

JULY 1, 1967 • SEVENTY-THIRD YEAR • 75 CENTS

Billboard

The International Music-Record Newsweekly

Band Battles Trigger Spurt on Instruments

NEW YORK—On two different fronts, more than 13,000 rock 'n' roll groups have been battling for fame, fortune, and recording contracts, and the "wars" have been highly rewarding to instrument and amplifier manufacturers and dealers.

One nationwide contest, the annual Rock Music World Championships, is just getting into full swing; these contests are being held in 16 cities and

about 2,000 groups are taking part. The finals will be held at St. John Terrell's Music Circus in Lambertville, N. J., Aug. 25-27.

But a much larger competition—Battle of the Bands—is moving quickly toward the finals. The organization is owned and operated by the Massachusetts Jaycees and Jaycees in 30 States have been conducting city and State competitions (Continued on page 10)

NY 'Hipping' for Writers

By MIKE GROSS

NEW YORK—The New York hippies, like their counterparts in San Francisco, are stirring up lots of music publishing and recording interest. One of the first steps to corral the Tompkins Square set's version of love, gentleness, flowers and assorted psychedelia was made

last week by Real Good Productions and Koppelman & Rubin, independent record producers.

Bill and Steve Jerome, of Real Good Productions, and Charles Koppelman and Don Rubin are going into a partnership (Continued on page 10)

MGM's Deals on Tape Fronts

By CLAUDE HALL

NEW YORK — MGM Records, in separate deals, signed an exclusive contract last week with Ampex for 8-track, reel-to-reel, and cassette (the first time in cassette); with International Tape Cartridge Corp. exclusively for 4-track; and extended its contracts with the 2-track PlayTape system which includes cartridges and machines. Though no figure was mentioned, sources estimated the cumulative net guarantees

are around \$5 million over the next three years.

MGM/Verve president Mort L. Nasatir signed the contracts with Don Hall, representing Ampex; Larry Finley, president of ITCC; and Frank Stanton, president and developer of PlayTape, which MGM distributes (cartridges and machines).

All contracts include MGM's affiliated labels and take effect next Saturday (1). Part of the deals with both Ampex and (Continued on page 29)

Harum's 'Pale' Capturing Europe

By GRAEME ANDREWS and MIKE HENNESSEY

LONDON — The British group Procol Harum, formed only three months ago, has made a chart-busting impact on the international pop music scene.

Within two weeks of release on British Decca's Deram la-

bel, "A Whiter Shade of Pale" has leapt to the British No. 1 spot with sales topping 380,000 in the first 16 days, according to the label. And it has been the same story in France, Belgium, Holland and other European countries. (Continued on page 50)

Mono Dealt a Body Blow

By AARON STERNFIELD

NEW YORK—The monaural record is going the route of the 78, and the recent stereo-mono price equalization moves by the manufacturers are speeding the process.

A key market spot check of manufacturers, distributors, rack jobbers and dealers indicates that whenever the public is offered mono and stereo versions of the same record at the same price, the switch is to stereo.

Full impact of the price equalization move probably won't be felt until late August, when the dealers begin stocking up on new product. Many dealers are buying monaural records now before the price increase goes into effect. But once the increase does go into effect, the stream of mono records should dwindle down to a trickle.

At the dealer level, two basic facts combine to

work against the mono record. The dealer no longer has to carry a double inventory, and the consumer, offered stereo and monaural at the same price, will probably opt for stereo.

While most dealers see a dramatic switch to stereo, two major New York chains are putting their money where their mouths are.

Monos Out

Liberty Music Stores, with outlets throughout the metropolitan area, is closing out monaural records at 50 per cent of list price. With the exception of a few specialized lines, the manager of the key outlet said that Liberty will sell stereo records only.

His comment was: "What's the sense of carrying a double inventory? By stocking stereo only, (Continued on page 8)

MGM's Blast-Off in England July 1

NEW YORK—MGM Records opens its wholly owned English subsidiary in London July 1—MGM Records Ltd.—and label president Mort L. Nasatir stressed that it will be a British firm. Veteran record man Rex Oldfield is general manager of the new firm. Product will be pressed and distributed by EMI, the label's former licensee in England.

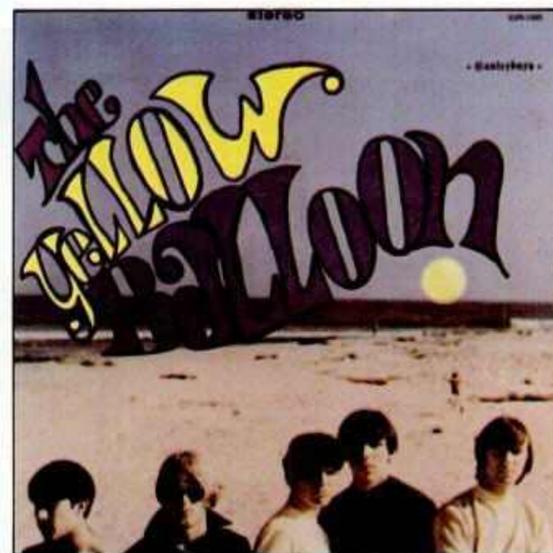
"We will be producing, promoting, and selling our own product in the British Isles," Nasatir said. "Not only will we merchandise U. S. pro-

duct in England but we will also be creating new product there for the British Market."

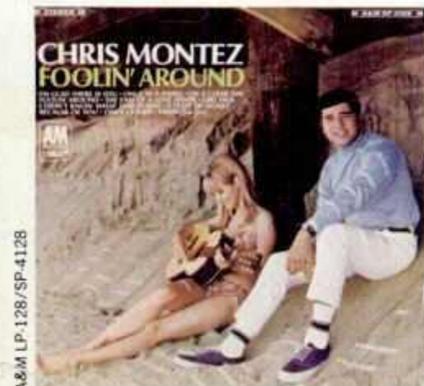
In line with this, MGM Records Ltd. has already made a deal with independent producer Harold Davison and others will follow. Because the deal is with EMI, Nasatir said there would be continuity in the number system . . . "thus there will be no confusion to the dealer." Too, Oldfield was general manager of the pop records department of EMI. He'd been with EMI 15 (Continued on page 10)



Columbia's ever winning Andy Williams adds another sure-to-be-a-winner to his list of sensational singles: "More and More" c/w "I Want to Be Free" (4-44202). High on the charts now is Andy's current LP, "Born Free" (CL 2680/CS9480), named for the song that became this year's Academy Award winner . . . an album destined to bring Andy's number of Gold Records to nine. No wonder his fans keep clamoring for "More and More"! (Advertisement)



The Yellow Balloon bursts onto charts across our nation with their second hit, "Good Feelin' Time" (C-513). That only goes to show that the Balloon is inflating. Today their album, "The Yellow Balloon" (CLPM/S-1502), breaks 11 tunes (including their hits "Yellow Balloon" and "Good Feelin' Time"), on the scene . . . just to pop everyone's mind. (Advertisement)



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VRS 9244 (MONO)
VSD 79244 (STEREO)

Electric Music for the Mind and Body

KORVETTE INSTRUMENTS EXPAND; ROTHFELD EXEC

NEW YORK—David Rothfeld, division merchandise manager for records, audio, portable phonographs and radios for E. J. Korvette, has been given the additional responsibility of serving as its division merchandise manager for the giant chain's musical instrumental departments.

Rothfeld told Billboard that plans call for the full-scale expansion in the musical instruments field, including the addition of high-ticket, well-established lines. Also, Rothfeld said Korvette will move the location of the musical instruments departments in closer proximity to its record departments.

The purpose is to expose buyers of today's recorded sounds to the instruments which produce those sounds. A natural sales stimulus exists between the two departments, Rothfeld said.

N.Y. and N.J. Lag in Country Sales Cited

NEW YORK — The Metropolitan area of New York and New Jersey has fallen far behind other large urban centers in the sale of country records, according to Paul Cohen, president of the Country Music Association (CMA) and head of Kapp Records Nashville operation. Cohen, visiting here on several business matters, conferred with CMA board president Roy Horton on ways and means of building New York and New Jersey into a better market for country product.

Cohen noted that Station WJRZ in New Jersey is getting very favorable reaction to its country music format and that it is flooded with requests as to where country records may be bought. "But the dealers and

distributors are not following through; they are missing out on considerable plus business," Cohen stated. He maintained that the dealer, hard-pressed in today's competitive market, cannot afford to overlook plus business. He urged a closer relationship between dealers and distributors and local radio in order that the record buyer can be better serviced.

Cohen noted that the failure of the New York metropolitan area market to grow with the expansion of country music runs counter to what has happened in other markets. According to Cohen, Chicago, New Orleans, Oklahoma City and many other markets are far ahead of New York-New Jersey.

Blackwell Forms Co. To Handle Producers

NEW YORK—British independent producer Chris Blackwell has formed West End Promotions, an organization which will specialize in the management of record producers. The time is ripe for this development, according to Blackwell, who stated: "The producer is an artist and a personality . . . and he is getting younger and younger and barely distinguishable from the artists he produces."

Among the talents Blackwell already manages are Jimmy Miller and Muff Winwood. Winwood recently left the Spencer Davis Group. Blackwell is currently setting business deals for his stable of producers and he is also holding conversations with TRO relative to record promotion.

Blackwell started in the record business in Jamaica with the Island label—cutting rock and roll and Ska material. Then he got into the pop field via the Millie Small smash, "My Boy Lollipop." Following this he met the Spencer Davis Group, whose singles sell like albums.

In England, Blackwell and

his stable of producers cut between 15 and 20 artists. He said: "The management of producers is particularly useful in England in that it facilitates the manufacture of English records with big continental artists like Bobby Solo, Johnny Hallyday and others." Blackwell noted that until recently English-language records did not get much sale in Continental countries such as France and Germany—but this situation is now changed, as is evidenced by sales of artists like the Procol Harum and other British groups, and sales of such American artists as Otis Redding, Percy Sledge, etc.

British Walkers, Bros. Boylan Tie

NEW YORK — The British Walkers will be produced by the Brothers Boylan for Koppelman-Rubin Associates by agreement with Chartbuster Music. The first release under this arrangement is "Bring Out the Whole Family," to be released on Cameo-Parkway.

SSS Int'l Purchase

NEW YORK — SSS International has bought the master of "Say What You Think" by Count and the Colony, originally on the Pa Go Go label headquartered in Saginaw, Mich. The record was produced by the same team who did "96 Tears" by Question Mark and the Mysterians. SSS International president Shelby Singleton negotiated the master deal with Mrs. Lillian Gonzales, manager of the group.

231 BILLBOARD NAMM BOOTH

CHICAGO — Billboard has Booth 231 in the West Hall at this week's 1967 show of the National Association of Music Merchants here. All who attend the Music Show are invited to visit the booth and meet Billboard's staff members.

Col. Expands Coast Operation; Adds to A&R, Publishing Arm

By ELIOT TIEGEL

LOS ANGELES—Classifying the West Coast as a "major area of creativity," CBS Records vice-president and general manager Clive Davis said the company is responding accordingly by adding to the a&r staff, opening a local office for the April/Blackwood publishing wing and hiring a business affairs negotiator to assist in developing artist contracts. The expansion of producers and publishing representatives in Hollywood will offer the company's already established local staff additional manpower to scout both San Francisco and Los Angeles in search of new artists and material.

Two producers will be signed shortly to implement Jack Gold, the chief Hollywood a&r man and Gary Usher, his associate. The business advisor will act as liaison for Davis between the home office and the Coast a&r staff which signs Coast-originated artists.

Studio Opened

To meet the demands for sophisticated recording equipment which the new pop groups tend to favor, Columbia Records has just opened a third 8-track recording studio as an adjunct to its present facilities in Hollywood.

The new publishing office

will be launched as soon as April/Blackwood's new general manager in New York, Neil Anderson, settles in his post. Jerry Fuller, the new a&r man, Davis indicated, would hire the Hollywood contact, who in turn would staff the office with a professional manager and sign several writers. (See "Executive Turntable" for further information on the new appointees.)

Having just launched the Moby Grape as its representative act from the San Francisco pop/hippie movement, Columbia will use its implemented staff in "scouting activities" in the Bay Area, Davis said. The company's San Francisco promotion staff, will continue to be its front-line outpost in North California, Davis emphasized.

Epic's Hollywood operation is expected to be given a boost by Dave Kapralik, newly appointed vice-president in charge of artists and repertoire. Kapralik, who formerly held a key a&r post with the parent Columbia label, has, according to Davis, been on the Coast four times in the past six weeks. Stu Phillips, Epic's main Hollywood producer, maintains liaison with New York-based Kapralik, who has begun signing California acts.

Through concerted efforts on both coasts, Epic hopes to strengthen its roster of American rock groups. "Epic has not had its share of contemporary American artists," Davis admitted candidly, "to the extent that it has broken in and maintained English groups."

Asked if he thought all the emphasis on Los Angeles and now San Francisco pop groups would tend to overshadow all other forms of musical creation, Davis countered that the Coast was still the home for a score of major middle-of-the-road artists whose performances are registered in chart action.

Davis pointed to Andy Williams, Ray Conniff, Percy Faith, John Davidson and Jim Nabors ("they both sell one quarter of a million albums at a clip"), as the kinds of non-rock performers who are commercially successful. The return of Johnny Mathis to the label's Coast roster shortly, should provide Columbia with still additional catalog strength.

"Although you hear more in the trade about so-called contemporary music and its different creative advancement," Davis remarked, "we must not forget how important non-rock music is to America."

NARM to Meet Sept. 5-8 in Pa.

NEW YORK—The National Association of Record Merchandisers (NARM) will hold its annual mid-year meeting Sept. 5-8 at the Host Farm, Lancaster, Pa. Special emphasis will be placed on seminar and workshop sessions. The person-to-person conferences between NARM members and manufacturers, normally held during the mid-year meetings, will be dispensed with. The reasoning is that these conferences are held during the annual convention, and that once a year is sufficient.

The opening session, "Your

Business in Today's Economy," will be chaired by Amos Heilicher. It will probe rising costs in internal operations and recent pricing changes.

Cartridge Forum

Thursday seminars include a tape cartridge forum, chaired by Jack Geldbart, and a warehouse security session, chaired by Jack Schwartz. The former will include a survey of the tape cartridge situation, with emphasis on recent changes.

The latter is being discussed formally by NARM for the first time.

Cecil Steen will chair the

closing session Friday on electronic data processing.

The NARM board meets the evening of Sept. 5, with the NARM membership regular meeting the following day. Advance registration will be sent to all NARM members in July.

Merc. Adds 17 Cartridge Titles

CHICAGO—Mercury Record Corp. is adding seven 8-track tape cartridge titles and 10 4-track titles to a catalog that already numbers 152 8-tracks and 146 4-track selections.

Mercury also has a 199-title cassette catalog.

Newly offered in 4-track is product by Dave Dudley, the Blues Magoos, Horst Jankowski, Lesley Gore, Nina Simone, the Mystic Moods Orchestra, the Left Banke, Dizzy Gillespie, Les McCann and Oscar Peterson.

The new 8-track titles are by Erroll Garner, the Smothers Brothers, Johnny Mathis, Walter Wanderley and Gloria Lynne.

Kapp Speeds Country Pace

NEW YORK—Paul Cohen, Kapp country a&r director, said the label has four July-August country releases, with nine more due for the balance of 1967. Cohen, who was in New York Friday (23) for the Kapp sales meetings, said the label's stepped up country activity will include the signing of two or three more name artists.

The Kapp day-long meeting at the Friar's Club was attended by district sales managers, promotion men, a&r men and all Kapp executives.

New Kapp country albums are by Bob Wills, Hugh X. Lewis, Mel Tillis and Cal Smith. Singles by Freddy Hart, Becki Bluefield and Bob Willis-Mel Tillis are in the works.

Recordwagon Buys Label In 1st Manufacturing Move

WOBURN, Mass. — Cecil Steen's Recordwagon, Inc. last week acquired the Colonial Standard label. The 35-year-old label specializes in international repertoire. The move marks Recordwagon's first step into record manufacturing. The label's name is being changed to Standard Phono Corp., a Massachusetts corporation, headed by Bob Levinson, president.

Recordwagon president Steen

FREDANA USES FILMS AS PLUGS

NEW YORK—Fredana Management will release 35-mm color promotion films as standard procedure on all record promotions for their artists. The records, both Philips, are being plugged by these films. They are "C'mon Maryanne," with the Four Seasons, and "Can't Take My Eyes Off You," with Frankie Valli. Neil Diamond, Bang Records artist, will be filmed for the promotion of his next record.

said, "The Colonial Standard catalog contains 155 titles consisting of recordings in the major languages." A regular release schedule is planned and new releases will be added to the catalog. In addition, six 8-track tape CARtridges will be issued shortly "to cash in on the growing tape cartridge market," Steen said.

Colonial Standard's new owner plans no distribution or policy changes. Recordwagon purchased the firm from its owner—Tetos Demetriades. Steen said Recordwagon has no plans to move deeper into label ownership. . . . "this line happens to be highly specialized and we think we can do a good job with it."

Diamond Purchase

NEW YORK—Diamond Records has acquired Ettore Cenci's Top 10 Italian seller, "L'Innominato." The instrumental is being released in the United States as "Keystone Kop." Joe Kolsky, Diamond Records president, contracted with the Durium Co. of Italy for this and future disks by the Italian guitarist-composer.

Billboard

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FRATELLI FABRI. Vox Records sets world-wide distribution of first two Verdi operas released by Fratelli Fabri, Milan publishing house. Records are being distributed in Italy by newsstands.

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CLEVELAND OPERATORS BEAT BILL. A united industry effort has beaten down a proposed music operating ordinance considered to be "discriminatory and unconstitutional."

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Latin-American record manufacturers are irate about foreign albums not having Spanish text on their covers and are planning action to remedy the situation.

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Billboard

Published Weekly by
Billboard Publications, Inc.
2160 Patterson St., Cincinnati, O. 45214
Tel.: Area Code 513, 381-6450

PUBLISHER: Hal B. Cook, New York Office

EDITORIAL OFFICE: 165 W. 46th St., New York, N. Y. 10036. Area Code 212, PL 7-2800
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Subscription rates payable in advance. One year, \$20 in U. S. A. (except Alaska, Hawaii and Puerto Rico) and Canada, or \$45 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N. Y., and at additional mailing offices. Copyright 1967 by Billboard Publications, Inc. The company also publishes Record Retailer, Vend, Amusement Business, High Fidelity, American Artist, Modern Photography, Merchandising Week. Postmaster, please send Form 3579 to Billboard, Publications, Inc. 2160 Patterson St., Cincinnati, Ohio 45214.



WB's Albums, Sales Hot Streak

LOS ANGELES — Warner-Reprise has 19 albums on the Billboard chart.

In dollar volume, the Burbank operation is running at a reported 20 per cent increase over last year, when the fiscal gross hit \$25 million.

Two current artists — Bill Cosby and the Association — are prime reasons for the large sales by the company. The Association's first single under

WB, "Windy," has hit the 720,000 sales mark. The group's forthcoming album, "Insight Out," pulling in 60,000 advance orders.

30,000 a Day

Orders for the Association single have been averaging 30,000 to 35,000 a day and in several ways parallels the peak order activity of Nancy Sinatra's "These Boots Are Made for Walkin'."

Bill Cosby has had five WB albums, all are on the charts and all have earned gold records. Cosby's newest LP, "Wonderfulness," has exceeded 1,300,000 with other LP's passing 1 million: "I Started Out as a Child" and "Bill Cosby Is a Very Funny Fellow." "Why Is There Air?" is past 951,000 and "Revenge" is in the 700,000 unit range.

Folk music, which has shown signs of decline, is the key to the first "Peter, Paul and Mary" LP. It has sold 1.7 million copies and maintains a steady sales surge.

The power of Frank Sinatra, his daughter Nancy, Dean Martin, Petula Clark and Don Ho, plus the new crop of such teen acts as Harpers Bizarre, Mojo Men, Electric Prunes and the Grateful Dead, have brought the WB name before the young people.

To strengthen its youth product, the company is launching a "youth quake" summer promotion, with ads in underground hippie newspapers, in-store displays of all shapes and special film clips of the acts performing. This will be sent to TV shows which feature big beat talent.

EDITORIAL

On 'Country Renewal'

The fact that the New York-New Jersey metropolitan area is lagging behind other urban centers in the sale of c&w product points up a failure on the part of dealers and distributors. The situation is spelled out by CMA President Paul Cohen (see separate story), who notes that other urban markets are far ahead of New York in keeping pace with the growing popularity of country music.

As Cohen points out, this product is a plus for the dealer, and the dealer cannot afford to overlook this segment of the business.

We urge that distributors and their dealers become more aware of the business potential of the country field; we urge that they keep abreast of interest generated by WJZZ' country format and follow through with adequate merchandising.

Dot Catalog Material to Be Reissued on Pickwick/33

NEW YORK—Pickwick International, Inc. and Dot Records, Inc. have contracted for the reissue of material from the Dot catalog on the low-price Pickwick 33 label, included are such artists as Lawrence Welk, Pat Boone, Billy Vaughn, Eddie Fischer, the Andrews Sisters, Frankie Carle, the Lennon Sisters, Jimmie Rodgers, Liberace, and Bonnie Guitar. Most of these artists have appeared on Hamilton Records, Dot's present low-price label. Among other labels, Pickwick

now has licensing agreements with are Capitol, Warner Brothers-Reprise and ABC.

Randy Wood, Dot Records president, explained, "We have observed the progress of the Pickwick label since it first appeared. Its success has been one of the most exciting merchandising phenomena of the past few years. The concept of multiple label, economy-priced reissues by one marketing entity has given Pickwick/33 a depth and strength that we feel will be of great benefit to us."

Prodisa to Issue ABC Product in 3 Countries

NEW YORK—ABC and Impulse will be released in Argentina by Prodisa, and its subsidiary labels in Chile and Uruguay, according to an agreement concluded here last week between ABC and Prodisa's general manager, Jorge C. Esperon. He also acquired similar rights to the 20th-Fox line. The contracts are effective July 1. The product of each U. S. firm will be issued under its own label.

firm recently published a full-color catalog but it will soon issue a revised edition to include its newly acquired U. S. lines.

According to Esperon, stereo sales in Argentina are slim as compared to mono, but he said his company is doing a substantial share of the existing stereo business thanks to the Command line.

Prodisa will kickoff the ABC line in Argentina on July 1 with a four-LP release. On Aug. 1, ABC will be issued in Chile on Prodisa Chilena, and in Uruguay on Tonodisc Uruguay.

According to Esperon, Ray Charles is the hottest ABC artist in the three countries. Frankie Laine, he said, also enjoys a strong following in these markets.

Prodisa has represented the Command and Westminster lines in Argentina for the past four or five years. Esperon said his



JORGE C. ESPERON

MGM MEET ON 'PSYCHEDELIA'

LAS VEGAS — "Psychedelia '67" is the theme of the mid-year MGM Records distributors meeting, to be held here July 9-11 at Caesar's Palace. The Paupers, new group on MGM's Verve/Forecast label, will perform; MGM/Verve product will be unveiled on the morning of July 10. DGG product will be shown that afternoon. The next day will be devoted to a golf tournament.

Form Emanay & West Knoll

LOS ANGELES — Garson-Hassilev Productions formed Emanay Music (ASCAP) and West Knoll (BMI) as repositories for their electronic music projects and conventional independent disk deals.

First material in the ASCAP publishing firm is from the duo's recently released Elektra LP, "The Zodiac Cosmic Sounds," which presents Cyrus Faryar, formerly of the Modern Folk Quartet, reading Jacques Wilson's narrative to the background of electronic and conventional instruments.

The company has a four-LP deal with Elektra and has already released Mort Garson and his Dusk 'Til Dawn Orchestra with the mood package, "Sea Drift." Another mood LP to spotlight sounds of the city and an additional electronic LP are planned.

The producers have under contract pianist Fred Ramirez, who will be cut by Garson for Warner Bros. The two have been utilizing the city's main electronic instrumentalist, Paul Beaver. The duo has begun preparing commercials using electronic sounds and plans to break Garson into film scoring as an electronic composer.

Rain Washes Out Comedians' Tourney

NEW YORK—The 6th Annual Comedians Golf Tournament scheduled for June 19 was rained out. It has been rescheduled for Aug. 28 at the Mill River Club, Upper Brookville, N. J. The event is directed by Milton Blackstone and is for the benefit of the AABC School for multi-handicapped blind children.

MERGER OK'd OF ABC, ITT

WASHINGTON — The \$2.5 billion merger of the ABC network with the giant ITT communications corporation was affirmed last week by a four-man majority on the Federal Communications Commission, in spite of a stiff Justice Department fight to prevent it.

The week the country went Grape.

Moby Grape.

In one fell swoop.

Just as we planned it.

Moby Grape made an indelible splash in the public eye, ear and mind.

Airplay and sales have been the grapest ever, all over the map. And the grapevine is buzzing about the explosion that resulted. 5 singles at a shot—6 direct hit sides!

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“8:05” 4-44172

“Hey Grandma” 4-44174

“Fall on You” 4-44170

“Changes” 4-44170

“Sitting by the Window” 4-44171



CL 2696/CS 9498

Direction: Mathew Katz

The Moby Grape album—
also making a deep purple impression.

Where the Purple Power Is.
On COLUMBIA RECORDS 

This One



3WKY-Z4E-ZCAN

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Executive Turntable



Neil Anderson has been named vice-president of April Music, Inc., and Blackwood Music, Inc., effective July 10. Anderson will be responsible to Walter Dean, administrative vice-president of CBS Records, for directing all activities of the publishing companies, including the creation or acquisition of material suitable for publication and performance. He also will be responsible for directing the licensing and promotion of all material in the April/Blackwood catalogs. Anderson previously was executive director in charge of writer administration for BMI following six years in BMI's legal department. Anderson also is an attorney. David Rosner, professional manager, and Chip Taylor, assistant manager of April/Blackwood, will report to Anderson.

Vito Blando has been promoted to the singles sales and promotion managership at RCA Victor Records. He will also be involved in popular album promotion. He joined Victor in 1954 and had been regional sales representatives in Miami, Birmingham, Atlanta and New Orleans. . . . Jerry Fuller has been appointed producer in Columbia Records' West Coast artists and repertoire division. He will be responsible to Jack Gold, Columbia's executive producer on the Coast. Fuller joins Columbia after eight years with Four Star Music and Challenge Records. He's also a songwriter.

Ed Campbell is the new general manager of the Lear Jet Stereo Division. John Titsworth, who had been acting general manager, returns to Grand Rapids, Mich., to resume his position of full-time general manager of the Avionics Division. Campbell has been with Gates Rubber (which owns the controlling interest in Lear) for 21 years and had been corporate controller.

Irwin Goldstein has been elected treasurer of Recordwagon, Inc., a newly created post. He was treasurer of Recona, Inc., and has been in the record business for 17 years. . . . Giveon (Jim) Cornfield has been named music and a&r director of

(Continued on page 8)

Market Quotations

(As of Noon Thursday, June 22, 1967)

NAME	65-66		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	38	20 3/4	393	25 3/4	23 1/2	23 1/2	-1 3/8
American Broadcasting	93 3/4	72 3/4	701	93 3/4	85 3/4	92 3/4	+7 3/8
Ampex	36 3/8	22 3/4	840	36 3/8	35 3/4	35 3/4	-1
Audio Devices	30 3/8	21 3/8	279	27 3/8	24	27 3/8	+3 3/8
Automatic Radio	6 3/8	3 1/4	78	5 3/8	5 1/4	5 1/2	- 1/8
Automatic Retailer Assoc.	73 3/8	51 3/4	124	73 3/8	71	71 3/8	-1
Cameo Parkway	3 3/8	2 1/8	34	3 3/8	3 1/2	3 3/8	Unchg.
Canteen Corp.	28 3/8	21 1/2	287	22 3/4	21 1/8	21 3/8	-1 1/8
CBS	76 3/8	59 1/2	2146	64 3/4	62 1/2	62 3/4	+ 3/8
Columbia Pic.	52 3/8	33 1/2	157	47 1/2	43 1/2	46 3/8	+2
Consolidated Elec.	57 3/4	36 3/8	513	57 3/4	54 3/8	55 1/4	-1 3/8
Disney, Walt	106	75	595	106	99	104 1/2	+3
EMI	5	3 1/2	256	4 1/2	4 1/8	4 1/8	+ 1/4
General Electric	95	82 1/2	902	90	85 1/4	86 3/8	-1 3/8
Handleman	32 1/2	17 3/8	101	32 1/2	32	32 3/8	+4 3/8
MCA	54 3/8	34 3/4	142	53	51	51 1/4	-1 1/2
Metromedia	56 3/8	40 3/8	114	53 1/2	51	51 1/4	-2 3/4
MGM	56 3/4	32 3/4	348	54 3/8	53	53 3/8	- 1/8
3M	93 1/2	75	511	87 3/8	83 1/8	84 1/4	-3 1/4
Motorola	132 3/4	90	703	120 3/4	109 1/4	110	-9
RCA	55 1/2	42 3/8	1178	54	51 3/8	52 3/8	-1 1/4
Seeburg	20 3/8	15	193	17 3/4	16 3/8	17	- 1/4
Tel-A-Sign	3 1/8	1 3/8	167	2 3/8	2 1/8	2 1/4	- 1/8
20th Century	54 3/8	32 3/8	1060	52 1/2	49 3/8	52	+ 1/8
Trans Amer.	40 3/4	28 1/2	1169	39 3/8	38 3/8	39 3/8	+1 1/4
WB	25 3/8	16 3/4	42	23 1/4	22 1/2	22 3/8	- 3/8
Wurlitzer	36	18 3/8	104	25 1/4	23 1/4	23 3/8	- 3/8
Zenith	66 3/8	47 3/4	490	64 1/2	61 1/2	61 1/2	-1 1/2

OVER THE COUNTER*

(As of Noon Thursday, June 22, 1967)

NAME	High	Low	Close
GAC	7	6	6 3/4
Jubilee Ind.	5 1/4	4 3/4	5
Lear Jet	18 1/4	17 1/4	18
Merco Ent.	9 3/8	9 1/4	9 3/8
Mills Music	24 3/4	24 1/4	24 1/4
Pickwick Int.	16 1/2	14 3/4	15 1/4
Telepro Ind.	5	4 1/2	4 1/2
Tenna Corp.	10 3/4	10 1/4	10 3/4
Orrtronics	10 1/2	9 3/4	9 3/4
ITCC	13 1/2	12	13

*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.

WRIGHT'S DISK TAKES AIM AT RACIAL STRIFE

NEW YORK — Johnny Wright, who focused on America's foreign commitment last year with "Hello Vietnam" on the Decca label, is now pointing to the country's internal racial problems with his latest release, "American Power."

The song, written by Jim Anglin, brother of Wright's late partner Jack Anglin, deals with day-to-day relationship with one's fellow man. Before recording "American Power," Wright had introduced the song on his recent personal appearance tour of the U. S. and Canada. The record was produced by Owen Bradley, Decca's a&r chief in Nashville.



CHARLES GREENE AND BRIAN STONE, standing left to right, of York-Pala Productions, watch Gil Rodin, Decca's West Coast administrative artists and repertoire director, sign them to a long-term world-wide production deal.

EDITORIAL

Summer A-Go-Go

As long as 15 years ago, the record industry wondered how to overcome the traditional summer sales slump. Many merchandising schemes to accomplish this were devised. But it required years of technological progress to really do the job. Today, music is portable owing to the development of transistorized portable players, tape cartridges, portable radios, automobile radios. We have "music on the go for people on the go."

It is refreshing that this is recognized in important executive echelons. Len Levy, vice-president of Epic Records, has sent out on the road two Epic sales teams to gather immediate summer sales, rather than wait for the fall season. Levy knows time has wrought a change in the old patterns. Others should become aware—from manufacturers to dealers.

Lib. Adds 12 Licensees In Overseas Build-Up

LOS ANGELES — Liberty Records' newly emerging overseas operation will be strengthened with 12 additional independent licensees when its pact with EMI expires June 30.

The company has already formed Liberty Records, Ltd., in London, with Bob Reisdorf the general manager, and

Philips signed to manufacture and distribute product in England. With England as its launching pad, the label has also opened a company-owned Liberty Records in Munich, Germany, with Siegfried Loob the general manager, Ariola is contractee there.

Licensing arrangements have been tied with Codisco in Columbia; Colonial Trading in Hong Kong, Toshiba in Japan, and Dyna Products in the Philippines. These three latter firms had previously been exclusive Liberty affiliates; now they represent all the labels in the corporate structure.

Teamwork

Within the past year, Liberty has expanded its international emphasis through a closely knit team of Ron Kass, director of overseas operations, who headquartered in Lugano, Switzerland and Jerry Thomas, the Hollywood-based international sales director, and his assistant, Ted Trotman.

Kass has been instrumental in negotiating with potential licensees and in additionally setting up publishing affiliates in areas which Thomas does not get involved.

Armed Forces in the Pacific are handled by Tom Williamson's representative firm, which deals with military stores. The European military market is covered by the John H. Kealy Co.

Lee Mendell, Liberty's assistant to the president, said the thinking behind independent representation rather than with another firm for world-wide distribution, was based on the concept that mass involvement offers closer contact and greater effort on the product.

Honeycomb New Country Label

MOBILE, Ala.—Honeycomb Records, a label featuring country music product, has just been launched here by Sound Investment Corp. First release by the new label features Marty Martin and the Reed Sisters with "Empty Saddles." Martin performed the tune during Jimmie Rodgers Memorial Day celebrations in both Mobile and Prichard, Ala. To promote the record, he also guested on "Alabama Jubilee" on WKRG-TV.

Sound Investment, formed last January, is headed by Travis Turk; John Edd Thompson Jr. is vice-president. Both are radio veterans. Milton L. Brown is secretary and Nick Panayiotou is treasurer. Audio Mobile Records is the firm's pop label. Hot Cakes Records releases r&b. The publishing wing is Top Drawer Publishing. The firm is also in record pressing, recording and booking.

SM Library Adds

NEW YORK — The Southern Music Library has added 25 tapes of about 17 minutes each to its library in its spring sessions. Plans for the fall sessions are under way.

'Quit-in' Spurs NATAS Change

LOS ANGELES—As a result of last week's resignation of 30 composers and musicians from the Academy of Television Arts and Sciences in protest over the lack of an Emmy Award for original TV music, the national body has announced it will revise its judging and awards procedure.

The Academy's board of directors stated that the protests "justified strong and corrective action." Several musicians had been nominated, but a panel of musician members decided there was no award warranting original score.

ATCA FETE IN N.Y. ON JUNE 28

NEW YORK — The American Tape Cartridge Association is sponsoring a dinner-meeting at the Louis XVI Suite of the Waldorf-Astoria here on Tuesday (27). Members of the tape cartridge industry, including manufacturers and distributors, will discuss all areas pertinent to the industry.

4 Sales Winners Named by Jubilee

NEW YORK—Four regional winners have been named in the Jubilee Records distributors' comedy sales drive run in conjunction with Rusty Warren's 10th year with Jubilee and her 10th LP for the company. The campaign was titled "Rusty's Big Ten." Winners of color TV sets were Don Dumont of Dumont Distributing of Boston, Jack Nelson of Privilege Distributors of San Francisco, Mickey Beheler of Bertos Distributors of Charlotte, N. C., and Dave Glew of Seaway Distributors of Cleveland.

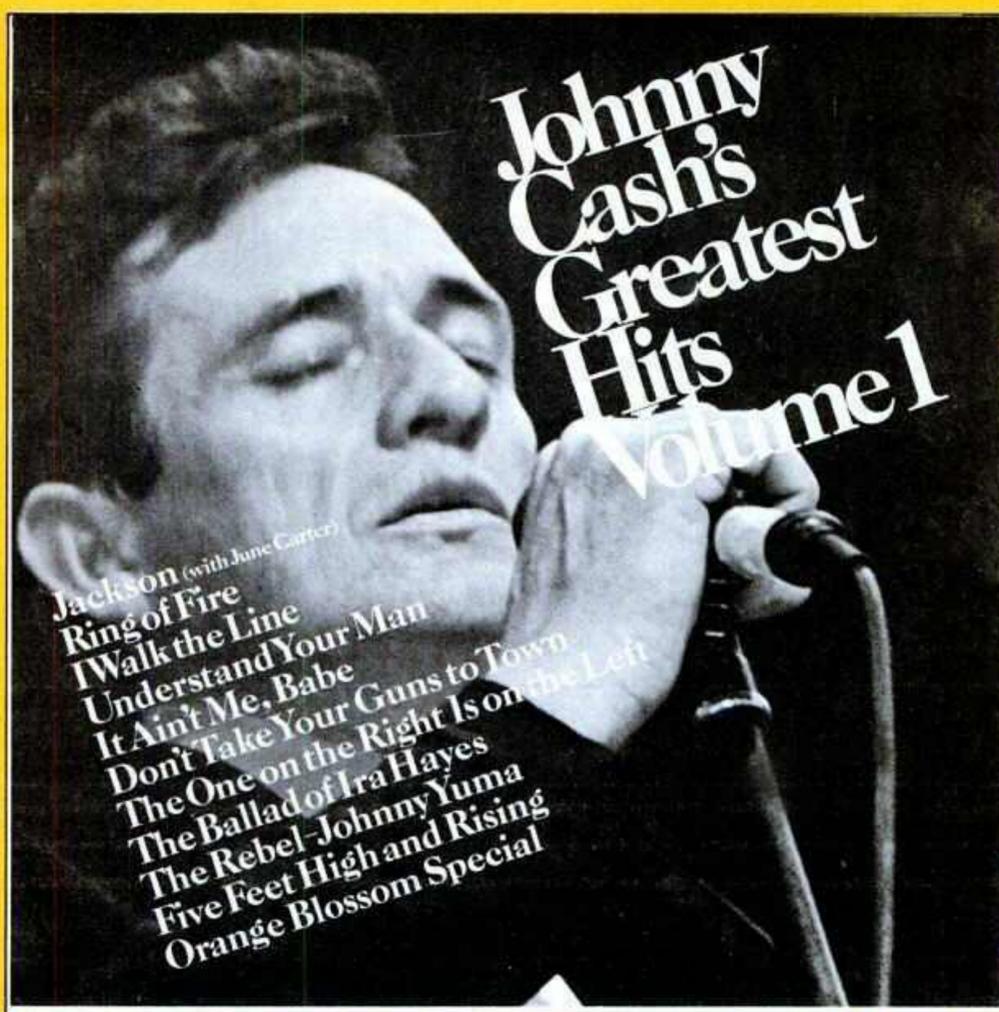
AIR Execs in U. S. For Material Hunt

NEW YORK—Ron Richards and John Burgess of AIR Productions Ltd., London, are in the U. S. scouting for material for their artists.

They will visit New York and Hollywood to talk to writers and publishers and to secure material for Peter & Gordon, Gordon Waller and Paul Jones. Accompanying them will be Lennie Hodes, manager for Maribus Music here, the AIR publishing arm.

JULY 1, 1967, BILLBOARD

Cash in on greatness with



CL 2678 / CS 9478

The only thing greater than one
Johnny Cash hit is a lot of Johnny Cash hits.
Johnny's new album is Cash all the way
with 11 of his all-time Country classics.

You're never short of Cash...on COLUMBIA RECORDS 

Mono Dealt a Body Blow

• Continued from page 1

we can carry a much wider range of product and get sales we would otherwise have missed."

At Record Center, where sales have been running 5-2 in favor of monaural, the chain is beginning to push stereo and "phase out" mono. At the same time, Record Center is running a sale on stereo cartridges, which may be used to replace existing cartridges on mono equipment.

Equipment itself, of course, is somewhat of a hangup. While the great majority of the phonographs sold during the last few years play stereo records without damage to the record, the cartridge and tone arms of older sets are too heavy and will chew up the record eventually.

Probably one of the most dramatic examples of what happens when the same record sells at the same price at both mono and stereo was provided by Korvette, the Eastern and Midwestern discount chain.

Dave Rothfeld, division merchandising manager, cited one album by the Monkees that had been selling 2-1 in favor of monaural before price equalization, in a Midwestern outlet. After price equalization, the ratio switched to 7-1 in favor of stereo.

Not Too Much Effect

Rothfeld added that price equalization won't have too much effect on classical product, which is mostly stereo to begin with. The greatest impact will be on pop hit product. To date, Korvette has equalized prices in just some of its outlets. Complete equalization will come in a few weeks.

Other New York dealer comments are a bit more guarded, but the overwhelming consensus is that the death knell is being tolled for the monaural record.

Doubleday's Fifth Avenue outlet reported that stereo sales had pulled ahead of mono about a year ago and have steadily increased as salesmen have pushed stereo product. The price equalization effects have not yet been felt.

Klein's & Macy's

Klein's Union Square branch and Macy's main branch have not yet upped their monaural prices, but at Klein's mono continues to outsell stereo 3-1. The effects also have not been felt in most outlying stores, as prices have not yet been equalized in most cases. The same holds true for New Jersey. The Record Hunter notes little change, as most of the sales were stereo before equalization. Schirmer's hasn't equalized prices yet.

Predictions of an all-stereo market, or nearly so, were made by Al Reed of the King Carol chain and Sidney Turk of the Colony Record Shop.

A minority viewpoint was held by Norman Blagman of the Gaiety Music Shop, Blagman said: "The customer does not know yet. It is too soon and many are uneducated to the change. There is some sales resistance, chiefly in the r&b area. This area will be the last to follow through on stereo because customers will hesitate to buy new equipment.

New Deal

Al Levine, who heads New Deal, the large distribution and rack jobbing complex owned by ABC Records, feels that with price equalization, the manufacturer will become more selective on his releases because at a \$4.79 list, the consumer is going to demand his money's worth.

He also pointed out that because of the increased price differential, single and budget record sales are bound to reap some benefits.

Another large distributor predicted that with the uniform price—which in effect amounts to a price increase—the tendency on the part of manufacturers will be to football prices on albums as they are doing on singles. He predicted more

one-for-one deals and discounts ranging to 15 per cent over normal discounts.

At Cosnat Distributors, Eliot Blaine said he plans to buy a much greater percentage of stereo. Blaine predicted that the monaural market will drop off as soon as price equalization becomes uniform.

Merco

Merco, the Long Island rack jobbing-distributing operation with 450 racks and 35 leased departments, will equalize prices in its leased departments on July 3, with the racks to follow later. Irving Arlen, Merco executive, feels that the percentage of monaural sales will drop sharply once the equalization goes into effect.

At the distributor level, monaural purchases will remain high while product can be bought at existing prices. However, once the price goes on a par with stereo merchandise the distributors expect to pare their mono purchases.

Malverne's Glenn Washington feels that the monaural market will continue to exist, but on a limited scale. Nick Camponella of Alpha said: "Once the large department stores boost their prices, the big shift will come." He said that New York, New Jersey and Connecticut dealers are beginning to order stereo in increasing amounts at the expense of mono.

Beta Distribbs

John Holinka of Beta Distributors feels the Spanish dealers in the city will be hurt by the price hike of monaurals, but didn't think the extra dollar which the mono consumer must pay will make too much difference in other areas.

At the manufacturer level, Decca gave dealers time to stock up on mono by announcing its price rise effective July 1. Sidney Goldberg, sales vice-president, reports that Decca has been booking a tremendous amount of product for June delivery.

Atlantic's monaural orders for June have doubled—in anticipation of the price increase.

At Motown, Barney Ales, sales vice-president, reported the same trend—distributors stocking up before the price increase. While mono sales have predominated, Ales feels that Motown's June releases will bring heavier stereo than mono sales.

Roulette is knocking down the distributor price for stereo by 9 cents as it equalizes. Because of this policy, Jerry Cousins, national sales manager, says that distributors are stocking up on mono and holding off on stereo until the Friday (23) deadline. He added that recent West Coast orders have been 3-1 in favor of stereo.

Musicor's Chris Spinoza reported pretty much the same thing—mono stocking before the July 9 deadline.

At MGM, Saul Greenberg, national sales manager for MGM and Kama Sutra distributors, reported new orders as 5-1 in favor of stereo. And Lou Dennis, Smash-Fontana product manager, said the "On Tour" album by the New Vaudeville Band is actually running 20-1 in favor of stereo.

It's a bit early for generalizations, for the true extent of the stereo revolution won't be known until the fall product comes out.

However, certain trends are apparent. First is that the big chains will take the leadership in reducing, then eventually eliminating (aside from specialty lines) monaural product.

Second is that the most radical change will be in the pop market, where mono sales had been strongest. To date, consumers who had been paying \$3.79 are not raising too much fuss about the increased dollar.

And finally, budget labels will have a strong selling point with the extra dollar differential from regular-priced product.

Coast: Dip in Orders And a Waiting Game

By ELIOT TIEGEL

HOLLYWOOD—Joel Friedman, Warner Bros. marketing vice-president, noted a "definite slack-off in mono orders, modifying that observation with "it's still too early to assess the impact." It was obviously reasonable to assume that there was a correlation between the increase in mono LP's and the decline in distributor orders. "Dealers and distributors are holding back," Friedman said, "waiting to determine the consumer's reaction." The price change is not realized on the retail level yet, the executive emphasized.

Divisional Sales Manager Lee Mendell, assistant to Liberty President Al Bennett, said distributor efforts to eliminate mono orders were particularly strong on cases where the distributor also owned his own rack and one-stop.

Selling Off

Los Angeles retailers who see the price hike as eventually leading to the demise of the mono market are selling off inventory immediately and hope to have their stock cleaned up by Christmas.

Although dealers claim it is too early to predict consumer reaction, most feel record purchasers will make the switchover to stereo without complaining.

Howard Judkins, owner of Judkins Music in Orange County, is eliminating all mono product, unless packages are unavailable in stereo. "We'll be out of mono in six months," he said, "and thank God for that."

Norm Pangracs, record buyer for Sight & Sound in Van Nuys, feels by eliminating mono product it will do away with many retail headaches. "No more storage woes, display worries, double inventory and shopper confusion," he said.

Al Spauling, owner of Inglewood Music, will have his mono stock cleared out by Christmas—a time when most dealers want their entire operation in stereo.

Dot and A&M, which have both raised their monaural prices to \$4.79, report reductions in mono LP orders. Chris Hamilton, Dot's executive vice-president, pointed to a 15 per cent mono order for a new Viva LP, "More Music for Young Lovers," by the Midnight Strings, as a good barometer of feelings in the field. Dot's mono orders formerly ran from 30 to 50 per cent, varying with the region.

Handleman Krug Sees Hike A Boost for Single Sales

CHICAGO—Will the price hike on monaural LP's mean more action for singles? Handleman buyer Jack Krug is one who believes this will happen. "It'll definitely help the sale of singles," he said. "Kids who formerly might buy a hot long-play featuring a hit song will hesitate now and look harder for the single."

"Singles are 25 per cent of our volume and are a great leader item and traffic builder in the departments we service all over the country," he said.

Asked if he thought record shops were devoting as much attention to singles as they once did, Krug said, "No. They feel that can't compete with Woolworth and Kresge." He asked, "How many small independent dealers are selling singles below 94 cents?"

"By contrast," Krug said, "I can't think of any outlet we service that is selling singles at more than 88 cents. You have to look at singles in terms of the traffic they pull in."

"It's no problem in the types of outlets we service. Most stores have a security arrangement on singles just like they do on lipstick or other hot items that are easily shoplifted. The kids may nickel and dime you a little in certain outlets but our big worry on pilferage is with long-plays, no singles."

Executive Turntable

• Continued from page 6

Everest Records' classical division. Cornfield is president of Baroque Records, formerly of Montreal, and its subsidiary label, Pirouette. Baroque and Pirouette are labels of the Everest Record Group.

Joel Dorn has joined Atlantic Records to handle jazz promotion and to work as a staff producer of jazz recordings. Dorn, who had been a disk jockey on Philadelphia's WHAT-FM, will do promotion work around the country on jazz singles and albums. He'll produce jazz recordings with specific artists as he has been previously doing on a free-lance basis for the company. Dorn will report to Atlantic's vice-president Nesuhi Ertegun.

Ronald M. Anton has been appointed BMI's executive director in charge of writer administration. He succeeds Neil Anderson. Anton will report to Mrs. Theodora Zavin, BMI vice-president, performing rights administration. After practicing law in his native Milwaukee, Anton served in the legal departments of Columbia Records, MCA, the William Morris Agency and the law firm of Rosen, Seton & Sarbin. He joined BMI in 1965 as staff attorney.

Paul Abbey has been named national sales manager of Ampex's professional audio products division. He was formerly vice-president-general manager of American Concertone. . . . UNI Records has named George Ross its Eastern promotion man and Don Schafer its Southwestern promotion representative. . . . Murry Wilson has been signed by Capitol as an independent producer. His first project is an instrumental LP out this summer. Wilson is president of Sea of Tunes Publishing.

Letters To The Editor

Dear Editor:

The recent development in mono LP pricing has given me cause for a great deal of concern. I am not opposed at all to the price rise indeed, I am happy to see it, for the reasons of dwindling profits, higher expenses in producing, creating, manufacturing and promoting records. But I am disturbed about the projected manner in which many distributors, racks, one stop and retailers intend to curtail and discourage the sale of monaural LP's from the market place.

Based on some of my conversations, it seems that the distribution structure of the industry will put great emphasis on stereo and according to their present plans intend to reduce mono purchases considerably or eliminate them entirely. For instance, a dealer

that ordered five mono and two stereo of a selection, will now buy five stereo and one mono, or no mono.

I believe the industry is making a critical miscalculation if it tries to dictate the buying habits of the consumer. The average record buyer will continue to buy mono from years of habit, even if stereo and mono are the same price, unless he buys a new stereo player he will continue to buy mono because he has built up a collection of mono LP's. Why should he change now that the price is higher? I don't believe the new price will drive him to stereo records or a new investment in stereo equipment. Let us not be so hasty in burying the mono LP. There should be a smooth continuation of mono inventory at all levels. The public will not re-

Laurie to Boost Its Mono Price

NEW YORK — Laurie Records here will follow with other labels in hiking the price of its mono product by \$1.

Bob Schwartz, president of Laurie, said this will also involve Laurie's Rust Records and Providence Records, as well as Le Grand Records, which is distributed by Rust. The action, which becomes effective Monday (26), raises mono list prices to \$4.79.

act as quickly as the industry to the price rise.

Don't shut off the supply too quickly. It may take a lot longer than you think to make up the loss.

Macey Lipman
National Promotion
& Sales Manager
World Pacific Records

ATLANTIC RECORDS

Proudly Presents

The No. 1 Comedy Album Of The Year!

FLIP WILSON

COWBOYS & COLORED PEOPLE

Atlantic 8149/SD 8149



See Flip Wilson "live" on the following TV Shows:

July 23 — The Ed Sullivan Show
August 24 — The Vic Damone Show
September 17 — The Ed Sullivan Show
September 28 — The Dean Martin Show
November 19 — The Ed Sullivan Show

Flip Wilson is also appearing this summer on
The "Tonight" Show; The Merv Griffin Show;
The Joey Bishop Show; and the Mike Douglas Show.



Chicago: Too Early to Evaluate Impact, Buying Changes Noted

By EARL PAIGE

CHICAGO—While most record industry spokesmen here believe it's too soon to gauge the impact of the recent hike in monaural pricing, some were reporting gradual changes in buying patterns.

"Of course, there was an artificial increase in monaural sales because everybody was stock-piling monaural prior to our June 7 deadline," said Marvin Wolfberg, controller of all labels at Mercury. "At this time it is too premature to gauge any effects of the price change."

"We've noticed no change so far," said Dick La Palm, director of album sales at Chess. "It's a little early."

"We did a full month's business on monaural in something

like 10 days," said sales manager Harold Davis at Summit Distributing, "but since the announcement of the price change we're seeing 50 per cent of our orders for new stock going about four stereo to one mono. Some orders are 60-40 in favor of stereo and a lot of buyers are going 80-20 for stereo."

RCA Distributing

"Most volume buyers laid in enough mono to keep the low monaural price on the consumer level stable for as long as they could," said Ralph Ergas, sales manager at RCA Victor Distributing, now in the throes of a strike. "It's much too early to know how things will change."

"We're buying only the very best sellers in mono," said Henry Elsnic, a long-time dealer with

a large teen-age and polka clientele. "We have to maintain some monaural inventory because the distributors make us exchange mono for mono."

"For all practical purposes I'm through buying mono," said Merrill Rose, Rose Discount Record Store. "I stocked up and when this monaural product is gone we will have our customers broken in on buying stereo." Rose said he was now pricing mono and stereo the same.

Depends on LP

"It all depends on the album whether we buy heavier in mono or stereo," said Jack Krug, album buyer at Handleman. "Some pieces we're buying 10 to three in stereo, others we're buying 100 per cent stereo. But rack jobbers are not in the same position as dealers who have personal contact with the consumer. We have self-service racks and if the mono product isn't on display there is no one in the store to explain why."

Also stating that the consumer hasn't felt the effects of the increase on monaural records, was Mert Paul, sales manager at Columbia Distributors. "We won't know until the end of June because prices are just now being adjusted on the consumer level. A lot of dealers are buying less mono right now but then everybody bought so much mono when the change was announced."

E. J. Korvette changed its mono pricing to coincide with stereo last Sunday (18). Mer-shaw was changing prices last week on all new products on its racks. Sears, Roebuck increased mono prices last week and Musical Isle was also changing to the higher monaural peg.

AF Sets Up Mr. G; Newmark as Head

NEW YORK — Mr. G, a pop label to be headed by Eddie Newmark, was set up this week by Audio Fidelity Records. First release is "If I Could Do It Over Again," with the Earls. The record was produced by Gold-Fischler Productions.

Mr. G will operate as an independent division of the parent label, and distributors are being set up by Freddie Edwards, sales manager.

Newmark plans to develop the label's own talent and also buy from independent producers. He is working on an album.

MGM's Blast-Off in England July 1

Continued from page 1

years and Nasatir said knew the MGM catalog extremely well.

Big Push Set

First big push of the British office will be the October album release—about 20 LP's—which will be announced in September. Actually, a single featuring Eric Burdon and the Animals with "When I Was Young" is the first product under the new arrangement. It is already out in England.

Plans call for day-and-date release of product in both the U. S. and England within 45 to 60 days, said Nasatir.

The London office of MGM Records "will operate as a base and a fountainhead for our European operations," he said. "Oldfield will supervise sales and promotion of product throughout Europe . . . providing much closer co-operation in Europe between MGM Records and the Metro-Goldwyn-Mayer film division there on the exploitation of soundtrack product, as well as



AMY-MALA-BELL RECORDS signs Papa Schroeder and Papa Don Productions to a long-term exclusive production and publishing deal, the first major deal of this type for the label. President Larry Uttal, left, said that in connection with the deal Schroeder will open offices and studios in Pensacola, Fla., for the purpose of developing talent and songwriters. Schroeder produced such hits as "I'm Your Puppet" by James and Bobby Purify and "For Your Precious Love" by Oscar Toney Jr.

Band Battles Trigger Spurt on Instruments

Continued from page 1

past few months. More than 11,000 groups have been involved, according to John Agnew, president of Battle of the Bands. Already, 90 per cent of the State winners have been decided and the finals will be held Aug. 17-19 in Boston with 30 groups fighting it out.

Now Nationwide

The Massachusetts Jaycees have been conducting band competitions the past six years in the State, but this is the first year for the event on a nationwide basis. Thirty States have been involved. Next year, the event will be even bigger, said Agnew. The Jaycees have 6,000 chapters. Too, Agnew has received queries about the event from organizations in 67 countries abroad and hopes to run the Battle on an international basis by 1969. All monies from the city and State events go to community projects: In Boston, for example, proceeds went toward a school for the mentally retarded.

"Most of the winners of the contests are getting recording contracts," said Agnew. But the Jaycees are trying to provide more than just glory; all individuals, whether they win or lose, are provided advice free on booking, recording, agents. The Jaycees are encouraging them to join the musician's union if they have any professional ambition at all. Music

firms and Pepsi-Cola bottlers have been very helpful in the contests, he said. One dealer pointed out for his contribution was Don Edwards of Guitar City in Denver. One music store that helped in Grand Rapids came up with 167 groups to enter the contest.

Film to TV Stations

Battle of the Bands will film and syndicate tapes of the finals to TV stations over the nation. The finals will be live on TV in Boston.

The Tea Council is once again tying in with the Rock Music World Championships (last year called the Rock 'n' Roll World Championships). During June, July, and August, 2,000 bands will compete in 16 areas of the nation, generally at amusement parks. These events will be called "Tea Tournaments." The Tea Council will arrange for all-expense paid trips for the winners of these events to the national competition at St. John Terrell's Music Circus. Top prize will be \$1,000 (from Terrell), a recording contract, and TV appearances. Robin and the Hoods, who took first place last year, are putting themselves through State College, Pa., on their earnings as performers. The eliminations will be held in the New York area (Palisades Amusement Park), Boston, Buffalo, Philadelphia, Pittsburgh, Baltimore-Washington, Norfolk, Atlanta, Memphis, Miami, Chicago, Cincinnati, Detroit, St. Louis, Dallas, and Los Angeles.

NY 'Hipping' for Writers

Continued from page 1

ship with a music publishing enterprise devised primarily to hold hippie song copyrights. The boys are still awaiting clearance from Broadcast Music Inc. for the name of the new firm but they've already got the operation under way.

The Jeromes have 20 hippie writers under contract whom they are putting into the new firm and about 20 songs on which to start working. The basic operation of the new firm

will be for the Jeromes to concentrate on getting the writers to write and for Koppelman and Rubin to get the recording companies to record the material. The Jeromes already have another BMI firm, Pimpnel Music, in operation, but from now on the newly acquired material will be put into the new firm, while Pimpnel will continue to hold the copyrights already assigned to it.

Discipline a Problem

One of the difficulties in working with hippies, said Steve Jerome, is getting them to discipline themselves to work. "The hippie writers have a unique way of saying things," he added, "but the trick is to get them to say it." To combat the hippie's lackadaisical attitude, the Jeromes have opened new offices for the new firm with enough room and comforts to make it conducive for the hippie to write. The Jeromes are also planning to open their own recording studio so the hippies can take all the time they need to make their records. Steve Jerome feels that many hit records are lost because the producers and performers have had to rush through the recording sessions in order to complete the date in the allotted booked-time. "The hippie's work is basically experimental," he explained, "and lots of time is needed to work out all the problems."

The hippie writers in the new firm will be writing for themselves as recording artists as well as for the many artists whose disks are produced by the Koppelman & Rubin organization.

Disk Output

Meantime, Bill and Steve Jerome are continuing to concentrate on their disk production activities. They are now producing the Fifth Estate's first album for Jubilee titled after the group's hit single, "Ding Dong the Witch Is Dead." They will also handle the production of the disks made by the Blades of Grass and Rene St. Clair for Jubilee release also. And in a deal with Bell Records, they will produce disks by Reperata and the Delrons, the Doughboys and Christopher.

The Jeromes expect and influx of hippies nationwide, including San Francisco, to the environs of the East Village and Tompkins Square, and they plan to steer them into their writing offices and recording studios.

Flying Machine Go To A&B as Writers

NEW YORK — The Flying Machine, songwriter-performers, have signed an exclusive writers agreement with Blackwood Music. The group's joining the April/Blackwood combine coincides with their recording debut on Rainy Day records, which is co-owned by April/Blackwood writers Chip Taylor and Al Gorgoni.

Members of the Flying Machine are James Taylor, Joel O'Brien, Daniel Kortchmar and Carmine Reale.

UA Re-Releases Exodus' Single

NEW YORK — The current crisis in the Middle East has sparked the re-release of the United Artists Records' single of "Exodus" by Ferrante & Teicher. The disk topped the million sales mark on its first time around six years ago. The theme is from Otto Preminger's film of the same name and was composed by Ernest Gold. The side is backed with "A Rage To Live."

Disney Adult Line

LOS ANGELES — Vista Vista FantaSound has been introduced by Disney as an adult-oriented \$4.79 line. Included in the packaging are booklets with full color illustrations by Walt Disney artists.

First release for the new label is "Man of La Mancha" featuring the Camarata orchestra and the Mike Sammes Singers, which was recorded in Europe. Subsequent LP's will offer Camarata's orchestra with "Carousel," already recorded overseas and a yet to be recorded "Carnival of the Animals."

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SINGERS



Who Am I
What the World Needs Now
I've Grown Accustomed To Her Face
Goin' Out Of My Head
You've Got Your Troubles
Secret Love
What Now My Love
Dear Heart
Inchworm
Sleep Away
Hold On Tight
Sweetness (Is My Love)

MONO ABC 592
STEREO ABCS 592



with Don Costa conducting

HEADED BY HALL

R&H Archives Plans Buildup as Industry Documentation Center

NEW YORK—The Rodgers and Hammerstein Archives of Recorded Sound, a research library covering the gamut of the recording industry—from jazz to classical to ethnic recordings and from cylinders to LP's—plans to greatly extend its facilities and services. Spearheading the move is David Hall, head of the Archives, and well known in both the commercial and scholarly facets of the recording field. Hall, who is also contributing editor to Hi Fi Stereo Review and president of Composers Recordings Inc., as well as a NARAS executive, stated: "Our intent is to develop the Rodgers & Hammerstein Archives so that they become the repository of all important documentation of the growth of the recording industry in the United States."

Currently, the Archives contain about 145,000 items of all types (the Rodgers and Hammerstein name reflects the fact that the R&H Foundation generously supports the operation). In building the archives, Hall is interested in all types of recorded product. He is now getting complete product from some labels companies and selective product from others; but many labels are still unaware of the scope of the planning. Hall wants to build up complete documentation on such

musical categories as blues, soul pop, folk—in addition to classical and jazz. He also intends that the documentation will cover all important socio-musical aspects of the American culture.

In addition to the Archives' collection of catalogs, recordings of all types including spoken word, Berliner disks and Mapleson cylinders etc., there is also a wealth of printed material.

Hall added: "This is the first major sound archives open to the general public and those who have a serious interest are



DAVID HALL

constantly using the facilities, such as artists and scholars. The material in the archives is already extensive and we have many collections, such as the 78 rpm collections of stations WNEW and WQXR; but we are seeking much more and to this end are contacting station libraries and record manufacturers. This is necessary in order to offer the most complete audition and research service to qualified users."

The record industry, Hall stated, "grew like Topsy. Its primary interest has been the profit incentive; but the time has come to document the industry's cultural contribution."

Hall continued: "Some good scholarship concerning the industry already exists—but this is sporadic; what is necessary is to organize such scholarship on a consistent basis."

It is Hall's opinion that in the next 10 years some six or eight archives in the United States will be exchanging material, thereby offering a better service to artists and students. Ultimately, he predicted, an exchange will be set up among archives here and those overseas, notably in England, Sweden, Belgium, Italy, Germany and Denmark.

Jazz Beat

By ELIOT TIEGEL

In the 1940's, Modern, a small West Coast independent label, kept the shellac spinning with jazz and blues recordings. For the serious collector, the Modern catalog today offers some fascinating items which reflect the West Coast's contribution to jazz's growth during World War II.

Unfortunately, there isn't any Modern product available to fill the coffers of collectors and educators who seek out these vintage performances. The masters are collecting dust in the firm's Los Angeles warehouse.

Granted that it takes time and money to repackage evergreen masters and granted that RCA and Columbia have done herculean jobs in developing their own vault programs, it seemed a shame that Modern hadn't made any attempts to merchandise its own key jazz oldies.

Saul Bihari, an executive and one of the owners of the company which is active in rhythm and blues and budget merchandise, offered an explanation for Modern's non-active reissue state. "There are no big sales with jazz today. We're volume minded; we've never been oriented to picking up small orders."

Modern's early titles offered a score of 78 rpm singles by such artists as Benny Carter, Charlie Parker, Howard McGhee, Helen Humes, Vido Musso, Jimmy Witherspoon, Illinois Jacquet and Pete Johnson, for example. There was also a series of Gene Norman Presents disks, which accounted for around 10 per cent of Modern's jazz singles output.

"We haven't done anything with this jazz product," Bihari offered, "because we don't know where to sell it, how to package it, how to put the masters together. I don't think jazz is much of an item."

Bihari recalled that Modern got involved with Norman, a Los Angeles disk jockey, because of the success of the Jazz at the Philharmonic disk series. "We approached Gene to release his concerts and we even had some things which sold like hits. We put Jimmy Witherspoon on one of Gene's concerts so we could record him live. Out of that concert we got 'No Rollin Blues' which was a real hit around 1948-49."

Sadly, Bihari admits the company has not thought about repackaging its early jazz material. "We were one of the first independents to record jazz, but we got out of recording it ourselves because we didn't have a feeling for it. In those days it was be-bop then re-bop. We even did a lot of dixieland recording for a label called Dixieland Jubilee. I don't even know where those masters are now. I haven't thought of them for years. Some sold very well." Bihari recalled that Frank Bull, a KFWB disk jockey and advertising agency owner, and Gene Norman once promoted a huge dixieland concert at the Pan Pacific Auditorium. The company recorded it and released a series of singles.

Discussing the past evoked a number of memories for the tall executive who had watched the music business go through its evolutionary nature. Somewhere in some forgotten crates are Modern etched sounds of the '40's and '50's. In light of where pop music is today, with its emphasis on amplification and multi-voice tracking and where jazz is going with its unregimented structure and expansion in complex time signatures, it might be interesting to learn if anything was being created in Los Angeles which hasn't been exposed by the major labels in their own reissue programs.

Brief Solos

The North Texas State University Lab Band has cut an album of its modern sounds which it is selling by private mail order. The mono and stereo price is \$5.25 and may be obtained at North Texas State University Station, Denton, Tex. The collegiate band has been in the forefront of the modern music movement among American colleges and was recently sent by the State Department on a goodwill tour of Mexico.

Jazz nightclub activities are sparkling in Dallas with the opening of two clubs within the last two months. In addition, reports Ron Wortham of WRR, Dallas, local groups are being given a showcasing by a weekly local promoter in a festival setting.

Gerry Mulligan's score for the film "Luv" gets a mid-June release. . . . Bob Thiele, Impulse a&r director, was on the Coast two weeks ago cutting sessions. . . . Donte's club in North Hollywood, Calif., is emphasizing guitar night Mondays and a visual and aural "serendipity" on Thursdays in which musicians present their reactions to slides and motion pictures while they are being shown. Scheduled to improvise are Clare Fischer, Roger Kellaway, Bill Hood, Howard Roberts and Tom Scott. Shelly Manne, who plays at his own Hollywood Manne Hole, is scheduled for a booking.

The South Market Street Dixieland jazz band is scheduled to visit South Vietnam and Thailand in July to perform for American servicemen. Before leaving they may attend the New Orleans Jazz Club of California's July 2 meeting in Santa Ana. . . . The Dixie Junction, a new club, opens in Orange, Calif., with Walt Ventre's French Quarter jazz band.

The Tropicana's Blue Room in Las Vegas has begun pairing rock acts with jazz names in a departure from the all-jazz policy in effect the past year. A recent bill: George Shearing and the New Vaudeville Band.

Billboard SPECIAL SURVEY for Week Ending 7/1/67

BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	17
2	2	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	7
3	3	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	6
4	6	BOOTS WITH STRINGS Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	10
5	5	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	17
6	4	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	17
7	7	EQUINOX Sergio Mendes & Brasil '66; A&M LP 122 (M); SP 4122 (S)	8
8	9	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	17
9	10	SWEET HONEY BEE Duke Pearson, Blue Note BLP 4252 (M); BST 84252 (S)	7
10	12	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); ST 4116 (S)	3
11	11	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	17
12	15	WHY! (Am I Treated So Bad) Cannonball Adderley Quintet, Capitol T 2617 (M); ST 2617 (S)	4
13	14	GOIN' LATIN Ramsay Lewis, Cadet LP 790 (M); LPS 790 (S)	17
14	16	JODY GRIND Horace Silver, Blue Note BLP 4250 (M); BST 84250 (S)	10
15	20	BLUE NOTES Johnny Hodges, Verve V 8680 (M); V6-8680 (S)	2
16	—	BACKLASH Freddie Hubbard, Atlantic 1477 (M); SD 1477 (S)	1
17	8	FOREST FLOWER Charles Lloyd, Atlantic 1473 (M); SD 1473 (S)	12
18	—	JUICY Willie Bobo, Verve V 8685 (M); V6-8685 (S)	1
19	17	SPELLBINDER Gabor Szabo, Impulse 9123 (M); S 9123 (S)	17
20	18	THE DEALER Chico Hamilton, Impulse A 9130 (M); AS 9130 (S)	9

2d Annual N. Y. Jazzfest Is Set for Aug. 12 and 13

NEW YORK — The second annual New York Jazz Festival will be held Aug. 12 and 13 on Randall's Island.

Teddy Powell, president of T. P. Productions Inc., producer of the festival, said that the event will be held for two nights this year to accommodate a capacity crowd of 60,000 for the two evening programs.

Artists appearing on Saturday night's bill will be: Ray Charles and his orchestra, with the Raelets; Aretha Franklin, Arthur Prysock, Richard (Groove)

Holmes Trio, Sonny Stitt and his All-Stars, Billy Taylor Trio, Flip Wilson, Johnny Colon and his Latin American Band and the Staple Singers.

Sunday night: Lou Rawls, Gloria Lynne, Jimmy Smith and his trio, Horace Silver Quintet, Sonny Stitt, Nipsy Russell, Les McCann, Peter Rodriguez and his Afro-Cuban Band and the Staple Singers. Emcees for the festival will be air personalities Billy Taylor, WLIB-FM; Sid Marks, WHAT; Del Shields, WLIB-FM; Alan Grant, WABC-FM, and Rhett Evers, WGLI.

Newport Fest for Europe

LOS ANGELES—The Newport Jazz Festival is taking to the road. Producer George Wein in conjunction with Pan American and the United States Travel Service, will present a touring version of the famed outdoor spectacular for the first time in Europe this fall.

Scheduled to receive the package are Paris, Helsinki, Stockholm, Copenhagen, London, Rotterdam and Barcelona. The package will also play Berlin as part of the Berlin Jazz Festival.

Artists appearing at Newport signed for the overseas junket are Sarah Vaughan, Miles Davis, Thelonious Monk, Gary Burton, the Newport All Stars (Don Lamond, Ruby Braff, Jack Lesberg, Buddy Tate), Herbie Mann, Archie Shepp, Barney Kessel, Jim Hall, George Benson, Elmer Snowden and Buddy Guy.

The U. S. Travel Service is an agency of the U. S. Department of Commerce and it marks the first time the Commerce agency has become involved in sponsoring jazz musicians overseas. The State Department has usually run cultural exchange programs, although the Newport package can hardly be classified as an exchange presentation.

Nina Simone for Three Jazzfests

LOS ANGELES — Nina Simone appears at three jazz festivals during a 14-date booking schedule from mid-June to late August. She performed and will appear at the Newport festival July 1 and the Rheingold festival in Manhattan July 3.

She performs in concert in Houston, Minneapolis, Detroit, St. Louis, Memphis, Cincinnati, Chicago and Cleveland prior to departing for four days in West Berlin where she will appear on a Eurovision color TV special aired live Aug. 26.

JULY 1, 1967, BILLBOARD

**CANNED
HEAT**

**ROLLIN° &
TUMBLIN°**

**b/w
BULLFROG
BLUES**

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COME ON OVER
TO THE LIBERTY SIDE

From The Music Capitals of the World

AMSTERDAM

British pirate radio station, Radio Caroline, is transferring its headquarters to Amsterdam. The Caroline ship *Mi Amigo* will shortly be getting its supplies from Rotterdam. Other British pirates

Radio 227 and Radio 355 are also expected to establish their headquarters on Dutch soil. . . . The 15th International Electronics, Radio, TV and Sound Recording Fair (Firato) will be held in the RAI Building, Amsterdam, from Sept. 21 to Oct. 1. About

140 firms will participate. . . . The Dutch beat group the **Outsiders** (Impala-Basart) has been awarded a golden disk for 100,000 sales of their record featuring four original songs.

Iramac released a special LP of Yiddish and Hebrew songs. Part of the proceeds from the sales will be allocated to a special Israel Aid Fund. Basart issued a single by **David, the Red Sea Singer** on the Whamm label with the same purpose. Titles are "Oh Eilat, Oh Eilat" b/w "We Shall Overcome." . . . Folk singer **Kees Vick** has made his debut on Iramac's Relax label with "I Think

It's Time" b/w "Walk Over Me." Other new Iramac releases include "Stay" by The Hague beat group, the **In Crowd** and "The Loves I Had Before" by the **Elements**.

Bovema has released on its Imperial label an album of the children's opera "Reynard the Fox" by **Tera de Marez Oyens** with Dutch lyrics by **Ruud Heerkens**. The performance is by the orchestra, choir and soloists of the Montessori school, Amsterdam. . . . Bovema classical chief **Cees Pompe** announced the release of a new series of HMV Concert Classics albums featuring works by Borodin, Bruckner, Glinka and

Rimsky-Korsakov. . . . CBS has issued ten albums in its Super Stereo series featuring **Caravelli**, **Andre Kostelanetz**, **Les and Larry Elgart**, **Ralph Dokin**, **Jerry Murad's Harmonicats** and **Mongo Santa Maria** plus two classical albums by the **Philadelphia Symphony Orchestra** conducted by **Eugene Ormandy**. CBS is planning strong promotion of its Ormandy repertoire when the conductor makes guest appearances with the **Concertgebouw Orchestra** here on Nov. 12, 15 and 16.

BAS HAGEMAN

BRUSSELS

Barclay is doing special promotion here on the three U. S. hits "I Got Rhythm" by the **Happenings**, "Groovin'" by the **Young Rascals** and "Respect" by **Aretha Franklin**. . . . **Englebert Humperdinck** made a tour of Belgium and his new disk "There Goes My Everything" is making a big impact here. . . . Fastest selling record in Belgium is "A Whiter Shade of Pale" by the **Procol Harum** released on the Deram label by **Fonior**. . . . Local artist **Anneke Soetaert** is scoring well with her latest on Barclay, "Ciao, Adieu Bye-Bye." . . . **Collette Renard** took part in two TV shows for Radio Tele Belge and is due back this month to record a further show.

Tours are being arranged here for **Whistling Jack Smith** and **Cat Stevens**. . . . Latest release on the Barclay label by **Mireille Mathieu** is "Adieu la Nuit." . . . Singer-songwriter **Alain Thierry's** big hit "Que Reviennne" is to be recorded in Britain by **Dave Berry**. . . . **Fonior** is planning special promotion in conjunction with Columbia Films for **Herb Alpert's** "Casino Royale" to coincide with the showing of the film in Belgium. . . . Jazz disks in the Ace of Hearts catalog are getting big exposure on the RTB jazz programs of **Albert Bettonville**, **Nicolas Dor** and **Jean-Marie Peterken**.

MIKE HENNESSEY

CAMARATA

Camarata's Orchestra and Chorus perform a delightful hit single from Walt Disney's new musical, "The Happiest Millionaire." Written by Richard and Robert Sherman.

VALENTINE CANDY AND BOXING GLOVES

COLISEUM #2708



COLISEUM

Distributed by **LONDON** RECORDS

CHICAGO

Mercury's **Leslie Gore** has been in rehearsals for "Half a Sixpence" and opened summer stock at Valley Forge, Pa., June 14-24. . . . Out of St. Louis comes word that **Ballard Records** has released "What Am I" by the **Fabulous Gifts**. . . . **Sarah Vaughan** is at **Mister Kelly's** through July 2. . . . **Chad Mitchell** follows **Miss Vaughan** for two weeks, beginning July 3. . . . **Chess Producing Corp.** has signed singer-guitarist-arranger **Frank D'Rone**. **D'Rone** filled in for the ailing **Lainie Kazan** at the recent re-opening of **Mr. Kelly's** to excellent reviews and completed his first **Chess** session under the supervision of **Esmond Edwards** during the engagement. First single is set for release in a week. . . . **General American Records** moved into new offices at 2224 N. Orchard. The company has new releases out by **The Renown** and **The Clann**.

Rock N' Jazz Records officers **Norb Rogers** and **Ray Smithers** have set up West Coast distribution through **Pep Music**, Los Angeles. The year-old company is releasing about two pieces a month. . . . **WLTH**, covering the Gary, Hammond and East Chicago market, has launched a talent promotion for the summer that will feature five major pop concerts. **Gordon Piper** is handling promotion. All concerts will be at Gary's **Tivoli Theatre**. . . . **Fred Sipiora**, owner of **Singer One-Stop**, has donated a shipment of records to the **Leukemia Society of Chicago** to be used in the group's patient aid program. . . . The **World Teen-Age Show** opened here June 23 with such acts as the **Revells**, **Diono**, **Desi & Billy**, **Neil Diamond**, the **Standells**, the **Cryan' Shames** and some local acts.

RAY BRACK

COPENHAGEN

The **Kinks'** latest release, "Waterloo Sunset" on the **Pye** label, represented here by **Moerks Musikforlag**, entered the Top 10 charts here and simultaneously hit the Norwegian and Swedish charts. . . .

(Continued on page 52)

*A Real
"Tuff" Sound!*

**ACE
CANNON**

HIS LATEST...

**I
WALK
THE
LINE**

2127



Distributed by *LONDON*
RECORDS

*Memphis
Sound At Its
Best!*

STRONG SALES

**WILLIE
MITCHELL**

**SLIPPING
AND
SLIDING**

B/W
AW SHUCKS

2125



SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 151—Last Week, 126

*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

NINO TEMPO & APRIL STEVENS—I CAN'T GO ON LIVIN' WITHOUT YOU, BABY (Prod. Nino Tempo & Jerry Riopell) (Writers: Tempo-Riopell) (Daddy Sam-Jerrell, BMI)—Infectious rhythm number penned and produced by Nino Tempo and Jerry Riopell makes this the duo's strongest entry since their "all-strung out" hit. **White Whale 252**

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

***HERB ALPERT & THE TIJUANA BRASS—THE HAPPENING** (Writers: Holland-Dozier-Holland-DeVol) (Jobete, BMI)—The recent No. 1 hit for the Supremes is revived via this infectious Alpert instrumental version. It's powerful enough fare to make it big the second time around for the popular film theme. Flip: "Town Without Pity" (United Artists, ASCAP). **A&M 860**

***DEAN MARTIN — IN THE CHAPEL IN THE MOONLIGHT** (Prod. Jimmy Bowen) (Writer: Hill) (Shapiro-Bernstein, ASCAP)—Martin is in top vocal form with his smooth, easygoing rendition of the Kitty Kallen hit of the 1950's. Culled from his hit album, this will soon be riding high on the Hot 100. Flip: "Welcome to My World" (Tucka-hoe-Neilrae, BMI). **Reprise 0601**

THE EASY BEATS—HEAVEN AND HELL (Prod. Glyn Johns) (Writers: Vanda-Young) (Miller, ASCAP)—Group made their mark on the Hot 100 with "Friday on My Mind," and this driving rock follow-up is destined to keep them active at the top half of the charts. A discotheque winner. Flip: "Pretty Girl" (Miller, ASCAP). **United Artists 50187**

THE BUFFALO SPRINGFIELD—BLUEBIRD (Writer: Stills) (Ten East-Springalo-Cotillion, BMI)—Following up their "For What It's Worth" hit, the West Coast group offers an intriguing folk-rock item that should prove to be a sales giant. Flip: "Mr. Soul" (Ten East-Springalo-Cotillion, BMI). **Atco 6499**

DR. WEST'S MEDICINE SHOW & JUNK BAND—YOU CAN FLY (Prod. Barry Kane) (Writer: Kane) (Borscht, BMI)—An exciting new sound for the group that hit the big time with their "Eggplant That Ate Chicago." Pulsating rhythm and strong vocal work should move this right onto the Hot 100. Flip: "The Circus Left Town Today." (Borscht, BMI). **Go Go 00104**

JOHN FRED & HIS PLAYBOYS—AGNES ENGLISH (Prod. John Fred) (Writers: Fred-Bernard) (Su-Ma, BMI)—Fred and His Playboys have one of their strongest entries to date with the infectious and groovy rocker. Clever lyrics and top production work make this a strong Hot 100 contender. Flip: "Sad Story" (Su-Ma, BMI). **Paula 10191**

EVIE SANDS—ANGEL OF THE MORNING (Prod. C. Taylor & A. Gorgoni) (Writer: Taylor) (Blackwood, BMI) — Exceptional new folk-rock tune, penned by Chip Taylor, and produced with Al Gorgoni, is a solid showcase for the talented Miss Sands. Destined for a high spot on the charts. Flip: "Dear John" (Blackwood, BMI). **Cameo 475**

CHART Spotlights—Predicted to reach the HOT 100 Chart

JAMES DARREN—Didn't We (Madelon, BMI). **WARNER BROS. 7053**
JOHN DAVIDSON—if You Can Put That in a Bottle (Meager, BMI). **COLUMBIA 44210**
ESTHER PHILLIPS—I'm Sorry (Champion, BMI). **ATLANTIC 2417**
DON & THE GOODTIMES—Happy and Me (Burdette-Shingle, BMI). **EPIC 10199**
CHRISTOPHER—Hey Girl (S&J, ASCAP). **BELL 679**
GUNTER KALLMANN CHORUS—Paint Yourself a Rainbow (Feist, ASCAP). **4 CORNERS OF THE WORLD 144**
FRAN JEFFRIES—Life Goes On (Robbins, ASCAP). **Monument 1015**
BERT KAEMPFER & HIS ORK—Talk (Roosevelt, BMI). **DECCA 32159**
ROY ORBISON—Ride Away (Acuff-Rose, BMI) (Crawlin' Back (Acuff-Rose, BMI). **MGM 13756**
DON HO—Tomorrow (Crystal, ASCAP). **REPRISE 0600**
THE SHIRELLES—Last Minute Miracle (Flomar-Floteca, BMI). **SCEPTER 12198**
THE KIT KATS—You Won't Find Better Than Me (Dandelion, BMI). **JAMIE 1337**
BRIAN HENDERSON—Folk's in a Hurry (Beechwood, BMI). **CAPITOL 5944**
NARVEL FELTS—Don't Let Me Cross Over (Martin, BMI). **HI 2126**
THE EARLS—if I Could Do It Over Again (Tridon, BMI). **MR. G 801**
THE DRUIDS OF STONEHENGE—A Garden Where Nothing Grows (Doraflo-Goldstein, BMI). **UNI 55021**
MARVIN'S CIRCUS—Come to Me (Oakdale, BMI). **MGM 13741**
STRAWBERRY CHILDREN—Love Years Coming (Rivers, BMI). **SOUL CITY 758**
JOE BROWN—With a Little Help From My Friends (Maclen, BMI). **WARNER BROS. 7055**
BILLY WATCHES & HIS TOLEDO TROMBONES—See the Cheetah (Chappell, ASCAP). **COLUMBIA 44201**
PHIL PHILLIPS—Confusions (Cathedral, BMI). **CLIQUE 105**
BOBBY HACKETT—The Touch of Your Lips (Ann-Rachel, ASCAP). **PROJECT 3 1314**
JEAN CHAPEL—This Waltz Is Mine (4-Star, BMI). **CHALLENGE 59370**
THE WILDONES—Heigh-Ho (Bourne, ASCAP). **MALA 564**
BUDDY FD—When It's Time to Go (Konakakai-Monte, BMI). **A&M 859**
THE STILLROVEN—Sunny Day (Bertram, BMI). **ROULETTE 4748**
THE PRODIGAL—Reality (Guild, BMI). **MERCURY 72688**
EDUARDO DAVIDSON—Ting-Ting (Frisson Dance) (Moro, BMI). **UNITED ARTISTS 50177**
THE TRUE BLUES TRAVELING DANCE BAND—Sing for Your Supper (Chappell, ASCAP). **PROJECT 3 1315**
THE NOELS—That's My Song (Dundee, BMI). **BLACK GOLD 1001**
BILLY JOE & THE CHECKMATES—A Man and a Woman (Northern, ASCAP). **DORÉ 791**

NEW COLONY SIX—I'M JUST WAITING ANTICIPATING FOR HER TO SHOW UP (Writers: Orlando-Estanislau) (Merlin, BMI)—The Chicago group offers a smooth vocal treatment of a good new rock number that should equal the success of their recent "Love You So Much." Top dance item. Flip: "Hello Lonely" (New Colony, BMI). **Sentar 1207**

***MATT MONRO — WHAT TO DO?** (Prod. David Cavanaugh) (Writers: Stillman-Ortolani) (Levine, ASCAP)—Penned by Riz Ortolani (of "More" fame), this beautiful new theme from the film "Women Times Seven" should bring Monroe back to the charts in a hurry. Exceptional programming fare. Flip: "These Years" (Melrose, ASCAP). **Capitol 5947**

THE DOUGHBOYS — EVERYBODY KNOWS MY NAME (Prod. Bill & Steve Jerome) (Writers: Crewe-Gaudio) (Saturday, BMI)—The Bob Crewe-Bob Gaudio tune, slightly reminiscent of "Eve of Destruction," is given an outstanding performance by the smoothly blended sounding new group. This could be the one to make them Hot 100 stars. Flip: "Candy Candy" (Pimpernel, BMI). **Bell 678**

BOBBY SANSON & THE LIGHT YEARS—THE HAPPIEST DAYS OF MY LIFE (Prod. Ser Prod.) (Writer: Turnero) (Resco, BMI)—Moving rhythm and top vocal workout by a good new group could make this a winner for them the first time out. Loaded with sales potential. Flip: "The King of Tears" (Resco, BMI). **Acta 803**

THE HENCHMEN — WANNA WALK IN YOUR SUN (Prod. Dave Rick) (Writers: Greenaway-Cook Mills, ASCAP)—Wild left-fielder that should attract much attention, if exposed. Unusual vocal performance is right in the current teen groove and should make its mark on the charts in short order. Flip: "Never Reached Your Heart" (Popu-Ripling-Heavyweight, BMI). **United Artists 50180**

LOTHAR & HAND PEOPLE—COMIC STRIP (Prod. Dick Weissman) (Writers: Conly-Emlin-Flye-Ford-Beechwood, BMI)—Clever lyric content, and easy rhythm arrangement, accompanied by a smooth vocal treatment make this a strong contender for a high place on the Hot 100. Flip: "Every Single Word" (Beechwood, BMI). **Capitol 5945**

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

COUNTRY SPOTLIGHTS

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

BUCK OWENS & HIS BUCKAROOS — YOUR TENDER LOVING CARE (Prod. Ken Nelson) (Writer: Owens) (Blue Book, BMI) — Headed straight for the No. 1 spot on the country charts is this compelling ballad penned by the artist. Good change of pace follow-up to his recent chart topper "Sam's Place." Flip: "What a Liar I Am" (Blue Book, BMI). **Capitol 5942**

RAY PRICE—I'M STILL NOT OVER YOU (Prod. Don Law Prod.) (Writer: Nelson) (Pamper, BMI)—Price had a smash in both country and pop markets with his "Danny Boy," and this outstanding Willie Nelson ballad could repeat that success. Beautiful Cam Mullins arrangement conducted by Grady Martin. Flip: "Crazy" (Pamper, BMI). **Columbia 44195**

THE WILLIS BROTHERS—SOMEBODY KNOWS MY DOG (Prod. Jack Clement) (Writer: Crysler) (Southtown, BMI)—A gem of a lyric, and an exceptional vocal work by the Willis Brothers give this Gene Crysler rhythm item even more sales potential than their recent chart winner "Bob." Flip: "The End of the Road" (Starday, BMI). **Starday 812**

MELBA MONTGOMERY — WHAT CAN I TELL THE FOLKS BACK HOME (Prod. Pappy Daily) (Writer: Frazier) (Blue Crest, BMI)—Winning Dallas Frazier rhythm ballad is beautifully handled by Miss Montgomery. The Pappy Dailey production has all the earmarks of a Top 10 chart item. Flip: "The Right Time to Lose My Mind" (Glad, BMI). **Musicor 1241**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

JOHNNY DARRELL—My Elusive Dreams (Tree, BMI). **UNITED ARTISTS 50183**
THE STONEMANS—West Canterbury Subdivision Blues (Jack, BMI). **MGM 13755**
TOMPALL & THE GLASER BROTHERS—Through the Eyes of Love (Jack, BMI). **MGM 13754**
MARGIE BOWES—Making Believe (Acuff-Rose, BMI). **DECCA 32158**
JIMMY ARTHUR ORDE—Irena Cheyenne (Duchess, BMI)—If Heartache Is the Fashion (Tree-Open Road, BMI). **DECCA 32152**
DICK TODD & APPALACHIAN WILDCATS—Big Wheel Cannonball (Southern, ASCAP). **PEER-SOUTHERN 373**
DEWEY GROOM—Don't Squeeze My Sharmon (4 Star Sales, BMI). **LONGHORN 577**
ROSE LEE MAPHIS—Country Girl Courtship (Double Neck, BMI). **MOSRITE 310**
JIMMY PAYNE—Woman, Woman (Glaser, BMI). **EPIC 10173**
THE TERRY'S—Cry Me a Hand Full (Rise-Aim, BMI). **GOLDWAX 319**
"LITTLE" JIMMY DEMPSEY—Rhode Island Red (Moss-Rose, BMI). **ABC 10955**
WAYNE KEMP—The Image of Me (Tree, BMI). **JAB 9005**
DONNA HARRIS—My Hi-Fi to Cry By (Freeway, BMI). **ABC 10921**
BILLY LARGE—Little Things (Unart, BMI). **COLUMBIA 44179**
JAMEY RYAN—You're Lookin' for a Plaything (Glehi, BMI). **COLUMBIA 44169**
JACK BARLOW—Long Green (Tree, BMI)—El Dorado (Ensign, BMI). **EPIC 10185**
CORRELLS PICKARD—There Ain't Enough of You to Go Around (Window, BMI). **BOONE 1061**

R&B SPOTLIGHTS

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

BIG MAYBELLE—MAMA (He Treats Your Daughter Mean) (Prod. Taylor-Spencer) (Writers: Lance-Wallace) (Marvin, ASCAP)—The Ruth Brown classic of the 1950's is revived via this excitement-filled rendition by America's Queen Mother of Soul. Should blast into the r&b charts and make a big dent in the Hot 100. Flip: "Keep That Man" (Streetcar, BMI). **Rojac 116**

O. V. WRIGHT — HEARTACHES-HEARTACHES (Prod. Willie Mitchell) (Writer: Bryant) (JEC, BMI) —Following up his "Eight Man-Four Women" hit, Wright offers a soulful treatment of a solid bluesy ballad that should keep him right up there at the top of the charts. Flip: "Treasured Moments" (Don, BMI). **Back Beat 583**

CLIFFORD CURRY — YOU TURNED OUT THE LIGHT (Prod. Buzz Cason) (Writers: Cason-Gayden) (Rising Sons, BMI)—The "She Shot a Hole in My Soul" man is back with a groovy rocker that has even more potential than his previous hit. Should be a big one in r&b markets, and make its mark on the Hot 100 also. Flip: "Good Humor Man" (Russell-Cason, ASCAP). **Elf 90,003**

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

LITTLE RICHARD—A Little Bit of Something (Neichel, BMI). **Okeh 7286**
JIMMY HOLIDAY—I Wanna Help Hurry My Brothers Home (Metric, BMI). **MINIT 32023**
KENNY BALLARD & THE FABULOUS SOUL BROTHERS—Down to My Last Heartbreak (Screen Gems-Columbia, BMI). **DYNAMO 106**
SAMSON & DELILAH—Will You Be Ready? (Clarama-Red Cap, BMI). **ABC 10954**
JEAN & THE DARLINGS—How Can You Mistreat the One You Love (East, BMI). **VOLT 151**
HARVEY SCALES & THE SEVEN SOUNDS—Get Down (LaCour, BMI). **MAGIC TOUCH 2007**
RUFUS THOMAS—Sophisticated Sissy (East, BMI). **STAX 221**
THE MAD LADS—My Inspiration (Screen Gems-Columbia, BMI). **VOLT 150**
THE ATTRACTIONS—New Girl in the Neighborhood (Renfro-Aim, BMI). **BELL 674**
THE MEDITATIONS—It's Wrong to Fight (Chevis, BMI). **CHECKER 1176**
JACKIE EDWARDS—Come Back Girl (Chesire, BMI). **VEEP 1266**
IRENE REID—I'm Too Far Gone to Turn Around (Music Products, BMI)—Take a Look (Eden, BMI). **VERVE 10526**
THE JON-LEE GROUP—Bring It Down Front (Trippington-Unart, BMI). **ABC 10947**



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#17010 I'M COMING BACK TO YOU /
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#17022 REBEL / HEARTACHES
Barbara Eden

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#17007 YOU CAN STEAL ME /
RAMBLIN' MAN • Bonnie Guitar

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#144 WIPE OUT/SURFER JOE • The Surfaris

Quantity

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THE ABSENCE OF LISA
Ronnie Dante

Quantity

#17025 WALKIN' OUT ON YOU /
STEPHANIE SAYS
The Sounds Of Dawn

Quantity

#17026 HEY IT'S SUMMERTIME /
MAKE ME NOT LOVE YOU
The Clockwatchers

Quantity

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LUIZ BONFÁ

Quantity
M
S



DLP 3800
BILLY VAUGHN
PRESENTS
FRIENDS FROM
RIO PLAYING
"SOMETHIN'
STUPID"

Quantity
M
S



DLP 3796
JOSEPHINE
Billy Vaughn

Quantity
M
S



DLP 3790
HITS OF OUR
TIME
Lawrence Welk

Quantity
M
S



DLP 3785
EDDIE FISHER -
HIS GREATEST
HITS

Quantity
M
S



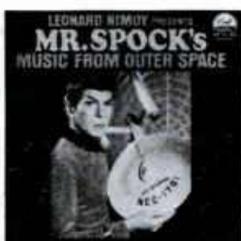
DLP 3803
BAREFOOT IN
THE PARK
Neal Hefti

Quantity
M
S



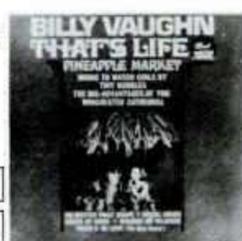
DLP 3799
QUEEN OF THE
RAGTIME PIANO
Jo Ann Castle

Quantity
M
S



DLP 3794
LEONARD NIMOY
PRESENTS
MR. SPOCK'S
MUSIC FROM
OUTER SPACE

Quantity
M
S



DLP 3788
THAT'S LIFE &
PINEAPPLE
MARKET
Billy Vaughn

Quantity
M
S



DLP 3782
SWEET MARIA
Billy Vaughn
Singers

Quantity
M
S



DLP 3802
SOMEWHERE
MY LOVE
Frankie Carle

Quantity
M
S



DLP 3797
SOMETHIN'
STUPID
The Lennon
Sisters

Quantity
M
S



DLP 3793
BONNIE GUITAR
- AWARD
WINNER

Quantity
M
S



DLP 3787
SHALL WE
DANCE
Myron Floren

Quantity
M
S



DLP 3774
WINCHESTER
CATHEDRAL
Lawrence Welk

Quantity
M
S

NEW
FROM



VIVA 6008
Rhapsodies For Young
Lovers - Vol. Two
Midnight String
Quartet

Quantity
M
S



VIVA 6007
I Am Marjorie McCoy

Quantity
M
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#615
Zig Zag News /
Apothecary Dream
The Sound Sandwich
Quantity

#614
I'm Determined /
I Don't Want To
Follow You
The Wailers
Quantity



#804
STEP OUT OF YOUR MIND /
SAME OLD THING
The American Breed
Quantity



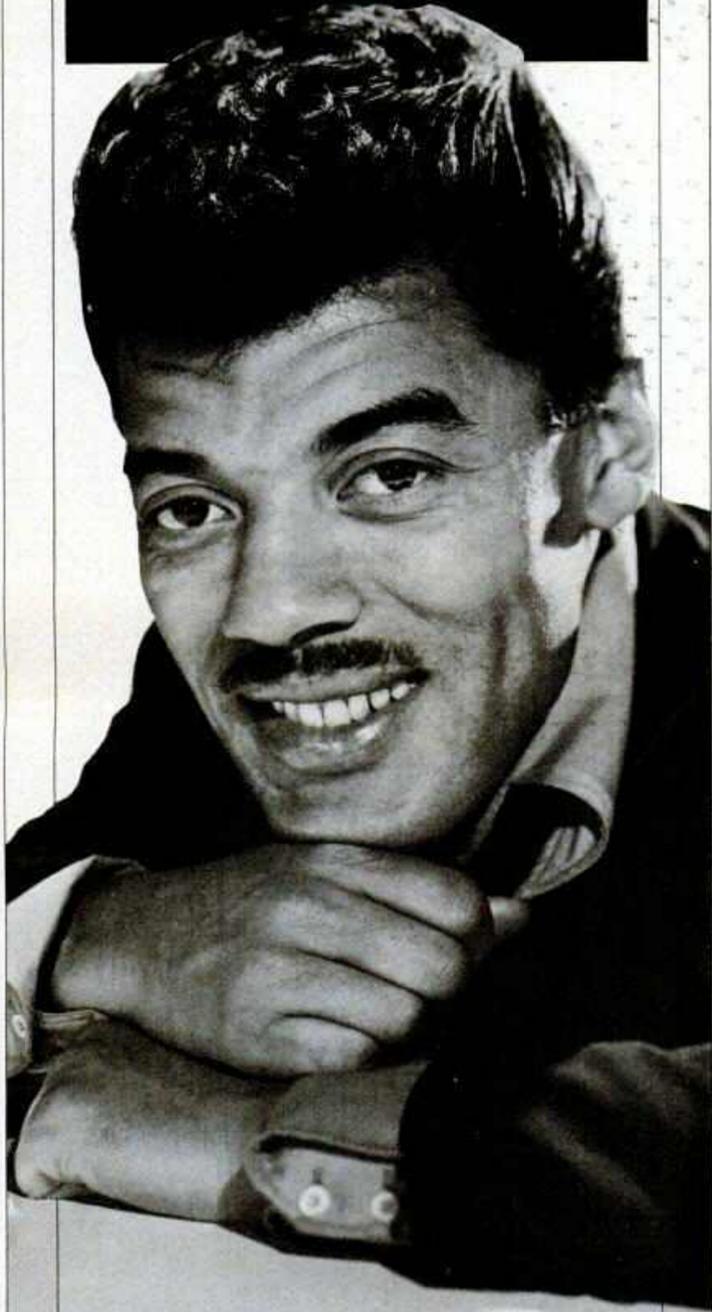
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Billboard TOP 40 EASY LISTENING

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

THIS WEEK	Wks. Ago			TITLE	Artist, Label & Number	Wks. On Chart
	1	2	3			
1	3	6	14	MARY IN THE MORNING	Al Martino, Capitol 5904 (Pamco, BMI)	6
2	2	1	2	TIME, TIME	Ed Ames, RCA Victor 9178 (April, ASCAP)	9
3	1	2	3	STOP! AND THINK IT OVER	Perry Como, RCA Victor 9165 (Northern, ASCAP)	11
4	12	20	29	I LOVE YOU	Billy Vaughn Singers, Dot 17021 (Morris, ASCAP)	6
5	4	5	7	ONLY LOVE CAN BREAK A HEART	Margaret Whiting, London 108 (Arch, ASCAP)	9
6	6	4	1	CASINO ROYALE	Herb Alpert & the Tijuana Brass, A&M 850 (Colgems, ASCAP)	12
7	14	17	30	NOW I KNOW	Jack Jones, Kapp 823 (Helios, BMI)	5
8	8	9	10	HELLO, HELLO	Claudine Longet, A&M 846 (Great Honesty, BMI)	9
9	11	13	20	NIGHT AND DAY	Sergio Mendes & Brasil '66, A&M 853 (Harms, ASCAP)	6
10	5	3	4	LOVE ME FOREVER	Roger Williams, Kapp 821 (Rogelle, BMI)	9
11	10	10	6	LITTLE BY LITTLE, BIT BY BIT	Ray Charles Singers, Command 4096 (Ensign, BMI)	12
12	17	30	39	IT'S SUCH A PRETTY WORLD TODAY	Andy Russell, Capitol 5917 (Freeway, BMI)	4
13	19	38	—	DON'T SLEEP IN THE SUBWAY	Petula Clark, Warner Bros. 7049 (Duchess, BMI)	3
14	9	8	8	I WAS KAISER BILL'S BATMAN	Whistling Jack Smith, Deram 85005 (Mills, ASCAP)	10
15	7	7	5	SOMETHIN' STUPID	Nancy Sinatra & Frank Sinatra, Reprise 0561 (Green Wood, BMI)	16
16	31	31	33	WALKIN'—JUST WALKING	Patti Page, Columbia 44115 (Feist, ASCAP)	4
17	22	32	32	EVERYBODY SAY PEACE	John Gary, RCA Victor 9213 (April, ASCAP)	4
18	18	23	24	PUPPET ON A STRING	Al Hirt, RCA Victor 9198 (Gallico, BMI)	7
19	23	40	—	GRADUATION DAY	Arbers, Dale 1561 (Travis, BMI)	3
20	24	24	26	VOLARE	Lettermen, Capitol 5913 (Robbins, ASCAP)	6
21	20	15	16	"17"	Ray Conniff, Columbia 44055 (Marks, BMI)	10
22	40	—	—	LOVE'S GONNA LIVE HERE AGAIN	Buddy Greco, Reprise 0584 (Blue Book, BMI)	2
23	25	25	31	NOW I KNOW	Eddie Fisher, RCA Victor 9204 (Helios, BMI)	7
24	26	34	35	UP, UP AND AWAY	Johnny Mann Singers, Liberty 557972 (Josylar, ASCAP)	4
25	21	19	13	MISTY BLUE	Eddy Arnold, RCA Victor 9182 (Talmont, BMI)	9
26	13	11	9	MAKING MEMORIES	Frankie Laine, ABC 10924 (Feist, ASCAP)	12
27	27	27	—	UP AND AWAY	Fifth Dimension, Soul City 756 (Rivers, BMI)	3
28	35	35	36	DAYS OF LOVE (Theme From "Hombre")	Tony Bennett, Columbia 44154 (Feist, ASCAP)	4
29	36	37	37	TWO FOR THE ROAD	Henry Mancini, RCA Victor 9200 (Northridge, 20th Century, ASCAP)	4
30	32	33	34	FINCHLEY CENTRAL	New Vaudeville Band, Fontana 1589 (Southern, ASCAP)	5
31	37	—	—	SORRY	Doris Day, Columbia 44150 (Artists, ASCAP)	2
32	33	36	38	SAME OLD YOU	Patti Page, Columbia 44115 (Red Balloon, ASCAP)	4
33	16	14	11	EVERYBODY LOVES MY BABY	King Richard's Fluegel Knights, MTA 120 (MCA, ASCAP)	11
34	15	12	12	LAY SOME HAPPINESS ON ME	Dean Martin, Reprise 0571 (Four Star, BMI)	10
35	—	—	—	YOU WANTED SOMEONE TO PLAY WITH	Frankie Laine, ABC 10946 (Morris, ASCAP)	1
36	38	—	—	TEMPTATION	Boots Randolph, Monument 1009 (Robbins, ASCAP)	2
37	39	—	—	YOU ONLY LIVE TWICE	Nancy Sinatra, Reprise 0595 (Unart, BMI)	2
38	—	—	—	SOMETIMES	Anthony Quinn, Capitol 5930 (Morley, ASCAP)	1
39	—	—	—	ONE LIFE—ONE DREAM	Robert Goulet, Columbia 44100 (Jenny, ASCAP)	1
40	—	—	—	ANYONE CAN MOVE A MOUNTAIN	Kate Smith, RCA Victor 9217 (St. Michelas/Video-traffic, ASCAP)	1

From the Paramount Picture
BAREFOOT IN THE PARK
NEAL HEFTI (Dot)

From the Paramount Picture
ALFIE
DIONNE WARWICK (Scepter)

From the Paramount Picture
"OH DAD, POOR DAD"
ONE LITTLE GIRL AT A TIME
ED AMES (RCA Victor)

(One Afternoon On)
CARNABY STREET
THE TAPESTRY (Compass)

OUT OF NOWHERE
FRANK IFIELD (Hickory)

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I'M INDESTRUCTIBLE
JACK JONES (Kapp)

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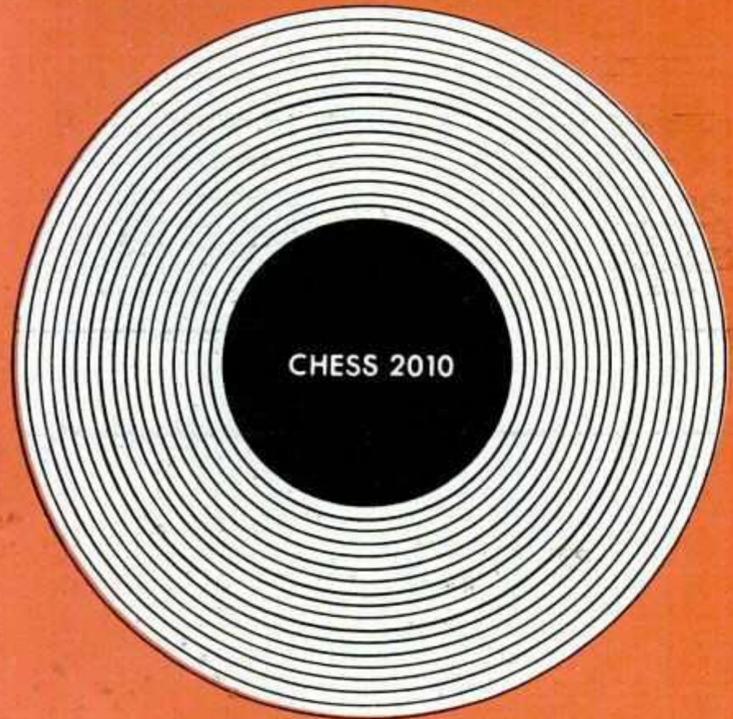
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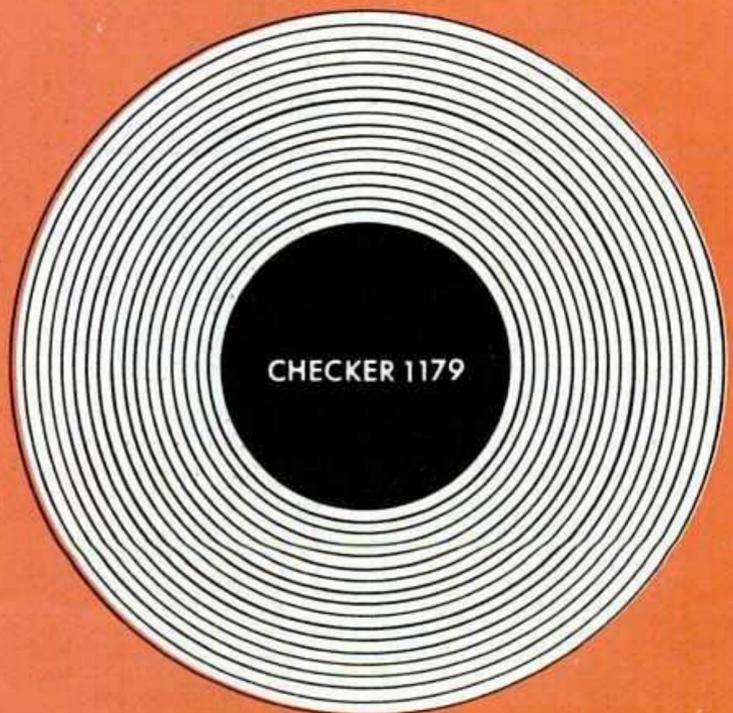


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HOT 100

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Table with columns: THIS WEEK, Wk. Ago, Wks. Ago, TITLE, Artist, Producer, Label & Number, and Peak Position. Lists songs like WINDY, GROOVIN', LITTLE BIT O' SOUL, etc.

Table with columns: Peak Position, Current Position, TITLE, Artist, Producer, Label & Number, and Peak Position. Lists songs like SOUL FINGER, MAKE ME YOURS, WHITE RABBIT, etc.

Table with columns: Peak Position, Current Position, TITLE, Artist, Producer, Label & Number, and Peak Position. Lists songs like OOH BABY BABY, SUMMER AND SANDY, WHO'S LOVIN' YOU, etc.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A through Z with their respective artists and publishers/licenses.

Table listing songs A through Z with their respective artists and publishers/licenses.

Table listing songs A through Z with their respective artists and publishers/licenses.

Table listing songs A through Z with their respective artists and publishers/licenses.

Table listing songs A through Z with their respective artists and publishers/licenses.

STRAIGHT AHEAD!

I'm Into Something Good
Can't You Hear My Heartbeat
Silhouettes
Mrs. Brown, You've Got
A Lovely Daughter
Wonderful World

I'm Henry VIII, I Am
Just A Little Bit Better
A Must To Avoid
Listen People
Leaning On A Lamp Post
This Door Swings Both Ways

Dandy
East West
No Milk Today
There's A Kind Of Hush
All Over The World
and now...

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Talent

Weems & Burke Wear Two Hats—Managers & Bookers of Talent

By ELIOT TIEGEL

LOS ANGELES — Bill Weems and George Burke operate in two areas. They are personal managers who run a successful talent booking service for six hotels, with a seventh joining the circuit next spring.

Working from both sides of the desk, the duo says that contrary to the belief in some quarters, night clubs are a good business. The trouble, paradoxically, they claim, is that the club owners themselves are their worst enemies. "Night club men have been told for years that

they don't know anything about talent," Weems said. "The average nightclub owner buys good furnishings and bartenders and they think they can buy acts. But they don't know anything about prices or whether an act is doing business."

The duo claims that the successful night spots either use outside bookers or the owners have a strong grasp on the business end of show business.

For the past three years, the two former GAC agents have been booking artists for the local Century Plaza, the Fairmont, San Francisco; Ilikai, Honolulu; Roosevelt, New Orleans; Mission Inn, Riverside, Calif., and the Regency Hyatt House, At-

lanta. Next year they pick up the new Dallas Fairmont.

As managers they handle Ed Ames and Kay Starr, among others. The duo has the built-in advantage of offering an artist a circuit to work, or a set number of weeks' exposure. For their services, the partners receive an annual stipend per hotel. They estimate spending \$2 million per year for artists to fill the six rooms or lounges. The Century Plaza has both a main room and a lounge. The main Westside Room is being patterned after the Plaza in Manhattan. The Hong Kong lounge started out as a Las Vegas-type informal room, but has been switched over to spotlight jazz artists, primarily because Joe Williams in a previous booking did such good business. They have since booked Red Norvo, Ethel Ennis and George Shearing.

They owe their start in the talent buying field to Richard Swing, owner of the Fairmont in San Francisco, who asked them to take over the booking for his Mission Inn in Riverside. Swing also owns the Roosevelt, so their expansion took a natural course.

Both bookers feel that tomorrow's prospective night club patrons will display tastes influenced by their exposure to rock groups. "Young people haven't completely reached the influencing point yet," Burke said. "But we feel it." Such acts as the Supremes, Lettermen and New Christy Minstrels appeal to collegians. "The kids will have their own stars whom they've grown up with."

ASCAP Directors To Honor Rodgers

NEW YORK—Richard Rodgers will be given a birthday party by the board of directors of the American Society of Composers, Authors & Publishers (ASCAP) on Wednesday (28) on the stage of the Alvin Theater. Rodgers is 65 years old.

Stanley Adams, ASCAP president, will present birthday greetings on behalf of the music world to Rodgers. A picnic lunch will be served to the guests, including Andre Kostelanetz and Morton Gould; director George Abbott; Goddard Lieberson of CBS and George Marek of RCA; William Schuman, president of Lincoln Center; producers Alexander Cohen and Harold Cohen.

Streisand Blooms & Blooms For 135,000 in Park Concert

NEW YORK—Barbra Streisand gave one of her finest performances, before a record crowd at Central Park's Sheep Meadow on June 17. In a program lasting almost two hours, the Columbia recording artist ran her usual gamut from slow ballads to driving, exciting material. Park Department officials estimated the turnout for the opening concert of the Rheingold Music Festival at

135,000, some of whom had begun congregating at 5 a.m., 16 hours before the scheduled starting time. Admission was free. The program was taped by CBS-TV for a fall showing.

Miss Streisand's hold on the audience, which was seated on

(Continued on page 24)

Judy Garland Takes L. I. Fair's Audience by Storm

WESTBURY, N. Y. — Wherever Judy Garland performs she transforms the stage into a land of make-believe. Her presence, even before she delivers one note, sweeps the audience into near-hysteria.

Miss Garland appeared at the Westbury Music Fair before a capacity audience of both teenagers and adults for the week ending last Sunday (18). The Fair, with its stage-in-the-round, is ideal for the peripatetic Miss Garland. It gives the patrons a personal, informal view and affords the performer the opportunity to be as unpredictable as ever.

For 40 minutes, standing, sitting or sprawling on the stage, she sings, ad libs and mumbles—all to the audience's fascination and delight. Her dancing draws wild applause, her lapses



ED AMES, center, receives a gold record for his RCA Victor album, "My Cup Runneth Over," from Norman Racusin, right, division vice-president and general manager of RCA Victor, during the singer's engagement at Los Angeles' Century Plaza, to applause from Gary Owens, disk jockey on Los Angeles' MKPC.

Smash Score Makes 'South Pacific' Flow

NEW YORK—In the final analysis, a musical play succeeds because of its music. This is true especially when it comes to revivals. Those that endure do so despite books that become sticky or which no longer stand the test of time. An excellent example is "South Pacific," currently at the Lincoln Center's State Theater.

When the Rodgers and Hammerstein musical came to the Broadway boards in 1949 and stayed five years, fighting the Japanese was fresh within one's memory, the musical stage was pioneering against racial prejudice, and romance and adventure did not conjure up images of sex and LSD.

At any rate, it is the play's magnificent score that remains bright and vital, with hit after hit: "Some Enchanted Evening," "I'm Gonna Wash That Man Right Outa My Hair," "Younger Than Springtime" and "Bali Ha'i." The list is endless.

Columbia Records recorded the score Sunday (18) with an excellent cast featuring Florence Henderson as Ensign Nellie Forbush and former Metropolitan star Giorgio Tozzi. Miss Henderson plays the Navy nurse with zest and a twinkle in her

eye. Her singing is pleasant, true and alive. "Honey Bun" is her tour de force. Tozzi, as the Frenchman, acts and sings with conviction. His singing of "This Nearly Was Mine" is rich and resonant. As Bloody Mary, Irene Byatt is especially effective and displays a strong voice. David Doyle is the "hype artist" personified, Luther Billis; and veteran actor Lyle Talbot is perfect as the harassed captain. Justin McDonough is adequate, both in singing and acting, as Lieut. Joseph Cable, and Eleanor Calbes' Liat is charmingly portrayed. The chorus of gobs and gals add much to the vitality.

Directed by Joe Layton, the production is colorful and informal. **ROBERT SOBEL**

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Talent

Four Seasons Have New Job As Job Corps Ambassadors

NEW YORK — The 4 Seasons may soon become the record industry's ambassadors to the Job Corps. The boys recently held a concert at a Job Corps center in New Jersey and it was such a success that plans now call for playing dates at Job Corps centers throughout the nation during the coming year.

Their manager, Billy Fields of Fredana Management, which is owned by Fred Weintraub, said it was the group's own idea to play free for the Job Corps. In addition to their Job Corps engagements, the group plans to do a date at the Sands Hotel, Las Vegas, during August, sharing the bill with Frank Sinatra, and plans are for at least one more album and a couple of singles for 1967.

This week the group will be touring the West Coast in a promotion tour, calling on several radio stations and playing at press parties.

Fields said that the group plans to produce a three-minute synchronized film for their single, "Oh Marianne," and this will be used for the film-record synchronized jukeboxes as well as TV. Also, the Seasons plan a full-length motion picture with one of the major Hollywood studios within the year.

The boys, which include Frankie Valli, Bob Gordio, Tom DeVito and Joel Long, say that they have sustained themselves on the market by keeping in

touch with shifting tastes, a fresh act and staying before their listeners with concerts in cities as well as colleges. They are produced by Bob Crewe and Gordio. Frankie Valli records as a solo, and the group is also known on some disks as the Wonder Who. The 4 Seasons biggest hits are "Sherry" and "Working My Way Back to You Babe." They are currently under contract with Philips, formerly having been with Vee Jay.

Dress Designer

NEW YORK—Mr. (Richard) Blackwell, a dress designer, has taken the disk route to promote his designs. He's come out with an LP, "The Mr. Blackwell Show," on the RobRich label, which showcases him as a singer.

"The record is strictly an exploitation device," he said. "It was originally used to gain interest for my TV specials. It was strictly a demo then, and when it did the job, I decided to release it as an LP, but again for exploitation reasons."

Blackwell uses the LP to get on disk jockey shows in which he plugs both his album and his dress line. Blackwell also uses the LP directly with the stores he supplies. "William H. Block in Indianapolis," he said, "used a promotion where they charged \$150 for an album, but would give the dresses away free."

Streisand Blooms & Blooms For 135,000 in Park Concert

• Continued from page 22

the ground, was most evident in her soft numbers, some of which began at almost a whisper, such as her opening "The Nearness of You." She invariably included stanzas which heightened the impact of the more familiar choruses. Dramatic, passionate singing made "Cry Me a River" one of the many high spots. Another was "Let Me Love."

New Dimension

The unique way of singing usually spirited numbers in soft, tender style, a Streisand trademark, gave a new dimension to "Stout Hearted Men." Other top gentle songs included "I'm Always Chasing Rainbows," "More Than You Know," "He Touched Me," and "Where Am I Goin'?" In "What Now My Love," Streisand went from French to English and from soft to emphatic for an effective treatment. The driving style produced glowing versions of "I Wish You Love," "My Honey's Loving Arms" and "Love Is a Ball." The relentless "Down With Love" was another gem.

While some of her comic banter didn't come off, Streisand's comic side came across in her well-known "Second Hand Rose." But, it was in her encores that she showed her skill as an artist and her mastery of the huge throng. Twice she quieted the wildly cheering, appreciative crowd with the

most delicate selections in her repertoire as she sang "Silent Night" and her famed version of "Happy Days." She was backed by Mort Lindsay and his orchestra. **FRED KIRBY**

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Radio-TV programming

Georgia Radiomen Study Bid to Censure ASCAP

By CLAUDE HALL

PINE MOUNTAIN, Ga.—The Georgia Association of Broadcasters (GAB), at its annual meeting here last week, took a resolution under study to censure ASCAP in a drive to seek "fair and reasonable" rates. Newly elected president Jim Murphy, general manager of WBMK in West Point, Ga., appointed a committee to look into the resolution.

"At least two radio stations in Georgia — both featuring country music formats—are known to have "eliminated"

ASCAP tunes from broadcast," said John Culver, executive secretary of the GAB. He added "there has been some concern by individuals and as a whole about the disproportionate fee structure of ASCAP. It was brought to a head by the new blanket contracts based on the recent consent decree reached by the All-Industry Music Committee." He said that during the meeting Billboard's Hot 100 Chart was used to show that on a given week in May ASCAP had far less tunes than BMI. The situation was even more

pronounced in the country music chart, he said.

"The feeling here is that the stations want to stand up against ASCAP and that some counter-proposal will be made."

GAB considers half of 1 per cent of gross income from net time sales to be a more reasonable fee—less income from sports, news, promotion advertising, among other things. Too, GAB is concerned with the auditing practice of ASCAP and is asking that no audit be made unless there's proof of considerable discrepancy and only then by a Georgia auditor.



DICK CLARK HOLDS THE MIKE as Brenton Wood, of Double Shot Records, does his hit, "The Oogum Boogum Song." The label has just released an album featuring Wood. Exposure on the "Dick Clark Show" on ABC-TV helped break the single.



STEVE LAWRENCE and songwriters Jimmy Van Heusen and Sammy Cahn helped NBC's "Monitor" celebrate its 12th anniversary; Lawrence performed the song live that the writers wrote during the Sunday show at the New York studios. From left: Steve Lawrence, manager of NBC radio special features; Cahn, Lawrence, Van Heusen, and Robert Wogan, vice-president of programs for NBC radio network.

Bid WSM-TV Make A Videotape Series

NASHVILLE — WSM-TV has been approached by three film companies and three major multiple-owned broadcast chains to develop a videotape TV series.

Irving Waugh, vice-president and general manager of WSM-TV, says the station is "exploring many ideas," but that everything now is in the exploratory stage.

WSM-TV, under Waugh, was a leader in syndicated films and later syndicated videotapes. An original "Grand Ole Opry" series was filmed through WSM in

the early 1950's. Later syndications included the "Porter Wagoner Show," "Flatt & Scruggs Show," the "Wilburn Brothers Show" and many others connected with the "Grand Ole Opry."

In recent years, it has videotaped a National Life-sponsored "Opry" series for distribution in selected markets.

Waugh said the station also plans more live coverage beginning in the fall from the Opry House, in connection with the 42d anniversary of the "Opry." The "Noon Show" and the "Ralph Emery Show" both would be televised from the downtown structure if current plans materialize.

KBLA Goes Mod C&W

LOS ANGELES — KBLA, a short-term Burbank rocker, passed from the spectrum Saturday (17) and KBBQ debuted in its place at 12:01 a.m. with a modern country format. The 24-hour all-country station thus went on the air two days ahead of its projected unveiling date (19).

Buck Owens' "I've Got a Tiger by the Tail" was the first country record played by the new all-night man Larry Scott. The station is 10,000 watts days and 1,000 evenings, with the owners, George Cameron Communications, planning to eventually convert to 10,000 watts evenings.

P. D. Wooten Programming Adviser for C&W Outlets

SEATTLE—Bobby Wooten, program director of KAYO, has established a programming consultant business for country music stations. His first chore will be KYAK, a new station in Anchorage, Alaska, slated to go on the air July 8.

Bob Fleming, part owner and general manager of KYAK, said that Wooten will have complete charge of programming and "we expect the same success in Anchorage that KAYO has in Seattle." KYAK will be

Yiddish Served on 2 R&B Outlets

By ELIOT TIEGEL

LOS ANGELES — Jewish music on rhythm and blues stations? Certainly, says Phil Blazer, 23-year-old producer of a "contemporary" Yiddish music show, "B'nai Shalom," presently heard on two r&b stations.

Blues outlets XERB locally, and KUXL in Minneapolis, are the two ethnic stations slotting Blazer's taped disk show. Explains Blazer: "It may sound strange for a Yiddish show to be on an r&b station, but it doesn't really matter what station the program is on. It's all based on promotion."

Blazer buys time on XERB, KMPX-FM in San Francisco and KVFM-FM, San Fernando Valley. He receives a talent fee at KUXL, which was the first outlet for the show in February 1965. Generally, the program is aired Sunday mornings, when stations are willing to sell time at discount rates. Blazer prepares separately taped shows for all the stations except KVFM-FM, where he appears live each Sunday from 9:30 to 11 a.m. and returns with a 5 to 6 p.m. second go-around.

As a feature of the show, Blazer sells records heard on the show (the "Fiddler on the Roof" original cast, and performances by Theo Bikel and Hanna Aroni) through a local mail-order house, Jewish Records.

Ads in Newspapers

Blazer attracts audiences for the program by advertising in key market newspapers. He spends approximately \$300 a week on print media advertising for the program in his current four markets.

The young host, who started

in radio six years ago, is working on obtaining outlets for the program in New York City, Chicago (on FM), St. Louis and Baltimore. These additional markets are being primed for around the Jewish high holidays in October.

Blazer calls his program "contemporary" in that he avoids all religious connotations, speaks entirely in English and completely avoids the stereotype of the "old" Yiddish community service radio program.

Blazer's show is a compendium of vocals by Jan Peerce, Israeli folk songs by Theo Bikel, cantorial selections by Richard Tucker and the famed Josef Rosenblatt, comedy off the charts, "You Don't Have to Be Jewish," film scores, "Exodus and traditional Yiddish melodies—horas and wedding songs.

Each of the albums is sold through Jewish Records, which

purchases them from distributors and offers listeners packages in packs of three for from \$9.90 to \$11.85. The program was able to sell "LBJ in the Catskills" on Warner Bros., for example, Blazer pointed out, despite the LP's warm general sale.

Because it is a variety program, Blazer strives for a balance in not scheduling too much cantorial or comedy or folk music. There are enough commercial recordings by American manufacturers, he says, to keep the program running for years. The Tikva label is his strongest supplier of instrumental material, with RCA, Columbia and Elektra also good suppliers. "A person doesn't even have to be Jewish to get on the show," Blazer says. "We use material by Connie Francis and Harry Belafonte... he sings a wicked 'Hava Nagela.'"

WKYC Going Instant In New Summer Look

CLEVELAND — WKYC, Hot 100 format station here, is donning a flowery image for the summer and doing away with its weekly survey and playlist in preference to a more immediate way of handling records. "We're going instant," said program director Deane Johnson.

The station will call stores more frequently for their top-selling tunes as well as check telephone and mail requests. Music director Dick Weber will be called "Music Central."

The summer slogan of the station will be "WKYC Flower Power Makes the Fun-Shine." Johnson said there will be an entire summer of love from WKYC. As for promotion, the WKYC air personalities bill themselves as the Flower Children. Early morning, personality team Charlie and Harrigan have a "love squad" wherein people are nominated to march up before the squad to be kissed. Evening deejay Big Jack speaks of love vibrations... "just put your hand on the radio and feel that love vibration!" Deejays all wear fat flower ties. The station's convertible has been repainted in floral designs and "it may be the only psy-

chedelic Plymouth in the area," said Johnson. In addition, the station is programming more San Francisco flower music.



JACK SPECTOR, air personality of WMCA, New York, looks on as Laurie Records president Bob Schwartz introduces Chris Nunley of the Royal Guardsmen and presents plaque at debut party of Heroic Age, the new publicity firm launched by Leonard Stogel Associates. Among the other artists managed by Stogel that attended the party were Sham the Sham, Tommy James, and Keith.

CBC Will Tape 75 Concerts for Winter

TORONTO — The Canadian Broadcasting Corp. will air an extensive and impressive national festival of summer concerts with free public admission, to be taped for broadcast during the winter season. A total of about 75 concerts will be given in various locations in Toronto, Montreal, Ottawa, Halifax, Vancouver and Winnipeg, of which between 50 and 60 will be broadcast on the network with the remainder aired locally.

The majority of the artists are Canadian, ranging from classical artists Teresa Stratas and Lois Marshall to folk singers Gordon Lightfoot and Ian and Sylvia, and each concert will include at least one Canadian composition. Two internationally known guests will appear in the Toronto series, with conductors Antal Dorati and Brian Priestman conducting the CBC Festival Orchestra.

Announcement of the series drew the greatest flood of ticket requests in CBC's history, with the 19,000 Toronto tickets exhausted within 48 hours and thousands of additional applications left over.

WJAR Will Tape Fests

PROVIDENCE, R. I.—Both the Newport Folk Fest and the Jazz Fest will be tapped—though not live—again by WJAR here. The station has for the past three years broadcast live from the site of the two events, playing records and interviewing the artists who perform from a trailer remote unit, said program director Sherill Strickland.

Jim Mendes and Carl Henry will be the two personalities handling the remote chores July 13-16 for the folk music event and June 30-July 3 for the jazz event. As a rule, the two personalities try to play the recorded tunes that will be performed live during the actual event. The remotes will be fed to WCOP and WCOP-FM, Boston, Strickland said.

'Kraft Music Hall'

NEW YORK — Yorkshire Productions, headed by Gary Smith and Dwight Hemion, will produce the new "Kraft Music Hall," a weekly series of hour color specials, for the 1967-1968 season on NBC-TV. Show will originate in New York. Herb Alpert and the Tijuana Brass will star on the debut show Sept. 13.

WLIB Adds Power

NEW YORK — WLIB, r&b format station headquartered in Harlem here, increased its power from 1,000 watts to 10,000 watts June 6. The power increase was granted last month by the FCC. With a transmitter in Lynhurst, N. J., the station claims it can now reach some 1,800,000 Negroes in the New York area.



KIMN, A HOT 100 Format station in Denver, tipped off UNI Records to two groups—the Rainy Daze and the Boenzee Cryque. Result? Danny Davis, national promotion director for Universal City Records, presents Jack Merker, left, program director of the radio station, with a gold disk.

Hot Promotions



Last week, WABC, New York, wrapped up a nationwide promotion aimed, not at listeners, but clients. A 21-minute sales presentation featuring film and slides was shown to agency personnel and others in Philadelphia, Chicago, Detroit, Los Angeles, San Francisco, and New York. WABC station manager Wally Schwartz narrated the film and station personalities were showcased, as well as data like the fact that client renewals were up 21 per cent in 1966 over 1965. At the New York presentation are, from left, WABC personality Bob Lewis, program director Rick Sklar, Ann Oliver of McCann-Erickson, and personality Chuck Leonard.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Nearly everybody heads for the beach during the summer, so WVAM in Altoona, Pa., decided to bring the beach to the station and will use record artists for a big splash at the Logan Valley Mall June 27. A two-hour summer spectacular will feature **Tommy James and the Shondells**, **Sam the Sham and the Pharaohs** and **the Shamettes**, the **Royal Guardsmen**, and **Keith**. More than 200 tons of sand will be spread over the Mall's parking lot, said WVAM program director **Bill Robbins**. Sharing emcee duties will be WVAM personalities **Jack Pride**, **Joe Gearing**, **Johnny Rabbit** and **Commander Burns**.

★ ★ ★

Joseph Dembo has been named general manager of WCBS, New York; he was formerly news director of CBS radio news and many people feel his new position may indicate the flagship station is trending toward more and more news. On the other hand, the station is now asking record distributors for two copies of rock singles, including artists like the **Four Seasons**. . . . **Jimmy Wesley**, who handles a Hot 100 show on WDSP, P.O. Box 229, DeFuniak Springs, Fla., needs new releases. . . . But watch out for KRUD in Phoenix, Ariz. Somebody telephoning for a job on the "new" station ended up talking to the program director's mother. I, too, fell victim and mentioned the "station" in Vox Jox.

★ ★ ★

This plea is definitely legit, though. **Ron Kinsler**, program director of 1,000-watt WLAW, Lawrenceville, Ga. 30245, is doing a Hot 100 show on an otherwise Easy Listening format station, says he'll push everything he can use. . . . WSB in Atlanta has a sharp music director in **Bob Van Camp**. He recently picked "In the Chapel in the Moonlight" by **Dean Martin** out of an album—the "Dean Martin Hits Again" LP released in Jan. 1965—as a standard he thought listeners would enjoy. Requests poured in. Now Reprise is issuing the tune as a single.

★ ★ ★

Bill Blough, formerly of WMRO in Aurora, Ill., has joined WGSB, St. Charles, Ill., to host a 10 p.m.-6 a.m. daily and Saturday country music show. Blough, an artist, has a new single out on Destination Records titled "Nashville Sounds Come to Town." This business of deejays being or becoming record acts is contagious. **Mike Hoyer**, all-night deejay at WHO in Des Moines, Ia., has just cut his first session for United Artists under **Bob Montgomery**. It'll be out in August. Insert 2501 b cut

★ ★ ★

Ron Kitson is now host of the 3:30-7 p.m. segment on country-formatted WWVA, Wheeling, W. Va. Kitson, a songwriter and artist, has a background of 10 years as deejay, including stints at CKLB, Oshawa, Ont.; CFGM, Richmond Hill, Toronto, and WBLK, Buffalo, N. Y.

★ ★ ★

WKCR, campus station at Columbia University in New York, took a poll of a third of the undergraduates and found 93 per cent listen to FM every day; 67 per cent prefer rock 'n' roll and WOR-FM seemed to be the favorite. The average time spent daily by the students replying to the survey was 3½ hours with WOR-FM, compared with 1½ hours with WMCA and 1 hour with WABC. . . . WIXY in Cleveland, as a public service demonstration, plans to show the

dangers of driving while under the influence of alcohol and personality **Mike Reiner** will devote himself and his morning show to the effort. Under the supervision of **Dr. Lewis Bronson** of the Cleveland Department of Health, Reiner will be tested on driving equipment while downing shot-by-shot bourbon. We could make a comment here, but.

★ ★ ★

Jim Hanlon, program director of WKBO in Harrisburg, Pa., is now doing the midday slot and **Nick Reynolds** the 5:30-9 a.m. slot, a switch-around. . . . **Bert Kleinman**, producer for Radio New York Worldwide, has been named to fill the new post of English language program co-ordinator of the firm's WNYW, New York, and **Stephen A. Grayson** of the firm's technical staff has been appointed operations director of WRFM-FM, the New York stereo outlet. . . . **Ed Dunn**, formerly a deejay on WOAI in San Antonio, and host of a daily show on WOAI-TV, has joined KTSA, San Antonio, along with **Robb Webb**. . . . **Khan Hamon**, program director, and **George Jay**, nighttime deejay, both have left San Antonio's KTSA.

★ ★ ★

Jim Randolph has been upped to executive assistant to **Arnie Schoor**, KGFJ's general manager; the Los Angeles station programs r&b. . . . **Bill Thompson**, program director of KBGS in Los Angeles, has been elected chairman of the board of directors of the Academy of Country & Western Music. . . . **Bill Davies**, a veteran of more than 20 years at CKLW, Windsor, has joined CKEY, Toronto, taking over the 7-midnight spot and spinning disks that illustrate the station's big "Good Music Lives" promotion.

★ ★ ★

I've been wondering where **Jerry MacFarlane** went and then he turns up as program director of WHOA, Puerto Rico's pioneer English language station. He'd been program director of WUBE, Cincinnati, and is a good man. . . . **Jerry E. Kiefer** has departed WJCD in Seymour, Ind., to take the 9 a.m.-1 p.m. slot at WBZI, Ohio.

★ ★ ★

Here's some Houston news—**Joe Rosenfield** has joined KXYZ; he'd been with ABC; new station manager of KXYZ and KXYZ-FM is **Robert S. Stevens**; he'd been air personality and program director of KILT in Houston back in 1957-1958. **Clarence Chaline** is now operations manager for KMSC.

★ ★ ★

Ron Howard is now doing a 7-9 a.m. stint six days a week for WRIO-FM, Cape May, N. J.;

Nightclub Owner Sues O'Day, KJR

SEATTLE, Wash. — Pat O'Day & Associates, Pat O'Day and radio station KJR are being sued for \$300,000 in anti-trust damages. The suit was filed June 7 in U. S. District Court here by Galaxie Enterprises, Inc., of Bellevue, operators of the Galaxie Club.

The suit contends that O'Day, Seattle disk jockey, has set out to monopolize the teen-age music field, including the operation of dance halls for teenagers. Plaintiff is suing for \$100,000 in single damages but asks that the amount be trebled under the federal anti-trust laws.

he's also handling the music librarian chores. . . . **Erwin Frankel**, part of WABC-FM's nightly schedule in New York since 1963, shifts over to WRFM-FM, New York, effective July 3. Frankel will be heard 7:05-8 p.m. Monday through Friday; he'll also serve as emcee for the international music salutes at this summer's Central Park Music Festival.

★ ★ ★

Don French, veteran broadcaster, has joined the programming firm of Ted Randal Enterprises, Hollywood; he leaves his post as program director of KNEW, Oakland; Randal and French had worked together in past years at KFWB, Los Angeles; KEWB, Oakland, and KDWB, St. Paul. French will be concerned mainly with sales and management of the firm.

★ ★ ★

WABC, New York, has received a certificate of appreciation from the First U. S. Army for the WABC entertainment Caravan headed by personality **Bruce Morrow** that took shows to Fort Dix, McGuire AFB, and Fort Hamilton. Shows featured such acts as the **Tokens**, **Joey Dee** and the **Deeliriums**, **Bertha Colbert**, the **Uneeks**, and **E. J. Chandler**. . . . **Leonard Stogel**, personal manager of **Napoleon XIV**, says that **Richard Stern**, formerly a road manager for Stogel's acts, has been contacting radio stations looking for work and claiming he is **Napoleon XIV**. Stogel says Stern is the real Napoleon.

RADIO-TV MART

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WDBQ-FM Going From Good Music to Nash. Sound

DUBUQUE, Iowa—WDBQ-FM, one of the first FM radio facilities in this area, has altered its format from a "good music" concept to that emphasizing the "Nashville Sound."

The 25,000-watt station, which serves a 26 county area in Iowa, Wisconsin and Illinois, calls its concept "The Sound of Americana" which it defines as grassroots music with a town and country flavor.

The programming intermingles "our own great composers

of popular music," again emphasizing Nashville, and new recordings of bright-paced standards by Gershwin, Rodgers and Hammerstein, Porter, Mercer, etc.

A station spokesman said, "We are programming only American music, with a great stress on the country flavor since a majority of our audience is rurally oriented."

Paul Hemmer, music director of WDBQ-FM, said the station is producing its own tapes for this service, and is in need of better service from the Nashville-based companies and artists.

Berlin Fest Lures

BERLIN — Twenty entries from 12 countries have been received to date for the IV International TV Contest Berlin here, scheduled for Aug. 29-Sept. 3. Julian Goodman, president of NBC, will address the opening meeting. Dr. Alfred Bauer, founder of the International Film Festival Berlin, is also head of the TV fest.

WSJW on Air

WOODRUFF, S. C. — WSJW, a 1,000-watt station at 1510 on the dial, was slated to hit the air last weekend, featuring block programming, including Easy Listening, rock 'n' roll, and country music. General manager is Bond Thomas.

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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	RESPECT Aretha Franklin, Atlantic 2403 (East/Time/Walco, BMI)	9
2	2	ALL I NEED Temptations, Gordy 7061 (Jobete, BMI)	8
3	8	AIN'T NO MOUNTAIN HIGH ENOUGH Marvin Gaye & Tammi Terrell, Tamla 54149 (Jobete, BMI)	5
4	6	MAKE ME YOURS Bettye Swann, Money 126 (Cash Songs, BMI)	9
5	4	TRAMP Otis & Carla, Stax 216 (Modern, BMI)	8
6	3	GROOVIN' Young Rascals, Atlantic 2401 (Glacsar, BMI)	8
7	15	FOR YOUR PRECIOUS LOVE Oscar Toney Jr., Bell 672 (Sunflower, ASCAP)	6
8	36	I WAS MADE TO LOVE HER Stevie Wonder, Tamla 54151 (Jobete, BMI)	2
9	11	WHEN YOU'RE YOUNG AND IN LOVE Marvelettes, Tamla 54150 (Picturetone, BMI)	8
10	10	SOUL FINGER Bar-Kays, Volt 148 (East, BMI)	6
11	12	HIP-HUG-HER Booker T & the M. G.'s, Stax 211 (East, BMI)	13
12	14	7 ROOMS OF GLOOM Four Tops, Motown 1110 (Jobete, BMI)	5
13	20	HERE WE GO AGAIN Ray Charles, ABC 10938 (Dirk, BMI)	4
14	7	ALFIE Dionne Warwick, Scepter 12187 (Famous, ASCAP)	8
15	5	LET YOURSELF GO James Brown & the Famous Flames, King 6100 (Dynatone, BMI)	8
16	27	SHAKE Otis Redding, Volt 149 (Kage, BMI)	5
17	46	SOUL DANCE NUMBER THREE Wilson Pickett, Atlantic 2412 (Pronto, BMI)	2
18	9	TO BE A LOVER Gene Chandler, Checker 1165 (Cachand/Jalynne, BMI)	8
19	24	YOU GAVE ME SOMETHING (And Everything Is All Aight) Fantastic Four, Ric Tic 128 (Myto, BMI)	4
20	48	WHO'S LOVING YOU Brenda & Tabulations, Dionn 501 (Jobete, BMI)	4
21	22	BABY PLEASE COME BACK HOME J. J. Barnes, Groovesville 1006 (Groovesville, BMI)	7
22	19	OOGUM BOOGUM SONG Brenton Wood, Double Shot 111 (Big Shot, ASCAP)	7
23	—	SHAKE, RATTLE AND ROLL Arthur Conley, Atco 6494 (Progressive, BMI)	1
24	13	EIGHT MEN—FOUR WOMEN O. V. Wright, Back Beat 580 (Don, BMI)	11
25	16	DEAD END STREET Lou Rawls, Capitol 5869 (Raw Lou/Beechwood, BMI)	12
26	18	FUNKY BROADWAY Dyke & the Blazers, Original Sound 64 (Drive In/Routen, BMI)	11
27	30	HYPNOTIZED Linda Jones, Loma 2070 (Zira/Flotema, BMI)	3
28	44	MORE LOVE Smokey Robinson & the Miracles, Tamla 54152 (Jobete, BMI)	2
29	21	CLOSE YOUR EYES Peaches & Herb, Date 1549 (Tideland, BMI)	13
30	17	HEY LOVE Stevie Wonder, Tamla 54147 (Jobete, BMI)	9
31	28	AM I GROOVIN' YOU Freddie Scott, Shout 212 (Web IV, BMI)	6
32	—	SOOTHE ME Sam & Dave, Stax 218 (Kags, BMI)	1
33	33	JUST LOOK WHAT YOU'VE DONE Brenda Holloway, Tamla 54148 (Jobete, BMI)	10
34	—	(I WANNA) TESTIFY Parliaments, Revilot 207 (Groovesville, BMI)	1
35	35	OOH BABY BABY Five Steps, Windy C 607 (Jobete, BMI)	5
36	—	LET IT HAPPEN James Carr, Goldwax 323 (Press, BMI)	1
37	42	WHY (Am I Treated So Bad) Sweet Inspirations, Atlantic 2410 (Staples, BMI)	3
38	—	LEE CROSS Aretha Franklin, Columbia 44181 (Noma, BMI)	1
39	39	WHY GIRL Precisions, Drew 1002 (Sidrian, BMI)	6
40	49	WOMAN LIKE THAT, YEAH Joe Tex, Dial 4059 (Tree, BMI)	2
41	38	THREAD THE NEEDLE Clarence Carter, Fame 1013 (Fame, BMI)	5
42	47	FOUR WALLS J. J. Jackson, Calla 133 (Meager, BMI)	3
43	43	ALL BECAUSE OF YOU Dramatics, Sport 101 (John L, BMI)	2
44	45	STAY TOGETHER YOUNG LOVERS Brenda & the Tabulations, Dionn 501 (Missile/Rittenhouse, BMI)	2
45	41	I STAND ACCUSED Charles & Inez Foxx, Dynamo 104 (Curton & Jalynore, BMI)	6
46	26	YOU CAN'T STAND ALONE Wilson Pickett, Atlantic 2412 (T.M., BMI)	3
47	—	BABY, I LOVE YOU Howard Tate, Verve 10525 (Ragmar, BMI)	1
48	—	FOR YOUR LOVE Peaches & Herb, Date 1563 (Beechwood, BMI)	1
49	50	PUT YOUR TRUST IN ME Joe Simon, Sound Stage 72583 (Cape Ann, BMI)	3
50	—	YOU GOT ME RUNNING Impressions, ABC 10932 (Camad, BMI)	1

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	13
2	3	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	7
3	2	TEMPTATIONS LIVE! Gordy 921 (M); S 921 (S)	14
4	4	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	25
5	7	REVENGE Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)	4
6	5	KING AND QUEEN Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	12
7	6	LET'S FALL IN LOVE Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	16
8	8	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); 919 (S)	29
9	9	JAMES BROWN LIVE AT THE GARDEN King 1018 (M); S 1018 (S)	3
10	10	SUPREMES SING RODGERS & HART Motown MLP 659 (M); SLP 659 (S)	3
11	11	KING CURTIS PLAYS GREAT MEMPHIS HITS Atco 33-211 (M); SD 33-211 (S)	5
12	16	JUST FOR NOW Nancy Wilson, Capitol T 2713 (M); ST 2712 (S)	5
13	14	ARETHA FRANKLIN'S GREATEST HITS Columbia CL 2673 (M); CS 9473 (S)	3
14	13	CARRYIN' ON Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	23
15	15	FOUR TOPS LIVE! Motown M 654 (M); S 654 (S)	29
16	18	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	6
17	17	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	17
18	19	WHY AM I TREATED SO BAD Cannonball Adderley Quintet, Capitol T 2617 (M); ST 2617 (S)	4
19	12	COLLECTIONS Young Rascals, Atlantic 8134 (M); SD 8134 (S)	12
20	20	SUPREMES SING HOLLAND—DOZIER—HOLLAND Motown MLP 650 (M); SLP 650 (S)	19
21	30	HIP-HUG-HER Booker T. & the MG's, Stax 717 (M); S 717 (S)	2
22	—	THE QUEEN ALONE Carla Thomas, Stax 718 (M); S 718 (S)	1
23	22	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	62
24	21	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	19
25	23	BOOTS WITH STRINGS Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	12
26	29	DRY YOUR EYES Brenda & the Tabulations, Dionne LPM 2000 (M); LSP 2000 (S)	2
27	24	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	44
28	28	ON STAGE AND AT THE MOVIES Dionne Warwick, Scepter SRM 559 (M); SPS 559 (S)	12
29	—	PAINT IT BLACK Soulful Strings, Cadet LP 776 (M); LPS 776 (S)	1
30	27	TOBACCO ROAD Brother Jack McDuff, Atlantic 1472 (M); SD 1472 (S)	8

Tape CARtridge

TAYLOR ELECTRIC SAYS

70% of Players in Milwaukee Are Sold by Auto-Radio Dealers

By EARL PAIGE

MILWAUKEE — Auto-radio dealers are moving 70 per cent of the tape cartridge players in the Milwaukee sales region according to Chuck Mathias, manager, Taylor Electric Co., distributor of RCA, Lear and Borg-Warner units.

"Our biggest seller in the home field is Lear's \$79.95 retail deck that plugs into existing equipment. But if we could get enough of Lear's PS8 portable that retails for \$179.95, it would be our best seller," Mathias said.

"In cars, Lear's AS830 at \$125 is definitely our best seller and this is followed by the ASFM830 Lear that retails at \$175. We've tried low-end players but the dealer who wants price on Monday usually

won't buy on Friday if he gets price."

Asked why he thinks 8-track has far outstripped 4-track in his area, Mathias said, "I think it's Lear's national advertising in Look, Life, Playboy and so on. People see these ads and they come in with the model number they want and won't be switched.

Explaining that the poorest outlet for tape players has been automobile dealers and the color television stores, Mathias said, "Some of the general appliance dealers are doing a job. American Appliance here has been running half page newspaper ads and is using 12 color spots a week on television. They can't be stopped.

"The auto dealers could have

had this market wrapped up if they'd played it cool, and some are selling tape cartridges by default merely because customers stumble over the cartridge display on the way to the coffee machine while they're waiting on car repairs.

"Car tape," Mathias continues. (Continued on page 32)

MGM DISTRIB MEETING SET FOR LONDON

NEW YORK — MGM Records has slated a sales meeting of distributors of tape CARtridge product—the first of its kind—for September in London. Irv Stimler, head of special projects for MGM Records and its affiliated labels, said the meeting would cover all aspects of the tape cartridge business, including 8-track, 4-track, and the 2-track PlayTape system.



SOUND PACKAGE: Gauss Electrophysics executives and a TWA freight loader make their final inspection of the firm's first overseas shipment of a tape duplicating system. The crate houses the firm's new \$20,000 G12 high speed duplicator bound for University Recording in London. The unit can function at speeds of 240 and 120 i.p.s. and has the capability of reproducing 1/7-inch cassette tape, 1/4-inch reel tape and the wider 8-track tapes. Gauss reports additional orders for the machinery from Japanese and American companies. Bidding the machinery farewell at the airport are from left: TWA's John Tagliavia and Gauss' Paul Gregg and Bill Cara.

MGM Enters Deals On All Tape Fronts

• Continued from page 1

ITCC, said Nasatir, include a co-operative advertising fund which will highly accelerate and intensify advertising and promotion in the tape area. "This is the one marketing tool," he said, "that has never been fully utilized by the tape industry. We intend to do it as no other company has in the history of the business."

Irv Stimler, director of special projects who heads up the label's tape action, said that

UTX Debuts Home Units

LOS ANGELES — Universal Tapedex, which heretofore has been known as the company manufacturing sophisticated 8-track home CARtridge equipment for Capitol under the label's logo, debuted two 8-track models under its own name at the Consumer Electronics Show in New York over the weekend.

Both home units feature fast-forward select switches, automatic channel programming cueing, vertical head tracking and automatic cartridge ejection. Model UTX 800 is a deck designed for playback through other sound systems. The model 801 has its own power system.

though both Ampex and ITCC will take advantage of their highly specialized distribution channels for cartridges. MGM/Verve distributors will also merchandise product under special arrangements by which Ampex and ITCC will sell direct to them.

"It has always been my belief," Nasatir said, "that a recording company is basically a music producer . . . no matter what the playback system. For that reason we have shown our faith in the tape industry by long-range and far-reaching deals that apply to every phase of the tape business."

He made special mention of the 4-track deal with ITCC, saying: "The industry has yet to prove to us that 4-track cartridge tapes and equipment are outmoded. To the contrary, 4-track and 8-track sales of cartridges and machines seem to be growing at a similar rate."

Ampex in Hawaii

HONOLULU — Ampex has opened a branch office here headed by Alfred Ellison. The facility, called Ampex Hawaii, will sell audio recorders and stereo tapes to dealers in Hawaii. Skippy Hanamoto will handle stereo tape sales. Branch manager Ellison was formerly a vice-president with Diamond Head Sales here. The new office is located at 313 Kamskee Street.

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

All visitors to the EIA Show, being held this week in New York, are invited to attend the "open house" at the International Tape Cartridge Corporation offices, located on the fourth floor of the ITCC Building, 663 Fifth Avenue. This "open house" will be held daily throughout the Show from 9:00 a.m. to 7:00 p.m. This invitation is being extended to give visitors to the Show an opportunity to relax in the comfort of our offices.

Several private offices have been set aside and a special secretarial force has been hired, for the duration of the Show, to allow our guests to dictate letters and to make phone calls in the privacy of their "own" office.

ITCC is also making available the use of two Wats Lines (wide-area telephone in the Continental United States) so that dealers and distributors can make calls to their offices or homes as our guests.

Arrangements have been made with Newman's Ticket Agency, one of New York's leading theatre ticket brokers, to obtain "hard-to-get" seats for leading musical and dramatic shows. Special blocks of seats have been set aside and all tickets will be allocated on a first come, first serve basis. A special representative of Newman's will be in attendance during the "open house" hours and all tickets will be available at the regular ticket broker prices.

A hospitality bar will be open at all times in the offices of Larry Finley and Jim Gall, which will truly give those attending the Show a chance to relax.

Of course, there is a reason behind all of this. ITCC feels that all visitors to the Show should have an opportunity to become more familiar with the ITCC story and the ITCC catalog of both four and eight track stereo tape cartridges. It will also give distributors and dealers a chance to become more acquainted with ITCC's people, whose sole purpose is to give service to our customers.

This invitation is without obligation to those who visit the ITCC offices. We only hope that you will take this opportunity to visit with us, as we will do our best to show you what makes ITCC the Number 1 duplicator and supplier of stereo tape cartridges in the country.

(The ITCC Building is a short two-block walk from the Show . . . on Fifth Avenue between 52nd and 53rd Streets.)



663 Fifth Avenue
New York, New York 10022
Tel: (212) 421-8080

MAGNA-TECH CORPORATION

PRESENTS PROVEN PERFORMANCE IN

. . . THE 1967 LINE OF AUTOMATIC DUPLICATING SYSTEMS for

Four and Eight Track Cartridges



Model 8000 MD Master Duplicator

Model 8000 MM Master Maker

Magna-Tech Corporation, with the engineering staff that designed the FIRST eight track duplicating system in 1964, now is offering IMMEDIATE DELIVERY on their 1967 line which includes completely automatic operation of the master duplicator and duplicator slaves. The PROVEN PERFORMANCE (over 1 million 4 and 8 track cartridges have been produced with Magna-Tech duplicators) of Magna-Tech systems is reflected by the use of such components as:

- ... Hewlett Packard instrumentation transports, providing the ultimate in continuous operation reliability.
- ... All solid state electronics, specially designed for wide band audio application.
- ... Precision long life instrumentation heads, field proven to be the finest available.
- ... Ampex slave transports, standard of the duplicating industry for more than a decade.

Two other exclusive features of Magna-Tech systems are compatible duplicator and master maker transports for emergency interchange situations, and the ability to copy master tapes from master duplicator to master maker.

For further information about PROVEN PERFORMANCE equipment for cartridge production, contact: Ron Matthews.



MAGNA-TECH CORPORATION

2300 AMPLEX AVENUE - OPELIKA, ALABAMA AREA CODE 205 745-6515 745-7346

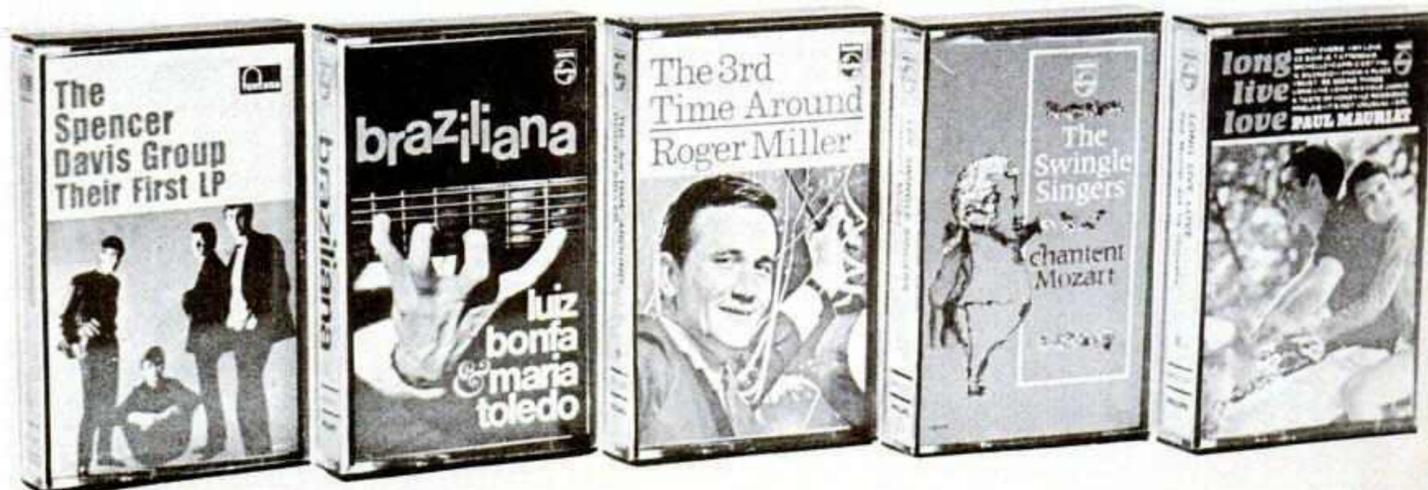
LABELS AVAILABLE ON MUSICASSETTES

- | | |
|-----------------------|----------------------|
| ALEGRE | LONDON |
| AMADEO | MAHALO |
| ARISTON | MERCURY |
| ATLANTIC | METRANOME |
| AUDIO-FIDELITY | MGM |
| BARCLAY | MONITOR |
| BIRDLAND | MUSICOR |
| BLUEBALL | MUSITAPES |
| BRUNSWICK | GENE NORMAN PRESENTS |
| CADET | ODEON |
| CBS | PAGE ONE |
| CHANT DU MONDE | PARLOPHONE |
| CETRA | PATHE-MARCONI |
| CHESS | PHILIPS |
| CHECKER | POLYDOR |
| CLAN | PRESTIGE |
| COLUMBIA | PYE |
| CONCERTAPES | PYE INTERNATIONAL |
| CORAL | RAMA |
| CRESCENDO | REPRISE |
| DECCA | RICORDI |
| DGG | RI-FI |
| DURIUM | RIGOLO |
| ELECTROLA | RIVEIRA |
| ELEKTRA | ROOST |
| ERATO | ROULETTE |
| EVEREST | SMASH |
| FESTIVAL | SQUIRE |
| FONIT-CETRA | STARCLUB |
| FONTANA | STARDAY |
| GEE | STAX |
| HI FI | SUE |
| HMV | TICO |
| IMMEDIATE | VERVE |
| KAMA SUTRA | VISAPHONE |
| LA VOCE DEL PADRONE | VOGUE |
| LA VOIX DE SON MAITRE | WARNER BROS |
| LIMELIGHT | WORLD PACIFIC |

why

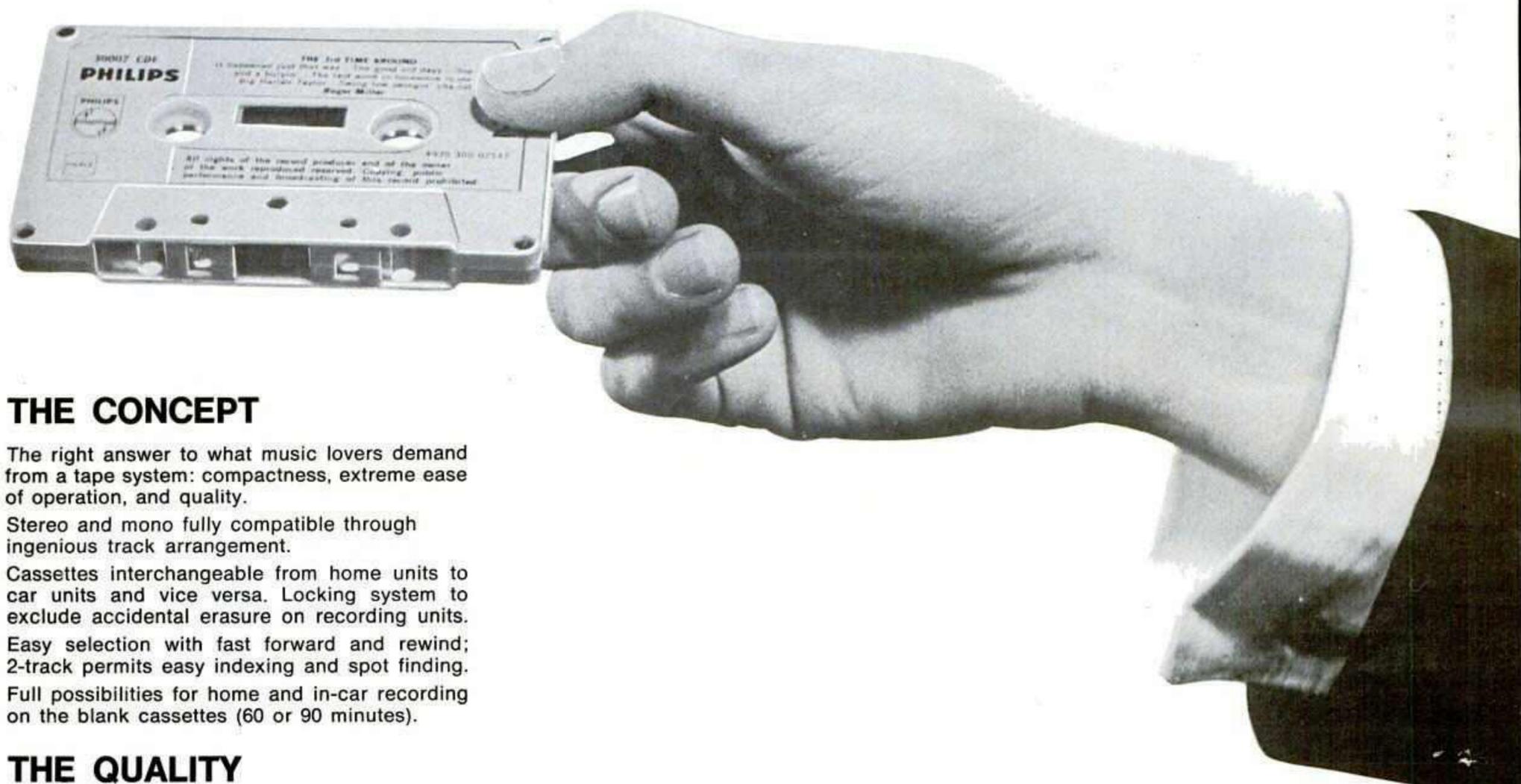


A growing library of MUSICASSETTES everywhere, featuring music by top-selling artists in a variety to suit all tastes and needs



THE *Compact Cassette* SYSTEM WITH MUSICASSETTES

the cassette is a sensation the world over...



THE CONCEPT

The right answer to what music lovers demand from a tape system: compactness, extreme ease of operation, and quality.

Stereo and mono fully compatible through ingenious track arrangement.

Cassettes interchangeable from home units to car units and vice versa. Locking system to exclude accidental erasure on recording units.

Easy selection with fast forward and rewind; 2-track permits easy indexing and spot finding.

Full possibilities for home and in-car recording on the blank cassettes (60 or 90 minutes).

THE QUALITY

Fine musical quality, according to the best traditions in the tape recording and record industry.

Full satisfaction for critical ears, even when classical music is played.

Dependability in cassette design and in every item of the Philips cassette equipment range.

Cassettes will work in recorders and players either horizontal, vertical, sideways... in any position.

Normal thin tapes used in cassette, give no dirt on heads or other breakdown problems.

THE "INTERNATIONALITY"

Philips is an international company and took care that dozens of the best manufacturers of equipment all over the world participated in launching the Compact Cassette system.

The Compact Cassette is now the only system comparable in international distribution to gramophone records!

Cassettes can now be played (and are played) by millions in any country in the world.

BATTERY UNIT

The unit that "did it". More than 1,000,000 in use now.

AC UNIT (mono)

The home unit with the many features.

FULL STEREO UNITS

Satellite speaker boxes and full stereo microphone for stereo effect. Now you get unbelievable stereo quality, music coming from just one single shelf of the home's book case.

RADIO/CASSETTE PORTABLES

Compact Cassette recorder integrated with cordless AM-FM radio gives possibility of recording and playback.



CAR UNITS

Car mounts hold battery units beneath car dash board. They are connected to car battery and car radio, play cassettes or make recordings. Units can be taken out to serve as independent portable recorders when desired.

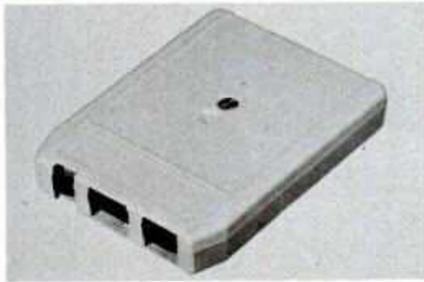
LAUNCHED BY **PHILIPS** AND OVER 40 OTHER COMPANIES



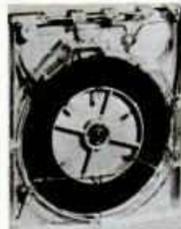
FIDELIPAC is first and 4-most in THE CARTRIDGE EXPLOSION

The Standard of the Industry for Broadcasters and Duplicators, presents

The Fidelipac 637 8-Track Cartridge

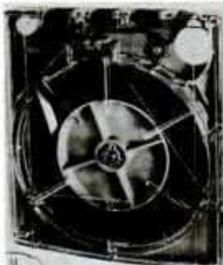


Fidelipac Fours — Preferred by the Nation's Leading Record Companies and Duplicators

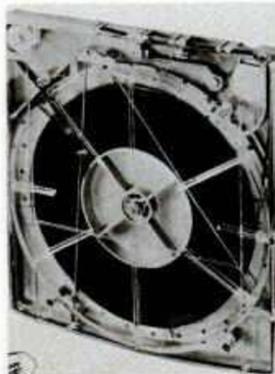


Fidelipac 300'

Excellent opportunities are available to overseas distributors and licensees. Write for details about our new international marketing program. Six countries already licensed.



Fidelipac 600'



Fidelipac 1200'

FIDELIPAC

TelePro INDUSTRIES, INC.

CHERRY HILL INDUSTRIAL CENTER
CHERRY HILL, NEW JERSEY
TELEPHONE — 609-428-6200
A Subsidiary of Defiance Industries, Inc.

when answering ads . . .

Say You Saw It in Billboard

Jaubert's Radio-Cartridge Launch

PARIS—Import manufacturer Jaubert will launch a French-made radio cartridge in the Common Market countries. The prototype radio/cartridge was delivered this week and Jaubert is placing an initial order for 100 long-wave models.

The radio cartridges will be made exclusively for Jaubert, and the first models will be able to receive three long-wave stations, France-Inter, Europe No. 1 and Radio Luxembourg. A second model is being developed which will, in addition, be able to receive Radio Monte Carlo and the BBC Light Program on long wave.

Another type of radio car-

tridge, with AM, is also being developed and it is hoped also to develop a model with FM. The cartridge, which will sell at about \$12, is equipped with a male plug in three sections, and the simple act of inserting the cartridge into the tape player triggers off three operations—it completes the electrical circuit, shuts off the tape motor and connects the radio cartridge to the car aerial.

Model to Japan

Jaubert is sending a model of the radio cartridge to its tape player suppliers in Japan so that they can adapt their players to take the radio cartridge.

Michel Jaubert told Bill-

board, "We believe that this radio cartridge will provide a tremendous boost to the sale of car stereo players in Europe. The knowledge that, for a small extra cost, radio can be added to a car tape playing system will make car stereo a much more interesting proposition for European motorists."

GE Unit Push

UTICA, N. Y.—General Electric is promoting its new cassette tape recorder with a special spring advertising campaign. Included are commercials featuring the M8300 unit, which are being shown on the Johnny Carson Show this month.

Uses being stressed by GE are business applications, classroom note taking for high school graduates going on to college, and recording the sounds of weddings, and honeymoon and vacation trips. The M8300 is a battery-operated, compact, portable recorder. The suggested list is \$69.95.

Merc. in a Cassette Deal With Vanguard

CHICAGO — Mercury Record Corp. has signed a non-exclusive cassette production/distribution deal with Vanguard Records, Bach Guild and Everyman.

The first release, scheduled for July, will include product by Joan Baez, Buffy Sainte-Marie, Country Joe and the Fish and Leopold Stokowski. Mercury is now releasing the libraries of 17 labels in cassettes. The full Mercury cassette, 4 and 8-track libraries, will be exhibited at the EIA Consumer Electronics Show in New York, beginning Sunday (25).

Auto-Radio Dealers Sell Players

Continued from page 29

ued, "came at the wrong time for the auto industry. For one thing, it became a three-way fight. The parts department handled the players and the sales force didn't get spiffs for what was a hang-on unit. Also, autos were selling good anyway and all salesmen had to do was stand around on the floor and

look important so they weren't concerned with tape units."

Mathias said, that while at the very first, Taylor Electric had been having trouble with defective units, now their defectives were running "less than two per cent." We're very happy considering the environment a car tape player has to operate in. As for the home units, our defectives are just non-existent.

Turning to installation, Mathias said 80 per cent of all player purchases involve custom installation by the dealer. "The time required depends on the type of car, but on the average, an installation shouldn't take over an hour and 15 minutes.

"We've gone out to check on dealers who complain of long installation tie-ups. Some have told us it's taking them four or five hours. We found that, first, they usually didn't have the right tools, hole-cutters and such. And secondly, they left the job to sell phonograph needles or talk on the phone or in some way they got distracted."

New Ampex Series

LOS ANGELES — Ampex has designed three cassette recorder/players ranging from \$100 to \$200 with delivery set for August. The units are tagged the Micro Series and include the model 20, an AC/DC/battery portable weighing six pounds (\$99.95); the model 50 walnut-cased deck for home use with its own power supply, solid state circuitry and two omnidirectional microphones (\$139.95) and the home model 85, walnut-cased with matching walnut speakers and its own power system (\$199.95).

FROM THE WORLD LEADER!

NEW RELEASE #20—BILLBOARD JULY 1, 1967

FOUR-TRACK CARTRIDGES

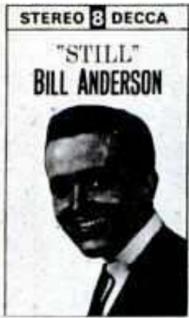
QTY.	WING	MERCURY	SMASH	FONTANA	PHILIPS	CAPITOL	MONUMENT	KING	HICKORY	MONITOR
---	WC4-16228	---	---	---	---	---	---	---	---	---
---	WC4-16265	---	---	---	---	---	---	---	---	---
---	WC4-16267	---	---	---	---	---	---	---	---	---
---	WC4-16282	---	---	---	---	---	---	---	---	---
---	WC4-16303	---	---	---	---	---	---	---	---	---
---	WC4-16305	---	---	---	---	---	---	---	---	---
---	MC4-61042	---	---	---	---	---	---	---	---	---
---	MC4-61076	---	---	---	---	---	---	---	---	---
---	SC4-67030	---	---	---	---	---	---	---	---	---
---	SC4-67083	---	---	---	---	---	---	---	---	---
---	FC4-67561	---	---	---	---	---	---	---	---	---
---	PC4-600-233	---	---	---	---	---	---	---	---	---
---	4CL-2528	---	---	---	---	---	---	---	---	---
---	4CL-2540	---	---	---	---	---	---	---	---	---
---	4CL-2549	---	---	---	---	---	---	---	---	---
---	4CL-2627	---	---	---	---	---	---	---	---	---
---	4CL-2655	---	---	---	---	---	---	---	---	---
---	10A-567	---	---	---	---	---	---	---	---	---
---	11B-111	---	---	---	---	---	---	---	---	---
---	12A-253	---	---	---	---	---	---	---	---	---
---	14B-509	---	---	---	---	---	---	---	---	---
---	14B-512	---	---	---	---	---	---	---	---	---
---	26A-517	---	---	---	---	---	---	---	---	---
---	46Y-154	---	---	---	---	---	---	---	---	---
---	44G-107	---	---	---	---	---	---	---	---	---
---	56A-209	---	---	---	---	---	---	---	---	---
---	56A-218	---	---	---	---	---	---	---	---	---
---	56C-227	---	---	---	---	---	---	---	---	---
---	68A-183	---	---	---	---	---	---	---	---	---
---	72Y-157	---	---	---	---	---	---	---	---	---

NEW MINI-PAK RELEASES

QTY.	REPRISE	WARNER BROS.	DUNHILL	SMASH	WHITE WHALE	ELEKTRA	MERCURY	MERCURY	PHILIPS	WINDY C	DUNHILL	ABC
---	4RK-0566	---	---	---	---	---	---	---	---	---	---	---
---	4WK-7020	---	---	---	---	---	---	---	---	---	---	---
---	4WK-7028	---	---	---	---	---	---	---	---	---	---	---
---	4WK-7041	---	---	---	---	---	---	---	---	---	---	---
---	4WK-7049	---	---	---	---	---	---	---	---	---	---	---
---	45K-150	---	---	---	---	---	---	---	---	---	---	---
---	45K-152	---	---	---	---	---	---	---	---	---	---	---
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---	45K-155	---	---	---	---	---	---	---	---	---	---	---
---	45K-156	---	---	---	---	---	---	---	---	---	---	---
---	45K-157	---	---	---	---	---	---	---	---	---	---	---
---	45K-158	---	---	---	---	---	---	---	---	---	---	---
---	45K-159	---	---	---	---	---	---	---	---	---	---	---
---	45K-160	---	---	---	---	---	---	---	---	---	---	---
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---	45K-163	---	---	---	---	---	---	---	---	---	---	---



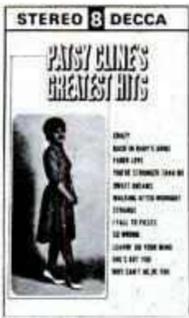
7715 DENSMORE AVE., VAN NUYS, CALIF. 91406 (213) 989-5000



Still
Bill Anderson
6-4427/2-4427



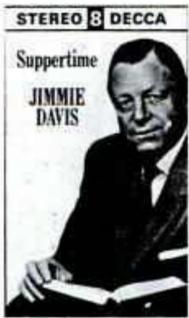
Cocktails With Cavallaro
Carmen Cavallaro
6-8805/2-8805



Patsy Cline's
Greatest Hits
6-4854/2-4854



Bang Bang
Xavier Cugat
6-4799/2-4799



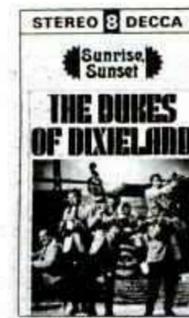
Supper Time
Jimmie Davis
6-8953/2-8953



In the Mood
Lenny Dee
6-4818/2-4818



The Party's On
Peter Duchin
6-4756/2-4756



Sunrise, Sunset
The Dukes of Dixieland
6-4807/2-4807



Piano Magic: Hollywood
George Feyer
6-4647/2-4647



Red Foley's Golden
Favorites
6-4107



Medley Time
Jan Garber
6-4730/2-4730



There Goes My
Everything
Jack Greene
6-4845/2-4845

DECCA CORAL BRUNSWICK

Coming On Strong

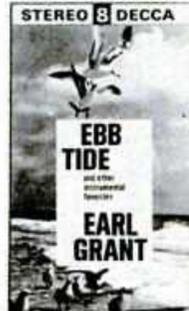
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Prefix 6 indicates 8-track / Prefix 2 indicates 4-track
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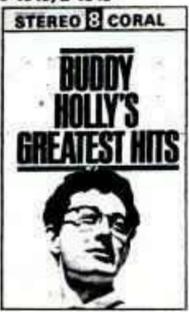
A Taste of Honey
Pete Fountain
6-57486/2-57486



Ebb Tide
Earl Grant
6-4165/2-4165



Happiness Is
Godfrey Hirsch
6-57489/2-57489



Buddy Holly's
Greatest Hits
6-57492/2-57492



Burl Ives' Greatest Hits
6-4850/2-4850



Sweet With a Beat
The Jonah Jones Quartet
6-4800/2-4800



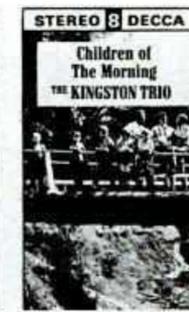
Bert Kaempfert's
Greatest Hits
6-4810/2-4810



Let's Face the Music
and Dance
Sammy Kaye
6-4823/2-4823



Wayne King's Golden
Favorites
6-4309/2-4309



Children of the Morning
The Kingston Trio
6-4758/2-4758



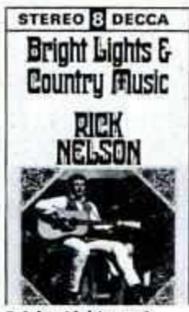
10 Golden Years
Brenda Lee
6-4757/2-4757



Don't Come Home a
Drinkin'
Loretta Lynn
6-4842/2-4842



Trumpet Showcase
Rafael Mendez
6-4636



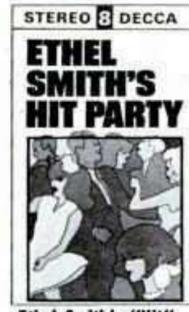
Bright Lights and
Country Music
Rick Nelson
6-4779/2-4779



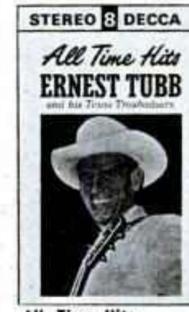
Webb Pierce's
Golden Favorites
6-4110



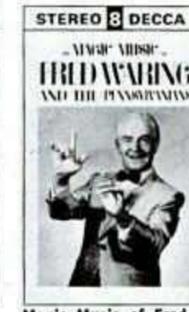
'In' Motion
The Quartette Tres Bien
6-4791/2-4791



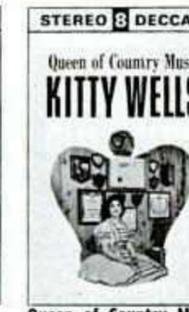
Ethel Smith's 'Hit'
Party
6-4803/2-4803



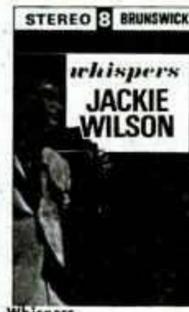
All Time Hits
Ernest Tubb
6-4046/2-4046



Magic Music of Fred
Waring & Pennsylvanians
6-4759/2-4759



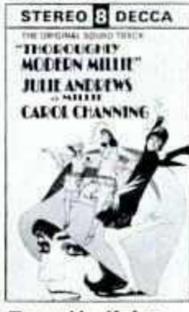
Queen of Country Music
Kitty Wells
6-4197/2-4197



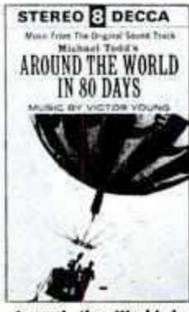
Whispers
Jackie Wilson
6-54122/2-54122



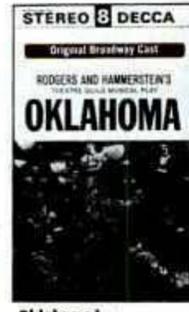
Wack Wack
The Young Holt Trio
6-54121/2-54121



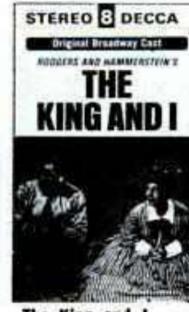
Thoroughly Modern
Millie
Sound Track Album
6-1500/2-1500



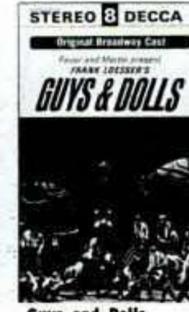
Around the World in
Eighty Days
Sound Track Album
6-9046



Oklahoma!
Original Cast
6-9017/2-9017



The King and I
Original Cast
6-9008/2-9008



Guys and Dolls
Original Cast
6-9023/2-9023



Haydn
Cincinnati Symphony
Orchestra
6-10107



Paganini/Saint-Saens
Ruggiero Ricci
6-10106



Maestro
Andres Segovia
6-10039/2-10039

Tape CARtridge



*Exclusive process of
AMERICAN RECORDING TAPE
A Division of GREENTREE ELECTRONICS
2135 Canyon Dr., Costa Mesa, Calif. 92626

Quality Demo Deal Pays Off

TORONTO — Quality Records, Ltd., experienced unexpectedly enthusiastic response from record dealers to its \$25-off deal on an Automatic Radio compatible 4-8-track tape cartridge player for use in in-store tape cartridge demonstrations. The offer allowed dealers to buy the player, which re-

tails at a suggested \$169.90, for only \$93.93, \$25 less than the regular dealer price.

Although only one mailing was made, outlining the offer to all record dealers, large and small, and the offer was limited to May only, it drew a 5 per cent response. Due to the unexpectedly large response, only 65 per cent of the orders can be filled immediately, and the remaining dealers are being offered a substitute model on a model or a month's delay in filling their order.

"We're very pleased at this display of interest on the part of dealers," said Ross Ferris, newly appointed co-ordinator of the tape sales division at Quality. "We hope to be able to afford to repeat the offer in the future, to further stimulate dealer interest in the tape cartridge field." Quality distributes the Automatic Radio of Canada line of cartridge players, on the policy that the promotion of equipment will lead to greater demand for cartridges.

NEW!!! 4 OR 8 TRACK HEAD CLEANING CARTRIDGE

Cleans and polishes head like factory new for best sound reproduction.

CASH IN NOW ON THIS HIGH PROFIT MAKER

1-99	\$1.00 each
100-499	.90 each
500 or more	.80 each

4 AND 8 TRACK MAY BE MIXED FOR BEST PRICES

TAPE LOADED CARTRIDGES, BLANK TAPE AND EMPTY CARTRIDGES AVAILABLE AT THE INDUSTRIES' LOWEST PRICES.

AUDIO ELECTRONICS

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Van Nuys, Calif.
A. C. 213 785-8891

Aiwa Changes To Cassette

TOKYO — Mitsuo Ikejiri, president, Aiwa Co., Ltd., one of the pioneers of cartridge systems in Japan, has switched the production of his company to the Philips cassette system exclusively.

Three Aiwa models are now produced:

Model TP-707p—Monaural, home system. Selling for \$53 in Japan and exported; Model TP-1004—Stereo, home system. Retail price in Japan \$83. Exported; Model TP-718—Monaural, auto system. Exported only. Not sold in Japan.

Music Cassettes: Monaural and stereo only sold in Japan. It plans stereo recordings late this year for export and domestic sales.

The exclusive sales agency for Aiwa in the U. S. is Selectron International, Chicago.

Duping Via Phone Lines?

LOS ANGELES — Publisher Bob Mills has a concept for master cassette libraries which would duplicate material over phone lines to receiver units. The neophyte system would eliminate stores carrying stock and the mailing of tapes around the country.

Mills contends he has adopted presently available tape recording equipment to duplicate cartridges with good fidelity over phone lines. He has been talking with the telephone company's new products department.

The publisher has not yet discussed the development of hardware with any manufacturer, saying that he believes adopting presently designed recorders would not be too difficult. Mills says he plans quering record companies about their interest and participation in a revolutionary system which would establish central reference libraries in major cities for persons to phone to duplicate material on receiver sets in their homes. "Record companies would only have to provide libraries with a master tape." The equipment, as Mills envisions it, automatically duplicates the requested tape at a high speed.

Merc. Sees Sales of Cassettes Gaining

CHICAGO—"We anticipate accelerated sales of cassette records this summer and fall," said Mercury Record Corp. recorded tape product manager Harry Kelly, "and we're preparing with continuing monthly cassette releases.

The latest release of 19 cassette titles brings the Mercury total to 114, some of which are under license agreements with other labels and with Music-tapes, Inc. of Chicago.

Artists represented in the new offering are Luiz Bonfa, the Mystic Moods Orchestra, Swingle Singers, Modern Jazz Quartet and Walter Wanderley from Philips; Frankie Laine, Sarah Vaughan, Dinah Washington, Billy Eckstine, Horst Jankowski, Blues Magoos, Shangi-Las, Chuck Berry, Jerry Butler, Johnny Mathis, Hugh Masakela and Faron Young on Mercury and Les McCann, Ltd., and the Oscar Peterson Trio on Limelight.

GRT 4 & 8 TRACK STEREO CARTRIDGES

*Indicates GRT Cartridges on Billboard Top LP Chart

ABC**
Amy
Atco*****
Atlantic****
Bang
Bell
Cadet*
Checker
Chess
Command*
Crescendo
Dot*****
Dunhill***
Dunwich
Dynovoice
Goldwax
Grand Award
Hamilton
Hickory
Impulse
Jerdon
King**
Mala
Monument*
Moonglow
Music Guild
Musicland
New Voice**
Paula
Purist
Scepter*
Shout
Starday
Stax*
Tangerine
Vault
Viva**
Volt
Wand
Westminster
White Whale*

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General Recorded Tape, Inc.

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Sunnyvale, Calif. 94086
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American Manufacturers offer for SPECIAL SALE

PRODUCTION OVERRUNS TAPE CARTRIDGE PLAYERS

- Home Units • Car Stereo Units • Car Monaural Units
- Parts for Home & Car Units • Accessory Items
- Monaural Music Cartridges—4 Track

For further information, write to

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or visit Booth A-106, Consumer Electronics Show, Americana Hotel, June 25-28



ATTENTION, CAR STEREO DEALERS

4 OR 8 TRACK CARTRIDGES WITH 30 MINUTES OF BLANK TAPE

Beautifully packaged with sleeve and self-stick label, or titling. List Price: \$3.00/Your cost: \$1.70 (1-99) 100 or more: \$1.60. Shipped prepaid. Send check with order.

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Mr. Dealer:
Mr. Distributor:
You are cordially invited to avail yourself of the hospitality of the



Open House
during the Consumers Electronics Show
June 25 thru June 28

Larry Finley and Jim Gall will be pleased to be your hosts and make the following services available to you at no charge:

- Long distance telephone service to any place in the U.S.
- Your own private office away from home
- Your own private secretary
- Theatre tickets service

A special representative of New York's largest theatre ticket office will arrange for your tickets at regular brokers' prices. (We have blocked out special tickets to the biggest Broadway hits for you.)

And while you're visiting with us, let us introduce you to the world's largest selection of 8 Track and 4 Track Stereo Tape Cartridges.

Come in—Relax—Enjoy refreshments and warm hospitality. Each day from 9 to 7 at I.T.C.O.'s comfortable executive offices at

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Between 52nd and 53rd Streets, on the 4th floor, just 2 blocks east of the Hilton Hotel



International Tape Cartridge Corporation
663 Fifth Avenue, New York, N.Y., (212) 421-8080

CONVENTION
SPECIALAccent on CARtridge products
at NAMM and EIA ConventionsTape CARtridge Grabs
NAMM-EIA Shows Spotlight

Tape CARtridge player displays will be the highlight of this first annual Consumer Electronics Show in New York, while cartridge library product will capture much of the glitter at the National Assn. of Music Merchants Convention in Chicago, both to be held June 25-28. (See separate story on NAMM.)

Not because it's the largest or fastest growing segment of the electronics industry. It isn't. Nor because of the extensive amount of product available on the market.

The chief reasons for the cartridge system's present success and its foothold on the future are that it represents a totally new concept in consumer entertainment and a complete split with the existing connotations of home tape recording.

The tape cartridge industry has reached its first plateau. It's now two years since all the hoopla about 4-track and 8-track took the public by storm on a

national basis and one year for cassettes and PlayTape. The industry was rocked by outlandish claims at first, with spokesmen for all segments proclaiming the superiorities of their configurations. The boasting, in fact, turned many observers into believing that tape cartridges were a promotional fad soon to be forgotten. But now—two years later—stability has predominated and the industry has a solid grasp on the market with a roseate future on the horizon. According to unofficial but reliable sources, more than 1.1 million 4-track and 500,000 8-track players have been sold. Some 43 companies will exhibit cartridge equipment (4- and 8-track continuous loop, 2- and 4-track cassette, and 2-track PlayTape) at the Consumer Electronics show. The roster includes virtually every major electronics manufacturer and more than a cluster of smaller independents. Companies such as Lear Jet, Muntz and North American Philips, which are concentrating primarily on cartridge equipment, and

huge multi-product corporations such as RCA, Motorola, Admiral, General Electric are strongly represented. Importers will also exhibit cartridge equipment in number.

This year's show displays will stress technological advancement and styling modifications. Companies will be unveiling wider choice of units for both home and automobile. Features such as fast forward and silent channel changing for 8-track units, 4- and 8-track compatibility, automatic cassette changer mechanisms and inexpensive cassette players are a few of those being promoted on new equipment at the show.

Also a special tape cartridge panel seminar is set for 10:00 Wednesday (28), and an all-industry reception and banquet will be held at the Waldorf-Astoria hotel June 25 at 7 p.m. Cost of the show, featuring Dick Shawn, Jane Morgan and the Ray Block Orchestra, is \$10.

NAMM Stresses
Library Facet
Of Industry

By RAY BRACK

The Consumer Electronics Show in New York has the nuts and bolts, but the NAMM show here has the music this week.

Strict rules set up by the Electronics Industries Assn. (EIA), sponsor of the New York show, forbid display of tape cartridge or record libraries. The only tape cartridges buyers will find are those needed to demonstrate playback equipment.

The Chicago Music Show, however, is being used by two of the fastest growing independent duplicator/marketers to enter the music cassette business. General Recorded Tape and Ampex will display sizable cassette catalogs at Chicago in addition to their offerings in 4- and 8-track cartridges.

Other marketers of tape cartridges who will show in Chicago are RCA, Tape Distributors of America, Inc., and All Tapes Distributing, Inc.

Tape Distributors of America will offer to dealers either a complete tape one-stop service or full rack service. All Tapes also has a full tape cartridge program for dealers to be spelled out at the show.

In addition to some 300 4- and 8-track cartridges from 17 labels and 1,600 open-reel titles from 48 labels, Ampex will show 100 new cassette titles from 17 major labels. London, Reprise, Warner Bros. and Elektra are included. Titles from Caedmon, Contemporary, Deram, Fantasy, Hi, Jay Jay, Monitor, Monu-

Tape CARtridge Manufacturers
Exhibiting at
EIA Consumer Electronics Show

Admiral Corp.
Ampex Corp.
Artic Import Co.
Arvin Industries
Bogen Communications Div.,
(Lear Siegler)
Borg-Warner Corp.
(Spring Division)
Califone-Roberts Electronics Div.
(Rheem Manufacturing Co.)
Capitol Records
Concord Electronics
Consolidated Merchandising
(Viscount Division)
Craig Electric
General Electric
(Consumer Electronics Division)
Hitachi Sales
Kinematix
Lear Jet Industries
(Stereo Division)
Lloyd's Electronics Corp.
3M Company
M-G-M PlayTape
Major Electronics Corp.
Martel Electronic Sales

Masterwork Audio Products
Matsushita Electric Corp. of America
Mercury Records
Midland International Corp.
Motorola
Muntz Stereo-Pak
North American Philips Co.
Olympic Radio & Television Sales Corp.
(Lear Siegler Inc.)
Packard-Bell Sales
Peerless Telerad
Philo-Ford Corp.
PlayTape
RCA Sales Corp.
Selectron International Co.
Superscope
Sylvania Electric Products
(Entertainment Products Division)
Symphonic Radio & Electronic Corp.
TelePro Industries
Tenna Corp.
Universal Tapedex Corp.
Viscount Electronics Div.
(Consolidated Merchandising Corp.)
Viking of Minneapolis, Inc.
Westinghouse Electric Corp.

Playback and Library
Exhibitors at NAMM

All Tapes Distributing
Ampex Corporation
Audiotex Home Electronics
Benjamin Electronic Sound Corp.
Bogen Communications Div.,
Lear Siegler, Inc.
Concord Technical Apparatus Corp.
Crown City Imports
Dale Electronics, Sioux Div.
Decca Distributing Corporation
Discomatic
Electra Corporation
Electro-Brand, Inc.
Electro Music
Electro-Voice
Elgin Radio Division
Fisher Radio Corporation
Folkway Records
Foreign & Domestic Trade
Consultants, Ltd.
G&H Imports
G.H.S. Corporation
General Electric Credit Corp.
General Recorded Tape
Greentree Electronics Corp.
Halifax Distributing Company

Jensen Manufacturing Division
The Mueter Company
Jordan Electronics
Koss Electronics
James B. Lansing Sound
Livingston Audio Products Corp.
Murrell Electronics
North American Philips Co.
Oliver Sound Company
Pfanstiel Chemical Corporation
RCA Sales Corporation
Recoton Corporation
Redisco
H. H. Scott
Seeburg Sales Corporation
Shure Brothers
Sound Electronics Corporation
Tape Distributors of America
Telax Corporation
Temple Sound Equipment Co.
Valiant Radio Corporation
WMI Corporation
Westinghouse Credit Corporation
David Wexler & Company
Wiremaster Corporation of America
Wurlitzer Company, Elkhart Div.

ment, Parrot, Project 35, Scepter, Vanguard and Wand will be added to the cassette line in August.

Ampex will also show new display fixtures for 4-, 8-track open-reel and cassette tapes.

RCA Victor is expected to show a wide selection of its 520 8-track titles.

GRT is also expected to premiere about 100 cassette titles. The firm, which is mounting a full-scale tape cartridge marketing push under Tom Bonetti, has dupe/marketing agreements with Atco, Atlantic, Command, Starday, Scepter, Stax, Wand, ABC, Chess, Checker, Cadet, Crescendo and Monument, among a number of others.

Dealers, Racks Post Strong CARtridge Sales

By HANK FOX

While the tape CARtridge market is still in its infancy, record retail outlets are beginning to feel the impetus of cartridge sales as the market is registering sharply increased sales. According to Billboard's Record Market Research division, record stores are experiencing an average of 59.2 per cent gain in cartridge sales over the six months ending May 31, 1967. Of the 183 dealers and rack outlets polled, 90 per cent of the racks and 80 per cent of the non-rack dealers posted six months' gains.

More dealers and rack jobbers are stocking tape cartridges. While 40 per cent of dealers and 25 per cent of racks carried 4-track cartridges at the end of November 1966, the percentage has now jumped to 60 per cent and 50 per cent respectively. Some 88 per cent of the non-rack outlets sell 8-track cartridges now as compared with 58 per cent six months ago. None of the rack outlets polled in November carried

either cassettes or PlayTape, but now 8.3 and 16.7 per cent respectively do.

More than 50 per cent of all racks and dealers surveyed indicated a 50 per cent or higher boost in sales during the six months. Some 38 per cent of the racks reported a 5 per cent gain, while another 13 per cent spoke of an 80 per cent rise. About 23 per cent on non-rack outlets registered a 50 per cent climb, with 17 per cent reporting the doubling of sales within that period.

Cassettes and PlayTape averages per week were 5.5 each week in non-rack stores—16.7 being the average number. 11.5 was the average number for non-rack 4-track cartridges in a range of 1-60. Racks posted a narrower range for 8-track (1-65), but average sales per week were 17.2. Four-tracks also had a narrower range (1-10). The average number here was 5.6.

Cassettes and PlayTape averages per week were 5.5 and 8.1 respectively, but the stepped-up release schedule and increased availability is expected to radically alter these figures within the next six months.

Kinematix Unveils
Fast Forward,
Silent Switching

Kinematix is set to market a line of 4 and 8-track tape CARtridge equipment featuring several sophisticated technological advances.

The company is showing:

- An 8-track cartridge player/recorder with fast-forward capability, U. S.-made, for \$399.

- A compatible tape cartridge deck for the home, which plays 4 or 8-track cartridges with completely automatic sensing, for \$169.95. It's U. S.-made.

- Silent channel changing," which utilizes a patented muting circuit to eliminate the customary "click, click" in tape cartridge program changing.

- A patented "bump gear" which shifts the tape head to six "discreet" positions in an absolutely vertical plane to achieve accurate channel switching and compatibility of 4-track and 8-track playback on a single machine.

- A compatible auto player, U. S.-made, to retail at \$59.95.

- And an 8-track cartridge recorder for the car, operable in the home with an AC converter. Price is \$99.95.

"We're doing everything with 8-track they said couldn't be done," said Fish, who is totally sold on 8-track and believes that the system has no problems that cannot be overcome by imaginative engineering.

Unquestionably the darling in the Kinematix offering at the show is the home player/recorder with fast forward. The unit will run forward at 10 times its

(continued on p. WS-2)

CONVENTION SPECIAL

Accent on CARtridge products at NAMM and EIA Conventions

Kinematix Unveils Fast Forward, Silent Switching

(Continued from p. WS-1)

normal rate, placing any desired selection just one and one-half minutes away.

"Other fast forward systems for 8-track that are coming out," Fish said, "achieve this by merely speeding up the capstan and the flywheel. With the flywheel moving at high speed, an inertia problem develops. For the tape cannot be stopped instantly and runs past the beginning of the desired selection. The high flywheel speed also creates considerable vibration. Given these problems, all other fast-forward systems for 8-track cartridge players offer only three to four times the normal playback speed."

Fish said Kinematix engineers have eliminated the speeding flywheel problem, enabling the unit to run forward at 10 times normal speed with instant stop. At top speed the unit snakes the tape forward at 37 inches per second. This is achieved through disengagement of the flywheel during fast-forward winding.

The unit is being offered in two models, the KX 1777, with turntable, at \$475 and the KK 1775, without turntable, at \$399. It is an 80-watt unit and has a separate recording circuit totally independent from playback. For example, the music lover may record from an LP disk onto 8-track cartridge, may twist controls to adjust recording levels, all while listening to the music through the speakers. The unit also has jacks for recording from other sources and from mikes. Automatic stop prevents recording over a track.

Fish said his new patented "bump gear" used on compatible home and car players eliminates head misalignment problems. "The gear is accurate to .5 thousandth of an inch," he said, "and we guarantee our head changing mechanism for five years."

Fish founded Kinematix in 1959 and began manufacturing a stereo balance meter. He added FM car radios and reverbs, becoming one of the largest makers of the latter. Kinematix entered the auto cartridge tape field in November of 1966 and introduced its first home unit two months ago. The firm supplies several large mail-order houses in addition to numerous accounts in the automotive and consumer electronics fields.

"Stereo tape cartridge is the business of the future," Fish said. "The market saturation is nowhere near being attained. Though we've doubled our sales every year we've been in business, we expect to triple sales each year over at least the next two years."

Given advertising impetus, Fish believes that in a few years a third of all automobiles will sport cartridge players. During the coming year, he expects home players sales to account for about a third of total volume.



Frank Stanton shows a PlayTape rack, like that used in record stores, drug and department stores and other outlets across the nation to merchandise the 2-track system and cartridges.

The Reasons for 2 Shows

The EIA broke away from the 66-year-old Music Show because some of the large home electronics manufacturers—several of which have annual sales exceeding the entire gross of the musical instrument industry—felt they were getting short shrift at the exhibition. There were certain major firms, such as Motorola, which did not participate in the Music Show.

"We didn't feel at home with the piccolo and piano dealers," EIA vice-president Jack Wayman said.

EIA members had three specific demands which they felt the National Association of Music Merchants could not or would not meet:

- They wanted more weight at NAMM management levels. The NAMM board, according to strict policy, is dealer dominated. More than that, it is musical-instrument dealer dominated. Home electronics manufacturers were able to exercise only remote influence on NAMM policy. And, as is inevitable in most national trade associations, dealer and manufacturer interests frequently clashed.

- They wanted the exhibition renamed. "Music Show," they felt, didn't tell all. They suggested names like "Home Electronics and Music Show"; then "Music and Home Electronics Show." The suggestions were turned down. The name of the big summer show at

Chicago is world renowned and NAMM felt it unwise to alter it.

- They wanted more prominence at the show, which would have involved moving the show, probably to ill-fated McCormick Place. NAMM did all it could to give home electronics manufacturers adequate display facilities and promotion, but the EIA members were not satisfied. NAMM strongly resisted moving from the Conrad Hilton Hotel.

Through the entire affair, NAMM reminded the home electronics people that the Music Show delivered unmatched prestige and buyer traffic. Each year the exhibition grabs trade and consumer press headlines around the world. The Music Show served as launching pad for such merchandise as TV, Color TV, transistorized merchandise, VTR, tape cartridge equipment and other consumer electronics. It regularly delivered 20,000 buyers.

EIA insisted that scheduling the Consumer Electronics show in New York during Music Show week in Chicago was purely economic coincidence. "The last week in June offered hotel accommodations at the best rates," said Wayman. "For some reason, hotel rates drop in mid-June. We couldn't have the show in July. Attendance would drop."

EIA Seminar Program

Amid the mammoth number of displays at the Consumer Electronics Show, the convention will be sparked by seminars dealing with various segments of the industry. The opening symposium (26) will cover the relations between the industry and government. Speakers will include officials from the Federal Trade Commission, Consumers Union and trade papers.

Merchandising seminars will key the second day's sessions (27). Parleys on radio, radio-phonograph combinations, television, tape recorders, the youth market and tape CARtridges are included in the calendar of events.

The program for the cartridge seminar, entitled "Home and Auto Tape Players," is as follows:

Moderator—Lee Zhito, editor in chief, Billboard magazine, remarks with EIA market statistics.

Topics:

Rationale for the Eight-Track System

Oscar R. Kusisto, vice-president & general manager, automotive products division, Motorola.

New Directions in the Tape Cartridge Industry

James Russell, Director of Marketing, Craig Panorama, Inc.

You Can't Beat the System

Wybo Semmelink, assistant vice-president, North American Phillips Co.

The Care and Feeding of Tape Players

George Slaughter, Advanced Stereo Systems, Fort Worth, Texas.

Plus Profits With Tape Cartridges

Larry Finley, president, International Tape Cartridge Corp.

You Get More With 4

Earl Muntz, Muntz Stereo Pak, Los Angeles, Calif.

PlayTape Girds for Mass Merchandising

Frank Stanton, president and developer of the PlayTape 2-track CARtridge system, plans to eliminate something that has plagued the singles record industry throughout its history—obsolescent product. PlayTape in September will open a U.S. duplicating plant (previous product has been manufactured and duplicated overseas) and "new manufacturing techniques will enable us to be able to re-record new tunes on cartridges that don't sell," Stanton said. The only cost will be a new label and a blister wrap.

Along with the new U.S. plant, the firm is introducing a color-code system to differentiate its different cartridges. These were to be unveiled at the Consumer Electronics Show in New York and National Association of Music Merchants show in Chicago. A red cartridge will be used for the single record equivalent, featuring two tunes and retailing for \$1. The EP, featuring four tunes and selling for \$1.49, will be black. Kiddie albums will be blue and sell for \$1 and \$1.50. A white cartridge will contain 8 tunes and retail for \$2.98. Gray cartridges will feature talk and educational material and retail for \$1 and \$1.50.

Six new units, including kiddie lines, a hang-on unit for autos, and two table models (one with AM-FM radio), were also introduced.

The PlayTape 2-track system was first shown to the public at a distributor meeting in July 1966 of MGM Records. MGM Records president Mort Nasatir was one of the first record company officials to see the value in the lightweight, portable unit and has been marketing units as well as cartridges through its regular distribution channels and electronic outlets. Clarence Avant, manager of Jimmy Smith and an independent record producer, had brought Stanton and Nasatir together. Avant has been important in the acquisition of record company catalogs for PlayTape and is a special consultant to Stanton. MGM Records distributes cartridges featuring not only its own product, but the product of other labels. MGM Records bowed a \$29.95 unit and later added a budget \$19.95 version.

PlayTape now offers everything from the Beatles

(which will be out soon under a new contract with Capitol just signed) to the Supremes, the Mamas and the Papas, Sam the Sham, and Frank Sinatra.

From MGM Records, PlayTape quickly expanded with the addition of ABC Records. Then came the record libraries of United Artists, Chess, Cameo-Parkway, Motown and A&M. In May, the Warner Bros./Reprise labels joined up. Now Capitol. Stanton said the PlayTape cartridge now contains product of the 25 different labels turned out by these companies with more than 2,000 different selections.

In addition to the U.S., PlayTape is now available in Japan (cartridges introduced only a couple of weeks ago there feature both Japanese artists as well as international artists), Europe, South America, Canada, and Australia and is presently eyeing a number of plant facilities in these markets for further expansion.

Higher income people will buy an 8-track unit, perhaps, he said. "But that doesn't interest me. I'm after the mass market. The record companies who've adopted expensive systems have put themselves away from the mass market."

The 2-track system "will take much more product than the music industry can provide," Stanton said, adding that the "general learning cartridge" is the next step. PlayTape is moving rapidly into the educational field and "we should have a very creditable library to present this fall."

Stanton's marketing philosophy is essentially the Gillette approach: Give away the razor and sell the blades. He felt there may be copies of the machine in time, but is tying up catalogs with firm contracts for the cartridges "for the production of 2-track tape cartridges will ultimately be the major part of the company's activities and the source of its potential profits."

And he felt the 2-track system "is standardization. As we see it, the number of tracks which is presently bedeviling the industry will be an academic question soon. With quality and tone and all other things equal, the dollar factor will ultimately determine the issue. And, from the looks of things, we believe that decision has already been made by the consumer."

FLASH!



**Now! Only ITCC
can give you
The MGM Library
in 4 Track
Stereo Cartridges!**

Once again, ITCC is as timely as today's hits!

ITCC is happy to announce a new, EXCLUSIVE contract with MGM for Stereo 4 Track tape cartridges. With MGM, Verve, Verve/Forecast and Kama Sutra labels.

This means that the whole roster of MGM, Verve, Verve/Forecast and Kama Sutra greats like Connie Francis, Ella Fitzgerald, Lovin' Spoonful, Animals, Herman's Hermits, Sam the Sham & The Pharos, Hank Wilson, David Rose, Johnny

Tillotson, Ray Charles Singers, Jimmy Smith, Walter Wanderly, Astrud Gilberto, The Blues Project and The Righteous Brothers will all be exclusive on ITCC 4 Track Stereo tape cartridges!

And, still available: Dr. Zhivago! Born Free! Other wanted original tracks. All on first come, first served basis. Call, write or wire your requirements!



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CONVENTION SPECIAL

Accent on CARtridge products at NAMM and EIA Conventions

'4 & 8 Thrive Side by Side': Rose

"There seems little doubt that the 8-track stereo cartridge industry is still in its embryonic stages of development, with the future growth of the infant industry appearing exceptionally bright." This—the categoric appraisal of the 8-track business by Phil Rose, international director of Warner Bros.—Reprise Records, who oversees the combine's various tape activities.

"Although Warner Bros. was one of the last companies to get into the 8-track business," said Rose, "it is significant to note that we were one of the first companies involved in the marketing of 4-track cartridges as well as reel-to-reel tapes."

"As a consequence we were able to profit from the many experiences of the 4-track business and apply these to our entry to 8-track industry. By far the most significant fact we have learned, is that the two systems can and do thrive side by side, with each having a specific audience of its own."

"It's true that sales of our 8-track cartridges in comparison to those of 4, have shown enormous gains. And while these figures are impressive, they must be weighed carefully in the light of the relatively recent availability of our repertoire in 8-track against our rather full coverage in 4. This, of course, has largely been accomplished by an aggressive merchandising and advertising program on the part of all those companies in the 8-track industry, and on the part of the automotive business specifically."

"Since our first release of 8-track cartridges several months ago, we have learned that the relatively young cartridge industry will have to promote, merchandise and advertise its wares in the same spirit of free competition as is in evidence in the record business. There is less competition for the impulse sale in the cartridge business and more emphasis on catalog, and there remains the necessity to sell the consumer on the basic concept of automobile and home cartridges."

"From outward indications, it appears that the 8-track cartridge market is perhaps a slightly more sophisticated one than 4-track. As a consequence, our figures indicate that the sale of catalog adult albums in 8-track shows a sales edge over their counterparts in 4-track."

"Essentially, each of the present tape systems available to the consumer appear to have attained a specific area of interest, and it is difficult to forecast a demise of any one system. In spite of the dire prognostications of many people in our business, it presently appears that 4-track, 8-track, reel-to-reel and the cassette system, will be with us for considerable time to come."

"Technological developments may come along which could very well see an amalgamation of all present tape systems. A happy thought to inventory-conscious distributors and retailers, but unlikely in the near future."

'67 CARtridge Sales to Equal 10% of LP Dollar Volume

By WILLIAM T. HACK
Pres. Audio Devices Inc.

The stereo tape cartridge represents one of the most exciting "happenings" in the music industry today. It has caught the American public's imagination. And its growth, in terms of the automobile and the home, now will be substantial over the coming years.

For example, we expect some 10 million tape cartridges with a retail value of \$50 million will be sold this year. The significance of this can best be grasped when we realize that the unit figure represents a doubling of the present sales rate. The dollar figure is about 10 per cent of what is spent on LP records today.

Naturally, the first thing that comes to mind when we talk about stereo cartridges is the automobile market. And there is no doubt that its potential is great, particularly when it is realized that there are over 8 million cars manufactured each year and there are 75 million on the road.

But it follows that the home market will be the next logical step, and it may prove to have much more potential than the auto market. This home market will be spurred by improvements in the quality of cartridge reproduction, by a broader range of equipment, and by more intensive promotion by all segments of the industry.

The record companies are cognizant of the growth potential of this market and are making their catalogs available in cartridge form. Audio Devices has contracts with Columbia and Capitol Records to supply Audiopak cartridges and tape. We also are supplying

cartridges and tape to other music industry firms. International Tape Cartridge Corporation, in which we have a 20 per cent interest, has one of the largest catalogs in the cartridge field. ITCC markets music in cartridge form for 34 independent record companies. These companies represent about 75 record labels.

However, it must be recognized that there have been certain things which have hampered the anticipated sales boom in this field. Not the least important of these problems has been the lack of player equipment for automobiles and the home. However, this problem is well on the road to being solved. A wide range of players is beginning to appear.

The other major roadblock to achieving the type of growth to which we all are looking forward is the 4- and 8-track situation. While there is no easy solution to this, it seems logical that compatible equipment will eventually come on the market and the problem will dissolve. It happened in the record industry and I believe it will happen in the tape cartridge field. From Audio Devices' point of view, our interest lies in the direction of containers that simplify the use of tape whether they be 4- or 8-track or any other type of configuration.

Overall, the stereo tape cartridge market is one that is full of opportunities for dealers, music companies and equipment manufacturers. With these segments of the field working together to produce better products and to create heightened consumer interest, we will all experience the sales and profit action that is inherent in this market.

MGM Playtape Forges Ahead Via Premiums and Promotions

The MGM PlayTape 2-track CARtridge unit has proven so popular that one major food firm is kicking off a new food item in October nationwide via cartridge. Salesmen will make their rounds with the transistorized units, playing for potential grocery stores a special sales message on cartridge.

"The unit is showing up as a tremendous premium item," said Irv Stimler, director of special programs for MGM Records.

Alleycat, a clothing manufacturer, is using the unit as a dealer loader. Clothing stores who buy more than \$500 worth of clothing are given a unit, a cartridge, and display material to establish an in-store discotheque. These PlayTape centers are being set up in around 500 of the nation's smaller stores, said Stimler, and all will promote the unit.

MGM Records, headed by Mort Nasatir, has put a tremendous sales and promotion effort behind the 2-track system. The label, first to make its catalog available on 2-track, distributes two models of the unit through its record distribution channels and selected electronic distributors as well as cartridges featuring its own product and other labels. Not only has MGM promoted the unit at national premium shows, but teen fairs and other events.

The promotion has paid off, according to Stimler. He said the company had sold well over a million 2-track cartridges. A bonus came with the unit: An unexpected higher cartridge use. Stimler said that MGM expected to average between eight and ten cartridges per unit because usually a person buys something, uses it for a while, then puts it on a closet shelf. "Not the PlayTape, however. We have now sold an average of 18 cartridges per machine."

Like many innovations, there were some early problems with the unit. For one thing, the unit drained power too fast; this has been rectified with an AC adapter so the PlayTape unit can be plugged into a house electrical outlet. Too, units now can be purchased using larger batteries, meaning longer use. The cartridge has also been improved—dual heads to eliminate crosstalk and pressure pads to bring greater fidelity, Stimler said.

Sharp marketing has been the key behind the MGM PlayTape success, Stimler said. "The thing that has helped us considerably is the use of the unit by major chains. Rexall has put the unit as a standard item in their 10,000 stores across the nation," Stimler said. "No chain that size has done this for 4- or 8-track systems."

Rackjobbers have been instrumental in the success of the unit, too—firms like Handelman, Jay-Kay in Detroit, and Mershaw of America, he said. "We have, in a few instances, taken the unit out of the hands of record distributors and put it with electronic firms. We took it out of our own Metro branch here in New York and gave it to Chancellor in Newark; out of Rosen in Philadelphia and to Empire Electronics; and with First State Electronics in Wilmington, Del." He said that while he felt this was a good direction to go, it was still advisable to keep the unit near the record department.

Among the firms carrying the MGM Playtape models are Thrifty Drugs, Cunningham, F. W. Worth, J. C. Penney, and Zales Jewelry chain.

The unit is not a one-shot deal with MGM Records, said Stimler . . . it's a low-priced cartridge system the firm is highly confident in. One that is developing rapidly; for example, stereo cartridges will be available on the market in January.

ALLEYCAT makes you purr with a full

FREE 45% mark up

An automatic M.G.M. Playtape machine (retail value \$40.00)

The Playtape machine sets the right mood for your Junior Department. Complete with one long playing tape cartridge, this player will provide the musical background to show your junior customer that you're in the right groove.

...the exciting Fall line that has already been previewed on a host of TV shows geared to the young customer. Get the complete story—about the Playtape (free with a minimum order of five hundred dollars), and about the line that moves . . . at a full 45% mark up.

ALLEYCAT
Suite 1803, 1407 Broadway, New York, N.Y.

ALLEYCAT, a clothing manufacturer, offers its retail store customers their own PlayTape discotheque. With the purchase of \$500 worth of clothing, the retail stores receive a PlayTape unit, a cartridge and display materials for setting up an in-store discotheque to "provide the musical background to show your junior customer that you're in the right groove."

Five for the money

(plus five for the Show)

Maybe you've already seen the kind of money these machines can make. They're the four new units of the 'Norelco Sound System', the first and finest cassette line in the market. And the reel-to-reel '420', with more features than any machine in its price class.

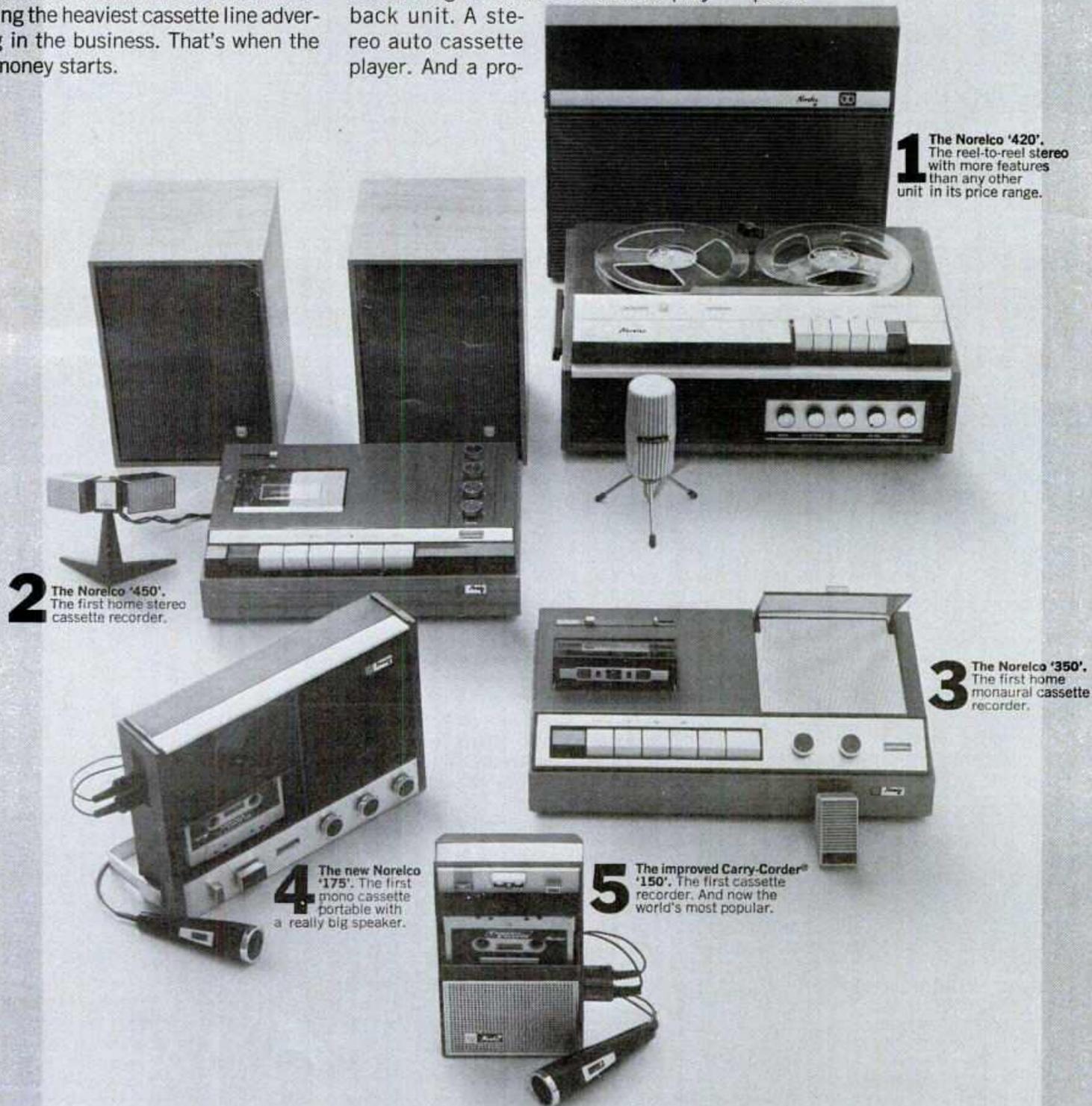
But wait until this fall. Norelco will be running the heaviest cassette line advertising in the business. That's when the real money starts.

See us at the EIA Show—Booth A-208. We're also going to show you the future of tape sound with five *future* cassette machines.

There's a stereo changer that plays six cassettes automatically... for up to 4½ hours. A portable cassette player for teen-agers. A stereo cassette playback unit. A stereo auto cassette player. And a pro-

fessional quality reel-to-reel AC stereo machine.

Take a look at the Norelco line. For now and for the future. We have the first and finest system of compatible cassette machines. We should. We started the cassette machine business in the first place.



1 The Norelco '420'. The reel-to-reel stereo with more features than any other unit in its price range.

2 The Norelco '450'. The first home stereo cassette recorder.

3 The Norelco '350'. The first home monaural cassette recorder.

4 The new Norelco '175'. The first mono cassette portable with a really big speaker.

5 The improved Carry-Corder '150'. The first cassette recorder. And now the world's most popular.

Norelco
the re-inventor of tape recording

North American Philips Company, Inc., High Fidelity Products Department, 100 East 42nd Street, New York, N.Y. 10017. Other Products: Electric Shavers, Hearing Aids, Radios, Audio-Video Tape Recorders, Dictating Machines, Electronic Educational Kits, Medical-Dental X-Ray, Electronic Tubes, Commercial Sound, Closed Circuit TV, TV Studio, Motion Picture, Cryogenic and Telephone Equipment.

CONVENTION SPECIAL

Accent on CARtridge products at NAMM and EIA Conventions

Ampex's Plan to Automate Duplicating Going 'Full Blast'

By EARL PAIGE

Ampex's plans to achieve full automation in all phases of its tape duplicating are going "full blast," according to Tom Everett, manager of development and engineering who said three lines for duplicating 8-track (three masters and 30 slaves) were in use now.

A separate line (one master and 10 slaves) will be handling 4-track duplicating and Everett said, "We are ready to roll on two lines for duplicating cassettes. All equipment is in and we're wiring the machines this week."

Everett also said that a complete overhaul of the 4-track reel-to-reel duplicating machinery is underway and that the mastering process for this configuration has been moved here from New Jersey.

Three cartridge processing techniques have now been perfected and are in full use, Everett said. The newest of these is a machine for automatic album separation.

The second perfected process is one for changing

from a glue to a heat seal label on cartridge packages which Everett says will give Ampex a higher output.

The third process now complete is the automatic film wrapping machinery which puts the outside wrapper on the cartridge package.

Also perfected is what Everett calls the "acid test" for accessing the mechanical qualities of cartridges before they are shipped. The test measures splice, tension and seeks out any excessive noise as the tape is raced at a speed of 30 i.p.s.

"This is a rugged test, but it's proving worthwhile. Our rejects are now less than one-tenth of one per cent," Everett said.

Contemplating the advancement of the tape market during the past year, Everett said, "A year ago the tape business was shaky. No one knew how much to invest in duplicating, in library, or where to go. We took a big gamble and it's really paying off."

C-32 tape statistics



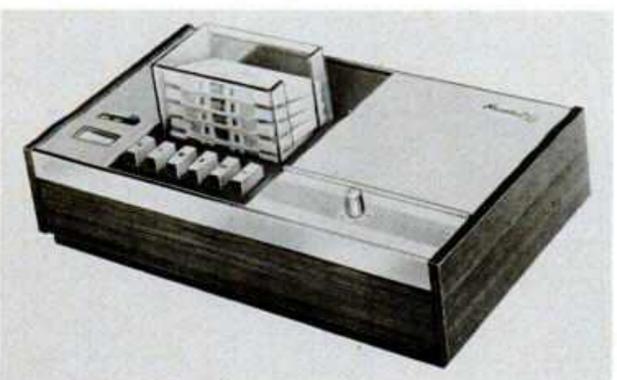
MOTOROLA unveils its 8-track cartridge plug-in attachment, model CP7C, at the Consumer Electronics Show.



RCA VICTOR'S MARK 8 cartridge player, model YJD 22, is one of several 8-track units the company is presenting at EIA and NAMM. The company is also introducing a cassette recorder.



ARVIN INDUSTRIES presents its compatible 4 and 8-track plug-in unit. The unit which automatically shuts off at the end of a cartridge, can play cartridges of 4, 6 or 8-inch widths.



NORELCO, the nation's foremost exponent of the cassette system, displays two cassette breakthroughs with its under \$30 portable player and an automatic cassette changer. The changer, a plug-in unit for use with existing equipment, plays up to six cassettes for a maximum of 4½ hours.



Tape Cassette: Progress Report

By WYBO SEMMELINK
Asst. Vice-President, North American Philips Co.

Although the Norelco/Philips compact cassette system for tape recorder and playback equipment was introduced less than three years ago, we believe it will become the industry standard within the next two years.

Just one year ago, there were some 39 marketers of such equipment who had adopted the system. Today that number has doubled and includes the "elite" of the consumer electronics field.

Perhaps the wide acceptance of the system can best be judged in sales of tape equipment. Industry sources expect volume to reach 5,500,000 units this year. And indications are that better than 25 per cent of that number will be cassette machines.

Growth has been rapid and is continuing at that pace. It is interesting to note some recent industry developments which are important and meaningful trends for the future. Some of the "big guns" in the audio field have revised their cartridge marketing philosophies and have adopted the cassette system. And there are rumblings in Detroit which have significant implications for the auto player market.

What has caused these shifts in thinking and action?

Quite simply, the cassette is on its way to becoming the dominant factor in the cartridge business because it offers more and greater advantages to marketers, to distributors, to dealers and to consumers. It offers greater versatility and customer convenience features and therefore more inherent sales appeals.

Mono and stereo cassettes are not only compatible but interchangeable on all machines that utilize the system. Cassettes can be played in any position. And because of the two-hub design of cassettes, fast forward and re-wind permit pinpoint selection.

These factors themselves have been responsible for the rapid proliferation of the system. But now there are additional factors which are influencing the forward march of the cassette system.

The availability of pre-recorded music has increased significantly. The recent announcement by Ampex Stereo Tapes that it has adopted the system and is producing pre-recorded musicassettes is an important development. The initial release by Ampex of 100 musicassettes from the firm's vast catalogue of more than 1,600 titles from 48 different companies boosts the library of pre-recorded material in cassette form. By the end of this year Ampex expects to have released some 500 musicassettes. And, of course, there are other firms who are producing pre-recorded materials for the system and these are increasing almost daily.

Greater availability of pre-recorded music is prompting growth of the cassette system in other areas — namely in playback equipment. At the E.I.A. show Norelco unveiled a series of new cassette players — including the industry's first automatic cassette changer, as well as a low-priced portable model that will retail for less than \$30.

This, of course, brings up another important factor: price. By and large, cassette equipment is designed for what is called the "mass market." The principle behind the cassette concept is to create a wider market for tape equipment—to broaden its scope, to interest "Mr. and Mrs. Average" and their children in tape equipment — an area often shunned as "too compli-

cated" by all but the most ardent audio enthusiasts and professionals.

To accomplish this, the Norelco/Philips cassette system was developed. It permits simple operation, takes the "bugaboo" or "mystery" out of tape handling and reduces home, auto and cordless tape equipment to a practical and attractive size. The unique design of the system permits several other features. The tracking configuration allows compatibility of cassettes and musicassettes between all mono and stereo machines which utilize the system. This engineering development also eliminates much of the cross talk and other problems concerned with misalignment of tape heads which occur in other systems.

Popularizing tape equipment cannot be accomplished without popular prices. This, too, was a requisite for the cassette system and it has been accomplished. Quality machines — both recorders and players — are available to consumers at prices they can afford. Blank cassettes or pre-recorded musicassettes are relatively inexpensive. Most musicassettes are priced comparably with long-playing records and "budget-priced" pre-recorded material will be on the market soon. Along these lines it is important to recognize the influence of young people on tape sales. Portable units utilizing the cassette system are especially appealing to youth and, in fact, it was for this special and weighty segment of the market that we introduced our inexpensive portable player.

Of course, sound is a primary concern. The system offers unusually fine fidelity despite its compactness and tape speed. Industry experts have acclaimed its performance features and, of course, surface noises from dust or scratches which can impair the quality of disc recordings are noticeably absent from cassettes.

Size, too, is an important factor. The cassette itself measures only 4- by 2½- by 7/16-inch, yet can provide up to 90 minutes of playing/recording time. Four cassettes, with up to six hours of music, occupy less space than one 4- or 8-track cartridge which provides only 80 minutes of play.

Undoubtedly size has played an important role in the remarkable sales of the "Carry-Coder." To date, more than 2,000,000 of this type machine have been produced — certainly a record for a single tape recorder model — and its popularity is increasing. The compactness of the cassette system allows for greater latitude in design of equipment and offers other advantages as well. For example, Norelco has introduced a unique multi-band portable radio with a built-in cassette recorder as well as a smaller AM-FM radio with a built-in cassette player. Both are extremely popular models. In planning for automobile tape systems size has become a major consideration. A cassette player occupies a minimum amount of dashboard space and cassettes require far less storage area than other types.

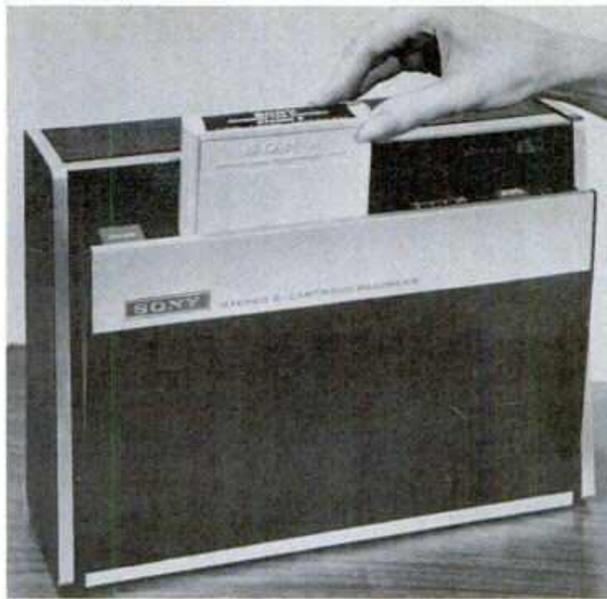
The system's capability to record is, of course, of immense value to the audio fan who wishes to tape specific material from various sources. But it also is important not to overlook the versatility in areas other than entertainment: business, education, communications. Each day we hear of new applications of the system in industry and commerce — important areas for future growth and sales.

CONVENTION SPECIAL

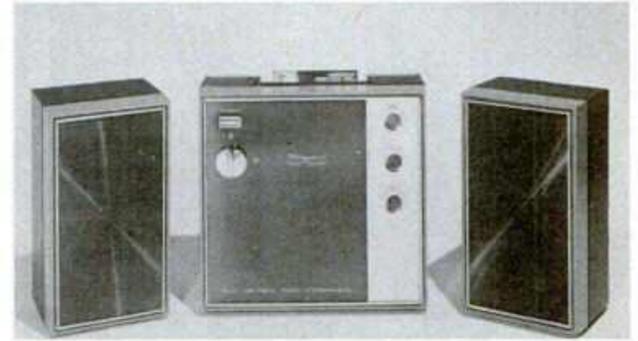
Accent on CARtridge products at NAIMM and EIA Conventions



PLAYTAPE is introducing six new units this week, bringing the total number of the company's 2-track units available to 11. Shown are two plug-in home units (one with AM-FM radio), back row; a new battery-operated unit and an automotive model, center row; a portable with radio and a kiddie unit, front row.



SONYMATIC model TC-8, listing under \$100, allows its user to record onto 8-track blank cartridges. The unit plugs into any stereo system or line outputs of other stereo tape recorders.



MAIRFAIR, model 486, marketed by the Artic Import Co., is a battery-operated compatible 4 and 8-track stereo cartridge player.



UNIVERSAL TAPEDEX displays one of its new 8-track units. The player features fast forward with automatic cueing to beginning of cartridge and automatic ejection of the cartridge away from the heads when machine is turned off.



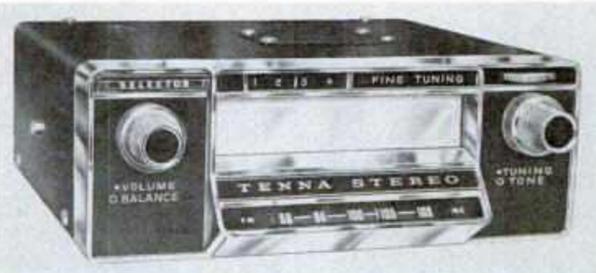
TAPE DISPLAY BREAKTHROUGH has been achieved by Mercury Record Corp. with this "carousel" fixture for cassette tapes. (The concept is adaptable to larger cartridges as well.) The unit accomplishes the three things most desired in tape cartridge display fixtures: (1) permits handling; (2) exposes full-color graphics (3); prevents easy removal for theft. The wire ring circling each tier of merchandise must be moved to line up with the cartridge to be removed. Fixture is free to dealers with order of a rack full of cartridges.



AIWA'S cassette products are displayed at the EIA show by Selectron International. This unit, an automobile player, is designed for six or 12-volt DC operation. The unit comes with a built-in speaker, but a car speaker can be easily attached.



SONY'S Pocket Cassette-Corder offers all the conveniences of the larger unit in a jacket pocket edition. Run on a snap-in battery pack holding four type AA batteries, the unit lists under \$100.



TENNA CORP.'S 4 and 8-track cartridge player is equipped with an FM radio and FM multiplex adapter. The unit also includes a fine tuning control.



AMPEX is featuring its accessory display center which includes microphones, headsets, splicer, demagnetizer and head cleaner. The stand is pilfer-proof with sliding doors in front to accommodate the accessory inventory.



PHILCO'S battery-operated portable cassette player/recorder, model TR C25BKG, is one of six cassette units the company's is showing at the Consumer Electronics Show.



SILENT CHANNEL CHANGING is one of the key features of Kinematix' line of cartridge players shown at the Consumer Electronics Show. Other units include 8-track fast forward controls.



ADMIRAL INCLUDES 8-TRACK in its 1968 line of console stereo units. Among the 14 models introduced at Las Vegas recently was this 50-watt, eight-speaker Portland (YS8151) with solid-state 8-track stereo cartridge tape player (see inset). It lists for \$389.95.



ORRTRONICS introduces its new 8-track automobile cartridge player. The unit, which is compatible with the standard 8-track configuration, is geared to passenger safety. The unit is free of protruding knobs or sharp edges. Another feature of the unit is a swing-away cartridge door.



VISCOUNT DISPLAYS its Play Mate Model 77. The battery-operated unit for the 2-track PlayTape cartridges lists for \$19.95 and features an AC jack for home current use.

1969 Here Today! Cartridge Tape Players

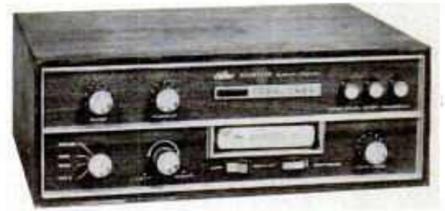


The Satellite



Pre-amp Playback Deck
Model CD-885

The Apollo



Complete Integrated System
Model HP-895

Features

1. **Fast Forward** — The only unit that lets you start your cartridge at the beginning, automatically!
2. **Sens-a-matic** — lets you select the tune you want to hear.
3. **Eject-a-matic** — the built-in safety feature to protect and safe-guard your tape and equipment.
4. **Solid State — All Transistor.**
5. **Only units available to give you a choice of automatic off or continuous play.**
6. **Illuminated program indicator.**
7. **Plus many other unique features.**

NOW — for the first time — an 8-track cartridge player specifically engineered and designed for home use. Electronic and mechanical components of unparalleled quality combine to reproduce sounds of true high fidelity. An engineering achievement highly acclaimed by industry experts.

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Tarr: New Developments On Stereo 8 Horizon

By AARON STERNFIELD

Additional stereo 8 tape CARtridge breakthroughs, both in the automobile and home fields, were predicted by Irwin Tarr, RCA Victor marketing vice-president and a pioneer in the development of the tape CARtridge.

Tarr predicted that selectivity within a cartridge, allowing the consumer to press a button and hear the music he wants when he wants it, is in the offing.

He also predicted that the used car market will have a major effect on the growth of tape CARtridges. Tarr explained that as CARtridge-equipped cars go on the used car market, the new owner who inherits the playback unit then becomes a CARtridge buyer.

While new car production this year is behind 1966 figures, Tarr said, the percentage of Stereo-8-equipped cars is considerably ahead of the previous year. Tarr predicted that the factory-installed prices for Stereo 8 equipment will come down, and he further predicted that the after market (non-factory) installations may outstrip the factory jobs because of their lower cost. In

any event, Tarr continued, the unit costs are dropping, and the tape CARtridge ownership will be reflected in these lower costs.

The entire rationale of listening to stereo music in the car differs from that of listening in the home, Tarr added. He explained that the automobile listener forms part of a captive audience. He has no distractions, he doesn't read or dash to the refrigerator. He just stays put and listens.

Also, said Tarr, listening in a confined space makes a difference. The sound is more impressive in a confined area, and the car occupant becomes more conscious of sound.

Tarr feels strongly that programming for tape CARtridges must not slavishly follow programming for record albums. He points out that 12 songs by the same vocalist might be a bit too much for a driver on a long trip, while a mixed bag would provide the required change of pace. In this connection, RCA

Victor has 35 variety packs—material culled from various albums, programmed specifically for tape CARtridges.

Tarr sees a big future for tape cartridges in the home, with the tape cartridge deck used with existing components. He points out that while the cartridge costs more than the record, primarily due to the cost of raw tape, the advantages of the cartridge justify the additional cost. He cites the convenience, utility and longevity of the cartridge. Tarr calls the record the "impermanent" form of music, while the cartridge is the "permanent" form. The cartridge sounds better longer, Tarr said.

Another frontier in the non-music area, Tarr said. He cited the use of educational tapes for commuters, and the creation of spoken word tapes.

Also, said Tarr, the tape CARtridge will serve to spur the radio programmer to come up with better products to meet the competition for the automobile listener.

Motorola's View of the Tape CARtridge Controversy

By OSCAR P. KUSISTO

Vice President & General Manager Motorola Automotive Products Div.

The over-all picture of the tape cartridge industry has been muddled for many, many months. Perhaps the picture could be cleared and brought into focus if, instead of advocating one and only one "right" system, admission is made that each of the three prominent systems—4-track, 8-track and cassette—has its own inherent advantages and has its niche in the market place.

The 4-track tape cartridge system was introduced to Ford Motor Company by Motorola in 1956, shortly after Chrysler found the 45 rpm disc playback system was not commercially successful. Neither Ford nor recording companies felt there was a market at the time for such a tape player, primarily because of economics.

In the early 60's Earl Muntz introduced the 4-track system on the West Coast. Virtually alone he created a new business, setting up tape centers to sell and install players, and to sell cartridges which he duplicated. The 4-track system has enjoyed a limited success, mostly regional, by fulfilling a need at the market place. As an after-market product, the players are inexpensive, ranging from \$29 upwards. (They are less sophisticated and lack automatic features found in 8-track players.) Pop tunes are available on 4-track cartridges for 99¢. These two price factors naturally appeal to the teen market.

The cassette system has been well accepted as a portable voice tape recorder, thus is well entrenched in that market. However the quality of music available at 1 7/8 ips precludes this system becoming a formidable competitor of either 4- or 8-track systems operating at 3 3/4 ips. Most cassette activity to date has been monaural.

There are a few other systems, the 2-track Play-Tape, for example, that will appeal to certain other segments of the market. Any product that satisfies a customer need at a reasonable price deserves its niche in the market place.

Facing the facts and putting aside emotion, crystal-ball gazing, and guesswork, it is apparent the 8-track system is well established as the standard for the automotive and home entertainment industries—and for good reason. The 8-track system possesses features that appeal to the broad market—simple operation, compact size, long playing time, a degree of selectivity, superior sound quality, reliability, and most importantly, auto and home compatibility. In many cases, complementary auto and home units may be the only justification for a sizeable tape library.

The 8-track system was developed under a unique cooperative technical program by four independent companies. Ford introduced the first player in 1965; RCA supplied the tapes. The players were designed and produced by Motorola and Lear and the cartridges were designed and produced by Lear. As part of the program, 4- and 8-track systems, and 4- and 8-track compatible players were fully evaluated. It was the consensus, based on extensive study, that 8-track was the best system for the mass market.

Today, the entire U.S. auto industry offers factory or dealer installed 8-track systems. Many truck and foreign car manufacturers have also adopted the system. The big names in the auto accessory field are selling 8-track.

All major home entertainment manufacturers will include the 8-track system in their 1968 lines. The system was selected because it has the capability of approaching the audio quality found in present day disc playing systems—only the true audiophile will know the difference. Additionally the 8-track system has features not found in conventional record changers. It will automatically repeat itself after the four stereo programs have played, thus continuous music with up to eighty minutes between selection repetition. This is ideal for background music in the home, professional office and business establishment. The 8-track system is also essentially goof-proof—even a three-year old can operate it without damaging the unit.

It is noteworthy that the music of every significant record label is available on 8-track tapes. RCA, one of the three largest, is staying with 8-track exclusively. They feel "... the 8-track stereo tape system offers significant advantages to the consumer and to the industry as compared to any other cartridge playback system."

One of the advantages is the numerous applications for cartridges other than music. RCA now is marketing four foreign language tapes specifically designed for learning in auto or home. Salesmen are being briefed with new product information as they drive from one customer location to another. Doctors keep up with the latest developments in medicine as they drive to office, to hospital or home. Other professional people will benefit likewise as programs are underway to tape reports in other fields. Soon busy people on the go will receive audio digests of current events—one weekly news magazine is actively pursuing such a program. Soon tourists will listen to point-of-interest information as they motor along scenic and historical routes.

What is the future for 8-track? Because of its infancy, the units sold to date are not indicative of the volume to be reached this year, the next, and in the years to come, and for good reasons. The product has not been advertised, promoted or demonstrated to any significant extent. While some auto companies have advertised the product, dealers were reluctant to push the product in the showroom. They were leery of production and service problems associated with the introduction of such a sophisticated product. After-market accessory firms have only recently initiated promotional programs. To date there has been no sales push for home players. Although many consumer product companies carried 8-track players in their '67 lines, promotional efforts were focused on the booming color television market.

These factors have crimped the pipeline between manufacturers and consumers, but by all indications

this picture will change during the second half of this year.

There have been many wild guesses as to the number of units currently in use and projections of sales in the years ahead. As the world's largest producer of 8-track systems, perhaps we have a responsibility to clarify this picture to the best of our ability. Our best estimate of 8-track systems now in use is 900,000 units—650,000 auto and 250,000 home. We see accelerated growth in unit sales, but the rate of growth will be directly keyed to promotion, demonstration and price of the product. As the product matures, prices will decline and this will expand the market base. It is likely some 8-track players will be produced in a less sophisticated form, minus the automatic features, to essentially close the price gap between 4- and 8-track systems.

For the remainder of 1967, we anticipate the industry will sell 400,000 units—for 1968, a million plus.

The future for 8-track in the international market is very bright. Motorola recently established a joint venture company, ALPS-MOTOROLA, in Japan to produce units for worldwide distribution. The new company will have a cooperative marketing program with our domestic firm.

Our associate in Mexico is now producing units in volume. We have other programs underway to establish licensees and partners in the European-Common Market, United Kingdom, Latin America and Australia.

Detroit's Contribution To CARtridge Development

With all the American automobile manufacturers, Volkswagen and Saab embracing the 8-track tape CARtridge configuration, the emphasis in 1968 will be on styling, safety features and engineering sophistication.

Detroit, which cautiously entered the field in 1966, is observing sales and installation rates which are running counter to the generally downward automobile production figures. Ford was the first of the major companies to offer an 8-track unit. Limiting its initial offering to five car models in two divisions, Ford Motor Co. racked up about 74,000 sales the first year. In percentages, the Mercury division's Lincoln Continental captured first place, with one out of every four new car buyers (14,000) ordering the player. But in numbers, Ford's Galaxie led the field with more than 26,000 orders for the option.

Most of the Ford units were the factory installed, hang-on type, although on some models the company

(Continued on p. WS-11)

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on Cassettes
...and on Open Reel.**

SEE YOUR AMPEX STEREO TAPES DISTRIBUTOR
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STEREO TAPES

Delco Exec. Cites Shift In Listening Habits as Boon to Tape CARtridge

By WILLIAM CALDWELL

Customer Research

Delco Radio Division General Motors Corp.

The swing in automobiles is toward more deluxe equipment. At least that's what sales records are showing, and tape cartridge units are definitely getting an "in" rating.

Multi-band auto radio sales (AM/FM), FM Stereo sales and tape installations are all increasing rapidly. People are in their cars a great deal more and simply want to be entertained. The trend to suburban living, longer vacations and traffic tie-ups in metropolitan areas probably all have a bearing on this. With 40 to 80 minutes of pure pleasure listening available on one cartridge, the average businessman can be home before he has to change tapes.

AM/FM radio sales for General Motors cars have increased 40% per year for the last two years. And stereo sales have increased 100% per year. It appears that tape players are headed in the same direction. The increased availability of cartridge selections will do a lot to keep the interest climbing. In one city that we know of in Indiana, even the public library has tape cartridges available for loan. One of the local car dealers who is promoting stereo-8 donated a supply of cartridges to get the selection started.

One concept which seems beneficial to the car owner is a tape exchange system. Several owners have expressed desires for some type of program in which he could trade in the cartridges he's grown tired of for new ones at a special price.

Another factor which will have an influence on tape player sales is improved reliability of the system. There is a great difference between automobile service and home environment. In the automobile there are extreme temperature changes not found in the home, in addition to vibration and voltage variations. Some of the early tape players and cartridges were not designed to take these variations. The result was slow running

tapes or complete failure to run at all. More testing of designs is minimizing these problems. Of course the automotive manufacturers are well versed in this type of testing, with their elaborate environmental chambers and proving grounds. Individual components, including the important tape drive motor, are tested under extreme conditions. Then the complete tape player is given the same treatment, including temperatures of -20°F to $+140^{\circ}\text{F}$. Another "trick of the trade" is to give the players a shakedown or "burn-in" after they are assembled. Delco Radio Division, for example, runs the players for several hours to ensure there will be no early failures.

What do we see for the future? Continued interest in more sophisticated entertainment, both at home and in the automobile. A trend to more complete entertainment systems, where almost any type of music, sports, or news can be obtained by simply pressing the right button. Tape players and all of the electronic equipment will get smaller as integrated circuits are introduced. This will make it easier to integrate the individual pieces into one entertainment system.

In other words, we don't see tape players replacing, but only supplementing other entertainment devices. People still want news when they want news, sports when they want sports, and stereo when they want stereo. The big advantage is that you don't have to listen to anything you don't want to hear. Anyone who likes stereo will love this.

So whether they put it in the positive—"You can pick what you want to hear," or the negative—"You don't have to listen to what you don't like," stereo tape player owners are saying that they want to choose their entertainment to suit their mood. This, plus the desire for more excellence in sound including stereo, should add stimulus to the automobile tape player business for many years ahead.

8 Track Embarking on Second Era

By LARRY FINLEY

On June 25, 1966, Billboard devoted a special 36-page section to International Tape Cartridge Corporation, entitled: "Growth of a Company in a New Industry." This special section pictured an ITCC anniversary cake with 12 candles denoting 12 years of progress in the first 12 months of operation.

As astronomical as the growth of ITCC was during the first year, the second year was even more so. This was due mainly to the support of the 8-track stereo tape concept by the major automotive companies.

The *Wall Street Journal* in its issue dated September 22, 1966, released a story which stated that 8-track stereo tape players would be offered as optional equipment in all '67 automobiles. The article further stated that the "compact and the easy to operate system is expected to enter into homes later."

This article was correct in many ways. The "Big Four" of the automotive field backed the Stereo-8 concept and all of the major home entertainment manufacturers began to seriously delve into this new medium of entertainment. The facts in this article were further proved by the tremendous acceptance of the Stereo-8 concept by the public. This was also brought about by the millions of dollars spent in advertising by these major automotive firms on television and radio, in newspapers and magazines and on billboards plus other media.

In addition to the impact on the market which was brought about by the automotive manufacturers, many home entertainment manufacturers announced that the Stereo-8 concept would be available in their lines. By the fall of this year (1967), practically every major home entertainment manufacturer will be featuring and advertising the Stereo-8 concept.

The growth and acceptance of this new phase of the music business can well be likened to the growth of color TV. Many feel that there will be an acute shortage of the 8-track stereo tape deck (home model) as there was a shortage of the color TV sets during the past two Christmas seasons. Also, many manufacturers and importers are already reporting that they cannot produce or import the tremendous quantities of "after-market" play-back automobile units as the public is demanding at this time.

Of prime importance to record companies is the fact that many thousands of outlets which never before handled music in any form are now handling music through the medium of the Stereo-8 tape cartridge. "Tape Cities" that specialize solely in stereo tape decks and stereo tape cartridges have sprung up all over the country. In addition to these types of outlets, stereo tape cartridges are being handled at marinas, private airports, photographic equipment stores, automotive and electronic stores, automobile showrooms, gasoline service stations and many other outlets which have been completely foreign to the music field up to this date.

Most important is the fact that ITCC Stereo-8 track cartridges are enjoying rapid sales movement off of these dealers shelves. The same sales movement is being reported by the established phonograph outlets, such as record stores, department stores, drug stores, chain stores and all types of outlets which have handled phonograph records or phonograph albums. In addition, many rack jobbers, who previously handled phonograph records and drug products, are racking cartridges as are rack jobbers who specialize and deal in nothing but the stereo tape cartridge.

At the inception of Stereo-8, there were many problems with the play-back units as well as with the 8-track stereo tape cartridges. This picture has taken a complete reversal and one can honestly say today that all of the "bugs" have been removed from the play-back units. Sets that are now being imported and produced domestically are as close to perfection as possible.

Equally as important are the tremendous strides which have been made by the cartridge manufacturers, the raw tape manufacturers and the duplicators in perfecting the stereo tape cartridge. New techniques in mastering have been developed, and when one inserts a Stereo-8 track cartridge in a home or auto unit he can be assured of the finest possible quality in sound reproduction.

The packaging of Stereo-8 has also been greatly improved. All new product from International Tape Cartridge Corporation (ITCC) today is being delivered in an attractive four-color sleeve designed especially

Detroit's Contribution to CARtridge Development

(Continued from p. WS-9)

offered a player which was integrated into the dashboard. The unit is manufactured by Motorola.

Chrysler also offered a Motorola-made 8-track unit under its Mopar label. The player, however, was available as a dealer-installed hang-on accessory only. The company, reminiscent of its automobile phonograph failure several years back, was cautious in its promotion.

General Motors and American Motors stayed clear of any commitment to a cartridge system. While the 8-track configuration was still in its infancy, 4-track stereo, piloted by Earl Muntz, was making headway on the West Coast. Company officials decided to hold off for one year before a final decision would be reached.

By Summer 1966, it was certain that General Motors and American Motors would follow suit with 8-track. In September, the Chevrolet, Pontiac and Oldsmobile divisions of GM announced that they would go stereo 8. American Motors offered an 8-track player and the German import, Volkswagen, also latched onto the same Motorola system. Ford made the unit available on all 1967 models.

Sagging car sales beset the auto manufacturers right from the start of the 1967 model car year. At one point, production was 25 per cent below that of the comparable 1966 period—a five year low. But new car buyers, in larger percentages and larger numbers than the year before, ordered the option with their car. In the first three months, sales were 28 per cent ahead of the initial six month 1966 period. By March 31, 1967, the half way mark, Ford had installed 59,981 units in its new cars. The per cent of production on Lincoln Continentals was up 7.5 per cent, indicating that one of every three new car buyers had the player factory installed.

General Motors also enjoyed strong sales. During the first quarter of the model year, Chevrolet chalked up some 25,000 installations. And sales of the other GM divisions numbered 18,500.

At the mid-year mark, the Buick division of GM announced that it would enter the cartridge field. And the Swedish Saab revealed plans to offer a stereo 8 unit. GM's Cadillac division remained the only major line not offering the players (with the exception of the compacts and economy-minded models). However, sources indicate that the unit will be available in 1968.

As the 1968 models are now on the drawing boards, the automakers will stress safety in their dashboard design. GM's Delco division, which markets a Viking-built player to the car divisions, is said to be designing a more compact unit. And Ford will pad the front of its new player.

New styling and technological improvements will mark all of the players. Ford will feature a complete line of equipment with the integrated model receiving the major emphasis. In addition, Ford will push its combination radio (AM or FM)/cartridge player.

Chrysler will again offer its customers a dealer-installed unit, but on the drawing boards is a factory installed integrated model.

for each record company. Every cartridge has a four-color picture label which is an actual reproduction of the album cover and all product is shrink-wrapped which makes it eye-appealing to the consumer.

Another factor which is bringing this market to the front is the fact that every important record company has jumped on the Stereo-8 bandwagon by making its catalog available in the Stereo-8 configuration. The first to do so was RCA with its catalog; the second to follow suit was ITCC which can now truthfully boast of the largest selection of Stereo-8 track cartridges with 916 titles from 74 different record companies. Soon after ITCC and RCA made entry into the eight track field, every important record company made its catalog available. Now, purchasers of an eight track automobile or home unit can secure the music of their choice.

ITCC is making available from 50 to as many as 150 new albums each month in the Stereo-8 configuration to its distributors and their dealers. Many of these are being released on a day-and-date basis with the release of the record album. This assures consumers of the widest possible variety of music ever offered from one source.

Stereo 8

RCA and Its Development Of Stereo 8

By WARREN REX ISOM Chief Engineer RCA Victor Record Div.

A four-corporation parlay of vision, effort, and resources brought about Stereo 8: Lear Jet, Ford Motor Company, the Motorola Products Division and RCA. Among the four was an abundance of every element of success for the new enterprise: initiative, need, capacity for producing cartridges and players, a supply of very high quality back-lube magnetic tape, a library of fine music and long experience in magnetic recording systems.

From this beginning less than three years ago, this new recorded entertainment business has involved, almost without exception, every record company, every automobile manufacturer, every recording studio, every magnetic tape producer, and every tape recorder manufacturer and their dealers in America, and is at this moment rapidly expanding abroad. Such is the impact upon an established industry of public response to a product that gives the same freedom of program material selection to one in his car that he enjoys in his home.

High-speed duplication of eight tracks on 1/4-inch tape was conceived by RCA. Development and manufacture of the successful and reliable Tiros satellite recorders established a technological breakthrough in tape guiding and handling that was directly applicable to the use of eight tracks in the continuous loop Stereo 8 cartridge. Eight tracks maximize program selectivity and tape utilization. In actual use, this means that each cartridge has four stereo programs with push-button availability.

One of the basics for a successful Stereo 8 cartridge system is proved quality tape. Back-lube tape had already been developed by others in the industry, but RCA embarked on a crash program to develop a superior back-lube tape especially suited for Stereo 8 use. This was accomplished.

Designed for Environmental Conditions

RCA applied the principles of "design for reliability" to the product development of the Stereo 8 cartridge. This approach was also borrowed from its spacecraft experience. In essence, the product was developed to meet the operational requirements under the environmental conditions of the automobile without compromise. Consequently, a whole series of perfecting modifications were made before the cartridge was ready to be released as an RCA product.

One perfecting effort was applied to the tire of the pressure roller. The pressure roller is very important for the reproduction of sound from tape. To have a pressure roller in the cartridge means that the roller used with a recording is as new as the recording itself. Knowing the importance of the pressure roller, RCA worked to obtain a tire that will operate at temperature extremes and stand the abuse of carelessness in handling and storage; for instance, leaving the cartridge inserted in the player overnight or "storing" the cartridges on the dash. In addition to this, mechanical perfection was required. After a succession of directed experiments, the performance demanded was achieved with a mass production process, even at a reduction in unit cost. In addition to ensuring high performance, the pressure roller in the cartridge simplifies the player and its operation. The insertion and removal of the cartridge from the player is accomplished in one motion with little or no visual attention. This is a factor in driving safety.

The continuous cartridge is a simple, little mechan-



WARREN REX ISOM

ical device containing a total of 13 parts, only three of which are moving; namely, the pressure roller, the tape, and the platform about which the tape is wound. The tape varies in length from cartridge to cartridge according to the playing time of the recording. The "looseness" of the wind of the tape on the platform affects the reliability of operation. If the tape is too loose, it jams; if too tight, it locks. A method of wind was found to establish the right amount of "looseness" automatically regardless of tape length. This has given uniform high performance to cartridges.

Establishing Standards

Just as a fine watch is adjusted to run reliably in any of several positions, the Stereo 8 cartridge is expected to operate at other than the horizontal position. The freedom of locating the player at the most convenient place in the dash of a car was gained through modification of the platform to give support to the tape even at high angles of inclination of the player.

Gremlins infest new products if less than full attention is given to the minutest detail of construction. Nothing is more disappointing than a dimensional incompatibility. Realizing this, RCA concentrated on monitoring the dimensions of all cartridges under development to preserve complete interchangeability between cartridges and tape players. This was necessary for tape player design. It also protected the customer from obsolescence by neglect. RCA led the Electronics Industry Association Committee composed of cartridge tape player manufacturers, cartridge manufacturers, and cartridge producers that established and monitored the standards from the outset and avoided the dimensional chaos that is too prevalent in new products.

People live in automobiles only while they are in motion and when the interior environment is somewhat under control temperature-wise. The tape player and cartridge must, in addition, survive the heat of a closed car exposed to the blazing sun in a blacktop parking lot and withstand the frigid cold of overnight storage on the street in midwinter. These conditions are well known to car manufacturers and were accurately specified by the Ford Motor Company.

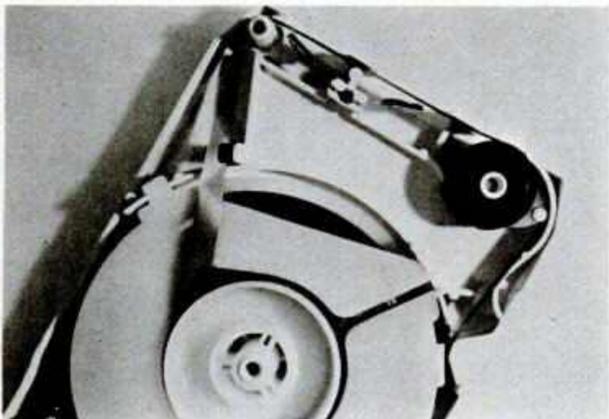
They were accepted by RCA as the criteria for the Stereo 8 cartridge design. Many hours and days of tests were programmed for the environmental chambers (Continued on p. WS-17)



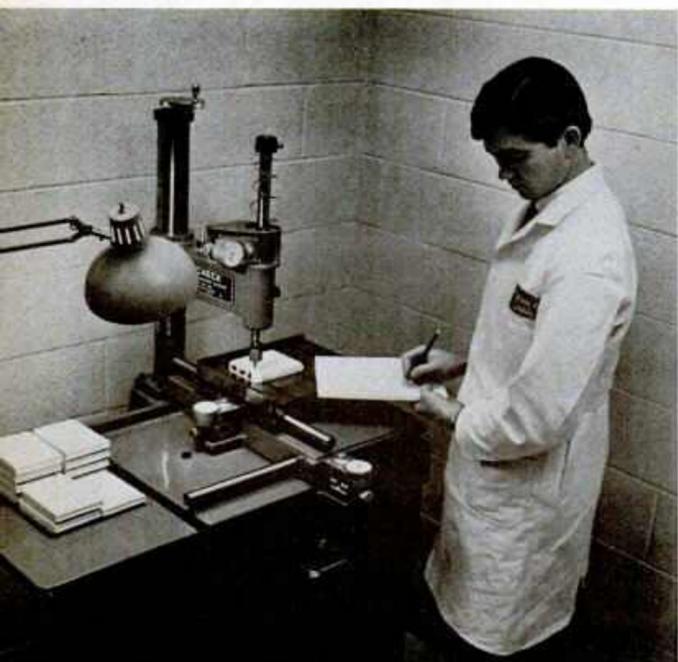
The RCA Victor Stereo 8 Cartridge Tape Duplicating Plant was opened in Indianapolis after a pilot run of more than a million cartridges.



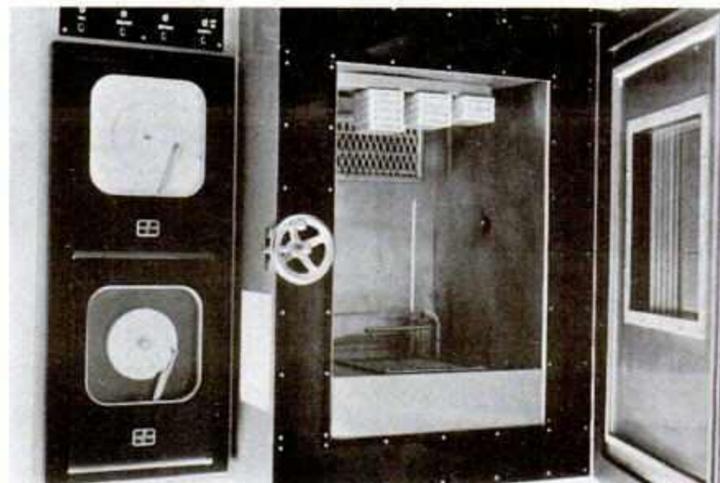
Listening tests used to confirm quality of cartridges after technical quality specifications have been met, giving finished cartridges final audio tests before shipping.



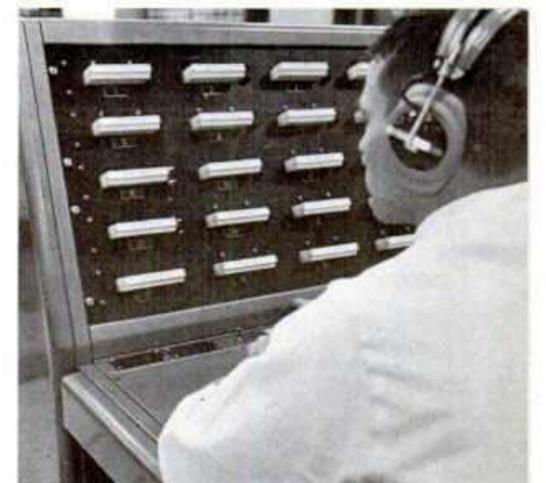
Eight-track cartridge has 13 parts of which only three—the tape, the platform on which the tape is wound and the pressure roller—move.



Quality control worker checks exact position of cartridge pressure roller. Machine can check other critical dimensions including cartridge thickness, location of cartridge locking detent.



Environmental chamber in which cartridge tapes are subjected to severe temperature tests. Cartridge, its parts, and tape itself must be capable of enduring tests of temperatures ranging up to 185 degrees and down to 40 degrees below zero.



Technician in Warranty Department checks returned cartridges to verify defects using a battery-tester designed and built by Record Division Engineering Laboratory. Findings enable RCA engineers to devise improved manufacturing techniques and procedures.

RCA STEREO 8

The world's best-selling recorded tape

In less than two years 8-track recorded tape — developed and introduced by RCA Victor — has revolutionized the way people everywhere use, enjoy and think about recorded entertainment.

On every continent those who love music appreciate in ever-growing numbers the unique advantage and flexibility of “The Tape Cartridge System of the Future Available Today.”

In the U.S., Stereo 8 is the exclusive choice of the auto industry for new cars and trucks . . . the overwhelming choice of home instrument manufacturers . . . the *only* cartridge system offering all the great artists of every recording label.

Stereo 8 offers consumers a thrilling new listening experience by providing the music they want . . . when they want it . . . wherever they go . . . in a convenient, portable and more permanent form.

Stereo 8, by expanding the usefulness of recorded music, offers our industry — producers, distributors and retailers alike — the promise of a new and broader market for the products they create and sell.

Stereo 8 cartridges are already the world's best-selling recorded tapes — and RCA Stereo 8 tapes continue to lead the pack by a wide margin.

This RCA leadership reflects the substantial investments with which we have backed our confidence in the

potential of recorded tape.

Coupled with the most demanding quality control procedures in the industry, these *continuing* investments — in research and development, in the world's largest tape duplicating facility, in creating and marketing a catalog of over 500 tapes, and in national consumer advertising and promotional support — have made RCA Stereo 8 *your* best investment in cartridge tapes.

The outstanding artists of the Buena Vista, Colgems, Crescendo, Diamond, Kapp, Prestige, Wand and Scepter labels are also available from RCA Stereo 8 distributors in cartridge tapes manufactured and distributed by RCA.

The World's Greatest Artists

The artists shown here—and many, many other represented in the

1. Ed Ames
2. Eddy Arnold
3. Chet Atkins
4. Harry Belafonte

5. Blackwood Brothers
6. Arthur Fiedler
7. Erich Leinsdorf
8. Julian Bream

9. Montserrat Caballé
10. George Carlin
11. Van Cliburn
12. Myron Cohen

13. Perry Como
14. Sam Cooke
15. Floyd Cramer
16. Jimmy Dean

17. Eddie Fisher
18. Sergio Franchi
19. Lorne Greene
20. Jascha Heifetz

21. Al Hirt
22. Los Indios Tabajaras
23. Jefferson Airplane
24. Mario Lanza



Are On RCA STEREO 8

internationally famous entertainers – are
RCA Stereo 8 catalog.

25. Henry Mancini
26. The Monkees
27. Peter Nero
28. André Previn

29. Leontyne Price
30. Jim Reeves
31. Sonny Rollins
32. Artur Rubinstein

33. Robert Shaw
34. Nina Simone
35. Connie Smith
36. Kate Smith

37. Hank Snow
38. The Statemen Quartet
39. Porter Wagoner
40. Dottie West

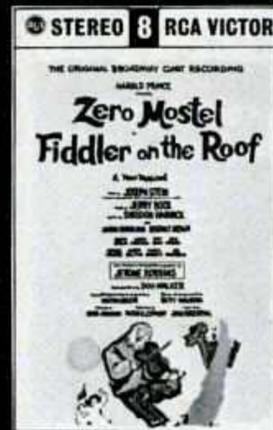
41. Glenn Yarbrough
42. The Youngbloods
43. John Gary



O8S-1021



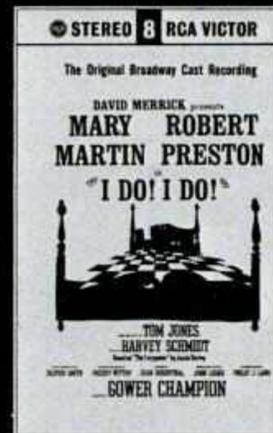
O8CG-1001



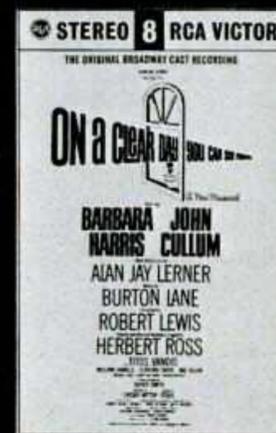
O8S-1005



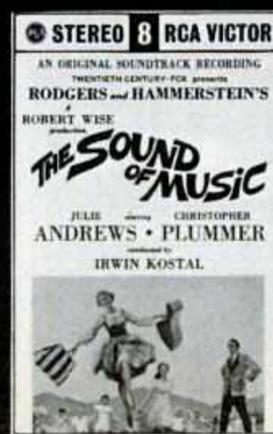
O8S-1006



O8S-1024



O8S-1014



O8S-1001



O8S-1003

RCA STEREO 8

leads the industry in Advertising... Merchandising...New Product Ideas

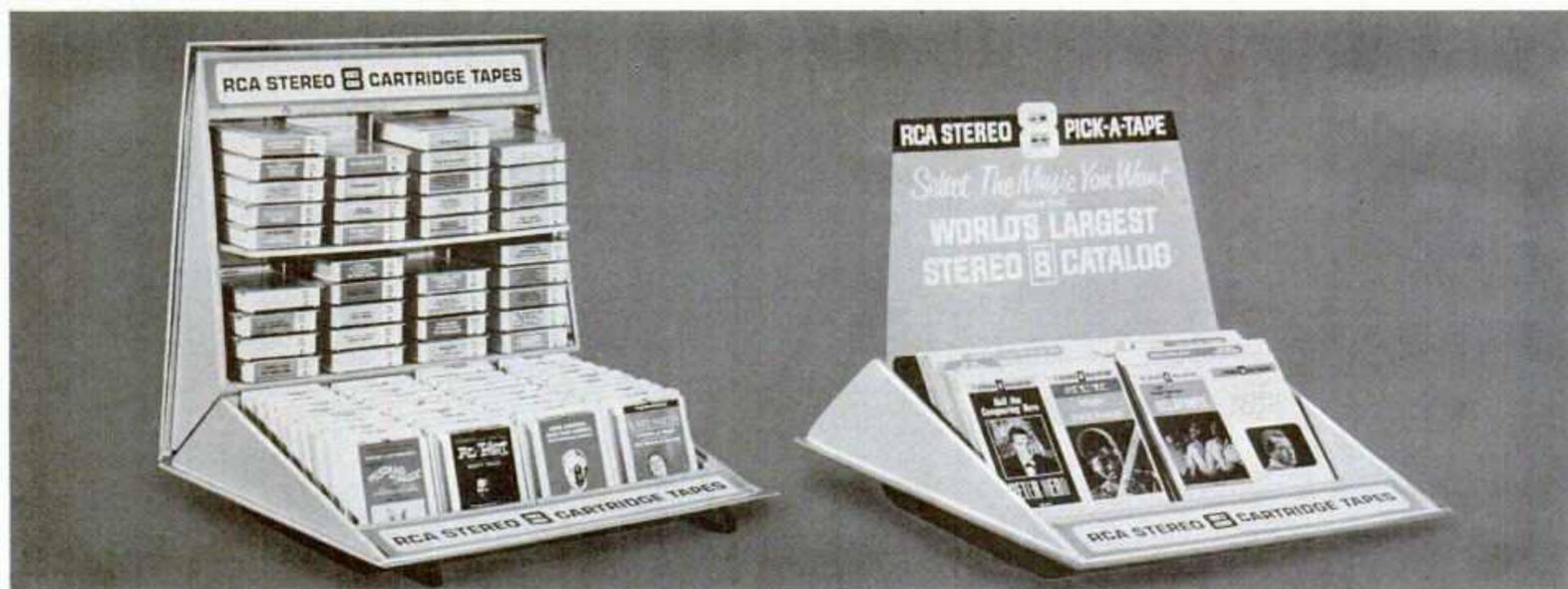


From the beginning of 8-track stereo cartridge tape, only RCA Stereo 8 has steadily supported distributors and dealers with a continuing program of national advertising in top consumer magazines: Life, Time, Newsweek, Sports Illustrated, Esquire and many others. This national promotion is in addition to local newspaper advertising, radio spots and other support at the retail level.



The Sandy Koufax Show

Starting July 2, RCA Stereo 8 will sponsor "The Sandy Koufax Show"—a regular weekly feature of "Monitor" on NBC Radio. Aimed at a prime audience of male prospects during the peak radio-listening season, this show will reach a total of over 8 million listeners per week! RCA Stereo 8 is the *only* tape cartridge manufacturer to make this kind of nationwide effort to build consumer demand.



RCA Stereo 8 has, from the outset, made available to distributors and retail outlets the industry's most complete display and promotion program, including the Gemini Twin Merchandiser and the Pick-A-Tape Card Browser. These units have been augmented by a wide selection of display pieces, consumer catalogs and other sales aids.



RCA Stereo 8's development program has included the introduction and promotion of various product innovations and exclusive features such as the Head Cleaning Cartridge and Dispenser, the Test Cartridge, the Cartridge Caddy, Multi-Artist Variety Packs and Language-Learning Tapes.

STRICT QUALITY CONTROL BACKED BY AN EXCLUSIVE WARRANTY

RCA Stereo 8's rigid quality control system assures uniformly high standards of mechanical perfection and flawless fidelity. Only RCA Stereo 8 Cartridge Tapes are fully backed by an exclusive one-year Warranty against factory defects.



RCA STEREO 8
CARTRIDGE TAPES

The most trusted name in sound

8-track cartridge tape developed and introduced by RCA Victor

Stereo 8

in the Engineering Laboratories to direct the development of materials and components to meet these realistic requirements.

Design for production is primarily emphasized in product development engineering after the design for reliability phase has been completed. With Stereo 8, RCA drew upon its treasury of experience in tape duplication as the starting point for the establishment of a pilot plant operation for initial production. Freedom to innovate was the keynote of the first production runs. Data collection was equally stressed. Consequently, a basis for planning the factory was firmly established. From the very beginning, an extensive life test program was instituted to evaluate the effect upon performance of all aspects of every production procedure undertaken.

Use of "Tape Tree" in High Speed Mass Duplication

In the treasury of experience in tape recording was the tape "tree", developed for high speed frequency conversion in conjunction with video reproduction and photo interpretation. The "tree" was used by RCA for duplication of recorded tapes before the advent of Stereo 8. The "tree" is a series of air-lubricated tape guides, so arranged to support a "master" tape that has been made into a continuous loop by splicing. A rack-mounted conventional master tape transport "plays" the master. The supply and take-up reels of the transport are not used during duplication. The tape "tree" permits the master to be played over and over without interruption. The air-lubrication of the tape on the "tree" eliminates all contact and wear except as the tape passes over the capstan and the reproduce head. In this way, the master tape quality is almost independent of use.

As the master tape is played over and over by the master transport, the program is recorded by one to forty "slave" recorders. The "slave" recorders use a 3600-foot reel of tape, sometimes called a "pancake." This is sufficient for more than nine twinpack Stereo 8 cartridges and at least twice that many singles. All of the slaves connected to the master are started at the same time as the master is started at the beginning of the recording. The master plays the program over and over until the "pancakes" on the slaves are fully recorded. At the end of each pass of the master, and indication is recorded. The "pancakes" are transferred from the slaves to the break-down machine. This machine automatically winds one program on the platform of a cartridge with just the right amount of "looseness." The tape is made continuous with a foil covered splice that initiates track switching in the cartridge player.

The use of "trees" for the master tapes during the duplication places no real tape speed limit on duplication. The master tape is commonly run at twice the speed of the duplicated tape. 3¾ ips tapes are duplicated from master tapes recorded at 7½ ips. This generous use of tape for the master is a quality assurance factor for the duplicated tape. However, to run the duplicated tape at 3¾ ips during the process would take an unnecessarily long time. To shorten the time, the master is run at 60 ips and the tapes duplicated at 30 ips. This reduces the time by a factor of 8. This is a convenient speed, not a limit. When the need arises, the duplicating speed will be doubled and later, if necessary, redoubled. This would reduce the time by a factor of 32. At that time, the master tape on the tree would have a speed of 240 ips. This is no problem. Trees have been used regularly for other purposes at 3200 ips. However, the electronics of the duplicating system must be optimized in design for the specific speed.

Developing New Factory

At 8 to 1 duplication speed, a 3600 foot pancake of tape lasts 24 minutes. If 10 slaves are used, the tape for a single cartridge is duplicated in 7 seconds. If 40 slaves are used, the time is reduced to less than two seconds. If the duplication speed is doubled and then redoubled, the time would be reduced to less than ½ second per single cartridge—that is, if the law of diminishing returns did not rear its ugly head.

So far, all of this came from the treasury of experience, with one exception. The foil covered splicing tape had been used for attaching leaders to both computer tape and pre-recorded tapes to signal the end of the tape. However, the tape used for this purpose failed the environmental requirements for automobile use. A foil-backed splicing tape capable of withstanding the environment had to be and was developed.

The initial production in the pilot plant revealed that playing each cartridge once gave 100% assurance of its mechanical operation and provided an opportunity for a final check of its audio performance. To facilitate this, run-in machines were designed. Also, in the

pilot plant, lines for cartridge assembly were worked out and a case-closing press put into use. After more than a million cartridges had been produced in the pilot plant, a new factory was put into operation.

The new factory incorporated all that had previously been proved and all that had been designed for the mass production of Stereo 8 cartridges. In the latter category were automatic assembly machines designed and built by RCA for the pressure roller, the platform and core, and for the base assembly. These machines have given high uniformity of performance for the RCA Stereo 8 product by eliminating the irregularities of manual assembly.

Quality Control Procedures

Stereo 8 production at RCA is directly dependent upon quality control. In principle, it works out that all of the raw tape, cartridge parts, and recordings are in effect purchased by Quality Control and sold to the assembly floor. Everything used on the assembly floor has met the "purchase" specifications and has been in the actual possession of Quality Control. A procedure is set up in the tape duplicating room to assure that every recording is within the control limits specifying performance. There is a remnant of tape left over after the "pancake" is fully recorded because the recording and the tape never come out even. On the remnants (or "tails" as they are known in the duplicating room) are automatically recorded signals by which the technical quality of the duplication on that "pancake" and the performance of the duplication system are evaluated. These "tails" are examined by Quality Control before the recorded "pancakes" are accepted. Subjective audio listening tests are also used to confirm quality.

Cartridge parts from vendors are likewise delivered to Quality Control and "purchased" before they are delivered to the assembly floor. Inspection sampling routines are followed which assure that the automatic assembly machines work only with parts that are within specification.

Regularly, the operation of this quality control system is challenged on some point at random or at some point under suspect. Early in its operation, supreme confidence had not yet been established that the placement of the tracks on the tape was within the one-thousandth of an inch tolerance. A crew was set to work opening cartridges, magna-fluxing the tracks on the tape, and measuring their placement. After several hundred were examined and not one track was found outside of tolerance, the accuracy of track placement has been accepted as a basis for tape player design and performance.

Quality control has been revealed so far primarily as a pre-audit operation. This is important for automatic assembly. But there is also an accounting for the quality of each operation on the assembly floor by inspection. The use of "run-in" of the cartridges and final audio checks have been mentioned and are important. Inspection and quality control extends through labeling, packaging, and shipping.

Warranty Operations as Form of Quality Control

Warranty operations start where quality control stops. In fact, the warranty operation is a post-audit type of quality control. Every cartridge returned on warranty is played and the reasons for its return verified, classified, and reported to Engineering, Production, Quality, and Sales. Corrective action is geared to these findings. In addition, the continuing research and development programs of the Engineering Laboratories benefit from this input. Thus, warranty closes the loop and locks creative effort to the realism of customer experience.

The recording on the tape in the last analysis is really the end result of all of the effort of producing Stereo 8. RCA never lost sight of this. RCA sponsored and supported every effort to maintain the standard NAB compensation for recording on tape at 3¾ inch per second for Stereo 8. This has given the player manufacturers and the cartridge producers a standard of reference for their work. Otherwise, endless effort would have been lost in the jungle of the individual personal preferences of all those in the industry.

RCA has used Stereo 8 as a standard musical product capable of reproducing recorded entertainment in a most pleasurable manner. RCA realized that the quality of reproduction from tape is bounded on its many sides by primarily frequency response, signal-to-noise ratio, freedom from distortion, dynamic range, cross-talk, uniform tape motion, and the quality level of the tape itself. In this representation, quality is an area bounded by a polygon. To maximize the area of a polygon of a given perimeter is to equalize its sides as far as possible.

Final recording quality is the product of doing many things right. Each of these things must be measured and optimized. To do this a standard tool is required for each measurement. This meant that a tool kit had to be developed. RCA developed the tools and supplied them to the industry. The tools took the form of test cartridges containing recorded signals by which all of the characteristics of player performance, cartridge manufacture, and recording quality can be displayed and noted accurately and qualitatively. More than 50 different types of test cartridges have been engineered, developed, manufactured, and sold to the industry. RCA continues to make this very major contribution to standardization for the Stereo 8 industry.

RCA has worked with the new Stereo 8 industry, through the industry associations. On the informal side, RCA people have consulted with, advised, and evaluated the work of the Stereo 8 people in many other organizations. Particularly since the new factory has been in operation, RCA has welcomed industry visitors and has showed the production operation and the Engineering Laboratories. Stereo 8 is a quality product, and anything that RCA can do to encourage quality in the industry reflects to the advantage of all.

Stereo 8 has been a total effort proposition for RCA. Every aspect of the enterprise has received full attention from the organization. This effort has extended from making sure that there was a full supply of high quality back-lube tape available to the design of the final package that is selected at the dealer's counter.

Stereo 8 Service To Record Industry

By RALPH WILLIAMS, Mgr. Custom Records Marketing

As with the RCA Victor recording studios and record manufacturing plants, RCA Custom has made the new RCA Victor Stereo 8 facilities available to all record companies desiring to enter the Stereo 8 tape cartridge business on a direct distribution basis.

From the beginning, the service has included a complete segmenting and mastering service from the New York studios. Here master tapes are programmed into the proper, matched segments and the duplicating master is recorded. Special compensation considerations are simultaneously reviewed in order to provide maximum cartridge playback performance. An especially developed tape is used to insure high quality operational performance in the duplicating system.

RCA Custom product has been manufactured using the same exact high performance system as Victor, thus enabling labels using the Custom service to meet all of the high standards established with the automotive industry, instrument manufacturers and other groups interested in maintaining quality in Stereo 8 product. Since the start-up in late 1965, RCA Custom has duplicated for a number of leading independent labels along with some majors who have now settled into their own duplicating facilities.

An evaluation of this extensive production has indicated that the critical emphasis upon components in cartridges, duplicating tapes and packaging has paid off in a handsome fashion, for quality and breakdown complaints have been practically non-existent in this product.

RCA Custom also offers a complete consultation and procurement service in the packaging area. While much of the product produced to date has been packaged according to the customers' own individual requirements, several labels have chosen to follow the same basic packaging concept used by RCA Victor.

As the RCA production facilities have expanded and automated technological systems have been more fully employed, RCA Custom has been able to afford customers a significant price reduction. In addition to the services which are offered to domestic phonograph record companies, the RCA operation has been used to provide product for a number of foreign record companies who are commencing distribution abroad as well as for advertising agencies and sales training organizations who are interested in exploring the full potential of the Stereo 8 system for both training and sales promotional purposes.

Stereo 8

The South— One of Industry's Strongest Markets

One of RCA Victor Records' major distributors for CARtridge product—Southern Radio Corp. in Charlotte, N.C.—has seen business grow in less than two years to where cartridges are close to a fourth of its business. Singles sales are up 22 per cent ahead of last year, said Bob Carter, assistant record manager. Album sales are even higher—up 50 per cent over a year ago. But the RCA Victor Stereo 8 business alone is ahead 197 per cent.

For the month of April, the latest figures available, Southern Radio's tape cartridge sales accounted for 35 per cent of its entire business. "Sure, I'm enthusiastic about the business," Carter said. "I've seen it grow from nothing in less than two years."

Today, the firm has between 400 and 500 dealers and is moving more than 6,000 tape cartridges a month as well as an average of 100 Borg-Warner 8-track players.

Opened Many Car Accounts

"We've opened a lot of auto dealers," Carter said. "One salesman alone opened 10 new accounts in South Carolina last month and seven of these were auto accounts. This salesman expects to open five more new accounts this month."

"I think we're going to see this business grow five times its present size within the next two years. What we're doing is hitting people that have never purchased recorded music . . . that have never bought a record in their life. The old adage is that 85 per cent of our record business has depended upon 15 per cent of the population. With the cartridge business, we're reaching that other 85 per cent of the population."

Strongest sellers in cartridges, he felt, were country music and rock 'n' roll. "Eddy Arnold or Loretta Lynn cartridges usually sell 150 units in the first month of release . . . then we start to get reorders." The Monkees will sell 200 to 500 cartridges on a given release, depending on what they've got. Jefferson Airplane sold 150 cartridges within a month after release.

Two of his best dealers, Carter felt, were Pullian Motors and the Marine Supply Co., both in Columbia, S.C.

Problems Being Solved

Like any new product, the cartridge industry had problems. But Carter felt these were being whipped. The factories are making good strides in quality control, he said, especially RCA Victor cartridges. At one time, the returns ran around five per cent—"as near as I could figure"—but this was down now to album proportion. The Borg-Warner unit was bringing less than two per cent in defects, "which is unusually low compared to other makes," Carter said.

"But the entire southeast is one of the strongest markets in the nation—outside of Los Angeles—for tape cartridges."

Increase Seen In Home Sets

By JOHN O'HARA

Project Director, Tape Development
Consumer Electronics Division
Philco-Ford Corporation

The outlines of a valuable home electronics market are beginning to show through the automobile industry's success with 8-track stereo tape players.

Philco-Ford dealers attending our recent sales convention in Las Vegas purchased, as expected, a larger proportion of 8-track players, and almost uniformly the demand was stimulated by anticipation of new car owners looking for home systems compatible with their automobile tape players.

It was obvious from the beginning that 8-track players in automobiles would create a market for compatible

(Continued on p. WS-22)

Battle Underway for World Market

By HANK FOX

Stereo 8's international progress is slow, but steadily developing. This is the assessment of Dario Soria, RCA Victor's vice-president of its international division. However, with the advent of local manufacturing—both hardware and tape cartridges—the RCA executive foresees a rapid growth in international consumer demand.

"The key to the future of stereo 8," said Soria, "is local production. RCA Victor is establishing beachheads for local cartridge duplication, but we have to move in conjunction with the equipment manufacturers."

Soria cites Italy, Mexico and Argentina as the first of several major markets which will open to a strong influx of 8-track product. "There are two ways" he said "which the 8-track market can be established. One is to export the final product and the other is through local production."

But exportation entails many limitations, Soria, explained. "Each country has its own quotas and taxes. In some cases, the overseas dealer's entire imported inventory is taxed if the fee is levied at the port of entry."

"The answer is local production," Soria said, "and during the past few months, we've seen a concerted move in that direction."

According to Soria, at least three local companies in Italy have entered the 8-track automotive field and others are set for home product manufacturing. A major push into the home entertainment area will be made in October when Lisa and Filma will market home players. Currently in production on automobile systems are Marelli, Autovox and Voxson.

RCA's Italian division, RCA Italiana, is importing its cartridge product, but plans are slated for REA's local duplication facilities to be built within three months. RCA Italiana currently sends its masters to the U.S. for transfer to 8-track cartridges.

In the Japanese market, Soria points to the 14 local companies, including the Victor Company of Japan, who are in 8-track player production. Through VCJ, RCA is engaged in local cartridge production in this country.

Motorola has been at the forefront of establishing

worldwide acceptance of the 8-track system. The company has already issued production licenses in Mexico, England and Japan and others are pending. "By the end of the year," said Dick Winsauer, Motorola's director of international operations for the automobile products division, "we will have a network of key local manufacturers."

"The market for tape players follows a different structure in Europe than it does here," Winsauer continued. In France, England and Italy, the percentage of accessory installations is small. Only in Germany, where exportation to the U.S. is a prime factor, is factory installation significant."

The European market is two years behind the United States with regard to the cartridge concept," Winsauer said. "The manufacturers are cautious. They're following a wait and see policy!"

Soria believes the South and Central American nations will follow the continent in embracing the cartridge system. Soria reports much activity in the 8-track field in Argentina and Venezuela. While the company has sales in Bolivia, Brazil, Columbia and Peru, Argentina and Venezuela are in the forefront. Custom manufacturing of local catalog has already begun in Argentina, Soria said, and local production will begin within three months. According to Soria, Automatic Radio and Borg Warner are quite active in Venezuela. Independent duplication of local product is scheduled to commence shortly in Mexico.

Aside from Italy, Soria expects England and the Scandinavian countries to break out into stereo 8. Mann and Rankin Ltd., a Japanese import, and University Recordings, a Motorola licensee, have stepped up their British activities. And EMI, one of the first English record companies to go cassette, is now offering its product also on 8-track.

Soria parallels the future of the 8-track cartridge to the long-playing record. "In Europe," he said, "Stereo 8 is the LP of the record business. The LP started slowly, but its progress was constant. Now it's by far the major percentage of sales."

"Europe has always been quality conscious," Soria continued. And that's why we believe stereo 8 will dominate the competition."

Advertising's Role in the Stereo 8 Success Story

By GEORGE L. PARKHILL Director Advertising and Promotion RCA Victor

From the outset, RCA Victor has matched its substantial technical and manufacturing investment in Stereo 8 with an equally significant one in promotion and advertising. RCA was the first manufacturer to advertise 8-track cartridge tape nationally and this pioneering role presented us with a number of opportunities.

Basically, the chief objective of our introductory advertising was the creation of a market: the development of dealer acceptance as well as consumer demand. The desirability of 8-track stereo sound in automobiles, for example, was a new idea to the vast majority of consumers. True, there had been some 4-track entries in the field but these had reached only regional segments of the population. So our primary problem was in fact twofold: to promote the generic concept of car stereo and to promote RCA Stereo 8 product per se.

Of all the major manufacturers, only RCA has, from the beginning, pursued an aggressive program of advertising and promotion directed toward consumer prospects and trade outlets. The introductory ads, published in October of 1965, appeared in such top national magazines as *Life*, *Time*, *Newsweek*, *Esquire*, *Sports Illustrated* and automotive magazines. This consumer effort was, in turn, backed up with trade advertising in *Billboard* and *Cash Box*.

It was also recognized that automobile dealers and auto accessory outlets could supply a valuable link in the distribution chain of Stereo 8, and so an auxiliary advertising campaign was aimed at these retailers via the pages of "Automotive News," the bible of the automotive field.

This consumer and trade advertising has continued right up to the present moment, and plans for future advertising demonstrate our continuing faith in the future of 8-track stereo cartridge tape.

Our promotion program has likewise been strong and steady from the initial introduction of the product, and has been marked by a number of innovations that

are exclusive with RCA. The Gemini Merchandiser, for example, as well as the Card Browser and Cartridge Caddy have been featured in our advertising and have been enthusiastically received by retailers.

Sales aids such as store banners, decals, window displays, 4-color catalogs and other point-of-purchase material has been supplied to distributors and dealers on a regular basis.

Other product innovations—the Head Cleaning Tape Cartridge, the Test Cartridge, the multi-artist Variety Packs and the newly-introduced Language-Learning Tapes—have been given strong back-up support in our advertising and promotion.

Initially, the emphasis in all of our advertising was on 8-track stereo sound for the car. But as home player units became a more important influence in the purchase of cartridge tapes, our advertising has stressed this dual use: for the car and the home. Our present consumer advertising campaign, which was launched some months ago, features famous artists from the RCA Victor roster and pictures the artist in his car and listening at home. The artists, incidentally, have been very happy to cooperate in this series and we feel that their endorsement has greatly enhanced the product image. This campaign, with the theme "You Never Heard it So Good," will be continued in future advertising.

Within the next few weeks, RCA Stereo 8 will further strengthen its support of 8-track cartridge tape with a major commitment on network radio via "The Sandy Koufax Show". See separate story on Sandy Koufax.

This October marks the second anniversary of the introduction of 8-track cartridge tape. In that short time it has become an important factor in the recording business, the Detroit-approved system for the new-model cars and the country's first choice for home listening. We believe that advertising has made a significant contribution to this success.

Exciting innovations from the originator!

Lear Jet Stereo 8

sets a new pace in 8-track tape cartridge systems!

THE ONLY AUTOMOTIVE STEREO TAPE CARTRIDGE SYSTEM OFFERING ALL THESE FEATURES:

1 EXCLUSIVE

Fast Forward

... speeds tape to any selection on cartridge.

2 EXCLUSIVE

Precision Pitch Control

Like expensive hi-fi turntables... adjusts sound to preferred tonal pitch.

3 EXCLUSIVE

Direct-drive Motor

One moving part! The motor shaft is the capstan drive... no drive belts or pulleys.

4 EXCLUSIVE

Solid-state, All-electronic Speed Control

... precise and reliable! No mechanical governor.

5 EXCLUSIVE

Zinc Die-cast Construction

... dissipates heat for cooler operation, surer reliability!



Lear Jet Stereo 8
MODEL NO. ASFM-871

PLUS NEW STYLING IN A COMPLETE NEW LINE!

Offer the new 8-track stereo tape cartridge player, Lear Jet Stereo 8 Model AS-831 — or add a powerful AM Radio with Lear Jet Stereo 8 Model ASR-851 — or, for the ultimate in automotive stereo sound systems, the Lear Jet Stereo 8 Model ASFM-871 (illustrated), incorporating brilliant FM and FM Stereo Radio (multiplex adaptor optional). All solid-state, all easily installed in any car, all with the exclusive Lear Jet Stereo 8 features, plus new **Synchro-track Control** to compensate for variations in track positions on any tape.

EXTRA SALES ACTION! EXTRA PROFITS! WITH NEW STEREO 8 MODELS FOR THE HOME

Beautifully-styled Lear Jet 8-track stereo tape cartridge players for the home bring the magic of Stereo 8 cartridges in from the car. All models feature automatic program switching, choice of any of four programs on the tape at the touch of a button, and up to one hour and 20 minutes of uninterrupted music on each Stereo 8 cartridge... with selections available from all of your favorite recording companies.



NEW PORTABLE 8-TRACK TAPE CARTRIDGE PLAYER

Plays anywhere... on rechargeable batteries or AC current. Built-in battery charger operates automatically. Detachable speaker enclosures, fully automatic tape cartridge operation. Lear Jet Stereo 8 Model PS-8.



NEW 8-TRACK STEREO TAPE CARTRIDGE MUSIC SYSTEM

20-watt peak music power amplifier with integrated 8 tape cartridge player and matching speaker enclosures. Four high-fidelity speakers. Includes inputs for phono or tuner. All solid-state circuitry... walnut wood-grain cabinetry. Lear Jet Stereo 8 Model HA-20.



8-TRACK STEREO TAPE CARTRIDGE DECK

Brilliant reproduction through speakers and amplifier on stereo system already in the home. Plugs right into amplifier... installs in seconds. Handsome simulated wood-grain cabinet. Lear Jet Stereo 8 Model HSA-901.

LEAR JET

STEREO 8

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For the Trade Only
NEW YORK HILTON/AMERICANA HOTEL
JUNE 25-28, 1967

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DISTRIBUTOR TODAY!

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Atlanta, Georgia
Merrec Distr., Tel. 404-351-2044

Birmingham, Alabama
Nelson Brantley Glass, Tel. 205-328-4310

Boston, Massachusetts
Record Wagon, Woburn, Tel. 617-933-6290

Buffalo, New York
Jet TV Sales, Inc., Tel. 716-853-7244

Chattanooga, Tennessee
Standard Appliance, Tel. 615-267-3709

Chicago, Illinois
International Music Systems, Inc.
Tel. 312-345-7720

Cleveland, Ohio
Shuler Distr., Tel. 216-475-2600

Columbia, South Carolina
Carolina Sales Corp., Tel. 803-787-1434

Dayton, Ohio
J. W. Roll Co., Tel. 513-223-6259

Denver, Colorado
Ward Terry Co., Tel. 303-266-3181

Detroit, Michigan
Rissi Electronics, Tel. 313-834-8420

El Paso, Texas
Midland Specialty, Tel. 915-533-9555

Erie, Pennsylvania
Warren Radio, Tel. 814-454-5286

Fort Worth, Texas
Advanced Stereo, Tel. 817-332-8401

Grand Rapids, Michigan
Radio Electronics, Tel. 616-459-4611

Great Falls, Montana
Music Service, Tel. 406-761-2420

Greenville, North Carolina
Carolina Sales Corp., Tel. 919-752-3143

Harrisburg, Pennsylvania
D & H Distr., Tel. 717-236-8001

Hartford, Connecticut
Eastern Records, Tel. 203-289-7431

Houston, Texas
Houston Air Center, Tel. 713-644-1701

Indianapolis, Indiana
Associated Distr., Tel. 317-634-2591

Jackson, Mississippi
Mills-Morris Automotive, Tel. 601-355-0341

Kansas City, Missouri
Select Brands, Tel. 816-221-3429

Knoxville, Tennessee
McClung Appliances, Tel. 615-524-1811

Los Angeles, California
United Tape & Instr., Tel. 213-735-1406

Memphis, Tennessee
Memphis Aero, Tel. 901-397-9341

Miami, Florida
Mainline Records, Tel. 305-621-3694

Milwaukee, Wisconsin
Taylor Electric, Tel. 414-964-4321

Minneapolis, Minnesota
Heilicher Bros., Tel. 612-544-4201

New York, N.Y.
Chancellor Electronics, Inc. (Newark, N.J.)
Tel. 201-923-4900

New Orleans, Louisiana
United Distr., Tel. 504-733-7920

Oklahoma City, Oklahoma
Dulaney's, Tel. 405-528-0511

Peoria, Illinois
Bernard Distr., Tel. 309-676-7697

Philadelphia, Pennsylvania
Nash Distr., Tel. 215-886-6430

Phoenix, Arizona
Arizona Western Supply, Tel. 602-272-2363

Pittsburgh, Pennsylvania
Jack Samuels, Tel. 412-621-1816

Portland, Maine
Portland Records (Boyd Corp.)
Tel. 207-772-6551

Portland, Oregon
Fowler Distr. Co., Tel. 503-234-0461

Providence, Rhode Island
Lavine Distr., Tel. 401-421-4000

Salt Lake City, Utah
Billinis Distr., Tel. 801-266-3548

San Antonio, Texas
Perry Shankle Co., Tel. 512-223-1801

Seattle, Washington
Gordon Sales, Tel. 206-682-7188

Washington, D.C./Baltimore, Maryland
Lawrence Assoc. (Wheaton, Maryland)
Tel. 301-949-6464

Watertown, South Dakota
Burghardt Radio, Tel. 605-886-5749

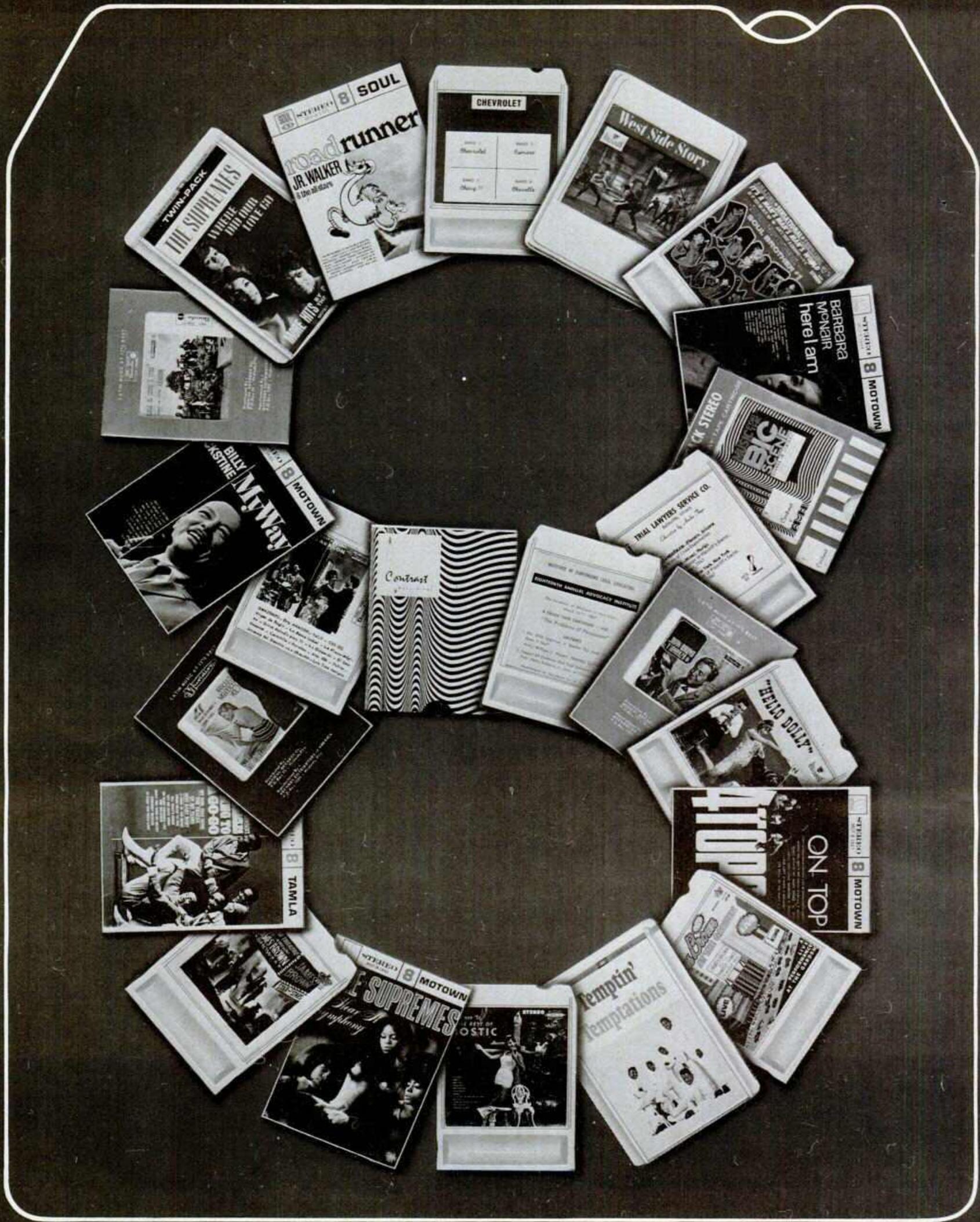
White River Jct., Vermont
Key Sales Co., Tel. 802-295-2108

Wichita, Kansas
Graybar Electric, Tel. 316-267-1364

Winston-Salem, North Carolina
Carswell Distr., Tel. 919-723-2476

SALES BUILDERS

Your Lear Jet Stereo 8 Distributor has a complete line of new display and merchandising aids available for you. Ask about them.



Meet our track team.

The hottest 8-track team in the rhythm-and-blues field.

With the signing of a contract with King Records, Stereodyne becomes the nation's leading duplicator of rhythm-and-blues stereo tape cartridges.

When you sign with our company, you're in good company. Motown, Tamla, Gordy, Soul, King, Musart, Discuba, Nilser, Musidisc, Odeon and Southeastern are all top sellers in our label stable.

And in the industrial and educational

field, our tape duplicating services are expanding rapidly. We handle such clients as the Trial Lawyers' Service Company, Jam Handy Organization and the University of Michigan.

Stereodyne's brand of teamwork can be a big factor in your success in the tape cartridge business.

How? With you functioning as distributor and Stereodyne as your duplicator and warehouse shipping source, you can get the greatest freedom of movement and profits.

And we can provide every type of top

quality cartridge at costs which will dramatically increase both short and long-term profitability of your operation.

If you'd like to get on our team, contact Stereodyne, Inc., 2810 Elliott St., Troy, Michigan 48084, or telephone (313) 585-1440.



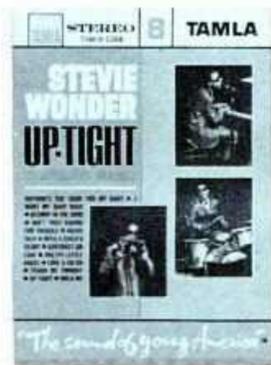
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Stereodyne

See us at our hospitality suite in the Hilton Hotel during the Consumer Electronics Show.

The Motown Sound[®] in Stereo 8

6 NEW RELEASES READY FOR IMMEDIATE SHIPMENT



6 MORE NEW RELEASES READY FOR SHIPMENT JULY 17TH



Selections from MOTOWN Stereo 8 Track Catalog

SINGLE PACKS

- M-8-1606 MEET THE SUPREMES The Supremes
- M-8-1616 GREATEST HITS Mary Wells
- M-8-1617 MY GUY Mary Wells
- M-8-1620 HITS OF THE SIXTIES Choker Campbell
- M-8-1621 WHERE DID OUR LOVE GO The Supremes
- M-8-1622 FIRST ALBUM The Four Tops
- M-8-1623 A BIT OF LIVERPOOL The Supremes
- M-8-1625 COUNTRY, WESTERN & POP The Supremes
- M-8-1627 MORE HITS The Supremes
- M-8-1629 WE REMEMBER SAM COOKE The Supremes
- M-8-1631 THAT MOTOWN SOUND Earl Van Dyke
- M-8-1632 THE PRIME OF MY LIFE Billy Eckstine
- M-8-1633 16 ORIGINAL BIG HITS, VOL. 1 Various Artists
- M-8-1634 SECOND ALBUM The Four Tops
- M-8-1636 AT THE COPA The Supremes
- M-8-1643 I HEAR A SYMPHONY The Supremes
- M-8-1644 HEAR I AM Barbara McNair
- M-8-1646 MY WAY Billy Eckstine
- M-8-1647 ON TOP The Four Tops
- M-8-1651 16 ORIGINAL BIG HITS, VOL. 2 Various Artists
- T-8-1251 WHEN I'M ALONE I CRY Marvin Gaye
- T-8-1252 GREATEST HITS Marvin Gaye
- T-8-1253 GREATEST HITS The Miracles
- T-8-1254 GREATEST HITS FROM THE BEGINNING, VOL. 1 The Miracles
- T-8-2254 GREATEST HITS FROM THE BEGINNING, VOL. 2 The Miracles
- T-8-1257 EVERY LITTLE BIT HURTS Brenda Holloway
- T-8-1258 HOW SWEET IT IS Marvin Gaye
- T-8-1259 HELLO BROADWAY Marvin Gaye
- T-8-1261 TRIBUTE TO THE GREAT NAT KING COLE Marvin Gaye
- T-8-1264 MOTORTOWN REVUE IN PARIS Various Artists
- T-8-1266 MOODS OF MARVIN GAYE Marvin Gaye
- T-8-1267 GOING TO A GO GO The Miracles
- T-8-1269 THIS OLD HEART OF MINE Isley Brothers
- T-8-1270 TAKE TWO Marvin Gaye & Kim Weston
- G-8-1907 HEAT WAVE Martha & Vandell
- G-8-1911 MEET THE TEMPTATIONS The Temptations
- G-8-1912 SING SMOKEY The Temptations
- G-8-1914 TEMPTIN' TEMPTATIONS The Temptations
- G-8-1915 DANCE PARTY Martha & Vandell
- G-8-1917 GREATEST HITS Martha & Vandell
- G-8-1918 GETTIN' READY The Temptations
- S-8-1701 SHOTGUN Jr. Walker & The All Stars
- S-8-1702 SOUL SESSION Jr. Walker & The All Stars
- S-8-1703 ROAD RUNNER Jr. Walker

TWIN PACKS

- M-8-5606 A BIT OF LIVERPOOL/MEET THE SUPREMES The Supremes
- M-8-5621 WHERE DID OUR LOVE GO/MORE HITS The Supremes
- M-8-5629 WE REMEMBER SAM COOKE/SING COUNTRY, WESTERN & POP The Supremes
- M-8-5634 FOUR TOPS ALBUM/SECOND ALBUM Four Tops
- T-8-5251 GREATEST HITS/WHEN I'M ALONE I CRY Marvin Gaye
- T-8-5254 GREATEST HITS FROM THE BEGINNING, VOL. 1/2 The Miracles
- T-8-5261 TRIBUTE TO THE GREAT NAT KING COLE/HELLO BROADWAY Marvin Gaye
- G-8-5907 HEAT WAVE/DANCE PARTY Martha & Vandell
- G-8-5914 TEMPTIN' TEMPTATIONS/SING SMOKEY The Temptations
- S-8-5702 SOUL SESSION/SHOTGUN Jr. Walker & The All Stars

Contact Your Motown Tape Distributor Today!

MOTOWN
RECORD CORPORATION
The Sound of Young America

Stereo 8

Increase Seen in Home Sets

(Continued from p. WS-18)

ble home units. The question was, when would the demand for the home product be felt?

Dealer purchases at Las Vegas make it appear that the sales of 8-track stereo tape players will show a modest rise this fall and subsequently show increasingly large incremental gains proportionate to the growing number of 8-track installations in new cars.

Because of the wider exposure of 8-track stereo in cars, we expect automotive tape installations to continue well ahead of 8-track cartridge tape sales for the home in the immediate future. In our 1968 home entertainment lines, we are offering two console stereo models with 8-track stereo players built in—one more than a year ago—and we are offering a separate player deck, model 8WA/CTP, which can be used with any stereo set with a tape input position.

The car-home combination in 8-track stereo tape is a natural because it is being promoted by three industries—the automotive manufacturers and their dealers, the recording companies and the makers of home entertainment electronic products. Philco-Ford sees a great opportunity for its home entertainment systems, including 8-track stereo players. We have a number of programs designed to promote their sale.

Among sales tools currently available is a home entertainment system display center, a permanent in-store display which provides dealers with an organized fixture to show off the product to the customer. We are promoting an 8-track stereo cartridge starter collection of three stereo cartridges by Columbia Record's top artists.

Radio Frank's 'Please Handle'

A "please handle" policy on tape CARtridges has created a zooming business for Radio Frank. "First, we tried keeping the cartridges back of the counter," said owner Frank Meckrock. "But we now put them out front where the customers can handle them. First thing you know, the customer is picking up two or three extra cartridges he never intended to buy."

If Radio Frank returned the cartridges behind the counter, "business would drop 50 per cent," Meckrock said. Pilferage is rare, but if a clerk suspects anyone of thinking about pocketing a cartridge without paying for it, the clerk gives them extra special service and attention.

Radio Frank, relying heavily on radio promotion, has been moving anywhere from 1,000 to 2,000 tape cartridges a month and installing player units at the rate of about 200 per month. Most of the business—"about 25 to 1"—is 8-track, Meckrock said. The firm promotes heavily on radio, mostly on weekends when people "have got money in their pockets," including the major deejay shows of CKLW and WCHB in Detroit. Tom Shannon on CKLW does an excellent job in mar-

keting cartridges, Meckrock said. The radio advertising pulls 30-40 people into the store on a Saturday. About the middle of May, business tapered off a little bit . . . "there were only three to four cars waiting at a time in line in our alley to have units installed. We used to have 30-40 cars waiting out there like for a car wash," he said. Radio Frank installs units in six cars at a time, doing this "all day."

Overall, however, business has been very good. The firm is located "in Ford country." Executives of Ford Motor Co. get their cars free and all have tape cartridge players; they buy a lot of their cartridges from Radio Frank. The firm was mostly involved in the car radio business until about four years ago when it started selling 4-track units and cartridges. "I thought at one time that the 4-track business was good, but 8-track has far passed it," he said. He got into the 8-track business in August 1965.

When he used to buy only 4-track cartridges, he bought the music he liked personally. Some of those cartridges were still around, he said, and now he bought only the product that would sell.

New RCA CARtridge Product

RCA Victor has issued 15 new Stereo 8 cartridge tapes in June, bringing the total number of packages available in the catalog to 519. Several of the new cartridges are current best sellers on the album charts.

Popular tapes in the release are: "Surrealistic Pillow" by the Top 10 San Francisco group, Jefferson Airplane; Henry Mancini's "Music from the Film Score 'Two for the Road'"; "Spanish Moonlight" by John Gary; "Lonely Again" by Eddy Arnold; George Carlin's comedy album, "Take-Offs and Put-Ons"; "It's a Guitar World" by Chet Atkins; and the Variety Pack (not available in LP form) "More Guitars Galore!" featuring Jerry Reed, Chet Atkins, Juan Serrano, Los Indios Tabajaras, Al Caiola and Carlos Montoya. The Popular Twin Variety Pack (Two LP equivalent) is "The Wonderful World of Operetta" with Jeanette MacDonald, Nelson Eddy, Anna

Moffo, Sergio Franchi, the Robert Shaw Chorale, Morton Gould and many others.

Popular product on other labels, manufactured and distributed by RCA Victor are the Original Soundtrack Recording of "Casino Royale" on Colgems; Arthur Lyman's "Pearly Shells" on Crescendo; "Cry" by Ronnie Dove on Diamond; and "Brother Jack McDuff's Greatest Hits" on the Prestige label.

The RCA Victor Red Seal entry for June is "Prima Donna" by Metropolitan Opera soprano, Leontyne Price.

RCA Camden is represented in the June Stereo 8 release with Boots Randolph's "Yakin' Sax Man," and the Variety Pack "Music to Park By," featuring the Living Voices, Living Jazz, Living Strings, Living Guitars, Living Brass, and Living Marimbas.

CARtridge Package Design

By ROBERT JONES, Mgr. Art and Production And ROBERT SUMMER, Mgr. Package Design

The advent of Stereo 8 opened a new market to the recorded music industry. To those of us concerned with the packaging of recorded music, Stereo 8 presented a distinct design challenge. The packaging program was directed towards a unit that would convey the new and exciting character of the product.

Early efforts found us drawing heavily on record packaging experience. The use of paperboard, a square form to allow the use of existing artwork and a device to hold the cartridge in place seemed a reasonable direction. Sketches and mockups were executed and several interesting designs developed—all in a 7 x 7 format compatible with existing reel to reel inventories.

The next move was directed towards the shape of the new product. Folding boxes with die-cut windows, lined box trays, handkerchief boxes, slip cases and hinged boxes all commanded our attention. The new shape determined that straight reduction of album cover art would not work and a separate program to determine economical means of converting a square cover picture to a graphically effective rectangle was initiated.

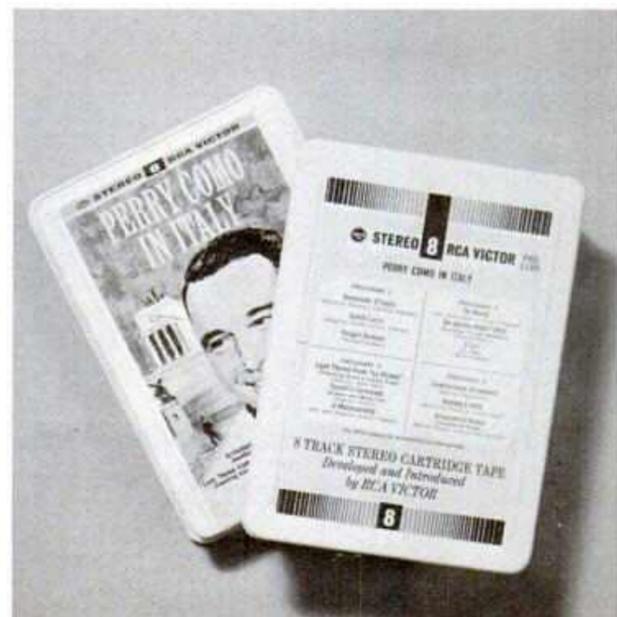
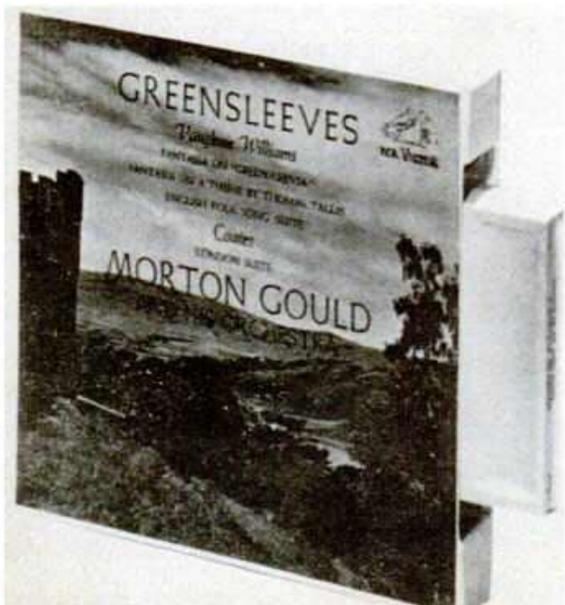
Enthusiasm for paperboard began to wane and after a good look at metals we settled into the final round of developing a plastic package shaped to the product. The choice of plastic was dictated by its durability, the ability to fabricate at high speeds and the visual and tactile appeal of the material. Factory operations, inventory control and point of purchase requirements began to play a major role as we settled into this final design phase. A highly unusual sandwich of materials was developed. Urethane foam laminated to high impact, high heat (no deformation between 185°F-40°F) styrene and a thin layer of styrene film laminate to produce a gloss surface formed the sandwich. The urethane was introduced for its cushioning effect. Tyril, a plastic with superior strength, heat resistance and transparency was chosen for the closure. It was determined that the base would be vacuum formed and the lid injection molded.

In its final design, the package offered product protection, a transparent closure to allow inspection of this new product, stacking tracks on the top of the closure and the bottom of the container and an area

for cover art. The special problem of converting the album cover picture was accomplished by rescaling and recropping the picture area and then respecifying the type. The original 12" film is handled by a special reductive process that maintains color value and introduces the new type at the last production stage.

The extension of the Stereo 8 system from automobile to the home, growing demand and increasing public familiarity with the product led us to undertake a second stage of package development that resulted in the package form introduced in January 1967. Basically an extension of the original design, the new format is more compact and favors a top contents label on an opaque lid over the original transparent lid. The closure is effected by a snap action instead of a sliding action. All product is film wrapped.

In reviewing the long development of this successful packaging format, the result must be credited to the function and design of the cartridge itself. Shape, materials and graphic presentation are inspired by the forward look of a cartridge designed to open broad new markets.



An early Stereo 8 cartridge tape package concept in a seven-inch format.

Initial Stereo 8 cartridge tape product was distributed in this two-piece plastic package.

The present RCA Victor Stereo 8 cartridge tape package format.

You'll never know how different an Audiopak is, until you re-open it.

The tape guides are molded right into the base. Their reliability doesn't depend on the fit between top and bottom sections.

Audiopak's hub "floats" to prevent friction build-up and eliminate flutter and wow. This exclusive design does its job so well, it was granted a patent: No. 3,241,791.

Precision-mold a pinch roller in one piece, to a tolerance of three one-thousandths of an inch, and you can be sure it's truly round. Only a truly round roller can assure a consistently faithful output.

Even if tape loops back, it can still move freely in these specially designed accumulation chambers.

Specially lubricated Audiotape reproduces high-frequency sounds brilliantly (lows, too), even at the slow cartridge speeds, yet never abrades your heads. It figures. We're the only cartridge manufacturers who also make our own tape.

By putting the pressure pads in the lid, we get positive tape contact with fewer parts. You get fewer threading headaches.

We've tried to make our Audiopak tape cartridges virtually impossible to jam.

And we've succeeded. Just ask any of our customers (24 major duplicators and the music companies that record under 77 different labels, at last count).

But nobody's perfect. It is possible for an overworked "run-in" machine to throw us a curve.

Yet even in the unlikely event that an Audiopak should stick, you're not stuck. Just re-open it (loosen one screw), re-load and re-pack.

Sound simple? It is. See for yourself. Send for a sample. We could make such beautiful music together.

Audio Devices, Inc., 235 E. 42nd St., New York 10017.



Audiopak

TAPE CARTRIDGE Copyrighted material

CARtridge Cashes in On Self-Improvement Market

By ROBERT E. LIVESEY

Pres. Cortina-Institute for Language Study

In addition to listening to Rachmaninoff and the Rolling Stones, the Stereo 8 Tape Cartridge aficionado can now learn a foreign language. For the past several decades, interest in and purchase of self-improvement materials has mounted geometrically. The American consumer has recognized the value of spending some of his dollars for educational purposes. With the help of records, books and other audio-visual tools, one can now learn quickly and easily almost anything. The only other problem of the average American bent on learning something new has been lack of time.

With the development of Stereo 8, the necessary time has been found. Wasted "dead" time spent driving is now converted into interesting, productive learning of one's favorite language.

In pioneering language courses specifically designed for the tape cartridge, the Cortina-Institute linguistic staff faced a problem unique in our 85 years of developing language-learning materials. Careful examination of the various aspects of this new medium confirmed its unique potential for certain types of learning situations. Because a language-learning situation need not require intense concentration from the learner, it is ideally suited to tape cartridges which allow the user to drive or perform other routine tasks while learning. In producing these courses, Cortina-Institute spent months in research, experimentation and planning to use the special characteristics of the tape cartridge to best advantage. Some of the problems encountered and their solutions are:

1. Because the tapes are non-reversible, these courses have been structured to eliminate the necessity to play back. They are sufficiently repetitive—without being monotonous—to reinforce the learning process and to present just enough material for the student to absorb comfortably.

2. To minimize concentration and provide effortless learning, the programs accelerate from language principles which are easiest to learn to those which are more complex.

3. We have allowed for individual differences in speed and degree of learning by capitalizing on the structure of the Cartridge Tape. Each individual program represents one learning unit, permitting the user to continue playing a program until he has mastered it.

4. Because the second (right) stereo channel of these cartridge tapes cannot be used for recording, as on some reel-to-reel language tapes, Cortina-Institute developed a new use for the right channel resulting in maximum utilization of the Cartridge Tape. With the foreign language phrases on the left channel and the English translations and explanatory material on the right channel, the learner has the option of listening either to both channels or to the left channel alone by tuning out the right channel and using the resultant pauses to repeat after the native speakers.

5. To facilitate in-car learning, all of the instructions and explanations are recorded so that no prior or simultaneous study of the booklet is required.

6. The informal, lively approach of these recordings provides a feeling of personal contact with the native speakers, motivating the learner to perform well and maintaining his interest.

Early market surveys indicated broad public interest for in-car language learning. In anticipation of strong public response, the Cortina-Institute prepared two language series in different basic formats. The "Eight-Phase" program is now distributed by RCA's Stereo 8 division; the "Dual-Dialogue" program, developed for AMPEX 8-track stereo, will be released in 4-track stereo as well. The combination of RCA's and AMPEX's interest in educational techniques and the Cortina-Institute's solution of the Cartridge Tape's special problems has resulted in a breakthrough in education via a new communications medium. The Cartridge Tape consumer's immediate and substantial purchases of our initial language releases proves the success of these new developments.

Local Promotion Keys Stereo 8 Sales

By LORAIN ALTERMAN

"The stereo 8 cartridge is still just a baby," said Mrs. Lowell Bennett of Royal Radio in Royal Oak, a Detroit suburb. Mrs. Bennett, who with her husband and another partner, Harry Showers, has been selling 4- and 8-track stereo for the past year and a half.

Sale of the stereo-8 cartridge has completely overwhelmed the sale of 4-track tapes at the store. But the total cartridge business at Royal Radio is still a small percentage of the store's total business. They also sell stereo tape players for car and home, radios, televisions, intercoms, car radios and record players, and other electronic equipment.

The store sells an average of 400 8-track cartridges a week and at present have an inventory of over 1,000 tapes. Mrs. Bennett says that they are constantly building up their inventory. Their bookkeeping indicates that they haven't been hurt at all by carrying a large inventory.

The biggest selling tapes are Herb Alpert, Frank Sinatra and semi-classical music, Mrs. Bennett said. This reflects the buyers. "It's not the real young people who buy tapes," said Mrs. Bennett. "The people who buy the most of our tapes are well past 21."

In her opinion, teenagers are still buying 45 rpm records since they can get the one song they want for less money than a tape cartridge costs.

The store has found radio advertising to be quite effective. They buy about 25 to 30 one-minute spots per week although all are not for the tapes exclusively. Currently they are advertising on WOMC, an FM station; WXYZ, easy listening; WEXL, the only

country station covering the Detroit market. They have also used CKLW, a top 40 station.

Mrs. Bennett has discovered that WEXL is one of the best stations for the store's advertising. The station has a "Country Club" and members have cards which entitle them to a 10% discount at Royal Radio. These listeners buy a lot of tapes, mostly country music, at the store.

Royal also advertises in the Royal Oak Daily Tribune with lists of tapes available and special 10% off sales.

In their ads Royal does not list the 4-track stereo tape cartridges at all since they are not interested in building up that business. Mrs. Bennett feels that eventually 8-track will completely replace 4-track.

To promote the sale of stereo-8 cartridges the store works closely with automobile dealers in the area. They contact dealers to let them know what the store carries. In some cases, local dealers did not know about the cartridges. The store also sells stereo-8 tape cartridges wholesale to the automobile dealers who stock them in their showrooms.

Mrs. Bennett thinks that the language tape cartridge market is something that needs developing. At present the store can special order them, but she thinks more work needs to go into building up a market for them.

As far as the total stereo-8 cartridge scene goes, Mrs. Bennett said, "We're working very hard to develop this part of our business because there is good potential there."

Chicago Distributor Looks to Manufacturer for Sales Boost

Lower manufacturer price, simultaneous album/tape releases and improved catalog systems are three areas where the tape cartridge business could be improved, according to Marty Orehns, Tape Dist. of America.

Another area, and one relating to the most often-asked question from his dealers, is product availability. Orehns, who supplies tapes for the RCA Victor Record Club, said he was in a better position in this area because of the wide variety of merchandise he has to carry.

A price drop this year? Orehns, who will be moving into a new 27,000 square foot facility at 1507 S. Michigan Ave. soon, where he will stock over 55,000 tapes, was pessimistic.

"Record companies have just raised prices on mono LP's," he said, "so I don't see how we can expect much of a drop this year. We need it though and if it comes, business at the retail level will improve, although profits will be shorter. "But the manufacturers won't share profits. Right now they're the only people really making money on tape cartridges," he said.

With product availability the biggest dealer headache, Orehns cited simultaneous releasing of tapes and albums as a close second. "Take the Supremes for example," he said. "They've come out with about three albums since 'I Hear A Symphony' and still this album is not available on tape.

"Jefferson Airplane is another example. They've had a big hit album for almost two months and we still don't have the tape cartridge yet.

"Not all companies are waiting on tape," he added. "For example, the Mama's and the Papa's tapes and albums are released at the same time. I can use 400 or 500 pieces on merchandise like this in a matter of two or three weeks."

What about catalogs? "Here again dealers simply don't know what is available," Orehns said. "Up until just lately about all we had was the Harrison catalog but now Phonolog's come out with their catalog and this will be improved."

Orehns, who uses Billboard's "Top LP's" in making up his own special list for dealers, also incorporates his listings with those of RCA in making up catalogs for its estimated 60,000 club members.

"At least 100 out of the 150 albums on the Billboard chart are must items to stock," Orehns said.

Where is the tape cartridge market going? Orehns said that about 80 per cent of the retail cartridge business is now being shared by two types of retail outlets. "I would estimate that 40 per cent is being done by the automotive supply stores and another 40 per cent by tape specialty outlets. The music and record dealers are getting the other 20 per cent," he said.

Turning to 4-track as against 8-track, Orehns said,

"Up until six months ago our sales were running five to one for 4-track. I think this reflected the impetus that 4-track had from its beginning on the West Coast.

"But after we went into national promotion we noticed a 20 to one swing towards 8-track. I think it could be more like 50 to one 8-track right now," he said. "It looks like national advertising has started to have a real impact and most of the promotion has been on 8-track cartridges."

Is tape a kid or adult market? "My own experience up to recently had been leaning in the direction of a younger market. But since I began servicing the club it has changed. I can't get enough country and western product right now, which means that there is a great adult market out there, especially in the smaller towns.

"I could give Columbia as an example. You will order 10 or so pieces on the Byrds but you'll stock 70 tapes by Les Elgart."

Orehns is not sure how to reach consumers. "I was talking to a dealer in Ohio," he said, "who has been pouring hundreds of dollars into radio advertising and in a college town where tape is supposed to be breaking. But nothing's happened for him.

"I know that stores like Korvette have advertised tape but mostly, stores when they do advertise, tend to promote players rather than tapes. The same store will feature a full page of albums in its ads but when it thinks tapes it goes for players. I think dealers should run more ads on tape product as such.

How does he advise dealers on what to stock? Orehns, who is supplying four types of racks to dealers, thinks that what a dealer puts in stock depends on what kind of traffic he has. "There's no set formula," he said.

Orehns' racks accommodate 24, 50, 100 or 250 tapes. "When an order comes in I pick up the phone and find out what kind of calls the dealer has been getting and what kind of traffic he has," said Orehns.

"A dealer out in Eldon, Missouri sent in an order and I called him. He said he gets calls for pop, country and western and rhythm and blues. I sent him 35 popular and 15 country and western because enough of the popular were rhythm and blues.

"My deals are the same on 24 and 50 tapes where I give a one-third off. On 100 tape orders I give them another five per cent and on 250 tape orders I give them an added 10 per cent off.

"A 250 tape order is a big piece of change," said Orehns. "This means about \$1,000. But you're really not in the tape cartridge business if you don't give the customers a selection. We give the dealer 100 per cent return privileges, not exchange, but an out and out return. So I think any dealer should at last stock 100 pieces."



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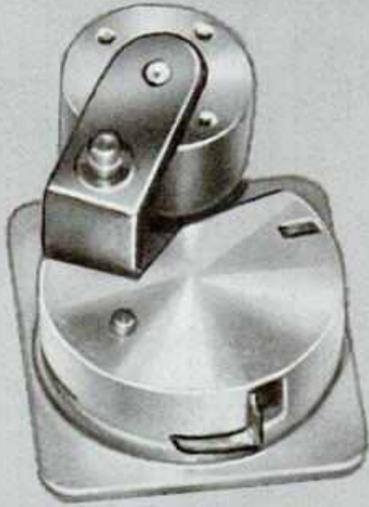
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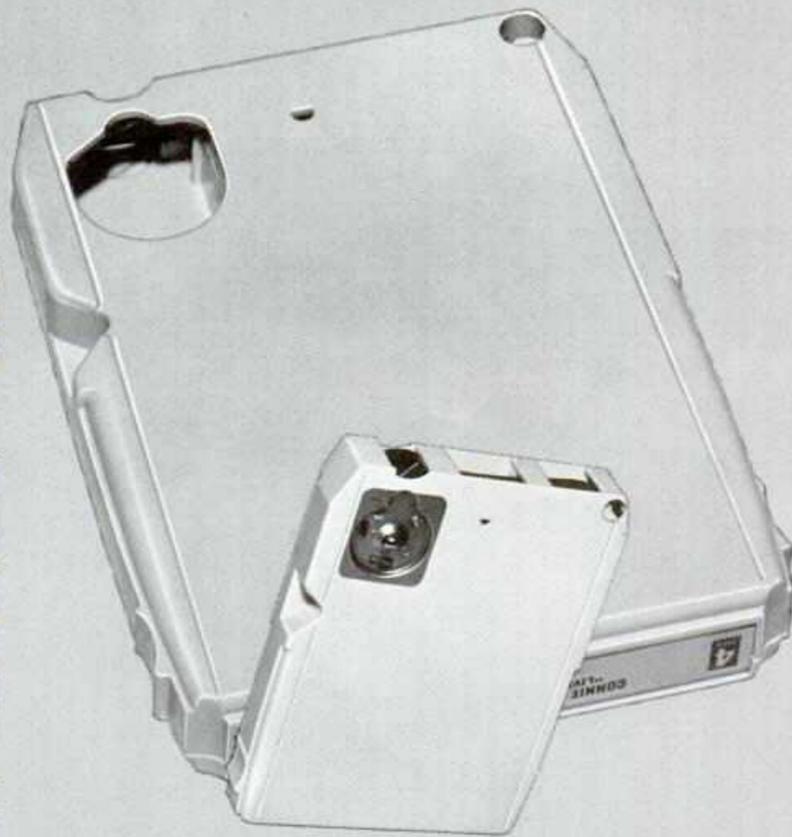
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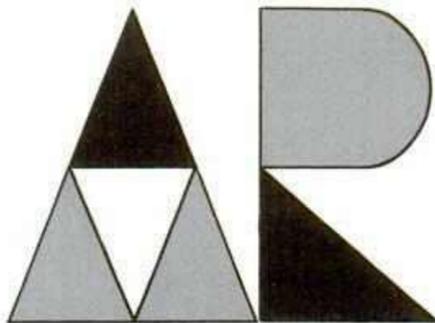
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AR's TAPE DEK® CONVERTIBLE, THE 8-TRACK SOUND ENTERTAINMENT CENTER, ACCEPTS ALL 4-TRACK CARTRIDGES WITH THE GIDGET.®

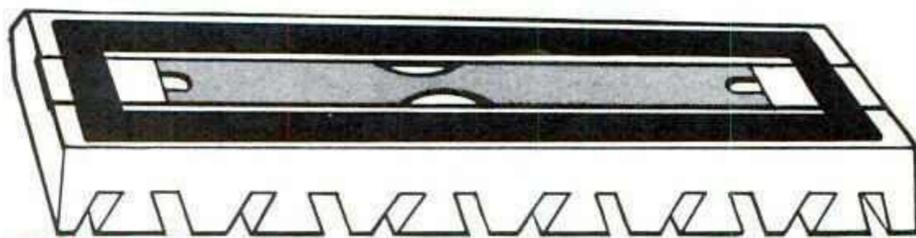
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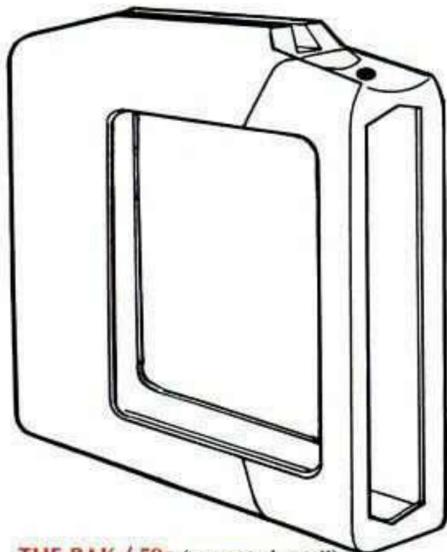
ENJOY Increased Traffic And Profits



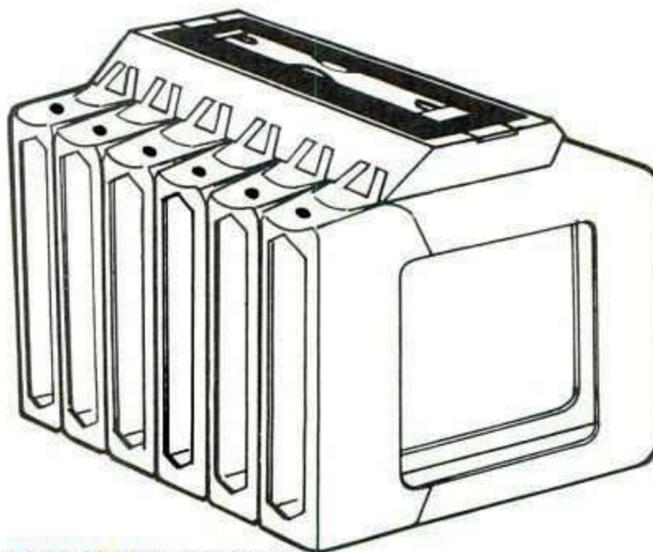
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THE TRAK / 98c (suggested retail)
Complete portability with built-in handle. Attaches easily to any surface with screws or self-contained adhesive strips. Holds up to six **PAKS**.



THE PAK / 59c (suggested retail)
Lifetime hinge and plastic touch-control lock give one hand cartridge accessibility. Designed to hold all standard 4-track and 8-track tape cartridges.

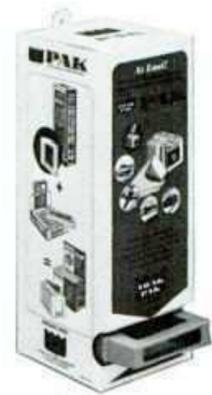


6-PAK / \$3.98 (suggested retail)
The economy purchase. Contains **TRAK** and six **PAKS**. If purchased individually, would cost \$4.52.

ORDER NOW FROM YOUR LOCAL TRAK PAK DISTRIBUTOR!



**IMPULSE-
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Gravity fed, easy access counter merchandiser creates impulse self-service sale for the **PAK**.



Compact size counter carton attractively displays one dozen **TRAKS**.



Take-home **6-pak** merchandiser for the economy buy.



In-store/window display, statement stuffers, counter supplements, window decals, etc. to move **TRAK-PAK** at dealer level.



take 'em along

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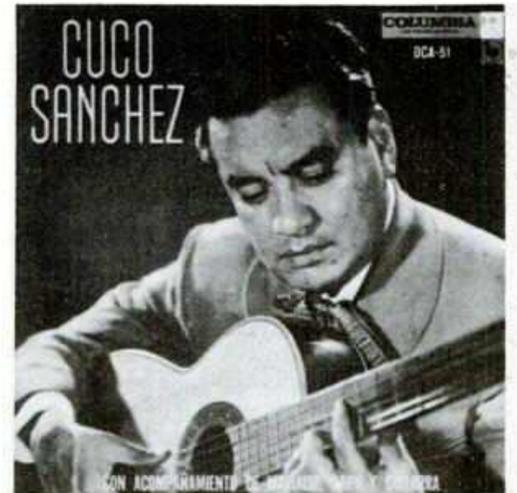
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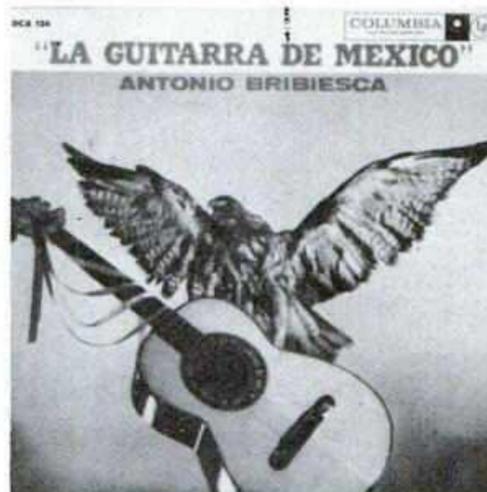
JAVIER SOLIS



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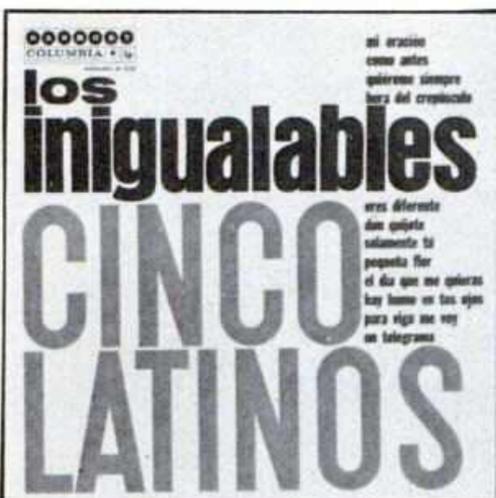
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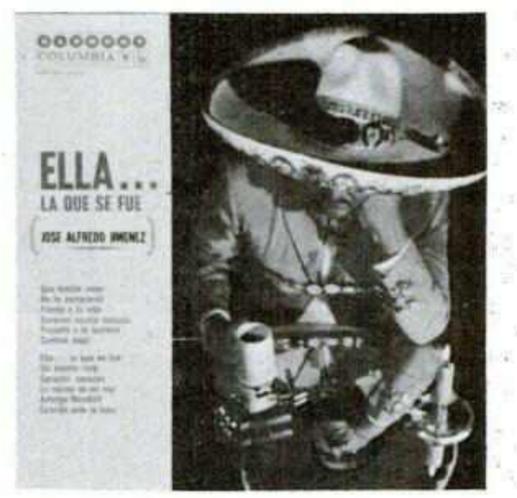
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Some Distributorships Still Available

Stereo 8

CARtridge Concept Offers New Challenges, New Opportunities

By ELLIOT HORNE Mgr. Stereo 8 Planning & Merchandising, RCA Victor Record Div.

Stereo 8 tape cartridges have brought new life to our musical experience, and new challenges and opportunities for creativity to all of us involved in their manufacture and sale.

This newest form of recorded entertainment has brought us new listeners — who listen in a new way! In cars, in tractors, in planes and boats, as well as in the home. John Q. Public's on the go . . . and Stereo 8 goes right along with him.

This new automotive consumer, however, is not an automatic sale. He's a challenge. Will he like on a drive what he digs on his divan, at home? What kind of music will suit and soothe him best during a traffic snarl? What'll it be in Lover's Lane? Vocals or instrumentals? What can we provide to keep the kids in the back out of Daddy's hair? The answers vary with each cartridge customer, but we are beginning to know him. More than a year and a half of intensive Market Research has begun to pay off, and we can now evaluate his Music-On-The-Move mood with something more than mere intuition and our knowledge of the usual musical trends.

For instance, Variety Packs.

Although best-selling albums still generally make for best-selling cartridges, there is an ever-increasing demand for tapes containing a variety of music and/or artists. Also, many Stereo 8 tape buyers have shown a predilection for specially "programmed" cartridges that express a particular mood or theme. Others request tapes of one kind of music: Polkas or Waltzes or Latin American rhythms.

RCA Victor, who first introduced the Variety Pack concept last September, has released approximately 30 such cartridges. Most of them are Stereo 8 "exclusives"; you can't buy them in album form!

Variety Packs are produced in all categories of the musical spectrum: Popular, Red Seal, Jazz, Country, Gospel, Mood, etc. They are now regularly incorporated into each monthly release of Stereo 8 tape cartridges and, despite the fact that they derive no particular benefit from airplay of any kind, they are consistently among the best-selling tapes and are constantly building new interest in this exciting new product.

To create these tapes and all other Stereo 8 product, RCA Victor has set up a special production group consisting of A & R producers Chick Crumpacker, Julian Ross, and Graham Slater. All are programming experts

with a long and varied experience in the art of putting together musical packages.

We believe we've responded to another challenge with our Language-Learning System on RCA Stereo 8 Cartridge Tapes. That is the challenge of a public wishing for something more "useful" to do at certain times than listening to and enjoying music. These remarkable courses—for the car, home, or wherever your Stereo 8 player happens to be—have been developed expressly for 8-track cartridge application and been designed (with a unique Practice Channel) to allow listeners to progress at their own desired speed. There are 75 minutes of instruction on each cartridge. French, Spanish, Italian or German; three cartridges per language. The courses are Basic, Intermediate and Advanced. And, important, they are fun!

Maybe that guy in Lover's Lane doesn't want vocals or instrumentals. Maybe he'd like to come on like Marcello Mastroianni? Boy, have we got something for him! Or, imagine the fellow in that traffic snarl. Instead of a Variety Pack, he pushes in his Basic French and, in about 5 minutes he's parley-voing the chap in front of him, thusly: "Pardones-moi, monsieur. Mais, would you kindly get a move on?" "S'il vous plait?"

It is by now obvious that anyone within earshot of a Stereo 8 tape cartridge that this handy purveyor of sound has solid substance. When we say, "You Never Heard It So Good!", in our Stereo 8 advertisements, we could be referring also to opportunity that's knocking.



Sandy Koufax

Koufax Pitching For Stereo 8

The RCA Victor Record Division has announced that RCA Stereo 8 will co-sponsor the "Sandy Koufax Show" on "Monitor" for 39 weeks beginning July 1, on the NBC Radio network. There are three five-minute shows per week, airing Saturday and Sunday, on which Koufax editorializes and interviews personalities on major sporting events of the period.

In announcing RCA Stereo 8 co-sponsorship of the show, a spokesman noted: "This is the first time we have employed network radio to advertise RCA Stereo 8 to the consumer, and we anticipate excellent results due both to the medium and the popularity of Sandy Koufax."

Sandy Koufax, one of the most illustrious pitchers of all time, retired from baseball at the age of 31. In 1966, his last season, he pitched the Dodgers to their third National League Pennant in four years. Now Koufax will be doing his pitching for RCA Stereo 8 cartridge tapes.

What a Difference a Year Made For Music City's CARtridges

Fourteen per cent of the Music City five store chain's volume is in tape CARtridge, with 8-track sales half of that. One year ago, cartridges were sold at service counters, where radios were brought for checking. Sales were around 1 per cent. Now, tape slicks are housed in their own bins in 8 and 4 departments, with the actual cartridges remaining in the stock room.

This shift adjacent to the record department has resulted in the 13 per cent boost, and according to Ethan Caston, a chain vice president, the sales level is just about where the store figured it would be.

With the growth of the 8-track market, Music City has encountered great problems in stocking. The Hollywood flagship store is the main warehousing facility for the other locations. Music City has designed its own plastic bubble package for tapes primarily because the customer brings the cover slick to a counter, is handed the cartridge and must walk across the store to the cash register. The bubble stapled to a cardboard back 7 inches by 12 inches is designed to eliminate pilferage. A previous thin shrink wrap coating was found undesirable. A sharp object could slash the plastic, free the cartridge. Result: one lost sale.

The plastic bubbles are manufactured for the chain, with the stapling done on the premises. The bubbles are removed at the register and reused. Miss Irma Leffel is the tape cartridge buyer in Hollywood for all the stores, with outlying locations calling in their re-orders three times a week. The re-stocking supplies are pulled from the flagship's 800 square feet of library area. On unavailable items, Hollywood orders from its cartridge distributors, with a usual two day order-arrival

schedule for distributors in the area and a third day required on out of town distributors.

According to Caston, the chain buys approximately 10 per cent of its merchandise from out of state sources. Price is the factor, he says.

The chain also sells 8-track players but offers no installation service.

Caston is aware of the increase in 8-track tape releases. His storage space is straining now. "We need more room" he admits, but asks perplexed, "Just where do we put all the new tapes?"

The store now files all its cartridges by manufacturer's label rather than by duplicator's numbering, which was its initial system. "Eventually we'll have all our 8-tracks stored just like a record department."

Regarding returns Caston says there are more defective 8-track packs than 4's. He says the ratio is around 5 to 1. The store maintains an exchange program. "Manufacturers ask us to be specific about defective tapes. People come in and say something's wrong with the tape. You can't tell on a cartridge unless the spool has broken. Most of the time their trouble lies with their machines."

Music City's 8-track customers are mainly adults. Rock 'n' roll on 8 doesn't have the same support as middle of the road pop music. Classical sales are smaller on 8-track than on albums. The sale of country and jazz is commensurate with their album sales, and rhythm and blues has been a good seller.

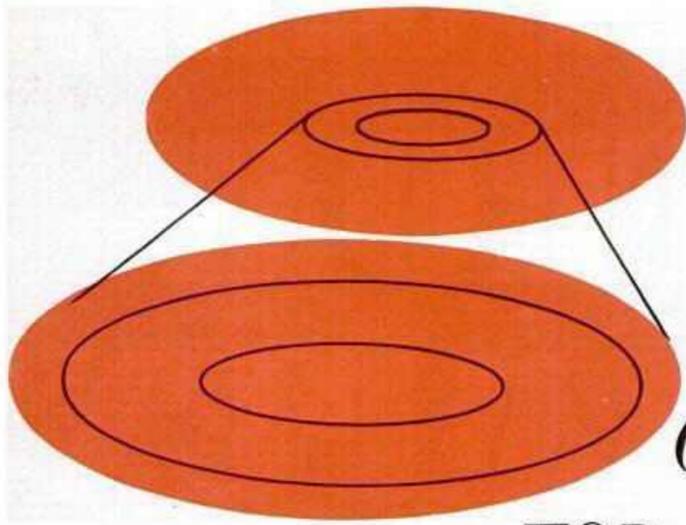
The chain's 8-track prices run from \$5.98 to \$6.98. "An 'average' 8-track customer buys four or five titles at one time," Caston said. The store does not think of cartridges as a discountable item. "The markup is not so great that you can afford to discount," he continued.

ITCC CLAIMS 74 LABEL PRODUCT

NEW YORK—International Tape Cartridge Corporation now claims the largest stereo 8-track cartridge catalog with 916 titles covering 74 record labels, according to president Larry Finley. Most of these are being released on a day and date basis with their album counterparts. And the factory is tooled to add 50 to 100 new stereo titles every month, he said.



MUSIC CITY'S cartridge counters feature product in plastic bubble packs to cut down on pilferage. The store stocks its cartridges by manufacturer label instead of duplicator number.



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All major home entertainment manufacturers will include the  -track in their 1968 lines. The system was selected because it approaches the audio quality found in present-day disc systems with features not found in conventional record changers.

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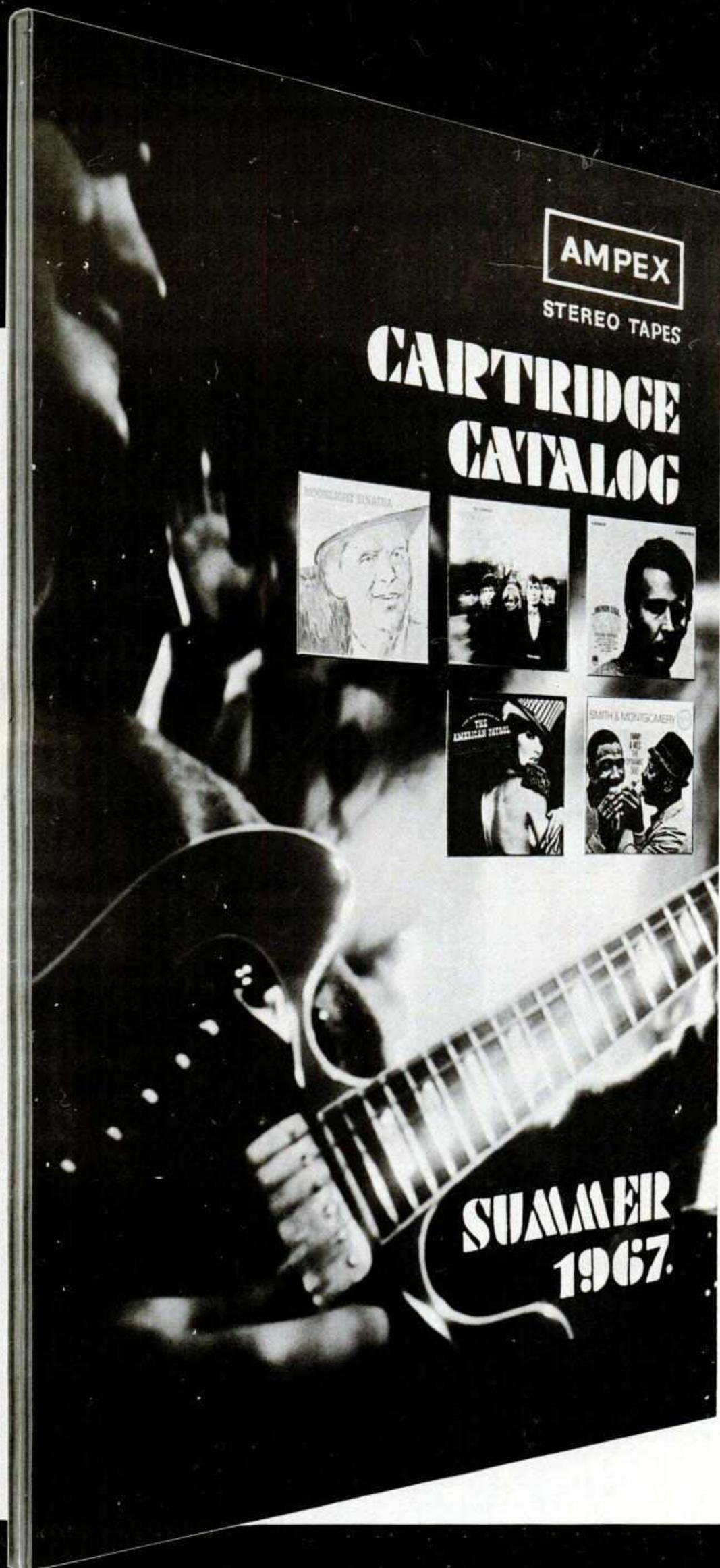
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Stereo 8

CARtridge Buyers Need Re-Education, Record & Stereo 8 Sales Don't Correlate

"We used to be able to judge which 8-track cartridges would be our big sellers by the action on corresponding albums." "Now," said Bob Spoon, manager of the tape department at the House of Sight & Sound, Van Nuys, Calif., "albums and cartridges are separate entities."

Cartridge products are playing an increasingly important role at this major San Fernando Valley store, which has placed its tape department in the key left front portion of the facility.

Eighty per cent of its player sales are in 8-track or a compatible unit. Sixty per cent of all players are sold here to teen-agers, with the emphasis on home decks, which indicates to Spoon that home cartridge systems are starting to take hold and are beginning to rival phonograph systems.

The department sells Lear, Motorola, Audio/Stereo, Craig, Boman and Automatic Radio players. The cartridge library is representative of all duplicators in the field.

Spoon finds a great deal of confusion among people first buying an 8-track system. There are a number of new car dealers in the Van Nuys area and many refer their customers to the store for their music once a factory installed player has been included in the auto purchase.

People have been coming in, Spoon said, believing that RCA Victor is the only label which can be played on 8-track, merely because this was the impression left by the car dealers. Spoon and his sales assistant, Mike Kevorka, have to then offer an educational explanation on the availability of other brand names for 8-track.

Spoon utilizes a Liberty Stereo Tape catalog which offers comparison of the 4- and 8-track systems in clearing up any mysteries which enter with the customer. "We never recommend any system. We let the customer choose whether he wants 8 or 4." Spoon does, however, point out such "advantages" with 8 as automatic push button switching, four programs instead of two with 4 and warranties on the merchandise.

"Women seem to like the push button program selection feature on the 8-track machines," Spoon says. His department is selling more 8 players than 4 and this edge is also seen in cartridge sales, 3.6 to 1.

The department allows the customer to audition the actual tape, playing it through speaker systems or through a headset at the counter if there is too much traffic in the area. "Most distributors are glad we audition the tapes," according to Spoon. "We can spot defectives quicker this way and it gives us a chance to fix a cartridge right before the customer, instead of selling him the product, having him come back to store and then exchanging it."

Sight & Sound offers no car player installations. Spoon instead recommends a "number of friends" who do this kind of work. Spoon feels that the increased sales activity among youngsters for 8-track players is due to the push button programming selectivity. It's almost the same as pushing the radio station selector, he says.

Spoon will showcase new releases by placing them ends up on his counter so that the cover slicks are displayed. All merchandise is stocked in rows behind the counter, 8 on one side; 4 on the other.

Spoon says he's heard people say the reason they decided to buy an 8-track system was because they had seen the unit in an expensive car, thus a bit of snob appeal enters into the purchasing decision. "We have one man in his 70's who buys Elvis Presley. We also service a singer who buys Brahms, Beethoven and the Rolling Stones."

The department carries the cream of the 8-track titles, and Spoon would like to see more variety packs developed by the music suppliers. "Eighty minutes of music by one artist can get monotonous."

Spoon, who was formerly with Lear's Southern California distributor, United Tape and Instrument Co., believes 8-track has a solid future: "Since the major automobile people have signed on with 8-track again, the system has a definite home."



STEREO-TO-GO, the first of a series of nationally franchised cartridge product stores, has opened in Santa Monica, Calif. The outlet stocks both 4- and 8-track merchandise, but store officials say that 8-track is the prime mover.

Beachhead Set for National CARtridge Products Chain

A plan to establish a national chain of franchised stores for tape CARtridge products is now in the pilot stage. A retail outlet called Stereo-To-Go has been established in Santa Monica with the goal of testing and forerunning the concept of a future chain.

Open since last December, this all-cartridge retail operation is run by a corporation involving some half-dozen investors including actress Joan Blondell, Ellen Powell, daughter of the late actor Dick Powell and Frank Mullen, former executive with Tape City in Los Angeles and Autostereo. STG sells both 4- and 8-track equipment, but features the 8-track system.

This first STG store at 2800 Wilshire Blvd. is the training plant for future franchise managers. Mullen said the corporation has begun laying out the franchise foundations around the country but was not ready to announce where they would be located. Three quarters of the store's inventory is in 8-track machines and music. The concept behind the store is not to remain "married" to any one manufacturer, but to offer a broad presentation of players and libraries, with sales, service and installation all under one roof. (The concept is similar to Earl Muntz's Cartridge City program for national outlets, but in Muntz's stores, his machines and duplicated music are featured.)

STG features 8-track players by Borg-Warner, Lear, and Universal.

The music library covers all 8-track duplicators. Like Mullen's former Tape City store, there is a "music bar" on which customers audition titles through earphones or speakers. Trained librarians discuss music with the patrons. The store employs two player installers.

Mullen says the Santa Monica community is a more sophisticated music region. Hence good sales for 8-track soundtracks, original casters, jazz and the classics. "But they also buy rock product." People in this city seem to have a good awareness of tape systems, Mullen says. "We have fairly elderly people coming by and asking 'Where's your 8-track selection?'"

Eighty-five per cent of the store's machine sales are for autos, with installations for a 2-speaker rig \$15 and a 4-speaker assembly \$25.

The store uses new release displays provided by manufacturers as its chief means of informing customers about new library additions. These release sheets are left on the music bar, but Mullen would like to see more release data available on a more frequent basis.

Mullen says there is no problem selling 8-track music at the existing market prices. "Availability is our most serious problem—getting the product out fast while the artist is hot."

Stereo 8 and the Dealer

By E. O. WELKER, Mgr. Recorded Tape Merchandising

The steady sales of 8 track cartridge tape players, both auto and home are creating new customers, every day, for dealers.

These customers have been captivated by the idea that they can have "the music they want—wherever they go." Many of these new stereo enthusiasts have not been active purchasers of phonograph records, but are now customers for stereo music because of the versatility of the 8 track cartridge system. They can play the same cartridge in their car and in their home.

This may have been forgotten by many of us, who are so close to the business that we have forgotten the excitement we experienced when we first heard Stereo

8 in a car, and realized the flexibility the Stereo 8 system offered.

These customers, and there are new ones every day, in increasing number as more and more players are sold, are ready to buy—and not just one cartridge at a time.

They are excited, they are starting from scratch in building a music library, and they have the money to spend.

What does this mean to the dealer?

1. He should display and merchandise a wide variety of entertainment in cartridge form. The cartridge buyer is a virtual "kid in a candy store."

2. The cartridge display should be well "signed" with cartridges displayed in musical categories — so the customer can quickly grasp the fact that he has the world of entertainment at his finger tips.

3. Consumer catalogs should be available for the customer to take home and study. He will use it as a shopping list on his next trip to the dealers.

4. Accessories such as head cleaning cartridges and tape caddies should be displayed and promoted. The new cartridge enthusiast is a natural customer for these items.

5. The dealer should keep track of his sales and inventory. The rate of sale on best selling items is increasing week by week. For example what may have been a sufficient stock or order quantity of "The Sound of Music" a month ago, will not be sufficient today to avoid out of stock conditions and lost sales.

There are some indications that Stereo 8 cartridge sales may take up some of the slack that often occurs in record sales during the summer months. Summer time is travel time for thousands and thousands of motorists who have a Stereo 8 player in their car.

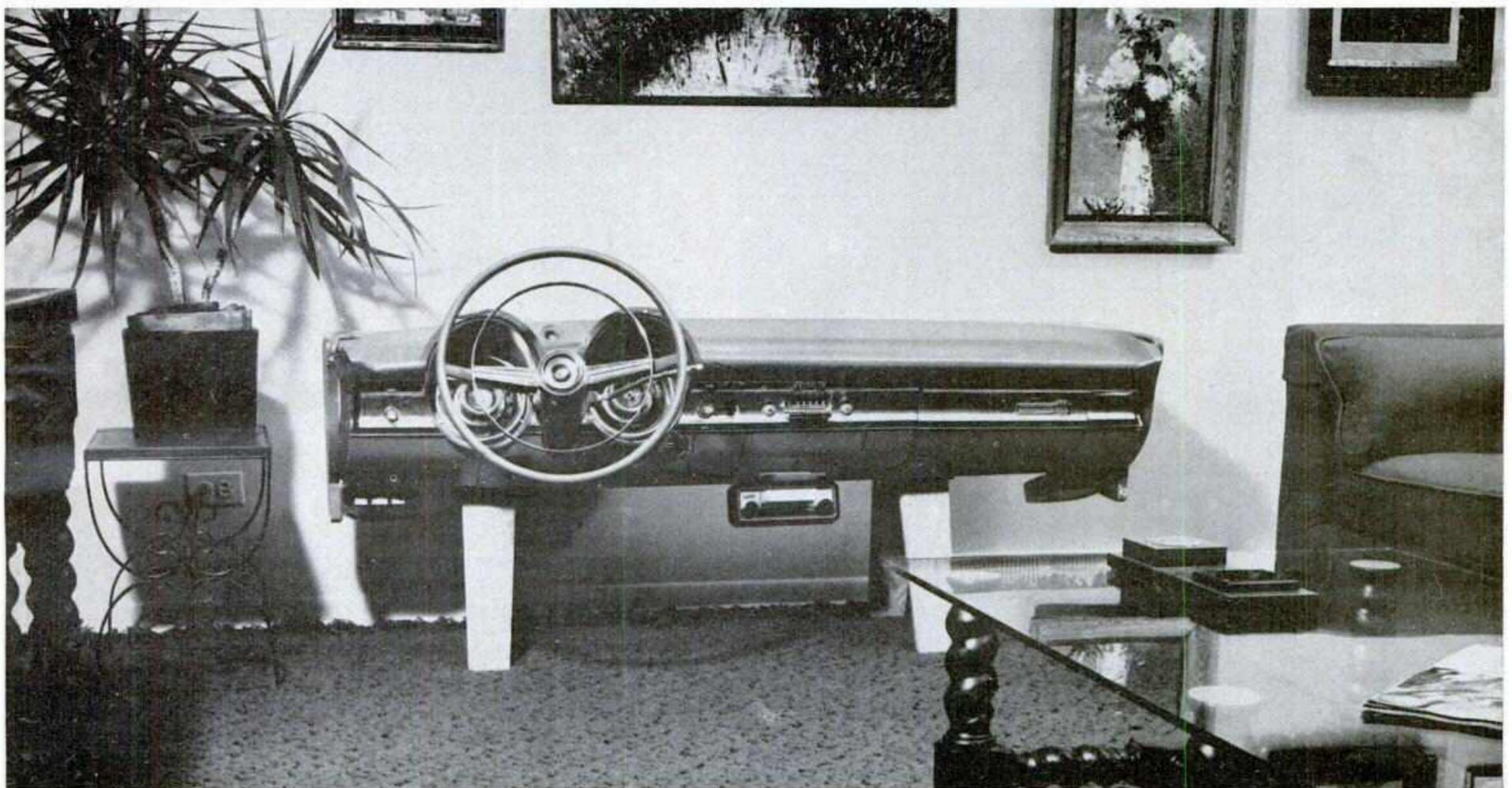
Don't miss out on this business.



ALL CARTRIDGES are across the counter at Sight and Sound—easily visible, but unattainable. Tape manager Bob Spoon says that many customers don't realize the extensive nature of the 8-track library.

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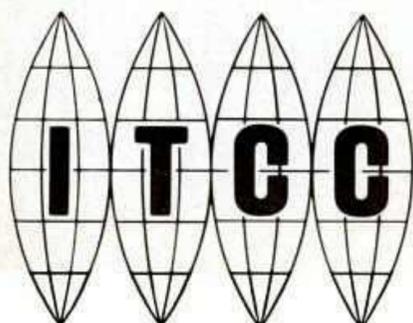
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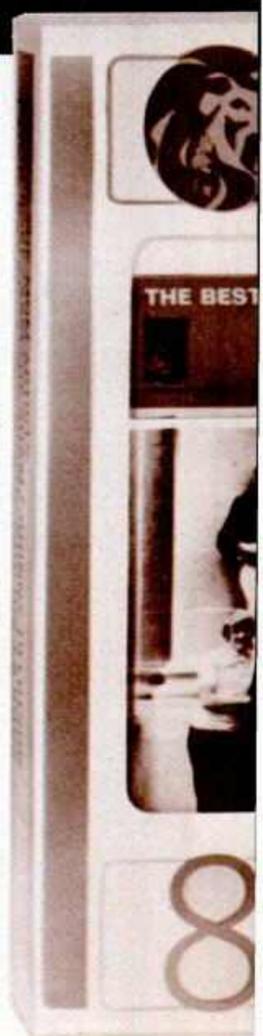
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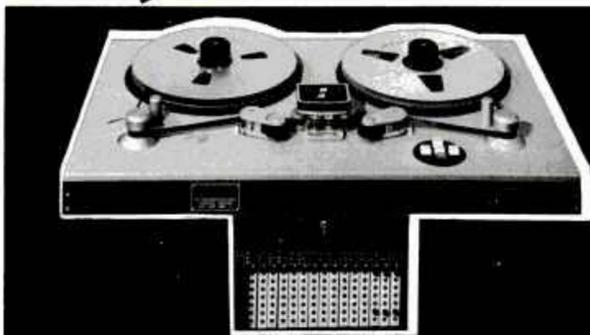
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THE AUTO TUNER* cartridge will be demonstrated at the EIA Show in *New York*. You're invited to play it. Hear it turn a car stereo into a stereo radio. Then you can establish your allocation position for delivery.

The Auto Tuner cartridge was demonstrated for the press a few weeks ago and was acclaimed as one of the most exciting consumer electronics products to come along in some time. Many said it would be the hottest item of 1967.

Here's why. The Auto Tuner cartridge will fit *any* 4 or 8 track car stereo system. No complicated installation. It slips in and out of the tape deck like any tape cartridge.

*T.M.



Using the pre-amplifiers and amplifiers of the car stereo, it gives sensitivity and output normally found only in much more expensive home FM tuners. It has built-in AFC. Guaranteed high-reliability construction.

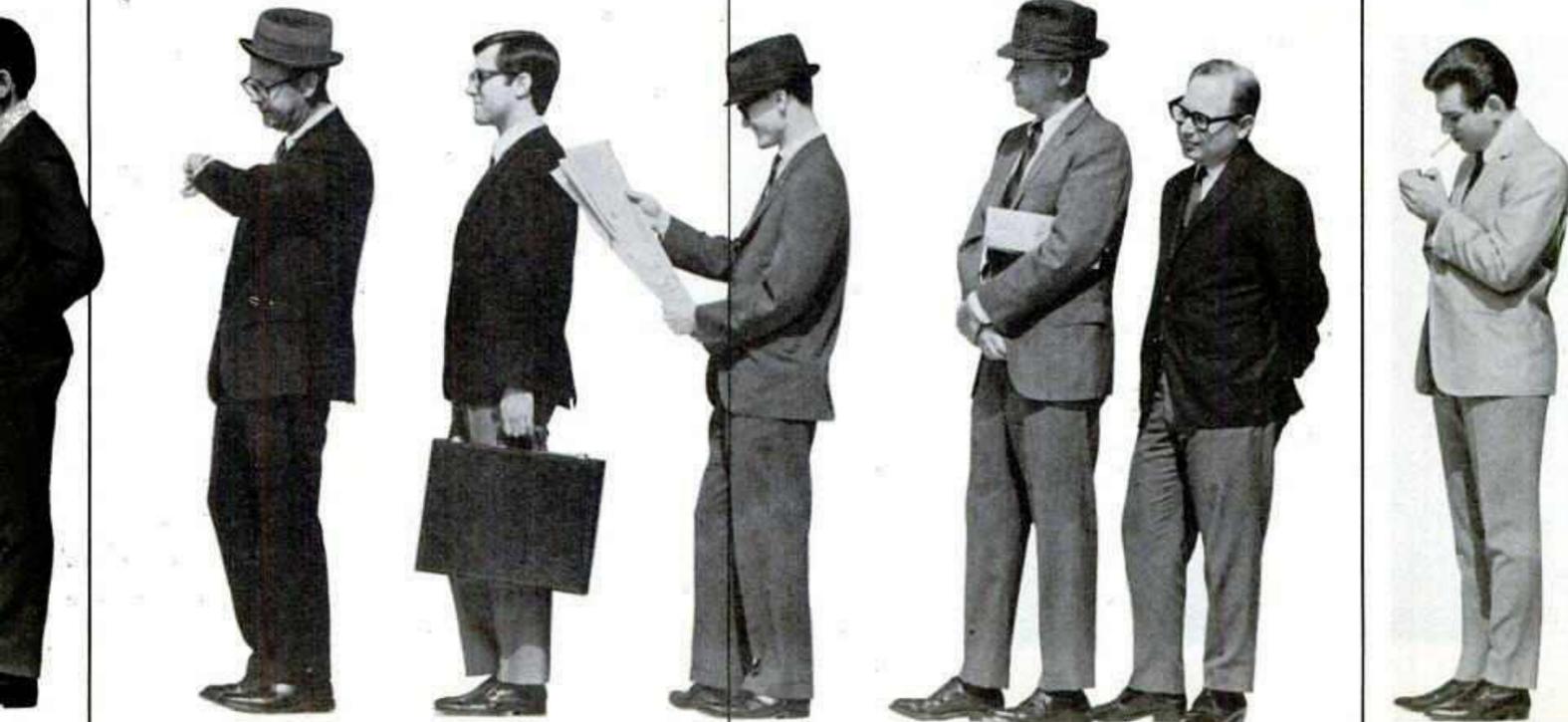
In fact, these units are so reliable that the 90-day parts and labor warranty is administered on an "over the counter" exchange basis.

There are three models starting at retail prices of less than \$49.95. The AM-FM Tuner. The VHF and Emergency Monitor. And the FM-Multiplex Tuner.

GW Electronics, Incorporated
9465 Wilshire Boulevard
Beverly Hills, Calif. 90212
Phone: 278-3303

Deliveries in quantity will begin in August. But we already have a considerable backlog. So if you want to see the Auto Tuner cartridge in action and establish an allocation position, you'd better get going.

The line forms to the right.



Stereo 8

Country CARtridge
By the Bundle

Purchasers of country music 8-track cartridges are quantity buyers, while other types of music are sold in single lots.

This is the experience of Jack Tenzel, manager of Nicholson's High Fidelity Center, Nashville, the largest retail outlet of cartridges in this area.

"New car buyers with the cartridge unit installed come in and buy five or six at first," Tenzel said, "but then they taper off to one at a time."

But he said this isn't true of those who specify country music. "Even though the selection is much smaller, they'll always buy at least three or four at a time."

Nonetheless, Nicholson's best selling cartridges are those of jazz musicians. No one musician specifically, though. "They just come in here, mostly the young ones, and want something in the way of jazz," Tenzel pointed out. "They don't really care what artists we have." Pressed for an explanation he suggested it might be good music to drive by.

Just prior to last Christmas there were virtually no cartridges sold at this outlet. "You remember that many people waited and bought their cars late last year, a lot of them around Christmas time," Tenzel noted. "Those cars, most of them, had cartridge units and that's when the surge really started. I couldn't even guess the number we sell in a week now."

Tenzel said his company sells very few car machines; most of the new cars are already equipped. However, there is a relatively large sale for the homes. "We install plug-in units, which can be run through their stereo systems at home."

Requests for cartridges cover all phases of music, from rock and roll (the young drivers) to jazz (everyone under 35) to "good music" (all ages) to the classics (all over 35). "Age," Tenzel said, plays a big part in the selection.

Tenzel said his distributor also sells cartridges locally, "and I expect there are a few hot items we never see." His distributor is Hermitage Music Company, and its operator, Bob Finney, says he is forced to sell a small number of cartridges on the retail basis even though he prefers not to. "No retailer is stocked with the variety we have here, so customers come by to get them." Finney said this practice would end soon, as the retailers expand their stocks.

Finney, corroborated Tenzel's country music statement. Top 40 cartridges had been most in demand "up to now." But he said country music demand is climbing fast. "There is also an increased call for classical," he added. "At first we were very weak on classical. We didn't realize there would be such a demand for it, and we were really surprised."

Stereo 8's Special Products Gives
Birth to New Marketing Techniques

By DAVID SAVAGE, Mgr. Special Products, RCA Victor Record Div.

If necessity is indeed the mother of invention, then the new Stereo 8 industry has already given birth to a number of special marketing techniques. One good example is the showroom demonstration cartridge. Chances are, that if you've been looking at a new Oldsmobile of late, the dealer salesman will demonstrate the car and sing its praise not just with the power of his own persuasion, but he'll use a special 8 track cartridge as the best closer available. These special showroom demonstration cartridges, produced for Oldsmobile by RCA Victor, use a carefully prepared script and they get results.

But the one sales aid that has found a unique niche for itself is the consumer courtesy cartridge . . . the special cartridge given free of charge by the car manufacturer to every buyer of a stereo-equipped car. At this point its use has become widespread throughout automotive and home instrument marketing operations. The major marketers of Stereo 8 realize that this medium is new, is exciting and yet needs to be demonstrated. It follows, then, that they recognize most clearly that the best demonstrator and most enthusiastic "salesman" they can have is the new buyer of a Stereo 8 player himself.

RCA Victor is pleased to be providing the cartridges to most of the automotive firms offering Stereo 8

players as optional factory installed equipment. For all Ford cars, we provide "The Ford Family of Fine Music," as we also did in 1966. For Chevrolet, we produce "The Music of The U.S.A.," starring Lorne Greene in a special musical salute to the United States. For Oldsmobile, we produce "The Variety Concert in Stereo," and for General Motors of Canada, RCA Victor also produces a special stereo sampler.

Use of the courtesy cartridge concept is equally common with makers of after-market car players and home instrument units as well. RCA Victor is also an important supplier of specially produced tapes to a number of these firms.

The importance and constant growth of the use of courtesy cartridges, and their related production and fulfillment, has become a major operation of the RCA Victor Special Products Department. We maintain within Special Products an A&R production operation, sales coordination staff and a fulfillment operation. A specialized sales group under the supervision of Bob Clarkson, handles customer contacts.

Courtesy cartridges, and other special products already set for 1968 reflect a high degree of growth, obviously directly related to the great strides being made by Stereo 8 itself.

Test CARtridges

Behind the scenes of the major Stereo 8 player marketing operations, there is the pre-production planning and testing operation of equipment. This testing continues throughout production cycles and has created a "Business within a business"—Stereo 8 Test Cartridges—in which RCA Victor has become the leading supplier to the Stereo 8 industry, producing tapes designed to test every type of 8-track equipment.

Even prior to 1965 when RCA Victor introduced Stereo 8, RCA Victor's engineers had begun to build a valuable system of checking and testing procedures for 8-track duplicating and playback equipment. Mindful of its traditional leadership in service to the recording industry, the RCA Victor engineering staff began to assemble a great variety of test procedures—and tapes to go along with the procedures.

Today, as a result, RCA Victor maintains a master library of test tapes covering a full range of necessary check-out data including wow and flutter, crosstalk, speaker phasing, head height, tape speed, and the Azimuth Test, etc.

Because this test tape library represents a unique source of material, RCA Victor regularly services major automotive and electronic giants such as Ford Motor Company, Motorola, Delco, and Chrysler, as well as many home instrument makers here and abroad. RCA Victor's test tape operation now services more than 60 Stereo 8 builders and engineering firms as compared to only three as recently as two years ago.

The test cartridges are produced individually under the supervision of Robert Moyer, manager, recording development engineering, at RCA Victor's new Research

and Development Center in Indianapolis. Despite the highly individualized nature of the process, the average order is completed within one week.

Production is handled in Indianapolis but customer contact and administrative procedures are under the direction of the Special Products operations at RCA Victor's New York headquarters.

The constantly expanding roster of clients, and of types of tapes, clearly indicates the tremendous growth that characterizes the 8-track story—and the sophisticated playback equipment headed for the marketplace.

Stereo 8 Head Cleaning
Tape CARtridge

Some months back, RCA Victor reported that the best selling cartridge tape in its catalog was the unique Stereo 8 Head Cleaning Tape Cartridge; and it still is. In fact, according to Ed Welker, manager, recorded tape merchandising, "orders from distributors on this accessory have shown a steady increase. One Los Angeles dealer, alone, has sold well over 1,000 units to date."

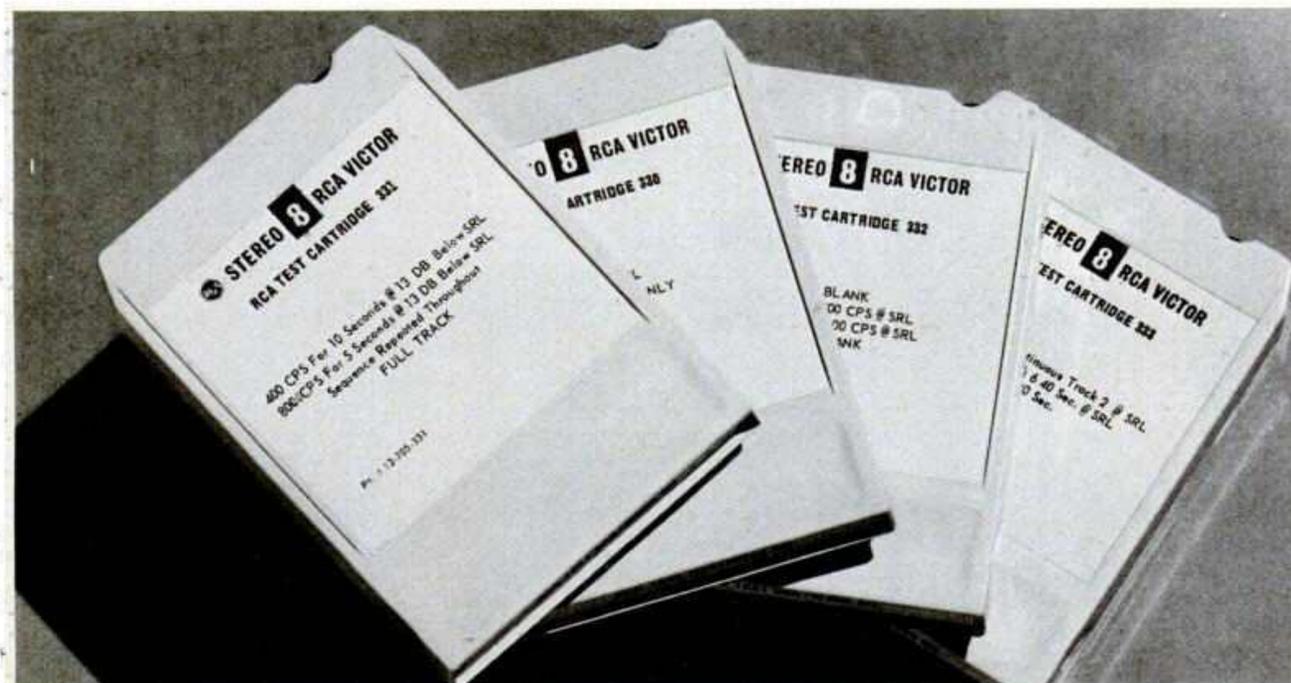
The Head Cleaner consists of a Stereo 8 cartridge containing a mildly abrasive tape which, when inserted into an 8-track player, cleans the magnetic reproduction head in less than 30 seconds. The cartridge brings to cleaning of the tape players the same simplicity the Stereo 8 Tape Cartridge system achieves in the playing of tapes.

Most previous tape head cleaners were based on the principle of using brushes first to lubricate the parts with an oil-base liquid and then brushing on an alcoholic cleaner, and always presented the possibility of damaging machines by gumming or leaving brush particles in the tape housing area.

Use of a head cleaning device is recommended by manufacturers of players since some magnetic tapes tend to leave a deposit of the coating on the reproduce head which, if allowed to build up, will reduce high frequency and finally volume; this, in addition to the normal amount of dirt which accumulates throughout an automobile during use, makes cleaning the tape player desirable after approximately 100 hours of playing.

The new cartridge tape cleaner carries a list price category of \$1.95. The cartridges are packaged in handy counter dispensers holding 10 cartridges, suitable for easy display in retail outlets.

The Head Cleaning Tape Cartridge is one of three RCA Stereo 8 accessories now available. The others are the RCA Stereo 8 Installation and Service Test Cartridge, for technicians, which quickly checks tape speed, head height adjustment, wow and flutter, frequency response, speaker phasing, crosstalk, track switching, and stereo music (it carries a list price category of \$4.95); and the Stereo 8 Cartridge Tape Caddy, which conveniently carries eight cartridge tapes (it carries a list price category of \$2.95).



Shown above are some of the test tape cartridges RCA Victor manufactures and supplies to the Stereo 8 industry. Individually produced, these test cartridges are built to the specifications set forth by the companies for which they are produced. RCA Victor's test tape operation now services more than 60 Stereo 8 builders and engineering firms.



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AUTOMATE 8
TAPE CARTRIDGE

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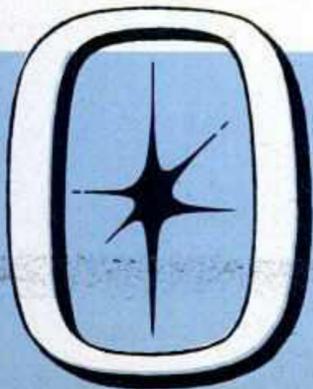
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Originated the continuous loop basket duplicator.

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Our competition has "adopted" many of our developments. Our thoughts on this subject are very aptly expressed by Rudyard Kipling:

"And they asked me how I did it, and I gave them the Scripture text,

'You keep your light so shining a little in front of the next!'

They copied all they could follow, but they couldn't copy my mind

And I left them sweating and stealing a year and a half behind."

As to the future, we will always make capacity available for those whose interests are the same as ours; "Maximum Quality at Minimum Cost."

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The Switched-On-Market, How to Turn Up Your Volume

Records brought about the electronic music revolution, but the record dealer is not sharing in the profit spoils.

Fewer than half of the country's independent record dealers, it is estimated, stock more than token lines of pop music paraphernalia. (And items stocked, too often, are the cheap lines which, like records, have had the profit kicked out by discounters.)

This despite the fact that recording talent and a&r decisions regarding instrumentation dictate today what instruments will be manufactured and sold tomorrow.

And this—even more disturbingly—despite the fact that hordes of potential instrument buyers are flocking into record stores to buy their "sheet music." Records have done to sheet music what the promotion man did to the song plugger. The sound, interpretation, instrumentation, style—even the goofs—of a new hit record are duplicated in a day by a hundred thousand make-up combos and a thousand who play for pay.

Yet, too many record dealers — hooked on low-investment, narrow-margin merchandise—elect to reject the logic of record-linked musical instrument sales. (One side effect has been a spurt in record sales at full-line music stores.)

"Youth is creating a tremendous electronic industry, by demand," observes Big Dan Ingram, ABC deejay.

And it's not too late for the record dealer—who has the youth traffic—to plug in.

Who Are the Buyers?

Figures just released by the American Music Conference show that the increase in the number of amateur musicians in the U. S. crawled along at a one million annual pace from 1950 to 1961, speeded up to an average of 1.8 million between 1962 and 1966. But 1965 and 1966 together bred six million beginners!

In 1950, one of every 7.2 Americans played an instrument. In 1966 one of every 4.8 Americans played an instrument.

The golden-growth instrument has, of course, been the guitar. While piano sales were going from 19.7 million units in 1956 to 23.3 million unit sales in 1966, guitar sales went from 2.6 million units in 1956 to 10 million in 1966. For the same period, drum sales went from 200,000 to 1.1 million; harmonicas sales went from 400,000 to 1 million; recorder sales jumped from the banjo, mandolin, zither and bongo soared from a total of 20,000 in 1956 to 1.1 million last year.

But the accordion, of which 1.5 million were sold in 1956, sagged to a million in 1966. And the ukulele dropped from 1.5 million unit sales in 1956 to 800,000 last year.

The correlation of these sales patterns to pop musical modes is obvious. The Beatles could give the accordion and uke a break by somehow working them into their next album.

Though most of this burgeoning group of pop music paraphernalia buyers are kids, a closer look at the market quashes oversimplification. Many of America's 40 million amateur musicians are like the four housewives in Pasadena who bought guitars and call themselves the "Mother Minstrels."

Nor are the old musical pros tuning out the electronic age. Woody Herman showed up at the Atlanta Jazz Festival in June with an amplified clarinet. He found he can make better use of the high and low registers and can be heard in solo from the ranks of the band without having to pose before a microphone.

How Big Is the Market?

Sales of instruments and accessories hit \$955 million in 1966. This surpassed the dollar volume for record sales. It was greater than the combined dollar volumes of all spectator sports, still and movie cameras, comic books and playing cards. Instruments also outsold the entire hobby industry. Retail volume is 10 times what it was in 1940; four times what it was in 1950. The industry's percentage of annual personal consumption expenditures has increased from 0.111 per cent (of \$82 billion) in 1941 to 0.205 per cent (of \$469 billion) last year.

While the sale of traditional band and orchestral instruments has remained static over the past decade, the paraphernalia of pop has brought the music industry out of the doldrums in dramatic fashion. In 1955, 245,000 guitars were sold at retail. The figure for last year was 1,430,000. (Only 607,000 band instruments were sold last year and that includes all woodwinds and brass. Orchestral strings—violins, cellos, violas and basses—registered 80,000 units in 1966!)

Guitar growth started to take on dramatic proportion in 1963 with acoustics. (And recorded folk music

comes immediately to mind.) In 1962, 400,000 guitars were sold; in 1963 the total jumped to 700,000.

Then came 1964, and the top blew off. (And one immediately thinks of the Beatles.) That year, 1.1 million guitars were sold at retail. The figure climbed to 1.5 million in 1965.

Electric guitars accounted for 370,000 of the units sold last year. There were 45,000 banjos and 15,000 mandolins sold last year. (Thanks to the Beatles, 15,000 sitars could move this year.)

Drums started generating sales thunder three years ago, and again the parallel with pop music trends is striking. In 1964 \$27 million worth of drums and sets were sold in the U. S. The figure almost doubled for 1965 to \$50 million. The American Music Conference has issued the interesting statement: "Rock 'n' roll groups and school stage bands are considered important factors in increased sales. . . ." That's putting school stage bands in quite fast market company.

During 1966 combo organ sales took off, again for reasons obvious to any record dealer. An estimated 35,000 units were sold in excess of \$16 million at retail.

Trends

Of the 41,600,000 amateur musicians in the U. S., 15,400,000 are between the ages of 4 and 21. This represents an increase of more than 410 per cent since 1950, when there were only 3 million school-age kids playing instruments. And the population of that age group has increased only 80 per cent during the period.

Broadening of musical interest. Young musicians trained in classical music want to play rock 'n' roll.

A noticeable increase in the desire for higher quality instruments showed up in 1966.

More students want to play two types of instruments, such as electric guitar plus acoustical guitar or electric guitar plus classical guitar.

The only drop in 1966 guitar sales involved low-priced models, particularly imports. Interest in quality guitars continued to gain.

More stuffed-shirt school music administrators accepted pop paraphernalia as legitimate parts of their educational programs. The guitar, for example, is beginning to replace the piano in teaching the fundamentals of music.

There was a decided increase in interest during 1966 in top-quality drums. Low-priced imports suffered.

Accessory sales jumped 20 per cent in 1966, more than double the rate of growth for the rest of the industry.

Last year was the industry's 12th consecutive record sales year.

How Long Will It Last?

Some dealers feel the electronic music craze is about to run out of power. But consideration of what's happening in pop music and a look at what's at the Music Show this week that even wind instruments may get their amplified say.

The market has the "Bugging" bug, say the manufacturers. Let's plug everything in. One maker came to the music show with a fully amplified big band.

But what about all these teen-age guitar buyers? Do they represent any kind of continuing, trade-up market? Yes, says the AMC, which recently surveyed teen-age guitar buyers and found that 9 per cent plan to continue playing after high school. Some 67 per cent already have one to four years' experience on their instruments.

"After playing the guitar for six years," said 17-year-old Pat Barkley of North Little Rock, Ark., "I certainly wouldn't want to give it up. I feel that the longer a person plays, the more he enjoys it." The survey showed that the kids practice an average of nine hours a week. Two-thirds take formal lessons, and 85 per cent paid at least part of the cost of the instruments.

Perhaps the most significant comment in the survey came from Bill McMillin, 17, of Idaho Falls, Idaho.

The guitar, he said, "is the instrument of our time. Bach had his piano; our generation plays the guitar. Young people can express themselves through the guitar. What they can't say, they can play."

Jerry King, vice-president of Harmony Guitar Co., Chicago, agrees. "People follow the tenor of their times with song. And the guitar is the easiest instrument to sing to. It is America's basic instrument."

This is all translated into retailing language by Frank Sites, buyer for the Ludwig Music store chain in St. Louis.

"The boom is over. Now it's a business."

Musical Instruments

THE IMPACT OF RECORDINGS

In recent years, many reports and surveys have come out showing the rapid growth of instrument market and predictions of future growth but few ever hit upon what is behind the instrument boom—records.

Rebirth of the guitar began back in 1956 with the birth of rock 'n' roll. Who was responsible? It's an easy question — Elvis Presley. He didn't play the guitar much, he only wore it slung around his shoulders as he gyrated through a song—but it was there and the teen-agers noticed.

Three years later, the guitar's popularity began to grow more rapidly. This time it was the influence of the Kingston Trio who not only used guitars but the long forgotten banjo. Sales in these two instruments jumped as teen-agers and college students all over the country began holding their own hootenannies.

The folk craze was furthered by the voice and guitar strumming of Joan Baez. More quality material was emerging at this time (1956-1960) due to the fine instrumentation and arrangements offered by Joan and another big folk artist, Bob Dylan.

Just in the last couple of years Bob Dylan began using a harmonica, or blues harp, in many of his albums and dealers handling harmonicas can testify how sales in this item have taken off. Also, the fine methods of these stars have been behind the general desire for lessons and better quality instruments.

Electric amplification stormed onto the scene in 1964 when four moppish hair boys from Britain made the big time. "I Want to Hold Your Hand" seemed to sound especially good to teen-agers when blown up through several large amplifiers.

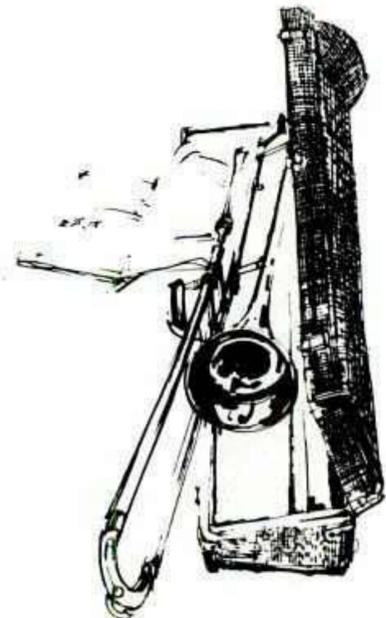
The age of amplification went into full swing and there are no limits. The Animals began using the combo organ and the amplified sax and other groups have even incorporated electric violins and kazoos. It seems a pickup can be connected to any instrument.

The Beatles were also the first to begin using exotic instruments. Their "Rubber Soul" album in early 1967 featured numbers with an ancient Indian instrument—the sitar. Interest in this instrument has been such that an American manufacturer will be putting the first electric sitar on the market this month.

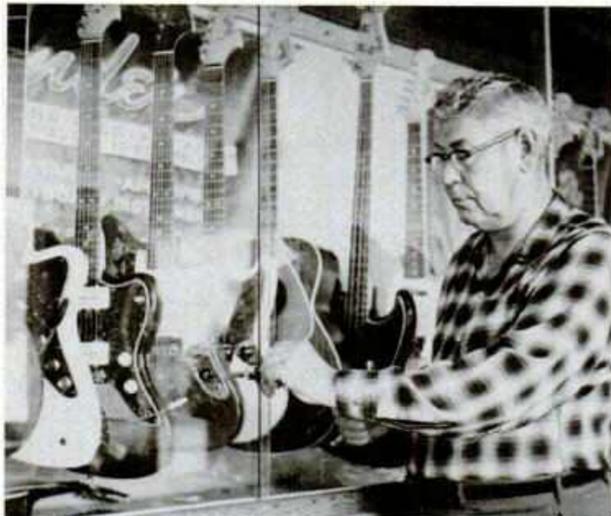
Other British groups, such as the Moody Blues, began using the tambourine in records and it is quickly gaining in popularity. A wide range of percussion instruments, many of them popular during the Dixieland era, are coming back as recording groups look for new sounds.

Also totaling many hits last year — the Tijuana Brass brought back an interest in horns. Amplification is hitting this area too. At this year's Music Show many manufacturers will show amplified wind instruments and pickups for wind instruments.

What's next? You can only guess by listening to your radio.



Musical Instruments



ENCLOSED DISPLAY cases are preferred by some dealers for merchandising more expensive instruments. Here, M. G. Wiley, Wiley Music Store, Wichita, Kan., unlocks the display.



DISPLAY COUNTERS, such as shown here at Ludwig Music House, St. Louis, can be custom built or purchased ready-made. Many store fixture companies offer used showcases usually starting from \$50 to \$70.



HOWARD WISE, owner of Southside Music, St. Louis, examining one of his accessories displays. Accessories account for over 40 per cent of Wise's volume.



PEGBOARD forms ideal background for displaying guitars at Dearborn Music Shop, Detroit, where Philip DLeAnnaris is pictured taking a guitar off the wall. Pegboard is available in 4x8 foot slabs at a cost of around \$5.60 per slab.

Location Selection, Displays Vital

Before Norbert Biehoff, Biehoff Music Co., Milwaukee, moved to his present address he spent many weeks surveying the metropolitan area. Earning 11 Name Brand Foundation nominations and four finalist citations in his 40 years in business, Biehoff looked for four guidelines.

He chose location in the geographical center of the city; in a neighborhood that had traditionally supported musical activities; one that featured good public transportation; and was close to heavily populated public and parochial schools.

For those dealers already situated and contemplating adding musical instruments and accessories, Biehoff had the following advice:

"First, get some experience in handling musical instruments. The ideal way would be to find a sympathetic music dealer out of your area and spend some time in his store.

"Keep in mind that you must sell at a profit and your overhead cannot exceed receipts. Inventory and price levels depend on the area you service.

"Each neighborhood is different. One city can be vastly different from another in musical tastes. I wouldn't stock a new instrument department without at first exhaustively surveying the surrounding neighborhood to get some indication of the potential."

Paul Cox, Jenkins Music Co., Wichita, Kan., and one of several branch stores of this prominent music industry chain originating out of Kansas City, offered the following:

"I'd advise him to go into guitars, amplifiers and drums first. I'd base inventory on what my finances

were. Kids don't want to wait on stuff and for this reason you must have stock. You need to pick guitars that sell well. I'd start in a small way and play it by ear."

Philip LeAnnais, Dearborn Music Shop, Detroit, said, "I would recommend concentrating right now on guitars, electric pianos, banjos and amplifiers. I would stock guitars selling from \$20 up. But I don't know how high to tell a dealer to go.

"He should stock as big a line of instruments as he can. Go in for display, rather than stocking in great depth. And stay within the limits of your available capital."

Harold Wise, Southside Music, St. Louis, finds that a minimum stock of instruments works out well for him because he can easily drive across town to St. Louis Music Supply, a large distributor.

He carries seven basic guitar models ranging from \$89 to \$139. The two pick-up style with vibrato is most popular. He carries five models in amplifiers ranging from \$49 to \$129 and has three groups of drum sets. The drum sets range from \$169 three-piece set to a five-piece outfit retailing for \$599.

The proximity of dealers to their distributor is a vital factor in their choice of inventory and depth, according to Roger Myers, a Belleville, Ill. distributor and manufacturer representative specializing in import guitars and accessories.

"I have found that very often dealers in the large cities don't carry a wide enough stock because they depend too much on the local source of supply." Myers, who travels in parts of six states, said, "Dealers in smaller, out-state cities will often stock heavier."

Accessory Stock Talk

The secret of selling accessories is to feature a broad assortment and display them prominently, according to Howard Wise, owner of Southside Music here in the Cherokee Shopping Center. The 10-year veteran record and music dealer reported that 40 per cent of his volume is derived from the sale of music instrument accessories.

Wise, whose store is typical of the so-called "mom 'n pop" operation, has most of his accessory investment in five major categories: guitar strings—\$900; microphones—\$700; sheet music and books—\$500; guitar parts—\$300; instrument cases—\$300. The figures represent wholesale costs.

Other important categories, but requiring less total

investment for Wise; picks—\$150; guitar capos, or "cheaters,"—\$30; cables, cords and other guitar and amplifier hardware—\$150; guitar straps—\$275; cymbals—\$235; drum sticks—\$100; drum brushes—\$40; drum heads—\$50.

"Knowing what to stock and how deep to go is not something you learn all at once," Wise explained. "But working with reliable and experienced salesmen and keeping up with the catalogs and trade magazines gives you ideas.

"You get a lot of ideas from the youngsters, too. They know about new accessory items and colors. They're following these big name combos and studying for new ideas all the time."

Do You Need a Demo Room?

Two specially designed music booths provide a threefold function at Old Town Folk Lore Center here where customers use the facilities for trying out instruments, making recordings and receiving instructions from teachers.

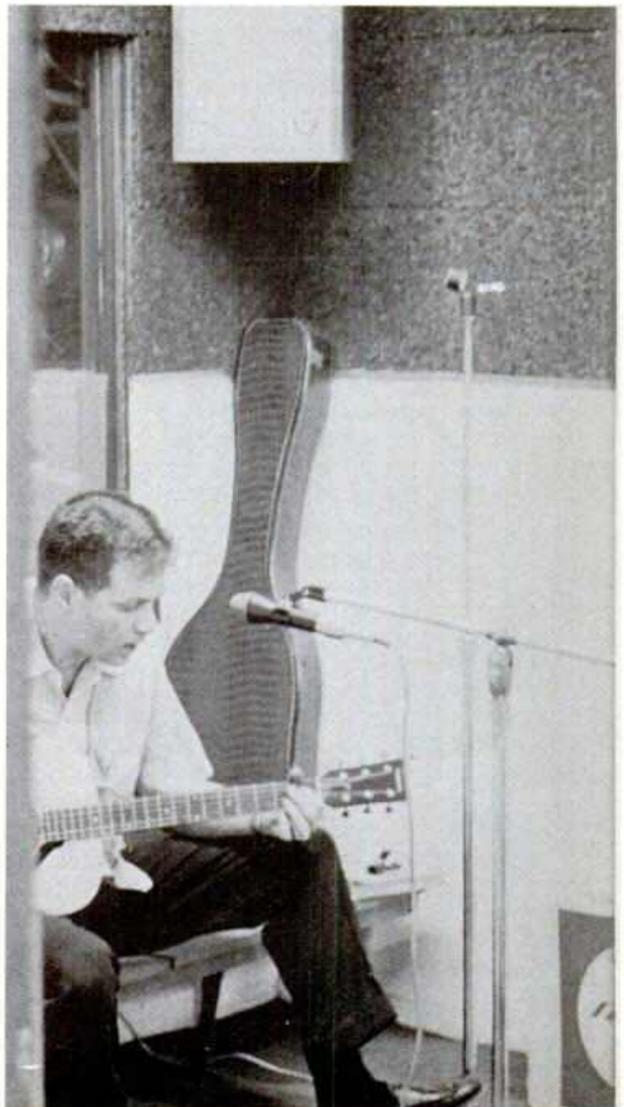
Built by the store owners, manager John Carbo estimated the complete cost at \$1,500 each. "You can make them as elaborate as you want. Your labor will be the biggest part of the cost.

"We used acoustic tile to line the inside of one and on the other booth we used slab cork." One booth is 9x7 feet and the other is 9x4 feet, Carbo said.

"Otherwise, we used regular two by four's for the frame and regular panel board. We used two windows in each one that measure 15 by 22 inches. This gives you a lot of visibility so you can see inside the booths." Each one is carpeted, he added.

"The one where we do most of our recording has two mike stands, a tape recorder, a mixer and large speakers. Here again, you can use any kind of equipment you want.

While Old Town Folk Lore Center does not audition the records it sells, Carbo indicated that the booths could also provide this service by using counter-top turntables and running the signal into the booth to speakers. "Our booths are too busy all the time to use them this way, too," he said.



Trying out guitar is this prospective customer in one of the special booths at Folk Lore Center in Chicago. The booths perform three functions, instrument selling, recording studio and teaching room.

Musical Instruments



Fifty different guitar models are displayed in Dearborn Music Shop, Dearborn, Mich., primarily a record store. The 80-foot instrument display can be seen from any position in the store. Notice record racks are directly under the guitars to tempt record buyers.

Guitar Display Boosts Record Dealer Sales

Dearborn Music Shop, Dearborn, Mich., is a good example of the rare type of record store which also does a substantial instrument business successfully. Instruments account for about 25 percent of the business, according to Philip LeAnnais, proprietor of the store.

When LeAnnais originally began in business, he was primarily concerned with record retailing but he found that the instrument business was too profitable to pass up. He handles mainly guitars, ukuleles, banjos and also stocks some melodicas and amplifiers.

"I have stayed with the guitar field because this is a good selling line, and I don't have to devote too much time to it," he said. "I cannot force myself to push people into buying something. I tell them all about the instrument and my evaluation of it—there is no high pressure at all."

Adequate and ample display is a keynote of merchandising at Dearborn Music. An array of guitars is mounted along one wall 80 feet long. They are suspended in holders attached to a pegboard stretching the entire length of the wall and constitute a continuous and impressive display. Record racks with four tiers of disks are placed beneath the instruments.

Because of high positioning, the guitar stock is visible over the record display throughout the entire

store and from the street. The store is located on a corner with entrance at the intersection which allows passing traffic to easily view the display, especially at night when the store is lighted.

Placing the guitars over the records has several advantages. Stock changes can be more efficiently handled this way—records need frequent stock changes while guitars have model changes at longer intervals.

Overhead positioning keeps the instruments away from the hands of small children and helps in maintaining stock control—any instrument removed from the wall is easily checked by the visible vacant space.

Each of the 50 some instruments displayed represents a different type—different in size, construction, or other features. This offers a wide spectrum of choice to the customer visually. Each instrument may also be taken down from its place on the wall by the attending salesman. Reserve stock is maintained in the basement, offering not only depth in displayed models but some additional variety.

"Generally I try to find out what a customer is interested in first," LeAnnais says. "I probably have it on display, but if not, I just go downstairs and get it. The approach is to feel out the customer, and aim to satisfy his wants."

Instruments Plus Records Add Up to Good Windows

A record retailer handling instruments can make his window serve a double sales purpose by combining the two in one single theme. Since popular recording groups create a demand for certain types and brand of instruments, the two make a natural eye catcher, especially for teen-agers and folk lovers.

Finding out what group plays what line is not difficult. Every major manufacturer lists in its catalog famous stars and groups using its lines. Once a combination has been decided upon, the window should be approached with the ABC's of good design—color, clarity and unity, with special emphasis on simplicity.

For a starter, guitars probably attract more eyes than any other single instrument. Three or four guitars of one line make an easy central theme, surrounded by albums of stars and groups who use this line. Or, the emphasis can be reversed by showing the albums of one group or star and featuring the different instruments and equipment used by them.

The important thing to remember in either case is unity. There must be one focal point in the window—the display should take on the general shape of a tree. The eye must first be drawn to the "trunk" or central theme of the window and from there other related items should branch out. Viewers are confused by two or more focal points of equal strength. Too often such a display ends up looking like a hodgepodge or pawnshop.

Once the focal point is established all other elements should work in relation to it, and yet not give the viewer the impression he is looking at a number of fragments. Surveys show that it only takes a passerby an average of 11 seconds to scan a store window and decide whether or not to go in. Eleven seconds of selling requires a strong, direct theme.

Small items as well as major instruments make good displays and often they draw more people into a store because they are in agreement with more pocket-books. A display of tambourines and various groups using them might attract some attention; or featuring a popular star like Bob Dylan and showing the variety of harmonicas that you carried. Almost any teen-ager can afford and can learn to play these items.

Displayed items in any window, whether large or small, should be attractively spaced. Too often a window will have the right elements but they will all be placed on ground level. A window should be thought of as a picture frame and the featured items should be balanced accordingly. Customers are not likely to be drawn by something they have to look down at.

In order to achieve a proper balance, some sort of backdrop or screen has to be used so that related items can be hung or propped up. Color can add to the background but it should not detract from the items that are being featured in the display.

Unusual instruments that are being brought on the scene via pop rock groups always create interest—such as the sitar, dulcimer, autoharp, etc. For example, a window which features a standard sitar and electrical sitar surrounded by albums by the Beatles and Ravi Shankar would surely draw attention.

Pop recording stars are responsible for creating instrument sales—sell the combination in window displays.



Klunky drum sets are often difficult to display, but here Paul Cox, manager of Jenkins Music Store, Wichita, Kan., finds an answer via a simulated bandstand.



Two guitars can make just as an effective display as 20. Here Sherman Clay of San Francisco uses two Messenger guitars, along with photos of several recording groups using this line.



Ludwig Music Store, St. Louis, shows how one small corner can make an attractive display of guitars and amps. Placement of items is attractively and neatly done to catch the eye.



Using one example of different kinds of popular instruments, Ludwig Music Store makes an attractive Christmas window. A wrought iron screen is used to hang string instruments.

Musical Instruments

Trade-Ins Present Problem

The rising demand for thin body, acoustical guitars promises new opportunities for music dealers. This development, however, is accompanied by some vexing trade-in problems, according to Joseph J. Boz, owner and president of Academy School of Music, Milwaukee.

"It's the advanced students who are generally interested in buying an acoustical guitar of the thin body series. These instruments provide the rock tone that kids today want; it gives them greater fulfillment in sound. Although higher priced than other types, they feel that the acoustical sounding guitar offers more for the money," he says.

With a lot of guitar users moving up to better instruments a trade-in headache confronts the dealer. More and more transactions are ushered in with the customer asking: "What will you allow me on my old guitar?"

According to Joseph J. Boz, "Too many discount houses have overpriced their guitars. Customers are destined for a show when they learn later on that trade-in values on off brands are at a minimum. They come into a music store like ours, for instance, to make a trade and we have to inform them that today's values are not commensurate with old prices. This makes for a very tough selling situation."

How to handle the prospect eager to trade in an originally overpriced instrument?

Says Boz: "We sell from the standpoint of what we have in our stock. It is necessary to be realistic and let the prospect see that we carry new guitars in stock at one-half the price they originally paid elsewhere for the same model."

Much of the guitar trade-in problem, Boz says, stems from the early flood of cheap imports, particularly the Japanese instruments. Of late, however, the Japanese imports have been showing improvement.

"You have to work harder at selling amplifiers than instruments. Users expect dealers to have a working knowledge of electronics and sound amplification; they look to us for expert guidance. And it is becoming increasingly important to offer top-notch repair service for amplifier users," said Boz.

"If not for tambourines, bongos, pick-ups and the whole assortment of amplifier items, our business would lack a lot of its strength today," Boz says. "Accessories are paying for a lot of our store overhead. Besides, they bring customers back regularly, along with a lot of new faces. Not too long ago, a party walked into our store to buy a pick and ended up selecting a \$600 guitar!"



Joseph Boz of the Academy School of Music, Milwaukee, tests one of the combo organs in his store. Boz says combo equipment is pushed in his store.

'Customs' Are Big in Nashville

It's paradoxical, perhaps, that in Nashville, where some 1,000 guitar players are members of the union, the first listing in the Yellow Pages under Musical Instruments is "Al's Pawn Shop." But there are other paradoxical points about Nashville in regard to musical instruments. There may be more per capita players of stringed instruments in this city than anywhere else in the world, yet there are no major mass producers of such instruments in the area. But when it comes to custom work, that's a different story.

Nashville is a city of established musical artists, established sidemen, and the non-established musicians. It houses an industry in which status is immensely important, and status in this case might revolve around customs, custom guitars and Cadillacs.

The trend in guitars, if one listens to Billy Grammer, is the acoustical, non-amplified flat-top. On the other hand, if one listens to George Lewis of Sho-Bud, the trend is toward the pedal-steel guitar and the hollow-body electric. And Ed Kurtz takes the stand that amplified "gimmicks" are the coming thing. Each voices a strong argument to prove his point.

Grammer is a one-time professional guitar player who turned singer and became a star of the "Grand Ole Opry." Then he went into the guitar manufacturing business, and hardly has time for either singing or playing. He manufactures only the acoustical flat-top, and he sells it for about \$400.

The Sho-Bud people see things in an entirely different light. "The trend is to the hollow-body electric," said Lewis of this custom firm. "Solid bodies are out." He explained that the rock and roll groups now are taking lessons, learning the Chet Atkins style or something similar, and they are looking for variations of sounds. "They don't want the sharp tones any more, the wang wang. What they want is good resonance."

Des Moines Store Stresses Quality

Des Moines has what could be considered a guitar specialty store in Red Scobee's, the Banjo Center of Iowa. That's its name . . . but the banjo has taken a back seat to guitars at Red's successful retail operation in downtown Des Moines. The store is owned by Red Scobee, former Des Moines radio personality, now turned retailer and instructor of old-time and country guitar and banjo. Working with Red is Charlie Newman, the manager and professional musician, recently curbed from road work and rock 'n' roll group "Little Richie and the Upsetters" out of Nashville.

Guitars are the big sellers at Red Scobee's, naturally, with a complete range of prices available. The policy at the store is to have a good selection of quality instruments at low prices for beginners with higher priced instruments for more advanced players. Both Red and Charlie work with youngsters who intend to get pleasure out of music and they don't want to discourage them by giving them poor quality instruments.

Thirty different lines of guitars are carried at Scobee's, among them the 10 top brand names. Indications are that the younger buyers seem more opinionated about the instruments they want and are slanted by what they've read. They tend to buy mostly on the basis of brand name, while older customers' buying habits are toward quality rather than brand name alone.

In amplifiers, Scobee's is a franchise dealer for the Standell line exclusively. Newman stated they stock top quality at a reasonable price for beginners and top-of-

Lewis also said that the biggest movement is toward classical in the non-electric. "They want an instrument without a harsh sound, something mellow and pretty. They can play the same thing on a gut string that they play on steel." He said this was true particularly of beginners and girls ("because it doesn't hurt their fingers") but they all look for good quality.

Sho-Bud feels the real future, though, is in the manufacture of steel guitars. "We do mostly custom work. We try to create somebody's dream, and make that one of a kind. Everyone wants something special built into it."

And this, he says, is the newest thing as well as the biggest thing. "For a long time practically nobody plated the pedal-steel simply because they didn't know how to," Lewis explained. "So we started a pedal-steel guitar course. Now, because of the pedals and the instruction, the greatest movement we see is in this type of instrument."

The man with the Vox distributorship in this area is Ed Kurtz, for 24 years the operator of a musical instrument retail outlet, and an acknowledged expert in the business. He has a success story which he hardly believes himself. "Amplification is the answer," Kurtz says. "Everything is amplified. Everyone is looking for a groovy sound through gimmicks, and the young people are looking for loudness."

"If you're interested in figures," he said, "consider this: One year ago my fretted instrument department did \$8,000 worth of business. This year, if things continue as they have been, my gross will be in excess of \$150,000. It's all electric guitars, amplifiers and electric organs. It's common for boys 12 to 16 years old to come into my store, visit three or four times, and then on the fifth time they'll bring their parents."

the-line equipment but not much in between. In drums, Scobee holds the Trixon franchise and sells other name brands too.

Radio and newspaper ads are used to increase traffic, with the advertising slant differing according to the instrument being advertised. Newman explained, "If it's a guitar that could be used by anyone, we point out the general features of the instrument. If it's a fine rock guitar that wouldn't be good for country and western or jazz, we appeal to the young set, in their own language."

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Teen-age buyers are offered a number of buying plans at Red Scobee's. On a 30 or 60-day contract there are no finance charges and the contract is handled by the store. On a longer term contract, the financing is handled outside the store. Either way, parents are required to okay the purchase.

Instruction is a big part of the Scobee operation and students range from very young musicians to oldsters. Scobee "grads" may end up playing in rock groups or foot stompin' hoedowns, but they've all been taught the basics at the outset, then can pursue their own tastes in music.



A guitar instructor at Red Scobee's store in Des Moines, Iowa, discusses amps with two young customers.



Patrick Hayes (left), vice-president, and Norbert Beihoff, president and founder of Beihoff Music, Milwaukee, Wis., look over a drum catalog.

Tomorrow's Sounds Are Today's Sales

"The most elaborate and expansive display of music instruments ever seen at a Music Show will be exhibited at the 1967 Music Industry Trade show . . ." predicted F. D. Strep early this year.

But, like the informants of Solomon, he didn't tell the half of it.

This week's Music Show marks the arrival of the fully amplified music age.

This Music Show bridges the gulf between civilizations and periods. (The ancient sitar and the dulcimer of the East—and the classical harpsichord and clavichord—meet Western, space-age electronics.

This show, continuing a trend of recent years, brings music to the masses. Thanks to the persuasive influence of pop recorded music, music-making has gone pop. First it was the guitar, the instrument of Everyman, taking on tube and transistor to become electronic age merchandise. Then the organ underwent electronic metamorphosis into a "combo" instrument and took on mass appeal. And now the winds go electronic. There's an amplified band at this week's show.

What does it mean to you, the retailer? It means what stereo meant to you when it broke upon the industry during Music Show week. The amplified music age means what TV meant when it shocked Music Show goers as a mass-market product. It means what transistor radios meant, and color TV, and the tape cartridge, when they showed up at the big summer show

in Chicago. The amplified instrument age means a new mass market.

We document elsewhere in this issue what the impetus of recording and the addition of amplification have done for the guitar. At this show—with nearly everything gone electric—there are a score of new items sure to start taking off in time for Christmas sale.

Selmer shocked the show last year by showing an amplified sax, its Varitone. The Varitone, despite its high price, did well during 1966. And the door was opened. To this week's show have come:

- Vox, with its "Ampliphonic" system for amplifying all band instruments, including strings. Amplifier for each instrument is built into a music stand. "Multi-voice" units are available to make a single musician "sound like a whole section." Says Vox, "The amplified band business is about to break loose, just as the amplified guitar industry did five years ago." In the upper tower of the Conrad Hilton Hotel in Chicago this week buyers are listening to the world's first "Ampliphonic" band and drawing their own conclusions.

- Conn, with new amplification equipment, called "Multi-Vider," which "turns a wind instrument musician into a quartet."

- Chicago Musical Instrument Co., with a "Maestro" sound system to amplify woodwinds and add 10 special electronic sound effects.

THE WORLD OF SOUND

Musical Instruments

- And several other companies — such as ToneCone Electronics—with electronic pickups for wind instruments.

Other startling developments at the show:

- Ampeg's amplified bass (the type you bow) made of fibreglas.

- Rickenbacker's new "convertible" electric guitar, which changes from a 12-string to a 6-string in seconds.

- Musicraft's new "Messenger" guitar with stereo circuitry.

- Hagstrom's 8-string bass guitar, which makes a potential soloist out of the bass man.

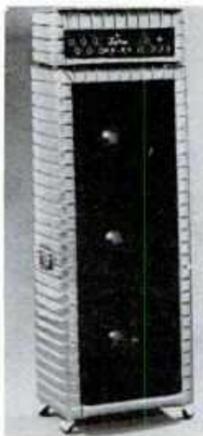
- All the new, long, tall amplifier columns, such as the one from Tone-Rite with everything in one sealed unit, or Toby's "Flip-Top Monster," which gives the lead guitarist more volume; enough to blow the top off the Astro-Dome. Tall, lean and mean: that's the trends in amps.

- Baldwin's new "combo harpsichord," and only one

(Continued on p. WS-52)



Mighty mikes: indispensable items of pop music paraphernalia. Both of these—by Shure—are "unidirectionals," ideal for rock 'n' roll work because they prevent "annoying explosive breath sound."



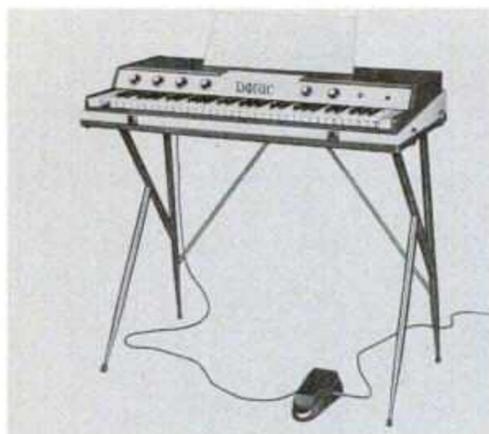
This amp from Ross in Chanute, Kan., comes in bright red, blue or gold.



The combo organ: The Conrad Hilton Hotel in Chicago is crammed with hundreds of models of this hot seller, one of the most successful concepts in musical merchandise ever. This is the Jaguar by Vox. It retails at \$495.



Guitars galore! And these—the Wildwood, Kingman, Shenandoah and Concert acoustic lines by Fender—are some of the most striking at the show. Fender even colors the wood while it's growing!



Thirty pounds of combo organ dynamite by Doric Organ of Morristown, N. J. It lists at \$595.



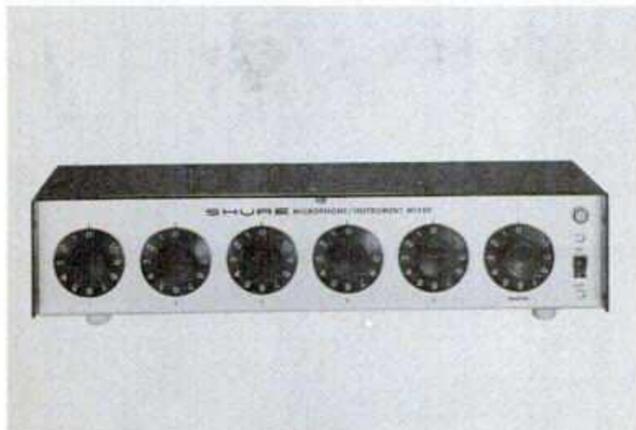
Bass without bulk: One of a score of metamorphic types of bass appearing in the industry. This is being shown by Rheem. Called the Kee-Bass, it retails for \$159.95.



Magnus Organ Corp. of Linden, N. J., is showing this "3-D" combo organ, which it claims is the first to have amplifier built in.



This package by Echolette (imported and distributed by Hohner) features a combination echo unit, amp and mixer (center).



The music from up to five electric guitars, basses, combo organs or microphones goes in this microphone-instrument mixer by Shure and comes out through a single amp.



Double-duty bass is on display in Chicago this week. It's the Hagstrom eight-string model from Unicord, Inc. Your market for this item: bass men who really want to show their stuff.



Trading-up is happening, say dealers who handle guitars. And this model being shown by Musicraft—typical of many models by many makers at the Music Show—is tailored to that market. This is the "Messenger" model and has mono and stereo circuitry.



Amplification is really in the winds at this year's NAMM Show. Chicago Musical Instrument Co. is showing this "Maestro" system for sax and clarinet offering eight instrumental sound variations plus jazz and fuzztone. Instruments in the background are just waiting their turn.

Musical Instruments

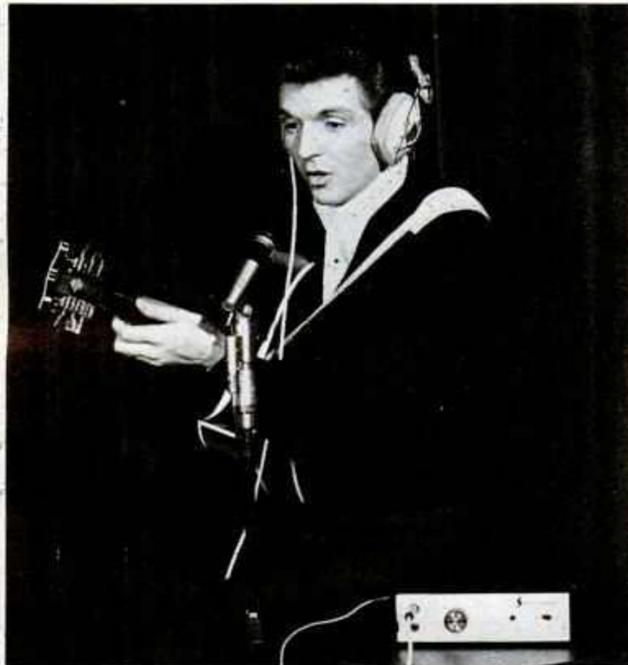
TOMORROW'S SOUNDS ARE TODAY'S SALES

(Continued from p. WS-51)

of its thousands of sound possibilities, say the makers, is ancient. It weighs only 84 pounds. Baldwin says it's been used in 30 recording sessions already.

- A new line of acoustic guitars from Africa.
- Pickups unnumbered, such as the complete line from Rowe Industries for everything from the autoharp through the zither.
- Amazing accessories: Shure's portable microphone instrument mixer for combos; Shure's "Unidirectional" mikes; electric guitar headphones from Telex which restricts the sound to the player's ears only; Allen's organ's "Explorer," which will create the sounds of mandolin, guitar, balalaika, banjo, etc.

These are just a few of the shockers. Full reports in coming issues.



This accessory by Shure of Evanston, Ill., enables the musician (Don Kelley) to hear his guitar and voice through headphones—just as they'd sound on stage. It's called the "Solo-Phone."

WHAT'S SELLING

In the adjacent charts, Billboard indicates which types of instruments are selling. The charts break down the most popular styles in guitars, amplifiers and other equipment. These charts were compiled by both manufacturers and retailers. They are meant to serve as a guide for record retailers who want to enter the instrument business. Only those instruments which can be easily stocked by record retailers have been included.

FRETTED INSTRUMENTS

Fast	Steady	Slow	Taking Off
Semi-acoustical electric guitars (hollow-body) 5-String banjo Electric bass (solid-body & semi-acoustical) Folk flat-top	Western guitar Solid-body bass Classic flat top (acoustical) Tenor banjo (4-string)	Mandolin Lute Solid-body guitar Ukulele Baritone uke	12-string (acoustical & electric) Flat-top electric Steel guitar (Southern US) Electric mandolin Sitar Dulcimer 6-12 string convertible Dual-neck guitar Fiberglass electric bass

AMPLIFICATION EQUIPMENT

Speaker column w/built-in amps Mike stands Uni-directional microphone Instrument mixer Guitar pickups Multi-colored cable Special effects pedals Echo, reverb & tremelo units	Amps (medium to higher price ranges) Rhythm units Audience address systems Distortion units Treble Boost circuits Solo mikes Directional speakers Head phones Foot switches	Amps (low priced) Accordion pickups	Amplifier replacement speakers Instrument-voice mixers Wind instrument pickups Directional horns Autoharp pickups Melodica pickups
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KEYBOARD INSTRUMENTS

Combo organs Keyboard bass	Electric key piano	Accordion Concertina Chord organ	Combo celeste Combo harpsichord Home spinet organ Electric clavichord
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PERCUSSION

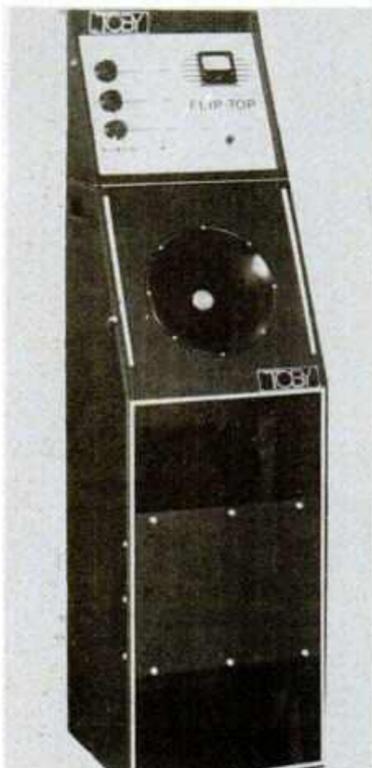
Tambourine 4-piece drum set (medium to high price) Plastic drum heads	5-piece drum set 3-piece drum set Practice pads Drumsticks (higher price) Cymbals Woodblocks Guiro	4-piece drum set (low price) Bongos Congas Maracas Claves Vibraphones Xylophones	Bells Cowbells Triangles Sirens Sleighbells Whistles
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MISCELLANEOUS INSTRUMENTS

Autoharp Melodica Harmonica	Recorder		Zither Kazoo Amplified wind instruments & special effects units
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ACCESSORIES

Guitar strings Picks Capos Guitar straps Amp covers Guitar repair kits Banjo strings Pop song books Plugs, cords	Guitar cleaner & polish Guitar cases Teaching methods Folk songbooks Teaching records Tremelo Drummer's throne Drum & cymbal stands Drum covers	Guitar bags Guitar stands Sheet music Ukulele strings Foot picks Music stands Pitch pipes	6-String guitar converter
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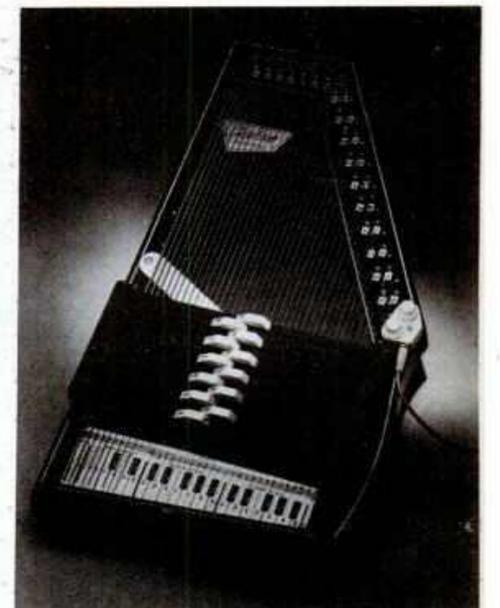
The long, lean look in amps is evident this week at the Music Show. This is the "Flip Top Monster" by Toby Music Systems, Inc., Fort Worth, Tex. Retail: \$695.



Vox has brought an amplified band to the Music Show. Here's bandleader Bill Page displaying a sax pickup. The big band sound was never bigger.



This instrument being held by Vincent Bell is an electric sitar. It's the Coral by Danelectro Corp. of Neptune City, N. J. It lists at \$295.



Pickups for everything are to be seen at the Music Show this week. Many, like this one for the autoharp, are available from Rowe Industries.

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TOP 100's

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

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

Table of Top 100 records, columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like SGT. PEPPER'S LONELY HEARTS CLUB BAND, HEADQUARTERS, SOUNDS LIKE, I NEVER LOVED A MAN THE WAY I LOVE YOU, SURREALISTIC PILLOW, REVENGE, BORN FREE, MORE OF THE MONKEES, DR. ZHIVAGO, MAMA'S AND PAPA'S DELIVER, PAUL REVERE & THE RAIDERS GREATEST HITS, BOB DYLAN'S GREATEST HITS, A MAN AND A WOMAN, THE SOUND OF MUSIC, THE BEST OF THE LOVIN' SPOONFUL, CLAUDINE, THE DOORS, TOO MUCH, GOING PLACES, I'LL TAKE CARE OF YOUR CARES, THE MONKEES, WHIPPED CREAM & OTHER DELIGHTS, THE TEMPTATIONS GREATEST HITS, CASINO ROYALE, S.R.O., WHAT NOW MY LOVE, MY CUP RUNNETH OVER, COLLECTIONS, TEMPTATIONS LIVE!, LET'S FALL IN LOVE, HERE WHERE THERE IS LOVE, THE YARBIRDS GREATEST HITS, THE SUPREMES SING RODGERS & HART, THE BEST OF EDDY ARNOLD, BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?, THE HOLLIES' GREATEST HITS, HAPPY TOGETHER, BETWEEN THE BUTTONS, THAT'S LIFE, RELEASE ME, WONDERFULNESS, THE LONELY BULL, HOW GREAT THOU ART, THOROUGHLY MODERN MILLIE, EQUINOX, THERE'S A KIND OF HUSH ALL OVER THE WORLD, BORN FREE, THE MAMAS AND THE PAPAS, SOMEWHERE MY LOVE, JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART.

Table of Top 100 records, columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like REWIND, BY REQUEST, ROGER, IF YOU CAN BELIEVE YOUR EYES AND EARS, SOUTH OF THE BORDER, KING & QUEEN, SUPREMES SING HOLLAND-DOZIER-HOLLAND, FOUR TOPS LIVE!, THE BEST OF THE ANIMALS, THIS IS MY SONG, BOOTS WITH STRINGS, MAN OF LA MANCHA, LOU RAWLS LIVE, GEORGY GIRL, MERCY, MERCY, PARSLEY, SAGE, ROSEMARY AND THYME, SERGIO MENDES & BRASIL '66, WHY IS THERE AIR?, CARRYIN' ON, HAPPINESS IS DEAN MARTIN, NEW GOLD HITS, THE WILD ANGELS, ERIC BURDON & THE ANIMALS, VOL. II, UP, UP AND AWAY, TINY BUBBLES, CALIFORNIA DREAMING, PROJECTIONS, JAMES BROWN LIVE AT THE GARDEN, RHAPSODIES FOR YOUNG LOVERS, IN CASE YOU'RE IN LOVE, JUST FOR NOW, TIME & CHARGES, I STARTED OUT AS A CHILD, SUPREMES A' GO GO, HAPPY JACK, THE GRATEFUL DEAD, GREATEST HITS FROM ENGLAND, HEADS UP!, LOU RAWLS SOULIN', LONELY AGAIN, THERE GOES MY EVERYTHING, FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM, SOCK IT TO ME!, STRANGERS IN THE NIGHT, BORN FREE, FIDDLER ON THE ROOF, SPIRIT OF '67, I THINK WE'RE ALONE NOW, THE SANDPIPER, GIMME SOME LOVIN'.

Table of Top 100 records, columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like JANIS IAN, BUFFALO SPRINGFIELD, WATCH OUT, THE BEST OF HERMAN'S HERMITS, RAW SOUL, WINCHESTER CATHEDRAL, DON'T COME HOME A DRINKIN', MAME, CABARET, SPANISH MOONLIGHT, GRAND PRIX, GOOD TIMES, SECOND GOLD VAULT OF HITS, SUGAR, LADY, THE SEA, WICKED PICKETT, A MAN AND HIS SOUL, BERT KAEMPFFERT'S GREATEST HITS, GREATEST HITS OF ALL TIMES, SOMETHIN' STUPID, DEAN MARTIN'S TV SHOW, BEST OF THE BEACH BOYS, VOL. I, YOUNG RASCALS, YOUNGER THAN YESTERDAY, CUANTANAMERA, THE IMPOSSIBLE DREAM, BIG HITS (High Tide and Green Grass), MANTOVANI'S GOLDEN HITS, ELECTRIC MUSIC FOR THE MIND AND BODY, DANNY BOY, THE WILD ANGELS, VOL. II, GOT LIVE IF YOU WANT IT, GOLDEN GREATS, REVOLVER, BREAKOUT, JIMMY RUFFIN SINGS TOP TEN, FOUR TOPS ON BROADWAY, IMPOSSIBLE DREAM, BRASS IMPACT, SWEET SOUL MUSIC, SUPER PSYCHEDELICS, ELECTRIC COMIC BOOK, MOBY GRAPE, GOIN' LATIN, DYNAMIC DUO, BEST OF HERMAN'S HERMITS, VOL. II, SOMEBODY LIKE ME, THE KINKS GREATEST HITS, HIP HUG-HER.

Continued

*EDP Mono and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office. Compiled from national retail sales by the Music Popularity Dept. of Record Market Research, Billboard.

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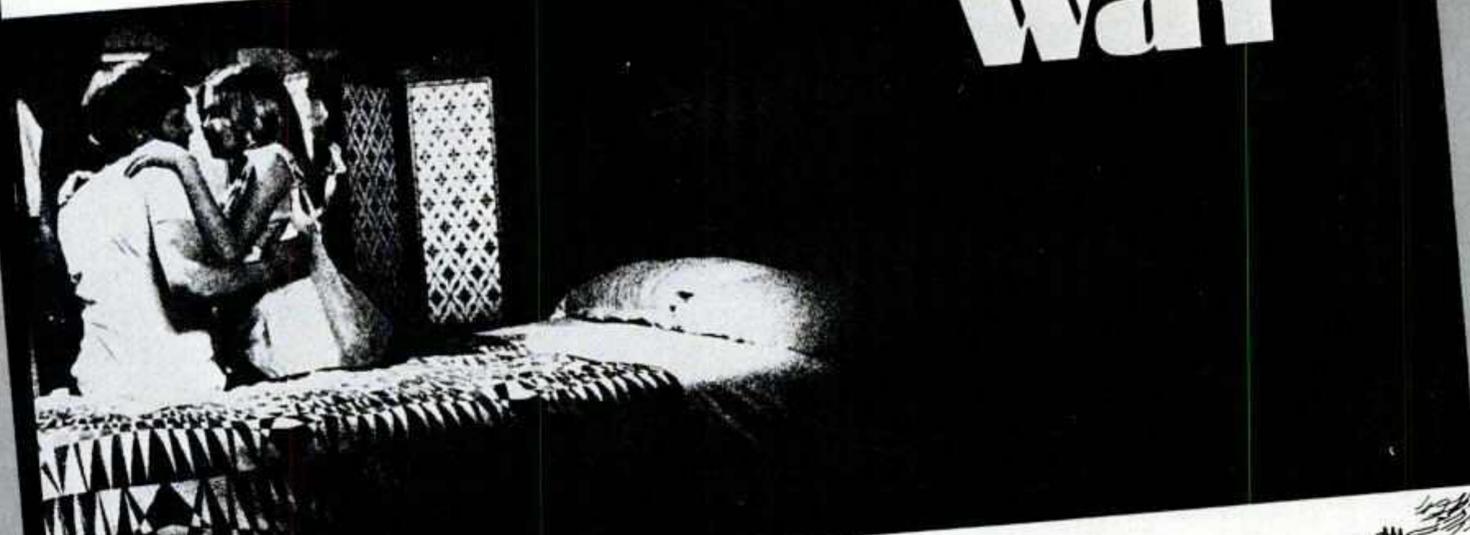
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FROM **BILL ("Alfie") NAUGHTON'S** "ALL IN GOOD TIME"



MONO M 76007

Album Reviews

Continued From Back Cover



CLASSICAL SPOTLIGHT
ROMANTIC MUSIC FOR CELLO
 Leonard Rose. Columbia ML 6385 (M); MS 6985 (S)

Rose's cello is absolutely magnificent in these three works. His fine craftsmanship and technical inventiveness ranges with great effect throughout. The Allegretto from the Schubert work glows. Samuel Sanders offers distinguished support on piano.



GOSPEL SPOTLIGHT
THE SMITTY GATLIN TRIO SINGS THE BEST OF ALBERT BRUMLEY
 Skylite RLP 6056 (M)

This LP has one of the best trios in the gospel field—the Smitty Gatlin name is known coast to coast—and they're doing some of the best tunes ever written. Tunes include "I'll Fly Away," "I'll Meet You in the Morning," "There's a Little Pine Log Cabin."



GOSPEL SPOTLIGHT
TO SING IS THE THING!
 Jake Hess and the Imperials: Impact HWM 1933 (M); HWS 1933 (S)

This uplifting collection clearly is by a group that not only enjoys singing, but feels singing is the way to spread the Gospel. The resulting 12 selections in different tempos should gratify the gospel consumers. The sincerity of Jake Hess and the Imperials enhances their treatments of "Heaven Came Down and Glory Filled My Soul," "He Lifted Me," "Glory Land," and the others.



SPOKEN WORD SPOTLIGHT
SHAW: MAJOR BARBARA (4 LP's)
 Various Artists. Theatre Recording Society. TRS 319 M (M); TRS 319 S (S)

Shaw's biting, ironic three-act of gunpowder and salvation sparkles in this four-disk package. Maggie Smith in the title role, Robert Morley as Undershaft, her father, and Celia Johnson, as her mother, are magnificent in key roles. Alec McCowen also is excellent as Barbara's fiance, while Warren Mitchell contributes a top vignette as the aggressive Bill Walker.

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.

SPRING!

Lettermen, Capitol T 2711 (M); ST 2711 (S) (300-02711-3; 300-02711-5)

NEW DIRECTIONS . . .

Gary Lewis & the Playboys, Liberty LRP 3519 (M); LST 7519 (S) (630-03519-3; 630-07519-5)

TAKE IT LIKE YOU GIVE IT . . .

Aretha Franklin, Columbia CL 2629 (M); CS 9429 (S) (350-02629-3; 350-09429-5)

MY GIRL JOSEPHINE . . .

Jerry Jaye, Hi HL 12038 (M); SHL 32038 (S) (553-12038-3; 553-32038-5)

DEVIL'S ANGELS . . .

Soundtrack, Tower T 5074 (M); ST 5074 (S) (873-05074-3; 873-05074-5)

BEST OF '66, VOL. 1 . . .

Various Artists, Columbia TB 1 (M); TBS 1 (S) (350-00001-3; 350-00001-5)

8 MEN AND 4 WOMEN . . .

O. V. Wright, Backbeat LP 66 (M); (No Stereo) (202-00066-3)

THE ZODIAC COSMIC SOUNDS . . .

Faryar/Garson/Beaver, Elektra EKL 4009 (M); EKS 74009 (S) (455-04009-3; 455-74009-5)

ABSOLUTELY FREE . . .

Mothers of Invention, Verve V 5013 (M); V6-5013 (S) (895-05013-3; 895-65013-5)

WHAT MONTH WERE YOU BORN? . . .

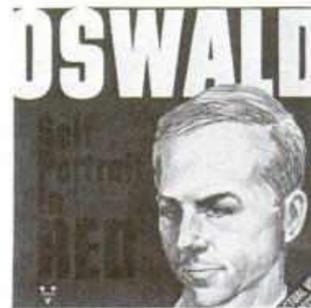
Melfi/Vann/Evering, Fontana MGF 27566 (M); SRF 67566 (S) (498-27566-3; 498-67566-5)

FIRE & FLEET & CANDLELIGHT . . .

Buffy St. Marie, Vanguard VRS 9250 (M); VSD 79250 (S) (890-09250-3; 890-79250-5)

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.



SPOKEN WORD SPOTLIGHT
OSWALD . . . SELF-PORTRAIT IN RED
 Various Artists. Inca Eyewitness EW-1001 (M)

A highly interesting album, especially in light of the growing controversy surrounding the death of President Kennedy. Proper in-store promotion, combined with current news about the assassination, make this LP sell well.



INTERNATIONAL SPOTLIGHT
THE MAGNIFICENT NEW VOICE OF MEXICO
 Jorge Valente. Columbia EX 5190 (M)

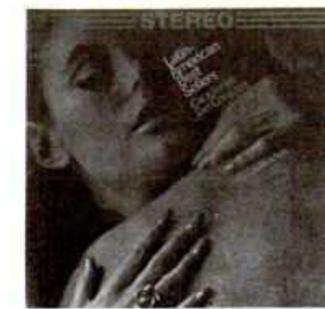
Valente has come up with another good collection that should add to the artist's increasing popularity among Latin-music consumers. Such numbers as "Estoy Pensando en Ti," "Mi Gloria," and "Tango Negro" could gain success on their own.

TOP LP's • Continued from page 36

151	156	BORN FREE	36
152	159	AND THEN . . . ALONG COMES THE ASSOCIATION	46
153	163	ARETHA FRANKLIN'S GREATEST HITS	4
154	164	LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE	4
155	147	WINCHESTER CATHEDRAL	30
156	151	THE ELECTRIC PRUNES	12
157	154	JOHNNY'S GREATEST HITS	435
*158	—	THE QUEEN ALONE	1
159	152	CHANGES	29
160	166	FRESH CREAM	8
*161	179	DOUBLE TROUBLE	2
162	168	Why! (Am I Treated So Bad)	4
163	161	IT'S A GUITAR WORLD	6
164	155	DON'T GO TO STRANGERS	35
165	170	FOR EMILY, WHENEVER I MAY FIND HER	6
166	148	MELLOW YELLOW	20
*167	182	EVERY MOTHER'S SON	4
168	137	SPANISH EYES	71
169	169	COLOR MY WORLD/WHO AM I	20
170	165	I'M A LONESOME FUGITIVE	8
*171	188	DADDY'S LITTLE GIRL	2
*172	189	HERE COMES MY BABY	2
173	176	PSYCHEDELIC LOLLIPOP	31
174	172	GUITAR FREAKOUT	20
*175	—	WALKIN' IN THE SUNSHINE	1

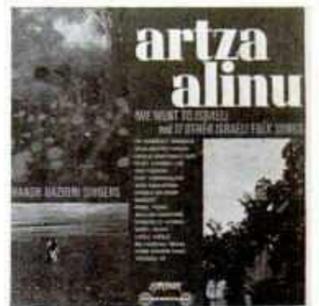
*Indicates Star Performer

176	175	BEST OF SAM THE SHAM & THE PHAROAHS	16
177	177	I'LL REMEMBER YOU	62
178	—	JOHNNY RIVERS' GOLDEN HITS	26
*179	—	YOU'RE A GOOD MAN CHARLIE BROWN	1
180	180	THE PETER, PAUL AND MARY ALBUM	45
181	181	SNOOPY VS. THE RED BARON	21
182	—	WADE IN THE WATER	32
183	183	SAYIN' SOMETHIN'	13
184	184	FRIDAY ON MY MIND	4
185	195	ILLYA DARLING	3
186	186	I HEAR A SYMPHONY	47
187	187	SWINGIN' NEW BIG BAND	27
188	191	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 6	19
189	193	A FISTFUL OF DOLLARS	2
190	190	DAVID JONES	6
191	192	SWEET MARIA	16
192	185	KING CURTIS PLAYS THE GREAT MEMPHIS HITS	5
193	194	DIS-ADVANTAGES OF YOU	2
194	196	FREAK OUT	8
195	—	PEOPLE LIKE YOU	1
196	197	YOU AIN'T WOMAN ENOUGH	8
197	199	SPEAK HER NAME	2
198	—	DRY YOUR EYES	1
199	—	THE COLD HARD FACTS OF LIFE	1
200	200	A TASTE OF BRASS	2



INTERNATIONAL SPOTLIGHT
CANCIONES DEL CORAZON
 Trio Los Panchos. Columbia EX 5183 (M); ES 1883 (S)

Rich sales will be earned from this LP even without promotion. The Trio Los Panchos, internationally known, wrap up a beautiful package of some internationally known hits like "Besame Mucho," "Anna," "Vaya con Dios." Great LP.



INTERNATIONAL SPOTLIGHT
ARTZA ALINU
 Hanor Hazioni Singers. London International TW 91446 (M); SW 99446 (S)

U. S. sympathizers to the Israeli cause should give this fine record extra sales. The 18 folk songs here are representative of the excitement of Israel, and capture the young nation's spirit and determination. Voices are by the Hanor Hazioni singers. Feature is the "Artza Alinu."



SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

POP SPECIAL MERIT

SONGS MY FATHER TAUGHT ME
 Joel Grey. Capitol T 2755 (M); ST 2755 (S)

Tony award winner Grey's real talent is visual, but he comes in this reissue of Yiddish songs. His opener is the famous "Roumania, Roumania," and he sings it with all the zest of Lebedoff. His versatility shines in "Machutonim" and in "Joelish Medley" tunes.

GOSPEL SPECIAL MERIT

THE RAINBOW OF LOVE
 Weatherford Quartet. Crown V CV-1073 (M)

Fine effort by the Weatherford Quartet, former staff quartet with the Cathedral of Tomorrow. Presented here, among others, "Old Time Way," "You'll Never Walk Alone," and "Rainbow of Love."

(Continued on page 56)

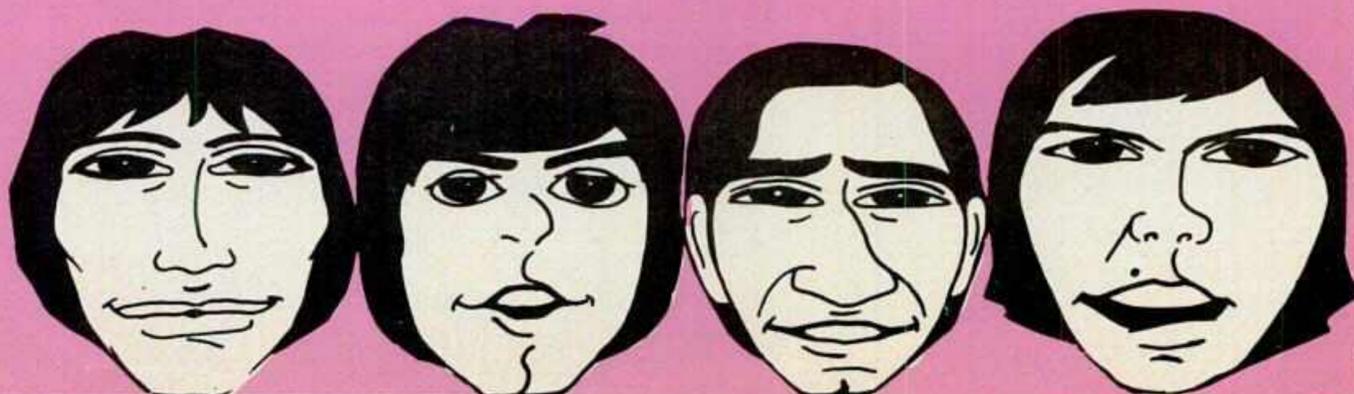
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"I WANNA TESTIFY"

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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.

BLUES THEME . . .

Arrows, Tower 295 (Dijon, BMI) (Detroit-Baltimore)

HOLD ON . . .

Mauds, Mercury 72694 (Yuggoth, BMI) (Chicago)

APPLES, PEACHES, PUMPKIN PIE . . .

Jay & the Techniques, Smash 2086 (Philstox-Act Three, BMI) (Philadelphia)

GIRL OH GIRL . . .

Fever Tree, Mainstream 665 (Brent, BMI) (Houston)

THE DOG . . .

Jimmy McCracklin, Minit 32022 (Metric, BMI) (Milwaukee)

IT'S SUCH A PRETTY WORLD TODAY . . .

Andy Russell, Capitol 5917 (Freeway, BMI) (Houston)

New Album Releases

□ ARGO

CHOIR OF KING'S COLLEGE, CAMBRIDGE—On Christmas Night; RG 333, ZRG 5333
WILLIAM BYRD: MASS IN THREE PARTS—Choir of King's College (Willcocks); RG 362, ZRG 5362
EDMUND SPENSER—The Faerie Queene; RG 488
RAWSTHORNE: STRING QUARTET NOS. 1, 2 & 3—Albani String Quartet; RG 489, ZRG 5489
HAYDN: CONCERTO FOR HORN—Barry Tuckwell; RG 498, ZRG 5498
VARIOUS ARTISTS—Singing the Fishing; RG 502
LISZT: FANTASIA & FUGUE ON THE CHORALE—Simon Preston; RG 503, ZRG 503
VIVALDI: GLORIA—Choir of King's College, Cambridge (Willcocks); RG 505, ZRG 505
JOHN HAMILTON: PARADISE LOST (Book 7 & 8)—Various Artists; RG 508
JOHN MILTON: PARADISE LOST (Book 9, 10, 12)—Various Artists; RG 509
HAYDN: MASS IN B FLAT—Choir of St. John's College, Cambridge; RG 515, ZRG 515
VARIOUS ARTISTS—A Merry Progress to London; DA 46, ZDA 46
VARIOUS ARTISTS—Sweet Thames Flow Softly; DA 47, ZDA 47
Trains to Remember; DA 48, ZDA 48
Paris Express; DA 49

□ BUENA VISTA

SOUNDTRACK—The Happiest Millionaire; BV 5001, STER 5001

□ CALLA

LARRY PAGE ORCH.—Taking Care of Business; C 1102

□ CAPITOL

BOBBY AUSTIN—Apartment No. 9; T 2773, ST 2773

DALE EVANS—It's Real; T 2772, ST 2772

THE GEEZINSLAW BROTHERS—My Dirty, Lowdown, Rotten, Cotton-Pickin' Little Darlin'; T 2771, ST 2771

THE HOLLYRIDGE STRINGS Plays the Beach Boys Song Book Vol. 2; T 2749, ST 2749

GUY LOMBARDO—Lombardo Country; T 2777, ST 2777

DAVID MCCALLUM—McCallum; T 2748, ST 2748

PETER & GORDON—In London for Tea; T 2747, ST 2747

THE MAGNIFICENT MEN "Live"; T 2775, ST 2775

□ CAPITOL IMPORTS (ENGLAND)

VARIOUS ARTISTS—The Treasury of English Church Music, Vol. 5; CDS 3588 (S)

□ CAPITOL IMPORTS (FRANCE)

FRANCIS POULENC: PIANIST & ACCOMPANIST; COLC 317 (M)

ADAMO—Olympia 67; GSDf 321 (S)

□ CARRIE

NATIONAL BAPTIST PUBLISHING BOARD CHORUS—When I See a Mountain; 372 (M)

□ COLGEMS

ORIGINAL SOUNDTRACK: LAWRENCE OF ARABIA—London Philharmonic Orch.; COMO 5004, COSO 5004

□ COLUMBIA

MILES DAVIS—Milestone; CL 1193, CS 9428
Marches of the ISRAEL DEFENSE FORCES; CL 2724, CS 9524

□ DOUBLE SHOT

BRENTON WOOD—Ogum Boogum; DSM 1002, DSS 5002

(Continued on page 45)

The Geator With The Heater Has Come Up With A Hit Of His Own!

JERRY BLAVAT

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KDWB - ST. PAUL

KOIL - OMAHA, NEBR.

KLMS - LINCOLN, NEBR.

WEBC - DULUTH

KQWB - FARGO, NO. DAKOTA

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2nd WEEK #12

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Classical Music

Turnabout to Issue 'Traviata,' 'Rigoletto'

By FRED KIRBY

NEW YORK—Fratelli Fabri's new recordings of Verdi's "Traviata" and "Rigoletto" will be issued on Vox Records' low price Turnabout line this fall. The sets introduced in Italy last week as part of the Grande Musicisti series, which is sold by newsstands.

Ettore Proserpio, head of Fabri's music department, who was in New York last week, explained that the Milan publishing house planned to record all Verdi's operas should the initial release meet with success. The success of the "Rigoletto" and "Traviata" also will result in pressings of other Italian operatic composers, such as Rossini and Donizetti.

75 Cents Each

The Grande Musicisti series consists of weekly booklets selling for about 75 cents each. The booklets contain many pictures, including four-color work, and texts written by leading Italian music authorities. Bastei Verlag distributes German-language versions in Germany. Each booklet includes a 10-inch LP. The two Verdi operas will appear on four disks in consecutive weeks. Included with the "Rigoletto" will be the first recording of Verdi's "Romances" for baritone and piano. The Turnabout packages will consist of three 12-inch LP's each. Eduardo Brizio conducts "Traviata," which features soprano Romana Righetti and tenor Veriano Luchetti, while Franco Paterno conducts "Rigoletto," which stars soprano Amelia Benvenuti and baritone Walter Monachesi.

Continuation of the project would include first recordings of such Verdi operas as "Oberto," "Il Corsaro" and "Alzira" as well as many Donizetti operas. The first recording of the "Edipo a Colono" overture

is included in set of eight 10-inch LP's of the complete Rossini overtures. Vox also plans a fall release of these with one three-LP box of the more familiar works on the Vox label and a three-LP package of the lesser-known works on Turnabout.

Storia Della Musica

While these operas and overtures were waxed by Fratelli Fabri, most of the material for I Grande Musicisti and Storia Della Musica is supplied by Vox. The latter weekly publication, also sold on newsstands, costs about 60 cents each. Included with the elaborate four-color booklet is a seven-inch record. This series, which was begun in 1964, will be completed in January, 1968. Plans call for I Grande Musicisti, which was started in 1965, to continue publication indefinitely. More than 100,000 copies of each volume are published weekly.

History of Music

A major project is the preparation for United States and English distribution of an eight-volume "History of Music," which will use material from the weekly publications. A supplement of about 10 12-inch albums will be included. Plans call for the books and records to be available late next year with Vox handling world-wide distribution. The books will be printed in English. The books and record supplement is similar to Fratelli Fabri's art books, which have painting supplements. American distribution will be largely through bookstores and mail order.

The regular Fratelli Fabri music publications also are available in Spanish language versions for Spain and Latin America, Hebrew for Israel, and will start French versions in France. One of the reasons

for Proserpio's visit to the United States is to see if arrangements can be made for American distribution of the booklets with records. He also is investigating new material and checking the American musical scene.

Ancient to Pop

Material ranges from ancient Greek music to American jazz, folk and pop music. A wide range of contemporary composers also are being represented, such as Martin, Blacher, Pizzetti, Henze, Stockhausen, Malipiero and Boulez. Several recording premieres were included in booklets on Monteverdi and Frescobaldi. Longer works, such as Beethoven's "Symphony No. 9," require more than the weekly booklet. Authentic instruments were used where possible, such as Paganini's violin and 16th century organs.

Proserpio explained the two booklets enabled Fratelli Fabri to reach people through the inexpensive price, kind of presentation and different sales channels who do not buy records in record stores. "We're creating a new market. We really reach people. There's enthusiasm among the public on what will be offered each week. Many people live in more remote areas where there are no record stores."

The two Fratelli Fabri music publications are unique, although other cultural publications also are sold on newsstands in the same areas. In addition to complete works, such as the Beethoven symphonies, the series includes excerpts, such as publications of all the music written by Mozart in his last year. Included are excerpts from "The Magic Flute" and "La clemenza di Tito." An extensive source of photographs has greatly added to the booklets' success.

RECORD REVIEW

Col's 5 LP Release Honoring Stravinsky Bright With Gems

NEW YORK — Columbia Records' special five-album release to celebrate Igor Stravinsky's 85th birthday contains many gems, including a specially priced three-record package with the composer conducting four of his ballet scores, "Apollo," "Orpheus," "The Fairy's Kiss," and "Pulcinella." The excellent Chicago Symphony plays the "Apollo," while the Columbia Symphony handles the other three ballets well in this repackaging. Soprano Irene Jordan, tenor George Shirley and bass Donald Gramm are the capable vocalists in the "Pulcinella."

Gramm also appears in the catalog restoration of the charming fairy tale opera "Le Rossignol," which includes an outstanding performance by soprano Reri Grist as the Nightingale. Stravinsky conducts the chorus and orchestra of the Opera Society of Washington, D. C. The composer also conducts his one-act opera "Mavra" on another first-rate LP. It is coupled with the first Russian-

language pressing of "Les Noces" with Robert Craft conducting the Ithaca College Concert Choir directed by Gregg Smith, and the Columbia Percussion Ensemble. Soloists are Susan Belinck, Mary Simmons, Patricia Rideout and Stanley Kolk in "Mavra" and Mildred Allen, Adrienne Albert, Jack Litten and William Metcalf in "Les Noces." The latter is the only selection in the issue not conducted by the composer.

Tenor Alexander Young and the Columbia Chamber Ensemble are featured in "In Memoriam Dylan Thomas," a first catalog listing. This moving work is on a disk with "Mass" with the Gregg Smith Singers and the Columbia "Winds and Brass," and "Cantata" on anonymous 15th and 16th-century English lyrics with Adrienne Albert, Young, the Gregg Smith Singers and the Columbia Chamber Ensemble. Completing the list is the Columbia Symphony in a superb reading of the "Symphony in E Flat, Opus 1."

FRED KIRBY

Vanguard Cites Stravinsky With Special 2-Disk Pkg.

NEW YORK — Vanguard is joining the current celebration of Igor Stravinsky's 85th birthday with a specially priced two-record package containing two original versions of the composer's "L'Histoire du Soldat" (The Soldier's Tale), one in English and the other in French. A special band on the fold package explains that the two LP's are being offered for the price of one for a limited time. Madeleine Milhaud, Jean Pierre Aumont and Martial Singher have the speaking roles in both versions. Leopold Stokowski conducts seven instru-

mentalists in the theatrical work. The set also is the first American recording made with the Dolby System, which is geared to eliminate tape hiss, high-frequency flutter, tape print-through, and background noise. The system is inserted as part of the recording chain.

The second current Vanguard release features Jack Brymer in virtuoso clarinet pieces, including a first listing for Frantisel Vincenc Krommer, whose "Concerto in E Flat" was composed around the turn of the 19th century. Other selections are by Weber, Wagner and Debussy.



ANDRE WATTS was signed to a long-term exclusive CBS Records contract last Tuesday (20) at a Berlin party celebrating his 21st birthday. The party, given by John McClure, director of Masterworks Recordings for CBS Records, followed Watts' appearance with the Berlin Philharmonic.

OPERA REVIEW

Miss Gruemmer and Konya Excel in 'Lohengrin'

NEW YORK — Two stars of "Lohengrin" recordings excelled in the new Metropolitan Opera production of the Wagnerian work last Monday (19). Soprano Elisabeth Gruemmer, whose Elsa is on Angel, and tenor Sandor Konya, whose Lohengrin is on RCA Victor, both sang securely and brilliantly in both loud and soft passages. They produced a fine Bridal Chamber Scene.

Miss Gruemmer, who is making her debut at the Met this month, also appears in Angel packages of Wagner's "Meistersinger" and "Tannhaeuser," and Humperdinck's "Hansel and Gretel." She also is in two turnabout albums. In addition

Felix Prohaska conducts the Vienna State Opera Orchestra.

In the low-price Everyman line, Sir John Barbirolli con-

(Continued on page 43)

Merc.'s Wing Albums Sprouting New Look

CHICAGO—Mercury Wing's classical albums are receiving a new look with the current four-LP release of the low-price line. Alternating color borders and different type faces contrast with the previous white borders with regulation faces.

Each album now has an elaborate outside frame in a vivid color. The frames have a complicated design giving a baroque-to-modern effect. An inner frame in a contrasting color surrounds a bright four-color picture or print. The title and artists are over the picture in the inner frame. The titles, which are either white or black, are in differing type faces.

The new covers were designed by Desmond Strobel, art

director of Philips and Mercury, and John Cabalka, designer for the firm. Strobel explained the changes resulted from a reevaluation of the older covers and were designed to interpret the feeling of the material as well as attract the eye of the consumer. Pop Mercury Wing covers retain their former look by continuing to spotlight the artists.

The release contains two pressings by Paul Paray and the Detroit Symphony, one with music of Chabrier and the other with Mendelssohn's music. Frederick Fennell and the Eastman-Rochester "Pops" play a collection of marches by Walton, Sibelius, Schubert and Borodin. The fourth album has Antal Dorati and the Minneapolis Symphony in music by Johann Strauss Sr., Johann Strauss Jr., Josef Strauss and Eduard Strauss. In the July Wing release, Dorati leads the Minneapolis in Richard Strauss selections and the London Symphony in music of Rimsky-Korsakov and Borodin. A third album has Paray and the Detroit in French overtures.

Berkshire Quartet to Give 10 Concerts

FALLS VILLAGE, Conn.—The Music Mountain summer season of 10 Saturday afternoon concerts featuring the Berkshire Quartet begins on Saturday (1). The quartet has recorded for Vox. Guest artists will include violinist Mona Reisman Schoen, pianist Frank Glazer, violist Albert Sprague Coolidge, flutist Carleton Sprague Smith, pianist Ward Davenny, clarinetist Benny Goodman, pianist Rachel Goodman, pianist Menahem Pressler and Murray Grodner on double bass, and pianists Paul Ulanowsky, Gyorgy Sebok, Natasha Magg, and Abbey Simon.

JULY 1, 1967, BILLBOARD

3 Series Set By Bklyn. Hall

NEW YORK — A visiting orchestra series and two soloists series are listed for next season at the Brooklyn Academy of Music. The orchestra series includes three performances by the Boston Symphony with Erich Leinsdorf and Seiji Ozawa as conductors. The other concerts feature William Steinberg and the Pittsburgh Symphony and Max Rudolf and the Cincinnati Symphony.

Soloists in the other two series will be tenor Richard Tucker, violinists David Oistrakh and Itzhak Perlman, flamenco dancers Mario Maya and Company, guitarist Andres Segovia, and pianists Alicia de Larrocha, Vladimir Ashkenazy and Andre Watts. Six Saturday concerts by Siegfried Landau and the Brooklyn Philharmonia are slated with violinists Ruggiero Ricci and Gerard Kantarajan, and pianists Claude Frank, Grant Johannesen and David Bar-Illan as soloists. Nine Sunday afternoon preview concerts with Thomas Scherman and the Little Orchestra Society also are scheduled. Among the soloists will be soprano Inge Borkh, guitarist Rey de La Torre, and violinist Fredell Lack.

Electrola Pushes Mozart Tercets

COLOGNE — Electrola has released an LP which is being promoted as the world premiere for six just-discovered Mozart tercets (terzettos).

Titled "The Lively Mozart," the tercets show a gay side of Mozart unreflected in any of his hitherto recorded works. The tercets were composed around 1783 just after Mozart's marriage and are the result of a recent discovery of Mozart documents in the Vienna National Library.

The recording is by the Vienna Akademie-Kammerchor under Xaver Mayer and the Convivium Musicum Munich under Erich Keller. The artists are Walter Berry, Erika Koeth, Peter Schreier, and Hermann Prey.

Cleveland to Debut Smith's 'Magnificat'

CLEVELAND—The Cleveland Orchestra will present the premiere of Russell Smith's "Magnificat," a major choral work, during the orchestra's 1967-1968 50th anniversary season. The work was commissioned jointly by the orchestra and the National Foundation on the Arts. Smith was composer-in-residence with the Cleveland last season under a Rockefeller Foundation grant. The world premiere is slated for next March 28 with Robert Shaw conducting the Cleveland Orchestra and Chorus.

Intl. Artists Slates 8 Toronto Concerts

TORONTO—Eight concerts are slated for next season's Greater Artists Series presented by International Artists here. The series begins on Sept. 26 with Leonard Bernstein and the New York Philharmonic.

Also scheduled are violinists Itzhak Perlman and David Oistrakh, the Warsaw Chamber Orchestra with violinist Wanda Wilkomirska, Eugene Ormandy

BEST SELLING CLASSICAL LP's

Billboard Award	This Week				Last Week				Title, Artist, Label & No.	Weeks on Chart
	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart		
Billboard Award	1	1	MAHLER: SYMPHONY NO. 8 (2-12" LP's)	21	21	26	CHOPIN WALTZES	63	Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	Artur Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)
	2	2	HOROWITZ IN CONCERT (2-12" LP's)	9	22	16	GOUNOD: FAUST (4-12" LP's)	19	Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	Sutherland, Corelli, Gliavaurov, London Symphony (Bonyng), London A 4433 (M); OSA 1433 (S)
	3	3	A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's)	11	23	19	DEBUSSY: CLAIR DE LUNE	17	NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)	Philadelphia Orch. (Ormandy), Columbia ML 6283 (M); MS 6883 (S)
	4	6	MAHLER: DAS LIED VON DER ERDE	17	24	32	RODGERS: VICTORY AT SEA, VOL. I	31	James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)
	5	10	ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES, NO. 1, 4 & 6 (3-12" LP's)	3	25	28	RAVEL: BOLERO/RHAPSODIE/LA VALSE	32	BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo)	New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)
	6	5	MY FAVORITE CHOPIN	65	26	27	ORMANDY-PHILADELPHIA ORCH.'S GREATEST HITS	5	Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)
	7	4	WAGNER: TRISTAN UND ISOLDE (5-12" LP's)	20	27	21	GROFE: GRAND CANYON SUITE	6	Nilsson, Windgassen, Ludwig & Various Artists, Bayreuth Festspiele (Boehm), DGG 39 221/5 (M); 139 221/5 (S)	New York Philharmonic (Bernstein), Columbia ML 6018 (M); MS 6618 (S)
	8	8	TCHAIKOVSKY: CONCERTO NO. 1	14	28	23	BEETHOVEN: QUARTETS (10-12" LP's)	10	Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	Hungarian Quartet, Seraphim IC 6005/7 (M); SIC 6005/7 (S)
	9	9	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN	36	29	29	RACHMANINOFF: CONCERTO NO. 2	15	New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)
	10	7	LEONTYNE PRICE—PRIMA DONNA	38	30	22	GERSHWIN: RHAPSODY IN BLUE	45	RCA Victor LM 2896 (M); LSC 2896 (S)	New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)
	11	11	PUCCINI: LA BOHEME (2-12" LP's)	38	31	24	STRAUSS: AN ALPINE SYMPHONY	15	Various Artists, RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	Royal Philharmonic Orch. (Kempe), RCA Victor LM 2923 (M); LSC 2923 (S)
	12	17	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's)	44	32	33	NIELSEN: SYMPHONY NO. 3	3	Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	New York Philharmonic Orch. (Bernstein), Columbia ML 6169 (M); MS 6769 (S)
	13	12	VERDI: UN BALLO IN MASCHERA (3-12" LP's)	12	33	36	PROKOFIEV: PIANO CONCERTO NO. 1 & 3	12	Price/Bergonzi/Merrill/Various Artists, RCA Italiano Opera Orch. (Leinsdorf), RCA Victor LM 6179 (M); LSC 6179 (S)	Graffman/Cleveland Orch. (Szell), Columbia ML 6325 (M); MS 6925 (S)
	14	13	WAGNER: DIE WALKUERE (5-12" LP's)	7	34	35	ART OF DENNIS BRAIN	3	Crespin/Vickers/Various Artists, Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	Seraphim IC 60040 (M); (No Stereo)
	15	15	NIELSEN: SYMPHONY NO. 1	7	35	31	WAGNER: DIE WALKUERE (5-12" LP's)	6	London Symphony (Previn), RCA Victor LM 2961 (M); LSC 2961 (S)	Various Artists, Vienna Philharmonic (Furtwaengler), Seraphim IE 6012 (M); (No Stereo)
	16	14	ORFF: CARMINA BURANA	45	36	39	COPLAND: THIRD SYMPHONY	2	New Philharmonia Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	New York Philharmonic (Bernstein), Columbia ML 6354 (M); MS 6954 (S)
	17	34	HOLST: THE PLANETS	3	37	38	BERNSTEIN'S GREATEST HITS	2	New Philharmonia Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)	New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)
	18	25	MAHLER: SYMPHONY NO. 2 (2-12" LP's)	4	38	—	THE WORLD OF CHARLES IVES	1	Harper/Watts/London Symphony (Solti), London CMA 7217 (M); CSA 2217 (S)	Philadelphia Orch. (Ormandy), American Symphony (Stokowski), N. Y. Philharmonic (Bernstein), Columbia ML 6415 (M); MS 7015 (S)
	19	18	PROKOFIEV: ALEXANDER NEVSKY	8	39	30	CHICHESTER PSALMS FOR CHORUS AND ORCHESTRA	12	Various Artists, USSR Symphony (Svetlanov), Melodiya/Angel R 40010 (M); SR 40010 (S)	New York Philharmonic (Bernstein), Columbia ML 6192 (M); 6792 (S)
	20	20	SHOSTAKOVICH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9	18	40	40	LEONCAVALLO: PAGLIACCI (2-12" LP's)	2	Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	Gigli/Pacitti/Bazalio Orch. & Chorus of La Scala Milan, Seraphim IB 6009 (M); (No Stereo)

Classical Notes

Howard Mitchell will conduct the Washington National Symphony in the world premiere of Morton Gould's "Columbia Broadside for Orchestra on Columbian Themes" on July 14 at Columbia, Md. Soprano **Martina Arroyo**, tenor **Bruno Prevedi** and baritone **William Walker** are featured in a concert version of Puccini's "Madama Butterfly" in New York's Bronx Botanical Garden on Tuesday (27) with the Metropolitan Opera. On Wednesday (28) the Met presents Puccini's "La Boheme" at Manhattan's Central Park with **Anna Moffo**, **Jean Fenn**, **Sandor Konya**, **Frank Guarrera** and **John Macurdy**. **Cornell MacNeil** and **Fernando Corena** will be in "La Boheme" on Friday (30) in Brook-

lyn's Prospect Park. "Madama Butterfly" will be repeated on Saturday (1) in Queens' Crocheron Park.

Louis Lane will lead the Cleveland Summer Orchestra in an all-American program at the grounds of the Jonathan Hale Homestead on Sunday (2). **John S. Edwards** has been re-elected president of the Chicago Symphony. **Kenneth R. Meine** has been

Auer Wins Contest

PARIS — Edward Auer, 26, of the United States won first prize for piano last Saturday (17) in the Marguerite Long-Jacques Thibaud contest here. Irene Smolina of the Soviet Union was second. Auer recently finished second in the Beethoven competition in Vienna. He tied for fifth last in the Tchaikovsky competition in Moscow last year.

named manager of the orchestra after three years as associate manager of the Baltimore Symphony. **Eric Leinsdorf** received an honorary Doctor of Humane Letters from Columbia University at the school's commencement exercises when his two sons received their degrees. **Milton Katims** will conduct four Sunday concerts in July for the La Jolla Musical Arts Society. Katims also will be viola soloist in one of the concerts. The second concert of the series will feature the world premiere of William Bolcom's "Fives."

Van Cliburn will be piano soloist with Leonard Bernstein and the New York Philharmonic on Wednesday (28) and Friday (30) as part of Lincoln Center Festival '67. The program will include the world premiere of Gunther Schuller's "Triplum." **Karel Ancerl** will lead the Philharmonic on Saturday (1) with soprano **Jane Marsh** featured in the world premiere of Ned Rorem's "Sun." A 66-page "An Introduction to the Metropolitan," official guidebook, written by Herman Krawitz, an assistant manager of the Met, is available at the new opera house and through the Metropolitan Opera Guild for \$2. It will be

sold at book and music stores at a slightly higher price. . . . Pianist **Glenn Gould** was commentator for a "Sound of Genius" program on WQXR in New York last Wednesday (21). . . . A series of seven three-hour sight reading rehearsals for student symphonic players, members of the Chicago Civic Orchestra, begins on Monday (26). Conductors will include **Irwin Hoffman**, **Kenneth Schermerhorn**, **Frank Miller**, **Milton Preves** and **Gordon Peters**.

FRED KIRBY

Cite Stravinsky

• Continued from page 42

ducts the Halle Orchestra in a Delius program, and Mario Rossi conducts the Vienna State Opera Orchestra in Bizet suites. Rounding out the release is a continuation of the Bach cantata series. Featured are soprano **Hanni Wendlendt**, alto **Lotte Wolf-Matthaeus**, tenor **Helmut Krebs**, and bass **Roland Kunz** with the Bach Orchestra of Berlin and the Choir of St. Nikolai.

Gospel Music

Christian Faith's Distrib Rights to Pathway Press

CLEVELAND, Tenn. — Pathway Press has acquired exclusive international distributing rights to the Christian Faith record label of all English and Swedish recordings.

The announcement, by H. Bernard Dixon, general sales manager of Pathway, followed the purchase by Sing Recording Co., Inc., of Christian Faith Recordings owned by Hugh Edwards of Alma Records, Inc.

Dixon said the transaction "will enhance the national distributing network of religious music." Pathway now is a complete religious record distributor, with a comprehensive stock of all religious styles.

Christian Faith is one of the oldest sacred labels in religious recordings. The scope of music is represented through sacred, gospel and country - western styles. Variety ranges from solos to choirs, instrumentals to seasonal, and children's stories and songs to adult readings and drama.

During the past 18 years artists have recorded "the favorite music of the Christian faith" on the label. Some of the artists include the Haven of Rest Quartet, Old Fashion Revival Hour Quartet, Revelators, Charles Turner, Doris Akers, Rudy Atwood, Ralph Carmi-

chael, Ted Smith, Jack Holcomb, Millie Pace Trio, and Tony Fontaine.

Pathway is already the exclusive distributor for Sing, Skylite, Temple and Worship labels. It also has the sole distribution rights of music to James D. Vaughan Music Publisher, Tennessee Music & Printing Co., and Sing Music Co.

Light Agency Signs Davis

NASHVILLE — Former Louisiana Gov. Jimmy Davis, lifetime Decca recording star, has signed an exclusive contract with the Don Light talent agency here.

Davis, twice chief executive of his State, will be handled by Light for all future bookings. It is Davis' first such affiliation in many years.

Davis is one of the few artists to hold lifetime contracts with Decca. He has been with the label about 30 years, cutting his early records in New York.

Davis will be cutting a new sacred album in Nashville within the next few weeks.

He currently owns and operates a publishing company in

Shaped Notes

The Oak Ridge Boys have taken time off from recording albums with others to do one of their own. They've completed a United Artists album with Del Reeves—his first of a religious nature—produced by Bob Montgomery. Prior to that they had done an album, just recently released, with Red Foley, titled "Songs for the Soul." And now they are doing their own sessions for Heartwarming, utilizing extra female voices as they have done on singles. . . . A young lady in Oklahoma is gaining a husband, and Jake Hess is losing a drummer. Larry Benson of the Imperials is getting married to a wife who prefers that he not travel, so he plans to open a new recording studio in Oklahoma City. Jake didn't have to look far for a replacement. He's hired Barry Hess, his nephew. This group, by the way, plays 42 consecutive dates in the hot weeks of late June and July.

George Beverly Shea has just concluded a Nashville album with the Blackwoods. . . . The Swannee River Boys, one of the featured acts on a newly syndicated television show taped in Nashville, will be booked through the Hal Smith agency. This group consists of Buford Ab-

Baton Rouge, with branch offices in Shreveport and Nashville. He also owns a farm in the Louisiana Delta, and raises horses and cattle.



THE PROPHETS QUARTET from Knoxville signs an exclusive management-booking contract with Don Light Talent, Inc. Ed Hill, leader of the group, does the signing, as others look on: Lew Garrison, Roy McNeil, Dave Rodgers and Everett Reece.

ner, Bill Carver, Bill Nelson and Merle Abner. . . . Early July appearances for the Blackwood Brothers Quartet include shows in Florida, North Carolina, Louisiana, Texas, Oklahoma, Illinois and Alabama. . . . Yoland Owens has formed Country-Wide Publications in Detroit, with a huge catalog of both gospel and country songs. . . . Mom Spear is quite ill and under treatment. . . . The next regularly scheduled meeting of the Gospel Music Association is slated for Nashville July 10th. . . . Daral Rice, Secretary of GMA and a Hollywood producer for RCA-Victor, was in Nashville to produce sessions. . . . Smitty Gatlin, leader of a trio of the same name, makes a twice-a-week flight to Fort Worth, Tex., and the First Baptist church. He's minister of music there,

and flies in for a Wednesday night choir practice, and back on Sunday for services. His congregation puts a private plane at his disposal. He's the former manager and lead singer of the Oak Ridge Quartet.

Jerry Redd, formerly with the Speer Family, now is singing tenor with the Kingsmen. He also was with the Plainsmen at one time. . . . The Florida Boys came into Nashville for an album session on Canaan, produced by Dwayne Allen. . . . The Vanguards, of Sing Records, about to come out with a new album. . . . The Statesmen are scheduled in for an album on RCA-Victor. . . . The Lefevres album, "The Man Who is Wise," is the most different thing the group has gone, and is getting wide acceptance. . . . The National

Canaan



THE HOTTEST NAME IN GOSPEL MUSIC



CA-4639
CAS-9639

The Florida Boys, prominent in gospel music, present this latest album for your listening appreciation. It is a delightful example of the proficiency of this group of men in their full time singing ministry. There is polish in their musical style as they light candles of faith for their Lord.

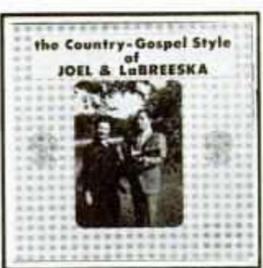
On this record:
Happy Tracks • The Eyes of Jesus • His Grace Is Sufficient • Unafraid • God's Way • I'm on the Right Road Now • I Came Here to Stay • Welcome Home • The Good Folks in My Life • Without God • I Found a Savior • Love Is the Key



CA-4636
CAS-9636

This group of vibrant people has another album for your listening pleasure. GOOD 'N' HAPPY offers a variety of audience pleasing gospel music as it moves from one inspirational number to another.

On this record:
When Morning Sweeps the Sky • Life Evermore • The Eyes of Jesus • Move Up a Little Closer • Remind Me, Dear Lord • The Old Rugged Cross • He Filled a Longing • Heartbeat from Heaven • My Lord's Gonna Lead Me Out • Lord, I Need a Blessing • Do You Know My Jesus • It Happened



CA-4634
CAS-9634

As you listen to this album by Joel & LaBreeska you will realize it is not "just" a gospel record. It is an album of songs sung in complete sincerity of their faith. Mr. Dealer, this is a real winner.

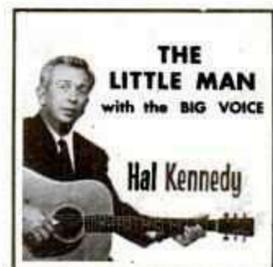
On this record:
He Filled a Longing • Point of No Return • Crying in the Garden • I Wouldn't Take Nothing For My Journey • Life Evermore • Not in a Million Years • A Mansion Just For Me • The Eyes of Jesus • The Way Is Made • Led Out of Bondage • It Might As Well Be Me • There's Been a Lot of Changes



CA-4623
CAS-9623

The excitement of a live gospel concert is almost impossible to record on an album. However, the Dixie Echoes with Hal Kennedy have brought the excitement of the concert into the recording studio and recorded an album to be excited about.

On this album:
Welcome Home • In the Shelter of His Arms • Lead Me to the Altar • Zion's Hill • I Want to Do Thy Will, Oh Lord • How Much Further Can We Go? • Give Up • Table Grace • Day of Rejoicing • The Taller Your Shadow Will Be • Poor As a Beggar • At the End of the Road



CA-4619
CAS-9619

The work of Hal Kennedy on this very first album of his will not be just "songs" to its listeners, but will be one of the most rewarding experiences of a lifetime. Hal Kennedy has become and remains today one of the most loved gospel singers of our time.

On this record:
Full Up—No Vacancy • That Same Road • The Answer's on the Way • Remind Me, Dear Lord • Wanted, One Mother • To My Mansion in the Sky • I See a Bridge • Prisoner of Love • My Mother Prayed for Me • The Breaking of the Day • Don't Take My Cross Away • It'll All Be Over But the Shouting



CA-4637
CAS-9637

Walk hand in hand with the Blue Ridge Quartet as they bring you the vocal artistry of their newest album. This is your album. By the votes in a national poll conducted by Christian Herald Magazine these are your requested favorites.

On this record:
Beyond the Sunset • Abide With Me • Whispering Hope • God Will Take Care of You • Ivory Palaces • Jesus Savior, Pilot Me • How Great Thou Art • The Old Rugged Cross • What a Friend We Have in Jesus • Amazing Grace • In the Garden • Rock of Ages

ORDER TODAY FROM YOUR DISTRIBUTOR



IN CANADA: 7555 CAMBIE ST., VANCOUVER 14, B. C.

Quartet Convention has been definitely set for Ellis Auditorium in Memphis, October 11-15. An extra day was added this year, giving the audiences five days and nights of gospel singing. . . . The Stamps School of Music in Dallas, owned by J. D. Sumner, now is in operation. . . . Ann Sanders, mem-

ber of the Speer Family, was given a surprise party on her birthday by Linda Robinson, Sue Bell and Elaine Ligon. Miss Robinson had just started playing piano for the Bellaires. Nick Boone has joined the Bellaires. He's a brother of Pat Boone. This group will cut a new album in about two weeks.

New Album Releases

• Continued from page 40

EVERYMAN

BACH: CANTATAS NOS. 13 & 166—Various Artists/Berlin Bach Orch. (Barbe); SRV 244, SRV 244SD
BIZET: CARMEN SUITE—Vienna State Opera (Rossi); SRV 204, SRV 204SD
MUSIC OF DELIUS—Halle Orch. (Barbirolli); SRV 240, SRV 240SD

FONTANA

THE NEW VAUDEVILLE BAND On Tour; MGF 27568, SRF 67568

HANF

PANCHITA & HIS ORCH.—Let's Dance; HFLP 801
VARIOUS ARTISTS—Dancing At It's Best; HFLP 805

IMPACT

JAKE HESS & THE IMPERIALS—To Sing Is the Thing; HWM 1933, HWS 1933

IMCA EYEWITNESS

VARIOUS ARTISTS—Oswald Self-Portrait in Red; EW 1001

KAMA SUTRA

The Innocense; KLP 8059, KLPS 8059

KANAWHA

CLARK KESSINGER—Sweet Bunch of Daisies; 306

LONDON

ROLAND SHAW ORCH.—Themes From the James Band Thrillers, Vol. 3; LL 3514, PS 514

LONDON INTERNATIONAL

HANOR HAZIONI SINGERS—Artza Alinu; TW 91446, SW 99446
The Exciting Sounds of LE MANS; GH 46007, GHS 56007
LOS QUECHUAS—Exitos De Hispanoamerica; TW 91374, SW 99374
SOLOMON SCHWARTZ ORCH./EMMANUEL FISHER SINGERS—Yiddish American Sing-A-Long; TW 91428, SW 99428

LONDON STEREO TREASURY

DEBUSSY: JEUX—L'Orchestra de la Suisse Romande (Ansermet); STS 15022
Great Moments From Italian Opera—Orchestra of the Maggio Musicale Fiorentino (Gavazzeni); STS 15023
RESPIGHI: THE PINES OF ROME—Orchestra of L'Accademia di Santa Cecilia, Rome (Previtali); STS 15024

MERCURY WING

THE RIVIERA ORCH.—Theme From "A Man and a Woman" and Other Movies Hits; WC 16348, WC 16348 (S)
CHABRIER: ESPANA—Detroit Symphony (Paray); WC 18068, WC 18068 (S)
BRIAN HYLAND—Here's to Our Love; WC 16341, WC 16341S
LESTER LANIN Plays for Dancing; WC 16342; WC 16342S
JERRY LEE LEWIS—The Return of Rock; WC 16340, WC 16340S
Marches for Orchestra—Eastman-Rochester Pops (Fennell); WC 18069, WC 18069S
MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM—Detroit Symphony (Paray); WC 18067, WC 18067S
STRAUSS FAMILY ALBUM—Minneapolis Symphony (Dorati); WC 18065, WC 18065S

MGM

CARLO MENOTTI—The Art of Modern Singing; E 4456-2

NONESUCH

BACH: DIE KUNST DER FUGE—Saar Chamber Orch. (Ristenpart); HB 3013, HB 73013
CAMERITA LUTETIENSIS/LE RONDEAU DE PARIS—Music at the Courts, Italy, Sweden, & France; HC 3014, HC 73014

POLYDOR

MAJOR HANS FRIESS—Soldaten—Kameraden; 249 0385
KATJA HOLLAENDER—Hallo, Katji; 249 0935
HEINZ HOPPE—Auf Der Pirsch; 249 1295
VARIOUS ARTISTS—Im Weissblauen; 49 087 M
VARIOUS ARTISTS—Die Grossen Der Kleinkunst, Folge 2; 47 826 M
VARIOUS ARTISTS—Das Altbaierische Bauernjahr; 249 1405

PROJECT 3

THE TRAVELING DANCE BAND—The True Blues; PR 5009, PR 5009SD

GMA Board Meet

NASHVILLE — The Gospel Music Association will hold a meeting of the board of directors July 10 at the Third National Bank Building here.

RCA CAMDEN

FLOYD CRAMER & HIS PIANO—Night Train; CAL 2152, CAS 2152
LIVING MARIMBAS—Georgy Girl and Other Music to Watch Girls By; CAL 2149, CAS 2149
THE RAGTIMERS—(Open Up the Door) Let the Good Times In; CAL 2150, CAS 2150
THE STATESMEN QUARTET—My God Is Real; CAL 2151, CAS 2151

RCA VICTOR

BOBBY BARE—A Bird Named Yesterday; LPM 3831, LSP 3831
LEN BARRY—My Kind of Soul; LPM 3823, LSP 3823
THE BROWNS—The Old Country Church; LPM 3798, LSP 3798
ARCHIE CAMPBELL—Kids, I Love 'Em; LPM 3780, LSP 3780
SKEETER DAVIS Sings Buddy Holly; LPM 3790, LSP 3790
FANNIE FLAGG—Rally 'Round the Flag; LPM 3856, LSP 3856
FRANK FONTAINE Sings of Decision, Comfort, Assurance; LPM 3800, LSP 3800
DON GIBSON—All My Love; LPM 3843, LSP 3843
JOHN HARTFORD—Earthworms and Music; LPM 3796, LSP 3796
HENRY MANCINI—Gunn; LPM 3840, LSP 3840
PETER NERO—Xochimilco; LPM 3814, LSP 3814
KATE SMITH Here and Now; LPM 3821, LSP 3821
SOUNDTRACK—James Joyce's Ulysses; LOC 1138, LSO 1138
VARIOUS ARTISTS—Classic Jazz Piano Styles; LPV 543
VARIOUS ARTISTS—Esquire's All-American Jazz; LPV 544
VARIOUS ARTISTS—From the Newport Jazz Festival—A Tribute to Charlie Parker; LPM 3783, LSP 3783
DOTTIE WEST Sings Sacred Ballads; LPM 3784, LSP 3784

SCEPTER

B. J. THOMAS Sings for Lovers and Losers; SRM 561, SPS 561

SHAKESPEARE RECORDING SOCIETY

SHAKESPEARE: KING RICHARD III—Various Artists; SRS 223, SRS 223 S

SIDEWALK

CASEY KAREM—Astrology for Young Lovers; T 5905, ST 5905

SKYLAND

OOTEN FAMILY—When We Sing Around the Throne Eternal; LP 4005

STARDAY

THE SMITTY GATLIN TRIO Sings the Best of Albert Brumley; RLP 6056
MINNIE PEARL—The Country Music Story; SLP 347; SLP 397

STARLINE

Best of the BEACH BOYS, Vol. 2; T 2706, DT 2706
The Best of THE SEEKERS; T 2746, DT 2746

THEATRE RECORDING SOCIETY

SHAW: MAJOR BARBARA—Various Artists; TRS 319, TRS 319 S

TOWER

KIM FOWLER—Love Is Alive and Well; T 5080, ST 5080

TURNABOUT

IVES: HOLIDAYS SYMPHONY—(Johanos); TV 4146, TV 34146S
NIELSEN: STRING QUARTET NO. 2—Copenhagen String Quartet (Garaguly); TV 4149, TV 34149S

UNITED ARTISTS

GORDON LIGHTFOOT—The Way I Feel; UAL 3587, UAS 6587
SOUNDTRACK—Triple Cross; UAL 4162, UAS 5162
SPENCER DAVIS GROUP—I'm a Man; UAL 3589, UAS 6589
VERA LYNN—It Hurts to Say Goodbye; UAL 3591, UAS 3591
SOUNDTRACK—The Whisperers; UAL 4161, UAS 5161

VANGUARD

COUNTRY JOE & THE FISH—Electric Music for Mind and Body; VRS 9244, VSD 79244
JIM KWESKIN—Jump for Joy; VRS 9243, VSD 79243
STRAVINSKY: L'HISTOIRE DU SOLDAT—Various Artists (Stokowski); VRS 1165/6, VSD 71165/6
JACK BRYMER: THE VIRTUOSO CLARINET—Vienna State Opera Orch. (Prohaska); VRS 1167, VSD 71167

VERVE

JACK E. LEONARD & OTHERS—Scream of Someone Love Today; V 15056, V6-15056
MOTHERS OF INVENTION—Absolutely Free; V 5013, V6-5013

(Continued on page 56)



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SRLP 6051 SSLP 6051

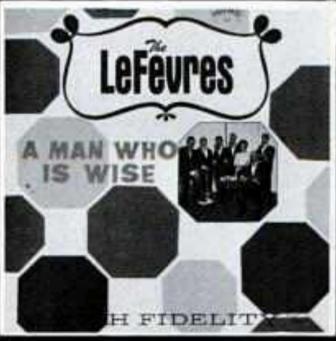


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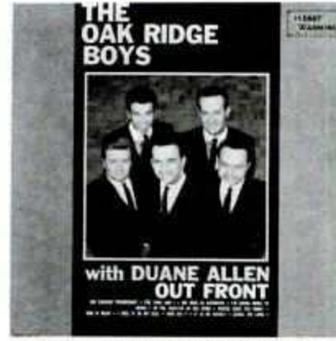
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Country Music

Johnny Horton's Widow Forms Publishing Firm

SHREVEPORT — Billy Jean Horton, widow of Johnny Horton, has just formed the publishing firm of Johnny Horton Music. Mrs. Horton, who'd also been married to Hank Williams shortly before his death, is in the talent management business here. Among the first successes of the new music firm is "Battle of New Orleans" by Horton, just re-released by Columbia as a single.

In addition, she recently put together a Columbia album entitled "Johnny Horton on Stage," an accumulation of material bought or borrowed from collectors, fans, and others who had taped various portions of Horton's performances over the years.

She also is working very closely with her two brothers,

Al and John Jones, and occasionally records for them on their West Coast label, Impression. They also have a publishing firm, Ramhorn. Their big artist at present is Jimmy Robbins, an r&b singer.

In her own talent stable are Linda Gale and Lee Daughtry, both of whom are under contract to Columbia. Miss Gale is Mrs. Horton's 17-year-old daughter, who has been with the label for two years. Each of her sessions has been produced by Bob Johnston. Miss Gale has done some pop music, some middle-of-the-road, and now is seeking a "completely country record."

Daughtry is an Indian boy who sings r&b. Mrs. Horton said she was asked for a release from Columbia, and plans to place him with Atlantic.



"IT WAS NEVER SO GOOD at Grinder's Switch," said "Grand Ole Opry's" Minnie Pearl at WYOU's Salute to Country Music in Tampa (June 10). "I never dreamed of having one all-American kiss me, let alone two!" Florida's Steve Spurrier, all-American quarterback and Heisman trophy winner, bussed Minnie on the right, and Sonny James, country music's all-American on the left. Occasion was Spurrier's country music debut on WYOU's second anniversary show which played to a large crowd at Tampa's Curtis Hixon Hall.

Pee Wee King's Mother Is Dead

ABRAMS, Wis.—Mrs. Helen Helen Kuczynski, mother of the noted country music artist and writer, Pee Wee King, died of a heart attack Wednesday (14) at the King farm near here.

Mrs. Kuczynski, who was 72, had many friends in the country music field. She kept up with developments by attending the many country music shows staged at fairs and auditoriums in the Wisconsin area.

Give Talent to Rehabilitate By

By BILL WILLIAMS

NASHVILLE—Country music has become an integral part of the rehabilitation program of the Metropolitan Workhouse here and recording stars are giving their time to help.

The workhouse is a detention institution for criminals whose sentences run 11 months, 29 days or less.

Starday artist George Morgan performed at the workhouse on a Thursday night 10 months ago, and then talked with the prisoners. It was planned, at the time, to have one performer every two weeks. That now has been stepped up to every week and may increase even more.

The workhouse show on Thursday night has become a way of life with many of the stars. Marion Worth, now with Decca, termed it the most rewarding performance she has ever done. Others who have taken a regular part are Del Wood (one of the strong favorites), Billy Walker, Ernie Ashworth, Bob Luman, Jean Shepard, Jimmy Dickens, Stan Hitchcock, Bashful Brother Oswald, Grandpa Jones, Skeeter Davis, Jake Hess & the Imperials, Jack Green (the most recent visitor), Cousin Jody, Lorene Mann, Wilma Burgess, Tompall and the Glaser Brothers, Porter Wagoner, Jimmy Payne, and many others. Among those slated for appearances in the near future are Hank Snow, Marty Robbins, Dottie West, Connie Smith, Buck Owens and Charlie Pride. Bobby Lord has been the most frequent visitor.

Sheriff John Frazier, a Nashville businessman turned lawman, instituted the country music rehabilitation plan. "Bringing the artists to the prisoners has helped immeasurably," Frazier said. "They understand this kind of music, particularly the sad music. They associate themselves with the trials and tribulations, and yet they see a successful performer, and it helps lift them up."

But country music, first hand, has been the real boost. And it has been mutually profitable

Decca Country Drive in Gear

NASHVILLE — Decca Records has its country music month well in motion in Nashville. All Decca June releases were set up in a special display and were specially priced in a first-day offering at the Ernest Tubb record shop.

WMTS, Murfreesboro, Tenn., owned by Mary Reeves and operated by Tom Perryman, broadcast a remote from the record shop and featured interviews with the artists. Decca stars on hand for autographing and interviews included Loretta Lynn, the Wilburn Brothers, and Jay Lee Webb. The station also broadcast taped messages from Ernest Tubb and Bill Anderson.

The promotion was arranged by Sue Beaty, manager of the record shop; WMTS program director Don Register, and Decca's sales and promotion representative Jack Boyte.

2,455 VISIT HALL IN WEEK

NASHVILLE — Among the 2,455 who paid their way into the Country Music Hall of Fame and Museum here last week was Fred Gissoni, who teaches a Chinese abacus class at Peabody College. Blind, Gissoni was able to enjoy—perhaps more fully than others—the "sound" phase of the sight-and-sound structure.

The visitors also included a group of 30 ladies from the pharmacology department of Vanderbilt University, a group of 92 New Englanders guided by Murray Green of WTAE, Garden City, N. Y., and James Elmore of WFIF, Milford, Conn.; a group of 45 from Garden City, Kan.; and Dr. Archie Green, Professor of Folklore at the University of Illinois. One visitor, identified as William F. Mann, donated to the museum an 1894 zither.

for Shot Jackson, operator of the Sho-Bud guitar shop. He has worked out a deal with the workhouse for some of the prisoners to make leather guitar strap which he sells. The inmates prosper.

Wilburns & Loretta Lynn To Come in Package Only

NASHVILLE—The Wilburn Brothers and Loretta Lynn will only book together in a package in all engagements starting in 1968. Teddy Wilburn said those who regularly appear on the Wilburn Brothers syndicated TV show also will be a part of the package.

Wilburn said that, booked separately, the acts had been drawing well, but booked together there had been standing-room-only on week-nights all over the country. The group also will carry a five-piece band,

including a "front man." A regular on the show is J. Lee Webb, younger brother of Loretta Lynn who formerly sang under the name Jack Webb.

"We had no choice but to change his name," Wilburn explained. "Jack Webb is a well-known TV name, and his contract is owned by MCA. Our Jack records for Decca, and we were told to change it."

So, J. Lee Webb now has his first release going (under his new name) titled "Bottle Turn Her Off."

JULY 1, 1967, BILLBOARD

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Billboard SPECIAL SURVEY for Week Ending 7/1/67

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1	1	ALL THE TIME Jack Greene, Decca 32123 (Cedarwood, BMI)	11	37	38	LOUISIANA SATURDAY NIGHT Jimmie Newman, Decca 32130 (New Keys, BMI)	6
2	2	WITH ONE EXCEPTION David Houston, Epic 10154 (Gallico, BMI)	10	38	55	LOVE ME AND MAKE IT ALL BETTER Bobby Lewis, United Artists 50161 (Barmour, BMI)	3
3	8	MISTY BLUE Eddy Arnold, RCA Victor 9182 (Talmont, BMI)	9	39	66	CINCINNATI, OHIO Connie Smith, RCA Victor 9214 (Moss Rose, BMI)	2
4	4	YOUR GOOD GIRL'S GONNA GO BAD Tammy Wynette, Epic 10134 (Gallico, BMI)	16	40	41	SHINE, SHINE Carl Perkins, Dottie 508 (Cedarwood, BMI)	7
5	3	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol 5831 (Freeway, BMI)	19	41	53	BLACKJACK COUNTY CHAIN Willie Nelson, RCA Victor 9202 (Tree, BMI)	2
6	24	TONIGHT CARMEN Marty Robbins, Columbia 44128 (Mojave-Noma, BMI)	5	42	56	VIN ROSE Stu Phillips, RCA Victor 9219 (Acuff-Rose, BMI)	3
7	7	MAMA SPANK Liz Anderson, RCA Victor 9163 (4 Star, BMI)	11	43	60	THE PRIVATE Del Reeves, United Artists 50157 (Tree, BMI)	3
8	5	I THREW AWAY THE ROSE Merle Haggard, Capitol 5844 (Blue Book, BMI)	16	44	32	FIFTEEN DAYS Wilma Burgess, Decca 32105 (Forest Hills, BMI)	15
9	9	WALKIN' IN THE SUNSHINE Roger Miller, Smash 2081 (Tree, BMI)	14	45	45	LAY SOME HAPPINESS ON ME Bobby Wright, Decca 32107 (4 Star, BMI)	10
10	12	I KNOW ONE Country Charlie Pride, RCA Victor 9162 (Jack, BMI)	10	46	36	JUST BEYOND THE MOON Tex Ritter, Capitol 5839 (Central Songs, BMI)	15
11	11	RUTHLESS Statler Brothers, Columbia 44070 (Tree, BMI)	8	47	49	HAPPINESS MEANS YOU Kitty Wells & Red Foley, Decca 32126 (Wells, BMI)	9
12	6	IF I KISS YOU Lynn Anderson, Chart 1430 (Greenback/Yonah, BMI)	16	48	69	LONG LEGGED GUITAR PICKIN' MAN Johnny Cash & June Carter, Columbia 44158 (Perkins, SESAC)	2
13	14	ROARIN' AGAIN Wilburn Brothers, Decca 32117 (Sure-Fire, BMI)	10	49	50	BECAUSE OF HIM Claude Gray, Decca 32122 (Forest Hills, BMI)	5
14	23	POP A TOP Jim Edward Brown, RCA Victor 9192 (Stuckey, BMI)	7	50	67	HOW LONG WILL IT TAKE Warner Mack, Decca 32142 (Page Boy, SESAC)	2
15	17	IF YOU'RE NOT GONE TOO LONG Loretta Lynn, Decca 32127 (Sure-Fire, BMI)	8	51	48	WATCHMAN Claude King, Columbia 44035 (Ly-Rann, BMI)	10
16	16	SNEAKING 'CROSS THE BORDER Hardin Trio, Columbia 44059 (Hardin, BMI)	11	52	57	IT'S MY TIME John D. Loudermilk, RCA Victor 9189 (Windward Side, BMI)	3
17	20	LITTLE OLD WINE-DRINKER ME Robert Mitchum, Monument 1006 (Moss-Rose, BMI)	8	53	72	HE'S NOT FOR REAL Priscilla Mitchell, Mercury 72681 (Vector, BMI)	3
18	33	I'LL NEVER FIND ANOTHER YOU Sonny James, Capitol 5914 (Chappell, ASCAP)	4	54	52	DOWN, DOWN, CAME MY WORLD Bobby Barnett, K-Ark 741 (Freeway, BMI)	7
19	29	DOWN AT THE PAWN SHOP Hank Snow, RCA 9188 (4 Star, BMI)	8	55	68	CHEF'S TUNE Some of Chef's Friends, RCA Victor 9229 (Delmore, ASCAP)	2
20	18	DIESEL ON MY TAIL Jim & Jesse, Epic 10138 (Silver Star/Francis-Marvin, BMI)	14	56	59	GUITAR MAN Jerry Reed, RCA Victor 9152 (Vector, BMI)	17
21	25	I CAN'T GET THERE FROM HERE George Jones, Musicor 1243 (Glad/Blue Crest, BMI)	7	57	58	BLACKJACK COUNTY Tex Williams, Boone 1059 (Tree, BMI)	3
22	35	COME KISS ME LOVE Bobby Bare, RCA Victor 9191 (Melody Trails, BMI)	7	58	47	I COULDN'T SEE George Morgan, Starday 804 (Starday, BMI)	12
23	39	YOUR FOREVERS (Don't Last Very Long) Jean Shepard, Capitol (Central Songs, BMI)	6	59	61	TAKE A CITY BRIDE Rick Nelson, Decca 32120 (Hilliard, BMI)	4
24	22	MENTAL REVENGE Waylon Jennings, RCA Victor 9146 (Cedarwood, BMI)	14	60	65	I'M IN NO CONDITION Hank Williams Jr., MGM 13730 (Combine, BMI)	3
25	10	DANNY BOY Ray Price, Columbia 44042 (Boosey & Hawkes, BMI)	15	61	75	HE THOUGHT HE'D DIE LAUGHING Bobby Helms, Little Darlin' 0030 (Mayhew, BMI)	2
26	40	PROMISES AND HEARTS Stonewall Jackson, Columbia 44121 (Barbour, BMI)	4	62	—	NO ONE'S GONNA HURT YOU ANYMORE Bill Anderson, Decca 32146 (Painted Desert, BMI)	1
27	19	SAM'S PLACE Buck Owens, Capitol 5865 (Blue Book, BMI)	14	63	70	GENTLE ON MY MIND John Hartford, RCA Victor 9175 (Glaser, BMI)	6
28	30	PRETTY GIRL, PRETTY CLOTHES, PRETTY SAD Kenny Price, Boone 1056 (Wilderness, BMI)	8	64	64	HAVE YOU EVER WANTED TO Lorene Mann, RCA Victor 9183 (Novachaminjo, BMI)	7
29	15	JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' 0020 (Mayhew, BMI)	13	65	63	HELLO NUMBER ONE Kitty Wells & Red Foley, Decca 32126 (Wells, BMI)	5
30	27	ALL MY TOMORROWS Nat Stuckey, Paula 267 (Su-Ma/Stuckey, BMI)	12	66	73	NEW LIPS Roy Drusky, Mercury 72689 (Screen Gems-Columbia, BMI)	2
31	13	RUBY, DON'T TAKE YOUR LOVE TO TOWN Johnny Darrell, United Artists 50126 (Cedarwood, BMI)	14	67	74	IF I EVER NEED A LADY Claude Gray, Decca 32122 (Southtown, BMI)	2
32	21	BOTH SIDES OF THE LINE Wanda Jackson, Capitol, 5863 (Ma-Ree, ASCAP)	11	68	—	THE STORM Jim Reeves, RCA Victor 9238 (Tuckahoe, BMI)	1
33	34	YOU CAN STEAL ME Bonnie Guitar, Dot 17007 (Jack, BMI)	10	69	—	IN YOUR HEART Red Sovine, Starday 811 (Cedarwood, BMI)	1
34	43	DON'T SQUEEZE MY SHARMON Charlie Walker, Epic 10174 (4 Star, BMI)	4	70	71	BETTER DEAL THAN THAT Ruby Wright, Epic 10150 (Tree, BMI)	6
35	54	SOMETHING FISHY Dolly Parton, Monument 1007 (Combine, BMI)	4	71	—	BREAK MY MIND George Hamilton IV, RCA Victor 9239 (Windward Side, BMI)	1
36	31	PAPER MANSIONS Dottie West, RCA Victor 9118 (Harbot, SESAC)	16	72	—	YOU'RE SO COLD Hugh X Lewis, Kapp 830 (Wilderness, BMI)	1
				73	—	KEEPING UP APPEARANCES Lynn Anderson & Jerry Lane, Chart 1425 (Yonah, BMI)	1
				74	—	IN DEL RIO Billy Walker, Monument 1013 (Mafamira, BMI)	1
				75	—	NASHVILLE WOMEN Hank Locklin, RCA Victor 9218 (Wilderness, BMI)	1

BIG HITS

IN

C & W



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NO. 4 RECORD WORLD

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GEORGE JONES



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MUSICOR MM 2119

NO. 16 GEORGE JONES GREATEST HITS

MUSICOR MM 2116

2 Country Groups Sponsor Colorado, Wisconsin Fests

NASHVILLE—Two country music organizations have conducted separate festivals, highlighted by awards and gala shows.

June 5-10 was Colorado Music Week, proclaimed by Gov-

ernor John Love in conjunction with Colorado Country Music Festival.

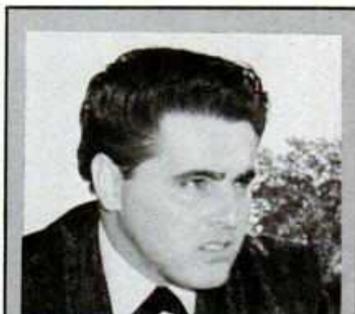
Among other events, recording sessions were held for taping a CMF album. A broadcasters meeting was conducted for a discussion of country music programming, and there were special sessions for songwriters, publishers and distributors. The week was climaxed by an award dinner.

The Federation is seeking to establish Denver as a recording center. Efforts are under way to build a Metro Music Center, which would house major recording studios, record pressing firms, publishing houses, booking agents, talent promoters and the like.

Still another group, The Country Music Federation, held its function at Madison, Wis. David Houston was cited as the Outstanding Country Music Personality of the Year. Tompall and the Glasers were named the Federation's Favorite c&w group. Other awards went to Jan Howard, Warner Mack and George Hamilton IV.



CONNIE SMITH, RCA Victor artist, shown here with her new personal manager, Charlie Lamb, veteran country music manager, scribe and publisher. Shot was made during the recent Connie Smith Day celebration in Cincinnati, where Connie made the rounds to plug her new single, "Cincinnati, Ohio."



Ken Rogers sings "El Dorado" on National Records from Paramount picture, "El Dorado," starring John Wayne and Robert Mitchum. Be sure to see this great Western and be sure to hear this great song. Deejays, write Ken Rogers Fan Club, 715 Linden, Allentown, Pa. Promotion directed by Brite Star Record Promotions. For public relations and distribution service and radio-TV coverage be sure to see Brite Star's ad in today's Billboard Classified Mart. (Advertisement)

Nashville Scene

By BILL WILLIAMS

Tex and Dorothy Ritter celebrated their 26th wedding anniversary together in Nashville after the former movie actress flew in from the West Coast. . . . Charlie Louvin injured himself working at a health club. But he made it over to WDDO in Chattanooga where the station played a six-hour tribute to the Louvin Brothers. It was on the second anniversary of Ira's death. . . . Ray Price did the "Tonight Show," on NBC-TV and was invited back for a second appearance.

Redd Stewart, famed for his vocal work with Pee Wee King, is recording for Nuggett Records. The author (or co-author) of such standards as "Tennessee Waltz," "Slowpoke," and "Bonaparte's Retreat" has a couple of new ballads due out immediately. . . . Patsy Montana teamed with David Houston to do some old fashioned yodeling at Hot Springs, Ark., and the response, Patsy says, was overwhelming. Her daughter, Judy Rose, sang with her on a recent tour of Arizona. . . . Ernie Ashworth has a session slated right at the end of June. She continues to write for others, and has had tunes cut by Porter Wagoner and Ray Pillow, among the many on the list. . . . How long has it been since a mother-daughter combination has hit the top 10 in the charts? Liz Anderson and Lynn Anderson (mother and daughter, in that order) have hit a milestone.

Musicor has signed veteran country singer songwriter Floyd Tillman. The initial album titled "Floyd Tillman's Country" is due for release early in July. It contains a number of his own tunes. . . . Melba Montgomery has recorded another duet LP with George Jones. . . . WWVA Jamboree has Connie Smith slated for its July spectacular, following Jimmy Newman in June. . . . It wasn't intended that way, but Mark Dinning's "Atlanta Georgia Stray" has become a big country hit. Actually it was the flip side of a pop release, but it's caught on with the country DJ's. . . . Toby Dick Ellis, producer of the "Possum Holler Opry," says the show has signed a personal management pact with Marvin Hoerner, through his Triple T Talent agency. Along with assuming personal management of the TV show, Hoerner also will manage Toby Ellis, Al Harvey, Lonora Elynn and others associated with the show. . . . Alton Baird has been signed to Moonlighter Records. . . . Ethel Delaney has concluded a big promotional tour in the Nashville area.

Yesteryear's Country Hits

COUNTRY SINGLES— 5 Years Ago JUNE 30, 1962

1. Wolverton Mountain—Claude King (Columbia)
2. She Thinks I Still Care—George Jones (United Artists)
3. A Dios Amigos—Jim Reeves (RCA Victor)
4. Trouble's Back in Town—Wilburn Brothers (Decca)
5. Charlie's Shoes—Billy Walker (Columbia)
6. I Can Mend Your Broken Heart—Don Gibson (RCA Victor)
7. The Comeback—Faron Young
8. Old Rivers—Walter Brennan
9. Funny Way of Laughin'—Burl Ives (Decca)
10. Crazy Wild Desire—Webb Pierce (Decca)

COUNTRY SINGLES— 10 Years Ago JULY 1, 1957

1. White Sport Coat—Marty Robbins
2. Four Walls—Jim Reeves (RCA Victor)
3. Bye Bye Love—Everly Brothers (Cadence)
4. Gonna Find Me a Bluebird—Marvin Rainwater (MGM)
5. Gone—Ferlin Husky (Capitol)
6. Fraulein—Bobby Helms (Decca)
7. Fallen Star—Jimmy Newman (Dot)
8. Bye Bye Love/Missing You—Webb Pierce (Decca)
9. All Shook Up—Elvis Presley (RCA Victor)
10. Next in Line/Don't Make Me Go—Johnny Cash (Sun)

BRAND NEW HITS ON GOLD STAR RECORDS

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C/W GS202

"KING OF THE WINDS"

by THE FIVE WILLIAMSON BROS.

. . . . A BIG DOUBLE SMASH

"DROWNING MY SORROW IN WINE"
B/W GS203

"YESTERDAY'S KISSES &
LAST NIGHT'S TEARS"

by FRANKLIN IVEY

. . . . PICKED AS A SURE WINNER

"I'VE GOT A BEAD ON YOU, BABY"
B/W GS200

"NO ONE KNOWS"

by THE FIVE WILLIAMSON BROS.

. . . . STILL CLIMBING FAST

DJ'S WRITE: **GOLD STAR RECORDS**

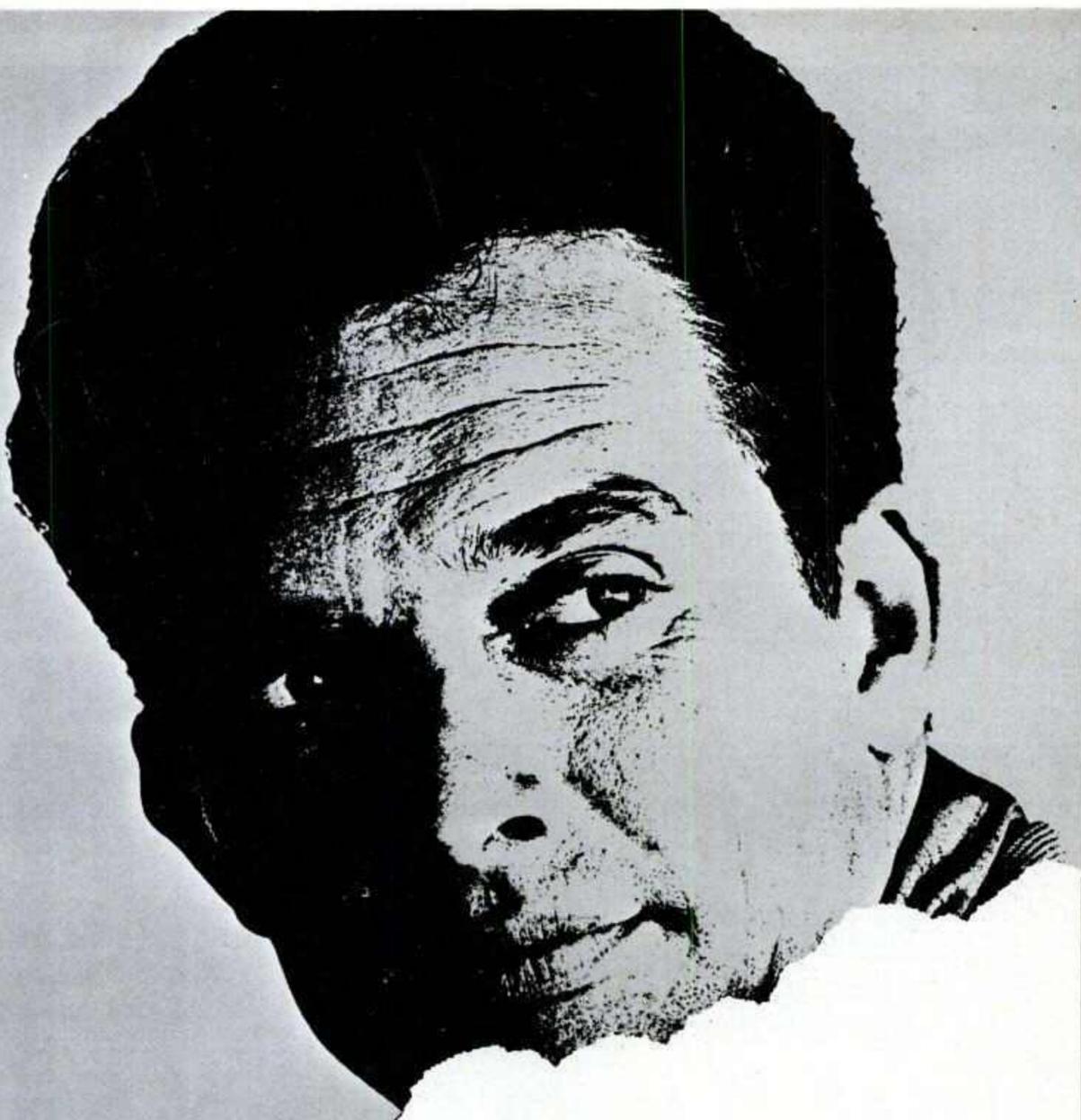
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Billboard SPECIAL SURVEY for Week Ending 7/1/67

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	10
2	4	NEED YOU Sonny James, Capitol T 2703 (M); ST 2703 (S)	11
3	2	WALK THROUGH THIS WORLD WITH ME George Jones, Musicor MM 2119 (M); MS 3119 (S)	13
4	3	THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	24
5	5	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	18
6	11	BUCK OWENS AND HIS BUCKAROOS IN JAPAN Capitol T 2715 (M); ST 2715 (S)	6
7	7	HEART, WE DID ALL WE COULD Jean Shepard, Capitol T 2690 (M); ST 2690 (S)	14
8	8	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	6
9	6	I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	10
10	10	YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); SLP 3709 (S)	30
11	9	MY KIND OF COUNTRY Marty Robbins, Columbia CL 2645 (M); CS 9445 (S)	11
12	13	A LOSER'S CATHEDRAL David Houston, Epic LN 24303 (M); BN 26303 (S)	9
13	14	TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	23
14	17	MAKE WAY FOR WILLIE NELSON RCA Victor LPM 3748 (M); LSP 3748 (S)	9
15	30	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor LPM 3793 (M); LSP 3793 (S)	3
16	16	GEORGE JONES GREATEST HITS Musicor MM 2116 (M); MS 3116 (S)	7
17	20	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	4
18	15	LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	17
19	19	YOUR GOOD GIRL'S GONNA GO BAD Tammy Wynette, Epic LN 24305 (M); BN 26305 (S)	4
20	12	AMERICA'S MOST WANTED BAND Buck Owens' Buckaroos, Capitol T 2722 (M); ST 2722 (S)	9
21	18	SOUL OF A CONVICT Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S)	18
22	26	SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	28
23	22	PATSY CLINE'S GREATEST HITS Decca DL 4854 (M); DL 74854 (S)	11
24	25	JIMMY DEAN IS HERE RCA Victor LPM 3727 (M); LSP 3727 (S)	15
25	—	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	1
26	33	IT'S A GUITAR WORLD Chet Atkins, RCA Victor LPM 3728 (M); LSP 3728 (S)	9
27	27	15TH ANNIVERSARY ALBUM Slim Whitman, Imperial LP 9342 (M); LP 12342 (S)	4
28	28	LOVE MAKES THE WORLD GO ROUND Kitty Wells, Decca DL 4857 (M); DL 74857 (S)	7
29	23	THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	31
30	42	WALKIN' IN THE SUNSHINE Roger Miller, Smash MGS 27092 (S); SRS 67092 (S)	2
31	32	LIZ ANDERSON SINGS RCA Victor LPM 3769 (M); LSP 3769 (S)	5
32	35	JIM JIM Jim Edward Brown, RCA Victor LPM 3744 (M); LSP 3744 (S)	5
33	29	NORMA JEAN SINGS PORTER WAGONER RCA Victor LPM 3700 (M); LSP 3700 (S)	12
34	34	DRIFTING APART Warner Mack, Decca DL 4883 (M); DL 74883 (S)	4
35	24	SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	36
36	37	HELP STAMP OUT LONELINESS Stonewall Jackson, Columbia CL 2674 (M); CS 9474 (S)	2
37	21	OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	24
38	38	GRASSROOTS COUNTRY Stu Phillips, RCA Victor LPM 3717 (M); LSP 3717 (S)	8
39	—	BONNIE GUITAR—AWARD WINNER Dot DLP 3793 (M); DLP 25793 (S)	1
40	40	STONEMAN'S COUNTRY Stonemans, MGM E 4453 (M); SE 4453 (S)	3
41	43	CONNIE SMITH SINGS BILL ANDERSON RCA Victor LPM 3768 (M); LSP 3768 (S)	2
42	—	PRIDE OF COUNTRY MUSIC Country Charlie Pride, RCA Victor LPM 3775 (M); LSP 3775 (S)	1
43	45	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol T 2737 (M); ST 2737 (S)	2
44	—	SWEET LAND OF LIBERTY Tex Ritter, Capitol T 2743 (M); ST 2743 (S)	1
45	—	MY WORLD Eddy Arnold, RCA Victor LPM 3466 (M); LSP 3466 (S)	31



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International News Reports

Exec Blasts Latin Text Snub On Covers; Urges Uniformity

By ELEAZAR LOPEZ

CARACAS—"Foreign records released in Latin America lack uniformity in jacket lettering and liner notes," noted Stanley Steinhaus, head of the International Division of Caracas-based Discomoda, in a recent meeting of Venezuelan manufacturers. "Latin-American companies often release jackets with their original texts in English, French or Italian, which mean nothing to the average buyer. Half of the time, lettering and liners are changed capriciously from country to country. Not only is this detrimental to the overall image of the original product, but also results in cost duplication."

Steinhaus will make a formal proposition in the next Congress of Latin American Record Manufacturers to be held in Caracas in August so that all Latin companies follow a uniform course of action to achieve the desired product standardization for the area.

Solution Offered

Steinhaus' solution is relatively simple: Mother companies would send a fifth floating negative with the Spanish text for the cover. The same would be done with the liner notes, song titles, credits and lettering on the back cover.

This would ensure uniform presentation to exert quality control on the product their licensees release in the Latin market. The advantages to the local companies would be mostly economic. Latin

companies would share the cost of the Spanish lettering and liners and would enjoy the benefits of the almost endless variations of letter types that are used in the American and European original covers.

"This formula is nothing new," explained Steinhaus. "Pye of London has had considerable success with it." But this is only part of the total picture. Steinhaus feels that foreign companies could also adapt their product to suit the characteristics of the Latin market in more ways than the ones already suggested.

Another possibility would be to have big-name artists dub in Spanish the material they record in their original language. This would help bring foreign artists closer to the general public in the area, which would inevitably result in higher sales.

A corollary to the whole scheme would be the periodical release of uniform couplings especially directed to suit the tastes of the Latin-American public. It is a fact that many foreign records are not released locally because the material is not considered suitable for local taste. Special couplings made to suit these tastes would rescue a lot of unused material and unknown artists. "Of course, close co-operation is needed between local representatives and parent companies," said Steinhaus.

Phonogram Cites Pop Labels, Artist Gains

By BAS HAGEMAN

AMSTERDAM—Increasing recognition of Dutch artists abroad and an impressive impact in the Netherlands of the new pop labels, Deram and President, were two of the highlights of the 12-month period July 1966-June 1967, reports Phonogram.

There was also a steadily increasing market for cassettes and a greatly improved sale of America jazz material, thanks to the production of low-priced albums in attractively designed sleeves.

Phonogram artists were achieving recognition in "difficult" countries like Britain and France. Boudewijn de Groot ("Land of Rainbow's End") and Cuby and the Blizzards had scored in Britain, the Ro-d-Ys had success in the U. S., and Liesbeth List and Ramses Shaffy had made an impression on the French market. Original songs by Ramses Shaffy had

been released in French by Philips.

In the classical field, the Concertgebouw Orchestra conducted by Bernard Haitink, had triumphed on its tour of the U. S. and Canada, and the Bruckner project for this orchestra on Philips was nearing completion.

Phonogram reported good sales figures for local talent in the beat music and cabaret fields. Both Wim Sonneveld and Boudewijn de Groot had received golden disks. In the beat field there was an increasing preference for English lyrics, but, nevertheless, Dutch versions of beat songs in single and album form had scored impressive sales.

Remarkable results had also been achieved with the Grandioso classical album series (Fontana) and the Boutique de Musique classical albums series (Philips).

Procol Harum's 'Pale' Red Hot in Europe

• Continued from page 1

Decca in London describes it as the fastest-selling single in the history of the company.

Procol Harum is recorded by British record producer Denny Cordell, who also produces the disks of Georgie Fame for CBS and of the Move, another Deram group. The name of the group comes from a breed of Burmese cat and means "beyond these things."

"A Whiter Shade of Pale" was written by Essex Music's Keith Reid, the sort of non-playing captain of the group, and is based on a Bach cantata, "Sleepers Wake."

Procol Harum consists of Gary Brooker (lead singer and piano), Mathew Fisher (organ), Ray Royer (lead guitar), Dave Knights (bass guitar) and Bobby Harrison (drums). The group is managed by Jonathan Weston and is expected to visit the U. S. soon to promote the record. A color TV promotional film made on the grounds of a derelict country mansion will be shown throughout the world to boost international sales.

FRANCE

The success of "A Whiter Shade of Pale" in France has followed unusually quick on the disk's triumph in the U. K. Just as pre-release radio exposure—on pirate radio London initially—helped stimulate the demand for the record in Britain, so in France was the sales explosion sparked off by pre-release plugging on Europe No. 1's "Salut Les Copains" program.

Claude Gagniere, commercial director of French Decca, said: "We have never known a record sell so fast. We have 20 presses at our factory working 24 hours a day to meet the demand."

"My original plan was to release 10,000 singles for supply to retailers and 5,000 copies for jukeboxes, distributed over a two-week period. But those 15,000 copies went in three hours. Sales have already passed 300,000 and the record is selling at 100,000 a week."

It is expected that sales will top the 500,000 mark—a rarity in France. It is also thought that the success of the record will be a major step toward achieving an effective singles market here. Decca-RCA and CBS are the only two major companies currently releasing singles, although Pathe-Marconi has achieved good sales with records by the Beach Boys which they are contractually obliged to release in single form.

"A Whiter Shade of Pale" hit the No. 1 spot in France at about the same moment as it topped the charts in Britain—also a rare thing for France—and it demonstrates the vital importance of radio exposure and personal promotion by the group.

On May 29, Gary Brooker and manager Jonathan Weston came to France to promote the record and a week later the entire group came over to do almost every TV and radio pop show and for interviews with pop magazines.

Claude Vincent of Essex (France) said there had been dozens of requests to do cover versions of the song but there was an embargo until June 2. Georges Aber has written the French lyric and Johnny Hally-

day (Philips) was originally reported to be interested in covering the song. Likelihood now, however, is that the French version will be done by Nicoletta (Barclay).

Meanwhile, Philips has released a British cover, recorded by Ember, on its Fontana label, by Bobby Johnson and the Atoms. A further cover version by Polydor, by a group called Procularum, ran into trouble with Decca who demanded a change of name for the group. It is now being put out as Procol Magnum.

Negotiations are now under way for the Procol Harum to appear at the Paris Olympia Theater in September.

SPAIN

By WERNER H. SCHEURING

The Procol Harum's record, "A Whiter Shade of Pale" has just been released here by Barcelonas Columbia on the original Deram label and it is too early to judge what kind of impact it may make, bearing in mind the special character of the Spanish market. The Spanish version will be "Con Su Blanca Palidez" but as yet no local versions are planned and there has so far been no radio exposure of the British recording.

EIRE

By KEN STEWART

Released here just a week after its appearance in Britain, "A Whiter Shade of Pale" entered the Irish "Spotlight" chart at 17. As usual Irish listeners heard it first on such stations as Radio Luxembourg and Caroline.

But the national station, Radio Eireann, was quick

to appreciate the Deram hit and it rapidly shot into the top half of "10 of the Best"—a replacement program for the Top 10, which the station says is based on actual sales plus quality of words and music. On both "Spotlight" and R. E. charts it looks a likely No. 1. Irish record factors list it as their fastest seller of the moment but add that initial demand was not as brisk as that for a disk by, say, the Monkees.

HOLLAND

By BAS HAGEMAN

Released June 12 on the Deram label by Phonogram, "A Whiter Shade of Pale" sold 30,000 copies in the first few days—a record in Dutch hit history.

All leading hit parades now list the record as No. 1 following the tremendous exposure given to the song by all radio stations in the Netherlands. A cover version on Polydor by the Procol Magnum is making little progress compared with the runaway sales of the original disk. With the exception of certain Beatles' singles, it is the first time in Dutch record history that a song has leaped straight to No. 1 in the charts from nowhere within a week.

"A Whiter Shade of Pale" is handled in Holland by Essex-Holland/Basart.

SWITZERLAND

By JURG MARQUARD

When the Procol Harum's "A Whiter Shade of Pale" was released here a month ago, Decca Switzerland (Musikvertrieb AG, Zurich) placed a normal stock order for it. Within two days the stock had gone.

Musikvertrieb placed further orders and within two weeks a total of 5,000 copies had been sold. So far 15,000 copies have been distributed to retailers and Musikvertrieb is confident that sales will ultimately top 30,000.

In Switzerland, a 20,000 sale is a huge success and very few records pass the 30,000 mark—one notable exception being Frank Sinatra's "Strangers in the Night," which sold a total of 40,000, including EP's and albums.

Demand for the record has been strong in all parts of the country. In the French canton, where people are predominantly influenced by French radio stations like Europe No. 1—which plugged the record heavily—the sales have been slightly higher than those in the German-speaking part of the country.

"A Whiter Shade of Pale" is getting extensive exposure on Swiss radio despite the fact that local radio executives are coolly disposed toward pop music on the whole.

BELGIUM

Released here May 25, "A Whiter Shade of Pale" jumped into the No. 1 spot in two weeks in both Flemish and French-speaking territories.

Heavy radio exposure on British pirate radios, London and Caroline in the Flemish territory and by Europe No. 1 in the French territory has helped boost sales to 25,000. Sales have been slightly faster in the French-speaking part than in Flanders where the Deram disk has had strong competition from Engelbert

(Continued on page 51)



IN THE PARIS OFFICES of Editions Essex during the promotional visit of Procol Harum singer Gary Brooker are, left to right: Jean Bertola, Essex artistic director; Claudia Vincent, public relations officer; Gary Brooker; Procol Harum manager Jonathan Weston, and Ellen Nathan, general manager of Editions Essex.

Procol Harum's 'Pale' Red Hot in Europe

• Continued from page 50

Humperdinck's "There Goes My Everything," also a Decca release.

The record continues to have wide radio exposure—it can be heard almost at half-hourly intervals on one radio station or another. It is getting constant play on jukeboxes at holiday resorts in Belgium.

SCANDINAVIA
By **ESPEN ERIKSEN**

The Procol Harum's debut disk was issued in all three Scandinavian countries at the beginning of June, but it has not so far made a big impact in the charts. It usually takes several weeks for a foreign record to achieve hit status in this territory.

In Denmark, the record was issued on June 7 and sold less than 1,000 copies in the first 10 days.

In Norway, Nordisk Polyphon put the record out in a catchy cover featuring a picture of the Burmese Procol Harum cat, and sales have topped 1,000 in two weeks. In Sweden sales of the disk, which was released on June 5, have reached 2,000 copies. Electra is, however, launching a special promotion drive for the record.

There has been no special radio exposure in the Scandinavian countries for the record, and Totto Hohannessen of Nordisk was unsuccessful in a bid to get the Procol Harum to Oslo for a promotional TV appearance. The song is published in all Scandinavian countries by Reuter & Reuter, Stockholm.

NEW YORK

By **FRED KIRBY**

"A Whiter Shade of Pale" shot up to 28 on Billboard's Hot 100 this week. In addition to Top 40 air-

play, the hit has begun to pick up substantial exposure on r&b stations. Some easy listening stations also are beginning to play the Deram single. A London Records official estimated that every important Top 40 station in the United States was on the disk.

London, Deram's parent company here, also is flooding teen-age magazines with stories and pictures of the group. The first of these stories should appear in about three weeks. London also will rush out an album on Deram as soon as the material arrives from England.

Reaction also is becoming strong in Canada as indicated by a recent 3,000-copy order from Toronto. Arrangements also are being worked out for an American tour for the group. The tour will be handled by Associated Booking, American representative of Harold Davison, Ltd., of England, the Procol Harum's agent.

RCA Pioneers Move in Canada on Prices; Can. Columbia Sets Date

By **KIT MORGAN**

TORONTO — RCA Victor is the first company in Canada to move to mono-stereo price equalization. The new one-price structure represents, in general, a slight reduction from the previous stereo list price and an increase over the previous mono list price, though the new price in the low-price series marks an increase over both mono and stereo prices in the past.

RCA Victor's popular albums its LPM series, the Colgems COM series, Dunill and Request LP's and the CTL series originating with the Canadian Talent Library, formerly \$4.29 mono and \$5.29 stereo, now

carry a suggested list price of \$4.98 for both mono and stereo.

Classical product, RCA Victor's LM, LSC and LSO series, the LOC series of show music, the Vintage LPV series, and Colgems' COSO and COMO sound tracks, formerly \$5.29 mono and \$6.29 stereo, are now equalized at a suggested list of \$5.98. Deluxe albums in the LOCD and LSOD series, previously \$6.29 mono and \$7.29 stereo, are now \$6.98 list. The pricing on multiple-record sets has been adjusted accordingly.

In the lower-priced field, RCA Victor's Camden label, formerly \$1.98 mono and \$2.49

stereo, is now equalized at \$2.40. The Canada-International label's popular product, previously \$3 mono and \$3.50 stereo, now lists at \$3.98, and the series of Canadian classical product, formerly \$4 mono and \$4.50 stereo, is now \$4.98.

Columbia Records of Canada was next to announce price equalization, probably effective June 26, but certainly by July 1, and generally in line with the prices announced by RCA Victor.

Other Canadian companies were expected to fall into line with announcements of similar mono-stereo pricing structures within a few days.

Major-Minor to Be Handled by Sonet

STOCKHOLM — Scandinavian representation for the Major-Minor label has now been settled and the U. K. hit "Seven Drunken Nights," by the Dubliners, will now be released in Sweden, Norway and Denmark. The Sonet group will distribute the Major-Minor repertoire in the three countries—Sonet in Sweden, Arne Bendiksen in Norway and Dansk Grammophon in Denmark.

Columbia of Canada In Expansion Move

TORONTO — Construction will begin within the next few weeks which will double Columbia Records of Canada's warehouse and shipping space at Toronto head office to a total of nearly 40,000 square feet, serving both the record company and its record club. It is expected the new facilities will be completed in late fall.

Stone's New Office

OSHAWA, Can.—Robert J. Stone of Canada Ltd. has announced that construction will begin here immediately on new executive offices for the Stone interests. These include the Stone record label and Canadian representation of U. S. and European labels, the Thames and Chinguacousey music publishing firms, and the Studio 13 print production house. The building will be ready for occupancy in late summer.



ON THE OCCASION of his first-ever concert in Continental Europe, at the Salle Pleyel in Paris where he was backed by the Count Basie Orchestra, CBS artist Tony Bennett was greeted by French stars Charles Aznavour, left, and Maurice Chevalier.

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EMI Norway Business Up 130 P. C. in 5 Yrs.

OSLO — Visiting Oslo to renew the contract of Carl M. Iversen A/S as EMI licensee in Norway, Jeffrey Bridge, joint general manager of EMI, noted a 130 per cent increase in business in Norway during the past five years.

Present at the meeting were Mrs. Iversen, chairman of the board, Hans Ro, general manager, Rolf Syversen, a&r manager, and Ragnar Heger, head of Heger Plastics pressing plant. Also present was Steve Gottlieb, EMI's supervisor of Norway who is resident in Copenhagen.

"Our main task," said Bridge, "is to cope with an ever-increasing market and to constantly secure our share of this market."

Attends in Stockholm
Bridge also attended the

Scandinavian EMI repertory meeting in Stockholm where plans for increased co-operation between the four EMI outlets in Scandinavia were drawn up.

Bridge said, "We also aim to promote Scandinavian artists in other countries — particularly Britain and Germany. These artists include Ulla Pia, Gitte Haenning and Bjoern Tidman from Denmark, Gunnar Wiklund from Sweden and Bente Aaseth and Gro Anita Schoenn from Norway."

Bridge added that EMI's percentage of the Scandinavian market was almost the same as its percentage of the U. K. market, and while he was happy with the Scandinavian situation, there was still room for further expansion.

Writer-Conductor McPeck Sets Up Giant, Can. Label

TORONTO — A Canadian label, Giant, has been established by Ben McPeck, one of Canada's top composer-conductor-arrangers in the radio-TV commercials and radio-TV program and film fields.

President of his own music services production house for several years, McPeck has been gradually becoming more involved in the record field. He is conductor of his orchestra and chorus on two albums featuring some of his own compositions for the Canadian Talent Library transcription service, one of which was released re-

cently by RCA Victor. He is also music director on Marti Shannon's RCA Victor single and album, 3's a Crowd's first Epic single, and Larry Lee and The Leesures' "Club Date" album for Columbia of Canada.

McPeck arranged and conducted "Canada" by the Young Canada Singers, recently awarded a gold record as the best-selling Canadian-produced record ever. First album on Giant springs from that hit. It is "Canada" by the Craddock Children, who were the basis of the Young Canada Singers, and who appeared on the Perry Como TV Show in May.

Vogue, Soft Drink Firm Tie Offering Records for Caps

BRUSSELS — Vogue (Belgium) has signed an agreement with the soft drink company Colibri for a three-month promotional campaign. Colibri will offer cut-price Vogue singles and EP's in return for coupons collected from the caps of their bottles.

For 25 coupons, record fans can select any single from the current Vogue catalog or any EP in the Pop 4 series for 20 Belgian francs (40 cents) instead of the normal price of 50 francs.

Fans stick the coupons to a

special card, available from record and soft drink retailers, and when it is filled they present it to the record shop together with 20 francs. This entitles them the Vogue disk of their choice.

Special posters advertising the offer have been sent to all record and grocery shops. Record retailers secure the rest of the full retail price of the disk by sending the coupon cards to the Vogue offices in Brussels.

The offer is being promoted on Radio Luxembourg on the President Rosko record show.

Rosso's Single 'Il Silenzio Is Golden for Basart in Holland

AMSTERDAM — Reviewing the 12-month period July 1966 through June 1967, Basart reports the best-selling single was Nini Rosso's "Il Silenzio," which topped 200,000 sales in Holland. Other Italian successes resulting from the renewal of Basart's contract with Durium were Little Tony's "Perdonala" and "Cuore Matto" and Nini Rosso's "La Montenera."

Basart's biggest current success is David the Red Sea Singer, who is scoring heavily with his singles on the Whamm label. Whamm is also getting good results with r&b artist John (King Size) Russell.

The company reports good sales, too, of the latest single by the Baroques, "Bottle Party," and a second LP is in preparation.

During the period under review, Basart closed a deal with the German Hansa label to promote German singer Marion in the Dutch market with special recordings. The first single by Marion, "Jij En Ik," has impressed critics and disk jockeys.

Basart also signed a contract to release the Folkways catalog in Europe and opened an office in Brussels in conjunction with its publishing company, Editions Internationales Basart N. V.

SWINGING PARADE OPENS ANTIBES FEST ON JULY 22

PARIS — The Eighth International Jazz Festival at Antibes-Juan-les-Pins will open on Saturday, July 22, with a New Orleans style street parade by the Claude Luter All-Stars honoring the late Sidney Bechet who played with the Luter band during the closing years of his long career.

July 22 will be Sidney Bechet Day and will include the inauguration of Sidney Bechet Square and of a painting exhibition, The Age of Jazz.

Festival organizers Jacques Souplet, president of CBS France, and Jacques Hebey announced the full program for the six days: July 22: Claude Luter (France); Misja Mengelberg Quartet (Holland); Dave Brubeck Quartet (U.S.A.); July 23: Festival All Stars (France); Manfred Schoof Quintet (Germany); Dave Brubeck Quartet (U.S.A.); July 24: Alex Welsh Band (U. K.); Ted Curson Quartet (U.S.A.); the Stars of Faith (U.S.A.); John Handy Quintet (U.S.A.); July 25: Original Storyville Jazz Band (Austria); John Handy Quintet (U.S.A.); the Stars of Faith (U.S.A.); Ted Curson Quartet (U.S.A.); July 26 and 27: Louis Armstrong Band (U.S.A.).

From The Music Capitals of the World

• Continued from page 14

The French singing group, *Les Compagnons de la Chanson* visited Copenhagen's famous Tivoli for a series of successful concerts and CBS issued an EP featuring the *Compagnons'* recording of the French version of "This Is My Song" ("C'est Ma Chanson").

ESPEN ERIKSEN

DETROIT

Palmer Records here signed *Gaylord and Holiday*, formerly on Mercury and Verve. Palmer is owned by the Handleman Co., and is looking for finished masters. Such masters should be sent to Al Rosner, Palmer Records, 13401 Lyndon, Detroit... SVR Productions signed the *Tidal Waves, Unrelated Segments and Four Gents* with Liberty Records. The acts were previously with Hanna-Barbera Records... *Muddy Waters*, due to open at the Living End June 20, had to cancel out because of illness. The newly reorganized *Spike Drivers* played that week instead... Stax artists Sam and Dave will receive the sixth annual "Youth on Parade" awards presented by the Los Angeles Sentinel in connection with the Good Shepherd Baptist Church in Los Angeles where they're playing the *Whiskey-A-Go-Go* through July 4... The new program director at Detroit's WCAR is Bill Delzell, who has been with the station for three years... General manager of

Jobete Music Co., Inc., Archie Levington, 60, was rushed to the Henry Ford Hospital after a mild coronary June 15. Levington has been with the Motown affiliate since April 1966.

LORAIN ALTERMAN

DUBLIN

Because of references to Queen Elizabeth and Prince Philip, Pye has decided against releasing a single of "The Reluctant Patriots," by the London-based Irish trio, the Tinkers, in Britain despite the fact that it's already available there on the group's first LP. Although it contains a line referring to the Queen and President De Valera strolling together in a Dublin park, it will be issued here... Five on the current Top 10 feature folk music, whose influence is on the move, thanks to smash hits like the Dubliners "Seven Drunken Nights." Their new Major Minor single will be "All for Me Grog," another traditional number... There's rising controversy here about the tendency of showbands to record folk material. It's said that the practice is diminishing the showband scene and adding to the folk movement... A local band, the Greenbeats, formed its own label. Their first release on their Diamond label is a revival of "The Thing." EMI (Ireland) Ltd. is distributing the company's product which also includes Paul And The Deep Set's "Walking in the Park."

(Continued on page 54)

CED Pushes Ferrer-Disk With Eye on Int'l Market

PARIS — CED is promoting Nino Ferrer's latest Riviera recording, "Le Telefon," as the first French language song with international hit potential.

International sales manager Cyril Brillant said the disk had sold 125,000 copies in EP form in France and 50,000 copies as a single in Belgium. It was now getting world-wide release through all CED affiliates and licensees.

The record is released in the U. K. through CED's pact with Major-Minor, and in Japan by King Records. It is also being marketed in Belgium, the Scandinavian countries, Switzerland, Holland, Spain, Turkey, Germany, Canada and Lebanon. The song is published in France by Paul Beuscher.

Meanwhile, CED has signed a contract with Ariola for the distribution of the Riviera

French catalog in Germany and the first releases with be German versions of the hits of Nino Ferrer and Michel Orso.

By a further agreement, CED will distribute the American Vanguard label direct in France instead of going through Amadeo in Vienna.

Austrians Visit Prague Supraphon

VIENNA—Fifteen Austrian record dealers who stock Supraphon records visited the Supraphon offices in Prague at the invitation of Artia, distributor of the Czechoslovakian label.

The dealers were accompanied by Gerhard Gebhardt and Wolfgang Arming, president and sales manager of Polypho, respectively.

From The Music Capitals of the World

• Continued from page 52

Coca-Cola show emcee on Radio Eireann, Arthur Murphy, who once cut pop disks as Mark Dwayne, presented a copy of his Columbia album, "A Nation Once Again," to President De Valera, who rang the singer later and said how much he had enjoyed it. . . . There's very heavy Radio Caroline promotion of the debut LP on Major Minor by Ballymena folk singer David McWilliams, whose previous release was a single "God and My Country" for CBS. His album has just entered the British chart. . . . Joe Dolan and The Drifters, one of Ireland's most consistent hitmakers for three years, have a revival of the Paul Vance-Lee Pockriss opus, "Tar and Cement," which Capitol's Verdelle Smith scored with Stateside.

KEN STEWART

HAMBURG

Hannes Flesner of Philips reported that the company will issue EP cassettes for \$2.25. . . . Teldec has released singles by Eddie Johnson, Angela and Joy and the Kids. . . . Belina has signed with Polydor. . . . The US-Lasalle Quartet has signed an exclusive contract with Deutsche Grammophon. . . . Sven Janssen has joined CBS. . . . Hermann Prey has recorded a new LP, "Ein Festlicher Abend," for Teldec. . . . Deutsche Grammophon is marketing a new batch of \$4 albums in the Musikalisches Rendezvous series, including baroque music, opera, romantic piano music and songs by Dietrich Fischer-Dieskau.

Udo Jurgens is set for an extensive tour of Germany from Sept. 19 to Oct. 27. . . . Miller International has issued a new series of 10 albums featuring light music, dance music and operetta. Miller's Bert Varel also reported that the company is selling language instruction records at \$2.10.

Philips has released the first German LP by Juliette Grego. . . . Horst Jankowski (Mercury) flew to South Africa for 36 concerts after appearing in the Bratislava Song Contest in Czechoslovakia. . . .

The German beatgroup, the Rattles are scoring big sales with "Cauliflower" on Philips. . . . Bastei-Verlag in Bergisch-Gladbach is doing extensive promotion and newspaper advertising to launch a new series, "Bastei, the Great Musicians," featuring David Oistrakh, Svyatoslav Richter, Otto Klemperer, Wilma Lipp and the Vienna Symphoniker. The series is a book with an EP record which sells for \$1.25.

WOLFGANG SPAHR

LAS VEGAS

Herb Alpert and the Tijuana Brass plan a one-night concert here Sept. 28. Alpert was in town recently and the Riviera Hotel made him an offer to play in the Versailles Room there. . . . Rowan and Martin along with Nancy Ames play a special one-week engagement at the Sands Hotel, Wednesday (28). . . . The Peddlers, one of the hottest new singing groups from England, opened at the Flamingo Hotel. Their latest release, "What'll I Do?" is in the top 50 in England record polls. . . . Dinah Shore opened at the Sahara last Tuesday (13). . . . Jerry Antes, star of "Vive Les Girls" at the Dunes, is back from a quick trip to Los Angeles where he waxed his newest album for Dot. . . . Russ Morgan and his band back playing at the Top of the Dunes. He replaces Freddy Martin and his band. . . . Pete Fountain and the Basin Beat back in the lounge of the Tropicana Hotel.

The famed jazz artistry of John (Dizzy) Gillespie is pleasing large crowds nightly in Nero's Nook at Caesar's Palace. . . . Rouvaun, currently signed by RCA and singing star at the Dunes Hotel, was on the Ed Sullivan television show June 11. . . . Capitol recording star Rose Maddox playing the Golden Nugget here. . . . Liberace doing big business at the Sahara Hotel, as is Red Skelton at the Sands. . . . The new Bonanza Hotel is scheduled to open July 1, with Lorne Greene as the hotel's first star. . . . Rumor has it that Nancy Sinatra is planning to be married at the Sands Hotel this summer.

DON DIGILIO

NEW YORK

The Montfort Singers, of the Montfort Missionaries in St. Louis, have issued a folio of songs under the title of "There'll Come a Day," which also is the name of their album. The group will be on Ed Sullivan's CBS-TV show in the fall. . . . Mercury Records' the Blues Magoos take off July 14 on a cross-country tour that will run through Sept. 9. . . . Larry Wilcox wrote five arrangements for Jimmy Roselli's new nightclub act. . . . Philips Records' the Four Seasons set for concerts at the Music Circus in Lambertville, N. J., on July 10, and in Bridgeport, Conn., on July 11. . . . Artist-arranger Irv Spice has signed with Scandore-Shayne Management. . . . Laurie Productions is now representing Jim Lounsbury, WOR-FM disk jockey.

Al Sherwin wants it known that he's still in the music business and his orchestra is available for all musical occasions. . . . Vocalist May Mylie had the backing of guitarist Slim Sweeney and pianist Billy Kile's band on two recent one-nighters. . . . Eddie Hazell winding up an engagement this week at Pall's Mall in Boston. . . . Johnny Melfi, Dorothy Vann and Jim Evering, who appear on the Fontana comedy album, "What Month Were You Born," have signed a personal management contract with Sheils and Bruno Associates. . . . RCA Victor's Sergio Franchi will be at the Fairmont in San Francisco

Electrola Showers Spring With Five Opera Recordings

COLOGNE — Electrola has released five new recordings of famous operas under one of the largest classical spring programs ever offered by the EMI German affiliate.

The list is headed by Henry Purcell's "Dido and Aeneas," which was written in 1689 and was one of the great masterworks of the earliest opera.

Title roles are taken by Victoria de los Angeles, Peter Glosop, Heather Harper and Pa-

tricia Johnson, with the Ambrosian Singers and the English Chamber Orchestra under Sir John Barbirolli.

It is being promoted as one of the key works of English opera which belongs in the record library of every serious opera.

The four other titles are Puccini's "Turandot," Borodin's "Count Igor," Mozart's "Don Giovanni" and Puccini's "Madame Butterfly."

These five LP's are in addition to the complete recording of Lortzing's "Undine," which is being offered by Electrola until May 31 at a subscription price of \$12 instead of the regular \$18.75.

until July 18. . . . Pianist-singer Hans Maric currently at the Mini Pub. . . . Friends in the music business, including Dutch Adler's society orchestra, helped Al and Roy Kohn celebrate the 50th wedding anniversary of their parents at the Friars Club recently. Al Kohn is with Francis, Day & Hunter; Roy Kohn is with Southern Music. . . . Dawn's Early Light on a promotion trip through New England for its Diamond Records' release "Monday Kind of Friday."

Wes Farrell, producer of the MGM group. Every Mothers' Son, became the father of a daughter recently. . . . The Four Tops will appear with the Supremes at Forest Hills on July 29. . . . Martha and the Vandellas headline at Mr. Wonderful Club, Newark, N. J., July 10-16. . . . Tammi Terrell into Wonder Gardens, Atlantic City, July 28-30. . . . Stevie Wonder to appear in concert at Central Park on July 12. . . . The Ray McKinley band plays at the Jersey Steak Pit July 7-8.

MIKE GROSS

SAN JUAN

The recent mono-stereo price change has caused a lot of confusion in the already mixed-up record merchandising situation in Puerto Rico. To begin with, one has to consider that this has always been a predominantly mono market (as high as 85 per cent mono, 15 per cent stereo). Also, of the here in Puerto Rico, four are also retailers. Of the same seven, all but two are also rack operators, and to complete the picture, all but one press their own private labels.

Thus the regular dealers who operate one or two stores find themselves in a peculiar position when these same wholesalers—and their own competitors—try to force price increases on them.

ANTONIO CONTRERAS

STOCKHOLM

Making a big impact here is 20-year-old Mats Olin (Polar) whose song "Jag Tror Pa Sommaren," written by his father, songwriter and actor Stig Olin, is now topping the charts. . . . CBS issued the album "Lit Up With the Magic Lanterns" to coincide with the Magic Lanterns' tour of Sweden. . . . EMI Svenska A. B. is planning a big promotion campaign to boost sales of the Music for Pleasure repertory of 70 albums which are put out here on the Regal label. . . . EMI Svenska A. B. has moved to new premises at Kommendoersgatan 44, Stockholm. . . . Larry Finnegan, American-born singer who lives in Stockholm, has had a series of hit records here and is now releasing them on his own label Svensk-American, distributed by EMI. His first record in Swedish, "Sista Dansen Med Dig" is released this week. . . . Four artists, Alice Babs, Gunnar Wiklund, Carl-Anton and Thore Skogman, recorded an EP initiated by Lion's Club for the benefit of cancer research. . . . Another low-priced LP series has been introduced into Sweden with the appearance of the DGG line, "Klassiska Favoriter." The disks retail at about \$4.

ESPEN ERIKSEN



The Country Gentleman, Sonny James, follows up his recent hit single, "Need You," with an album by the same name (Capitol T2703M; ST 2703S). "Need You" is a warm hearted collection of Sonny's favorites. They range from a tender rendition of "The Feather of a Dove" to the delightful tune, "A Tree of Birds." Sonny cuts loose with "Timberline" to top off what promises to be another top selling album. Sonny is backed up by his top favorite in guitars—a Gibson . . . the choice of professionals.

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New Release Country

ARGENTINA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HABLEMOS DEL AMOR—	Raphael (Music Hall); *Siro San Roman (Microfon)—Fermata
2	2	POCO PUEDO DARTE—	*Palito Ortega (RCA); Monkees (RCA)—Relay
3	3	LA ENAMORADA DE UN AMIGO MIO—	Roberto Carlos (CBS); Ely Arcoverde (Fermata); *Freddy Tadeo (Vik); *Billy Bond (Music Hall)—Fermata
4	4	SUNNY—	Chris Montez (Fermata); Paul Mauriat (Philips); Richard Anthony (Odeon); *Malvicino (LP Microfon); *Barbara & Dick (Vik); Manolo Munoz (Music Hall)—Fermata
5	6	CUANDO TU NO ESTAS—	Raphael (Music Hall)—Fermata
6	8	TENDRAS UN ALTAR—	*Hernan Figueroa Reyes (CBS); *Los Crucenos (RCA); *Cuatro Hermanos Saltenos (CBS)—Lagos
7	7	DOS CRUCES—	Jose Feliciano (RCA)—Edami
8	—	PUPPET ON A STRING—	Sandie Shaw (Music Hall); *Violeta Rivas (RCA); Caravelli (CBS); *Bingo Reyna (Disc Jockey); *Las 4 Voces (CBS)—Fermata
9	—	THIS IS MY SONG—	Petula Clark (Opus); Franck Pourcel (Odeon); Paul Jordan (RCA); Cyril Stapleton (Music Hall); James Last (Polydor); *Nacho Paz (RCA)—Neumann
10	10	CORAZON LOCO—	Little Tony (Music Hall); Dalida (Disc Jockey); Archibal & Tim (Fermata); *Juan Ramon (RCA); *Tios Queridos (Odeon)—Fermata

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	THIS IS MY SONG—	Petula Clark (Astor)—Leeds
2	2	WHEN I WAS YOUNG—	Eric Burden & Animals (MGM)
3	5	THE HAPPENING—	Supremes (Tamlam-Motown)
4	3	SOMETHIN' STUPID—	Frank & Nancy Sinatra (Reprise)—Alberts
5	7	THE GIRLS IN PARIS—	Lee Hazelwood (MGM)—Boosey & Hawkes
6	4	HAPPY TOGETHER—	Turtles (Festival)—Alberts
7	6	HA HA SAID THE CLOWN—	Manfred Mann (Philips)—Alberts
8	9	HI HO SILVER LINING—	Jeff Beck (Decca)—Castle
9	8	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA)—Leeds
10	10	UNDECIDED—	Master Apprentices (Astor)—Davis

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	A WHITER SHADE OF PALE—	*Procol Harum (Deram)—Essex-Denny Cordell
2	2	THERE GOES MY EVERYTHING—	*Engelbert Humperdinck (Decca)—Burlington-Peter Sullivan
3	5	CARRIE-ANNE—	*Hollies (Parlophone)—Gralto-Ron Richards
4	4	SILENCE IS GOLDEN—	*Tremeloes (CBS)—Ardmore and Beechwood-Mike Smith
5	3	WATERLOO SUNSET—	*Kinks (Pye)—Carlin-Shell Talmy
6	10	OKAY—	*Dave Dee, Etc. (Fontana)—Lynn-Steve Rowlands
7	6	THE HAPPENING—	Supremes (Tamlam-Motown)—Carlin-Holland-Dozier
8	12	PAPER SUN—	*Traffic (Island)—Island-Jimmy Miller
9	7	SWEET SOUL MUSIC—	Arthur Conley (Atlantic)—Tee Pee-Otis Redding
10	8	THEN I MISSED HER—	Beach Boys (Capitol)—Carlin-Brian Wilson
11	14	GROOVIN'—	Young Rascals (Atlantic)—Sparta-Young Rascals
12	9	DEDICATED TO THE ONE I LOVE—	Mamas and Papas (RCA)—Peter Maurice-Lou Adler
13	11	FINCHLEY CENTRAL—	*New Vaudeville Band (Fontana)—Meteor-Geoff Stephens
14	17	IF I WERE A RICH MAN—	*Topol (CBS)—Valando-Norman Newell
15	22	DON'T SLEEP IN THE SUBWAY—	*Petula Clark (Pye)—Welbeck-Tony Hatch
16	26	HERE COME THE NICE—	*Small Faces (Immediate)—Avakak/Immediate Steve Marriott/Ronnie Lane
17	19	NIGHT OF THE LONG GRASS—	*Trogs (Page One)—Dick James-Larry Page

13	ROSES OF PICARDY—	*Vince Hill (Columbia)—Chappell-Bob Barratt		
19	40	SHED RATHER BE WITH ME—	Turtles (London)—Robbins-Joe Vissert	
20	19	FIRST CUT IS THE DEEPEST—	*P. P. Arnold (Immediate)—Cat-Mike Hurst	
21	38	7	ROOMS OF GLOOM—	Four Tops (Tamlam Motown)—Jobst-Holland and Dozier
22	32	STRANGE BREW—	*Cream (Reaction)—Dratleas-Robert Stigwood/Ahmet Ertegun	
23	15	THE WIND CRIES MARY—	*Jimi Hendrix Experience (Track)—Schroeder-Yameta	
24	20	PUPPET ON A STRING—	*Sandie Shaw (Pye)—Peter Maurice-Ken Woodman	
25	16	SEVEN DRUNKEN NIGHTS—	*Dubliners (Major Minor)—Solomon-Tommy Scott	
26	27	GIVE ME TIME—	*Dusty Springfield (Philips)—Shapiro-Bernstein-John Franz	
27	34	RESPECT—	Aretha Franklin (Atlantic)—Shapiro-Bernstein-Jerry Wexler	
28	36	WHAT GOOD AM I?—	*Cilla Black (Parlophone)—Carlin-George Martin	
29	33	I'LL COME RUNNING—	*Cliff Richard (Columbia)—Ardmore and Beechwood-Norris	
30	—	ALTERNATE TITLE—	Monkees (RCA)—Screen Gems-Douglas Farthing and Paramor Hatelid	
31	39	IT MUST BE HIM—	Vikki Carr (Liberty)—Metric-Dave Pell	
32	28	I GOT RHYTHM—	Happenings (Stateside)—Campbell-Connelly-Tokens	
33	25	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)—Greenwood-Jimmy Bowen/Lee Hazlewood	
34	23	FUNNY FAMILIAR FORGOTTEN FEELINGS—	Tom Jones (Decca)—Acuff Rose-Peter Sullivan	
35	21	PICTURES OF LILY—	*Who (Track)—Fabulous-Chris Stamp/Kit Lambert	
36	31	RELEASE ME—	*Engelbert Humperdinck (Decca)—Burlington-Charles Blackwell	
37	30	CASINO ROYALE—	Herb Alpert (AANDM)—Colgems-Herb Alpert	
38	35	TAKE ME IN YOUR ARMS AND LOVE ME—	Gladys Knight (Tamlam Motown)—Carlin-Norman Whitfield	
39	46	OLIVE TREE—	*Judith Durham (Columbia)—Springfield-Tom Springfield	
40	44	SHAKE—	Otis Redding (Stax)—Kags-Stax Staff	
41	24	NEW YORK MINING DISASTER 1941—	*Bee Gees (Polydor)—Abigail-Ossie Byrne/Robert Stigwood	
42	—	SEE EMILY PLAY—	*Pink Floyd (Columbia)—Magdalene-Norman Smith	
43	29	THE BOAT THAT I ROW—	*Lulu (Columbia)—Ardmore and Beechwood-Mickie Most	
44	49	WHEN YOU'RE YOUNG AND IN LOVE—	Marvelettes (Tamlam-Motown)—Campbell-Connelly-Dean/Weatherspoon	
45	47	WHEN I WAS YOUNG—	*Eric Burdon (MGM)—Yameta-Tom Wilson	
46	43	KNOCK ON WOOD—	Eddie Floyd (Atlantic)—Sparta-Young Rascals	
47	37	HI-HO SILVER LINING—	*Jeff Beck (Columbia)—Contemporary-Mickie Most	
48	41	WALKING IN THE RAIN—	*Walker Brothers (Philips)—Screen Gems-John Franz	
49	50	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA)—Screen Gems-Jeff Barry	
50	42	PURPLE HAZE—	*Jimi Hendrix Experience (Track)—Schroeder-Yameta	

CHILE

This Week	Last Week	Title	Artist
1	UN MECHON DE TUS CABELLOS—	Salvador Adamo (Odeon)	
2	REACH OUT I'LL BE THERE—	Four Tops (Tamlam)	
3	ROSITA—	Antonio Prieto (Philips)	
4	CORAZON LOCO (Cuore Matto)—	Little Tony (Philips); Luz Eliana (Arena)	
5	SACALE LAS BAIAS A TU FUSIL—	Los Bric a Brac (RCA); Los de Las Condes (Odeon); Los Nocturnos (Music Hall)	
6	GEORGY GIRL—	Seekers (Odeon)	
7	MORIR UN POCO—	Nano Vicencio (RCA); Los Tejanos (Polydor)	
8	BRAVO—	Sonia La Unica (RCA); Hermanos Arriagada (Odeon); Miriam (Philips)	
9	SOMETHIN' STUPID—	Nancy and Frank Sinatra (Reprise)	
10	UN HOMBRE Y UNA MUJER—	Banda de sonido (Artistas Unidos)	

EIRE

(Courtesy New Spotlight, Dublin)

This Week	Last Week	Title	Artist
1	2	SILENCE IS GOLDEN—	Tremeloes (CBS)—Ardmore & Beechwood
2	1	BOSTON BURGLAR—	*John McEvoy (Pye)—Box & Cox/Waltons

3	6	BLACK VELVET BAND—	John Kelley (Pye)—Segway
4	4	THEN I KISSED HER—	Beach Boys (Capitol)—Carlin
5	—	WATERLOO SUNSET—	Kinks (Pye)—Carlin
6	3	SEVEN DRUNKEN NIGHTS—	*Dubliners (Major Minor)—Scott, Solomon
7	8	OLD MAID IN A GARRET—	*Sweeney's Men (Pye)—Segway Mecolico
8	5	FUNNY FAMILIAR, FORGOTTEN FEELINGS—	Tom Jones (Decca)—Acuff-Rose
9	7	THE IRISH SOLDIER—	*Pat Lynch (Pye)—Waltons
10	9	DEDICATED TO THE ONE I LOVE—	Mamas and Papas (RCA Victor)—Peter Maurice

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	4	NOTRE ROMAN—	Adamo (Voix de son Maitre)
2	1	A WHITER SHADE OF PALE—	Procol Harum (Deram)—Essex
3	2	UN TOUT PETIT PANTIN—	Sandie Shaw (Pye)—Peter Maurice
4	3	C'EST MA CHANSON—	Petula Clark (Vogue)—Sim Beuscher
5	7	C'EST TOUT BON—	*Hugues Aufray (Barclay)—La compagnie
6	12	ADIEU A LA NUIT—	*Mireille Mathieu (Barclay)—None
7	6	LAFAMILLE—	Sheila (Philips)—Carrere
8	5	J'AIME LES FILLES—	*Jacques Dutronc (Vogue)—Alpha
9	15	C'EST BON LA VIE—	Nana Mouskouri (Fontana)
10	9	LES MILLIONNAIRES DU DIMANCHE—	*Enrico Macias (Pathe)—Cirta

HOLLAND

*Denotes local origin

This Week	Last Week	Title	Artist
1	—	A WHITER SHADE OF PALE—	Procol Harum (Deram)—Essex Holland/Basart
2	1	WATERLOO SUNSET—	Kinks (Pye)—Belinda
3	2	PICTURES OF LILY—	Who (Polydor)—Essex Holland/Basart
4	4	HA HA SAID THE CLOWN—	Manfred Mann (Fontana)—Altona
5	6	THEN I KISSED HER—	Beach Boys (Capitol)—Belinda
6	8	NEW YORK MINING DISASTER 1941—	Bee Gees (Polydor)
7	7	SILENCE IS GOLDEN—	Tremeloes (CBS)—Anagon
8	3	SWEET SOUL MUSIC—	Arthur Conley (Polydor)—Basart
9	5	MR. PLEASANT—	Kinks (Pye)—Belinda
10	9	TAKE HER HOME—	Ro-d-Ys (Philips)—Impala/Basart

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	A CHI—	*Fausto Leali (Ri Fi)—Curci
2	3	STASERA MI BUTTO—	Rocky Roberts (Durium)—Curci
3	1	29 SETTEMBRE—	*Equipe 84 (Ricordi)—Ricordi
4	4	SONO BUGIARDA—	*Caterina Caselli (CGD)—Aromando
5	—	LA COPPIA PIU' BELLA DEL MONDO—	*Adriano Celentano (Clan)—Clan
6	6	UN MONDO D'AMORE—	*Gianni Morandi (RCA)—Mimo
7	5	WINCHESTER CATHEDRAL—	New Vaudeville Band (Fontana)—Southern
8	8	L'IMMENSITA'—	*Johnny Dorelli (CGD)—Clan
9	7	TORNO SUI MIEI PASSI—	*Adriano Celentano (Clan)—Clan
10	13	INCH' ALLAH—	Adamo (VdP)—VdP
11	—	RICORDO QUANDO ERO BAMBINO—	Rokes (Arc)—RCA
12	14	DIO E' MORTO—	*Nomadi (Columbia)—VdP
13	9	CUORE MATTO—	*Little Tony (Durium)—Durium
14	—	NON C'E' PIU' NIENTE DA FARE—	*Bobby Solo (Ricordi)—Fono Film Ricordi
15	—	I WAS KAISER BILL'S BATMAN—	Whistling Jack Smith (Decca)—Accordo

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SHINJUKU BLUES—	*Ohgi Hiroko (Columbia)—JASRAC
2	2	BALLA BALLA—	Rainbows (Columbia)—Shinko
3	4	BLUE CHATEAU—	*J. Yoshikawa & Blue Comets (Columbia)—Watanabe

3	YOGIRIYO KONYAMO ARIGATOU—	Ishihara Yuijuro (Teichiku)—JASRAC	
5	5	KOI NO HALLELUJAH—	*Mayuzumi Jun (Capitol)—Ishihara
6	7	HANAWA OSOKATTA—	*Miki Katsuhiko (Crown)—JASRAC
7	6	LAND OF 1000 DANCES—	Walker Brothers (Philips)—Shinko
8	9	TSURETETTE—	*Sono Mari (Polydor)—JASRAC
9	8	ONNA NO HATOBA—	*Mori Shinichi (Victor)—JASRAC
10	—	KOYUBINO OMOIDE—	*Ito Yukari (King)—JASRAC

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)
2	3	PUPPET ON A STRING—	Sandie Shaw (Pye)
3	2	IT'S ALL OVER—	Cliff Richard (Columbia)
4	4	FUNNY FAMILIAR, FORGOTTEN FEELINGS—	Tom Jones (Decca)
5	6	HAPPY TOGETHER—	Turtles (London)
6	5	DEDICATED TO THE ONE I LOVE—	Mamas and Papas (RCA)
7	—	"HA, HA," SAID THE CLOWN—	Manfred Mann (Fontana)
8	—	A BEAUTIFUL STORY—	Sonny and Cher (Atlantic)
9	—	DON'T SLEEP IN THE SUBWAY—	Petula Clark (Pye)
10	8	THE HAPPENING—	Supremes (Motown)

MEXICO

(Courtesy Audiomusica)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CELOSO (Jealous Heart)—	*Panchos (CBS); M. A. Muniz (RCA)—Mundo Musical
2	2	THEME OF THE MONKEES—	Monkees (RCA)—Mundo Musical
3	4	EL CABLE—	Mario y sus Diamantes (Peerless)—Mundo Musical
4	5	ESPUMAS—	*Javier Solis (CBS)—RCA
5	3	I'M A BELIEVER—	Monkees (RCA)—Mundo Musical
6	8	NO—	*Carlos Lico (Capitol)—Emmi
7	6	HAPPY TOGETHER—	Turtles (London)—Pending
8	7	PULPA DE TAMARINDO—	*Sonia Lopez (CBS)—Campei
9	9	A MAN AND A WOMAN—	Soundtrack (Gamma)—Pending
10	—	AUNQUE SE OLVIDE—	*Sonora Santanera (CBS)—Pending

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SOMETHIN' STUPID—	Nancy Sinatra & Frank Sinatra (Reprise)—Bendiksen
2	4	THEME FROM "THE MONKEES"—	Monkees (RCA Victor)—Screen Gems
3	3	HA HA SAID THE CLOWN—	Manfred Mann (Fontana)—Sonora
4	2	PUPPET ON A STRING—	Sandie Shaw (Pye)—Musikk-Huset
5	5	JAG RINGER PAA FREDAG—	Sven-Irgvars (Svensk-American)—Seven Bros.
6	8	SILENCE IS GOLDEN—	Tremeloes (CBS)—Essex
7	9	WATERLOO SUNSET—	Kinks (Pye)—Belinda
8	—	LIVET ER HERLIG—	*Kirsti Sparboe (Triola)—Bendiksen
9	6	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA Victor)—Screen Gems
10	7	LOVE A GO GO—	*Wenche Myhre (Polydor)—No pub.
10	10	THEN I KISSED HER—	Beach Boys (Capitol)—Belinda

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	I'M A BELIEVER—	Monkees (RCA)—Filipinas Record Corp.
2	2	TWO OF US—	Harriette Blake (Monument)—Mareco, Inc.
3	3	SPANISH NIGHTS AND YOU—	Connie Francis (MGM)—Mareco, Inc.
4	5	SOUL AND INSPIRATION—	Righteous Brothers (MGM)—Mareco, Inc.
5	4	WEDNESDAY'S CHILD—	Matt Monro (Capitol)—Mareco, Inc.
6	6	SOUL TIME—	Shirley Ellis (CBS)—Mareco, Inc.

7	8	A LITTLE BIT ME, A LITTLE BIT YOU—	Monkees (RCA)—Filipinas Record Corp.
8	7	WINCHESTER CATHEDRAL—	New Happiness (CBS)—Mareco, Inc.; Palm Beach Band Boys (RCA)—Filipinas Record Corp.
9	10	SWEET SOUL MUSIC—	Arthur Conley (Atco)—Mareco, Inc.
10	9	HOORAY FOR HAZEL—	Tommy Roe (ABC)—Mareco, Inc.

SINGAPORE

(Courtesy Radio Singapore)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SOMETHIN' STUPID—	Frank and Nancy Sinatra (Reprise)
2	6	"HA, HA," SAID THE CLOWN—	Manfred Mann (Fontana)
3	5	PUPPET ON A STRING—	Sandie Shaw (Pye)
4	4	IT'S ALL OVER—	Cliff Richard (Columbia)
5	2	GEORGY GIRL—	Seekers (Columbia)
6	8	YOUR FAULTS, YOUR CARES AND YOU—	*Cyclones (Philips)

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Album Reviews

• Continued from page 38



CLASSICAL SPECIAL MERIT

RIMSKY-KORSAKOV: LE COQ D'OR (2 LP's)

Various Artists / Moscow Radio Symphony (Kovalyov). Bruno BR 23080-81L (M)

Rimsky-Korsakov's popular, exotic opera is capably performed in this two-LP, USSR Radio production under the able conducting of Alexi Kovalyov. This opera's wide reputation should draw interest to this package.



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THE MUSIC OF ARNOLD SCHOENBERG, VOL. VI (2 LP's)

Various Artists (Craft). Columbia M2L 362 (M); M2S 762 (S)

Featuring chamber and choral music, this sixth volume of Schoenberg's music continues the high standards set by the first five sets. Robert Craft, a Schoenberg specialist, again conducts with precision. The Columbia Chamber Ensemble is excellent in the "Serenade, Op. 24" and the "Septet, Op. 29." The Gregg Smith Singers, as usual, are outstanding in their selections, while the Westwood Wind Quintet also plays well.



INTERNATIONAL SPECIAL MERIT

VUELVE EVA GARZA

Columbia EX 5189 (M)

A lot of nostalgia is wrapped up in this LP, which marks the return of the late Eva Garza to the recording world. The lady who helped launch Columbia Records in Mexico in 1946 is showcased with mariachi-supported "Padre Nuestro," "Estrellita de Sur," and "Como a Dios."



INTERNATIONAL SPECIAL MERIT

YIDDISH AMERICAN SING-A-LONG

Solomon Schwartz Ork / Emmanuel Fisher Singers. London International TW 91428 (M); SW 99428 (S)

This album's lots of fun for sing-a-long fans, for it contains many of the most popular Yiddish songs around. And many are familiar to the U. S. buying public. Included here are "Mazel," "Abi Gezunt" and "Bei Mir Bist Du Schoen."



FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

SOUNDTRACK

TRIPLE CROSS
Soundtrack. United Artists UAL 4162 (M); UAS 5162 (S)

THE EDDY DUCHIN STORY
Eddy Duchin. Columbia CL 790 (M); CS 9420 (S)

POPULAR

BAREFOOT IN THE PARK
Neal Heftl. Dot DLP 3803 (M); DLP 25803 (S)

WHERE THE ACTION IS!
Don and the Goodtimes. Wand WDM 679 (M); WDS 679 (S)

LOW PRICE POPULAR

HERE'S TO OUR LOVE
Brian Hyland. Mercury Wing WC 16341 (M-S)

THEME FROM: A MAN AND A WOMAN AND OTHER MOVIE HITS
The Riviera Ork. Mercury Wing WC 16348 (M-S)

COUNTRY

THE SONG OF ROBBINS
Marty Robbins. Columbia CL 976 (M); CS 9421 (S)

COUNTRY MUSIC NORTH OF NASHVILLE
Various Artists. Wedge SR 1023 (M)

SEE ALBUM REVIEWS
ON BACK COVER

LOW PRICE CLASSICAL

MUSIC AT THE COURTS, ITALY, SWEDEN & FRANCE
Camerata Lutetiensis/Le Rondeau de Paris. Nonesuch HC 3014 (M); HC 73014 (S)

L. MOZART/M. HAYDN/J. C. BACH: CONCERTOS
Scherbaum / Henker / Saarbrücken Chamber Orch. (Ristenpart). Heliodor H 25056 (M); HS 25056 (S)

FOLK

THE JAMES COTTON BLUES BAND
Verve Folkways FT 3023 (M); FTS 3023 (S)

THE INCREDIBLE STRING BAND
Elektra EKL 322 (M); EKS 7322 (S)

GOSPEL

I HAVE A SONG TO SING
The McDuff Brothers. Zondervan ZLP 711 (M); ZLP 711S (S)

THE LOVELINESS OF CHRIST
Colman McDuff. Zondervan ZLP 712 (M); ZLP 712S (S)

I BELIEVE IN MIRACLES
King's Chorals. Zondervan ZLP 707 (M); ZLP 707S (S)

JIMMIE McDONALD SINGS FOR THE PEOPLE
Zondervan ZLP 708 (M); ZLP 708S (S)

LOW PRICE GOSPEL

THE PETERSON TRIO SING SONGS BY THEIR FATHER
Zondervan ZLP 709 (M)

SPOKEN WORD

ASTROLOGY FOR YOUNG LOVERS
Casey Kasem. Sidewalk T 5905 (M); ST 5905 (S)

THE POETRY OF ROBERT W. SERVICE
Ed Begley. Caedmon TC 1218 (M)

INTERNATIONAL

EXITOS DE HISPANOAMERICA
Los Quechuas. London International. TW 91374 (M); SW 99374 (S)

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

New Album Releases

• Continued from page 45

VIRTUOSO

JANOS STARKER—Road to Cello Playing; 816V 3296
STEVEN STARYK—Every Violinists' Guide; VIR 1002
STEVEN STARYK—Staryk Plays Wieniawski; VIR 1001

VIVA

JONATHAN KNIGHT—Lonely Harpsichord on a Rainy Night; V 6006, V 36006
MIDNIGHT STRING QUARTET—Rhapsodies for Young Lovers, Vol. 2; V 6008

WAND

Where the Action Is!; WDM 679, WDS 679
CHUCK JACKSON/MAXINE BROWN—Hold on, We're Coming!; DWM 678, WDS 678

WEDGE

VARIOUS ARTISTS—Country Music North of Nashville; SR 1023

WESTMINSTER

MOZART: SYMPHONIES NOS. 1-24, Vol. I—London Philharmonic (Leinsdorf); WM 1025-6, WMS 1025-6
MOZART: SYMPHONIES NOS. 25-41, Vol. II—London Philharmonic (Leinsdorf); WM 1026-6, WMS 1026-6

ZONDERVAN

DEAN BROWN AND THE CARAVAN SINGERS; ZLP 704, ZLP 704S
KING'S CHORALISTS—I Believe in Miracles; ZLP 707, ZLP 707S
Favorite Songs and Choruses by MARCY; ZLP 710
LORNE MATTHEWS—Distinctive Gospel Styles; ZLP 713, ZLP 713S
JIMMIE McDONALD Sings for the People; ZLP 708, 708S
COLMAN McDUFF—The Loveliness of Christ; ZLP 712, ZLP 712S
THE McDUFF BROTHERS—I Have a Song to Sing; ZLP 711, ZLP 711S
THE PETERSON TRIO Sings Songs by Their Fathers; ZLP 709
VARIOUS ARTISTS—Favorite Songs of Christmas; ZLP 705

JULY 1, 1967, BILLBOARD

Auto. Products: A Music Affinity

By BENN OLLMAN

ST. PAUL—How does a vending machine manufacturer find success and happiness today going it alone as an independent? Especially in this era of giant industrial and marketing combines, mergers and acquisitions?

"This company has tried it both ways," says Art Brier, sales manager of Automatic Products Co., St. Paul. "Until 1954 we relied on other outside companies to market the machines we made. In the last dozen years we have marketed through our own distributor organization. For us, it's much better this way: we prefer the flexibility and ability to pin down individual responsibility that comes with being independent."

Automatic Products Co. has long enjoyed king-size penetration of the cigaret vending machine market with its Smokeshop units. Since 1964 three more machines have been tacked on to the firm's offerings. This "package" of cigaret, candy and snack vending units appears success bound.

Involved

No longer strictly confined to cigarets operators using Automatic Products' equipment can now also vend candy, pastry, or a combination of both with the new machines debuted in recent seasons.

Most jukebox and games operators once pooh-poohed the idea of moving into the vending field. Now these same coinmen find



IN THE PLANNING STAGES, a new Automatic Products vender is discussed by W. L. Herbord, left, service manager, and J. B. Edgerton, president and chief engineer.

themselves increasingly involved as a matter of survival, according to Brier. Likewise, an increasing number of full-line vending firms are now seriously eyeing the jukebox business. Why? Because many of their choice vending locations are asking for music.

"This is a recent and very important development in diversification for our industry," Brier points out. "Today's music operator is willing to put any kind of unit in the spot that requests venders. Experience is teaching them that installing one or two pieces of vending equipment can help restore the general health of most marginal music and games spots."

Simply

Brier, who has guided the sales policies of Automatic Products Co. since 1949, credits a big share of the firm's record of progress to its strong alignment with the nation's jukebox operators. The firm comes by its affinity with the coin operated music business quite simply:

"Back in 1954 we went hunting for distributors for our Smokeshop machines," explains Brier. "At the same time Wurlitzer distributors were eager to handle vending equipment. AMI-Rowe, Rock-Ola and Seeburg music distributors had already committed themselves to other vending lines. So that left the door open for us and most of the Wurlitzer people to get together. It was a natural,

(Continued on page 63)



ART BRIER, Automatic Products sales manager, says "We've only begun to scratch the surface in the vending industry."



NEW AD MAN for Automatic Products, Merrill Steincamp.

JULY 1, 1967, BILLBOARD

Cleveland Operators Beat Bill

United Front in Council Battle

CLEVELAND — A united Cleveland coin machine industry effort has beaten down a proposed music operating ordinance considered by operators to be "discriminatory and unconstitutional."

The Cleveland Phonograph Merchants Assn. under president Charles Comella (Cadillac Music), with strong backing from distributors, achieved what one industry spokesman called "unprecedented unity" in combatting a proposed ordinance that would have given the city's safety director, John McCormick, the right to revoke music operating permits for violations of city, State or federal laws.

The measure, sponsored by councilman Leo Jackson, was defeated five consecutive times. Even Jackson declined to vote for his measure the fifth time, protesting that it had been too watered down by amendments. The final vote against the bill was 22 to 0.

The bill's fourth rebuff had prompted Jackson to declare: "The jukebox operators have won a victory; the people have suffered a defeat."

Jackson, in his efforts to have the bill passed, had suggested that it would help cut down on disorder, lawlessness and crime "emanating from the Negro community."

Old Story

The jukebox operators—and the city council—failed to see any link between jukebox play and lawlessness in any Cleveland communities. Council foes of the Jackson measure expressed the opinion that to attempt to enforce all laws at the expense

of the jukebox industry is somewhat extraordinary. It would be as logical, opponents contended, to revoke all driver's license—or dog licenses—in order to curb anti-social behavior.

"It was just the same old story of discrimination against our business," said one industry spokesman.

"This brought the industry out of its general apathy and rein-

forced the degree of co-operation between operators and distributors," he said.

Distributors observers here said that the operators were in the front line in the battle, "accepting the responsibility of protecting themselves."

Many of the operators worked frequently until the wee hours of the morning, drafting letters, etc.

Occupational Tax Killed; ICMOA Plans for Future

SPRINGFIELD, Ill. — An occupational tax bill that once threatened the operators of coin-operated equipment in Illinois was killed last week, bringing to a close a series of legislative threats faced by members of the Illinois Coin Machine Operators Association, who will meet here at the Holiday Inn East July 15-16 in what president Louis Casola terms a very "urgent" gathering.

Earlier, the association in conjunction with strong support from the coin machine industry, was successful in fighting off bills that would have outlawed all forms of pinball games and one other measure that would have banned the manufacturing of pinball-type machines.

ICMOA counsel James Winning said a related measure, House Bill 103, and its Senate counter-part, has passed and is on the Governor's desk—this measure would force a liquor establishment to relinquish its license if machines bearing the U. S. Internal Revenue \$250 gambling stamp are found on the premises.

Casola said last week that

ICMOA had never been concerned with H.B. 103 because "This bill strictly concerns gambling machines and we were fighting to preserve amusement type flipper games."

Future Plans

Fully aware that opposition forces will return in the next Legislature, Casola, who will definitely tender his resignation at the July 15-16 meeting, said he will advance a number of ideas to preserve and build ICMOA's effectiveness.

"I intend to recommend that the association hire a full-time secretary," Casola stated, "and this would, of course, require a new schedule of dues." Casola indicated that he might recommend a dues structure similar to that recently enacted by the Florida Amusement & Music Association, based on the number of employees in each member company.

The meeting here will begin July 15 with a reception at 6:30 p.m. followed by a special testimonial dinner for Casola an hour later. Tickets are \$10 each and can be obtained through

(Continued on page 66)

Expect More Record Firms, One-Stops at '67 MOA Show

CHICAGO — "This year all indications are that we will have more record companies than last convention," said Music Operators of America executive vice-president Fred Granger.

Capitol, Epic, MGM, Monument and RCA Victor were present last year.

"We are working to make MOA conventions more meaningful to record companies," Granger said, "We are endeavoring to give them much more attention on the exhibit floor and in the vastly improved educational seminars."

"Through the effective liaison work of MOA secretary Bill Cannon, a better understanding between operators and record

companies is gradually coming about. Cannon keeps the directors well informed about record companies through periodic reports at board meetings. He is probably our best authority on the needs and desires of record companies."

Granger said that the MOA is also building a bridge between one-stops and record companies "through the medium of the annual convention. This year we will strive to increase one-stop participation in the convention as well as increased membership in the association."

The 1967 MOA convention will be held here Oct. 27-29 (Friday-Saturday-Sunday) at the Pick-Congress Hotel.

Assn. Comeback in Massachusetts

By CAMERON DEWAR

BOSTON—There is optimism in the Bay State that the once-strong coinmen's group may again play an important part in the music industry here. Up until 1960, the Music Operators' Assn. of Massachusetts did yeoman work in combatting crippling legislation, but lack of interest and particularly the illness of David J. Baker, of Melo-Tone Vending Co., powerhouse of the group, brought about its demise. But a new force, the Massa-

chusetts Coin Machine Assn., under re-elected president Ray Barker, of Shirley, is determined to fill the void.

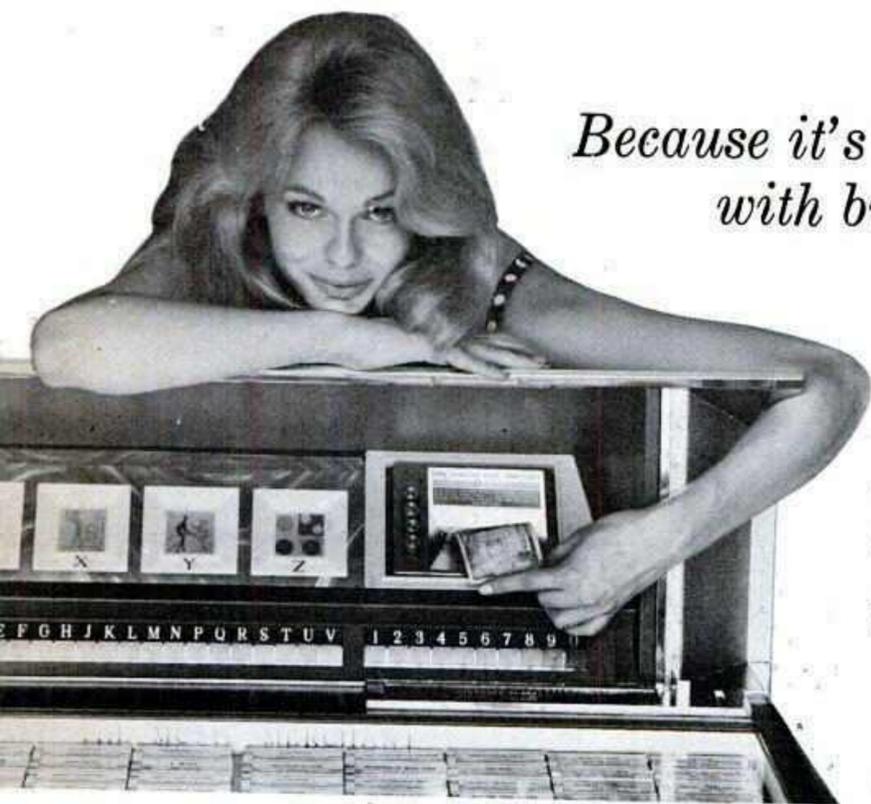
An election meeting Monday (12) was well attended at the Holiday Inn in suburban Waltham and showed that interest is picking up. Arthur Sherman, formerly counsel for the MOAM and an advisor of MCMA, gave a talk on contracts. Various facets of contracts were explained and according to Bob Jones, of the sales staff of Tri-

mount Automatic Vending Co. of Boston and secretary of the MCMA, the talk was "worth \$75 in lawyer's fees to the membership individually."

As well as Barker in the president's chair, Arthur Strahan, David Baker, Sol Robinson and Perry Lipson were elected as vice-presidents. William Swartz, Albert Coulter, Al Robbins, Ted Grant, Roland Hebert and Russell Mawdsley were named as directors. Sumner Se-gall was elected treasurer.

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Vending News

Calif. Vendors' Legislative Efforts Seen as Successful

By BRUCE WEBER

LOS ANGELES—A measure that would provide sales tax relief to California's vending industry is likely to evolve before the State Legislature adjourns later this year, according to Clarence Landis, president of the California Automatic Vendors Council (CAVC).

The revenue bill (AB 484), introduced by Assemblyman

John G. Veneman (R., Modesto), amends a previous measure and provides that vending machine operators would pay sales tax on the cost of taxable 10 cents and under merchandise sold through the machines rather than at the present or new rate figured on the amount of merchandise sold.

The revised amendment was in the bill as it cleared the Assembly Ways and Means Committee with a do pass recommendation and sent to the Assembly floor as part of the State budget bill.

Cigaret Tax

Within the framework of Veneman's bill is the cigarette tax rider which calls for a 5-cent-a-pack increase in the present 3-cent-a-pack cigarette tax. Veneman, chairman of the powerful Assembly Revenue and Taxation Committee, called for quick passage of the revenue bill, including his proposed cigarette tax levy.

Both the vending and cigarette tax amendments are tied to a \$1.52 billion tax package.

Republican and Democratic legislative leaders agree that Veneman's bill, the State's most sweeping tax reform plan in 30 years, has a doubtful future. All agree, however, that the cigarette tax rider and the measure requesting sales tax relief for



SYDNEY MOLLENGARDEN, retiring vice-president of the New York Bulk Vendors Association, being presented a plaque by association president Roger Folz, Folz Vending Co., Oceanside, N. Y. Mollengarden has operated Star Vending Co., Elmont, N. Y., since 1946 and recently sold the firm.

vendors are in good position to pass.

"The chances are excellent that the sales tax relief amendment will be in an over-all revenue bill that will come out of this session," Landis said.

Landis, area vice-president for the Canteen Corp., Millbrae, explained the project is being co-ordinated with the executive and liaison committees and with a special counsel retained in Sacramento. Liaison work is being guided through Sid Kallick, Nation Automatic Merchandising Association Western Counsel and CAVC executive secretary.

"A well-planned and financed program to obtain relief from sales taxes which cannot be collected is off to an impressive and promising start," Landis said.

The committee is headed by Bob Natoli, the council's tax and regulation committee chairman, and a steering group consisting of Landis, Natoli, John Lumpp, Ted Nicolay and Dwight Dickinson.

In another report, Landis announced that a vending industry-supported bill (AB 2022), also introduced by Veneman, which would exempt vending machines from sales tax made under contract with a school has an excellent chance of passage.

Two other bills vital to the vending industry—AB 1046 and AB 2318—appear doomed. Both, according to Landis, are deemed unfair and unnecessary measures to regulate cigarette vending.

NYBVA Honors Mollengarden

ELMHURST, N. Y.—At its recent meeting the New York Bulk Vendors Association held a testimonial dinner in honor of Sydney Mollengarden, retiring vice-president and operator of Star Vending, Elmont, N. Y., since 1946. Mollengarden recently sold his business, which is being divided up into three separate routes.

In honoring Mollengarden for his 30 years of service, NYBVA president Roger Folz, Folz Vending Co., Oceanside, N. Y., traced the veteran bulk operator's career, which began when he entered the business as a routeman for Sunflower Vending Co., owned at that time by Harry Krain.

The retirement of Mollengarden creates a vacancy in the NYBVA officers and a new vice-president will be elected at the July meeting of the trade group.

Department Store Entrances Avoided by Denver Operator

By ROBERT LATIMER

DENVER—Frank Thorwald thinks it's a serious mistake for bulk vending operators to concentrate their machines in the vestibule or entryway enclosure of today's huge discount department stores.

Thorwald, who had been operating in giant food supermarkets for many years naturally got a crack at the growing local discount department store market through the fact that most of them contain supermarkets, franchised by the same people with whom he had been doing business on a supermarket basis.

While Thorwald did install many massive displays inside the entrances to discount stores, he almost immediately found several drawbacks to this principle.

One of them, of course, was the fact that mothers arriving at the store are anxious to get rid of the family marketing chore. Even if they have their youngsters in tow, they are not likely to want the nuisance of digging through pocketbooks for change or to risk arguing with a child. On the way out, the chances are they are weary with shopping and wanting no delays.

Often they will be too angry with the children to want to treat them to ball gum, varmint, peanuts, confections, etc.

Far better than the entryway, Thorwald declares, are the cus-

tomers service counters set up in most such stores, where custom-

(Continued on page 61)

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.

HEADQUARTERS FOR ... **NEW ITEMS HIGH QUALITY LOW PRICES**

You need all three to meet competition, and you need them NOW!

Write for complete price lists and name of our distributor in your territory.

The Penny King Company
2538 MISSION STREET • PITTSBURGH, PA. 15203
World's Largest Selection of Capsules and Charms
From Factories in Hong Kong & U.S.A.

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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CITY _____

Fill in coupon, clip and mail to:
T. J. KING & COMPANY
2700 W. Lake St. Chicago 2, Ill.
Phone: KE 3-3302

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.

SUPER STUFF **IT'S SUPER STUFF* FROM DAL-TEX**

SEALED IN CAPSULES WITH INSTRUCTIONS
BAGS OF 250 WITH FRONT \$34.00 Per M

Exclusive Distributor to the Vending Trade
Available From Your Local Distributor

DAL-TEX
1726 Plantation Rd., Dallas, Texas (214) 637-3815
*We have shipped over 2,000,000 Pieces to date

HUMPTEE **NOW THE NEW HOT ITEM**

Your competitors won't tell you how hot it is. Why not find out for yourself.

PACKED 250 to Bag with free display, \$9.50 per bag at your distributor or . . .

KARL GUGGENHEIM, Inc.
520 Main Street
Westbury, New York 11590
(516) 333-6883

Vending News Digest

NAMA Member Directory Published

CHICAGO—The new 1967 directory of members of the National Automatic Merchandising Association (NAMA) lists nearly 1,500 vending operating companies, 580 branch offices of national operating company members and 250 vending machine manufacturers and suppliers. The yearly directory replaces NAMA's Blue Book of Automatic Merchandising and is available to non-members at \$25.

Miss. Assn. Elects Officers

RICHTON, Miss.—D. O. Thomas, B. M. Stevens Co., here, is president of the year-old Mississippi Automatic Merchandising Association. Other officers are vice-president Albert Ajax, Ajax Vending Service, Corinth; secretary Ralph D. Green, Brookhaven Electric Co., Brookhaven; treasurer Paul Daniels, Capitol Vending Service, Jackson. Named to the board of governors were Paul L. Klutts, Natchez Coca-Cola Bottling Co., Natchez; Joseph W. O'Callaghan, Rial Vending Service, Inc., Tupelo; Thomas R. Howard, Mississippi Vending Co., Inc., Columbus. Re-elected were Thomas Green, Daniels, Ajax and W. H. Abraham, R&W Vending Co., Meridian.

Food Service Firm Joins Macke

PITTSBURGH—Specialized Management Services, Inc., a nine-year-old firm providing food management to hospitals, schools and residence homes here, has merged with the Macke Co. and will become a college-hospital division of the parent company. Operating in 13 States and employing approximately 2,000 people. Specialized Management has sales of about seven million annually.

Va. Asked to Repeal Cigaret Tax

RICHMOND, Va.—A recommendation to repeal Virginia's 2½-cent tax on cigarettes by 1970 has been made by a nine-man study commission. A two-step plan would first drop the tax to 2 cents, effective July 1, 1968, and then repeal the tax outright by July 1, 1970. The committee said tobacco was the only agricultural product taxed solely for revenue; that if automobiles were taxed at the same rate a \$3,000 car would cost \$6,000; and that continued taxation might "obliterate" Virginia's tobacco industry.

Department Store Entrances Avoided by Denver Operator

• Continued from page 60

ers make exchanges, put through special orders, arrange charge accounts, and otherwise carry out time-consuming steps. Usually, customers will have to wait in line until the person ahead of them has had his wants answered, which means delays. There, of course, is the ideal point at which to offer bulk-vended items Thorwald declares.

A woman waiting in line with small children along will invariably welcome the sight of the machines. She has plenty of time to pick out coins from her pocketbook, is likely to realize that chewing a bit of gum helps to

relieve tensions, etc. The net result is that at least 10 times as many people will patronize a bulk vending machine on this basis who would show no interest whatsoever in them otherwise.

Thorwald, who identifies every machine with his name in large, hand-printed letters, accompanied by his telephone number, is highly pleased with such results. In every possible case, he asks the operator of the discount store to permit a four or eight-unit stand to be placed adjacent to the Customer Service counter, where people waiting in line need to make no more than a step or two in order to reach the machines. To date, he has been successful at every location, and his volume from a comparative small number of machines at the service counter is usually much better than that at the big entryway display.

Two New Items By Automatic Ent.

LOS ANGELES—Two coin-operated products — a battery charger and a conversion unit—have been tested and marketed by Automatic Enterprises and are now available to operators and distributors.

The conversion unit, easily adaptable to most coffee urns and dispensers, has a timer housing with a nickel, dime or quarter coin slot. The acceptor is slug proof and the unit has an adjustable kick-back timer motor.

The battery charger has a self-adjusting charging system that protects the battery. It also adjusts rate of fast charge according to the ability of the battery to absorb it.

Automatic alternator protector prevents reverse charging and offers protection for cars equipped with alternators. The rectifier is guaranteed for five years while all other components have a one-year guarantee.

The coin acceptor will take quarters. Price to the consumer is \$1 for a fast battery charge.

Other features of the battery charger include a weatherproof instrument panel and cabinet, thermal overload device to protect both battery and charger, eight feet extra flexible charging cables and a long-life transformer of silicon steel and triple insulated magnet wire.

DETROIT

John Ferlan, music mechanic for Empire Coin, has moved to Ohio to join an industrial electronics firm there. . . . **Vernon Huntoon**, owner of Acme Vending, jukebox operators, is leaving June 25 as guest of Rowe-AMI and Shaffer Distributing for a cruise to the Bahamas on their Bonus Vacation Plan. . . . **Marty Moss** of Moss Music Co., was in Chicago this past week on business with his partner, **Harry Riche**, remaining in town to handle activity here. **HAL REVES**

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

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

Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE

GRAFF VENDING SUPPLY CO., INC.

2956 Iron Ridge Road
Dallas 47, Texas

MANDELL GUARANTEED USED MACHINES

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

MERCHANDISE & SUPPLIES

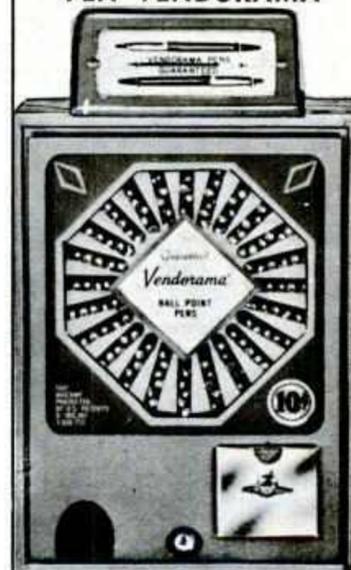
Pistachio Nuts, Jumbo Queen, Red	\$.87
Pistachio Nuts, Jumbo Queen, White	.82
Afgan Crown Red Lip Pistachio Nuts	.58
Afgan Prince Red Lip Pistachio Nuts	.52
Cashew, Whole	.80
Cashew, Butts	.72
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.60
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Munchies, 16-lb. carton, per lb.	.47
Hershey-ets	.39

Wrapped Gum—Fleers, Topps, Bazooka & Pal, 4M pcs.	\$14.00
Rain-Blo Ball Gum, 1800 per ctn.	6.25
Rain-Blo Ball Gum, 1800 printed per carton	6.40
Rain-Blo Ball Gum, 5250 per ctn.	8.35
Rain-Blo Ball Gum, 4250 per ctn.	8.35
Rain-Blo Ball Gum, 3500 per ctn.	8.35
Maltettes, 2400 per carton	8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo 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.	

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

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

IMMEDIATE DELIVERY VICTOR PEN VENDORAMA



Write for Beautiful Illustrated Circular and Prices. Stamp Folders, Lowest Prices, Write

NORTHWESTERN SALES AND SERVICE CO.
MOE MANDELL
446 W. 36th St., New York 18, N. Y.
L'ongacre 4-6467

It's Hot! ... it's New! ... it's GOOFY GOO

Great new PAPCO product sweeping the country. By just adding a little water, kids create a miracle substance that guarantees many hours of fun. This jell-like substance empties your machines like never before. Available in assorted colors **\$30** per M capsuled

PAPCO PAUL A. PRICE CO., Inc.
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Pat and Lyn

SAY:

Why WOWIES??

- Orders are being repeated
- Winning new customers
- Increasing profits
- Earning new locations
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- Shouldn't YOU be vending WOWIES??

Pat and Lyn

DELIVERED TO YOU BY THE WORLD'S LARGEST BULK VENDING-CANDY MANUFACTURER!

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OPERATORS: WRITE FOR NAME OF NEAREST LIVE-WIRE DISTRIBUTOR

42 RING MIX 5c Vend

42 Styles in Capsules \$20.00 per 1000 at Dist. or FOB Factory

Comes with 4 darn good Plastic Displays

EPY CHARMS, INC.
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CHARM THE KIDS with Northwestern's **SUPER 60 CAPSULE VENDOR**

Charms attract kids — and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-OK. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

Northwestern
CORPORATION
2771 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

FOR SALE

27 Colorama audio-visual jukeboxes including film. No reasonable offer refused by secured creditor holding equipment in bonded warehouse.

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Box A 645

Minneapolis, Minn. 55440

THE BLUEBOOK

Valuation of Used & Reconditioned Coin Machines

July 1, 1967

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

ALL MACHINES READY FOR LOCATION

Gott. Central Park	\$295.
Gott. Crosstown	325.
Gott. Dodge City	425.
Gott. Ice Revue	295.
Gott. Mayfair	365.
Gott. North Star	245.
Gott. Paradise	315.
Gott. Skyline	245.
Wms. Pretty Baby	225.
Wms. Stop-N-Go	225.
United Capri	145.
United Classic	95.
United Dixie	95.
United Futura	325.
United Polaris	445.
United 7 Star	155.
United Toronado	395.
Wms. Maverick	595.
CC Big Hit	125.
Wms. Batting Champ	185.
Wms. Pinch Hitter	95.
Wms. Shortstop Baseball	85.
Wms. World's Series	245.
Seeburg Q 100	325.
Seeburg DS 100	445.

Lew Jones Distributing Co.
Exclusive Wurlitzer Distributor
1311 N. Capitol Ave.
Indianapolis, Ind.
Tel.: MEIrose 5-1593

\$ 20

per week, for 25 weeks, films included, is all it takes to lease the only 2-in-1 combination of movies & jukebox in a single unit.



TRY IT

before you buy it!

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All moneys applied to purchase

Exclusive Rowe AMI Distributor
Ea. Pa. - S. Jersey - Del. - Md. - D.C.

DAVID ROSEN inc

855 N. BROAD ST., PHILA., PA. 19123
Phone: 215 Center 2-2900

when answering ads . . .

Say You Saw It in Billboard

Jukeboxes

Model	Average
Rock-Ola	
1454, 120 Sel., 45 RPM, 1956	80
1455, 200 Sel., 45 RPM, 1957	100
1458, 120 Sel., 45 RPM, 1958	110
1462, 50 Sel., 45 RPM, 1958	115
1465, 200 Sel., 45 RPM, 1958	130
1468, Tempo I, 120 Sel., 45 RPM, 1959	185
1475, Tempo I, 200 Sel., 45 RPM, 1959	225
1478, Tempo II, 120 Sel., 45 RPM, 1960	225
1485, Tempo II, 200 Sel., 45 RPM, 1960	260
1488, Regis, 120 Sel., 45 RPM, 1961	300
1495, Regis, 200 Sel., 45 RPM, 1961	350
1493, Princess, 100 Sel., 45 RPM, 1962	340
1496, Empress, 120 Sel., 33 & 45 RPM, 1962	340
1497, Empress, 200 Sel., 33 & 45 RPM, 1962	380
408, Rhapsody, 160 Sel., 33 & 45 RPM, 1963	445
404, Capri, 100 Sel., 33 & 45 RPM, 1963	370
414 Capri II, 100 Sel., 33 & 45 RPM, 1964	465
414S, Capri II, 100 Sel., 33 & 45 RPM, 1964	485
418S Rhapsody, 160 Sel., 33 & 45 RPM, 1964	495
424, Princess Royal, 100 Sel., 33 & 45 RPM, 1964	500
425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964	625
426, Grand Prix II, 160 Sel., 33 & 45 RPM, 1965-66	No Av.
429 Starlet, 100 Sel., 33 & 45 RPM, 1965-66	No Av.
431, Coronado, 10 Sel., 1966-67	No Av.
432, GP/160, 160 Sel., 1966-67	No Av.
433, G/P Imperial, 160 Sel., 1966-67	No Av.
434, Concerto, 100 Sel., 1967	No Av.

Rowe Mfg.

G-200, 200 Sel., 45 RPM, 1956	95
H-120, 120 Sel., 45 RPM, 1957	115
H-200, 200 Sel., 45 RPM, 1957	135
I-100M, 100 Sel., 45 RPM, 1958	140
I-120X, 120 Sel., 45 RPM, 1958	160
I-200M, 200 Sel., 45 RPM, 1958	150
I-200E, 200 Sel., 45 RPM, 1958	165
J-200E, 200 Sel., 45 RPM, 1959	200
J-120, 120 Sel., 45 RPM, 1959	180
J-200K, 200 Sel., 45 RPM, 1959	210
J-200M, 200 Sel., 45 RPM, 1959	190
K-120, 120 Sel., 45 RPM, 1960	205
K-200, 200 Sel., 45 RPM, 1960	235
K-100, 10 Sel., 45 RPM, 1960	190
Continental I, 20 Sel., 45 RPM, 1961	205
Lyric, 100 Sel., 45 RPM, 1961	180

Model	Average
Continental 2, 100 Sel., 33 & 45 RPM, 1962	285
Continental 2, 200 Sel., 33 & 45 RPM, 1962	300
Rowe-AMI-JAL, 200 Sel., 33 & 45 RPM, 1963	315
Rowe-AMI-JEL, 200 Sel., 33 & 45 RPM, 1963	375
Rowe-AMI Tropicana JBM, 100, 160, 200 Sel., 33 & 45 RPM, 1964	565
Rowe-AMI Diplomat, 200 Sel., 33 & 45 RPM, 1965	660
Bandstand, 200 Sel., 1965-66	No Av.
Music Merchant, 1966-67, 200/160/100 Sel.,	No Av.

Seeburg

V200, 200 Sel., 45 RPM, 1955	75
100W, 100 Sel., 45 RPM, 1955	95
VL200, 200 Sel., 45 RPM, 1956	115
100J, 100 Sel., 45 RPM, 1956	145
L100, 100 Sel., 45 RPM, 1957	195
KD200, 200 Sel., 45 RPM, 1957	130
201, 20 Sel., 45 RPM, 1958	265
161, 160 Sel., 45 RPM, 1958	265
101, 100 Sel., 45 PM, 1958	225
DH222, 160 Sel., 45 PM, 1959	340
AQ100, 100 Sel., 45 RPM, 1960	325
AQ160, 160 Sel., 45 RPM, 1960	350
AY100, 100 Sel., 33 & 45 RPM, 1961	395
AY160, 160 Sel., 33 & 45 RPM, 1961	425
DS100, 100 Sel., 33 & 45 RPM, 1962	425
DS160, 160 Sel., 33 & 45 RPM, 1962	475
LPC-1, 160 Sel., 33 & 45 RPM, 1963-64	700
LPC-480, 160 Sel., 33 & 45 RPM, 1965	795
Electra, 160 Sel., 1965-66	No Av.
SS-160, Stereo Showcase, 1966-67	No Av.

Wurlitzer

1800, 104 Sel., 45 RPM, 1955	65
1900, 104 Sel., 45 RPM, 1956	85
2000, 200 Sel., 45 RPM, 1956	100
2100, 200 Sel., 45 RPM, 1957	115
2104, 104 Sel., 45 RPM, 1957	115
2150, 200 Sel., 45 RPM, 1957	115
2200, 200 Sel., 45 RPM, 1958	135
2204, 104 Sel., 45 RPM, 1958	140
2250, 200 Sel., 45 RPM, 1958	140
2300, 200 Sel., 45 RPM, 1959	210
2304, 104 Sel., 45 RPM, 1959	195
2310, 100 Sel., 45 RPM, 1959	195
2400, 200 Sel., 45 RPM, 1960	275
2404, 104 Sel., 45 RPM, 1960	220
2410, 100 Sel., 45 RPM, 1960	220
2500, 200 Sel.,	

Model	Average
45 RPM, 1961	300
2504, 104 Sel., 45 RPM, 1961	290
2510, 100 Sel., 45 RPM, 1961	290
2600, 200 Sel., 33 & 45 RPM, 1962	380
2610, 100 Sel., 33 & 45 RPM, 1962	365
2700, 200 Sel., 33 & 45 RPM, 1963	450
2710, 100 Sel., 33 & 45 RPM, 1963	450
2800, 200 Sel., 33 & 45 RPM, 1964	550
2810, 100 Sel., 33 & 45 RPM, 1964	575
2900, 200 Sel., 33 & 45 RPM, 1965	No Av.
2910, 100 Sel., 33 & 45 RPM, 1965	No Av.
3000, 200 Sel., 1966	No Av.
3100, Americana, 160 Sel.	No Av.
3110, Americana, 100 Sel.	No Av.

Jupiter

120 Concord, 80/100/120 Sel., 1966/67	No Av.
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Flipper Games

Bally

Aces High 4P, 9/65	315
Band Wagon 4P, 5/65	285
Bazaar, 1P, 11/66	No Av.
Big Day 4P, 9/64	230
Blue Ribbon 4P, 2/66	375
Bongo 2P, 3/64	180
Bull Fight 1P, 1/65	175
Bus Stop 2P, 1/65	205
Campus Queen 4P, 9/66	No Av.
Capersville 4P, 2/67	No Av.
Cross Country, 4/63	80
Cue-Tease 2P, 7/63	90
Discotek 2P, 9/65	275
50/50 2P, 8/65	240
Fun Cruise 1P, 2/66	285
Gold Rush 1P, 5/66	No Av.
Grand Tour, 7/64	175
Happy Tour 1P, 7/64	175
Harvest 1P, 10/64	200
Hay Ride 1P, 11/64	200
Hootenanny 1P, 11/64	125
Loop-the-Loop, 2P, 10/66	No Av.
Mad World 2P, 9/64	210
Magic Circle, 6/65	210
Monte Carlo 1P, 2/64	185
Moonshot, 363	105
Sheba 2P, 3/65	265
Six Sticks 6P, 4/66	415
Sky Divers 1P, 4/64	165
Star Jet 2P, 12/63	150
Trio 1P, 9/65	260
2 in 1 2P, 8/64	200
3-in-Line 4P, 8/65	300
Wild Wheels 2P, 3/66	375

Chicago Coin

Beatniks 2P, 3/67	No Av.
Bronco 2P, 5/64	195
Festival 4P, 1/67	No Av.
Firecracker 2P, 12/63	150
Hula Hula 2P, 5/66	425
Kicker 1P, 8/66	No Av.
Mustang 2P, 10/64	250
Royal Flash 2P, 8/64	210
South Pacific 2P, 11/64	255
Sun Valley, 8/63	140

Gottlieb

Bank-A-Ball 1P, 9/65	275
Big Top 1P, 1/64	225
Bonanza 2P, 6/64	240
Bowling Queen 1P, 8/64	225
Buckaroo, 6/65	325
Central Park 1P, 4/66	325
Cover Girl 1P, 7/62	125
Cow Poke, 5/65	230
Cross Town 1P, 9/66	No Av.
Dancing Lady 4P, 11/66	No Av.
Dodge City 4P, 7/65	395
Fashion Show 2P, 6/62	125
Flipper Clown, 4/62	105
Flipper Cowboys 1P, 10/62	135
Flipper Parade, 561	100
Flipper Pool 1P, 11/65	250
Flying Chariots 2P, 10/63	195
Gaucha 4P, 1/63	195
Gigi 1P, 12/63	200
Happy Clown 4P, 11/64	325
Hi-Dolly, 5-65	330
Hot Line 1P, 9/66	No Av.
Ice Revue, 12/65	325
Ice Show, 1/66	335
King of Diamonds 1P, 1/67	No Av.
Kings & Queens, 4/65	250

Model	Average
Liberty Belle 4P, 3/62	100
Majorettes 1P, 8/64	225
Masquerade, 2/66	450
Mayfair 2P, 6/66	425
North Star 1P, 10/64	215
Olympics 1P, 9/62	105
Paradise, 11/65	350
Preview 2P, 8-62	145
Rack-A-Ball 2P, 12/62	150
Sea Shore 2P, 9/64	255
Ship-Mates 4P, 2/64	280
Skyline 1P, 1/65	235
Slick Chick 1P, 4/63	125
Subway 1P, 10/66 (a-a-b)	No Av.
Sunset 2P, 11/62	140
Super Score 2P, 5/67	No Av.
Sweet Hearts 1P, 9/63	165
Swing Along 2P, 7/63	190
Thoro Bred 2P, 6/65	315
Tropic Isle 1P, 5/62	115
World Fair 1P, 5/64	135

Midway

Flying Turns 2P, 1964	175
Rodeo 2P, 11/64	185
Winner 2P, 12/63	175

Rally

Rally Girl 1P, 11/66	No Av.
West Club 2P, 4/67	No Av.

Williams

A-Go-Go 4P, 6/66	No Av.
Alpine Club, 3/65	265
Beat the Clock 1P, 12/63	155
Big Chief 4P, 9/65	395
Big Daddy 1P, 9/63	175
Big Deal 1P, 2/63	145
Big Strike 1P, 11/66	No Av.
Bowl-A-Strike, 12/65	315
Casanova 2P, 11/66	No Av.
Coquette, 4/62	115
Eager Beaver 2P, 4/65	310
8 Ball 2P, 166	425
El Toro 2P, 8/63	200
Four Roses 1P, 12/62	110
Full House 1P, 3/66	355
Heat Wave 1P, 7/64	200
Hot Line 1P, 9/66	No Av.
Jumpin' Jacks 2P, 4/63	150
Kingpin, 9/62	125
Kismet 4P, 1/62	120
Lucky Strike 1P, 8/65	265
Magic City 1P, 1/67	No Av.
Magic Town 1P, 1/67 (a-a-b)	No Av.
Mardi Gras 4P, 11/62	145
Merry Widow 4P, 10/63	240
Metro 2P, 1/62	100
Moulin Rouge 1P, 6/65	250
Oh, Boy 2P, 2/64	210
Palooka 1P, 5/64	185
Pot o' Gold 2P, 7/65	335
Pretty Baby 2P, 2/65	260
River Boat 1P, 9/64	210
San Francisco 2P, 5/64	220
Shangri-La 4P, 5/67	No Av.
Ski Club, 3/65	300
Skill Pool 1P, 6/63	145
Soccer 1P, 3/64	175
Stop & Go 2P, 8/64	255
Teachers' Pet 1P, 1/66	315
Tom-Tom 2P, 1/63	145
Top Hand 1P, 5/66	350
Trade Winds, 6/62	100
Vagabond, 10/62	140
Valiant 2P, 8/62	140
Wing Ding 1P, 12/64	225
Whoopee 4P, 10/64	315
Zig-Zag 1P, 12/64	235

NOTE: All quotes for national averaging are based on operative equipment, both "as-is" and "reconditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.
Copyright 1967, The Billboard Publishing Co.

Arcade Authorized

BUFFALO—Over opposition from residents of the area, city council has authorized the establishment of a Penny Arcade in Niagara-on-the-Lake, Ont. The city also passed a new bylaw to regulate the operation of amusement arcades. The arcade will be operated by Walter S. Stevens, operator of an arcade at Niagara Falls for over 20 years.

Auto. Products: A Music Affinity

• Continued from page 57

mutually desirable situation. It pushed us off to a good start. By 1956 we had complete coverage and were on total distribution throughout the country. Now we have 48 distributors." Most of these are well-known music and game distributors.

The Automatic Products Co. story largely parallels the meteoric rise of the entire vending industry since the early 1930's. In 1935 the firm was acquired by Gross-Givens Manufacturing Co., a St. Paul-based metal fabricating company. Its previous owners had designed the Sodashop, one of the earliest soft drink vending machines. The Coffeshop, another pace setter, was also conceived here during the 1940's.

Two Shifts

A new organization, Apco, Inc., was formed at that time to market both of the drink units. Apco, Inc., in turn, spawned a number of other vending machine concerns, all subsequently absorbed by Vendo.

Today, Automatic Products Co. operates two plants in St. Paul. Metal cabinets are fabricated in the original factory and production of parts and the final assembly takes place in a recently acquired building.

Working two shifts a day, 125 employees are kept busy filling the demand for the industry for new vending equipment. Until three years ago, Automatic Products Co. was a single-item manufacturer; the Smokeshop was its mainstay.

The 10-column Candyshop made its appearance on the market in 1964. It features a unique endless belt mechanism which simplifies loading that has earned the operators' plaudits.

Endless Belt

The Pastryshop, introduced in Chicago at the 1966 NAMA Show, has gained enthusiastic field reviews, and is now in full production. It, too, utilizes the endless belt principle of its predecessor, the Candyshop. Its five wide columns contrast with the Candyshop's 10 narrower slots.

The Snackshop is another newcomer to the Automatic Products line. It is a combination candy and pastry vender with a special purpose in mind. Brier outlines the philosophy behind the decision to bring out the Snackshop: "In designing the Snackshop we had in mind operators who are demanding equipment with greater versatility; they want units for factory or office locations where the need is often for pastry or snacks during the morning coffee break periods and candy bars in the afternoon. In spots like these, operators may not have previously racked up much volume in either candy or pastry separately. But now, with a Snackshop unit they can offer both items in the same machine profitably."

Meticulous attention is paid to production detail in the Automatic Products Co. shop.

"We tool up every part we make, from machine legs to coin changers," says Brier. "It obviously costs more initially to work this way, but permanent tools and dies bring economies in the long run. There are plenty of ready made parts for machines available on the open market. We believe, however, in making our operation as self-sufficient as possible. All our cabinets are fabricated here. Accumulators and coin changers for our machines are also produced here and are our own patents. The Smokeshop is the only cigaret vending machine that will accept and make change for a half dollar. We developed the coin changer in 1959 and it, too, is manufactured here. Among the very few elements of our machines not manufactured by us is the slug rejector; we use the National Slug Rejector.

Can Vender

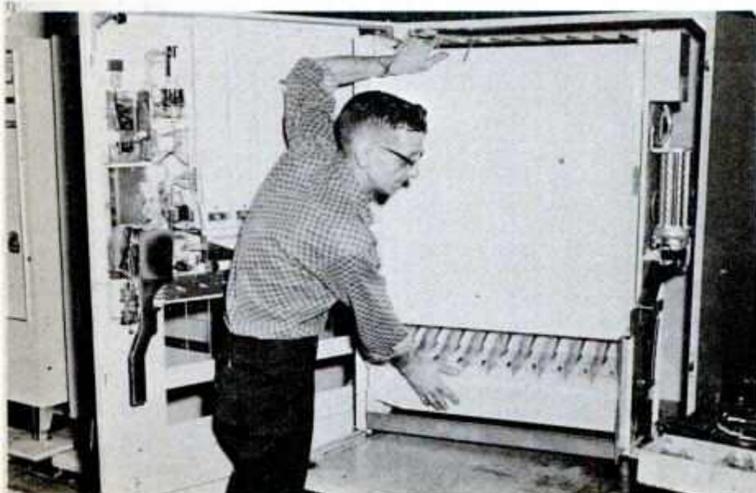
"We probably make more of our own machines than most manufacturers in the vending industry. For instance, we used to buy legs for our machines from an outside supplier. But now we make them not only better but cheaper in our own plant."

It's hardly a secret that Automatic Products has a canned drink vending machine in the drawing boards. No company official, however, will venture a statement confirming how far in the offing such a unit may be.

"But we definitely have plans for going into the drink vending field," assures Brier.

This much can be revealed: Top level thinking here definitely favors venders over bottle units. The consensus is that bottle vending

(Continued on page 65)



NEARING THE END of assembly line, a Candyshop cabinet receives its 10-column endless belt unit.

JULY 1, 1967, BILLBOARD



Williams — Apollo Single-Player

You get back up to the top of the playfield on Williams Electronics' new Apollo one-player flipper game by working on the two "300-when-lit-lanes" featured on the two "countdown" illuminates the "center target" to score 300 points. Then, if you hit the "center target" when it is lit, you open the "free ball" gate and increase scoring values of the bottom targets and out lanes. And "out lanes" score a special when illuminated. Any ball leaving the playfield with the "countdown" feature completed launches a rocket in the back box to score 50 points, 300 points or a special. The "match feature" is incorporated in the unit, as are the other standard Williams design and play features. Single, double or triple chutes optional.

Pre-Trial Action In Lion-Williams Patent Contest

CHICAGO — Intermediate pre-trial conferences were under way here in U. S. District Court last week as Lion Manufacturing Corp. and William Electronic Manufacturing Corp. prepare to square off in a patent infringement suit the two firms jointly initiated last fall against Chicago Dynamic Industries, Inc., and Chicago Coin Machine Co. who subsequently answered the complaint with their own counterclaim.

(Lion Manufacturing Corp. is the manufacturing division of Bally.)

At issue in the case is a stepping switch mechanism which the Lion-Williams' complaint alleged, "Defendants have and still are infringing by using the apparatus embodying the patented invention. . . ."

Listing six other patents it claims embodies similar design, Chicago Coin asserted in its counterclaim that the patent in dispute, ". . . involves and constitutes nothing but unpatented aggregations and exhausted combinations of parts, elements and/or details and that such subject matter did not require the exercise of invention. . . ."

In still later action Chicago Coin alleged that Lion-Williams were in violation of the Anti-trust laws, ". . . in that the plaintiffs did on April 6, 1964, enter into a license agreement whereby plaintiff, Lion Manufacturing Corp., granted to plaintiff, Williams Electronic Mfg. Corp., a partially exclusive fully paid-up license to make, use and sell not only the device claimed by said patent but also parts thereof . . . the effect of which license extends the monopoly beyond the claims of the patent in suit and creates a monopoly in unpatented parts. . . ."



LES RIECK, Rock-Ola Phonograph Division sales manager, visits with Alan Dixon, sales manager at S&M Distributing Co., Inc., Memphis, where a new shipment of the Concerto Model 434 had just arrived.

Marvel Vacation

CHICAGO — Marvel Manufacturing Co. will be closed from June 30 to July 24 for vacation.

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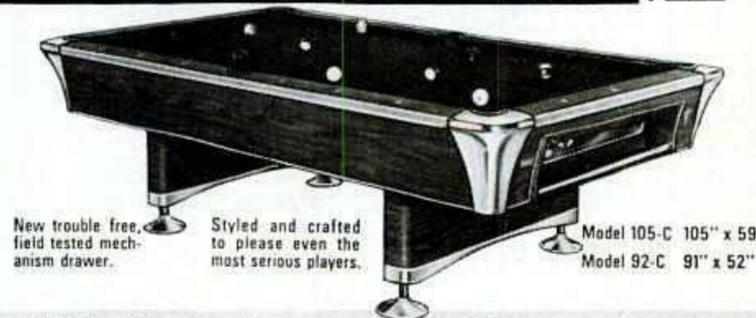
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Wis. Assn. to Meet on July 9

LAKE DELTON, Wis.—The Wisconsin Music Merchants Association will hold its summer meeting in this resort area at the Dell View Hotel July 9, beginning with a 1 p.m. smorgasbord followed by a general meeting during which there will be an election of officers.

Among special guest speakers being lined up by WMMA president Clint Pierce are Lou Casola, president of the Illinois Coin Machine Operators Associ-

ation, who led a recent successful fight against anti-pinball legislation.

Also scheduled to speak is Fred Granger, executive vice-president of the Music Operators of America. He will bring delegates up to date on the current status of the U. S. copyright law revision struggle MOA is still involved in.

In extending invitations to members and non-members alike, Pierce urged those attending to contact the Dell View Hotel as soon as possible to secure reservations. The phone number is (608) 253-1261. A spokesman at the hotel advised that a \$5 deposit is required in view of the heavy resort traffic. The address is Dell View Hotel, Lake Delton, Wis. 53940.

Lou Glass, Madison, is WMMA vice-president, and the association hires a secretary-

treasurer. Directors are Roger Boockmeier, Green Bay; Sam Hastings, Milwaukee; Jim Stansfield, La Crosse; Russ Dougherty, Wisconsin Rapids.

N.Y. Trade Group Elects Officials

PORT CHESTER, N. Y. — Carl Pavesi has been re-elected president of the Westchester Operators Guild, Inc., and will be serving his 17th consecutive year as the group's only president. Al Kress was elected vice-president, Seymour Pollak was elected secretary and treasurer is Lou Tartaglia. Pollak is serving his 16th term and Tartaglia his 14th.

Elected directors were Fred Yolen, William Feller, Ed Goldberg and Herbert Chacon. All officers serve for one full year beginning July 1.

TV Tubes Dim In Wis. Bars

By BENN OLLMAN

MILWAUKEE — The views of tavern owners here correspond with those in most other major cities who reported in a recent poll that television was on the decline in America's bars (Billboard, May 20).

Despite the family atmosphere in most of Milwaukee taverns the TV sets gets bottom billing. "If they want to see television shows," said one veteran Beer City bar operator, "let them stay home. A lot of our customers come here to get away from the TV sets that the wife and kids keep going all day long at home. Here they can pick their own music on the jukebox and play a little pool if they want to."

At Fin and Feather, a popular midtown spot favored by outdoor-sports minded patrons, owner Kurt Oppitz noted that his TV set is generally turned off by 9 p.m., although the radio keeps going all day long. Science fiction TV shows are popular with his trade, however.

"As many as 50 people sit here sometimes watching a good science fiction show. Nobody plays the jukebox during these programs. We generally get very little jukebox play until later in the evening."

Sports

TV sports shows are a requirement in each of the taverns spot-checked here. The big draw is football. The crowds gather when the Green Bay

Packers games are being screened.

Baseball, once a major obsession with all Milwaukeeans, has sunk to a low level since the Braves departed for Atlanta. Televising of "Game of the Week" baseball contests stirs a minimum of excitement among local bar patrons.

According to bar owner, Louis Hepfing, Hepfing's, "Baseball has kind of gone sour around here. Nobody even wants to watch baseball on TV any more. Maybe it will change if we get a team again."

Televised golf and bowling events, however, said Hepfing, continue to spark interest among his patrons. We get a lot of golf fans in here on Saturday afternoon. They like to watch the golf match broadcasts on TV and it hasn't seemed to hurt our business."

Frank Alonzi, of Alsta's Tap, reported "Not much TV watching. We don't turn the set on unless there's someone in the place. Television doesn't bother us at all because we control it—not the customer."

Older Patrons

At the Port Bar, another midtown spot, the bartender said, "Television can frequently cause a problem for us. What can you do if some people come in and want to watch shows for a while? It's mostly the older people who ask to watch TV. The younger crowd would

(Continued on page 66)



United — Coronado Bowler

Under the well-known United brand name, Williams Electronics, Inc., has introduced a new bowler. The six-player unit is called Coronado. It features "match bonus" and has five ways to play: (1) dual flash, (2) flash, (3) regulation, (4) match bonus and (5) bonus lane. Construction features include heavy-duty pin hangers, back box adjustment for easy or normal strike, adjustable height (two levels). Dime play is standard. Multiple mechanisms optional at extra cost.

'67 MOA Membership Strong; New York, Illinois Leading

CHICAGO—The new Music Operators of America membership roster shows gains in 22 States, a status quo in 21 other States and a loss of members in only seven States, as the revitalization of the national group of businessmen who operate jukeboxes, amusement games and vending machines continue. Every State is now represented.

With New York and Illinois vieing for honors, the "Top Ten" stacks up as follows: New York (86), Illinois (80), California (60), Wisconsin (57), Virginia (44), Ohio (42), West Virginia (40), Louisiana (33), Missouri (31), Pennsylvania (29).

Three States increased memberships by five—New York, Virginia and New Jersey. Alabama and Iowa gained four members; Minnesota and Tennessee garnered three; Florida, Indiana, Maryland, Missouri and Wisconsin each had two additions.

Other strong States with one-

member gains included North Carolina (28), Michigan (25), Nebraska (21), Kansas (16) and Colorado (13).

States holding their own ranged from such bottom-rung areas as Rhode Island, Alaska, Maine, New Hampshire and Hawaii to 60-member California. Other strong States in this group, in addition to Louisiana and Pennsylvania, include New Mexico (15), Massachusetts (14) and Arizona, Connecticut and South Dakota, each of which are just under 10.

The most serious set-back was incurred by West Virginia, which lost seven members, while Mississippi (21) dropped five. South Carolina (19) lost four members, and Georgia, Idaho, Kentucky and Texas each lost one membership.

A growing international flavor continues in MOA with the group now boasting representation in Canada and Panama.

Thief Steals Game

SAN ANTONIO — Operator Allan Kline found that his soccer amusement game caught too much attention. A man, entering the bowling alley where the game was located, told the proprietor he had orders to pick it up and take it to California. Kline is hoping the police find the heavy-handed thief.

West Virginia Convention Set

CHARLESTON, W. Va. — The West Virginia Music and Vending Association has named its convention committee which has started planning for the annual affair to be held here at the Heart O' Town Motel, Sept. 21-23.

The committee consists of Mrs. Leoma Ballard, J. C. Hunt, W. T. Cruze, John A. Wallace and William N. Anderson.

The convention will conclude with a floorshow, banquet and dance. During the three-day event operators will be viewing the latest equipment on the exhibit floor.

Current officers of WVMVA are President J. C. Hunt; First Vice-President Andrew Kniska; Second Vice-President James Stevens; Treasurer Leoma Ballard. The directors are Anthony Cupolo; Guy Moss; Edward M. Oliver; Caudell Wellman; M. L. Hayhurst; Joe Kobkins; Al Brown; James K. Hutzler; E. H. Henderson; Shelton Price; W. T. Cruze; A. M. Springer; J. A. Wallace; Wm. N. Anderson; Jack G. Bess; Jerry Derrick; James Kiser; Dilman R. DeHaven, and sergeant at arms, Chris Ballard.



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Coming Events

July 15-16—Illinois Coin Machine Operators Association, summer meeting, Holiday Inn East, Springfield.

July 22—Montana Music Operators Association, West Yellowstone, Mont., site to be announced.

July 29-30—South Carolina Coin Operators Association, Ocean Forest Hotel, Myrtle Beach.

Aug. 1—Missouri Coin Machine Council, site to be announced. Kansas City.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 21-23—West Virginia Music & Vending Association, annual convention, Heart O' Town Motor Inn, Charleston.

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Auto. Products: A Music Affinity

• Continued from page 63

is obsolete. Drink vending has developed great potential with the introduction and improvement of pop top cans.

Coffee

Some serious thought is also being directed towards coffee machine production, admits Brier. "We've got the technical know-how. But that is not the key to making it big in coffee vending," we feel. "From our survey of the coffee vending picture, the main hurdle is the product itself. We're not completely satisfied with the quality of coffee available today to venders."

Continued expansion of Automatic Products Co. lies in the firm's ability to keep at least one step ahead of vending industry evolution. This need is sharply pointed up in the cigaret vending field where the recent emergence of the 100 millimeter pack has jarred the complacency out of operators and manufacturers alike.

Race

"The impact of the new, longer cigaret was felt by the operators and they tossed the problem right in the laps of the vending machine manufacturers," said Brier. "Locations with steady cigaret volume that seldom varied four or five packages a week were noticeably slipping. The only thing to which we could peg this sudden decline was the flareup of popularity for the new 100 millimeter brands. Obviously smokers were buying them over the counter since they can't be generally had in vending machines."

A brisk race was on among manufacturers, said Brier. At stake: a hefty boost in sales to the firm quickly turning out new equipment or adapters to accommodate the new length cigarets. Operators were calling in from all parts of the country inquiring if anything was available to help them vend the 100 millimeter packs without obsoleting present equipment. Machines and adapters were quickly made available.

"We must be able to rush new designs or adapters for old vending equipment whenever switches in customer tastes sweep through our industry. This need to shift gears and move into the new, longer cigaret packs is merely another instance of the flexibility this business calls for. Anybody, however, can rig up a prototype at a time like this. But, make a production model that performs acceptably in the field—and you've got a winner," said Brier.

The executive team at Automatic Products Co. is headed by president, J. B. Edgerton Jr., who is also the chief engineer. W. J. Gross, is vice-president and secretary. A. R. Gross, treasurer, is generally credited with many of the original ideas incorporated in the machines coming off the assembly lines here.

Vending Answer

W. L. Herbord is the service manager. A recent addition to the front office lineup is Merrill Steincamp, who handles the advertising chores.

Brier joined Automatic Products Co. in 1949. He brought with him a degree in design engineering, plus several years of trouping in vaudeville with a musical act and radio broadcasting. His show business background prior to finding his niche in the coin machine industry has not been wasted, he maintains: "Selling and showmanship, after all, are two sides of the same coin."

Twin factors that can be relied upon to guarantee and spur expansion of the entire vending industry, are the population explosion and urban renewal, concludes Brier.

Since both the population climb and rebuilding of our nation's cities can logically be expected to continue apace in the foreseeable future, Brier anticipates a high level of growth for the vending industry.

"Today's trend is for 24-hour, round-the-clock, unattended merchandising. Only vending can supply the logical answer to this demand. We at Automatic Products Co. are convinced the surface has only been scratched. Tremendous opportunities lie just ahead for all of us in this business."

Tell Improvements In Bally Flipper

CHICAGO—A special lift-up top glass and frame allowing for easy access to the playfield is a feature on Bally's new single Rocket III that will become standard on all flipper games, according to sales manager Paul Calamari. Mounted in resilient plastic channels of the frame, the glass is said to be virtually unbreakable short of sledge-hammer vandalism, yielding a "vacuum packed" playfield.

Another feature popular with operators, Calamari said, is the motorized trip replay bank giving easy access for maintenance, simplified construction and bang-free, smooth reset action. Players are said to be attracted by the new light-up coin drop and the finger-fit flipper button now integrated with a sensitive switch system.



DOVES DON'T RUN? The amusing possible confusion of the sign pictured here is no reflection on the young boy's feathered friends, who quickly discover the Oak vending machine contains small grain at Allen Parkinson Japanese Deer Garden in Buena Park, Calif.



CANDYSHOP DOORS move down the line at Automatic Products plant in St. Paul, Minn.

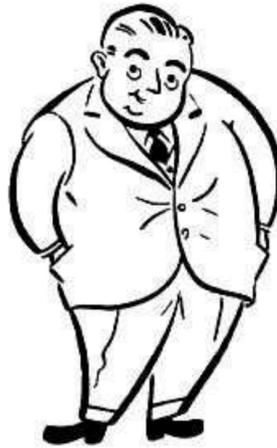
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NEW SUBSCRIBERS

The 1967 Int'l Coin Directory will be included at no extra cost; providing subscription is received by June 30, 1967.

Mo. Operator Has Say: 'Back to Nickel Play'

COLUMBIA, Mo.—The only people taking Junior Storts seriously are the owners and patrons in the locations throughout seven counties around St. Louis where Pike Amusement Co. services over 150 phonographs: all set on nickel play. Storts, a giant of a man and always jovial, was the brunt of much good humored kidding by fellow operators at the recent meeting of the Missouri Coin Machine Council here, where the 39-year veteran of the

amusement business let it be known he had switched back to 5-cent play on jukeboxes. "They don't take anything out the door with them," he exclaimed to a skeptical question. "What do you mean?" someone asked. "I mean music on a jukebox. It's not a tangible product. They enjoy it while they're in the location and then they're gone. You either get the play or you don't." "This two plays for a quarter

Scheer to Midway

CHICAGO—Ross B. Scheer, formerly director of customer relations and field sales at Chicago Coin Machine Co., is now vice-president and director of marketing at Midway Manufacturing Co., Shiller Park, Ill. Midway Manufacturing Co., a maker of amusement games, is owned jointly by Marc Wolvarton and Hank Ross.

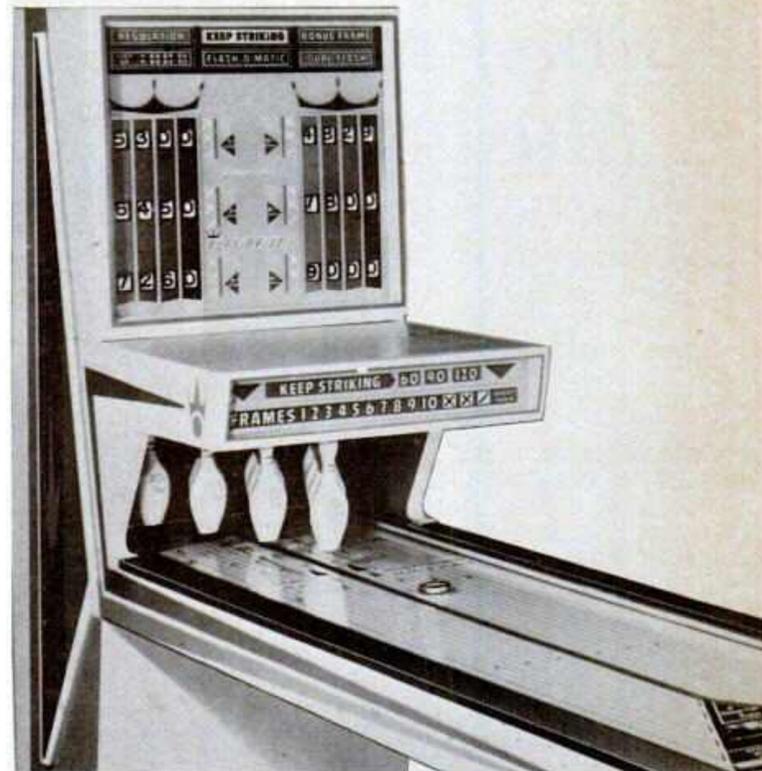
idea is a lot of bunk," he continued. "I've seen it worked out and how many quarters equal so much income, but where are those quarters going to come from?"

"We've had spots where the jukebox was doing \$10 every two weeks. We fought this kind of thing for two years and finally decided to just try nickel play."

Queried specifically about his success so far, Storts said, "We had one place that was doing \$25 every other week and now it's up to \$40. This is about typical, around a 20 per cent increase all around the route."

Storts, who operates in several resort areas up and down the Mississippi River, said that patrons were often shocked when they realized the jukebox was geared for nickel play. "This is the typical reaction," he said, "they'll walk up and say something like, 'look here, it says 5 cents!'"

The long-time operator who headquarters in Bowling Green, county seat of Pike County, said he had made no changes in his record programming habits and had done nothing more than change the price per play decals.



Chicago Coin-Puck Bowler

A bonus frame feature, giving the player two extra shots in any frame when a strike is scored and one extra shot when a spare is scored in any frame, is spotlighted on Chicago Coin's new Riviera six-player puck bowler. Styled for faster play with an average game time of less than one minute, the unit has in addition a "keep striking" feature. If a player strikes he keeps shooting until he misses. Other regular features include Step-Up, Flash-O-Matic, Dual-Flash and Regulation. Pricing is two plays for a quarter. The game can be adjusted for dime action.

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Seeburg 45CD ... 595	
Vendo Ice Cream, Merchants ... 695	
Vendo Post-Select Ice Cream ... 425	
Bally 662CH Coffee ... 395	
CIGARETTE VENDORS	
National 11ML ... \$150	
Rowe 20-700 Electric ... 175	
BASEBALLS	
Wms. Pitch-A-Bat ... \$495	
Wms. Grand Slam ... 345	
Wms. Major League ... 295	
Wms. World Series ... 245	
Midway Top Hit ... 225	
Midway Deluxe ... 225	
Midway Slugger ... 245	
Wms. Official ... 165	
C.C. All Star ... 235	
C.C. Bull's-Eye ... 125	
GUNS	
C.C. World's Fair ... \$345	
Tyo Gun Fun ... 195	
Six Shooter ... 125	
Midway Gallery ... 175	
Rifle Champ ... 375	
Wms. Vanguard ... 150	
Wms. Crusader ... 150	
Wms. Titan ... 165	
MUSIC	
Wurlitzer 2500 ... \$425	
Wurlitzer 2600 ... 525	
Wurlitzer 2700 ... 625	
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C. C. Goalie ... 145	Seeburg AY-160 ... 495
C. C. Par Golf ... 495	Seeburg DS-160 ... 445
C. C. Pro Hockey ... 250	Seeburg LPC-1 ... 745
Genco Motorama ... 165	A.M.I. Lyric ... 295
Jet Pilot ... 175	
Kay Hockey ... 165	
Little Golf Pro Game ... 250	
MacLevy Foot Vibrator ... 125	
Mercury Floor Grip ... 125	
Metal Typer, Harvard Standard ... 225	
Midway Carnival ... 225	
Midway Raceway ... 245	
Midway Skee Gun ... 195	
Muni-Golf 2-play ... 295	
Muto, Drivemobile ... 175	
Muto, Flip-Type ... 125	
Movies ... 125	
Muto, Plastic Vendor ... 95	
Panorama, Mills ... 575	

Cleveland Coin International
2029 Prospect Ave., Cleveland, Ohio 44115
CABLE: CLECOIN (216) 861-6715

TV Tubes Dim In Wis. Bars

• Continued from page 64

rather listen to the jukebox or play the pinball machines, and that's what we encourage."

The video set doesn't get turned on until evening at Cleo's bar, on the south side, in one of the industrial areas. "Lots of our people like to watch 'Bonanza,' that's the favorite TV show among our customers. They also want us to turn on the TV news broadcasts, but we keep the set turned down low all the time so that anybody else who wants to play the jukebox won't object to interference from television," reported Cleo's manager.

Out at the popular Blue-mound Inn the bartender said, "The only time we encourage TV is when some big sports event is scheduled. We very seldom even have the set on.

There's no money in TV as far as a tavern is concerned. It's a distraction. We all know what it's like to have a customer come in to watch a show for an hour with a 15-cent beer in front of him. And then they complain if the picture is not clear or the jukebox is playing too loud"

News broadcasts and major sports events are the only reasons for the existence of a TV set at the Circle Inn in nearby Waukesha, according to bar operator, Al Hinkus.

"We discourage television viewing here. It hasn't been a factor with us at all in recent years."

Peteet Retires From Wurlitzer

NORTH TONAWANDA, N. Y.—Walt Peteet, West Coast service engineer for the Wurlitzer Co. during hte past 15 years, has decided to "retire" and will become manager of a music and vending route in Alaska. Peteet, known to thousands as "Walt," is actually Lamont Walton Peteet and has been a racing driver, pilot and parachutist during his colorful career.

Portale Buys L. A. Advance

LOS ANGELES — Veteran industry figure Robert Portale has bought out the local operation of Advance Automatic Sales Co. from Louis E. Wolcher. The office is at 1105 W. Pico Boulevard.

Portale has been associated with Wolcher in the distributorship for 15 years.

"We are confident that now that he has embarked on this venture by himself that he will be very successful," said Wolcher. "His friends among the operators of the State of California, and, in fact, the entire West Coast, are legion."

JULY 1, 1967, BILLBOARD

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Miller-Solish: Partners in Progress

LOS ANGELES—If you want to discover two of California's more progressive coin machine executives, you might catch a glimpse of Marvin Miller and David Solish, officials with the Darvin Corp., formally Coin Machine Service Co.

Miller and Solish are perpetual motion men. And both have some novel ideas and approaches on ways to increase business.

What they do—and what they don't do—often send sales of Darvin Corp. soaring and other companies following the Darvin theory. They're trend-setters.

Miller, president of the two-year-old firm, and Solish, vice-president-treasurer, are aggressive salesmen for the coin machine industry. The company title switch, an example of Miller-Solish thinking, was accomplished when the firm outgrew its original name.

"The name (Coin Machine Service Co.) limited our growth potential and created a strictly coin machine image. Today," said Miller, "company expansion plans include branching into related coin machine fields. We are increasing our market in pool tables, billiard supplies and going into light manufacturing.

Image

"Only then," he explained, "did we realize a company name change would improve our marketing image to the industry and to the consumer and not limit future avenues of expansion."

Convinced that "gimmicks" and promotions boost sales, Miller constantly is searching for fresh tools to improve sales and profits.

Some Millerisms include:

1. The "Fashion Jukebox." A new wrinkle that has department store executives excited is the use of a jukebox as a marketing tool to lure teen-agers into the store and, once there, to hold their attention with Top 40-type tunes.

Currently being used on an experimental basis, several major chain department stores are using the jukebox idea to promote teen-age fashion.

Discreetly positioned just inside the store's "Teen-Age Shoppe," the "fashion jukebox" plays Top 40 music and beckons potential teen buyers into the department.

Fashion

Miller said the novelty jukebox is a solid promotional gimmick to retail merchandising managers. "Several chain stores are using the 'fashion jukebox' on yearly contracts," he said, "thereby improving business for the retailer and adding business to Darvin Corp."

2. The "Salon Jukebox." Always looking for new jukebox locations, Miller and Solish placed a phonograph in a beauty salon in an attempt to attract distaff listeners. It worked. Women began feeding the jukebox while they were having their hair styled. The promotional "gimmick" increased business at the beauty salon and gave Coin-A-Tune, a Darvin subsidiary, a new location outlet.

3. The "Military Jukebox." The company donated a reconditioned jukebox to sailors of the U.S.S. Princeton, an aircraft carrier now in the South China Sea off Vietnam. The phonograph, eagerly accepted by 3,500 men aboard ship, carries the firm's name on its flank. In addition, Miller also promised the crew a supply of records.

Unable to listen to or watch the Armed Forces Radio-Tele-

vision Service while cruising in enemy waters, the crew did not have much variety in entertainment and recreation during its off-duty hours.

Captain John O'Brien said the jukebox and records will help sustain morale. To thank Miller and his company, O'Brien invited officials of the firm to sail with the Princeton on her final shakedown cruise before it departed for the Far East.

4. Get Acquainted Program. To celebrate the firm's two-year anniversary this month, Miller and Solish are offering a 3-day trip to Las Vegas or a 4-day excursion to Miami, Fla., to customers who purchase equipment during May. The free trips, for two, are a way of saying "hello" and "thanks for the business support" to our customers," Miller stated.

"The offer will bring new customers into the store," he explained, "and will induce many old customers into returning—and buying."

5. Theatre 16. The company, which has exclusive rights to the film coin machine in Southern California, built a Theatre 16

viewing-screening room in its facility to show customers exactly what Scopitone is.

6. Billiard supplies. The inflated prices of billiard equipment prompted the company to enter that field. (Billboard, Feb., 1966). The firm, which began to manufacture "limited amounts of billiard accessories" last year, now is involved in billiard supplies in a big way.

Miller said that the inflated prices of billiard equipment prompted his firm to enter the field. "We want to reduce prices and still maintain quality merchandise," Miller said. "We're searching for quality control. Lower the price of the merchandise to the distributor and the operator, at least by one third, and maintain a solid quality level."

A billiard catalog, now being printed, will be made available to customers to better explain the company's merchandise. A booklet also is planned on the firm's coin machine inventory.

The company executive, who feels healthy profit is within reach for the year despite an overall business slump, reports



PERMANENT PERSONALIZATION strips for jukeboxes are produced in permanent strips by this photo typositor for use on the Wurlitzer Americana. Wurlitzer makes strips available in 10 type faces and custom art if desired. Special order forms are available through distributors.

Darvin showed a 80 per cent growth rate in two years. "By entering related fields," Miller explained, "we feel we don't have to depend on our coin machine business to carry the entire economic load." More than half of the firm's business is in the

non-coin machine field. Pool tables, locations and billiard supplies fill many orders.

"Promotional sales, 'gimmick' merchandising techniques and aggressive thinking is Darvin's theory," Miller said. "It's our trademark."

Gottlieb's New 4-Player

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New illuminated score-card holder.

Hi-Score spinner scores up to 2000 points with suspenseful action.

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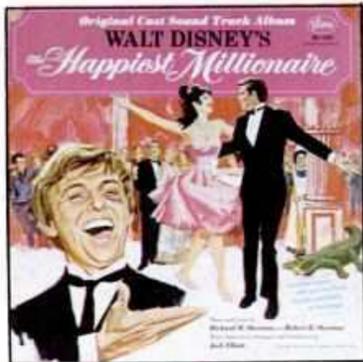
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SOUNDTRACK SPOTLIGHT
THE HAPPIEST MILLIONAIRE

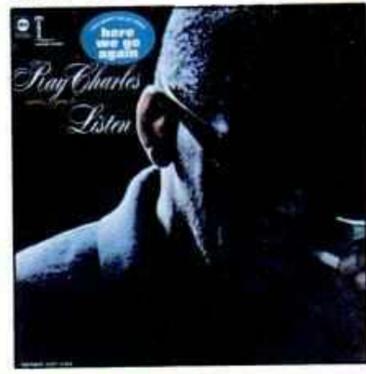
Richard and Robert Sherman, who composed the score for "Mary Poppins," have another winner in their score for "The Happiest Millionaire." The score is bright, romantic and tuneful, and gets an especially fine reading from Tommy Steele, Lesley Ann Warren, John Davidson, Fred MacMurray, Geraldine Page and Greer Garson, among others.



POP SPOTLIGHT
I'M A MAN
Spencer Davis Group. United Artists UAL 3589 (M); UAS 6589 (S)
With their hit, "I'm a Man," leading off the group's second UA package, the Spencer Davis Group rally around r&b and blues songs such as "Dimples," by John Lee Hooker, "Georgia on My Mind," "Searchin'," "Every Little Bit Hurts" and "I Can't Stand It." An exciting, rocking and soulful album.

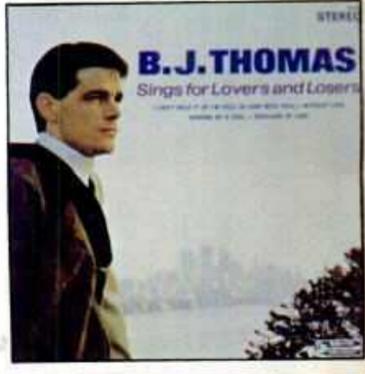
POP SPOTLIGHT
LISTEN

Ray Charles. ABC ABC-595 (M); ABCS-595 (S)
This album could justifiably be called "Standards With Soul." Charles performs such evergreens as "How Deep Is the Ocean?" "You Made Me Love You" and "I'll Be Seeing You" with a depth and emotion usually reserved for "soul" music.



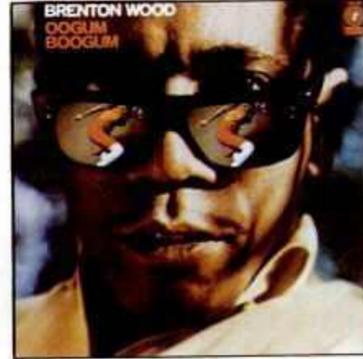
POP SPOTLIGHT
B. J. THOMAS SINGS FOR LOVERS AND LOSERS

The Thomas stamp is put to 10 heart-break songs called pop country, r&b and pop repertoire. The result is destined for chart success. Included is Thomas' current single "I Can't Help It (If I'm Still in Love With You)." Other gems include "Half as Much," "Cold, Cold Heart," "Without Love," and "Treasure of a Fool."



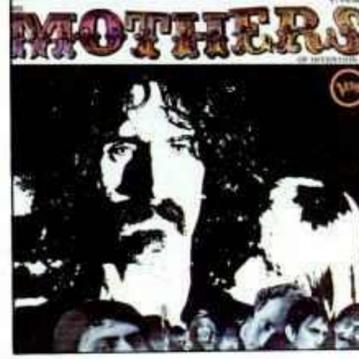
POP SPOTLIGHT
A SPECIAL SOMETHING

Ray Charles Singers. Command 33-914 (M); RS 914 SD (S)
Here's another winner for the Ray Charles Singers. The combination of full orchestra and voices, lushly blended, provides real easy listening. There's the usual assortment of show tunes, and the recent pop hit, "California Dreamin'," all done in the smooth Ray Charles style.



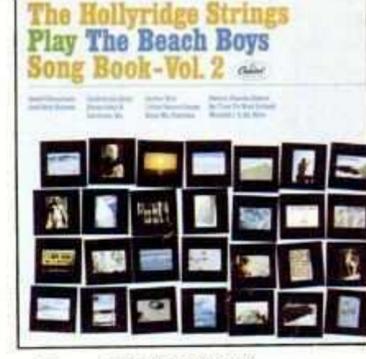
POP SPOTLIGHT
OOGUM BOOGUM

Brenton Wood. Double Shot DSM-1002 (M); DSS-5002 (S)
Here's a strong seller for both pop and r&b markets. "The Oogum Boogum Song" was a hit single and the next single will also probably be taken from this LP.



POP SPOTLIGHT
ABSOLUTELY FREE

Mothers of Invention. Verve V-5013 (M); V6-5013 (S)
Whether they are saying something or are just putting their audience on is debatable, but one thing is certain—they have attracted a wide following. In their follow-up to "Freak-Out," the group displays more of the same "underground" material for which they've garnered a wide reputation. The album will rack up huge sales.



POP SPOTLIGHT
THE HOLLYRIDGE STRINGS PLAY THE BEACH BOYS SONG BOOK, VOL. 2

The Hollywood Strings continue with their lush treatment to pop material, and this LP will help build that seemingly endless line of successful albums for them. The orchestra covers the entire span of the Beach Boys' career with the recent "Good Vibrations" to "Wouldn't It Be Nice."



POP SPOTLIGHT
EVERGREEN, VOL. 2

The Stone Poneys. Capitol T 2763 (M); ST 2763 (S)
So much amazingly good material coming out today, it's difficult to believe... but good listening all the same. Linda Maria Ronstadt has a beautiful voice. "I'd Like to Know" has hit potential. But every cut is excellent folk-rock.

COUNTRY SPOTLIGHT
JOHNNY CASH'S GREATEST HITS, VOL. 1

A hit-filled package by a consistent hit maker that should have sales appeal even beyond the country market. Here are "I Walk the Line," "Ring of Fire," "The One on the Right is on the Left," his current hit, "Jackson," with June Carter, and seven more. "The Ballad of Ira Hayes" still is telling.



COUNTRY SPOTLIGHT
THE COUNTRY MUSIC STORY

Here's a fascinating album for c&w fans. Minnie Pearl, with graciousness, warmth and humor, talks of the development of the country field. The production uses performances by many artists to illustrate c&w history as detailed by Minnie Pearl. In some cases the actual voices of the noted artists are heard, in other instances, the style of an artist is imitated.



COUNTRY SPOTLIGHT
DIESEL ON MY TAIL

For this album, Jim and Jesse shy away from the bluegrass sound; they're strictly country and it's great country. Sales will be pulled, largely, by their country hit "Diesel on My Tail" on this LP, but they come up with some good country radio programming material too, in "Sam's Place" and others.



CLASSICAL SPOTLIGHT
E. POWER BIGGS PLAYS THE HISTORIC ORGANS OF EUROPE—SWITZERLAND

Biggs adds his distinctive, powerful style to these 17 pieces spanning about 900 years. They're all historical and represented breakthroughs in Switzerland. May impress with charm and simplicity. All represent a challenge and a triumph for Biggs.



CLASSICAL SPOTLIGHT
SCHUMANN: CARNAVAL/SYMPHONIC ETUDES

Made up of 20 short pieces "Carnaval Op. 9" contains much variety for Graffman's excellent playing. He scores in most, interpreting with straightforwardness. The Etudes, 12 variations on a theme, is also splendid fare for the pianist's nimble hands.



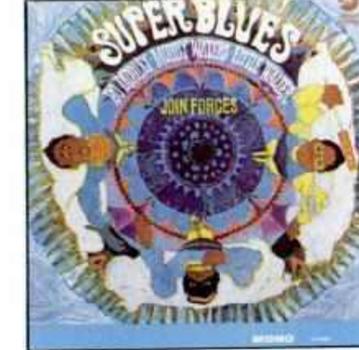
CLASSICAL SPOTLIGHT
MOZART: SYMPHONIES NOS. 1-24 (VOL. 1) (6 LP'S)

Special pricing adds to the attraction of these two consecutively numbered six-LP packages of the 41 Mozart symphonies. Leinsdorf expertly conducts the London Philharmonic in first-rate performances. The disks have been available singly.



LOW PRICE CLASSICAL SPOTLIGHT
BACH: DIE KUNST DER FUGE (2 LP'S)

The Chamber Orchestra of the Sarr's performance of "The Art of the Fugue" certainly ranks among the best. And at the price, it's a tough value to top.



BLUES SPOTLIGHT
SUPER BLUES

Raucous blues free-for-all. Exceptional: "Bo Diddley," "My Babe," "You Don't Love Me." But possibly the greatest of all is "You Can't Judge a Book by the Cover." Weird, wild, grabbing sound.



FOLK SPOTLIGHT
THE WAY I FEEL

This second album for Lightfoot on UA is one that should establish him as an important contemporary folk artist-composer. This young Canadian's delivery of folk-rock selections, as well as tender ballads, is masterful. Included are "Wails," "Canadian Railroad Trilogy," "Go-Go Round" and "The Way I Feel."



COMEDY SPOTLIGHT
SCREAM ON SOMEONE YOU LOVE TODAY

Leonard's rapid-fire delivery is at its best here. "The Hostility Rag" is very funny, and "Open Your Mouth" spoofs folk tunes. From writer and producers of "First Family." Getting heavy radio play across nation.