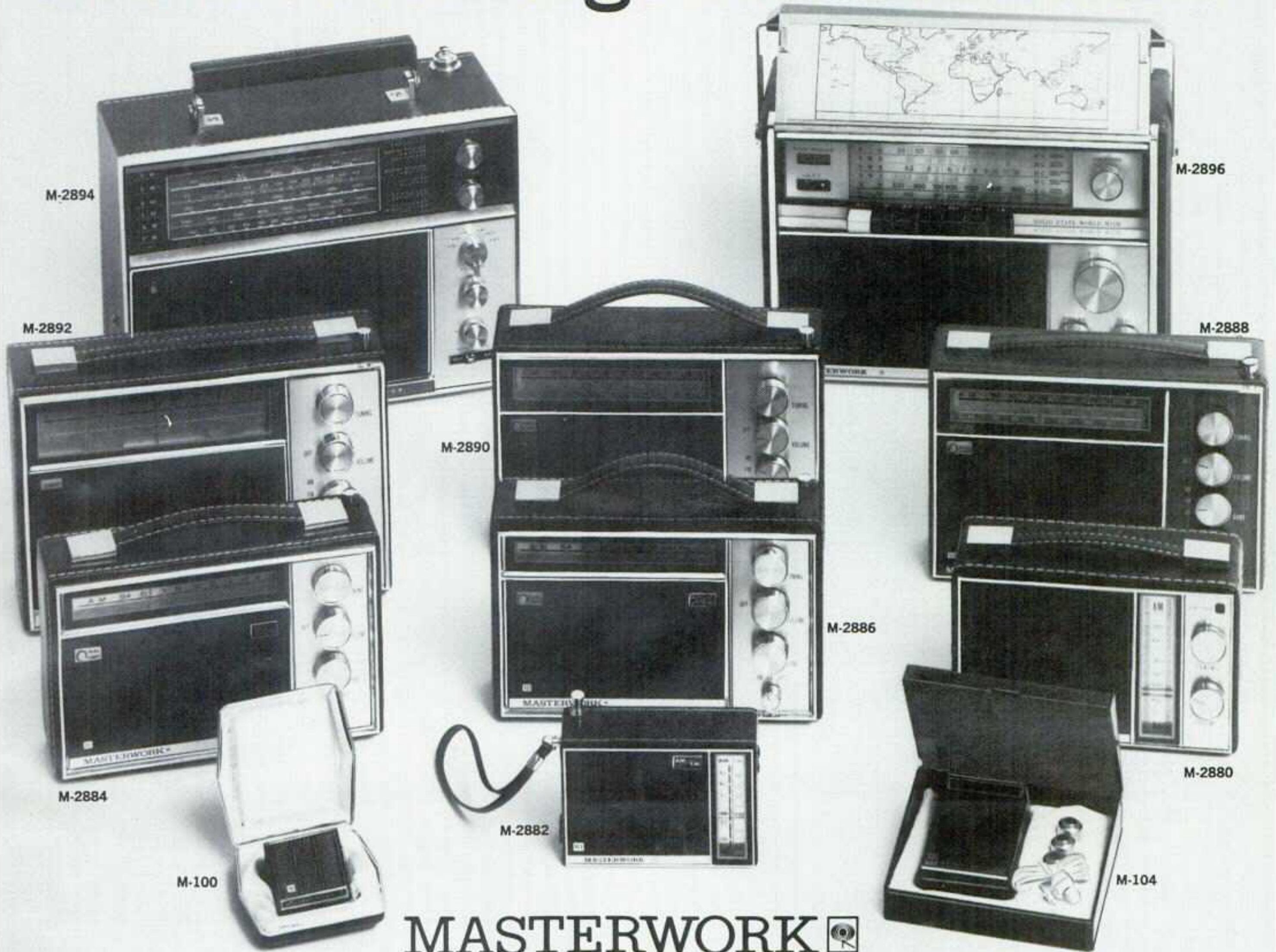
Hi-Fi amplifiers and equipment are reviewed by test-equipment authority Robert G. Middleton in a handbook called "101 Ways to Use Your Hi-Fi Test Equipment." The book places emphasis on basic audio tests of hi-fi amplifiers and associated equipment.

Necessary practical information, precautions and required equipment and connections are given for each test. Where questions might arise in evaluating results, typical data are included to guide the user to correct conclusions.

"Basic Electricity and an Introduction to Electronics" provides an easy-to-understand explanation of electricity fundamentals for the beginner. Frequent diagrams and illustrations are used in the publication which takes each phase of electricity step by step.

Review copies of all three books are available upon request from: R. R. Fleck, Howard W. Sams & Co., Inc., 4300 West 62nd St., Indianapolis 46206.

This may be the ONLY time you see them all together because...



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PORTABLE RADIOS ARE MADE TO MOVE

Move they will, too, for you have a variety of pricing, styling, uses, and . . . the great features Masterwork is known for –

**“DOUBLE POWER” – Operation on Batteries or AC current WITHOUT AN ADAPTOR)
– SKAI STITCHED LEATHERETTE – RF STAGE – EARPHONES and much much more!**

M-100 AM-Micro-Miniature Personal Portable
● 12 silicon transistors ● Powerful speaker
● Built-in antenna ● Operates on one penlite battery (INCLUDED) ● Private earphone
● Metal grille – black plastic case ● Gift packaged in satin lined box ● Less THAN 2 square inches! only 17.95*

M-104 FM-Micro-Miniature Personal Portable
● 10 transistors, 4 diodes ● Full range speaker ● Complete FM band ● Slide rule dial ● Telescopic Antenna ● Operates on 3 Mercury long life batteries (INCLUDED) ● Private earphone ● Black plastic case – black spun grille ● Packed in satin lined gift box. only 19.95*

M-2880 “Double Powered” AM Portable Transistor
● 10 transistors ● RF stage for extra signal strength ● Full tone speaker ● Complete AM band ● Precision slide rule dial ● Operates on batteries or AC house current (no adaptor needed) ● Dial light ● Private earphone ● Skai stitched leatherette case – black spun grille. only 22.50*

M-2882 Compact AM/FM Transistor Portable
● 10 transistors ● Full range speaker ● Complete AM-FM bands ● Slide rule dial ● Operates on one 9 volt battery ● Built-in AM & Telescopic FM antennae ● Earphone and Batteries Included ● Leather

wrist strap ● Black Skai stitched leatherette case – black spun grille. only 22.50*

M-2884 “Double Power” AM/FM Transistor Portable
● 10 transistors ● Full range speaker ● Complete AM/FM bands ● RF stage for extra signal strength ● Slide rule dial ● Operates on 4 penlite batteries or AC house current (No Adaptor Needed) ● Dial light ● Built-in AM and Telescopic FM antennae ● Earphone and Batteries included ● Black Skai stitched leatherette case – black spun grille. only 29.95*

M-2886 “Double Power” AM/FM Portable
● 12 transistors ● Complete AM/FM bands ● Full range speaker ● RF stage for extra signal strength ● Operates on 4 penlite batteries or AC house current (No Adaptor Needed) ● Slide rule dial ● Built-in AM and Telescopic FM antennae ● Dial light – Automatic Frequency Control ● Earphone and Batteries included ● Black Skai stitched leatherette case – black spun grille. only 39.95*

M-2888 “Double Power” AM/FM/SW (Marine) Portable
● 12 transistors ● Complete AM/FM/SW (Marine) bands ● Especially suited for weather reports and forecasts ● Full range speaker ● Operates on 4 “C” batteries or AC house current (No

Adaptor Needed) ● Slide rule tuning ● Built-in AM & Telescopic FM/SW antennae ● Dial light – Automatic Frequency Control ● Earphone and Batteries included ● Brown Skai stitched leatherette case – black spun grille. only 49.95*

M-2890 “Double Power” AM/FM/SW (International) Portable
● 12 transistors ● Complete AM/FM/SW (International) bands ● Full range speaker ● Operates on 4 “C” batteries or AC house current (No Adaptor Needed) ● Slide rule tuning ● Built-in AM and Telescopic FM/SW antennae ● Dial light – Automatic Frequency Control ● Earphones & Batteries included ● Black Skai stitched leatherette case. only 49.95*

M-2892 “Double Power” AM/FM/SW/Marine Portable Transistor Radio
● 12 transistors ● 4 broadcast bands include AM/FM Short Wave International and Short Wave Marine ● Full range 4” speaker ● RF stage for extra signal strength ● Operates on 4 “C” batteries or AC house current (No adaptor needed) ● Slide rule dial ● Built-in AM and telescopic FM antennae ● Dial light ● Earphones and batteries included ● Black Skai stitched leatherette cabinet – black spun grille. only 59.95*

M-2894 “Double Power” Six Band Portable Transistor Radio
● 13 transistors, 5 diodes

● Six bands include AM-FM-LW and 3 Short Wave bands ● Functions include AM-FM-International, Marine, Ship to Shore, Aviation Weather ● 6” full range speaker ● Slide rule tuning ● Short Wave fine tuning control ● Dial light ● Operates on 6 standard “C” batteries or AC house current (No adaptor needed) ● Built-in AM and telescopic FM antennae ● Automatic Frequency Control ● Earphone and batteries included ● Sturdy black Skai stitched leatherette cabinet – black spun grille. only 79.95*

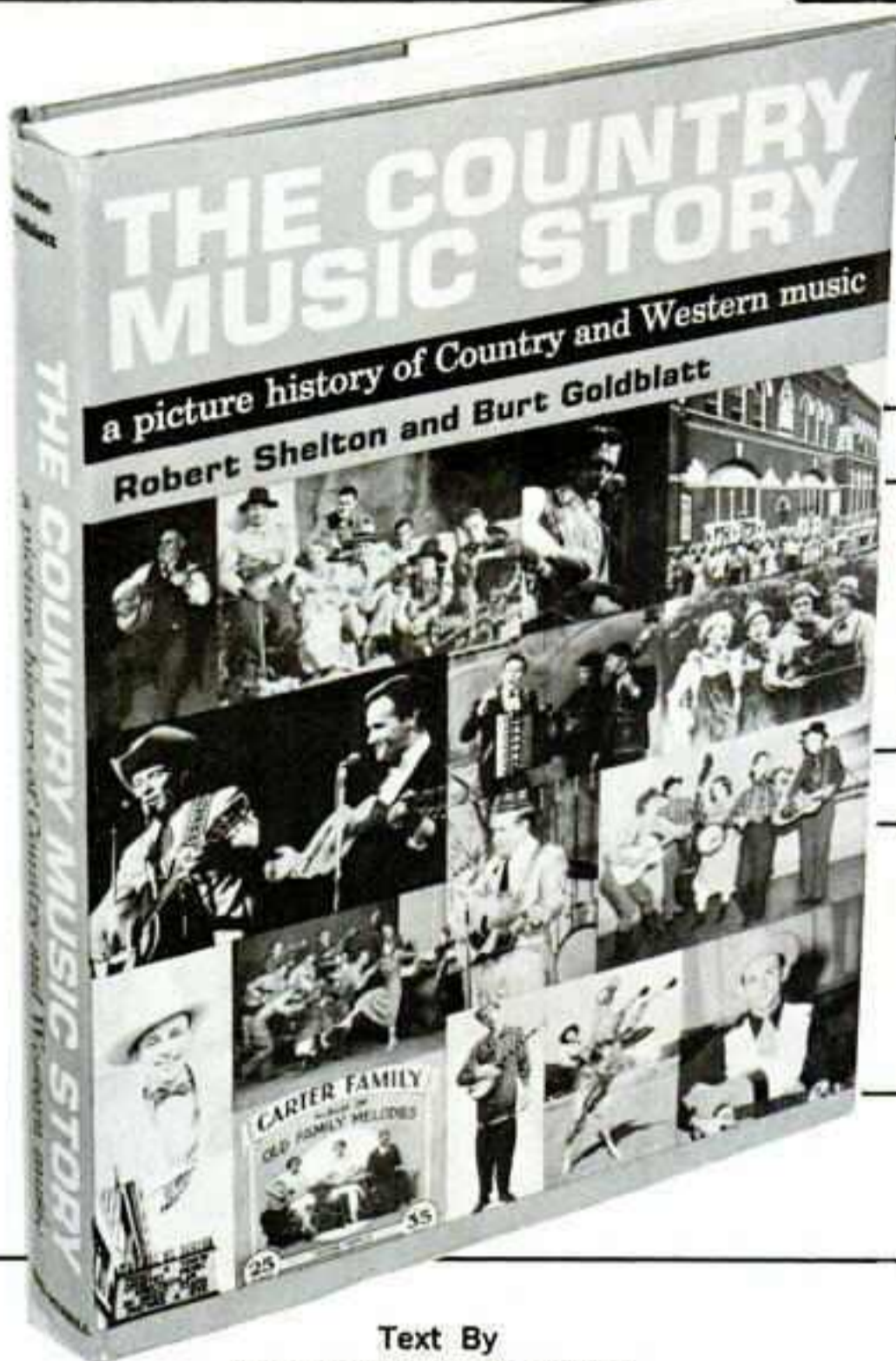
M-2896 Deluxe “Double Power” 6 Band World Wide Portable Transistor Radio
● Complete solid state circuitry ● 17 transistors ● Concert tone 6” speaker ● Six band operation including AM/FM/3 Short Wave and 1 Long Wave ● Functions include AM/FM/Short Wave International, Marine, Ship to Shore, Aviation ● RF stage for extra signal strength ● Fine tuning control, Slide rule dial ● Automatic Frequency Control ● Magic eye tuning indicator ● Dial light ● Built-in AM and twin telescopic long range antennae ● Operates on 8 “D” batteries or AC house current (No adaptor needed) ● Earphone and batteries included ● Finger-tip drop lid with global diagram inset ● Separate battery supply for dial light and tuning indicator ● Padded Skai stitched leatherette case – black spun grille. only 99.95*

*Mfr's suggested list price

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THE COUNTRY MUSIC STORY
*A Picture History of
 Country & Western Music*

This root-researched, crisply presented chronicle of country music's phenomenal “corn to cadillacs” history is accompanied by over 400 of the most fascinating photographs ever assembled in one volume—many of them rare, unpublished prints.

and the press says:

“... the first no-punches-pulled, first-rate attempt to capture something of the story and spirit of the men, women and music toasted by rural America since 1900.”
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“At long last country music has been given a scholarly treatment between hard covers.”
Billboard

... a gem among more priceless treasures.”
Gary Post Tribune

“A top-notch treatment . . . fascinating photographs . . . the blend of words and pictures has brought into sharp focus the legion of great performers, past and present, in the country field.”
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Text By
ROBERT SHELTON
 (Folk music critic of The New York Times)

Photographs taken or collected by
BURT GOLDBLATT
 (Photographer, designer and
 graphic arts specialist)

256 Pages — 7½ x 10¼
 Over 400 Photographs **\$7.50**
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Please ship _____ copy(ies) of The Country Music Story at \$7.50 per copy.

Amount of order.....\$ _____

Add necessary sales tax for your area. \$ _____

Add 30c per copy postage (in U.S. & Canada)..... \$ _____

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Total of payment enclosed.....\$ _____

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Ship to _____

Company _____

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Coin Machine News



GRANGER: "We fought very hard."



GEORGI: "Nothing like personal contact."



CASOLA: "It must be done right."

Artist Fees, If Any, From \$8—Fred Granger

SPRINGFIELD, Ill. — Music Operators of America executive vice-president Fred Granger said here last week (23) that should the U. S. Senate decide record companies and/or artists deserve performance fees, their share from the jukebox operators should come out of the \$8 voted in the House version of the Copyright Law.

Addressing a convention of the Illinois Coin Machine Operators Assn., Granger reported in full on the background and content of the House bill, passed April 11, which established an \$8 per box year royalty fee payable in remarkably simple manner through the national Copyright Office. The Senate is now working on its own version of the bill and will have to decide if artists and record companies are to receive royalty fees in addition to those paid to songwriters.

The final hearing on this subject was to be held Friday (28). MOA counsel Nicholas Allen was to be present at the hearing to argue against any new royalty that would enlarge the \$8 fee.

Better Job

"Eight dollars was absolutely the lowest we could get," Granger said here. He praised the MOA legislative committee, board and membership for mounting a protest effort to successfully reduce the fee from about \$20 in the bill proposed originally by the House. "If necessary, we will do an even better job with the Senate."

But Granger observed: "We see no reason why the Senate won't accept the House version."

Granger explained to ICMOA members that, though the House was partial to eliminating the burdensome bookkeeping and \$20 fee in its bill, it was ap-
(Continued on page 63)

ICMOA CONVENTION REPORT

Insalata Tips On Ties With Legislators

SPRINGFIELD, Ill. — Billboard contributing editor S. John Insalata, addressing the Illinois Coin Machine Operators Assn. here, listed 12 ways in which a trade association may improve its relations with elected officials.

The speech was well-received by the ICMOA members, and we print the text in full:

Yearly, more and more legislation is being introduced taxing, regulating, defining, licensing and prohibiting amusements generally and coin-operated music and games particularly.

There are reasons for this growth.
(Continued on page 64)

Casola Stays at Helm; ICMOA Hires Attorney

SPRINGFIELD, Ill. — Lou Casola was persuaded to stay on another three months as president of the Illinois Coin Machine Operators Association which met here April 22-23 and will continue to spearhead the fight against State legislation that would ban pinball games. The association backed him up by unanimously voting to hire an attorney with funds ICMOA operators will raise through a special assessment.

Casola, long-time industry

leader who has exhaustingly led the fight against anti-pinball legislation, returned here last week with a committee to begin interviewing an attorney. The special legal committee headed by Casola includes ICMOA vice-president Harry Schaffner, Alton; director Bud Hashman, Springfield, and Dennis Jacobs, Moline.

Operators who are not members of ICMOA, but who wish to contribute to the defense
(Continued on page 62)

ICMOA Speakers Tell Need for Organizing

SPRINGFIELD, Ill. — Zeke Georgi, Midwest Dist. Co., Rockford and a member of the Illinois Legislature, told members of the Illinois Coin Machine Operators Association here April 23 that the current General Assembly is very aggressive. "I'm afraid that a lot of people in the capital this year are eager beavers."

Speaking from a legislative member's standpoint, Georgi told his fellow members of the coin-operated machine industry what he looks for from constituents. "In my mail I'm looking for a different approach and I think the personal approach is best. There's nothing like personal contact."

Relating an experience with Sunday closing laws, he said, "When we were considering this in Rockford some businessmen organized and showed up at a hearing. They said that if they couldn't be open on Sunday they couldn't pay off the mortgage on Monday. We listened to this kind of an approach."

Georgi, who has been in the thick of the fight against the anti-pinball legislation, passed along another piece of advice.
(Continued on page 66)

BULLETIN

SPRINGFIELD, Ill. — The Illinois Coin Machine Operators Assn. has hired the well-known law firm of Griffin, Winning, Lindner and Newkirk to represent its interests in the current battle against anti-pinball legislation. ICMOA president Lou Casola, heading a special committee, urges operators and their location owners to appear Wednesday (10) at room 212 of the State Capitol Building where the House Judiciary Committee will hear witnesses at 830 a.m. Casola and ICMOA officials have set up headquarters at the nearby State House Inn and can be reached Tuesday (9) at (217) 523-5661.

Over 160 at Ill. Vendors Event; Year-Old Assn. Shows Fast Gain

By BENN OLLMAN

DELAVAN, Wis.—Matthew L. Cockrell, Cockrell Vending of Arlington Heights, was re-elected president of the Illinois Automatic Merchandising Council at the trade group's first annual meeting, April 21-23.

Also returned to office for second terms were: Ben Montee, Cater-Vend, Jacksonville, vice-president; L. Leverich, Canteen, Champaign, treasurer, and William Grant, J & G Vending, Streator, secretary.

Over 160 members, associate members, wives and guests at-

tended the session, attesting to the soaring first year's growth of the Illinois council. The three-day event, mixing business and pleasure, was held at Lake Lawn Lodge, in Wisconsin, just north of the Illinois border.

Forced to leave when word came of his father's serious illness, Matthew L. Cockrell turned the chairmanship of the annual meeting over to vice-president, Ben Montee.

Membership Drive

Membership chairman, John Auld, Barrington Vending, Lake Zurich, reported that the council's initial year of activity has resulted in enrollment of 40

IAMC CONVENTION REPORT

per cent of the State's vending firms.

"Our members now control 70 per cent of the vending equipment on location in Illinois," Auld said. "And I have no doubt that we will add at least 50 more names to our membership roster this year."

(Continued on page 61)



TOM HUNGERFORD, executive director, National Automatic Merchandising Association (left), presents charter to Ben Montee accepting for the Illinois Automatic Merchandising Council during Delavan, Wis., meeting April 21-23.



BUMPER STICKER pointing up public relations effort of IAMC is admired by (from left) Ben Montee, IAMC vice-president, Bob Norris Jr., and Darrell G. McCleary.



COUNCIL PLANNERS check agenda for meeting just north of Illinois border. (From left) IAMC secretary William Grant, general meeting chairman Bernard Kiley, vice-president Montee and Elmer Kuekes, NAMA's director of State councils.

Vending News

NVA Elects Directors; Irons Out Bylaw

CHICAGO — Any regular member of the National Vendors Association, regardless of whether the individual is a manufacturer, distributor or operator, is now eligible for office as a result of the new constitution and bylaws approved by the board and members during the recent New Orleans NVA convention.

For a period of nearly two years the association had grappled with a method to separate manufacturers from distributors and operators in an effort to exclude the makers of products and machines from holding office.

As this year's convention opened, the board of directors again argued over two amendment paragraphs that attempted to settle the eligibility-for-office issue. One paragraph read: "Any individual, firm or corporation who is primarily an operator or distributor shall be so classified. Primarily shall constitute two-thirds of one's volume . . ." The other paragraph stated: ". . . All regular members shall be eligible to hold office in the asso-

ciation unless they are classified Manufacturers."

"Primarily" became a key word in the controversy. It was noted that an operator or distributor might still be a formidable manufacturer of an item or machine. One member put it more eloquently when he said, "Under this two thirds arrangement you could be in the position of being a little pregnant."

Taking another approach, the board then decided that all regular members could be eligible to hold office. The new approach took into consideration the fact that, under Article VI of the new constitution and bylaws, the 41-member board of directors must consist of no less than 21 members elected from the membership class entitled "Operators."

"The board is still composed of a majority of operators," said one member, "so this is still an operator's association. We don't think it [NVA] can be controlled by a manufacturer."

Operators, distributors and manufacturers are still separately defined in the amended constitution. The three classes are:

"Manufacturers: Any individual, firm or corporation who primarily offers for sale to the bulk vending trade any item for which he is the prime or sole source, or who imports, manufactures or causes to be manufactured such an item.

"Distributors: Any individual, firm or corporation who primarily in the ordinary course of business offers for sale to operators, bulk vending equipment, parts, stands or merchandise.

"Operators: Any individual, firm or corporation who places bulk vending equipment on locations and services such equipment, and does not fall into either the Manufacturers or Distributors category."

Board Make-Up

The board of directors make-up as detailed under Article VI in the newly amended and approved constitution and bylaws states:

"The directors of this association shall be elected by the membership by majority vote by ballot at the annual meeting each year. Their terms of office shall be for the fiscal year for which they are elected.

"Section 1. The board of directors shall consist of forty-one

NVA Exhibit Scenes



CRAMER GUM'S giant receptacle forms backdrop as Billboard's Jeriann Roginski questions Carmen DiAngelo about the company's many new products arrayed during the National Vendors Association trade show and convention.



RONNIE AND LINDA BARRON, LeBlanc Vending Co., Breaux Bridge, La., look over selection at Frank H. Fleer Corp. booth (left shot). Bill Maunda, Larry M. Wurman and Edward F. Teifer (left to right) at Inter-County Industries booth.



SEATTLE'S JOHN C. McDANIEL, who has led courageous fight with banks who want to charge him a fee for handling pennies, visits with Margaret Kelly at Penny King Co. booth.



JOHN O'GRADY, Jim Eby and Tom Marler at Electriccooker Operations, General Foods, Inc., booth where the first-time-exhibitor at NVA displayed vacuum-sealed nutmeats. (Right shot) Ed Jordan and Daniel R. Roley at Creative House Promotions' booth.

Folz Brothers Win at NVA

NEW YORK — Harold and Roger Folz of Folz Vending, Oceanside, N. Y., were the recipients of the Operator of the Year Award at the recent National Vending Association Convention in New Orleans.

Attorney Ted Raynor, co-counsel for the NVA, made the presentation of the rotating cup at the organization's annual banquet. The award is given to the vendor who does the most to boost the industry for the year. The citation is not awarded unless there is someone deserving, and the cup is passed from one winner to the next.

The Folz brothers, Raynor pointed out, have led successful battles which resulted in an exemption for bulk vendors from the gross sales tax in New York, and later in Massachusetts. They have been active during the past year in efforts to solve the slug problem, resulting from the manufacturing and use of bingo chips and have worked on other legislative problems in New York State.

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Sanitary Vendor
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Complete supplies
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HOT - HOT 10c VEND ITEMS (all 250 per bag)

Mini-Books \$9.50
(3 per capsule)
Crack-Ups 8.00
Finger Puppets 8.00
Asst. Charms 8.00

HOT 5c VEND ITEMS (all 250 per bag)

Army Patches \$5.00
Green Hornet 5.00
Jokes & Tricks 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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World's Largest Selection of Capsules and Charms
From Factories in Hong Kong & U.S.A.

(41) members, thirty-six (36) of whom shall be elected by the membership and the remainder to consist of the elected officers of the Association. In addition, all past presidents of the association and affiliated State association presidents, shall be members of the board of directors. Twenty-one (21) members shall constitute a quorum. No less than twenty-one (21) members of the board of directors shall be elected from the membership class entitled 'Operators.'

The following line-up of directors, including those elected this year, are joined by NVA president Irwin Nable, vice-president H. B. Hutchinson Jr., secretary Nicholas Schiro, treas-

(Continued on page 61)

when answering ads . . .
Say You Saw It in
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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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COMPANY _____
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T. J. KING & COMPANY
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We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hersheys 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders.

Write: T. J. King & Co. for prices and our new 12-page catalog.

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

Vends 100 count gum, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c 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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SUPPLY CO., INC.**
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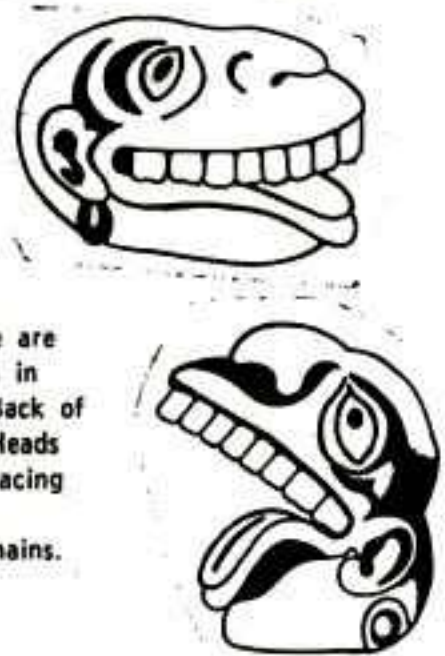
Over 160 at Ill. Vendors Event; Year-Old Assn. Shows Fast Gain

• Continued from page 59

Lew Regan, Servomation of Chicago, chairman of the state-wide Automatic Merchandising

NORTHWESTERN
Model 60 Bulk-Pak
 Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.
 WRITE, WIRE OR PHONE
PARKWAY MACHINE CORP.
 715 Ensor St. Baltimore 2, Md.

10c Vend in Capsule
BIG MOUTHS WITH TEETH



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Week promotion, received hefty applause for the report of his committee's outstanding performance. A partial listing by Regan of responses garnered throughout the State included these activities:

- At least 25 public service spot announcements over a Streator, Ill., radio station.
- Eight Career Guidance talks given by council members in Lake Zurich, Ill., area high schools.
- Well publicized proclamations by Illinois Gov. Otter Kerner and Chicago Mayor Richard J. Daley.
- Several dozen displays in banks throughout the State of NAMA-provided vending industry background materials.

Named to head the Illinois Automatic Merchandising Week drive for another year, Lew Regan said, "We've already begun to make our plans for 1968."

Public relations chairman, Lou Capello, of Interstate Vending, Chicago, outlining his committee's objectives, said: "Most of our problems are 'people problems.' This is why our committee's main efforts in the coming year will center around (1) developing more and better Automatic Merchandising Week activities; (2) creation of an effective speaker's bureau, and (3) closer co-operation with Illinois schools in fostering Career Guidance programs aimed at recruiting young people to work in the vending industry."

Contacts with high school guidance counselors in the coming year, added Capello, attempt to learn answers to these questions:

What do the counselors actually know about the vending industry?

What attitudes do these counselors hold toward the vending industry?

What background information and visual aids can the schools use in advising students about seeking careers in the vending fields?

Will the schools permit vending firms and suppliers to appear on Career Day programs?

How closely can the vending industry work with guidance counselors in Illinois schools?

Legislative counsel, Richard W. Funk, highlighted the need for venders to co-operate with NAMA's "Operation Alert!" Check locations to make certain

that the "No Minors" decals are on each cigaret machine, he cautioned.

"The vending industry, along with other groups, is under heavy fire as a result of the smoking - health controversy," Funk said. "We have been accused of being indifferent to the health issues involved. There will be much legislation, both federal and State, affecting us as a result. But once our legislators realize that we do have an organized program to govern our sales of cigarets, they will be more sympathetic to our problems. We must show them that as an industry we are concerned, and fully aware of our obligation. This is the correct, and only way to avoid trouble in the future."

Thomas B. Hungerford, NAMA executive director, presented the State Council Charter to the group at the annual meeting. In the absence of Matthew L. Cockrell, the charter was accepted by vice-president, Ben Montee.

Named to the board of governors were:

One-year terms—A. Falletti, A. R. A., Chicago; S. Domack, Vendomack Sales, Morrison; E. Fohrman, Pepsi-Cola, Chicago; G. Miller, Miller Vending, Freeport, and Lou Capello, Interstate Vending, Chicago.

Two-year terms — F. Newman, Canteen, Chicago; L. Leverich, Canteen, Champaign; John Auld, Barrington Vending, Lake Zurich; Bernard Kiley, Mid-States Vending, Cicero, and William Grant, J & G Vending, Streator.

Three-year terms — Vernon Wittlich, Vern's Vending, Belleville; Matthew L. Cockrell, Cockrell Vending, Arlington Heights; Ben Montee, Cater-Vend, Jacksonville; Leo Lukehart, Lukehart's Vending, Peoria, and Darrell C. McCleary, McCleary Vending, Bloomington.

Mayoralty for S. C. Operator

ANDREWS, S. C. — Royce A. Green Sr., of Rosemary Amusements Co., is the new mayor of this town of 4,000.

He unseated the incumbent mayor by a 2-1 majority. The incumbent had been in office for 10 years.

Being mayor is not a new experience for Green. He has served twice before, once 1949-1951 and once 1953-1955. Both times he was retired by the voters, but the second time he lost by only two votes.

Green is a past president of the South Carolina Coin Operators Association and a current director of the association.

S. D. Association Affair May 14-15

SALEM, S. D. — The next meeting of the Music and Vending Association of South Dakota, originally scheduled for May 28-29, has been rescheduled for the weekend of May 14-15. The site, Warn's Steak House, remains the same.

Earl Porter, secretary-treasurer of the association, explained that a conflict with vacation schedules caused the change in the date. Warn's Steak House is four miles south of the Interstate 90 and Highway 81 intersection.

NVA Elects Directors; Irons Out Bylaw

• Continued from page 60

urer Herman Fisher and sergeant-at-arms Mike Sparacino, each of whom were re-elected for another term:

John Adams, Oklahoma City, Okla.; C. A. Applegate, Clayton, Ohio; Harry Bell, Chicago; Arthur Bianco, Bronx, N. Y.; Waldo Bolen Jr., Morris, Ill.; John Brehmer, Columbus, Ohio; Carmen Di Angelo, East Boston, Mass.; Tom Emms, Dallas, Tex.; Sidney Eppy, Jamaica, N. Y.; William Falk, Freeport, N. Y.; Harold Folz, Oceanside, N. Y.; Irvin Gardner, Louisville, Ky.; Michael Goldberg, Franklin Square, N. Y.

Sheldon Goldberg, Miami, Fla.; Arnold Goldman, Providence, R. I.; Murray Gross, Whitestone, N. Y.; Earl Grout, Minneapolis, Minn.; Robert Guggenheim, Jamaica, N. Y.; Les Hardman, Pittsburgh, Pa.; Max Hurvich, Birmingham, Ala.; Vernon Jackson, Grand Prairie, Tex.; Edward Jordan, Chicago; Charles Kanak, Houston, Tex.; Irwin Katz, St. Louis, Mo.; Rolfe Lobell, Chicago; Dave Mark, Clifton, N. J.

Albert R. Martin, Mount Vernon, Ill.; Ronny McClure, Dallas, Tex.; John McDaniels, Seattle, Wash.; Edward Muckenthaler, Wichita, Kan.; Jack Nelson, Chicago; Walter Parker, Enfield, N. C.; Samuel Phillips, St. Louis, Mo.; Paul Price,



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Additionally, the following honorary presidents and State association presidents are on the new board: honorary presidents — Alvin R. Kantor, Bernard K. Bitterman, Moe Mandell, Leonard Quinn, Everett Graff, Roger Folz, Bertrand Fraga, Paul Crisman; State association presidents — Herman Eisenberg, Ohio; Kenneth Ferrier, California; Roger Folz, New York; C. D. Gill, Tennessee; Walter Gray, Arizona; and Lee Smith, N. C.

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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 & Lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	.87
Pistachio Nuts, Jumbo Queen, White	.82
Afgan Crown Red Lip Pistachio Nuts	.58
Afgan Prince Red Lip Pistachio Nuts	.52
Indian Nuts, 5 lb. bag, per lb.	1.25
Cashew, Whole	.80
Cashew, Butts	.72
Peanuts, Jumbo	.32
Spanish	.45
Mixed Nuts	.60
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Munchies, 16-lb. carton, per lb.	.39
Hershey-ets	.47

Wrapped Gum—Fleers, Topps, Bazooka & Pal, 4M pcs.	\$14.00
Rain-Bio Ball Gum, 1800 per ctn.	6.25
Rain-Bio Ball Gum, 1800 printed per carton	6.40
Rain-Bio Ball Gum, 3250 per ctn.	8.35
Rain-Bio Ball Gum, 4250 per ctn.	8.35
Rain-Bio Ball Gum, 3500 per ctn.	8.35
Malfettes, 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.	.45
Hershey's Chocolate, 200 ct.	1.30
Minimum order, 25 Boxes, assorted.	

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Casola Stays at Helm; ICMOA Hires Attorney

• *Continued from page 59*

fund, can contact association secretary-treasurer Orma Johnson at 101 18th Street, Rock Island, Ill. The phone number is (309) 788-6521.

The emergency facing Illinois coin machine businessmen, with the House Judiciary Committee scheduled to hear House Bill 688 and proposed amendments May 10, found over 70 operators converging here for the meeting—many traveled over 200 miles to attend.

Telling members that Senate Bill 376 had been lost in that branch, where a committee voted it out 12-to-0, Casola said, "This situation proves that an association must have a local man here at the capitol so things are done right. Our only hope now is to introduce an amendment before the House Judiciary takes up the bill May 10 and work as hard as we can on every legislator."

The association is still hopeful that the amendment, incorporating language found in the Federal Gambling Devices Act of 1962 that distinguishes amusement machines from gambling devices, can be added to House Bill 688.

Les Montooth, prominent Pe-

oria operator and a director of ICMOA, was named to head a committee that will work with distributors in the state who are also contributing to the fight that could result in the banning of some 30,000 amusement pinballs in Illinois.

In his warning Casola said, "The language of this bill is so broad that it could take in any kind of amusement device. It could include baseball, shuffle alleys and almost anything along these lines." A number of operators who said they did not operate pinball games, nevertheless responded in support of ICMOA's stand because of the ominous threat such a precedent-setting law would establish.

Casola, warning that the pinball crisis was "just the beginning," suggested that ICMOA take under study the feasibility of hiring a permanent executive-secretary, and members voted to consider this and take action during the next meeting in July.

Casola earlier had submitted his resignation as president of the association but was persuaded by the board to remain in the post to lead the pinball bill fight. The Rockford industry leader plans to leave the industry and move to Florida this summer.

Los Angeles Assn. Expects Steady Climb In Business

LOS ANGELES — Johnny Collins, newly installed president of the Harbor Music Operator's Association and owner of Collins Amusement, Bellflower, Calif., predicts a substantial increase in business through 1970.

The Association also elected Jerry Jacobs, owner of Chief Vending, as vice-president, and re-elected Johnny Miller, owner of Johnny's Music Service, as secretary-treasurer at its recent installation-dinner meeting in Bellflower. Cliff Jones, owner of Jones Music, is outgoing president.

Collins, who expects a general business climb for all facets of the industry, predicts more and more young people will be buying, playing and listening to music—a sign, he feels, that definitely shows business is not in a slump.

May Level Off
"The involvement of teenagers in the family pool-table

field, and the general interest, success and adult consumer acceptance of vending, all are healthy signs for the overall industry," he said.

Although he believes business will have a leveling-off period after 1970, Collins sees the industry exploring new avenues to perk up profits.

He also feels the Vietnam affair, which is draining American dollars away from the consumer to spend on luxury items, has no major effect on the coin-vend market.

"There is, however, a reason to believe the end of the conflict in Vietnam will enable the consumer to spend more money on luxury items at home. It also will enable the many servicemen overseas to return home and spend their money here," Collins said. "This will put more money for luxury items on the marketplace."

Survey Report
Jones, who feels business is showing signs of awakening, found that business improvement developed when the tight money situation softened.

"After a first quarter check," he said, "I discover business was up about 12 to 15 per cent. I expect an increase throughout the year, especially if the consumer is not faced with President Johnson's proposed 6 per cent tax increase to pay for the Vietnam war."

ICMOA Meeting Scenes



SERIOUS BUSINESS during meeting of the Illinois Coin Machine Operators Association at Springfield, Ill., April 22-23.



STATE REP. ZEKE GEORGI (light suit) chats with ICMOA delegates. Clint Pierce (alone) (right photo) addresses members.



S. JOHN INSALATA, Illinois Bar Assn. Counsel during ICMOA speech. Five cheerful men pause for Billboard photographer (right shot).



FRED GRANGER, executive vice-president, Music Operators of America, (left) chats with ICMOA director Mary Gillette. LAWRENCE TITTELMAN, East St. Louis operator (left) considers point made by ICMOA vice-president Harry Schaffner, Alton.



OFFICIAL LINE-UP of ICMOA officials with Howard Ellis, representing the Nebraska operators, seated at extreme right.

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ARIZONA

Leonard Hicks, Wurlitzer's West Coast field representative, recently met in service seminars with the following Arizona operating company personnel: Art Schmidt, Art's Music, Phoenix; Dave Foote and Tom Hunt, Pinal Music, Casa Grande; Press Bartell, Playmore Amusement, Phoenix; Sam Robinson, Robinson Music, Phoenix; Charlie Weeks and Bob Patrick, A&A Amusement, Yuma.

List of Illinois Legislators

The following chart includes the names of all Illinois State Senators and Representatives and shows what districts they represent. The list is made available for the convenience of operators who have not yet contacted their legislators to protest Illinois House Bill 688, which would prohibit the operation of all pinball games. The Illinois Coin Machine Operators Association is urging all Illinois operators to protest the passage of this bill in its present form.

- COOK COUNTY**
- Sen. W. Russell Arrington* (R), 929 Edgemere Court, Evanston
Rep. Harold A. Katz* (D), 1180 Terrace Court, Glencoe
Rep. Frances L. Dawson* (R), 2609 Lincoln St., Evanston
Rep. Alan R. Johnston* (R), 206 Cumberland Ave., Kenilworth
Rep. Arthur J. Bidwill* (R), 1403 Bonnie Brae, River Forest
Rep. James C. Kirie* (D), 2826 Thatcher Ave., River Grove
Rep. Richard A. Walsh* (R), 1003 N. Elmwood Ave., Oak Park
Rep. Edward E. Bluthardt* (R), 4042 Gremley Ter., Schiller Park
 - Sen. John A. Graham* (R), 715 S. Cook St., Barrington
Rep. Eugenia S. Chapman* (D), 903 N. Kasper Ave., Arlington Heights
Rep. Eugene F. Schlickman* (R), 311 W. Derbyshire Lane, Arlington Heights
Rep. David J. Regner* (R), 910 S. See Ovan Ave., Mount Prospect
 - Sen. John W. Carroll (R), 26 S. Merrill Ave., Park Ridge
Rep. Edward A. Warman* (D), 5250 Jarvis Ave., Skokie
Rep. Arthur E. Simmons* (R), 9421 LeClaire Ave., Skokie
Rep. Robert S. Juckett* (R), 1823 W. Crescent Ave., Park Ridge
 - Sen. Howard R. Mohr (R), 1103 Troost Ave., Forest Park
Rep. Joseph P. McGah (D), 5904 Huron St., Berkeley
Rep. William D. Walsh* (R), 801 N. Kensington Ave., LaGrange Park
Rep. Lawrence X. Pusateri* (R), 905 Winston Dr., Melrose Park
 - Sen. Frank M. Ozinga* (R), 9626 S. Homan Ave., Evergreen Park
Rep. Harry Yourell (D), 9524 S. Kenton Ave., Oak Lawn
Rep. Marjorie Febworth* (R), 14115 S. Wabash Ave., Riverdale
Rep. Ralph A. Beezhold* (R), 5301 State Road, Oak Lawn
 - Sen. James C. Soper (R), 2111 S. Austin Blvd., Cicero
Rep. Gerald W. Shea (D), 141 Merrick Rd., Riverside
Rep. Joseph C. Sevcik* (R), 2716 Euclid Ave., Berwyn
Rep. Henry J. Klosak (R), 5320 W. 11st, Cicero
 - Sen. Arthur R. Gottschalk* (R), 1705 Brookwood Cr., Flossmoor
Rep. Anthony Scariano* (D), 38 W. Rockvet Circle, Park Forest
Rep. Jack E. Walker (R), 18018 Arcadia Ave., Lansing
Rep. John W. Thompson (R), Ctd. 198 Laura Lane, Chicago Hgts.
 - Sen. Terrel E. Clarke (R), 4070 Central Ave., Western Springs
Rep. Leland H. Rayson* (D), 6500 W. 166th St., Tinley Park
Rep. Don A. Moore* (R), 14636 S. Long Ave., Midlothian
Rep. George M. Bruditt* (R), 540 S. Park Ave., LaGrange
- CHICAGO**
- Sen. Esther Saperstein (D), 1432 W. Rosemont Ave.
Rep. Paul F. Elward* (D), 1532 W. Chase Ave.
Rep. Michael F. Zlatnik (R), 6300 N. Sheridan Road
Rep. Edward J. Copeland (R), 6118 N. Sheridan Road
 - Sen. Robert E. Cherry* (D), 4300 N. Marine Drive
Rep. Frank Lyman* (D), 5000 N. Marine Drive
Rep. John Merlo* (D), 3018 N. Sheridan Road
Rep. Arthur A. Telcner (R), 507 W. Aldine Ave.
 - Sen. Joseph L. De La Cour* (D), 2440 Lakeview Ave.
Rep. Edward Wolbank* (D), 619 N. State St.
Rep. William J. Schoeninger* (D), 115 West North Ave.
Rep. Paul J. Randolph* (R), 850 N. DeWitt Place
Rep. James P. Loukas (D), 2612 W. Farragut Ave.
Rep. La Salle J. DeMichaels* (D), 2851 W. Fletcher St.
Rep. William E. Pollack* (R), 3829 N. Seeley Ave.
Rep. Elroy C. Sandquist (R), 2762 W. Wilson Ave.
 - Sen. Albert E. Bennett (R), 4202 W. Cullom Ave.
Rep. Kenneth W. Course* (D), 3413 W. Armitage Ave.
Rep. Herbert F. Geisler* (R), 3743 W. Fullerton Ave.
Rep. Jacob John Wolf (R), 3905 N. Troy St.
Rep. Walter Duda (R), 5334 W. Sunnyside Ave.
Rep. Chester E. Wiktoriski, Jr.* (D), 5300 W. Drummond Place
Rep. Bernard B. Wolfe* (D), 6052 N. Lawrence Ave.
Rep. Peter J. Miller (R), 1840 N. Rutherford Road
 - Sen. Walter P. Hoffelder* (R), 5730 N. Menard Ave.
Rep. Wm. M. Zachacki, Sr. (D), 7308 N. Harlem Ave.
Rep. Hellmut W. Stolle (R), 6111 N. Northwest Highway
Rep. Henry J. Hyde (R), 6841 N. Tonty Ave.
 - Sen. Thad L. Kusibab* (D), 2043 W. Augusta Blvd.
Rep. Edward J. Shaw* (D), 2208 W. Walton St.
Rep. Benedict Garmisa* (D), 3303 W. Crystal St.
Rep. Louis Janczak (R), 2107 N. Western Ave.
 - Sen. Thomas A. McCloon* (D), 5944 W. Adams Blvd.
Rep. Robert F. McPartlin* (D), 5100 W. Adams St.
Rep. Lawrence DiPrima* (D), 543 N. St. Louis Ave.



- Dist.**
- Sen. Bernard McDevitt* (R), 21 N. Mason Ave.
 - Sen. Zygmunt A. Sokolnicki (D), 850 N. Winchester Ave.
 - Rep. John P. Touhy* (D), 400 E. Randolph St.
 - Rep. Isaac Sims (D), 3100 W. Walnut St.
 - Rep. Louis F. Capuzi (R), 710 N. Rockwell St.
 - Sen. Sam Romano (D), 736 S. Claremont Ave.
 - Rep. Matt Ropa* (D), 1710 W. 21st St.
 - Rep. Victor A. Arrigo (D), 628 S. Racine Ave.
 - Rep. Peter C. Granata (R), 1025 S. May St.
 - Sen. Bernard S. Neistein* (D), 4123 W. Harrison St.
 - Rep. Frank C. Wolf* (D), 4046 W. 26th St.
 - Rep. Otis G. Collins* (D), 1533 S. St. Louis Ave.
 - Rep. Lawrence J. Bartels (R), 2711 S. Trumbull Ave.
 - Sen. Fred J. Smith* (D), 4949 S. South Park Ave.
 - Rep. Corneal A. Davis* (D), 3223 S. Calumet Ave.
 - Rep. James Y. Carter* (D), 601 E. 32nd St.
 - Rep. Genoa S. Washington (R), 4508 S. South Parkway
 - Sen. Edward A. Mihill (D), 3524 S. Union Ave.
 - Rep. Frank J. Smith* (D), 4549 S. Emerald Ave.
 - Rep. John G. Fary* (D), 3600 S. Damen Ave.
 - Rep. John F. Wall (R), 2874 S. Hillcock Ave.
 - Sen. Richard N. Newhouse (D), 5421 S. Ridgewood Court
 - Rep. Robert E. Mann* (D), 5539 S. Harper Ave.
 - Rep. Calvin L. Smith* (D), 644 E. 51st St.
 - Rep. Noble W. Lee* (R), 5541 S. Woodlawn Ave.
 - Sen. Joseph J. Krasowski (R), 2728 W. 39th Place
 - Rep. Michael E. Hannigan* (D), 6646 S. Honor St.
 - Rep. Michael H. McDermott* (R), 4706 S. Wood St.
 - Rep. Raymond J. Kahoun (R), 8600 S. Winchester Ave.
 - Sen. Cecil A. Partee (D), 6032 S. Michigan Ave.
 - Rep. Harold Washington* (D), 4941 S. Michigan Ave.
 - Rep. Owen D. Pelt (D), 6751 S. Morgan St.
 - Rep. J. Horace Gardner (R), 6014 S. Indiana Ave.
 - Sen. John J. Lanigan* (R), 7204 S. Talman Ave.
 - Rep. Frank D. Savickas (D), 6940 S. Artesian Ave.
 - Rep. Walter "Babe" McAvoy (R), 6033 S. Richmond St.
 - Rep. Carl L. Klein* (R), 6428 S. Francisco Ave.
 - Sen. Arthur R. Swanson* (R), 12556 S. Harvard
 - Rep. John P. Downes* (D), 8831 S. Paulina St.
 - Rep. Mary E. Heany* (R), 10423 S. Claremont Ave.
 - Rep. J. Theodore Meyer (R), 10526 S. Walden Parkway
 - Sen. Charles Chew, Jr. (D), 37 W. 78th St.
 - Rep. Lewis A. N. Caldwell (D), 6518 S. Minerva Ave.
 - Rep. Raymond W. Ewell (D), 52 W. 78th St.
 - Rep. Elwood Graham (R), 6711 S. Langley Ave.
 - Sen. Daniel Dougherty* (D), 1957 E. 93rd St.
 - Rep. Henry M. Lenard* (D), 8111 S. Colfax Ave.
 - Rep. Nick Svalina* (D), 10723 S. Avenue F.
 - Rep. Phillip W. Collins (R), 7321 S. South Shore Drive
- DOWNSTATE SENATORS**
- Sen. Robert Coulson* (R), 1031 Pacific Ave., Waukegan
 - Sen. Karl Berning (R), 1006 Rosemary Terr., Deerfield
 - Sen. Dennis J. Collins* (R), 545 Northern Lane, DeKalb
 - Sen. Bertil T. Rosander* (R), 615 Oak Knolls Ave. N., Rockford
 - Sen. Everett E. Laughlin* (R), 1563 Parkside Ct., Freeport
 - Sen. Joseph B. Peterson* (R), 1309 S. Main St., Princeton
 - Sen. William C. Harris* (R), 706 S. Walnut St., Pontiac

- Dist.**
- Sen. Robert W. Mitchler* (R), Hill Springs Oaks, Rt. 1, Box 250, Oswego
 - Sen. Jack T. Knueffer (R), 901 Washington, Elmhurst
 - Sen. Harris W. Fawell* (R), 444 S. Slight St., Naperville
 - Sen. Meade Balts (R), 600 Buell Ave., Joliet
 - Sen. Richard R. Larson* (R), 694 Bateman, Galesburg
 - Sen. Donald D. Carpenter* (R), 477-27th Ave., East Moline
 - Sen. Tom Merritt* (R), 818 E. Maple St., Hoopston
 - Sen. Hudson Ralph Sours* (R), 2623 W. Moss Ave., Peoria
 - Sen. Edward McBroom (R), 1190 S. Eighth Ave., Kankakee
 - Sen. Everett R. Peters* (R), 501 S. Fifth St., St. Joseph
 - Sen. Egbert B. Groen* (R), 3 Rosewood Lane, Pekin
 - Sen. C. William Horsley (R), 1402 W. Lake Shore Drive, RFD3, Springfield
 - Sen. Robert W. McCarthy* (D), 260 Woodlawn Ave., Decatur
 - Sen. James H. Donnewald* (D), 340 Eleventh St. W., Breese
 - Sen. William Lyons* (D), 501 East Elm, Gillespie
 - Sen. Paul Simon* (D), 306 E. Market St., Troy
 - Sen. Alan J. Dixon* (D), 53 Country Club Pl., Belleville
 - Sen. Paul W. Broyles* (R), 1800 Franklin Ave., Mt. Vernon
 - Sen. John C. Gilbert* (R), 513 W. Walnut, Carbondale
 - Sen. Delmer R. Mitchell (R), R.R. #1, Johnston City
 - Sen. Clifford B. Latherow* (R), Route #3, Carthage
- DOWNSTATE REPRESENTATIVES**
- Rep. John S. Matijevich (D), 3045-21st Pl., North Chicago
 - Rep. W. J. Murphy (R), Route #1, Box 607, Antioch
 - Rep. John H. Conolly* (R), 4305 Grand Ave., Gurnee
 - Rep. Daniel M. Pierce* (D), 1923 Lake Ave., Highland Park
 - Rep. George W. Lindberg (R), 160 Pomeroy Ave., Crystal Lake
 - Rep. John Henry Klein* (R), 155 Wooded Lane, Lake Forest
 - Rep. Thomas J. Nanahan, Jr.* (D), 2012 W. Grandview Dr., McHenry
 - Rep. John B. Hill (R), 449 Highland Ave., West Dundee
 - Rep. Lester Cunningham (R), 546 Warren Ave., Belvidere
 - Rep. E. J. Giorst* (R), 1024 Blake St., Rockford
 - Rep. Frank P. North (R), 1425 Camp Ave., Rockford
 - Rep. David W. Johnson (R), 1103 Arden Ave., Rockford
 - Rep. Robert E. Brinkmeyer (D), 304 Second St., Forreston
 - Rep. Robert D. Law (R), P.O. Box 65, Cederville
 - Rep. Merle K. Anderson (R), Durand
 - Rep. John Jerome Hill* (D), 741 Sheridan St., Aurora
 - Rep. Allen L. Schoeberlein (R), 1543 W. Downer Place, Aurora
 - Rep. Charles L. Hughes (R), 216 S. Evanslawn, Aurora
 - Rep. William A. Redmond* (D), 250 Toga Ave., Bensenville
 - Rep. James Philip (R), 428 E. Vallette St., Elmhurst
 - Rep. Gene L. Hoffman (R), 255 Niagara Ave., Elmhurst
 - Rep. Joseph J. Tumpach* (D), 4644 Highland, Downers Grove
 - Rep. Jack E. Bowers* (R), 806 Maple Ave., Downers Grove
 - Rep. Lewis V. Morgan* (R), 1144 N. President St., Wheaton
 - Rep. Tobias Barry* (D), Ladd
 - Rep. W. K. Davidson (R), 112 E. Second St., Kewanee
 - Rep. Kenneth W. Miller (R), 1410 Avenue M, Sterling
 - Rep. Joseph Fennessey* (D), Route 2, Ottawa
 - Rep. Carl T. Hunsicker (R), 905 N. Main St., Pontiac
 - Rep. Carl W. Soderstrom* (R), 1001 Riverside Ave., Streamer
 - Rep. John J. Houlihan* (D), 213 Towanda St., Park Forest
 - Rep. William G. Barr (R), 2348 Glenwood Green Dr., Joliet

Artist Fees, If Any, From \$8—Fred Granger

Continued from page 59

parent the House was in no mood to kill the bill altogether, thus preserving the operators' traditional performance fee exemption. For this reason, representatives of the MOA and the jukebox manufacturers compromised on an \$8 fee. "Removal of the excessive paperwork and reduction of the fee to \$8 are a great victory for the industry," Granger said, "particularly in view of the fact that at one time ASCAP, BMI and SESAC were asking for a combined fee of \$60 per machine per year."

Best Thing
Should the Senate act promptly on the copyright legislation and a bill along the lines of the House version be adopted, the \$8 jukebox fee would go into effect Jan. 1, 1969.

Noting that there seems to be a multitude of groups seeking performance fees from public play of records, Granger—not entirely in jest—quipped, "If it goes any further, we may ask for a fee of our own for exhibiting and exposing records on jukeboxes. It's getting that ridiculous."

Granger was introduced to the ICMOA by president Louis Casola, a past MOA president and legislative committee and board chairman. "Fred Granger

is the best thing that ever happened to this industry," said Casola. "Granger and the other MOA officials did a tremendous job for the industry in Washington," Casola said.

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Public Relations Goals Set; S.C. Assn. to Aid Charities

SUMTER, S. C.—The South Carolina Coin Operators Association adopted a code of ethics at its meeting here this weekend (22-23) and immediately took steps to put the code into operation.

One point in the code of ethics pledges the coin operators

to support worthwhile charities.

Past President A. L. Witt of Spartanburg proposed that each member of the association pledge one day's receipts from each jukebox location to the March of Dimes. He told the operators that such a project would be good public relations for the association.

His proposal was amended by the group to make the project available to other health drives in future years, but it was agreed to devote the first project to the March of Dimes.

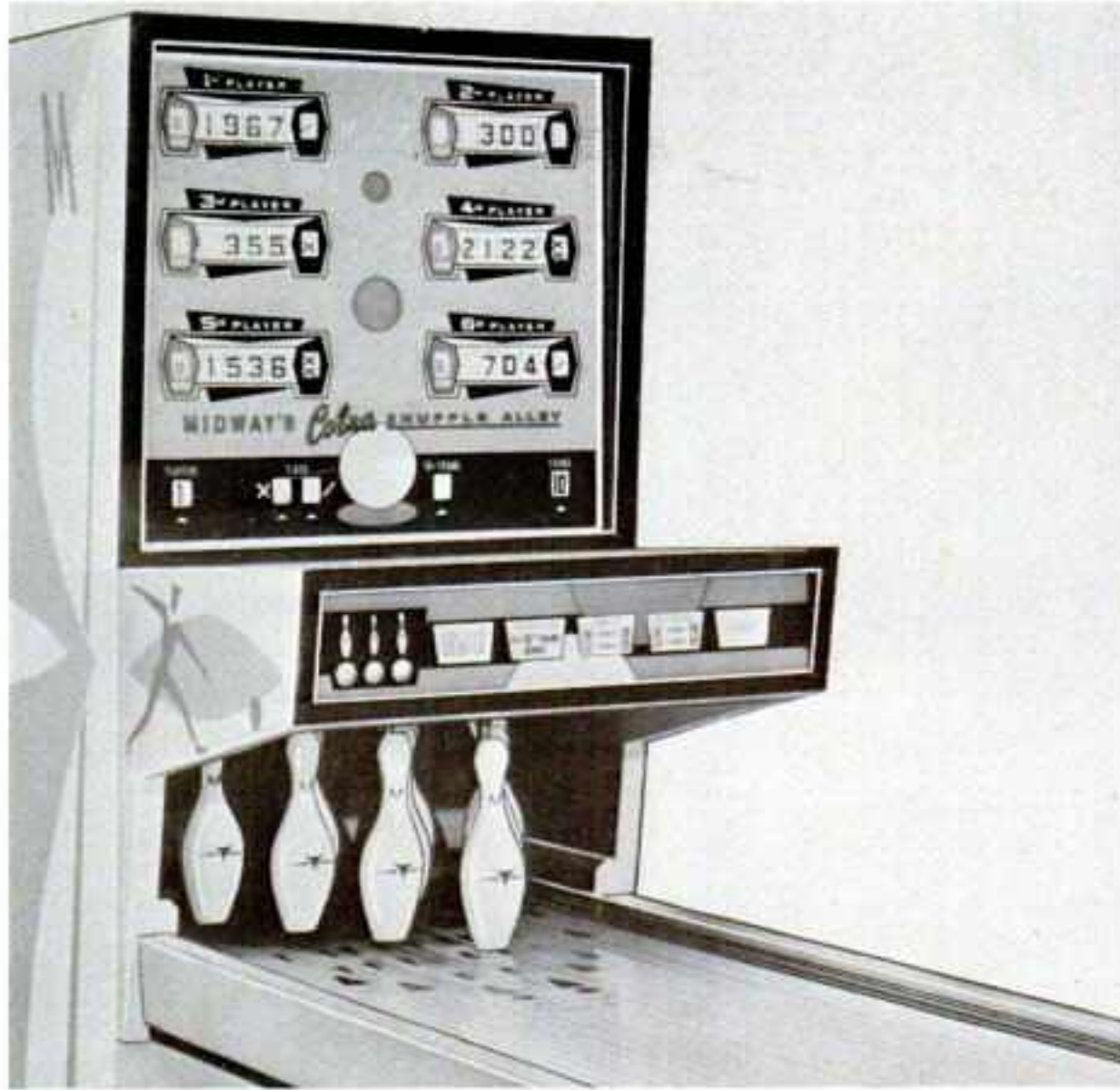
President Hal J. Shinn of Gaffney appointed Witt chairman of a committee to set up the mechanics for the project and report to the association at the July meeting in Myrtle Beach, S. C.

The entire code reads: "As members of the South Carolina Coin Operators Association, we appreciate the privilege of doing business in our State and our community and pledge to operate and maintain our businesses in such a manner that they will be an asset to the community and State in every way and thereby justify this privilege.

"We shall conduct our business according to the 'Golden Rule,' dealing fairly and honestly with customers, employees and the public.

"We shall give full and fair support to all worthwhile community activities. Whenever possible our facilities and equipment will be available without charge or at cost for worthwhile

New Equipment



Midway-Shuffle Bowler

The importance of quarter-play in amusement games is pointed up by Midway Manufacturing Company's new Cobra six-player shuffle alley which is equipped with a credit accumulator reel in the backglass section giving the unit a double coin-chute feature. Other new design characteristics include continued play when the bowler makes a strike during "Big Strike" action and adjustments for increasing bonuses during "Bonus" play action. "Regulation Bonus," "Flash," and "Regulation" continue as other variations of play appeal. A new, more solid self-standing backbox and formica top and side rails are still other improvements.

community activities, for non-profit activities of church or civic organizations or young people.

"In the operation of coin

operated phonographs we shall be fully considerate of community standards of tastes and decency in the selection of records offered to the public.

"Coin operated amusement machines which are designated for use by mature persons and licensed by the State for adult play are operated for the pleasure and recreation of adults. We actively oppose the use of these machines by minors and if necessary we will remove machines from locations to prevent it.

"We shall not maintain our equipment in a location which is obviously a public nuisance in the manner of its operation."

Shinn told members that the association would prepare copies of the code for members to display "to remind and guide us, and to let others see how we operate."

He said folders would be prepared giving a more detailed interpretation of the code of ethics and these would be distributed to members and distributors.

He said they would solicit the help of distributors in informing every person who buys a machine about the responsibilities that go with the placement and operation of the machine. He said printed material would be provided for the distributors to give their customers.

Membership Drive

Shinn said in this way the association hopes to reach many who are not now members. But, he said, the association must redouble its efforts to bring all operators into the association.

"If we are still in business 10 years from now, I think this association will be responsible for it. We are not going to be able to cure all the evils, but we can try," he said.

Sheriff Byrd Parnell of Sumter County, guest speaker for the meeting, told the group he had read the code of ethics. "It is a good code of ethics. In it you pledge to do certain things. How you do those things determines to a large degree how our young people are to react."

Insalata Tips On Ties With Legislators

• Continued from page 59

ing legislative problem. They include:

1. The fact that more bills are introduced every year in State and municipal legislatures.

2. The proliferation of automatic devices as invention keeps pace with the great American desire for more choice and more variety in almost everything, and as laws change requiring the introduction of new machines to replace those banned or taxed out of existence.

3. The trend in many States toward annual legislative sessions, instead of a State legislature meeting only once every two years.

4. Tax-hunting by every level of government.

5. The increased glare of publicity focusing upon almost every interesting or glamorous sector of American life, including specifically amusements and music in most all their assorted forms.

Why should this mean something to you? Simply because this over-all rise in proposed legislation makes the likelihood of a tax or prohibition (which could cost you much money or possibly prohibit all or a key part of your business operation) actually becoming law much greater.

The chance of a tax or ban becoming law is in itself not adverse, but the chance that a bad or unfair tax, or a "prohibition-by-mistake" or otherwise unwise proposal becoming law is increased tremendously as legislation more and more becomes big business—a vital part of your business.

It also raises the likelihood of some kind of adverse legislation being enacted at some session of the legislature in your State, even if the proposals now pending don't make it this year, and it creates a definite possibility that a bad bill which fails to become law in one State is liable to be "picked up" in a nearby State whose legislators have taken note of the legislative activities of their neighbors.

With industry economics being what they presently are, and the cost of capital investment increasing yearly, any unwise tax or restriction could mean a great deal to you in terms of decreased profits.

To bring the national problem down to Illinois in particular, the 1967 proposal banning all pin-type amusement games including hitherto considered legal and innocuous flipper machines, tends to spotlight the kind of very real legislation which the coin-operated amusement industry may face. Law enforcement officials do have a problem detecting the difference between legal and illegal machines with the result being that both could be banned.

Perhaps the 1967 bill will act as a catalyst bringing the industry down to earth, so that in the future the right kind of continuing educational program and work can be done to avert broad, sweeping and adverse laws.

In Illinois the problems faced are especially severe. This is because an adverse industry public image which has existed for some years. In the future the problem could become worse, since the Illinois legislature is one of those considering legislative reforms and modernization programs. This would have many good aspects including easier and quicker public access to pending bills, more formal hearings, etc. But it would also mean more public scrutiny of businesses generally, thereby increasing the possibility of new tax and prohibition proposals.

Another part of the modernization program could be annual sessions of the Illinois Legislature, which could automatically hike the number of proposals to do something with respect to music and amusements.

One positive side of the proposed legislative modernization scheme is that more and better research

(Continued on page 66)

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Scenes at IAMC Convention



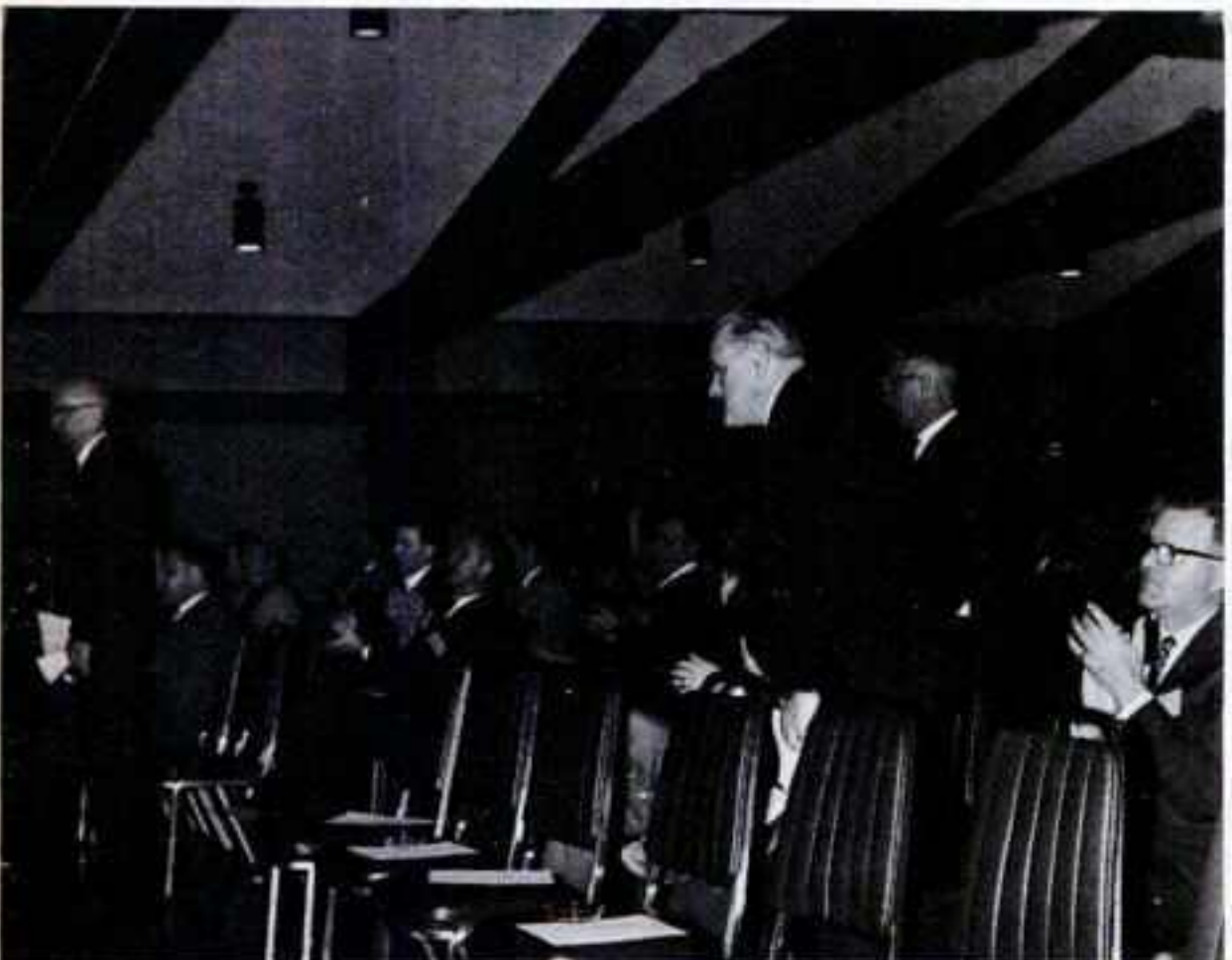
ILLINOIS AUTOMATIC MERCHANDISING WEEK promotion is outlined here by Lew Regan flanked left by Walter Reed, director of public relations for the National Automatic Merchandising Assn. and Bob Norris Jr., Exact Vending, Fairbury, Ill., during meeting of Illinois Automatic Merchandising Council.



IAMC vice-president Ben Montee, Cater-Vend, Jacksonville (right), chats with Cleveland H. Chandler, Chandler Interstate Merchandiser, East St. Louis, at the Delavan, Wis., weekend affair.



LOU CAPELLO, Interstate Vending, Chicago, giving report on IAMC's public relations committee which he heads. Elmer Kuekes, NAMA director of State councils is at left.



BUSINESS MEETING scene during the IAMC affair at Delavan's Lake Lawn Lodge where over 160 people attended the association's first annual meeting.

Temple U. Ban on Vending Lifted

PHILADELPHIA — A ban on vending machines in classroom buildings has been lifted by Temple University here. Charles E. Metzger, university business manager, said the long-standing ruling prohibiting machines in the school buildings was reversed by the school administration.

"We feel that it is not necessary any more for a student to walk the length of the university for a cup of coffee," said Metzger. "The university is being realistic. The old ruling worked when Temple was much smaller. Physically, the university has changed immensely, therefore, the administration must be open to change."

Metzger said the original ruling was enacted to prevent vending machines from becoming hazards to the buildings and students, citing a recent Colgate University fire which was started by a coffee vending machine with a faulty heating coil.

The vending machines which are now in the school's Mitten Hall, student recreation center, are surrounded by special fire-resistant walls. Metzger said that when new vending machines are installed in the various classroom buildings, suitable and safe places will house them.

Automatic Retailers of America, which handles the university's cafeterias and which has the vendomat in Mitten Hall and in the dorms, will place the vending machine in the classroom buildings.

LONGER HOURS SOUGHT

Wash. Blue Laws Under Fire

SEATTLE—Washington's antiquated liquor regulations will get a severe test early next month when representatives of the hotel and restaurant industries submit petitions to the State Liquor Board requesting the elimination of Saturday night and Sunday "blue laws."

The State's coinmen, although not actively involved in seeking a change in the regulations (Billboard, January 14, 1967), are generally in favor of the action because it would allow many prime locations to stay open an additional 52 days per year, as well as opening up the very important post-midnight hours of Saturday.

Paving the way for such action was the voters' overwhelming repeal of major portions of the State's 1909 blue law that

gave statutory authority to the liquor board's Rule 20 requiring taverns and cocktail lounges to close from midnight Saturday until Monday.

Despite the defeat of the law in November Rule 20 has continued to be in force because the board wanted to see whether the current Legislature would pass any substitute liquor legislation. Since the lawmakers have made no move to pass such legislation, the board is expected to listen to the hotel-restaurant plea as soon as the solons adjourns.

The requested changes, which could go into effect as early as June, would probably be to extend the Saturday night drinking hour until 2 a.m. and establish a limited Sunday drinking period—most likely after 5 o'clock in the evening.

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ICMOA Speakers Tell Need for Organizing

• Continued from page 59

"The Legislature is in session from Monday to Thursday," he said. "This means that your representative is home over the weekend and I strongly urge you to call him at home and let him know how you feel on issues."

Clint Pierce, former president of the Music Operators of America and currently head of the Wisconsin Music Merchants Association, told ICMOA members that in Wisconsin his organization maintains a constant watch on legislative problems.

"We have a committee that follows legislation," the long-time industry leader told the gathering here April 22-23, "and the minute we hear of something coming up we have eight or 10 members at the hearing. Hearings are the most important part of legislation," he said.

"It often happens that a bill is not acted on until late in a session and then it goes to the other house and you might be left hanging. An association

must get responsible people to represent it at hearings," Pierce warned.

Howard Ellis, treasurer of MOA and secretary-treasurer of Coin-Operated Industries of Nebraska, said he had driven all the way from Omaha "to learn something."

"I think this is the most important benefit that comes from association meetings. We always go after the big problems and sometimes we're successful and sometimes we're not. But regardless," Ellis said, "you always come away from an association meeting with the feeling you have learned something new."

Ellis, whose association has been involved with a proposed new gross receipts tax that would affect Nebraska operators for the first time in the State's history, said he intended to visit other associations this year. "We have to organize on a State level if we are to overcome our problems," he said.

Much of the same sentiments

A LOOK AHEAD

Overwhelmed the past two weeks with legislative and trade association news, we have postponed two important scheduled features: "A Tape Cartridge Jukebox?" and "The Evils of Red Money." Watch for both in next week's issue. We also call your attention to a special added attraction to appear in our May 20 issue in honor of "National Tavern Month." The article: "In the Tavern—TV Vs. the Jukebox."

was expressed by Lee Brooks, of Cashbox, who told the members, "It looks like the only time operators organize is when something dire happens like this pinball legislation. After a problem clears up the association goes by the wayside."

Warning members that their problems may not end with this current anti-pinball problem, he said, "Everything is being put in one package. This could go on to mean that cigaret machines, snack machines and all types of coin-operated equipment will come under attack."

Europe Views Cinejukebox

PHILADELPHIA—The new Cinejukebox, a coin-operated machine of jukebox and movies in a single unit, was exhibited for the world market at the Milan Fair in Milan, Italy, last week. David Rosen, Inc., a locally-based firm holds the United States distribution rights for the audio-visual machine. The machine was introduced in this country last fall at the Music Operators of America's show.

Cinejukebox is being manufactured by Innocenti which is located in Milan, Italy. Pilot testing of the new unit has been conducted in the United States on every type location and Innocenti is expected to go into full-scale production of the machine early in June.

The Milan exhibit was arranged by Angelo Bottani, president of International Phonovision Society in Milan, who pioneered the audio-visual coin machine field with a Cinebox and now has developed the 2-in-1 combination.

Insalata Tips On Ties With Legislators

• Continued from page 64

would go into each bill that was filed. This might prevent some of the errors and misconceptions previously caused by the failure to put in significant—or in some cases any—research on the industry before the bill was introduced.

Unlike the classic woman in "Porgy And Bess," legislation is not a sometime thing. You can't expect to inform legislators in a meaningful and lasting way in the short space of a few weeks when the legislation you're recommending or opposing is pending. You must get to know your legislator and do it on a continuing basis. Answer his questions, give him data about your trade. When the fat is in the fire, it's too late for anything but superficial education.

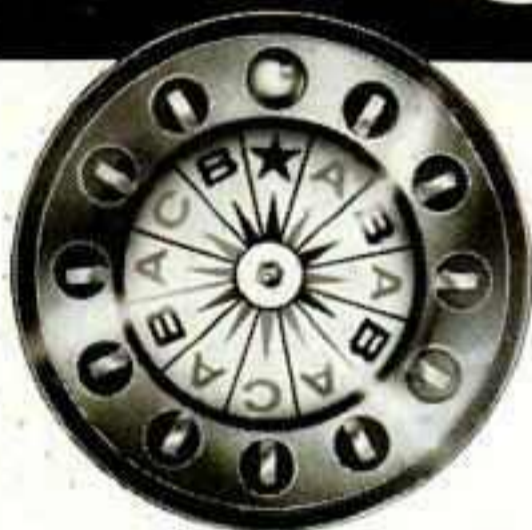
Legislation is a people problem. It can't be totally delegated to some lobbyist or trade association. You must take part in it, and not just when the legislature is in session. Such contact actually works. If you don't do it on a person-to-person basis, then no amount of last minute hurrying, panic and money will stop or pass the bill you are dealing with in the legislature. No highly paid expert can make up for your failure to do your work with your legislator back home.

Here are some things you can do, on your own or in conjunction with others, or as a local, State or national trade association:

1. List all the legislators, State, local and national, who represent you at the present time.
2. Make the list out on paper and then transfer the information to appropriate cards for easy indexing and retention by you and/or your trade association or group.
3. Note which legislators are known to you personally.
4. Note which are not known to you and remedy that situation by introducing yourself.
5. Make sure that your introduction takes place at the appropriate time. Don't do it when it will bother or otherwise disturb the legislator.
6. Make note of any interest your legislators express in the industry.
7. Make note of any definite positions or views of the legislator which could have a bearing on your business. This will help to determine if you should contact him in a crisis or stay away from him.
8. Note the legislator's reputation for honesty. Stay away from the legislators who are known to you to be "bad apples."
9. Cross party lines where appropriate.
10. Analyze your legislator's reaction to any contacts you or others have had with him. Chances are you will be surprised how happy he is to know you and that you are interested in what does happen in the legislature, not just on matters dealing with your business but on public affairs generally.
11. Be very certain to make special note of any committees that the legislator serves on, and his particular posts—such as chairman, assistant chairman, subcommittee chairman, etc. When we say committees of which he is a member, we also mean to record the subcommittees and special commissions on which he serves. These seemingly unimportant "little assignments" of legislators can be much more meaningful than the profound-sounding titles of some of the major committees on which they serve.
12. Remember that knowing your legislator is a continuing project. It's a part of your regular business, just as opening the front door every morning is a part of your business. If you don't follow up on it—if you let your legislative relations get rusty—they will operate imperfectly when you have a reason to resort to your past contacts. Continuing, sincere, and public-interest-minded contacts are necessary.

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COMEDY SPOTLIGHT

REVENGE
 Bill Cosby. Warner Bros. W 1691 (M); WS 1691 (S)

Everything Bill Cosby touches these days seems to turn to gold and this album will follow the sales pattern of his previous LP's. He's an extremely funny fellow, and his reminiscences of boyhood experience are loaded with laughs as well as a point of view.



POP SPOTLIGHT

TOO MUCH!
 Lou Rawls. Capitol T 2713 (M); ST 2713 (S)

The album is misnamed. The listener does not get "Too Much" of Lou Rawls. Rawls sings with soul. He gives real meaning to the lyrics. His current hit, "Dead End Street," is included and plugged with a stick-on sign on the album jacket.



POP SPOTLIGHT

GOOD TIMES (Soundtrack)
 Sonny & Cher. Atco 33-214 (M); SD 33-214 (S)

Rack up one more for Sonny & Cher. Seven of the eight songs in the album are from the track of "Good Times." The eighth, "I'm Gonna Love You," was first recorded by Cher on Imperial. The songs were all written by Sonny Bono. The album goes pop, blues, jazz—you name it all done with class.



POP SPOTLIGHT

STEVE & EYDIE TOGETHER ON BROADWAY
 Steve Lawrence/Eydie Gorme. Columbia CL 2636 (M); CS 9436 (S)

Steve and Eydie are together for a bright, cheerful Broadway trip that should draw big sales and top easy-listening programming. "Sunrise, Sunset" is a charmer while "I Believe in You" also is a gem. But, there are many more.



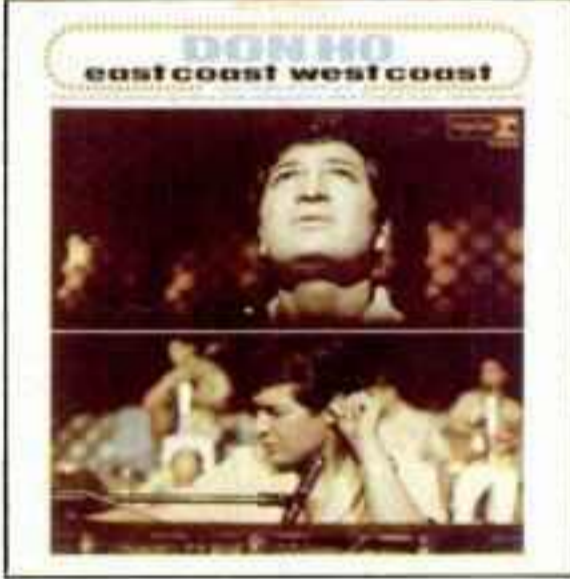
POP SPOTLIGHT
HAPPINESS IS DEAN MARTIN
 Reprise R 6242 (M); RS 6242 (S)

Martin continues in his winning style here in a waxing that'll go high on the chart. His relaxed, smooth singing was never better, especially in "Let the Good Times In," "He's Got You" and "Nobody's Baby Again." Arrangements are solid.



POP SPOTLIGHT
I'LL TAKE CARE OF YOUR CARES
 Frankie Laine. ABC ABC-604 (M); ABCS-604 (S)

With each side beginning with a hit, the title song and the current "Making Memories," Laine's first ABC album is destined for commercial success. Besides the new material, this album includes top jobs on favorites like "You're Breaking My Heart" and "If I Didn't Care."



POP SPOTLIGHT
EAST COAST-WEST COAST
 Don Ho. Reprise R-6244 (M); RS 6244 (S)

Recorded live in both New York and Los Angeles, Ho's songs will appeal to all. The Oscar winner "Born Free," and "Goin' Out of My Head" and "This Could be the Start of Something Big" are included in this disk which will make it.



POP SPOTLIGHT
UP, UP AND AWAY
 The 5th Dimension. Soul City SCM-91000 (M); SCS-92000 (S)

With two hits to lean on—"Go Where You Wanna Go" and the current "Another Day, Another Heartache"—this LP will be a dealer's delight. It'll hit the chart hard and fast. The LP provides tunes for the hipsters as well.



POP SPOTLIGHT
FOR EMILY, WHENEVER I MAY FIND HER
 Glenn Yarbrough. RCA Victor LPM-3801 (M); LSP-3801 (S)

Glenn Yarbrough's inimitable style comes through again in this RCA album. Destined to make a strong indent on the charts, Yarbrough records each tune in a soft, sensitive manner which has become his trademark. All 11 numbers fit right into the singers bag.

POP SPOTLIGHT
NEW IMAGE
 Jackie De Shannon. Imperial LP-9344 (M); LP-12344 (XS)

The title of Miss De Shannon's new album is right—and what a new image she has. She sings straight pop with warmth and strength—the type which should soon place near the top of the most popular female vocal category. This is her best album to date.



POP SPOTLIGHT
EVERY MOTHER'S SON
 MGM E-4471 (M); SE-4471 (S)

MGM Records is putting a lot of promotion effort behind this new group, and for good reason. The boys are in the contemporary groove but they've got an exciting individuality that sets them apart. The teen trade should go for them in a big way.



COUNTRY SPOTLIGHT
WHAT AM I GONNA DO NOW?
 Ferlin Husky. Capitol T 2705 (M); ST 2705 (S)

Begin with Husky's current big hit, the album's title, and add his familiar smooth style to old familiar songs like "I Almost Lost My Mind," "Walkin' on New Grass," and "Misty Blue" and you have a surefire chart item. This album also offers good treatments of eight other top numbers.



COUNTRY SPOTLIGHT
BUCK OWENS AND HIS BUCKAROOS IN JAPAN
 Capitol T 2715 (M); ST 2715 (S)

This LP is not only great, but a collector's item as well and a perfect followup to his live LP at Carnegie Hall which was high on the charts for many weeks. "Where Do the Good Times Go" and "Open Up Your Heart" are two of the hits.



COUNTRY SPOTLIGHT
COME ON OVER TO OUR SIDE
 Van Trevor. Band Box 1001 (M)

Van Trevor gains stature every day. Two excellent tunes will insure this LP of heavy sales—"Born to Be in Love With You" and "He's Losing His Mind." But there's a cut here which every country station in the nation should play—"Our Side." It's a great promotion piece for country music.



CLASSICAL SPOTLIGHT
MAHLER: SYMPHONY NO. 2 (2 LP's)
 Harper / Watts / London Symphony (Solti). London CMA 7217 (M); CSA 2217 (S)

Mahler's inspirational "Resurrection" symphony is given a fine performance in London's Artist Portrait Series. Solti again demonstrates his skill and understanding with Mahler, as he conducts Heather Harper, Helen Watts and the marvelous London Symphony and Chorus.



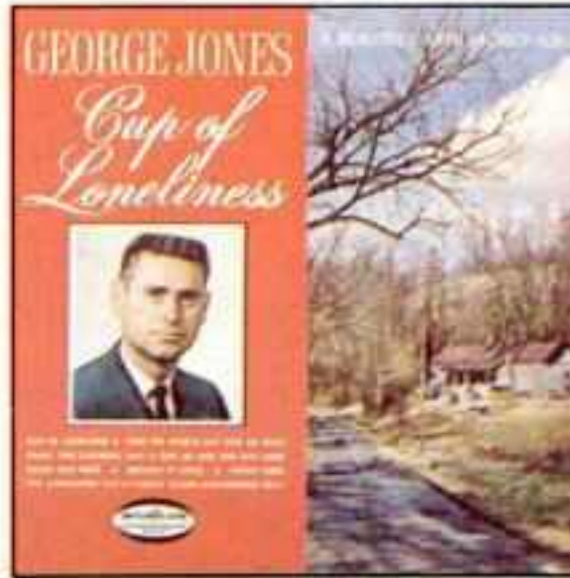
CLASSICAL SPOTLIGHT
COPLAND: THIRD SYMPHONY
 New York Philharmonic. Columbia ML 6354 (M); MS 6954 (S)

Bernstein once again brings out a complex Copland score with extraordinary simplicity. The treatment is, at turns, delicate, fresh and sharp. The slow movement, especially, is deserving of mention. Philharmonic scores impressively.



CLASSICAL SPOTLIGHT
TCHAIKOVSKY: PIANO CONCERTO NO. 1
 Mischa Dichter / Boston Symphony (Leinsdorf). RCA Victor LM-2954 (M); LSC-2954 (S)

Dichter's recording debut is impressive and exciting. The 21-year-old Tchaikovsky silver medal winner is clearly a major new talent. The fine Boston Symphony under Leinsdorf's expert direction adds to a dynamic reading of this popular concerto.



RELIGIOUS SPOTLIGHT
CUP OF LONELINESS
 George Jones. Musicor MM 2124 (M); MS 3124 (S)

Country artist George Jones, never in finer form, presents a second gospel venture to follow up the hit "Old Brush Arbors." This LP will be a big hit with gospel fans, too. Tunes include "Give Me Just One Day Lord," "Cup of Loneliness," and "Family Bible."



SPOKEN WORD SPOTLIGHT
A MAN FOR ALL SEASONS (2 LP's)
 Soundtrack. RCA Victor VDM-116 (M)

Winner of six Academy Awards, the film comes off powerfully in this excellent soundtrack recording. Academy winner Paul Schofield is brilliant in the title role. The forceful dialog also is well handled by Wendy Hiller, Leo McKern, Robert Shaw, Orson Wells and the rest of a distinguished cast.

Album Reviews

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