Broadway's Vanishing Breed: Disk Companies as Angels

By MIKE GROSS

NEW YORK—The 1967-1968 Broadway musical season marks the end of the record companies' "mad scramble" for rights to original cast albums. The "mad scramble" description was made by Norman Racin, vice-president and general manager of RCA Victor, which has five of the seven musicals scheduled for production this upcoming theater year. Four out of Victor's five were previously committed. ABC Records and United Artists Records are the only other companies involved.

Noticeably absent so far this season are Columbia Records, which has long been a moving force in record company participation in Broadway productions, and Capitol Records, which has been investing in shows during the past few years.

According to Racin, the record companies are exercising much more selectivity in the selection of shows even though they are committing much more material to select from. He says that his company's prime interest in a Broadway musical is as producer of the original cast album rather than as an investor. However, he admits that there are still instances where Columbia actively seeks financial support from a record company.

Of the five shows in which Victor is financially involved, three are the offset of earlier (Continued on page 10)

Teen Rock Bands Get Coddled and Clubbed

By RAY BRACK

CHICAGO — A new association of club and ballroom owners in Minneapolis-St. Paul has been charged with setting up three classes of teen bands and fixing fees $25 to $50 under what the groups had been getting. The association, formed three (Continued on page 14)

BB's Forum: Brass Galore

NEW YORK—This year's Billboard Tape Cartridge Forum is rapidly shaping up as a cartridge summit conference. Of the total number of registrants to date, some 25 percent hold the position of president of their respective companies, with an additional 20 percent in the capacity of vice-president, director or manager.

The Forum will bring together these executives from all phases of the industry to discuss technological and marketing problems. The two day sessions will be held at the New York Hilton, Oct. 16-17. (Continued on page 10)
They’re playing our soul...

everywhere!

NINA SIMONE
"YOU’LL GO TO HELL"
#9286

LITTLE DION
"LONELY TEARDROPS"
#9284

RCA VICTOR
The most trusted name in sound
NEW YORK—CBS Records will handle the marketing and distribution of British’s Immediate Records in the U.S. The deal was concluded by Clive J. Davis (center), vice-president and general manager of CBS Records, and Andrew Loog Oldham and Tony Calder, owners of Immediate.

Immediate Records’ second outside label that CBS has taken on this year for marketing and distribution is the first outside label to come into the CBS fold was Lou Adler’s Ode Records.

The arrangement with CBS is under a new Immediate Records’ plan to establish a domestic unit in the U.S. record market throughout the world. Under these arrangement Immediate Records are released on the Immediate label in each country.

The deal is in the U.S. for Immediate will be “Itchycoo Park” by the Small Faces. The disk has been out only a few weeks in England and is already No. 4 on the best-selling charts, making it the label’s first ball through this U.S. market.

Since its establishment two years ago, Immediate has emerged as the first successful independent record operation in England. CBS has a long list of its producers includes Mick Jagger, Mike Hurst, Steve Marriott, Ron Wood, Procol Harum co-owner, Andrew Loog Oldham, who also produces the Rolling Stones.

Immediate’s rise in Britain’s record industry is attributed to its policy of emphasizing and encouraging the creative efforts of its artists, producers and writers. The label maintains a small, self-staged staff of professional producers and artists who provide material for the recording. Immediate also recovers much of its attention on artists who write and produce their own material. “Chocolate Cake,” for example, was written and produced by Steve Marriott and Ronnie Lane, who are members of the Small Faces.

Commenting on the agreement, Davis said: “The Immediate label has been managed with much imagination and hard work and the success of a record has been very unusual. At some time the label’s success has been correctly on the English charts, and by a number of overseas hits the direction of Andy Oldham and Tony Calder. Immediate Records will establish itself as an important source of hit product in this country.”

CLIVE J. DAVIS (center), vice-president and general manager of CBS Records, concludes deal with Andrew Loog Oldham (left) and Tony Calder for handling of their Immediate label in U.S.

Record Trade’s Fund Gives $3 Million to Members of AFM

NEW YORK—The Phonographic Fund distributed approximately $3 million to 18,000 members of the American Federation of Musicians in 1967. This marks the third annual distribution made by the Fund. The first in 1965 was for $700,000, and the second in 1966 amounted to $2 million.

The Fund is derived from payments made to it by the record industry under 1964 collective agreements with the union. Under the agreements each record manufacturer bases its payment on its sales of records, and each Federation musician who made phonograph records receives an individual payment in the proportion that his annual sales from records received by the industry to all industry musicians.

The AFM’s president, Bob Koelken expressed the expectation that continued prosperity of the record industry coupled with vigilance by the union over collection procedures would result in increased payments by the Fund to musicians in future years.

MFRS. TO HOLD WAR DATE v. BOOTLEGGERS

NEW YORK—At least eight record manufacturers, picking up the gauntlet thrown down by CBS President B. T. Puppy, are about to form a major offensive to stop bootlegging and piracy, with a line of related action spring from Puppy initiated sales promotions at 15 metropolitan New York and Long Island record retailers on charting and nondisk recordings. Summons were issued Tuesday, Sept. 5 (Billboard).

No date has been set for the initial suit, which according to Seymour Barash, president of B. T. Puppy, the list grows of record companies seeking to take part in the drive. At present, those set for the meeting will be Mort Nas- ari, MGM Records president; Walter Lipton, president representing Capitol; Morton Mill at, president of ABC Records; Paul Marshall, attorney representing Bell Records and a number of other small labels; and Sam Yamin, Decca vice-president and an attorney Ralph Selzer, assistant to Motown Records’ president Berry Gordy, and Walter Yetnikoff, representing Columbia Records.

Executive Turntable

Michael Roshkind has been named a vice-president of Motown, Inc. Roshkind had been a partner in the industrial public relations firm of Irvin L. Strauss Associates and a vice-president of the American Broadcasting Co., news editor of the National Broadcasting Co. and assistant to the vice-president in charge of public relations for Norman Egil and E. K. Kimmel. He had also been a campaign adviser for the late President John F. Kennedy.

Chris Hamilton resigned as Don’s executive vice-president. He had been with the company 17 years. Wood launched Hamilton Records as his budget line. Miss Hamilton, who held the top sales post, had come to California with Wood as his assistant, a post held by Dick Peice, now Don’s general manager, during the past year. Peice was with UNI Records.

David Berger, vice-president at ABC Records, has been named to handle all artist relations for all ABC and ABC-Paramount labels. In addition to Don, he is now the boss at ABC’s Philadelphia offices in developing distribution for the new hip pocket single record record label... 

Rick Froio, recently national sales manager of the American Discs, has been named to a new record division to handle sales in the Western region.

Paul Kresh, the new vice-president for Spoken Arts, is hand been editor of American Judaism and co-editor of the award-winning television series, "Legends of American Light," for NBC Broadcasting. He wrote and directed the weekly radio series, "Adventures in Judaism." Kresh has written a novel, magazine articles, short stories, an librettos for an opera, poetry and radio and television scripts... Mercury Records Corp.’s home entertainment products division is the new firm name. Kresh is a veteran of 12 years in the electronics repair field.

Jerry Seibolt has been named promotion man for the Mercury label in Chicago, working out of Chicago Merce.

Jerry Seibolt is a former promotion manager for the Mercury label in Chicago, working out of Chicago Merce.

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Jack Bregman Is Dead at 65

MT. VERNON, N. Y.—Jack Bregman, a partner in Bregman & Handel, a Broadway impresario, died in Mount Vernon Hospital on Sunday (10) of heart disease. He was 65 years old. Bregman, who was a leading figure in the world of show business, and his partner, Charles Conn, died in 1937. Among the more than 3,000 shows produced by the firm were "Winter Wonderland," "A Sin to Tell a Lie," "You'll Never Get Rich," "Dream Strings," and "You Make Me Feel So Good." Bregman had been an ASCAP director for more than 30 years and served as chairman of the Society's membership committee.

WARING GOLF SEPT. 20-21

NEW YORK—The Profession- al Golfers Association is holding its annual meeting at Fred Waring's Shawnee Inn, Shawnee-on-the-Del- ware, today (20) and tomorrow (21) under the presidency of Waring's wife, Mildred Waring.

Fontana Track of 'Love' Goes Over 50,000 in Sales

NEW YORK—The Fontana Track label's second pressing of "To Sir With Love" has sold over 50,000 in sales and may become the company's largest selling soundtrack, said Charles Fleisch, director of record production.

Radio spots and a campaign of in-store deposits by dealer sales aids have been stepped up to coincide with opening of the film's "供求" neighborhood theaters. The film stars Sidney Poitier and features Lulu and the British group Mindbenders.

Other rock-and-blues albums slated for release by the firm include the single "The Young Girls of Rochefort" on Philips Records and a Roger Miller album, "Oh, Oh, Oh!" on the movie "Waterhole No. 3" soundtrack. The Smash Records soundtrack of "Heath's Angels on Wheels" constitutes a major effort by the Mercury-Phillips firm in the film field. Previous soundtrack items have included "Uberrambo of Cernuborg" and "The Sandpaper"

Boston as Talent Hub, Goal Of Producer-Artist Lorber

BOSTON—Alan Lorber, independent producer and MGM recording artist, is attempting to develop Boston as a talent center. Lorber, who is based in New York, this week concluded a deal with the Boston-based Boston Records, a local management and talent development firm. Lorber's AMP- tion will represent Lorber in Boston. An Amphi act, the Ultimate Spinach, will be pro- 

Nitty Owner Paul Forming Product 'n Co.

NEW YORK—Steve Paul, owner of New York milter The Scene and The Scene East, is forming a new company called Organic Reality Productions.

Organic Reality Productions is aimed at providing TV special and motion picture opportunities. Paul is negotiating with Metromedia for five more music specials similar to those he produced on Monday (4) and Tuesday (5) for ABC. Paul's shows are booked for the fall of 1968. The pop music specials will be led by special guest artists.

Paul said the additional five specials would most likely be produced with Metromedia and would stretch from this fall to late 1968. The videotaped programs would be televised both in the U.S. and in Europe. The Boston Music Acts would again include rock, folk and country music artists. Organic Reality will not take on a record production, he said.

Clarendon House, Monument in Deal

LOS ANGELES—Monument has acquired international publishing representation for Clarence House Music, owned by Felice and Boudleaux Bry- 

NEW YORK—Bobbie Gen- 

In such a show sales are expected to be in the neighborhood of $5 million, according to a source. Karking has a large number of clubs, including the Top 100 club, that will help him to develop talent. Also, Boston was the birthplace of Joe Bubba, the folk singing star, who now has a large following among folk festivals, and has a strong class- 

There are many other musical tastes in Boston, said Lorber, and he is open to the development of talent. Lorber is in Boston signing artists and writers.

Compatible Stereo in Chess Future for '68

BY BOB BURNS

NEW ORLEANS—Chess Producing Corp., President and Chess Records label head, will be in New Orleans during a country music tour late this week. By October 1, 1968, the Chess and Cadet line will be available in compatible stereo.

The month of September introduced 18 new albums to distributor execu- tives who came in from as far away as Argentina. The meeting was at one of four distributor offices: in San Francisco, Chicago, Wash- ington and here.

The new product introduced on the Cadet label includes packages by Ahmed Jami, Ray Bryant Trio, the New Ramsey Lewis Trio, Bobby Bryant Sextet, the Soul Stirers and the John Lennon Quartet. The new Chess label was Pit Mark Mountain and Charlie Chalmers.

New Checker forms are by Sammy Bryant, the Dorothy Beegel Gospel Singers, Harold Hunter from Texas, the Soul Stirers, Rev. O. M. Sparks, the Steve Davis Singers, the Violinists, Ernest Franklin and Gro- 

'tBillie Joe' Stirring Up 6-Chart Musical Storm

'Billie Joe' will be given a jazz treatment in Ray Bryant's Cadet release, Bryant Williams on the Nippon Underwriting.

Nick Bock will be the winner of the New York Times. This week it is at No. 5. On the country album chart, Billie Joe is No. 4 with a single. In addition, three cover ver- 

Chicago, Hollywood, Los Angeles, Atlanta, Boston, Detroit and Denver.

These are the larger clubs, plus the large number of clubs, including the Top 100 club, that will help him to develop talent. Also, Boston was the birthplace of the modern folk movement in music, which has been very strong at the folk festivals, and has a strong class- 

The film stars Sidney Poitier and features Lulu and the British group Mindbenders.

Other rock-and-blues albums slated for release by the firm include the single "The Young Girls of Rochefort" on Philips Records and a Roger Miller album, "Oh, Oh, Oh!" on the movie "Waterhole No. 3" soundtrack. The Smash Records soundtrack of "Heath's Angels on Wheels" constitutes a major effort by the Mercury-Phillips firm in the film field. Previous soundtrack items have included "Uberrambo of Cernuborg" and "The Sandpaper."
England's queen of song... about to become America's first swinging lady.

Anita Harris

singing the world smash that won her a British Silver Disc (English Top Ten for ten weeks) and the title of Great Britain's No. 1 Girl Singer—

"Just Loving You"

(c/w "Butterfly With Coloured Wings")

(written by Tom "Georgy Girl" Springfield and Produced by Mike Margolis)

The Who and What everyone's tuned to today. On Columbia Records™

Personal Management: Brian Lane & Mike Margolis
COPYRIGHT ENTRIES BACK ON UP-TEMPO FOR 1967

WASHINGTON—The Copyright Office has announced that the unusual decline in copyright registrations during fiscal 1966 has reversed, and the 1967 fiscal report will show the registrations climbing again.

Registration statistics for fiscal 1967 are 79,291, up 3.2 percent of fiscal 1966, when they numbered 76,805. (Billboard, Aug. 5, 1967.)

The Copyright Office is a little worried for fear the late issuance of the annual report for fiscal 1966, which brought out figures nearly one year old, may have misled some to the current registry trend, which is up.

In advance of the annual fiscal year report, the Copyright Office has announced that figures are expected to increase, and by the last fiscal year's numbers. As the registry dip for that year is attributed to the fact that registration fees were raised in fiscal 1966.

CLUB REVIEW

Vale Unveils Rich Delivery In 22-Song Pleser at Copa

NEW YORK—Jerry Vale's sixth opetion of the Copa-ha-ba (14) displayed his rich, vibrant and distinct delivery. Vale, who records for Columbia, opened with an up-tempo number and kept the pace going throughout his 22-song repertoire. He rarely stopped to introduce a song or say anything to the large capacity crowd until toward the close of the show.

As long as Vale continues singing the type of songs in his present repertoire, he will be a period favorite. His cup of tea is the up-tempo and emotional easy listening, film and Broadway productions. Vale is at home as he dished out full-toged renditions of "Have You Looked Into Your Heart," and "Ah, La, Content among his hits, "Love Me With All Your Heart," "Bare My," "My Cup Runneth Over," "Time Alone Will Tell." Precipice Vale was united with the comedians Pat Cooper and Cooper did a fair job. He dealt mainly with ethnic jokes about Italians. HANK FOX

Cle-O Incorporated

CLEVELAND—Cle-O Records, a partnership, has incorporated, with John S. Scatena, president, and Frank J. Diiorio, secretary-treasurer. A publishing company, Jo-Re Music, has been incorporated with John S. Scatena as president and Frank J. Diiorio as president. The corporation has recently signed the Naturals, a Cleveland area group, who have a record, "Baby You Get It."
A Feme First:
Aretha's 3rd Goldie In Row

NEW YORK—Aretha Franklin has set a precedent for female singing acts. The Record Industry Association of America (RIAA) has just certified her third million-selling single in a row, regarded as a first for gal entertainers. The new gold deck is "Baby, I Love You," which follows "I Never Loved A Man" and "Respect" on the road paved with gold.

She has now racked up four gold records since she joined Atlantic early this year. In addition to the three gold records for her first Atlantic LP, "I Never Loved A Man," which has sold over $1,000,000 worth of albums.

The second Aretha Franklin album on Atlantic, "Aretha Arrives," is also heading for the $1,000,000 sales mark, the label reports. This album, issued in Aug., is selling, the company adds, at a faster rate than "I Never Loved A Man," and should hit the gold record figure in the near future.

Her sales success on Atlantic has led to scores of stories about her in consumer publications including Jet, Newsweek, Crawdaddy and Sepia and many teen magazines.

NOW...The Magnificent
ARETHA FRANKLIN
Makes History Again!
(YOU MAKE ME FEEL LIKE)
A NATURAL WOMAN

Published by Screen Gems—Columbia Music, Inc. (BMI)
Atlantic #2441
HOUSE P. O. COMMITTEE GIVES GO AHEAD ON RATE INCREASES

WASHINGTON — The House Post Office Committee has tentatively decided on special class rates and policies which will raise the current rates for the first two pounds and 6 cents each additional, for books, records, films and educational materials. Present rate is 10 cents for the first pound, 5 cents each additional.

Final vote of approval by the full committee on the various rates and other options voted during recent weeks of executive markup of a conference bill was expected soon, as hearings resumed after the Labor Day recess.

The full committee also approved its subcommittee's idea of a second-class airmail category for business and other papers, on a space-available basis—but added a proviso that the postmaster general can authorize new service only when it does not interfere with regular airmail category for second-class mail class mail. Rate for the new air-mail category for second-class publications would be an additional 50 cents per hundred normal.

If current committee thinking prevails, first-class letter rate of 6 cents will go to 6 cents, post cards to 5 cents but with a 50 cents per additional, airmail cards 8 cents. Postal rates would be computed on half-pound intervals on up to 5 pounds, at Postmaster's request, replacing current one-pound interval.

Second-class trade publications entertaining service and show business industries of "performing arts" would no longer be exempt from rate increases as long as the circulation and whether the circulation is "sold in whole or in part, as under current law."

The full committee will also decide whether or not to up- hold subcommittee recommendations that trade and business papers at first, third, fourth and fourth-class rates on inserts of advertising, bills and receipts.

MGM'S EDWARDS HAS KEY - Jazz That Communicates

NEW YORK — The key to a commercially successful jazz record today is rhythm "that a listener can relate to, even dance to," believes Edmund Edwards, newly appointed jazz s&d manager for MGM Rec- ords. Edwards may not have in- vented this thought, but he cer- tainly capitalized on it at the MGM Records where he produced such jazz-pop hits as "The In Crowd" and "Hang On Sloopy," by the Ramsey Lewis Trio.

Dyed-in-the-wool jazz re- corder lagging in its appeal, he felt. "They're certainly small, but they have always been small." His limited audi- ence is found not to be those by jazz artists who are "doing something to reach a mass audi- ence. It's only in comparison to pop and rock product that jazz sales may seem small." Edwards showed the jazz record to a large audience, at the pop field "to appeal to a larger audience than just the jazz fan." A Johnny Hodges single recently, for example, included a version of "Don't Sleep in the Subway." Not even jazz sales have to be of this nature, he said, pointing to the example of "Night in Tunisia" by Oliver Nelson for a jazz Inter- sections album. The suite is "The jazzman's suite," according to Beryl Burrell and Cal Tjader sessions are also due under the direc- tion of the jazzman.

As part of its jazz action, MGM has scheduled publicity campaigns to coincide with bookings and record re- leases.

DUKE CITY SET UP — Bee President

ALBUQUERQUE, N.M. — A new label, Duke City Records, has been formed by Jerry Moore with Tommy Bee as president, and Nettie Moore as vice-president.

First release is "Mr. Sweet Stuff," by Fe-Fi-Fo-Four Plus 2, to be followed by the album and other pop groups. Distributors for the Southwest will be named shortly.

The complex includes Tommy Bee Productions, Stinger Book- ing Agency and a BMI publish- ing firm, Stinger Music Co.

MONUMENT ADDS TO AUVARRA RIGHTS

LOS ANGELES — Monument has secured additional distribution rights to Charles Auvarrar record. Previously, the Auvarrar product from Pathé-Marconi was only distrib- uted through Capitol.

Monument will also handle the rostrumist in Australia, Japan, Hong Kong, Malaya, South Africa, New Zealand, and the European Republic. All product is now recorded versions of tunes pre- viously recorded by the singer. Two Auvarrar LP's are forth- coming.

COAST ASCAP MEETING SET

BEVERLY HILLS, Calif. — ASCAP's semi-annual West Coast Member Meeting is slated for Wednesday (27) at the Beverly Hills Hotel. Stan- ley Adams, Society president, and other ASCAP officials will address the membership.

INVIincible Contest

NEW YORK — Invincible Records is running a Miss In- visible contest, with winner receiving a recording con- tract with the company and a chance to appear on "Tonight" starring Merv Griffin, to be judged by beauty and talent. All applications must be postmarked by midnight, Nov. 23. They should be sent to the company, c/o Jeanine Wheaton, at the Hennington Hotel in New York.
THEY'RE CHANGING PARTNERS.
BUT NOT THEIR TUNE:

LOVERS OF THE WORLD UNITE
K-13813
B/W BRIGHTER DAYS
The Original Hit Record (formerly Co-Ce #246) by

THE VOGUES

ON YOUR CHARTS NOW ON MGM!

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
Broadway's Vanishing Breed: Disks Companies as Angels

From The Music Capitals of the World

MILAN

Dorothy will release the recording of America's Understated English in Italy from March 19. Phonovox is to start immediate distribution of the album catalog in Australia. DIT Aor manager Ed Jooc went to Milan on March 4 for a 13-day visit to the USA and Canada taking in New York, Los Angeles and Montreal. CGD engines at Gramophone Club, CGD and RCA VIckie Frasier flew to London to attend the Gramophone Club's 50th Reunion convention Sept. 7. A master recording of the Symposium in Philadelphia was supervised by Italian recording engineers Cen Piller and Doug Warin. A recording by the Boston Symphony Orchestra will be made by the Massachusetts College of Liberal Arts (Saratich & Wilms). The recording of the Boston Symphony Orchestra will be made under the direction of Gunther Schuller, conductor.

From The Music Capitals of the World

NEW YORK — Kama Sutra has gained distribution rights in Canada for its Dog's psychedelic poster catalog for record stores. The posters feature 24 of the A-list colored posters feature rock groups. The posters will be handled by the Special Projects Division of Capitol Records. The poster program was a suggested list of $1 each.

From The Music Capitals of the World

Madrid

Vivace is releasing the Los Angeles Spanish version of "Out and About" which is already on the market in Mexico and several other countries. A confident will be signed a contract for a 13-day session at a Moscow theater. The recording, which was made in France, will be released by RCA in May. Credited with the recording is the Spanish composer Miguel de Falla, who is known for his music in the Spanish musical tradition. The recording is a tribute to the Spanish composer and will feature the work of Spanish musicians. The recording will be a part of the program of the Spanish government and will be released in cooperation with the Spanish record companies.

From The Music Capitals of the World

VICTOR MONO PRODUCT IS CUT IN SOME AREAS

The sheet was accompanied by a "Recommended Price Guide," which recommended dealers to maintain the same price for monaural records as stereo. This practice was to continue until the end of the year.

The record said the new price would be competitive with the 20 per cent reduction on records distributed by Capitol Records Distributing Corp.

RCA Victor term this report as "completely erroneous" in a wire to dealers and distributors, signed by Billboard's editor. By interesting coincidence, the news was reached the customers simultaneously. The new monophonic price schedule from the Los Angeles-based RCA Victor record company was distributed by Capitol Records Distributing Corp.

The new price schedule was also sent out to all RCA Victor Record Dealers, who issued a statement, including shared this price schedule on November 1, 1967.

From The Music Capitals of the World

BB's Forum: Brass Galore

Whereas last year's Billboard Tape Cartridge Forum served to alert advertisers, dealers, marketers and distributors of the growth potential of the relatively new cartridge industry, this year's sessions will be devoted to analyzing the market with the stress on proper merchandising and marketing techniques. Primary among the list of the Forum's goals is to find out what the industry needs, what they need and how they can achieve it.

The Forum will be conducted under the auspices of Billboard and its sister publication, Advertising Week. Registration fees is $100. All registrations should be directed to Tape Cartridge Forum, Room 204, New York, N.Y. 10036.
ZALMAN YANOVSKY
AS LONG AS YOU'RE HERE
BUDDAH 12

Produced by Jack Nitzsche
A Product of Koppelman-Rubin Assoc., Inc.
Personal Management: R. J. Cavallo

Exclusively on
BUDDAH RECORDS
1650 Broadway, N.Y.C.
Jazz Beat

Jazz guitarist Boz Scaggs has scored his first "secret" motion picture theme. The Brazilian musician and his manager Max Weiss were both in Los Angeles last week for the first time in three years. Scaggs' client was the Convair Division of General Dynamics, which has built a monster bus—both a floating lights and sound demonstration station.

The sophisticated equipment is being designed for use on both coasts of the U.S. and Brazil's government is interested in acquiring the device. Consequently, Max Weiss, the co-owner of Fantasy Records, publishing partner with Scaggs and his manager, was contacted by Convair to inquire whether he could handle a Brazilian musician gaining popularity in the United States, would be interested in creating 40 minutes of original music for a demonstration film explaining Convair's new nuclear defense system.

Three years ago at a Brazilian recording session, Scaggs spoke to a CBS's Lewis, who wanted to record two Brazilian musicians with the Convair orchestra. Scaggs在深圳 arrived from Brazil as Paulinho's replacement when the recording session was called, so he planned to use a substitute drummer.

The film will be shown to the Defense Department and will then be shown to "friendly nations" on a secret plane. Convair salesman F. H. P. W. had been talking to the security department about how secret the project was and then told me things about it. And I was supposed to know what they were talking about. Two Convair guys came up to our office the next day and started asking me questions about the music business. They wanted to know about copyrights and one guy even gave me the Billboard book "This Business Of Music." It was my only copy and they still haven't returned it.

Placing Scaggs in the role of film composer to help him move to a highly secret defense film is part of Fantasy's plan to broaden its artists' activities. "We are phasing ourselves out of the jazz field, unfortunately," Weiss said. "But look where the new artists are coming from—rhythm and blues and rock 'n' roll." Scaggs, however, is the label's top-selling jazz artist, now recording two influential performers who gained their record footing with Fantasy and then moved onto major labels. Vince Guaraldi is the label's second top pop-jazz artist, now recording the second year of his contract for the Charlie Brown TV specials and now-full-length motion picture. Fantasy sets up publishing and recording deals with artists like Scaggs and Guaraldi to make arrangements and has begun to target career coverage, capped by management deals.

The company has been working with American Airlines which is using Fantasy bands to score 20- minute films on various cities for showing in airports. Scaggs and Weiss have worked on the first two spotting sessions and its seventh and tenth spotting sessions, which will be

During a chat with Weiss at Shelly's Manne's Hole between sets, Weiss was wide-eyed over Scaggs' Convair project. Boz was paid a fee of $10,000 to do the first two sessions. Scaggs, Weiss said, "You should see the government purchasing order for it! The soundtrack, man, it's all very explosive."

Brief Solos

Shelly's Manne's Hole has scored the 31st annual September Monday night presentation. Timekeeper Bill, who has been making Missions at the Manne's Hole for the past one and a half years, has also reported signing with Co- salesman after independent L P releases on World Pacific. Count Basie and crew in their fifth appearance at the Sands, Las Vegas. Lou Rawls getting his first single record for songs from the Jay Livingston-Ray Evans score for the recently released Columbia feature "In the Zoo." He is scheduled to perform "Almost in Love" in Chicago Sept. 11 at the Improv. Louis Cole, who recently opened a new World Pacific recording studio in the Hollywood Hills, has also been heard in Europe in October for personal appearances with Miles Davis, at the Montreux Jazz Festival in Switzerland, and at the Festival in Rio de Janeiro. In addition, he will perform at the First Annual Jazz Festival in Stockholm. And Brown is scheduled to perform at the Festival in the United States, in addition to his appearance at the Festival in Europe.

Singer Ray Brown is returning to trouble with his "I Love You, Dear" Engine Driver" record. Several Australian radio stations won't play it because of a news broadcast about a train crash involving a toy plane. The Miami Herald has run a special edition of the newspaper, which says that the former driver of a train at 75 mph, Sydney, is back at the station as a manager. Rod left Sydney about two years ago to work in the United States, but returned several months ago for a job in Tennessee. Former manager John Brown has been named music manager and will be given more air time, which he requested.

Jazz in the Bay Area

Jazz guitarist Boz Scaggs has scored his first "secret" motion picture theme. The Brazilian musician and his manager Max Weiss were both in Los Angeles last week for the first time in three years. Scaggs' client was the Convair Division of General Dynamics, which has built a monster bus—both a floating lights and sound demonstration station.

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Three years ago at a Brazilian recording session, Scaggs spoke to a CBS's Lewis, who wanted to record two Brazilian musicians with the Convair orchestra. Scaggs=====25======
If you're in business as a singer, it isn't enough to be beautiful; And if you're beautiful, it isn't enough to be a singer (you're expected to be charming as well). If you're a charming singer and beautiful too, then you're too much. So can you win? Yes...if you have humility and a couple of lovely kids in addition. Then everyone will be glad you had a hit—("fancy a great looking charmer like that, so humble" having time to have a couple of kids...and making a hit; they'll say). Such arbitrary logic is justified only by Claudine Longet who is everything she seems to be. And maybe more.
MUSICAL INSTRUMENTS

Detroit Teen Bands Get Break: Not So in Twin Cities

Union Local Cuts Initiation Fee for Teen-Age Groups

- Continued from page 1

ers were not paying teen-age bands. The bands were asked to audition while the club was open. The band would play free all night and not get booked back. The Federation also wants to stop their union bands from playing free for disk jockeys. Many club owners pay a disk jockey who brings in bands, but the deshaw doesn't pay the bands.

Kids Exploited

According to Merrel Alvey, president of the Detroit local, "These kids are exploited and prostituted."

Alvey admitted that until now the Federation has virtually ignored these teen-age bands. About a month ago some 25 bands and some parents of members met with the Federation to explain their problem. From these suggestions evolved a plan.

First, the Federation has created an apprentice-ship program. Teen bands will not have to pay the regular $85.50 initiation fee and $42 a year dues, together. Instead, the first year the apprentices' dues will average to $10 a month. The second year they are full members and pay the regular $10.50 dues every three months.

Second, the Federation will try to get every teen club to become a union club and to hire only union bands. This means at least minimum scale wages and a standard union contract. Union bands will not be permitted to play at a non-union club and they cannot play for a disk jockey unless given minimum scale.

(Continued on page 16)

Seeburg Reports Losses on Key

CHICAGO — The Seeburg Corp. has reported the extent of its losses from the operation and disposition of Kay Musical Instrument Co., during the first nine months of fiscal 1966 and 1967.

These losses amounted to $969,785 for the nine months ended July 31, 1967, and $1,488,488 for nine months of fiscal 1966, the company has since acquired the Kay firm.

Seeburg also reported that sales for the nine months ended July 31 were $6,967,734 compared to $6,806,503 for the year before. Income was $2,121,388 compared to $2,991,093 in 1966.

Sho-Bud Builds For Baldwin

NASHVILLE — Sho-Bud, a guitar, one of the nation's leading custom manufacturers of electric steel guitars, will open a new factory here to manufacture electric steel guitars exclusively for Baldwin.

Sho-Bud headed by noted Dobro player Shot Jackson, limits itself to custom work. David Jackson, secretary, said the firm had doubled its gross income during each of the past three years. The firm also turns out a full line of amplifiers and public address systems.

The new factory will be located in Gallatin near the Starady Records firm. Called the Ten-Ten and the Single-Ten, both feature six foot scales and will be universal (the player can change the instrument to suit his music needs). David Jackson is president of the new firm. He said production of electric steel guitars for Baldwin will start at the rate of five a day and "we plan to build from there." The deal was negotiated with Russ Kurfth, vice president of sales, and Dick Harrison of Baldwin.

Minneapolis Clubs Charged With Fixing Low Band Fees

- Continued from page 1

weeks ago, is made up for the most part of club owners who cater strictly to the teen crowd and feature young bands, of which there are 250 that work regularly in the Twin Cities. There are 12 members in the association, including the owner of such hot teen spots as Bimbo's, Magoos, the Town House, Danceland, the Prom Center, the Rain, the Castaways, Ryan's and others.

Classified

"These owners have classified all bands," said Dick Shapiro, president of Central Booking in Minneapolis. "They've put the top 10 bands in an A class and they get $150 to $300. The B class bands, of which there are about 45, get from $135 to $140. And the 200 remaining bands were put in a C class which gets scale plus booking's commission. (Scale for a five-year group would amount to about $960. Bookers get anywhere from 10 to 20 per cent.)"

"For the top bands," Shapiro said, "this is $25 to $50 under the former fee. For the top bands in the area, this is an injustice. They've worked long and hard to get where they are, and they draw good crowds."

Shapiro said the classification also is unfair to the class B and C bands as well, for word of the rankings had leaked out to the young bands and there is a stigma placed on these bands.

Club owners, who decline to be quoted by name, insist that they forged their association only to discuss common problems such as parking, police, etc.

New Polish

HUNTINGTON, PA. — Millen Music Co., manufacturers of "Guitar Glo," are re-leasing a new high gloss polish to be used on all string instruments. The product is called "Guitar Glo."

When you have prices for groups in the $1,200 and $1,500 range, the union initiation fee is incident. He said.

admission prices and, of course, talent fees. They felt there had been a talent price spiral and the clubs were re-proportioning, in particular, making less. They discussed the relative power of all groups and placed them in three categories. The fee schedule is just sort of felt naturally into position a little lower than it had been thought they would have monthly meetings for re-classification of bands.

Bookers concede that some clubs have had lagging business this year and place the second and third class bands have been asking for larger fees.

The Twin-Cities bookers met with the ballroom and club owners' organization on Wednesday to discuss the problem. "The only result was an airing of grievances," said Shapiro. But the owners did indicate that perhaps they can raise their fees for the top bands.

Commonly recognized as the top bands in the Twin Cities are the Underbeats, T. C. Atlantic, Hot Half Dozen, Cactus, the Billevorens, Michael's Mystics and Dave Brady and the Stars.

Chicago

In the wake of a Billboard article about complaints that high American Federation of Musician (AFM) initiation fees stifled the recording activities of young groups (Billboard, May 6, 1967), Local 10 here instituted a policy of installment payments.

"We don't favor any one group of musicians over another," said AFM's Leo Nye. "Often, when a musician or group can't work out the initiation fee, the treasurer will investigate the situation and an installment plan is worked out." Regarding the $144.50 fee for initiation here, Nye said, "Our fee is the same for all musicians." At America Federation of TV and Radio Artists (AFTRA) here, the initiation fee is $200. AFTRA has a $1,200 in management and 20 per cent installment plan thereafter, if required.

Some have therefore sought to circumvent the Chicago fees by playing suburban locals, where initiation fees are lower ($100 in Hammond, Ind., for example). But many suburban locals require the musician work, work and record in the area.

Local 10's attitude toward young groups is to give them a break. Hot November, whose members have been on national television shows and many have had hot records, was given a break.

"Some people may think these kids look a little old but did so I when I was a youth. The important thing is these kids are good musicians and they're pulling down some very good money on dates."

When you have prices for groups in the $1,200 and $1,500 range, the union initiation fee is incident. He said.
A GREAT GROUP BACK TOGETHER AGAIN

THEY WALKED AWAY WITH RENEE

THEY WERE SWINGING WITH PRETTY BALLERINA

NOW THEY GO ALL THE WAY WITH DESIREE

S-2119

PRODUCED BY MIKE BROWN
PUBLISHED BY MINUET MUSIC (ASCAP)
105 WEST 55TH ST.
NEW YORK, N.Y. 10019

SMASH RECORDS
Union Local Cuts Initiation Fee for Teen-Age Groups

Continued from page 14

Third, a band will only be allowed to audition for a club owner when his club is closed.

In addition, the Federation promises other benefits for teen-age rock bands. It will hold seminars about topics of interest to the bands; plans to build its own recording studio so groups can make inexpensive demonstration tapes; sets up practice studios; start a club for band members; and offer free clinics to the bands.

So far only one club owner, Russ Gibb of the Grande Ballroom, has signed a union agreement.

Gibb stated, "Why should I make money off kids who spend thousands of dollars on equipment and not give them anything in return? The union has been direct in recognizing the rock movement as such. The only reason we signed was with the understanding that the union would enforce this."

The union promises to police its policy by sending members to teen clubs. They are also relying on each band to help protect the policy.

Cassidy said, "Clubs that are run on liquid finances and have fairly poor management will probably fold when they have to pay even a minimum. But these clubs were just out to make a fast buck off the teen-ager anyway. The better clubs will get better when they have to pay bands, and the teenagers will have a wider choice of entertainment in the city."

So far the Federation is pleased with the response from teen-age bands here. They aim to sign about 250 bands. Fifty have been signed since the campaign began a month ago.

Vox at Nashville

LOS ANGELES — A presentation of the new Vox amplified instruments will be made at the Country Music Association convention, Oct. 20-23, in Nashville.

Dick Clark Productions of Los Angeles, special consultants to the entertainment trade for Vox, will make the presentation. Bill Page's Amphionc Orchestra will be featured in the Vox display.

Similar demonstrations are being prepared for presentation in Memphis, Detroit and Los Angeles.

Lend a Hand to the Fallen Angels

WHY CAN'T A PAINTED BIRD FLY!

ONE OF THE MODELS in a new combo line introduced by WMI Corp., makers of the national Vox "Band Battle for Stardom."
2 EXCITING RELEASES BY
GENE PITNEY

A GREAT NEW SINGLE PICKED BY
BILLBOARD, CASH BOX AND RECORD WORLD

"SOMETHING'S GOTTEN HOLD
OF MY HEART"
MUSICOR 1252

AND BREAKING OUT WITH PICKS IN THE FOLLOWING
MARKETS: HARTFORD, PHILLY, CLEVELAND AND MIAMI

AND A GREAT NEW ALBUM FOLLOWING
HIS RECENT BEST SELLER "GENE PITNEY'S
GREATEST HITS!"

SELECTIONS INCLUDE:
A GROOVY KIND OF LOVE
TIME WON'T LET ME
STOP IN THE NAME OF LOVE
LOVIN' FEELIN'
MISSION BELL
COUNCIL ME IN
BABY I NEED YOUR LOVIN'
GREEN GREEN GRASS OF HOME

ALSO AVAILABLE IN 4 AND 8 TRACK
STEREO TAPE CARTRIDGES THROUGH
INTERNATIONAL TAPE CARTRIDGE CORPORATION

www.americanradiohistory.com
Winding, Johnson Reunite
—For Recording Purpose

NEW YORK—Kai Winding and J. J. Johnson are teaming up again after a separation of more than 10 years. They're reuniting for recording purposes only. Both artists are now free agents.

Winding and Johnson, who were billed as the Trogdor, did most of their recording under the Columbia Records banner and had it go out as "Jay and Kai at Newport." The sense a washboard and, for Bethlehem before moving to Columbia, Johnson is now a staff arranger for Mark Brown associates, and has arranged for Sarah Vaughan's recordings and Sammy Davis, Jr.'s NBC-TV show. Winding has been active with his own production firm which creates music for TV and radio commercials. His company has worked for Ohio Bell Telephone Co., Johnson & Johnson products, and Eastern Airlines.

Johnson's last recording deal was with RCA Victor and Winding has been linked to MGM/Verve for the past six years. Howard Bedlock, New York attorney, is representing them in their new venture.

Darin Darling of Detroit Patrons
In Nitery Bow

DETROIT — Bobby Darin opened his new Nitery Bow Thursday (7) with an act that had the audience showing for more with a standing ovation.

Everything about Darin's act is contemporary. Even when he does a standard like "I've Got You Under My Skin" it has a big band arrangement. He hasn't bogged down by nostalgia but knows exactly what's happening today.

He put his heart into "Drown in My Own Tears," and his version of "The Work Song" had tremendous emotional impact, too.

Darin's act is paced beautifully and he wrapped it up on the "Hank's Singing and Swinging a Versioning of "What'd I Say."

TORRANCE ALTMAN

Nitty Gritty Makes Splash
—Sunshine a Bright Group

LOS ANGELES — Liberty's Nitty Gritty Dirt Band opened their first engagement in the West Coast after sharing the bill with Imperial's Sunshine Company.

The group, composed of six young men, is in every sense a country group, sharing the stage with a musician with humor.

The Sunshine Company gave the impression of being quite new as stage performers and talking to the audience was limited to an occasional joke. However, the rock group came on well on its numbers, and had no trouble keeping the audience's attention. They offered a good rearrangement of an old Beatles hit, "I Need You," and onto the jumping blues tune, "Get Out of My Life, College"

The band was at its best when it performed its only hit song, "Buy Me the Rain." It was the highlight of the show and the group's overall performance includes the use of a honky tonk piano, saxophone, clarinet, baritone, washboard, a fiddle equipped with a 25-cent kazoo and a washboard bass fiddle made from a washboard, washtub and a piece of cord.

The Nitty Gritty Dirt Band is strongly reminiscent of a vaudeville act of the '30s, as does their attire. Most of their numbers are from the late '30s, such as "Honeys Sweetheart" and "I'd Rather Be Rich Than Poor."
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Number</th>
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<tr>
<td>1</td>
<td>LIGHT MY FIRE</td>
<td>The Doors</td>
<td>Columbia</td>
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<td>2</td>
<td>CHILD OF CIRCUS</td>
<td>Dave Dee, Freddi &amp; T. Rice</td>
<td>Pye</td>
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<td>3</td>
<td>EXPRESSWAY TO YOUR HEART</td>
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<td>4</td>
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<td>BLUES THEME</td>
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<td>YOU KEEP Running away</td>
<td>Dean Martin</td>
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<td>ANYTHING GOES</td>
<td>Brian Hyland</td>
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<td>THERE'S ALWAYS ME.</td>
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<td>LITTLE OLD DRINKER</td>
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<td>MAKE A POOL OF MYSELF</td>
<td>The Animals</td>
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<td>THERE'S ALWAYS ME.</td>
<td>Cliff Richard</td>
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<td>LOVE BUG LEAVE MY HEART ALONE</td>
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<td>HOW CAN I BE SURE</td>
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<td>THE CAT IN THE WINDOW</td>
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<td>TAKE A LOOK</td>
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<td>I'LL NEVER FALL IN LOVE</td>
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<td>Liberty</td>
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<td>30</td>
<td>WE LOVE YOU</td>
<td>The Animals</td>
<td>Liberty</td>
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<td>31</td>
<td>PEOPLE ARE STRANGE</td>
<td>The Animals</td>
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<td>LITTLE OLLE MAN (Upright—Everything's Alright)</td>
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<td>GETTIN' TOGETHER</td>
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<td>COLD SWEAT</td>
<td>The Animals</td>
<td>Liberty</td>
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**HOT 100—A TO Z (Publisher-License)**

Compiled from national retail sales and radio station playby by the Music Popularity Dept. of Record Market Research, Billboard.
The stuff that dreams (and hits) are made of.

With their eyes wide open
THE BLUES PROJECT
build the most hypnotic sound castles around.
GENTLE DREAMS
The single sleeper of the year on Verve FORECAST

Produced by Shadow Morton
"happiness..." is being published by MILLS MUSIC

AND HERE'S THE WAY THE WRITERS OF "HAPPINESS IS" SAY IT...

Paul Evans

Mr. Richard Rosenthal
President
Mills Music, Inc.
1619 Broadway
New York, N.Y. 10019

Dear Mr. Rosenthal:

As to our recent conversations with Mr. Litwin and Mr. Silverman and other of your people, Paul Parnes and I want you to know that we were greatly impressed by their awareness of "what's happening" in our music business, and their interest in our talents, capabilities and copyrights—as well as your achievements on our behalf.

During our meeting with you several months ago you told us you were adding the "right men" to fill the vacancies in the Mills office. We are very happy with your choice of these two gentlemen.

Thanking you on behalf of Paul Parnes and myself, I remain

Sincerely yours,

[Signature]

Paul Evans

MILLS MUSIC, INC. 1619 BROADWAY, NEW YORK, N.Y.

Paul Evans, Esq.
1100 Madison Avenue
New York, New York 10028

Dear Paul:

As time goes on, you will continue to find additional capable, properly-motivated and creatively-appreciative people added to the Mills organization—people who are also qualified business men, to the benefit of our composers and authors, as well as our company.

We, of course, appreciate your affirmative expression. And all of us will, I think, be pleased with the mutual benefits arising from Mills' continued publication of the compositions showing the outstanding talents and capabilities of Paul Evans and Paul Parnes.

Cordially yours,

[Signature]

Richard L. Rosenthal
President

THOROUGHLY MODERN MILLS talks the language of today's aware composers and authors...young and old, established or unproven—and achieves for them!

THOROUGHLY MODERN MILLS talks creative music in all its aspects...pop, standard, serious, instructional.

THOROUGHLY MODERN MILLS talks sound business...to the mutual benefit of its composers and authors—of performing artists and their producers—of Mills' staff and its owners.

AND...

THOROUGHLY MODERN MILLS talks opportunity to outstandingly able people in all aspects of the music industry. For those who are creative, business-like and achievement-oriented, association with Mills provides a rewarding environment and outstanding opportunities—whether it be in professional editing, arranging, selling, promotion...or any of the many other functions in the ever-changing world of music publishing.
CINCINNATI
Tom Moore, district promotion manager for WTMJ, has been named a Kentucky Colonel. The honorary title was bestowed by Bill Cripps, program director of WAKY, Louisville, and Judge Lee F. Swan of that city.

Bob Fish, president of Claudette Recording & Production Co., with offices in Dayton, Ky., plans the opening of a Nashville branch soonest. Newest single on the Claudette label finds Lennie Gordon of Kenohta, Wis., on guitar and one of his originals, "No Desire" b/w "I'll Climb the Mountains." Max Callison, veteran Capitol staffers, newly named manager of this firm's promotion division, will head up headquarters in the Bob Fish suite, a recent visitor here. His stopover included a jockeying of Harry Carlton, head of Frontier Records, as well as John Godbey, promotion man in this sector for Mainline of Cleveland, upon her return from a tour last week for the MGM-Verve contract in the Ozarks, made the rounds of area dealers and music shops atop in all but Canadian custom. Loretta, and all which she brought back from her recent visit with her mother, a captain in the Army Air Force, stationed in Germany.

The Ohio Valley chapter of the American Association of Theater Organ Enthusiasts presents its third annual program of nostalgic and memorable music at the RKO Alhambra Theater here Saturday night. Opening act will be performed by prominent organist Don Baker, with WRKC personnel. L計劃 Baker; who has appeared here and abroad, and has cut a string of albums, is one of the most recent being "Cantata Times With Delicious Jive and Rose 'N' Shine With Don Baker." The American Association of Theater Organ Enthusiasts is a nonprofit organization whose purpose is the furthering of the knowledge of the theater organ, its literature and techniques.

NEW YORK
Jacqueline Blenack, formerly with the rights department of Hall & Range Music, and daughter of Atlantic recording executive Johnny Blenack, was married Sept. 4 to Michael Katz, advertising manager in Teen, N. J.... Chuck Kaye, general manager of Irwin Allan Music, has signed Joe Sill as a professional manager for writers. He also signed Ruthanne Friedman, composer of the Association's "Windy," in another writer capacity. The Dave Hennon Set currently at the Chelsea.

The box office still reflects the music firms in the Lee Emanuel Group. These include Warner Music, Chorho Music, Pic Music, Royalton, and the new line, The Box Tops. Some have signed with the Arnold Agency in Atlanta. Larry Lowenthal, chairman has opened his public relations office at 35th Ave.

Kearns Kassner, president of American Metropolitan Enterprises and Kassner Associated Publishers, is in Europe to produce recording sessions of his group, the Ragamuffins, Press, and Little Kings. The symbols on Laurie Records, Kassner will work out of his office at 2557 Park Ave., Montclair, N.J. Kassner has signed Graham and Allan Music, has signed Joe Sill as a professional manager for writers. He also signed Ruthanne Friedman, composer of the Association's "Windy," in another writer capacity. The Dave Hennon Set currently at the Chelsea. The box office still reflects the music firms in the Lee Emanuel Group. These include Warner Music, Chorho Music, Pic Music, Royalton, and the new line, The Box Tops. Some have signed with the Arnold Agency in Atlanta. Larry Lowenthal, chairman has opened his public relations office at 35th Ave.

Billboard
NEW YORK—Eight play lists on most rock 'n' roll stations include the KUMU album—especially the major-labels—to buy time to advertise their wares. Many major record executives are bitter over the fact that it's virtually impossible to get a KUMU album, when a newcomer played on the air. But there's nothing they can do about it except reach for the pocketbook.

Generally, only albums are bought—pushed through paid time. Charles Fach, director of record promotion, said that radio commercials are important enough to use for singles. For example, a recent Frankie Valli album on Philips.

MGM Records, realizing the importance of radio commercials, is producing an album of spot commercials and giving it to their distributors to use in their stations. The idea is to spot commercials, not general promotion.

The "Music Factory"—is producing the album, under the supervision of promotion head Jack Mahler. In fact, an Atlantic Records spokesman credited the idea to Mahler, and Atlantic has already come up with an album of spot commercials by Aretha Franklin, the Young Rascals, and the Vanilla Fudge. These will be started to use nationwide in major markets within the next four to eight weeks and on WOR-FM, New York, the idea is that R. D. Dorn, a former deejay with Philadelphia and New York stations, will be an executive with Atlantic, did the work, based on copy by Bob Elbard, publicity chief for the label.

Stax Records, a label distributed by Atlantic, may soon be involved in the same activity. Stax vice-president Al Bell is a former deejay and will handle the work there.

Beau R E Colston Records and Capitol Records have long pro-mo programs, although not commercials, but late produced this particular method of advertising. Capitol Records a week ago was launching a "Music of the World" series of singles, starting with Maury, Grapes, the Byrds, and the folk groups. Frank Manusca, program director of WKRN in Detroit, said that the station died on a "business" with Columbia and Capitol Records, and these two companies have been active for some time, though Columbia seemed to be the "bigger" of the two. Columbia publicizes its radio spots with mailings to distributors and dealers, telling them exactly when the radio spot occurs, with full corollaries. The mailings state "TIME BUY. We're buying a concentration of radio spots to promote your albums that will you sell more albums!" The mailings are well distributed and pleated, "Don't be caught out of Stock! Order in depth today.

Collecting records or radio commercials is important enough to use for singles, according to WOR-FM, New York radio for singles by the Rickie Knobs and the Wild Weeds.

WOR-FM—grows anywhere from $500 to $1,000 a week from commercial spots, said Bert Lambert, who heads the WOR-FM stereo Hot Shot department. The station includes all companies, he said, except RCA Victor Records. All of the commercials are for album product, except Steed Records.

To a large extent, there are two factors contributing to the development of this activity—singles. For one thing, many albums sell like singles today released on the singles chart. Thus, this year by the station—primarily FM stations from New York and Los Angeles, are produced by an artist with a hit single. "But it is one thing to advertise the album itself," he said, "and another to try to create a sales image between that artist and an unknown artist." Fach said.

The firm is laying out a "guide to getting on the top 40 radio in advertising" to support a just-released album featuring Jay and the Techniques who have a hit single on the "Beatles, Pumpkin Pie." A special radio spot will be done by the Beatles, the H. P. Lovecraft, the Moods, the H. P. Lovecraft, and others. The album is scheduled for release in September and Fach said that none of the groups had yet hit singles, "but we feel that they will hit singles and will produce." Hit singles will come later, he felt.

Radio stations and many AM radio stations who are now experimenting with album cuts and at the same time producing radio spots to promote them are finding that the advertising is being done in many stations.

Music City, USA—"Makes Its TV Premiere in Nashville

WASHINGTON—Mitch Miller, noted down on his application for a Washington, D.C., UHF station, was to have his first TV appearance, "Music Now My Love," aside sales of 70,000 copies in New York within three days. The single hit Billboard's chart last week at No. 82 with a star.

An FCC hearing examiner, Basil Cooper, had warned that the proposed station would have severe problems in running and programming. An FCC Processing Commission review board in July, has asked the full FCC to review the board's decision.

McLendon Seeking FM's 'Letter' Change

LOS ANGELES—McClendon said that he will try to get FM stations with the FCC to change its "new" FM letter to KOST-FM from KOST-FM to KOST-FM in order to have the letter to KOST-FM, which recently ended with the KOST-FM call letters.

The KOST-FM call letters, which have to be honored by stations in addition to the FCC, is currently being used by the London, Ont., station, and the station, which is an FM station, will flip over to KZAP-FM.

According to President Gordon McClendon, there are two types of good music program-
ANNOUNCING
The Annual Baja Marimba Band
MOUSTACHE CONTEST

Open to all distributors, rack jobbers, one stops, retailers, and radio stations

1ST PRIZE—All expenses paid for 1 week vacation for 2 to Spain
2ND PRIZE—All expenses paid for 1 week vacation for 2 to Mexico City
3RD PRIZE—Color TV
4TH PRIZE—On the road with the Baja Marimba Band for one week as a band boy

JUDGES for contest will be CLAUDINE LONGET; ANGIE DICKINSON; LIZA MINNELLI

DEADLINE FOR ENTERING—OCT. 1, 1967
CLOSES—DEC. 1, 1967
FINAL ENTRY PHOTO has to be mailed in by
DEC. 5, 1967
TO ENTER—submit a photo of yourself with name, address, and phone number to A&M RECORDS, 1416 N. La Brea, Hollywood, California 90028

ATTENTION: MOUSTACHE AFFILIATION
### Billboard Special Survey for Week Ending 9/28/67

#### Top Selling R&B LP's

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pak.</th>
<th>Works on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>COLD SWEAT,为主线,”The Famous Hands,” 10,000 CD (Motown, M)</td>
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<td>2</td>
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<td>I LOVE YOU Artho Franklin, Atlantic 4277 (Terme, M)</td>
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<td>3</td>
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<td>YOU'RE EVERYTHING Love Unlimited, 4035 (Capitol, M)</td>
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<td>4</td>
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<td>REFLECTIONS The Supremes, Supreme 1111 (Stax, M)</td>
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<td>5</td>
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<td>FINNY BROADWAY Phyllis Hyman, Atlantic 2400 (Atlantic, M)</td>
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<td>6</td>
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<td>YOUR LOVE Lifts Me Higher Daryl Hall, Capital 1007 (Capitol, M)</td>
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<td>7</td>
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<td>KNOCK ON WOOD Otis &amp; Carla, 2125 (Stax, M)</td>
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<td>8</td>
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<td>JOHNNY JUMBO, 3805 (Stax, M)</td>
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<td>9</td>
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<td>I'M LOVING YOU Love Unlimited, 4035 (Capitol, M)</td>
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<td>BAREFOOT IN THE PARK, 2000 (RSO, M)</td>
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<td>TOP OF THE WORLD Donovan, 2125 (Capitol, M)</td>
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<td>SHE'S THE ONE Melissa Sledge, 2125 (Stax, M)</td>
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<td>13</td>
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<td>MORE LOVE Swan, 221 (Stax, M)</td>
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<td>14</td>
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<td>I'M CHANGING LOVE Marvin Gaye, Swan 4115 (Stax, M)</td>
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<td>NEAR TO YOU Artho Franklin, Atlantic 4277 (Terme, M)</td>
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<td>GIMME SING! Temptations, 6146 (Motown, M)</td>
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<td>17</td>
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<td>APPLES, PEACHES, PUMPKIN PIE The Lettermen, 2125 (Capitol, M)</td>
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<td>18</td>
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<td>WARM地方, 2125 (Stax, M)</td>
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<td>19</td>
<td>19</td>
<td>LITTLE OLD MAN (Upright-Everything's) Billy Checker, Warner Bros. 7027 (Warner Bros, M)</td>
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#### Top Selling Radio TV Mart

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#### Radio-TV Programming

### By Claude Hall

#### WLIB in New Program Policy

DETROIT — WLIB, Broadcasting 1,000,000-watt all-black operation here, has just launched a new programming policy, consisting of unlimited straight music, production, faster pacing, and a new concept — custom jingles by Quincy Jones, Inc.

Wash All, who just recently took over direct programming duties from former program director after being transferred from WABC in New York, said the Detroit station would be running with a format that would sample any sound. "We're going to try many good tunes will come on in a good week, but I think the average will be about five new records a week," he said.

The aim will be to establish consistency in programming. Allen said he felt his philosophy was the same as Bill Drake, former WABC General stations, and Paul Drake program director CKLW in Detroit. "Certain top tunes must be played consistently and downplaying must be consistent in the shows," one Zephyr said. "One day can't make a station; it has to be a total concept and that's what's new. It's a new concept in black radio. In the past, a station just played jingles and make a station; he could make a record. It can't be like that today.

Things are changing so fast in radio, especially in rhythm and blues, that Allen felt many older jingles were found it difficult to grasp what was happening. "To some extent," Allen said, "it was necessary to teach radio to these people. It wasn't anybody's fault. This situation developed. It's just that times are changing and a radio station has to change with it.

Allen began his radio career with WYOL in Nashville while he was at Tennessee State University. He had been with the Jones jingles for 10 years before moving to WLIB. He considers himself a "derivative of Ed Ford," who was program director of WABQ in Atlanta and is now working with Liberty's records as head of its Mint label. Allen wrote lyrics and produced them for the Jones jingles. Station has brought in new equipment at the request of the chief of police, in response to complaints about the new equipment, and the station is now ready.

In this case, Steve Stone and Jim Young, Allen felt he had two of the top air personalities of any station in the nation, in the market. With the new equipment, we have everything to work with.---
SEPTEMBER 23, 1967, BILLBOARD

Album Reviews

Continued From Back Cover

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS ★

PROCOL HARUM
Dawn Up DE 16008 (M); DES 18008 (S) (412-14008-3; 412-18008-3)

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

CARRYIN’ ON WITH JOHNNY CASH & JUNE CARTER .

Columbia CL 2728 (M): CS 9528 (S) (350-02728-3; 350-09528-3)

THE BEST OF WAYNE NEWTON...

Capitol T 2779 (M): ST 2779 (S) (300-02779-7; 350-09779-7)

GOLDEN HITS—THE BEST OF LAWRENCE WEK.

Dot LP 3518 (M): DLP 25812 (S) (400-03518-3; 430-25812-5)

TWO FOR THE ROAD...

Henry Mancini, RCA Victor LPM 3902 (M): LSP 3902 (S) (772-03902-7; 772-03902-5)

CAPT. BEEFHEART & his MAGIC BAND (SAFE AS MILK).

Warlock ECN 1001 (M): 805 5001 (S) (239-01001-7; 239-00001-5)

LOW PRICE POP SPOTLIGHT

VIC DAMONE SINGS

Harmony HL 7421 (M): HS 11321 (S)

This has all the ingredients for one of the biggest breakthrough records of the season. Vic Damone sings the oldies with style and sincerity. Don't miss this one—suitable for kids or adults.

LOW PRICE CHRISTMAS SPOTLIGHT

JOY TO THE WORLD

Andrews Sisters, Harmony HL 7422 (M): HS 11323 (S)

Andrews' cheerful and light-spirited version of the Christmas carol is so full of good cheer that it's bound to be a big hit for the holiday season.

LOW PRICE POP SPOTLIGHT

MUSIC FROM LERNER & LOEWE’S “CAMELOT.”

Andre Previn, Harmony HL 7424 (M): HS 11325 (S)

Andre Previn and his orchestra have captured the essence of Lerner & Loewe's musical masterpiece with a sensitive and tasteful interpretation that captures the spirit of the music.

CARRIAGE COMPANY...

Pip's and Toots programming "Working from the Carriage Company" has been reported gaining strong action by dealers in major markets.

OUR GOLDEN FAVORITES...

Monteith & Tischler, United Artists, SAL 3556 (M); UAS 6556 (S) (873-43556-3; 873-06556-5)

BLAZE...

Harmon's Melodies, MGM E 4478 (M); SE 4478 (S) (660-04478-3; 660-04478-5)

YOUR TENDER LOVING CARE...

Buck Owens & His Buckaroos, Capitol T 2770 (M): ST 2770 (S) (300-02770-3; 350-09770-3)

HAPPIEST MILLIONAIRE...

Soundtrack, Buena Vista SV 5001 (S); STER 5001 (S) (705-05001-9; 705-05001-5)

SINGIN' AGAIN...

Frankie Avalon & Nancy Lynn, Decca DL 4872 (M); DL 8472 (S) (400-04872-3; 400-04722-8)

TONIGHT CARMEN...

Monteith, Columbia CL 2752 (M): SD 9523 (S) (350-07252-3; 350-09253-7)

THE MAGIC PEOPLE...

Ruppers, Verve Forecast FT 3026 (M); FT 3026 (S) (893-03026-3; 893-03026-1)

BLOWIN' YOUR MIND...

Vor Morosi, Bang RLP 218 (M): RLP 218 (S) (204-00218-3; 204-00218-5)

THESE YEARS...

Matt Mannino, Capitol T 2801 (M): BLPS 2801 (S) (300-02801-3; 300-08001-5)

THE YIDDISH ARE COMING! THE YIDDISH ARE COMING!...

Law Joelach with Various Artists, Verve 13508 (M): VO-13508 (S) (895-13508-3; 895-13508-5)

There's a wide collection of pieces here with a special emphasis on Yiddish songs. The orchestra is well balanced, with a full string section and a large vocal ensemble.

CLASSICAL SPOTLIGHT

VIRTUOSO VIOLIN MUSIC

Josef Suk, Epic LC 3987 (M); BC 1367 (S)

There's a wide collection of pieces here with a special emphasis on Yiddish songs. The orchestra is well balanced, with a full string section and a large vocal ensemble.
Khachaturian's Ballet, 'jected
with Sir Beecham and the Royal Philharmonic. The
performance is first rate.

Stravinsky: Orpheus/Sym-
phony in C Movements
London Symphony, David
Phillips PHS 900-163 (S)

This should be a big one for the
pop-concettions with his usual brilliance. Reportedly
includes the popular "Jumping Beans Ballet," "Swan Lake Ballet" and "Nobil-
zaa Ballet" by Tchaikovsky. And there's Rachmaninoff's lovely "Gayne Ballet.

Shtoskovitch: Symphony
No. 10
New York Philharmonic, Metropo-
lis, Odyssey 32 16 0123 (M)

Allowing the New York Philhar-
nmonic on this important Rachmaninoff work is a fascinating experience that every
classical music lover should cherish more. The record captures the deeply emotional ex-
plosion of the music in a particularly modern way.

The Old Beloved Songs
Marvin Tolkewicz/Chico
Atlantic Columbia ML 6412 (M), MS 7012 (S)

The material is American-folk folk, which
has reached classical status. "Sleepin' beauty," "Oscar," "I'm Just a
Shoeshine Boy," "You'll Be Sorry," "On a Deserted
ing," with an excellent perfom-
ance by Sir Thomas Beecham and the
Royal Philharmonic in the
classic 1920's style. A real treat for
those with taste.

Against the Wind
ROSAI, Columbia ML 6412 (M), MS 7012 (S)

This is a fine re-recording and the perform-
ance is excellent. The harmonica show are a sadistic and to the
surprise of many, three record sets on this album should be included
in every classical record library.
only one man can revisit 'runaway'... del shannon
The following text appears to be a review of albums and music. It includes various sections such as "Album Reviews" and "SPECIAL MERIT PICKS," suggesting a magazine or publication format. The content is dense with musical references and is typical of a music review section in a publication. The text is primarily in English and contains references to different musicians, albums, and musical performances. It also mentions a "HUMOROUS" section, which might be a light-hearted or comic piece, but this part is not fully transcribed due to the formatting and visual cues indicating a continuation or interruption of the content. The overall tone is informative and critical, typical of music reviews, discussing the merits and critiques of various artists and their works. Given the nature of the content, it is challenging to extract specific points without additional context or a more structured format. The text seems to be an excerpt from a larger piece, possibly a magazine article or review.
WANTED
GLEN GARRISON
FOR
“GOODBYE SWINGERS”
b/w
“HELLO MAMA”
#66257
The capture of this great new single has been demanded by Disc Jockeys. Last seen hiding out in his Imperial Country album... “COUNTRY! COUNTRY!”
BIG REWARD
www.americanradiohistory.com
BOBBY VEE

Vee Day for Bobby!
His sensational
"Come Back When You Grow Up"
album is heading
the same way as the single!
Join the Vee Day parade
today!

"COME BACK
WHEN YOU
GROW UP"

LRP-3524/LST-7934
GET READY for the BIGGEST SALES EVER on these "CHART-BOUND" NEW STEREO ALBUMS from Command RECORDS WORLD LEADER IN RECORDED SOUND

ALBUM #917
DOC SEVERINSEN...THE NEW SOUND OF TODAY'S BIG BAND.
Here it is! The New Now Sound of Today's UNIQUE BIG BAND...with Today's Music...Today's Rhythms...and the one & only Doc Severinsen; Monday, Monday, One Step Above, Soul & Inspiration, Here, There and Everywhere and 8 more songs.
FLASH!*-Watch Doc Severinsen on the Johnny Carson "Tonight" Show starting October 9th.

ALBUM #919
EXPLOSIVE BRASS IMPACT—WARREN KIME AND HIS 'BRASS IMPACT' ORCH.
It's Unanimous! Spotlight picks in All Trades...Brass Impact Was Great...But "Explosive Brass Impact"—Vol. 2 is Bigger & Better. More explosive...More exciting...More electrifying than you can imagine!

ALBUM #916
WALKING IN THE SUNSHINE—THE ROBERT DE CORMIER SINGERS.
The BIG-OPEN-SUNNY sound of Country Music...the best—the biggest—the happiest songs—such as: I Walk the Line, Almost Persuaded, Walking in the Sunshine, Act Naturally and 8 others...A Tremendously Commercial Album that is Sure to See Strong Sales.

ALBUM #918
GUITAR AND STRINGS...AND THINGS!—TOOTS THIELEMANS AND HIS ORCH.
A Fascinating, Fresh, New Sound...Toots Thielemans' Magical Guitar...Strings...Phil Bodner's Dazzling Flute...Voices...and Wonderful Songs such as: The Continental, Sunny, Wave, So What's New and 8 more.

ALBUM #11037
GEORGE GERSHWIN—PORGY AND BESS/AN AMERICAN IN PARIS
William Steinberg and The Pittsburgh Symphony Orchestra.
This is the Finest Gershwin that has ever been recorded...Brilliantly interpreted & performed...& recorded with a revolutionary NEW noise reduction system which makes possible the purest level of recorded sound ever ACHIEVED! An overwhelming musical experience.
NOW... READY FOR IMMEDIATE DELIVERY...
15 NEW MODELS LOADED WITH SALEABILITY...
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anything like it in your life!

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- HANGING MOBILE DISPLAY
- EASEL BACKED COUNTER CARD
- COUNTER DISPLAY BROWSER BOX
- SPECIAL PINK COLORED PLASTIC BROWSER DIVIDER CARDS
- 4 COLOR WINDOW & WALL STREAMER
- LARGE 4 COLOR FOLD-OUT POSTER
- SET OF LARGE 4 COLOR PHOTOGRAPHS FROM FILM
- DOCTOR DOLITTLE BUTTONS
- SPECIAL DOLITTLE 4 COLOR MAILING STUFFER

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YOU'VE NEVER SOLD ANYTHING LIKE IT IN YOUR LIFE!
Now for the first time on one label — Pickwick/33 — you can offer the greatest stars on record to sell in the growing under-$2 market. With fast turnover and higher profits, Pickwick/33 gives you the opportunity to join one of the record industry's biggest success stories. By special arrangement with as many as 17 important labels including the finest artists on Capitol, Dot and Mercury,
On one label... Pickwick/33

Spectacular New Stereo Recording Of Max Steiner's Complete Original Score

The London Symphonia, Walter Stott
Gone With The Wind
SPC-3087

George Jones
You're In My Heart JS-6048

Jean Shepard
Hello Old Broken Heart JS-6049

Margaret Whiting & Jimmy Wakely
I'll Never Slip Around Again JS-6053

Pete Drake
The Greatest Steel Guitarist In The World JS-6052

Wynn Stewart
Above & Beyond The Call Of Love JS-6050

Claude Gray
Treasure Of Love JS-6051

Beethoven: Symphony No. 3
"Eroica"
The Pittsburgh Symphony Orch. William Steinberg
SPC-4036

Berlioz: Symphonie Fantastique
Minneapolis Symphony Orch. Antal Dorati
SPC-4040

Beethoven: Cencor In D Major, Op. 61
For Violin and Orch.
Nathan Milstein, Violin
The Pittsburgh Symphony Orch. William Steinberg
SPC-4037

Verdi: Overtures
London Symphony Orch. Antal Dorati
SPC-4043

Richard Strauss: A Hero's Life
Minneapolis Symphony Orch. Antal Dorati
SPC-4041

Mozart: Symphony No. 38
"Prague" Symphony No. 24
Chicago Symphony Orch. Rafael Kubelik
SPC-4042

Mozart - Requiem
Berlin Philharmonic Choir of St. Hedwigs, Rudolf Kempe
SPC-4039

Mahler: Symphony No. 1
In D Major
The Pittsburgh Symphony Orch. William Steinberg
SPC-4038

Pickwick/33 presents the most complete catalog of the greatest recording artists — presold by their enormous popularity with record buyers across the nation. Backed by national advertising and effective merchandising, Pickwick/33 works harder to help you sell more of your product — and faster. And that's what happiness really is!
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PLAYTAPE, INC. 1115 BROADWAY, NEW YORK, N.Y. 10010 • Tel. (212) 675-8050 CABLE: PLAYTAPE NEW YORK
The PlayTape Story—Its Birth and Growth

By CLAUDE HALL

He listens to the machine, holding it in his hands like a book, and remarks about the sound and says, “Rings like a dream.” It is the second model produced by the firm, but has already undergone many internal refinements. The sound is better than its first counterpart, it runs better on less power. Frank Sinatra is singing “You Make Me Feel So Young” and he sounds great.

Frank Stanton pulls out the cartridge—the 2-track cartridge he innovated—and flips in another cartridge, listening critically to it.

“This idea was born in a U. S. anti-submarine warfare school in Florida in the early 1940’s,” he says. “I was listening to sounds recorded on pure steel wire...sounds of what a submarine sounded like under water. I felt that if I could develop ideal market music on steel wire if I got out of the war alive. From the idea of steel wire, I progressed to the idea of tape.

“In 1955 in Germany, we made a regular automobile cartridge player...my brother and I.” But it wasn’t until January 1966 that Stanton took his idea for a 2-track cartridge system aimed at a mass market to “associate.”

The 2-track system was his idea all the way. Once he made the decision to go into it, he spent 100 percent, dropping all other interests. He assigned the idea to a group of 12 engineers—his own—at a factory in Tokyo. Within 60 days, the engineers had something that worked. He admits that the unit, at that point, had bugs, but “it was basically a very simple concept that has to work. Our plan, then, and now, is to continue to make the cartridge simple, simpler, simplest.”

A total of 52 engineers now work constantly on PlayTape, seeking ever to improve it. Twelve are employed by PlayTape directly and the rest by a factory PlayTape supports in Japan.

That first working model, what Stanton calls a “little black box—a squeaker,” was brought to Sears and MGM Records. “The reaction from both was immediate,” Stanton says. “They saw the simplicity of the new system.”

A catalyst in the acquisition of music catalogs right from the first was Clarence Avant, manager of artists like Jimmy Smith and Johnnie Nash, who has also varied other music interests. Avant introduced Stanton to Mort Nasatir, president of MGM Records, and Larry Newton, president of ABC Records—the first two music catalogs acquired by PlayTape.

The machine was first unveiled to the general public at an MGM Records distributor meeting in New York in mid-1966. It was almost instantly a success. Stanton has had enormous faith in the system, devoting himself from all other business aspects and handling much of the negotiations for catalogs and the business arrangements himself in the beginning. He says he felt PlayTape was a “standard system”—not competitive with anybody. There’s room in the market for all of the cartridge systems. We have our own niche—from 1/2 to retail cartridges, from mono to stereo, from Beards and Sinatra to Shakespeare and poetry and contraception. Contraception, that’s the subject of the first talkie cartridge I’m trying to get out.

The first two PlayTape units offered were a $19.95 unit sold by Sears exclusively at first and an MGM model (retailing at $29.95) that had tone controls and a better speaker. But Stanton will have on the market in 1967 about 15 different models. These range from the two units first offered through Sears and MGM Records to home table models featuring hi-fi speakers, an auto hang-on unit, a variety of portable units (including a kid unit), special stereo models, and other units still in the planning stages.

In addition, the 2-track system is now being manufactured as a special dictating device for one of the worldwide business equipment firms. The device should be on the market soon.

“We’re a mini-communications business,” Stanton says of PlayTape. “Music is part of our business, but so is the dissemination of education and knowledge. PlayTape should change the nature of the record business as we know it today because of the enormous hunger existing in the U. S. and the world for general entertainment. Beyond musical monkeys and orchestral sounds, people want to listen, to laugh, to learn and all of this can come out of a simple cartridge retailing for $1.

“Music is getting us into the business fast...and as fast as we can, we will develop a non-musical cartridge to make our company a well-balanced organization, trying to avoid, as much as possible, the hysteres that go with the merchandising of current hits.” Books, he feels, will have a much longer spin-of-life on cartridges than music, especially how-to books.

Other ramifications of the PlayTape 2-track system are in the development stage. Another project of the firm is a simple videotape system, which Stanton says is a new concept, and which he plans to market in the summer of 1968.

Premiums Expand PlayTape Popularity

Almost at the same time that the public discovered the PlayTape system and began buying it, the manufacturing world discovered it and began giving it away. Of course, there was a big “hook” with every gift, and, in some cases, the PlayTape unit is far from free. Pepsi-Cola, for example, is launching a national premium promotion using PlayTape, offering the smaller economy unit for $12.95 (suggested retail of $19.95), plus six cork bottlecap liners. This promotion is expected to promote the 2-track in a thousand units in the field, building the demand for PlayTape cartridges sky high.

The PlayTape has multiple uses for business firms, said Bernard Sussman, who heads up the premium division for PlayTape. “Westinghouse is using PlayTape units as promotional in one of its divisions. Electrovisor is making use of the unit as a sales incentive. Claird is using it as both a dealer-leader and sales incentive item in several divisions.”

The list of other firms who’ve hanged various profit-building programs around the PlayTape unit read like a Wall Street report. There’s Reader’s Digest, Kinney Shoes, Alley Cat clothing manufacturer, Menner, brick and Sylvies (a division of Bristol-Myers). Esquire magazine, in a recent “Youth Quake” promotion, used the PlayTape unit to help show the youth market potential to clothing manufacturers and retailers at a meeting in Chicago.

The PlayTape machine has become so big with big business firms that Frank Stanton is retaining 60 feet of space to show product at the National Premium Show next April. Previously, the unit received warm reception at the June Consumer Electronics Show in New York and the 66th annual National Association of Music Merchants convention and music show in Chicago in June.

Sussman estimates that there are already 100,000 units in use in various premium and promotion ventures... “and the figure is mushrooming.” One firm alone had ordered 30,000 initially, with a 30,000 backup order; it is already halfway through its second 30,000 units.

The major promotion that will explode the PlayTape system nationwide upon the minds of America is the Pepsi promotion. The national headquarters of Pepsi will supply all 56 bottlers with PlayTape units and a special message cartridge explaining the program. Another cartridge contains the selling message for the customer and special in-store pole-stacker displays using a 1200 PlayTape unit that will air the message visually and vocally. The promotion includes cartoon stickers (an estimated million of them will reach the public), backrack signs and streamers.

David Jacobson, public relations counsel for PlayTape, lined up the promotion with Pepsi.

The added publicity from the Pepsi promotion should prove of extra benefit to regular PlayTape dealers. Sussman said, by helping them market the higher quality units.

In both the Westinghouse and the Pepsi promotions, PlayTape is including in the package a “souvenir” brochure describing the entire 2-track system and some of the cartridge selections available.

SEPTEMBER 23, 1967, BILLBOARD
Introducing the Music Machine.

We took the portability from the transistor radio and the play-what-you-want ability from the record player. And came up with a machine that plays nothing but music for less than $30!

There has never been a music machine like The Music Machine. The Play Tape 2 Track. The transistor radio comes close. It’s light and you can carry it around and play it any which way. But transistor radios talk, too. Talk too much. And the music you do hear, you don’t pick. You’re supposed to like what the announcer likes.

The portable phonograph is a near miss, too. It lets you play what you want. But try to play one on its side or upside down and see what happens. And you have to lug all those records around.

Now, take all their good points. Put them together. Into one good little machine. That doesn’t cost much. And you’ve got The Music Machine.

The Music Machine plays tapes that come in skinny little cartridges (they’re only $1.49). Push a cartridge in and The Music Machine makes music. Pull the cartridge out and you turn it off.

Easy?

One little cartridge will keep you entertained with four selections.

After you’ve heard them all, you can hear them all over again. Without rewinding. As for what you can play, well what do you like? The Theme from the Dr. Zhivago soundtrack? Or how about Ella Fitzgerald, Herman’s Hermits, Stan Getz, The Lovin’ Spoonful, The Righteous Brothers, Connie Francis? We’ve got them all in our little cartridges. And they’re just some of the people who play in The Music Machine.

You’ve heard us. Now hear it. You’ll find the Play Tape 2 Track near all the other music machines. The ones we got all our good ideas from. Play Tape 2 Track

Batteries not included.
2-Track on Track to Most of the World

PlayTape, at this point, is moving fast into foreign markets. Shipments to England are already aloft; involved in the PlayTape operation in England is George Martin of AIR Productions, noted as producer of the Beatles' records, and Discatron. In Italy, PlayTape is produced and distributed by Edo & Nino Consorti Co. Through its four offices throughout the country—Rome, Milan, Bologna, and Naples, Consorti will not only distribute cartridges featuring U. S. artists, but produce and market 2-track cartridges starring Italian artists singing Italian.

Hannimax is now assembling machines—and they're already reaching the market—in Australia. In Japan, both the Tokyo Broadcasting Service and Yamaha are marketing PlayTape machines. Irwin Specialty is handling the unit in Canada and is already distributing several libraries like MGM Records, Ad'M Records, and Quality Records, among others. In addition, shipments have already left for South America. Moves of PlayTape into other countries are either under way or in the planning stages, including Germany.

REPORTS FROM THE MARKET PLACE

Gene Shipley, president of Main Line Records, Cleveland

"PlayTape is the most exciting new product to hit the entertainment field since color TV. It's such a 'natural' one wonders, 'Why didn't I think of it myself?" Interest and sales are growing every day. The kids, especially, are flipping for it. This is definitely a product of the future. And as soon as it hits that magic number (10% of saturation) there should be no stopping it.

The new line has everything."

Wesley Carter, buyer, Western Auto Supply Co. (4,500 stores)

"Our store managers are enthusiastic. Wherever the product has been shown, teen-agers have been very receptive. There's a lot of talk about conflicting systems . . . 8-track, 4-track, cassette, etc. . . . but PlayTape, in our opinion, is THE teen-age music system. It's a separate entity, peculiar to itself. The cassette is a recording system principally, and the cost of the cartridge takes it out of the music playback field. We're talking about the teen-ager. The market is an enormous one. Latest statistics indicate that 31% of the total population lies in the 15-21 age group. In that market, especially, we predict that PlayTape will make one whale of a dent."

Abbe Cohen, buyer, Artlands Stores (80 units)

"PlayTape is one of the hottest Christmas items we've seen in a long time. It's been extremely successful in test markets. We are now convinced that this is no longer a fad, but a continuing system for the teen-age market. Our sales ratio of tape cartridges to machines is 10 to 1. And there's lots of repeat business. The kids are really buying. Stock obsolescence has presented no problem at all."

Wayne Wallace, department manager, cameras and tape recorders, Foley's Department Store, Houston

"We've found it to be a good item. It gave us plus sales. The new models look sharp and smart. We should sell twice as many in our fall promotion as we did in May."

Craig Marion, department manager, Sunner-Harris, Dallas

"We were the first to break PlayTape in our market, using a heavy newspaper campaign and a saturation program on TV for our graduation promotion last June. It was a new and exciting item. We felt it was the combination of the Sunner-Harris image and the PlayTape image that put it across. With the increasing availability of tape in all categories, we look for a heavy upswing in PlayTape business this fall."

Edward Feldman, merchandising manager, Two Guys

"Consumer reaction has been excellent since we put the product in last February. It's in our traffic appliance department because we have proportionately more salesmen there and we felt that—as a new product—PlayTape would take a certain amount of selling. As far as the cartridges go now, it's become more self-service than anything else. The customer picks out the selections he likes and that's it. In our opinion, this product can go only one way—UP. Especially the tape cartridge end of the business. As other companies begin to produce 'copies' of the machine—and there are some around already—the only source of playback material must come from the PlayTape cartridge. We look forward to a great Christmas for the new units recently introduced."

Durward Carson, vice-president and director of marketing, Craig Corp., Los Angeles

"It's a little too soon to talk about results with us, since we've only gotten our first shipment on Aug. 15. Nevertheless, we actually had a number of orders the time the units arrived. The new line looks like a winner. We feel the product's got it or couldn't have been introduced at a better time."

Coleman U.

Rink's Department Stores

"Rink's has been really good to us, and we have tremendous confidence in PlayTape as a new media, and we're very pleased that Rink's is helping to promote the product."

New U. S. Factory Will Specialize in Red Hot Singles

PlayTape opens a new revolutionary factory in Clifton, N. J., in October—its first factory in the United States. At present, players and cartridges are manufactured in a company-owned factory in Hong Kong and in a PlayTape-supported factory in Tokyo.

The new U. S. factory will be completely automated. Frank Stanton, president of PlayTape, said that production of cartridges will start at 10,000 per day and build up from there.

Mostly, the U. S. factory will be turning out the red single cartridges (featuring two tunes as does a 45 r.p.m. record) and the black EP (featuring four songs). White LP's, which hit the market only recently, will continue to be manufactured abroad for a while, Stanton said.

The new factory will also be turning out cartridges in stereo, though the first of these will most likely not be on the market until January.

One of the key features of the new factory will be the record-over capability. Any cartridge that doesn't sell, the factory will be able to erase and place different music on it.

Stanton plans to launch his new single cartridge in November. Once in operation, the factory will be able to produce these single cartridges within 48 hours after receiving the master tapes from the record companies. Thus PlayTape will be able to take advantage of the sales demand created by hit records.

Besides factories in the U. S., Hong Kong and Japan, PlayTape will have factories to assemble units in various countries around the world where there are restrictions against importing. These include several South American countries.
2-Track on Track to Most of the World

PlayTape, at this point, is moving fast into foreign markets. Shipments to England are already afoot, involved in the PlayTape operation in England is George Martin of AIR Productions, noted as producer of the Beatles records, and Discatron. In Italy, PlayTape is produced and distributed by Eroz & Nino Consorti Co. Through its four offices throughout the country—Rome, Milan, Bologna, and Naples, Consorti will not only distribute cartridges featuring U. S. artists, but produce and market 2-track cartridges starring Italian artists singing Italian.

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"Our store managers are enthusiastic. Wherever the product has been shown, teenagers have been very receptive. There's a lot of talk about conflicting systems . . . 8-track, 4-track, cassette, etc. . . . but PlayTape, in our opinion, is THE teen-age music system. It's a separate entity, peculiar to itself. The cassette is a recording system principally, and the cost of the cartridge takes it out of the music playback field. We're talking about the teenager. The market is an enormous one. Latest statistics indicate that 31% of the total population lies in the 15-21 age group. In that market, especially, we predict that PlayTape will make one whale of a dent."

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"PlayTape is one of the hottest Christmas items we've seen in a long time, it's been extremely successful in test markets. We are now convinced that this is no longer a fad, but a continuing system for the teenagers. Our sales ratio of tape cartridges to machines is 10 to 1. And there's lots of repeat business. The kids are really buying. Stock obsolescence has presented no problem at all."

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Coleman Ullman, vice-president, Rink's Department Store, Cincinnati

"Rink's has been selling PlayTape since last March and we're through to give our confidence in the item. We'll be promoting the line heavily this fall in multi-media campaigns. In this mobile world, it seems a natural part of the equipment for the younger element. When you've got all that and the price is right, you're talking right now buying to a tremendous segment of the population."

SEPTEMBER 23, 1967, BILLBOARD
Introducing the Music Machine.

We took the portability from the transistor radio and the play-what-you-want ability from the record player. And came up with a machine that plays nothing but music for less than $30!

There has never been a music machine like The Music Machine. The Play Tape 2 Track. The transistor radio comes close. It's light and you can carry it around and play it any which way. But transistor radios talk, too. Talk too much. And the music you do hear, you don't pick. You're supposed to like what the announcer likes.

The portable phonograph is a near miss, too. It lets you play what you want. But try to play one on its side or upside down and see what happens. And you have to lug all those records around.

Now, take all their good points. Put them together. Into one good little machine. That doesn't cost much. And you've got The Music Machine.

The Music Machine plays tapes that come in skinny little cartridges (they're only $1.49). Push a cartridge in and The Music Machine makes music. Pull the cartridge out and you turn it off. Easy?

One little cartridge will keep you entertained with four selections.

After you've heard them all, you can hear them all over again. Without rewinding. As for what you can play, well what do you like? The Theme from the Dr. Zhivago soundtrack? Or how about Ella Fitzgerald, Herman's Hermits, Stan Getz, The Lovin' Spoonful, The Righteous Brothers, Connie Francis? We've got them all in our little cartridges. And they're just some of the people who play in The Music Machine.

You've heard us. Now hear it. You'll find the Play Tape 2 Track near all the other music machines. The ones we got all our good ideas from.

There has never been a music machine like The Music Machine. The Play Tape 2 Track.
Meet The Music Machine.
The PlayTape™ 1310. It goes where you go. It plays what you want.
The Music Machine plays tapes that come in skinny little PlayTape cartridges. (We thought you might be tired of lugging records around. Or listening to what disc jockeys want to hear.)
Now you just pick a tape. Push it in. And The Music Machine makes music. One little PlayTape cartridge will keep you going with four selections. The tapes have two tracks and they're continuous. You don't rewind.

The model you see here is $19.95. Further up the line, we've got one for less than $30.00. (The cartridges, by the way, are $1.49.)
You can see and hear The Music Machines at PlayTape Centers in any of the stores listed below. Stop by. And you can have music wherever you go.

The PlayTape 1310.*19.95
Year-End Report

BY FRANK STANTON
President, PlayTape

In less than a year—PlayTape’s first two playback models reached the market last October—the system is now in almost 20,000 outlets including department stores, variety chains and key record shops throughout the country. Sales have soared so that in the millions and the surface has yet to be scratched.

In the intervening period, the company has introduced four new models, each a dozen of the several largest record companies in the business to exclusive contracts for the use of their libraries to be converted to the PlayTape 2-track tape cartridge system, has moved into the educational and cultural fields, and now has the largest inventory of musical entertainment and educational tape cartridges in the world.

The units, backed by the MPM, contain the principal ingredients of interest to the mass market: They are light (only 2½ pounds); completely portable (outside dimensions of the portables were only 6" x 9½"); versatile (can play in any position); trouble free, durable, attractive, and priced within the reach of all. The two original models sold for $19.95 and $29.95. PlayTape cartridges retail for $1, $1.49, and $2.98, depending on the amount of tape involved. Each is about the size of a deck of cards, with half the thickness. One has merely to pick up a cartridge, push it into a slot and the machine plays. It’s simplicity, itself, to operate.

Initial research and development was undertaken in Japan. Manufacturing facilities were then set up in Hong Kong and Japan.

The most significant in the direction of acquiring music for the cartridges was made last fall via a joint marketing venture with MGM Records. Seeking to diversify its interests, MPM signed a contract to distribute the PlayTape units under the MGM label. This was a major diversification move in MPM’s history—the firm had always been marketed anything but its own records and films. To support the fledging operation, it converted its entire record library to the PlayTape 2-track tape cartridge system.

With this contract as a beginning, PlayTape moved with a speed unparalleled in the industry, signing up the libraries of United Artists, ABC, Motown, A&M, Chess, Cunners-Parkway and their subsidiary labels. For several months the firm added more than two new labels each week.

In May, Warner Bros. and Reprise entered the fold. In June, Capitol Records—one of the top three in the industry—moved into the family as well. PlayTape is still negotiating with other labels for their catalogs and should have them available soon.

With over 3,000 different selections in its catalog at this point, PlayTape’s inventory represents by far the largest library of its kind. But impressive as this achievement is in the entertainment field, the firm has not lost sight of the dual purpose of the machine—educational system and is moving rapidly into the educational field as well.

The over-all philosophy of PlayTape has essentially been the Gillette approach: Use the razors to sell the blades. With exclusive contracts covering the manufacture of the tape cartridges, though there may be knock-offs on the machine in time, there is little need to worry. For the production of the cartridges will ultimately be the major portion of the company’s activities and its principal source of profit. The present ratio, according to the company’s latest figures, is 11 tape cartridges for every PlayTape model sold.

PlayTape cartridges are presently being manufactured under five different color codes for easy identification:

- The red cartridge (equivalent to the 45 r.p.m.) $1.00
- The black cartridge (equivalent to 4 songs) $1.49
- The white cartridge (8 songs, like an LP) $2.98
- The green cartridge (children’s albums) $1.00-$1.50
- The gold cartridge (talk and educational) $1.00-$1.50

A recap of some of the personalities in the PlayTape inventory results in the question: “Who’s Who” in the entertainment world. Represented in the popular music category are such greats as Frank and Nancy Sinatra, Dean Martin, Sammy Davis, Buddy Greco, Connie Stevens, Peggy Lee, Nat King Cole, Wayne Newton, Judy Garland, Nancy Wilson, Al Martino, Andy Russell, Pétula Clark, Trini Lopez, Connie Francis, Ella Fitzgerald, Sarah Vaughan, Eydie Gorme, Steve Lawrence, Lena Horne and thousands of others.

The rock ’n roll category includes such names as the Beatles, the Animals, the Supremes, the Lovin’ Spoonful, the Grateful Dead, the Mamas and Papas, the Righteous Brothers, the Smokey Revue, the Temptations, the Four Tops, Smokey Robinson, and Stevie Wonder.

Jazz artists number among their headliners such as Louis Armstrong, Lou Rawls, Jimmy Smith, Stan Getz, Ramsey Lewis, Ahmad Jamal, Count Basie, to name a few.

PlayTape also has such outstanding artists as Herbe Alpert and the Tijuana Brass, Sergio Mendes, the Baja Marimba band. Country music stars include Buck Owens, Del Reeves, Jean Shepard, Wanda Jackson, Tennessee Ernie Ford, Sonny James, Tex Ritter, and Hank Williams.

With the audio-educational market just opening up and with cost factors so vital, especially in a worldwide market, an affordable and educational product, sees to be the only way to overcome the problems of mass consumption. There will always be a market for the Rolls-Royce type of equipment—in any field—but PlayTape is out to reach the average consumer with average income potential.

Both the music machines and the cartridges are being marketed via free-standing PlayTape centers. These “centers” consist of three four-foot units, which combined, contain thousands of different tape cartridge selections (both entertainment and educational) plus a separate area for the display of the various PlayTape units.

Six new models were unveiled by the company at the Consumer Electronics Show held in New York last June. They included an automotive model retailing for $29.95, a children’s model, a transistorized portable—w/ radio, a horizontal model, and two plug-in home units (one w/an AM/FM radio which retail for $269.95).

The number of “tracks” which is presently bedeviling the industry, will be an academic question soon. With quality, tone, and all other things equal, the dollar factor will ultimately determine the issue.

‘Don’t Have To Discount’

Sam Goody’s, one of the nation’s major discount record chains, doesn’t discount PlayTape cartridges. In fact, said Bernard Bonton, tape buyer for the seven far-flung stores, PlayTape 2-track cartridges retail for $1.59 instead of the usual $1.49 found in many other stores. “We discount to people who have to deal with. There’s no reason to warrant cutting the price.”

Goody’s, in the short eight months the unit has been generally available on the market, has moved between 300 and 400 players and some 6,000 cartridges. Most of these sales have been through New York outlets, but the Philadelphia operation has also been moving PlayTape product well, Bonton said. What helped in Philadelphia was when a local Sears outlet cut the price on the smaller, cheaper PlayTape unit it was marketing down to $9.95. Unfortunately, Sears didn’t have enough cartridges available to meet the demand, he said, and Goody’s had the only product available.

“We’ve been in PlayTape since it came out. The unit has its market, above and beyond the other systems. Personally, I think it’s a good idea because the PlayTape systems puts cartridges where people can afford them. The usual customer buys five- to 10-cartridge in the 2-track system at a time. Most of these are adult customers. I don’t know why. Perhaps they’re buying the units for their children or their teen offspring.

A great advantage of the PlayTape system—it’s price— is brought home from time to time when a potential customer comes in for 4 and 8-track cartridges, said Bonton. If they can’t afford it, we can sometimes sell a two-play cartridge player, he buys one with the car, for about $3. When the customer later comes in and runs face-to-face with a price of about $6 per cartridge, boy, does he get mad.”

Bye, Bye Office Memo!

BY BERNARD SUSMAN

The PlayTape system could eventually replace the office memo or at least sharply curtail its use. The 2-track system features cartridges so relatively inexpensive that several firms are already using them to address messages to other offices. For example, doctors. We believe the unit is ideal for major corporations who need to educate salespeople and retailers on a continuing basis.

It’s very simple for an insurance company to send out monthly tapes to its salesmen highlighting specific policies or new plans. Other firms could use cartridges in the same way to introduce new products. The 2-track cartridge is an excellent way for the president of a firm to speak directly to men in the field. Several firms of all types are already interested in doing this.

SEPTEMBER 23, 1967, BILLBOARD
About six months ago, the first marvelous magic music machine appeared on earth. Our Playtape 2-track.

Nothing like it had ever been seen before.

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 machines 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
How to Make Money in Spite of Mistakes

... could easily be the title of the story of MGM Records and PlayTape's 2-track system, because Irv Stanton, director of special projects for the record company, admitted that there had been a few mishaps. None that cost money, fortunately. In fact, through careful evaluation of marketing and handling the PlayTape unit (in addition to marketing cartridges for every label except United Artists Records), the record company has been able to do quite well in the 2-track system.

"The record company had never handled anything like this before," said Simler. "It was our first venture into a field other than movies and music."

Mort Nasatir, president of the record company, pointed out that, as a test, the handling of the 2-track system players had proved the value of the MGM logo "Side by Side." 21 million people, who had bought all of MGM better than a machine without it. So, the test was extremely encouraging as an example of just what the MGM logo can do.

One of the early evaluations of the record company was that not all record channels were appropriate for the player. Whereas Morrie Price, manager of the factory-owned Metro Distributors in Chicago, was able to do a fantastic job in selling both machines and cartridges for it, the Metropolitan Distributor branch in New York stumbled. So distribution of the machine was moved from its own Metro to Chancellor, an electronics distributor that also handles other cartridge systems.

"We made mistakes every turn of the road," said Simler, "but we still sold 100,000 units and we'll be completely out by Christmas." MGM Records initially invested $1,000,000 in the project, but Nasatir claims "a very satisfactory profit structure." Simler said the record company had less than 50,000 cartridges on hand at the warehouse "and this is only the first order; the second order is back-ordered." Between MGM and what cartridges Frank Stanton has sold through other channels, Simler estimated that around six million 2-track cartridges have been sold.

The basic aim of a record company is the merchandising of the player, Simler said. "Thus we were all hoping that knockoff manufacturers would come into the market. And they have." Some firms importing and selling units capable of playing the 2-track cartridge, he said, include Mayfair, Artie Importers, and Record Company, Ltd., New York.

Henry Hiderbrandt, New Orleans distributor, right, demonstrates the PlayTape 1200 to two teens at a New Orleans Teen Fair attended by more than 100,000 youngsters. Mel Price of MGM Records looks on at left.

Topp in Florida, Topp is reportedly bringing in around 100,000 units, and "This represents a million cartridges the people who buy those players will need right away," Simler said. Automatic Radio now has a unit available. And one of the pioneers of the 4-track cartridge system was reported to be entering the 2-track unit field.

"The 2-track field has just begun to open up," he said. "For instance, Raelx offered PlayTape product unit recently in three different deals: Dealers could buy the machines separately, or machines and cartridges in a rack, or 36 cartridges separately. But now dragstros can obtain the first two deals and three other deals, one featuring 50 assorted cartridges, another 102, another 48.

There is still a shortage of product. The MGM distributor in Seattle, said Simler, was screaming for product. Morrie Price in Chicago had just ordered 268 of every title. One distributor ordered 60 of everything, the label was able to ship 40.

Most of the demand has been for the EP, the cartridge featuring four tunes. "The EP 2-track cartridge is a little slow getting started because a lot of people don't know about it yet," Simler said.

Some of the distributors and retailers outlets doing a good job with the PlayTape system, he said, included Main Line in Cleveland (the distributor has put on an electronics man to handle the machine); Eastern Records in Hartford, Conn.; Raelx, the Thrifty drg machine and Earl Wolf in Denver.

But, mistakes or not, MGM has helped pave the way to volume business in the 2-track cartridge. "It is developing into a big business."

The Men Behind the Machine

FRANK STANTON, President

FRANK STANTON, inspired by an idea for a 2-track cartridge system, Frank Stanton divorced himself of all other business interests and invested several million dollars of his personal funds into it. He was born in Brooklyn, attended New York University, majored in economics. Served as a Lieutenant commander in the Navy during World War II. Lived in France five years after end of war. With brother, formed Craig-Stanton firm after war, which was very active in trading between North Africa, Europe and the U.S. Firm gradually expanded to the Far East and eventually split into various companies and activities which Stanton hesitates to discuss (an article in Fortune a few years ago brought unwanted notoriety). He is 46 years old, married, father of two children. He works about 12 hours a day and claims he has 200 per cent of his time available—100 per cent he devotes to PlayTape and the other 100 percent he devotes to his advance artistic projects. The system he plans to launch in 1968. Reading and playing tennis are two pastimes; has a passionate dislike for the Vietnam war.

HAL DENNIS, Director of Distribution

HAL DENNIS, in charge of the PlayTape library, had been with Cragan, toy firm. Selu's material from the record company catalogs available to place on cartridge.

JACK LEVY, Program Director

JACK LEVY, responsible for merchandising to customers. Previously sales administrator of Remco Industry, leading toy firm; prior to that sales manager with Necchi Sewing Machine Corp. for 10 years.

CLARENCE AVANT, Consultant

CLARENCE AVANT, consultant, catalyst behind acquisition for the PlayTape system, is an authority in the field. Married to PlayTape president Frank Stanton and MGM Records president Mort Nasatir that helped the system get an initial push. Avant is personal manager of several artists, including Benny Martin and Johnny Nash. He also heads an independent record producing firm and has other business interests.

British PlayTape

A Perfect Cup of Tea

By GRAEME ANDREWS

The battle for consumer acceptance between the rival cartridge manufacturers and musicassette producers on the British market will be decided on simplicity of operation, low price and attraction for home and portable use.

And this will bring PlayTape out on top, claims George Martin, beleaguered leader of a group of highly successful independent producers which is also the British licensee of PlayTape.

PlayTape machines will be launched in Britain in November at prices comparable with dinks and undercutting Philips musicassette prices. The product has been the result of a very significant development in the British tape market where previously the musicassette has had a monopoly. With the invasion of the PlayTape U.K. market, a set is on the way. Other American cartridge manufacturers are also likely to enter the fight for sales this fall.

"We are not seeking exclusive repertoire deals" explained Martin. "Our deals are on a very simple basis; it means that they can be available on all systems on the market to give the consumer the choice of the system he prefers."

"But playback units must be priced at both the home and portable market in the U.K. There just is no worthwhile market for music in cars here at the present."

"This is where American manufacturers have got to take account of differing conditions from their domestic market, where car use is a major factor in cartridge sales."

"In Britain, cars are much smaller and as few as a third are owned. And where there are not conditions to listening to music in cars."

So far, EMI, Pye and MGM Records have agreed to their machines being available in Britain and the system will be launched with 50 cartridges in November.

Initially cartridges will be imported from Japan as they are for the American market, but long-term plans are being set for the installation of plant to manufacture cartridges in the U.K. Martin has concluded a deal with West German electronics firm Philips which will make a version of Martin's cartridge (which will market the cartridges through record dealers and electrical shops. Additionally, Discatron—which will market the cartridges through record dealers and electrical shops. Additionally, Discatron—which will market the cartridges through record dealers and electrical shops. Additionally, Discatron—which will market the cartridges through record dealers and electrical shops. Additionally, Discatron—which will market the cartridges through record dealers and electrical shops. Additionally, Discatron—which will market the cartridges through record dealers and electrical shops.

Initially production targets are 50,000 players by end 1968 with 400,000 cartridges for all systems. The introduction is price-competitive, ranging from a $25 kiddie model through a $28 teen set to a unit which will also incorporate a radio and carry a price tag of $40.

The actual cartridges are equally competitive. Initially releases will feature cartridges containing eight titles which will be extended to 12 for the lines containing four numbers which will retail at $1.75comparable to an EP disk.

Further details are drawn from the cartridges already in production for the U.S. market, but as the operation picks up masters of British artists will be sent direct to Japan for cartridge equivalents to be manufactured. And once local manufacturing facilities are established, cartridge production will be simultaneous with disk release.

An answer key scheduled by PlayTape for later next year will be the release of cartridge singles, again priced similarly to equivalent single records. These will not be manufactured in Britain but will be carried in the major music outlets. "It is essential, of course, with single production to have top quality. Speed is vital to catch sales while a single is re-issuing its copies. We want the system to be available as early as possible."

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The applications are enormous—just one example is the possibility of issuing records on cartridge for houses. But there are many, many more possibilities, including drama, languages and a host of other educational and leisure-time activities."
NEW YORK—Pepsi-Cola is hitting the youth market with the hottest thing in music since the transistor radio: the Playtape Music Machine.

Pepsi has built an entire promotion around this item. "We have an exclusive on it in the soft drink industry," stated Alan Finley, Pepsi-Cola's promotion director. He pointed out that the tape cartridge is now the hottest music source, adding that the Playtape promotion is already generating tremendous consumer response. "Consumers save substantially by buying the Playtape through Pepsi," said Bill Brown, associate promotion director. "How can they resist?"

That optimism is well-founded. Pepsi is putting a very attractive promo price on the Playtape: $12.95 plus 6 cork liners from Pepsi caps.

The cork liners are what Pepsi is really interested in. They stand for sales. (The local Pepsi bottler moves at least one carton of Pepsi for every Playtape Machine the consumer buys.)

Profitable Bounceback
To keep up sales momentum, Pepsi has designed a bounceback into the promotion. There's a library of more than 1,000 music selections on some 250 tape cartridges. Consumers can get any selection at a special Pepsi price, plus six cork liners, according to Mr. Finley, people who buy the tape machine will keep on buying Pepsi to save money on the tapes.

Pepsi has covered all the bases. A complete promotion package is available to bottlers throughout the country: carton stuffers . . . streamers . . . truck backs . . . and special dealer-loader pole displays that play music and sell the promotion right in the stores! Also newspaper, radio and television advertising materials.

It's apparent that Pepsi expects this promotion to sell its product right down to the floorboards.

Playtape: The machine that's rocking the youth market.

This large space newspaper ad will be selling the Playtape promotion for local Pepsi bottlers.

This far-out pole display has a built-in Playtape Machine that delivers the sales message to consumers, right at the point-of-sale.
All your customers have to do is push in a tape cartridge and out comes the music of their choice. Anytime, anywhere. Instantly and continuously, without rewinding.

All you have to do to push your sales to an all-time high is to give an extra little push to The MGM Music Machine. Display it. Demonstrate it. Take advantage of the instant appeal of instant music. Over 500,000 were sold in the first six months on the market!

$1.59 gives your customers four complete pop hits on one cartridge. Or they can get eight selections for $2.98 on the Long Play cartridge.

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Mail Call is a high quality, low-cost record-and-playback set that uses easy-to-mail tape cartridges, for inexpensive voice letters. It gets a full page, full color send-off nationally in Life Magazine. Tremendous potential market. Full advertising and promotional support. Stock up on this new source of fast-action profit. Call your Smith-Corona representative today.

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School Teachers Move Over

PlayTape’s educational and cultural library, expanding into the fields of poetry, operatic music, history, exploration, biography, science and literature, is rapidly moving into mass production. The firm will soon offer everything from best-seller anthologies to language and memory courses on gray-coded cartridges, said PlayTape president Frank Stanton.

With the acquisition of a variety of material in many areas of interest, PlayTape now offers light operas and operettas such as the works of Gilbert and Sullivan; selections of famous choral music; the favorite marches of every branch of the armed services; a poetry catalog listing such immortals as Keats, Poe, Kipling, to name a few; commentaries on jazz and its history; informative music appreciation cassettes from an introduction to every instrument in the orchestra on up; historical stories of America featuring such moments as the voyage of Columbus, Paul Revere’s Ride, California’s Gold Rush, the Pony Express, the Wright Brothers, etc.; literary quotations that have become part of the mainstream of world literature and many others. Also incorporated is the catalog of “The Amazing But True” stories narrated by Doug Storer.

The children’s inventory has been enlarged too, encompassing a great number of fairy tales such as the “Emperor’s New Clothes,” “Sleeping Beauty,” “Cinderella,” “Alladin’s Lamp,” etc. There are a variety of cartoons, too, featuring a child’s introduction to the three R’s (reading, rite and arithmetic).

The blueprint for an all-impact effort to bring the gray cartridge—the educational part of the catalog—on par with the entertainment end,” said Stanton. “In the blueprint stage are various language courses, memory exercises, highlights of world history, biographies of great men, stories of famous scientists and their contributions to mankind, opera and symphonies. In a word, we will cover every phase of science and art that we believe will be of interest to the average consumer.

Rexall Finds PlayTape “Geared for Drug Stores”

By ELIOT TIGEEL

The Rexall franchised chain of drugstores has entered the cartridge field by tying into the PlayTape movement. The Los Angeles headquartered firm, with 10,500 franchised outlets across the nation, is selling the $19.95 model, and Ken Ross, director of sundries merchandising, says “Progressive merchants handle it because it gives them a new fangled way to up the people in the record business are aware of what teen-agers want and I think this product is definitely geared to teenagers.”

Rexall has recently begun selling the units to its franchises (its staff of 240 salesman handle the item along with other products). Ross says he will have to wait until the end of the year before he can assess the market value of the item.

Product purchased by Ross is shipped from Eastern, Midwest and Farwest points to the retail outlets. Rexall introduced the unit to its sales staff through a three-month educational program. A player was purchased for each salesman, prerecorded sales messages were provided for the drugstore and the field force “heard the word” as it moved through its territory.

Ross believes PlayTape (including $1.49 tapes; “MGM’s big factor is its library”) will be a big success because drugstores are the best form of national outlet. “They are open more hours than any other outlet and they cater to teen-agers.”

PlayTape Offers Another Exposure Medium

By LORAINNE ALTHERMAN

Motown Records signed a contract with PlayTape last April which licensed the entire Motown catalog to PlayTape.

According to Barney Ales, Motown vice-president in charge of sales of the Detroit firm, Frank Stanton and Clarence Avant contacted him in the latter part of 1966 about leasing masters of particular artists. The company never leases out individual songs or artists to anyone, but Ales felt that if the system was a good one, Motown would make a deal on their entire catalog.

Ales said, “We basically decided to license PlayTape because of the price they gave for our tapes and as far as we are concerned, that is the fact that we have an interest in promoting our artists through every available medium.

Although Motown handles 8 and 4-track tape distribution themselves, they had previously only licensed their catalog for reel-to-reel tape to Ampex. They are also presently negotiating with Ampex to license material for the cassette. But the PlayTape licensing agreement was the second licensing arrangement.

If PlayTape ever becomes a definite part of the business,” Ales commented, “we’d be interested in handling distribution through our national outlets. But we are not thinking about handling distribution for someone else. We do have a three-year contract with PlayTape.”

The Motown tapes are made up by Motown’s engineering department and RCA Victor and are then sent to PlayTape. Plans call for 2-track cartridges to be primarily EP’s by the Motown artists.

With a little more than a month remaining toward the deal with PlayTape that was around Christmas time when Stanton and Avant first approached him, several problems, both engineering and financial, had developed. Motown’s resident cartridge manager, Rexall introduced PlayTape machines for their kids in the toy department of stores. Ales, however, points to this as one difficulty with the PlayTape system.

“I think there’s a big problem of exactly where they are selling the players,” he explained. “Last year they were selling the players in the top department and not in the phonograph department. You can’t convince the record-buying public or dealers until you sell the players in record or phonograph departments.”

Pocket-Sized Cartridge Offers Trunkful of Music

PlayTape’s cartridge, smallest of the existing continuous loop cartridges, consists of seven pertinent parts, sealed with a single center screw.

A prime feature of the PlayTape system is its cartridge, which offers untold advantages to its users. Available among these is its ease of handling, thus facilitating its storage and portability. Since the PlayTape system’s design is aimed at the requirements of the portable user, the small size of the cartridge allows that user to carry a greater selection of recordings than would be possible with larger cartridges.

The physical dimensions of the PlayTape cartridge are 2 1/4 inches in width by 3 1/2 inches long, and 1/8 inch thick.

The cartridge employs a 1/16-inch lubricated tape which operates at 35 1/2 inches per second. It uses a self-aligning, spring-loaded internal pressure roller to propel the tape, and provides a maximum of 24 minutes playing time on two tracks.

PlayTape Sales Growth “Everyone’s” Benefits

By HAL DENNIS, Sales Manager

PlayTape, first introduced to the American consumer in October 1966, began sales operations with two channels of distribution: a major national retailer—Sears—and a single distributor—MGM Records—which concentrated on specialty department stores.

Broadening this distribution was imperative, but a marketing plan had to be devised . . . and there were a number of “sophistications” to be covered before the company could really embark on a program of consequence.

One area was pricing because the machines had originated from projectionists’ 45 or the mono LP than for a distributor program. This made it difficult for the distributor to two-step the line to the trade. Other factors centered around availability of both machines and cartridges.

But this mini-playback system took off so quickly that PlayTape was inundated with business almost over- night. Simply put— the problem was how to fill orders rather than to write them. If this was not a modern approach to mass, at least it certainly had two pretty good things going for it—flexibility and sales.

Faced with this situation, PlayTape moved into multiple areas of distribution at every level: on direct sales to resident buying houses (where one could enter small market areas quickly, providing exposure, if not concentration), on national chains (where orders are slower because of the many buying groups and presentations involved); on drug chains (the real “mass” vehicle); on department stores, variety and independent stores, and on catalog houses all over the country.

Over and above this, PlayTape embarked on a “key city” program, varying the nature of the product introduction via newspaper, radio and TV media, customizing each program to meet the requirements of store policy and helping to create the distinct image or personal store involved.

For many chains, such as Aline’s and Two Guys, this promotional effort succeeded in doubling sales within eight-week periods—and this during the slowest selling period of the year.

The over-all distributor program originally conceived was put into effect early in 1967 . . . aimed at the mainstream of the business—the home entertainment field. Ideally, the product performs best when featured where 45’s and 4-track tapes are sold, possibly replacing that sale, but actually serving as an addition to it . . . giving the dealer that vital “plus factor” he is forever seeking. In essence, the PlayTape cartridge is clearly designed to replace the current LP than it is to other cartridges which are principally designed for the automotive field, and should be considered part of record inventory.

Eventually, as it becomes an integral part of this self-service record inventory—and with PlayTape cartridge sales running at a rate of 300 to 1,000 machines, it is definitely moving in that direction—everyone benefits.

Though the sales growth has been remarkable since its inception, the company attitude has always been to guide the effectiveness of any PlayTape promotion by its initial growth curve, rather than by the steady growth on a healthy turnover ratio.

The roughest period is over and the future looks bright. Present plans are to strengthen key distributor agencies and to seek additional distributors in secondary areas—with stronger emphasis on music and equipment suppliers.

Pocket-Sized Cartridge Offers Trunkful of Music

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In 1946, a year after the end of the Second World War, an important and fundamental change occurred in the music industry of Czechoslovakia. The government of the Republic issued a decree nationalizing the two existing record companies and ordering their merger into a single enterprise, the National Enterprise.

The new company was an export division called Supraphon—a name which, today, is synonymous throughout the world with recordings of high quality, particularly in the field of classical music.

From being an export division in 1946, Supraphon has been a part of a considerable group with a production capacity of 12 million records a year. The company is situated in Prague, in the heart of Czechoslovakia, and what is frequently referred to as the center of musical culture. The many recording artists and orchestras are able to produce an annual output of 75 million recordings. Not only does Supraphon produce a large variety of records, but it also engages in film production and music publishing.

The Supraphon company also produces film music for Czechoslovakia's excellent Institute of Gramophone Technology. This impressive organization has been built up during the last few years under the able leadership of its president and director, Dr. Vincent Cerny. The Institute's work has been recognized internationally, and the Institute has been the principal driving force behind the enormous success of Supraphon.

The ERP record company, formed in 1929, was purchased by Supraphon in 1958. This company produces records for the world's leading record dealers and distributors of Film and Tape, radio and television broadcasting.

The Export division of Supraphon, which is responsible for the export of finished recordings, is known to be one of the world's most efficient and important in the field of record production.

In addition to the export of finished recordings, Supraphon's export trade is augmented by the licensing of record production from tape recordings. Arrangements have been made with such companies as Decca Records, Philips in Spain, Nikkoo Columbia in Japan and a number of other companies.

The first licensing contract was signed in 1958. Supraphon has negotiated some 50 agreements with foreign companies to ensure the maximum exploitation of its rich repertoire. As a result, Supraphon's classical repertoire is now released abroad under license.

The Supraphon catalog offers a comprehensive and entirely original selection of the best of the world's classical music. Supraphon's recordings are distributed in all major countries of the world and are sold in record shops, department stores, and bookstores.

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Artia and the Czechoslovakian Export of Music

By ANTONIN NOVOTNY
President of the Artia Foreign Trade Corporation

When in 1953 Artia was formed as a corporation for the export of Czechoslovak cultural commodities, it based its export activities principally on two sorts of goods: books and recorded music.

Anyone acquainted with the centuries-old musical traditions of our people will not be surprised by the fact that it was primarily recorded music which became the backbone of our export activity during the first years of Artia's existence, whereas the export of books—a relatively negligible export commodity in the past—had to wait some years before the advent of an unprecedented boom, unparalleled in any other country.

The history of Czechoslovakian exports of records is relatively short. It began during the early 1930's when Southern and Eastern European countries were in first export markets. It was only in the post-war years, when the Supraphon label came into being, that the Czechoslovak gramophone production, based on a rapidly growing catalog of classical, folk, and pop music recordings, found outlets in all parts of the world.

North and South America, Australia, and Europe became the principal buyers of 78-r.p.m. records. The dramatic technical developments in the gramophone industry in the 1950's—the introduction of long playing and stereo recordings—had a tremendous influence on Artia's commercial policy as far as foreign markets were concerned. Just as the gramophone industry in Czechoslovakia was coping with the problems of modern technology and production—a new basic catalog of LP and stereo records was then being built up—so Artia endeavored to achieve a high-ranking position in international markets, a position warranted by the high technical and artistic standards of the product it exported.

Thanks to the fact that not only export agents and commissionaires, but also the rank-and-file lovers of music were beginning to recognize the value and merit of Czechoslovak music and music, Artia succeeded, in the course of time, in establishing contact with renowned companies as its foreign trade partners and in working with them as equals in the international trade in recorded music.

In this 21st year of the existence of the Supraphon label, Artia can proudly point to the unusually complex character of its commercial operations. Based on a thoroughly modern trading conception, its activity embraces all kinds of commercial transactions in the field of recorded music. It exports all kinds of gramophone products including plastics for the pressing of records, record players and accessories, and all kinds of records. It presses the records of other companies on commission, licenses the production of records abroad from tape recordings, manages the Supraphon recording artists, produces background music and music for automotive use.

Artia also exports a wide range of musical instruments from organs to electric guitars—a total of 10,000 items—as well as books on music, scores and sheet music. The company has its own music engraving and printing plant.

Open-mindedness and a readiness to engage in all kinds of co-operation and business deals are the basic principles of our commercial policy.

The significance of Artia's status in the international trade of recorded music is clearly indicated by the number of markets in which it operates. Artia is one of the few companies engaging in export trade with both East and West. It is precisely this internationality in trading relations coupled with a firm and profound conviction of the universal validity of genuine cultural values that enables Artia constantly to enhance the reputation and popularity of Czech and Slovak musical art throughout the world and to stimulate a rapidly growing appreciation of the Supraphon label.

Constantly striving for ever higher standards in the native gramophone industry, Artia is pursuing precisely the same aim in a recently developed branch of its activity—the presentation in Czechoslovakia and where possible, other socialist countries, of foreign recorded music.

While works of the world repertoire of classical, jazz and pop music, interpreted by native artists, have always formed a substantial part of the Supraphon catalog, original recordings made by American, Soviet, British, French, Italian, German, Polish, Romanian, Hungarian, Belgian, Dutch, Danish, Swiss and other gramophone companies and listed in our domestic catalog are evidence of a new dimension in our trade relations. In this way Artia has become an important link in cultural exchanges of mutual benefit to all parties involved.

There is no doubt that the past 21 years have proved the vitality and strength of the Czechoslovak gramophone industry. The tremendous creative potentials of our artistic and the imaginative approach of our commercial partners in all parts of the world are a guarantee of its future prosperity.

Leading Supraphon Artists

By DR. Vojtech Strnad
President of Supraphon

Now that the world's record-buying public is becoming better acquainted with Supraphon records, this 21st anniversary year is perhaps the right moment for me to tell you something about our company.

Supraphon celebrated its coming of age in March this year. It is not without reason that it is compared with some extremely honorable labels which have a long tradition, but it has its supporters among the public, too. That is not to say that the age of a company is its most important asset.

When came into existence in 1946, we learned a good deal from our predecessors, of course, and began producing 78-r.p.m. records. In 1950 we acquired new premises for our production and improved our equipment and started producing LP's, first monaural and then stereo.

This evolution was paralleled by all other record companies, but we feel there is a difference between Supraphon and other labels. The public that difference lies in our catalogs, and the skill and enthusiasm of our staff which are responsible for the good quality of our production.

In the Supraphon catalog can be found, primarily, the great tradition of Czech and Slovak contemporary symphonic music—sufficient to show that Czechoslovakian has as much vitality as ever and that contemporary composers are upholding the great traditions of world-renowned composers like Smetana, Dvorak.

We also produce pop music records for which there is a great demand.

I must not omit to mention our operas and choirs, and our folk music and brass music—it has many admirers throughout the world. We also produce vocal-musical records with considerable success—poetry, novels, plays, foreign language courses, fairy tales and adventure stories using the "House of the Baskervilles" and the "Three Musketeers."

Ten years ago our Record Club was created and is thriving well. Another enterprise we have initiated is the Theater of Music in which all kinds of music are performed in order to spread the appreciation of the music.

Several years ago Supraphon entered the record publishing field and is therefore now involved with music in all its aspects and is building up excellent contacts in all musical fields.

This brief resume gives you some idea of the variety of our activities. The range of our catalog covers not only the best Czech and Slovak artists—most of them known throughout Europe and many throughout the world—taking part in our recordings artists from other countries including Klekki, I. Markov, R. Rosenblat, Tchaikovsky, G. Gertner, Pech, Bobok, Matusic, Richter, David Oistrakh, Bohem, Kampa, Barbirolli, Ida Haendel, Sergio Baudo, Konwitschny, De- somerse, Szarzewski, Bruno Zecchi, Haefliger, Kim Borg, Janine Andrade and many more.

We also have secured a license to produce recordings by such international artists as Louis Armstrong, Ella Fitzgerald, A. Brailovski, Bruno Walter, Eugene Ormandy, Bob Dylan, Leonard Bernstein and many others.

It has been our policy throughout our 21 years of existence to give our public the widest possible choice in recorded material—material which could not be obtained elsewhere at all, or, at least, not in a comparable quality.

This is the policy we intend to pursue in the years to come. As a result of the past, the possibilities for libraries are a long way from having surrendered all their musical secrets. We already present an unexcelled collection: we have a great stock of cassettes, LP's and the like, which is well informed about music and musicians in western countries. We feel it would be no bad thing if international record publishers in the west took a look into the unexplored musical regions of the old continent—it could prove a most refreshing experience.

SEPTEMBER 23, 1967, BILLBOARD
Hearty congratulations to SUPRAPHON on their 21st anniversary. Best wishes for a prosperous future and continual good co-operation.

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SUPRAPHON AROUND THE WORLD

...in Britain

By NIGEL HUNTER

The Supraphon catalog has been available in the United Kingdom since 1960, distributed by record specialist dealers and importers; later big distributive organizations like Paul Hamlyn marketed the catalog.

For the past three months the main British distributor has been Keith Prowse, with regional support from RCA, Varese, Arnold, Apollo, and texte symphonie, and the clientele for this Czech label is growing accordingly.

"I've been staggered by the demand during the three months we've been the main distributors," said Lionel Rose of Keith Prowse. "We wholesaled the line for years, of course, and knew its popularity. But current interest and orders have exceeded my expectations.

Supraphon covers the standard classical repertoire and also gives attention to lesser-known works with the emphasis on modern music. Relative obscurity is no hindrance to a record's chances where Supraphon is concerned—as has been proved by the heavy sales for Carl Grifis' "Carmina Burana" album featuring the Metropolitan Opera Orchestra and Chorus.

An obvious attraction for buyers is the competitive buying power. At 60 per cent of the N.M.O. price, to those main city centers offering excellent concert and recital facilities.

He aims in the future to arrange special promotion opportunities to coincide with the visit of Supraphon concert artists.

At present there are no plans envisaged for the transmission of Supraphon repertoire to cassette or cartridge.

...in Germany

By WOLFGANG SPAHR

Metronome has distributed the Supraphon label in West Germany since 1963, when the company began with an initial release of 65 albums.

To stimulate sales Metronome launched a big public campaign and circulated 200,000 copies of a specially printed brochure introducing the label's repertoire to discerning buyers.

The company also produced a sampler album, "Musik aus großer Tradition—Eine Einführung in die Welt der slawischen Musik," which went on sale in record shops, music halls, and concert venues.

Another popular Supraphon record is the Polish folk song "Piosenki Polskie," which has sold over 2,000,000 copies in Germany alone.

One Supraphon album that has achieved significant success is the Brahms Violin Concerto performed by Yehudi Menuhin with the Berlin Philharmonic under Karl Böhm.

...in Spain

By WERNER H. SCHURING

Discophon of Barcelona has been the Spanish licensor of Supraphon since 1961 and was responsible for the introduction into Spain of recordings by such celebrated Supraphon artists as the Czech Philharmonic Orchestra.

Discophon has cut and pressed the records from tapes supplied by Supraphon and released the disks in Spanish-made sleeves under the Discophon logo.

At present there are about 40 albums, half of them in stereo, and a dozen EPs available on the Spanish market. A batch of new titles is added every year.

Discophon lists the bestselling lines as Coppelia (Delibes), "Romeo and Juliet" (Tchaikovsky), "Don Quixote" (Debussy), "The Mandolin" (Debussy), "La Damas de la Estación" (Cortés), "The Magician of Athens" (Debussy), and "The Magic Flute" (Mozart).

Best selling EPs include those with a Spanish flavor, like the Ritz Fire Dance by de Falla, and Ravel's "Pavane Espagnole" and "Bolero," all by the Czech Philharmonic.

Though the Supraphon catalog is not yet available in Spain, its interest in the Czech label is growing steadily and has been stimulated by the recent recording of Janacek's "Dumky" by the Czech Philharmonic conducted by Karl Ancerl.

...in Eastern Europe

By Dr. LUBOMIR DORUZKA

The relations between Supraphon and the East European markets offer in many ways from those existing with the West. From as early as 1948 when the record industry in Eastern Europe was in its infant stage, Supraphon was developing its operations systematically with the aim of becoming the major record company in Eastern Europe, not only manufacturing, distributing and exporting records but also supplying assistance to other socialist countries in developing their recording industries.

This was done at first by submitting information and technical data to new companies or by pressing the records of other countries. For a considerable period of time the entire production of LP records for the German Democratic Republic and the first Polish stereo disks were pressed in the Supraphon factory.

The high technical standards of Supraphon and its services for the record industries of other East European countries are reflected in the trading label in the world part of the world, a position which has been maintained even now when the recording industries of other socialist countries have developed not only in the home sector but also on the export side.

Supraphon records currently enjoy their biggest sales in the USSR, the German Democratic Republic and Hungary. In Poland, Bulgaria and Rumania, Supraphon is of interest because of a cultural exchanges agreement in quantities fixed by bilateral agreements between Czechoslovakia and those countries.

While Supraphon's exports to the West consist almost exclusively of their products, the East European market shows a lively interest in the company's pop music output. Of Supraphon's Eastern European exports, classical records for Western countries make up a good proportion of the total output.

While Supraphon's exports to the West consist almost exclusively of their products, the East European market shows a lively interest in the company's pop music output. Of Supraphon's Eastern European exports, classical records for Western countries make up a good proportion of the total output.

In Hungary and East Germany, Supraphon's international classical repertoire is the most in demand, whereas in the USSR, East Germany, and most of the other socialist countries, a larger proportion of their product is sold in Czechoslovakia.

In East Germany, Supraphon-Artia distributes some records produced on the West side of the Berlin Wall. In 1967, East Germany already issued 80 LPs. Each member of the club is obliged to buy at least 13 LPs a year.

The export market to the other Eastern European countries forms about two-thirds of Supraphon's total export output. However, it has to be remembered that all the contracts, which in practice means in Supraphon's dealings with the West, do not exist in Eastern Europe except for a contract between Supraphon and Deutsche Schallplatten of East Germany.

Supraphon sees its position in the Eastern European market as having to be established at the earliest possible date and has already opened an office in Paris, where representatives are responsible for selling Supraphon records in the Balkans, East Germany, and the Soviet Union.

...in France

By MIKE HENNESSEY

Barday in France has maintained excellent relations with Supraphon since signing the contract to distribute the label back in 1966.

French record collector Henri Ruse has seen great potential in the label and has been instrumental in bringing excellent recordings of Czech music and musicians to the French public, but also in opening up new markets for Supraphon's records in the French market.
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NIPPON COLUMBIA CO., LTD.
TOKYO. JAPAN.

SEPTEMBER 23, 1967, BILLBOARD
... in Italy

BY GERMANO RUSCITTO

The Supraphon classical catalog has been distributed in Italy by Master Records since 1951 on an exclusive basis. Master Records import the first pressing and no pressing agreement has so far been concluded.

The Supraphon catalog enjoys a high reputation among serious Italian audiophiles. The albums are sold by mail order system backed by specialized publicity which is aimed at sophisticated record buyers. The mail order system was initiated after sales through the traditional retail outlets had proved disappointing.

Before 1959, a number of Italian record companies imported Supraphon records on a buy-and-sell, record-to-record basis but without any intentions of trying to establish a record label in Italy.

In 1959, a contract for exclusive Italian distribution was signed between Artis, the Czechoslovak Foreign Trade agency, and Master Records, a leading Italian record company, as Master Records Italiana was formerly known.

At first only 10-inch albums were available from Prague, and the quality of the pressing was imperfect. However, the high quality of the recordings and the excellence of the artists made a considerable impression.

The record sleeves were also below normal Western standards. In a short time all record labels were redesigned as the suggestions of Master's managing director, Max Trojalsky, the two firms co-operated to make the Supraphon line available in Italy and on the road to supremacy. They begin by printing the cream of the catalog in the 12-inch album format and then they followed the sleeves were redesigned and printed in Italy.

Despite this, however, sales were not encouraging. The unsatisfying sleeve design of the albums imported by other Italian companies before 1959 had failed to attract the public and many retailers were carrying stock of various unsold Supraphon records.

Trojalsky also had to counter a certain negative attitude on the part of the public toward the product of the companies from the Eastern bloc.

Nevertheless he had no doubts about the high quality and sales potential of the Supraphon catalog and he persisted in his efforts to establish the label in Italy.

He decided to in his own country, concentrating on the dedicated collectors of classical music, and began a mail order service.

This soon began showing favorable results and is now operating on a highly satisfactory basis. Trojalsky now thinks that it is ripe to turn his attempts to sell the Supraphon line through the record shops. He is conscious of the acceptance for classical music, which, to a certain extent, is the result of the strong promotion of classical repertoire by other record companies in Italy over the last five years.

There remains, however, certain economic difficulties to be overcome. Artis's export prices, plus import duties and transportation costs, are such that they outweigh the current average wholesale prices here. In 1959 classical albums were retailed at an average of $7.20, but prices have fallen steeply since then and the current average price is $3.80 — with a minimum of $5.20 and a minimum of $5.20.

Sales figures for Supraphon were not revealed by Master, but the best selling records are those of works by Dvorak, Janacek, Martinc, Smetana, Fibich and Novak.

Tours of Supraphon artists have become more and more frequent. Among the most important celebrities to visit Italy are Karel Ancerl, conductor of the Czech Philharmonic Orchestra, the violinist Josef Suk and the Smetana Quartet. Their performances at the Scala Theater, Milan, in the "Maggio Musicale Fiorintino" ("Maggio Musicale Fioren"). ("May Festival of Florence) and at the Festival of Two Worlds in Spoleto have confirmed the classical opera in the rich Czechoslovakian musical heritage.

... in Brazil

... in France

continued from page 5-B

... in the Netherlands

BY BAS HAGEMAN

N. V. Cinecine-Supraphon, Hilversum, distributor of Supraphon records in Holland, has built up a strong market for the label within the last five years since the company began operations in October 1959. The company is also selling a steadily increasing number of Supraphon phonographs.

Peter Brinkhuis, president of Cinecine-Supraphon, reports a 50 per cent rise in record sales in 1967, both for the records and record-playing equipment.

Brinkhuis says the Supraphon label has a high reputation among lovers of classical music who are reached through the high quality of the labels. "People who buy Supraphon records," he says, "are particularly impressed by the high quality of the artists and by the prices."

In the last few years many modern works have found a large audience at radio stations give excellent exposure to Supraphon recordings.

Sales of record players are good thanks to a combination of high quality and low prices. In 1960 Cinecine-Supraphon sold 10,000 record players in Holland. This year the figure is estimated at 14,000 with prices ranging from 60 guilders (about $17) to 270 guilders (about $71). Sales of record bases are also impressive and the company expects to sell a total of 60,000 this year.

... in Scandinavia

BY ESPEN ERIKSEN

Although the Supraphon label was launched in the early 1950's, it was not until relatively recent that it began to make a real impact. Today it is competing strongly with the classical catalog of other labels, and competition has been very keen since its albums are cheaper than most other classical albums.

Of the three Scandinavian countries, Denmark has the best market for classical music and it is also in Denmark that the label has been launched. Supraphon was established in Denmark. The label is represented there by Dansk Grammofonpladesforlag, which has its head office in Copenhagen.

At the beginning Supraphon imports to Denmark were handled by a subsidiary in Copenhagen. Here Monta Harkopp created a separate company to represent Supraphon in Denmark. At this time the records were being sold in fonor sleeves and beginning to compete with Western products.

The publishing house of Wilhelm Hansen and the Danish periodil Gisbert Schraedt have done a great deal to promote Supraphon artists in Denmark by arranging concert tours throughout the country each year.

Among the artists who regularly visit Denmark are the Smetana Quartet, the Novak Quartet, and the Vich Quartet.

Among the best-selling Supraphon LP's in Denmark, reports Knudsen, are Dvorak's "New World" symphony and Bruck's "Deutschland" conducted by Ancerl and Karel, and Bruck's violin concerto with Josef Suk as soloist.

Dansk Grammofonimport imports only 12-inch LP's and they sell for 24 krone (about $4) whereas most classical LP's here sell at between 43 and 49 krone ($6 to $7).

Sweden

Initially represented in Sweden by Sverco, Supraphon switched to Sonet last January and this company has been exploiting the catalog in Sweden for less than a year. Dag Haegquist claims that the label is selling well.

The Supraphon LP's sell at 16 kronor (about $3) whereas the average price of LP's in Sweden is 27 kronor ($5.30). "Yet," says Haegquist, the "quality of Supraphon product is as good as that of the more expensive records."

Recently a Stockholm dealer ordered a selection of 700 LP's from the label under a contract for a period of one year within a week after a demonstration problem," says Haegquist, "is to get the records to the buyers. Classical sales in Sweden are so small that we are obliged to employ other marketing techniques to sell our product. We are therefore planning to start rack-jobbing in supermarkets to augment the record shop sales.

Some 80 per cent of the material from Supraphon and the best selling albums are Dvorak's "New World" Symphony and his quartets with Gluck's "Orfeo" as soloist. Sales of the albums have been so satisfactory that Supraphon has recently been obliged to order new pressings.

"It will take a long time," says Haegquist, "to establish a complete representation in this country of Supraphon records. But after a year of exploiting the Supraphon catalog I feel very encouraged. I am sure that in time Supraphon will become a very important label in Sweden."

Norway

Although Swedish and Danish representation of the label have been very enthusiastic, the Norwegian company has been the most active of the Scandinavian countries. Variations in sales have been few and the label has been received very enthusiastically by Norwegians who are known to be keen on classical music.

"We are still at the very beginning," says Jorgen Huseby of Varius, the Norwegian distributor of Supraphon, "but I am very confident that the company will grow steadily. We have just recently ordered the second pressing of the Dvorak symphony and the Bruckner symphony, and the Dvorak violin concerto has sold very well."

"I am sure that Supraphon will continue to grow in Norway," concludes Huseby. "The label is well known and I have no hesitation in saying that it is the future of classical music in Norway."

... in Belgium & Luxembourg

BY MIKE HENNESSY

S. A. Disques Artone Fonotipien N. V. has been the exclusive distributor of Supraphon in Belgium and Luxembourg since 1965. The company imports the bulk of the Supraphon catalog into Belgium and Luxembourg.

Artone feels that because of the richness of the Supraphon's classical repertoire, the high class of its artists and the excellent recording quality, the label ranks with the classic repertoire of the top interna
tional companies.

In recent months Supraphon has produced some really beautiful records which have evoked enthusiastic response from Belgian record buyers and Artone has made a strong promotion effort on the label.

Artone claims that the classical music lover in Belgium and Luxembourg can build an acquired collection of classical recordings from the Supraphon catalog because of their low retail price of 16 francs (about $3.10).

The most popular Supraphon recordings in Belgium and Luxembourg are Alexander Nevsky and Romeo and Juliet by Prokofiev, "My Country" by Smetana, "Milind Pastoralis" by Briti, Siham Mater by Dvorak, Scarlatti sonatas, played by Zuzanna Ruzickova and Sarmina Burana and Catteri Cornina by Carl Orff.

The Roses of Artists in Prague.
said the country symphony, "Eine Dvorak and concerto Fr. Maxian has said.

Supraphon label is handled by the Sony group, in Norway the distribution is effected by Artimpex.

The story of Supraphon in Norway is a complex one, although throughout the operation N. E. Larsgaard has supervised the exploitation of the label.

Supraphon was introduced to Norway in 1958 through the Cappelen record club. Then Cappelen sold the record club to the book club owned jointly by two big publishing houses, Aschehoug and Gyldendal. The book club created an organization called the Book Club's Music Friends and continued the distribution of the Supraphon label.

Last fall, Larsgaard founded his own company, Artimpex, and began distributing the Supraphon product through record retailers.

Says Larsgaard, "I am well satisfied with the way things have gone in the first year, but it is too early to predict what success Supraphon will have in Norway. Sales through the record club were good and I am hoping to boost sales still further by a big promotion campaign. I will be helped in this by the visits of Czech artists who return to Norway each year."

The Czech Philharmonic Orchestra, under the conductors Karel Ancerl and Smetacek, has appeared several times at the Bergen Festival and the violinist Josef Suk once paid a special visit to the small town of Gjøvik. This unexpected performance was arranged by local orchestra leader Rolf Bekkelund who has a Czech wife and who studied in Czechoslovakia.

The Smetana Quartet and the organ virtuoso Jiri Reinberger have both appeared in Norway with great success and Stanislav Kvor has also appeared here.

Supraphon LP's sell in Norway for 19.50 krone ($2.85) compared with 42 krone ($6) for most other classical recordings.

The most consistent sellers from the Supraphon catalog over the years have been the Tchaikovsky piano concerto by Svyatoslav Richter, Grieg's piano concerto with Jan Panenka as soloist, Beethoven's 5th Symphony, conducted by Karel Ancerl and Dvorak's piano concerto opus 33, with Vlacil Talich conducting and Fr. Maxian as soloist. In all cases the orchestra is the Czech Philharmonic.

This year the most popular recording, in addition to the all-time favorites mentioned above, are Organ Music by Bach played by Jiri Reinberger, Mozart's "Eine Kleine Nachtmusik," Dvorak's "New World" symphony, the violin recital by Ida Haendel and the Dvorak violin concerto by Josef Suk.

"Looking in mind the population of Norway, this country has been one of the best in Europe as far as the success of the Supraphon catalog is concerned," said Larsgaard.

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SEPTEMBER 22, 1967, BILLBOARD

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SUPRAPHON

on its 21st Anniversary and hope to continue their happy and successful association in Great Britain for many years to come.

SEPTEMBER 23, 1967, BILLBOARD
Country Music

Nashville Music Industry Holds Fund-Raiser for 'Drink' Cause

NASHVILLE — The Nashville music industry, led by X. Cosse, held a fund-raising organizational meeting Wednesday (13) at BMI to promote the cause of liquor-by-the-drink in a Sept. 28 referendum. Cosse, manager of Chet Atkins, Boots Randolph and Floyd Cramer, said the "by-the-drink" issue was vitally important to the stimulation of Nashville's growth, and particularly to the expansion of the music industry. Funds were pledged for advertising purposes to offset the more than $100,000 being used by the "dry" forces, some of which was given by church leaders of fundamentalist religions. The issue has evolved into an emotional campaign in this traditional "Bible belt" area of the South.

The lack of liquor-by-the-drink has in the past been a deterrent to good clubs and restaurants. Although not strictly legal, crackdowns were inaugurated to put pressure on the issue and to force such a referendum.

Wagoner, Jean Part; A Team for 7 Years

NASHVILLE—Porter Wagoner and Norma Jean, together as a team for seven years on syndicated TV and road appearances, are parting. Norma Jean (Bassler) is leaving to marry an Oklahoma City furniture dealer, and will be replaced on both Porter Wagoner shows by Elizabeth McLeod, "recorded artist" Miss Parton will also tour with Wagoner on the road.

Norma Jean will continue to record on RCA Victor in Nashville, but plans no further travel dates.

Norma Jean began her career at KLPR in Oklahoma City, and got her first break in the business appearing on a Wagoner syndication. She gained widespread exposure in Wagoner's 80 shows a year which are distributed in more than 100 markets. This led to her becoming a featured act on the "Grand Ole Opry" in 1965. She has given up road appearances for a time, but continued on the two television series.

Miss Parton, a successful singer-songwriter, had a recent hit with her single, "Dumb Blonde," and her LP, "Hello, I'm Dolly." In addition to her Monument Recordings, she is a staff writer for Columbia Music. Both firms are owned by Fred Foster.

Girl Singers—Plenty: Sholes

NASHVILLE—RCA Victor has more "good selling country girl singers" than any other label, according to Steve Sholes, division head of popular and adult music for the firm.

Alluding to a report that RCA Victor is not signing new female artists, Sholes said that some of the label's best-selling artists are female singers in the country field.

"It's true we are not rushing out to sign people to contracts," Sholes added, "but we are doing quite well with the ones we have." He noted that Victor also is successful with its male country artists.

He said the label's "deal" with Chart, enabling Victor to distribute and promote Lynn Anderson would give us another strong girl artist with whom to work.

Sholes stated that currently there are such performers as Connie Smith, Skeeter Davis, Dottie West, Norma Jean and Liz Anderson. Others frequently on the charts include Anita Carter, Maria Dalls, Lorene Mann and Della Reese. He added that several newcomers such as Bobbi Staff and the Louisiana Rhodes.

At KBUC's Recent Promotion for Kapp

FELTON JARVIS, A&R producer for RCA Victor, presents a "Pop-A-Top" contest for KBUC (contemporary) which has shot to the top 10 in the charts. The gold-plated can was suitably inscribed. Looking on is Hubert Long (left), talent manager for Brown.

Acuff-Rose, Japanese Pub In Merger on 'New Sound'

would draw from a vast catalog, which includes hit songs from many nations. They would be distributed in this country, aimed primarily at a large West Coast Nip audience, but secondarily at the over-all audience because of the "different" sound for this contemporary music.

At the same time, Acuff-Rose, functioning as an independent production company, would take Japanese chart records, record them in Nashville with English lyrics, and then return to Japan for distribution. These songs would be primarily pop, but also would include country, depending on the material available. They would lean toward the "sentimental," however, according to Kusano this type song has the greatest market value in Japan.

Kusano and Takao Kande, A&R producer for Shinco, brought McCluskey a master cut in the Tokyo studios, featuring songs currently popular in Japan, some vocal and some instrumental.

Kusano and Kande also publish "Music Life," the largest music fan magazine in Japan.

With a 100,000 monthly circulation, Kusano also functions as a board member of JASRAC, the licensing agency for Japan.

"Among the older people, old pop standards are the most popular forms of music in Japan," Kusano said. Among the college students, though, there is a trend toward country music. This, he explained, is because the college students have learned to speak English, and they understand the powerful lyrics of country music.

Wesley Rose, president of Acuff - Rose, noted that more than 100 versions of the "Ten- nessee Waltz" had been cut in Japan alone. It is, by far, the most popular American song ever in Japan, and the second in the world.

The most recent Acuff-Rose hit in Japan had a full international flavor. It was "Shore in Passion," written by John D. Loudermilk, recorded in Nashville by German artist Gun- gus, produced by Jim Vienneau on MGM. It became the No. 1 song in Japan.

Mod Stations Missing Out On Oxford

NASHVILLE—RCA Victor's Vernon Oxford is "too country to be played on country stations," according to Victor producer Bob Ferguson.

According to the A&R director, Oxford is one of the rare new stars who still sings "pure country music" because he has roots in the south.

"This hurts him in the modern country format stations," Ferguson said. "There are a lot of stations that all they play is "middle-of-the-road stuff."

Ferguson says he has received letters nationwide from several European nations placing Oxford in the list of true country greats with the Carpers, Jimmy Rogers, and others.

"Oxford will tear up a live audience anywhere," he adds, because he's so genuinely country. And he does well at the (Continued on page 59)
## Country Music

### HOT COUNTRY SINGLES

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>TITLE, Artist, Label, Number &amp; Publisher</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
<td>MY ELUSIVE DREAMS, David Houston &amp; Tommy成名, Epic 50194 (True, BMI)</td>
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<tr>
<td>2</td>
<td>2</td>
<td>YOUR TENDER LOVING CARE, Sonny James, RCA Victor 2931 (Elektra, BMI)</td>
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<td>3</td>
<td>LAURA (What's That Gonna Hurt Me), Sonny James, Columbia 3000 (Galton, BMI)</td>
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<td>4</td>
<td>BRAND NEW MAN, Merle Haggard, Capitol 3921 (Blue Book, BMI)</td>
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<td>5</td>
<td>5</td>
<td>TURN THE WORLD AROUND, Faron Young, RCA Victor 2250 (Musicana, BMI)</td>
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<td>6</td>
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<td>WHAT DOES IT TAKE (To Keep a Man Like You Satisfied), Faron Young, RCA Victor 9942 (Columbia, BMI)</td>
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<td>7</td>
<td>7</td>
<td>I'M STILL NOT OVER YOU, Ray Price, Columbia 44719 (Palmer, BMI)</td>
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<td>8</td>
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<td>BREAK MY MIND, George Hamilton IV, RCA Victor 2252 (Musicana, BMI)</td>
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<td>CAUSE I HAVE YOU, Wanda Jackson, RCA Victor 9927 (Central Sonet, BMI)</td>
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<td>10</td>
<td>10</td>
<td>A WOMAN IN LOVE, Lefty Frizzell, Columbia 3131 (Central Sonet, BMI)</td>
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<td>NO ONEL GONNA HURT YOU ANYMORE, Bill Anderson, Decca 2214 (Epic, BMI)</td>
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<td>HOW LONG WILL IT TAKE, Wynn Variano, Decca 23142 (Palmer, BMI)</td>
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<td>I DON'T WANT TO PLAY HOUSE, Wanda Jackson, RCA Victor 9914 (Musicana, ASCAP)</td>
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<td>14</td>
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<td>YOU PUSHED ME TOO FAR, Marty Laney, RCA Victor 9939 (True, BMI)</td>
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<td>15</td>
<td>15</td>
<td>PHANTOM, Red Smiley, RCA Victor 9928 (Studebaker, BMI)</td>
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<td>16</td>
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<td>LONG LEGGED GUITAR PICKIN MAN, Johnny Cash &amp; June Carter, Columbia 44758 (Pilgrim, ASCAP)</td>
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<td>17</td>
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<td>I'LL NEVER FIND ANOTHER YOU, Jack Greene, RCA Victor 2253 (Musicana, BMI)</td>
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<td>18</td>
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<td>FOOL, Fool, Fool, Hank Thompson, RCA Victor 9940 (Musicana, BMI)</td>
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<td>JULIE, Porter Wagoner, RCA Victor 9943 (Epic, BMI)</td>
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<td>GOODBYE WHEELING, Willie Nelson &amp; Family, RCA Victor 9929 (Musicana, BMI)</td>
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<td>CHORIN' KIND, Wanda Jackson, RCA Victor 9939 (Battered, BMI)</td>
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<td>22</td>
<td>YOU CAN'T HAVE YOUR KATE AND EDITH TOO, Shafter Brothers, Columbia 44245 (True, BMI)</td>
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<td>LIKE A FOOL, Del Reeves, RCA Victor 9936 (East Sea, BMI)</td>
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<td>24</td>
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<td>THE STORM, Jim Reeves, RCA Victor 9928 (Columbia, BMI)</td>
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<td>CALIFORNIA UPTIGHT BAND, Ray Price, RCA Victor 9930 (Musicana, BMI)</td>
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<td>26</td>
<td>26</td>
<td>POP A TOP, Jim Ed brown, RCA Victor 9911 (Studebaker, BMI)</td>
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<td>27</td>
<td>27</td>
<td>TRUCKER'S PRAYER, Dolly Parton, RCA Victor 2016 (Musicana, BMI)</td>
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<td>28</td>
<td>28</td>
<td>THROUGH THE EYES OF LOVE, Tony Orlando and Denny, MGM 12345 (Lapp, BMI)</td>
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<td>29</td>
<td>29</td>
<td>ALL MY LOVE, Don Gibson, RCA Victor 9994 (Musicana, BMI)</td>
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<td>30</td>
<td>30</td>
<td>I WASHED MY FACE IN THE MORNING, Vern Gosdin, RCA Victor 2016 (Musicana, BMI)</td>
<td>8</td>
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<tr>
<td>31</td>
<td>31</td>
<td>TOO MUCH OF YOU, Lonnie Donegan, Capitol 1475 (Frasch, BMI)</td>
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<tr>
<td>32</td>
<td>32</td>
<td>ROLL OVER AND PLAY DEAD TO ME, Jan Howard, Capitol 3911 (Sáber, BMI)</td>
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<td>33</td>
<td>33</td>
<td>DEEP WATER, Carl Smith, Columbia 44293 (Epic, BMI)</td>
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<td>34</td>
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<td>SIDE TO SIDE JOE, Bobbie Gentry, Capitol 3950 (Musicana, BMI)</td>
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<td>QUEEN OF HONKY TONK STREET, Kitty Wells, Decca 31180 (Hulu, BMI)</td>
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<td>36</td>
<td>36</td>
<td>TEAR TIME, Wilma Burgess, Decca 32717 (Folnet, BMI)</td>
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<tr>
<td>37</td>
<td>37</td>
<td>DON'T LET YOUR LADY HURT YOUR FINGER, Country Brodway, RCA Victor 2281 (Musicana, BMI)</td>
<td>5</td>
</tr>
</tbody>
</table>

### Billboard Special Survey for Week Ending 9/23/67

**Johnny Seay's Hot New Single is Knocking at the Chart.**

**Behind My Baby's Bedroom Door**

"If"

All the makings of a smash Country single.

On COLUMBIA RECORDS.

---

**September 23, 1967, Billboard**
Nashville Scene

Norna Jean, about to be married, has started looking at hand-hand-to-be-a-lot drive from Oklahoma, where she is from, to Nashville, due to be finished later this month. She plans to arrive October 12th. Norna Jean will finish her next RCA Victor album on Tuesday (19). Ed Bruce is cutting some new singles.

The Country Music Hall of Fame and Museum will remain open this winter, with attendance remaining high. Top-notch entertainment scheduled for December are the Martin Fair. Ed Bruce has finished his new album for his record label and has been appearing in the area of the Grand Ole Opry. He is scheduled to appear with the Opry's new talent, a special double-package for Ohio, New York, New Jersey, Connecticut and Canada. It features Carl Smith and the Kitty Wells-Johnny Wright show.

Spinit Is New Nashville Label

NASIINIVALE - A Houston-based production firm, Adams & Ethridge, has inaugurated the Spinit label. It has just finished its debut single and is planning its initial album cutting. The first album is Sid Leader of Birmingham, a former featured performer on the "Country Boy Eddie" show in that city.

The release, produced by Roy Strzelecki, is "Pajama," b/w "What Kind of Man Am I." Both songs have been covered by the Grand Ole Opry. Carl Smith will produce all the sessions.

Mod Stations

* Continued from page 57

stations which will program 'country' music may already have records which sell well, according to P. J. Adams. "Spinit," a new label which is starting to use this type of material. Adams, a producer in the West, has been involved with the Spinit label. He plans to use his contacts in the industry to establish a new look in the field. Adams is promoting Spinit to the West coast and plans to go to California to start a new label.

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 will be worn on your lanyard 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
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OCCUPATION

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WSM, NASHVILLE, TENNESSEE - THE NATIONAL LIFE & ACCIDENT INSURANCE CO.
Country Music

Billboard SPECIAL SURVEY for Week Ending 9/22/67

HOT COUNTRY ALBUMS

| #1 | JOHNNY CASH'S GREATEST HITS, VOL. 1 | 10 | Columbia LSP 3059 (M); LSP 3060 (S) |
| #2 | RICHDIE, Bill | 9 | RCA Victor LPM 2059 (M); LPM 2060 (S) |
| #3 | BECKY, Norah | 8 | RCA Victor LPM 2061 (M); LPM 2062 (S) |
| #4 | SOMETHING IN YOUR HAND | 7 | RCA Victor LPM 2063 (M); LPM 2064 (S) |
| #5 | TENDER LOVING CARE | 6 | RCA Victor LPM 2065 (M); LPM 2066 (S) |
| #6 | THERE GOES MY EVERYTHING | 5 | RCA Victor LPM 2067 (M); LPM 2068 (S) |
| #7 | GIVE ME A SIGN | 4 | RCA Victor LPM 2069 (M); LPM 2070 (S) |
| #8 | CARRIN' ON WITH JOHNNY CASH & JUNE CARTER | 3 | RCA Victor LPM 2071 (M); LPM 2072 (S) |
| #9 | JUST ONE LOOK | 2 | RCA Victor LPM 2073 (M); LPM 2074 (S) |
| #10 | COUNTRY DREAMS | 1 | RCA Victor LPM 2075 (M); LPM 2076 (S) |

Your Heart Fund Fights

HEART ATTACK
STROKE
HIGH BLOOD PRESSURE
INBORN HEART DEFECTS

Just Released
Jerry McKinnon
Castle Builders
Walt Disney

DJ's needing copies write
Little Richie Johnson
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Belen, New Mexico

Daily, Baker Form Raydee, Pub Firm
NASHVILLE—Pappy Daily, president of Glad Music, BMI, and Ray Baker, president of Bluecrest Music, also BMI, have announced joint formation of a new SESAC publishing firm—Raydee Music, Inc. Daily also is vice-president and country head for Musicor Records, working with such artists as George Jones, Baker, in addition to his publishing duties, has guided the career of writer-singer Dallas Frazer, Capitol Records. Baker and Daily worked out details of the new firm with Joe Tabler, SESAC representative in Nashville. They will continue operation of Glad and Bluecrest, but also will begin building a catalog on Raydee immediately.

Yesteryear’s Country Hits

COUNTRY SINGLES—10 Years Ago
September 23, 1957

1. Foulstone—Bobbi Heims (Decca)
2. Wanda Lotta Sallath—Jerry Lee Lewis (Sun)
3. Bye Bye Love—Everly Brothers (Cadence)
4. My Shoes Keep Walking Back to You—Ray Price (Columbia)
5. Teddy Bear/Rumba You—Elsie Presley (RCA Victor)
6. Home of the Blues—Hank Locklin (RCA Victor)
7. Gonna Find Me a Bluebird—Manuva Rainwater (GEM)
8. Slippin' 6th—Hank Locklin (RCA Victor)
9. Home of the Blues—Johnny Cash (Sun)
10. Tangled Mind/My Arms Are a House—Hank Locklin (RCA Victor)

COUNTRY SINGLES—5 Years Ago
September 23, 1962

1. Devil Woman—Marvin Robbins (Columbia)
2. Without a Fool—Don Everly (Columbia)
3. I'm Gonna Change Everything—Jim Reeves (RCA Victor)
4. Call Me Mr. In-between—Burt Ives (Decca)
5. A Little Heartache—Eddy Arnold (RCA Victor)
6. Willie the Weeper—Billy Walker (Columbia)
7. Partners of a Foot—Jody Lynn (United Artists)
8. It's Too Late to Worry—Jerry Martin (RCA Victor)
9. Everyone But Me—Emmett Ashworth (Hickey)

COUNTRY SINGLES—Last Week

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>NUMBER</th>
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</thead>
<tbody>
<tr>
<td>JOHNNY CASH'S GREATEST HITS, VOL. 1</td>
<td>JOHNNY CASH</td>
<td>LSP 3059 (M); LSP 3060 (S)</td>
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<td>RICHDIE, Bill</td>
<td>RICHDIE</td>
<td>LPM 2059 (M); LPM 2060 (S)</td>
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<td>BECKY, Norah</td>
<td>BECKY</td>
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<td>SOMETHING IN YOUR HAND</td>
<td>SOMETHING IN YOUR HAND</td>
<td>LPM 2063 (M); LPM 2064 (S)</td>
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<td>TENDER LOVING CARE</td>
<td>TENDER LOVING CARE</td>
<td>LPM 2065 (M); LPM 2066 (S)</td>
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<td>THERE GOES MY EVERYTHING</td>
<td>THERE GOES MY EVERYTHING</td>
<td>LPM 2067 (M); LPM 2068 (S)</td>
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<td>GIVE ME A SIGN</td>
<td>GIVE ME A SIGN</td>
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<td>CARRIN' ON WITH JOHNNY CASH &amp; JUNE CARTER</td>
<td>CARRIN' ON WITH JOHNNY CASH &amp; JUNE CARTER</td>
<td>LPM 2071 (M); LPM 2072 (S)</td>
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<td>JUST ONE LOOK</td>
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<td>LPM 2073 (M); LPM 2074 (S)</td>
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<td>COUNTRY DREAMS</td>
<td>COUNTRY DREAMS</td>
<td>LPM 2075 (M); LPM 2076 (S)</td>
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The page contains reviews of albums and singles, along with some advertisements and notices. The text is dense and contains many references to musical works, performers, and album releases. The reviews cover a range of genres, including jazz, classical, and pop. There are also mentions of various artists and their works, such as Patocho, Salsa, and mariachi. The text is written in a formal tone, typical of a music review section in a newspaper or magazine. The layout is standard for a music review page, with columns dedicated to different artists and sections for general reviews and comments. The page appears to be from a mid-20th-century publication, given the style of the text and the format.
Montreux to Bow Record Award

*Continued from page 1*

...a six-month tour with the New York Philharmonic under Leonard Bernstein, Lorin Maazel and the conductors of the Royal Festival and Sir John Barbirolli and the Hallé Orchestra.

Performing in classical music issued between May 1, 1967 and the end of the season will be eligible for the award. The 11-man jury, chaired by Roland Gelet, editor of High Fidelity, will consider the total production of the recipient and not just the quality as well as musical interpretation. In addition to the United States, membership in the committee is open from Japan, Latin America, England, the Netherlands, Sweden, France, Switzerland, Czechoslovakia and Germany.

To Bernard Zelniker

Rene Kiepflingen, who will assume the directorship of the festival next year, explained that "the prizes will be unique in that they will be free of either nationalistic or commercial bias and pressure." Kiepflingen, who will succeed Alfred Deller, Elizabeth Harwood, Peter Pears, Heather Harper, Jo- stephanus, including pianist Wanda Landowska, Owen Brannigan and John Shirley-Quirk.

A two-record Brahms set features the "Requiem" with Alice Grahn and the "Choral Symphony" with the Metropolitan Opera Orchestra. Conductor stands soloist in the "Symphony No. 4." Rounding out the release are pianists Bruna Eden and Alexander Thim in Bruns and Saint-Saëns, and Annetmet and the Metropolitan Opera Orchestra.

The "Suite in D Minor" will complete the Nov. 29 program.

Nonesuch Issuing Special Electronic Music Work

NEW YORK — An electronic music work specially commissioned for Nonesuch Records is being issued by that label this month. The work, "Silver Apples of the Moon" by Morton Subotnik, is the first of a series of commissions of full-scale works by Elektra Records, Nonesuch's parent corporation.

In his role as Elektra president, explained "with records the primary medium for music today, our companies must put aside a basically classical orientation and fulfill their obligation to encourage and actually participate in the creation of a new contemporary electronic music was particularly appropriate for such a celebration.

Nonesuch also is issuing an album of music by Dalai, Antico, Rasina, and anonymous. "Nonesuch Orchestra," having sold over 170,000 copies of his 1967 Paul Mason Award for his "Dance Variations" on his 1967 "Finale" with the London Symphony under Sir John Barbirolli. He continues this season in the role of "Dream" in London Set.

Huge Advance For Travata

NEW YORK — Heavy advance orders from New York area dealers have caused RCA Victor to supply dealers with copies of its forthcoming Verdi's "La Traviata" two record set ahead of schedule. The three-record set is being rushed to dealers in conjunction with the opening of the Metropolitan Opera on Monday (18) with conductor John McGill's debut in the title role. Miss Caballe also sings Violetta in the album, which also features tenor Carlo Bergonzi and the debut of baritone Sherrill Milnes, who now joins the roster of the Met's lead tenor George Pretre.

The package will be listed as a November release since initial copies are being supplied primarily to dealers in New York and New Jersey. The opera was waned in Rome this summer.

Twelve Soloists Will Make N. Y. Philharmonic Debuts

NEW YORK — Twelve soloists will make their New York Philharmonic debuts this season, including pianists Martha Argerich, Anthony Di Bonaventura and Misha Dichter, and violinists Pina Carmirelli and Kyung Wha Chung. The Ensen- timent Award winner, Vocalists debuting will be sopranos Senta Jurinac and Jeanne Jarzow, mezzo-soprano Christa Ludwig, tenor John Alexander and James King, baritone Walter Berry, and bass Michael Langham.

Other instrumental solists will include pianists Gina Bachauer, Vladimir Ashkenazy, Robert Casadesus, Van Cliburn, Arthur Goldberg and Robert Finland, Rudolf Serkin and Alfred Weiss; violists Yehudi Menuhin, David Nadler, Malcolm Slipp and Harry Szenes; and clarinetist Stanley Drucker. Menuhin will be celebrating the 40th anniversary of his Philharmonic debut.

Among the vocal soloists will be sopranos Phyllis Curtin, Eileen Farrell and Eileen Schadel, mezzo-soprano Beverly Wolf, contraltoBetty Allen, tenor Ernest Haselbeck; baritone Gerhard Souzay; and basses McHenry Boutright and Arnold Vokes.

Miss Wolf, Haselbeck and Souzay will appear in Berlin's "Duo" and "Duo" at the Metropolitan Opera "The Walkure." Miss Ludlow and Berry will sing Mahler's "Das Knaben Wunderhorn." William Steinberg will conduct the trouser role, with Leonard Bernstein listed for the other vocal programs.

Promenade Concerts by BBC Enjoying Peak at Office Box

LONDON — The BBC-spon- sed promenade concerts, now in their third year, have so far achieved the most successful box office of the season.

All concerts so far have enjoyed capacity audiences at the Royal Albert Hall which accommodates 7,000. Nine of the 11 concerts were scheduled to be networked on TV, and all are broadcast on radio.

Contemporary music has had a good showing which included many first performances at a promenade concert.

Among new works in the pro- grams this year were the "St. Luke Passion," by the young Polish composer Krzysztof Penderecki; the European premiere Restoration Mortlady," by Olivier Messiaen (which the composer has advised only can be performed properly on a mountain); Benjamin Britten's new opera "The Burning Fiery Furnaces," first performed and specially written for this year's Al- borch Festival, was given a specially mounted stage version, the London staging attempted at the proms.

Stockhausen's work for three orchestras "Gruppen," and the young Soviet composer Andrei Vorkovskiy's work "Lament of Schutz" were also included in the contemporary music coverage, and the second promenade concert this season is being celebrated this year, was represented by the "Duo" of Sargent's "Duo" and "Duo" at the Metropolitan Opera "The Walkure." Miss Ludlow and Berry will sing Mahler's "Das Knaben Wunderhorn." William Steinberg will conduct the trouser role, with Leonard Bernstein listed for the other vocal programs.

Berlin, N. Y. to Begin 2-Week Tour

ANN ARBOR, Mich. — Leonard Bernstein and the New York Philharmonic begin a two-week Canadian and United States tour here on Tuesday (12). The next night the orchestra will give the world premiere of Copland's "Incapade," here. Canadian soprano Jennifer Zarin will be soloist in "Symphony No. 4" on Tuesday and throughout the tour. Other September tour dates are: Chicago (14, 15), University of Illinois (17, 18), Albany (21), Edmonton, Alta. (22), Winnipeg (23); London, Ont. (25); and Montreal (29-30). The tour closes Oct. 2 at Halifax, N.S.

SPECIAL TO THE TIMES-DISPATCH

September 23, 1967, Billboard
Artia, Bartok, Flute Album

KEARNY, N. J. — An album of Bartok quartets and a disk of flute music is being issued on Artia Records this month. The LP, which features Zdenek Brizard, includes a first listing for Hindemith's "Sonata for Flute and Piano." Other works are by Bach, Haydn and Mes- sian. Harpsichordist Zuzana Ruzickova will perform a solo flute piece by Pavel Stepan also on the set. The 10-track Quartz plays the Bartok pieces.

A first listing for Milhaud's "Quatuor pour le 23rd" with a Bartok quartet in a Parlia- ment title by the Divert Quartet. The low price label also has Vlacel Smiskic conducting pianist Eva Bernadouva and the Prague Symphony in Ravel and Bartok. Smiskic also conducts in Cho in Cho and Lint with pianist Frantisek Rauch.

Vaclav Neuman directs the Brno State Philharmonic in a Roho album, while an Abilene, Smetacek Quartet performs Beethoven. The sixth album features pianist Jiri Fiala and pianist Alfred Holeck in Beethoven.

Indy Receives $2 Mill. Grant

INDIANAPOLIS — The Indian- napolis Symphony will receive its $2 million grant from the Ford Foundation April 23, as the re- sult of a pledge by Lilly Endow- ment of $2 million to the orchestra's endowment fund. The Lilly grant kicked off an $8 million endowment campaign by the orchestra.

The pledge is payable over a three-year period with an ini- tial payment of $700,000 scheduled March 31. The Indianapolis received a maximum grant of $2.4 million from the Ford Foundation, part of the $800 million granted last year to 61 orchestras. The Indianapolis is the third orchestra to receive the grant, $500,000 does not require matching. The $2 million from Ford, which will be matched by 1971, will not be distributed until 1976.

Abilene Lists 6 New Artists

ABILENE, Tex. — Four in- ternational artists plus two new musical talents will headline the Abilene Philharmonic's 18th season, Oct. 11-April 23. Pianist Leonard Pennario will open the series Oct. 24. The second concert Nov. 28 will spotlight John Corigliano, concert- master of the New York Philharmonic for 22 years. Cor- igliano is currently concertma- ster of the San Antonio Sym- phony. Two young performers, Eliza- beth Thompson and Alan Smith, winners of the Abilene Philhar- monic's 1967 Music Award Competition, will be featured on the Nov. 24 concert, which will open the season.

Philly 60th N. Y. Opener Oct. 3

NEW YORK — A nonsub- script Carnegie Hall concert Oct. 3 will open the New York season of the Phil-

Houston Society Sets Wide Fare

HOUSTON — A recital se- ries, a dance series and four extra events will be presented by Houston's new Society for Performing Arts, which will open its inaugural season Oct. 21. All events will be in Jones Hall. Soprano Montserrat Caballe, makes her Houston debut in the opening recital. Other artists in the series are pianist Lorin Hollander, Dec. 9; se- prano Teresa Stanko, Jan. 18; pianist Lili Kraus, March 14, and pianist Gina Bachauer, April 22.

The four extra events are apellephia Orchestra. The all- Beethoven program, conducted by Eugene Ormandy, music di- rector, will have Anthony di Bonaventura as piano soloist. The orchestra's 10 - concert Philharmonic Hall subscription series opens Oct. 17 with a program including Mahler's "Symphony No. 10." Lorin Maz- sel will conduct a Jan. 30 non- subscription Carnegie Hall pro- gram with violinist Itzhak Perl- man as soloist. Guest soloists for the subscription concerts will be pianist Daniel Barenboim and Gary Graffman; violinists Isaac Stern, Nelli Skolnikova and Norman Montovani and His Music, Nov. 11; Mantias De Plata, flutist, Nov. 25; Theodore Buckel, Feb. 24, and Andres Ste- govia, classical guitarist, March 21.

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Decca Ltd. Unwraps Ceramic Sound System for Distribs

By NIGEL HUNTER

LONDON—The new Ceramic Sound System made its bow at the British Decca Records 1967 sales conference held at Decca House Sept. 7-8. Tagged as "The Sound of the '70s," the Ceramic Sound System (DSS) is aimed specifically at the huge market between buyers of "Spectacular stereo LP's that won't let you walk out of the room, and musical wallpaper LP's that soon fade into dull familiarity."

The main feature of DSS is its new front and aft dimension, a near and far perspective as well as the usual sideways spread of stereo. A further refinement of this "sound in the round" is that it loses none of its vitality and presence when played at a lower level.

The technical data behind the system was not revealed to the conference beyond attributing it to a couple of unrelated electronic breakthroughs in the past 12 months.

The initial DSS release will be six Decca albums next month, featuring the orchestras or choirs of Gordon Franks, Peter Knight, David Whitaker and Tony Osborne performing music with a night theme such as "Brings in the Night," "Voyages in the Night," "Latin in the Night," etc. Demo albums containing cuts from these six LPs were distributed to the Decca sales force at the conference. The aspect to be concentrated on is that listeners can derive the full effect and value from DSS disks while moving about the room and not have to stand between the two speakers.

It was impressed on the conference that DSS was in no way a rival or competitor for Decca's Phono-Phone series. The latter continue to cater for the connoisseur who wishes to sit down and listen to music.

Big Ad Drive

Supporting the launch of the Ceramic Sound System will be press and display advertising and leaflets, and Decca is hoping for a maximum markeplace recognition. A six-page spread in the first DSS LPs over BBC Radios 1 and 2.

In his opening address of welcome, Decca's Managing Director, W. V. Towsey drew attention to the world-wide success of the Delem label during its 100th anniversary.

Towsey enumerated Decca's outstanding pop successes of the year, including Tom Jones' million seller "Green Green Grass of Home" and Engelbert Humperdinck's "Release Me," which had reached No. 1, and its current success "Last Waltz." The RCA Victor "Song of Music" soundtrack LP had also passed the million mark. Decca's own "Waltz" and "Edwardian Ball" respectively were both well received, and were "promoted on the theme that the company had the finest opera catalog in the world.

The first opera featuring Joan Sutherland from Decca for a decade in "I Puritani De Tenda," by Bellini, released this month. The soprano is also involved in hitherto unreleased live recordings from opera houses, a Hamburg, a Munich, a Salzburg and other Decca recordings.

The young Greek soprano Elena Sotolou, who participated in Decca's complete recording of Verdi's "Nabucco" last month, has agreed to record the release of the new recording of Mauzac's "Cavalleria Rusticana," with Mario Del Monaco and Tito Gobbi, as well as a central Berlin Teatro BBC TV program Oct. 20.

Classical performers Jack Boyce told the conference that the Decca label alone offered 106 complete operas, 50 opera highlight albums and 700 operas.

Boyce also cited the Sept. 27 publication of "King Resounding," by John Chilton, depicting Decca's contributions to lightening the war of the Ring. The book presents a unique profile of the complete recording of Wagner's opera cycle.

RCA Victor label manager Bob Angles concentrated on the label's 24 soloists, including 18-year-old Canadian pianist Peter Serkin, with Martha Argerich and Duke Ellington.

A notable feature of this year's Decca contribution to the conference was a videotaped interview between Angles and Andre Previn, here for more recording with the London Symphony Orchestra, which will settle in London within two years because of the favorable musical scene and atmosphere.

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Pye to Bow New Classical Label; In Pop Buildup: Buys Strickland

By MICHAEL CLARE

LONDON—Pye Records will extend its coverage of the U.K. record market, with the launching of a big drive on the classical market through a new full-price stereo-only series, "Prestige," which bows Oct. 25. This was one of the major features to emerge from the company's annual sales conference held here Sept. 6 at the Eurodin Hotel.

But the company is also determined to build its share of the pop market. Pye managing director Lozian Benham said the company has captured high visibility with Canada Val Doonican from Decca.

And so the company would have first-class knowledge of what was going on at Pye, Benham has required a majority interest in the Strickland retail stores operating 14 shops in the London area.

189 Attend

More than 180 attended the one-day conference, including 5 sales representatives, 8 area managers, 11 area supervisors and 6 depot managers representing the Pye's wholesale operation.

Addressing the conference, Mr. Benham said that the company was encouraged by the widespread interest in the Strickland retail stores operating 14 shops in the London area.

Subscription Offerings Get Big Sales Push by Electrola

COLOGNE — Electrola is beginning a 30-day sales promotion for five subscription offerings for the new season, including two Europe-wide subscription series which are organized on behalf of EMI.

The Electrola offerings are headed by a 10-LP album of the complete string quartet composition by Ludwig van Beethoven, performed by the Hungarian String Quartet. The subscription price is $17.50, with the regular price of $26.50.

Electrola is also presenting the Euro Grand Prix des Disques of the Académie Charles Cosi and the Grand Prix du Disque for Chamber Music, conducted by Antonin Dvorak's "American String Quartet in West Germany during September and October.

Electrola is offering the recording of the performance of Gerald Moore at his first concert, at the Wigmore Hall in London. The subscription price is $17.50, with the regular price of $26.50.

For EMI's European affiliates participating in the Whirlwind Gluck's opera "Orfeo Ed EUR" and "Ada." The "Arabesque" is performed by the Vienna version of the (Italian language) with Grazia Matera (Orfeo), Annelise Rothenberg (Euridice), Ruth Marquet (Violina) and Leopold Georgihaus Orchestra and the Leipzig.
Three More Records Join Singles Revolution in France

PARIS—More French record companies are joining the swing to singles (Billboard, Sept. 16). At their annual congresses both Vogue and Poly- dor announced plans for new lines of singles and Pathé-Marconi has already released a new series of singles—"Heroes and Villains," by the Beach Boys, "Ode to Billie Joe," by Bobbie Gentry and "I Was Made to Love Her," by Stevie Wonder in single form.

Both Polydor and Pathé-Marconi at present will continue their single foreign repertoire. Apart from meeting the increasing demand for singles in France, the switch to two-track records is seen as a move to bring France into line with the other Common Market countries.

As more and more of the provisions of the Treaty of Rome take effect—in July 1968 the tariffs will be removed from records circulating among Common Market countries—the need for standardization of product and rationalization of the price and tax structure relating to records becomes increasingly pressing.

Barclay, however, has no plans to jump on the single bandwagon. ADR manager Jean Fernandez said Barclay will continue to restrict its efforts to single imports on the French market. "We realize the future is in the single market, but our aim is to maintain the dominance of the EP for an extended period of time," he said.

At the annual Polydor congress, held on Sept. 1, Andre Poullain, head of the international catalog, announced the release of a new series of singles with full color sleeves retailing at 6 francs 50 ( $1.30). First releases will include "Céline Dion Brown & "Come Down to My Boat," by Every Mother's Son.

Other congress highlights:

Polydor

This company's pronounced offensive in the classical field will be based on the Deutsche Grammophon subscription sets. The subscription offer, which starts from Sept. 1 to Jan. 15, 1968, includes the complete symphonies and concertos of Tschaikowsky on seven discs, selling at 165 francs ($33) instead of 264 francs ($48.80); Mozart's "Don Giovanni," a four-disc set selling at 95 francs ($19) instead of 113 francs ($23.40); a three-disc set of Haydn's "The Seasons" at 75 francs ($15) instead of 105 francs ($21); and an 11-disc set of the complete symphonies of Bruckner for 225 francs ($45) instead of 384 francs ($76.80).

An introductory album of short pieces by Tschaikowsky, conducted by Herbert Von Karajan, will retail at 60 francs ($12) and is expected to reach the 10,000 sales mark.

Ludwig Eden, whose production is distributed by Polydor through ADR, a series of Walt Disney records for children, complete with illustrated booklet, which will sell for 6 francs 50 ($1.30).

Jacques Bedes, ADR director, reported that Polydor's top-selling EP, this year was "Luna's Theme" from the film "Dr. Zhivago" sung by John Williams. William was now recording the French version of the famous English hit "Little Old Wine Drinker Me," published by Editions Continentales.

WB-Reprise "Turns on at Parley"

LONDON — Warner-Brothers-Reprise Records here announced plans for an international convention here Sept. 7 for its overseas licensees. It was held the previous day to coincide by far the greatest conference in Europe and elsewhere. Pye issues the Warner-Reprise synchronization which the international audience was given a breakdown of the firm's new and forthcoming product through the "Turn On—Tune In—Funk" already screened to the Warner-Reprise sales force throughout America.

Among the guests were representatives from France, France Negram, Holland, Hispa- vos, Spain; Pye, New Zealand; Vogue in various territories; EMI in Italy, Belgium, Sweden, Norway, Germany, Germany, Australia, Austria, Finland, Finland, RCA Italiana, Italy, and Philips of Norway.

A surprise guest was EMI managing director Ken East, who addressed the audience of Warner-Reprise President Mike Maitland. Items in the film which created particular interest were the forthcoming Sammy Davis Jr. album of the "Dr. Dribbles", film material, the soundtrack LP of "Lamenter," which has its London release Sept. 25, and, for release next year, "My Fair Lady," "The Sound of Music," "Oliver!" and "The Sound of Music" for release next year. The film version of "The Turn On" film was shown at the Pye conference the following day.

20 Tunes to Compete in 1st Festival in Buenos Aires

BUENOS AIRES—The first Buenos Aires Festival of Song will be held Monday (18) at the Martín Coronado Hall in the General San Martin Municipal Theatre. Each record label will be represented by various interpreters. RCA: Palito Ortega, Vio- lita Rivas, Nacho Par, Juan Ramon, and Barbara and Dick: CBS: Leo Dan, Sandro and Heredia Figueros Reys; Odion: Yaco Monti and Requinto Gon- zalez; Mirafon: Nestor Fabian and Sito San Roman; Philips: Las 4 Voces; Dis Jockey: Pepito Perez.

The orchestral group alternately will be directed by Lu- cio Milena, Horacio Melivinico, Oscar Tocano and Armando Patrono. Twenty unpublished songs will be presented, and a jury composed of 10 with mu- sical backgrounds, will pick the winners, the theme, which will be awarded a first prize of 300,000 Argentine pesos and the "Silver Ollibar."
**Television in Mexico: A Picture Of Strength for Record Artists**

By KEVIN KELLEGRAN

MEXICO CITY—Television has become the principal showcase for recording artists here. Although there are only 2,000,000 sets in the country, more than two million people go to TV programs than go to the movies, according to reports from show business dailies.

Although color is limited now only to filmed series imported from the U. S., network executives mentioned that their broadcasts of variety shows begin January.

Song, dance and joke staples are the staple of TV programs, with the help of live performers: the artist who appears to mouth to his hits.

All of the prime-time variety shows are performed live for studio-audience audiences free. As many as a thousand-term bobby-hoppers are "Studio A" Friday nights to watch an hour of go-go with hot groups.

Several of the weekly song shows have been on the air continuously, summer and winter, for more than 10 years. Folklore and mariachi music with current hits have gone three different times during prime-time half-hour programs.

And producers in an effort to change the monotonous routine which repeats week after week have convinced sponsors to pour thousands of additional pesos into location taping.

Crews of 15 and control units and designers travel hundreds of miles to a "total" color and sound tape an expensive hour for delayed broadcast.

These tapes are broadcast to 17 provincial stations, reaching a portion of the coast networks covering the central part of Mexico.

After airing in Mexico, the tapes are shipped to Central and South America for additional royalties. They come back for a final exploitation in Los Angeles, where the U. S. network operates partially owned affiliates.

Time on the air in the low-rated morning hours is filled with newsmakers who sing during the long talks interspersed with mariachi presentations.

The long run of Mozart and Orfeon mainstay shows every week, showcasing local talent and pushing latest releases.

One highly popular program, "Neotaste," hires every foreign singer who comes here for a minimum of six weeks to show Marimba, Vic Dana and a host of others have received as much as $5,000 (a large sum in Mexico) for each program.

Several artists who've been hot at the moment are offered their own one-man show. Trini Lopez and Raphael are on this fall's schedule with special shows.

Each week, a new increase of sales of American music pressed here in original form, several sponsors have offered U. S. film series with well-known entertainers.

The Dean Martin Show ran for close to two years, in spite of the fact that few Mexicans among the mass of viewers in the lower class understood what he was saying. Subtitles were flashed in the pictures.

"Frank Sinatra: A Man and His Music" was aired in a special television salute a few weeks before several weeks later due to a flood of mailed requests. Part II was offered: there was no explanation why Part I had not been shown.

Newspapers ballyhoos semi-annual subscription riffles with three-hour specials on Saturday afternoon, presenting as a rule the most popular groups and orchestras.

The most expensive program of all was a presentation by a popular restaurant featuring Mexican food which celebrated its 25th anniversary with a remarkable program of dances and songs from the restaurant. Top recording artists and mariachi groups were paid unusually high fees for one-time performances.

Television, still relatively inexpensive here ($500 for a half-hour show), is one of the quickest methods to get a new name or novelty out to the public. Although the programs follow money forms they continue in popularity in the record-buying masses.

**Pye to Bow New Classical Label**

• Continued from page 64

settled down and honest appraisal can be made for the future. The move will be ac- counted for by many who de- ceived to quickly if and when het idea becomes a little clearer.

Benjamin revealed that se- lections of artists who are not currently on sale, were to be handled through EMI's World Record Club.

"We feel that long-term bene- fits can be achieved by both EMI and ourselves in promo- ting our own product in this fashion," he said.

Technical controller Robert Auger, responsible for Pye's classical product, gave details of the company's new Virtuosi classical series. The series will retail at $5.32—the highest priced classical figures ever issued by Pye. Releases will be in stereo only.

The series is in a new format with a label symbol featuring Beethoven. The famous violin virtuoso of the mid-19th century.

Several albums will be packaged in heavy board sleeves with a liner notes sheet.

Calling him the "Father of Modern Opera," he used bi-ographical material to explain the theme on repertoire. With his birth, taking place this year, had stimulated interest in the music of the times.

Secondly, a substantial number of his works were being issued on Collection. One by the Gollodoro Ensemble is now available. The next, in the October release, features the John Holbrook Choir.


**Kluger Back After Europe Swing; Sets Release Deal**

BRUSSELS—Roland Kluger of World Music and Palette Records returned to Brussels after a swing through Europe which took him in London, Holland, Scandinavia, Germany and France. His activity was notably the new vocal single and singles by Bill Tura, the Loot and Dee-Dee. During his stay, Kluger introduced the Palette album line in Germany.

In London, Kluger met Geoff- rey Heath of Good Music and Delay Records who will make a release of Palette Artists and their friends, with the Bandum Records, the Pandemonium and the Loot, whose records are released in Britain by Dance Records.

Kluger also met RCA's Jack Hiebl in London and discussed for the release of the new Wai- ki'i album in Britain on RCA. The album, "The Wai-Ki'i's Golden Hits," will also be re- leased in Japan and in the U. S. A. on Kapp.

Further London meetings in- cluded falcon, grocery donor of Donovan, with whom Kluger discussed plans for promotion of the group in Benelux countries, and Cyril Shane of Shapiro-Bernstein, from whom Kluger acquired Benelux rights of an important music theme which will also be released by Mertens Brothers.

Kluger also visited Holland with Mr. J. Tygebergh of Ar- tiste, Belgium, to discuss with Funkler, manager and president of Continental Artists, of the proposition of 20 new albums which Palette will release this fall.

In Scandinavia Kluger met executives of the group which has released the first sin- gle from the first Palette group which recently had a three-week tour of the Scandinavian countries.

From there Kluger traveled to Frankfurt, Cologne and Ham- burg. In Cologne he had an important meeting with Deut- sche Vogue executives to ar- range concentration of promo- tion and increased emphasis on new vocal single and singles by Bill Tura, the Loot and Dee-Dee. During his stay in Cologne, Kluger met Roger Maruani of Festival Records, Paladium, and representatives of CBS Recs and various publishing companies.

Meanwhile in Belgium Pal- ette Records have announced with its summer promotion competition for dealers, in particular the Wai-Tlla sin- gle, one of the records featured in the contest, which has sold 30,000 copies in seven weeks. There is also good news to see about Swing Records, the Trogs, Gigliotti and Simon and Garfunkel.

Kluger is organizing a new album series, color in this case, an all-carpet re- lease of 10 different L.P.'s and plans a big promotion campaign to release the album series of Benelux countries. This com- pany is also planning a promo- nation on the new Mertens Brothers album, which includes the single "Ferocious," and "My World Fell Down," from the "Los Mayas in Japan album," which includes some important Japa- nese and American.

Pierre Meyer of World Mu- sic Airways discussed TV promotion in Bel- gium and Holland for a num- ber of American artists, with special emphasis on Donovan.

**Top Seller Father Cue Cuts Albums for Cap, in Mexico**

MEXICO CITY—Author and artist of "Mi Crona Toto," Father Cue is preparing to here to make new L.P.'s at Capi- tol, with discussions of all religious conferences.

"Mi Crona Toto" was Mex- ico's most important selling record, "La Sirena," came on the scene, without unusual attainment as talk rec- ords rarely cause interest.

Father Cue has had a record for an English language translation of the disk, Father Cue re- ceives The disk, recorded on three different trademarks here and in the States, where, though Father's L.P. is the only record-

**Urralde Signs Isaac Pacheco**

MADRID—Isaac Pacheco has signed Spanish jazz saxophonist Pedro Urralde to an exclusive contract. This is the first release, an album, "Flamenco-Jazz," re- corded in the Isaac Pacheco Madrid studios.

Urralde, who since 1965 has appeared with various groups at the Whisky Jazz Club in Madrid, last year was a member of the combo of the four jazz orchestra which played a concert series in the Capitol Theater, organized by the Eu- ropean Broadcasting Union. His latest release, "Spanish Jazz," which features a musical blend of flamenco and jazz, is in- dustry and topper and sanato saxo was backed by Paul Gross, Eric Peach, Peter Wybor, Nicolo In- nissano and Paco de Ame-
PlayTape Sets Multi-Million Promotion Drive in 28 Nations

NEW YORK — A multi-million-dollar promotion campaign will be launched by PlayTape in 28 countries this fall, President Frank Stanton announced last week. Stanton, developer of the 2-track CARTridge system, has just wrapped up deals and is negotiating to launch PlayTape in Israel. The gigantic promotion campaign, codenamed on the heels of the virtually worldwide introduction of the system on the market.

International distributors of PlayTape units and cartridges already include some Internationale, Chur, Switzerland; Erito and Nino Consorti, Rome, Italy; Irvin Specialists, Toronto, Canada; Dya Associated Importer for South and Central America, Miami, Fla.; Discatron, England; Haninex, Pty., Australia; and the Tokyo Broadcasting Co., Japan. PlayTape is also in both East and West Germany and Hong Kong.

Plans in Japan call for extensive newspaper and magazine advertising, plus heavy schedules on TV. Major markets will be primary targets at first, Stanton said. The Tokyo Broadcasting Co. has a distribution division serving 15,000 plus retail outlets. Similar projects are underway for other nations. Stanton said the worldwide campaign was unprecedented in the industry. (Continued on page 70)

CARtridge Units Are Premium Show's Star Attention-Grabber

CHICAGO — Tape CARtridge units drew more attention than ever from buyers at the National Premium Show here last week. Ocie Cleveland (Ohio) buyer, Lou Rereick of Louis L. Schaffer, commented, "I've heard that the tape cartridge player in general is going to be the biggest item at the show.

"General response from manufacturers and other buyers indicated that Rereick was right. Larry A. Wilson, a buyer for Advertising and Sales Promotion, Chicago, said, "I'm investigating both auto and home tape units for use in a dealer organization program." Another buyer, W. Harsenedt, General Motors of Chicago, remarked, "I am considering a portable cartridge unit for use as a sales incentive."

On the manufacturer's side of the picture, J. L. Clarkson, RCA's Record Division, said the firm just completed a contract with a major oil company to record special messages on 8-track cartridges to be mailed out to the public. The cartridges also will include music. Clarkson explained that the company would have 8-track auto units for each salesman. "We call this project carmusication," he commented.

RCA Promotion
A separate premium promotion to sell 8-track cartridges was also launched by RCA. "We're offering a two-speaker Boge-Warner auto unit and seven RCA 8-track cartridges for $99.75," Clarkson said.

In the neighboring booth where RCA's home 8-track unit was being displayed, the interest was also high. Colonel Fournouk, manager of special sales for RCA, commented, "If we have as many sales as we do interest in this unit, it would be our best hit yet.

Many brands of cassettes were also gracing the halls of Navy Pier last week Chuck Bellon of Admiral said their portable cassette "has been going very well." He said the firm's biggest premium contract on the item was done with Peter Olly to be used as a sales incentive.

John Whetol of Noreila said their AM/FM radio with the built-in cassette was one of their hottest items, while 3M was creating interest with a special show piece on their portable Wollensack cassette. Norman priced at $99.95, the unit was being offered for $99.05.

GE Playback
General Electric was competing for attention in premiers with their $99.05 portable cassette playback for children and teenagers. Paul Jarvis, advertising and promotion of youth-selling for G.E., said, "We feel the cassette is the machine of the future.

Housewives all over the country are being introduced to the cassette by Tupperware, Rich and M. Applesauce, buyer of Tupperware Home Parties, Orlando, Fla., said, "We are offering the cassette to housewives as sort of a memorandum machine, much the same way it is used in business." He explained that they use it to record needed grocery lists or things to be done as the thought occurs to them.

Elgin Division's 2d Unit in Production

CHICAGO — The Elgin Radio division of Elgin National Watch Co., whose 2d unit went out the first shipment of the 15,000 8-track stereo portable tape cartridge was released the day before Christmas, is about the largest of its kind. The unit sold with its second model, a step-up unit in the $125 price range.

"Taking a look at it, at $89.95, pays on batteries or AC, is composed of two halves which may be separated for stereo play. It is being sold by representatives directly to franchised dealers, the majority of which are jewelry stores. The firm also has distribution, through specialty salesmen, to department stores, and its radio is sold by every major department store in the country. By Christmas, the 10,000 unit introductory outlets will have the unit. But Elgin expects to get distributors to move most of its 8-track players.

Elgin's products are fair-traded, and the firm does minimal business with mass merchandisers. It does not sell Korvette, for example. The firm will not get into the distribution of tape cartridges. (Continued on page 70)
CAPITOL'S 8-TRACK BONANZA!

COUNTRY & WESTERN

ROUND-UP OF STARS

Country & Western
ROUND-UP OF STARS
AT A SPECIAL REDUCED PRICE!

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8-TRACK TAPE CARTRIDGE
**Tape CARtridge**

**Playtapes, Cassette Aussie Fight**

By JACK VEITCH

SYDNEY — Playtapes and Philips' cassette are about to battle it out for the major shares of the Australian cassette market.

Playtapes have come to Australia in a giant swing promotion started on Sept. 1 — to challenge the Philips system introduced here about six months ago.

Playtapes are being introduced here by the Haminex Corp., the Australian firm known for its photographic equipment, although it has been producing sound gear for several years in its factory in Brooklyn here.

Haminex has the rights to the giant Festival Records catalogue, which includes American Decca, 20th-Century-Fox, Impulse, Coral, Atlantic, ABC Hormont, A&M and Command label. An initial 200 cartridges were released on Sept. 1.

Imports Components

Haminex has imported components for 30,000 PlayTape music playback units from Japan, which will sell here for approximately $50 and $60. They will be assembled at Brooklyn and models will be complete there. I. D. Haminex, managing-director of Haminex, announced last week that he regarded the introduction of PlayTape as "a very important expansion of activities with the Haminex name and a good indication of the popular home entertainment.

PlayTape cartridges in the Australian market can be used in the teens and 20's market, with the accent on pop and middle-of-the-road entertainment.

Most other record companies in Australia are jumping up with the Philips system. Muntz and Lincette cartridges are imported here but they don't have a large sale. EMI (Australia), Ltd. has co-operated with Philips in its yet small regular local catalogue. Phillips' dealers have been encouraged to get their cassette sets from the United States, Britain and Germany.

The Australian Record Co., which has Australian rights to labels including CBS, Warner Bros., and Chess, is at present importing Lear Jet and Muntz cartridges, but plans to start selling Philips' cassettes later this year. Festival is the only local record company at present interested in the PlayTape system.

PlayTape has been launched here with a giant publicity campaign mainly centered on straight newspaper advertising although radio spots are being used. (See separate story.) Haminex has an extensive TV advertising campaign planned with commercials already in the can, but it is holding off until the results of the newspaper and radio efforts are gauged.

Introduction of the two systems has a few retailers worried. The sales manager of one of Australia's largest electrical and audio goods chains said last week: "I think there is a possibility that the two different systems. But it seems a pity from the public's point of view that the companies didn't get together and decide to standardize on something."

**Pickwick Into the Cassette Running With Pickwick/60**

LONG ISLAND CITY, N. Y. — Pickwick International is entering the blank cassette field with the Pickwick/60, which will have a total running time of 60 minutes at 1% ips and list for $2.65. The president of Pickwick, Inc., will be in charge of blank cassette sales. He explained the C/60 was "completely self-guiding and self-

Elgin's 2d Unit

- Continued from page 68

at all either for promotional or basic inventory service purposes. "We have considered this," the spokesman said, "and will consider it. We will be there at the cassette. We'd rather stay out of the cartridge business."

Elgin has no plans to introduce a hang-on ear player, either, but it might come out with an under-dash unit for their new 8-track player.

The new unit is being offered to dealers at 50 cents above the suggested retail, or $3.95 on each unit.

Pickwick/60 BLANK CASSETTE, which will be available for the 1967 Christmas shopping season, will play 30 minutes each way. List is $2.65. The cassette sets will be marketed as Pickwick C/60 units.

**PlayTape Sets Promo Drive**

- Continued from page 68

industry. Under licensee arrangements, separate manufacturing operations for the production of PlayTape cartridges have already been set up in most of these countries, he said, so "that the marketing plans will not only include the promotion of American product, but will allow for the promotion of popular national talent in their native tongues as well as the promotion of a national cultural and education tape cartridge library, the chairman of the electrical division of Haminex, Pty., Australia, said, "Our thinking in here is that PlayTape is a completely new concept to the mass market of teenagers in Australia. We are sure it will have a tremendous impact." He predicted the system would be the major cartridge system in the country.

'Ode' in Cap.'s New 5 Packages

HOLLYWOOD — Capitol's September 8-track stereo cartridge releases represent five packages which include the label's Bobbie Gentry LP "Ode" and Tommy James and the Shondells LP "The Love of a Lifetime."

The other cartridges are Nancy Wilson with her LP "Lover's Touch" and the Lettermen's "A Song for Young Love." Ten inches of film from this year's Rock 'n Roll Revue and King Cole finish out the September cartridge release with their "Faith of Our Fathers," and Thank You Pretty Baby," respectively.
New Stereo Portable

Playable Upside Down

LOS ANGELES – Robert Cheeseboro, president of Chees- eroro Products Corp., Los Angeles, introduced a portable record player at a stockholders meeting (6) here in the Biltmore Hotel.

The Swinger, according to Cheeseboro, is designed and marketed by the company as a new product and is the only one in the world with...
Arizona Twin-Meet An Historical Event

FRED GRANGER, executive vice-president of the Music Operators of America (MOA), was busy last week signing exhibitor contracts for the MOA trade show to be held at Chicago Oct. 21-29. A brochure sent to registrants brought the total of exhibitors to 61, the highest in the history of the association trade show.

The Arizona Automatic Merchandising Association will hold its convention here Sept. 20-30 at the Safari Hotel, while the coin machine organization will meet Oct. 1 at the same site.

The coin machine association, formed in 1953, will be reorganized after several years of dormancy, says Stan Beasley, executive secretary for Gamar Sales Co., Phoenix, and a member of the organization’s board of trustees.

Music Operators of America (MOA) President James Tolsano, Past President of MOA J. Harry Stedgrass of Albuquerque, N. M., and MOA Executive Vice-President Fred Granger will attend the one-day meet.

The Automatic Merchandising Association will hear reports on public relations, public health and a report by Jay Kindred, executive secretary of the association, August 27 at the hotel.

Gov. Jack Williams (R-Ariz.) will be a featured speaker at the association’s banquet Sept. 29.

Also on the agenda will be a brand of directors meeting Sept. 29, and a general membership meeting following by a golf tournament Sept. 30 at the Scottsdale Country Club.

Officers of the Jukebox-amusement game association are: Dave Mowry, Jukebox-San Francisco, president; Bob Petlock, Philadelphia, vice-president; Stan Robinson, Robinson Bros. Sales, Phoenix, secretary-treasurer.

The board of trustees includes: Arnold Redford of Phoenix; John Hill, Salt Lake City; Jim Kipp of San Francisco; Tom Lattimer of Chicago; Jeff O’Brien of New York; Don Rood of Chicago; John Roper, Chicago; Robert Sandoval of Las Vegas; John Scanlan of Pittsburgh; Joe Schubert of New York; and Jim Sturdit of Miami.

Officers of the Automatic Merchandising Association are: Gerald L. Roseland, Watkins Cigar Service; Philship, president; Art Kaufman, Valley Vending; Tom Halle, St. Louis; Jim LaVergne, San Antonio; and Paul DeSanti of Westside Sales.

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The board of directors in-clude:

- Jay Kindred, Kindred Music Co., Ajo; Claude Sharpeenthen, AA Amusement, Yuma; and Arthur B. Johnson, Music & Co., Safford; Richard Garvey, Canton; Toots, Rose-land, Kaufman and Purcell.

FAMA in 6 District Meets

WEST PALM BEACH, Fla. — The third in a series of regulatory semi-annual district Florida Amusement & Music Association (FAMA) meetings will be held here Sept. 19. It is hoped that State Beverage Director Don Mikeljohn, who addressed a similar meeting in Tampa recently, will attend.

FAMA executive director Julius Sturm, in Miami last week in preparation for another district meeting here Sept. 21, said two more sessions will be held in October. One will be in Jacksonville and another in Florida's Panhandle area.

"Our idea for setting up district meet-ings is to involve key FAMA officers, over our 1968 legislative plans and build up our membership," Sturm said, who reported he is personally contacting operators all over the State, said, "We

have set up membership goals in each district with key officers responsible for carrying through. Right now, we've past the 125-member mark. Many operators who are joining have over-lapped in vending and also belong to the Florida Automatic Vending Council."

One highlight of the meetings has been briefings by the bev-erase director of the Florida Association of the Florida General Assembly. FAMA coun-sel Leonard Pepper, who is on constant standby, has also been reviewing the legislative plans.

MONTICELLO, N. Y. — Some 600 coin machine indus-try and record company executives were on hand here Sept. 22-24 as the Music Operators of New York (MONY) celebrated its 30th anniversary.

The annual meeting will find Music Operators of New York, Vending Operators Council and the New York State Operators Guild and other recreational activities as the highlight of the trade show. Most New York City-based record machine manufacturers, distributors and one-stop will have representatives here.

Many of these machines, jukeboxes and vending machines will be available for inspection and evaluation.

One topic has been the FAMA approval of some dozen bills Sturm is drawing up in preparation for the 1968 Florida General Assembly. FAMA coun-sel Leonard Pepper, who is on constant standby, has also been reviewing the legislative plans.
ON Oct. 6, 1947, a handful of Manhattan music operators met at the Bretton Hotel Hall, convinced that their problems "should be met through the medium of combined strength."


This first gathering was the genesis of the Music Operators of New York (MONY), 30 years old this fall. The organization, headquartered at 250 W, 27 Street, New York, started with some 15 members. Today, 100 operators are part of MONY. Over the years, it has served as watchdog for and booster of Manhattan operators.

Rubinow

That first gathering was followed by several weeks of further planning sessions. The first elections were held Nov. 13 at the Broadway Central Hotel. Lee Rubinow was elected president; William Suess, vice-president; William Albert, treasurer, and Alfred (King of Harlem) Bloom, secretary. Ministers, Begin, Dandol, Feinstein, Weissman and Tucker were elected to the board of directors and Sidney Levine was named legal counsel to the Automatic Music Operators Association. (its name was changed to MONY in 1952.)

The association was born into a music world very different from the one we know today. Radio was live, bands were big, and records were 78 r.p.m. The Dorsey, Glenn Miller, Benny Goodman were the big names in music. Harry James was still unknown. So was his singer, Frank Sinatra. The operators' first social, a dance, held Oct. 30, 1938, in the grand ballroom of the American Women's Association, featured entertainment by Fred Weller, the Merry Macs and Les Brown's band, among others.

A note struck in 1938 was to become a familiar one in MONY's history. Magistrate L. Brodsky on Feb. 22 decided against the right of unions to picket locations in which non-union machines were located. John's Bar and Grill on West 41 Street, and Garay were the complainants. The court reasoned that since Garay did his own work and employed no labor, he did not have to belong to a union, and was therefore out of labor's jurisdiction. By March 1939, however, pickets of the International Brotherhood of Electrical Workers, Local 766 were once again marching in front of locations with Garay machines, claiming the decision had been based on misleading signs and had not been an injunction against picketing. Labor difficulties were to plague Manhattan for many years, and MONY frequently filled the role of arbiters.

By 1940, the Automatic Music Operators Association had weathered the difficulties of its first three years and was slowly growing. The October social gatherings were fast becoming a regular event on the New York calendar, that year featuring entertainment by Kay Kyser and band, Dinah Shore, Eddie Duchin and Ellis Fitzgerald among a host of other big names. Rubinow and Bloom had become the mainstays of the organization.

Any Bonds Today?

But the future of the association was being shaped in Europe. When the annual dance was held that fall, Poland, France and Denmark had already fallen, and Norway was all but out of the war. Russia was mopping up the last resistance in Finland. The Battle of Britain was about to begin. As the threat of war drew closer, a patriotic fervor swept the U.S. Kate Smith's version of "God Bless America" had been one of the biggest jukebox sellers of the year. The week of Nov. 9-15, 1941, was designated Phonograph-for-Defense week, and a campaign began that fall to put Irving Berlin's "Any Bonds Today?" on every machine in the country. New York operators were in the forefront of the campaign to put this record, commissioned by the Treasury Department to help sell defense bonds, on the No. 1 spot in the nation's phonographs. Billboard estimated that more than 100 million citizens heard the song during one week in November.

When the week ended, Pearl Harbor was 22 days away. The attack threw the industry, as well as the entire nation, into the fight. Automatic phonograph production was cut to 25 per cent by Feb. 1, 1942, and jukebox manufacturers immediately began converting their factories for wartime production.

The war years were years of retreatment for the New York operators, as well as the music industry in general. New machines became unobtainable. A shelter shortage caused rationing for the record companies, and cutbacks in record production. And to add to these woes, President James Petrillo of the American Federation of Musicians in 1942 declared a ban against union

(Continued on page 75)
A compromise of sorts was finally reached when Supreme Court Justice Ferdinand Pecko decided that convertibility of coin-operated games to give free games would be reasonable. The submission of a plan by the 1962 National Convention of the American Association of Coin-Operated Machine Operators (AAMO) indicated that these machines would be given titles of legitimacy finally in their hands, the city Government and machine operators thrashed out their differences and licensing of amusement games after a thorough testing by police to prove that skill and chance, was the deciding factor in the games, began once again.

The years following those post-war growing pains were comparatively quiet. The birth of Israel inspired Al Denver, Levine, Charles Aronson, Arthur Herman, Max Gordin, and others who, as they became a natural part of the Jewish establishment, became involved in the United Jewish Appeal campaign and their efforts included a $19,000 dinner in September 1951.

Denver also took a vacation in June 1949 to help relieve the suffering of displaced persons in European camps. Special television coverage, the like of which American viewers had never seen before, brought the attention of the entire world to the plight of those refugees. Denver, in collaboration with the American Jewish Committee, was able to bring to New York for the first time in a group some Jewish youth from the camps. The group's appearance on television led to the idea of a national tour. All the proceeds from the national tour were then turned over to the American Jewish Committee which distributed them to several Jewish organizations, including the United Jewish Appeal of New York (MONY).

Dorothy Berle, who had seen membership climb from 90 in 1951 to 175 in 1953 as seven years as secretary, retired to take up the duties of a wife in 1953. The entertain- ment of the New York officers for the 1955 convention included Harvey Berle, Granite Gibbs and Lyons Ford.

The Dead Nickel

A sign of the changing times came in January 1956, when Denver's operations, known to everyone from the New York area held a forum on dime play and denied that nickel play was all but dead. The only nickel left were the 20- and 24-selection machines, where the jukeboxes were operated solely for nickel play. Denver explained that the result of conversion to dime play had been fewer service calls for greater dollar volume.

The early 1950's, years of quiet growth and prosperity for the organization and its members, was also marked by the growth of the local and the United Jewish Appeal and the coinmen. The annual fund gathering drive for the benenvolence organization became a major national undertaking with Denver in 1951 and 1955.

The years of tranquility came to an end in 1957, with first-class service provided by Harold Aronson of Popular Music System, Inc. that thought it might work if "it was done on a new machine that looked new," he reasoned about the change-over. Out of the $6-a-month mail order. The 10-cent, three-a-quarter play system. "I think it is a good idea and that New York would go for it," Bob Jaeger, vice-president, had stated: "It won't work." Wurlitzer announced its plans to convert to a "new machine" and was warning coin-machines and service to be swept away the crisis.

The threat to the industry appeared with the advent of television. In the years just before the war, the jukebox trade had been a relatively small one. Under pentagon, veteran, low-price patrons frequently decided they would rather watch a baseball game on television than listen to the phonograph. The entire system has been broken with a bang. Denver and counsel Levine urged a "well-thought-out promotion campaign" to fight this.

Coin Machine News

**Continued from page 74**

members making records to be played in jukeboxes or over small radio stations and demanded the use of union musicians in hotels and places of recreation. Record production by the major companies came to a halt. (One off-shoot of this ban was the string-pulling and field trips needed to make sure of供货 by Ben Benny Goodman and his sextet to perform at the October banquet of the Music Operators Association.) Not until October 1943 did Petrillo and the industry come to terms, and production resumed.

But the years of stagnation were also years of quiet change in the record industry. Changes prompted by the shifts in the music audience.

The need for workers in the war factories of northern cities came from rural areas all over the country, many from the South. Country and western, or "hillbilly" or "folk" music, became more popular, because more popular. "Hillbilly" music consisted mostly of cowboy and spiritual songs in those days.

Another development was the comparative youth of many of the R&B stars during the war. "Teen-age clubs" sprang up all over the country (and folded just as fast when war ended, the jukebox was the center of every club. They were hailed as the answer to the rising tide of juvenile delinquency. The teen-agers were placed under the spell of the big band sound.

The first annual banquet was held in 1943 at the Waldorf-Astoria Hotel, and was the biggest one yet. Four hundred and ten guests attended and the usual big-name entertainment. One piece of the gathering included the note "Arthur and Arthur Herman were drinking everything but the stuff!"

On the other hand, it was reported that his brother Lyle, Milton Herman had been shot down over Dutch Nieuwpoort.

New Prospects, Problems

The end of the war brought new prospects and new problems to the association. President Al Denver explains it, "A lot of new machines and fresh young blood have helped the industry. The operators began a stepped-up drive for new members with personal contact and letters to nearly every New York operator member. He thought the membership began to swell fast.

Postwar inflation hit the jukebox industry just like everyone else, and the great debate of nickel vs. dime play began. Most New York operators were wary of dilettante who Harold Aronson of Popular Music System, Inc. thought that it might work if "it was done on a new machine that looked new," but remained skeptical about the change-over. Out of the $6-a-month mail order. The 10-cent, three-a-quarter play system. "I think it is a good idea and that New York would go for it," Bob Jaeger, vice-president, had stated: "It won't work." Wurlitzer announced its plans to convert to a "new machine" and was warning coin-machines and service to be swept away the crisis.
WASHINGTON — Anti-smoking forces may push new federal excise taxes on cigarettes. Sen. Robert Kennedy (D., N. Y.) is urging legislation to tax cigarettes on a sliding scale depending on the amount of tar and nicotine content, which would be stated in the label under requirements of another bill.

The battle against increase in youth smoking has climaxed in a number of bills proposed by Senator Kennedy to cut back cigarette advertising on the air. During last week’s World Conference on Smoking and Health in New York City, the senator said he would like to see an end to cigarette advertising on the air, eventually.

Cotul

The New York Senator would like to ban the new longer 100 mm cigarettes and require aluminum cutoff band on all cigarettes, to prevent smokers from going behind the end of the cigarette where tus become most concentrated.

Under the proposed cigarette tax bill, the tax increase would not hit brands with less than 10 milligrams of tar and 0.8 milligrams of nicotine — these would stay at present excise rate of $4 per 1,000 cigarettes.

PHOTOGRAPHS (View of Chinese Coin Dealers, courtesy of the News and World of Art)

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Chicago — The National Vendors Association (NVA) has developed a new definition of a bulk vending machine as a weapon in combating one of its most pressing problems: discriminatory per-machine license fees. How to encourage adoption of the new definition will be a main topic at the NVA board meeting here Oct. 28-31.

Another important topic will be progress report on the long-term benefits of the use of bingo chips as slugs in vending machines. The NVA is still waiting for regulations from regions where tax relief measures have been passed will also be heard and plans will be formulated for the 1968 and 1969 national conventions.

"Disproportionate and discriminatory per-machine license fees is another pressing problem," said NVA counsel Don Mitchell, who drew up the new definition. Mitchell, and his Chicago law partner, Ted Rayner, are NVA's attorneys.

"We often discover that legislators are sympathetic to eradicating bulk vending equipment, but they usually complain that they are being held hostage against other vendors. We need a definition that clearly shows legislators that the bulk vending industry is unique.

Mitchell set out the definition of a bulk vending machine as, "A non-electrically operated vending machine containing, unsealed, bulk merchandise, which, upon insertion of a previously issued token or in equal portions, at random and without selection by the customer.

Mitchell said he favored a definition that did not attempt to identify the vending machine in terms of coinage. "While we are still basically a penny business, we cannot escape the fact that many of our machines are going less and less dependent upon the 1-cent machine.

"The reason why the definition is just as valid in the case of a machine vending nickels instead of coins is the dispensing penny gum and change, he adds. "The sale of the same merchandise over the counter does not require a specific license. If a coin-operated price-regulated per-machine license fee is unreasonable with a relationship to the cost of the bulk vending machine.

"There are really only three areas in which bulk vending machines are not like the police, wherein it was declared that a bulk vending machine served a public purpose. This now longer applies because even of the few machines that existed on the books had the books been re-defined to exclude bulk vending.

"Another area has been in foreign countries, where our machines dispense merchandise and many dispose of a combination of foreign currency in addition to the slugs. This leaves us with one area which needs special attention and taxation and why we need the definition.

Revenue Tax

"Many municipal and State governments tax machines on the basis of revenue, through per-machine license fees, and we propose why it becomes necessary for us to identify the bulk vending unit as against larger pieces of vending equipment.

"As an example, B. H. Hutchinson has recently been involved in fighting a change in the ordinances in Atlanta, which is taxing each machine through per machine license fees. We furnished him with this definition," Hutchinson is a veteran bulk distributor and vice-president of NVA.

"The definition has caused significant changes for recent export victories throughout the world. In California the sales tax has been raised from 4 to 5 per cent but merchandise sold through vending machines for 10 cents or less will only be taxed on the item, not its gross selling price.

"Sam and John Kline, SA and Herb Goldstein at Oak Manufacturing worked with Ted Rayner and Sid Kallick in getting this important definition written into the new tax law," Mitchell said. Kallick is counsel for the National Automatic Merchandising Association.

N. C. Victory

Probably one of the most notable, recent tax victories was achieved for the North Carolina vending machine district, where Lee Smith and Jack Robinson of Smith & Regal, Charlotte, won an exemption on 1-cent vending machines, largely by identifying the bulk vending industry.

Smith is an NVA director and president of the Carolina Bulk Vendors Association. He and Thompson, also an NVA director, passed out boshels of the text of the legislation which won the praise of lawmakers.

North Carolina representatives have asked him to be a special speaker at the 1966 Consumer Affairs Convention at Phoen-

Problem

Another important problem is that of the termination of a three-year old deal with the manufacturer. Roger, a former president of NVA and now head of the new York Vendors Association, and Harold, together with Mitchell and NVA, have exerted pressure on the U.S. Treasury Department. Currently U.S. Treasury officials are calling on a dozen manufacturers of bingo chips, used widely in bulk vending.

"The use of slugs is not only a serious matter in terms of the revenue lost to vendors," Mitchell pointed out, "But it is a serious matter for children because it leads them to feel they can convert merchandise by using slugs.

Conveniences

Heading the list of conveniences planning for the 1966 American Spring Convention at Pheasant Run, a suburban resort near Chicago and the 1969 spring convention, set for Las Angeles, Convention chairman Rolf Lobl and executive secretary Jane Mason will present a complete report at the Sunday, Oct. 25, hotel meeting here.

Hotel meeting here will be vice-president, and sales and Mason is sales manager, bulk vending division, Leaf Brands, Div. W. R. Grace & Co., Chicago.

Other officers to be here for the meeting, Raynard S. N. E., A. N. N. A. B. A. , Chicago; President, Nicholas Schir, Schir, Chicago, New York, treasurer; Nicholas Schiro, Chicago; treasurer and Mike Spiegel, Chicago, ser-

Futurists

Honorary Presidents Alvin K. H. B. E., Chicago; Bernard Bitterman, Board, and a future President of the Manufacturers Association, Maslen, Northwestern Sales & Service, New York; Leonard Quinn, Confection

from his Double-R production out-

LONDON

Danco group profits for the year ended March 31 dipped to $7,731,000 with the 1966 total of $7,155,000 a drop of over 1,000,000. The year's turnover was $12,000,000, or 108,757,000 in ex-

DANCO, March 31, with 1965 profits of $12,000,000, compared with 1966. Their total volume of sales for the year climbed by 31 per cent, and exports, representing 16 per cent of the total, was 15 per cent higher.

Home sales for the quarter were up 1 per cent, and exports rose by 24 per cent, giving a total rise for the quarter of 19 per cent more than 1966. The June sales of 1967 were $17,290,000, with album output up by 41 per cent, and sales and profits still declining. Independent producer Steve Rowland has acquired the Camp label from Campbell-Con-

In our new 12-page catalog.

It's a fact: Vanished Ink is a blood red fluid that when squirted on a white spot it changes to a red blotch that will disolve defects. A package of VANISH-INK and a 100 count dispenser makes a great gift. For details of the simple instructions is packed in each bottle. Shoots to 15 feet. Not a few drops but a liberal spray. IMMEDIATE DELIVERY

Gimmeck is a set of dominoes which is a good display. This is a must on your machine.
See $4.5 Billion in '67 Vending

CHICAGO—The growth of institutional food service contracting and the vending of canned and bottle products, among factors cited in the record $4.5 billion in sales of products through vending units this year, predicted by the National Automatic Merchandising Association (NAMA) figures.

While this would be over twice the $2.2 billion in sales 14 years ago, net profits this year are dipping. In 1956, industry net profit before income taxes averaged 4.7 per cent of sales. NAMA estimates current profits ratios are "trending lower."

The profit squeeze is related to rising wages, prices of utility and labor and hikes in sales taxes.

Auto. Products At NAMA Affair

MINNEAPOLIS—Art Brier, sales manager at Automatic Products Co., here, said last week that the firm's three new cigarett machines will be displayed at the National Automatic Merchandising Association trade show in Chicago's International Amphitheater Oct. 29-31.

One, named the model 630, Model 850 and Model 900, which is a modular unit, Brier said. Each machine contains a 100-mm length cigarett, Model 850 is a 36-column unit, the other two have 120 total columns. "Our production schedule on these units is so heavy we can't make any announcements about other new products," he said.

which vending units cannot collect, NAMA said. Since coin mechanisms can't allow for increases of less than a nickel, the difficulty of raising beverages and candy from the traditional 10¢ to 15¢ is another factor cited.

Diversification A major factor in vending sales growth is diversification

Expect Large Western Meet

SAN FRANCISCO—Vending operators from numerous western States are expected here Sept. 22-23 for a National Automatic Merchandising Association (NAMA) management conference at the Jack Tar Hotel. NAMA officials anticipate a large gathering and have warned that obtaining last-minute accommodations will require a "miracle."

Workshop sessions with NAMA experts and management conference at the Jack Tar Hotel. NAMA officials anticipate a large gathering and have warned that obtaining last-minute accommodations will require a "miracle."

Special emphasis is being placed on keeping the sessions on an informal basis so that operators can get ideas, data and methodology applicable to their own operations back home.

into institutional food service contracting and in-plant feeding by vending firms. Of 6,000 vending firms, some 1,500 now operate their own food production commissaries. Many have gone into concession services and mobile truck catering.

NAMA said that the sale of commodity-prepared foods—such as salads, sandwiches, entrees and pastries—will hit more than $180 million, up 70 per cent from five years ago.

Leading the rate-of-growth parade in vending, according to NAMA statistics, is canned soft drink vending. Production of canned cold drink dispensers has increased 21 times in the last four years. Production last year was 38,870 units.

Cigarettes, candy and hot and cold beverages continue to account for 80 per cent of all sales through vending machines, said NAMA. Annual volume increases from 7 to 10 per cent have occurred during recent years.

Confection sales of 5,012,652,000 units were reported in 1966 and NAMA says over one third of all candy bars are now sold through vending machines.

In hot beverages—where single cup fresh hot beverage units are a big trend—1966 sales amounted to $4,265,000,000 cups and 2,091,000,000 cups in 1960.

The formation of new vending companies has balanced the mergers of other vending organizations, still leaving the total number of operators an estimated 6,000.

Ground-Breaking for Canteen Corp.'s new 50,000-square-foot office, food preparation and distribution center in Dearborn, Mich., is celebrated by, from left, Dearborn city councilman Thomas D. Dolan, Al. I. Michener, Jr., chairman of the Canteen Corp.; L. M. M. Nethercote and Vincent B. Fordell. The new facility will consolidate the services of several Canteen branches in the area. It will serve a major link of Detroit's Edsel-Ford Freeway. Headquartered in the building will be Canteen's Lake-Central Area Division, Paul G. Duffy, area director, and Cigarette Service Co., Benny Koss, president.

New Equipment

Cartonmatic Vendor

Cigarette Carton Vendor, developed by Cartonmatic Vending Corp., vend s 30 selections in five price ranges through use of special plastic tokens purchased at check-out counter of location. The unit is available in two sizes: 4'x6'x5' or 3'x6'x6' 1/2; and holds 650 cartons ready to vend and stores an additional 450 cartons. The woodland finish can be key to various decor requirements.

RICHARD G. MURPHY has been named national sales manager for Cameron International Ltd., distributor for the Seeburger machine in the U.S. He had been a regional vice-president for Seeburg and was Albany, N. Y., branch manager for Davis Distributing Co.

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United Future ........ 299.
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Smokeshop Model V 27 .... 83.
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**Coin Machine News**

**CONTINUED FROM PAGE 77**

And unprecedented in the first years with Al Bloom and Leo Ruth, now, when three of them had been the mainstays of the fledgling AMOA. Denver expressed his regret in a letter that the firm was “just a four-letter word” and a drifter set up a Sidney Levine Memorial Foundation with funds to be allotted to universities and hospitals for scholarships and research.

In December, MONY and six jukebox operators executed a consent decree, MONY agreed to stop the practice of booking an injunction against Local 19 of the Cigarette and Coin Vending Machine Employees Union from the State Supreme Court. The charges were the same as those made against the other two locals, and as the operators were found not to be involved in the racketeering activities, the union dropped the case in the same action in Local 19's case. The operators charged the union with trying to create a "gutless" operation.

**Bye-Bye Bums**

Despite all the fabulous fighting, even in 1957, there were a few bright spots in the operators' situation. The city council considered a more favorable licensing bill, which would put a ceiling of $250 on arcades and $50 for all locations with fewer than five games.

The entire slate of officers was re-elected by acclamation: Denver, president; Joe Conners, vice-president; Harry Wasserman, treasurer, and Ben Chi, secretary. C.T. Brown was also returned as manager. Both the Giants and Dodgers moved to the West Coast, eliminating two-thirds of the TV broadcasters' locations and the operators had attended the annual 13th annual Jewish Appeal dinner at the Alhambra Hotel, May 15. More than 1,000 attended the annual October banquet, topping off MONY's 20th and one of its most exciting years.

Operators from the Associated Coin Machine Operators of New York, in their statement, said they would continue to work together with the Associated Amusement Machine Operators of New York in the future. The new organization said it would continue to work with the operators in the area of unionization and arbitration procedures.

MONY attorney Samuel Mezansky prepared a brief categorically denying the charges, explaining that the list were not properly defined and stated that the arbitration clause of the bylaws, in a way violated restraint of trade laws. MONY agreed to comply with a consent decree of the State Supreme Court and abide by its listing procedures.

Both the members of the coin machine industry, troubled by the years of strife and bad press, formed a permanent public relations organization to represent New York operators. The organization was called the American Coin and Vending Operators (ACVO), and its chairman, the committee, whose other members were Hirsch, Samuel Polley, George Holmoe, Larry Herline and Bruce Lane.

A new city jukebox tax was signed by Mayor Wagner July 1, 1957, charging the operators $25 per machine. Colomn had vigorously objected the measure and some estimated that it could cost up to 2,000 locations might be forced to leave the States and the Entity of AMONY's position in the labor field was labor.

In March, 1958, MONY won its injunction against Local 19. Judge Arthur Markewich declared it "nothing but a paper organization," and virtually eliminated the group from the labor scene, thus clearing the decks for the struggle between the KCIA and the Teamsters. Later that year, five game groups from the association to form their own group — The Game Operators of New York Inc.

**Labor Peace**

A step toward labor peace was taken by MONY in late 1958, when they approved compulsory arbitration as a means of settling labor disputes. The new bylaws provided that the arbitrators would in most cases be drawn from the American Arbitration Association.

A few comparative quiet reigned for the next few months. Al Denver explained the New York labor difficulties to the Senate Republicans in February 1959 and the committee devoted much of its time to the study of the situation. A month later, attorney Samuel Mezansky told MONY that a federal grand jury would be called to investigate the jukebox racketeering situation. Gotham operators were apprehensive about a possible outcome of the tax, but still found time to raise $2,000 for the UJA. It was a calm before the storm.

**Our Week in May**

As soon as Murray of The New York State Attorney General asked MONY and AAMONY to show cause within 20 days why they should not be dissolved under the Donnelly Act, New York's anti-monopoly law. The State charged that the association's location lists and arbitration procedures were illegal.

MONY attorney Samuel Mezansky prepared a brief categorically denying the charges, explaining that the lists were not properly defined and stated that the arbitration clause of the bylaws, in a way violated restraint of trade laws. MONY agreed to comply with a consent decree of the State Supreme Court and abide by its listing procedures.

**Organizational Meet In Wichita**

WICTA, Kans. — Talks by Music Operators of America (MOA) Executive Vice President Grangers, were held at the high point of the reorganization of Kansas music and vending operators and was held Sept. 16-17.

The convention reactivation move here is typical of that of several other States this summer. The MOA officials have traveled to meet their local conventions and participate in the affairs of the national organization. The convention here was planned by Harlan Wingrove, an Emporia operator and MOA vice-president and Ronnie Cazell, who operates locally.

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**CARDINAL SPELLMANN was presented a check from MONY in the 1950's. From left, the late Barney Sugarman of Runyon Sales Co., Senator Al Borkin, the Cardinal, Father Kelly and Meyer Parkoff, Atlantic N.Y. Corp.**

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SEPTEMBER 23, 1967, BILLBOARD
Big Pool Accessory Array
By Wico at MOA Exhibit

CHICAGO—The Wico Corp. will devote much of its exhibit at the Music Operators of America (MOA) trade show Oct. 27-29 to showing the pool table supplies in its new “holiday-special” catalog supplement just issued.

Advertising manager Robert Garrett said the firm will also show “several brand-new products” at its trade show booth.

The new 24-page catalog supplement, issued with Wico’s new 160-page 1966 vending machine parts catalog, lists such items as pool table cloth, cue sticks and such general items as lamps, fluorescent, cleaners, lubricants, pucks, bowling balls, plastic pins, phonograph needles, speakers and baffle combinations, coin chutes, leg levelers, hardware items and radio tubes.

Both the big Wico vending catalog and the supplement are being mailed out this month. All items in the holiday supplement are available at the special prices through Dec. 22.

The new vending catalog has 30 additional pages, including new sections devoted to replacement parts for Rowe, Seeburg, Rally and Vendo machines; coffee, cold drink, hot and cold food, ice cream, milk, cigarette and all-purpose merchandise machines.

The vending catalog is free to vendors on request and will be distributed at the Wico exhibit in booth 176 at the National Automatic Merchandising Association show Oct. 28-31 at the International Amphitheater in Chicago.

Wico is located at 2913 N. Pulaski Road, Chicago, Ill. 60641.

Say You Saw It in Billboard

Neb. Assn. Plans Show

NORFOLK, Neb.—Planning for a December trade show and convention was to have dominated the business session at a meeting of Coin Operated Industries of Nebraska (COIN) here, Sept. 16-17. To be held early in December, the affair will be held at Holiday Inn or the Sheraton-Continental in Omaha. Operators from South Dakota, Iowa, Minnesota and Kansas will be invited.

Other highlights of the meeting here were to be addressed by Howard Ellis, secretary of COIN and treasurer of Music Operators of America (MOA), and Ted Nichols, an MOA vice-president.

Ellis was to have explained MOA’s various insurance programs and explore the possibility of a COIN junket to the national convention in Chicago Oct. 27-29. Nichols was to have reviewed the status of the U.S. copyright law revision affecting royalties on records. An industry-backed copyright measure has passed the U.S. House but is pending in the Senate.

Sees Background Music as Threat to Jukebox Trade

PHOENIX — Background music firms here are crowding in on the financial take of jukebox operators, according to Stan Beasley, an executive with Garrison Sales in Phoenix.

Operators are losing ground to aggressive sales tactics by three Phoenix background music firms, all bidding for jukebox and amusement game locations, explains Beasley. "They have many of the class lounges and restaurants wrapped up and now they’re going after many bar-taverns."

A spokesman for a background music firm admits there is "fierce competition between jukebox operators and his firm over locations." It’s stricty business," he says, "We’re out to get our share of locations."

Beasley declared: "Many Phoenix locations, suitable for jukebox operations, have shifted to background music. Location owners believe background music adds class to the establishment. All of a sudden they’re not interested in their take off the jukebox."

Cocktail lounges and sophisticated restaurants already have switched to background music but operators are trying to hold the line on bars going over. Operators now are frightened of losing established jukebox locations to the background music firms, says Beasley.

Operators in Arizona also are hears of bringing in a modestly priced and depressed business years. While there are no State taxes in Arizona, operators are plagued by high city taxes, explains Beasley.

In Phoenix, jukebox operators are hit by a $10 a year per machine tax, while the tax on amusement games is $100 and $48 on pool tables.
MOA Show Exhibitors

• Continued from page 73

many of the non-chart active artists who are out with singles.

The annual MOA exhibit and convention (program schedule below) will be held here Oct. 27-29 at the Pick-Congress Hotel.

Labels to exhibit are Capitol, Columbia, Decca, Dixie, Elegie, London, MGM and RCA.

Jukebox manufacturers on hand will be Seeburg, Wurlitzer and the import firms, Associated Coin Amusement Co. and Jupiter Sales of America, Tape-Athon Corp., etc., to show its background music systems.

Game makers on hand will be A.M. Tech, American Machine & Foundry board, Bally, Chicago Coin, Fausti, Franky Key, Midway, Mike Munves Corp., National Set-up Board, The Northwestern Corp., Sega Enterprises (first foreign-based firm outside Canada to ever join the MOA), Sutra Import Corp., U. S. Billiards, United Billiards, Valley and Williams.

Video


Billboard, as always, will have a large booth and provide a convention floor paging and message service.

Higher Nevada Tax Suggested

LAS VEGAS, Nev.—City Attorney Sidney Whitmore, charging that cigarette vendors and some retailers were defrauding the public with a 5-cent-a-pack price hike, asked for a new 3-cent cigarette tax boost.

The request came Aug. 31 in a letter from Whitmore, president of the Nevada Municipal Association, to Gov. Paul Laxalt.

"There will be demands for increased revenue for the municipalities of this State to the next Legislature," Whitmore wrote. "I ask that you be so kind as to increase the cigarette tax to 10 cents a pack "even though it may be insufficient to meet the needs of the cities."

Present cigarette tax is 7 cents. The 3-cent increase would "relieve the gougers of their additional profit," the city attorney said.

A proposal for a 3-cent-a-pack tax boost was defeated in the last Assembly session.

"Instituting the office of the Legislature," he noted, "the sale of cigarettes increased 5 cents a pack by cigarette machine vendors. Likewise, the cost per carton in many retail stores has been increased. If one solicits the reason for this increase, the answer given indicates there is an additional tax."

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