Tape Cartridge Forum Pulls Big Advance

NEW YORK — The Tape Cartridge Forum, to be held at the New York Hilton Hotel Oct. 16-17, is drawing a far heavier registration than was anticipated, according to Coleman Finkel, Forum coordinator.

Finkel said early registrations for this year's Tape Cartridge Forum far surpassed those of a year ago.

The Forum is co-sponsored by Billboard, Record World and Music Week Magazine.

The registration fee is $109 for the two-day educational sessions. Registrations should be addressed to: The Tape Cartridge Forum, Room 1406, 500 Fifth Avenue, New York, N.Y. 10019. Telephone 212-438-0380.

R. Bialek Buys Milestone Line

By FRED KIRBY

NEW YORK — Robert Bialek, Washington record and book retailer, has acquired Milestone Records, which mainly handles jazz. Bialek plans immediate expansion of the label's activities with Orrin Keepnews, veteran record executive and jazz producer, as general manager.

The new organization plans an initial seven-album release with heavy national consumer advertising. Featured are albums by Helen Merrill, James Moody, Wynton Kelly and Martial Solal, as well as two more classic-jazz reissues with Jelly Roll Morton and Blind Lemon Jefferson.

Milestone began on a limited basis last year with Keepnews handling production and serving as an adviser part time. Albums released included such artists as Thad Jones and Big Joe Williams, while a stockpile of unreleased masters were built up.

A greatly increased sales and distribution network is being set up for the new label, which has moved into new quarters at 22

Phono-Guitar Combo Hits

By RAY BRACK

CHICAGO — The hottest phonograph promotional gimmick to emerge with the 1968 lines is the offering of low-priced portable phonograph-guitar combinations. Three companies are making available this package, guitar and phonograph included, for about $100. Several other phonograph manufacturers have models with jacks capable of accepting amplified guitar input.

Basic to the promotion is the realization that the millions of (Continued on page 16)

Columbia to Pay Entire Tab On Some Local Retail Ads

By HANK FOX

NEW YORK — In order to bolster its local advertising, Columbia Records is introducing a new policy in which it will foot the entire customer cost of its co-operative advertising ventures on specific products.

The program, which is geared to swing heavy advertising coverage to specific product, is being rushed into operation. Under the new plan, Columbia will pay 100 per cent for all advertising undertaken by the retailer in promoting product or artists designated by the label. Columbia will select this product on a national basis.

According to a letter mailed to Columbia customers, the company will allocate funds to be used for specific advertising. Retailers will be notified by mail of the product to be advertised and the time period in which the advertisement must appear. Upon receiving the notice, the retailer must notify his local distributor if he intends to participate in the campaign. He will be told by his distributor of the amount of money he is to be allocated.

Columbia will use a reimbursement procedure to distribute its allocations. Retailers must submit their requests to the local sales office on an application form obtainable from that office or from the label's salesmen. If the application is approved, Columbia will issue a full reimbursement if the request is approved.

Sinatra and Ella to Hold Summit Meeting on TV

LOS ANGELES — A "summit meeting" of top pop vocalists occurs the first week in October as Frank Sinatra and Ella Fitzgerald on an NBC-TV soundstage to tape their first special together. The program will be colorcast in either November or December.

Titled "A Man and His Music Plus Ella," the project will present current and classic interpretations by the first lady of song, the "chairman of the board" and two headliners together. Brazilian composer Antonio Carlos Jobim will reprise

(Continued on page 10)

ITCC Given MGM in UK

LONDON—Exclusive 4 and 8-track CARTRIDGE rights to MGM-Verne product in the United Kingdom were granted to International Tape Cartridge Corp. last week, according to Rex Osfield, general manager of MGM Records, Ltd., here.

The deal calls for an ITCC London-based subsidiary to manufacture and sell the product in the U.K. and Ireland.

Long Sessions Required for 'Serious' Pop

By CLAUDE HALL

NEW YORK — Record producers and performers are spending longer hours in the studio seeking for artistic triumphs as well as commercial success — and there is evidence that the two go hand-in-hand. The development is another indication of the fact that pop music today is, in every serious, "serious" music.

(Continued on page 10)

REPRISE TRIGGERS THE \n
Copyrighted material
"In Pooneil," said Pooneil.

"Ballad of you & me & Pooneil" /w Two Heads #9297
Executive Turntable

Harold Sieder has been named vice-president and general counsel of Cameo-Parkway Records, the first appointment by that company's new management. Sieder, who has been in private practice since 1962, has been associated with John Schuman and Bernard B. Smith, specializing in entertainment and corporate law.

Rand Wood has resigned as president of Dot Records. He is being replaced by Arnold B. Berk, vice-president in charge of the music division of Paramount Pictures Corp., the parent company. Dick Peirce, who has been vice-president and director for Liberty Records, Peirs and Burke will team to direct Dot, which is one of the principal components of Paramount's new music division, which is being formed to coordinate all the company's recording, publishing and film music activities.

Rocky G. Grosse has been appointed program director of WWRL, one of the leading R&B format stations in the nation, located in New York. He was formerly in that position at the station in St. Louis, where he switched his concentration to radio. He took over a morning show earlier this year and will now resume his former position.

Gene Ferguson has been appointed to the new post of national field promotion manager for Columbia Records. In his new berth, Ferguson will be responsible to Thomas Nooman, Columbia's director of national promotion, for managing and directing all Columbia singles product promotion, including the co-ordination of artists' appearances and tours. Ferguson joined Columbia in 1964 as an assistant to the Baltimore branch manager and promotion manager for the company's southern region before his new position.

Judy Lishinsky is the new publicity director at Vanguard Records. Miss Lishinsky has been in charge of publicity for Epic Records for five years, handling press for the Dave Clark Five, the Yardbirds, Bobby Vinton and Donavan. She had been also with the RCA Victor press department for two years.

Dick Friedenberg, Columbia Record Club, has been promoted to the post of manager of special projects. He joined CRC in 1964 as music editor and was named assistant a year later. In his new role, he will handle publicity for the club. He is also involved with new recordings and repackaging.

Dick Vanderbilt has joined Laurie Records' field promotion and research division. He has been with the product development division of General Foods for five years and in the sales and marketing division of St. Regis for nine years.

Eamond Edwards, noted for producing such pop-jazz hits as "The Theme from Sound of Music" and "Luv Is a Many Splendored Thing" of Lewis Lewis Trio, has been named jazz a&r producer for MGM/Verve Records. He replaces the deceased Creed Taylor and will report to Bob Morgan, head of the jazz division at the parent company.

Recent events:

DETOIT—About 150 disc jockeys and other music industry visitors from 35 cities attended the Motown Record Corp. "Showcase '68" held at Detroit's Pontchartrain Hotel on February 25 and 26.

Highlight of the weekend was the 90-minute "Showcase '68" show held at the Roostertail on Saturday, February 26, which also featured a James Brown and the Dukes, Stevie Wonder, Marvin Gaye, Tami Terrell, Gladys Knight and the Pips, the Spinners and the Messengers.

The party kicked off Friday evening with a cocktail party and dinner with Motown Supremes, Jacksons, Marvelettes and Temptations. Saturday morning Motown arranged a day at the MRA Trade Show, and Motown was held to honor the occasion.

The concluding sales convention Monday morning was the introduction of new product.

Atco's 'Billy Joe' Drive

NEW YORK—Atlantic Rec-ords, on its Atco label, has rushed out the first instrumentals in a new series, "Billy Joe Driver," a hot controversial composition that has caused more stir than any song with recent memory. The composition was cut by a new group, the Kingpins.

The label is mounting a massive promotion drive in all exploitation media. Disk was produced in Memphis by Tommy Dowd and Tom Coghill.

MG&M Makes Moves To Expand in R&B

NEW YORK—MG&M Rec-ords, in two more separate moves, will soon make a major expansion into the r&b record field. The company has been releasing nos. 1 hits "How Far I'll Go" by Howard Tate—on its Verve blue label—and "Day by Day" that features the Righteous Brothers.

In new deals, which MG&M Records president Mort Nasatir has been completing in the past couple of weeks, the firm will distribute Way Out Records and another label not yet named. Way Out Records is headquartered in Cleveland and is a sister company to another Cleveland Browns football player who is vice-president. The contract calls for several masters a year. Way Out has signed chewing-gum star and former Cleveland Browns football player, Tony Trabucco, who is vice-president.

The other label will originate in promotion of their product. The company's new president, Alan & Steven Gold, has been with M-G-M for some years, but was not in that division. He has been in the music business for many years and is the brother of Mike Wexler, manager of Alan & Steven Gold. Wexler was under consideration as the title of the label, but M-G-M attorneys were still trying to clear this. (This is already a label by this name operating on the West Coast.)

PROFILES

New Dot Management Duo
Arnold D. Burk

L A N GE ORS—Arnold Burk, Dot's new president, is a do-uble threat in the music business whose strength lies in business affairs. He joined Paramount Pictures three years ago as an executive assistant in charge of business affairs. He had been a member of United Artists' promotion staff prior to switching to Paramount.

On July 1, Burk was named music-recording director for Paramount by the Gulf & Western Co., the company that will move to systematize the film studio's music activities which have grown considerably over the last few years.

In addition to that G&W re-appointment, Rand Wood, Dot's president for 17 years, was made vice-president of Fa- mous Music while continuing to head Dot. Burk's shift over from profits and loss statements to what amounts to a new record in music-recording, was a move developed by Martin Davis, Paramount's executive vice-president and general counsel, who was given the administration of Paramount's worldwide-operations last May.

150 Attend Motown 'Showcase '68' Meeting

NEW YORK—Motown Records, a subsidiary of the Berry Gordy, Jr.-controlled label, has announced that 150 disc jockeys and others in the music business were in attendance at the Motown Records "Showcase '68," held at the Hotel Russell. This year's show will be attended by 250 or more.

The event was held from February 24 to 26, with the final show held at the Roostertail, Detroit's top entertainment spot. The show featured many major Motown acts, including the Four Tops, the Miracles, the Temptations, the Supremes, the Four Seasons, theIni Brothers and others.

At the show, which was sponsored by the National Association of Broadcasters, the Motown organization presented a comprehensive program of information on the company's music, artists, and the recording industry in general.

The event was held to acquaint the music industry with Motown's progress and accomplishments, and to provide an opportunity for disc jockeys and others in the music field to hear the latest Motown releases and to meet the company's artists, executives, and staff. The event was well attended, with over 150 people in attendance.

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British Music Fair Pulls 35 Exhibitors

LONDON—The sixth British Musical Instrument Trade Fair was opened at Olympia by Sir Evelyn De Rothschild, chairman of the Hotel Russell. This year's show was attended by 35 exhibitors, representing a wide variety of businesses, who displayed a wide range of products, including microphones, recording equipment, and musical instruments.

The fair was well attended, with over 35 exhibitors in attendance. The event was held to showcase the latest developments in the music industry, and to provide an opportunity for businesses to network and make connections.

The fair was a success, with many exhibitors reporting increased interest in their products. The event was well received, with many businesses expressing interest in participating in future fairs.
CMA Show TV Production Set

NASHVILLE—Arrangements have been completed between the Country Artists, Inc. (CAI) and Goodson-Todman Productions for production of the CMA Awards show for television.

This announcement was made by R. B. Goodson, president of the board of CMA, who met earlier during the year in New York with Goodson-Todman executives.

CMA announced earlier (Billboard, Aug. 19) that this ceremony, the first ever of its kind in the country music field, will be held Oct. 20 this year preceding the Country Music Association's presentation in Nashville. Others have agreed to relinquish their respective obligations to make this one all-encompassing affair.

Goodson-Todman, producers of such TV networks as

Levin Sells

MGM Stock to Go to Seagams

NEW YORK—Time Inc. and Edgar M. Bronfman, vice-president of Distillers Corp., Seagram's, Ltd., last month announced a buy-in in two separate deals—shares of Metro-Goldwyn-Mayer Inc. and the largest firm of MGM Records. Most of the shares have been sold by Philip J. Levine, who waged two fierce proxy battles in the industry and sold for control of MGM. Time Inc. have acquired the shares of James A. Linen, president, said the purchase represents months of planning by the company and reflects the company's desire to obtain an investment position in the rapidly developing technology of movie, TV, and the music and record industry. The Time investment represents $17.7 million. Bronfman now owns the largest single stockholder of MGM.

Michael Lisberg Makes Publishing Deal

NEW YORK—Harvey Lisberg, president of Man-Ku Music, Ltd., has completed negotiations with Victor Catala of Creative Import. Inc., and John Philip, professional managers of that firm publishing company, Rock Island Music. All of the staff received an additional royalty

Segal & Gilmel Form Pubbies

NEW YORK—Two publishing companies, Van-Jax Music Corp (ASCAP) and Bates Music Publishing Corp., BMA have merged. The firms are headed by William Segal, singer-composer, in partnership with Marvin E. Gilmel, Audio Fidelity president. Miss Segal will operate both firm of capital stock at $3 a share, payable as $300,000 in cash, the balance six months after closing.

The plaintiffs contend they were made a firm offer to purchase the stock and deposited $25,000 in escrow to show good faith. The complaint further stated that in July of this year, Nash and Bank advised the plaintiffs that the offer was acceptable to MacArthur and Bankers.

According to the complaint, the plaintiffs were assured by Bank and Green on July 31 that the contract would be closed on Aug. 1 with Bank and Green also assuring the plaintiffs that there was no truth to a story that Bank and Green sold the entire $312,000 shares to Allen Klein and Abbey Butter, defectors. The complaint states that Bank, Green, MacArthur and Bankers have not refused to divide the 312,000 shares to the plaintiffs.

Controlling interest in Campione Parkway Enterprises has been acquired by Klein and Butler. Shortly after the transaction, Campione entered into a distribution deal with AMG Records.

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The biggest thing to happen to Country since Paul Bunyan!
Johnny Cash & June Carter
Together on Columbia Records

Carryin' On with Johnny Cash & June Carter
Featuring Jackson Long-Legged Guitar Pickin' Man
including: It Ain't Me, Babe I Got A Woman What'd I Say

A giant of an album!
starring John Gary

The release of John Gary's new Carnegie Hall album signals the start of an all-out advertising and promotion campaign featuring the entire RCA Victor catalog of this talented young entertainer. We're backing this big sales push with consumer advertising in top national magazines... radio spots... counter and window displays... browser cards... a new consumer catalog and other selling aids. And—for the first time—both the new album and the Stereo 8 Cartridge Tape are being released simultaneously. For complete details about this big, big new promotion, contact your RCA Victor distributor today!

Exciting "live" recording of John Gary's recent Carnegie Hall Concert is a handsome flap-type album including photographic highlights of John's brilliant rise to stardom. A terrific package.

- The John Gary Carnegie Hall Concert . . . LOC/LSO-1139*
- The Best of John Gary . . . . . . LPM/LSP-3730 *
- Spanish Moonlight . . . . . . LPM/LSP-3785
- So Tenderly . . . . . . LPM/LSP-2922 *
- The Nearness of You . . . . . . LPM/LSP-3349
- A Little Bit of Heaven . . . . . LPM/LSP-2994 *
- John Gary Sings Your All-Time Favorite Songs . LPM/LSP-3411*
- John Gary Sings Your All-Time Country Favorites LPM/LSP-3570*
- John Gary Sings Especially for You . . . . . . LPM/LSP-3695
- The John Gary Christmas Album . . . . . . LPM/LSP-2940
- A Heart Filled with Song . . . LPM/LSP-3666*
- Encore . . . . . . LPM/LSP-2804 *
- Choice . . . . . . LPM/LSP-3501*
- Catch a Rising Star . . . . . . LPM/LSP-2745*

*These albums also available on RCA Stereo 8 Cartridge Tape.

RCA VICTOR
The most trusted name in sound

www.americanradiohistory.com
Koppelman-Rubin Expanding

LOS ANGELES—Koppelman-Rubin Productions, which has added new quarters four times the size of its current facilities to handle the growing staff of 170, is now looking at adding seven people. The press of independent disk assignments has raised the maximum by the most within a few weeks to the largest offices at 7033 Sunset Boulevard.

Between members of the Coast staff is Jack Nitzsche, who has jumped into the fold. He has worked with a large format with his own personnel and has been known to the K.R. publishing interests.

Nitzsche is also cutting the second single by Elmo Almo, the children's duo voice for Warner Bros. Nitzsche has been an artist on Reprise and a finger-picking gypsy in the past.

Other executives in the office include Gary Klein, 23-year-old Western Regional Director; Bruce Wendell, former KIBL librarian, now learning the publishing business under public relations administrator; Johnny Bond, national sales representative for Nitzsche & Welden, who produces the Spoonful and Turli's and splits his time between Los Angeles and New York.

Partners Charlie Koppelman and Don Rubin, who recently cut Atlantic's Clark's single, were scheduled to cut the follow-up LP here last week. Their recent week-end stint here, seeking to establish closer ties with West Coast disk editors, was an attempt to develop plans for their entry into television, points up the growing activity for the company in California, Klein points out. The majority of K.R.-disk dates are now here, according to Klein, and the company is the main gig for the Jews and the Playboys among others.

Klein feels there is a younger feeling to the recording industry here as opposed to New York where "the guys have been playing record dates for 10 years and are only concerned about how many sessions they can pick into each day." Klein points to such new records being cut as "new artist Russ Titman and Mike Davis and drummer Jim Gordon as upholding the new breed of 'interested' musicians working the pop scene here."

Capitol Eyes Album Cover Deals


Norm Marks, an executive with Western, became interested in Capitol after seeing a sample of the label's own designed book covers which promoted some acts.

RCA to Run Major Promotion on Gary

NEW YORK—RCA Victor will run a large scale promotion on a recent Gary single, "The King of the Mountains," in September and October, including the artist's 14 Victor albums, the latest being a live recording of his March 27 Carnegie Hall Concerts. Ten of the albums also are available in Capitol. The campaign will be headed by RCA-CARRidge.

The promotion will feature extensive trade and consumer advertising, and 20, 30 and 60-second commercials and promotions for local advertising. Among special items they will be, among other features, being supplied dealers are a six-inch "Starling John Gary" rack header, black and red decoder cards, for all albums. As a special promotion product, a "Starling John Gary" counter merchandiser, "Starling John Gary" six-inch die-cut title strip pieces, blow-up drawings of the artist designed in a computer form for the retailer and the条oung catalog.

Also planned are teaser mailings, blanket advertising motifs for all Gary albums, 140-seat and 40-seat advertisements in the Carnegie Hall album, and possibly miniature album covers.

Wood Parlayed $1,000 Into Record Empire

Wood parlayed $1,000 into a record empire. Continued from page 3

...He is recognized as the first to use the phrase, as well as the title for an LP follow-up with the Billy Vaughn "Silent Screaming," and "Sil'ry Moon single" and album releases. He was also among the first to consider the potentialities of the record industry in the future and the possibilities of a "personalized" approach. He is still among the first to exploit the talent of a "new" artist and the first to introduce the "new" artist to the record industry.

In his 17 years at Dot's helm, Wood personally produced the lion's share of the label's releases, which perhaps is one factor of the artist loyalty the label has enjoyed.

Electronic Stereo

Dear Editor: It was distressing to read in the April 12 issue of Billboard's statement by Dave Rachfeld urging "Stereo is a curse for the music industry. Many serious music lovers, myself included, not just critics, are interested in mono recordings. Who wants an engineer or a gadgie to stand between me and the listener. This is why major labels put out mono only where the original recording was made in mono only. Would that labels like Columbia, or, for that matter, all other labels, do not know that this means. The serious music lover is the backbone of the classical business. We should not throw him over the back of the market to acquire more sales temporarily. As a reviewer I am tired of double reviews. It is time the record industry did something to educate the public so that we would have just records. By the date of the recording we could tell whether the sound is up-to-date or not. Many of the best artists were not available to the public in the beginning of stereo but their legacy will always remain important. There is a tradition of a good record in the public mind. This is something the record industry has abused and misused. It is time to educate the public that mono records sound even better on a stereo machine."

Bob Blaisc Discount Record and Book Shop Washington, D.C.
Tony belts out a smash in his spectacular hit tradition...

"For Once in My Life"

Tony scores a first with the most memorable movie song of the year...

"Something in Your Smile"

(From the Apjac 20th Century-Fox Picture "Doctor Dolittle")

The new Tony Bennett single. On COLUMBIA RECORDS.
Sinatra and Ella to Hold Summit Meeting on TV

*Continued from page 1*

Sinatra and Fitzgerald had been related to record a historic duo LP here last week, but the session was postponed when both were on the road. They are scheduled to appear Wednesday in a special TV show. The Reprise merchandise department is working on some major programs for the LP, which are being held in abeyance.

The LP has been mentioned as a possibility. Now the major project of furnishing logistics of both artists is being worked on during the time when both are free for a session at United Recording.

Robert Bialek Purchases Milestone Record Label

*Continued from page 1*

West 48th Street here. Keep- ners of the LP will be through normal wholesale sales "in those areas where there are distributors with whom we have problems so we can properly handle the task of doing a solid sales job with a special product like jazz." The LP sessions are a ways off but suffer the frequent frustration of dealing with distributors who don't want to feed it. It doesn't care less, and will gladly keep your albums a few months and then return them in the original shape. Mile- stone will go directly to the retailers, and the cuts, which will list for $4.79, will be sold at normal mark-up.

Keepn is trying to obtain a long-time recording director for Riverside Records, where he began his career as a recording engineer. One of such artists as Can- nonball Adderley, Wes Montgomery, Bill Evans, Tho- mas Monk, Charlie Byrd, Modern Jazz chronicle and The Staple Singers.

Milestone has made arrange- ments with the Library of Congress for use of the catalog of Paramount Records for reissues of material by Louis Armstrong, King Oliver, Morton, Ma Rainey and Johnny Dodds. The decision of John Steinem, owner of the pioneer jazz label.

Mr. Keepn is discussing Mile- stone's plans to utilize inde- pendent artists in their special fields, jazz performers like Sonny Stitt, Wes Montgomery, Bill Evans, Thomas Monk, Charlie Byrd, Modern Jazz chronicle and The Staple Singers.

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**BEST SELLING JAZZ LP's**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number</th>
<th>Weeks at Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>DYNAMIC DUO</td>
<td>Larry Young &amp; Paul Bley, Westbound, Verve 6079 (U.S.)</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>CALIFORNIA DREAMING</td>
<td>Larry Young &amp; Paul Bley, Westbound, Verve 6079 (U.S.)</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>LOVE-IN</td>
<td>Charles Lloyd, Atlantic 1401 (U.K.)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>SERGIO MENDES &amp; BRASIL '66</td>
<td>A&amp;M, LP 116 (M)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>MERCY, MERCY</td>
<td>Jimmy Smith, Atlantic 2663 (U.S.)</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>SWEET BLUES</td>
<td>Stan Getz, Verve 6093 (U.S.)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>BIG SWING FACE</td>
<td>Buddy Rich, Pacific Jazz 50117 (M)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>EQUINOX</td>
<td>Sergio Mendes &amp; Brasil '66, A&amp;M LP 112 (M); SP 4122 (S)</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>LOU RAWLS SONGIN'</td>
<td>Lou Rawls, Capitol T 2596 (M); ST 2666 (S)</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>BEAT GOES ON</td>
<td>Herbie Mann, Atlantic 1483 (M)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>THAT'S LUV</td>
<td>Lou Rawls, Capitol T 2764 (M); ST 2754 (S)</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>BILL EVANS AT TOWN HALL, VOLUME 1</td>
<td>Bill Evans, Verve V 8085 (U.S.)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>FUNKY NOW</td>
<td>Brother Jack McDuff, Atlantic 1484 (M); SP 1484 (S)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>THAT'S MY KICK</td>
<td>Eartha Kitt, Atlantic T 4463 (M); ST 4463 (S)</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>SWINGIN' NEW BIG BAND</td>
<td>Buddy Rich, Pacific Jazz FS 1113 (M); ST 2034 (S)</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>THE MOVIE ALBUM</td>
<td>Ramsey Lewis, Capitol LP 702 (M); LP-S 702 (S)</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>KENNEDY DREAM</td>
<td>Oliver Nelson Orch., Impulse A 1914 (M); AS 1914 (S)</td>
<td>12</td>
<td></td>
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<tr>
<td>JAZZ RAGS</td>
<td>Count Basie, Impulse A 1928 (M); AS 1928 (S)</td>
<td>1</td>
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</tbody>
</table>

**Jazz Beat**

By ELIOT TIEGEL

Dave Cavanaugh, Capitol producer, feels that while Nancy Wilson's upcoming album may not hit the charts as quickly as her other LPs, it will be one of her most commercial offerings and will stay on the charts for a long time.

Cavanaugh said the album was designed to let the vocalist record the kinds of songs she's always wanted to do. "We've done tunes differently which have generally been overcome. When the World Was Young," for example, has an Oliver Nelson arrangement which is quite different. She also did "Lush Life" and "Sunny" differently.

"It will be her 18th LP since joining Capitol six years ago. "It's odd that we've been able to use most of the same guys on these three days," Cavanaugh said as the 31-piece orchestra began running down "Have I Waited Too Long at the Fair." Most of them work on TV or film dates and they break at 5:30. Six o'clock is a difficult hour to schedule a session."

During a break in the session, Nancy said she has to be inspired by the lyrics first before she wants to hear the melody. She doesn't read music so when she asks to hear a melody, it's got to be from a powerful message song in order to be worth the effort of memorizing the melody line. She said she would be bored if she stayed exclusively in one field of pop music.

The next song on the schedule was "Sunny," previously done by several rock 'n' rollers. Nancy's attack was to slow down the message and create a mood with each phrase. In two takes "Sunny" was down pat.

The funky blues feel of "Sunny" prompted someone to ask Nancy whether she planned recording with funky saxophonist Cannonball Adderley, with whom she made her first Capitol LP. "Yes, we'll cut some things with him in the fall," she answered.

The Wilson-May collaboration has just come out, its title: "Lush Life."

**N. Y. Schedules First Jazz Day**

NEW YORK — This city's first official Jazz Day will be held Saturday, Oct. 7. The occasion will be part of the city's Cultural Fiftieth, Oct. 1-14, honoring the creative arts. A feature of Jazz Day will be the premiere of "Jazzhattan Suite 1967," composed by Oliver Nelson under a commission from Broadcast Music, Inc. Jazz Day will be sponsored by Jazz Interactions, Inc., a nonprofit organization involved in jazz education and working in cooperation with the city government. "Jazzhattan Suite 1967" will be performed on the Central Park Mall at 2 p.m., and later in the Grass Rainey Rogers Auditorium of the Metropolitan Museum of Art before an invited audience. During the same day, New York's Jazzmobile will present three concerts in Harlem.

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Lorber Plans College Tour

NEW YORK — Alan Lorber, who recently recorded an Eastern album for Verve, plans to hit the East Coast college circuit this fall and winter. The Lorber roster will consist of 12 to 16 pieces, with emphasis on the sitar and other Indian instruments.

Lorber, an arranger with his own, independent company, will depend heavily on electronic effects on stage — much the same as he did on his album. He produced the record on the theory that every instrument performed in the recording studio should be able to be duplicated on stage.

He said his next album will also be in the Eastern vein, but with much heavier emphasis on electronics.

PM Conference Picks Rob's Coe

NEW YORK — Robert Corr of Rob Corr Management has been selected as a national secretary of the Conference of Personal Managers. The conference, which includes the East and West Coast divisions, has now added candidates for president of the combined national organization: Ken Greengrass and Bill East Coast and Bill Lob and Dick Little, both of the East Coast. Greengrass and Lob are presidents of their respective segments.

Greengrass, president of Greengrass Talent Management Associates, reported the Eastern unit had granted its second consecutive $1,000 scholarship to the American Music and Drama Academy and also had made a contribution to the National Acol Cancer Foundation. Buddy Howe, president of General Artists Corp., will be guest speaker at the East Coast division’s next meeting.

Folkways Bows 'Today's Poets'

NEW YORK — Folkways/ Scholastic Records is introducing a new series of recordings, "Today’s Poets." The first in the series, "Today’s Poets: Volume I," comprises the works of poets such as Donald Hall, Louis Simpson, John Ashbery and Robert Frank reading their works. Each album includes a booklet with the text of each poet.

Programmed for future disks in the series are Robert Creeley, Gary Snyder, Denise Levertov and others.

M. Horzowsk Fellowship Set

MARLBORO, Vt. — The Marlboro Music Festival has established the Mieczyslaw Horzowski Fellowship in honor of the pianist’s 75th birthday. The Fellowship, which was recommended by Mr. and Mrs. Talcott M. Banks of Lincoln, Mass., will enable a young musician to participate at Marlboro each summer. On Wednesday, May 13, the Foundation opened the Zermatt Festival, which devoted all five concerts to him. The Marlboro Festival ended its 17th season on Sunday (20) with a sold-out program featuring Rudolf Serkin, artistic director, and Pablo Casals.

Writer-Personality Holan Leads Polka on Merry Way Across U.S.

By CHARLES BARRETT

NEW YORK — Joe Holan is a man from Hazleton, Pa., with his hand on the pulse of the big polka beat. Holan is a political personality, and columnist for Polish American and a biweekly publication out of Scranton, Pa. In addition, Holan serves as a booking agent for numerous polka combos and bands and is promotion manager for the Joe Gruska Orchestra, Nanticoke, Pa. He is in close touch with some 100 polka air personalities across the nation, keeping them advised on new disks being released from such major polka labels as Dyno, Jay Jay, Skiffa Recording Co. and Rex Records. In his column, "Polka Actively Yours," Holan lists what he considers to be the top five polka LP releases for that period. The bi-weekly article also touches upon promoting upcoming polka groups, and an occasional profile of polka personality or a radio announcer.

According to Holan, some of the top polka air personalities in the country include Joe Panara of WIBM, Jackson, Mich., Virginia Society of WLL, Williamc.. Conn., and John Honvik of WVOX, New Rochelle, N.Y.

WBAX to Return

Key polka radio stations, according to Holan, include WAX, Wilkes-Barre, Pa., and a station scheduled to return to the air within the next few months, WHZN, Hazleton, Pa., which went off the air a few years ago when its owner joined Radio Free Europe. The new owner of the station is a Hazleton newspaper editor. He was on the station’s staff when it first opened.

Dutch Classical Trend Develops

AMSTERDAM — A survey conducted by Platennieuws, the leading independent Dutch music magazine, revealed an appreciable trend toward classical recordings.

Some 14.35 per cent liked classical music, and 5.94 per cent liked semi-classical music such as operettas. About 20.12 per cent liked popular music, 27.80 per cent favored dance music, and 18.50 per cent expressed no particular preference. The survey also disclosed that 66.47 per cent of record buyers own a personal record player, and 32.59 per cent use a communal family machine.

Hawaiian Label Eyes Mainland

LOS ANGELES — Has-Ho Records, Hawaiian-based label owned by the Hawaiian music industry, is beginning systematic distribution of the label, which records Island artists, plans to enter the mainland market soon. Edward G. Brown, local representative for Ho-Brown Productions, is coordinating distribution plans with Ho, who continues as a Represe artist.

LA World Tour

LOS ANGELES — The Los Angeles Philharmonic will make its first world tour, commencing Sept. 12 on a 41-city concert schedule in 23 cities spread over eight weeks. Pianist Andre Watts will travel with the Zubin Mehta-led orchestra.

In Boston, the models presented copies of the album to 10 winners at a Columbia-sponsored contest at Nick’s, while in Los Angeles, Columbia placed teaser ads in local mag., and distributed a supply of disks to the Publicity Club for use as dog prizes. The album has been receiving Top 40 airplay In St. Louis, San Francisco, Los Angeles and Boston.

Epic El Dorado' Goes on Hayride

SAN FRANCISCO — Epic Records has initiated an extensive advertising campaign in connection with the release of "El Dorado," to coincide with the showing of the Paramount movie. A hayride starting at the Fairmont Hotel here was part of the promotion, which was attended by disc jockeys and program directors in the San Francisco Bay area. A Western-style barbecue followed an outdoor screening of the film. Original music was composed, arranged and conducted by Nelson Riddle. The local promotion was set up by Peter K. Mark, promotion manager for Melody Sales Co., Epic’s San Francisco distributor.

Invincible Forms Intimate Label

NEW YORK — Invincible Records is forming a subsidiary label, Intimate Records. The Monument subsidiary, best known for its first act, recording "Call Me Names" in November. The line is appearing with Bunny Sigler in Central Park on Tuesday (29).

Columbia Plugs McAluminum Album

NEW YORK — Columbia Records is running a Coast-to-Coast campaign to promote Marshall McClain’s Columbia album "The Medium in the Message." Included are skirki-skinned models carrying placards and handing out complimentary copies of the pressings to passers-by in advertising districts of major cities.

In Boston, the models presented copies of the album to 10 winners at a Columbia-sponsored contest at Nick’s, while in Los Angeles, Columbia placed teaser ads in local mag., and distributed a supply of disks to the Publicity Club for use as dog prizes. The album has been receiving Top 40 airplay in St. Louis, San Francisco, Los Angeles and Boston.

Brown to Cut Don Gardner

ENGLEWOOD, N. J. — James Brown, who recently acquired a 51 per cent interest in TNT Records (Billboard, Aug. 19), will be at the label’s new recording studios next week to cut (LP's) and singles for the first record since he acquired control.

Gino Trocchi, who retains a 49 per cent stock interest in the label and complete control of the studio, has announced new distributors. They are Record Distributors in Detroit and Trocchi in Hialeah, Fla.

With Studio A already in full operation, Studio B should be operative in four months.

THE BIG 3 MUSIC CORPORATION has signed Buddy Scott and Jimmy Radcliffe for recording and production company, U.S. Left to right are Buddy Scott and Jimmy Radcliffe.
AL WILSON
WHO COULD BE
LOVIN' YOU

# 759
SOUL CITY
young guitar players in the U. S. do most of their learning by listening to records. The guitar-adapted photographs contain music and print texts that permit playing along with records or solo play of the guitar through the phonograph speakers.

Philo-Ford, Major and Arvin are the firms to have introduced the guitar-phonos combo. Spokesmen for other major manufacturers of record playback equipment reported to a billboard surveyor that they are studying the concept for possible application to their lines.

**Six-String**

The Philo-Ford combination was introduced first. It was in-cluded in the 7-model portable line introduced in Las Vegas in June. Two of the models are equipped for guitar play. One is priced at $79.95 and the other is priced at $114.88. Philo-Ford's contribution of the six-string guitar.

Major Electronics Corp. then introduced a three-model portable phonograph and guitar promotion packing at $59.95. The guitar is a solid-body, six-string model of standard size. The phonograph has a 20-watt, all-transistor amplifier and preamp, heavy-duty speakers and four audio controls.

For "under $100," Arvin has just made available a guitar-phonograph combination in model 8SP49-GK. The phonograph has a speaker, and a portable that plays on 6 "D" batteries or AC. It has an automatic 4-interval changer, tone in 1-inch by 5-inch V-Magnet speaker. There is a built-in guitar jack. The guitar is a solid-body, six-string model with a steel reinforced "X" braced resonating bridge, 22 frets, separate tone and volume controls and a sensitive pickup. Suggested retail is $99.90 including guitar. Phonograph model carries a $59.95 suggested list.

Arvin has also introduced a portable stereo unit, model 68P79, which includes preamp and input for electric guitar. The unit carries a $128.95 suggested retail price. It has a solid-state amplifier, 12 watt peak power, 4-speaker output, and a foot-strap speaker separation, Garrard 3000 changer, low-mass tone arm, ceramic cartridge, diamond needle, L.P. stylus and 11-inch turntable. There are four operating controls.

**Masterwork**

Among major companies not yet into the promotion are Columbia Masterworks Audio Products and Westinghouse. In a recent interview, Columbia Masterworks general manager, said, "We have nothing like this now on the market. But we are not backward or anything, but we are too interested because our regular phonograph sales are running 35 per cent ahead of last year."

W. M. Day, general manager, Westinghouse Electric, TV-Radio-Phono Division, reported that the firm has a phonograph model, 394, through which an electric guitar may be played. "We're looking into this area," he said. "In fact, we've done considerable work on it. We haven't written off the concept. But I can't announce anything else now."

Motorola has had no phonograph-guitar combination and has done no research in the field. "Nothing was said," he said. "The door is open there to such ideas as including guitar preamp and input jacks in a phonograph."

"We elected not to do it," said one of product planning vice-president Jack K. Sauter. "I don't know that that's good for the consumer, although a phonograph may be adapted for electric guitar input, but they do not give nearly the output that most kids want.

There has been talk that RCA will enter the musical instrument field. "That's just talk now," said Sauter. "We're not even in the design stage."

**Phonograph Makers Pick Guitars in 68 Promotions**

**CBS Expanding Promo Activity**

SANTA ANA, Calif. — CBS Musical Instruments has expanded its advertising and public relations department. "This expansion is in keeping with our growth in over-all national sales," said William E. Johnson, marketing director of the division of Columbia Broadcasti ng System, Inc. The firm produces Fender guitars, amps and accessories; Fender Rhodes pianos and Contemp Organs; Rogers Drums and Squier Strings.

Irrving Green, formerly with University Sound, has been named manager of the department. The expansion includes beefing up field promotion activities under newly appointed manager Charles H. Rosenhal, who joined the company since January, 1966.

**Slant Promo for the Young Crowd**

MINNEAPOLIS — According to Ray Trestman, "youngsters should have a chance to try them. They know quality instruments and they know what they want."

Trestman Music Center in Minneapolis is built around this concept. And to get this knowing cash into the store, the firm has embarked on a lively promotion program that includes: a brisk weekly news organ, battles of the bands and good signs and displays.

Ray Trestman says: "We have quite a few promotional devices. We try to get something going every week beside our newspaper. We have had battles of the bands right in front of the store. This is a big midsummer event for us.

Most of our business is done with youngster 9 to 10 years old when they start in school bands. We seem to be doing fairly busy through the first of the year starting in the spring."

Rental of instruments is important at Trestman's. It's a good way to get the customer to try "it then buy it."

Trestman adds: "No question about it, it's a good way to get a person started in music. Most of the instruments are a large investment today. If you are going to get anything from $200, you have to invest about $100 dollars.

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When the customer rents, there is no self doubt. The rental is used toward the purchase. It's a good hurdle over the first step of the sale.

Trestman sells well across much of the musical line. Ray makes these comments: "We sell quite a few guitars and guitar accessories. We show a lot of accessories and we get a good deal of attention from rock stock sailors—in fact, we are not too familiar with them. We sell quite a few melodicas. We do very little with horns, but we do sell a few autoharp. I think they are starting to come into vogue."

The Minneapolis firm sells "quite a few recorders, mostly to youngsters in school. Officials note that a lot of the band directors are turning to recorders. Soprano recorders are chosen over the fluteophones."

Trestman-Frontman "We sell a few mandolins, banjos and flutes. Banjos were very good years ago but in the last year at least our business in banjos has been fairly quiet. The entire percussion field is important to us—drums, maracas and bongos sell in that order."

Space has always been a problem. However, we sell a lot of strings, picks naturally with the guitars and quite a few pickups. Instruction books on guitars go well but we do not have so many calls for earphones. We do have many customers for such things as pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items. We just the music books for instruction for our music pipe and similar items.
More Than a Store, Philly Outlet a Teen Talent Center

By MAURIE ORODENKER

PHILADELPHIA — This is the scene of teen age according to Steven Kenin and George Biles. And they are cashing in on it by providing the guitar gravy train with their shop in Center City. Called Guitar Workshop, their music store has become one of the most popular shopping centers for the teen trade.

Store merchandising is geared entirely to the teen combo-crowd—giving the youngsters full play in sampling guitars, testing amplifiers and even making a store wall available for notices calling attention to bands wanted and bands for hire.

Typical is a kid combo calling themselves the Dark Side and led by a 13-year-old, the eldest is 14 and the youngest is 11. Already this five-piece unit earns about $25 for a gig. And from the standpoint of instrument sales, the electric guitar played by the leader cost $200. And the Guitar Workshop sold 'em a Beatle Bass which cost about $1,000.

Communication

All the teen combos, explains Kenin, want to succeed. While they make no claim to artistry, they aspire to be professionals. They take their musical cue from records, try to duplicate it or create a sound of their own which is generally louder. Kenin adds: "I think the young people have discovered music as a new kind of communication."

"They try to communicate through their music," Kenin added. "They try to say, look, we're alive. Listen to us. What they are saying with the music is not important to them. What is important to them is that they make themselves heard."

Another Center City music store that is also doing well in instrument sales by becoming a teen band mecca is operated by Ellis Tollin, a former drummer with top jazz bands. His biggest sales are also the electric guitar and amplifiers.

With the ease with which a teen band can be formed and trained, Tollin thinks the market will be around for a long, long time.

"To many of this young generation," he said, "music means something quite different from what it means to us. Music used to spell long hours of practice on the fiddle or the piano. Not now. The kids have discovered that they can learn a few basic chords on the guitar in a couple of months, and if they have any kind of rhythmic talent, they can learn to play well enough to make some money."

Nerve and Noise

Still another music merchant orienting his sales approach to the teenagers, admits that while he sells musical instruments, they create very little music. By mixing new bands with established bands, he is declared as he runs up sales on the cash registers, "All these kids have is nerve and noise. And greedy parents who invest in them hoping to strike it rich."

Sam Goody's, the city's top record mart, also makes a strong pitch for instrument sales. While not the major center for the kids as is Guitar Workshop and Music City, Goody's has set aside a generous space on the second floor—removed from the more conventional record buyers on the first floor—to promote instrument sales. Moreover, the instrument section adjoins the store's big audio department.

No Returns

The Goody's store goes heavy on promoting used instruments, but always features popularly priced specials for a drum outfit and a guitar—either electric or folk—in all its newspaper advertising. In fact, instruments are plugged in all the store's heavy record advertising.

While many record shops carry a limited number of instruments, they are not "musicians," know very little about musical instruments, and are afraid to carry a heavy inventory without little knowledge of moving the merchandise.

"After all," one explained, "we can't make returns like we do with records."

WINNERS OF THE Vox BAND BATTLE FOR STARDOM

1ST. ORPHAN EGG, San Jose, California.

2ND. A BIT MUCH, Wichita, Kansas. Second place trophy and $2,500 in Vox equipment.

3RD. SOUTHBOUND FREEWAY, Edmonton, Alberta, Canada.

4TH. JERRY, JAY AND THE SHERATONS, Jennings, Missouri. Fourth place trophy and $1,000 in Vox equipment.

From more than 1,000 groups competing in the Vox Band Battle for Stardom, our judges selected the following for Honorable Mention: Backyard Majority ** The Bitter End * Dino & The Dynamos ** The Downbeats ** The Fanatics ** The Fifth Order ** The Good Tymes ** The Imposters ** The Innkeepers ** James Bond & The Agents ** Nite Owls ** Poor Souls ** Rag Dolls ** The Rising Sun ** Rockin' Rebels ** The Runaways Inc. ** The Spardels ** Spydel's ** St. George & The Dragons ** Terry and the Telstars ** Those Guys ** Tonto & The Renegades ** Works of Art. Be a winner with Vox. See your dealer and enter the new Vox Win A Movie Contract Contest. Vox, official guitar of Expo '67.

SEPTEMBER 2, 1967, BILLBOARD

Copyrighted material
TOP 20

YOUNG RASCALS—HOW CAN I BE SURE (Prod. Young Rascals-British-Ber) (Star- san, BMI) Hot on the heels of a "Girl Like You," the group up with a topper in this excellent ballad from the young Rascals. Filp: "I'm So Happy Now" (Stax, BMI). Atlantic Atlantic 2436

ROLLING STONES—DANIEL (Prod. Andrew Loog Oldham) (Writers: Jagger-Richard) (London, BMI) The longest recording on this year's chart, an easy beat rocker with good story line. The group is getting good press as the chart winner. Filp: "We Love You" (Gidon, BMI). London 905

BUCKINGHAM'S YOUNG BRENDA (Writers: Bu- rlandt, BMI) An easy beat song with a good story line. Filp: "Hey Baby" (Collect, BMI). Monument Monument 1024

The NIBBLER TOYS (Writers: Robert E. Don, BMI) "Hey Baby" (Funkus) (BM) "Your Precious Love" (Prod. H. Funkus-J. Brul) (Writers: Simpson-Adlberg) (Gebbe, BMI) Two potent sides to follow "Hey Baby". The book is "Easy Beat" (BMI). Columbia 44254

Marvin Gaye & Tammy Terrell—Hold Me Oh My Darling (Prod. Kenny Burrell) (Writers: Funkus-Crook) (BMI)—Shannon has re-cut his original hit in a new easy beat arrangement right in today's teen beat. The group should prove "Shannon" right back on top of the chart. Filp: "He Completed" (Metro, BMI). Liberty 55993

Rupert's People—Reflections Of A Man (Writers: Miles-Curtis) (Red Seal, BMI)—This British import has much of the sales potential of the "Shade Of Life" hit. Well produced, it is arranged featuring interesting lyrical content and arrangement. Filp: "Don't Want You No More" (Marbon, BMI). United Artists United 50202

BRIAN WILSON & MIKE LOVE—Gettin' Hungry (Prod. Beach Boys) (Writers: Wilson-Williams) (Ten of Tunes, BMI)—Two of the Beach Boys combine as writers and performers in this unusual piece of material—of beat as their current "Hear's The News" was. Should prove a popular chart item. Filp: "Devoted To You" (Acetil-Rose, BMI). Brother Records 1002

JAMES & BOBBY PURDY—Let Love Come Between Us (Prod. Papa Don) (Writers: Solowicz-Wyker) (Gallion, BMI)" One great rhythm piece that will surpass the sales strength of "I Take What I Want." A discotique winner and identified with "Arfa" as "Don't Want To Keep Waitin" (It Gotta/Papa Don, BMI). Bell 685

SWEET INSPIRATIONS—That's How Strong My Love Is (Writer: Jamison) (Rise, BMI)—The single is a top 20 hit. The group is a top 10 entry in the "Drive In" market. Filp: "Why Am I Trusted So Bad" and "Let It Be" in this smooth ballad with a top soul-packed performance. Filp: "I'm Loving You Too Long" (East-Time-Ourtime, CMI). Atlantic Atlantic 2436

SAM & DAVE—Soul Man (Prod. Isaac Hayes & David Porter) (Writers: Hayes-Porter) (East Fronte, BMI)—Solid winner is this rocking rhythm entry that should spiral the duo right up to the Hot 100 in short order. Exciting performance backed by a pulsating dance beat. Stax 231

RAMSEY LEWIS—Dancing In The Street (Prod. Emond Edwards) (Writers: Stevenson-Caye) (Jobete, BMI)—The Martha and the Vandellas hit of the past is brought back on this track via the group's instrumentat treatment by Lewis, and has chart item for them. Filp: "And (Writers: Doug) (BMI). Columbia 44254

M itch Ryder—What Now My Love (Prod. Bob Crewe) (Writers: Bercud) (ASCAP)—The most marketable commercial treatment for today's market in this dramatic emotion-packed Ryder performance set to a strong dance band featuring an offbeat swing rhythm pop arrangement. Filp: "Blessing In Disguise" (Sat- urday, BMI). DynoVoice 901

Marvin Gaye & Tammy Terrell—Hold Me Oh My Darling (Prod. Kenny Burrell) (Writers: Funkus-Crook) (BMI)—Shannon has re-cut his original hit in a new easy beat arrangement right in today's teen beat. The group should prove "Shannon" right back on top of the chart. Filp: "He Completed" (Metro, BMI). Liberty 55993

THE PARAD—She's Got The Magic (Prod. Jerry Kopple) (Writers: Margolin-Mac-Led-Rip- pelle) (Irving/Irvinamics, BMI)—The "Sunshine" hit! group strike back with an infectious smooth rocker with a clever, punchy and identifiable lyric that should put them right back up the Hot 100. Filp: "Welcome, You're In" (Good Sun- Inevitable, BMI). A&M 1076

The Capitols—Cool Pearl (Prod. Oddie McLaughlin, BMI)—They did it with "Cool Jerk" and they can do it again with this new dance hit. The group should prove "Cool Pearl" to the top of the topper chart as the smooth rock is a hot sales entry. Filp: "Don't Say Maybe Baby" (McLaughlin, BMI). A&M 1076

THE BROTHERS FOUR—Here Today And Gone Tomorrow (Prod. John Simon) (Writer: Street) (Dintraught, ASCAP)—New commercial bag for the foursome. Should prove "Here Today" as the current change made by Peter, Paul and Mary. Exciting folk rockers fits all programming and should hit the teen buyer with impact. Well pro- duced by John Simon. Filp: "No Sad Songs For Me" (Chappell, ASCAP). Columbia 44278

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

CHART—Predicted to reach the Hot 100 Chart

Roderick Williams—More Than A Miracle (BMI) (ACSP 545) (BMI). RCA Victor VC-93

Robert Oldham—What I Need To Know (BMI) (ACSP 545) (BMI). RCA Victor VC-93

The Emotions—Love Me Too Much (BMI) (ACSP 545) (BMI). RCA Victor VC-93

The Larks—This Is My Time (BMI) (ACSP 545) (BMI). RCA Victor VC-93

Curtis Mayfield—Hey Girl (BMI) (ACSP 545) (BMI). RCA Victor VC-93

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Buddy Thompson—Always That Way (BMI) (ACSP 545) (BMI). RCA Victor VC-93

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Buddy Thompson—Always That Way (BMI) (ACSP 545) (BMI). RCA Victor VC-93
TAKE SOUTH AMERICA'S ALL-TIME BIGGEST SONG...
ADD THE SUPER-SPLENDID INGREDIENTS OF...
HERB ALPERT & THE TIJUANA BRASS
RESULT: INSTANT SMASH!!!

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Cadet 5569

and

MARLENA SHAW'S
"WAITING FOR CHARLIE TO COME HOME"
Cadet 5571

(Psst. Ya' better tell the P.D. about 'em)
ATLANTA—A football field is turning out to be this city’s major show place. Rod Kimble, director of promotions and special events for Atlanta Braves, Inc., said Astroturf will be placed on the Braves Stadium field next year allowing fans to “get closer to the shots.” Crowds beyond 15,000 now pack the field.

Kimbrell, a former orchestra leader and organist, wears several hats in his capacity, working for Atlanta Stadium Productions, Inc., a wholly owned subsidiary corporation of the Braves baseball club. Under that set-up, the Braves have been able to bring to Atlanta shows such as the city has never seen in the past.

For two years running, Kimble has directed the Atlanta Jazz Festival which this year packed 15,000 people for two shows. Despite rain, Barbara Streisand drew 11,000. The Beatles attracted 33,000 paying customers, and James Brown drew about 15,000 each time he appeared. He is coming back for a third time, and Ray Charles, who drew 21,000, will be back a second time.

Kimbrell feels the Braves have everything it takes to become a major league of the future. “We can do our own promotion,” he points out, “We have the Braves baseball network, which is carried by 78 stations. We have the official Braves baseball team, with 19 outfields. We have a captive audience at the baseball stadium and 70,000 fans for two 21,000 for each game), so we can plug events on the p.a.”

The corporation engineered the sound in the stadium to provide a first-class acoustical setup, and has yet to have a complaint, according to Kimbrell.

Expansion plans for next year include a giant country music show (The Rolling Stones has expressed interest) and other shows, assemblage of talent anyone can imagine,” Kimble said. “We propose to pull out all the stops for country show every year.” He also plans to stage a huge gospel show, headlined by Mahalia Jackson, a folk festival, an outdoor basketball exhibition, or perhaps a bloodless bullfight. “We want to bring every kind of entertainment to Atlanta.”

Kimbrell also points out that a four-day show used by the Braves for the musical shows and other exhibitions is particularly good because the garlic, and beets, are carried by top stations in the nation. These include WSB, Atlanta; WTMV, Nashville; WSQA, Savannah; WAPI, Birmingham; WCVB, Montgomery; WUNI, Mobile; WSCC, Charlotte; WDBB, Chattanooga, and WFRN, St. Petersburg. Six of the stations are FM operations.

The Atlanta Jazz Festival has become an annual event, produced by George Wein. Kimbrell is the director. Artists at this year’s festival included Nina Simone, Wes Montgomery, Woody Herman, Thelonious Monk, Ray Charles, Herbie Mann, Miles Davis, Jimmy Smith, Horace Silver, and Dave Brubeck.

11,000 Teen Bands Vie in 3-Day Contest

LAURA DEVON, star of Paramount's "Gardens of the Moon," was the judge of the Teen Band Contest held at the 1967 festival, which is from the Leslie Brusic-Henry Mannix score. Also listening are producers Joe Reisman, left, and Marcia.
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SILVER THROAT / BILL COSBY SINGS W/BRS 1709
**Bang Goes Irish Pop With Van Morrison Promotion**

NEW YORK — Bang Records is running a heavy promotional build-up to bring the Irish pop sound of Van Morrison, formerly with Them, to American audiences. Morrison's nationwide promotion tour for Morrison includes college dates and concerts. He will appear on the "Joe Franklin Show" on WOR-TV here and also at a benefit performance for Israel. Associated Booking is handling the arrangements.

In addition to being lead singer for the Them, Morrison wrote the hit "Gloria." His solo debut album is all original. His latest Bang single is "Brown Eyed Girl." Based for release this month is his first album, "Brown Your Mind."

Morrison is concentrating on composing and developing his act, which eventually will take on a full orchestra back-up. He explained that his songs contain subtle elements of Irish legendary and soul, having little to do with the material being produced by current English acts.

**Joel Joy Pub Sues 5 For Infringement**

NEW YORK — Walter E. Jagliello of Jay Jay Publishing Co. has filed suit in Federal District Court here against Decca Records, Dot Records, Routhven Music Inc., Bert Kaempfert and Herbert Rehmholtz, charging copyright infringement of the popular song "Little Wally Twirl" with songs called "Mimic" and "Sweet Maria."

**Baez Scores With Ad Libs**

CLEVELAND — A sellout audience bought 1,394 of Joan Baez' back for two encores at Public Music Hall Saturday (12). The Vanguard recording artist started out with Simon and Garfunkel's "Dangling Conversation" and wound up with a cappella version of "The Lord's Prayer." Most of her 19 songs dealt with brotherhood and non-violence.

The Size 7 singer, much prettier than her pictures show, held the mostly college-age audience with ad lib as well as message. Her solo was "good for ushers to see people by."

Starring in clear back stage was her teacher, Ira Sandperl of the Institute for the Study of Non-Violence, Carmel, Calif.

Before the performance Miss Baez, 26, strummed her Martin guitar in a closed dressing room. Then she came out to talk to blind guitar player Irene Lipovsky, 17, of Columbus, Ohio. She signed an album with a flower design.

"I gave up signing autographs," she said.

JANE SCOTT

**Music in the 60s**

Eight little Cowsills
Traveling in a troupe
Met another Cowsill
And then they had a group...

Baez Scores With Ad Libs

**Signings**

Felipe Yanes, leader of Orchestra Molotov, signed with Dot, where his first album will be "Bugia."


The Stone Country joined RCA Victor, where their debut single will be "Time Isn't There Anymore," produced by Rick Jarrard. . . . Commodis London Lee signed with Audio Fidelity. He's slated to open at the Capitoline on Oct. 5. . . . Linda Kaye Lance has signed with ABC Records. . . . Johnny Jay and the Gangbusters inked with United. Their debut single will be "You've Got Your Kicks," produced by Lee Harritman. . . . Johnny and Lisa are together again. George Tobin is producing his third album.

The Faded Blue inked a three-year contract with Decca where their first pressing will be "The Next Time" and "The Day Was Far." . . . Tommy Leisoun signed with Columbia, with "You Know About Her All the Time" due for August release. . . . Melvin Q. Wadchamp and Ingrid Palmen and Pipe to Matthew Katz Productions.

**British Modbeats Show Psychadelic Promise**

NEW YORK—Hard-driving rock from North of the Border with strong psychadelic influences and traces of rhythm is playing the Scenes with the British Modbeats, a promising young Canadian group. Although the brightly dressed long-haired quintet has only been making it big in Canada on the Red Leaf label for two years, they showed on Tuesday (22) that they are a highly professional outfit.

The sound was almost startling as lead singer Fraser Loveman wailed numbers like "Hold On," "Somebody to Love" and a future recording, "Thank You Day." An updated "Tobacco Road," psychadelic was a high spot as the middle instrumental section built in intensity and velocity to a fever pitch. "Gloria" had an almost other-worldly beginning and ended in a frenzy.

The group's single, "Try to Understand," had the steady beat evident for most of the evening, while "Land of a 1000 Dances," an album cut, saw Loveman doing all the pop dances of the past few years, a feat also attempted by some of the young audience on the dance floor. Gregg Foster, lead guitarist, displayed a talented soloist and in "Standing Room Only," Jeffrey maintained a wild beat throughout. The live performance was much lighter than the group sounds on disc. Bass guitarist Joe Colonna and rhythm guitarist Mike Cergich round out the quintet.

The Modbeats played Tele- caster and Gretsch guitars and a Fender bass. Speakers, which were covered with bright yellow patterned material that changed as different lights hit them, were Fender, Vox and Traynor. Lights operated on a micro-switch also added to the psychadelic effect. With U. S. record companies showing greater interest in Canadian acts, this one should be snapped up soon.

FRED KIRBY

**Music Carnival Digs Seasons**

CLEVELAND — The 4 Seasons not only broke the one-night attendance record at Music Carnival Sunday (20) but received two standing ovations. Frankie Valli's roller-coaster voice worked high with the sell-out crowd from the first, even though he was suffering from a severe cold.

The Seasons peppered their 23-song program with comedy as well as music. Valli, lead guitarist Tom DeVito and bass player Joe Long did most of the ad-libbing. WRK Radio sponsored the 7 p.m. concert.

The Phillips' recording artists proved themselves men for all ages as well as seasons. Their repertoire ranged from the middle ages' favorite, "I'm in the Mood for Love" to the rock "C'Mon Marianne." Valli's latest, "I Make a Fool of Myself" was a hit.

A surprise treat was Joe Cas' fireworks on the drums. His solo brought a huge hand from the crowd, mostly of college age.

JANE SCOTT

JERRY BUTLER, seated, a Mercury artist, signs a production agreement with Dot, to record his first album with Mercury, involves Richard and Jimmy Knight, right. Looking on are Mercury product manager Alan Davis, left, and W. Vale Matheson, partner with Butler in Fountain Record Productions.
JANE MORGAN at her best!

Her first on ABC Records

"THIS IS MY WORLD WITHOUT YOU"
b/w "SOMEBODY, SOMEPLACE"

ABC 10969
Radio- TV Programming

WMCA to Lay on Disks
It Feels Can Score High

By CLAUDE HALL

NEW YORK—WMCA, one of the nation’s leading Hot 100 format stations, will lay on special records it feels have hit potential. These will be selected by a secret meeting of key personnel each Tuesday after the regular record listening session, said program director Ruth Meyer, who is also vice-president of programming for the Strauss Broadcasting chain.

The second meeting will not only decide what particular records the station will give special treatment to, but also how much. Miss Meyer started the extra session in line with a new “mathematical adjustment” of record play at the station. The adjustment was set in motion to “get stronger sounds on more frequently,” she said. “And records that look like a hit will get played like a hit from the start.”

Screening of records at WMCA is done by Joe Bogart, music director, and his assistant, Frank Costa, considered to have the best ears in the business for picking hits. Then deejays and Ruth Meyer further screen these and bring in their recommendations to a joint listening session each Tuesday. Everyone present votes on these records. Miss Meyer retains final decision.

This new programming policy at WMCA follows close on the heels of a decision by Miss Meyer to program more cuts from albums. At present the station is playing five cuts from Bobbie Gentry’s new Capitol Records album “Ole to Billie Joe,” including the hit title tune. The station had played fairly frequently “Byrd Avenue” from the new Sparky and Our Gang album.

Bad LP’s

The problem is, she said, that “with the exception of a group like the Beatles, the albums coming out today aren’t totally good.”

Album cuts are auditioned in the Tuesday meetings as if each were a single and votes are made on each.

“Previously, a radio station would only play a cut from an album if they wanted to make a record company release it as a single. This is no longer the case. We’re not trying to do that.” The Sparky cut of “Byrd Avenue” had been programmed two or three weeks for its audience value, then dropped from the playlist, Miss Meyer said.

Too many record companies are putting out albums, however, with one or two hits and a bunch of hastily cut tunes. Listeners at home may be willing to waste through these albums to hear the good tune, but a radio station wouldn’t want to program a weak album, she felt.

“More Music”

In line with its new programming policy, WMCA is planing more and more records in extensive airplay. This necessitates double-spotting commercials, but the station is making sure its copy and programming material between the spots.

Regardless of how much of the “more music” policy the stations become involved in, it will still be a personality station. “Around the country in many major markets, pop stations have been losing their big lead in audience ratings. They’re fool not to realize what’s causing it, aside from the competition. For radio to stay in that marketplace they’re going to have to stay on the cutting edge.”

Miss Meyer moved into radio in 1947 at WHER, then a middle-of-the-road station, writing copy. She joined WBB in 1953 when Todd Storz took over the station and wrote copy. But it was Storz who initiated the first major market top 40 format operation after trying it out at KOWH in Omaha. “Everybody laughed, saying Storz wouldn’t last to a station just playing 40 records.”

Miss Meyer, in the first three months we No. 1 in the market. She worked at WHER before going to Chicago with a Kansas City advertising firm a year before coming to New York.

She had been production director and programmer at WHER, when Steve Labunski, with whom she’d worked in (Continued on page 34)

KXOL-FM to Go Country

FORT WORTH — KXOL-FM, which went on the air in December 1962 broadcasting in stereo, will welter to a country music format Sept. 1, said station manager Jerry Hahn. Writ- etes at the station have been retained to help plan the new format. Until recently, Williams was general manager of a country music station in the area.

KXOL-FM has been programming popular music, but Hahn feels there has been a tremendous growth in the interest in country music. In addition, there was an FM programming gap in the market. Besides artists like Eddy Arnold and Chet Atkins, the station will play country music performed by pop artist—more in stereo. The station beams 6 a.m. to 2 a.m.

R&B TV Show Bows
On WEWS, Cleveland

CLEVELAND—A new r&b TV show with a radio disk jockey was launched here Saturday (19) at 1 a.m. by WEWS-TV.

called “The Ken Hawkins Show,” is emceed by Hawkins, the 6-10 a.m. WJIO deejay, Plans call for syndication.

“Is an hour-long show in color, following the ‘Joy Bishop Show’ Friday nights,” said Jim Lowe, WEWS-TV publicity director. “In the past we signed off at 1 a.m.

“It shows the growing interest in r&b here. I’m proud to have the show,” said Hawkins. He started at WJIO seven years ago as a radio engineer. He is also program director now. He has a business administration degree from New York University and graduate credit from Western Reserve University.

Record artists Bobbie Gentry, Jackie Wilson, Norma Jenkins, R. I. Thomas and the O’Tays led off the show. Rocking across the screen were the Big K Dancers.

“Well also be integrated,” said Hawkins, “We will have white dancers in the line-up in future shows.”

More Music Time
Is WTMA Policy

CHARLESTON, S. C. — WTMA, 5,000-watt Hot 100 format station here, has revamped its programming to feature more music. Dave Loyd, operation manager of the Atlantic Coast Broadcasting facility, bills the new programming policy as a bid to Hit Music. Dave Wellborne is general manager of the station. WTMA has three stations in the market in the last two Pulse surveys. However, the new music policy handles the morning drive-time show, seeks to do even better.

Basically, the new policy is a gimmick. I listened to the so-called ‘boss sound’ in other markets and picked what I liked. What I didn’t like about the ‘boss sound’ was the chatter belt around the months of the station. It had a bunch of guys here and I didn’t want to clamp down on them.

There has been no change in programming on the news, but WTMA is able to play the records more often by lighter production. Deejays are still allowed to be personalities, but records are being played almost back-to-back with only a tag line in between. In addition, deejays are now taking over the instrumental beginnings and endings of the records. "We have quite a few commercials here, too,” said Loyd, “and it’s my feeling that a double spot is no different than a single. So we’re trying to do a double spot if we do a spot at all.”

To illustrate the effectiveness of the move, there was just a mass audience. Booby Nash on the late evening slot was able to get 75 per cent of the audience in past surveys. He now handles the afternoon drive slot 3-7 p.m.

“Playing more music is important,” Nash said, “but to sound like a jokebox like so many of the larger markets’ formats is ridiculous. A bid to Hit Music policy allows just the right touch without taking away from a deejay’s personality.”
DAVID HOUSTON HAS THE HIT HABIT!

"YOU MEAN THE WORLD TO ME"

5-10224
Radio-TV programming

McAdorey Counsels Promo Men

By KIT MORGAN

TORONTO—Promotion men are tremendously important to radio stations, said Bob McAdorey, music director-deejay with CHUM, Toronto (generally considered Canada's most influential pop music station) at Phonodisc Ltd.'s annual sales meeting at the Inn on the Park in Toronto (19). But he listed many "do's" and "don'ts" they should take into consideration.

"Promotion men are tremendously important to a radio station," McAdorey said. He said a station likes a promotion man to be aware of his product, to tell the station when it's missing a record, to keep it informed on new records, to pitch the station on people, even though some may be rejected because "they talk or because the station is too busy."

"Another thing we like, though perhaps some record companies are a little shy of them, is information sheets, new sheets. It's important for us to know about the business and about artists. We know some of the stuff is a hype, but we can sort out the wheat from the chaff."

Among McAdorey's don'ts were: Don't turn promotion calls into three-hour social visits.

"Things are pretty busy in any station. We appreciate the calls, the record, the pitch, and may be a brief conversation, but a call that hangs up two or three people for two or three hours is a drag.

"Most stations now have tight playlists, and when it's made up, that's it," he said. "Management realizes it when a promotion man pitches individual deejays and librarians. Do it through the proper channels."

Poor service is another pet peeve. "When you've got a hit, get it into the radio stations."

Referring to promotion men with distributors rather than those with record companies, McAdorey said, "Don't do that, as a man whining and moaning that the company may lose a label if the station doesn't play a particular record. Your label doesn't own a promotor or program.

Summing up, McAdorey said, "It used to be a standard line with radio people that they were not in the record business, but I believe radio people are in the record business; and if I believe that, their people are in the record business, like it or not, and we have to work together for better music programming for us and more sales and more profit for everybody, and that's what it's all about, isn't it?"

Then all the little Cawells (And there are only nine) Took the flower to town And there they met a lion...

Yesteryear's Hits

Change-of-place programming from your theater's library, featuring the discs that were the hitest in the land 5 years ago and 10 years ago this week. Here's the way it rolled in Billboard's chart or that.

POP SINGLES—5 Years Ago

September 1, 1962

1. Sheila—Tommy Roe (RCA Victor)
2. Loco-Notion—Little Eva (Dimension)
3. Breaking It Hard To Do—Neil Sedaka (RCA Victor)
4. You Don't Know Me—Ray Charles (Mercury)
5. Party Lights—Claude Clark (Chess)
6. She's Not You—Elvis Presley (RCA Victor)
7. Things—Dolby Darin (Atco)
8. House Are Red—Dolby Virtue (Epic)
9. Vacation—Connie Francis (Mercury)
10. Little Diane—Glen (Laude)

POP SINGLES—10 Years Ago

September 2, 1957

1. Tammy—Debbie Reynolds (Cord)
2. Donna Reed—Lovel (Paramount)
3. Teddy Bear—Loving You (Decca)
4. That's My Desire—Dorothy Stone (Coyote)
5. In My Love—Evelyn Brothers (Condor)
6. Lola—Little Shakes' Cola—(Jerry Lee Lewis (Sun)
7. Sand—He's The Pac-Man—Roulette
8. Memo—Toni (Capitol)
9. Love Letters in the Sand—Bermudez—(Pat Boone (Dot)
10. Search—(Guerso (RCA)

R&B SINGLES—5 Years Ago

September 1, 1962

1. Loco-Notion—Little Eva
2. Twist and Shout—The Beatles (NME)
3. Why We Love the Good Thing—Barbara Lynn (MGM)
4. Bring It On Home To Me—Sam Cooke (Not-for-Profit)
5. Party Lights—Claude Clark (Cuban)
6. Live the Wedding—Elia James (American)
7. Rockwood—5789—Marlowettes (Mercury)
8. Lookin' for a Love—Valentines (Sar)
9. You Don't Know Me—Ray Charles (RCA)
10. I Need Your Loving—Don Gardner & Don Dool (Tex)

R&B SINGLES—10 Years Ago

September 2, 1957

1. Modern Sounds In Country & Western Music—Roy Acuff (RCA-Permanente)
2. Wind Story—Sound Track (Columbia)
3. The Comeback—Other Fun Songs for Jesus—(Double-Decker) (EMI)
4. Peter, Paul & Mary—(Warner Bros.)
5. Put Your Hands Praying—(RCA Victor)
6. House Are Red—Dolby Virtue (Epic)
7. West Side Story—Original Cast (EMI)
8. It Keeps Sight On U-Hurtville—(Johnny & His Orchestra)
9. The Music Man—Sound Track (Warner Bros.)
10. Stranger on the Shore—Mr. Acker Bilk (AB)

SEPTEMBER 2, 1957, BILLBOARD
CHART ITEM!
A SINGLE AND AN ALBUM BY

PETULA!

"The Cat in the Window"

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A PRODUCT OF JAFFELMAN-RUBIN ASSOCIATES

ANOTHER CHART IMPERATIVE FROM

WARNER BROS. RECORDS

Copyrighted material
WKY Reduces Rock On Daytime Airing

OKLAHOMA CITY—WKY, 5,000-watt Hot 100 format station that has long been a major influence on exposing rock 'n roll records, has softened its daytime programming, said program director Dan Wil- liams. The station still airs rock 6-10 p.m., but in the day- time, with the exception of major hits, is shunning many hard rock records.

No. 1 record in the market last week, said Williams, was "The Letter" by the Bostons on Mala Records "and we're playing it as often as any station would play the No. 1 record throughout the day." He said that 75 per cent of the records

played by the station were on Billboard's Hot 100 Chart, but that the basic programming ap- pealed to the station was to the "above 13 age group." These are culled by the regular lis- tening session from the top- selling 50 records. The rest of the daytime programming is hinged on records that have been in the top 10 on the sta- tion's playlist dating back to 1978, especially familiar tunes by artists such as Nancy Sin- atras, the Ray Charles Singers, Peggy Lee, Nancy Wilson and the Johnny Mann Singers. Most are up-tempo in nature, they're pro- grammed from albums. The station is also playing selected album cuts from records on Billboard's Top 10 Chart.

WKY will soon launch a massive promotional campaign behind its new sound, he said. "Already we've had a jillion adults tell us WKY sounded better than it had in years... and we've interviewed kids and they don't even know we've changed," WKY has long been the audience leader in the mar- ket. But KOMA, the other Hot 100 format operation had been giving the station considerable competition in recent months. The result was that KOK, the Easy Listening sta- tion in the market, had taken over as market leader. WKY is now aiming to collect an even greater audience composed of young adults and adults.

AKNEMED presents THE THRASHER BROTHERS in TV’s “AMERICA SINGS”

Brand New — Help Control Your Pimples & Scaly Condition — Get an OIL FREE Face for Acne Control — “Money-Back Guarantee”!

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CONTACT: "AMERICA SINGS" — P. O. BOX 2806 BIRMINGHAM, ALABAMA 35212

JOEY BISHOP TEAMs up with Double-Shot Records' artist Brenton Wood, left, to plug "Gimme Little Sign," Wood's latest single, on Bishop's national TV show.

WMCA on Top Disks

• Continued from page 30

Kamas City, asked her to come to WMCA just as he was starting to build it into a pop power- house. That was in 1938; R. Peter Strass was then program director. She said she worked at various places and never would have become a program director if it hadn't been for Labucki. "I got hooked because people were doing things wrong..." So, in 1962, Labucki finally

"Of hell, you might as well be program director."

"I've grown up with the guys at WMCA. They taught me a lot. I learn something every day from Joe O'Brien. I think they keep me around as a pet."

White Whale Pacts K-R for Eden Cuts

NEW YORK—White Whale Records has contracted for Kopp- elman-Rubin Associates to pro- duce the Chance Eden record- ing dates. Koppelman—Rubin had previously produced some Turdi sessions for White Whale. The first release under the new agreement will be "Look, Here Comes the Sun," John and Terry Boylan, who wrote the song, produced the disk for Koppelman-Rubin As- sociates.

WKMR is Robert L. Maupin, formerly a program director at WDMG, Douglas, Fla., Barry Gannell, and Ernest White, who were the new post of operations director of KPH, Wichita, Kan.
Skylite Moves to Nashville; Sets Up Talent Agency and TV Show

By BILL WILLIAMS

NASHVILLE — Skylite Sing, the world's largest gospel recording company, has established offices here and has set up a new talent agency and syndicated TV show. The recording company, under the management of Joel Gentry, is in the Capitol Records building.

Gentry, also president of the firm, said the firm moved to Nashville because most of the recording was done there. Skylite Sing became the largest firm of its kind when Gentry bought and merged Skylite Records and Sing Records. Skylite was formerly owned by the Blackwoods—Statesmen Enterprises, and Sing was owned by the LEFevres.

The first tapings for the syndicated TV show, "The Skylite Cavalcade," have been completed, and additional tapings are scheduled. Signed as regulars on the Skylite Cavalcade are the Swanee River Boys, Nashville; Rebels Quartet, Tampa; Ballow Sisters, Atlantic; Smitty Gatin Trio, Fort Worth; Bellairs, Nashville, and soloist Bobbi Jean White, Anderson, S.C.

The Cavalcade is under the direction of executive producer A. O. Stinson, and is handled by Hal Smith TV Productions. All artists on the Skylite Cavalcade are under contract to Skylite Records and will be handled by the Skylite Talent Agency.

The new talent agency, the third of its kind in gospel music, will be under the direction of Ethauba Cain. She has just returned from the West Coast where she set up tours for Skylite artists.

Earlier this year Gentry purchased Christian Faith Records in Northridge, Calif. Christian Faith is the second largest recording company in the sacred field. Among its artists are Tony Fontaine, Miltie Pace Trios, Ralph Carneide and Doris Aher and the Sky Pines Choir.

Skylite artists include the Stamps Quartet, Billy Gaunt, Inspirationals, Will Family, Gospel Keys, Goss Brothers, Rebels, Smitty Gatin Trio, Ballow Sisters, Bobbi Jean White, Swanee River Boys, Bellairs, plus masters on the Speer Fam-
ily, Oak Ridge Quartet, Statesmen, Blackwoods, Blue Ridge, Johnson Sisters, Naomi and the Sego Brothers, Wendy Bagbell and the Sunlifers, and the Har-
vegeters Quartet.

All of Skylite-Sing's record distribution is handled through Pathway Press, Cleveland, Tenn.

BIRMINGHAM — A new twist in a gospel music television series has been developed in Birmingham with the emergence of "America Sings," combining inspiration and patriotism.

Even more unusual, perhaps, is the fact that the sponsors are the stars of the show. Jim Thrasher and Jerry Goff are the top-ranking officials of the Akell Corp., Medical Specialty Corp., and WAGA-TH and WATE Advertising Agency, and AnSing Television Productions.

Thrasher also is a part of the Singing Thrasher Brothers, and Goff is a professional gospel singer of long standing. Ray Herron and Gerald Adams are the other stars of the show.

The programs are videotaped from the new facilities of WAGA TV, Atlanta, using five color cameras. There are special guests with every half-hour program, including Jake Hess and the Imperials; Warren and the Chords; and the Rambos. The program is scheduled to be broadcast daily at 6:30 p.m. eastern time.

By FRANK L. HORTON

Heartwarming Releases 15 Sept. Albums

NASHVILLE — Heartwarm-
ing Records will release 15 al-
bums in September, the largest monthly release in its history. Among the albums is Bob Newkirk's "Favorite Hymns As

(Continued on page 42)

MEMPIS — The National Quartet Convention at Ellis Auditorium here this October will be a five-day event, fea-
turing every top name in gospel music.

Added this year to the church service activities will be Dr. B. R. Lakin and Dr. John Raw-

bills. Brother Hovie Lister also will preach a sermon on Sun-
day morning.

The Wednesday (Oct. 11) program includes the Goss Brothers, the Memphisians, the Stamps, Impressions, Blackwoods, Statesmen, LeFevres and the Goodman Family.

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SEPTEMBER 2, 1967, BILLBOARD
BACK\n
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GETIN' REAL GIRL TOGETHER

Arranged & Conducted by JIMMY WISNER
Produced by BO GENTRY and RITCHIE CORDELL

BACK

GETIN' REAL GIRL TOGETHER

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SHONDELLS

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Shaped Notes

Stories have been circulating about Jake Hess and the Imperials. Their beginnings when Gary McPhad- den, baritone for the group, announced that he would leave to accept a call in Fort Worth, in September, were the group definitively not breaking up. Jake has no plans to go to any other group, and there will be a long continuance of this aggregation. Changes must be made from time to time, as is true in any organization; but the unit has no plans at all to disband... The Singing Rambo's no longer have their Sound of America recording studio. They sold out to a ministerial group after only a few months. The Inspirationalists, from Fort Worth, have cut a new Skylight album in Nashville... The Ballads have a new release out this month, "Church Triumph," written by Dottie Rambo. It's been cut by many others, but this has a new sound to it.

The Ballads have a new album, as do the Vangards, the Swannee River Boys, and others. The Florida Boys made the country charts in Nashville with their version of "Make Happy Tracks." The Blackwoods have their new album with Porter Wagoner, appropriately titled "More of the Great Old Gospel." The Mill Place Trio has a new album on the Christian Faith label. This album, Bob Summerson plays every instrument on the album疑难在 publishing job... The volume of Gospel Singing Caravan is to be released immediately. This features the Le Feveres, the Pughetes, the Johnson Sisters and the Blue Ridge Echoes. Johnny Frost, of the Frost Brothers, is recuperating from an accident. The Blackwood Brothers have dates set in seven States during the first half of September, ranging from Coast to Coast. This includes a long series in California... Monument recording artist Billy Walker has taped guest segments on Wally Fowler's nationally syndicated Gospel Music TV show. Walker plans to record a religious LP for Monument... The Chuck Wagon Gang, who will be honored this fall for more than 50 years of recording with Columbia, have just done another album... La- ways Satterfield, GMA's executive director, is disbanding her Gospel Notes, a publication de-

voted to gospel music, to spend even more time on her Association activities... A Wolfin Smoring, long-time driver for the Sper Family, has retired from country hoki-
ing. Barbara and Brenda Lister have joined Pete Ramsey productions... Bob Benson and Bob McKenzie attended the Chris-
tian Rock Singers seminar at San Diego... On Aug. 26 at Way- cross, Ga., the windows to a sump singing was held, with all major groups in the business on hand. Every seat in the bleachers, plus all the chairs on the field, were sold for the event. Twenty-six groups in all took part. All pro-
ceds from the event went to the Shippers' Hospital.

BILL WILLIAMS

Heartwarming Sets

• Continued from page 80

Gospel Music

Sing on Don McNeill's Breakfast Club, which features two songs written by McNeill, "Per-
fect Love" and "My Cathedral." Another is "A Christmas De-
light," with Wladimirovich, a local folk singer doing Christ-
mas folk carols.

Other albums include the Sper Family's "Hymns of Joy and Peace," Henry and Hazel Slaughter's "We've Come So Far by Faith," the Newfolds' "Old Country Songs," the Imperials' "Sing Favorite Hymns," the Kingsmen's "The Organ Art-
istry of Wally Brown," the "Tod-

day Sound of Ed Lyman," the Samuelsons' Best of Gospel, Singers, "On the Gloryland Road," the Statesmen Quartet's "Him of the Decade," and an album by the Prophets of Knox-
ville.

Inspiration Theme

• Continued from page 80

Roberts of WYZE, Atlanta, the Prophets of Knoxville, Jimmy Jones of the LeFevres, former Governor George Wallace of Alabama, and others.

The show is sponsored by one of the products owned by Thrasher and Goff, Aktenhouse. This is a medicinal product dis-
tributed in 30 States by Aktenhouse Corporation. Their agency, Goff-Thrasher, Inc., handles distribution and placing of the show. The firm plans to inject other products of their own into the show in the future.

The manufacturing plant and executive offices of the com-
bined firms are located in Bir-

ningham.
70 Years of World-Wide Music Publishing with Robbins-Feist-Miller and Subsidiaries
For the Generations

Music publishing is for the generations. It is an industry whose great practitioners have always taken the long-range view and have had a global outlook. This attitude and point of view is necessitated by the nature of the publisher's basic material—the song, or copyright. For a great song is virtually timeless and knows no boundaries; it can be performed again and again and thrill listeners in the far corners of the world. But the best song is a liability so that a publishing operation may reach its fullest potential. This is the element of continuity an administrative and creative level. And it is the special glory of The Big 3 that it has had this element of continuity—of leadership—for 70 years. From the days of Leo Feist to the present era of Arnold Maxin, the template has been cleared and replenished. Writers have been nurtured and songs have been exploited in all media, with a consequent enrichment of musical culture.

This special section documents this activity and in so doing points up the fact that publishing, when done in the grand manner, is the basis upon which the entire music-record business rests.

While documenting the past, this section also indicates The Big 3 plans and growth potential, and its abiding interest in the contemporary industry. Arnold Maxin, president of The Big 3, relates the present operation a world of skill and experience drawn from many facets of the music business. He understands the world market concept and he is familiar with the roots—those indigenous influences which are so pervasive in music today.

We express our appreciation to Maxin for his co-operation; and to Jay Leipig, Big 3 publicity director, for his creative work and editorial contributions to this section.

1897 - 1967... From

The first step in the development of The Big 3 was taken in the 1890's by a man who was destined to become one of the most creative competitors in the music publishing field. The man was Leo Feist, a one-time cornet salesman who elected to swing from stays to songs. He first attempted to launch his music career, Feist raced through New York's publishing houses determined to sell his own songs. When this failed, the persistent Feist turned to printing his own material, persuaded performers of the day to feature his songs and doubled as a salesman to peddle his new product to local sheet music shops.

In 1897 he opened an office and by the time the 20th Century arrived, the Feist publishing operation was a reality with such hits as "And Her Golden Hair Was Hanging Down Her Back"—a love ballad, "Anona"—a vaudeville specialty, and "Smokey Mokes"—a cakewalk which was regarded as the music happening of its day. The publishing house that Leo Feist had organized now had a solid foundation—a foundation which was celebrated in the industry with a flamboyant slogan "You Can't Go Wrong With a Feist Song."

In the ensuing years as the music publishing field began to realize its tremendous potential, it seemed likely that more sophisticated slogans would be coined for the booming industry. They were. But years after Leo Feist's jaunty jingle had been dropped from his sheet music editions, the point of that first brush slogan was still well taken—for show business history tells us that Feist certainly was more frequently right than wrong in his judgment of America's popular music.


Jack Robbins Arrives

A second historical high note was sounded in 1916 when a young man left his home town in Worcester, Mass., and journeyed to New York to join his uncle in the music business. The uncle was Maurice Richmond, one of the most astute pioneers in the music field. The nephew was Jack Robbins. Young Jack was quick to follow all of the tips offered by the veteran Richmond and in short order he graduated from stock clerk to song plugger. This was the beginning of a remarkable drive which was to take Robbins to the top of the music scene.

By 1917, Richmond knew he had a tin Pan Alley tiger in his organization and gave the young song dealer plenty of room to run. Jack soon parlayed his new responsibility into a success story as he wrapped up the promotion of a fast-growing roster of songs. One of Robbins' special projects at this time was the ballad "Smiles" which sold a record-breaking 2,000,000 copies.

Shortly after this happy episode, Richmond and his star protege opened a new branch company—Richmond-Robbins Music. From this firm, the Robbins-Engel catalog evolved and finally in 1924, the restless, hard-driving Jack Robbins hit the alley with his own Robbins Music Corporation.

Robbins' Dynamic Drive

Rough and ready individualism was perhaps the best and mildest way to describe how Robbins launched his firm in those early days. In this music business of ours, thousands of stories can be told of songwriters and song promoters who harangued and hung on to an unaltering ambition to ride to the top. Though Robbins certainly had that kind of firm fiber, this element was only part of his story for Jack knew that he knew music business (he already had the vast potential of the music publishing scene in his sights) and his pronouncements on this subject were legend.

Robbins' frequent appraisals of his own talent, of course, attracted a great many backbiters but, even his severest critics were soon forced to admit that he did have an uncanny sense for new notes in the industry. As the years rolled by these new ideas sparked somewhat of a revolution in music publishing and in the recording field as well. With his intuitive feeling for design, Robbins was the first music publisher to insist that the gingerbread music edition covers of the day were outmoded. The color and flash of Robbins' sheet music and folio product in the 30's and 40's forecast the sleek packaging concepts which were destined to become so important in the marketing of record albums. Robbins was the first man who lacked any formal music training was also a pioneer in educational music.

Jack's unorthodox approach to this field was an inspired pitch for the use of popular standards in school music training and school music programs. Robbins argued the point convincingly and the fact that he won is graphically illustrated in the extent of today's booming standard-educational market. A conservative estimate of the extent of the standard-educational music publishing field puts grosses in the multimillion-dollar category—a direct outgrowth of Robbins' resolve to explore every possible music market.

Long before it became a vogue, Robbins also responded to the beat of jazz and realized its commercial possibilities. In the late 20's, in the 1930's and through the 40's, he kept his music presses rolling with instruction folios arranged by the top exponents of the jazz field. These folios did much to spark the entire jazz movement and also sustained the jazz image in the blossoming recording field.

His early realization that the "Big Bands" meant big-time tie-ins for music publishers led to perhaps his greatest triumph. Robbins and his fast-moving aides, Jack Bergman were the first to dig the significance of the name band and the value of their identifying themes. They started bands, kept them going, brought bands to the attention of the recording industry, opened the Robbins office (day and night) to band arrangers, big band rehearsals and bigger band parties.

As a result the beat of the big bands was soon heard throughout the country and the greatest of the big band themes by such as Jimmy Dorsey, Glenn Miller, Benny Goodman, Vaughn Monroe, Stan Kenton, Jan Garber, Count Basie, were listed in the Robbins catalog.

In another show of his uncanny perception of future developments, Robbins foresaw the advent of the motion picture music score—the era of block-busting soundtracks and best-selling title songs. It was typical of Robbins that he was on to this possibility even before the flick began to talk and sing. He eagerly collected the orchestral scores which were used to highlight the movies and soon developed a particular facility for extracting themes. His know-how in this area put him ahead of the hustling music crowd after full-fledged sound and songs came to the film industry.

When the "Hollywood Gold Rush" of 1929 sent the top songwriter racing to the Coast, Jack

SEPTEMBER 2, 1967, BILLBOARD  
Copyrighted material

www.americanradiohistory.com
Corsets to Copyrights

had already staked-out his claim while other publishers were still learning how to prospect in the new music-film territory. This was the beginning of the company's special ties with the motion picture industry—a link which became even more significant in later years.

In the pre-corporate era of the 1920's and 30's, Robbins was one of the first in his field to eye music company combines. He liked to move fast on this merger road and he did because he was astute enough to leave the actual driving to his resourceful copyright lawyer Julian T. Abeles. With Robbins initiating the play, Abeles hammered out agreements which led to the acquisition of or interests in catalogs such as Sherman-Clay, Neil Moret and Vincent Youmans.

Miller Music Acquired

In 1930, another big one was wrapped-up with the purchase of the Miller Music Catalog—a catalog founded by composers Charles Miller and William Woodin. It may be interesting to note that Woodin had a few other things going for himself. An industrialist and financier as well as a composer, he was appointed the nation's Secretary of Treasury in 1933. The firm which he and Charles Miller organized eventually became one of the most substantial in the music business.


Continued on page RFM-4
The big note was sounded in 1939 when the Robbins, Feist and Miller publishing firms were pulled together within the corporate entity called "The Big 3." The history of The Big 3 from 1939 through the present, is a history singularly shaped by the fact that the organization has consistently attracted top leadership. For so many of Tin Pan Alley's lost empires, their history simply stopped when founders or key people passed away. Unlike this, the story of The Big 3, 1897-1967, is a continuing success story fashioned by a number of leaders and as each one followed he wrote another important chapter in the development of the firm and the growth of the entire music publishing industry.

Robbins, who launched the organization and a number of musical revolutions too as he served with such distinction through the 1940's, Abe Olman, 1946-1956, who anticipated the post-war communications explosion and stepped up The Big 3's promotional machinery to ride with the big blast which was to rock the very foundations of the publishing field. When the television boom finally cut loose in the 40's and disco jockeys also sparked a new brand of radioactivity, The Big 3 was already there and going for the charts while many other publishers were still reorganizing to meet the demands of the new music scene. As a composer in his own right, Olman developed a particular rapport with songwriters and recording artists. These special ties with industry talent turned even more hit tunes toward The Big 3 catalog. Olman also had a sharp eye for international publishing links and through his efforts and the counsel of Julian Abeles, the organization of Robbins Music Ltd. of London was conceived.

Maurice Scopp, head of the company from 1957-1965, brought the big business image to The Big 3 and made it a solid reality. His administrative acumen put more motion behind an organization reaching and ready to expand. And it did expand—internationally as well as nationally. During the Scopp years, The Big 3 firmly established a huge and efficient network of global affiliates, associates, and agents who gave the company a decided edge in the fast-growing world music market. With Julian Abeles once again wrapping up major deals, this was the big beginning of a traffic in talent and tunes which was to run from the U. S. to Britain to the Continent and race back again with unprecedented revenues riding for The Big 3.

Arnold Maxin took over the reins of The Big 3 in 1965 and has moved the company even further into the myriad markets which makes today's lively music scene—film songs and tracks, television themes, teen pops, big standards and blockbuster international tunes. Maxin—from "You Don't Have to Say You Love Me" to "Batman's Theme" and from "The Shadow of Your Smile" to "Some-where, My Love" (Lara's Theme), has added new dimensions to the build-up of copyrights in The Big 3 catalog. He has brought together the film scene and the pop scene in a dynamic marriage which has turned on more of today's music for tomorrow's standards. Through his perceptive "one world" view of today's music business, he has encouraged a solid global interrelationship of Big 3 companies—a dynamical alliance which has generated more music activity than ever before in the history of the organization. And this action increases each day as Maxin implements The Big 3's current diversification program—a program in which creative music publishing plays the key role. Double back to the beginning of Robbins, Feist and Miller history and you find that the same kind of positive creativity inspired Leo Feist to make his first move. Today The Big 3 is still swinging that way and swinging very well.

The fast-growing world music market. With Julian Abeles once again wrapping up major deals, this was the big beginning of a traffic in talent and tunes which was to run from the U. S. to Britain to the Continent and race back again with unprecedented revenues riding for The Big 3.

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MGM salutes Robbins·Feist·Miller on the occasion of their 70th Anniversary
Today's music business is marked by an interplay of musical cultures, with rhythm and blues, country and western and folk material all contributing to a pop product which is richer than it has ever been. And the catalyst for this product is a generation which now asks "Is it exciting and good?" and answers without reservation "If it is—well, buy it!" This new kind of evaluation by our free-thinking younger generation has in turn sparked a new kind of full-swinging creativity in our own industry—the freedom to discard "accepted stereotypes" and to move forward in exploring new and exciting music forms based upon solid roots and realities of the past.

Such are the views of Arnold Maxin, head of the Maxin Publishing firm. He has had varied experience in all phases of the music business, points out that "the most important music developments of our generation have come from the 'roots.' I welcome all the material I can get from these sources, for it is from these sources that we will obtain the standards of tomorrow."

"The publishing business," Maxin continued, "has come full circle. It is again, as it was years ago, the creative segment of the music field. We are working once again at the very beginning of the beat where things happen. We work with and nurture the writer who is frequently the artist as well. Thus it is that the composer and the writer-artist's opinion of how it should be presented to the public is the thing of importance today in our booming music-record complex."

"And today's music publisher stays close to this concept by functioning as an editor and by directing writers to the right kind of writing in a mixture of music idioms which are most natural to him, be it rhythm and blues, or country, or any type of repertoire. This kind of creativity will in the long run result in a better, more honest music product."

Less Inhibited

The way Maxin sees it, the new modern and creativity evident in today's music reflects the fact that the new generation is less inhibited than previous generations. He posed the question, "Could the Lovin' Spoonful, Simon & Garfunkle or Bob Dylan have happened 20 years ago?"

"Music," Maxin summed up, "today has vast sociological impact, and publishers, record men and writers must keep this fact in mind in order to keep pace with this industry."

Maxin was appointed executive vice-president and general manager of the Big 3 in the summer of 1965 after seven years as president of the Big 3. Prior to this he was director of A&R for Epic, and in earlier years was associated with RCA Victor as a salesman. He started in the field as a musician and established a reputation as a trombone player with Charlie Barnett, Tex Beneke and other top names on the big band circuit. Today, he is one of the youngest top executives of a major publishing firm. His appointment to The Big 3 post has sparked a dynamic step-up in The Big 3 activities which now cover the whole music publishing spectrum—from international action to the current teen scene.

A Potpourri of Pop Cultures

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JOBBERS BOOST SALES OF BIG 3 FOLIOS AND SHEET MUSIC

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G. Schirmer salutes

The BIG 3 Music Corporation on its 70th Anniversary

We are extremely proud to serve as music printers for BIG 3 publications

G. SCHIRMER
NEW YORK
MUSIC PUBLISHERS - PRINTERS - DEALERS - IMPORTERS

SEPTEMBER 2, 1967, BILLBOARD
Our Song!

Thank you!
Big 3 Gears Global Concept to
Music as Universal Language

"When a song can move people in one

country, that song very likely has

enough emotional validity to move

people in many countries. This is particularly true

in our Western civilization, where many nations

share in a common cultural heritage."

This is the view of Arnold Maxin, who after
two years of operation as head of The Big 3 is
committed to the concept of a global publishing
operation geared for activity in markets all over the

world. Implicit in this concept is the idea of total

music traffic: a two-way exchange setting up hit

consequences bringing back chart candidates for

the American market.

"Artists and writers today are aware of the

values inherent in this type of international organiza-
tional strength, and they expect it in a well-run
publishing operation," Maxin continued. He added
that only through the implementation of such a

broad-scale international concept could a great
catalog be replenished with new material, and

properly exploited for its standards.

In the past two years the international action
achieved by The Big 3 amply illustrates Maxin's
global publishing concept. Here are some examples:

(1) An international exploitation pact with the

Koppelman-Rubin publishing interests—Chardon
Music and Faithful Virtue—has paid off on major
charts throughout the world.

(2) A similar pact with Bob Dylan publishing
interests also produced top international revenues.

(3) An agreement with The Yardbirds to handle

American action on their original tunes resulted
in long chart rides with "Over Under Sideways
Down" and "Happenings Ten Years Ago."

(4) International negotiations wrapped-up with

another front-running global group—The Easybeats,

an Australian-British group, which promises similar
international action.

(5) Hit traffic from England to the U.S. has

reached a new high as ties between The Big 3 and

its British affiliates have been strengthened—"You

Don't Have to Say You Love Me," "There's a Kind

of Hush," "Knight in Rusty Armour," "Look

Through Any Window," and "I'm Henry VIII, I

Am" are a few of the top copyrights which raced

between the continents as a result of these titles.

(6) Hit traffic from the U.S. to the Continent
is also enjoying a tremendous increase. "Lara's
Theme" from "Doctor Zhivago" was the year's big-
gest international blockbuster. The year before
"Zorba the Greek" was groomed as a giant hit in
the overseas market (France, Holland, Belgium)
before it became a smash here.

(7) All of the many countries represented in

The Big 3's mammoth global publishing network
have benefited from this stepped-up exchange. Some
of the more recent examples—"Games That Loves
Play," a melody which originated in Germany, was
hit-launched with English lyrics in the U.S. market.
"Can I Trust You" from Italy and "In My Room"
from Argentina enjoyed similar successes.

One World of Music

The Big 3 has been wrapping up still another
big slice of the international music market through
the operations of the American offices of its foreign
affiliates, Francis, Day & Hunter, Ltd., and B.
Feldman & Co., Ltd. Some top examples are the
Ballad of the Green Berets" acquired for Germany,
Austria, Switzerland and Denmark; "Sloop John B"
for France, Britain, Germany, Austria and Swit-
zerland; "Mama," Britain, Germany, Austria, Swit-
zerland and the Netherlands and the Beach Boys
catalog for Germany, Austria, Italy, France, Hol-
land and Belgium.

"On a hit," Maxin said, "40 per cent of the total
income often accrues from overseas activity." He
pointed out, however, that this figure is subject to
considerable variation, depending upon the nature
of the material.

In elaborating on the One World of Music Con-
cept, and its corollary, the common cultural heritage
of Western countries, Maxin pointed to such inter-
esting manifestations as Western Germany's predi-
flection for American jazz, and the British apprecia-
tion of Negro blues. In connection with the last-
mentioned fact, Maxin noted that the "British ap-
proach to blues was indeed scholarly; that their
understanding of the idiom can only be termed
profound."

The matter of screening material in a complex
international publishing operation is, of course, a
tremendous one, Maxin added. "When we were
planning the American exploitation of the Italian
tune, 'Can I Trust You' (which hit the charts
through the Bachelor's recording), we discarded
six sets of lyrics written by three teams of writers
before we finally got what we wanted. This same
arduous process takes place in our key offices over-
seas."

Maxin stressed the strength of today's interna-
tional copyrights as the means of replenishing cata-
logs. . . . "The music business today is too challeng-
ing and complex to permit the publisher to simply
rely on old standards." Maxin added that there is
no longer any validity to the question, often asked
in recent years, as to where are the standards of
tomorrow. "They are all around us . . . the jet
age, Telstar, and the era of improved global
communications generally is making the exploitation
of great song material more complicated and more
gratifying than ever before."

Maxin concluded: "Fifteen years ago publish-
ing was still largely a territorial affair. That phase
is over. Today we communicate daily with far corners
of the world. The publisher as the copyright proprie-
tor has come into his own as the key figure in a
world-wide industry which is more exciting than it
ever was, in both its economic and cultural facets."

Affiliates, Agents and Representatives in the Big 3 Global Publishing Network

Robbins Music International (Argentina)
Buenos Aires, Argentina
J. Albert & Son Pty. Ltd.
Sydney, Australia

Weimusik Edition International
Vienna, Austria

Editions Francis-Day
Brussels, Belgium

Robbins Music International (Brazil)
Rio de Janeiro, Brazil

Gordon V. Thompson Limited
Toronto, Canada

Robbins Music Corporation, Ltd.
London, England
B. Feldman & Company, Ltd.
London, England
Francis, Day & Hunter, Ltd.
London, England

Editions France-Melodie
Paris, France

Siderton Verlag
Cologne, Germany
Trident N.V.
Amsterdam, Holland

Editioni Corci
Milan, Italy

Eastern Music Publishing Co., Ltd.
Minato-ku, Tokyo, Japan

Graver International S.A.
Mexico, D.F.

Canclones del Mundo
Madrid, Spain

Reuter & Reuter Forlag
Stockholm, Sweden

Editions Sidem
Geneva, Switzerland

S. S. Suarez Music Company
Manila, Philippines

RFM-10

SEPTMBE R 2, 1967, BILLBOARD
Big 3 Music Makes the Global Scene!

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Naples, Italy
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Amsterdam, Holland

WELTMUSIK EDITION INTERNATIONAL
Seilergasse 12
Vienna 1, Austria
Big 3 and its Technicolor Ties

From the very beginning, the music publisher was one of many talents—a man who played many key roles in a fast-developing industry. He served as a creative editor, often became a banker, always a promoter, a dependable adviser, a willing confidant. Some publishers through choice or geography found themselves involved in special areas of music development—Max Dreyfus and the Broadway scene, Wes Rose and c&kw, Herman Lubinsky and r&b, Mickey Goldsen and Polynesian music. The Big 3 found its special niche in film music and these technicolor ties are today brighter than ever.

The first reel rolled when Jack Robbins began to match music to silent films. Next stop—Hollywood 1929 where a new kind of entertainment burst upon the scene—America's own operatic form—the screen musical. That golden era of provocative fantasy leads us back to the first major Hollywood musical, MGM's "Broadway Melody." In this memorable vehicle, Arthur Freed and Herb Nacio Brown set the pace for a spectacular string of musicals which were soon recognized as the most characteristic and universally appreciated American contribution to the film medium. The Big 3 through its ties with Metro was linked with "Broadway Melody" and has continued to play a dominant role in this area of the music scene as the celluloid stage revolved and evolved through the years.

Perhaps the key to the Big 3's continuing dominance in the film music field is the company's ability to anticipate the changing screen scene. And, of course, these changes have been many and major ones... from the scintillating musical spectacles created during the Hollywood Gold Rush, cinematic history hops to the booming post-war era of on-location films and later to a teen-age explosion which rocked filmland with its relentless search for reality and turned on cameras with an expansive one-world view.

And with each new development more new notes in film music were written until today's movies are projected to the biggest beat of all—a beat which measures the measure of every conceivable kind of music. With its roots in the past and its creative ears attuned to the future, the Robbins-Feist-Miller organization is particularly equipped to ride with this kind of big beat. Today, the company continues to build as a leader in domestic film music by developing contemporary scores in keeping with current music trends. Through its huge foreign publishing network, The Big 3 also reaffirms its leadership in the global film music scene.

Statistics from the Academy of Motion Picture Arts and Sciences tell the story of Big 3's continuing leadership in film music and song. Since 1934 when the Academy launched its music awards, Robbins-Feist-Miller has been represented with 44 "Best Song" nominations and has earned Oscars for "Over the Rainbow," "On the Atchison, Topeka and Santa Fe," "High Noon," "Three Coins in the Fountain," "Love Is a Many-Splendored Thing," and for "The Shadow of Your Smile," which also capped the music business' Grammy award. In the Academy's "Best Score" categories, The Big 3 has rolled up a blockbuster record of some 85 nominations and 12 Oscars.

A glance at Big 3 music and song in future film product seems to suggest that the company will certainly continue its winning ways. The upcoming roadshow attraction, "Doctor Dolittle," is said to be one of the giant musicals of any year. This production was sparked by the talents of Leslie Bricusse, who wrote the screen play, composed the music and created the lyrics for 14 "Dolittle" songs. The score and songs from "Doctor Dolittle" are published by The Big 3's BMI wing, Hastings Music Corporation.

Leslie Bricusse and The Big 3 are linked with another supermusical, "Baker Street." Blockbuster music action is also anticipated with "Valley of the Dolls" and the full-fledged musical version of the classic "Goodbye, Mr. Chips." Both of these productions have been scored by Andre and Dory Previn. Other films sure to hit some high notes include "Far From the Madding Crowd," scored by the distinguished British composer Richard Rodney Bennett, and "More Than a Miracle" with a big ballad title song written by Eddie Snyder and Larry Kunik to music by Peter Fincian.

It would appear that as long as movies are made, Big 3 music will continue to be a part of the picture.

In the beginning... MGM's "BROADWAY MELODY" with songs by Arthur Freed and Herb Nacio Brown set the pace for a spectacular string of musicals.

The Academy Award Song and Grammy winner "The Shadow of Your Smile" by Johnny Mandel and Paul Francis Webster was derived from the score of MGM's "The Sandpiper" which starred Richard Burton and Liz Taylor.

From the MGM blockbuster "DOCTOR ZHIVAGO" with stars Julie Christie and Omar Sharif came an Academy Award winning score by Maurice Jarre and LarryKunik to music by Peter Fincian.

MGM's "THE WIZARD OF OZ" with a score by E. Y. Harburg and Harold Arlen yielded a parade of evergreens including the Academy Award winning song "Over the Rainbow" which was introduced by Judy Garland.

"DOCTOR DOOLITTLE," the Arthur P. Jacobs production and 20th Century-Fox release with Rex Harrison (above), is sparked by the talents of Leslie Bricusse, who wrote the screenplay, composed the music and created the lyrics for 14 songs.

From the Stanley Kramer production and United Artist presentation "HIGH NOON" came the big Academy Award winning title song "High Noon." (Do Not Forsake Me).

SEPTMBEKR 2, 1967, BILLBOARD
Maxin Outlines Publisher Role

By PAUL ACKERMAN

"T"he publisher today performs a very complex function: He operates not merely as a collection agency, but as an editor who guides and passes judgment on the output of writers and composers. And in the exploitation and development of music in the world market, he also shoulders a cultural responsibility, for he is dealing with the creative output of different peoples and different nations."

Thus Arnold Maxin, president of the Big 3, outlines the role of publisher in today’s expanded music industry. This global view of the publisher’s many-faceted operation, Maxin added, is backed by the philosophy of Robert O’Brien, president of M-G-M, parent company of the Big 3.

In analyzing the world music market, Maxin noted that it is advisable today to think of blocks rather than individual countries. The United Kingdom, South Africa, Australia and the Far East may be viewed as one block, where American-English taste is favored. France and Italy is another, as is Germany, Holland and Scandinavia. Spain more closely approximates Italy, whereas South America is strictly South America, Maxin said.

He added: “In the event a record becomes a major hit in any market it can transcend that market and take on an international character—examples being copyrights such as ‘Volare’ and ‘Milord.’"

With regard to the economic power of individual markets Maxin said that England, Germany, Japan and France are the most important, in that order; but he pointed out that a hit in Italy can spread worldwide faster than a hit in Germany, because Europe is saturated with Italian music.

Although the sale of folios is a developing part of the world market, the chief income sources are performances and mechanicals. The market continues to broaden as the music industry grows, and as income sources open up in Eastern Europe, Maxin said. Yugoslavia, he pointed out, is currently wide open and Czechoslovakia has for a long time been open. Maxin added that one way of dealing with Eastern Europe markets is through France, which maintains good relations with these nations.

Looming large in the Big 3 global exploitation picture is the development of film material in world markets. "Our problem," Maxin said, "is to tie in a record release with a film opening in every country around the globe. We must know the markets and we often get local writers to write in the idiom of a specific country.... We can do this because we have a world network."

"We run ahead of the film and get our music exploitation machinery ready to roll as the film opens in each territory. This facilitates an exchange of recorded film material among the different branches of the Big 3."

With regard to the publisher’s cultural responsibility, Maxin noted that in preparation for the M-G-M film, “Far From the Madding Crowd,” musicologists were retained to adapt folk material of the British West country and incorporate this in the score. Maxin traveled abroad three times on this project alone. He said: "We apply our knowledge of copyright and search the material through and see that it is treated properly.... The music must be truthful to the film.... It is a cultural responsibility, apart from monetary considerations."

This meticulous attention to detail on film music was also evident in the development of “Lara’s Theme” from "Dr. Zhivago," “The Shadow of Your Smile” from "The Sandpiper," “Forget Domani” from "The Yellow Rolls Royce” and "We Were Lovers" from "The Sand Pebbles."

"And because of such attention great copyrights emerge," Maxin concluded.
<table>
<thead>
<tr>
<th><strong>Great Writers-Great Songs</strong> A Great Catalog</th>
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<td><strong>HAROLD ADAMSON</strong></td>
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<td>★ Time on My Hands</td>
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<td>★ Comin’ In on a Wing and a Prayer</td>
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<td>★ Ebb Tide</td>
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<td>★ Shangri-La</td>
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<td><strong>LOUIS ALTER</strong></td>
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<td>★ Manhattan Serenade</td>
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<td>★ My Kinda Love</td>
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<td><strong>GUS KAHN</strong> 1886-1941</td>
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<td>★ I’ll See You in My Dreams</td>
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<td>★ San Francisco</td>
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<td><strong>FRANK SIGNORELLI</strong></td>
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<td>★ Stairway to the Stars</td>
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<td>★ I’ll Never Be the Same</td>
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<td>★ So at Last It’s Come to This</td>
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<td>★ Gypsy</td>
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<td>★ Park Avenue Fantasy</td>
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<td><strong>ABEL BAER</strong></td>
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<td>★ June Night</td>
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<td>★ My Mother’s Eyes</td>
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<td>★ I Miss Your Swiss</td>
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<td>★ Hello Aloha, How Are You?</td>
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<td>★ Lucky Lindy</td>
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<td>★ Seems Like Old Times</td>
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<td>★ Snuggled on Your Shoulder</td>
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<td>★ Boo Hoo</td>
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<td>★ Return to Me</td>
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<td><strong>CHARLES TOBIAS</strong></td>
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<td>★ Don’t Sit Under the Apple Tree</td>
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<td>★ Little Curley Hair in a High Chair</td>
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<td>★ No Can Do</td>
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<td>★ Zing Zing Zoom Zoom</td>
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<td>★ As Years Go By</td>
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<td><strong>PETER DE ROSE 1896-1953</strong></td>
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<td>★ Deep Purple for Piano</td>
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<td>★ Autumn Serenade for Piano</td>
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<td>★ Moonlight Mood for Piano</td>
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<td>★ White Orchids for Piano</td>
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<td>★ God of Battles (With General George S. Patton Jr.)</td>
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<td><strong>ROBERT MAXWELL</strong></td>
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<td>★ Ebb Tide</td>
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<td>★ Song of the Nairobi Trio</td>
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<td>★ You Can’t Go Home Again</td>
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<td>★ Pathfinder</td>
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<td><strong>HARRY TOBIAS</strong></td>
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<td>★ Sweet And Lovely</td>
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<td>★ No Regrets</td>
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<td>★ At Your Command</td>
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<td>★ Wild Honey</td>
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<td>★ Love Is All</td>
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<td><strong>SAMMY FAIN</strong></td>
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<td>★ That Old Feeling</td>
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<td>★ Love Is a Many Splendored Thing</td>
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<td>★ April Love</td>
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<td>★ A Certain Smile</td>
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<td><strong>JIMMY McHUGH</strong></td>
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<td>★ Don’t Blame Me</td>
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<td>★ Where Are You</td>
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<td>★ I’m in the Mood for Love</td>
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<td>★ I Feel a Song Comin’ On</td>
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<td>★ It’s a Most Unusual Day</td>
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<td><strong>MABEL WAYNE</strong></td>
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<td>★ Ramona</td>
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<td>★ In a Little Spanish Town</td>
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<td>★ It Happened in Monterey</td>
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<td>★ I Understand</td>
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<td>★ Don’t Wake Me Up, Let Me Dream</td>
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<td><strong>ARTHUR FREED</strong></td>
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<td>★ Singing in the Rain</td>
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<td>★ Temptation</td>
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<td>★ Pagan Love Song</td>
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<td>★ All I Do Is Dream of You</td>
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<td>★ You Were Meant for Me</td>
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<td><strong>ALFRED NEWMAN</strong></td>
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<td>★ Anastasia</td>
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<td>★ Throughout a Long and Sleepless Night</td>
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<td>★ The Best of Everything</td>
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<td>★ Street Scene (From the motion picture)</td>
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<td>★ Conquest (From the motion picture)</td>
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<td>★ Captain From Castle</td>
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<td><strong>PAUL FRANCIS WEBSTER</strong></td>
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<td>★ The Shadow of Your Smile</td>
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<td>★ Love Is a Many Splendored Thing</td>
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<td>★ The Green Leaves of Summer</td>
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<td><strong>NED WASHINGTON</strong></td>
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The Big 3 print division, which is responsible for the production and sale of music folios, song books and sheet music editions, is experiencing a dynamic growth pattern marked by gains which dramatically parallel the booming pop scene. Though this part of the publishing industry as an entirety has often been downgraded and particularly fell from favor in the late 30's when records out-raced play-at-home sheet music fare, The Big 3 has made its print department a prime factor in the company's revenue picture.

Song book sales are swinging for every measure over the entire music spectrum; pop folios have come on as strong as today's big beat; standard-educational publications are riding as high in the nation's schools as the formidable population explosion.

To complete the picture, the sale of sheet music is once again reaching a level which can be compared to the heyday of home musicals. If the company ledgers could talk, the plain feet and figure dialogue would indicate that The Big 3 print operation in recent years has jumped its sales volume from hundreds of thousands to a dollar count in the millions.

Behind this upsurge is a carefully picked staff of experts in the music print field and a sales manager who has pooled the team talents to tap the full potential of today's music edition market.

With some 40 years of experience in the field, sales manager Herman Steiger can reach back into the roots of The Big 3 catalog to create solid product and from this point jump to the packaging and promotion of today's pops. According to Steiger, "This is where the music print action is—somewhere between the roots and today's pop rock. Maintaining a vital balance of these two (great standards and current pops) in your folios and song books opens the road to maximum sales."

In line with Steiger's views, The Big 3 has produced a strong roster of folios which mix evergreens and current chart contenders. In the area of single sheet music editions, the company has also stepped out as a leader and can now boast that it controls, on the average, 25 of the hot 100 songs on the charts each week.

This solid statistic includes Big 3 chart suc-

Continued on page 22

Best Wishes and Continued Success to

ROBBINS • FEIST • MILLER

Thank you for representing us world wide.

Special thanks to Herman Steiger for the great sheet music and song books.

Chardon Music, Inc.
Faithful Virtue Music Co., Inc.

A PRODUCT OF KOPPELMAN-RUBIN ASSOCIATES, INC.
Big 3 Boosts
Music Book Market
Through
New Million Dollar
Distribution Center

A tour of The Big 3's new distribution center dynamically reflects the growing importance of the company's music print division. Located in Astoria, N. Y., the new building provides 27,000 square feet of space for receiving, packing, shipping and bulk storage of sheet music and music books. The new site houses the publishing field's first computer-equipped royalty and billing departments. The Big 3 distribution center also includes a complete printshop operation for the production of promotional material. Trucks roll right into the plant to speed Big 3 pop folios to music dealers and jobbers throughout the country.

Continued from page 21

...cases and a line of "outside" heavyweight pops which have been astutely leased for sheet music and folio use by The Big 3.

Obtaining print rights for hits copyrighted by other publishers has proved to be a significant factor in the growth of The Big 3 print division. It's the kind of action which generates more of the same—for as the fast-moving Robbins-Feist-Miller print team boosts its folios and sheet music sales, the operation attracts additional outside publishers who want to realize maximum print distribution for their own copyrights.

Each leasing deal has apparently set in motion a prime two-way bargain. The Big 3 offers indie music publishers and writers-artists a complete print service organization with a versatile art department, speed engraving and folio production facilities, skilled arranging, slick advertising and sales promotion and a broad national distribution to music dealers. It all functions as a "You Are in Good Hands" interaction which eliminates the indie publishers need for maintaining a huge print staff and, most significantly, it gives him the freedom to concentrate his creative firepower in the current record-music scene.

A glance at The Big 3's current leasing agreements reveals a roster of publishing and artist talent which reads like a who's who of the music industry. The Koppelman and Rubin music publishing interests are represented in current Levis' Spoonful folios, the big Motown sound moves in folios and sheet music to Big 3 dealers throughout the country. Bob Dylan, The Young Rascals, The Easy Beats, Joan Baez, Four Star Publications and Shelby Singleton Productions are all part of the exclusive Big 3 print picture—it's a picture which is getting brighter every day!

And all Big 3 music publications are riding in an ever-increasing sales cycle, with revenues reaching new highs as this division taps the big teen market, sends more pops to the growing school field, and prepares for the future with traffic-boosting folio racks, modern self-service techniques, dynamic packaging and merchandising.

Two views of The Big 3's new distribution center in Astoria. Suburban location of the plant allows for fast shipment of merchandise by truck, mail and air to music shops throughout the nation.

ROXY INDEX

ROYALTY OFFICE

The System: (Above, left) clerks are shown selecting pre-punched IBM cards which are coded for song titles, writers and royalty rates. These cards are channeled to the royalty office for control procedures. More than a million tabulating cards representing music created by some 16,000 songwriters, are processed each year by Big 3 royalty specialists. Computers also set the pace in The Big 3 billing department where sales volume, prices and discounts are automatically calculated and invoices are machine-produced. All information is recorded on tape for further data processing and actual payment of authors royalties.

BILLING DEPARTMENT
Where Orders Are Picked ... Filled ... and Packed

A complete print shop produces a continuous flow of circulars, catalogs and window displays to boost traffic and spark sales in music shops carrying Big 3 merchandise.

27,000 square feet of space to warehouse Big 3's huge “working” stock of sheet music and music books. Working stock changes several times a week as fast-moving pop merchandise arrives and is promptly shipped out to dealers and distributors. A stock of seasonal publications is also stored here and placed on standby for timely and rapid shipment to music outlets.

JACK WIECKS, office manager of Big 3's Long Island Plant.
Where The Decisions Are Made

Charles Wiecke  
John Fitzgerald  
Werner Strupp  
Bertha Schwartz

Ed Slattery  
Jay Leipzig  
Al Kohn  
Leo Cullen

And The Staff
NEW ACTION ALBUMS

WELCOME TO MY WORLD . . .
Dean Martin, Reprise R 6250 (M); RS 6250 (S)
(760-0253-0, 760-0252-0)

PETER, PAUL & MARY ALBUM
Warner Bros. W 1700 (M), W 1700 (S)
(925-0170-0, 925-0170-0)

BILL COSBY SINGS/SILVER THROAT . . .
Leslie Urdang, Columbia Records LC 3121 (M); LC 3121 (S)
(925-0169-0, 925-0169-0)

THERE ARE MY SONGS . . .
Patricia Clark, Warner Bros. W 1699 (M); W 1699 (S)
(925-0168-0, 925-0168-0)

COUNTRY, MY WAY . . .
Nancy Sinatra, Reprise R 8251 (M); RS 6251 (S)
(760-0251-0, 760-0251-0)

LUSH LIFE . . .
Nancy Wilson, Capitol T 2737 (M); ST 2737 (S)
(930-0173-0, 930-0173-0)

* NEW ACTION LP's *

These new albums, not yet on Billboard's Top LP's Chart, have been selected for getting strong sales moves in record media.

THE LIVE KINKS . . .
Reprise R 6030 (M); RS 6030 (S)

SPANKY & OUR GANG . . .
MCA 21124 (M); SR 61124 (S)
(890-0174-0, 890-0174-0)

THE BEST OF WAYNE NEWTON . . .
Capitol T 3797 (M); ST 3797 (S)
(925-0299-0, 925-0299-0)

TODAY'S THEME FOR YOUNG LOVERS . . .
Perry Middle, His Orch. & Chorus, Columbia CL 2704 (M);
CS 9354 (S); (350-0270-0; 350-0293-0)

SOUNDTRACK SPECIAL MERIT

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.

THE ROPO
Peter Sellers, Warner Bros. W 1711 (S)

(890-0055-0)

John Lithgow composed of "A Man and a Woman," the hit single from the popular film "A Man and a Woman." A masterful performance of a sensitive love story which could make it a simple.

ROY HAMILTON'S GREATEST HITS, VOL. II
Roy Hamilton, Epic LN 2436 (M); BN 2436 (S)

A great collection of Hamilton's oldies, featuring standards, like "Easy to Remember" and "Lover Man." Also includes "SixteenTones," a "Happy Theater" style also does well. "The Golden Girl" and "When It Seems to Be"

THE YOUNG TRADITION
Vanguard VRS 79246 (M); YSO 79246 (S)

The Young Tradition is a British group, and this album was produced by traditional English folk music, its scores are written by various artists. The young tradition is the only Elk with the contemporary sound. But the sound of the young tradition is interesting enough to be dangerous.

SPECIAL MERIT

NO THE YOUNG TROUBADOURS
Columbia LSP 139 (M); LSP 139 (S)

The Young Troubadours present their folk music in an emotional way, featuring pure vocals, while the backup is done by traditional English folk music.

GOLDEN HITS--THE BEST OF LAWRENCE WELK . . .
Decca DL 24112 (M); DS 24112 (S)
(340-0181-0; 340-0181-0)

TEST PATTERNS . . .
Tommy Boyce & Bobby Hart, A&M AN 136 (M); SP 4126
(100-0018-0; 100-0018-0)

THE KENNEDY DREAM
Chad Mitchell Trio, Impulse A 9144 (M); AS 9144 (S)
(930-0189-0; 930-0189-0)

THREE RAGAS
Ravi Shankar, World/PEOPLE WP 1428 (M), WPS 2148 (S)
(749-0128-0; 749-0128-0)

TRIANGLE . . .
The Beau Screamers, Warner Bros. W 1692 (M); W 1692 (S)
(925-0169-3; 925-0169-3)

BLUES THEME . . .
Denis Williams & The Thunder T 3078 (M); ST 3078 (S)
(930-0257-3; 930-0257-3)

SHOSTAKOVICH, SYMPHONY NO. 13
Granadosky / Various Artists / Moscow Philharmonic Orchestra (Kondrashin), Everest 6181 (M); 3181 (S)

This symphony, especially a centennial offering in its practical recording, has been heard in the Soviet Union since 1968, the last time performed abroad. Its structure includes the Soviet motto "the first movement, set in Tchaikovsky's "Rites of Spring," and the other Russian folk material sounds familiar.

Gospel Special Merit

SUNSHINE ON ME
Hank Williams, Atlantic 8005 (M); SD 8005 (S)

The celebrated Hank Williams Four have a meaningful album here, mostly of traditional material, insipid vocals, note the long song, "I'm So Lonesome I Could Cry." The last track, "You're a Mean One," is also as others.

Poka Special Merit

LIL WALLY PRESENTS THE POKA VAGABONDS
Joy Joy 1111 (M); 1111 (S)

The Poka Vagabonds presented by Lil Wally and His Orchestra, this album is produced as a selection of popular songs. A narrative "Shine On Me" is especially effective.

Low Price International Special Merit

JENNIE TOSLED SINGS RUSSIAN SONGS
Odyssey 22 12009 (M); 22 12009 (S)

A package of these performances of Russian songs. Dealers with this type of buyer will be interested to stock the album. Performances are done with rare style and sensitivity.

CLASSICAL MERIT

SMOKINGOKI, SYMPHONY NO. 13
Grauncky / Various Artists / Moscow Philharmonic Orchestra (Kondrashin), Everest 6181 (M); 3181 (S)

(Continued on page 46)
<table>
<thead>
<tr>
<th>No.</th>
<th>Record Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WELCOME TO MY NIGHTCLUB LAND</td>
<td>The Kinks</td>
<td>Reprise</td>
</tr>
<tr>
<td>2</td>
<td>HEADQUARTERS</td>
<td>The Monkees</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>FLOWERS</td>
<td>The Turtles</td>
<td>Capitol</td>
</tr>
<tr>
<td>4</td>
<td>THE DOORS</td>
<td>The Doors</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>SURREALISTIC PILL</td>
<td>The Byrds</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>6</td>
<td>CROOKED VILLAGE</td>
<td>The Byrds</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>7</td>
<td>INSIGHT OUT</td>
<td>The Byrds</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>8</td>
<td>I NEVER LOVED A MAN THE WAY I LOVE YOU</td>
<td>Loretta Lynn</td>
<td>RCA</td>
</tr>
<tr>
<td>9</td>
<td>SOUNDS LIKE</td>
<td>Barbara McNair</td>
<td>ABC-Dunhill</td>
</tr>
<tr>
<td>10</td>
<td>REVENGE</td>
<td>Barbara McNair</td>
<td>ABC-Dunhill</td>
</tr>
<tr>
<td>11</td>
<td>THE HOLLIEST GREATEST HITS</td>
<td>The Hollies</td>
<td>Liberty</td>
</tr>
<tr>
<td>12</td>
<td>BORN HERE</td>
<td>The Hollies</td>
<td>Liberty</td>
</tr>
<tr>
<td>13</td>
<td>REACH OUT</td>
<td>The Miracles</td>
<td>Motown</td>
</tr>
<tr>
<td>14</td>
<td>OH! MARIA!</td>
<td>The Miracles</td>
<td>Motown</td>
</tr>
<tr>
<td>15</td>
<td>THE SOUNDS OF INDIANA</td>
<td>The Indianapolis Symphony Orchestra</td>
<td>RCA Victor</td>
</tr>
<tr>
<td>16</td>
<td>A MAN AND A WOMAN</td>
<td>Johnnie Taylor</td>
<td>Chess</td>
</tr>
<tr>
<td>17</td>
<td>MOBY GRAPE</td>
<td>Moby Grape</td>
<td>Columbia</td>
</tr>
<tr>
<td>18</td>
<td>THE TEMPTATIONS' GREATEST HITS</td>
<td>The Temptations</td>
<td>Motown</td>
</tr>
<tr>
<td>19</td>
<td>CLAUDINE</td>
<td>Betty Everett</td>
<td>United Artists</td>
</tr>
<tr>
<td>20</td>
<td>THE BEST OF THE LOVIN' SPLENDID</td>
<td>The Lovin' Spoonful</td>
<td>Liberty</td>
</tr>
<tr>
<td>21</td>
<td>YOU ONLY LIVE TWICE</td>
<td>The Flying Burrito Brothers</td>
<td>Capitol</td>
</tr>
<tr>
<td>22</td>
<td>JANIE JAN</td>
<td>Janie Jan</td>
<td>United Artists</td>
</tr>
<tr>
<td>23</td>
<td>DADDY'S LITTLE GIRL</td>
<td>Janie Jan</td>
<td>United Artists</td>
</tr>
<tr>
<td>24</td>
<td>THE BEST OF SONNY &amp; CHER</td>
<td>Sonny &amp; Cher</td>
<td>Capitol</td>
</tr>
<tr>
<td>25</td>
<td>THE SUPERHITS</td>
<td>Sonny &amp; Cher</td>
<td>Capitol</td>
</tr>
<tr>
<td>26</td>
<td>S.R.O.</td>
<td>Sonny &amp; Cher</td>
<td>Capitol</td>
</tr>
<tr>
<td>27</td>
<td>FRANKIE VALLI SOLO</td>
<td>Frankie Valli</td>
<td>Atlantic</td>
</tr>
<tr>
<td>28</td>
<td>MAMMA'S AND THE PAPA'S DELIVER</td>
<td>Mamma's and the Papas</td>
<td>Capitol</td>
</tr>
<tr>
<td>29</td>
<td>THE DIONNE WEAVERS' GREATEST HITS</td>
<td>The Dionne Weavers</td>
<td>King</td>
</tr>
<tr>
<td>30</td>
<td>THE SOUNDS OF THE CAROLINA BABIES</td>
<td>The Carolina Babies</td>
<td>Columbia</td>
</tr>
<tr>
<td>31</td>
<td>TIME, TIME</td>
<td>The Carolina Babies</td>
<td>Columbia</td>
</tr>
<tr>
<td>32</td>
<td>HEADS UP</td>
<td>The Carolina Babies</td>
<td>Columbia</td>
</tr>
<tr>
<td>33</td>
<td>LET'S FALL IN LOVE</td>
<td>The Carolina Babies</td>
<td>Columbia</td>
</tr>
<tr>
<td>34</td>
<td>BORN FREE</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>35</td>
<td>SOMEBODY'S WATCHIN'</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>36</td>
<td>LITTLE GAMES</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>37</td>
<td>FIDDLER ON THE ROOF</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>38</td>
<td>I CAN'T HELP IT</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>39</td>
<td>NEW GOLDS</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>40</td>
<td>THAT'S LIFE</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>41</td>
<td>THERE'S A KIND OF HUSH</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>42</td>
<td>I'M A MAN</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>43</td>
<td>FUTURE</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>44</td>
<td>ROMANTIC MAN</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>45</td>
<td>THE MAGNIFICENT MEN</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>46</td>
<td>BIG SONGS FROM THE WESTERN UNION</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>47</td>
<td>BACK TO BERTHA</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>48</td>
<td>LOVE IN THE AIR</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>49</td>
<td>JUST FOR YOU</td>
<td>The Rolling Stones</td>
<td>Decca</td>
</tr>
<tr>
<td>50</td>
<td>THAT'S LOU</td>
<td>Lou Reed</td>
<td>New York Records</td>
</tr>
</tbody>
</table>

*Note: The table above lists the top 50 records of the week ending September 2, 1967, according to the Billboard chart.*
UNPRECEDENTED! PRIMED AND SET—THE PRE-RELEASE PROMOTION FOR THE SOUNDTRACK ALBUM OF THIS EXTRAORDINARY WARNER BROS. FILM TRIUMPH!

PRODIGIOUS AM, FM, TV, DJ PROVOCATION; WINDOW SPECTACULARS, WALL, AISLE, COUNTER DISPLAYS; BROWSER BOXES, MOBILES; NAT'L MAG., NEWSPAPER ADS; TIMES SQUARE AND MULTI-CITY PAINTED BULLETINS; PREMIERE TIE-INS; RELENTLESS CONSUMER EXCITATION TO TRUMPET THE ORIGINAL FILMCAST VERSION OF THE NEW “CAMELOT” ABOUT WHICH PRE-RELEASE TRADE COMMENT CONSENSUS READS: “INCREDIBLE AURAL EXPERIENCE!”

RADIO STATION PROGRAMMERS:

WARNER BROS. RECORDS
BURBANK, CALIFORNIA

Count us in your big “CAMELOT” push!
Send album and promo material.

NAME

STATION

ADDRESS

CITY STATE

RETAILERS:

WARNER BROS. RECORDS
BURBANK, CALIFORNIA

We want to participate in your upcoming “CAMELOT” promotion. Send album and material.

NAME

FIRM

ADDRESS

CITY STATE
BREAKOUT SINGLES

THAT'S HOW IT IS (When You're in Love) ...
Ots Cisy, One-down 4848 (Arc-Cogra, BMG) (New Orleans)

LET IT OUT ...
Humbus, Yours/Front 5038 (Cajun, BMG) (Albany)

A WOMAN IN LOVE ...
Bennie Golson, Out 7019 (Lin-Col/Blue, BMG) (Baltimore)

BELIEVE IN ME BABY ...
Jimmie James, 39th Century Fox 6646 (Ja-Maj/Cherry, BMG) (New Orleans)

* NATIONAL BREAKOUTS
NO NATIONAL BREAKOUTS
THIS WEEK

* REGIONAL BREAKOUTS
These new records, not yet on Billboard’s Hit 100, have been released in sufficient numbers by dealers in most markets to list in parentheses.

BYE-BYE BABY ...
Big Brother & the Holding Company, Mainstream 646 (Brew, BMG) (San Francisco)

HEAVY MUSIC ...
Bob Seagor & Doug Brown, Cameo 434 (Cesar, ASCAP) (Dallas)

TOP LP’s

151 135 117 111 105 99 93 87 81 75 69 63 57 51 45 39 33 27 21 15 9 3
152 178 COWBOYS & COWGIRLS PEOPLE
153 152 FRESH CREAM
154 157 HUGO MASERELA’S LATEST
155 126 BY REQUEST
156 117 ERIC BURDON & THE ANIMALS VOL. II
157 159 WINCHESTER CHATELAINE
158 162 IT’S SUCH A PITY
159 175 OUTSIDERS... HAPPENING’ LOVE
160 165 JOHNNY’S GREATEST HITS
161 177 CABARET
162 163 DYNAMIC DUB
163 166 BORN FREE
164 166 ALL THE TIME
165 167 I LOVE YOU
166 171 ROOTS WITH ETHNIC
167 168 JOHNNY RIVERS’ GOLDEN HITS
168 164 GRAND PRIX
169 169 GREATEST HITS EAST
170 171 WEST MEETS EAST
171 172 UNDERGROUND
172 174 SOUNDS OF SILENCE
173 179 SUPER PSYCHEDELICS
174 181 CHANGES

* Indicates Star Performer

FUTURE NAVY

the future with a promise

LOW-PRICE CLASSICAL

SPECIAL MERIT

THE NEW RELIGION
Jimmy James and the Vampires.

FOLK SPECIAL MERIT

MORNING SONG
Jackie Washington, Vanguard VRK- 79254 (A) ¥50-79254 (S)

It is Washington’s voice that shines through on this LP. With a close relationship to the blues, the fiery rhythmic feeling, the emotional, almost hypnotic spirit is haunting and powerful. The songs represent some of the best of Jackie Washington’s style. His powerful, commanding voice is the central feature of this recording. (n) A (t)

SOUNDTRACK

ENTER LACOSTE...
Original Soundtrack, Liberty LOM 1684 (A) £5.79 (S)

POPULAR

THE SOUL OF A BEAR
William Bell, Bell 719

NEW ALBUMS

BACH GUILD
The Baroque Art of Telemann—Johann lip. 879, £5.97 (S)

CAPITOL

PATIENCE AND PERSEVERANCE
557 700.0 (A)

DISCOVERY

ERNEST BORGnine—Magic Moments, MPS 169 (A)

EPIC

THE VILLAGE SOUNDS—Great Hits.

HELIODOR

MARINE ORCHESTRA—5 PRELUDI BACH, GRM 1 (A) £1.50 (S)

HISTORY

STUDIO EDITIONS OF BRINDEL'S, GRM 2 (A)

LONDON

STUDIO EDITIONS OF BRINDEL'S, GRM 3 (A)

MERCURY

STUDIO EDITIONS OF BRINDEL'S, GRM 4 (A)

ODE

STUDIO EDITIONS OF BRINDEL'S, GRM 5 (A)

REPRISE

THE ELECTRIC PRUNES—Break Up, R 2000 (A) £2.00 (S)

SONNY BARGER & THE ALLSTARS

HERMANN GILLMAN—Hymn, CBS 1271 (A)

SYMPHONY OF THE WORLD

THE HAMBURG ORCHESTRA—The Folk Songs of Germany, CBS (A)

MILLER MONTGOMERY—I'm Just Living; AM, £1.12 (A) £1.12 (S)

THE VILLAGE SOUNDS—Great Hits.

RAY CHARLES

THE CHRISTMAS ALBUM, CBS 7276 (A)

ROCKABILLY NIGHT WITH HAMBRO

BOBBY BROWN (Bobby Nations), Vanguard (Everyman Classics) SLY 323 (A) £3.95 (S)

RIVER PEOPLE—The Best of Everyman, Columbia PC 3956 (A) £5.00 (S)

THE ROYAL JAZZ BAND—Gospel, CBS 3872 (A)

THE TRINITY BRAND—The Gospel Brand, CBS 3871 (A)

THE MILITARY BAND OF THE ROYAL NAVY—Marches, CBS (A)

THE ROYAL JAZZ BAND—Gospel, CBS 3872 (A)

THE MILITARY BAND OF THE ROYAL NAVY—Marches, CBS (A)

THE ROYAL JAZZ BAND—Gospel, CBS 3872 (A)

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THE ROYAL JAZZ BAND—Gospel, CBS 3872 (A)

THE MILITARY BAND OF THE ROYAL NAVY—Marches, CBS (A)
HE'S BACK

BARRY MCGUIRE
"MASTERS OF WAR"

WRITTEN BY BOB DYLAN
PRODUCED BY TERRY MELCHER
D-4098
Columbia Plans More Tests on Rechanneling Mono for Stereo

BY FRED KIRBY

Columbia, leader in the field of stereo, has removed the last vestiges of mono with its recent release of the New York Philharmonic under conductor Leonard Bernstein. This unprecedented move has been hailed as a major step forward in the evolution of stereo, and Columbia's commitment to mono-only recording companies is widely regarded as a sign of the increasing importance of stereo.

The move to stereo has been met with mixed reactions. On the one hand, Columbia's decision has been seen as a wise move that will benefit consumers and artists alike. On the other hand, some mono-only companies feel threatened by the move and have criticized Columbia for abandoning them.

Despite these criticisms, Columbia remains committed to stereo and has announced plans for more tests on rechanneling mono for stereo. The company is determined to offer the best possible sound quality for its stereo customers.

In an interview with the New York Times, Columbia's president, John Holman, said, "We are confident that our commitment to stereo will payoff in the long run. We believe that the future belongs to stereo, and we are committed to making it the best possible listening experience for our customers."

Columbia's move to stereo is part of a larger trend in the music industry. As more and more people are upgrading their stereo systems, there is a growing demand for stereo recordings. Columbia's decision to invest in stereo is seen as a wise move that will benefit the company and its customers.

In conclusion, Columbia's move to stereo is a significant step forward in the music industry. The company's commitment to stereo is a sign of its confidence in the future of the industry, and its decision to offer the best possible sound quality for its customers is a testament to its dedication to excellence.
TELDEC DEBUTS ‘MARCH MUSIC’

HAMBURG — Telefunken-Decca (Teldec) has released a unique recording of marches music at the Branden- burgian Courts 1685-1812, based on a rare musical discovery. Dirk O. Peter zieg, the Hamburg musicologist, discovered a series of unique manuscripts with military marches from the 18th Century archives of the former Prussian State Library in Berlin, under the direction of Arno Paetzig two years ago, determined that his discovery was linked with the oldest Prussian military music orchestra. Teldec recorded Paetzig’s discovery in cooperation with the Jo hannnes Schade, chief of the German Army Music Corps in Hamburg.

Teldec Low-Priced
• Continued from page 48

Vaughn, who directs the recording of Schubert’s music from "Rosamunde," and "The Magic Harp.

The most ambitious project is the recording of the series of three LP's of Mozart’s Piano Concerts No. 23 and 24, and three symphonies with the Vienna Mozart Ensemble under Willi Boskovsky, all members of the Vienna Philharmonic.

Teldec has excerpted from this "Rosamunde," and "The Magic Harp," as well as many CDs in the series "Musica in the Field." Teldec also released a new regular price album of Mozart’s Piano Concertos Nos. 20, and 25 with Julius Katchen and the Stuttgart Chamber Orchestra under Karl Munchinger. Teldec has also just released a recording by Feldein Weiler, an American soprano who lives in Munich, singing arias for Verdi and Puccini with the Vienna Opera Orchestra under Argo Quadt.

Columbia Plans
• Continued from page 48

except for special historical releases,” he said, “there is a need for stereo. But it is not critical. It is a case of extreme care so as not to destroy the acoustic quality.” He noted such care had resulted in no difficulties for the company, although Wing had rechanneled it from its start.

Philips and Mercury engineers have rejected many masters recently, according to Lawrence, because they were unsuitable technically and/or musically for rechanneling. Lawrence said engineers in Europe and the United States applied to Philips, because they were not prepared to consider product for stereo.

TCU Series

FORT WORTH — Guitarist Ray Price opens Texas Christian University’s 1967-68 Select Series on Oct. 10. Also listed during the season will be the Guarnieri String Quartet, organist Virgil Fox, and the Dallas Symphony under Donald Johanos.

COLUMBIA PLANS

NEW ACTION LP's

Title, Artist, Label & No.
ART OF GERALD MOORE—Various Artists, Sony 6004 (M); (No Stereo)
SCHULZEIKER: MISTIC—Various Artists/Radio Cologne Symphony (Stockhausen), Tonosach H-1157 (M); H-1157 (S)
NEW LP's

BEST SELLING LOW-PRICED CLASSICAL LP's

Title, Artist, Label & No.
ARTURO TOSSIANI CONDUCTING BEETHOVEN SYMPHONIES 1, 2 & 3—BCC Symphony Orch. (Toscanini), Seraphim IC 6001 (M); IC 6001 (S)
ART OF DENNIS BRAIN—Seraphim IC 60040 (M); (No Stereo)
PUCINII: LA BOHEME (2-1/2-LP)—Various Artists/RCA Victor Orch. (Brechtman), Seraphim IC 6008 (M); (No Stereo)
WAGNER: DIE WALKURE (5-1/2-LP)—Various Artists, Vienna Philharmonic (Furtwängler), Seraphim IC 60012 (M); IC 60012 (S)

BEST SELLING CLASSICAL LP's

Title, Artist, Label & No.
FRIEDRICH: SYMPHONY NO. 5—Various Artists, Victor (M); (No Stereo)
ROSTROPOVICH: CONCERTO NO. 2—Various Artists, London Symphony (Bennett), RCA Victor LM 2944 (M); LM 2944 (S)
G. BEETHOVEN: SYMPHONY NO. 7—Various Artists, London Symphony (Bennett), RCA Victor LM 2944 (M); LM 2944 (S)

TELEDEC SPECIAL SURVEY For Week Ending 9/2/67

Title, Artist, Label & No.
ART OF GERALD MOORE—Various Artists, Sony 6004 (M); (No Stereo)
SCHULZEIKER: MISTIC—Various Artists/Radio Cologne Symphony (Stockhausen), Tonosach H-1157 (M); H-1157 (S)
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NASHVILLE -- The "sym phonic" sound in Columbia rec ordings, given impetus earlier this year by Ray Price and Columbia Records, is on the in crease.

Price, in his single session for "Danny Boy," used 19 strings, including three cellos, four violins and 12 violins. Cam M ulins, who arranged the session, also added 13 rhythm instru ments and six voices, including those of such standouts as Dottie Dillard, Gil Wright, Louis Nunnally and Millie Kirk man. When the "Danny Boy" album was cut, it increased the session to 23 strings, and to that and the rhythm section he added a tenor sax and a French horn.

Decca was quick to react. Markon Worth, in a session just cut, is using 11 violins, nine rhythm instruments (including the electric organ, vibraphone and marimba), plus the voices of the Jordanaires (who've been featured on hundreds of coun try and pop records).

Mullins also has written an arrangement for RCA Victor, adding strings to the track cut on June 24 for the recording of "Are You Lonesome Tonight?" They were with Sonny James on his "I'll Never Find Another You." Money also added violins to "Tonight's Carmen." Wynn Valance's "How Long Will It Take?" with Dave Grissom and Tammie Wynette was arranged by "My Elusive Dreams," and with Charlie Walker on "Don't Squeeze My Shamron." The Jordanaires also provided the voices for other chart records including those by Jack Greene, George Jones, Loretta Lynn, Bobby Lewis, David Houston, Stonewall Jackson, Son Del Reeves, Red Sovine, Conway Twitty, Fella Husky, Jana Jae, Jere Shore, Mike Pender, Bill Anderson, Debbie Peluso, Willy Nelson, Charlie Louvin and Johnny Darrell.

More Strings

Mullins, the arranger, says more and more and more utilization of strings and horns in Nashville recording sessions. He and Bill McGilhley do the bulk of arranging involved in the RCA sessions.

Most of the violins, cellos and other instruments are played by present or former members of the Nashville symphony orches t ra.

The use of voices is almost an essential part of a recording now. Referring to the Jordonaires, voices of the Jordanaires were on half of the 1961 releases. They were with Sonny James on his "I'll Never Find Another You," with Nancy Wilson on "Tonight's Carmen," with Norma Jean on "How Long Will It Take?" with Dave Grissom and Tammie Wynette, and with Charlie Walker on "Don't Squeeze My Shamron." The Jordanaires also provided the voices for other chart records including those by Jack Greene, George Jones, Loretta Lynn, Bobby Lewis, David Houston, Stonewall Jackson, Son Del Reeves, Red Sovine, Conway Twitty, Fella Husky, Jana Jae, Jere Shore, Mike Pender, Bill Anderson, Debbie Peluso, Willy Nelson, Charlie Louvin and Johnny Darrell.

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### HOT COUNTRY SINGLES

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### HOT COUNTRY ALBUMS

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<td>NEED YOU</td>
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**Billboard SPECIAL SURVEY for Week Ending 7/2/77**

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**September 2, 1967, Billboard**

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CARACAS — Piero Bonino, the well-known Italian tenor, plans an opera tour that may be the biggest song festival of the world. The Festival of the Latin Song in the World will be staged in Buenos Aires in 1968. Twenty-five countries will participate; five European countries (Belgium, France, Portugal, Italy and Spain) and five Latin American countries (Cuba). Each country will be represented by two singers who will compete with two songs each written by native composers. There will be several renowned conductors to direct the choirs that will back up the singers. Among these are Franz Franz Perestel, Venezuela's Alcides Romero and Martin Herder (either of whom should have already purchased copyright rights to these color videos).

Bonino said, "The leading Argentine radio station will play the recordings of the contest artists two months before the Festival. This will help them make known to the Argentine public. But this is just one example of the promotion I am planning. Also, I am inviting one report from each participating country to cover the Festival in the press for his country.

But this is only the beginning," continued Bonino. "My intention is to make this Festival permanent and through it, to create a whole new market for songwriter's work, and of course, the artists themselves."

Promotion Theme of Philodisc Meeting

TORONTO — "Promotion is our most important project," was the theme of Philodisc Ltd.'s annual meeting held on the Inn on the Park in Toronto (19) for managers and sales people of its promotion personnel from the distributor's branches in Vancouver and Winnipeg, its distributor in Calgary, and its Maritimes representative.

A highlight of the meeting was the announcement that Philodisc will distribute the PlayType machines and cartridges, the first record company to introduce the new system in the tape cartridge field.

Special guests on hand to make new product presentations included Ted Shapiro, Kapp Records' international division manager; Carl Greenberg, Audio-Fidelity vice-president, international division; Barney Vance, vice-president of our Canadian company; Al Ross, manager of our Toronto office; presently a guest speaker.

In President Don McKinnon's opening remarks he expanded on the theme, saying "We need promotion in the broadest sense, because promotion beyond our company, our people, for our company, for the whole record industry.

The full day of presentations kicked off with a 27-minute color slide and sound presentation of Philodisc's growth, titled "The First Ten Years and What's Next," produced by Bob McIlroy manager of Ross. CHUM's McAdoo keyed his program to this presentation.

(Continued on page 60)

Helios' English Has Meetings in the U.K.

NEW YORK — Scott England, professional manager of Helios Music, will be in London for a series of meetings with record producers and aor men. England will be joining the firm's president, Claus Ogerman, who has been in Europe for the past month.

Both England and Ogerman were scheduled to return to New York by London Hilton until Aug. 27.

Kier New Ph. D.

COLOGNE — Herfried Kier, of West Germany's Westdeutsche Rundfunk, has been awarded the Doctor of Philosophy degree in musicology. Kier's doctoral dissertation was on the German composer Raphael von Goldmark (1827-1850).

UK Record Sales Climbing; Exports Jump by 39%

LONDON — Record sales continued to climb in the United Kingdom during May, according to records of the Record Industry. The upward trend registered in the March and April months gained more momentum, with total records, LP's and EP's, taking a record high of 13.1 million sales in May, compared with 12.6 million in April.

The trend continued in June, when record sales reached 12.7 million, an increase of 7 per cent. Despite this increase, the fact that the economic freeze imposed on Britain had not taken effect in May of last year.

The record company sales to British record dealers rose by 16 per cent, and exports leapt by 39 per cent, accounting for 19 per cent of manufacturers' total sales.

Production mounted again, too. The manufacturers pressed 6,012,000 records, an increase of 7 per cent on May 1966. Albums maintained an increasing proportion of the total number, rising by 21 per cent. Singles and EP's dropped by 2 per cent.

Some 2,196 albums were recorded, compared with a com- bined total of 3,186,000 singles and LP's. The British record industry continued to protest against the financial assistance given to the German music industry.

Exports are becoming more and more modern in form, with the 78-rpm disk slumped near to extinction. Only 40,000 were pressed, representing a drop of 20 per cent.

The ULTRA-MODERN, air-conditioned recording studio located in the new Chappell Music Center in New Bond Street, London, is now fully set up. Here, band leader Chris Barber plays a trombone phrase for the first time, with Brian Tristram, Tony Trinni, and Beatie Paul McCartney, seated at the piano during an experimental session.

Berlin Festival Heavy On Jazz and Classical

BERLIN — Unprecedented emphasis on jazz and classical will highlight the 1967 Berlin Festival Weeks from Sept. 24 to Oct. 11.

Two concerts are scheduled for the Sept. 24 opening. The Johannesburg Symphony under the baton of the Russian Orthodox Liturg will perform music by Sergei Rachmaninoff at 11 a.m., and the Berlin Philharmonic under Herbert von Karajan will perform Shostakovich's 10th Symphony in the evening.

The opening day concert Sept. 27, Berlin's famous conservatory, Hochschule fuer Musik, will present a Liederabend with soprano Evelyn Leach singing selection from Stravinsky, Richard Strauss, Schumann and Benjamin Britten.

The Drol Quartet, together with Karl Langebo and the Stockholm String Quartet will play music by Hindemith and Schoenberg on Sept. 28.

By Sept. 29 will be the soloist, Sept. 29 for a performance of Frederick's Piano Concerto 3 and Tchaikovsky's Second Symphony by the Berlin Philharmonic, conducted by Kienow. Berlin's Akademie der Kuenste will charge of the program Sept. 30, will present the Berlin Philharmonic Overture with music by Pyotr Ilyich Tchaikovsky and Hans Werner Henze.

(Continued on page 60)

Buenos Aires Festival Seeks To Top San Remo in Stature

By ELEAZAR LOPEZ

In Buenos Aires, the Festival of the Latin Song in the World, which is being held in September, will be televised for the Argentina area by Channel 13. Proutel, owner of Channel 13, has acquired television rights in five European countries, where videos will be shown in film stations. Also, he will film the event in color for European television, covering European countries, Germany, England, and have already purchased rights to these color videos.

Bonino said, "The leading Argentine radio station will play the recordings of the contest artists two months before the Festival. This will help them become known to the Argentine public. But this is just one example of the promotion I am planning. Also, I am inviting one report from each participating country to cover the Festival in the press for their country."

But this is only the beginning," continued Bonino. "My intention is to make this Festival permanent and through it, to create a whole new market for songwriter's work, and of course, the artists themselves."

It's a brand new idea, and it's a success the ramifications are endless," says Famous Players' Mort Margolus, whose idea it is. "We are a bit vanguard in the industry, but if we count the number of people holding the audience for six weeks. We can't let them go, because if we do, they might do something silly or违章. It's important to have more intelligence and be well behaved. We want them to be audience."

Despite the hours, Margolus has to keep in his mind that he's teaching kids in their teens and early twenties. "If they wanted to go to a dance and they had the money to pay, they might say no, but the Imperial has an excellent reputation as a prestige movie house, and if they say they want to go to a movie at the Imperial, I think it would go over."

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International News 

Mina Switches

MILAN — Mina, one of Italy's most popular female pop artist, has not renewed her contract with Rii Records but has signed a record deal with RCA. The details of the contract are to be decided. Mina will press, distribute and perform under the new RCA records in Italy from Nov. 1.

Details of the contract and its duration have not been revealed and neither has there yet been a decision as to whether the singer's next album will be released under her own label or under the Durium logo.

The contract negotiations will handle Mina's exploitation abroad have also to be decided.

French Version Set Of Sinatra 'World'

PARIS — The French version of the Frank Sinatra hit "The World We Knew" is being written by Charles Aznavour and will be recorded by Barry of Sweden for Mid swallowing the film rights to the film. The songs are to be recorded by Mina, one of Sweden's most popular male singers.

The Sinatra recordings, released under the title "The World We Knew," are to be the signs of the sales of the song in Europe and the U.S. within the past year. The song's author, Barry, has released "The World We Knew" in France, Belgium, and the Netherlands. The song is also scheduled to be recorded in Sweden and France by the end of 1967.

CBI Intl. to Handle Swann Disk Abroad

NEW YORK — Betsy Swann's recording of "Make Me Yours" will be distributed by CBI International in February and March. The record was released in Denmark by Northern Polyphon A/P, in Denmark by Swanne, and in Finland by Finnykko.

London Delegation

STOCKHOLM — For the first time Grammy Award-winning artist Maxine Deardorff will be presented with a delegation of record companies and the delegation will be presented with the city of London, August 12-18, to promote the records and the music industry in Britain. The delegation, headed by Electra's manager and other industry leaders, is expected to meet with record companies and visit factories and study the record industry setup and also attend recording sessions.

Swedish Un Disk

STOCKHOLM — The United Nations has received nearly $50,000 from the sales of the special LP "Pop for Peace," which was issued by Sweden's best-known beat groups and performed by unrecorded songs. The record was sold in aid of the UNA-WSA during the six-week campaign last spring.

From The Music Capital of the World

CARACAS

Hugo Blanco's original composition "La Paloma" has been the most successful and popular song in the world, selling over 100,000 copies in the United States alone. For the first time, the song has been recorded and released in Latin America, and it has sold over 100,000 copies in Latin American countries.

The recording was made by the famous Bolivian singer Hugo Blanco, who has recorded over 500 songs and has sold over 10 million records in Latin America. His recording of "La Paloma" has been a huge success and has sold over 100,000 copies in his native Bolivia.

The song has been recorded and released in several Latin American countries, including Venezuela, Mexico, and Argentina. It has been a hit in all of these countries, and has sold over 100,000 copies in each of them.

The recording was made by Hugo Blanco himself, and was released on his own label. The song has been recorded in Spanish, and has been sold in Latin American countries.

The song has been a huge success, and has sold over 100,000 copies in Latin America. It has been recorded and released by Hugo Blanco himself, and has been sold in Latin American countries.
REGISTER NOW FOR
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The Tape Cartridge Forum will acknowledge your registration immediately upon receipt, and will forward all details pertaining to procedures.

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- We are [ ] manufacturers [ ] wholesalers [ ] retailers [ ] distributors [ ] other
- We are associated with the [ ] music-record industry [ ] automotive field [ ] other
- We are now in the tape cartridge field [ ] Yes [ ] No

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Fee includes attendance at all sessions, work materials, and luncheon on Monday and Tuesday. IT DOES NOT INCLUDE HOTEL ACCOMMODATIONS.

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Names of Registrants and Their Titles:

(Additional registrants can be listed on your company letterhead)

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We are ☐ manufacturers ☐ wholesalers ☐ retailers ☐ distributors ☐ other. ☐

We are associated with the ☐ music-record industry ☐ automotive field ☐ other. ☐

We are now in the tape cartridge field ☐ Yes ☐ No

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(Additional registrants can be listed on your company letterhead.)
From the Music Capitals of the World

**ROYALTY ARRANGEMENT.** John Carson is handling the new American rights of the Carmen Carl he's in Interpopul Publicity Organization. A daily client is Italian composer Peter Genuisip, Liberty has been a reading for it of Prose. Here again his "Phenomenon" album was released Sept. 1.

Esther and Abi Ofiram, folk artists in Germany, begin a three-week season at the Savoy Hotel here Sept. 18. Philips has released their single of two Bee Gee songs, "Morning of My Life" and "Gardens of My Home."

Peter Pavey, copyright manager of Larus Music, has recorded an album of his own humorous songs about suburbia under the name of Partridge Group. The title is "Suburban Serenade" on the CBS label. Songwriter-producer Tony Hatch married singer Jackie Trent Aug. 18, and released a Russian Hotel. The tunesome are featured in "The Two of Us" as finished by Pat. The Mothers of Rev- ulation leader Frank Zappa visited, accompanied by recom- mendation Cohen and MGM producer Tom Wilson to whom the group arrived Sept. 18. They star at the Royal Albert Hall (Wednes- day 23).

The Doors may open here at the Savoy Hotel in London, with their third album to be released. They are following their electric success with "Light My Fire." Hmv completed a Beatles string scenario trilogy with the October release of the Yoko Ono's performance of the first Vic- torian concert. The album, "The Victorian Concert" with the New Philharmonia under Andal Ondori.

**VENICE** always exercises a desperate fascination for the world-wide public. Master recordings of two hit songs dedicated to this famous Italian city are still available for some territories:

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  Tel.: 864.038

**MADRID**

Spanish tenor- singer Pedro La- vín (Higvns) will appear at the Bellas Artes Theatre in Mex- ico City Sept. 12, singing the operas "Morena" and "La Travi- ta" in honor of the U.S. Oct. 23. He appears five days at the Fairmount Opera House where he will sing in "Lucio De Leoncino."  

Fachas Garcia Moreno, director of Novela Records will travel to London in September for the lease in the English market of a record of the Spanish duet Juan and Junior (Novela) and to super- view new recording sessions with them and Spanish female singer Massiel (Novela). Juan and Junior will record six original songs at CBS studios in London. Their first release is there with a single with their two songs "La Casa" and "Poa." The date of the release will probably be Sept. 18. The producers have a song by Luis Aguilera, an Argentine singer and composer established in Spain for many years. The song "Vai Chele di Cuba" (When I Left Cuba) and is published in the U.K. by Robbin Music.

The Eighth Festival of Spanish- Portuguese Song took place at Oporto, Aug. 17-25. Twenty were selected for the finals. First prize for Spanish songs was won by "Las Casas de Fm" (The Spanish Crown) and "La Ca- ma Mendosa" will soon release her sin- gle "Santo Domingo." She is initiating a policy of promoting promising artists on radio stations throughout the country. Various concerts are being rushed. Two series of singles for DUSA. The first is a series of record- ings, together with Radio Var- ied, National TV and the Ins- titute of Music in Mexican City.  

This month the following artists were working: Peter Blankin, and orchestra, Cesar Costa, Ar- mundo Franses, Esteban Basco, Roberto Jordan, Las Hermosas, Francho, Rafa Bannido, Fantasia, Estrella Nunez and Juan Antonio.  


**MILAN**

Gianpaolo Carbo (Ri) is partici- pant in the "Festa della Musica" Italian Film Festival, Sept. 18. "Do It Again" and "Oui Si" will be the focus on the TV.  

**LEON PRODUCTIONS.** The producers have released "The Nashville Edition of Romeo," Oct. 3-5, by Louise and Daddo Lorena. Video TV has an "Heads in the Car." 

**GIAMBATTISTA BAGLIONI** has signed a recording contract with Camel坷 and Encore of the Caric publishing group. Vocal Records will release a 96-album series that

**NEW YORK**

Tommy Hunt attended at the Atlantic City Convention Oct. 22. He showed "The Lowed Ones" on the "LSD Veteran" for CBS-TV’s Saturday Night Live. There were many recordings of Thunderbird Records, is on the market for the first time, "I Love Me," by the Bogans.  

**MIKE CARRIO** co-hosted her current hit "A Banda," a Brazilian copyrights from Fortaleza, in English.  

**GERALD DAVIS** (RCA) will release on the "Mi Mi Mi Mi Mi Mi," byΜοναρκοτελεοθεσιοντος," and the new second vice-president of National Association of Artists.

**BILL WILLIAMS**

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**GREAT BRITAIN**

The British Invasion will give a Town Hall concert Oct. 22. Jimmy Page will sing on the "I Love My Woman" for CBS-TV Sunday Night. The British Invasion is also on the market for the first time, "I Love Me," by the Bogans.  

**DELL DUNNY** co-hosted her current hit "A Banda," a Brazilian copyrights from Fortaleza, in English.  

**ROBERT MILLER** (RCA) will release on the "I Love Me," by Μοναρκοτελεοθεσιοντος," and the new second vice-president of National Association of Artists.

---

**SAN JUAN**

Mike Lipton, vice-president in charge of Puerto Rican operations for RCA, will visit Puerto Rico and UA representatives. The heavy sales of the "Festa della Musica" by the new young Spanish film-records on American Market,ing is now being set all the albums in the Puerto Rican Market.
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THE TEMPESTS

YES!

THANKS TO JACK GALE AND ALL THE DJ'S AT WAYS, CHARLOTTE, YOU'LL BE A BELIEVER TOO!
British Music Fair Pulls 35 Exhibitors

- Continued from page 3

the world. The same stand incorporated product from W.G. Eusenstaff, including two of its new piccolo upgradings.

Chappell's new Model B with modern and clean-cut lines made its bow, and W. Danielmann showed three uprights in a line, with walnut and mahogany and a grand piano.

Kimball introduced two new models with upright three feet six and half inch Ambassador and the antique grey Regency, in the form of the company, Craner.

They also showed five upright models, including the K15 originally manufactured for the American market, but are now selling well here, too. Weltman's five exhibits included its Boudoir Grand in polished black.

Sydney Zender, Ltd., exhibited a complete upright collection, including the six-octave Imperial 73 and the seven-octave Imperial 85 in mahogany. The bright walnut, satin and oak taking up the stands. The Zender stand also carried models by its associate company, George Rogers & Sons (Toetschmann).

From The Music Capitals of the World

- Continued from page 58

sales about three weeks ago and about the time the Eino "Cumsoo" record is now open in only two theaters at once. Lipton also brought with him the first album for UA by Cuban born vocalist Yvonne Valdez (S normis with Seeco Records) and for whom UA plans a heavy promotion in this market also. Among United Artists was Leroy Holmes, aka man, in search of Puerto Rican recording talent and numbers by Puerto Rico cemoperas, "Las Carluxa," four young female vocalists from Puerto Rico and New York, have just hit in the market "La Felicidad," by their new album by the local label, Hit Parade. From neighboring Grenada here a moment, the new singles. Throngs of Virgin and radio stations WKM, Puerto Rican DJ Raffi Encarnacion conducts a popular recorded program featuring Puerto Rican music and artists. There is a large number of Puerto Rican colony in Santa Cruz (St. Croix).
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Taped CARtridges

Tiedjens Sees Hotels, Motels as Future Tape CARtridge Market

By EARL PAIGE

MILWAUKEE—Tape CARtridges in every hotel and motel across the country merchandising an ever-broadening repertoire of product, was forecast by Jim Tiedjens, president of Midwestern Tape Distributor, here last week.

"I think the industry should be doing some basic research to determine just how broad the market can be. There must be hundreds of outlets for a tape that we are only vaguely familiar with now."

"We're a mobile society so

PlayTape Picks Dyn For Latin America

HAILAHEA, Fla.—Dyn Audio has appointed distributor here, a distribution and sales organization covering both Central and South America. Optimizing its line of products will be主管部门 distributor for the PlayTape cartridge system in this area, according to Frank Stanton, PlayTape president.

PlayTape machines and a complete line of cartridges have already been shipped to every country in the hemisphere that permits imports, said Solomon Yulken, general manager of Dyn. This includes all of Central America, Mexico, South America, Cuba, Ecuador, Bolivia and Peru.

In addition, plans are under way for assembly plants in Brazil, Argentina, Mexico, Colombia, and other countries which prohibit importation of finished product.

Vulcan believes the market for PlayTape in Central and South America could conceivably be as big as it is in the U.S. He noted that other cartridge systems featuring Latin-American artists and Latin-American songs do quite well south of the border.

PlayTape just recently started its move into Italy through the Eto & Nino Concerto Co. The unit is doing well, including George Martin, who produces the Beatles records, and Japan through the Tokyo Broadcasting Service and Yamaha. Irving Specialty handles the unit and cartridges in Canada. PlayTape is also in several other countries, and the expansion plans already in the works.

Muntz Maps Attack On Foreign Market

LOS ANGELES—Muntz International has mapped a three-step approach to building a solid overseas sales network. Overseas director Ron Gordon has been implementing this approach through visits to the duplicator/player manufacturer's headquarters and to the factory-installed, optional tapes are the backbone of the tape cartridge market as an integral part of the total entertainment system. Muntz also noted that the 15,000 4-track players and 30,000 4-track cartridges sold were all

Muntz has set up a regional sales manager in New York, Chicago and Los Angeles, as well as a sales manager in London and another in Japan, where the company has installed several thousand machines.

Service entails providing installation instructions, customer information, adequate tools to accomplish the job, spare parts packages and Muntz patented service programs.

"Special tools" entails designing 4-track player equipment to the needs of a particular country. "We are developing our plans for countries with superior technical facilities, and those with a lack of sufficient capital, generalizing for the countries which have 220 volt, 50 cycle electric systems," Gordon said.

It also involves preparing component kits for countries with a high duty on finished goods, so the units can be shipped and assembled.

In the music area, Muntz is working on obtaining music distribution deals from local sources or from licensees of American labels.

The percentage of lead and other stereo cartridge sales, as well as the total number of stereo cartridge sales, is quite important. The percentage of these sales is quite consistent. Gordon concludes that this is the beginning stage of the stereo cartridge market, and that the entire market will grow at an annual rate of 30%.

Tape CARtridge TIPS

Discount Firm Makes Inroad In Tape Field

By BILL WILKINS

ATLANTA — World Electronics, in the heart of Atlanta, is a "digital outlet" for the firm. This is only as many just now making inroads into the tape CARtridge field.

The Atlanta outlet of four outlets is located at 4000 South Georgia Ave., in Norfolk, Va., the other in Charlotte, N.C.

Gibbs, who manages the Atlanta store, just moved this city from Norfolk, where the firm stocked more than 1,000 cartridges and shipped them directly.

"We're really just opening up Atlanta," he said. "One of the things we do is sell cartridges, but we have a great deal of work to do." In Norfolk it was not uncommon to find many people making sales and advertising, and they have things moving in this part of the country.

"We're really just getting into car tapes, though," he added. He said the impressive sample of car tapes, including a range of brands, was put together on this part of the country.

Japanese Broadcaster Expands Duplication

TOKYO — Japan's leading communications network, the Nippon Broadcasting System, has swung into high gear with its own duplication and recording service. According to Johny Takeda, the company's executive in charge of tape activities, the company is selling 800 cartridges per month of which 50,000 are 8-track and 30,000 are 4-track.

Takeda, who is a disc jockey and performer on Fuji TV and Nick Sam in Nippon Broadcasting, which is wholly owned by NBS, plans cassette production this fall. He added that cassette will assume an important position in the Japanese cartridge market as an entertainment equipment manufacturer.

Service entails providing installation instructions, customer information, adequate tools to accomplish the job, spare parts packages and Muntz patented service programs.

"Special tools" entails designing 4-track player equipment to the needs of a particular country.

"We are developing our plans for countries with superior technical facilities, and those with a lack of sufficient capital, as well as the total number of stereo cartridge sales, is quite important. The percentage of these sales is quite consistent. Gordon concludes that this is the beginning stage of the stereo cartridge market, and that the entire market will grow at an annual rate of 30%.

DVC will be shipping millions of dollars of stock on the popular and advertising chart to the firm. This is consistent with the increasing demand for these products by consumers.

The percentage of these sales is quite consistent. Gordon concludes that this is the beginning stage of the stereo cartridge market, and that the entire market will grow at an annual rate of 30%.
Norelo Designs New Package For Cassette

NEW YORK — Norelo has designed a new package geared to accommodate its Carry-Corder cassette unit and to double as a self-mailer. The new package, which measures 14½ by 4 inches, will hold the larger carrying case for the unit. Included in the interior space is room for the unit’s microphone, which previously was carried in a snap-on exterior pouch.

The front and back covers of the four-color package feature an almost full-size replica of the Carry-Corder. One side panel depicts a variety of applications for the unit, while the other side panel displays accessories available for the machine.

Mahler Starts Cartridge Firm

ROYAL OAK, Mich. — A new tape CARTRIDGE duplicating company has been formed here. Headed by Burt Mahler, the company, Tape-Tronics, has already secured retail distributors and sets of Reel Sounds and operations have already begun.

Present capacity of the plant is 100,000 cartridges per month for Mahler. But he said that expansion is now underway and with the recent change of ownership in order, this capacity will be substantially increased.

LOS ANGELES — Gauss Electrophysics, which became an MCA subsidiary in March, has adopted its main tape CARTRIDGE duplicating machine, the G-12 to handle cartridges.

Reproduction quality of cartridges is “commercial high fidelity,” in the words of Bill Gara, regional manager. “It’s not super hi-fi yet, but we’re quite delighted with the sound quality of the system.”

Gara, whose two and one-half year old firm has specialized in developing 4- and 8-track compact loop duplication systems, admits he once felt that cartridges were an inferior system.

Now, after adapting the “focus gap” duplication head process for cartridges, he feels that the Philips system “will wipe out needless loop cartridges for the home consumer within five years.”

Using the Keith Johnson designed “focus gap” system for placing the sound information on the tape in a particular pattern to the moving tape, Gauss claims four advantages in cartridge duplication.

Lower distortion, better frequency responses (over eight octaves), higher recording levels and improved signal to noise ratio were noted.

The G-12 duplicator was designed in conjunction with Capitol Records last summer as an 8-track machine. It has since been adapted to handle 8-track and the European cassette concept.

There are three parts which have to be converted when switching from one system to any of the other two. Recording heads, mechanical tape guides and plug-in four-contacts which change the amplifier output have to be switched. Gara says an engineer, after a few run-throughs, can change one slave in 20 minutes.

A duplicating system of one master and one slave designed for both 8-track and commercial sales for $16,350. The 8-track price is $17,890. The machines are assembled in the-firm’s Santa Monica factory, with 60-90 days required for delivery.

Gara says inquiries about his duplicators have increasingly been mentioning cassette tapes. “People overseas who haven’t handled with 4 or 8 don’t know which way to go,” he says.

Gara claims he has held discussions with several domestic and foreign music companies about their adopting the G-12 for cassette use. The factory can produce 10-15 machines a month with existing manpower.

Hopefully, the output will increase in steps to 50 machines a month.

Gara’s caution is predicated on the MCA image which en- gulf’s companies it buys. MCA’s policy is to avoid specifics. The entertainment industry giant, which owns Decca Records and Universal Pictures, is the controlling stockholder and chief financier of the firm.

In fact a Gauss system was just installed in Decca’s Glos- sary. The factory itself is originally designed for 4- and 8-track. It is in process capable.

Since April, Gauss has delivered four duplicating systems to customers in the U.S. and abroad. Gara believes that with the “focus gap” process, cas- sette tape run at 1½ inches per second is comparable in quality to a 45 single. The G-12 master duplicator can run at speeds of 240, 120 and 60 inches per second—240 being 32 times faster than a reel tape’s playing speed.

GreenTree Breaks Ground For New Calif. Tape Plant

LOS ANGELES—GreenTree Electronics breaks ground Sept. 30 for its new eight-acre tape manufacturing plant near Newport Beach on the Irvine Industrial Complex in Orange County. The facility should be completed by April, 1968, according to Sidney Brandt, GreenTree’s president.

The company, recently

bought by Bell & Howell, operates two tape manufacturing factories in Costa Mesa, a near- by Orange County community. These two plants will be closed when the new factory is completed. All executive offices will move to the new location.

“The equipment manufacturers’ raw tape will be transported to

From the World Leader!

NEW RELEASES FROM MUNTZ STEREO-PACK!

FROM THE TOP OF THIS WEEK’S BILLBOARD HOT 100

CURRENT BILLBOARD MILLION-SELLER

MUNTZ

POSITION SELECTION ARTIST LABEL CATNO. 6

1. THAT'S MY HEART -- Sam Cooke. -- King. -- 40128
2. MELLS -- The Everly Brothers. -- Monument. -- BMG 9935
3. G.O.D. -- The Hollies. -- Monument. -- BMG 9936
4. DADDY LOOK AT THE CATHEDRAL -- The Monkees. -- Monument. -- BMG 1441
5. TEAR DROPS -- Engelbert Humperdinck. -- Monument. -- BMG 1465
6. NEW YORK, NEW YORK -- Frankie Avalon. -- Bell & Howell. -- BMG 1158
7. I’D RATHER BE BELIND -- The Four Tops. -- Monument. -- BMG 1237
8. THE SONG IS YOU -- The Ventures. -- Monument. -- BMG 1243
9. I’LL BE HOME FOR CHRISTMAS -- Bing Crosby. -- Capitol. -- BMG 1252
10. COME SOFTLY TO ME -- The Righteous Brothers. -- Monument. -- BMG 1255

From the Top

OF THIS WEEK’S BILLBOARD LP CHART

CURRENT BILLBOARD MILLION-SELLER

MUNTZ

POSITION SELECTION ARTIST LABEL CATNO. 7

1. FANTASIA -- Ray Charles. -- Phillips. -- BMG 1266
2. AIN'T THAT A somethin' -- The Four Tops. -- Monument. -- BMG 1267
3. SUGAR DADDY -- The Spinners. -- Monument. -- BMG 1268
4. SONGS OF FAITH -- Jimmie Davis. -- Monument. -- BMG 1270
5. THE AMERICAN WAY -- Jimmy Dean. -- Monument. -- BMG 1271
6. PISTOL PACKIN' -- The Kingston Trio. -- Monument. -- BMG 1272
7. I’LL BE HOME FOR CHRISTMAS -- Bing Crosby. -- Capitol. -- BMG 1273
8. COME SOFTLY TO ME -- The Righteous Brothers. -- Monument. -- BMG 1274
9. THE SONG IS YOU -- The Ventures. -- Monument. -- BMG 1275
10. I’D RATHER BE BELIND -- The Monkees. -- Monument. -- BMG 1276

From the Top

OF THIS WEEK’S BILLBOARD LP CHART

CURRENT BILLBOARD MILLION-SELLER

MUNTZ

POSITION SELECTION ARTIST LABEL CATNO. 8

1. THE KITE -- Frank Sinatra. -- Capitol. -- BMG 1277
2. THE ROCK AND ROLL PRINCESS -- Les Paul. -- Monument. -- BMG 1278
3. I’LL BE HOME FOR CHRISTMAS -- Bing Crosby. -- Capitol. -- BMG 1279
4. SONGS OF FAITH -- Jimmie Davis. -- Monument. -- BMG 1280
5. HEY JUDE -- The Beatles. -- Capitol. -- BMG 1281
6. SONGS OF FAITH -- Jimmie Davis. -- Monument. -- BMG 1282
7. I’LL BE HOME FOR CHRISTMAS -- Bing Crosby. -- Capitol. -- BMG 1283
8. COME SOFTLY TO ME -- The Righteous Brothers. -- Monument. -- BMG 1284
9. THE SONG IS YOU -- The Ventures. -- Monument. -- BMG 1285
10. I’D RATHER BE BELIND -- The Monkees. -- Monument. -- BMG 1286
ASCAP
PROUDLY SALUTES
ONE OF ITS OUTSTANDING
PUBLISHER MEMBERS

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ON THE OCCASION OF
ITS 70th ANNIVERSARY
TPS distribution is 70 percent with the remainder going through independent retailers. Retailers are supermarkets, hobby stores, coffee shops, gasoline stands, and record stores.

Another NBS first in Japan will be a wired radio (audio) service furnished free to subscribers via telephone circuits. Overhead and profits will come from ads. The service will be known as the "Nippon Hose (Japanese word for broadcast) Tape Radio Service." Programming will begin in September.

GreenTree Breaks Ground For New Calif. Tape Plant

- Continued from page 66

GreenTree currently manufactures raw tape for reel-to-reel and cartridge clients. Musical duplicators are customers.

The expanding tape market, both in cartridge and reel, necessitated the company's move to greater quarters, Brantl said. The company manufactures raw tape for Capitol, Columbia, Felman, Allied Radio and the May Co., for example. It also sells its American brand to the public through retail outlets. Its industrial division handles labiliated cartridge tape and its stereo tape division manufactures and sells reel tape exclusively for Dot, Warner Bros. and Reprise.

Tiedjens Sees Hotels, Motels as Future Tape CARtridge Market

- Continued from page 65

But he also said that tape playback manufacturers must do much more in the area of consumer promotion to build interest in the equipment and in audio tape. The manufacturers need to do more promotion because people simply just know what a tape is. They don't know what potential the tape has.

"We're at least five years away from really approaching the mass merchandising potential in car tape. The manufacturers need to do a lot more promotion to build interest in the equipment and in audio tape. People just don't know what potential the tape has.

"Also, to properly handle, say a music chain, you would need a service type distribution operation. Of course, maybe we'll be vend in cartridge in models just like they do sundries right now.

"Tiedjens isn't concerned about the diverse configuration in tapes today. "The tape is one of the largest suppliers of tape. We'll sell what moving and the young people are in the field and know what's moving," he said.

Currently, he sees a direct correlation between chart product and tape, but commented, "In sound quality, I would say 4 and 8 are about the same. There is a little difference in the noise present on the tapes, but not enough to affect the sale.

The cassette, McEvoy claims, plays a new role in the tape world. "I think there is a lot of public confusion about the cassette. As a recording device it's excellent, but it doesn't do a good job on music reproduction.

We carry mostly small portable units of cassettes. Many people buy these for tape recording and other educational purposes. Even the two-speaker home unit we have haven't seen to have the quality of music reproduction as the 4 and 8 tracks.

Many tape lovers have been educated about 4 and 8 track. McEvoy says, through the growing popularity of auto units. Alan sells the auto units, but McEvoy says there is a demonstration problem because they're not easy to install. "I have a portable deck which is used to demonstrate the sound, but it really doesn't compare with a car because a car is a perfect sound booth."

What do the real buffs want? "The purist still goes for the reel-to-reel," Brantl believes. "And that's when things will really take off.

He said World Electronics was the only such discount firm in operation in this part of the South, and that it would grow to match the other three outlets.

DIRECTOR OF SALES

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SEPTEMBER 2, 1967, BILLBOARD

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**Audio Retailing**

**Discomatic Creates Mini Jukeboxes**

PLAINFIELD, N. J. — Discomatic, Inc. is a newly introduced jukebox which can play the top 40 singles in a record retailing outlet. Imported from Switzerland, the Discomatic can play 80 sides of 45 p.m. records with completely automatic push-button selection of any or all 80 tunes. Suggested retail price is under $200 with delivery.

It is engineered much the same way as coin operated jukeboxes. Individual tunes are programmed by pushing appropriate buttons. The Discomatic then selects the correct record from the rack, plays the desired side, returns the record and goes on to the next selection.

The miniature jukebox is operated by one heavy-duty motor. Complicated adjustments of full-size jukeboxes, such as relays, solenoids, magnetic clutches and stepping switches, are said to have been eliminated.

**Watches**

Some of the same techniques used in manufacturing Swiss watches are employed in the mechanism of the Discomatic. Turntable performance has a

(Continued on page 70)

**Philco Introduces Three ‘Youth’ Portable Phonos**

PHILADELPHIA — The youth emphasis apparent in many 1968 home entertainment lines showed up in the newest phonographs from Philco-Ford. The firm is offering three small portable phonographs, single-play models, specifically designed for what the company defines as the "youth market." Two of the new portables have built-in transistor radio receivers.

Philco has also introduced a new all-transistor FM-AM radio Model 972WA, at $34.95. Two new console phonographs just introduced by Philco include Model 1835WA at $189.95 and Model 1863WA at $236.95. All these new models supplement 1968 products introduced recently in Las Vegas, Nev.

**Radio Promotion A Big Success**

NEW YORK — Norcelo reports that its current radio promotion has been "one of the most successful merchandising efforts" in the firm's history. Called "Adapt to Promotional Power," the program offers Norcelo AC adaptors for the company's top four portable radio models to dealers at no cost, a value of $14.95 each.

The program will be in effect through Sept. 30. To qualify, a dealer must place a minimum order for any assortment of Norcelo radios. With each L638, L962, P463 and L573 included in the order, the

(Continued on page 70)

**This 100 Year Old Company Is Still Setting Records!**

filling many kinds of "records" that is; in fact, today AMFILE has a phonograph record carrying case for every market. Whatever a customer's price preference, you can match it profitably with a smart and sturdy Platter-Pak Record Carrying Case.

All cases are bound in genuine Kivar, a plastic-coated, moisture-resistant material used for covering luggage. Available in a variety of sizes, designs and colors to satisfy the generation that's really tuned-in on today's record bonanza. You'll find ready sales for these hot items, so make sure you have an adequate inventory to satisfy the demand.

And, don't overlook the hot new Op-Art designs by Amfile or the Cartridge Tape Cases that are increasing in popularity every month. For complete information and the name of your local distributor, write the company that's been growing young for 100 years. Or better yet, give us a call collect at Area Code 815-933-3351. You'll be pleased with the profit!

AUTOMATIC PLAY of 45's p.m. records in the home or in record stores is made easy with this compact, portable unit called the Discomatic. The machine operates on one motor and weighs only 30 pounds with a full record load.

**Scanning The News**

Autograph parties have been highlighting record retail activities in August. Lansburgh Department Store, Washington, D. C., Philco-Ford and the public to meet Henry Mancini and Jack Jones. The Louisiana All made a personal appearance at the main store of Malone Brothers, New Orleans. . . . L. S. Ayres Department Store, Indianapolis, had Librascope on hand to sign autographs for fans. They featured his latest album, "Libra Now!" for $3.99 in mono or stereo.

Phyllic Diller signed autographs at Z. C. M. I. in Salt Lake City. Her four albums were advertised for $3.97 each. In celebration of their grand opening, Record Ren- dition's, Kansas City, Mo., invited Peaches and Herb and Skitch Hend- derson. . . . Stern Bros. New York City featured Triolixe in an autograph session in Sears in Dallas had the Teddy Neeley Five perform at their fall fashion show. . . . Radio Shack announced the opening of three stores in the greater Kansas City area, Mo., and Greensburg, Pa.

The company reported that even more stores were planned for the Kansas City area. . . . Music Box, San Francisco, celebrated their grand opening with an album sale.

The latest albums by Ray Charles, Frankie Valli and the Temptations went for $7.99; Jimmy Smith's "Blue Note," sold for $3.99 and "England's Greatest Hits," $2.42. "Free stereo gifts" were offered by Hi Fi Corner, Los Angeles, in celebration of their expansion. The gifts included such items as turntables, changers, recording tape, cartridge, speakers and more. . . . John Flotter of Record Bar, Houston, discovered an unusual music fan living in the attic of his store, a raconteur. Flotter commented that he did not know whether the raconteur prefers his attic to a hollow log or whether he just likes the psychic sound.

Sylvania Electric Products has filed for public sale of $50 million sinking fund debentures due 1992. The company reports the funds will be used to repay short-term debt. Sylvania has received the "Friends of Serv- ice" award from the National Al- liance of Television and Electronic Service Dealers for the seventh straight year.

**Say You Saw It in Billboard**

SEPTEMBER 2, 1967, BILLBOARD


PERSONNEL MOVES: Lawrence LeKashman has been named presi- dent of the Bogom Communications Division of Lear Siegler, Inc. . . . Symphonie Radio & Electric Corp. appointed William Rumenger as manager, sales private label division. The company is a wholly owned subsidiary of the Lynch Corp. . . . Sylvania has made several new appointments: Paul L. Shukawak was named to the newly created position of director of operations analysis. Patrick W. Wil- liams becomes project manager for the company's public relations de- partment. Jack Parish is the new sales promotion manager . . . General Sales, Inc., New York City.

Christopher T. Kastner was named general manager of the tube depart- ment and Cecil S. Temple becomes general manager of the audio prod- ucts department in Detroit, Ill.

Two district service managers were appointed by Philco-Ford: Leonard H. Hardt will serve in Memphis, Tenn., and Wilbur H. Weste covers the Detroit area.

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DURANT GUARANTEE... orders for diamond and sapphire needles, Power Points*, cartridges, spin- dles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct-to-you low prices.

Save delay—write for Proposition C, a self-mailer order form now.

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MOA in One-Stop Push: London Signs for Show

CHICAGO — With seven major record companies signed for its 1967 convention here, the Music Operators of America (MOA) is now initiating a special effort to attract one-stops to the show in order to "bring one-stops, record companies and operators together.

"We're rolling out the red carpet for one-stops again," said MOA President Fred Granger. Last year's "one-stop blitz" brought 132 one-stops" mailing out from the MOA offices here. The move is in line with one of the MOA's top-priority projects: organizing local one-stop outlets to channels of communication between the producers and users of jukebox records. In the past the association has encouraged one-stop participation in the annual Jukebox operator gathering by providing a free exhibit booth for the Record One-stop Association (ROSA) and by including prominent one-stop executives on the convention program.

In 1964 there was a move initiated to combine ROSA and MOA, but the effort was stymied by a variance of interest. One-stops currently qualify as members of MOA and several were recruited in a special drive last year. But one-stop representation in the association remains disappointingly small, according to MOA officials.

Best Interest

Key one-stop business figures believe the value of MOA to one-stop co-operation. Following last year's trade show, former ROSA President Irwin Perlman declared to Billboard: "My opinion is the one-stop and the MOA must work more directly. It is in the best interests of both that this should come about. Though he is no longer in the one-stop business, Perlman entered his services to help make "the ROSA-MOA marriage something that is actually possible.

In his letter to one-stops, Granger informed them that all who attend will be given special recognition through the use of the one-stop" badges. "We want the record company people to be able to identify one-stops," Granger said.

London records has signed for the Oct. 10-11 event, joining the following firms previously signed: Capitol, Columbia, Decca, Epic, London, MGM and RCA Victor. This is the greatest record company representation in several years.

The exhibit will be the largest in the 17-year history of the event and promises to tax the capacity of the Pick-Congress Hotel. A complete list of exhibitors was to be issued this week.

Highlights of the convention include three days of exhibits, three special business programs including an industry education seminar on Friday afternoon, Oct. 27, the annual MOA convention dinner at the Hotel of Saturday, and the annual banquet and floor show—with artists from all major record companies participating—on Sunday night.

Plan Film Unit

New Jupiter Jukeboxes Released

MIAMI — Jupiter Corp. is releasing three new jukeboxes and its French-based factory is developing a machine that will incorporate a film concept, according to President Robert Taran who just returned from Europe.

The new jukeboxes use solid-state amplifiers, also a new development for the import line. The 100F has a 30-watt amplifier, accepts all coins up to five cents, and has a total play meter. The 120CS utilizes a 66-watt solid-state amplifier as does the Model 160, which will accommodate 33 1/3, 45 RPMs, another new feature for Jupiter. Last year Jupiter released three models with a choice of 100, 120 or 160-selection units.

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"We are convinced the audio visual feature is the concept of the future," said Taran. "The development of Kodak's Super 8 gives you a large enough picture at half the prime cost. What we need now are the record manufacturers to become involved and we will soon see films of recording acts at a reasonable price.

Many manufacturers are under active investigation in order to make more effective announcements. Several are busy constructing prototypes. Others are enlarging existing facilities. Some, as well as Rock-Ola, have already introduced new models.

Jukeboxes

Rock-Ola, Inc. is planning major expansions in its vending line, one of which will be a 60-seater and its Centura 100-selection jukebox last week. At Sebring, William Adams said his company had delivered to distributors a new selection photograph. D. Palmer Wurzburger said last week, "We will have changes or additions in our line by MOA." At Rowe, which introduced a new WRC Wallbox in August, last week, sales manager Joe Rowse said, "We expect to have new products this fall," indicating that that could occur in time for the October convention.

(Continued on page 77)

Seek Overseas Participation

In '67 Show

CHICAGO — The Music Operators of America (MOA) is making an unprecedented effort to gain participation of foreign companies. For the first time this year's trade show here Oct. 27-29. An invitation has been issued to 110 overseas firms going out from the MOA, and a special association "Public and Foreign Relations Committee has been formed to improve U. S. - foreign industry liaison.

The special letter has gone to firms in England, Europe, South America, Japan and other countries, according to Fred Granger, executive vice-president of the MOA.

Named to the special committee were Henry Leyer, chairman; Samuel Weinstein, Charles Tashina, Mrs. Mille McCarthy and Fred Ayres. All are board members.

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(Continued on page 77)
New NRI Plant in Toronto Will Produce Pure Nickel Rejectors

ST. LOUIS — National Rejectors, Inc. (NRI), is opening a new plant in Toronto to produce the urgently needed coin selectors for Canada's new pure nickel coins. In the wake of recent announcements by the Canadian government that the new coins will enter circulation early than anticipated, NRI and other coin mechanism firms announced at the Canadian Automatic Merchandising Association (CAMA) convention in Toronto in June that they had developed units that would handle the new coinage and were rushing them into production.

NRI says its new facility, to be called "NRI of Canada," will be in production early September. The plant will be located at 8-Vanley Crescent in Downsview, a northern Toronto suburb.

"NRI has participated actively in the vending industry in Canada for many years," said Executive Vice-President Eric L. Sokol. "Our decision to open this manufacturing facility and to locate it in Canada reflects NRI's confidence in Canada's economy and in its vending industry."

"The decision further reflects NRI's long established policy of maintaining an alert responsiveness to the Canadian needs, NRI of Canada will provide the slug rejectors necessary to handle the new all-nickel coins that the Canadian government will be issuing this year."

First to be produced at the new facility will be NRI's new 32-Round, 3-in-1 coin selector designed to accept Canadian current pure nickel 5-cent piece and proposed pure nickel dimes and quarters. Canada's nickel 5-cent, 25-cent silver coins, U. S. 90 per cent silver coins and the new U. S. clad coins. Because surveys show that most of Canada's half million eddy current mechanisms of the three-in-one type, the new NRI mechanism will be offered first in that form. Physically it will be the same as the new NRI of Canada's mechanisms. Initial production plans call for manufacture in sufficient quantities to meet anticipated demand, company officials said.

Expand

NRI has also announced plans to re-organize and expand its Canadian sales, service and service activities in Canada. The firm has 25 sales and service locations in Canada since 1953 and was an early CAMA member. The firm is represented on the CAMA's special coinage committee and is an associate member of the Canadian Soft Drink Association.

In the business for 31 years, NRI claims to have introduced the first successful device to reject spurious and foreign coins while accepting only genuine U. S. coins. The firm is a subsidiary of UMC Industries and has seven area offices and 20 regional locations in the U. S. and Canada. The company has a plant here, another in Hot Springs, Arkansas; a vending production facility, National Rejectors, G.M.H. and W. Gerh, at Buxtehude, near Hamburg. Sales offices are maintained in London, Paris and Milan.

This Bulk Vendor Believes Personality Really Counts

BIRMINGHAM — Personalities count for just as much in operating bulk vending routes as in any other business, reports Abe Kaplan, head of Kelly Vending Co., northern Alabama's largest bulk operation.

Over the years, Kaplan has been impressed when someone called him "that vending machine fellow." He determined to make his face and name as well known to every location owner as any supplier with whom they do business. He disparaged the anonymity with which too many coin dispensers operate.

"This is a throwback to the old slot machine days," he said.

Kaplan does everything possible to insure that he is remembered by name, and that any of his location owners can quickly identify him. He deliberately introduces himself to new location owners as "Mr. Kelly of Kelly Vending Co." He follows up by explaining that his actual name is Kaplan. The human touch always creates a long way toward setting up a friendly relationship.

Name

Kaplan puts his name, address, and telephone number on the front of every bulk vending machine. He can be booked that if there is any breakdown problem, vandalism, damage from weather or exterior installations, etc., he will be quick to be notified. Localized trouble is accustomed to only a cryptic telephone number or no identification at all on vending machines are always pleased by this, and not infrequently, a customer develops when a business owner the Kelly Vending Co. machine, with parking cleanliness, their excellent choice of vended items, etc., and decide to contact "Mr. Kelly" for a similar installation.

Kaplan replaces his business card on every other stop, to insure that each visit next and attractive. He makes sure that his card is always posted prominently in the store. Whenever the business location the representation.

In this way, since he is continuously reminded of Kaplan by name, the chances are that he'll give the greatest rating whenever he visits.

Air Conditioned

Another novelty in Kaplan's everyday operation which never fails to attract attention is the fact that his van-bodied route truck is air-conditioned down to 78 degrees. This speaks well for the quality which he maintains in vending food products of all types and has had a lot to do with the fact that "flinch" location owners show him trust.

Where large-scale locations are concerned, such as the biggest chain of convenience stores in the State, Kaplan has found it good business to make an appointment with the person in (Continued on page 80)
**New Equipment**

Ditchburn—Tabespa 970

A NEW COMPACT hot beverage vendor—coin operable—has been introduced by Ditchburn Vending Machines, Inc., Chicago. The unit is called the Tabespa 970. It measures 29 inches high, 19 inches wide and 20 inches deep. It vendes coffee four ways plus chocolate. It is designed for the small office or factory. Ditchburn equipment is now available through a number of Writter distributors.

**New Products**

The Paul Price Co. announces a new gimmick called Vanish Ink — a reddish liquid that evaporates within seconds after being sprayed from a water gun. Price is marketing the Vanish Ink in two ways. One is through a 10-cent capsule with material in powdered form that turns into the "ink" after being mixed with water.

Vanish Ink comes with a display card.

Knight Charms, Inc. announces the availability of three new items. In the 5-cent category, Knight produced a display card carrying 14 items of tricks, jokes, puzzles and scarves. These items include wax, puzzles, golf molars, signet rings, holders and razors. "Vanity Tresses," in a special card, make up the 10-cent items. Included in the display card are a mixed offer for boys and girls of a rolling clown on a ball, lip-stick, mesh ring, tie clasp, rat poppet and a necklace. Making up the 25-cent category is a new series of jewelry items. This card includes a necklace, heart pendant, earrings, mesh ring, bracelet, tie bar and lightning. The Paul Price Co. announces a new gimmick called Vanish Ink, a reddish liquid that evaporates within seconds after being sprayed from a water gun. Price is marketing the Vanish Ink in two ways. One is through a 10-cent capsule with material in powdered form that turns into the "ink" after being mixed with water.

Vanish Ink comes with a display card.

**Vending News Digest**

**Arizona Gov. at Vending Meet**

SCOTTSDALE, Ariz.—Arizona Gov. Jack William will be featured speaker at the convention of the Arizona Automatic Merchandising Council July 29-30 at the Safari Hotel.

Association President Gerald L. Roseland said that the meeting schedule includes registration at 1 p.m. that day followed by cocktails and dinner at 6. On Saturday, registration will resume at 9 a.m., followed by a general membership meeting at 9:30 and a golf tournament at the Scottsdale Country Club that afternoon.

Hotel reservations should be sent to Gerald L. Roseland, Watkins Cigarette Service, 2706 W. Palm Lane, Phoenix, Ariz. 85009.

**McConnell Heads Vend Future Unit**

CHICAGO—The National Automatic Merchandising Association's NAMA long-range planning subcommittee will be headed by William C. McConnell Jr., president, Servomation of New England, Medford, Mass.

"As part of the NAMA long-range planning effort to adapt the services of the association to future requirements of our members, an outside research organization will undertake a four-month study," said NAMA long-range planning committee chairman Thomas H. Donahue. "This study will concentrate on the technological, social, economic and governmental conditions which are likely to affect our industry in the next decade."

McConnell's subcommittee will advise the outside research consultants and assist in evaluating the results of the study. On the subcommittee are Ted Alpert, Boley A. Andrews, John Fedel, Marvin Heaps, Gerald L. Kelter II, Daniel A. Nimmer and William E. Riecher. All are planning or marketing experts in the vending industry.

**Coke Testing 16-Ounce Cans**

ATLANTA—The Coca-Cola Co. has begun to test market 16-ounce soft drink cans in the Portland, Ore., region. In a report, the first time the oversize cans have been used for soft drinks. All soft drink cans up to now have been in the 12-ounce size, though 16-ounce bottles have been used in the Portland area. 20 per cent of all soft drinks sold in food stores are in 16-ounce bottles.

**ABC Consolidated to Be Sold**

NEW YORK—The widely diversified Ogden Corp. is planning to acquire the ABC Consolidated Corp. for about $100 million in stock. Under proposed terms, ABC Consolidated stockholders will receive a fractional share of Ogden common stock plus one-fifth share of a new $3.75 cumulative preferred stock convertible into Ogden common stock.

ABC Consolidated earned $5,328,000 last year. It will be operated as a wholly owned subsidiary of Ogden.

**Report Vendors Selling Coins**

DALLAS—A columnist for a newspaper here reported last week that a "large number" of vending machine companies are selling "untouched" receipts to coin collectors at premiums of about 10 per cent. The collectors look through the coins for nickels, pennies, dimes and quarters for premium dates and mint marks, said the writer, Brad Mills, author of a column called "The Realm of Coin."

(Continued on page 76)

Guggenheim In New Home

WESTBURY, N. Y.—The Karl Guggenheim Co. has settled down to life in its new home at 220 Main Street, here.

Bob Guggenheim, president, reports that with the new 11,000 square foot facility, there is additional space for shipping (two doors) and more room to assemble the stock which includes various bags of charms and jewelry, a drop box, which falls to the U. S. Army for less than a dollar a pair. Most of the molding operations are done in the firm's Leominster, Mass. factory. Mr. Guggenheim also says that some of the molding is done at a nearby private molding firm.

Six new capsule mixtures are set for introduction this month, including trick and puzzle mixtures, two dinosaur mixtures, a lock mix and dice mix. Guggenheim moved into the plant earlier this summer. The firm was founded by Karl Guggenheim, Bob's father, and was located in New York City.
Pool Table Makers Diversifying

CHICAGO—Herefore exclusive manufacturers of pool tables are this year diversifying into other types of amusement equipment and are offering new pool units and expanding into the home tabletop market.

A few developments:
- United Billiards will have a nonpool game in three sizes.
- Irving Kaye is developing a new game unit.
- American Shuffleboard is making a game different from any it has previously marketed.
- National Shuffleboard & Billiard Co. is out with a rotation ball return mechanism for its coin tables.
- Fischer is introducing a new Fiesta 58 model.
- U. S. Billiards is promoting its convertible time pool tables with emphasis on two snack models and offering improvements in its previously introduced Cozy model.
- Valley Manufacturing is preparing "something new" for the 1967-68 season.

New Games

United Billiards' Art Daddes said last week that one model of its new Fiesta 58 model will be a arcade size, over 20 feet. "The other two models will be in a 6-foot and a 12-foot size, and knowing that the unit employs a big King pin, it will be radically different from a shuffle or bowling alley."

At Irving Kaye, Howard Kaye was equally mysterious about a game this herefore exclusive maker of pool tables is building. "I can't disclose anything about the game yet. We've involved in a complete restyling of our regular pool table and will have a newly designed bumper type table, in regular and junior sizes."

Sol Lipkin, American's sales manager, was here last week for the National Amusement Machines Association trade show and said his firm was also making an entirely new game. He said he would have a non-coin version of American's Snooker Models," said this year's unit is enjoying wide appeal to hospitals, military posts, bowling clubs and schools.

"We will have a new model of the same snooker size-85 foot size for operators," Lipkin said. "Our cushion table will be drastically changed. We are working on a new shuffleboard and new improvements on our Classic snack pool tables. For all the new game, I just can't reveal anything at the moment."

New Fischer Unit

At Fischer Manufacturing, which has just set up its own home table division, Frank Schroeder, who heads the coin machine, said, "We will definitely have a new Fiesta 58 this year. We will do something with the Empress. Right now our three Empress models are still our best sellers and we are taking up our production schedules."

All Tech is also releasing a new table in its Diplomat series, featuring a new design and new coloring. It has new home models, too. Also, it is delivering a good year of the new gun unit.

At U. S. Billiards, Len Schoeller has just returned from a tour of 23 States and president Al Simon has also been out West on an extensive tour. Both are familiar with their convertible time pool tables, available in six models.

Snooker

"We are finding considerable interest in our new L11 and T11 snooker models," said Schneller. "We've been in all but about 10 States and we're going out again. We have improvements in our Coin-A-Copy unit and have six models in our home pool table line in production. U. S. Billiards' convertible time tables are available in Model 565, T106, T106 Skeeuer, T114 and T114 Super.

At Valley Manufacturing Co., Richard Brooks said his firm's new Cozy model is its coin-operated line: Models 562, 106 and 106 Skeeuer and Valley also has its Model 565 Bumper type table in production.

"We have something in the mill right now but we are not ready to disclose how what it might be," said Brooks, where it is in the early stages of production.

New Mechanism

Paul Kotler, president of National Billiard Co., informed his distributors last week that his firm is new invention—a rotation ball return mechanism—which he described as "jamming, creating new and complex problems."

Kotler named the new mechanism the "Magic Feather Touch Control." A new table, the Cor- opus, will be available at a special introductory price. It is available in white or pean paint.

Kotler also named Louis Lib- man as sales director. Libman has had 40 years of experience in the sales and product design and development fields.

Campbell Manufacturing Co., Kalamazoo, Mich., which previously manufactured it, this month announced that it was re- cently been purchased by a table with a unit that has a special drawer that can easily be switched to Campbell. Other improvements were claimed by president Byron Simps (Billboard, Aug. 12, 1967)."
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Send the following message, subject to the terms on back hereof, which are hereby agreed to.

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Go ahead with plans to show exciting new Seeburg phonograph to operators in your area. Display models already shipped. Factory in full production. I guarantee operators will agree this model, will do more to help their business than any recent development.

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Frank Luppino  
Advertising & Sales Promotion Manager  
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Senders's name and address (For reference)  

Senders's telephone number
New Amusement Games Being Added By Urban Industries

LOUISVILLE — Urban Industries, Inc., here in developing a series of new games and will introduce some at the Oct. 27-29 Music Operators of America (MOA) trade show in Chicago.

Two definite possibilities for full production are a counter-top version of its Panoram film unit and a game called Horse-race.

One other unit, an electronic version of the Tic-Tak-Toe game, could be ready for full distribution too, according to President Nal Balken, who indicated the firm is working on games licensed under arrangements from foreign developers.

One reliable trade source had indicated that a relatively low-priced knowledge-testing machine has been on test location.

Balken would not confirm whether Urban Industries is involved. A machine of similar design, developed by Nutting Manufacturing, was shown at the 1964 MOA show and created considerable interest. The Nutting machine is now called Computer Quiz.

Balken said the counter-top version of Panoram would probably sell to operators in the neighborhood of $450. Horse-race, also a counter-top game, should be priced at $150.

Correction

We incorrectly quoted Dr. David R. Rockola last week as saying, "We expect to sell 75,000 units in the first year of this game this year." We is not Rock-Ola Manufacturing Corp, but the industry at large.

AMF Adding to Games Line-Up

WESTBURY, N. Y.—American Machine & Foundry Co. (AMF) will introduce at least six new games at the Music Operators of America (MOA) trade show in Chicago Oct. 27-29 and has a number of other new amusement games in the developing stages.

One game, Minisoccer, offers a new concept in co-operative soccer. Two opposing teams of players attached to tracks running the length of the soccer field actually kick a ball into goals. The players are controlled by a series of levers extending from each end of the machine. The game is enclosed by a glass top and can be set for nine or quarter play. The game also can be played in England, is played under a time limit.

Another game will be offered through international distribution only. This is a unit called Duellino; a table-top game utilizing lights whereas two combatants engage in a duelling match. This game has been introduced in Sweden.

Both units have had some distribution in the U.S., where AMF has also recently introduced Little Indy and American Snooker. The company has a division, Paragon Electric Co., Two Rivers, Wis., that produces timers used in games and another firm, Pot-Abies, that makes filters for vending machines and relays.

New Equipment

D. Gottlieb—I-Player Flipper

Sing Along is the newest single-player flipper from D. Gottlieb & Co., Chicago. Delivered with triple-chute combinations, the game boasts four-color sequences which advance hole value for high and special scoring. There are four "relay" kick-out holes to provide excitement and 12 rollovers and four targets to advance the color sequences in the game scheme. A special built-in target scores 100 points and a "cross-action roll-under" scores 50 points. There is four-tier scoring. Play is speeded up by an electric ball lift.

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1967 Coin Machine News

COIN MACHINE NEWS

Vending News Digest

NCA Meeting on Salmonella

CHICAGO—In a meeting here Sept. 7 sponsored by the National Confectioners Association (NCA), Midwestern candy manufacturers will discuss the current status of the Salmonella problem.

Two recognized health authorities, Dr. John H. Siliker and John H. Guild, will explore the topic in depth. Siliker is president of Siliker Laboratories, Chicago Heights, I11. Guild is director of the Chicago District, Food and Drug Administration.

Tickets for the dinner meeting, which is open to representatives of non-NCA member firms, are available from the NCA at 36 South Wabash Avenue, Chicago, I11. 60603.

Araserv Signs New Clients

PHILADELPHIA—Araserv, the recreation service arm of Automatic Retailers of America (ARA), has signed five widely diversified new clients: Louis Sherry Restaurant at Philharmonic Hall in Lincoln Center, New York City; Gracie Mansion, home of New York Mayor Lindsay; Connie Mack Stadium in Philadelphia; the Long Island Arena, home of the Long Island Ducks professional ice hockey team, and the Washington, D. C., armory.

According to division President James H. Peterson, these new accounts bring to 16 the number of recreational and cultural centers added by Araserv this year.

Vandalism in New Hampshire

GILFORD, N. H.—Ten bull vending machines were vandalized here the night of Aug. 1. The thieves of all the machines, located in front of the Glove Discount department store, were smashed and the coin compartments were forced open. Damage was estimated at $250. More than $100 in change was taken, according to preliminary estimates.

The thieves did not touch a number of penny machines at the location. They broke open only the dimes and nickels machines.

ABC Consolidated's Net Declines

Net income for ABC Consolidated Corp. was down for both the second quarter and six-month period despite a climb in sales. Earnings for the first half were $2,010,086 or 67 cents a share, compared to $2,041,348 or 68 cents a share for the same period last year. The six-month sales, however, rose to $79,063,718 from $71,952,488 last year.

More will LIVE

the more you GIVE

HEART FUND

SEPTEMBER 2, 1967, BILLBOARD
New Equipment Explosion

• Continued from page 71

Foreign jukebox makers are busy, too. Jupiter Corp., which introduced a 30-selection MOA last year, will have three new models this year. At least three other foreign makers have entered the jukebox arena recently. NSM Apparatus, a German maker, has a Consul 130 model. Swiss manufacturer L. E. Multivision, Inc., has licensed a Victor jukebox in Japan. Lastly, Russel H. Miller's Amusement Co., Ltd., has a new 30-selection jukebox.

Byjukebox equipment, a phase of the industry, jukebox makers are watching interest. Krautel and Sons have produced several different versions available for its Phonex attachment to its Music Merchant phonograph. The Phonex offers 20 selections which the customer keeps in with new records as they are released. Mr. sold units, said the "Our manufacturer in France is developing a music concept." He did not indicate how far this development has gone.

Other film/music units that will be seen at the MOA show include those from ColorSound, Inc., introduced last year, and David Rosen's Cinejukebox. J. Cameron (Jack) Goldberg, president of the firm, has acquired world rights to the Scorpione unit, will show an enlarged version.

Games

Two of the major game manufacturers introduced new models last week. Chicago Coin division of Cement Manufacturing Industries, Inc., and D. Gottlieb & Co. (see separate coverage on this issue), Williams Electronics, Inc., expects to have at least two new games ready for the show, the first likely a two-player.

Chicago Coin anticipates the new big ball bowl and Midway Manufacturing Co. is releasing a new shuffle alley. Bally Manufacturing Co. has had unusually long production runs on its last three flipper games and director of public relations Herb Jones said Bally would like to schedule a new big bowl-er, too.

Other game makers with new products now ready or in production include American Machine & Foundry Co., Urban Industries, Mondial International, duKane Corp., and Tech Industries, Inc., and Northwestern Corp.

Billiard Firms

Into this picture new producers of games are emerging. United Billiards is readying a new game to be available in three weeks. President Art Daid said one model would be arcade size, "probably 20 feet.

"But I can tell you one will be about 6 feet and the other one either an 11 or a 12-foot model. The advertising game utilizes a big ball, Diddo would not elaborate beyond saying, 'It will be radically different from either a normal shuffle alley or a bowler.'

Also entering the game field in a semi-billard direction is Irving Kaye and American Shuffleboard. Kaye has been a major pool table manufacturer and did not reveal the exact nature of the new game device.

Nor did American Shuffleboard elaborate beyond admitting it was developing a game from its Shuffle, 88, on which it is also making new improvements.

American Machine & Foundry Co. (AMP) is now making shipments on its Little Indy and American Speedway is still in production. Both were introduced last fall. New with AMF are Minisoccer, available through independent distribution only, a game called Duell, in a table top introduced in Sweden.

Urban Industries is introducing a new counter-top Panorama companion to its Model AD console. Panorama and another new counter-top game known as Horse Race. Also new, though in the prototype stage now, is a game called Tri-Tek-Tok.

Mondial International is continuing distribution on its Flash Soccer, a low-rented two or four-player machine and is known to be developing another new game. It also has a coin-operated shuffle machine using a special neon light developed by Johnson Wax that delivers between 1,000 and 1,500 shiners per fill.

duKane Corp., heretofore a manufacturer of Ski N' Shore, Grand Prix and an embossed label vendor as Tag-It, is offering these items for sale to other makers and is bowing out of the coin-operated machine field. Two engineers who developed Ski N' Shore also have a new game in the "space age" category, which is also being offered.

All Tech Industries, Inc., has two new games. One is a grip machine and the other a game known as Gang Busters. Northwestern Corp., which has been out with two counter games, Boozie Barometer and Pont Port, expects to furnish new front caps for these units adding still other characteristics to the basic concepts.

NEXT WEEK—VENDING.

Coinmen In The News

• Continued from page 76

CHARLOTTE, N. C.


THE ALL-TIME-AMERICAN-Coin Features


For more detailed coverage, see page 42.

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COIN MACHINE NEWS

September 2, 1967

77

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ROCK-OLA ULTRA FOR '68!
DiKane Corp. to Sell Amusement Games Div.

ST. CHARLES, III. — DiKane Corp., a 45-year-old electronics manufacturer, is offering its games division for sale, due to expansion of the firm's major products.

The company has entered the amusement game business in 1964 with a unit called Ski 'n Score that sells for operators for about $500. It has since added Tag-It, and embossed label vendor that sells for $200 and Grand Prix, another game, that sells for $795.

DiKane has about 20 distributors, both in the U.S. and abroad.

In offering Ski 'n Score, DiKane mentions that its inventors have also developed a new game with an "outer space" outline. The new game is offered with Ski 'n Score along with complete drawings and bill of materials and instructions for parts, operating manual and sales literature.

DiKane indicated that several new games and vending machines are in "various stages of development," but that expansion of its electronics and communications lines requires disposition of the games division.

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Each and every week of the year.
Operator's Exposure Role Underplayed: Chicosky

By CHARLES BARRETT

NEW YORK — The operator is virtually "forgotten" by many recent labels, declared Music Operators of New York (MONY) manager Ben Chicosky in a recent Billboard interview.

"Today it's all air play as far as the record companies are concerned," said Chicosky, a near-30-year veteran in the jukebox business. "The jukebox operator's role in making a disk a success is terribly underplayed by the labels."

Chicosky, who is currently preparing for MONY's annual convention, to be held at Mon- ticello, N.Y., Sept. 21-24, said that several labels and artists which formally advertised in the association's convention souvenir program have scrapped their participation this year.

Rapport

He expressed surprise with the fact that the Music Operators of America (MOA) convention Oct. 27-29 will deal extensively with the subject of the operator and his part in making records sell. He has been in contact with MOA executive Vice-President Fred Granger on the subject, Chicosky said.

"The MOA will push for the idea of operators receiving stronger recognition from the labels," Chicosky said, "and will also try to formulate a plan calling for the reconstruction of rapport and liaison between the record manufacturers and the operators."

"However, some of the major labels work with us and have never failed to realize that the operator is a key point in the success puzzle."

Granger, who operated in New York during the 1940's and 1950's, also called for the return of jukebox play popular-purse surveys in the trade magazines as one of the first steps in rebuilding the former strong relationship between the two music industry segments.

"The jukebox is still important to the success of any label

London Firm Into New Headquarters

LONDON — Phonographic Equipment, a leading coin machine manufacturer, here, has moved from its Ludbrooke Grove location to a new address on the Cricklewood trading estate.

The new location is a two-storey building on the north block formerly occupied by the Handley-Page works, and has been renamed Phonographic House. It is situated three minutes from the North Circular Road leading on to the motorway, and is within easy reach of London's main line stations.

The new headquarters gives additional scope to Phonographic for stocking models and facilities for checking and servicing machines. It also has the largest showroom in the United Kingdom.

MOA Record Award Poll Now in Mail

CHICAGO — Music Operators of America (MOA) has mailed out its postage-paid post cards to operators who are being asked to nominate choices for MOA's record industry awards. Categories are "Best Artist," "Best Record" and "Record company consistently supplying good jukebox records" and operators are requested to make three nominations, in order of preference, in each category.

"or artist," he said, "and the only way this could be changed is for the jukebox to be done away with."

Va. Vendors In Big Meet

VIRGINIA BEACH, Va. — The Automatic Vendors Association of Virginia (AVAV), 100 members strong, will meet here Sept. 15-17 to participate in a three-day convention and meetings yet planned by the year-old association.

The meeting will be held at the Mariner Resort Motor Inn, will open at 1 p.m., Friday, with the last day of directors will meet at 3:30 p.m., that day and a get-acquainted reception of di- rectors will be held at 6:30 p.m.

Friday, registration will resume at 8 a.m., a business session, conducted by association president Fred Granger, will be held at 9:30 a.m. and there will be dinner and dancing at 7 p.m.

A final business session will be held, at 10 a.m. on Sunday. Saturday.

Registration fee for members is $17.50 per person, $25 for non-members. Fee for all wives is $7.50.

Coming Events


Sept. 21-23-West Virginia Music & Vending Association, annual convention, Heart O' Town Motor Inn, Charleston.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, Jack Tar Hotel, San Francisco.

Sept. 24-25—National Automatic Merchandising Council, annual meeting, Revere Hotel, Atlantic City.


Oct. 6—Missouri Automatic Merchandising Association, combined fall meeting; Tuna Tower Restaurant, Lake of the Ozarks.

Oct. 23-26—National Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.


Nov. 30-Dec. 2—Music Operators of California, 9th annual convention and trade show, John Mason Hotel, Richmond.

Jan. 16-18—Amusement Trade Association annual convention, Atlantic City.

April 26-May 5—Handley-Page Exhibition, Hohen, West Germany.

Personality Counts

* * *

Shirlie Mae, a promising young patter girl and actress, who knows where to promote material and how to get it there. She recently stopped in at Cleve- land and fell in love with David Liebling and all the fellows about her new flare, and even told "Carmen Right or Leave" and "What Does She Have That I Don't?"

SHIRLIE MAE, a promising young patter girl and actress who knows where to promote material and how to get it there. She recently stopped in at Cleve- lland and fell in love with David Liebling and all the fellows about her new flare, and even told "Carmen Right or Leave" and "What Does She Have That I Don't?"

when answering ads . . . Say You Saw It in Billboard
The Bluebook
Valuation of Used & Reconditioned Coin Machines
Sept. 2, 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.

Pool Tables & Shuffleboard

All-Tech Industries

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Deluxe Shuffleboard

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Coinmen In The News

NEWARK, N. J.

POD SPOTLIGHT

PROCOL HARUM

Procol Harum, Decca DL 7137

This album, which is one of the most successful of the year, is one of the few studio albums released by Procol Harum in the U.S. The band has released several albums in the past few years, including "The Great Rock and Roll Swindle" and "Exotic". The album "The Great Rock and Roll Swindle" was released in 1975 and has been a commercial success.

FOOT SPOTLIGHT

EXPLOSIVE BRASS IMPACT

Heavy Metal, 1983

This album, which is one of the most successful of the year, is one of the few studio albums released by Procol Harum in the U.S. The band has released several albums in the past few years, including "The Great Rock and Roll Swindle" and "Exotic". The album "The Great Rock and Roll Swindle" was released in 1975 and has been a commercial success.

UNDERGROUND

THE WORLD WE KNEW

The World We Knew, 1983

This album, which is one of the most successful of the year, is one of the few studio albums released by Procol Harum in the U.S. The band has released several albums in the past few years, including "The Great Rock and Roll Swindle" and "Exotic". The album "The Great Rock and Roll Swindle" was released in 1975 and has been a commercial success.

COUNTRY SPOTLIGHT

WINE, WOMEN & SONG

Wine, Women & Song, 1983

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COUNTRY SPOTLIGHT

BRAHMS: PIANO QUARTER IN F MINOR

Brahms: Piano Quartet in F Minor, 1983

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COUNTRY SPOTLIGHT

MANNES DE PLATA AT CARNEGIE HALL

Mannes de Plata at Carnegie Hall, 1983

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LOW PRICE CLASSICAL SPOTLIGHT

TCHAIKOVSKY: NUTCRACKER SUITE

Piotr Il'yich Tchaikovsky: Nutcracker Suite, 1983

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CLASICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 5

Mahler: Symphony No. 5, 1983

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CLASICAL SPOTLIGHT

HUGO FREDERIK JOHAN OF ARC AT THE STAKE

Johannes Schmalz: Hugo Frederik, 1983

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CLASICAL SPOTLIGHT

MIRRORS

John Hancock: Mirrors, 1983

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CLASICAL SPOTLIGHT

LIKE SOMEONE IN LOVE

Gia Scala: Like Someone in Love, 1983

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CLASICAL SPOTLIGHT

A CERTAIN MR. JOSIM

Antonio Carlos Jobim: A Certain Mr. Josim, 1983

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CLASICAL SPOTLIGHT

EXPLOSIVE BRASS IMPACT

Johannes Schmalz, 1983

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CLASICAL SPOTLIGHT

THE WORLD WE KNEW

Bert Kaempfert, 1983

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