**NARM Shifting Gears**

**Tape Wing Planned**

BY LEE ZITO

LANCASTER, Pa.—The National Association of Record Merchandisers is seeking a dominant role in the tape cartridge industry by establishing a Tape Division which will conduct tape seminars apart from, but "of equal importance," to NARM's spring disk meeting.

The move, pending NARM's board approval, was made at NARM's mid-year meeting here last week. It dramatically underscores the association's sudden and full-scale recognition of the burgeoning cartridge industry.

The fact that NARM is now out to embrace the tape business on so grand a scale was revealed in the form of a presentation made by Jim Tidjens (Midwestern Tape Distributing, Milwaukee) who called on NARM's members to urge their board to approve the association expansion into tape. Tidjens, one of NARM's founding fathers and the association's first president, outlined the plan with the help of a carefully produced slide-film and taped sound presentation. Tidjens was a key record rack jobber as owner of Musical Isle (Milwaukee), which he sold more than a year ago when he entered the tape business on an exclusive basis.

The move is a "first," according to Tidjens, and it was motivated by the tremendous success the company has enjoyed since the entry into the pre-recorded tape cartridge market a while back.

The two new Decca units, (Continued on page 70)

**Singles Swing Toppling Reign of EP in France**

BY MIKE HENNESSEY

PARIS—France, the last stronghold of the extended play record, is capitulating in its long-fought battle to prevent the single from taking a dominating spot in the record market. Despite resistance from record retailers and a move last year to unite Pathé-Marconi, Vogue, Barclay and Philips in a stand against singles, more and more two-track disks are being released here and they are competing strongly at 6 francs ($1.30) with the 10 franc ($2) EP.

At present, single releases consist largely of foreign product, although CBS has led the swing to singles in France with its Gemini series. One reason for the spread of singles on the French market is the greater speed with which British and American hits are now making an impact here. With radio disk jockeys competing fiercely to be the first to play the latest Status Quo and British hits, record companies are obliged to get these records on the market as quickly as possible.

It is no secret that several enterprising record stores have been meeting the increasing demand for singles by buying direct from wholesalers, which are supposedly reserved … for take-home sales. Such disks are normally stamped "Not for sale." (Continued on page 66)
Ed Ames delivers a full-sounding ballad that comes off with that "Cup Runneth Over" hit feeling.

"WHEN THE SNOW IS ON THE ROSES"  /w "Let Me So Love" #9319


RCA VICTOR
The most trusted name in sound
Victor, Kirshner in Label Deal—He Gets Creative Carte Blanche

NEW YORK—RCA Victor is following the pattern it set up last year, when it acquired a label by bringing in another label into its manufacturing and distributing operations. The new label, whose name will be announced later, is being established by Don Kirshner, president of the newly formed Kirshner Entertainment Corp. This is the first deal made by the new Kirshner firm and is said to be one of the most impressive deals ever negotiated for a record label and an individual. An informal party was held at the Waldorf-Astoria to toast the occasion.

Kirshner is now negotiating with several top artists to switch to his new RCA label. 

Previous deal

The New York Times, division vice-president and general manager of the RCA Victor record division, said, "We believe that his ability to recognize talent and material and will market will assure that the new label will be an impressive addition to the product offered by RCA Victor throughout the year. We are delighted with the opportunity afforded by this label which will have the creative direction of Victor from Kirshner, whose broad experience and record of success in the music publishing business represent a valuable asset of this new undertaking."

NORMAN RACUSIN, left, vice-president and general manager of RCA Victor, concludes deal for new label with Don Kirshner.

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Previous deal

Kirshner is president of Colgems Records last year, was responsible for the formation of the successful distribution deal with RCA Victor. The arrangement is said to have added $20 million to Victor's gross sales in a period of eight months. The first personalizations from Kirshner were released Friday of last week, and before the first two albums and 6 million copies for their first single.

Previous deal

Kirshner formed the Kirshner Entertainment Corp. in London this week. He is president, of Colgems Music and Screen Gems-Columbia Music. He has instituted a $35 million suit against Screen Gems-Columbia Pictures for breach of contract. The Kirshner Entertainment Corp. plans to extend its activities beyond music publishing and records to TV and motion pictures, production, Broadway musicals and other allied fields.

London Keying Mantovani Catalog Drive to U.S. Tour

Jubilee Gives Five Comedy Albums Serious' Build-Up

NEW YORK—Jubilee Records will run a major national merchandising and promotion campaign on five comedy albums being issued in the next three months. R. E. Winter will handle radio spots and cop ads with local distributors. Newspapers and trade journals will use by Jubilee to promote Five Entertainers. Excerpts from the albums will be available to deejays on seven-inch 45 rpm discs. The label's sales and merchandising representatives will work closely with the promotion, distributors, one-steps, rack jobbers, and newspapers. Retailers will have in-store displays with copies of the five LP's at $1.25 each. The packages will feature coupons covering this offer will appear in national advertising.

Hellicher Is RCA's Minneapolis Distribr

MINNEAPOLIS—Hellicher Brothers has named its distribution centers to handle records and tapes in the Minneapolis area effective this month. R. E. Winter will continue as distributor for RCA Victor Home Instruction Division products.

Peak Yr. Shapes at Decca as Sales Rise

NEW YORK—Decca Rec-ords is continuing to roll ahead of last year's peak sales take. According to Fred Fisher, general manager, Decca's vice-president in charge of sales, Victor didn't lose any ground during August, and now, with the fourth strongest sales months for the industry coming up, he's banking on a banner year for the company.

Goldberg also noted an upsurge in interest in products of the company's tape cartridge product. Decca has been committed to providing a variety of products, each with their own advantages, with the company's tape cartridge product. Decca's new price is effective Monday, September 16.

Executive Turntable

David C. Watts joins Dot Records as controller-treasurer. He was formerly senior manager of the corporate's manufacturing and sales department. Prior to his four years with Litton he was associated with Hughes Aircraft. Ken Reverbomp joins as sales representative in western area.

Edward R. Moore has been named to the new post of assistant vice-president, promotion for Capitol Records. He will supervise all Capitol Records promotion, handling data processing, industrial engineering and quality control. He was formerly with Science Research Associates in Chicago.

Bob Reno has been named general professional manager for Kama Sutra Music publishing firms, Kama Sutra Music (BMD) and Tender Tunes (BMD). He had been general professional manager for the Cameo/Parkway publishing firms and for J Records. He succeeds Bill Jamison as promotion manager for the Baltimore-Washington region. He'll operate out of the distribution branch at Hyattsville, Md.

JAMISON worked previously for Capitol as Eastern rock promotion manager and has been in the business 20 years.

London Records has named Wendell Parker Southeastern promotion man. He had been with the National Recording Corp., Decca, Columbia Records and Century of the Air. He will headquarter in Atlanta. Stan Pat has left the Gerard Purcell talent agency to set up his own agency, Stan Pat Enterprises, and his publishing firm Smoker Music.

Charlie Barrett, Billboard, reporter, has resigned to join the publicity staff of 20th Century-Fox Film Corp, as a film publicist. Barrett had previously been a reporter with the Associated Press and The Hartford Times.

Gilbert McKeen has been named literary editor for popular album releases in the editorial services department of Columbia Records. He had been a senior broadcast copywriter with J. Walter Thompson for the past five years.

Dave Pell has resigned from UNTI Records where he was an ad director. He joined the label at its inception last year, after several years with Liberty in the A&R department. Ed Douglas is the new talent-promotion-vice-president up for the label, and will be assisted in this operation by newly formed Strohney Publishing Co, with offices in Hollywood.

Marcia Goldman is joining the advertising and public relations department of the Columbia Records division. She will report directly to Jeff Taffler, director of advertising and public relations for the firm. Before joining Purcell, Miss Goldman handled public relations for several Florida radio and television stations.

Disk producer Bones Howe and TV producer Steve Binder and David Winters have formed Total Enterprises in Los Angeles. The firm will develop TV, film and disk projects. Tommy Bee has formed his own label, Duke City Records, and is working on production.
HIGHLIGHTS OF THE WEEK IN-

MUSICAL INSTRUMENTS 16
SHEET MUSIC BLUES—Young musicians are even turning to sheet music in their quest for blues material.

AUDIO RETAILING 73
WILLIAM B. FORD, for its H-P miniature records is introduced by Philco-Ford.

COIN MACHINE 78
CAPITOL AND THE JUKEBOX—Some industry veterans cannot help but wonder if the current coin box is the one-way ticket to jukebox stars of yore in honor of the label’s 25th birthday.

CLASSICAL 54
BACH: Epic Records issues specially priced package of Bach’s organ music, the first three disks of an 18-LP series of the complete Bach organ music.

TAPE/RECORDS 70
Mike_Lynn

COUNTRY MUSIC 56
KEN LUCKY GROWING AS COUNTRY MUSIC PERFORMERS' PARADISE

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Best Selling Classical LP’s 35
Best Selling Pop LP’s 35
Best Selling R&B Records 32
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Album Reviews

LONDON — The marketing of 8-track slot stereo cartridges, a move that has been in the making for some time, has been brought to the public in the form of a new series of advertisements that feature the image of a 1967 Ford Galaxie, the car chosen by Ford. The campaign is designed to highlight the benefits of 8-track stereo and to encourage consumers to purchase the new product.

EMI Bows High-Flying Plans On Front Of Sales Meeting

BY NIGEL HUNTER

Music to Have Top Priority At Component Hi-Fi Show

NEW YORK — The music itself will take over the spotlight for a large part of this year’s High Fidelity Music Show, which opens April 21. The show is presented by the Consumer Electronics Manufacturers Association, and will feature a wide range of music-related products. The show is scheduled to run through April 23.

Music will be a major focus of the exhibit, with live performances by musicians and bands held throughout the event. In addition, there will be a special area dedicated to new and innovative music technology, including audio and video products.

The music section will feature performances by leading artists in a variety of genres, including rock, jazz, classical, and world music. Artists will be performing on their respective concert stages, and will be joined by various industry representatives to discuss the latest trends and developments in the music industry.

The show is open to the public, and is expected to draw thousands of attendees interested in the latest music technology and gear. Visitors can expect to see the latest in music products, including new releases from leading labels, as well as demonstrations of cutting-edge technology.

The event is also expected to attract music lovers from around the world, with attendees from countries all over the globe. Music fans will have the opportunity to meet their favorite artists and learn more about the music industry and the latest trends in the field.

Music fans can expect a dynamic and engaging experience at this year’s High Fidelity Music Show, with a focus on the music itself. The event is designed to be a true celebration of music, and is sure to be a highlight of the year for music lovers everywhere.

Bob Crewe, head of Bob Crewe Productions, may also participate.

Saturday, Goddard Lieberson, president of CBS

CORDIA and MBE, will moderate a panel presented by Arnie Altucher, vice-president and ad

director for CBS, and Harry Rosen, president and Bill Taylor, director of jazz for WLB-FM and jazz

jazz pianist.

Seminars Thursday will also cover 4- and 8-track CARTRIDGES and take place Friday in a panel on car-

tridgers, turntables, and changers.

Noreico is planning to ex-

hibit and promote its changer playback unit 2502 at the show. The unit, retailing for $299, is designed

to replace a wide variety of cartridges, providing a total of 250,000 hours of music, according to Wybo Segemelke, assistant vice-presi-
dent of Noreico. John Lamwell of RCA Co.

Noreico is also displaying the playback of music on mono or stereo car-
ttridges. Semmelink stated there will be many more store-size units available in car-

ttridges form by the end of the year. Many 4- and 8-track units will be on display.

Randell & Linzer Sign Producing Pact With Epic

NEW YORK — Denny Randell, president of Epic Records, and his production team, have signed a deal with Epic Records as a staff produc-

ers. Randell and Linzer estimate that they have produced dozens of records, some of which they have produced as a team. They have made a point of including "Detective," one of their most popular songs, on a number of Epic releases. The group is trying to connect with the music world through their work with Epic Records.

EMI Bows High-Flying Plans On Front Of Sales Meeting

NEW YORK — A new label, Bow’s High-Flying Plans, has been formed by arranger Billy Ver Planck. First release is "Brin-

co," by Marlene Ver Planck. Plans is an independent promotion man John Petralia, New York: Barney Field, Los Angeles.

An LP by Marlene Ver Planck will be released shortly, with all arrangements and se-

vices by Billy Ver Planck.

Dylan Featured in Documentary Film

NEW YORK — Folk rock musician Bob Dylan has agreed to provide the music for a documentary film on the life of the late John Lennon. The film, titled "My Way Back to You," is being produced and directed by Andrew Graham, who was working on the project for the Four Seasons. Also, the label has a contract with Screen Gems- 

Columbia Records for the film. Whatever their first Epic assignment is to produce for Don and the Goodtimes, they will be scouting for the label as well.
Easy listening.
(Easy sales)

"Serenata" - Joe Harnell
"All the Time" - Patti Page

"I'm Still Not Over You" - Ray Price
"Lover's Roulette" - Mel Tormé
"Blame It on Me" - Jerry Vale

"World Without Love" - Diahann Carroll

On COLUMBIA RECORDS
Where singles sell fast.

"Clown Town" - Donna Lee
Dot Undergoes Revamping Study By Executives Burks and Peirce

LOS ANGELES—Dot's new management team of president Arnold D. Burk and Dick Peirce, vice-president and general manager, have begun evaluating the label's functions and services.

Facing them are the re-establishment of an international distribution network; the future of the Dot Record Club; the continuation of company-owned and independent distribution, including outside lines; the retention of such prestigious artists as Lawrence Welk and Billy Vaughn, whose contract renewals have not been completed; infusing a feeling of optimistic encouragement among company employees and gearing the company to react to a number of single which signs of breaking wide open at a time when the top management wavered from Randy Wood to the new Paramount team is still fresh in everyone's minds.

Taking Hard Look

"We are taking a long hard look at the way Dot's doing business," Burk says. "It has had no prior record industry experience, admits Burk. "Peirce carries the predominant administrative load. "Dick's strengths is in the business, predominates the situation," Burk says. "We at Paramount have a history of years in various business affairs roles, Burk will lean on his associates to get the company to obtain fresh approaches to problems facing the company."

Concerning the Paramount-Gulf & Western structure, Burk says: "We don't want to be an arm of anything. We want to be part of the industry."

The president says current Dot employees are being retained, although he admits that Chris Hamilton, Randy Wood's long-time associate and executive vice-president, has considered resigning but that he hopes she stays with the company. The Burk-Peirce top level team has been bolstered with the addition of a former Litton Industries business technology expert, David C. Watts, as controller-treasurer. Forty-three-year-old Watts, who will initiate modern business techniques throughout the company, fills the post previously held by Bob Varian, who left before the new management team arrived.

Ken Revercomb, formerly general manager of Imperial Records, who was let go in a recent Liberty personnel shuffling, has been hired for his "acute knowledge of independent and "minor label" operations" according to Peirce. Revercomb, as yet untitled, will troubleshoot in all areas.

To Move Swiftly

Burk and Peirce believe that Dot operation will move swiftly within the company's broader scope of musical activities will be sought, with all independent production and distribution deals remaining intact. Dot will shoot for closer liaison with Paramount for film soundtracks and TV series music.

Paramount has five series presently on the air, with such TV names as Barbara Eden and Lou Grant (of "The Odd Couple") backing the power of Lawrence Welk.

The executives say there is no plan for the recent consolidation of all Paramount's music-publishing activities under one corporate roof headed by Bill Stinson and the entry at Dot of the new management team. The tightened music concept described in the weeks over one year, according to Burk. Stinson, as vice-president-general manager, and publishing companies, coordinates the music library and all music for Paramount film projects.

Internationally, Dot has to resolve its overseas licensing. It has grown from British Decca to independent patents with various firm representation with Pye for several nations. The Pye pact has not been renewed. Dot's ties with Cosidel in the Far East remain intact.

HOTELMEN TO HOLD PARLEY

CHICAGO—The International Association of Hotel Attendants will hold its Midwest meeting Monday to Wednesday (11-13) in Chicago, with topics ranging from developing greater relations with personal agency and musicians unions.

David Bransower, vice-president of the association, is arranging talent auditions and a screening program. A successful feature of the group's meetings is the open auditions sessions which allow hotel employees from all over the country to observe artists and then select those groups which will be invited to perform. Edwards is scheduled to see President Bob Stane, who runs the Moe House in Pasadena, Calif., the organization seeks to develop discussion groups to help mutual exchange in the live talent presentation field.

Lawrence, Eydie, Hackett to Aid Parkinson Cause

NEW YORK—Steve Lawrence, Eydie Gorme, and comedian Buddy Hackett will perform at the Sept. 24 American Parkinson Disease Association dinner honoring WNEW top star Lawrence Welk and his wife, Wilma. The first annual Ed Wynne Humanitarian Award will be presented at the dinner for his philanthropic efforts. Funds raised at the dinner will be used to establish the Ed Wynne Rehabilitation Center.

Among the record company, music industry executives and well-known people attending the reputedly booked table include ABC Records, A. C. Nielsen, Billboard, Cash Box, Columbia Records, Kapp Records, Lou Levy of Emkay, a.o. Record, Record World, Howie Richman of MCA Records, PMG Records, Sunbeams Music, Cappelli & Co., Fanmatic Music, Trans World Airlines, Record Guide, Gordon & Weiss, and Muser Records. David Kapp, president of Kapp Records, is chairman of the dinner, which will be held at the New York Hilton Hotel.

ACTOR TURNED SINGER YUL BRYNNER makes his debut LP for Var- iety, a 7" single, "Ten Little Indians," this month, will receive a special promotion push when Bruniwy appears on the Ed Sullivan Show Sunday (17).

Groups-Writers Make Tapes Hard to Get, Col's Gold Says

LOS ANGELES—The move toward self-contained -written by various songwriters, even from other publishers, is affecting the supply of potent material, be it Jack Gold, Columbia's Coast a&r chief.

"During the past year, I've found that many of my best sources of material can't be licensed upon any more because they're keeping songs for their own production.,

In California six months, Gold has recorded the majority of Columbia's Coast artists once. A former single specialist at United Artists, he is involved now with album production for such artists as Barbra Streisand (herself filming 'Funny Girl'), Percy Faith, Kay Conniff, Jim Nabors, Frank Sinatra, Pat Pegg, O. C. Smith, Mel Torme, Eddie Albert and such recent additions to the roster as Debbie Reynolds, Tommy Leonetti and Karen Roland.

Gold is also now screening songs for Andy Williams, the label's top male vocalist, according to his boss, Jerry Gold, outside producer. Gold is talking to New York publishers about sending out tapes or write for him for a number of weeks. He will then schedule recording classes and will use some of these newly created tunes on the dates. Gold feels their time won't be wasted because he won't let them finish a tune if he doesn't like. "More than likely their tunes will be used on several of the dates," he says.

Gold in the non-rock field too. He has been handling Gary Usher (Byrd), Jerry Keller (the Beamish), the Crewmen (the Rascals and the Monkees) and Jerry Fuller (Jim Bedian and the Chosenmen, the Rock N Roll Knights and Carmen Quettol and his Pretty Sisters) and the Brothers (actor Mickey Rooney's sons), the Union Gap, Happy Together and outside producer Terry Melcher (Paul Anka and the Raiders and the Buckingham).

CLUB REVIEW

Ames Puts Taste, Top Form Into a Winning Package

NEW YORK—Ed Ames packed a lengthy program with variety, taste, a fine voice and charm in his New York club debut at the Persian Room on Wednesday (6), and he won a success on all counts for the RCA Victor artist.

Whether overpowering a song or spinning out soft phrases, Ames was at his best. Possibly his most effective number was "Try to Remember," which he sang with a softness whereby material was well rounded without microphone. The lighting and vocal fadeout at the conclusion capped a meritorious effort.

But he also had the voice when called for, and his acting experience helped make "John Henry" a standout. In fact, many numbers were standouts, but in different ways. "Cabaret," which he introduced, was a fine number of the melodramatic era, was tender and idiosyncratic with a cantorial ending. Strobe lighting at the beginning helped make "Clang, Clang, Clang Went the Trolley" vibrant. He introduced Richard Rodgers and "Strangers" from the forthcoming NBC-TV version of "An- drocles and the Lion" in which he will be featured, an affording number which Ames told the audience he would record for his first LP, records of which were sung for a powerful, spirited "They Call the Wind Maria," a fine ending to a fine evening.

FRED KIRBY

Aretha Franklin 3d Gold Strike

NEW YORK—Aretha Frank- lin has received her third con- secutive gold record for an Atlantic Records single, "Baby I Love You." The million seller followed similar success for "I Never Love a Man the Way I Love You." She also received RIAA gold record certification for her Atlantic LP, "It's a Man's, Man's, Way I Love You.

SEPTMBER 16, 1967, BILLBOARD
TOMMY BOYCE & BOBBY HART
Sometimes She's a Little Girl!
B/W Love Every Day
A&M 874
**Market Quotations**

As of Noon Thursday, September 7, 1967

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*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions.*

**Paradise Distrib**

NEW YORK—Peter Dorian has formed Paradise Distributing, which will handle the independent record area in the metropolitan area. The first disk being distributed by the company is "Peter, Peter" by Andy Andrews on Zodiac. Other lines to be handled include the Dutch imports Collyer, Eastern, Chris Cross, Nikki, Sprock, Gold Tone, and Heart & Soul.

Dorian was the founder of ABKCO Records and Banner Records. His new association is the third record distributorship for Bob Turnbull and George Ewing, who are located at 718 10th Avenue.

**Handleman Sales Continue Climb; Net Rises 48.9 P.C.**

DETROIT—Handleman Co. sales increased 35.9% in the third quarter for ending July 31, from $10,465,091 to $13,038,445. Earnings before taxes increased 51.0% from $272,748 to $414,033, and net earnings after taxes increased 48.9% from $147,923 to $266,934, rising per share from $2.46 to 40 cents.

Fees disclosed at an annual meeting of stockholders which re-elected all directors. President David Handleman said August business is approximately 50% higher than $900,000 of sales in August 1966.

**D’Lisa Formed; Jordan at Helm**

NEW YORK—David Lucas, composer, music publisher and former BMI affiliate, Roy Jordan, also a composer, will operate the new publishing firm, D’Lisa.

In a move to strengthen young writers, D’Lisa has signed top writers like Patti LaBelle, who will be backed by one of the most successful production teams in the country. John "Boy" Zedd and Don Darby.

The position was not affected by the acquisition of the Little Girl Publishing Company by EMI, but the company has this year established several new concepts in music and lyrics. D’Lisa will now publish songs written by such noted artists as Judy Garland, Burt Bacharach and Many more.

**Goodman, Don: The song "The Old Man Who Sold His Bones," as well as several other songs, have been covered by a number of popular artists, including Frank Sinatra, Barbra Streisand, and Julie Andrews.**

**NARM Seminars Put Spotlight On Ways to Improve Business**

LANCASTER, Pa.—The four-day NARM Seminar was wrapped up with a smattering of seminars, each dealing with some different aspect of the business. The meetings were well attended but the seminars were not. The meetings were held on three of the mornings, with afternoons set aside for free leisure activities.

The first of the seminars dealt with the rack merchandiser in relation to the nation's total music business. The chairman, president of J. L. Marsh, Minneapolis, clarified this panel in which Jim Shipley, Main Line, Cleveland, and Fred Traub of Distri-Buyers, Chicago, described the gathering of some 250 rack merchandisers, distributors and manufacturers.

"Go vertical," Hellichar stressed as he spoke of the rack merchandiser being squeezed by pressure for survival and profit. The CEA has "shuffled the pressures with diversification," he said, and so have the retailers and mark-up on other lines of merchandise. But the rack merchandisers are facing "severe pressures."

Asked how can rack merchandisers to introduce new lines of product, "We must introduce our ideas with the merchandising, pricing and features of some of the rack stock, vol volume merchandise with higher mark-ups."

Jim Shipley, Main Line, Cleveland, closed the round-up with a discussion of the need to cut weight reduction. He said: "We're all a little overweight .. . whether it's carrying inventory .. . and now everything weighs."

He urged that this be done in a proper manner and that we should be conscious of what it costs to tum the key in the door. Shipley said: "We must put controls in where we can keep them there .. . and control it .. . steadily .. . the services that must be performed must be paid for."

Ralph Burns, Distri-Buyers, Chicago, outlined the methods to analyze their goals. He added that a retailer ought to prefer the going "If It's a Little Rough" but that if a situation were not right not to pay for it. He cautioned his listeners not to attempt to build their businesses on a "home run syndrom." Shipley said that "the ratio between volume, profits and rising costs. He spoke of the pressure he felt with the record industry and the need to put in enough to survive. He concluded: "Realistically .. . what is going to make that difference, and the chances are it can remain your key .. . perhaps your only key."

Fred Traub, of Disco, Inc., Boston, told the audience of the vastly increased opportunities in the sale of folies and distributors and had "the word should be out to the record customer will accept a change, but only if done in a manner. All this has not been found in the area we service that the situation of diminishing LPs, nor affirmed in fact has increased sales ... . We thought we had a favorable transition but the trend gave the tendency to".

The need for comprehension was stressed by Cecil Steen, president of Record Merchandiser, which in the area of product distribution is basically a matter of the machine and how the customer is served in the rack.

"The three warehouses and the machine and rack itself, which are serviced against records, tape, musical instruments and audio equipment, to the rack and out of the rack," Steen said. "We've shown the up and the inventory sales now all in that we've been sold. "Frequent Traub, Disco, Inc., Boston, told the audience of the vasty increased opportunities in the sale of folies and distributors and had "the word should be out to the record enthus."
Marvin & Tammy
Have a Hit

YOUR PRECIOUS LOVE

MARVIN GAYE & TAMMY TERRELL
TAMLA 54156
Cap Cuts Customer Mono $8 20%  

Grade's price edge will allow store owners an added margin of profit on mono make-up. It will be a major sales boost to catalog and standard titles in mono.

NARM Shifts to High Cardboard Wing Set  

NARM already covers the merchandising of recorded music and record players. It will now set up a wing, Art Tamarkin, the association's executive director, cautioned members that the tape business was widespread and would dominate the industry for years. It was also observed that the association should pick a better wing for tape at this time.

Larry Finley, Indianapolis Tape Division chairman, then proposed a NARM executive director, who is also an executive director, and several members of the association who have a vested interest in the wing.

Tiedjen's presentation treated the growth of NARM and the share-of-record market in members among the years, and paralleled this with the mushrooming tape market. Tiedjen said the tape market is far too big today and its potential too promising to continue building, especially when it comes to direct mail. The presentation was impressive and convincing, but the audience appeared at the groundswell among members to favor the move.

Several members, speaking from NARM, opposed the move, saying NARM already covers the merchandising of recorded music and tape players. It will now set up a wing, Art Tamarkin, the association's executive director, cautioned members that the tape business was widespread and would dominate the industry for years. It was also observed that the association should pick a better wing for tape at this time.

Tiedjen's presentation, continuing the last hour of business during NARM's Thursday morning tape meeting, sparked what many called an otherwise lackluster session. Although the presentation was noted by several members of the industry and some of the most respected members of the industry, those who attended found it enlightening.

Executive Turntable  

An additional NARM session, which will be included in a report on the industry's growth, will be held. This session will feature the growth of NARM's budget and the potential for the company to continue growing. The presentation will be based on the company's financial statements and will be accompanied by a slide show.

NARM's budget is growing at a fast rate, and the company is expected to continue growing in the future. The company's financial statements will be presented at the session, and the audience will be able to view the growth of the company's budget in detail. The session will also feature a Q&A session, where attendees can ask questions and receive answers from the company's management.
The Gypsy and I

YUL BRYNNER

SINGS GYPSY SONGS

with Aliosha Dimitrievitch

VRS-9256 mono & VSD-79256 stereo

Available from Your Distributor Now!

OTHER VANGUARD BEST SELLERS

JOAN BAEZ
“JOAN”
VRS-9240 mono & VSD-79240 stereo

COUNTRY JOE & THE FISH
Electric Music for the Mind & Body
VRS-9244 mono & VSD-79244 stereo

BUFFY SAINTE-MARIE
Fire & Fleet & Candlelight
VRS-9250 mono & VSD-79250 stereo

ERIC ANDERSEN
'Bout Changes 'N Things take 2
VRS-9236 mono & VSD-79236 stereo

The ED SULLIVAN SHOW will present selections from this album with YUL BRYNNER singing with his Gypsies September 17th Coast to Coast
PARIS.—Despite the general slump in record sales registered by most French companies this year, Philips sales for the first eight months of 1967 are 2 per cent up over those of the corresponding period last year. This was reported at the annual Phillips congress (Aug. 25-26) which was presided over by Mr. P. Philips president Georges Meyerstein-Maigret and attended by Philips executives from the U. S. U. K., Germany, Holland, Belgium, Canada, Spain, Finland, Morocco, Lebanon, Switzerland and Italy, including Philips International Director General C. Sollerveld.

Meyerstein-Maigret said that the recording industry in France was going through a difficult period and that the one French company quoted on the country's main exchange (Pathé-Marconi) had sales figures 19.5 per cent down on 1966.

"However," said Meyerstein-Maigret, "thanks to a fantastic August period in which our LP sales were double the figure for August 1966, we are now 2 per cent up on last year."

C. Sollerveld, who said he celebrating his 25th year with Philips, told representatives that Philips France had shown vigorous growth and was often quoted as an example to other Philips companies. The record market was going through the most difficult period this year and Philips, under Meyerstein-Maigret, had done extremely well, not only in the matter of turnover but also in the matter of creativity.

The various Philips department chiefs presented their program for the just-concluded congress, aided by film clips, slides and excerpts from selected records, and laid particular emphasis on records for children.

Philips now leads the French market in children's records and has sold 10 million in 10 years. Plans for the 1967-1968 season include a special record-coloring book offer with a 10-inch LP and a 12-page coloring book featuring the adventures of the popular children's character Collorgi the Bear, will sell for $2.40 (90 (E.78) and is aimed primarily at the Christmas market.

Said Meyerstein-Maigret: "There is great potential in the children's market and we must set out to interest children in records when they are two years old, not wait until they are five years old."

New Series

In this "get 'em while they're young" spirit, Philips is also launching a new series of record-book EPs of classical recordings with a 64-page catalog of records.

(Continued on page 50)
A 15 DAY HAPPENING!

24,479 SOLD!

#6 on KHJ, #7 on KRLA
#12 on KFWB in L.A.
ALL IN 12 DAYS!

"INCENSE AND PEPPERMINTS" by
THE STRAWBERRY ALARM CLOCK

IT'S HAPPENING AT UNi
"Follow Me Back to LOUISVILLE"

RCA Victor 9292

We the People...

GOING PLACES!!!

Production:
Tony Moon
806 16th Ave. So.
Nashville, Tenn.

Management:
Ron Dillman
P.O. Box 9044
Union Park, Orlando, Florida

Family Dog, KS Plan on Studio Out

LOS ANGELES—The Kama Sutra-Family Dog Productions project to construct a recording studio at the Avalon Ballroom in San Francisco has been sidetracked. If Chet Helms, head of the pop-hippie ballroom, decides to pursue any recording studio construction, as he has been considering, the project will be his alone.

The two companies are still planning to go ahead with KS's selling and distributing psychedelic poster art created by Bay Area artists associated with Helms.

On the creative front locally, KS's major "push artist" Tony Bruno has been set for his Las Vegas debut Sept. 28 at the Frontier Hotel with an 18-piece band, for $10,000 per week. His debut Buddah LP will be released following change of cover art. Artie Ripp, KS co-owner, is completing a single and LP by Perey Nicholls and directing the debut LP of Pete Andere and Vinnie Pocci, both for Buddah, KS's newest label.

The two writers turned vocalists, in turn produced the Innocence single of "Turned On Time" for KS, which has been re-recorded as the background music for a new TV commercial. The commercial usage in TV marks a first for the company, which plans expanding into other visual media.

"when answering ads . . . Say You Saw It in Billboard"
Only one thing could be bigger than "THE SEA"

"THE EARTH"
San Sebastian Strings

Music Composed and Conducted by Anita Kerr
Words Written and Spoken by Rod McKuen
An Anro Production
Musical Instruments

What Retailers Are Doing About Sheet Music Blues

CHICAGO — Dealers report an increasing number of calls for old blues and current pop tunes on sheet music, but they say the proliferation of new publishers sometimes make it difficult to locate new sheet music releases.

Most of the calls, according to dealers and jobbers, are coming from instrument sellers in teen rock groups. They’re looking for material to broaden repertoire. Though they learn most of their new material by listening to records and other groups, much of the old blues material they cannot find on record.

Though there are reports that old blues is in short supply on sheet music, jobbers deny this. Jobber executive Dennis DeCordova of Music Dealers Service, Inc., New York, said, “I feel there is enough traditional blues material out there. There’s an excellent Leadbelly songbook available from Oak and a good Leadbelly method available from the publishing arm of The Richmond Organization. There’s also a good 12-string method that may be called a bestseller.”

DeCordova also said that sheet music for current rock hits is in good supply. “Remember,” he said, “it’s out on sheet music from Harmony Publications, for example. And he said Big Three handles material from Jobete, the New York publishing wing. This assures that hot material from Fawon and Gordy will be available.

Charles Dunsmore, of the Philadelphian, and Charles Dunsmore & Son, suggested that the young musicians looking for blues sheet music “influenced” the number of calls for an item because they had heard the songs when they go from store to store. “Blues sheet music is in short supply,” he said. “We haven’t been able to get our few calls for it. We do get isolated calls for sheet music, but not enough to meet the growing demand. The big sheet-music publishers are not a big adult buyer at the other end.”

Celeste Jennings sheet music buyer for C&H, Chicago, reports that the big music chains are placing more requests for current teen and traditional blues material on sheet music.

“And we have a problem,” she said. “There are so many subsidiary publishers that an unmatchable stage for Carola’s commanding musician/s. It takes an outstanding instrument to keep up with the range and intensity of his performance — only an Epiphone Guitar will do.”

(Advertisement)

The Easyleats have just signed a product endorsement contract with Beverly Drumz. Latest recording for the group is “Failing Off the Edge of the World” on United Artists. Harris/Teller Inc. of Chicago is the exclusive distributor for Beverly Drums in United States.

$78 Million West German Musical Instrument Export

COLOGNE — West Germany has become one of the world’s biggest producers and exporters of fine musical instruments.

Sales are increasing yearly. For 1966, they totaled $73,500,000, and for 1967 they are expected to exceed $78 million.

The Federal Guild of German Instrument Makers reported that German musical instruments are maintaining competitive positions on the world market better than almost any other German specialty product.

The dilemma facing the German industry, however, is whether or not to mechanize. Those opposing mechanization contend that the strong competitive position enjoyed by German musical instruments at present could be undermined by their hand-crafted production.

Although mechanization has doubled production since 1959, many instruments are still completely or partly hand-made. There are 300 instrument factories in Germany, but a large part of the production comes from some 1,300 small workshops of artisans.

No one can have an instrument made in Germany, however, without the “leather tag,” which gives German musical instruments their great prestige. Almost all hand-made instruments in Germany are made on order, and are tailored to the specifications of the musician.

The most famous German-made musical instruments are the famous Steinway pianos (made in Hamburg) and violins made in Mittenwald and Brunbeuth-Erlangen.

At Lake Constance, the Lothar Quarter factory makes Lyres straight out of antiquity. The ancient Greek lyre was symmetrical, with seven to nine strings. Quarter has created new forms for the lyre and given it new range. His lyres are asymmetrical, made of maple and have a two and one-half to three octave range.

Philley Imports Up

PHILADELPHIA — Imports of the guitars here have reached an all-time high, according to WMG Concert Importers.

A large shipment of Spanish-made guitars arrived here on Monday (31) aboard the freighter Prudentia Salenct— the guitars for guitar, recording, rock and roll among much products as saxophone handbags, lamps, wrought iron and brass candleabras.

Checkmate 1B is one of two new amplifiers introduced by WMG Concert Importers, III. This unit has a 10-inch heavy-duty speaker which can handle 24 watts of peak power. It has a full complement of controls and inputs for guitar, recorder, organ or wind instruments.
Vikki Carr

"IT MUST BE HIM" #55986

a hit in England...now a smash hit in the States!
DYNOVOICE PROMISED:
NOT JUST ANOTHER RECORD...AN INCREDIBLE EXPERIENCE

DYNOVOICE DELIVERED!

MITCH RYDER
“WHAT NOW MY LOVE?”
DY 901

OVER 290,000
SOLD TO DATE!

BOB CREWE PRESENTS THE “NEW” DYNOVOICE RECORDS
HAPPENING NOW!

DISTRIBUTED EXCLUSIVELY BY
These 4 are only part of our service
(and they don't keep bankers' hours)

Because they don't keep bankers' hours, they make every day pay off for you. They are a vital part of the Cryovac record edge seal packaging program, and they see to it that your packaging lines keep humming along in top shape. They are equipment service engineers. And good ones. (We have two engineer/salesmen, who work with them, supplying technical assistance.)

When you add their service to the other elements of the Cryovac program (films, the versatile, up-to-date SA-1 machine, and technical assistance in depth) you know why this program is the one for you.

Whether you want to edge seal single LP's, LP albums, tapes or tape cartridges — this one program wraps them all — faster, better and more economically. When we say, "only Cryovac offers you a complete record edge seal packaging program," we mean it.

These men are four very good reasons we can mean it.
LIGHTNING'S GIRL
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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<td>ODE TO BILLIE JOE</td>
<td>Wanda Jackson</td>
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<td>REFLECTIONS</td>
<td>The Beatles</td>
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<td>COME BACK WHEN YOU′RE SICK, SICK, SICK</td>
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<td>5</td>
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<td>YOU′RE MY EVERYTHING</td>
<td>The Beatles</td>
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<td>APPLIES, PEACHES, PUMPKIN</td>
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<td>8</td>
<td>2 ALL YOU NEED IS LOVE</td>
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<td>SAN FRANCISCO NIGHTS</td>
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<td>THERE IS A MOUNTAIN</td>
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<td>(Your Love Keeps Lifting Me)</td>
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<td>I′M GONNA BE FREE</td>
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**HOT 100—A TO Z**—(Publisher-Licensed)
ENGELBERT HUMPERDINCK’S new hit!

The Last Waltz

Producer: Peter Sullivan
Music Director: Les Reed

The hottest male vocalist on the LP charts!
Talent

Griffin, Turns Record Producer

NEW YORK — Television personality and recording artist Merv Griffin will be a record producer through his Merv Griffin Enterprises.

As a start, he is signed to produce songs for Gloria Loring, South American composer and artist Marcus Valle, Shawn Fleming and David Soul. These three have made appearances on Griffin's television show, and Griffin and producer A.J. Bronson have pacted with MGM to record his clients.

The four artists, along with others Griffin will sign, will comprise a show that will open on September 2nd and play Philadelphia and Atlanta.

Griffin said he will produce artists who want to be producers for artists like Loring and Valle.

Valle is the recipient of the "Best Composer of the Year" award in Brazil from 1964-1967, recently received the title number for the new Astrid Gilberto L.P. "Carioca in Rio," and on Verve.

Griffin said he is receptive to most musical acts for an appearance on his show, but that he prohibits lip sync. "Singers receive the public's respect, and top muscles, including Bobby Brookmeyer and Jim Hall," he added.

3 Atl. Artists Set For Europe Tour

NEW YORK — Atlantic's Sam and Dave, Arthur Conley and Percy Sledge are set for a 30-day tour of Europe starting Oct. 12. They will play England, France, Belgium, Germany, Austria, the Netherlands, Sweden.

The tour was set by Phil Walden, who is being booked by Arthur Howes.

Don DIGGIO

Association Talented, Harmonious Group

LOS ANGELES — It took three single records to land the Association, who will perform at the Count Basie's stage Tuesday (5). Their bookings are being secured by the club in the quest to be the first amplified guitar group to work under the association. The only other group that has been as associated with the club in the quest to be the first amplified guitar group to work within the association is its vocal singing group, known as a strumming group.

Group is hard-working and intense, with their harmonics cleverly arranged and powerfully prettily. Their stage presence is excellent and their utilization of the instrument to do the groundwork for the band is extremely effective.

The Association will be accompanied by the band's vocal singing group, who create several harmonies, such as a lazy, almost heavy and even a strumming of all of the drums.

While their singing style is fine, it does not mix well with what they are associating with in the 15-turn line-up goes by with only those aware of their L.P.'s aware of what they are imaging. The act needs more familiarity. They need more strength beyond their three single singles.

"Cherry" introduced by ex-New York City minister Larry Rampling as the producer, but their voices are displayed in a program that is being recorded. Following a moving "Cherry," singers turn to "Here's a man," and their voices are black-outs in one non-singing group, and their voices are black-outs in one non-singing group.

They create a rich world motif, adds a welcome lightness to it, and the sound is excluded of their voices, and they create a few equally of one another and exuberant of all of the drums.

Member Marcio Casas of the band's vocal singing group, who create a few equally of one another and exuberant of all of the drums.

Concert Gross: 71G

NEW YORK — The Steve Lawton-Eydie Gorme concert at Forest Hills Stadium on July 23 pulled a gross of $71,141.

The report in last week's Billboard inadvertently grossed the group as $17,141.

Griffin has three LP's to his credit on MGN, and also produced "Philharmonic," a new single for Griffin on MGM with the Philharmonic Orchestra, titled "Keep It In The Family / Tonight Is Another Day."

He is producing the show and compose a Broadway show.

Chambers Bros. Captivate in Detroit Shows

DETROIT — The Chambers Brothers played to good-sized crowds at the Grande Ballroom here Tuesday and Wednesday nights. A new single for Griffin on MGM will be "The Next Time I Fall"

Chambers Bros. played to good-sized crowds at the Grande Ballroom here Tuesday and Wednesday nights. A new single for Griffin on MGM will be "The Next Time I Fall"

Throughout their two shows on Saturday night, the Hanson who used for Columbia, completely captivated the audience with their powerful harmonizing and fine musicianship. The band will work with drummer Brian Keenan, play and produce a new single which comes from their gospel music background.

Also combining their band with psychedelic in a unique style that comes across with tremendous impact. Whether the Chambers Brothers have the same group which includes "Tina Turn" and "Samba," the audience is in a state of awe at the way they create has few equals in pop music.

LORRAINE ALTMAN

Jim Hendrix Experience Is Exciting Experience

DETROIT — At the Fifth Dimension in Ann Arbor recently, the Jim Hendrix Experience, Reprise Records group, proved themselves to be a tremendously exciting act.

Onstage, Hendrix with hair down on his shoulders, is a brilliant guitarist and electric stage presence. While performing, he swings the guitar in front of him and looks out to rest his back. He also sings with his teeth or falls to the floor to play it. While this wild movement is taking place, the music is electrifying. Guitarists Jimi Hendrix and Mitch Mitchell, working in tandem, seemed to be in total control of the invention and execution. Most of the numbers were Hendrix original with some covers of the rhythm and blues acts.

Hendrix's voice has that tough sound, but it reflects his roots in the blues. The group is tight and musically disciplined while their music is freed from traditional constraints.

Hendrix is scheduled to play the Grand Ballroom in Detroit in February.

Van Morrison A Bang-Up Act At Bitter End

NEW YORK — Bang Records Van Morrison made an explosive New York debut at The Bitter End Wednesday night (3), weaving an effective multimedia show of rock, R&B and even gospel.

M Morrison most of the songs was featured in "Groomin' Up In Your Mind," and included his current high-selling single, "Brown Eyed Girl." Other tunes, "T. S. Sheets," a Dylanesque dream song, and another R&B number, "Romanza," which was made up of Morrison's straining, whimpering voice and the backdrop of a heavy amplification.

Also, three girls were on the stage Morrison stepping, as they should. "She don't like me," Morrison stirred the audience to a near fever pitch with "Ro, Ro, Roxy" and then walked off stage midway through leaving the note for the audience's two guitarists and drummer.

CARL BARRETT

New Club Field Flounders On Coast; 2 Look for Hit

LOS ANGELES—One down and two opening the scorecard at the new nightclubs on the Coast. The Spectrum 2000, opened Aug. 16 as the newest innovation in blending visual effects with big beat sounds, folded Sept. 1. The latest failure is the third attempt in the old Ciro's property within the past two years by independent promoters, towards rock and rhythm and blues acts.

In separate actions away from the Spectrum 2000, where the new Ciro's was situated, Fred and Mickie Finn are opening a rocking 20's-type club, the Spectrum 20 and Pierre Salters, former President of the press association, is opening a members-only disco-cocktail at Beverly Hills called the Factory. Lifetime membership costs $500 plus $15 monthly dues. Almost operating as private clubs in the wealthy community are the Dairy and Eliot Tiegel

Mickie Finn's will be patterned after the room opened by the husband-wife duo in San Diego in 1960.

On the poudier end from the number of small clubs have sprung up along Sunset Boulevard, and along Sunset Boulevard from the famed Strip and out in the San Fernando Valley, combining light stage with music by unknown acts.

New York Sets Jazz Group Date

NEW YORK — The inaugu-ral performance of the New York Jazz Repertory Orchestra has been set for Sept. 28 at Town Hall. It will be presented by Norman J. Sand. The Windovers the sponsorship of New York University. Two or three guest com-poser/conductors will be invited to participate.

SEPTEMBER 16, 1967, BILLBOARD
During the next two months, the entire country will meet the hottest new group in the country. The Cowsills. In person. Coast-to-coast!

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Singing their eminent debut single:

The rain, the park, and other things

From their imminent debut album:

K-13810

Personal Management: Leonard Stogel & Associates Ltd.
Available soon.
A Product of Gregg Yale Productions, Inc.
Produced by Artie Kornfeld for Mylin Music Productions, Inc.

Exclusively on MGM Records

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
A Brighter TV Season Glows Ahead for Trade

By CLAUDE HALL

NEW YORK — The TV season that took root this week, shapes up as much better for the music-record industry than its pre-holiday predecessor. There are several new shows, including "The Carol Burnett Show," which bowed Monday; "The Jerry Lewis Show," that debuts on NBC Sunday; and "The Red Skelton Show," to ABC; "The Ed Sullivan Show," to CBS; "The Red Skelton Show," and "The Red Skelton Hour," which is in its 15th year.

On CBS-TV, Sunday is highlighted by "The Ed Sullivan Show," with the door who gave the Beatles their big boost in the U.S. presiding over his 20th year on the network. Right after that show, "The Smothers Brothers Comedy Hour" is back. Last year, the two comedians were spotlight long enough to give very valuable exposure to groups like the Buffalo Springfield, the Righteous Brothers, and the Turbines. The first show to put a deal on "Beatles," the Smothers Brothers Comedy Hour equips itself with its major exposure medium for rock 'n roll and Easy Listening artists on continuing fourth year.

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Los Angeles — A new crop of TV variety shows with syndication ties have been developed here for the new fall season. Already on the air is the "Woodbury" show, a Ralph Edwards production beginning on NBC last Sept. 16, a 90-minute show, tape at KTTV- TV, has an informal chatter sing-a-song format. The Ed-Woods Brothers, for example, have already introduced a "Chamber Music" audience program. Booking artists are TV, Mary Markham and Gene Wilkens.

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Crane, who gained national TV fame with his "Joe Crane Special," several seasons ago, only to fade after one season, will feature entertain-ment personalities in the circu- lar audience form which gave his show its life. Of New York its usual nick. Crane's show, a national swing show, was partially cancelled by the "Saturday Night Show," has been sold to 16 markets. It has been sold to 16 markets. Talent co-ordinator is Rose Richardson.

Glows on, TV, the season. Already a record number of TV personalities in Canada.

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In a move to increase its ex- position for contemporary big beat and soul show "Woodward Palace" hour on ABC-TV, will seek more rock acts, reports co- producer Nick Vanoff. Reason for the increased interest in rock bands is that the prime time of the program from Saturdays at 9:30-10:30 p.m. to 10 p.m. Tuesday. On the program last Tues- day (5) were the Association, with new single "Chains," and the pre- sent the Checkmates, Fifth Dimension, Donovan, Grass Roots, and the plus the established chart acts like Nancy Sinatra and the Supremes and The Righteous Brothers. In 1966, succeeding will be tube watching on Tues- day than on a weekend night.

C. F. Walker Dies in Crash

NASHVILLE — Charles F. (Smoker) Walker, 41, president and general manager of WKY-TV, was killed here Labor Day when a motori- cycle he was driving went out of control.

Walker's 10-year-old daughter, also on the vehicle, suffered minor injuries.

Nikas was the husband of Mrs. Jo Walker, executive di- rector of the Country Music Association, and was a charter member of WKDA in 1950 as an engineer. He moved to Walker radio department, later, and then be- came president and general manager of WKDA and then Jack Stack, now president of Tree Publishing.

NEW YORK — The Americ- an Broadcasting Company has announced a special album to promote its fall line-up of TV shows. LP, featuring theme music of the various shows including "The Law and Mr. Jones," "Hollywood Palace," and "The Joey Bishop Show," was sent out to affiliates for use in pre- playing on-the-air promotional spots and also for radio tests calling for the viewer or radio listeners to identify the shows with the cuts. The LP contains 24 cuts and features the ABC-TV studio orchestra under the di- rection of Alexander Vlas Dan- zenko.
LET US BE THE FIRST TO WISH YOU
LOTS OF SWEET SOUL
ON YOUR SILVER ANNIVERSARY

THE MAGNIFICENT MEN
and Ron Gittman

"LIVE"
Hear THE MAGNIFICENT MEN
on their latest Capitol smash LP ST 2775

From the Album and already on the charts
"SWEET SOUL MEDLEY PART 1" Capitol 5976

EXCLUSIVE DIRECTION: RON GITTMAN
INTERNATIONAL MANAGEMENT UNLIMITED
A DIVISION OF
Q.R.L.
Radio-TV programming

NAB Parley to Beam On Program Trends

WASHINGTON — Current programming trends in radio will be the major topic at eight fall conferences scheduled by the National Association of Broadcasters (NAB). The day-and-a-half conferences are set for Atlanta, Oct. 16-17; Dallas, Oct. 19-20; Washington, Oct. 23-24; Boston, Oct. 30-31; Kansas City, Mo., Nov. 9-10; and Denver, Nov. 29-30.

Elmo Ellis, general manager of WSB in Atlanta, will speak in both Dallas and Chicago on "How to Program a Middle-of-the-Road Station." Irv Lichtenstein, program director of WWDC in Washington, will talk on "How to Get and Hold Listeners" at the Boston conference. "Modern Music: Here to Stay?" is the topic of Danny Williams, program director of WKY in Oklahoma City for the Kansas City audience.

The radio programming features are actually highlights for NAB's radio program clinics held a few months back, said Sherred Taylor, NAB vice-president for radio. Broadcasters attending the eight conferences will also hear a panel discussion on broadcast management and a report on the radio code. Charles M. Stone, NAB vice-president for station services, will guide a presentation in each city on what the association has to offer.

New LP Honors Lutheran Church

ST. PAUL — Some 5,000 radio stations have been mailed a special album in recognition of the 450th Reformation Anniversary of the Lutheran Churches. One side of the LP features the "Cantata of New Life," a serious work composed by Robert Way, vice-president of WEVE in Boston, and written by John Rydener, director of TV, radio and films for the Lutheran Church. Flipside features 12 one-minute radio spots designed for various formats portraying the validity of a close man-to-God relationship. The Cantata was recorded in Germany.

By CLAUDE HALL
Radio-TV Editor

Joe A. Holiday, program director of KMBZ and KMBR-FM in Kansas City, Mo., has been appointed national program consultant for the Bonneville International chain. Besides his KMBZ duties, he'll act as consultant to KSL, Salt Lake City; KIRO, Seattle; and WFMN-FM, New York. Holiday joined KMBZ in January 1966. . . . Skip Broussard, former early morning man at WCIA, Baton Rouge, La., has joined the Stroz group at WTEX, New Orleans. Broussard has just had a collection of poetry published — "Solomons Place." . . . Charles (Dave Nielsen) Brown has resigned as program director of KDWB, Minneapolis, to become owner and general manager of KICX and KICX-FM in Hasting. Neb. Couldn't happen to a nicer guy. A native of Nebraska, Brown had been with KDWB for four years. His replacement hasn't been named yet. KICX programs both rock 'n' roll and country music.

Would you believe that Rocky Gil's real name is Ellsworth Coose? Rocky is now program director of WWRL, New York. . . . Bill Caldon, host of the afternoon show on KWK, St. Louis, has been appointed program manager of the station; he'll continue his radio show. . . . Alan M. Peck, manager and director of the past eight years at KLK, Jefferson City, Mo., has been appointed production supervisor at WCUL, Cincinnati. . . . Don Terry, program director of KUZN, West Monroe, La., has shifted over to the new KUZN-TV to become sports director and Phil Harmonic, formerly with Hot 100-formatted WTUP in Tupelo, Miss., takes over the KUZN program director slot. Harmonic is looking for Tonn Clay who worked on Jack the Bellboy at WJIB in Detroit. Anybody know where Clay is?

Jack Reno, music director of WCXL, country music station in Peoria, Ill., has a new release coming out soon on JAB Records and is continuing to get huge publicity — this time in the October TV-Radio Mirror. . . . James McNeill Clark has been promoted from operations director to program director at WNOX, Knoxville, Tenn., and Peters R. Dryd, sales manager, has been hired to assist general manager.

Don E. Corran, formerly vice-president and general manager of KGO, San Francisco, is the new head of WABC, New York. In San Francisco, Edward F. McLaughlin will replace Corran as general manager of KGO, held that sales management of the station.

The trio of Norman Waitz, Robert Weiss and Joe Ziegler has become major stockholders in WIXY, Cleveland, and Harry Stone is forming a new corporation to handle WYAS, White Plains, N. Y.

Jay Lawrence, under the guise of Big Ralph, has taken over the WKYC-TV handstand show, replete with Jack Armstrong. Both are decked out on WKYC in Cleveland.

Wink Ogle has been signed to direct "Pat Boone in Hollywood," the new 90-minute daily TV talk-variety show... Milton J. Ford, owner and manager of WTID, Norfolk, Va., was honored with a dinner recently in Washington, attended by Secretary of Labor Willard Wiles, FCC's Robert E. Let, and Sen. Vance Hartke of Indiana.

Cal Shrum, a veteran of some 55 Western movies with such as Gene Autry and Roy Rogers, is a music director of Westerns for Columbia Pictures, has joined the staff of WPFD, country music operation in Peoria, Ill. He'd been host of a country music show for a Springfield radio station the past 13-plus years. . . . Dave Conley, formerly program director of KSEI in Santa Maria, Calif., is the new music director of 10,000 watt. KAGY, Oxnard, Calif.

"My real job is that I'm assistant professor of English at Penn State University's Oponent campus right outside Philadelphia . . . but I like radio so much I can't stay out of it," says Shul Kagan, who has just taken over the all night concert slot weekends on WBRE, Philadelphia. He was formerly WERI, Charleston, Ill., an announcer and music librarian. . . . Douglas China has been appointed program director of WBAI, New York.

THE KIRBY STONE FOUR
SWING THE BIGGEST SONG
FROM NEW YORK'S BIGGEST HIT
"YOU'RE A GOOD MAN, CHARLIE BROWN"
K-13602
PRODUCED BY AL HAM PRODUCTIONS
MGM RECORDS
MGM Records is a division of Metro-Goldwyn-Mayer Inc.
THE TREMELOES

"Even The Bad Times Are Good"

Their Third Successive Hit!
TORONTO — CHUM, Toronto, drew more than 250,000 CHUMbugs to its CHUM City at the Canadian National Exhibition in Toronto (Aug. 11-Sept. 4), broadcasting live from the big fair from 10 a.m. to 10 p.m. daily and presenting top Canadian recording groups nightly for free concerts. CHUM is celebrating the 10th anniversary of its pop music festival.

This was the station's 10th year of broadcasting from the fair. In past years that station had brought in top headliners as well as a long list of special requests. This year added a 15-foot covered stage for the live band appearances and a 20 by 40-foot pavilion tent with photo displays; the Star Line feature of six shows programmed with exclusive interviews with such disk stars as the Beatles, the Monkees, Herman's Hermits, the Beach Boys, the Dave Clark Five, and other top groups.

Several other recording artists are standing in the wings with shows, including Andy Russell and Wayne Newton, and there are countless syndicated shows.

Pat Boone Show

In New York, Pat Boone will be seen on WPIX-TV Monday through Friday 8:30 to 10 p.m. in a radio series called "Pat Boone in Hollywood." Two new programs will be introduced, one of the "Broadcasters' Specials" featuring name artists and one of the "Lumberjack Specials" with Jack Jones and Vikki Carr. Pat Boone said that the show is a major exposure medium for the recording field.

All in all, with both the network shows and specials combined, this looks like a banner year for the recording field on TV.

CHUM CITY. Radio station CHUM's broadcast-and-fun complex at the Canadian National Exhibition in Toronto, drew more than 250,000 CHUMbugs during the 15-day run of the big fair with such attractions as free nightly concerts by top Canadian recording groups, part of the crowd gathered to see and hear the Yorkville label's Stitch in Tyne.
Deep Down In His Soul
Johnny’s got it bad. And it couldn’t be better.

JOHNNY NASH
swings the blues into a big-bad chartbreaker:

(I’m So) GLAD YOU’RE MY BABY
K-13805
b/w Stormy
Produced by Mickey Stevenson

Johnny’s got it bad; and it couldn’t be better.
TOP SELLING R&B SINGLES

BILLYJO SHAW SPECIAL SURVEY FOR WEEK ENDING 9/14/12

This Week Title, Artist, Label, No. & Tab Words on Chart
1 46 APPLES PEACHES PUMPKIN PIE Jay & the Techniques, Smash 2066 (Smash)
2 29 DON'T YOU MISS ME LITTLE BIT, BABY Jerry Butler, Soul 33605 (Jobete, ABC)
3 34 KNOCKEDOUT Bar-Kays, V-1146 (Epic, BMI)
4 27 DON'T TURN THE OTHER WAY (We're Gonna Keep Lifting) ME) Jackson 50566 (Jackson 50566, ABC)
5 39 EVERYBODY LOVES ME (That's Why I'm Here) Sam & Dave, Soul 3019 (Chess, BMI)
6 30 TAKE THE TRIP Bobby Duke, Duke 421 (Tam, BMI)
7 25 I'M LOOKING FOR A BIG, BIG BILLIONAIRES, Soul 30412 (Chess, BMI)
8 11 GROOVY
9 35 UNDER THE STREET LAMP
10 31 MY GIRL
11 13 CONGOWA (Your Playing Days Are Over)
12 19 UNDIR THE PAIN
13 12 COME ON JACKIE TO ME
14 26 LONT PROVIDE LOVE ME
15 9 TAKE THE TRIP
16 5 WE ARE THE LOVERS
17 8 GROOVY
18 6 I'M LOOKING FOR A BIG, BIG BILLIONAIRES
19 11 GROOVY
20 3 I'M LOOKING FOR A BIG, BIG BILLIONAIRES
21 7 WE ARE THE LOVERS
22 4 WE ARE THE LOVERS
23 3 I'M LOOKING FOR A BIG, BIG BILLIONAIRES
24 2 I'M LOOKING FOR A BIG, BIG BILLIONAIRES
25 1 I'M LOOKING FOR A BIG, BIG BILLIONAIRES

TOP SELLING R&B LP'S

BILLYJO SHAW SPECIAL SURVEY FOR WEEK ENDING 9/14/12

This Week Title, Artist, Label, No. & Tab Words on Chart
1 ARCHER ARRIVES Art Linkletter, Atlantic 8120 (M)
2 WITH A LOT O' SOUL! Various, Specialty, Senior 106 (M)
3 REACH OUT Various, Specialty, Senior 106 (M)
4 I NEVER LOVED A MAN THE WAY I LOVE YOU Various, Specialty, Senior 106 (M)
5 UNDIR THE PAIN Various, Specialty, Senior 106 (M)
6 I'M LOOKING FOR A BIG, BIG BILLIONAIRES Various, Specialty, Senior 106 (M)
7 SOUNDS OF WILLSON JONES Various, Specialty, Senior 106 (M)
8 OTIS READING LIVE IN EUROPE Various, Vee-Jay 691 (M)
9 SUPER HITS Various, Capitol X-993 (M)
10 GROOVIN' Young Anklee, Atlantic 8141 (M)
11 THE GREATEST HITS OF BILL WALKER Various, King 111 (M)
12 GROOVIN' Young Anklee, Atlantic 8141 (M)
13 JAMES BROWN LIVE AT THE GARDEN Various, Saul 3013 (M)
14 WINDOWS OF THE WORLD Various, Capitol 3737 (M)
15 FOR MY FAMILY Various, Capitol 3737 (M)
16 PEOOker A. A. Webb, Don 2005 (M)
17 ELBIE B. FREDERICK Various, Capitol 3737 (M)
18 BILL CONNORS Various, Capitol 3737 (M)
19 MELISSA JEAN Various, Capitol 3737 (M)
20 THE FABULOUS IMPRESSIONS ABC, ABC 400 (M)
21 BILL CONNORS Various, Capitol 3737 (M)
22 MELISSA JEAN Various, Capitol 3737 (M)
23 BILL CONNORS Various, Capitol 3737 (M)
24 MELISSA JEAN Various, Capitol 3737 (M)
25 BILL CONNORS Various, Capitol 3737 (M)
26 MELISSA JEAN Various, Capitol 3737 (M)
27 BILL CONNORS Various, Capitol 3737 (M)
28 MELISSA JEAN Various, Capitol 3737 (M)
29 BILL CONNORS Various, Capitol 3737 (M)
30 MELISSA JEAN Various, Capitol 3737 (M)

WLAC Querying Stations On Collection Agencies

LAGRANGE, Ga.—Ed Mul-
linax of radio station WLAC here has launched a question-
naire to pinpoint how many radio stations in the state are mem-
bers of ASCAP, BMI, and SESAC music
and how many use contract
 Callers called upon fellow broadcasters to
fill the questionnaire out, say-
ing it's vital to conduct a court test of the new ASCAP con-
tracts. Their letter reads: "We must make consolidated sam-
E PROGRAMMING
naires, prepare and file court
briefs. A.J. is sorry for the
11 if we can get up a
good case, there is every rea-
son for the state of Georgia broadcasting a substan-
tial sum of money." It is un-
know if any other stations 
among the term or any other
thing, if the sta-
ions would prefer a "per pro-
gram" commercial contract, if stations object to the ASCAP 
needs and, if the proposal of
a 1/3 of 1 percentage rate to
ASCAP on the contract, which has been dis-
cussed at a recent meeting of the Georgia Association of Broadcasters, "Too high, too low, 
or just about right."
The title tells it all.

That's Groovy
Kim Weston
Miss Good 'n Groovy

Her dazzling debut album.
Produced by Mickey Stevenson
Remember how popular the piano used to be? Roger Williams still is.

You remember how it used to be when the piano was king? When the piano was the instrument everybody wanted to play and hear. When every family owned, or knew someone who owned, a piano. When almost every pop song was written on the piano. And just about every kid in the world, it seemed, was busy practicing piano.

But, as we know, that's in the past. Today's music is dynamic — constantly changing. So that while the guitar may be in one year, next year it could be the harmonica. The year after, the organ.

Whatever happened to the piano? Well, if that seems like a ridiculous question, even in these electronic times, we have Roger Williams to thank.

For 12 years Roger has kept the piano alive in the hearts and homes of millions of American families.

Year after year his feeling for his instrument cuts through the trends, to produce singles and albums as "in" as the current superstar.

He makes good music, this Roger Williams. And maybe that's why he's sold more records than any other pianist, popular or classical, in recording history.

Kapp Records.
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<thead>
<tr>
<th>No.</th>
<th>Artist(s)</th>
<th>Title</th>
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<tbody>
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<td>1</td>
<td>THE DOORS</td>
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<td>2</td>
<td>HEADQUARTERS</td>
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<td>3</td>
<td>FLOWING BROTHERS</td>
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<td>4</td>
<td>JOHNNY DODGE</td>
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<td>5</td>
<td>SUKELETTA</td>
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<td>6</td>
<td>GROOVIN'</td>
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<td>7</td>
<td>THE RHYTHM SISTERS</td>
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<td>8</td>
<td>WITH A LOT O' SOUL</td>
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For Week Ending September 16, 1967

* STARS signifies LP's charting for 15 weeks or less
* All artists not otherwise identified have their names in all capital letters.

Compiled from national retail sales by the Music Popularity Dept. at Billboard's New York office.

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A Chart Directed Release Recorded For The Now Action...
From Mercury
ABC...IS WHERE
New Fall

FRANKIE LANE
I WANTED SOMEONE TO LOVE
ABC 608

DELLA REESE
DELLA ON STRINGS OF BLUE
ABC 612

SHEILA MACRAE
HOW SWEET SHE IS
ABC 611

JUDY GARLAND
JUDY GARLAND AT HOME AT THE PALACE OPENING NIGHT
ABC 630

TOMMY ROE
PHANTASY
ABC 610

De Angelis Singers with Peter De Angelis & His Orch.
ALL ABOUT LOVE
ABC 609

PRAISE TO THE LIVING GOD
MANHATTAN BRASS CHOIR
PRaise To The Living God
ABC 607

JOHN COLTRANE
EXPRESSION
A 9120

DIZZY GILLESPIE
SWING LOW, SWEET CADILLAC
A 9149

Pee Wee Russell & Henry Red Allen
A 9137

A LOVELY BUNCH OF AL JAZZBO COLLINS • PEPE & THE BANDIDOS
A 9150
IT'S HAPPENING Releases

BluesWay

Joe Turner
Singing the Blues
BL 6006

Jimmy Reed
Soulin'
BL 6009

T-Bone Walker
Stormy Monday Blues
BL 6008

DUNHILL

Eddie Cano & His Quintet
Brought Back Live From P.J.'s
D 50018

The Perennial Holiday Album

20th Century Fox

Original Motion Picture Soundtrack
Doctor Dolittle
DTC 8101

Original Motion Picture Soundtrack
Fathom
DTC 4195

Harry Simeone Chorale
The Little Drummer Boy
DTC 3100

*Also available in 4 & 8-track stereo tape cartridges.*
Capitol's R&B Program OK; Seeks New Hit Act

LOS ANGELES — Capitol’s rhythm and blues development program, begun one year ago, is producing jobs for sales and promotion men, with the label still looking for its first sustaining new R&B artist.

Lou Rawls and Cannonball Adderley have both been the label’s top brass performers during the past year, but both were well-known in the jazz ranks.

On the sales level, the company has been looking for R&B sales specialists who fit the “Capitol image”—are looking for a solid future, in the words of one executive.

One month ago, Logan Westbrooks was hired as Chicago R&B salesman. He handles all the ethnic accounts plus some regular non-R&B locations. Planned are R&B salesmen for Los Angeles, Chicago, and New York.

The label’s R&B promotion men are Ronnie Granger in Chicago, Sidney Miller in Philadelphia, and Joyce Miller locally.

In the new artist ranks, the label has the Magnificent Men, Patsy Drew, Willie Heightower, and Tina Mason, who along with the Magnificent Men, falls in the “blue-eyed soul” category.

Dave Androl, who produces Rawls, Adderley and Miss Mason, soon to be bow, is the label’s top staff blues producer.

During its first year of trying to break into the R&B field, generally dominated by independent labels, Capitol has learned that R&B stations operate like Top 40 stations in the outer regions, the stations hardly recognize the existence of these fringe markets (generally in the South) they play your records, but only on the majority of their listeners. The joining of R&B and Top 40 stations was obvious to the label.

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ILLINOIS CAP. CLUB TO OPEN

LOS ANGELES—A Capitol Record Club distribution center in Illinois, Ill., has been interviewing job applicants, with the 60,000 square foot facility scheduled for opening shortly. The building, the third club distribution center in the last two years, will serve mail order customers in the States. The majority of the album mailings will be pressed at the Capitol plant in Baltimore, Ill., plant. Wayne Tappon is manager of the center at 1616 W. Interstate Drive.

Family Dog to Open Denver Ballroom

LOS ANGELES — Family Dog Productions of San Francisco opens its first out of State location with the Family Dog ballroom in Denver, Oct. 5.

The new facility marks the first attempt by a major San Francisco booking agency to take advantage of the new environment that has been created for the underground scene on the East Coast. The city’s principal ballroom at 1601 West Evans Street has been completely renovated and will accommodate 2,500 people.

It will include a main stage in the center and 10 smaller stages on the perimeter with seat areas. The entry of a curved staircase will lead to an open space in the center of the room. The renovation cost $150,000.

The Family Dog’s first appearance in Denver will feature the Third Man with捺 Henley Hensley, the Dick and the违约s, both of whom have been regulars at the Family Dog’s locations in San Francisco.

The facility is on the ground floor of a four-story building.

Invincible Into Album Derby

NEW YORK — Invincible Records, which started as a singles label, is branching into the album field with four offerings slated for early next year. LPs by: Phil Spector, Bert Kaempfert, Lauri Paris and Bartlett’s Concept are set. The precautions, who signed with the company for personal management and recording services will release with a single of “The Key to Your Heart” and “Really Love You.”

LIB. OFFERING ‘BANNER’ DISK

LOS ANGELES — A Mel Carter single version of the “Star-Staged Banner” is being prepared for discount stores, department stores, ball parks, theaters and recreation centers by Liberty Records. The disk is not a commercial release.
Elektra gives you another

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DL 4919
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DL 4911
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DL 5429
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DL 10141
DL 710141

DL 10142
DL 710142

DL 7 denotes stereo
TO GLENN E. WALLICHES, 
CHAIRMAN OF THE BOARD, 
AND CAPITOL RECORDS 
I SEND MY WARMEST CONGRATULATIONS 
ON THE OCCASION OF THEIR 
25th ANNIVERSARY CELEBRATIONS. 

I AM PROUD TO BE ASSOCIATED WITH 
THE CAPITOL PRODUCT WHICH 
MUSIKVERTRIEB HAS SUCCESSFULLY 
DISTRIBUTED THROUGHOUT SWITZERLAND 
FOR THE PAST 17 YEARS. 

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Thanks!

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Switzerland 

Congratulations Capitol! 

25th Anniversary 
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Chairman of the Board 
Motoji Kuno 
Recording Studio
A Billboard Salute

Capitol's Silver Anniversary
1942-1967
Twenty-five Years of Industry Leadership
Let's Celebrate This
Capitol Record

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SASKATCHEWAN
Grosvenor Distributors, 10528—123 St., Edmonton
VANCOUVER
Select Music Company, 1803 Commercial Drive
The Moulding of an Era

This is the story of a man, Glenn Wallichs, the company he built, and how that company and its people affected the growth of our industry during the past 25 years.

The story is as dramatic as the record business itself. It is the tale of one man's hard work and determination, and the principles of honesty and integrity with which he started and ran a record company in Hollywood during that city's flamboyant wartime period—and by dint of hard work, a determination to stick to his principles and honesty and integrity and with the wisdom to go contrary to accepted practices was able to build his little label into one of the world's giant record companies.

The fact that Capitol was born on the West Coast in itself ran against the tide of established procedure. The Big Three companies were all based in New York. But in this case, as in countless similar instances that followed, Capitol's strength could be found in its determination to cut new paths. It built new artists, rather than pirate the roster of other labels. When other firms restricted their records from broadcasting, Capitol pioneered special servicing of disk jockeys, thus gaining maximum radio exposure for its artists and recordings.

At a time when record companies were lining up in opposing camps during the Battle of the Speeds, Capitol was first to make its product available in all speeds, leaving it to the consumer to make the final choice. Capitol's "firsts" are far too many in number to be recounted here, but it was this eager spirit of foresaking the security of the tried-and-true in favor of reaching for the unknown which honed its management to the fine edge of industry leadership.

It was this same spirit which led Capitol to abandon traditional drab album covers in favor of full-color art with its "Music Out of the Moon" package. It was this "let's try it" spirit which moved Capitol to create the self-service concept in stores, and the use of magnetic tape recorders in the studio.

A group of untiring young men, intrigued and inspired by the Wallilches philosophy, comprised the company's management. They helped it grow at an unbelievable pace, and they grew in scope and capacity with the company. Some of those men left Capitol's ranks, but have remained disciples of the Wallilches concepts in the positions they now hold. Many are still at Capitol and are responsible for that company's commanding stature.

The story of Capitol and its achievements during the past 25 years is more than the story of a company and its growth. It is the story of the most eventful era in our business—and how it was indelibly moulded by the people and ideas which that company created.

THE FOUNDING THREE, Glenn Wallichs, flanked by Johnny Mercer and Buddy De Sylva, who formed Capital Records in 1942.

We Wouldn't Want It Any Other Way

By GLENN E. WALLICHES
Chairman of the Board and Chief Executive Officer
Capitol Records, Inc.

In the record business where success and failure tumble one after the other, I've always had a personal philosophy that has helped me retain my objectivity through the years. \ldots Don't look back! We all know a company is a good as its latest hit, so I've saved nostalgia for my old age.

But 25 is a lot of years. And while it pains me to state it, I must admit to an occasional glance over the shoulder to those 'good old days.' I suppose if we analyzed it, those days weren't so good. They were uncertain, precarious, and just plain exhausting days. But there was always the promise of the big hit tomorrow \ldots and it usually happened with a partner like Johnny Mercer composing, singing, and consistently landing in the top 10. Johnny's creativity was a constant wonder to behold. (And, as we all know, he's still at it, with two recent Academy Awards.)

As I think back, I realize most acutely the relation of people to success in business. Some of our top executives today were with me in that little "store" we had on Vine Street, with inside cubicles for offices, no air conditioning \ldots not much air, as a matter of fact! And in the back room there was that young fellow just out of the Army, who started a whole new industry in children's albums, led by Bozo the Clown, a happy inspiration. With the present pressures of his role as president of Capitol, we suspect that occasionally Alan Livingston looks back fondly to those days working with Pinto Colvig, Mel Blanc and Billy May.

Capitol has a long and contain many names of which we proudly list. Jim Conkling, former president of Columbia Records and Warner Bros. Records, which he founded. And Mike Maitland, present head of Warner's and Reprise. Dick Linke and Bob Stabler, in television production \ldots Elmo Williams, a top film producer at 20th Century-Fox. And Al Levine, a major figure in distribution. And, of course, Hal Cook, who needs no introduction. There are many others, far too many to mention here—good competitors and doing so well that it occasionally hurts.

Today, I have to say that the business is different. For one thing, I can't whistle the hits like I used to in the days of "Moana Lisa," "Nature Boy" and such. Music is more complex, rhythms trickier, lyrics less discernible \ldots and sales more spectacular. Who's complaining? Just ruminating on \ldots I guess it's obvious to all of us that today the record business is now a vast, global affair. Almost everything of significance that happens locally can cause a chain of reactions throughout the major markets of the world. Marketing records surely takes more money, executives and staff with specialized training, and "bases" in many parts of the world. It's fascinating to me to see a record break in one or two markets, then suddenly explode internationally, perhaps bring fame and fortune to some young artist who, weeks ago, was concerned with such matters as paying rent and obtaining occasional nourishment. In the old days the climb was relatively slow and steady, and international hits lagged months behind, if they ever came. It's more exciting now, for all of us.

Today, the competition is tougher, there's more of everything, and operating a big record company involves hundreds of people of specialized training running madly in different directions. It's all very necessary, but I sometimes feel that all this is new, and we need a secret kick out of knowing that they've been here \ldots young, talented person \ldots singing, strumming, hoping for a break. Such people continue to hold the future of our industry in their hands.

I can't close without a tribute to one of the three Capitol founders \ldots who furnished money, and talent in those crucial days, and who I was proud to call a friend: the late and still great Buddy De Sylva.

Come to think of it, I guess there haven't been so many changes after all. We're in a round building now. The air conditioning works. Our volume should be in nine figures this year. We're part of EMI—the world's largest record organization. But we're looking for another great new artist. We're still struggling for our next big hit. We're still screaming about prices, competition, costs and a hundred other problems. And we wouldn't want it any other way!
Anticipating New Trends in the Total Record Business

By ALAN W. LIVINGSTON
President, Capitol Records

The record business has obviously changed considerably in the past 10 years. The changes have been so rapid that it has taken all of our time and attention to keep up with them. While we have grown and prospered with these changes, it nevertheless behooves us to look forward to the next 10 years and to anticipate whether these changes will continue or if new ones might appear, and how this might affect a major record company. Someone once said that the only thing that you could predict about the stock market for certain was that it would fluctuate. This may well be true of the record business. Nevertheless, by looking at the past, perhaps we can draw certain conclusions about the future.

The outstanding changes of the past are the emergence of the record jobber, and the entry into the field of literally thousands of new companies who compete effectively with the majors. The record jobber has certainly enhanced the distribution. The record jobber is responsible to some degree for the tremendous expansion of the record business. The record jobber is largely responsible for the ease of entry of new companies with low capitalization, since he provides a ready means of independent distribution. And, unfortunately, the record jobber is largely responsible for the cut-price nature of the record business today, and the widespread exposure to the public of only those limited titles which represent the top sellers.

The result of these significant changes in our distribution pattern has created an industry which, in my opinion, is unparalleled in the speed of intensity of its competition. We well know the hits of tomorrow can come from companies which are not even in existence today—there is no monopoly on creative ability. The future, in my opinion, can only bring an intensification of this activity, and to an even greater extent on a worldwide basis. Although today we obviously feel the importance of foreign talent and foreign record companies, it is my feeling that this will well increase.

In the face of all this hectic activity in the popular market, the encouraging thing is that the in-depth record business has improved along with it. There is a bigger market today than ever before for all standard recordings as apart from the teen-age and popular fields, including classics. The problem that confronts Capitol, as a major company, is how to take fullest advantage of that market in the face of today’s distribution methods. That’s an easy question to answer, but no so easy to solve. The answer, of course, is new methods of distribution.

One of the solutions is the sale of recordings by direct mail. Record club buyers are, indeed, different in their tastes from those who buy the hit records from the record jobbers, and this has been a plus for those of us who were having difficulty reaching consumers who otherwise would probably be unable to buy the kind of music that they prefer, and that we are prepared to offer. For this reason alone, record clubs are here to stay, although by the large capitalization required to build a direct-mail organization, I feel reasonably certain that the number of clubs and mail-order record outlets will necessarily be very limited.

There will be other methods of getting catalog product to hit specialized buyer, and circumstances are forcing us to explore many new approaches in this area. The nature of these explorations and the approaches being considered are, of course, something that I cannot expose at this point.

Furthermore, as well, changes in the method of exploitation of records. Radio exposure, while today the primary means of exploiting a record, is at the same time a vicious circle which works hardship on the record company and the phonograph record performer, and is in important effectively in only limited segments of the business. The problem is one that I have no doubt that before too long the industry will find a way to prevent overexposure, premature exposure, and the unlimited and unproductive use of our product in providing free programming for commercial spots. A new business must be related between the "exploitation" and "overuse" relationships that involve radio play of phonograph records, and this problem will someday have its own solution.

Of one thing I am sure. The major record company, through the medium of the radio reach of consumers all over the world, must and will, nevertheless, continue as big business. A phonograph record is the only way a consumer can get what he wants sung by the particular artist he wants at the time he wants to hear it. Tastes and interest in music are as vast as there are people in the world, and so long as the major company can find the distribution devices to reach the people with the multipurpose range of products which they individually prefer, then the major company will prosper.

True, we have in the past and will continue to share even more of the teen-age sale with small independents, but we take the risk capital of major companies to exploit and maintain the new distribution methods and the heavy capital necessary to a complete broad spectrum of sales.

As to music itself, I would not begin to speculate on trends in the popular field. Trends will be created by the explosion of a hit record indicating a new appeal to young people. And by the explosion of this new appeal, there will be a thousand followers immediately. That will be a trend. Some trends will last only for a short time, and some will last for many years. But the trend is not something which can be predicted—it will invariably come from one hit record which has excited the fancy of the teen-age buyer. Some other trends will be picked up by older buyers who also find them to their liking, while others will never get beyond the teen-age world.

But music of every single kind and dimension will be well serviced by the whole foreseeable future, and this is the kind of total record business, which Capitol will continue to exploit and even widen through every possible manner of merchandising and distribution. I can assume that the other majors are apt to do the same.

Capitol’s History Mirrors Industry’s Dynamic Changes

By STANLEY M. GORTIKOV
President, Capitol Records Distributing Corp.

Somebody, somewhere, erroneously decided that the attainment of a 25th anniversary miraculously confers one of the unique capacity to shift wisdom from the past and to perceive the future in perfect clarity. But the 25th anniversary only brings no such glamour and scarcely offers opportunity to past a little before resuming the race at breakneck speed. The event does provide, at least, via the columns of a trade paper’s an official “license” to talk, a chance to reflect upon the state of our commercial environment.

Having spent but few of the last 25 years with the Capitol companies, I am more inclined to look at prospects, not history. Of course we must give thanks for our bounties of the past, but we also must continue to pray for another hit. The prior 25 years have been great . . . but how are we going to make our figures for our 26th?

Capital’s successes of the past 25 years are meaningful, of course, to those of us in the Capitol companies and to the artists who helped shape those successes. It might be enlightening for you of the trade—subdistributors, retailers, radio stations—to reflect on the possible benefits yielded personally to you during Capitol’s quarter century. What gains in sales, profits, and programming have you made, directly traceable to the scores of big names on the Capitol talent roster? What rewards have been yours as a result of Capitol’s original pioneering in self-service filing, in radio station servicing, in point-of-sale merchandising, in album packaging? Certainly those 25 years have favorably influenced most segments of the industry . . . just as most segments of the industry have, in turn, enhanced the accomplishments of Capitol itself.

I have only shared in the most recent seven of Capitol’s 25 years. I was spawned from the label industry, which I must wistfully and fondly for one reason only . . . there were no product returns. The cardinal rules of the clothing business were taken from those of the record industry. You live off your “hits” . . . you constantly need a new "hot number" . . . you must aggressively exploit the sales breakthrough of a sudden big seller . . . the loyalty of your customers varies with the strength of your line . . .
On the Third Martini
At 38,000 Feet

By LLOYD DUNN

They asked me to write about the international end of the record business. I said I couldn’t be bothered but I could think of no better way to make money. This spring I flew to Sydney. They said, “Write it while you’re traveling.”

I can’t talk about international work without talking about Alex Perge who practically invented the business. Alex was Capitol’s first international manager, and he introduced the world to newcomers like Nat Cole, Jo Stafford, Peggy Lee and Stan Kenton. In the early 1950s, he beat the man who stayed in America, wandering by train from country to country, leaving a trail of broken dreams behind him. In the 1950s, we flew jet airliners. And the Beatles H-bombed the compliment right out of their lives. That is the kind of glamor the record business used to have, it just doesn’t have strong outfits in major markets just is not in business.

Capitol of course, is fortunate because 12 years ago it became a member of the EMI family of international record companies. When the announcement of EMI’s purchase of Western as a result of a fight through our company, I issued instructions that concerned the whites of their eyes. But EMI had some great ambassadors in the form of the late Dick Dawes, Charlie Thomas and others who charmed the markets right out of our hands, and we had a stated-wide picture, a big, beautiful picture of our past and was rather than a picture of tomorrow.

Among other things it didn’t take me long to discover that the English are the world’s great internationalists by tradition and perhaps necessity. EMI carries on “business as usual” in remote places during revolutions, plagues and massacres, when the average American, like me, would be at the airport screaming for a ticket to anywhere. I am fortunate because I have the opportunity to meet my English associates in exotic places and acquire some of their habits, drawing the line only at gin-and-water.

Thus I have been, able in negotiations, to occasionally hold them on their own petard... all in the friendship with a contented grin.

As I ramble on, I become aware that Billboard expects me to say something profound and interesting. Long ago, usually in my profound moments I am constantly reminded that music is today the world’s only international language. It knows no boundaries and spiritual balance in the world, national, world, regional, world, national and spiritual balance world.

One should not pass one’s 25th anniversary without saluting the one-stop too. The one-stop removes the key of the single record, and the single record is cherished by all as the feast of new albums and new artists. The one-stop also has become the valuable funnel for channeling product to many small retailers.

It is now time to pause for a “commercial”... for the single record. The single record has been described with infinite awe and respect. It is the key to the single record to many small retailers. It is now time to pause for a “commercial”... for the single record. The single record has been described with infinite awe and respect. It is the key to the single record to many small retailers. It is now time to pause for a “commercial”... for the single record. The single record has been described with infinite awe and respect. It is the key to the single record to many small retailers. It is now time to pause for a “commercial”... for the single record. The single record has been described with infinite awe and respect. It is the key to the single record to many small retailers.

Capitol’s 25 years mirror an entire industry’s image—of artists, of techniques, of distribution, people and product. If any single Capitol contribution can be identified, that would be the legacy of Capitol’s “people.”

C-5

THE CAPITOL ERA

SEPTEMBER 16, 1967, BILLBOARD
CONGRATULATES...
Getting his start as Kansas City correspondent for The Billboard and Down Beat in 1936 after leaving the University of Missouri, Dave Dexter Jr. produced his first records for Decca in 1940. Capitol hired him in early 1943 as an assistant adr producer, director of public relations, advertising and public relations chief and editor-writer of The Capitol News, and he's been there ever since. Today, veteran sports fan, Dexter has long been active in Little League baseball for boys in his home at Encino, Calif. He occasionally contributes to Billboard and other publications.

By DAVE DEXTER JR.
Executive Producer, Capitol Records, Inc.

Has it been a quarter of a century? The big names in the news were Franklin D. Roosevelt and Gen. Douglas MacArthur. Corregidor had fallen April 8. Gasoline rationing had begun May 15 in the Eastern States. Gen. Jimmy Doolittle and those American kids had just raided Tokyo. American troops were landing in North Ireland.

Songs on the Hit Parade—and there was a high-rated radio show by that time beam ed Coast to Coast every Saturday night—were included “That Old Black Magic,” “I Had the Craziest Dream,” “My Devotion,” “Serenade in Blue,” and, later that autumn, “Christmas Waltz.”

Then along came Capitol.

Glenn E. Wallichs received from New York a small $2,500 loan from Hollywood on a humid June afternoon, checked in at the New Yorker Hotel, and called the only trade paper editor—and perhaps the only human being he knew—who lived in Manhattan. Together, we made the rounds of radio stations with a supply of the first Capitol records to come off the presses. They featured Glenn Dorsey, Martha Tilson, Connie Haines, and the Paul Whiteman orchestra. Fortunately for the fledgling firm, Johnny Mercer and a Hollywood studio director had signed hard by pianist Freddie Slack backing a big-voiced Texas bruiser, 18-year-old Bob Marcro.

She was unknown to record buyers. There were some who recalled that Jimmy Dorsey had discovered her in Fort Worth in 1939 and fired her a month later. But that war-torn summer when the Cardinals and Yankees were heading for pennants, she found herself in the C. P. MacGregor studios in Hollywood which Capitol had leased for its first sessions. Johnny Mercer sat in the booth.

Mercer was not only one of the nation's finest lyricists, but a gifted singer, talent finder and co-founder of Capitol with Wallichs and buddy DeSilva of Paramount Pictures. He found a novelty song composed by Don Raye, Benny Carter and Gene DePaul which Ella Fitzgerald had sung in a Universal movie musical. Based on a boogie-woogie bass figure, “Cow-Cow Boogie” was left, as they say, on the cutting floor. And that’s how Slick, Miss Morse and Capitol jumped with an exclusive (No. 102) million-selling platter on their first time out.

On the same initial release, Mercer’s own “Strip Polka” with Dave Shady doing the lines with Paul Weston’s orchestra also hit big. Wallichs, returning to home plate in Hollywood, had done his promotion well. Alan Lerner and Martin Block in New York, Rush Hughes in St. Louis, Gene Norman in Oakland and Al Jarvis and Don Otis in Los Angeles pushed the new West Coast label generously.

Sixty days later, the American Federation of Musicians under James Camarl Perrillo decreed that no more records were to be made. “Records,” the belligerent old ex-trumpeter bellowed from his throne in Chicago, “are killing off jobs for musicians. From this day on no more will ever be made by union musicians in the United States.”

And so, after July 31, 1942, all recording ceased. Compounding the crisis for Capitol, and for Decca, Columbia and RCA Victor as well, was the acute death of shellac. Disks in those days required the “juice” of millions of ground-up, pulverized, slightly dead little insects whose gore remains formed a rare compound which gave strength to a record. The insects, moreover, lived in trees only in the Orient and East, most of which area was occupied by the Japanese.

With the union’s ban on recording and the frustrating shortage of bug juice for shellac, Capitol’s chances for survival were estimated at 100 to one. “Cow-Cow Boogie” and “Strip Polka” could hardly be expected to keep the California firm alive indefinitely.

But somehow it did.

In the autumn of 1943, Petillo changed his mind, then signed contracts with the various networks, and the most spectacular growth of an American industry began. Along with that expansion, of course, came rewarding military victories in Europe and the South Pacific, and finally peace.

By 1946 the old Big Three of the recording world had become the Big Four. Capitol was a power. The firm not only sold records, it published a money-making music magazine (The Capitol News) which attained a worldwide circulation of 800,000 copies monthly; it marketed photograph albums, on-line and blank recording discs, and it had inaugurated a system of supplying radio announcers with special, vinyline pressings of all its new singles which led to the lamentsable dog-eat-dog radio exploitation system in effect today.

The late Floyd A. Bitaker, national sales chief, along with Wallichs and the former New York trade paper writer-actor who had long since moved to Hollywood and joined Capitol as an advertising-publicity chief, director of public relations, editor and writer of The Capitol News and assistant artists and repertoire producer (all of which command a weekly paycheck, we recall, of $75 before deductions) conceived a plan which gave the nation’s most important recording firm Wallichs’ highly personalized advance pressings of new records.

Many a night until 3 and 4 a.m. in the Capitol’s labels which read . . . THIS SPECIAL PRESSING EXCLUSIVELY FOR PETER POTTER. It worked. For years Capitol led the pack.

With the end of World War II, Capitol had accelerated its annual sales from a modest $200,000 in 1942 to $750,000 in 1943, then $2,350,000 in 1944 on up to a truly impressive $5,100,000 in 1945. That year, Capitol marketed over 15,000 new records.

Mercer was not only writing one hit after another as a lyricist, but his records as a vocalist were consistent smashes. The likes of DeSylva and Kenton, the two strong men of the industry, were also wading into songwriting on a grand scale. The hit, though, was not always followed by a sequel. Wallichs was tireless in guiding Capitol from the administrative and sales ends. He hit the road to set up company branches and indie distributors, and with the end of World War II he pioneered Capitol’s entrenchment throughout Europe.

DeSilva, the third man in the management, was still a different type. A creative and top boss at Paramount and, like Mercer, a great songwriter on his own. Buddy wisely concerned himself with making profitable movies and leaving Capitol to the dynamic Wallichs-Mercer team. DeSilva’s original investment of $25,000 in 1942 was repaid time and time again before he died on July 11, 1950. Never once, in his eight-year affiliation with the company, did he interfere with Capitol executives or employees.

Acting on the recommendation of music director Paul Weston, a Dartmouth Phi Beta Kappa, Wallichs and Mercer hired James Conkling away from DuPont in Delaware and made him adr boss. Conkling, a trumpeter, had attended Dartmouth with Weston and was married to Donna King of the King Sisters. Lee Gillette came in from Chicago to head a new country and western division. Alan W. Livingston, fresh out of service and wandering casually down Vine Street one afternoon, knocked on the Capitol door, got an interview, was hired to make children’s records (although he had no children) and eventually parlayed his Bosco the Clown series of sock-kidde packages into the presidency of the company.
Cavanaugh, having served apprenticeship in New York well, was named a Hollywood A&R executive.

The hits continued.

Les Paul and Mary Ford broke through, making their own tapes at their residence and bringing them in on little spoons ready to master.

There was Tennessee Ernie Ford, Frank Sinatra, Kay Starr, Les Baxter, Tex Ritter and Jimmy Wakely, Dean Martin and Jackie Gleason, Betty Hutton, Sugar Chiles Robinson, the Kingston Trio, the late Harry Stewart, who recorded as “Yorgi Yorgenson;” Stan Kenton’s band, Jonah Jones, and the most consistent of all, Nat Cole.

Saxophone playing was all the early critics led to today’s new crop of talent, the Beatles, Al Martin’s Buck Owens, the Beach Boys, Nancy Wilson and others.

Livingston, who played saxophone, sold whiskey and served in the Army before aligning with Capitol, is now Cap’s president. Wallichs is active, despite a serious illness earlier this year, as chairman of the board.

Great Britain may have the cockney, and has since 1955. There are vice-presidents exhumed throughout the top E” floor of the Capitol Tower in Hollywood, an imposing, unique circular structure which was completed in April, 1956. Instead of Gillette, Nelson, Cavanaugh, Dexter and Vogue Gilmore comprising the entire A&R division as was true until the late 1950’s, a crop of more than a dozen producers scattered from Hollywood to Nashville to New York attempts to seek out salable talent and songs, and exceed the achievements of both men of the past. As Capitol swung into its 26th year, its oldest employee in terms of service—the one who careened about New York with Walllicts getting those first black and silver Cap singles aired—occasionally reminisces.

Let’s start with Sammy Davis Jr.

We pulled him out of the Negro photo of Los Angeles Central Avenue in 1948, invited him to make records as a singer-dancer and worked with him nearly two years before Capitol’s bosses demanded we drop him. It wasn’t until five years later, when he etched “Hey, There” for Decca, that his star began its astounding ascendancy. But never once has he acknowledged his “discovery” orally or in his recent biography. Maybe he’s forgotten.

Nat Cole, bless him, was a failure on Decca before he rang the bell on Capitol. When the struggling little dome label was running out of masters to release in the early fall of 1943 because of the first A&R recording ban, we made a deal with Big Hugo Claudio to take over and release two Cole masters which Nat (with Weslye Prince and Oscar Moore) had recorded a year previously for Bob Sherman on an even smaller label than Capitol.

“All for You” and “Vom, Vom, Veedle” became the 39th single issued by Capitol. It sold big. And when the union flashed the green light to resume live sessions, the King Cole Trio was quickly signed by Wallichs and Metter for exclusive disking services. It proved a memorable liaison. When the lovable Cole died on Feb. 15, 1965, he was still proudly recording for Capitol.

Stan Kenton’s story is somewhat similar. Hef founded his orchestra in June, 1941, at Balboa, Calif. Decca recorded the group until the AFM ban began 13 months later. In the fall of 1943 when record stores became active again Wallichs and I were delighted to find Kenton available, and with the approval of Stan’s swaying, nervous mentor, Carlos Castle, the dashing foot-four inch pianist moved into the MicGregor studios and came out with “Eager Beaver,” the company’s 59th single. It promptly placed Kenton on a level with the immensely popular bands of Glenn Miller, Harry James and the two Dorsey brothers.

Benny Carter also comes to mind. His record of “Hurry, Harry” with a sexy, insinuating vocal by Savannah Churchill put Capitol into the “Spils” charts (that’s what they were called in 1944) for the first time.

Capitol’s first album featured Johnny Mercer as vocalist with Joe Stafford, the Pied Pipers and Westen’s solid studio band. Its second package, all 78 shellacs, remember, offered Christmas carols by a children’s choir. The third, a jazz program featuring impressive names like Bunny Noone, Jack Teagarden, Joe Sullivan, Zutty Singleton, Eddie Miller, Dave Barbour and Billy May, brought Peggy Lee back from retirement. A month later, her singing of “That Old Feeling” and “Ain’t Going No Place” led her to a long-term Capitol contract and 25 years of enviable show business achievements.

We recall one mad night when the genial Mercer, fortified by a case of fifths in a studio corner, worked as songwriter, singer and producer with Westen, Jerry Coleman and two dozen musicians. Somebody brought in a live band, and we got going for a late-night session when the sun went down. It took a couple of days to clean up the mess.

Coleman Hawkins, one of the two greatest tenor saxists in history, insisted he could record only after he finished a nightclub gig at 2 a.m. Along about 5 a.m., we finished a catchy little riff tune called “Stuffy” which sold 300,000 copies. He still gets royalties. He’s
Johnny Mercer, founder of Capitol with B. G. (Buddy) DeSylva and Glenn E. Wallichs, and Ella Mae Morse, whose first record on Capitol's first release in 1942 (Cow-Cow Boogie) placed an overwhelming success, are shown here. After 20 years, Mercer, now retired, came out of Texas to work with pianist Freddie Slack for several smash hits.

Freddie Slack and his band, with Ella Mae Morse at the mike, made several wartime movies after their "Cow-Cow Boogie" was released by Capitol in 1942. This is a photo from Columbia's unmemorable "Revelle With Beverly" musical.

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Two canaries who were priced Capital attractions as far back as 1943 were at the Knickerbocker in New York when Stafford and Peggy Lee got their first start in dance bands, then branched out as soloists shortly after Glenn E. Wallichs, Buddy DeSylva and Johnny Mercer launched the new Capital label in Hollywood.

One of the all-time favorite blues singers in the Midwest, the late Julie Lee of Kansas City, hit big on Capital in the 1946-1950 era with novelties like "King-Sized Papa," "Mr. Man Stands Out" and "Gotta Come Out Watchin' Got" which were recorded with top-flight sidemen like Dick Dawson, Benny Carter, Red Nichols, Baby Lovett and Red Norvo.

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Queens Lithographing
It Took Imagination, Vigor, Belief, Integrity, Humor and Guts

By JAMES B. ConKLING

In the early days of Capitol, its philosophy in selecting artists and staff manpower was to take on the unknown and develop him. Even today, Capitol seems to have no reputation of raiding its competitors for artists or managers. I think it was this philosophy that got me my job with Capitol. I really knew nothing about record making but Paul Weston (then musical director of Capitol) introduced me to Glenn Wollrich and Johnny Mercer. In spite of my lack of qualifications, they seemed willing to take a chance on an unknown and I was hired to assist Johnny Mercer.

At that point, Capitol was only a couple of years old. It operated out of a couple of small store fronts on Vine Street with just a handful of people (women, 4-Fs, and veterans—because that’s the only kind of personnel a new company was permitted to hire under the wartime manpower freeze). But with Johnny Mercer’s intuitive sense of songs and artists, Capitol enjoyed a constant string of hits and new artists—while Glenn Wollrich (without a factory and with all kinds of wartime restrictions on shells, etc.) was desperately finding ways of getting these hits manufactured and distributed. This was at a time when independent distribution didn’t exist and Columbia, Victor and Decca controlled all existing distribution.

The moment toward occurred when Glenn Wollrich located a source of Vinyline which enabled Capitol to furnish the DJ’s with the first non-breakable, noiseless record. This, coupled with the excitement of new artists and new hits, made the Capitol label overnight the most played label on the air. About a year later, it was decided to expand the release of albums and to pioneer heavily in the untapped children’s market. I remember an Army lieutenant (about to be discharged) pestering me almost every day for a job. He insisted that he could break open the children’s market for Capitol. I hired him. His name was Alan Livingston and he created an overnight hit with his writing and production of the song “The Chip on the Shoulder” and made it a classic in the children’s recorded field. As an antithesis, he is now president of Capitol.

Both Glenn and Johnny were especially wonderful to work for because they encouraged all of us to seek out the unusual and to take chances—always with the assurance that we had the right to make mistakes. In this latter privilege, I sometimes think I overstepped what they had in mind.

For example, I remember single-handedly refusing to release a Nat King Cole recording of “There’s No Such Thing”. A few years after the Vaughan Monore hit the market because, as I carefully explained to Nat, the recording didn’t do justice to the song. But Dave Moore’s guitar notes are a little out of tune.” A few years later, the same thing almost happened to Nat’s great hit recording of “MonaLisa.” None of use except Nat particularly liked the recording and we were sure that it couldn’t be a hit. However, as a favor to Nat and the writers we condescended to throw it on the back of a sure hit and give it a free ride. The absolute, positive, No hit that was the back of which “The Greatest Inventor of Them all,” fell on its face the day after release and was never heard from again.

The first real hit by Les Paul and Mary Ford was “Nola” (“How High the Moon”) came about four months later. I remember that we were so in awe introduced this release to the sales department, which at that time was headed by Hal Cook. I forget what we scheduled on the “hit” side, but kept saying “But listen, fellas, play that ‘Nola’ side again—that’s the biggest hit we’ll have this summer.” This convinced all of us that he had lost his head for the sales department know more than those squares in sales. In three weeks we ate our words.

Of course, we didn’t survive everything. The best kicks were passing off Jo Stafford as Cinderella G. Sturges’ “The Telephone Bell.” It was a hit single that had hit “12th Street Rag” which almost escaped us when the master was accidentally thrown in the ash can. The big mistake was in trying to stop Peggy Lee and having to put up a Christmas tree in the studio to get to the end of the record. In spite of this, Capitol was a busineslike operation most of the time although more often than not it appears that we carried on a little free swinging with a tinge of poker playing intuition.

In 1945, when shellac was very short and Capitol, to make matters worse, didn’t have a factory of its own, Glenn Wollrich moved to New York and “On the Atchison, Topeka and the Santa Fe.” For once both sales and ad thought this might be a hit. But Glenn Wollich left for Europe, was back with a half million copies manufactured before the record was ever released. Today this might not surprise but you must remember that this committed half of the shellac available to Capitol for a six-week period—continuously!

Capitol pioneered in a number of new fields. The children’s record field turned out to be a great success. The comedy field (as a pioneering effort) was a disaster. It wasn’t the artist’s fault, for he was Bob Hope at the peak of his popularity. We wasted the record preparatory materials—one fire—it was edited down from the outstanding show he had done for the various armed services. The promotion was the biggest Capitol had ever done (full page ads in Life plus a chartered DC-4 carrying the album on a huge 78 rpm album to every major city in the country with attendant publicity). But the album hardly sold a copy. I think they are still coming back on the return privilege. We could never figure out what happened although years later, after he made this type of recording on his own, he recalled the promotion of records, we reasoned that Hope’s material was built for “one-shot” heights and therefore perhaps not adaptable to any other situation.

If you ask me what I am responsible for the great growth and development and expansion of Capitol—it was Imagination in creating new artists and concepts; vigorous and great vision in promoting, distributing and retailing the output; and a philosophy of encouraging them to grow and find the high morale that goes with success. I think a lot of that came from those at the top: a good sense of humor, and guts.

I like to see Capitol (some other independent companies) should be able to be created under the free enterprise, competitive system in this country. It seems to prove that it is still possible to make a record for less than 9 cents (dominated by giants)—without money in front; without promotion in back, and without a percentage of the gross. How did we do it? (details)—require without obesity or paying off; and, as you can still observe in its founders, without any compromise in the firm’s principle and without letting success go to their heads.

Innovation—Always a Major Policy

By WILLIAM H. FOWLER

Vice-President, Music City Stores, Inc.

In the spring of 1944 while I was engaged in some special work for the Naval Rocket Bomb Project on the Cal Tech campus I was invited to join us in Hollywood. During the course of our luncheon he filled me in on the progress of one of his new ventures, a new record company which he had set up in 1942 with Johnny Mercer, lyricist, and Buddy De Sylva, executive producer of Paramount Pictures.

Glenn’s invitation to join Capitol was too tempting to pass up. “Come on in and join us and look around and see what needs to be done and tell us if you can help.” That’s how I ended up in Capitol after completing my special project at Cal Tech, and for the next 10 years I was never at a loss in finding things that needed to be done.

Nothing equals the excitement or challenge of becoming a part of a new, vibrant and rapidly expanding operation in the entertainment field. Capitol was growing with explosive violence in those first few years, and all problems were compounded by the wartime regulations. In effect, wage, salary, manpower and price controls were major blocks to expansion of nonessential industries. Office space was even in the satin sheets, and all activities were conducted in complete secrecy for Militaries in alternating structures. Recording studio space and time was at a premium, and the availability of custom pressing machines and facilities was a constant limitation on sales. At that time, 78 rpm, breakable shellac records were the industry standard, and shellac from India and the Orient was in desperately short supply because of shipping difficulties throughout the world.

One by one, we tackled and solved, or compromised, these problems, and with the additional help of the Frank Petrillo union which gave new and unprecedented power to Capitol, the company quickly became a major competitor. In 1946, Capitol rapidly established itself as the company to watch.

Johnny Mercer’s genius was evident in the choice of names and artists recorded and targeted to the customers. Where the ban stopped new recordings. De Sylva’s stature and conception of the top artists was too much to be put in the same factory when combined with careful planning on the distribution of available merchandise and record; and the sales through DJ’s and radio stations throughout the country, quickly brought Capitol to the status of a major factor in the music world.

Innovation was always a major policy with Capitol, which pioneered in the development of specialized appearances, cards, and oversized features which packaged existing singles in album form.

Another major first for Capitol during its early years was when, in order to withstand the competition, it catalogued and marketed its complete product under the well known names of many of the artists which companies which packaged existing singles in album form.

During these years, not all ventures were successful, but the net results were a major growth, after which time, in both domestic and worldwide markets and certainly, the end results were still better.
HOT SPARKS ON A SOUND TRACK The Electric Flag unfurled at the Monterey Pop Festival and 10,000 wild enthusiasts stood up and saluted. Now, Sidewalk and American International Pictures present this electric new group in a psychedelic spectacular.

This is what's current. And it's turning them on.

SIDEWALK ST5908

And from the album, a star-spangled single, Peter’s Trip 929-B/W Green and Gold
Personalities and Lessons that Shaped My Thinking

Mike Maitland

The Good Old Days at Capitol

By JOHN K. MAITLAND
President, Warner Bros./Reprise Records

Like most of my contemporaries, I was just stepping into civilian life when the conflict ended at the same time—just at the end of World War II.

My prescription for my future was to join an expanding music company. Capitol Records, however, was the new kid on the block, and for John (Mike) Maitland, Capitol Records was the fastest-growing company in that industry and more promising than the G.I. Bill.

Before Pearl Harbor, there were the majors. While I was overseas, Capitol came on the scene and made enormous progress. "They" were doing all the right things. It was my chance to get with a company that was growing faster than its own hiring method. So, for me, I was hired.

(My advice to myself turned out good; I'd pass along the same advice to anyone starting out now.)

As I began moving into positions with more responsibilities within Capitol, I came aware of an excellent program that allowed me to bring in people I knew could perform. I could be sure that the people I brought in could be trusted to handle my business with the utmost care and professionalism.

As an example, I was able to bring in Glenn Wallichs, a proven manager who had been working for the company for over 10 years. Glenn had a reputation for being honest, reliable, and trustworthy, and I knew he would be an asset to the company.

The new people brought into the company were trained to operate in a professional manner, and the company's success would depend on their ability to deliver what was expected of them.

Thanks to this program, I was able to build a strong team of employees who were dedicated to the company's success. This allowed me to focus on growing the business, building relationships with new clients, and expanding the company's reach.

Capitol was one of the first companies in the music industry to be able to offer a diverse range of products, including records, sheet music, and other musical items. This allowed us to cater to a wide range of customers, from the mass market to niche markets.

Ultimately, the success of Capitol Records was due to the efforts of the people who worked there. From the founders to the employees, everyone was dedicated to the company's success, and it showed.

And I wouldn't want to be anywhere else.
Congratulations CAPITOL on your 25 years of sound leadership

CAPITOL RECORDS and ORRTRONICS

Names that symbolize quality of reputation and products

Contact your Capitol Special Products representative for complete distributor information on the Orrtronics line of quality controlled and assured eight track automotive tape players.

www.americanradiohistory.com
Gilmore---
A & P Link Between Today's Sound and Yesterday's Hits

VOYLE AND FRIENDS: The Beach Boys receive their gold recognition from Capitol as Vice-President Voyle Gilmore announces their achievements.

Voyle Gilmore, Capitol's artists and repertoire department vice-president, has been in A&R 16 years. He clearly remembers how in his early days a glass ashtray played a decisive part in teaching him to follow his interest in music.

One of his first projects involved a date with Ella Mae Morse and a song called "Blacksmith Blues." He couldn't imagine the other man, A&R man, as part of the arrangement, Voyle recalled.

The hard way is usually the easy way. Whether or not my concept for what I thought the song should sound like was true is the thing of the past. Somewhere along the line it was Hee Haw Haskins or something like that.

When I joined the company in A&R, we had to meet and remember that the Gillette about my ideas on the "Blacksmith" record. Well, after we started recording, we began to run late. Lee wanted me to be working in another studio in the building and during a break he stopped by at our studio. He asked me about the aria and I said I hadn't gotten around to it and that I felt we'd better finish the date and that I could add the aria later. Lee told me to do it. I had just found out that the aria was the only aria in the show and that the orchestra and chorus were a wonderful opportunity and a "marvelous opportunity." You never feel the same way. So I did it. He must have broken a few records. The recorder was my first hit and I taught me to stick to my beliefs. I was very sure of my master's degree before a record company.

The Gilmoreite studio session dates are gone for the most part. As one of the last three ad men (Lee Gillette, Gilmore and John) we recorded the other two half-stalls. Gilmore recorded the aforementioned Giselle MacKenzie, Ella Mae Morse, Gordon MacRae, Margaret Whiting, Frank Sinatra, Jerry Lewis, Lewis Prima and Kaddy Smith. Jack Jones (he didn't sell). Nelson Riddle, Billy May, Judy Garland, the Kingston Trio and Al Martino, with whom he still does sessions.

Gilmore also remembers a TV actor who was hanging around who cut four sides which were not on our catalog. Vince Edwards, who came as a standup with TV's Dr. Ben Casey. "When he got hot, we put out two of the items and he stopped. About the explosive Judy Garland, Gilmore remembers that she was temperamental but always very nice to people. She was to have her own show with Frank Sinatra. She said to me: 'I'm afraid I've got nothing with the height. I think we're going to have a good time. With Frank, she was recording her and she got mad and chose him for the studio. I don't know what I said to her, but I wound up finishing the album." Voyle continued to record here for three to four years. From 1953-1957, he worked with Frank Sinatra and had the ad man working with him. He worked them before "From Here to Eternity" came out. He had just gotten the part. He wasn't selling records on Columbia, RCA didn't want him. There were no bones about that: everyone knew that Columbia dropped him. RCA didn't want him. Somebody Alan Livingston, who was head of that. At that time we only had the three producers. I remembeR him and his company to get Frank Sinatra on a regular deal. We all asked to try out his talent and it should be a project. He had the second in and it was never a real Sinatra fan. But Dave Dexter always dug him and said he'd like to work with him. Sinatra (he didn't sell). Martin. "How about Gilmore?" he asked. I had been in A&R one year. But Sinatra said, "Okay, I'll try him. The department is very much up or down in the department. At that time, I had cut 10 albums with him, including "Some Poems of Color," the first stop in Gilmore's new studios on which he conducted a 56-piece orchestra. It was kind of a fiasco. We put it out because he was the black, Frank quit me because he said I was too much of a company man. My last album was "Come Fly With Me." Then he tried Dave Caravaglia.

How did being a company man affect his relations with Sinatra? "Easing back in my chair, Gilmore, Sinatra's Clowns from 1954-1958, turned out to be a Bob Hope picture which he promised he would release. So I asked him to give me a couple to find a record with Frank Sinatra." She said: "The Pepe Catholic?" I'll never forget that. We made the record and it didn't sell well.

"One year before, we made the duet we had a blockbuster singles release in which Sinatra, Nat Cole and Tennessee Ernie Ford were represented. Sinatra's record of "Witchcraft" was the biggest seller. In those days it took four weeks to get a record out. Nat had his records not be included in any future releases with Sinatra and we promised him we wouldn't. Nat had a new single schedule and Sinatra wanted his with Keely to be a rush release. We talked about Nat's request and then suggested that we wait one week after Colle's record came out before releasing his. Sinatra was in Chicago on the date he thought his record was being released. He was there to branch and asked for some copies. They had no stock. When he got back to the Coast his lawyer called Glenn Miller and reminded him. "I haven't seen Frank since Nat Cole's funeral. At the funeral, several of the Capitol executives were honorary pallbearers, as was Frank. He ignored the other guys. When he got beside me he said, "Hello, kid," and stuck out his hand. We had first a producer man assigned to a Northern California group called the Kingston Trio. "I always called them a pop group capable of hitting hits out of folk songs." Was going from Frank Sinatra to the Kingstons a difficult transition?"}

Angel's Bob Meyers Views Changing Classical Scene

"Sinphony's Unfinished Symphony" was money in the bank when I got into the record business. Now, people are more interested in baroque and John's Baroque Concertos. Barenboim, I remember when it was box-office poison.

The producer is Bob Meyers, repertoire director for "Angels, who has been a classical buff in spite of having been in pop sales/promotion with another company.

"I'm being deeply philosophical when I say there is a trend in record companies and in classical music today. Young people today are repelled by this form of music. Orchestral programs still feature mostly 19th century works, although here and there there is evidence of change.

"Bach is much more important now than he was. To put it mildly, he's a very important part of today's music. He's more Leonard Bernstein. He gets across to the people. There is a British pianist, Daniel Barenboim, who is doing the same thing as Bernstein on British television and he seems to be generating excitement."

"The "nitty gritty" of the whole thing, Meyers says, "is that in 1958 classical started to go downhill. For a couple of years we put out an ungodly number of releases and we began to feel dealer resistance. That deluge was glorious confusion. We were attempting to compete with ourselves with our two labels, Angel and Capitol. And that's why we had to put out several records. As a result, that decision was made in 1960 to repackage, slow it down. It was like the sixties were coming and the then liberal, long-haired a&R man who cares about his artist.

The record industry in a depression, have become a young man's trade. The "swing"'s the business today as they are the days before the Cap-EMI line, developed in 1958, was eliminated, that of jazz and pop and R&B.

Bob Meyers, 32, a British pianist, Daniel Barenboim, who is

September 16, 1967, Billboard
MUNTZ - A CAPITOL IDEA . . .

... and many other great musical stars from Capitol. They're all available — now! — on Muntz 4-track cartridges.

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Dean Martin • The Kingston Trio
Sonny James • Cannonball Adderley
The Lettermen • Nancy Wilson
Wayne Newton • Buck Owens and His Buckaroos
Senator Everett McKinley Dirksen • Al Martino
Stan Kenton • Hank Thompson
Peter and Gordon • Nat King Cole
Tennessee Ernie Ford • Jackie Gleason
Ella Fitzgerald • Tony Sandler and Ralph Young
Laurindo Almeida • Ferlin Husky
The Four Preps • Howard Roberts
Matt Monro • Peggy Lee
Mrs. Miller • The Hollyridge Strings
Ray Anthony • Jo Stafford

7715 DENSMORE AVENUE • VAN NUYS, CALIFORNIA 91406
HOME OF CARTRIDGE STEREO
IT STARTED AT LUCEY'S...

I've been told that people don't read this kind of writing. If it's true, I have no problem. Because I sure can't find the words to tell you how I feel about all this.

Maybe some of you remember Lucey's restaurant on Melrose, across from Paramount and RKO. It closed a few years back. Anyway that's where Johnny Mercer introduced me to the late Buddy de Sylva, and the three of us started Capitol. The great talent that these two men contributed to our little company was surely a major reason for its success.

I can't look back without a myriad of names and faces coming to mind... men and women in every branch of our company who meant so much to Capitol and to me. Many have moved to important positions today, and when our paths cross occasionally we always begin, "Do you remember when--"

You bet I remember. And it's a warm, glowing memory. To all of you go my heartfelt thanks and hopes for your happiness, wherever you may be. It was a great twenty-five years.

“A jukebox in a bus station is the greatest place to discover people’s tastes. I used to take buses all over the country and I was always able to get the pulse of the people by sitting near a jukebox in a bus station.”

To Ken Nelson, Capitol’s country and western expert, its Hollywood-based c&w producer, having a grasp on the pulse of the record-buying public is an invaluable tool, especially in creating homespun material where emotional truth is so vital.

The key to the lasting success of country music, as Nelson explains it, is that an audience relates to a country song. The secret to producing successful recordings, Nelson explains, going one step further, is “hiring an artist for what he can do, not for what you as a producer can do.”

“The trick is to pick an artist who has the ability to create. All you do is give them the opportunity and guide them; never tell them how to interpret a song.”

Now 55 years old and able to sit back and reflect on his long association with Capitol and country music, Nelson has greatly reduced his traveling. In his hey-day, he was on the road six to eight months a year. Now, with the company’s Nashville office handling liaison in the heart of countryland, Nelson is able to communicate long distance with his two staff producers there: Kelso Herston and Billy Giants. The Nashville office has been open five years. Record dates are done at rented facilities.

Although Nelson’s reputation has been built around his keen ability to record country music, people tend to forget that he was a classical announcer on WJJD, Chicago, in 1944. He had his first taste of country music while with WAAF, in the Windy City, prior to switching to W JJD where he met Lee Gillette, who subsequently was hired by Glenn Wallach and brought to California. Nelson followed Gillette into the Capitol family shortly thereafter as head of the transcription department, and eventually moved into the production sections, where the famed musicians union ban on recordings was lifted.

Nelson was just getting his feet wet in Hollywood with transcription, “when the bottom fell out of the transcription business.” Capitol killed its transcription business by giving away free records to radio stations, Nelson said. “When I was in radio we bought our records from the other companies. It was unheard of to get free records.”

So with transcriptions fading away, Nelson was handpicking. “I remember one day I saw the name Wesley Tuttle, Tex Williams, Tex Ritter, Hank Thompson and Merle Travis.”

Most of the recordings were done in the field—at radio stations, with portable equipment which could take three microphones for one track tape. Nelson and Gillette both traveled around and worked the control panel on the board themselves. “We recorded Leon Payne’s last save, which was a lot of cost-cutting. We recorded Hank Thompson in his West Texas home. Hell, wherever an artist was, that’s where we went.” It was easier for me to bring them than to bring me to Hollywood. Capitol’s first country artist was Tex Ritter, signed for $44 by Lee Gillette. Right after that, he was cut, and in 1952,’s biggest hit, “High Noon.”

Capitol’s first country million seller was “Smoke on the Mountain,” which was cut by Lee Gillette. Nelson cut that. Nelson’s first million seller was his first session with Hank Thompson which produced “Wild Side of Life” in 1950. Nelson’s first “real discovery” was Faron Young, whom he heard in 1951 on a Shreveport, La., radio. “I never met him before but Ritter’s manager said I had to talk to him. So I called him and he said he was away and couldn’t talk. A week later he called me and said he’d be ready to talk. I said okay, but I had a feeling he’d never show up. I went to a suite and had a drink. I was about to go back and say he didn’t show up when he called me and said he’d be there in five minutes. He was.”

Following Young, Nelson signed Sonny James, Wanda Jackson, Merle Haggard, Win Stewart, Ferlin Husky and Hank Snow for a total of nine artists.

“Ferlin was a frog who could sing. When you were going to let me sing? He was always on the road. He was to be a sort of positive influence. He was a long-time Tex Ritter friend and was going to be a great influence for all of us.”

Nelson lays claim to having introduced drums to country music in 1953. “They would never allow a drum on the ‘Opie’ and, when they finally did, they kept it behind the curtain.” Nelson also believes he was the first producer to feature a female voice on a country disk. It appeared on Ferlin Husky’s million-seller platter “Geneo.”

Nelson firmly believes the major reason records cut in Nashville are successful is that on a date, all the musicians offer arrangement suggestions. Instead of the producer having the whole “package” and the musicians contribute their ideas. “Five heads are always better than one,” he believes.

In the face of a changing popular music scene (the psychedelic sounds and sociological lyrical movements), Nelson says he believes country music is safe from change. “I don’t believe it will basically change. The writing is getting better and there are more people involved, the publishers who brought up the tunes. Today, he said, as his office phone rang, ‘I listen to anybody.’

Francis Scott: There’s More to Disk Creativity Than Music

For seven years, Francis Scott III’s department of business affairs has allowed Capitol’s ad&r department to concentrate on its primary function: making its records. “And also to quit worrying about artist contracts,” the affable 18-year employee adds. “I’ve been able to concentrate on corporate finances and allocations, Scotty, as he is affectionately known throughout the industry, was head of Capitol’s ad&r for 10 years.”

“I don’t believe creativity begins or ends with music.” He credits helping to develop the concept, “that it can essentially be so much more than the recording and distribution of music.”

During the past several years, several projects of more interesting value with which Scotty has been associated. “Time-Life’s use of Capitol’s classical catalog as its ‘Story of Great Music’ mail-order LP series; the Angel/Melodiya affiliate for the release of ‘Western Heritage: the Purchase of Bing Crosby’s Project Records; the development of Brothers Records by the Beach Boys, and, in a ‘peripheral’ way, the bankingroll of Arch Oboler’s dimensional film process.”

“Business affairs,” Scotty begins, “starts out as a service function for ad&r. And it starts out in principal as a function which provides negotiation and administration for contracts on behalf of ad&r and business relations between the company, its artists, and their representatives.”

“Ideally run, business affairs gets off the ad&r department’s back, just as it should. You need to do a lot of contract work with lawyers and businessmen. The department (a euphemism for Francis Scott III and artist negotiator was just about to develop a relationship with the company and outside that otherwise ad&r would have had to maintain.”

The idea for the creation of the department belongs to Alan Livingston, the company’s president, who developed it at his behest during his tenure. “The idea was to put somebody who was an artist to negotiate the agreements. In this situation, in any instance where someone brought in a new idea or sought Capitol’s involvement, Scotty appraises his role thus: “As a co-ordinator of whether the idea made good business sense.”

Reflecting on the use of the Angel and Capitol Classics catalogs by Time-Life, Scotty calls the special classical project (four albums per package, each package based on a major musical theme) “quite encouraging. It’s exposing a lot more people to the classics than would ever have been exposed otherwise.”

“In some instances, Scotty is the label’s ‘man-in-the-middle,’” or buffer between an outside idea source and an internal acceptor or rejector of the proposal. “I pass along ideas from the appropriate person,” he says. Although Scotty doesn’t believe that the department was a natural growth of management, he feels it was a great deal of sense, but it wasn’t inevitable. The primary concept behind its formation which makes it likely that it’ll continue, is the belief that ad&r has been much too free time as possible to make hit records.”

In Scotty’s jargon “ad&r is a live, breathing person, rather than the dead, lifeless department which makes up the ‘virtual’ segment within the Capitol family.”

Having gone from LPs to developing deals through which artists will in turn produce Capitol’s product, Scotty is aware of the changing nature of the record business. “The business I gave up six years ago was much more accessible to the non-professional or beginner. That’s the nature of the record business, to keep up with the times. We gradually make records using new techniques. We’ve never been in full flower. You can make a record for $300-$500. With exposure, you get some excitement going and you find yourself in the record business.”

Although he’s been away from control rooms and whirling tapes, the 47-year-old executive still has memories of his busy days, “When I was at Capitol and ABC and in the early days of the Beatles, I went to buy some recording time. I’m sure that was a natural happening she just sang so damn great that you didn’t believe it.”

“You can also get that same kind of satisfying feeling on the business end when you’ve completed a contract with a new artist.”

Ideally, a good business affairs man is someone, Scotty believes, who understands the artistic attitude and temperament. But he has to be a guy who can communicate with lawyers and businessmen. “You need this kind of bent to do this work easily.”

September 16, 1967, Billboard
I'M DELIGHTED TO BE WITH CAPITOL Ella Fitzgerald
Meggs: Ability to Generate Impulse Sales Is Paramount

A vast flow of product is producing confusion in the marketplace. There are so many excellent records by so many artists crammed into the same display space. There's no lack of excellence, but there is a problem of concentrating on worthwhile product.

This is the picture of the record industry as seen from Brown Meggs' viewpoint. He is Capitol's merchandising vice-president, the man who controls the internal "shock troops" which get things rolling to devise merchandising aids for LP products.

There are a great many records on the market deserving of public recognition, but nobody knows they're available. . . . The ads people are far ahead of us in innovating, of bringing new groups forth, of exploiting the talent of their artists. The failure is in the marketing process—in the economics, certainly not due to a lack of desire.

X number of albums are released each period due to contractual commitments, due to the large number of people employed by the label who must be kept busy. These LPs are the "denizens" of the marketing man, confronted with creating programs for what he believes are the strongest, the most visible of the lot.

A classical buff, the 36-year-old exec maintains his professional respect for all brands of music in working with the Beatles ("a show business phenomenon") to Canned Heat/Adcity to Buck Owens to Bobbie Gentry, the label's newest star.

There has to be a day for special products, connoisseur's products, Meggs says. We must always have room economically and aesthetically to allow us to be purveyors of special materials. The classics are a prime example. The record business is a business of turn. We don't get any turn in the classics, but we have an obligation to present this material.

Indeed, it was Meggs' own design to create the Seraphim economy classical line which celebrated its first 64-release birthday Sept. 1. It has had as many as seven titles on the nine-title billboard best-selling low-priced LP survey. There is often a premature death of worthwhile product because of a lack of turn. A great deal has permanent value. The obvious answer is a second go-around at a lower price. We can now return to circulation a very worthwhile cultural product.

Seraphim's $2.49 mono or stereo catalog is built on major titles from the coffers of the prestigious Angel line.

With Capitol since 1958, including two turns in the merchandising department (he became its chief in 1965), Meggs' general philosophy on merchandising runs along realistic currents. "We go for a 'taste' provided by the vast screen mechanism which is the disk jockey complex in America. They in turn wait for a taste from their listeners. Do the record blues light up when they play something? If they (DFs) get excited, we get excited. Then when something happens, it's no holds barred. Of course there is a breed of artist who will never have a hit single. They do well in the album field."

Meggs' merchandising department consists of 15 men, the majority geared toward developing programs for albums. Singles don't fit into the expensive planning. There are merchandising managers for popular albums and singles (Jack Schneider and Ken Mansfield, respectively) and they coordinate programs with CRDC's pop albums and pop singles promotion chiefs.

The other team members include: market research manager Bill Burkhalter, press manager Christie Barter (New York) and Joe Price (Hollywood); classical merchandising manager Brad Engels; national merchandising development manager Fred Riker; merchandising services manager Bob Bates; merchandising project managers George Speeholtz and Don Doughty and radio-TV services manager Allen Davis. Lew Megg's merchandisers meet (usually outside the office) to hear dubs of forthcoming releases 60 days before they are distributed. A project manager is assigned each album and a marketing plan is devised for each title. These promotions can run from $1,000 to $50,000.

With so much of the personal touch gone from retailing and self-service and racks the impersonal manner, the merchandiser has his duty to generate impulse sales is paramount," Meggs feels. "We see all the "the” modern tools of consumer mer-
chandising (displays, publicity, promotional junkets). Their application and the timeliness of this application makes or breaks the campaign."
It is gratifying to participate in your pursuit of perfection in sound through meticulous craftsmanship from start to finish.

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ENGINEERS' REFERENCE
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JBL musical instrument loudspeakers for big musical sound.

3219 Casitas Avenue, Los Angeles, California 90039
Bobbie Gentry’s Mercurial Rise Typifies Capitol’s Operation

From obscurity to number one in four weeks was the phenomenal success story written around 23-year-old Bobbie Gentry, the Chickasaw County, Mississippi, miss. Her mercurial rise typifies how Capitol as a major company operates. Consider:

That Jim Mackrell of Larry Shane’s publishing company sent out some demos of Bobbie to ad in Kelly Gordon in February, shortly after Gordon joined the company. Gordon brought Bobbie into the studio on April 3 and cut the attractive vocalist with just her guitar accompaniment. “We cut some ‘wood shedding tunes,” Gordon recalls. He had been talking with free-lance arranger Jimmie Haskell and on May 24 brought Haskell into the studio to overdub some strings to give one of the tunes, “Ode to Billy Joe,” a lush motion picture type arrangement. Bobbie was signed as an artist on June 12.

The single, which ran four minutes, was released nationally July 10. It began to receive immediate disk jockey reaction. Advertised to cut an album, which Gordon began on July 27-28.

Brown Meggs’ merchandising department, which normally holds product planning meetings 90 days before an LP is released, rushed into action. An LP marketing plan and promotion juncture were quickly created. By Aug. 6, they capitalized on the fantastic public sales acceptance for the sad, reflective song about a suicide which ended a young love affair.

An 11-city personal appearance junket was devised and Ken Mannfield was assigned to accompany Miss Gentry. Capitol brought Meggs to the attention of Jess Rind, manager of the Lettermen, who was naturally pleased to add her to his artist roster. Meggs hired an outside public relations firm, Iver Associates for 90 days, with another 90-day option. The PR specialists helped land her in Newsweek’s Aug. 21 issue.

Capitol’s own press chief, Joe Price, set to work writing a bio, news releases and a press bit covering the company’s new sensation.

Manufacturing began rush priority for the LP, with the first allocation of 500,000 copies being fraudulantly “swallowed” by CRDC branches.

Don Doughy began preparing trade and consumer ads for the LP. Allen Davis set to work creating slide films for radio and local TV producers in New York. She landed an Aug. 18 “Tonight” show airing and a guesting on Perry Como’s special airing Nov. 30.

“Bobbie Gentry,” Meggs said, “typifies what the record business is all about. It’s like we were born to develop artistically. I look like she’d have a gold LP on her first release. With the exception of the Beatles, it’s never happened before with an unknown artist.” Miss Gentry validates the industry’s system of turnover: the one blockbuster new hit makes up for all the lesser knowns. Reflects Meggs, “We’ll make $1 million from all her activities in the next 12 months, just shows you a ‘long record’ won’t make it.”

Fred Rice---
His Ideas Stimulate Sales and Affect the Industry

There are some people who have the knack or skill, call it whatever you will, for inventing things. Sometimes their ideas have the potency to affect other people’s lives.

Fred Rice falls into this category. The 23-year Capitol employee, whose specialty is creating merchandising aids, which boogie, oogle, wave, twist and shout is the inventor of the browser box, a commonplace item today, but a revolutionary piece of ingenuity when he first unveiled it in 1947.

As merchandising development manager, Rice developed in addition to the browser box:

- The LP inner sleeve (in 1954) to substitute for green stock envelopes into which 78 recordings were placed when they came off the presses.
- The first use of a polyethylene sleeve on the "Study In High Fidelity" series which came out in 1953; the use of information about an artist’s LP catalog on an album sleeve in 1955;
- The advertising of multi-artist product on an album sleeve in 1955;
- The Starline Series of albums featuring top hits culled from artist catalogs in 1959.

And, he’s also been designing retail store signs for people around the country since 1947.

"Dealers are my stimuli for ideas," he explains as a counter display of Stan Freberg waging an American flag tucks back and forth behind him. "Most of the gripes from dealers, whether about a divider card or lack of space, turn into suggestions. If you can turn a gripe into a plus..." Before Rice invented his browser box, retailers used to stack their albums up on their end. Music City in Hollywood was the first store using the browser, Rice says. "The browser helped Capitol become a major source of material for the dealer. We used it as a dealer loader. We would give a browser with a certain amount of stock and this really helped expose product. We told dealers to put their albums out on the counter. It seems so ridiculous today to think that all records used to be held behind the counter."

Today, Rice is thinking of ways to stimulate the sale of singles. He firmly believes in color sleeves for singles. "The ad guys feel that merchandising doesn’t count in singles. I disagree. A colored sleeve has great impact. If packaging doesn’t add something, then why are we chugging it to albums?"

"Since most singles are bought by teenage girls, that is what I want to do." He holds up a single with a photo of a vocalist printed on the sleeve.

Rice has worked on label logos and it was he who created the four color "Capitol” logo to be used on the record sleeve when stereo was introduced and the company sought to associate its product with the "full range of tones and colors" available in the new recording technique. Rice’s versatility is so broad that he is able to spread himself over a multitude of projects all designed to stimulate the sale of product. He has written manuals on how to self-service a store, including how to place stock, where to place it and how to get the most out of new releases.

He moved into designing displays while working on Capitol’s famed children’s diet line. In fact, his little toy train merchandiser won a silver award as a point of purchase display from a trade association.

Rice’s displays are brightly colored and often combine motion with a message. He has one outgrowth of rotationally compatible cardboard record displays, which he calls "a moving display for LPs. An LP-track is hooked to a street under a. When a customer stops on the street he has, in his display, and the tape goes on. A stereo taste of the LP is the customer is starting at."

"I get around five requests a week from people who want to open a record store. A lot of times I don’t dissuade them, but I do tell them the facts about opening a new business, like never go into a new shopping mall or near a new community. People there are mostly concerned with household items. Your best bet is going to a community which is at least ten years old. Then you know there are bound to be kids there and they are your record buyers." Every two months Rice designs a merchandising campaign of some sort. He does not do it all alone. "I buy creativity,” he says. "Here, let me show you something.” He’s off again into his display room filled with hundreds of cardboard signs, shapes and slogans. "I buy ideas." Pulling down a hanging mobile of Lou Rawls LPs, Rice explains. "Some guy came in with an idea for a mobile. See how it flows? When you hold it up it joins into this position.” The four LP covers, all compressed on top of each other, suddenly formed a geometric shape.

Despite his attractive surfer displays, Franklinheusted with the Beatles and jolly St. Nicks, Rice contends his browser is the most interesting thing he’s ever designed.

"We’re all caught up in economy. One of my biggest jobs is how to do things cheaper.” Rice holds up a new lightweight plastic, with which he hopes to modify LP jackets instead of using cardboard. The artwork would be affixed to the plastic. "Feel how much lighter it is. And the rush is working with so much product now going air freight."

Rice believes that if a new release is to reach best sellers, it is up to the display man to sell the LP. His latest success was the first 12 months of its release. Both singles and LPs, account for approximately 70 per cent of all records. That February ’59 it boosted sales of 80 per cent of the total record’s sales.

Rice’s mind is loaded with facts and figures about motivation and sales stimulus. Perhaps that’s why he is working on his third book, appropriately called "How to Sell Records.”

Fred Rice, Capitol’s Merlin of merchandising, at home in his workshop surrounded by a current crop of sales stimulants.

SEPTEMBER 16, 1967, BILLBOARD
Congratulations on your 25th, Capitol!

...and may our next sixteen albums be as sweet as our first.
Realistic, Surrealistic, Psychedelic---
It's Art for Record Sales sake

Marc Schwartz

"Time, the lack of it, plus the growing influence of 'nonprofessional' influencing the design of album covers, are the two major problems facing today's record company designer," says Marv Schwartz, Capitol's creative director.

Noting that every year, Marcy Schwartz says, could be the "artistic... individual... anywhere... it's getting worse as performers become aware of the... they can design what it's like the... in spite of the... The lesser influential acts will suffer from poor design."

With that design is responsible for many popular and classic jazz acts, including the halls, liner and catalog design, and, of course, of copyright and manufacturing, of the creative department.

One of his design is named for "Madam Butterfly" and "Las Vegas Alee" and "Garland at Carnegie Hall" on Capitol.

Schwartz feels simple smiling photos are weak. Is there any way the putting out gigs built on the concept? "The most serious pro-

blem, and you can look at a covering being dated today... as that they are... designed for them... effectiveness because some amateur has got to be satisfied," he explained.

"You've hung up by its size. You have to indulge a number of people in the design... they can decorate the package... artist; the sales and merchandising people who want to be included because they want to sell the package. Everyone's trying to protect himself. The easiest thing for the ad man to do to keep in the good graces of an artist is to put his picture on the cover."

"There's also the terrible problem of time—trying to capitalize on the timeliness of the tunes and the recording. It takes so much time physically producing the product. It's not how fast you can do one album because you're working on 40 or 50 albums at one time."

Schwartz feels it's expedient to use illustrations to create a mood or when a photo just doesn't cover the meaning, i.e., when the company is introducing a new artist. "You use illustrations when you're selling a type of music that is not associated with a specific field."

Schwartz estimates that three quarters of the product is on a rush release basis. When creative services is informed that an LP is planned, some member of the department will determine where the greatest sales potential lies and what his concept is for the package. "We determine who the LP appeals to and then we decide how graphically we can reach that person. We are also constantly aware of merchandising problems in designing the cover such as what its rack potential is. A lot of product has no rack appeal; no rack will take it because its appeal is limiting. These album jackets are more difficult to de-

sign. The difficulty is in the knowing what its potential lies. If an album is conceived for a specific market—no matter how small—its easy to design for."

"We ran into problems with the Holly Springs Strings. They were a background type music. Would adults accept it... We just gambled. But fortunately, the series was a musical success."

The classics, in Schwartz's opinion, are the oldest. "Most artists... there... be a record which hasn't been done 20 times be-

fore", and there is generally a strong program con-

trolling. "You're either trying to express music... or having a theme he wanted to express musically. These are quite easy. If you make a record which is not... don't have a theme, you can design around the image of the artist or composer."

These are many hip groups like the Beatles, whose LP art shows great design, Schwartz says.

"The people working in creative services, the photography section has the most transient existence. Everyone is treated with..."

Fraser, in charge of Capitol's record sales, talks of the Tower which creates all the Angel and Melodya packages."

There are nine artists under Schwartz: George Osaki, art director; Roland Young, assistant art director; de-

signers: John Tams, Gilbert, Whitcomb, John Von Hammersfeld, merchandising artist.

In an industry where the writers do write and editors are headed by Guy Frost with assistance from Roy Guy, Blaine Highwater (classical) and pops specialists Janice May and Dan David. A production unit, which buys color separations, fabricating and printing is headed by vet-

Fraser talks about the decision to change, the form of a idea and hopefully the swift carry-through until it appears on wax. "The record business can really make or break a... There are so many records being re-

leased. Once you come out, it's only going to be.
Congratulations
CAPITOL RECORDS
on your 25th Anniversary

We're proud that the Capitol label is "stuck on" Audiopak Cartridges.

Manufactured by Audio Devices, Inc., 235 E. 42nd St., New York 10017
Audiopak Cartridges, Audiopak Compact Cassettes, Audiotape, Audiodynamics, Audiodiscs, Audiofilm, Audev Computer Tape & Audev Instrumentation Tape

CONGRATULATIONS,
I'VE BEEN PROUD TO
HAVE BEEN PART OF THE
CAPITOL RECORDS
PICTURE FOR THE
PAST 18 YEARS!
OL’ ERN...
It's In Beucler's Bag, If It's Not a Disk but Deals With Music

Continued from page C-16

Despite burgeoning population figures, classical music remains a small segment of the musical culture. Myer has a few reasons for its lack of excitement in stride with the population outburst.

- When radio presented a number of classical programs sponsored by Standard Oil, Bell Telephone, Firestone, General Electric, many people were introduced to the classics for the first time.
- Many public schools worked their European-oriented music programs in conjunction with these radio shows. The programs made required listening.
- When radio all but absorbed programming, most of what we know didn't know.

- Angel's Bob Myers Views Changing Classical Scene

THE CAPITOL ERA

September 16, 1967, Billboard

George Jones: "Capitol Has Tripled Its Production in 5 Years"

C-28

The manufacturing wing of Capitol is producing product faster today than ever imagined. If we get a tape of a new recording, we can ask Beucler's sales manager for it, and he can make a record of it in less than five years, with singles coming close to also tripling in output in the same period.

"We're producing more product today with less people than we did five years ago."

"The inefficiency," Jones' department looks for efficiency in other areas. "We used to run through the office and break it up, but now we run one shift. We have less than half the people."

"We're turning out many more parts because of faster placing cycles and modern electroplating techniques."

We can make a stamper in 30 minutes. In the old days it took us to take all night."

Jones' department is actually three separate departments. Carl Nelson heads electronic development; Pat Gilmore heads electrical development; and Bill Robinson heads electronics. Assistance Jones additionally are national plant manager Dave Lawrence, to whom the following plant managers report: Bob Hagen (LA), Forrest Dyer (Jacksonville) and Bob Yoder (Chicago). These technical people have all been associated with Capitol for lengthy periods.

Weizer has developed a number of patents which Capitol has licensed on its production machine (which is sold to companies around the world) and automatic time clock which is used to measure the output of a department.

"We are a quality control conscious company," Jones says, never slipping on the alliteration.

George Jones, manager of Capitol's special products division, is seen in his "hardware" office, surrounded by some of the nov-disk items which spell special profits for Capitol.

For instance, special products, one has to be a combination engineer/salesman. Beucler's own background boasts a degree in mechanical engineering. He invented the instrument amplifier/phonograph player combination, which allows an electric instrument to be played simultaneously with a phonograph recording, or allows the instrument to be played alone through the amplification system. Two years later, a host of major electronic companies introduced their own versions of the machinery.

From these expensive packages combination to the minimum cost 45 r.p.m. adapter, special structures have been obtained success. "During the past five years we have sold 100 million adapters and that's a lot of beats, isn't it?" Beucler asks.

Special's most expensive item is a $300 phonograph, in a 12-inch cabinet; the phonograph needles for 7 cents. Special's line also has record players and phonograph needle for 7 cents. Special's line also has record players and phonograph needles for 7 cents. Special's line also has record players and phonograph needles for 7 cents. Special's line also has record players and phonograph needles for 7 cents.

Capitol's LC capacity by the end of 1967, Jones estimates, will be held at 20,000 a year. In Los Angeles the factory's capacity exceeds 8,000 a year, with Scranton turning out a year 16 million units.

"Our challenge," says the 46-year executive, "is to make better product cheaper and yet maintain fast service." Automation is obviously a great cost saver. The company has been developing its own box in which the assembly line is used for the majority of the tasks. The new box is designed to be used in an assembly line.

Thurman's "in the midst of the crowd" is just what we're trying to do. Beucler's own background boasts a degree in mechanical engineering. He invented the instrument amplifier/phonograph player combination, which allows an electric instrument to be played simultaneously with a phonograph recording, or allows the instrument to be played alone through the amplification system. Two years later, a host of major electronic companies introduced their own versions of the machinery.

"How fast can you get your first million copied?" our answer is: "How fast do you need your product to be out?"

The sister company, specializes in manufacturing and engineering. His department works out realistic releasing schedules with the marketing people and then plans its pressing load for its Scranton, Los Angeles and Jacksonville, Pa., plants. Jacksonville, which opened in July 1963, is fully automated and is the future fate of the company's other facilities in the near future.

Angel's Bob Myers Views Changing Classical Scene

THE CAPITOL ERA

September 16, 1967, Billboard

The advent of self-service record stores added to classics' sick toll. Gone were the devoted, well-read dealers who could "spoon feed" a people on who's written and created a better library.

Beucler has created a stimulus to shore up this market through the releases in America of Soviet music through the joint label Melodia/Angel. Myers says: "We've developed a number of patents which we've licensed on our production machine (which is sold to companies around the world) and automatic time clock which is used to measure the output of a department.

"We are a quality control conscious company," Jones says, never slipping on the alliteration.

five years ago."

"We're producing more product today with less people than we did five years ago.

"The inefficiency," Jones' department looks for efficiency in other areas. "We used to run through the office and break it up, but now we run one shift. We have less than half the people."

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George Jones, manager of Capitol's special products division, is seen in his "hardware" office, surrounded by some of the nov-disk items which spell special profi...
What else can we say, but continued success, and thank you to Mr. Glenn Wallichs and the wonderful Capitol Organization.

THE LETTERMEN
Jim Pike · Tony Butala · Bob Engemann
EMI acquired controlling interest in Capitol Records in January 1955 at a cost of $8,300,000, with a primary purpose in view.

It gave the American music company the marketing ability and the marketing outlet it had been seeking in the United States.

"The States constitute the biggest single record market in the Western world," said John Read, group managing director (U.K.) of EMI Ltd. "As such it was and is very important to EMI, and Capitol gave us the marketing outlet we wanted for our product over there.

Prior to the acquisition of Capitol, EMI's only Stateside operation was EMI-U.S., which marketed Capitol's classical repertoire only. This was absorbed when Capitol came into the EMI global fold since 1955.

A new, highly automated pressing plant at Jacksonville, Ill., has been added to the Capitol assets since EMI took over. The plant is in operation at Los Angeles, Calif., and Scranton, Pa. Plans are progressing for a fourth plant.

Read explained that the major facet of the Capitol operation and one that promises even greater results in the future is the product line.

Product is made available to club members normally three months after it has been released to the trade, while in previous years clubs were able to sell classical buffs at a discount.

A new edition performed, went on the Capitol's new administrative office building at Theonad Oaks, Calif., Read went on. "This is a $15,000,000 project to be devoted entirely to the administration, control and clerical processing of the label's business. It is the key to the future; the importance and potential of this part of the market.

In common with EMI's other overseas companies, Capitol is left very much alone to handle its own affairs. All the overseas companies have their own managing director and local board of directors, explained Read. Capitol's board consists of four American directors, all of whom are Americans

Apart from its pressing plants, the label has its own sales offices in New York, Los Angeles, Chicago and London. The London office in New York. It runs its own distribution organization, and also supervises Capitol Records of Canada and Australia, which have a flourishing music publishing side to their business in the British market.

"We have ambitious plans for developing our record business around the world," said Read, "and Capitol will play a full role in this. We have a very high regard for the Capitol management group and the executive team, and I am very pleased with the investment EMI made in Capitol in January 1955."

C-30

THE CAPITOL ERA

SEPTEMBER 16, 1957, BILLBOARD

United Kingdom

Capitol Plays a Key Role in EMI's Global Drive
The pleasure is mine...

Love Nancy

Central Songs, Inc.
Salutes
Capitol Records
And
Glenn Wallich's

Hollywood

Nashville
In 1948, Capitol Records became the first leading American phonographic record company to enter the German market. Capitol signed an agreement at that time with Telefunken (now noenwol) by which Telefunken acquired the Capitol reporitory for the German market. This was only two or a half years after the end of the war and the very beginning of the reoccupation. The Telefunken-Capitol agreement meant that Germany's long isolation -- and isolation from foreign music under the Nazi regime had ended. German disk fans were wild for American pop, and the high technical and artistic quality of the Capitol recordings created a sensation on the starved German music market.

Capitol's entry into the postwar German market, through the Telefunken agreement, had been well prepared in advance, albeit inadvertently, by the Anglo-American military in their role as occupiers Annex. After the war, British and American pop for the occupation zones, with German radio listeners as eager caddies.

Top Capitol artists released in Germany in this period were Ray Anthony, Les Baxter, Nat King Cole, Tennessee Ernie Ford, Les Paul, Mary Ford, Stan Kenton, Peggy Lee, Billy May, Johnny Mercer, Ella Mae Morse, Kay Starr, and Margaret Wright.

Electrola made tremendous sales capital from such hits as "This Christmas Season," "Young," "Frost," "Blue Handkerchief," "Tampico," "On the Alton, Topoka and the C.P.R., "Here's My Heart for You," "Jasmin Dol," "Mona Lisa," "Dancing Wheel." Since the end of 1956, Capitol has been a member of the EMI group, and since Jan. 1, 1957, the Capitol repertoire has been released in Germany by Electrola, the German affiliate of EMI.

Capitol "supersheets" in Germany have included "True Love" with Grace Kelly and Bing Crosby, "Tom Doole" with the Kingston Trio, and "Buena Sera" with Louis Prima.

The Capitol concept in Japan is one of close cooperation with Toshiba Records, the Japanese company, in which Capitol has an investment equity. According to Gleen Wallach, founder and chairman of Capitol, it isn't enough to provide repertoire to a foreign associate. There must be a continuing close exchange of technical know-how.

The company, which was formed in May 1965, issued its first release of 25 LP's, 10 EP's and 30 singles. Releases on Capitol, Odyssey, imported Angel and imported Pickwick now average 10 albums and 10 EP's -- not including any subsidiaries, in which independent or foreign labels are the most successful in Capitol, Midani said, pointing to such top sellers for the company as the Beatles, Herman's Hermits, the Beach Boys, the Outsiders, and the Animals.

"The United States is certainly the strongest market for Capitol, with its own repertoire plus Capitol and other international labels, has climbed to the Top 2 position in Japan internationally in record sales. Some of these successes include features from American artists in Japan by means of personal appearances.

Other activities include a publishing company, Beechroot de Mexico, and the producing of a TV show, "Capitol de Mexico" sales and 8-track tape cards, but does not manufacture such products. Another TV show is being added.

"Any Capitol record which hits its Billboard's chart in Mexico is released on foreign market. American offers have better success here than in the States. Any go-go sound is that bit in the United States because Mexican and American music isn't always hit a here. We follow Billboard very closely. I use Billboard to keep informed on the industry." The roster of local artists has been pared from a high of 250 in 1967, to 25 per cent of total sales. The company is promoting a new product, "Music of Mexico" which includes half of the most successful Capitol Mexican life selling for $8 mono and stereo.

"High Society" with Bing Crosby, Frank Sinatra and Louis Armstrong and the James Dean film "Giant." "Giant," today, where the competition and the label's success has become intense, Capitol nevertheless retains a leading place among the equiallest artists as a result of its strong original and new repertoire. The label has been important, especially in France, and Capitol has built up a reputation for itself in that market. In 1966, the Capitol group and Capitol Records have been rapidly developing an impressive, successful 10 years of growth, with a number of successes for artists such as Pat Martino and the phenomenon the successful Beach Boys, who have been the most important release.

Stimulated by concert and TV appearances in France, the sales of Beach Boys records have accelerated at an impressive rate. It has taken more than two years of hard work promotion by Pat Martino to build the image of the Beach Boys in France.

The group first came in November 1964 where they enjoyed much success. Their hit single "Kokomo" was their debut in France. A return visit in October 1966 was even more widely acclaimed and they are now considered a "star" level act. The group's hit single "Kokomo" has been an official hit with the Beach Boys, in a country dominated by EP's, the sales of Beach Boys recordings have been a success, and the number has been high in the charts for several weeks.

Somewhile Pat-Martino is optimistic about the French future of such talented Capitol artists as Lou Rawls, Wayne Newton, the Outsiders and Nancy Wilson. In recent years the jazz climate in France has cooled considerably, but Capitol still makes an impression through established jazz figures as Stan Kenton and George Shearing and Pat-Martino is anticipating rapid success in the jazz field. Cannonball Adderley his, "Mercy, Mercy, Mercy."

SEPTEMBER 16, 1967, BILLBOARD
LOU RAWLS
STILL SOULIN' AFTER SIX YEARS

PERSONAL MANAGEMENT: J. W. ALEXANDER

THE CANNONBALL ADDERLEY QUINTET
74 MILES AWAY

IN CAPITOL’S 25TH YEAR, OUR 8TH CAPITOL ALBUM
thank you

Agency:

Personal Management:
JOHN LEVY ENTERPRISES
8467 Beverly Boulevard
Los Angeles, California
119 West 57th Street
New York, New York
Capitol Records (Canada) Ltd's modern new headquarters in Malton, on the outskirts of Toronto, houses the company head office, Ontario branch, Capitol Record Club, and national warehousing, with 50,000 square feet on a four-acre site, officially opened at a gala open house on August 21, 1967.

As Capitol Records in the United States celebrates its 25th anniversary, Capitol Records (Canada) Ltd., is also celebrating a milestone in its history, the building and grand opening of its own large, modern headquarters in Malton, on the outskirts of Toronto.

The handsome new building, in one of the fastest-growing areas of Toronto, opposite Toronto International Airport, provides 50,000 square feet of office and warehouse space on a four-acre site, housing the Canadian head office, Ontario branch, national warehousing and the Capitol Record Club. Although the company moved in early in June, the official opening was Aug. 23 with a gala open house. The guest list was headed by Sir Joseph Lockwood, chairman of EMI, and his administrative assistant, W. H. T. Cavendish, from London, and Lloyd Dunn, vice-president, international, Capitol Records, Inc., from Hollywood, with some 200 dealers, suppliers, radio, press and others.

"This is a milestone in the history of Capitol's continued growth in Canada," says G. Edward Leetham, executive vice-president and general manager of Capitol Records (Canada) Ltd., of the building. "And we look forward to continued growth, both with Capitol and its affiliated lines, and of course, we are always interested in the possibility of distributing other lines in Canada. We are very optimistic about the future of the record industry in Canada and our participation in it—we, you reason for an additional 38,000 square feet on our existing property, if need be."

The Canadian company was formed in 1949 with headquarters in London, Ont.; five years later, when head offices were moved to Toronto, there were 12 employees. Last month, more than 150 Capitol employees (including employees of Record Club) were invited to bring their families to the "family" open house at the new headquarters.

At any record company, this expansion in personnel was based upon an ever-expanding catalog of product. In 1949, the Capitol label was the only label manufactured and distributed by the Canadian company. In 1959 the distinguished Angel catalog and the popular French label, Pathé, were acquired. In 1965 Capitol contracted to handle the 20th Century-Fox recording division and acquired the prestige economy line, Pickwick, and early this year, distribution of the Disneyland and Buena Vista lines.

The Canadian company also has its own ad division, formed in 1960, and its own 6,000 series of over 100 albums of product gleaned from various international labels, published by the ad department. Its support of Canadian talent is a source of pride and prestige, with its French-Canadian artists among the most popular in their market, and Canadian artists from several provinces.

Capitol's coast-to-coast distribution operation in Canada is based on two company-owned branches, in Toronto and Montreal, with three independent distributors in Western Canada and an independent representative in the East. Electrical Supplies in Montreal; Van Deusen Bros, in Alberta; Select Music in British Columbia and Maritime Records in the Atlantic Provinces. Electrical Supplies and Van Deusen Bros. have been Capitol distributors since the company was formed 18 years ago, while Select has been associated for some seven or eight years.

Although the company has its own pressing plant, with 15 presses, in the early days in London, it closed the plant in 1954 and made arrangements with RCA Victor to press Capitol with the RCA plant. In the past the demand for additional pressing facilities and a pressing agreement with Thomas and Company.

"The success of any organization rests with the key executives and the members of the staff, and I'm fortunate in having excellent people at all levels," says Leetham. "I think moving into this new building has given our employees a new enthusiasm; it's been good for morale to see the company moving ahead, expanding."

Taylor Campbell, vice-president and director of sales, shares Leetham's philosophy and also credits his staff with Capitol's sales success. "I'm proud of the advances we've made and they're due to a very strong sales force, in which we've been fortunate in having a very low personnel turnover, and this has been good for dealer relations. I think it also reflects the staff's satisfaction with our progress and the management policies."

The Canadian company, while guided by the corporate policies set by the parent company, is free to set its own merchandising, pricing and distribution policies, and has taken its responsibilities as a corporate citizen of Canada seriously in supporting Canadian talent. We are extremely interested in, and continually searching for, new and exciting Canadian talent, to promote not only here but, hopefully, throughout the world," says Leetham. "We have had some modest success in this area and we are continuing to move in this direction. We're enthusiastic about the French-Canadian market; it's an important market and we've had good success with our artists there.

Capitol's biggest Canadian success has been with a French-Canadian folk group, Les Cailloux, whose four albums have sold over 30,000 copies, a solid sales figure in the Quebec market. An album of their best of their material has been released by Pathé in France. Malka and Joso, a folk song duo specializing in international material, have spanned Canada's language barrier, with three albums released nationally and one gleaned from that material, "Folk Songs Around the World," specially for the French-Canadian market.

This album was also released in England and the Capitol and Tower labels in the U.S. have released a Malka and Joso album. Gary Buck, Capitol's best-selling Canadian country music artist, has also had singles and an album released in the U.S. on the Tower label.

Most popular of Capitol's pop groups is the Staccatos an Ottawa-based group signed in 1965 and recorded six singles so far. Steady promotion through a series of singles, and an album, they are now on the brink of an international breakthrough, having recently scored in England, and their debut Capitol album in Hollywood produced Nick Venet for release on Capitol in the U.S. as well as in Canada. Capitol artist Barry Allen, from Edmonton, was one of the first Canadians to have a truly national hit here, with "Love Drops" last year, released in the U.S. on record label.

"We are also constantly searching for new artists or new sounds that may develop in other countries and become a most important factor in the Canadian market," says Leetham.

This is a subtle reference to the Canadian company's "discovery" of the Beatles first in North America, something of highlight in the company's history. This now-almost-historic event is attributed to the perspicacity of ad director Paul White, who became aware of the Beatles' initial underground success in England through his careful reading of the English trade papers.

White picked up the Beatles single first from EMI, "Do You Want To Know a Secret," by the Del Dollars, on the Canadian market in February 1963, though Beatlemania didn't hit the U.S. till November. The Canadian public was not allowed to recognize the Beatles as was Capitol, but their response warranted release of a second single, before their third release "She Loves Me," marked the beginning of the craze in North America. It's been Capitol for the Beatles all the way in Canada, though their early releases in the U.S. were on other labels.

The Capitol Record Club was established in Canada in 1958, but until recently the processing of members, fulfillment and accounting functions were performed by an outside company under Capitol Record Club direction. However, record club membership has doubled over the past year and sales have more than doubled, prompting overall operation by the club itself now in separate quarters in the new building. The club, under general manager Allen Black, has acquired a staff of over 60 in recent months. It issues its own monthly publication, Keynotes, for the Canadian market, with a special section on French repertoire.

Great contribution to the Belgian public's fondness for American music. We must remember the other top artists," says Kirsch, "such as Yma Sumac, June Christy, Les Paul and Mary Ford, Tennessee Ernie Ford, Janie Faron, Kay Starr, the Four Freshmen, Jack Guenther, Wanda Jackson, the Wrecking Crew, and most recently the 1966-67 chart albums of "Alone Again," "400 Miles," "Tenderly" and "Then It's Over." In Belgium as in many other European countries, LP sales have increased considerably over the last few years, and Capitol has one of the largest and most successful LP libraries.

Says Kirsch: "To all the artists mentioned above, we can now add the names of Al Martino, Lou Rawls, Nancy Wilson, the Beach Boys and Ella Fitzgerald.”
ANNOUNCING
THE INVASION OF
THE MARVELOUS MAGIC
MUSIC MACHINES

About six months ago, the first mar- velous magic music machine appeared on earth. Our Playtape 2-track.
Nothing like it had ever been seen be- fore.
It was sort of like a transistor radio with the disc jockeys removed. Or a portable phonograph with about 30 pounds removed.
It was a light little machine. It played light little self-winding tape cartridges of whatever music you wanted to hear. It also had a nice little price tag. Naturally, everybody fell for it in a big fat way.
That's when we became dissatisfied with it. We thought there should be more than just one kind of marvelous magic music machine for people to choose from. So we went to work and invented a whole invasion of them—seven different Playtape machines in all.
They come in sizes ranging from small to pipsqueak. Their prices range from $16.95 to $69.95. Their self-winding tapes play from eight to 24 minutes, and then start playing all over again.
Without rewinding.
And they'll play anywhere. In boats, subways, planes, dogcarts, upside down, right side up, or sideways.
All the marvelous magic music ma- chines are now in Playtape Centers in stores near you. So pick out the one you like and a bunch of Playtape cartridges to go with it.
Enjoy yourself. The invasion is here.

Playtape

PLAYTAPE HAS THE CAPITOL RECORD LIBRARY ON TAPE CARTRIDGES.
Congratulations

TO

CAPITOL RECORDS

ON THEIR

SILVER ANNIVERSARY

WE ARE HAPPY TO HAVE PARTICIPATED IN
THE GROWTH AND PROGRESS OF CAPITOL RECORDS

ANDREWS-NUNNERY ENVELOPE AND PAPER CORP.
205 PARK AVENUE
HICKSVILLE, L. I., N. Y.

CONGRATULATIONS
CAPITOL RECORDS
on 25 years of Rocking, Roping
Sophistication!

The GUGLER LITHOGRAPHIC COMPANY,
Milwaukee, Wisconsin

SEPTEMBER 16, 1967, BILLBOARD
CONGRATULATIONS
ON YOUR
25th ANNIVERSARY!

THE BERT-CO ENTERPRISES

This is where CAPITOL started...

WALLICH'S MUSIC CITY
SUNSET & VINE

Congratulations on your 25th anniversary

Congratulations to CAPITOL RECORDS
We are proud to have been a part of their growth

PARAMOUNT WIRE PRODUCTS
5164 Alcoa Avenue
Los Angeles, California 90058
Phone (213) 589-5721
Joseph D. Winston, President

This is where CAPITOL started...

WALLICH'S MUSIC CITY
SUNSET & VINE

Congratulations on your 25th anniversary

and a personal thanks for allowing me to arrange and conduct many of your successful records

jimmy haskell

"ODE TO BILLY JOE" — BOBBY GENTRY. ALL THE HITS OF THE LETTERMEN FROM "THE WAY YOU LOOK TONIGHT" TO "THEME FROM A SUMMER PLACE." "DANKE SCHÖN" — "SUMMER WIND" — "SUMMER COLORS" — WAYNE NEWTON. "YOU'RE THE REASON I'M LIVING" — BOBBY DARIN. "WORRIED MIND" — RAY ANTHONY.

and my own
"Sweet September"

Jimmy Haskell

WORLD WIDE REPRESENTATIVES

U.S.A.

North East: New England

North Central: Chicago Area

North West: Los Angeles, Calif.

OVERSEAS

Europe: London, England

Latin America: Mexico City

Japan: Tokyo, Japan

First in Recording
QUALITY
...and now First in Tape
QUALITY
with the
GAUSS G12°
The Industry's Only Convertible, Ultra High Speed Tape Duplicator... From
GAUSS ELECTROPHYSICS...
"Where quality comes first"

Affiliated With RCA, Inc.

Learn more about this amazing G12 Ultra High Speed Tape Duplicating System. Ask for brochure and delivery information from closest representative.

WORLD WIDE REPRESENTATIVES

IN PRINCIPAL AREAS...

U.S.A.

North East: New England

North Central: Chicago Area

North West: Los Angeles, Calif.

OVERSEAS

Europe: London, England

Latin America: Mexico City

Japan: Tokyo, Japan

September 16, 1967, Billboard
IT'S ALBUM TIME AT A&M

and for fun we are pinning labels on people.

Burt Bacharach is a composer.
The Merry-Go-Round is a group.
Jimmie Rodgers is a singer.
Antonio Carlos Jobim is a South American.
Claudine Longet is a lady.
Wes Montgomery is a jazzman.
A & M is a record company.

but also...

Burt Bacharach is a pianist
The Merry-Go-Round is musical
Jimmie Rodgers is a veteran
Antonio Carlos Jobim is sophisticated
Claudine Longet is lovely
Wes Montgomery is a guitar player
A & M is a label

but wait... for in addition...

Burt Bacharach is an arranger
The Merry-Go-Round are hitmakers
Jimmie Rodgers is a song-writer
Antonio Carlos Jobim is a Grammy-winner
Claudine Longet is Andy's wife
Wes Montgomery is wondrous
A & M is the label

In fact A & M is the only label we're sure of so pin your own on the beautiful people we're releasing this week...

Burt Bacharach,
the Merry-Go-Round,
Jimmie Rodgers,
Antonio Carlos Jobim,
Claudine Longet,
Wes Montgomery
POPO SpotLight
FOR ONCE IN MY LIFE
Sylvia Syms, Prestige PR 7489
(S) PR 7489 (S)
Sylvia Syms is still young, but she
makes a come-back and this, her Prestige debut is the best
example of Miss Syms backed by jazz musicians, but her
glory is still young. Shirley Horn is highly favored and will
be the key to the success of this recording.

LOW PRICE CLASSICAL SPOTLIGHT
B악TOK Plays BａRTOK
Belgie & Dilys Podowski
Turnabout Vox TV 4159 (S)
Such music energy is poured out in this
"masterly presentation" by The Bar-tok. The
work, edited by the composer himself and
Radio, grows with skill and feeling.
The 10 pieces from the symphonies are

CLASSICAL SPOTLIGHT
MUSOGI SINGS MUSOGIU
Mozart: Cmgas. Haydn: IA.
International UN 15428 (M)
UN 15398 (S)
Mozarts "Les Noces" can be tran-
scribed as "Musogiu Sing IIII". This
highly successful work shows itself
as a masterpiece in both Roger suites.

INTERNATIONAL SPOTLIGHT
Mozart: PIANO SONGS
Dorothy Maygarden. USA. Inter-
ationa IUN 15428 (M)
UN 15398 (S)
Mozarts "Les Noces" can be tran-
scribed as "Musogiu Sing IIII". This
highly successful work shows itself
as a masterpiece in both Roger suites.

SPECIAL MERIT PICKS
MOZART: VIOLIN CONCERTOS NO. 5 & 6
Henryk Szeryng/New Philhar-
monic Orchestra (Davis). Phil-
ips P-7501
Szeryng's violin solo in these two
concertos is a masterpiece. He
expresses the No. 5 into harmonic, cultural designs and his
interpretation from brilliance. The
No. 6 shows Szeryng in all his
tellectual glory as at least one of the
fast passage-work and mopus expression.

LOW PRICE CLASSICAL SPOTLIGHT
LOW PRICE CLASSICAL SPOTLIGHT
SPECIAL MERIT
BACH: LITTLE ORGAN BOOK
Chorus of the Gesuodtricken,
Stilling (Bilying), 3one-
Rentz (Bibling, S) 3393 (S)
Helmut Benzil, well known for his
talents as a pianist. For the
SPECIALMERIT PICKS this
barrister works in all the
genres. He REPRESENTS the
and the entire collection of these albums is cer-
KNOWN as a magnificenti recording.

ADVISING IN BUSINESSPAPERS MEANS BUSINESS

NEW ACTION ALBUMS

TO SIR, WITH LOVE
Sofro狭dke, Fontana NO-3369 (M) STF 9065 (S)

THE EARTH
The Sun, Stephen Strings, Warner Bros. W 1702 (M),
W 1703 (S) (925-01-161), W 1705-730-0163-3

I'LL NEVER FIND ANOTHER YOU
Sunny James, Capella, Capitol T 3156 (S)
(300 05780-3; 300 05785-3)

THE BEST OF BILLY VAUGHAN
Don DLP 5811 (M); DLP 5815 (S)
(405 03111-3; 405 03111-5)

PROCOL HARUM
Descent DE-15000 (M); DES 15010 (S)

McCALLUM
Edwin Calhoun, Capitol T 2754 (S), ST 3475 (M)
(300 02275-3; 300 02275-5)

HELL'S ANGELS ON WHEELS
Original Soundtrack, Movieland M 2260 (M); MRS 2265 (S)
(815 25904-5; 815 25904-7)

GOLDEN HITS THE BEST OF LAWRENCE WELK
Don DLP 5815 (M); DLP 5815 (S)
(605 05125-4; 605 05125-6)

RAIL 'ROUND THE FLAG.
Fernie Fagg, RCA Victor LPN 3886 (M); ULP 3886 (S)
(773 05580; 773 05580)

SPECIAL MERIT
IT'S A MAN'S WORLD
Sarah Vaughan, Mercury MG 21122 (M); MG 21122 (S)

BEAT GOES ON
Moby's Motion, Atlantic 21403 (M); SD 1483 (S)
(190 01483-1; 190 01483-5)

ALLIGATOR BOOGALOO
Lum Bar, Hammond, Blue Note EJ 4516 (M); A 4516 (S)
(210 04263-3; 210 04263-5)

BLUES THEME
Denis Alves & the Arrow, Tower T 2978 (S); DT 2978 (S)
(1973 09257-8; 1973 09257-9)

IN THE HEAT OF THE NIGHT
Soultrack, United Artists UAL 1760 (M); UAL 1760 (M)
(1975 01483; 1975 01483)

SPECIAL MERIT
FORD'S L:AII\I\T\IE\N
Yett Martinez. Philips M-1159 (M); M-1159 (S)

JAZZ
COOL BURNING
Clint Baker'Secret. Prestige PR 7496 (M); PR 7496 (S)

PEA'S N' RICE
Eunice's. Prestige PR 7497 (M); PR 7497 (S)
(300 05132-4; 300 05132-5)

ALBUM REVIEW POLICY
Every album sent to Billboard for review is
heard by Bill-
board's Review Panel, and its
interests are represented within its
category of music. Full reviews are
published in the Special Merit
Picks, and all other
albums are reviewed according to their
respective categories.

ALBUM REVIEW POLICY
Everybody benefits
when everybody gives
Soul territory.

When those soul giants

The Righteous Brothers

are

Stranded in The Middle

Of No Place VK-10551

c/w

Been So Nice

Another great new single, another limitless chart possibility from

Produced by
Mickey Stevenson

Verve Records is a division of Metro-Goldwyn-Mayer Inc.
Chasers Chase Competitors
—Take World Rock Crown

LAMBERTVILLE, N. J. — The Chasers, a Memphis rock group, captured the annual crown at the World Rock Championships sponsored by the St. Jean Terrell Music Circus and the Tea Council of the U.S. But it was a tough bat-
te; the Combinations of Phil-
adelphia, a group that also ex-
ploited a soul sound, fought the Chasers right down to the final minutes.

William Morrow, WABC, New York, air per-
sonality who emceed the con-
test, announced that the Chas-
ers had won by one point.

Sitting in as judges for the final day's events were such notables as author James M. Mich-
eney, Kinky Friedman, WWIN,
Rockville, Md.; John Berry of WDAY, Bismarck, N.D.; WXO, Atlanta; Adam Bond, KXOK, St. Louis; Leonard Murray, WAT, Trenton, Missouri;
representatives of several new-
papers, and Billboard mag-
zine.

Third place was taken by the Notables of Los Angeles.
The Day Before took fourth.

Eliminated in morning comp-
petition were the Helium Bub-
el of New York, which won fifth; the Finger Brothers of Philadel-
phia, which took sixth; the Shillers of Detroit; and the Knights of Miami, eighth.

Performing before a near ca-
pacity crowd, the Chasers dis-
played excellent choreography and soul music, led by a driv-
ing drummer. Key to the mu-
ical attack of the Combi-
nations was an excellent lead vo-
elist who had not only a very
good command of his music, but an extremely professional style.

This was the second year the
championships have had nation-
alface (the first rock event was
three years ago, but it was re-
gional in nature). The regional
event three years ago was taken
by the Galaxies IV; the first na-
tional event a year ago was won
by Robin and the Hoods. Both
groups went back to per-
form this year as an extra at-
traction. Ampex provided the amplifiers this year.

**DiBenedetto Dies**

**—Banner Director**

NEW YORK — Julio Di-
benedetto, producer and direc-
tor with the Bob Banner As-
sociation, died Wednesday, Aug.
30, after a long illness. DiBene-
detto, among his other activities, was vitally interested in the
country music field and served as music consultant for the "Americana Show" on ABC-TV for several years. He was also active in other radio and television busi-
siness, serving as judge and panel-
ist of such music events as the Na-
murial, Williamspert, Pa., and similar functions. He was also producer and director of the "Anchro-
Show" on CBS-TV.

He is survived by his wife, Kinga, by Oscar Irving, who was scheduled at the Fortunato Funeral Home, Youngstown, Ohio.

**Power Plant Disk Rights to Diamond**

NEW YORK — Diamond Records has acquired world-
wide rights from Amos Produc-
tions, Inc., of Philadelphia, to all pressings of the Power Plant, a new vocal group. Their first disc, "I Can't Have Without You," was written by Baker Knight for Amos Productions.

**2 Masters Bought By Shelby Singleton**

NEW YORK — Shelby Sin-
gen, has acquired two mas-
ters for his SSS International label.

"Dancing To the Beat," by Moule and the Boys with Brass, and "My Special Friend," by The Doodles, Produc-
tions, Jacksonville, Fla. The other master, "If It's Not One Thing," is gathering material for her first ABC sessions, with a release planned in a few weeks.

**Kapp's Shapiro On Europe Trek**

NEW YORK — Ted Shapiro, Kapp Records New York City tar-
er, is in Europe, calling on the label's affiliates. He will return in September.

Shapiro will review current LP product and introduce new singles. He will also look at aids and merchandising materials to Britain, Scandinavia, Germany and France; Negram; Holland; Fouta-Cula, Italy and Vergara in Spain.

Also, he will see Scandinavi-
ian artists in Sweden and Norway and go to Force in Nurnberg, Germany, buyers for the European FAX's.

**From the Music Capital of the World**

CLEVELAND

Cleveland Coin International

Cleveland, Ohio. The Coin International held a successful two-day show with over 2,000 attending. Among the dealers were Harry Kramer, Cashola, Mervine Sales; Endre Adler, Eagle Amuse-
ment; Charles Mian, L.N. Mu-
sic; Jerry Verhelsum, L.N. Music; Dave Pipermont, George Music;
Joseph Loeb, George Music; Mayer Vendi-
ni; Tzu Elham, Elham Music; L.A. Music; Ange-T. J. Music; Martin Luke; L.N. Music; Jack Dunbar; L.N. Music; Silver-
tell, Atwell Music; Ralph E. Jr., S.A. Music; Edward R. Butler, S.A. Music; Charles Kama, Scotia Productions; Mel Atwell Music; Charles Pirch; S. L. & Clary; Boeing Matchak; Dodson Enterprises, David Paul; William Emerson, Baltic Enterprises, and Keith Lampson, George Music.

Bonner Gets Banner Push
By Columbia

NEW YORK — Columbia

Records plans a full-scale na-
tional promotion on "Gerry Bun-
ner," a songwriter-artist newly
signed to the label. His debut single, "Ain't She the One," was written by Alan Gordon, and he has written several hit songs, in-
cluding the Turtles' "Happy To-
gether." Berry Gordy was sup-
ervised by Jack 7Jnck.

Bonner will be introduced to Columbia's New York field force through a special audio - visual showcase, with shirts, as in turn by the field force for key disc jockeys and dealers. The radio campaign will include a press kit and personal appearances in major markets.

**2 Masters, 2 Artists to KS**

NEW YORK — Neil Boi-
gat, who two weeks ago was
named general manager for Kama and Buddha Records, has bought two masters and signed two artists, Marife La Marr, to the Buddha label.

The masters are the Lemon
Pig's "Look Through," "Look from," by B. Pipers Corpora-
ion, and a "It's Too Late," produced by Van
Coy and Ken Williams, from V.M.P. Productions.

Magic Touch, Steal in Deal

MEMPHIS — Stax/Volt Rec-
brs will distribute the Magic Touch label of Milwaukee.

The first release under the pact will be the "Take it Easy, Man," by Rick Scales and The Sounds.

At Bell, executive vice-president of Stax, felt and Kenny Cook, Magic Touch, president, are pre-
paring to release a "Way Out," by the Mar's.

Brettler Re-Elected

NEW YORK — Leon Bre-
tler, chairman of the house at
Shapiro-Berstein, was re-elected to the board of the American Society of Composers, Authors and Publishers, Thursday Aug.
24.

Lucky Penny Set

CHICAGO — A new label. Lucky Penny Records, has been
formed at Kearny, Neb., by guti,
"I Don't Remember," written by
"Denver" by the Secret Agent
Men.
HAS CAUGHT THE IMAGINATION OF INTERNATIONAL-MINDED MUSIC MEN IN ALL PARTS OF THE WORLD

In THE AMERICAS alone... here are just a few of the forward thinking record companies and publishers now subscribing to this unique audio/visual record and information service devoted to the month's best new record product from Italy.

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- Confidential Newsletter detailing recording and publishing license availability, initial exposure and sales action in Italy, plus capsule artist biography.
- Lyric Translations—line for line, literal English translations of Italian lyrics for easy following while listening to each record.

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www.americanradiohistory.com
From The Music Capitals of the World

*Continued from page 50*

Shaw (Hipavo), "Ace Canine" by Michel Polnareff (Hipavo), "The Happening" by Herb Alpert (Hipavo) and "The Rolling Stones (Columbia Española)."

**NASHVILLE**

Chattanooga's Memorial Auditorium was the Sept. 1 site for the start of the 1967-1968 version of the "Masters Festival of Music," with Chet Atkins, Boots Randolph and Floyd Cramer. The new schedule consists of 49 per cent repeat business, according to manager X. Coste. The only addition is Fort Lauderdale, added to the December schedule. An additional headline act may join the show at a later date.

Tower Records John Holmes will do the college tour in this area, playing the University of Tennessee, Sep. 25-30, and Vanderbilt Oct. 23. . . . Manman's Mike Shepherd reports that "Everlasting Love," by Robert Knight, suddenly is breaking strong in Philadelphia, New Orleans, Atlanta, and Memphis, with one distributor offering 10,000 in Philadelphia alone.

Lenny Dee is heading with Owen Bradley in Nashville picking songs for an upcoming recording session in Nashville. . . . Hickory Records Sue Thompson plus the Denny Martin Trio, finished an Asian tour, will have for Europe Oct. 1. . . . Jack O'Donnell, the Monkie has, released an answer to "Ode to Billie Joe" entitled "The Return of Billie Joe." It's written and sung by Tommy Dee. . . . Bob Dylan has signed a new long-term contract with Columbia, and will be recording in Nashville under Rob Johnston. . . . Hickory's Gayle Wystrom is scheduled for an appearance on the "Teenage" show in September.

**NEW YORK**

Monge Santamaria and Oscarito Coleman co-starred for a week at the Village Gate through Tuesday 29. . . . Bobby Goldstein guested on the Joey Bishop Show on Tuesday 29. . . . The Faw Seassen are vacationing this month. . . . The Pair Extravaganz playing a return engagement at the ElRING in California, Ohio through Tuesday 5. They will then play two concert dates in the San Francisco Bay area with Jonathon Griffith, the vocal group, and the Ward Slagers are headlining at the Golden Horseshoe in Disneyland. . . . Bobby Burch is collaborating with veteran songwriters Caril Signano. . . . The Sting-Rays are playing Kitchen's Country Club in Monticello, N. Y.

**PHILADELPHIA**

William Fishman, president of Automatic Retailers of America (ARA) adds to his many community activities in accepting the role as co-chairman of the Advanced Gifts Division for the forthcoming season. . . . Stouffer Vending Corp., based in Cleveland, obtained a Certificate of Authority to conduct its business in Pennsylvania. According to its application for a State charter, its business is to provide "food and drink services through vending machines to offices, plants and all institutions and all things necessary and incidental thereto. The registered office of the corporation in Pennsylvania will be at 123 S. Broad Street in Philadelphia. . . . Ralph W. Price, president of Berko Vending Co., goes to Israel in November in his capacity as president of Variety Tent in Tel Aviv. . . . Jack Berstein, president of ABC Consolidated Corp., back at his desk after being hospitalized for observation at Jefferson Hospital here.

Mrs. Martin Berger has been chosen to serve as co-chairman of the Women's Committee of the Israel Bonds Inaugural Ball to be held Sept. 24 at the Sheraton Hotel, marking the formal installation of the new leadership for the State of Israel Bonds Committee here. Her husband is president of Cigarette Vendors and Cigarmen Corp. of America.

**SAN JUAN**

George Chakalis (Capitol) is at the Puerto Rico Caribe Hilton Hotel. . . . The Knackgrounds (Four Seasons) musical comedy group, are at the Caribe Lounge of the Americana Hotel. . . . ?-? (Alcazar) with his Orquesta Filarmónica, will release his Sunday afternoon free pop concerts at the San Jeroneño Hotel. These concerts are top favorites with tourists as Maestro Soleriano always features traditional Puerto Rican music of the same type as on his many records. . . . Los Challengers, the Soul Robins, the Son Soares and Strange Souls are some of the local rock groups that enjoy bookings in local luxury hotels for teen dances. Some have already recorded with local labels.

**REVAMPE TEAM** — Following a tightening of its distribution sales concept, Liberty Records Inc.'s corporate sales team now includes, from the left: Mike Elliot, sales director; Mar Fuhrman, Sunset sales manager; seated: Macey Lipman, Imperial-Mink-World Pacific sales manager; Jack Ferslow, Liberty-Blue Note sales manager; Len Mendell, assistant to the president, and Wally Peters, Liberty Stereo-Tape sales manager.

Daniel Santos, Puerto Rican vocalist, and all-time big seller of records, has another album, "Papel de la Calle" for Patti Records of New York. . . . Decca Records announced four new albums on its Latin catalog. "Aprovecha el Tiempo" by Manny Camacho; "Brocajilaorin A45" by Geral Torres; "Latin Soul" by Johnny Zamot and "Eras" by Manny Roman. All these albums were produced and recorded in New York.

Johnny Alba, Puerto Rican vocalist and composer, formerly with Trio Los Ranchos, just finished his fourth album for Starlight Records of Little Ferry, N. J. and Puerto Rico. His previous albums: "El Divo," "El Internacional" and "Coloso y Solitario" have all been top sellers in all Latin markets. Alba's single "Coloso" ("Jealous Heart") has made it on the Mexican Hits of the World chart for many weeks.

ANTONIO CONTRERAS

A Console's a Console

What's the Big Deal Anyway

Sure we could be like everyone else...build 'block-busters'...put lots of Jazz on them. Who buys that? We do. We keep our styling simple...cabinets compact...speakers nifty...turntables tuneful...amplifiers adequate...radios robust...service at home . . . prices down . . . delivery immediate. That's the big deal...the best your customers can get. By the way, if you're interested in the model illustrated...write to our competitors...they're available for immediate delivery.

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Classical Music

‘Die Meistersinger’ With New Look
To Be Featured at Bayreuth Fest

BAYREUTH — Wolfgang Wagner, who had a highly successful first year as the head of the Bayreuth Festival, announced on Monday that the 1968 festival will include a new staging of ‘Die Meistersinger.’

Wagner took over the festival after the death of his brother, Wieland, last year. Moving cautiously, Wagner stated that the 1968 festival will be “Lohengrin”-like. Otherwise, the festival will continue to follow many of the same productions from previous years.

The festival was sold out for all 27 performances with total sales of $5,000,000.

Wagner thus believes that his policy of “gradualism” in extending his own personality on Bayreuth has succeeded, and this will be his approach to the 1969 festival.

Grandoni had re-visited the Bayreuth festival after the war. Wieland stirred considerable debate with his new staging, which removed the Bayreuth productions from their traditional positions.

The modern staging won acceptance, however, and the festival will return to it for three years.

For the 1967 festival, Wagner had set a record of 50,000 tickets sold.

Bayreuth's Lumsden, clair, Chicago plus Ernst Haefliger,

are and

Wolfgang Wagner did not included a LP of the opera, but John Constanzo sang the title role.

The three LPs of the festival will be released in May, each priced at $5.50.

The first LP will be the first complete Mozart opera set. It will be released in May, priced at $12.00.

The second LP will be a recording of Vivaldi’s ‘Gioconda’ with new staging, also priced at $5.50.

The third LP will be the first complete staging of Mozart’s ‘Don Giovanni.’

New York — First recording of ‘Don Giovanni’ will be released in May, priced at $5.50.

A collection of virtuoso violin music featuring Joseph Suk includes a first recording listing for modern Hungarian composer Edith Mathis, soprano; Toor, alto; Ernst Haefliger and Gerhard Lingenfelder, baritone, and the instrumental ensemble of the Berlin Philharmonic under Josef Utzmann.

The Telemann album will be available until January 15 at the subscription price of $24.50, after which the price will be $31.25. The archive label is also promoting its complete recording of Telemann’s ‘Table Music’ (taufemusik) as a major offering.

The complete recording of six albums is priced at $37.50. The recording is by the Schola Cantorum Basel under August Wenzinger.

Mitropoulos Intl. Contest Set Jan. 8-21

NEW YORK—The Dimitri Mitropoulos International Music Competition for youth, in which conductors are scheduled for Jan. 8-21. First prize will consist of the complete Mitropoulos’ score, $5,000, and an appointment as assistant conductor of the New York Philharmonic or the Washington National Symphony.

The four-stage competition proposes the performance of five works to applicants from 20 to 32 years old. Applications must be postmarked by Dec. 1. Rehearsals are prepared by March 1 with three selections each from lists of baroque and classical, post-classical, and contemporary music, all requiring full, obligato, semi-final selections.

The obligatory group consists of the first movement of the Mahler ‘Symphony No. 4;’ Bloch’s ‘Schicksalslied’ in a short act selection from Bizet’s ‘Carmen’ between Carmen and Don Jose; and a specially commissioned new composition, which candidates will see 30 minutes before they are to conduct it.

San Antonio Society Slates ‘Pop’ Series

SAN ANTONIO — The San Antonio Symphony Orchestra will present a series of ‘pop’ concerts at the Municipal Auditorium June 29. The series will include such performances as the Beatles, the Rolling Stones, and the Beach Boys.

Under the music of the World Series and other notable performers will be concertmasters of the Chicago Symphony next season, playing in the post. Also has been the orchestra’s associate concertmaster, late in the season with the Los Angeles Philharmonic.

The Philadelphia Woodwind Quintet left New York’s Kennedy Center on Sunday (29) for a five-city tour of Greece, Turkey, Cyprus, Crete, and Italy. The quartet consists of principal players of the Philadelphia Orchestra: Towner, Redman, Loui, and Waldo. The program will consist of a variety of movements by Mozart, Beethoven, Brahms, and others.

Wolfgang Wagner will be the concertmasters of the Chicago Symphony next season, playing in the post. Also has been the orchestra’s associate concertmaster, late in the season with the Los Angeles Philharmonic.

DENTIST PULLS A MOUTHFUL

MT. KISCO, N. Y. — It’s still possible to start a record company on a shoestring, especially if you have unusual repertoire ideas. Dr. Edward T. Salvato Jr. has discovered. Salvato, director of Ultraphone Records, got the idea to start a label while in his last year of dental school at the University of Pennsylvania from a magazine article which said that it was possible to start a company with $5,000.

He hit upon concentrating on Russian opera recordings, especially material not available elsewhere. Salvato obtained a contract with the company, even though the president he was interested in did not have any great demand elsewhere. He does his own translating into English for lyrics and librettos.

Most of the label’s operatic packages are only recordings, such as Dargomizhsky’s ‘Rusalka’ and ‘The Stone Guest’, Tchaikovsky’s ‘Eugene Onegin’, Mussorgsky’s ‘Boris Godunov’, and ‘Dobrovytsky’ – a pairings, of the complete Shaporin ‘The Decembrists’ and fragments of Tchaikovsky’s ‘The Taming of the Shrew.’
HAMBURG—Telefonkonzert-Decca (Teldec) is encouraging young people to become interested in old music through a special series of concerts of selected vintage masterworks under the format “Lebendig Musik Geschichten” or “Living Music History.”

Selections are grouped under the heading “Musik und ihre Zeit—Das Allein Werk.” The emphasis is on old music in its historical context.

Teldec selected the best recordings from a large repertoire to illustrate the different epochs and the development in the history of classical music. The record company worked on the premise that interest in classical music is increasing enormously in Germany, among all age groups. The idea was to bridge the barrier between young people and classical music.

A special display was created consisting of self-service racks. Retaining their identification, everything is done to encourage young people and students to listen to the recordings of old music with the same familiarity they do among pop singles.

WFMT Airs ‘Chicago Pops’

CHICAGO—For the second consecutive year, Chicago’s leading fine arts radio station WFMT is presenting “Music in Chicago,” a series of programs featuring Midwest artists.

The series began on Sunday (3) with a program of music by Ludwig van Beethoven, Brahms and Tchaikovsky, with baritone Edward Dieskau and Lorna Johnson, conducted by Istvan Kertesz in performances taped at the Auditorium Theater. On Sunday (10) Morton Manus conducted his “Showpiece for Orchestra” and the Chicago Symphony Orchestra and chorus in “The Messiah,” with Lawi and Ivan. Nell Gotskovsky is in Mendelssohn’s “Violin Concerto,” with the composer’s selections by Dvorak, Ravel, Bartok and Prokofiev. A performance taped at Ravinia Park on Chicago’s North Shore. The Chicago Symphony is featured in the latter three concerts, as well.

The purpose of the series, ESP LP GOES POLYPHONIC

NEW YORK—A new approach to classical music is scheduled for ESP Records. The Electric String Ensemble has produced an album of polyphonic music of Bach, Corigliano, Telemann and Panis. The three-act opera has made no attempt to jazz up the music, most of which was written for three voices. The album is being aimed for the college audience and will be accompanied by a cello of 20 cartridges. The group uses a Guild Guitar, and a custom-built electric bass, and Fender and Ampex amplifiers.

BEST SELLING CLASSICAL LP’s

1 WEST MEETS EAST
   United States (Mannheim, Aug 24, 1967)
   LSC 6148 (M; No Stereo)

2 MAHLER: SYMPHONY NO. 8
   Van Cliburn/Chicago Symphony Orchestra
   Columbia LSC 2576 (S; No Stereo)

3 MY FAVORITE TOOTHPICK
   Yes Album, Columbia LSC 2576 (S; No Stereo)

4 OFTEN OFTEN OFTEN OFTEN
   Ravi Shankar, Columbia LSC 2576 (S; No Stereo)

5 MAHLER: AS SIE LIEBEN DURFEN ER
   James King/Detroit Symphony Orchestra
   Detroit LSC 3576 (M; No Stereo)

6 ARTURO TOSCANINI CONDUCTING BEETHOVEN
   SYMPHONY NO. 9, 1ST, 2ND, 3RD, 4TH, 5TH
   BBC Symphony Orchestra, London LSC 6005 (M; No Stereo)

7 A TOSCANINI TREASURY OF RECORDED BROADCASTS
   (5-15 LP’s)
   CBS Symphony Orchestra, RCA Victor LBM 6111 (M; No Stereo)

8 GERHARZ: RHAPSODY IN BLUE
   Van Cliburn/Chicago Symphony Orchestra, Columbia LSC 6040 (M; No Stereo)

9 HOLST: THE PLANETS
   New York Philharmonic Orchestra, Columbia LSC 6040 (M; No Stereo)

10 ORFF: CONCIERTO FOR 2 PIANOS
   Boston Symphony Orchestra, Columbia LSC 6040 (M; No Stereo)

11 RAVEL: ROLLER/KINGSPORT/RAVA LACE
   New York City Symphony Orchestra, Columbia LSC 6040 (M; No Stereo)

12 ARTISTE GREATEST HITS
   New York Philharmonic (Bernstein), Columbia LSC 6040 (M; No Stereo)

13 BEETHOVEN: COMPLETE SYMPHONIES (8-1/2 LP’s)
   Berlin Philharmonic Orchestra/Van Kuijk, DG 33 226/32 (M; No Stereo)

14 BACHMANN: SYMPHONY NO. 7
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15 RICHARDSON: CONCERTO FOR 2 PIANOS
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16 PUCCINI: LA BOHEME
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17 TCHAIKOVSKY: CONCERTO NO. 1
   (12-15 LP’s)
   Columbia LSC 6040 (M; No Stereo)

18 RACHMANNINOFF: SYMPHONY NO. 1
   Philadelphia Orchestra (Ormandy), Columbia LSC 6040 (M; No Stereo)

19 WAGNER: DIE WALKURE
   (5 LP’s)
   Berlin Philharmonic Orchestra (Koussevitzky), DG 39 226/232 (M; No Stereo)

20 RACHMANNINOFF CONCERTO NO. 2
   New York Philharmonic Orchestra (Koussevitzky), RCA Victor LSC 6040 (M; No Stereo)

21 BEETHOVEN: COMPLETE SYMPHONIES (8-1/2 LP’s)
   Berlin Philharmonic Orchestra (Van Kuijk), DG 33 226/32 (M; No Stereo)

22 IMRIANOF-PHILADELPHIA ORCHESTRA GREATEST HITS
   Philadelphia Orchestra (Ormandy), Columbia LSC 6040 (M; No Stereo)

23 NELSON: SYMPHONY NO. 1
   Philadelphia Orchestra, Columbia LSC 6040 (M; No Stereo)

Richter, Unit On Bach Tour

BUENOS AIRES—Karl Richter and the Munich Bach Orchestra, completing a concert series here, will perform Bach’s “Mass in B Minor” and Haydn’s “Creation” in Montreal on Saturday (23) and (24). The orchestra also will perform the two works at Washington’s Constitution Hall on Sept. 26 and 27 and at New York Philharmonic Hall on Sept. 29 and 30.

They will return to Germany after appearances here on Bach’s “St. Matthew Passion” at New York City College on Thursday (14) and (16). They will then fly to Montreal. The orchestra, which began on Aug. 30, the orchestra is featuring solists Isaac Stern, violin, and John Voci, organist, in the Canadian and United States performances.

Subscription Series on Four Nights Scheduled by Philly

PHILADELPHIA—Subscription series on four nights are scheduled for the Philadelphia Orchestra’s coming season. Included are four-concerts on Friday afternoons and Saturday evenings, each of which can be split into two many-concert sets. The 14-concert Thursday evening series also can be split into two four-concert sets. All concert series are in Philadelphia, the deadline for obtaining subscriptions.

The season begins on Thursday (21) with organist Richard Allen at the organ. The season ends with a performance of Bach’s Mass in B Minor on Saturday (23) and (24).

The orchestra’s assistant conductor will be soprano Colette Boky, contralto Marie-Louise Gilles, bass Victor van Halen, and Ketterer.

WANTED: MUSICIANS, CONDUCTORS, ORCHESTRA MUSICIANS, Sweepstakes THURSDAY'S SPECIAL ISSUE For Week Ending 9/9/47
Kentucky Resort Country-Sold

MURRAY, Ky. — An all-out effort is being made to bring continuous country music to Kentucky's lake resort area. Jim Johnson, director of Murray's Chamber of Commerce, said the area's 8,000 daily tourists would "buy" country music, and little else.

Murray, home of a state college, is located in west-central Kentucky, in the midst of five state parks and near the banks of Kentucky Lake, the largest man-made lake in the world. At Ken-Lake park, a $287,000 amphitheater which seats some 1,200 had been sitting mostly unoccupied while officials "tried to sell culture" to the tourists.

"We tried everything else, and nothing worked," Johnson said. "Then we made a test run with Boots Randolph. We promptly were oversold by nearly 500. Loretta Lynn played the county fair here, and sold out on three of six nights, despite rain."

Johnson said Bobby Lord also played to packed houses in the area, "and we determined that more than 80 per cent of those in attendance were down here at our lake resorts from other parts of the country."

He sees country music as the key to bring more people in. "Our parks in this area have won top honors in national awards for six consecutive years," he said. "We have the five parks, 154 resorts, and a strong natural tourist attraction. Now we need to keep them entertained."

Johnson said he had contacted WSM officials in Nashville with an eye toward providing constant "Grand Ole Opry" talent for the series of parks. His aim is to line up 15-week series, of 30 shows and really expose country music in the area.

"Once WSM has provided us with the talent line-up, we'll do the rest" Johnson said. The "rest" includes the go-ahead from the State Department of Parks. Endorsement has been received from most of the State officials.

Johnson, a one-time country music disc jockey, envisions doubling tourist attendance, ultimately building a telescoping canopy to prevent rain-outs, and making country music Kentucky's greatest outdoor entertainment attraction.

He said that one million flyers are distributed around the world annually and "when country music is added, we'll be telling the story everywhere."

Music City Golf List Adds Mickey Wright

NASHVILLE—Through the efforts of Mary Reeves, Mickey Wright, top woman golfer in America, will join other big names in the Music City Pro-Celebrity Golf Tournament here Oct. 14-15.

Mickey Wright, holder of virtually every woman's championship, will join Mr. Reeves, Mrs. Chet Atkins, Minnie Pearl, Bonnie Guitar, Wilma Burgess and other leading female personalities. Tournament director Hal Neely of Starday Records says there is a "strong possibility" Dinah Shore also may play in the affair, sponsored jointly by the Country Music Association, the Nashville Tennessean, and the Junior Chamber of Commerce.

On the male side, the name of NBC executive Don Dargen has been added. He will play as a guest of John H. DeWitt Jr., and Irving Waugh, president and vice-president of WSM Inc.

Thirty-four professional golfers, including several of this year's tournament winners on the PGA tour, have now agreed to take part, along with the top country and pop entertainers in the nation. Defending champions Perry Como is among them.

The tournament will precede (Continued on page 60)

BILLY GRAMMER’S HIT
“MABEL,
(YOU’VE BEEN A FRIEND TO ME)"

RICE RECORDS 5025

PUBLISHED BY:
NEWKEYS MUSIC
BOOKINGS:
KEY TENT AGENCY
1531 DEMONBREUN ST., NASHVILLE, TENN. 37203 or
2419 LAS VEGAS BLVD. S., ROOM 1-A, LAS VEGAS, NEVADA
WSM GRAND OLE OPRY
42nd ANNIVERSARY CELEBRATION

Mr. Dee-Jay U.S.A.

A BADGE OF DISTINCTION

This badge with your book of tickets will be your pass to all official 1967 Opry anniversary events. It represents your $10 contribution to the Opry Trust Fund, and must be worn to gain entrance to all events. The Opry Trust Fund provides assistance during times of adversity to persons performing in the country music field.

APPLICATION FORM . . . PRE-REGISTER NOW . . . AVOID WAITING!

OPRY TRUST FUND, WSM RADIO

NAME ____________________________

AFFILIATION ____________________________

BUSINESS ADDRESS ____________________________

OCCUPATION ____________________________

Your badge and book of tickets to events will be ready for you when you arrive at the Nashville Municipal Auditorium.

(WSM, NASHVILLE, TENNESSEE—THE NATIONAL LIFE & ACCIDENT INSURANCE CO.)

(Your Magazine) 7/8, 1967

Copy 57 and material
We're proud!

That Merle Kilgore is now a Columbia Records Artist.

That his first release is

Fast Talking Louisiana Man

c/w

Avenue of Tears

That the reception Merle and the fast-talking man has received is fantastic. Where Merle Kilgore and his hits will live.

On COLUMBIA RECORDS

Country Music

HOT COUNTRY SINGLES

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SEPTEMBER 16, 1967, BILLBOARD
Congratulations Capitol
You're fine folks to sing for
S. James

P.S. Thanks for another hit.
"It's the Little Things"

Capitol 5987
Country Music

Sales Incentive Plan
For Star Day Distributors

NASHVILLE—Star Day Records this week announced a dis-
tributor sales incentive program, Sept. 11-15. A collection of
the debut of 5 new album releases, 6 new Star Day Rec-
ords packages, and 20 Star Day LP's re-released, this time in
stereo, according to Jim Wilson, vice-president of marketing.

The program will center on "Star Day Doug Sanders Golf
Sweepsstakes," and will involve
incentive prizes for sales over
quota. The prizes will be
Doug Sanders Golf Equipment.
The PGO is among those sched-
ced to play in the Music City
Pro-Celebrity Open tournament,

Star Day's 34 distributors have
30 sales and promotion
races, and men are also
in a "Doug Sanders Golf"
match with special trophies
and awards given to all contestants
whose net score is lower than a
pro tournament score shot by
Sanders.

The five new Star Day re-
leases, available in mono and
stereo, are by Kebby Roberts,
George Jones, the Lew Family
and George Morgan, and two
multi-artist packages including
George Jones, Red Sovine, Buck
Owens, Sonny James and David
Dudley on one; George Morgan,
Dieth, Del Reeves, Flatt and Scruggs, Patsy Cline,
David Houston, Sonny James,
Melba Montgomery, Roger Mill-
er, Buck Owens and Jimmy
Dean on the other.

The Nashwhemia Memory
releases include Red Sovine,
The Willis Brothers, Buck
Owens, George Morgan, Donna
West, David Dudley, Cowboy
Cops, Phil Baugh, Pete Petrie,
Leon McIsaac and Roy Wiggins.

Tex Ritter Great
Continued from page 57

ever worked," Herston said.
"What a pro!"

Who those Ritter know (and
who doesn't?) are quick to tell
you he's a "pro" in all walks of
life. Probably in all the mu-
cis profession there is no
individual so well liked and genu-
inely loved.

When Ritter moved to Nash-
ville in 1940, he moved in for
rooms with Ralph Emery on WSM's
"Opry Star Spotlight," a posi-
tion he relinquished only late
last year. He simply needed
time to travel and more time to
spend with his family.

The all-night radio stint was
Ritter's fourth career. The
other were recording, movies
and legitimate theater work.
And while these have come and
go up (although he still makes
courses in the Nashville area),
he has continued to record for
all of Capitol's 25 years.

The UFO has landed!

Deejays! For copies
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letterhead to:
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801 17th Ave. So.
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We specialize in a complete
line of Pop, R&B, Spiritual, C&W
Singles & LP's. Plus all Gold Standards-

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

when answering ads...
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when answering ads...
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Billboard

September 16, 1967, BILLBOARD
1. "There Goes My Everything"
2. "All The Time"

JACK GREENE

has his third

1. Single in a Row

"What Locks The Door"

DECCA RECORDS 32190
ROLLING TO THE TOP!!!

'GOODBYE WHEELING'

KAPP 837

Many Thanks,

MEL TILLIS

PUBLISHED BY:
CEDARWOOD PUBLISHING CO.
815 16th AVE. SO.
NASHVILLE, TENN.

BOOKINGS:
HUBERT LONG TALENT AGENCY
805 16th AVE. SO.
NASHVILLE, TENN.
Among the speakers:
Larry Finley
President
International Tape Cartridge Corporation
New York, New York
Robert E. Livesey
President
Cortina-Institute for Language Study
New York, New York
Edward R. Hanson
Technical Commercial Manager
North American Philips Company
High Fidelity Division
New York, New York
Franklin O. Calectron
President
J. V. Van
Newark, New Jersey
Chandler V. Hottel
President
Auto Fidelity, Inc.
Washingtong, D. C.
Thomas F. Hatcher
Director of Experimentation and Innovation
The Equitable Life Assurance Society of the U. S.
New York, New York
Murray Klein
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AID INC.
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Harold Wittler
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Car Tapes, Inc.
Chicago, Illinois
Irwin Jennis
President
J. A. Corporation
Newark, New Jersey
J. A. Sasch Rubinstein
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Calectron Tape Division
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Muntz Stereo Pak
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sponsored by Billboard & Merchandising Week
OCTOBER 16-17, 1967
NEW YORK HILTON HOTEL
NEW YORK CITY

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Learn the successful approaches from businessmen in the record, auto accessory, appliance fields. Find out how to avoid the pitfalls that can cost you money. See how to take advantage of the opportunities and potential in the years ahead.

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Sponsored by Billboard Magazine & Merchandising Week
The Tape Cartridge Forum will acknowledge your registration immediately upon receipt and will forward all details pertaining to procedures.

Please register:_______ people from our company to attend the TAPE CARTRIDGE FORUM, October 16-17, 1967, in New York. Check is enclosed to cover all registrants.

Company Name:
Address:
City, State, Zip

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

REGISTRATION FEE: $100.00 per person

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

Payment Must Accompany Order.
Please make check payable to: Tape Cartridge Forum—and mail to Room 1408, 500 Fifth Avenue, New York, N. Y., 10017.

Names of Registrants and their Titles:
(Additional registrations can be listed on your company letterhead)

Name: ____________________________
Title: ____________________________
Address: _________________________
City, State, Zip: ____________
Phone: __________________________

Your signature and title:

www.americanradiohistory.com
French Facing New Revolution: Singles Threaten Reign of EP's

- Continued from page 1

to the "public" by the record companies, but it is a restriction which cannot be legally enforced.

These "jukebox" singles can be bought at 3 francs 40 (68 cents) and sold for 5 or 6 francs ($1-$1.20). New, however, record companies are proposing to increase the wholesale price of these singles to about 5 francs.

A further loophole in the record companies' system has been the importation by certain record stores doing a big trade in foreign goods, particularly in the Parisian region, of singles from Britain and America.

Thus the English Decca pressing of the Beatles' "A Hard Day's Night" was imported from Britain in substantial quantities. The drop in price to the public was 4 francs 80. Inside, however, the single pressed and released almost simultaneously with its foreign counterpart.

In many cases, however, certain record stores prefer to import records as part of a fitting demand rather than wait for the French distributors to compile an EP.

Jacques Ferrari, head of masters and special projects at CBS (France) says: "A good title will sell whether it is in single or EP form. But there is much more impulse buying in the single than in the EP and singles also give us a chance to follow trends much more readily. We have found that we sell from two to four times as many copies of a hit single form than in EP form, particularly where foreign product is concerned."

Philip's is planning to continue with its newly launched singles, independent of the famous groups such as Spencer Davis, the Troggs, Dave Dee, Dozy, Beaky, Mick and Tich and others. Vouge has decided to put out all recordings by new local talent in single form.

Nevertheless, it is expected that established French artists will continue to have their recordings marketed in EP form. One reason for this is that French singers depend much more on the good title than is the case in Britain.

For this reason, only artists of international standing and in many other countries.

Many of the most popular singers in France write their own material and are judged on the over-all consistent quality of their work rather than on the impact of one particular track.

For this reason, it is sometimes impossible to know which title on a particular record is contributing most toward the sale of that record.

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**LONDON PACT WITH PUPPY**

NEW YORK -- London Recordings and P.T. Pappy Records have reached an agreement for London to distribute the other label in Austria, Germany, Greece, Scandinavia, South Africa, and South America. The contracts were signed by two companies, discussions among the manager for foreign distribution, Marcel Robben, William Meyerstein, and British Decca's European sales representative, and Seymour Baran, head of P.T. Pappy.

**Robbs Producers**

CHICAGO -- Mercury's Robb's Producers label is being pushed hard in the company's fall-off campaign, as are now producing independently. The first effort was with a group called the Destinations. The release, "Christmas," is on Destination Records.

**LONDON** -- The anticipated crew of former pirate disc jockeys is the feature of the BBC's program schedules for the New Radio 1 and 2 set-up starting Sept. 30.

**Latin Festival Organizer in N.Y. Stopover**

NEW YORK -- Peter Bonino, Milanese producer who is organizing the First Festival of Latin Song, to be held in Buenos Aires April 3-7 next year, visited New York en route from Buenos Aires to Milan this week.

Bonino said that all the Latin-speaking European countries (Spain, Portugal, France, Belgium, Italy) will participate as will all the countries of South America.

He envisions the festival as a "Latin Common Market of sound," designed to remove musical ties among Latin countries on both sides of the Atlantic.

While in New York, Bonino visited U.S. labels with Latin artists to discuss their participation in the festival.

**New BBC Program Boasts Top Knights of Turntable**

Veteran BBC knights of the turntable such as Jack Jackson, Peter Bush, David Jacobs and Jimmy Young survive into the new schedules, but David Jacobs is now on Management Cen- ter. And Jimmy Saville, perennially the king of the teenage popular music, has still to make his BBC radio debut.

Light program controller Robin Scott said Jacobs may be offered a show later, but at present there had been no possi- bility to fit Saville into the sched- ule.

**Radio 1, the pop music serv- ice, and Radio 2, the light pro- gram, will be on the air daily from 5:30 a.m. until 2 the following morning. They will share programs for part of each day, but in the main Radio 1 will concentrate on filling the pop gap left by the pirates, and Radio 2 will broadcast vener- able BBC stand-bys such as "Grand Hotel," "Sing Some- thing Simple" and "Those Were the Days.""}

Jazz will get a sizable chunk of Radio 1 output, and so to a lesser extent will folk and country music. Apart from these the BBC will be using for other minority interests on either service.

The BBC is distributing visual aids such as window posters, posters, and window stickers bearing hip slogans like "Go Radio 1 Better" to promote the new broadcasting pattern.

**Philips Bucks French Downslide; Sales Up 2 P. C.**

Gerard Devos, president of Philips, was not ne- glecting the market potential of film and TV themes. Film music to be released in the coming months in- clude the theme from "The Devil's Advocate," written by Ray Charles and the Quincy Jones Orchestra; the theme by Claude Choules from the new Jean-Luc Godard film "Douze Quarts," and the music from "October Revolution," a film by Philip Habib, and released worldwide through Philips. Philips also had the sound- track to the new Jacques Jan film, "Plastique," with music by Francis Lemarque, and the theme from "La Route de l'Ouest," the Kirk Douglas, Robert Mitchum, Richard Widmark film, to be released by the Serendipity Singers and released on United Artists.

The theme for the TV series "Les Chevaliers du Ciel" recorded by Johnny Hallyday was being released as a single in the Parade series and Philips also had the music to the 26-week one-hour TV series "Le Monde Phi- les" which would be shown in Germany, France, Switzerland, Belgium, Austria and Japan.

Another new LP series to be launched by Philips is the "Apreu" line of showbands and pop, for late night listening with pin-up covers by Aslan, the "g. a.r." artist.

In the pop field Jean-Jacques Tiha single out the Joe Dassin-R. N. Rival song "Bebe Requin," recorded in London by France Gall; a new recording by the Singing Nun, Dominique, about the birth control pill, called "La Florette," for the "Can- tante Une Femme," an anti-war Vietnam song by Jean Arnulf; and "Pas Change, Tu Saids," by Yves Montand.

Philips presented its new 16-year-old singing dis- ciple, a debut song "La Temps" and "C'est Trop Faciles.

Plans were outlined for the simultaneous release through Philips of the new Paul Mauriat orchestra and for strong promotion of Jean Paul Cara who was the revelation of Philips' summer promotion campaign on ABC's "Six Adieu." The congress was concluded by a special appearance of Nana Mouskouri who sang three songs including her big summer hit, "C'est Bon La Vie" ("Feelin' Groovy") and two titles from her new release "The Dove and the Olive Tree" and "Au Coeur des Sept" with the Eddie Mannix adaptation of "Try to Remember."
EMI Thaws East-West Cold War With Jugoton Contract

By OMER ANDERSON

COLOGNE—EMI, including its German affiliate Electrola, is establishing very successful co-operation with Jugoton, the Yugoslav record label.

EMI’s agreement with Jugoton provides for the most extensive patent and copyright exchange between East-West labels. Jugoton has the right to produce and distribute EMI’s entire catalog (excluding China) in all EMI’s material, including the labels His Master’s Voice, Columbia, Parlophone, Gold Disc and EMI Classics throughout the United States.

This was created what an Electrola official called “an entirely new and happy situation.”

Jugoton has the right to press EMI repertory and patent material. This, along with a wide technical assistance in building production centers. In return, EMI affiliates receive the full use of Jugoton recordings for their respective areas. They have the right to press Jugoton tapes at their own production centers at a “Milestone.”

Electrola officials said that the EMI-Jugoton contract is “a new step in the development of East-West relations on the phonograph record market.

EMI Bows High-Flying Plans On Int’Tl Front at Sales Meet

• Continued from page 4

He recalled that EMI has been active in the American record market since July 1955, when American obtaining 33%–1/3 rpm twin-pack mono tape records, but effective with U.S. radio listeners was not possible. This packaging will be plastic cases instead of the former cardboard boxes.

Tumla-Motown Month

December is being called the Tumla-Motown Month by Brian Jeffrey announced that Tumla-Motown mmth from mid-Octo-

ber to December will be spearheaded by a composite label known as the "American Motown Chart Busters" coinciding with visits from Stevie Wonder and Junior Walker.

In addition, there will be the limited edition Marvin Gaye and Tammy Terrell, "Surrve Wonder, Glady’s Knight and the Pips."

He attributed Tumla produc- tions to the breakthrough achieved by the Four Tops with "Reach Out," the sales of which recorded 100,000.

Tulma LP’s had been sold out and Tumla counter browser units in three months, and this success had made the public conscious of the label’s product.

Jeffrey declared Capitol to be one of the most important of American labels, and affirmed that the company has been maintained. "The Best of the Beach Boys," Vol. 1 had sold nearly 200,000 copies, and Vol. 2 was coming, plus LP’s by the Byrds, Crosby, Stills and Nash, and Matt Monro. Material from Brother Records, the Beach Boys and others will be released by Capitol in January.

EMI Countries Set Right Tempo For Teen Fair in Canada

HAMBURG—Fourteen international agencies have collaborated to produce a LP to raise money for child welfare in Canada.

The LP, "ELLE Sterntand der Größen der Musik," was produced with the cooperation of CBS, Deutsche Grammophon, EMI, Roulette, Arion, Polydor, Program, Polydor, the Foksal Foundation and the Canadian Broadcasting Corporation.

Participating artists have waived all fees and royalties, and the entire sale proceeds will go to the Canadian Red Cross Society.

The LP was 10 months in production, and more than 100 directo-

Pablo—The LP will be released on October 1 and 2 by the Swiss label "Arista." It will be sold in Canada, Germany and the U.S.

Puerto Rican Distrib Head Acquires Principal’s Stock

SAN JUAN—Gilberto Gonzalez, president of Distribuidora Nacional de Discos, one of the largest record distributors in Puerto Rico, has bought the shares of the other principal stockholder, Guisepe Santan, treasurer.

The new treasurer is Dario Gonzales Fajardo, and the new secretary is Antano Dimatteo.

Distribuidora Nacional has its headquarters in San Juan and is the principal record supplier for the local stores. It is also exclusive distributor for Monument Records in Puerto Rico.

Arenas is also president of Gonzarezes Corp., operator of three retail appliance stores in San Juan, and president of Distribuidora Dominican of Discos and Distri- butors of特に Dominico Republic.

Dario Gonzalez Fajardo won the Caracas label of Puerto Rico and New York, one of the leading developers of young rock and roll artists of Puerto Rico.

(Continued on page 52)

SHEWENBROOK 16, 1967, BILLBOARD

It is the first time after the war that East-block States have gained unrestricted access to the world recording market.

Prewar, EMI had its own affiliates in all of the Eastern European countries, and also had its own recording contracts with various Yugoslav artists.

Electrola officials said the agreement with Jugoton is the first time that EMI had made a contract with the country’s major music publisher.

They pointed out that it has been the policy of Jugoton to make up to build links to the Eastern European countries through catalog exploitation, repartory exchange and a general situation.

In recent years, EMI has made agreements with Jugoton and the Czechoslovak record company of Prague, a record agreement, the world- famous Smetana Quartet to produce chamber music from Haydn to Janacek.

There are nometrical label, EMI American, has been able to produce and distribute all of its records throughout the world market.

In the same time, EMI has been able to produce and distribute all of its records throughout the world market.

It features 12 artists, and dealers ordering 10 or more copies will receive a showcard that convert the disk box into a counter display. The showcard also tells the story of the record stone also talks on the company’s new and established artists.

It features the acquisition of acts like the Pink Floyd and the Beatles. The cover of the village” will be accompanied by the mention the deals with the Pop Cordell’s New Breed production, entailing the release of the reactivated Royal Zonophone ‘production.

The Beatles "Sgt. Pepper’s" LP cleared the 500,000 sales mark, and a new record by the group is hoped for before Christmas.

New LP’s were presented from Cliff Richard, the Monroes, the Easybeats, among others.

[Continued on page 52]

PUERTO RICAN DISTRIBUTOR ACQUIRES PRINCIPAL'S STOCK

EMI BOWS HIGH-FLYING PLANS ON INT’L FRONT AT SALES MEET

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(Continued on page 52)
EMI Bows High-Flying Plans On Int’l Front at Sales Meet

with Prince Buster’s “30 Pieces of Silver” on Stateide and the current vogue for this Caribbean-oriented music. A deal has been set with independent producer Sagg Jackson whereby he will record Laurel Aitken, Blue Rivers and the Maroons and others for the Blue Beat series.

Pop promotion manager Colin Burn emphasized the enhanced importance of Radio Luxembourg following the demise of the Pirates. EMI rated the Grand Duchy station highly, and was increasing its disk-30.

* Continued from page 67

Vince Hill, Ken Dodd, the Seekers, the Hollies and Lulu, and Featherstone spoke of EMI’s pleasure at securing Frankie Vaughan back in the hit parade after nearly four years following his recent label switch.

Blue Beat Series

A Blue Beat series will be inaugurated on the Columbia label following EMI’s success

4th edition of the national FESTIVAL OF ROSES
ROME, Oct. 5-9, 1967

Message no. 5 to musicmen:

We are building up our showcase. International and Italian stars are welcoming Festival of Roses. First to sign are ROYY ROBERTS (Dartum), HERVE VILLARD (Philips), SANTO & JOHNNY (Belfino) and Italian current chart-topper AL BANO (EMI). They will receive a full exposure in Italy through a three-night radio and TV airing on national networks.

Some of the international stars will sing a non-Italian song, a tailor-made tune from their country.

YOU, THE MUSIC MAN, COME TO ROME AND ATTEND THE ONLY “HAPPENING” OF THE INTERNATIONAL MUSIC FALL.

Check Billboard Aug. 12 issue (page 61) and contact:
I.S.A.—Piazzale Clodio 61—Rome, Italy Telephone: 35.39.96
General Manager: Maria Luisa Pisan.

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

"VENEZIA NO" (non cumbia minis) — Venice Never Changes

"NIGHT GONDOLA SORRENDEA"

For dealings and requests of record samples, please apply to:
PEER EDIZIONI MUSICALI srl.
Piazzetta Pattari 2, 1 20122, Milano, Italy Tel.: 864.038

EMI Bows High-Flying Plans On Int’l Front at Sales Meet

*LONDON — American record producer Steve Rowland, now a resident of Britain, as British director of the Ger- man branch of EMI, has inaugurated on his production compa- ny Double-R. Rowland, who supervised the production and promotion of American movies such as “Battle of the Bulge” and “Wild, Wild West,” plans to turn his full attention to films before the end of the year.

The company will enter the world of films if the first movie to be made by Double-R is the producers’ “Hedgehog” starring Rowland and another director of the company, Y. Hasegawa of the popular “Bronco Lane” TV series.

The first release from the new label and the first film to be a star-studded production is now in planning.

LATINS SEEK TARIFF OUST

MONTEVIDEO — Record producers in Argentina, Brazil, Chile, Ecuador, Mexico, Peru, Venezuela and Colombia meet in New York later this month to discuss the Latin-American Free Trade Association, and the meeting will come to dinner. The meeting will be held in the City Hall.

The conference will discuss the tariff barriers that exist between the countries.

Transatlantic, Everest Deal

LONDON—Transatlantic has taken over the right-hand section of the American label, Everest. Everest’s records have been released by EMI, and the new label has been licensed to EMI’s Transatlantic.

The initial release, available this week, will contain 16 LPs. Regular releases will follow every month.

The label will be issued in stereo only and will retail at around £2.95.

Everest will continue its plans to release records in all the major European cities.

Highlights from the first release list: the first release is a second pressing of Steptoe’s “Symphony 1,” which had a limited release, and “Symphony 9” and Mahler’s Symphony 55, Octo- ber and November releases in- clude Mahler’s Symphony 8 and ‘4” and another Mahler’s Symphony 55, October and November releases in- clude Mahler’s Symphony 8 and ‘4” and another

Rowland Quits Hansa Post

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Decca Joins Home Player Race

- Continued from page 1

tagged DTP 351 (with a suggested list of $79.95) and DTP (with $99.95) is said to encompass all the important features of higher priced competitive merchandise plus the salient feature of an external tape head adjustment making it possible to make the tape head adjustment through the bottom of the instrument instead of having to dismantle the unit to make adjustments as is necessary in most other models.

Additional features found in these two Decca introductory units include channel selector switches and channel indicator switches, as well as vernier, microphone and genuine walnut veneer casing. The DTP 351 is an attachment that plays through the stereo amplifier of the phonograph, while DTP 406 is a self-contained unit with its own amplifier and two separate speakers.

The new units are now in stock at all Decca branches and are ready for immediate delivery to the trade. The company is currently instituting a full scale merchandising campaign to introduce the new players.

Player Accessories Line Is Introduced by Reoton

NEW YORK — The Reco- ton Corp., has entered the car- tridge industry with a line of player accessories. The first of these new items are the 69 TC 4-track and the 68 TC 8-track automatic "Repton" Tape Cleaning Cartridges. These cartridges are available from "over-pack" or bulk and are individu- ally sealed complete with instructions.

Reoton's fully transistorized 66TC Auto Tape Cartridge Cleaning Kit, as well as the new 64TC Auto Tape Cartridge Head Demagnetizer is aimed at preventing background noise and distorted sound originating from the contact of the tape with the playback head. This unit plugs into the auto or manual player and is used after each playback.

NEW YORK — The North American Philips Co. will launch a promotion campaign for the Carry-Corder.

Spot television and newspaper advertise- ing will begin Sat- urday (Oct. 19) with feature dealer- tagged, full color spot television applications and newspaper advertisements with dealer listing.

The effort is keyed to the theme "We give you more for less." In addition, the accordion style "Carry-Corder" tape deck has been designed for easy portability.

Roger Fertob, advertising manager for the firm, said the program will be promoted by the recent Consumer Electronics Show and that "the point of sale is the key to sales success in this product classification."

Pacts With Ampex

CHICAGO — Ampex Stereo Tapes has signed duplication-marketing contracts with the White Whale and Bell labels, plus a series of hits and cassette configurations, said AST manager Donald V. Hall.
HERE'S WHY WE'RE HOT.

(All these numbers have been added since our catalog came out in June.)

Paste this page in the back of your old ITCC catalog and your old ITCC catalog is the new ITCC catalog.

Go ahead. We'll wait for you...

200 New 4 and 8 Track Stereo Tape Cartridge Releases from

HERE! WASN'T THAT EASY?

INTERNATIONAL TAPE CARTRIDGE CORPORATION 663 FIFTH AVENUE, NEW YORK, N.Y. 10022

Copyrighted material
Muntz Develops 4-Track Portable Unit to Capture Under-16 Market

LOS ANGELES — Muntz Stereo-Pak has devised a 4-track portable as its answer to Play- Tape, the Eastern portable 2-track cartridge system. Named the Porta-Pak 4, the 4-pound machine—which resembles the Play-Tape unit—will retail for $25.95 when it debuts domest- ically in October-November.

The battery-operated ma- chine, manufactured for Muntz in Japan by Murawa, is Muntz's answer to the sub-16 market, as president Earl Muntz says: "We've never had the under-16 market before. This unit is de- signed for kids without cars."

Muntz further feels the plas- tic portable, with AC and cig- aret lighter plug-in adapters, could in time become a stronger sales item than regular 4-track cars simply because there are more teens without cars than own auto.

Sales Boost

As a stimulus to boost the sale of the machine, the dupli- cator has created a new 4-track frame, a four times bigger hits pack titled the extended 4-track cartridge. Music director Ed Michel is hard at work de- veloping the first 25 packs, re- tailing for $2.99, devoted specif- ically for EP release.

In addition to this new pro- grammed form, the machine will play a standard 4-track pack plus the mini pack, consisting of both sides of a zinging sin- gles lat.

The machine has a 3/4-inch speaker, with the cartridge in- serted in a side slot and three controls set above the speaker. These include channel selection and tone and volume regulators.

Two years ago, Muntz of- fered a black cased portable which weighed 15 pounds. "It was never really sold on it," Muntz comments, comparing that machinery with his forth- coming new lightweight model. He flies to Japan to meet with his manufacturer Sept. 19 for one week. He hopes later in the year with finished units.

The unit is designed to be played flat but it can work in an upright position. "All com- mon cartridge 4-track units are designed to play flat," he says. Muntz feels that the already developed 4-track audience (he estimates there are 1.4 million 4-trackers around the U. S.) will buy the portable to gain ad- ditional use out of their car- tridge libraries.

Muntz is concentrating on the mini pack, which he feels caterers' "is not the answer for music." "It's not continuous. It's actually a real system."

In a concurrent move to strengthen his player line, Muntz is planning to introduce a new high fidelity unit. It's a straight 4 AC home unit (HW 4) and the $39.95 automatic start-stop car model 3. This latter unit will play a Muntz 600 series cartridge, housing 88 minutes of music.

For the home market, Muntz has begun selling the 4-1427, a $119.95 compatible and the MR 500, a 4-track recorder/ player.

Any cartridge is only as good as the tape it contains. Audiopaks contain Audiotape.

HAMBURG — Philips has scored a critical victory on the German market for its cassette "Compact-System," which now seems certain to have unop- posed leadership.

Telefunken had switched from the "Compact-System" to the Philips system, and Grundig, the major manufacturer of the DC-International system, an- nounced that it will also start manufacturing cassette players for the Philips system.

All major German disk com- panies are now concentrating on cassette production solely for the Philips Compact-System. These include, besides Telefunken, Grundig, Carstensen, Elec- tra, Metemone and CBS. It is regarded as only a matter of time until Grundig abandons the DC-International system and concentrates entirely on the Compact-System.

Telefunken and Blaupunkt have switched from the DC- International to the Compact-System, leaving Grundig as the only manufacturer of this sys- tem. The Compact-System has been adopted by Schaub-Lorenz, Telefunken, Grundig, Opta, Akkord, Siemens and Bosch. Worldwide, the Philips Compact-System has been adopted by some 60 firms.

The primary factor in con- centrating production of the Compact-System has been the need for specialization to produce cassette sales. Cassette have been hobbled by the competing systems. Record companies now believe that what the German market now concentrated on the Philips system, cassette sales will go there. There are now more than 350 cassette titles on the mar- ket.

These consist of the cassette equivalent of the pop LP for recording; the cassette equivalent of the pop EP for $2.25, and a fairy tales series at $4.60.
Audio Retailing

Tiny Radio-Phono Will Play Philco's Hip-Pocket Record

NEW YORK—With its "Hip-Pocket" record, Philco-Ford Corp. last week introduced a line of battery-operated radios equipped with the miniature disks.

In another move into what the industry now commonly calls the "youth market," Philco-Ford is making the unit with the teen-oriented disks, available this fall. The new disks are smaller in diameter (37/8s inch) than standard 45's (7 inch) and are considerably thinner. (See story elsewhere, this issue.)

The company demonstrated the tiny unit here last week. Weighing less than two pounds, the first model is one of four single-play phonograph disks now in the Philco line. The unit is Model 1376 and will retail at $24.95. According to Carl E. Lanz, vice-president of the firm, the consumer products group, the new unit will be marketed through the firm's own distributor-dealer organization.

He said a new Personal Electronics division has been formed which will supplement distributors and dealers in the field.

This new sales force, headed by Robert Whitehouse, has representatives in New York, Chicago, Los Angeles, Atlanta, Boston, Cleveland, and Dallas. The new sales force counts for such small, personal products as radios, tape recorders, small-screen TV, phonographs and records.

The Model 1376 has a six-transistor radio. It will play records in a stationary position only, and plays all standard singles and LP's in addition to the new disks. It is solid-state, comes in a plastic case with carrying handle and is available in red or blue. It is powered by four penlite batteries and an AC adapter is optional.

Additional models will be offered, a radio-phonograph model at $24.95 and two with phonograph only at $19.95 each.

FOR ITS "HIP-POCKET" RECORDS: Philco-Ford has developed this lightweight radio-phonograph model at $24.95 list.

Scanning The News

Sherman Clay is in San Francisco, celebrating its 97th year, has been running a 50 cent sale. Apex President William E. Roberts says his company's sales and earnings will increase an average of 15 per cent annually over the next five years. . . Loren E. Stewart, a former employee of the Electronic Tube Plant at Sylvania Electric Products, Inc., Altona, Pa., is credited with saving the life of a fellow employee through mouth-to-mouth resuscitation. In October of 1966, Stewart went to the aid of Carl W. Bull, an electrician, who was found when electrical equipment on which he was working was accidentally energized. Last week—almost three years after the accident—Stewart was awarded the company's La-Crest medal and a $250 check.

PERSONNEL MOVES Lear Siegel, Inc., has named Harold Gold Pittsburgh branch manager for the Olympic division and Dave Swob manager of Olympic's West Coast branch. John G. (Jack) Gellman has joined National Union Electric Corp. as director of public relations. John H. Koller has been named sales manager, Northeast area, for Sylvania Electronic components; General Electric's Consumer Electronics division has appointed two new patent attorneys, Thomas A. Brindley, Darrell D. Dyer has been appointed controller for the Communications Group of the Textron Corp.; the job of director of Industrial Relations Staff for the Philco-Ford Corp. is now filled by Charles E. Shaw, and John W. Hillis has been named district sales manager for General Electric's Electronic Components Sales Operation distributor sales in North Carolina, South Carolina and a portion of Virginia.

We come from a long line of files 100 Years Long!

So who says if AMFIL is 100 years old? WE DO! We're proud of the fact that we have lived through several wars and so many depressions here and we are today producing Record and Tape Cartridge Cases for a modern market. Cases that appeal to the crowd that's tuned in on today's music.

Take AMFIL Tape Cartridge Cases—the easy way to handle and file these increasingly popular items. Assorted styles and colors are available in these ruggedly constructed cases that hold 10 cartridges. AMFIL features easy access to cartridges while driving—lid stays open and each cartridge is protected in its own "cell." Then there's AMFIL Deluxe for a really heavy-duty case that features a silver-stamped, padded top. Interiors are fully lined, too. Deluxe protection for 10 cartridges or get the new AMFIL Deluxe 15-cartridge case.

For the latest in Record or Tape Case writing the company that's had 100 years growing older. But better yet, give us a call collect at Code 815-933-3351 for the name of your nearest distributor. You'll be pleased with the profit!
introducing...
FROM THE HOME ENTERTAINMENT DIVISION OF DECCA®

DECCA HOME ENTERTAINMENT

DELUXE 8 TRACK STEREO TAPE CARTRIDGE PLAYER

DTP-350
Solid state with 12 transistors. 10 watts output. Controls include Loudness, Treble, Bass and Stereo Balance plus channel selector switch and channel indicator. Two 6” speakers. Genuine Walnut veneer. External head adjustment feature.

Suggested List Price
$129.95

8 TRACK STEREO TAPE CARTRIDGE PLAYER ATTACHMENT

DTP-351

Suggested List Price
$79.95

AVAILABLE NOW—FOR IMMEDIATE DELIVERY

For additional information write Dept. J.K.B., 445 Park Ave., N.Y.
Square Dance Music Dealer

DENVER — Paul Kermit, owner of Record Roundup, specializes in square dance music. He even stocks square dance costumes and accessories.

Kermit has enlarged his store until now Record Roundup carries an inventory of square dance outfits and music available anywhere in the West. Alongside his boxes you see dance shoes, burlap undergarments and petticoats, pantaloons, blouses and bonnets for women, and elaborate trouser and shirt combinations, boots, and western garb for men. The stock includes a broad selection of dancewear, footwear.

The record department is located at the left front of the store, visible through the window, which features a pair of 200-hour, oval model lacy square dancing blouses the year around.

Mail-Order

Kermit still does more volume on records than on any other facet of the inventory. The reason has been a mail-order business which has built up over the last few years. He ships records not only to other Western States, but throughout the country. He has developed a reputation for being able to predict correctly whether a new square dance number will be successful. The market has expanded sharply with the rising popularity of "round dancing", which, because of the slight variations from square dancing, often prompts the devotee to buy a separate outfit for the round version.

Camp

Kermit operates a "square dance camp" near Lookout Mountain, some 15 miles from Denver, which accommodates large groups of both adults and teenagers for one-week sessions. "They square dance all day and all night," he said. From 80-100 people make up each class, which includes folk dancing, and square dancing. There is also a "junior camp" for teenagers and children following.

First-time customers, Kermit said, are advised to find that they can buy authentic square dance costumes. The most valuable customer, of course, is the professional caller who sets the pace for square dancing, and who sends in new customers.

Kermit makes a continuing effort to have his dance clubs away from the familiar square dance numbers of the past such as "Turkey In The Straw," in favor of bright new developments in music which lend more spice and interest to every dance.

SEPTEMBER 16, 1967, BILLBOARD
**From The Music Capitals of the World**

**MILAN**

RCA-Italian's Claudio Fahl, ad director of the Victor line, flew to New York to supervise recordings in Italy by RCA Victor artists. The Mantovani and the Papas, Harry Nilsson, Lena Horne and Paul Anka will cut Italian versions of U.S. songs and Frank Sinatra Jr. and Feliciano will record Italian copyrights. The Second Cambertoppe, a singing tour of Europe featuring a big package of Italian stars who will play the main European cities (Billboard, April 11) will run from Nov. 28 to Dec. 14. The tour will take in Austria, Belgium, Czechoslovakia, Denmark, France, East and West Germany, the U.K., Yugoslavia, Norway, Holland, Poland, Sweden, Switzerland and Hungary.

**NEW YORK**

Jane Morgan will play the American's Royal Box from Monday (11) through Saturday (23). Just Rita is appearing at Pleasant Run in Charles, Ill., through Sept. 23. Sonny Molino, manager of the record department of Ricotti International, dined at Lenox Hill Hospital on Sunday of injuries suffered when struck by an automobile near her home on Aug. 20. She was 62.

Gene Krepes and his quartet begin a two-week stint at Toronto's Colonnial Tavern on Monday (18). Bill and Steve Frome of Real Good Productions left last week on a Midwest and West promotion tour plugging their productions of the Blades of Grass on Jubilee, Separata and the Defenso on Seal and the San Francisco Earthquakes on Smash. Before leaving, they completed studio work on the new Blades of Grass album.

Ray Anthony's "Booked Re-Vue" opens at the Rivoli on Monday (19). The Les and Larry Elgart Orchestra plays for dancing.

**SALUTES**

Everything on World...

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ELECTRONICS

You Dr., Billboard Saw Avenue, Illinois 60007

It's available, along with all his other Reprise releases exclusively on Ampex 8-track Stereo Tape Cartridges!

**AMPEX STEREO TAPES**

**SALUTES THE WORLD OF FRANK SINATRA**

...and his great new album

"The World We Knew."

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CAPITOL

25 Years of Jukebox Hits

(Jukebox business veteran fondly recalls some of the greatest hits from Capitol. The list is not exhaustive.)

"Cow Cow Boogie"—Ella Mae Morse

Millie and LeRoy Davidson, Davidson One-Stop, Kansas City, Mo., remembers hearing "Cow Cow Boogie" when they were 10 and 8, and like many registering tradestars, they also recalled early Capitol salespeople.

"I can't ever forget Joe Gleason, Marge Sies and Bill Bull and the gang at Capitol here in Kansas City," said Millie. "There were so many big hits, 'Eager Beaver,' by Stan Kenton, 'Route 66,' by the Old King Cole Trio, so many.

"World Is Waiting ..."—Les Paul and Mary Ford

A number of trade people connected Capitol's early hits with events in the beginnings of their own businesses. "I remember when I first opened up here with 'The World Is Waiting for the Sunrise,'" by Les Paul and Mary Ford," said Fred Spira, Singer One-Stop, Chicago.

"That was the first record I stocked, I remember I bought 100 78s and 25 on 45 r.p.m. Norm Psakley was manager of the branch here then and later there was Mike Malamida.

"Straightened Up and Fly Right"—Nat King Cole

Harry Brockman owner of Uptown Music One-Stop in St. Louis, and his assistant Joe Streis, were both jukebox operators in the days from which they recall some early Capitol hits. "I remember 'Travelling Light,' by Lady Day," said Streis. "That was Billie Holiday," said Spira.

"Like Straightened Up and Fly Right" by the Nat King Cole trio,

said Brockman, "one of the first big Capitol records were rhythm and blues.

"Wheel of Fortune"—Kay Starr

Brockman, like several one-stop owners, also recalled such hits as "(On the) Atchison, Topeka and the Santa Fe," "Shoo Fly Pie and Apple Pan Dowdy," by Stan Kenton and the Margaret Whiting and Jimmy Wakely Hit, "Sippin' Around," was echoed by Pat Cohen, Pat's One-Stop, Richardson, Va.

"Where do you start?" Cohen asked. "There were so many hits. 'Wheel of Fortune,' by Kay Starr, 'That's Amore,' by Dean Martin; Nat Cole's 'Too Young.' What about 'Tom Dooley,' by the Kingston Trio?" asked Cohen, who said he first started buying Capitol records from Nelson & Co. in Baltimore.

"Green Light"—Hank Thompson

A number of operators recall that Capitol has always had a stable of good selling country and western artists. In Altoa, Ill., Harry Schaffner, Schaffner Music Co., answered with the title "Green Light," when asked to think of one of the edki best records he remembers.

Schaffner, and his record programmer, Helen Franklin, have prepared special jukeboxes equipped with million sellers. Helen quickly recalled a number of hits and mentioned "Smoke, Smoke, Smoke!" by Tex Williams, "'Atchison, Topeka and the Santa Fe' was another big record for us," he said.

CONTINUED ON PAGE 86
We've put everything **up top** on the new Rock-Ola Ultra Phonograph... for **ALL-OUT ACCESSIBILITY!**

Flip up the program dome and you'll see why the new 160-selection Rock-Ola Ultra makes sure the lion's share of those coins goes for profit...

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Everything up-top. No stooping, squinting, reaching. Hinged program holders flip down for fast title changes. Magazine has clearly visible record indicator numbers on top for faster loading. Easier for players, too—all controls grouped together, up-top, in one location.

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Selection panel at eye level. Album price changes made with electrical clips so they can't be accidentally changed. Up-top credit unit and free-play buttons.

**NEW PROMISE OF PROFITS**

New, lighted animation, brilliant colors and sleek chrome trim to keep the "action" going. New top-design ends spillage. Dollar bill acceptor, (optional) automatic tamper-proof coin counter and single cash box for coins and bills.

The new 160-play Ultra Model 437 plus its 100-play version, the new Centura Model 436... and the modestly priced, compact, 100-play Concerto Model 434... make ROCK-OLA the only manufacturer that covers all locations, large or small, for maximum take.

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All-out, all the way, for profits!  

Rock-Ola Manufacturing Corp., 800 North Kedzie Avenue, Chicago, Illinois 60651
**Vending News**

**TV Tie-Ins Brighten Bulk Market Picture This Fall**

- Continued from page 78

Gibbons, C. McClure, Roney McClure and Larry Tarietz, is packaging Dishpero in a tube which is included with a water squirter in each capsule. It is offering distributors full co-operation for local TV days.

"We used a local TV on program here to promote Dishpero by putting on a water squirting contest. Most TV stations and radio stations will work with a distributor on something as new as this item," said Tarietz, "and all he has to do is furnish the product."

Samson Products' Wizard of Oz items were inspired on a new TV series which began last Friday (8). The line includes vinyl figures, labels, buttons and flesker rings. The TV program has its own cartoon format showing 120-minute films in two continuous arguments, a half film one week followed by the final sequence.

Such Wizard of Oz characters as Clarence the Cross-Eyed Lion and Huckleberry Finn will be available by September and all items will be sold as mix and to items with 210 gram. The climate of promoting bulk items via TV could spark still other tie-ins. For example, Green Duck has come out with a series of buttons keys to the National and American Football League teams.

**New Mixes**

A sneak preview of other new items from various manufacturer includes:

Six new 5-cent mixes from Karl Guggenheim. Items within the mixtures include False Eyes, Chinese Abacus, Triple Magic Fingers, Ape with joined arm and legs, Trick Lock, Crazy Label, and Monkey. Guggenheim also has a new 10-cent item called "Primp," a shaggy, hairy character to pin on clothing and is featuring a Zip Ball.

Penny King has a number of new mixes, including one featuring its "Nod-Nik" character, a little man with a slit in his head through which a panel slips in and out. Shaggy sayings are printed on the flaps.

Other Penny King mixes feature Happy Horse Balls, Scissors, Insuring Rings, Mad Mad Rings, Mummy Heads and circus animals. One mix in this 5-cent item range is built around key chains.

Knight Distributors Corp. is featuring four mixes, two are 5-cent assortments, one features 10-cent items and one is for 25-cent vending. The two nickel mixes include magic items and plastic creatures. Kings, key chains, the high bouncy ball and other items are included in the 10-cent mix and pins, charms and chain items predominate in the quarter package.

Hunt Novelty & Premiums, in addition to the Caper the Ghost character, is featuring decorative ringed snake, chain links, a "Thing-A-Ma-Jing" lucky 7-11 mix and five finger puppets.

Real Price has large, jumbo "Scare" creatures in nine available for loose 25-cent capsule vending. His "Van-"iush-ink" has two oranges of twenty-nine millimeter rings, a "squeak" bag in each capsule.

Eppy Charms, Inc. has five new mixes ready for the approaching Halloween season and working on a "Fun Ball" 10-cent capsule mix consisting of 20 miniature "prize toys," including the new novelty ball. Fun Ball, according to a vice-president of the company, is a bouncy toy.

Eppy Charms, Inc. has over 25 nickel mixes of 15 individual items each selling for 5 cents; a surprise capsule mix of 15 items each selling for 6 cents; a surprise capsule mix of 15 items each selling for 7 cents; a surprise capsule mix of 15 items each selling for 8 cents; and a surprise capsule mix of 15 items each selling for 9 cents.

Creative Promotions' newest item is "Mad Panic Buttons." The item features a small bald head with an orange hairball located on the rear, a "Mr. Atlas," a "Mod Man," and a "Banan-a." Other current items for Leaf are its Pal series bubble gum, caramel chews, a candy bar, and a "Little Big Man" of candy in six flavors. Leaf is also newly involved in manufacture of "Muncher" for large vending machines.

Another candy item that is currently available by order is Cramer Gum's "Big Balloons." This is a 5-cent item in a contented candy-covered gum ball that changes colors as each of six successive layers is consumed.

Sunline, Inc., has fashioned its "Sweet-Tarts" for penny vending and has several flavors available.

This is a candy-covered dextrose lozenge. Large. Diversified Units. A trend to larger equipment in bulk vending could be an influence on new machines this fall. Hardy Industries has just redesigned its Komet unit to accommodate products the size of golf balls and even slightly larger.

Oak Manufacturing, Inc. is reportedly readying machines for larger vendable. Victor Vending Corp. is about to announce a new product.

Northwestern Corp., which is still in production with its Vantage Professional stand, has also been extensively promoting its "Booze Barometer" counter novelty game.

And at least one prominent distributor is selling a new plastic laminating machine from Sidewalk Vending. The unit dispenses a ready-to-adhere plastic label for driver licenses and other valuable items.

**New Equipment**

An all-purpose vender is being offered now by E. B. Metal Products Co., Inc., available in use with packaged dye. It could be used to vend scenic photos, nylon stockings, seeds, shoeshine kits, detergents, toothpastes, and other small, instant cold drink mixtures and many other products.

**NEW NEW NEW**

**VANISH IN SECONDS ABSOLUTELY FOOLPROOF WILL NOT STAIN YOU MUST SEE IT TO BELIEVE IT**

E. B. Metal - All-Purpose Vender

Booze-Barometer

Entertaining • Great Repeat

The BOOZE BAROMETER has great appeal for thousands of customers, and their friends... played for fun or seriously.

BIG PROFITS FROM THIS PROVEN NICKEL NABEE!

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Sey You Saw It In Billboard

SEPTEMBER 16, 1967, BILLBOARD
Vending News

Nama Meet Set for Oct. 7

Osage Beach, Mo.—National Automatic Merchandising Association president James T. McGauley and Lt. Gov. Thomas F. Eagleton of Missouri are scheduled speakers at a meeting of the Missouri Automatic Merchandising Association (MAMA) here Oct. 7 at the Tan-Tar-A Resort. All Missouri vending operators, whether members of MAMA or not, are invited and urged to bring their wives. Manufacturers and suppliers are also invited.

There will be individual meetings of both the St. Louis and Kansas City arms of MAMA at a combined meeting and banquet. A registration fee of $3 and $9 tickets can be obtained from MAM treasurer Len Stegeman, Capitol Vending Service, P.O. Box 1035, Jefferson City, Mo. 65102. The Tan-Tar-A Resort phone number is (314) 348-2288, for the purpose of securing accommodations.

Nama Convention Program Is Set

Chicago—Some 22 exhibit hours and eight hours of educational meetings are scheduled for Convex '67, the annual convention and trade show of the National Automatic Merchandising Association (NAMA). The event will be held here Oct. 28-31.

All educational meetings and official functions of NAMA will be held at the Conrad Hilton Hotel, 720 South Michigan Avenue. Exhibits, representing the largest array of vending products, will be set up in the International Amphitheatre, 434 Street at South Halsted Street. The two locations are about 15 minutes apart by taxi, and special buses will be provided for convention traffic.

The convention coincides with the NAMA annual meeting and convention program review at 10 a.m., Thursday, Oct. 28. At the same time, a sanitation workshop for vending routeemen and managers will be held. Chief speaker at the workshop will be David E. Hurley, Public Health Council, NAMA.

Exhibits will open for the first time at noon on Saturday the 28th. They will remain open until 6 p.m. Exhibit hours on Sunday are from noon until 6 p.m. noon on Monday and until 4 p.m. on Tuesday, Oct. 31.

Educational sessions scheduled for Sunday, Oct. 29, include "Enlightened Money Management," "Incentive Compensation for Routeemen" and "Upgrading Location Relations." Featured speaker at the first session will be John F. Childs, vice-president, Irving Trust Co., New York, N.Y., who will outline routeemen incentives. Speakers at the Sunday session will be Charles E. Bertich, Bertich Vending Company, Waukegan, Ill., and William A. Martin, administrative vice president, Can-teen Service Co. of Toledo, Toledo, Ohio. And panelist for the location relations discussion will be Charles R. Farren, the

Farren Co., Tulsa Okla., and Ralph L. Sanes, Sanes's Complete Vending Service, Columbus, Ohio.

Profit Planning

Monday morning, Oct. 30, three experts will discuss "An-alyzer Management's Alternatives for Profit Planning." Participants will be Dr. James Olson, dean of the school of business and industrial management, Millken University, Decatur, Ill.; Dr. Melvin G. Parsons, director, bureau of business services and research, college of business administration, Eastern Michigan University, Ypsilanti, Mich., and Dr. Robert L. Coop, professor of marketing, school of business and public administration, University of Missouri, Columbia, Mo.

Saturday, Oct. 28

10 a.m. — NAMA Annual Meeting, Waldorf Room, Conrad Hilton Hotel.
10 a.m. — Sanitation Workshop, Willard Room, Conrad Hilton Hotel.
Noon — Exhibits open, Donovan Hall, International Amphitheatre.
6 p.m. — Exhibits close.

Sunday, Oct. 29

Noon — Exhibits open, Donovan Hall, International Amphitheatre.
6 p.m. — Exhibits close.

Monday, Oct. 30

11 a.m. — "Route Management and Analysis," Grand Ballroom, Conrad Hilton Hotel.
Noon — Exhibits open, Donovan Hall, International Amphitheatre.
5:30 p.m. — Exhibits close.

Tuesday, Oct. 31

9:30 a.m. — "Data Processing for the Vending," Grand Ballroom, Con- rad Hilton Hotel.
Noon — Exhibits open, Donovan Hall, International Amphitheatre.
4 p.m. — Exhibits close.
6 p.m. — Annual banquet, International Ballroom, Conrad Hilton Hotel.

Ladies' Lunch at Conclave

Chicago—An "early bird" luncheon for the ladies has been scheduled for this year's Music Operators of America (MOA) convention Oct. 27-29 at the Pick-Congress Hotel here. The luncheon will be at noon Friday, Oct. 27, at the hotel. A special program will follow the luncheon. The event, based on a record number of advance registrations received, will be well attended.

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Los Angeles Considers Ban On Pool, Arcades, Bowlers

By BRUCE WEBER

LOS ANGELES — The City Planning Commission here is considering a ban on pool halls, penny arcades and bowling lanes in portions of the San Fernando Valley and along several of the city's famous shopping strips.

This is the third attempt in Los Angeles to close "family billiard halls," or to ban juvenile games in playing them. The "family billiard hall" operators offer an additional source of revenue (Billboard, July 1966).

Legislation to ban juveniles from billiard halls, or to close pool halls, penny arcades and bowling lanes, is opposed by operators who insist the family pool hall is another method used by the coin and vend industry "to capture the leisure-time dollar."

The new attack will be presented to the Planning Commission in the form of zoning regulations to protect the city from "deterioration caused by incompatability uses."

A proposed ordinance which would prohibit family billiard halls, pool halls, penny arcades and bowling lanes in C-4 commercial zones has been prepared for consideration by the commission. The legislation is aimed at Ventura Boulevard, the Miracle Mile section of Wilshire Boulevard and sections of Hollywood and Sunset boulevard.

Several operators are worried the ban will have widespread repercussions throughout Southern California.

Charles S. Kuzak, planning commissioner, said: "The C-4 ordinance was specifically designed to create and preserve "high-class" shopping centers. Many pool halls, penny arcades and bowling alleys can give an air of dirtiness. Also considered incompatible by several members of the commission are establishments with "games of skill and chance," skating rinks and penny arcades.

The proposed ordinance would add family billiard halls, pool halls, bowling alleys and penny arcades to prohibited uses.

"If the ordinance passes," an operator explained, "coin operators with locations in bowling alleys, pool halls and penny arcades will have to readjust their thinking." He said it's difficult to fight city hall.

Harset by Set for Dime Vending

LOS ANGELES — Harold F. Probascio has the answer to his vend machine operators who complain about "creativity gap" in the industry.

Probascio, president of Harold Industries in Burbank, Calif., has redesigned the vending machines with "fun" built in.

In retooling and modifying the machines, Probascio has designed a machine capable of vending a wide variety of products, including golf balls, or slightly larger. An enlarged delivery chute gives the machine a "weeble wobble" quality, allowing it to roll from side to side and stop anywhere.

"Captive ball" idea, which appeared on "Capersville" in 1967, is now in Probascio's machine. A "captive ball" is housed in the machine and is released when a coin is deposited. The machine is promoted as "a fun house of pinball machines with a real catch." The machine is priced between $150 to $500 depending on the number of "captive" balls in the machine. The "captive ball" is a hit in Los Angeles and San Francisco where it is being used in combination with pinball machines.

Probascio's machine is priced from $250 to $450 depending on the number of "captive" balls in the machine. The "captive ball" is a hit in Los Angeles and San Francisco where it is being used in combination with pinball machines.

Industry Hits Banquet Circuit

PHILADELPHIA—The coin machine industry will hit the banquet circuit in a big way during the next few months, with participation in three major testimonial dinners.

Greatest industry interest is expected in connection with the State of Israel Tribute Dinner sponsored by the coin operators of Philadelphia in honor of J. Harrison Jones, president of the Continental Bank & Trust Co., to be held on Oct. 22. Earlier in the month, on Oct. 3, Herman Scott, president of Jay Vending Co., will be honored at a dinner by the Uptown Home for the Aged.

The third major event will be a dinner by Philadelphia Variety Club, Tent No. 13, honoring Ralph W. Pries, vice-president of Berko Vending Co., to be held early in December. The Harrison Dinner will be co-sponsored by the Coin Machine Division of the Philadelphia Branch, State of Israel Bankers, and the Philadelphia Amusement Machine Operators Association. Scheduled to be honored are the owners of the Shuk Sacks Hotel, the event will honor Harrison both for his support of Jewish causes and for his dedication to the amusement machine industry.

(Continued on page 83)
Vending News Digest

Nominate 7 for NAMA Board

CHICAGO — Meyer Gelfand, chairman of the nominating committee of National Automatic Merchandising Association (NAMA), has named the following vending industry executives as nominees for the 1967 Board of Directors: J. Robert Graham, Avenco, Minneapolis; William H. Martin, Automatic Candy Co. Columbus, Ga.; B. M. Montee, Cater-Vend, Jacksonville, Ill.; Robert G. Morey, Coin Manufacturing Co., Madison, Wis.; Patrick L. O'Malley, Canteen Corp., Chicago; W. R. Paton, Valley Vendors, Modesto, Calif., and Arthur D. Stevens, Stevens-Sweet, Elizabethtown, Ky. Graham and Stevens are currently members of the 21-man board. Elections will be held Oct. 22 at Conrad Hilton Hotel in Chicago during the NAMA convention.

Cigaret Tax a Relief

SACRAMENTO, Calif.—A special unincorporated area tax rate here will drop drastically this year as a result of the California State taxes levied on cigarettes. The Sacramento County Board of Supervisors said that additional income which will accrue from the cigarette tax will reduce the county area tax rate.

The action will not benefit taxpayers within the cities of the county. However, a spokesman for the Sacramento County Board of Supervisors, said that since cities also will get some of the cigarette tax money, their budgets also should be reduced by the cigarette levy.

Legislation already signed by Gov. Ronald Reagan provides for a 3-cent-per-pack tax to become effective Oct. 1. With the funds going to the state, the 3-cent-per-pack increase went into effect Aug. 1. After Oct. 1, California will have a 10-cent-per-pack levy.

M. D. Tushers, Sacramento county executive, said the cigarette tax should return $415,273 to the unincorporated area this year and $785,432 next year. He said there also would be $54,418 for county-wide services from the tax.

To be eligible for the 3-cent-per-pack State rebate in October, however, charter cities—such as Los Angeles, which has its own 4-cent-per-pack levy—must drop their own taxes in favor of the State’s fee. The State rebate would go only to those cities which do not impose their own cigarette taxes.

Nevada Collects $5.4 Million

CARSON CITY, Nev.—More than $5.4 million in cigarette tax dollars has been collected by the Nevada Tax Commission in the fiscal year ended June 30. The tax collection dipped slightly from the previous year.

New Hampshire Gross Up

CONCORD, N.H.—New Hampshire’s tobacco receipts during July were $750,000 higher than during the same month in 1966, according to report by the Tobacco Products division of the State Tax Commission.

Division officials said the principal reason for the big increase in receipts was the 3-cent hike per pack of cigarettes which went into effect July 1 after approval by the 1967 Legislature.

After the increase, cigarette manufacturers added half a cent to their sale price, resulting in the result that the State tax went from 4 to 6.5 cents per pack.

Total sales for July were $1,723,911 as compared with $1,673,090 last year.

Single Federal Tax Proposed

DENVER—Speaking to the National Association of Tobacco Tax Administrators here, New York City finance administrator Roy M. Goodman proposed repeal of all State and local cigarette taxes in favor of a single federal levy of 20 cents per pack.

Goodman said the scheme would yield $1.2 billion more in revenue annually, would reduce the cost of collection and would eliminate bootlegging because of the uniformity in taxes and prices.

Suggesting that the increased revenue would be used to combat "urban problems", Goodman said, "I would rather tax smokers than see our cities go up in smoke."

The Vigilance of Vending

HOUSTON—Patrons of the Telephone Road Twin Drive-In Theater here now have access to food, drinks and concessions from operators of vending equipment, thanks to a new recycling device installed for that purpose. In normal operation of drive-in theaters, the concession stand closes about 10 p.m., cutting off the patron’s supply of food and drink. With the new device, the customer can put in change, get his change back, and head the list of distinguished guests. Honorary chairman for the dinner is Sheriff Berezin, president of ABC Consolidated Corp.

Industry Hits Banquet Cirk

 nationwide plan was unveiled at the National Convention of the American Coin-Operated Machine Association in Chicago last week. The plan was designed to increase the number of public relations programs and generally strengthening the industry. A special city-wide billboard tournament is being planned in Phoenix.

Other officers elected to ACMOA are Vice-President Bill Watts, Valiant Amusement; Secretary-treasurer, Sum Robinson, Robinson Bros. Amusements, and directors Red Arnold, Arnold's Music & Games, Sal Di Bruno, Sal's Distributing Co.; Joel Kaufman, Valley Vendors & Distributing Co.; Bentley, and Paul De Santi, Westside Amusements. All are from Phoenix.

For further information on the meetings here operators can contact the following:

Carolyn M. Brown, Sales Co., 1000 West Washington, Phoenix, Ariz. 85007 or phone (602) 252-6123 or 252-6123.

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Ted Folz Dies
OCEANSIDE, N.Y.—Ted Folz, 77, father of bulk vending industry leaders Roger and Harold Folz, died suddenly Sept. 5 at his home here. He was associated in Folz Vending Co. with his sons from 1954 to 1958 and was semi-
retired at the time of his death.
Services were held Thursday (2) and burial was in Frickliff Cemetery, Hartdale, N.Y. Be-
side his two sons, he leaves his wife, Faye, and four grand-
children.

Vending News Digest

- Continued from page 83
pointed out, are expected to account for 15 percent of the market
this year.
Stewart suggested that it is not in the public interest to influence
the smoker to increase his intake of "injurious" ingredients.
And he urged that the longer cigarettes be removed from the market.

Canadian Smoking Up 99%
MONTREAL—The rate of revenue stamp sales indicates that
Canadian cigarette consumption was up 99 percent in July, in the
month, 2,747,525,945 cigarettes were consumed, compared with 2,415,
912,615 in July of 1966.

New Nestle Candy Bar Line
WHITE PLAINS, N.Y.—The Nestle Co., Inc., has introduced a
new line of chocolate-covered candies.
The milk chocolate-covered bar line includes Triple Decker, Caramel Cream and Peppermint Cream, children's TV program campaign created by Leo Burnett
will launch the line this fall.
Nestle is also expanding the distribution of its new Bonanza Bar to the entire U.S. This 10-cent bar, containing peanuts, chocolate fudge and milk chocolate coating, has been tested for over two years in Buffalo, New York and Portland, Ore.

To Vend Baggage Carts
MINNEAPOLIS—The Metropolitan Airports Commission plans to
make a new baggage cart vending system a six-month trial at the
Minneapolis-St. Paul International Airport. Travelers rent carts by
inserting 50 cents in a coin mechanism on the storage rack, reles-
asing a cart to tote their baggage. The cart may be returned to the
rack after use where the mechanism automatically refunds 50 cents.
The racks will be situated in the terminal building and parking lots.

Seek ABC Injunction, Penalty
NEW YORK—A suit filed in Brooklyn Federal Court seeks an
injunction against ABC Consolidated Corp., and a $500,000 penalty.
ABC is the object of monopoly charges by the Federal Trade Com-
mission in connection with theater concessions in the New York
Philadelphia area. The injunction would force ABC to sell its the-
er concesions. The suit demands a penalty because ABC allegedly
disregarded an agreement to drop the consenons by Oct. 29, 1965.

J&J DISTRIBUTORS, Indianapolis, recently played host to this group
of 47 operators and wives in Freeport, Grand Bahama Island. The
luxury trip, Aug. 3-7, was billed as "J&J's Music Merchant Social,"
The vacavationers arrived at the plush Lucayan Beach Hotel to find a
Rowe Machine and Phonograph in a successful two-day search. They were
greed by company president Joe Flynn and his partner, John
Chicofsky. The machines were in saieds, shuffle ads, flip-
pons, lounged, sunned, golfed, cycled, boated and snapped pho-
graphs. Some even relaxed.

New Equipment

Seeburg—Phono Jet 100-Play
Measuring 45¾ inches high, 20½ inches wide and 24½ inches
in depth, this is the new Phono Jet 100-Selection unit just introduced by
the Seeburg Corp., Chicago. It has the Seeburg "vertical play-
ning" mechanism holding 15-45 rpm records, high-compliance mag-
pick-up; Tormat Memory Unit (pickup and memory unit) with 3-year
warranties), built-in provisions for remote volume control, 6,000-cycle
circuitry with 40 watts of output power; 70-volt connection for
utilization of any Seeburg remote speaker system; two 12-inch, full-
range speakers, capable of connection to permit use with the Seeburg Wall-o-
Matic (3W-1000) (See story.)

Seeburg Showing
100-Selection Jet
- Continued from page 78
reception locations where limited
space has posed a problem in the
past. There are still many
locations that want coin-oper-
ated phonographs but don't
want to sacrifice a lot of floor
space for a regular size model.
The new unit measures 45¾
inches high by 30½ inches
wide by 24½ inches deep. It
has a solid state amplifier and
has a solid state amplifier with
40 watts of output power
to the two (6-inch) full-range
speakers. There is a 70-volt con-
nection for utilizing any existing
Seeburg remote speaker system
and the new unit will operate with
Seeburg's 100-selection Wall-
O-Matic (Model 3W-1000).
"Operators have been ques-
tioning me, wanting to know
when Seeburg would have a new
100 selection model phono-
graph so they could up-
de-date many of the locations
where they have installed 100-
selection Wall-O-Matics," said Bill Frutting, Seeburg vice-
president. "We've been listening
to these requests."
Engineering vice-president Al
Bodich described the new Phono-
Jet as "brand new from top to
tottom. This is not a smaller
version of any other model." George L. H. Gilbert, presi-
dent, Seeburg International,
said: "Seeburg equipment is built,
not adapted, for use anywhere
in the world. This means that we build machines with motors and all electrical components designed for specific use in spe-
cific countries. We build 50-
cycle for countries that have 50-
cycle systems, and 45-cycle for the voltage where the machine will be used, 45-cycle or 30-cycle, or anywhere in between. We don't believe in sticking in trans-
formers that are meant for one
country with less efficiency than
in the country for which they
were designed. And so it is with the new Phono-Jet."
Recycle
Adair observed that, "recy-
cycling of equipment is not too
prevalent any more. Thus, mod-
erate income locations seldom
see a new photograph in their
place of business, even if it is
not the latest model machine.
In the past, these locations got
new equipment that was over-
used and had been moved down
from the top to the bottom pro-
ducing location. This abolish-
ment of recycling by the oper-
ator has failed to introduce in-
come simulating newer phonographs in moderate income lo-
ocations. Accordingly, some lo-
cations even dropped to a mar-
ginal status."
The new model has been on display at Seeburg distributors for several days and goes on exhibit officially this week. It will be shown with other Seeburg products at the Music Operators of America trade show in Chicago Oct. 27-29.

1c SALE
ROYAL DISTRIBUTING, INC.
1210 Glendale-Milford Rd.
Cincinnati, Ohio 45215
PHONE: (513) 771-4250

If you are not already on Royal's used equipment
mailing list write today. In our September bulletin
we are having a gigantic 1c SALE. Don't miss out
on these great bargains. The bulletins will be in the
mail the 2nd week in September. WRITE
TODAY.

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New Equipment

Victor — Bottle/Can Vender

Versatility in vending is offered by Victor Products Corp. in this Model VPA-4080C bottle or can vender, dispensing 6- to 16-ounce bottles for 8- to 12-ounce cans. Capacity is 418 cans or 234 bottles. An optional feature, a solid-state “Qualitron” control system, is also available.

More will LIVE
the more you GIVE

HEART FUND

Williams — Beat Time 2-Player

Williams Electronics, Inc. has issued this new two-player, Beat Time, in an adjustable three or five-ball play model convertible to edit-a-ball. The unit has four top rollover lanes which score 100 points and illuminate 3-6-9 and 12. It has four rotating targets which also score 100 points and illuminate 3-6-9 and 12. Achieving these numbers lights three rollover lanes for an extra ball and one rollover for a special, “Jet Bumpers” and rollover lanes increase in value with each number achieved. Unit has a new on/off toggle switch under the cabinet and comes with single, double or triple chute options.

Obtains Exemption

Continued from page 78

here asking them to participate in the MOA convention Oct. 27-29 at Chicago’s Pick Congress Hotel.

Commending on attendance at meetings of the South Dakota group, Talcus said, “We’ve cut our meetings from four to three a year and we have been having a good increase each time.”

Past-president Darlow Maxwell, Maxwell Music Service, here, will host the meeting which will be held in the St. Charles Hotel. Reservations may be made by phoning the hotel at (605) 224-5961, or Maxwell at (605) 224-4097.

All Machines
Ready for Locating

United States
95.
United Fruit
95.
United Movers
255.
Wms. Maverick
50.
Ct. Big Bill
125.
Wms. Pitch Shifts
95.
Smokeshow Model Y 27
85.
Illy Booking Brake
45.
It’s
185.
Wurlitzer 2410
195.
Wurlitzer 2490
375.
Wurlitzer 2610
255.
Wurlitzer 2650
355.
Wurlitzer 2750.
Cable: LEW10.

Say You Saw It in Billboard

SPEAKING OF SOLID STATE... you should see (and hear) the new JUPITER 100F
(the money making sound of music!)

We’re proud to present the new Jupiter 100F... great new addition to a fine old European family... with such added features as a 50c coin chute, total play meter and solid state 30-watt amplifier. The specially designed multi-range speaker in concert with the solid state amplifier reproduces every nuance of sound exactly as it was recorded in the studio... full range of sound from 20 to 40,000 cycles... from the lowest bass note on a Mungus platter to the high E above C on a Pete Fountain clarinet solo. And, without distortion, even at full volume.

Throughout its classic continental chassis, the Jupiter mechanism is simplicity personified, a maintenance man’s dream, an operator’s salvation, since less servicing means higher net per machine. Spare parts available throughout the country... and not only is Jupiter superior mechanically, but it represents an important price break-through on both the distributor and operator level.

A few choice distributorships are still available in the U.S., Canada and the Caribbean. Write, wire or call

JUPITER
Sales of America

Division of Taran Enterprises, Inc.
3401 N.W. 36th Street, Miami, Florida 33142
(305) 635-2531
Cable: TARANDIS

SEPTEMBER 16, 1967, BILLBOARD
**New Equipment**

Coffee-Mat — Coffee Vender

Coffee-Mat's newest group capacity model C250-600 coffee vender delivers coffee six ways and vends whipped hot chocolate. Companion models (C150-600S) dispense six ways with hot chocolate and soup (C150-600T) dispense coffee six ways and hot chocolate in addition to tea, soup or soluble coffee. All models include dime and nickel payout changers and are available in three finishes.

**CAPITOL**
**25 Years of Jukebox Hits**

- **Continued from page 78**

**"Oh"—Pee Wee Hunt**

At California Music in Los Angeles, Dean Martin's "Memories Are Made Of This" and Nat Cole's "Mona Lisa". Ron Frankelson said that the label has been important to his jukebox operations because of the many country and western artists.

**"Ramblin' Rose"—Nat King Cole**

Without hesitating, Les Montooth, Peoria, Ill., thought of "Ramblin' Rose" when asked to name some of the big Capitol records he remembers as being most popular with jukebox operators in the country, named "Wheel of Fortune," "Slippin' Around" and a half dozen such big titles.

**"Ode to Billie Joe"—Bobbie Gentry**

Several jukebox dealers, while waxing nostalgic about old Capitol best sellers, were equally enthusiastic about more recent hits. "I think this 'Ode to Billie Joe' will be a big seller," said Tony Robinson. "Many of Capitol's country artists are stocked as a matter of routine. Jean Shepard is an example."

**MOA Support**

Other congratulations came from MOA Executive Vice-President Fred Granger in Chicago. "During my three and a half years with MOA, Capitol Records has been one of our most loyal supporters. Capitol is not only a consistant exhibitor at MOA trade shows year after year—which we very much appreciate—but Capitol is also a dues-paying member of this association.

"On behalf of the officers, directors and members of MOA, I extend to Capitol Records our warmest and most sincere congratulations on the happy occasion of its 25th anniversary. All of us at MOA look forward to many years of close cooperation with this outstanding record manufacturer."

**NAMA Convention**

- **Continued from page 81**

On Monday afternoon, "Route Management and Analyzing" will be discussed by Roger W. Kallio, associate, A. L. Kearney & Co., Inc., Chicago, in a management consultant firm.

"Data Processing for Vending" will be the topic to lead off Tuesday's sessions. Speaker will be Dr. Robert G. Seymour, president, Tec-Search, Inc., Wilmette, Ill. Panelists will be Joseph L. Levine, president, Blue Ribbon Vending Co., Philadelphia, and Gary R. Sterba, manager of data processing, The Macke Co., Washington, D.C.

**Greyhound**

That afternoon, R. D. Chaf- tain, food service consultant, Standard Oil of California, will address the topic, "The Promise and Impact of Convenience Foods." Panelists discussing the same topic will be Cuthbert G. Snowdon, director, Food Standards and Research, Automatic Retailers of America, Inc., and Terry Wais, director, research and development, Greyhound Food Management, Inc., Detroit.

The convention closes with the NAMA annual banquet in the International Ballrooms of the Conrad Hilton Hotel at 7:30 p.m. Tuesday, Oct. 31. Over 10,000 vending industry presidents and executives are expected to attend the convention.
Suddenly moderate-income locations are profitable with new equipment.

Seeburg's Phono-Jet is here.

Small it is—46 5/8" x 30 1/2" x 24 1/4"—but big in sound and quality. And economical to operate.

Phono-Jet has two 12" full-range speakers for room-filling sound. Holds fifty 7-inch 45 rpm records—100 selections. Plays them with the Pickering precision cartridge for true, long-lasting reproduction and has the exclusive Turnout memory unit. Both are guaranteed 5 years. Phono-Jet's reliable solid-state circuitry is longer-lasting, trouble-free.

The Phono-Jet is Seeburg quality at a mini-cost. What's more, Phono-Jet needs only a stepper-kit for easy hookup to existing 100-selection wall boxes. So when moderate-income locations ask for new equipment, you've got a good comeback—the Phono-Jet. Contact your Seeburg distributor.

Seeburg – Growth through continuous innovation

The Seeburg Sales Corporation • International Headquarters, Chicago 60622
Coinmen In The News

* Continued from page 84 *


Also present were Gilmore Rosenthal, Roy George Music; Bob Both, Roy George Music; Jim Panazilla, Roy George Music; Joe Carriagian, Roy George Music; Charles Nielson, Allan Enterprises; John Balzes, United Automatic Vending; John E. Waltz, United Automatic Vending; Perry Hackfort, Curry Music; Odia Porter, Stephens Cigarette Service; William A. Wittall, Western Music; Bill Baker, United Automatic Vending; George Haydory, L&N Music; R. Abbas, Cotta Music, and Clarence Lorben, Shuller Distributors.

PHILADELPHIA

William Fishman, president of Automatic Dealers of America (AKA) adds to his many community activities in accepting the role as co-chairman of the Advanced Gifts Division for the forthcoming Allied Jewish Appeal campaign... Souther Vending Corp., based in Cleveland, obtained a Certificate of Authority to conduct its business in Pennsylvania. According to its application for a State charter, its business is to provide "food and drink services through vending machines to offices, plants and institutions and all things necessary and incidental thereto. The registered office of the corporation in Pennsylvania will be at 123 S. Broad Street in Philadelphia... Ralph W. Prins, vice-president of Berlin Vending Co., goes to Israel in November in his capacity as president of Variety Toast in the Middle East... Jack Beresin, president of ABC Consolidated Corp., back at his desk after being hospitalized for observation at Jefferson Hospital here, where Mrs. Martha Berger has been chosen to serve as co-chairman of the Women's Committee of the Israel Bonds inaugural Ball to be held Sept. 24 at the Sheraton Hotel, marking the formal installation of the new leadership for the State of Israel Bonds Committee here. Her husband is president of Cigar-Pak Vendors and Cigarette Corp. of America.

REGISTRATION CARDS MAILED

CHICAGO — Advance registration cards for the Oct. 27-29 Music Operators of America (MOA) trade show and convention here at the Pick-Congress Hotel went into the mail today, according to MOA Executive Vice-President Fred Granger. The advance system of registration, which has badges and banquet tickets waiting for MOA members when they check in at the convention, was a new service instituted by Granger when he came to MOA in 1964. The MOA is also sending out advance registration cards for rooms at the Pick Congress Hotel. Hotel representatives Tom Macke reports that rooms, suites in particular are being booked at a fast pace.

Coming Events


Sept. 14-17 — Texas Automatic Vendors Association of Virginia, Inc., annual meeting, Capital Motor Hotel, Virginia Beach.

Sept. 14-17 — Organized Convention of Dealers of Nebraska, regular meeting, Holiday Inn, Norfolk.


Sept. 21-23 — West Virginia Music & Vending Association, annual meeting, Heart O'Town Motor Lodge, Atlantic City.

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


Oct. 1 — Arizona Coin Machine Operators Association, special meeting, Safari Hotel, Scottsdale.

Oct. 6-9 — Missouri Automatic Merchandising Association, combined fall meetings, Tan Tara Resort, Lake of the Ozarks.


Oct. 29 — National Vendors Association, directors meeting, Lakshle Hotel, Chicago.

Trade Leads

Bond Drive

PHILADELPHIA — Philadelphia Branch, State of Israel Bonds, has turned to the coin machine industry to provide the necessary leadership for the Israel Bonds Industry Division. Martin A. Berger and David Rosen were named co-chairmen for the division. Berger is president of the Cigaromat Corp. of America and Cigarette Corp. of America, manufacturers of cigar vending machines. Chairman is head of David Rosen, Inc., distributor of Rowe AMI music, vending and amusement machines, phonograph records and is the U.S. distributor for a combination movie-jukebox machine.

The Industry Division is planning a number of major events for the fall. The first of such events will be a State of Israel Tribute Dinner honoring J. Harrison Jones, president of Continental Bank and Trust Co., who has provided financial strength and support to the local coin machine industry from the very beginning.

Awards, held by the Active Amusement Co., Rock-Ola distributor, has accepted the general chairmanship for the Harrision tribute dinner, which will be sponsored in conjunction with the coin operators of Philadelphia and the Amusement Machines Association of Philadelphia. The award dinner is scheduled for Sunday evening, Oct. 22, at the Bellevue-Stratford Hotel.
WURLITZER proudly announces the appointment of

J. & C. CORPORATION as its phonograph distributor for the New England States

Located at 76 Rowe St., Auburndale, Mass.; J. & C. Headquarters will provide New England operators with complete Wurlitzer and allied coin operated equipment, sales and service.

Come in and join with J. & C. in celebrating their appointment as Wurlitzer Distributors. Enjoy hospitality and view the Wurlitzer line while inspecting their modern facility.

THE WURLITZER COMPANY, PHONOGRAPH DIVISION, NORTH TONAWANDA, N.Y.