

# Billboard

The International Music-Record Newsweekly

## Victor Mono Product Is Cut in Some Areas

By LEE ZHITO

NEW YORK—RCA Victor's position in the mono LP price picture came into sharper focus last week against a backdrop of dealer discount offerings in some markets intermingled with heated denials.

The denials came from RCA Victor executives here who maintained that the label was in no way contemplating any change in its mono price schedule, but was sticking to its recently established wholesale price which is on par with stereo.

## Japanese Pub, Acuff-Rose in Sound Merger

NASHVILLE — Acuff-Rose Publications is working out an agreement with Shinko Music Publishing Co., Ltd., Tokyo, for creation of a "new sound" in both the United States and Japanese markets.

Bob McClusky, general manager for Acuff-Rose, and Shoichi Kusano, owner of Shinko, said this new, expanded relationship would allow utilization of typical Japanese instrumentation in today's sound, and also bring about production of current American chart record for distribution in Japan.

In essence, it would work like this: Japanese soundtracks, featuring the Shamisan and koto, would be instrumented in Tokyo by Shinko, which is the agent for Acuff-Rose-Far East. Shinko

*(Continued on page 57)*

## 1st Montreux Disk Awards

MONTREUX, Switzerland—The Montreux Festival will inaugurate the Montreux International Record Award next year. The awards, which will be selected by an international panel of specialist record critics, will be given the three outstanding classical records of the year without breakdown by category. The festival will institute a similar jazz award in 1969.

The first classical awards will be given on Sept. 11, 1968 during intermission of a concert of l'Orchestre de la Suisse Roman-

*(Continued on page 62)*

## 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 Racusin, 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 Racusin, the record companies are exercising much more selectivity in the selection of shows even though they are getting 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 the producer actively seeks financial support from a record company.

Of the five shows in which Victor is financially involved, three are the offshoot of earlier

*(Continued on page 10)*

### SPECIAL FEATURES

#### PlayTape

See Center Section

#### Supraphon

Pages S-1 to S-12

#### MONY

#### Anniversary

See Coin Section

## Teen Rock Bands Get Coddled and Clubbed

By RAY BRACK

By LORAIN ALTERMAN

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)*

DETROIT — The Detroit Federation of Musicians, Local 5, is making a strong move to unionize the teen-age rock 'n' roll bands and all the teen night-clubs that use live music here.

The move was spearheaded by Jim Cassily, the Federation's former business agent. Dennis Day has taken over the job.

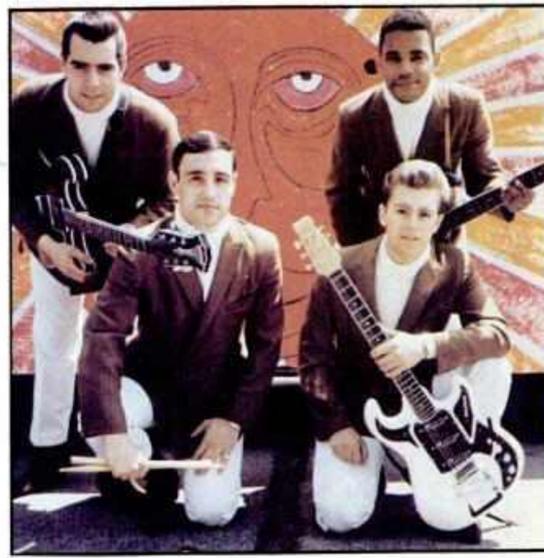
The Federation acted when it found that many teen club own-

*(Continued on page 14)*



Louis Prima, who "plays pretty for the people" with the Phono-Jet, newest member of the Seeburg family of coin-operated phonographs. It's obvious Louis can tell the Phono-Jet is going to be playing pretty for people all over the world. His latest United Artists hit album is titled "On Broadway."

(Advertisement)



Acta Records' hot new group from the Windy City, the American Breed, after running up a string of chart singles, now launches its first album, "The American Breed," Acta A (3)8002. Packed with their hits plus their unique treatments of standards, it's sure to blow up a storm of sales activity.

(Advertisement)

## 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 per cent hold the position of president of their respective companies, with an additional 20 per cent in the capacity of vice-president, director or manager.

The Forum will bring together these executives from all phases of the industry—from record manufacturers and tape cartridge duplicators to rack merchandiser and retailers. The two day sessions will be held at the New York Hilton, Oct. 16-17.

*(Continued on page 10)*

(Advertisement)



Miss Anatomy of 1967

## MUNTZ IS TODAY'S MUSIC INDUSTRY HAPPENING



MUNTZ STEREO-PAK INC.

not affiliated with Muntz TV

7715 Densmore Avenue  
Van Nuys, California (213) 989-5000

# 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

# CBS to Distribute Immediate in U. S. in 2d Outside Label Deal

NEW YORK—CBS Records will handle the marketing and releasing of Britain's Immediate Records in the U. S. The deal was concluded by Clive J. Davis, vice-president and general manager of CBS Records, and Andrew Loog Oldham and Tony Calder, owners of Immediate.

This marks the second outside label that CBS has taken on this year for marketing and distribution. The first outside label to come into the CBS fold was Lou Adler's Ode Records.

The arrangement with CBS is the culmination of Immediate Records' plan to establish releasing outlets in every record market throughout the world. Under these arrangements Immediate Records are released on the Immediate label in each country.

The debut single 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 fastest-breaking single to date.

Since its establishment two years ago, Immediate has emerged as the first successful independent record operation in England. Immediate's roster of producers includes Mick Jagger, Mike Hurst, Steve Marriott, Ronnie Lane and the label's co-owner, Andrew Loog Oldham, who also produces the Rolling Stones.

Immediate's rise in British



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 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-contained staff of writers and producers who provide material for the recording. Immediate also focuses much of its attention on artists who write, arrange and produce

their own material. "Itchycoo Park," 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 creativity. Its number of successful records has been very unusual. In a short period of time the label has been consistently on the English charts, and I know that under the direction of Andy Oldham and Tony Calder, Immediate Records will soon establish itself as an important source of hit product in this country."

# Record Trade's Fund Gives \$3 Mil. to Members of AFM

NEW YORK—The Phonograph Records Special Payments 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 \$720,000, 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 contribution on its sales of records, and each Federation musician who made phonograph records receives an individual payment in the proportion that his annual scale wages from recordings bears to the total scale wages paid by the industry to all union musicians.

AFM President Herman Kenin expressed the expectation that continued prosperity of the record industry coupled with vigilance by the union over collection procedures would result in increasing payments by the Fund to musicians in future years.

## COLLEGE, FOX PUB. PROGRAM

CORAL GABLES, Fla.—Sam Fox Publishing Co. will continue to assist a University of Miami undergraduate in his final semester as an internee in the firm's New York office under a co-operative agreement, now in its second year.

The program is part of a music merchandising course under the Department of Theory-Composition and Music Education. Robert Rogel, the first internee under the program, was graduated in June and received a permanent berth at Fox from Frederick Fox, president of the company.

# Laurie in Deal With UK Firm

NEW YORK — Laurie Records has concluded its first U. S. distribution deal with a foreign label. It's with President Records of England, a division of the American Metropolitan International Holding Co. The parent firm is on the Canadian Stock Exchange.

President was the first British label to turn to independent distributors (the others distribute through the majors).

First record to be released under the new arrangement is "I Can't Find a Girl to Love Me," with the Equals. The second release, scheduled for Oct. 1, is by a new group, Guardians of the Rainbow.

President has been on the British charts with the Casinos, Symbols, Alvin Cash, Felice Taylor and Otis Clay, and on the German charts with the Equals.

NEW YORK — Due to an error in transmission, Cameo's "And Me . . . I'm Ed McMahon" was listed incorrectly as a classical album under the Four-Star Album Reviews in last week's issue. The correct category for the album is pop four stars.

# Mfrs. to Hold War Date v. Bootleggers

NEW YORK—At least eight record manufacturers, picking up the ball thrown by B. T. Puppy, are about to form a major offensive to stop bootlegging operations. This concerted action springs from Puppy initiating suits against 15 metropolitan New York and Long Island record retailers on charges they sold counterfeit recordings. Summonses were issued Tuesday, Sept. 5 (Billboard, Sept. 16).

No date has been set for the initial meeting, but each day, according to Seymour Barash, president of B. T. Puppy, the

list grows of record companies seeking to take part in the drive.

At presstime, those set for the meeting will be Mort Nasatir, MGM Records president; Walter Hofer, music attorney representing Capitol; Morton Miller, counsel for Kapp Records; Paul Marshall, attorney representing Bell Records and the Atlantic-Atco group; Sam Yamin, Decca vice-president and an attorney; Ralph Seltzer, 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. Straus Associates, news director of the American Broadcasting Co., news editor of the National Broadcasting Co. and assistant to the vice-president in charge of radio and television for Norman, Craig & Kummel. He had also been a campaign adviser for the late President John F. Kennedy.



ROSHKIND

Chris Hamilton resigned as Dot's executive vice-president. She had been with the company 17 years and was Randy Wood's chief assistant. As a tribute to her, Wood launched Hamilton Records as his budget line. Miss Hamilton, who held the top sales post, had come to California with Wood from Tennessee. . . . Dave Pell rejoins Liberty as a&r administrator, a post held by Dick Peirce, now Dot's general manager, during the past year Pell was with UNI Records.

David Berger, vice-president at ABC Records, has been named to handle all artist relations for all ABC divisions, in addition to his duties in the international department. . . . Wally Roker has been hired to do r&b national promotion for ABC and its subsidiaries. He formerly did national promotion for Scepter-Wand.

Bob Bohanan, former general manager at Hanna-Barbera Records, has joined Philco-Ford's new record division, working under Vince Novak, new products planning manager. Prior to his two years with H-B, Bohanan was a sales executive with Liberty Records. Bohanan has been working out of the firm's Philadelphia offices in developing distribution for the new hip pocket single record medium. . . . Rick Frio, recently national sales manager with Imperial Records, has joined Philco-Ford's new record division to handle sales in the Western region.

Paul Kresh is the new vice-president for Spoken Arts. He had been editor of American Judaism and co-ordinator of the award-winning television series, "Legacy of Light," on Westinghouse Broadcasting. He wrote and directed the weekly radio series, "Adventures in Judaism." Kresh has written a novel, magazine articles, short stories, a libretto for an opera, poetry and radio and television scripts. . . . Mercury Record Corp.'s home entertainment products division has named its first national service manager. He is Oliver Tyler, a veteran of 12 years in the electronics repair field.



KRESH

Jerry Seabolt has been named as promotion man for the Mercury label in Chicago, working out of Chicago Merrec. He comes from Bell Records, where he was Midwest promotion director. . . . In Dallas, Evans Reynolds, a former sports photographer for The Houston Post, has been named promotion manager at the Merrec branch. He'll handle the Mercury, Philips, Smash, Fontana and Limelight labels.

Bob Halley has been named to the Mercury staff in New York. He had been an arranger, songwriter, performer and producer. He is married to singer Cathy Carroll. . . . Merrec, New York Mercury outlet, has named Charles Morrison as promotion manager for Philips, Smash and Fontana. He succeeds Joe Senkiewicz, who left recently. Morrison had been with Merrec as a Brooklyn salesman. Before joining Merrec, he had been with Malverne and Portem Distributors.

Fred Munao has been named general manager of Real Good Productions. He had been a performer and a writer. . . . Johnny Musso has been named national promotion manager for White Whale Records. He had been a Decca West Coast salesman, promotion director for Liberty and national promotion director for the Imperial World Pacific group. . . . Benno Bernt named general manager of the Pacific Mercury Division of Warwick Electronics, responsible for product engineering.

# Ampex Adds Cortina Line To Cassettes

NEW YORK —The Cortina Institute language tapes will be added to Ampex Stereo Tape's (AST) 1968 line of cassette product in agreement between Bob Livsey, president of the Cortina Institute for Language Studies and AST manager Don Hall. Initial product will be issued in Spanish, French, German and Italian. AST is currently duplicating and distributing Cortina's tapes in 8-track and open reel configurations in Spanish and French. Each of the cassettes, as do the 8-track and open reel tapes, will be packaged with a printed text insert. First Cortina cassettes will be available in January.

# London Brochure Plugging Series

NEW YORK — An eight-page color brochure, "A World of Wonderful Music," is being distributed by London Records in connection with a merchandising campaign for its new International Series release. Included is an African Mass from Kenya in the Global Heritage Series. Other albums are from Czechoslovakia, Rumania, Turkey, Yugoslavia, Israel, Argentina, Germany, Hungary, Portugal and Spain.

HIGHLIGHTS OF THE WEEK IN

# Billboard

|  |    |
|--|----|
| <b>AUDIO RETAILING</b> .....   | 71 |
| PRICING PRECEDENTS galore are to be found in the new Allied Radio catalog. An analysis.  |    |
| <b>CLASSICAL</b> .....   | 62 |
| BRITTEN OPERA. London Records issues first recording of Benjamin Britten's "Midsummer Night's Dream" with the composer conducting.         |    |
| <b>COIN MACHINE NEWS</b> .....   | 73 |
| MUSIC OPERATORS OF NEW YORK (MONY) is 30 years old. The history is fun reading.  |    |
| <b>COUNTRY</b> .....   | 57 |
| THE NASHVILLE music industry has launched a drive to legalize liquor by the drink.   |    |
| <b>INTERNATIONAL</b> .....   | 64 |
| DECCA, PYE AND WARNER BROS.-REPRISE held sales conventions in London.  |    |
| <b>MUSICAL INSTRUMENTS</b> .....   | 14 |
| TALE OF TWO CITIES—Detroit knocks down union initiation fees for teen combos; Minneapolis club owners impose a limit on young talent fees. |    |
| <b>RADIO</b> .....   | 32 |
| TIGHT PLAYLISTS on rock 'n' roll stations are forcing record labels to buy time to advertise their product.                                |    |
| <b>TALENT</b> .....  | 23 |
| THE FOUR TOPS custom-tailor their repertoire to fit the requirement of the nightclub.  |    |
| <b>TAPE CARtridge</b> .....  | 68 |
| A MULTIMILLION-DOLLAR promotion will be launched by PlayTape in 28 countries this fall.  |    |

|                                   |                                 |    |
|-----------------------------------|---------------------------------|----|
| <b>FEATURES</b>                   | Hits of the World .....         | 67 |
| Jazz Beat .....                   | Hot Country Albums .....        | 60 |
| Musical Instruments .....         | Hot Country Singles .....       | 58 |
| Stock Market Quotations .....     | Hot 100 .....                   | 24 |
| Vox Jox .....                     | New Album Releases .....        | 61 |
|                                   | Top 40 Easy Listening .....     | 31 |
|                                   | Top LP's .....                  | 40 |
| <b>CHARTS</b>                     | <b>RECORD REVIEWS</b>           |    |
| Best-Selling Classical LP's ..... | Album Reviews .....             |    |
| Best-Selling Jazz Records .....   | .....Back Cover, 39, 42, 44, 61 |    |
| Best-Selling R&B Records .....    | Singles Reviews .....           | 18 |
| Breakout Albums .....             |                                 |    |
| Breakout Singles .....            |                                 |    |

## Billboard

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

**PUBLISHER:** Hal B. Cook, New York Office  
**EDITORIAL OFFICE:** 165 W. 46th St., New York, N. Y. 10036. Area Code 212, PL 7-2800  
Cable: BILLBOARD NEWYORK

**EDITOR IN CHIEF:** Lee Zhitto

**EXECUTIVE EDITORS:**

Paul Ackerman  
Ray Brack  
Aaron Sternfield

**DEPARTMENT EDITORS, NEW YORK**

Music Editor: Paul Ackerman  
Associate Music Editor: Mike Gross  
Chief Copy Editor: Robert Sobel  
Radio-TV Programming: Claude R. Hall  
Classical Editor: Fred Kirby  
Special Issues Editor: Aaron Sternfield

**ART DIRECTOR:** Virgil Arnett

**CHICAGO**

Audio, Coin Machine Editor: Ray Brack

**U. S. EDITORIAL OFFICES**

Cincinnati, Exec. News Editor:  
Wm. J. Sachs  
Chicago, Midwest Editor: Ray Brack  
Washington Bureau Chief: Mildred Hall  
Hollywood, W. Coast News: Elliot Tiegel  
Nashville News Editor: Bill Williams

**SPECIAL PROJECTS DIVISION**

General Manager: Andrew J. Csida  
Mgr. Record Market Research: Andy Tomko  
Director, Reviews and Charts: Don Owens  
Manager, Charts: Laurie Schenker  
Supervisor, Print Services: Bill Courtney

**INTERNATIONAL OFFICES**

**EUROPEAN DIRECTOR:** Andre de Vekey, 7 Welbeck St., London W.1. Phone: 486-5971  
Cable: Billboard London

**EUROPEAN EDITOR:** Mike Hennessey, 16 bis Rue Fontaine, Paris 9 me, France.  
Phone: 526.80.19

**UNITED KINGDOM:** Graeme Andrews, 7 Welbeck St., London W.1. Phone: 486-5971  
Cable: Billboard London

**CANADA:** Kit Morgan, 22 Tichester Rd., Apt. 107, Toronto 10

**ITALY:** Germano Ruscolto, Via Padova 154, Milano, Italy. Phone: 282-23-80

**FRANCE:** Mike Hennessey, 16 bis Rue Fontaine, Paris 9 me, France. Phone: 526.80.19

**JAPAN:** Kanji Suzuki/Japan, Trade Service, Ltd., 2-1-408, 3 Chome Otuka, Bunkyo-ku, Tokyo

**MEXICO:** Kevin Kelleghan, Varsovia 54, Mexico City, Mexico. Phone: 125002

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



Vol. 79 No. 38

## Jack Bregman Is Dead at 68

MT. VERNON, N. Y.—Jack Bregman, a partner in Bregman, Vocco and Conn, Inc., died in Mount Vernon Hospital on Sunday (10) of heart disease. He was 68. He formed the publishing firm with the late Rocco Vocco and Chester Conn in 1937.

Among the more than 3,000 copyrights owned by the firm were "Winter Wonderland." It's a Sin to Tell a Lie," "You'll Never Know," "Holiday for Strings," and "You Make Me Feel So Young." The company had contracts with such composers as Harry Warren, Mack Gordon, David Rose, Steve Allen and Count Basie.

Bregman, Vocco and Conn was sold to 20th Century-Fox Films last May for \$4.5 million. Bregman had been an ASCAP director for more than 30 years and served as chairman and treasurer of the Society's membership committee.

## WARING GOLF SEPT. 20-21

NEW YORK — The Professional Music Men's annual golf outing at Fred Waring's Shawnee Inn, Shawnee-on-the-Delaware, Pa., will be held Wednesday and Thursday (20-21).

Sam Taylor, Jerry Lewin, Hy Ross and Bernie Pollack are the committee members this year. William D. Littleford, president of Billboard Publications, Inc., will be playing as Fred Waring's guest.

## Nitery Owner Paul Forming Product'n Co.

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

Organic Reality Productions is aimed at providing TV specials, concerts and possibly later, films. Paul is negotiating with Metromedia for five more music specials similar to the one he produced on Monday (4) over WNEW-TV from 8 to 10 p.m. According to Paul, Monday's show marked the first time a pop music special led all other programs in the 8 to 10 time slot based on the Nielsen ratings.

Paul said the additional five specials would most likely be produced with Metromedia and would stretch from this fall to June 1968. The videotaped programs would be televised both in New York and Los Angeles. Acts would again include rock, folk-rock, blues and gospel. Organic Reality will not take on a record producing arm, he said.

## Claremont House, Monument in Deal

LOS ANGELES — Monument has acquired international publishing representation for Claremont House Music, owned by Felice and Boudleaux Bryant of Nashville. The new pact provides Monument with 10 catalogs either owned or represented by the label.

## Compatible Stereo in Chess' Future for '68

By BOB BURNS

NEW ORLEANS — Chess Producing Corp. President Leonard Chess told distributors here last week that by January 1968, the entire Chess, Checker and Cadet line will be available in compatible stereo.

The meeting introduced 18 new albums to distributor executives who came in from as far as Charlotte, N. C. The meeting was one of four distributor gatherings staged by Chess in San Francisco, Chicago, Washington and here.

The new product introduced

on the Cadet label includes packages by Ahmed Jamal, Ray Bryant Trio, the new Ramsey Lewis Trio, Bobby Bryant Sextet, the Soulful Strings and the John Klemmer Quartet.

Introduced on the Chess label were Pig Meat Markham and Charlie Chalmers.

New Checker items are by Sammy Bryant, the Dorothy Bewt Gospel Singers, Harold Smith and the Majestic Choir, the Soul Stirrers, Rev. O. M. Hoover, the Meditation Singers, the Violinaires, Ernest Franklin and Choir, Rev. C. L. Franklin and Stevie Hawkins.

## 'Billie Joe' Stirring Up 6-Chart Musical Storm

NEW YORK — Bobbie Gentry's "Ode to Billie Joe," probably the most talked about song of the year, is converting that talk into sales and airplay on the broadest scope. The song, which made it to the top on the Hot 100 chart in four weeks, now No. 2, is sweeping across five other Billboard charts. This week "Billie Joe" is No. 34 in country singles, No. 14 on the easy listening chart and No. 39 on the r&b singles listing. In each instance, the song is moving up, receiving bullets on the country and r&b charts. The bullets signify sharp upward movement.

"Billie Joe" is also scoring on

the album charts. The album landed on the Top LP's chart at No. 60. This week it is at No. 9. On the country album chart, "Billie Joe" is No. 24 with a bullet.

In addition, three cover versions are making strong bids at the singles market. An instrumental of "Billie Joe" by the Kingpins on Atco jumped onto the Hot 100 this week at No. 77, and Margie Singleton's country reading is climbing up that singles chart. This week it is No. 50 with a bullet. "Billie Joe" is given a jazz treatment in Ray Bryant's Cadet release. Bryant is No. 128 on the Bubbling Under listing.

## 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, with help from MGM.

Lorber, who is based in New York, this week concluded a deal with the Amphion Co., a local management and talent development operation. Amphion will represent Lorber in Boston. An Amphion act, the Ultimate Spinach, will be pro-

duced by Lorber and will record for MGM.

According to Lorber, Boston's college student population of more than 200,000, plus the large number of clubs, make the city a good bet for talent. Also, Boston was the birthplace of the modern folk movement, is strong on jazz festivals, and has a strong classical music tradition.

The wide variety of musical tastes in Boston, said Lorber, are conducive to the development of talent.

Lorber is in Boston signing artists and writers.

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

NEW YORK — The Fontana Records soundtrack of "To Sir With Love" has gone past 50,000 in sales and may become the company's largest selling soundtrack, said Charles Fach, director of recorded product.

Radio spots and a campaign of in-store displays and other dealer sales aids have been stepped up to coincide with opening of the movie in neighborhood theaters. The film stars Sidney Poitier and features Lulu and the British group Mindbenders.

Other movie-based albums slated for release by the firm include the soundtrack "The Young Girls of Rochefort" on Philips Records and a Roger Miller Smash Records LP based on the movie "Waterhole No. 3." These, coupled with the Smash Records soundtrack of "Hell's Angels on Wheels" constitute a major effort by the Mercury-Philips firm in the film field. Previous soundtrack hits have included "Umbrellas of Cherbourg" and "The Sandpiper."



PSYCHEDELIC-STYLE book cover devised by Capitol Records plugging the Beatles, Beach Boys, Lou Rawls, the Seekers and other Capitol artists, is now being shipped to dealers. One million covers, which also will be used as counter merchandisers and dealer posters, were printed. In conjunction with the big print, Capitol has tied in with Honda, making recipients of the book covers eligible to win a Honda 50 motorcycle.

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—

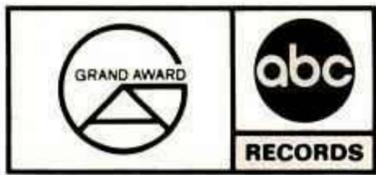
## "Just Loving You"<sub>c/w</sub>

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

## "Butterfly With Coloured Wings"<sub>4-44236</sub>

The Who and What  
everyone's tuned to today.  
On Columbia Records<sup>®</sup>





ABC RECORDS and its affiliated labels are sporting new logos, above. Only label logo unchanged is BluesWay, which came into being this year and which was the first label to carry the new look.

## COPYRIGHT ENTRIES BACK ON UP-TEMPO FOR 1967

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

Music registrations for fiscal 1967 are 79,291, up 3.2 per cent of fiscal 1966, when they numbered 76,805. (Billboard, Aug. 5, 1966.)

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 as to the current registry trend, which is up.

In advance of the annual fiscal year report, the Copyright Office has announced that figures available for fiscal 1967, which ended June 30, show registrations hitting an all-time high of 294,406. This is 2.6 per cent increase over fiscal 1966, when registrations were 286,666, and below the previous fiscal year. Some of the registration 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 Pleaser at Copa

NEW YORK—Jerry Vale's sixth opening at the Copacabana Thursday (14) displayed his rich, vibrant and distinct delivery. Vale, who records for Columbia, opened with an up-tempo "This Is My Song" and kept the pace going throughout his 22-song repertoire. He rarely

stopped to introduce a song or say anything to the 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 perennial favorite. His cup of tea is the uptempo and emotional easy listening tunes, movie and Broadway productions. Vale was at home as he dished out full-toned renditions of "Have You Looked Into Your Heart" and "Aldi La," both among his hits, "Love Me With All Your Heart," "Born Free," "My Cup Runneth Over" and his current single, "Time Alone Will Tell."

Preceding Vale was United Artists' comedian Pat Cooper. Cooper did a fair job. He dealt mainly with ethnic jokes about Italians. **HANK FOX**

### Cap. Puts Out Call For 80 Employees

LOS ANGELES—Capitol is seeking 80 employees for its forthcoming Thousand Oaks, Calif. record club fulfillment center. The first positions needed are correspondents to work with mail to club members. Training programs begin at the end of the month.

The company plans to hire supervisory personnel from the initial group of employees who will be trained in Newbury Park. Once the facility is opened in the suburb of north Los Angeles, it will hire computer-associated specialists.

### Bell Gets Master

NEW YORK—Bell Records has acquired a master by the Night Shift, a Canadian group, from Tom De Cillis and Ed Leipzig of T & E Associates, independent producers.

### Cle-O Incorporated

CLEVELAND—Cle-O Records, a partnership, has been incorporated, with John S. Scatena, president, and Frank J. Diorio, secretary-treasurer. A publishing company, Jo-Re Music, Inc., has also been set up with Diorio as president and Scatena as secretary-treasurer. The corporation has recently signed the Naturals, a Cleveland area group, who have a record, "Baby You Got It."

## Cue to Salute ASCAP Oct. 15

NEW YORK—Fifteen composers will be spotlighted in Cue magazine's "Salute to ASCAP" at Philharmonic Hall on Oct. 15. Composers taking part will be Richard Rodgers, Rudolf Friml, Johnny Mercer, Vernon Duke, Ned Washington, Hal David and Burt Bacharach, Noble Sissle and Eubie Blake, Jerry Herman, Morton Gould, Wolfie Gilbert, J. Fred Coots, Sammy Fain and Harry Ruby.

A supper-dance honoring Stanley Adams, ASCAP president, will follow the Esplanade at Philharmonic Hall. Proceeds of the evening will be donated to the New York Cultural Foundation, Inc. Tickets can be purchased through Cue, Philharmonic Hall or the committee's headquarters at 1290 Avenue of the Americas, Suite 2836.

## Merc. Names David-Martin Premium Rep

CHICAGO — Mercury Record Corp. has named the David-Martin Corp. its exclusive representative in the premium specialty field.

David-Martin will represent the five labels in the corporation, its 4, 8-track and cassette tapes and home entertainment products. David-Martin will sell the entire premium user field, concentrating on sales incentive and dealer load programs in the trading stamp area. They will also develop the consumer contest prize area.

"We're aware of the \$4 billion annual gross in the premium field in making our first exclusive negotiations with the David-Martin Corp., said executive Vice-President Irwin H. Steinberg. "We feel that the magnitude of our corporate product necessitates a sales and promotion force working primarily on this growing industry and its potential."

## Eliran Disk Push

NEW YORK — Ron Eliran, top Israeli pop singer, is promoting his Coral Records' single, "Sharm El Sheikh," by means of a string of TV appearances. On Tuesday (12) Eliran appeared on the Johnny Carson show on NBC.

On Friday (8) he was on the Joe Franklin program on WOR-TV. Eliran also appeared at the recent NARM mid-year conference at Lancaster, Pa. His performance scored strongly.

## Merc. in 3 Indie Prod'n Deals

PHILADELPHIA — Mercury Records this week signed three deals with local independent producers.

Ken Gamble and Leon Huff have been signed to produce Jerry Butler for the label. A single was recorded while Butler was appearing in the Apollo Theater, New York. It will be released shortly.

The Mul-Tee-Bag, a local group, will make its debut on Smash. Billy Jackson is the producer. He will work with arranger Joe Renzetti.

Also, local producer Sonny Cassella will record the Magic Mushrooms here for Mercury.

## Kornheiser: Writer Trade's Foundation



PHIL AND MRS. MILDRED KORNHEISER

NEW YORK—"If a song becomes a hit, there is something universal and basic about it . . . as long as the people love it, it is a great song, and you must not put it down. This is as true today as it was in the early years of Tin Pan Alley."

This is the view of Phil Kornheiser, who retired five years ago after a notable career as a professional manager during the vaudeville, band and radio eras. Phil was professional manager for Leo Feist from 1910 to 1929. "I picked the songs the writers submitted and arranged to have the tunes tested. We did this by getting artists to perform the material at vaudeville houses. This was one of the more usual forms of exploitation, and our men were always soliciting artists backstage."

Phil continued: "A song-plugger in those days was just that . . . many could sing and play piano, and a publisher would send teams of pluggers to beer gardens and vaudeville theaters to promote his copyrights. To do a good job required a certain amount of faith; the music man had to really believe in the merit of his material; and when he did, he would fight for his song until it was established. Of course, publishers and professional men had more control of their product in those days."

### Had Glamour

A good music man, too,

## Doors Strikes Gold On Its Debut Album

NEW YORK — The Doors' album, "The Doors" on Elektra, has been awarded the RIAA Gold Record for sales in excess of \$1,000,000. The group is the only one this year to win a Gold Record with their first album. Doors' second album, "Strange Days," will be released late this month.

## Shayne in ASCAP

NEW YORK—In the Top 60 review of Ray Bryant's "Ode to Billie Joe" on the Cadet label, the society credit for Shayne Music was inadvertently credited to BMI. Shayne is affiliated with ASCAP.

## Brimhall in England

NEW YORK — John Brimhall, noted children's piano music educator, is on a trip to England to do promotional work for the latest Walt Disney musical hit, "The Happiest Millionaire."

really loved the business. "It had glamour and romance—more so than today—and I often took my two boys, Sidney and Bob, to catch the vaudeville shows and see the acts backstage," Kornheiser said.

Today, Sidney is general professional manager of Edwin H. Morris Music and Bob is national sales chief of Atlantic Records.

"A publisher in those days would set his entire schedule early in the season, say in June; he knew what his plug songs were, and—with minor changes—he would adhere to this schedule. A song, of course, had a relatively longer life then," Kornheiser added.

### Knew the Greats

During his career Kornheiser headed up the professional department of Edward B. Marks Music, following his years with Feist. He had a close association with many of the great artists of the Golden Age. These included Paul Whiteman, Rudy Vallee, Sophie Tucker, Belle Baker, Ruth Etting, Eddie Cantor and countless others. Earl Carroll, the noted producer of girlie shows, was one of Kornheiser's song-pluggers when he started out. Kornheiser was also a good friend of Fred Rose, the noted songwriter who wrote "Red Hot Mama" for Sophie Tucker and eventually embraced the country music field—setting up the firm of Acuff-Rose with Roy Acuff.

"Today," Kornheiser said, "the music business has become computerized; it is no longer a personal business. But the writer, who is essentially an artistic person, will always be the foundation of the entire industry. We always developed writers, and publishers today should be aware of the importance of this facet of publishing."

## Cutlas Expanding On Three Fronts

NEW YORK — Pete Lengsfelder's Cutlas Productions is expanding facilities, product and its artists roster. Lengsfelder's r&b-oriented firm recently closed exclusive deals with arranger Larry Lucia, Cozy Cole and two r&b groups, the Speed Limit and the Dynamites.

## Master to Murbo

NEW YORK — Murbo Records, disk division of Bourne Music, has acquired a master from EMI in Denmark. The disk is a coupling of "Answer Me My Love" and "Lady of Spain," by Kidd and the Donkey.



**A Femme 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

This One



DG70-18R-9EP1

Personal Management: TED WHITE, 1721 Field St., Detroit, Michigan

# Market Quotations

As of Noon Thursday, September 14, 1967

| NAME                      | High    | Low    | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|---------------------------|---------|--------|----------------------|-------------|------------|--------------|------------|
| Admiral                   | 38      | 20 3/4 | 1464                 | 27 1/4      | 23 1/4     | 26 1/4       | +2 7/8     |
| American Broadcasting     | 102     | 72 3/4 | 679                  | 79 3/4      | 76         | 77 3/4       | +1 1/4     |
| Ampex                     | 40 3/4  | 22 3/4 | 922                  | 39 1/4      | 37         | 38 3/8       | +1         |
| Audio Devices             | 30 3/8  | 21 3/8 | 119                  | 27 3/8      | 26         | 26 1/4       | + 1/8      |
| Automatic Radio           | 7 3/4   | 3 1/4  | 384                  | 7 3/8       | 5 3/4      | 7 1/8        | +1 3/8     |
| Automatic Retailer Assoc. | 76 1/4  | 51 3/4 | 123                  | 75 3/8      | 70 3/4     | 75 3/4       | +4 3/8     |
| Avnet                     | 44 3/8  | 16 3/8 | 1333                 | 44 3/8      | 39 3/8     | 41 7/8       | +2 1/8     |
| Cameo Parkway             | 42 3/8  | 2 1/8  | 1311                 | 42 3/8      | 37 1/2     | 39 1/4       | +2 1/2     |
| Canteen Corp.             | 28 3/8  | 21 1/8 | 358                  | 26 1/4      | 25 3/8     | 26 1/4       | Unchg.     |
| CBS                       | 76 3/8  | 59 1/8 | 1324                 | 62 1/8      | 61 3/4     | 62 3/4       | + 1/2      |
| Columbia Pic.             | 52 3/8  | 33 1/2 | 206                  | 51          | 49 3/8     | 50           | + 1/2      |
| Consolidated Elec.        | 57 3/4  | 36 3/8 | 689                  | 46 3/8      | 42         | 44 1/2       | +1 1/2     |
| Disney, Walt              | 106     | 75     | 253                  | 95          | 93 1/4     | 95           | +1 3/4     |
| EMI                       | 5 3/8   | 3 1/2  | 692                  | 5 3/8       | 5 1/8      | 5 1/4        | - 1/4      |
| General Electric          | 113 3/8 | 82 1/2 | 1094                 | 113 3/8     | 110 1/2    | 111 3/8      | +1 1/2     |
| Gulf & Western            | 64 3/8  | 30 3/8 | 2348                 | 54          | 50 3/8     | 51 1/2       | -1 3/8     |
| Handleman                 | 35 3/8  | 17 1/8 | 397                  | 35 3/8      | 33 3/8     | 34 3/4       | + 1/4      |
| MCA                       | 59 3/8  | 34 3/4 | 32                   | 59 3/8      | 58 1/2     | 58 1/2       | Unchg.     |
| Metromedia                | 63 1/4  | 40 3/8 | 1019                 | 63          | 59 3/4     | 60           | -2 1/4     |
| MGM                       | 61 1/8  | 32 3/4 | 1012                 | 62 1/4      | 59 1/4     | 59 1/4       | - 1/4      |
| 3M                        | 93 1/2  | 75     | 983                  | 90          | 83 1/2     | 89 1/4       | +5 1/4     |
| Motorola                  | 134 1/2 | 90     | 901                  | 129 1/2     | 120        | 125 3/4      | +1 3/8     |
| RCA                       | 62 3/4  | 42 3/8 | 3074                 | 62 3/4      | 55 3/4     | 60 3/8       | +4 3/8     |
| Seeburg                   | 21 1/8  | 15     | 1148                 | 21 1/8      | 17 3/8     | 20           | +2         |
| Trans Amer.               | 46 1/4  | 28 1/2 | 778                  | 44 1/2      | 43 3/8     | 43 3/8       | + 3/8      |
| 20th Century              | 59 1/2  | 32 3/4 | 579                  | 53 3/4      | 52 1/8     | 52 1/4       | - 1/2      |
| WB                        | 28 1/2  | 16 3/4 | 31                   | 27 3/8      | 26 3/8     | 27           | - 1/8      |
| Wurlitzer                 | 36      | 18 1/8 | 117                  | 26 1/2      | 25         | 26           | + 3/4      |
| Zenith                    | 70 3/8  | 47 3/4 | 705                  | 70 3/4      | 67         | 68 3/8       | +1 1/4     |

## OVER THE COUNTER\*

As of Noon Thursday, September 14, 1967

| NAME                | High   | Low    | Week's Close |
|---------------------|--------|--------|--------------|
| GAC                 | 7 1/2  | 7      | 7 1/4        |
| ITCC                | 13 1/4 | 11 3/4 | 13 1/4       |
| Jubilee Ind.        | 12 1/4 | 7 3/8  | 8            |
| Lear Jet            | 16     | 15 1/4 | 15 1/4       |
| Merco Ent.          | 13 1/4 | 12 3/4 | 12 3/4       |
| Mills Music         | 28 3/4 | 26 3/4 | 28 3/4       |
| Orrtronics          | 5 3/4  | 5 1/2  | 5 3/4        |
| Pickwick Int.       | 15 1/4 | 12 3/4 | 14 1/4       |
| Telepro Ind.        | 3 3/4  | 3 1/4  | 3 1/4        |
| Tenna Corp.         | 11     | 10 1/2 | 10 3/4       |
| National Mercantile | 10 1/2 | 8 1/2  | 10 1/2       |

\*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

## House P. O. Committee Gives Go Ahead on Rate Increases

WASHINGTON — The House Post Office Committee has tentatively decided on special fourth-class rates of 16 cents 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 these and other rates voted during recent weeks of executive mark-up of a subcommittee bill was expected soon, as hearings resumed after the Labor Day recess.

The full committee also approved its subcommittee's idea

## Baja Set Up in Ga.

ATLANTA — Baja Records, r&b label, has been formed by Bill Barrow, operator of Records Heavens 1, 2, and 3 here, and Jan Cox, writer-producer.

The new label is part of Baja Recording Co., which also includes Twin Jay Music Publishers and Southern Sound Recording Studios. Baja's first release by Chuck Wilder, "If Love Is Not the Answer" b/w "Where Do We Go From Here," was released last month.

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 the new service only when it does not impede regular airmail category for second-class class mail. Rate for the new airmail category for second-class publications would be an additional 50 per cent of normal charges.

If current committee thinking prevails, first-class letter rate will go to 6 cents, post cards to 5 cents. Airmail letters will be 10 cents, airmail cards 8 cents. Air Parcel Post rates will be computed at one-half pound intervals on parcels up to five pounds, at Postmaster's request, replacing current one-pound interval.

Second-class trade publications serving entertainment and show business industries of "performing arts" would no longer be exempt from revealing circulation, methods of distribution and whether the circulation is paid in whole or in part, as under current law.

The full committee will also decide whether or not to uphold subcommittee recommendation to charge newspaper and trade papers at first, third or fourth-class rates on inserts of advertising, bills and receipts.

## Premier Puts Plant on Sale

NEW YORK — Premier Albums is negotiating to sell its pressing plant, according to reliable sources. The move is an attempt to raise working capital.

Meanwhile, in a public announcement, Philip Landwehr, president of Premier, said he knows of no specific reason for the recent rise of Premier common stock, which is traded over the counter.

Landwehr pointed out that the company has financial problems and that it will report a net loss for the fiscal year which ended July 31.

He added, however, that, pending litigation, Premier has the option to buy about 72,000 shares of Cameo/Parkway stock at an average price of less than \$5 a share. Cameo stock is selling on the American Stock Exchange for about \$41 a share. However, it is up to the court to decide whether Premier will be able to exercise this option.

## Action Record to Get New Facility

DENVER — Earl Woolf and E. Edward Hacker, owners of Action Records Distributing Co., have announced that construction of a new facility will be started as soon as engineering and design plans are completed.

The new facility will replace the firm's present headquarters at 1622 Federal Boulevard. The new site is in the Montbello Industrial Park, east of Stapleton International Airport, a 510-acre development by Bennett & Kahnweiler.

## Vanguard Studios in Expansion Move

NEW YORK — Vanguard Records has expanded its 23d Street studio to include 8-track equipment. Vanguard owns and operates its recording studios and the facility measures 40 by 100 feet and is 25 feet high. The studio can accommodate from a 50-piece orchestra to a rock combo.

## MGM, Verve Picks Chips in Philly

PHILADELPHIA — Chips Distributing has been set to handle MGM and Verve product in this area.

Chips is a subsidiary of Cameo-Parkway Records. Raymond Rosen Co., Philadelphia, is the current Philadelphia distributor for MGM and Verve.

The agreement between Chips and the two labels also calls for MGM to market Cameo product across the country distributors. Chips will be setting up a sales promotion force for its MGM distributing efforts in Philadelphia.

## COAST ASCAP MEETING SET

BEVERLY HILLS, Calif.—ASCAP's semi-annual West Coast Membership Meeting is slated for Wednesday (27) at the Beverly Hills Hotel. Stanley Adams, Society president, and other ASCAP officials will give reports to the membership.



ZAL YANOVSKY, former lead guitarist of the Lovin' Spoonful, signs a longterm exclusive contract with Buddah Records. Looking on are, from left, Bob Cavallo, Yanovsky's personal manager; Charles Koppelman and Don Rubin of Koppelman-Rubin Associates; Neil Bogart, general manager of Kama Sutra and Buddah Records, and Art Kass, controller of Kama Sutra Productions.

## 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 Esmond Edwards, newly appointed jazz a&r manager for MGM Records. Edwards may not have invented this thought, but he certainly capitalized on it at Cadet 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 records are not lagging in sales, he felt. "They're certainly

small, but they have always been small." It's a limited audience product, he said, but added that this type of record could not be compared to those by jazz artists who're "doing something to reach a mass audience. It's only in comparison to pop and rock product that jazz sales may seem small."

Edwards, however, aims his jazz product, to a large extent, at the pop field "to appeal to a larger audience than just the jazz fan." A Johnny Hodges session recently, for example, included a version of "Don't Sleep in the Subway." Not every cut on an album has to be of this nature, he said, pointing to a suite being written by Oliver Nelson for a Jazz Interactions session. The suite is "The Jazzhattan Suite." Kenny Burrell and Cal Tjader sessions are also due under the direction of Edwards.

As part of its jazz action, MGM/Verve Records plans publicity campaigns to coincide with bookings and record releases.

## Duke City Set Up — Bee President

ALBUQUERQUE, N. M.—A new label, Duke City Records, has been formed here with Tommy Bee as president, and Neil Murray, a&r director.

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

The complex includes Tommy Bee Productions, Stinger Booking Agency and a BMI publishing firm, Stinger Music Co.

## Monument Adds to Aznavour Rights

LOS ANGELES — Monument has secured additional distribution rights to Charles Aznavour product. Previously, the Aznavour product from Pathe-Marconi was only distributed domestically.

Monument will also handle the vocalist in Australia, Japan, South Africa, Philippines, Thailand, Hong Kong, Singapore, Malaysia and the Dominican Republic. All product is newly recorded versions of tunes previously recorded by the singer. Two Aznavour LP's are forthcoming.

## New Label Via KS, Tower Pact

HOLLYWOOD — A production-distribution contract between Kama Sutra Records, New York, and Tower Records, here, has resulted in the Roaring Records, a new single label.

Kama Sutra will produce for all artists on Roaring Records, and Tower will distribute the line through its regular distributorship.

First releases will be "Freedom," b/w "Please Take My Life," by the Peep; and "Love Got in the Way," b/w "Dusty Said Good-Bye," by Jay Traynor and the Peter Blaise Voices.

## Crescendo Prunes Catalog; Has 8 Acts

LOS ANGELES—Crescendo Records has pruned its catalog and now has eight active working pop acts. The Seeds are the small label's top drawer, with the Challengers and Lyrics new active groups.

The company has also begun distributing Mike Curb's Carole Records, with the first two singles: "Ode to Billy Joe" by the Bob Summers orchestra and "Big Little Bit of Sound" by Incense and Peppermints.

## Invincible Contest

NEW YORK — Invincible Records is running a Miss Invincible contest, with the winner receiving a recording contract with the company and a chance to model. Applicants will be judged on beauty and talent. All applications must be postmarked by midnight, Nov. 23. They should be sent to the company, c/o Jeannie Wheaton, at the Morningside 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  
Produced by Cenci-Hakim

**THE  
VOGUES**

ON YOUR  
CHARTS  
NOW  
ON MGM!



**MGM  
RECORDS**

MGM Records is a divisions of Metro-Goldwyn-Mayer Inc.

# Broadway's Vanishing Breed: Disk Companies as Angels

• Continued from page 1

deals made with producer David Merrick, one is the result of a deal made two years ago with the Theatre Guild, and the other is an Alexander Cohen production.

## 3 Merrick Shows

The three Merrick productions are "How Now, Dow Jones," "The Happy Time" and "Facade." The Theatre Guild production is "Darling of the Day," and the Alexander Cohen production is "Hellzapoppin'."

This is the second year of Victor's deal with Merrick in which the record company invests in Merrick musicals in exchange for the original cast album rights. The financial terms of the Victor-Merrick tie were not revealed but it's understood that the deal runs through this season. Victor is angeling the Theatre Guild production to the tune of \$150,000, and it is understood to have another \$150,000 in the Cohen show.

United Artists has the full stake in the financing of "East of Eden," which could bring its financial involvement up to \$500,000. ABC Records has put up a little more than \$200,000 as its share in the backing of "Henry, Sweet Henry."

## 'Henry' Cast LP

The first original cast album of the new season will be "Henry, Sweet Henry." The Bob Merrick musical, which stars Don Ameche and Carol Bruce, is set to open on Broadway Oct. 17. ABC Records' ASCAP subsidiary, Ampco Music, is publishing the score.

Next up is "How Now, Dow Jones," due on Broadway Nov. 25. Edwin H. Morris Music (ASCAP) is publishing the score by Elmer Bernstein (music) and Carolyn Leigh (lyrics). In the cast are Anthony Roberts, Marlyn Mason and Brenda Vaccaro.

Following is "The Happy Time," scheduled for Dec. 26. The music and lyrics by Fred Ebb and John Kander, writers of the current Broadway click "Cabaret," are being published by Tommy Valando's Sunbeam Music (BMI). Starring in the cast are Robert Goulet, who is said to be getting special dispensation from Columbia Records for his appearance in Victor's cast album, and David Wayne. There has been some talk at Victor of recording the album during the show's tryout stay in Los Angeles in November but it's not definite.

## 'Darling of Day'

"Darling of the Day" follows on Jan. 3. The

music by Jule Styne and lyrics by E. Y. (Yip) Harburg is being published by Chappell (ASCAP). The cast is headed by Vincent Price and Patricia Rutledge.

Next up is "Facade," slated to open Jan. 13. The score by Martin Charnin (lyrics) and Edward Thomas (music) is being published by E. H. Morris Music (ASCAP). Set in the cast are Marissa Mell and Pernell Roberts.

The United Artists-Mitch Miller production of "East of Eden," is scheduled for a Jan. 31 opening. UA's subsidiary, United Artists Music (ASCAP), will publish the score by Robert Waldman (music) and Alfred Uhry (lyrics). Lined up for the cast so far is Paul Rogers.

Alexander Cohen's production of "Hellzapoppin'" is now due sometime in the spring. The score by Marian Grudeff and Raymond Jessel will be published by Tommy Valando's Sunbeam Music (BMI). Soupy Sales stars.

## 'Jewish Mother'

"How to Be a Jewish Mother," the comedy starring Molly Picon and Godfrey Cambridge, which is classified as a play with music rather than as a musical, will have songs by Michael Leonard (music) and Herbert Martin (lyrics). Edwin H. Morris Music (ASCAP) is the publisher and Epic Records will do the album. The show is scheduled to open Dec. 26.

Also on tap for this season but not yet lined up with a record company are "Golden Rainbow" and "The Education of H\*Y\*M\*A\*N K\*A\*P\*L\*A\*N." "Golden Rainbow," which will star Steve Lawrence and Eydie Gorme, has words and music by Walter Marks. The score for "H\*Y\*M\*A\*N K\*A\*P\*L\*A\*N" has a score by Paul Nassau and Oscar Brand. Tom Bosley has been set for the lead.

## Off-B'way Step-Up

Victor is also stepping into the off-Broadway and TV cast album fields this season. Its off-Broadway tie will be with "Hair," a rock 'n' roll musical by James Rado, Gerome Ragni and Galt McDermott. It is scheduled to open Oct. 17.

The TV cast sets will be on "Androcles and the Lion" and "Cricket on the Hearth." "Androcles," which has a score by Richard Rodgers, features Norman Wisdom, Noel Coward, Ed Ames, Inga Swenson, John Collum and Kurt Kaznar. "Cricket on the Hearth," which has a score by Maury Laws (music) and Jules Bass (lyrics), features Danny Thomas, Marlo Thomas, Ed Ames, Roddy McDowell and Abbe Lane. Both musicals will be presented on NBC-TV.

American countries. . . . Michel (Belter) has signed a contract for a 15-day session at a Moscow theater in January. . . . Lalo Fransen (RCA), the Argentinian singer currently in Spain, has made the first Spanish version of the Scott McKenzie "San Francisco."

Fransen is planning to stay in Spain for several months. . . .

Jorge (Fonogram) recorded a new single in the Philips Studios, Paris, for release later this month. The record, produced by Jean Fallec, who supervises the recordings of French pop star Claude Francois, features "Viejo Cafe" ("Old Cafe") and "Un Dia" ("Some Day"). . . . Los Manola Diaz entitled "Ojo por Ojo" ("An Eye for an Eye").

Hispavox has released its first batch of Abnak recordings including "Western Union" by the Five Americans and "Do It Again a Little Bit Slower" by Jon and Robin. . . . Lenita Gentil (Belter), winner of the last Hispano-Portuguese Song Festival, appeared in a special Spanish National Television show, "El Dia del Turista" (Tourists' Day) on Sept. 5. . . . American singer Dean Reed (Belter) recently completed the Western movie "Buckaroo" in Italy, co-starring with German actress Monica Bruger, and will begin another film shortly with Van Heflin. RAFAEL REVERT MARTINEZ

## Mrs. Miller Disk

LOS ANGELES—Mrs. Miller has left Capitol and her next single will be released as an independent master. Jimmy Haskell has been signed to produce the disk, "Green Thumb." Also, she has formed Vibrato Publishing.

## MILAN

Durium will release the recordings of Austria's Udo Jurgens in Italy from Jan. 1, 1968. . . . Phonovox is to start immediate distribution of the Ariston catalog in Australia. . . . DET a&r manager Ezio Leoni left Sept. 4 for a 13-day visit to the USA and Canada taking in New York, Los Angeles and Montreal. . . . CGD executives Giuseppe Giannini and Johnny Porta flew to London to attend the international Warner-Reprise convention Sept. 7. . . . A&r man Elio Gariboldi, who supervised Italian recordings by Gene Pitney and Dionne Warwick, has left CGD to become a free-lance producer. Gariboldi will handle the recordings of Maurizio (Saar), Richard & Manuel (Rifi), Armando Savini (Phonogram) and

## MADRID

I Profeti, Ferry Franco Rene Danny e Gaby, I Rolls '33, Thomas Millian, Thane Ruseel and Gli Alligatori (CBS-Italiana). . . . Cemed Carosello released a single and an album on the United Artists label featuring the music from the film "Vivre Pour Vivre," published here by Orchestral Music, a company jointly owned by Curci and U. A. Music. Cemed Carosello will also release a vocal version by Memo Remigi which will be performed at the Festival of Roses, Oct. 3-5. A three-song disk from the film "Pronto C'E' Una Giulia Per Te" by Les Collegiens de la Chanson is to be issued by Italdisc. . . . "Cordialmente," by Ornella Vanoni (Ariston), has been selected as the theme for a 52-week TV serial. Song is published by RCA-Italiana. . . . The Maschera d'Argento, the most important Italian show business award, will be presented to Equipe '84 (Ricordi) at the Teatro Sistina, Rome on Oct. 4. . . . The soundtrack music from "Hurry Sundown" and "Thoroughly Modern Millie" has been recorded by Fox by the Ben Thompson Orchestra. The recordings have been allocated to Murbo Records, New York, for release in the U. S. GERMANO RUSCITTO

## MADRID

Hispavox is releasing the Los Angeles' Spanish version of "Out and About" which is already on the market in Mexico and several South

# Victor Mono Product Is Cut in Some Areas

• Continued from page 1

ment, informing them of a mono LP price cut.

The announcement, dated Sept. 8, follows:

TO: All Record Dealers  
Subject: Monaural Price Change

Effective this date and until further notice, our warehouse stock of monaural albums will be sold at the prices as indicated on the attached price schedule.

Exceptions: All new releases since July 1, 1967, Foreign, Mexican, Educational, Vintage, Christmas, and all albums not available on stereo will be sold at the price announced in our price bulletin of Aug. 1, 1967.

Credits will be issued at these prices.

This prior schedule supercedes all previous price schedules.

Yours truly,  
D. G. Pearce, Manager  
RCA Victor Record Department

A second sheet, headed RCA Victor Record Dealer Bulletin, was also issued. (See chart.)

## MONAURAL PRICE SCHEDULE CHANGE

September 8, 1967

| CATEGORY                  | POPULAR         |            |
|---------------------------|-----------------|------------|
|                           | SUGGESTED LIST* | DEALER NET |
| LPM/FPM/COM               | \$ 4.79         | \$ 2.13    |
| COMO/FOC/FPMD/LPM/LOC/LOP | 5.79            | 2.69       |
| LOCD                      | 6.79            | 3.25       |
| LPM                       | 9.95            | 4.31       |
| LOC                       | 11.95           | 5.44       |
| LPM                       | 14.39           | 6.56       |

An additional 4% rebate will be earned if Popular albums exchanges do not exceed 10% of dealer purchases.

| CATEGORY | RED SEAL        |            |
|----------|-----------------|------------|
|          | SUGGESTED LIST* | DEALER NET |
| LM       | \$ 5.79         | \$ 2.39    |
| LD/LS    | 6.79            | 2.89       |
| LM       | 11.59           | 4.83       |
| LD       | 12.59           | 5.33       |
| LM       | 17.39           | 7.25       |
| LD       | 18.39           | 7.74       |
| LM       | 23.19           | 9.66       |
| LD       | 24.19           | 10.16      |
| LM       | 28.99           | 12.08      |
| LD       | 29.99           | 12.58      |
| LM       | 34.79           | 14.50      |

\*Suggested retail price guides optional with dealer.

All prices subject to change without prior notice.

All orders are subject to prices at time of delivery.

Exceptions: All new releases since July 1, 1967, Foreign, Mexican, Educational, Vintage, Christmas, and all albums not available on stereo will be sold at the price announced in our price bulletin of August 1, 1967.

# BB's Forum: Brass Galore

• Continued from page 1

Whereas last year's Billboard Tape Cartridge Forum served to alert manufacturers, dealers, rack merchandisers 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 for personnel on all industry levels to interchange ideas and discuss pitfalls, problems and successful marketing tools they have encountered in their operations.

Most of the seminars will be keyed to smaller meetings with emphasis on participation. Tuesday's afternoon meeting will be in the form of round-table discussions. Each registrant will be assigned to a table, limit 10 to a table. And each table will be comprised of a mixture of retailers, rack merchandisers, distributors, record manufacturers and duplicators. An outline of

The sheet was accompanied by a "Suggested Retail Price Guide," which recommended to dealers that they maintain the same price for mono as they charge for stereo.

In last week's issue, Billboard carried a press-time report attributed to "reliable" sources that an RCA Victor mono price cut was scheduled to go into effect Monday (11). The report said the new price would be competitive with the 20 per cent reduction being offered by Capitol Records Distributing Corp.

RCA Victor termed this report as "completely erroneous" in a wire it sent to dealers and distributors, signed by Billboard's editor. By interesting coincidence, the denial wire reached the customers simultaneously with the arrival of the new mono price schedule from the Los Angeles-based RCA Victor Records Distributing Corp. These prices were regarded by retailers as being competitive to the new CRDC mono price schedule. The Los Angeles RCA Victor Distributing wing covers Southern California and Arizona.

questions and topics will be given to each at the table and a chairman will be chosen to head the group. This round-table seminar is geared to run at the close of the Forum to further give all attendees an opportunity to discuss any questions that they feel need additional amplification.

This year's Forum will be conducted under the combined auspices of Billboard and its sister publication, Merchandising Week.

Registration fee is \$100. All registrations should be directed to The Tape Cartridge Forum, Room 1408, 500 Fifth Avenue, New York, N. Y. 10036.

## SSS, Minaret Tie

NEW YORK — Shelby Singleton's SSS International will be exclusive distributor of the Finley Duncan's r&b Minaret label. Among Minaret's artists are Big John Hamilton, the Tiffany System, and two new groups the Sacred Mushrooms, and Jefferson St. James and the Band of Gold.

## KS Will Distribute Family Dog Posters

NEW YORK — Kama Sutra has gained distribution rights for Family Dog's psychedelic poster catalog for record servicers and retailers. The brightly colored posters feature rock groups. The posters will be handled by the Special Projects Division of Capitol Records. The posters will retail for a suggested list of \$1 each.

# 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



1650 Broadway, N.Y.C.

Copyrighted material

## BEST SELLING JAZZ LP's

| This Week | Last Week | TITLE, Artist, Label & Number  | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1         | 2         | <b>CALIFORNIA DREAMING</b><br>Wes Montgomery, Verve V 8672 (M); V6-8672 (S)                | 29             |
| 2         | 1         | <b>DYNAMIC DUO</b><br>Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)          | 19             |
| 3         | 3         | <b>BIG SWING FACE</b><br>Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)               | 12             |
| 4         | 4         | <b>LOVE-IN</b><br>Charles Lloyd, Atlantic 1481 (M); SD 1481 (S)                            | 7              |
| 5         | 5         | <b>SWEET RAIN</b><br>Stan Getz, Verve V 8693 (M); V6-8693 (S)                              | 7              |
| 6         | 7         | <b>THAT'S LOU</b><br>Lou Rawls, Capitol T 2756 (M); ST 2756 (S)                            | 4              |
| 7         | 6         | <b>SERGIO MENDES &amp; BRASIL '66</b><br>A&M LP 116 (M); SP 4116 (S)                       | 14             |
| 8         | 10        | <b>LOU RAWLS LIVE</b><br>Capitol T 2459 (M); ST 2459 (S)                                   | 29             |
| 9         | 9         | <b>BEAT GOES ON</b><br>Herbie Mann, Atlantic 1483 (M); SD 1483 (S)                         | 7              |
| 10        | 8         | <b>EQUINOX</b><br>Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)                  | 20             |
| 11        | 13        | <b>LISTEN</b><br>Ray Charles, ABC ABC 595 (M); ABCS 595 (S)                                | 4              |
| 12        | 14        | <b>THAT'S MY KICK</b><br>Erroll Garner, MGM E 4463 (M); SE 4463 (S)                        | 5              |
| 13        | 15        | <b>MELLOW YELLOW</b><br>Odell Brown & the Organizers, Cadet LP 788 (M); LPS 788 (S)        | 3              |
| 14        | 16        | <b>THE MOVIE ALBUM</b><br>Ramsey Lewis, Cadet LP 782 (M); LPS 782 (S)                      | 11             |
| 15        | 12        | <b>BILL EVANS AT TOWN HALL, VOL. I</b><br>Verve V 8683 (M); V6-8683 (S)                    | 6              |
| 16        | —         | <b>BRAVO BRUBECK</b><br>Dave Brubeck, Columbia CL 2695 (M); CS 9495 (S)                    | 1              |
| 17        | 11        | <b>MERCY, MERCY, MERCY</b><br>Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S) | 29             |
| 18        | 19        | <b>MIXED BAG</b><br>Richie Havens, Verve Forecast FT 3006 (M); FTS 3006 (S)                | 2              |
| 19        | —         | <b>KENNEDY DREAM</b><br>Oliver Nelson Orch., Impulse A 9144 (M); AS 9144 (S)               | 3              |
| 20        | 18        | <b>LOU RAWLS SOULIN'</b><br>Capitol T 2566 (M); ST 2566 (S)                                | 29             |

LEND A HAND TO THE FALLEN ANGELS

WHY CAN'T A PAINTED BIRD FLY?



### WANTED 4 WHERE IT'S AT MUSICIANS

FOR EXTENSIVE WORLD TOUR WITH BRILLIANT TOP 10 ARTIST NEED ORGANIST FENDER BASS ELECTRIC GUITAR AND DRUMMER WITH GOOD FOOT CONTACT IMMEDIATELY RAY PASSMAN BANG RECORDS 581-3747 N. Y. C.

## From The Music Capitals of the World

### SYDNEY

Ray Charles on recent tour here asked Kenn Brodziak, head of Aztec Services, for an Australian act to work on his American TV show. . . . There's a lot more work for the Loved Ones pop group. Manager Peter MacKannel has dropped their price to a more realistic level.

The trend is toward New Zealand. Australian artists heading over there within the next month or so include Rim D Paul, the Executives, the Twilights, the La-De-Das and Gita Rivera. Ronnie Burns is over there already and the radio stations have declared Ronnie Burns Week. The La-De-Da's came over to Australia from New Zealand a few months ago and now have three records in the New Zealand top 20 but only a few near misses in Australia. . . . Philips will release 20 of the best-selling MGM LP's this month. Philips took over the label last June. . . . Marie Dallas has come back to Australia to work after touring New Zealand with Little Millie and David Whitfield. Miss Dallas won a contract in New Zealand last year to record in Nashville for RCA. Now she hopes to work in the United States, Australia and New Zealand using Sydney as her headquarters.

Singer-writer Jay Justin is off to England next month to study writing and record production. He hopes for club work while he studies. Jay co-authored "Reminiscent" which was big hit for Hank Williams a few years ago.

A. W. T. (Bill) Smith, managing-director of the Australian Record Co., holder of CBS's Australian franchise, has been appointed vice-president Australian Operations and will run CBS in New Zealand, the Philippines, Malaysia,

Singapore, Hong Kong and other Far East areas. . . . Top disk jockey from 2UW Sydney, Tony McLaren, is missing, after leaving Melbourne on Aug. 25 with three others in a trimaran. The trimaran was found abandoned and floating upside down south of Melbourne a week later. . . . Singer Normie Rowe has bought his parents a new house in Doncaster, Victoria. Meanwhile, Rowe and his manager, Ivan Dayman, are denying published report that they have split and that Dayman's Danceland Promotions organization is on the rocks. . . . Ray Charles' manager Joe Adams has taken biogs and tapes of the Groop, the Twilights and the Vibrants back to the United States with him.

Young Sydney songwriter Peter Best devoted about three years managing the Pogs and writing and producing their records, all without much success. Now Peter is making it on his own with "Colonel Burke Has Pink Suspenders On," a number he wrote, sang and produced.

Singer Ray Brown is running into trouble with his "Ivor the Engine Driver" record. Several Australian radio stations won't play it because they feel a mock news broadcast about a train smash is too gruesome. Festival Records is rushing out special doctored versions of the disk. . . . Rod Muir, former disk jockey at 2SM, Sydney, is back at the station as program manager. Rod left 2SM about two years ago to work in the United States, and came back several months ago for a job in Tasmania. Former program manager John Brennan has been made music manager and will be given more air time, which he requested.

JACK VEITCH

# Jazz Beat

Jazz guitarist Bole Sete has scored his first "secret" military motion picture. The Brazilian composer and his manager Max Weiss were both in Los Angeles last week for the recording sessions. Sete's client was the Convair division of General Dynamics, which has built a monster buoy—both a floating lightship and sound detection station.

The sophisticated equipment is being designed for use on both coasts of the U. S., and the Brazilian government is interested in acquiring the device. Consequently, Max Weiss, the co-owner of Fantasy Records, publishing partner with Sete and his manager, was contacted by Convair to inquire whether Sete, as an outstanding 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 seabound defense system.

Weiss spoke to Sete, who has scored movies in Brazil and entered the American TV commercial composers' guild. He is interested in the unusual project. As part of Sete's pact with Convair, Fantasy has the soundtrack rights and Weiss says that this original music will comprise Sete's next album in about six weeks.

"It was all rather secret and mysterious," Weiss said last week in Los Angeles. "We had to be checked for security clearance and one official kept emphasizing how top secret the equipment was. He actually asked me if Bole could compose the music without seeing the film. I said: 'What? How could he do that?' So we were shown shots of how the monster buoy was constructed, how it floated in the water and how it withstood hurricane Betsy. Then when there were secret technical segments, the screen went white."

Sete and Weiss were given the screening of the hour movie in a Hollywood hotel room, with the recording set and then postponed until after Labor Day. Sete's score was performed by his trio, which is now without the services of percussionist Paulinho, who left two months ago to form his own group. Sete was waiting for Chico Mendes to arrive 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 then will be shown to "friendly nations" Weiss said. "They kept telling me how secret the project was and then would tell me things about it. And I was supposed to know what they were talking about. Two Convair guys came up to our office in San Francisco and started asking me questions about the music business. They wanted to know about copyrights and one guy even asked: 'Who's BMI?' I gave them the Billboard book, 'This Business Of Music.' It was my only copy and they still haven't returned it."

Placing Sete in the role of film composer for 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." Sete, Weiss boasts, is the label's top-selling jazz artist, now outselling Brubeck and Cal Tjader, two influential performers who gained their record footing with Fantasy and then moved onto major labels. Vince Guaraldi is the label's second top jazz act. Guaraldi, too, is involved in film scoring, notably for the Charlie Brown TV specials and now full-length motion pictures. Fantasy sets up publishing partnerships with artists (Cal Tjader is under such an arrangement) and has begun total career coverage, capped by management deals.

The company has been working with American Airlines which is using Fantasy artists to score 20 20-minute films on various cities for showing en route. Tjader and Sete have worked on the first two spotlighting San Francisco and its southern rival, Los Angeles.

During a chat with Weiss at Shelly's Manne Hole between sets by Sete, Weiss was wide-eyed over Sete's Convair project. Bole was paid a fee plus he owns the copyright and synchronization rights. "You should see the government purchasing order I got for the soundtrack. Man, it's all very freakie."

## Brief Solos

Shelly's Manne Hole has snared the 21-piece Don Ellis band for its regular Monday night presentation. Timekeeper Ellis has been wailing Mondays at Bonesville for the past one and a-half years. He is also reported signing with Columbia after two independent LP releases on World Pacific.

Count Basie and crew in their fifth appearance at the Sands, Las Vegas. . . . Lou Rawls getting the first single recording on two songs from the Jay Livingston-Ray Evans score for "West of East." Title tune plus "Almost in Love" scheduled for his next LP. . . . Barney Kessel, who recently opened a Music World instrument store in Hollywood, flies to Europe in October for personal appearances with Miles Davis, Lionel Hampton and Sarah Vaughan. . . . Hugh Masekela's recent signing with UNI Records was given a push by the label's proclaiming August as Masekela month, the first monthly concentration for any artist on the label. Trumpeter appeared on the "Kraft Music Hall" TV'er airing Thursday (14).

**ON THE FESTIVAL BEAT:** The second annual Pacific Jazz Festival bows Oct. 6-8 at the Orange County Fairgrounds in Costa Mesa, Calif.; Jimmy Lyons producing Duke Ellington and Miles Davis—first two signed. . . . The first annual Washington/Baltimore

Jazz bash at the Laurel Race Course over the Labor Day weekend spotlighted Miles Davis, Dizzy Gillespie, Gary Bartz, Woody Herman, Jimmie Smith, Art Blakey, Dave Brubeck, Mel Lewis-Thad Jones Band, Horace Silver, Herbie Mann, Gloria Lynn, Nina Simone, MJQ, Clark Terry's band and Thelonious Monk. . . . Ornette Coleman makes his first appearance at Monterey after six years on the Sunday, Oct. 17, afternoon concert. His afternoon co-stars include the Don Ellis band conducted by Yugoslavian composer Miljenko Prohaska, Gabor Szabor and Gil Melle Electronic quartet.

LeRoy Vinnegar has been working with Sarl Baptiste at the Time Lounge in downtown LA. . . . The New York State Council on the Arts has given Jazz Interactions a \$11,250 grant to sponsor 50 concerts in New York schools. . . . The Washington, D. C., Jazz Society, a new group, is holding concerts at Barnett's Crystal Room, built around local players. . . . KOED, San Francisco's educational TV station, taped one of the Oakland Recreation Department's jazz workshop concerts featuring Mimi Farina and the Steve Miller Blues Band. Oakland group has a four-week orientation for teens in the Basies of jazz and the blues.

## Your Heart Fund Fights

HEART ATTACK  
STROKE  
HIGH BLOOD PRESSURE  
INBORN HEART DEFECTS



## SMALL TALK

B/W MAN IN A RAINCOAT  
A & M 877

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 bring in bands, but the deejay doesn't pay the bands.

#### Kids Exploited

According to Merele 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 board to explain their problem. From these suggestions evolved a program.

First, the Federation has created an apprentice membership. Teen bands will not have to pay the regular \$89.50 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 Kay

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 \$189,488 for the nine months of fiscal 1966.

Valco Guitars has since acquired the Kay firm.

Seeburg also reported that sales for the nine months ended July 31 were \$68,967,734 compared to \$68,606,508 the year before. Income was \$2,113,388 compared to \$2,991,093 in 1966.

### Sho-Bud Builds For Baldwin

NASHVILLE — Sho-Bud 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 Galletin near the Starday Records firm. Called Music City Manufacturers, the firm will have in production in October two lines for Baldwin—the Twin-Ten and the Single-Ten. Both feature six foot pedals 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 Kurth, 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 Barn, 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 \$200. 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 booker's commission." (Scale for a five-youth group would amount to about \$90. 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 fans, "and there is a stigma placed on these bands."

Club owners, who decline to be quoted by name, insist that they formed their association only to discuss common problems such as parking, policing,

admission prices and, of course, talent fees. They felt there has been a talent price spiral and the class B and C bands, in particular, were asking too much. So they discussed the relative drawing power of all groups and placed them in the three categories. The fee schedule just sort of fell naturally into position a little lower than it had been. They say they will have monthly meetings for reclassification of bands.

#### Meeting

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

Top Twin-Cities bookers met with the ballroom and club owners' association last Wednesday (13) to discuss the problem. "The only result was an airing of laundry," said Shapiro. "But the owners did indicate that perhaps they can raise their fees for top bands."

Commonly recognized as the top groups in the Twin Cities are the Underbeats, T. C. Atlantic, Hot Half Dozen, Castaways, High Spirits, Stillroven, 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 Radio & Television Artists (AFTRA) here, the initiation fee is \$200. AFTRA has a \$20 down payment arrangement and 20 per cent installments thereafter, if required.

Some groups have heretofore sought to circumvent the Chicago fees by joining suburban locals, where initiation fees are lower (\$100 in Hammond, Ind., for example). But most suburban locals require the musician live, work and record in the area.

Local 10's attitude toward young recording groups in Chicago was expressed in highly complimentary terms by Nye. "We're very proud of our kids here. Many have been on national television shows and many have had hot records," Nye said.

"Some people may think these kids look a little odd but so did I when I was a youngster. 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 incidental," he said.

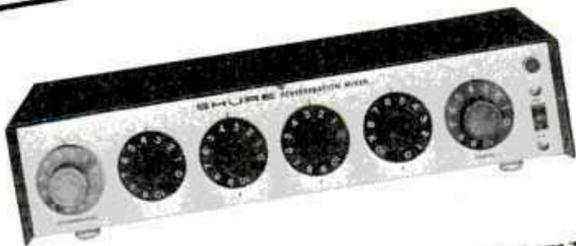
### New Polish

HUNTINGTON, Pa. — McMillan Music Co., manufacturers of "Guitar Glo," are releasing a new high gloss polish to be used on all string instruments. The product is called "Guitar Glo."



OVATION INSTRUMENTS has introduced a new line of Electric Storm guitars. Called the Willow, this six-stringer is one of five different electric models available.

NOW! GET  
SUPERCHARGED  
REVERB!



### FROM VOICES AND INSTRUMENTS

Make your group sound bigger than life! Plug in up to 4 microphones, electric basses, guitars or console organs, IN ANY COMBINATION; adjust the volume of each for proper balance; add reverb to simulate big-hall echoes; and play the blended, balanced, BIG sound through a single electric guitar or P.A. amplifier. Absolutely no interaction of controls—each input is completely independent of others in volume. No loss of power, either.

Write: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204

**SHURE**  
MODEL PE70RM  
REVERB/MIXER



**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.

### Seminars Set

In addition, the Federation promises other benefits for teenage rock bands. It will hold seminars about topics of interest to the band; 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 have older musicians give lessons.

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 derelict 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 teenager 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.



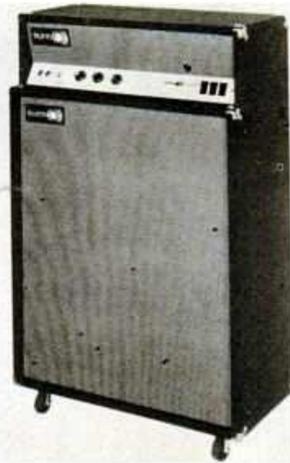
BUDDY RICH has signed a five-year endorsement-of-product contract with Thomas Organ Co. under which the drummer will use Vox instruments in all television, motion picture and concert appearances. He is currently one of the personalities on the summer TV series "Away We Go Show."



JOE BENARON, Vox-Thomas president, presents trophy to Barry Smith, guitarist with The Orphan Egg, winner of the national Vox "Band Battle for Stardom."



YOU WANT TO BUILD traffic? Put up a bulletin board. This is one at Trestman Music Center in suburban Minneapolis. Owner Ray Trestman is tacking up another notice.



MEDIUM-PRICED bass amplifier recently introduced by Sunn Musical Equipment Co. is called the Sonaro. Designed to match the firm's new Solarus guitar amp, the unit has a list price of \$435. Amp measures 38 inches high, 24 inches wide and 11½ inches deep.



CHET ATKINS, RCA Victor recording artist and a&r genius behind the firm's "Nashville Sound," as he appeared during the recent National Association of Music Merchants in Chicago.



ONE OF THE MODELS in a new combo line introduced by WMI Corp., this deluxe 61-key instrument folds into the compact package shown at right. The five-model line starts at \$345 and is marketed under the Teichord trade name.

# WRAPPING UP XMAS PROMOS

During October, Billboard will publish a four-part report on the industry's merchandising plans for the big Christmas selling season:

- Manufacturer promotions.
  - New merchandise.
  - Hot merchandise prospects (according to dealers).
  - Dealer promotion plans.
- Manufacturers who want their merchandising programs and new merchandise reported should write to Ray Brack, Billboard, 188 West Randolph Street, Chicago, Ill. 60601.

# 'Group-Ins' Stimulate Sales At Ludwig's in St. Louis

By EARL PAIGE

ST. LOUIS — "The boom in combo instruments is over. Now it's a business," said Frank Sites, buyer for Ludwig Music House, a 1967 Brand Name Retailer winner. "A lot of stores that went into musical instruments treated them like a 10-cent can of beans. It's not like that anymore—now you're talking about \$400 guitars."

Ludwig, with stores in suburban South County, River Roads, Belleville, Ill., Southside and Mount Vernon, Ill., has been in the music business 91 years. Some of the stores feature records; five feature lessons with over 3,000 students and 125 teachers.

The best promotions, Sites reports, are "Group-Ins." "This is where we clear the main sales floor and invite hundreds of youngsters and have our instructors and sales people demonstrate instruments. We also have local combos perform," he said.

Ludwig rotates its "Group-In" promotions. At the downtown store it will often schedule them mid-week in the evenings from 6 p.m. to 9 p.m. On Saturdays, especially in suburban outlets, it may have an entire day devoted to Open House. Sundays, too, are utilized at branch stores—usually between 2 p.m. and 5 p.m.

### Better Equipment

Sites was among those dealers who agree that better equipment is moving now. "A lot of youngsters want the best instrument right off the bat," he said.

Noting other changes since the "boom" ended, Sites said, "One big change is the move away from so many guitars in combos. A few years back the basic combo was guitars, drums and an organ. Some groups used to use four or five guitars."

"Now you'll see two guitars, a bass, a combo organ, drums and usually two horns. Mostly you'll see a sax and trumpet or variations of this. Two years ago combos rarely used a horn," he noted.

How much will a group of youngsters invest in instruments? Sites cited the basic price ranges most often involved: "Combo organs and amplifiers run from \$900 to \$1,500, guitars go from \$300 to \$1,000, drum sets from \$300 to \$600, a saxophone will run around \$300 to \$700 and trumpets from \$150 to \$400."

### Best Movers

Ludwig's best movers in guitars, Sites said, are the electric hollow bodies with two pickups

ranging in price from Japanese at \$125 to American makes at \$400. "We sell a lot of one-pickups, too," he said, noting that tremolo is no longer as important a feature on guitars.

Trends? "I don't think trends start in any one particular part of the country. We have seen the solid bodies drop off here around the first of 1967 and a strong surge of hollow bodies because a couple of groups in Los Angeles were featuring hollow bodies. But this doesn't mean all trends start in Los Angeles. I think the Farfisa trend started in the Midwest," he said.

"A lot of trends still start in Nashville," Sites added. "You have to remember that country and western music is still one of the biggest influences in the combo instrument field. The only difference between much of the combo music our youngsters play and what you have always had in country and western music is the beat. It's strictly the beat."



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



LEND A HAND TO THE FALLEN ANGELS

WHY CAN'T A PAINTED BIRD FLY?



# 2 EXCITING RELEASES BY

# GENE PITNEY

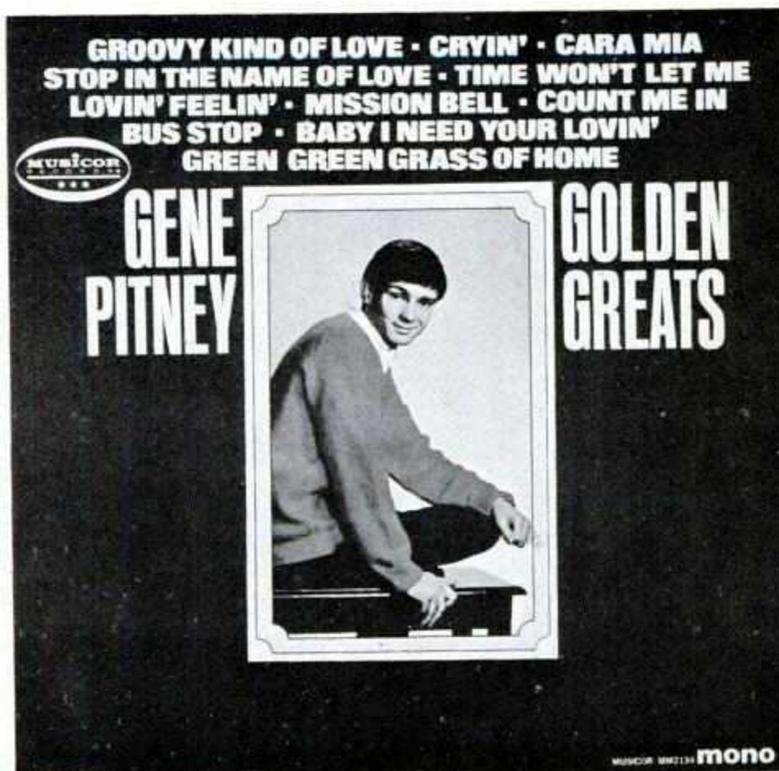
A GREAT NEW SINGLE PICKED BY  
BILLBOARD, CASH BOX AND RECORD WORLD

## "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'  
BUS STOP  
GREEN GREEN GRASS OF HOME  
BABY I NEED YOUR LOVIN'  
CARA MIA  
CRYIN'  
COUNT ME IN  
AND MISSION BELL

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



# SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 111—Last Week, 186

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

## POP SPOTLIGHTS

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

**ARETHA FRANKLIN—A NATURAL WOMAN** (Prod. Jerry Wexler) (Writers: Goffin-King-Wexler) (Screen Gems-Columbia, BMI)—Chalk up four goldies in a row for the exciting Miss Franklin. Another top-notch ballad produced by Jerry Wexler will hit the top fast, with impact. Flip: "Baby, Baby, Baby" (14th Hour/Pronto, BMI). Atlantic 2441

**PEACHES & HERB—LOVE IS STRANGE** (Prod. David Kapralik & Ken Williams) (Writers: Smith-Baker) (Jonware, BMI)—The Mickey & Sylvia classic of the '50's is made to order for the duo, and should follow their previous hits right to the top of the charts. Flip: "It's True, I Love You." Date 1574

**TREMELOES — EVEN THE BAD TIMES ARE GOOD** (Prod. Mike Smith) (Writers: Murray-Colander) (Ponderosa, BMI)—Following up their "Silence Is Golden" smash, the Tremeloes offer an excitement-filled treatment of a groovy easy rock number. Loaded with teen appeal. Flip: "Jenny's All Right" (Mainstay, BMI). Epic 10233

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

**HOLLIES—KING MIDAS IN REVERSE** (Prod. Ron Richards) (Writers: Hicks-Clarke-Nash) (Maribus, BMI)—More off-beat and fascinating material done up in an easy-beat arrangement that serves as a fast follow-up to "Carrie Ann." Another winner for the hot group. Flip: "Water on the Brain" (Maribus, BMI). Epic 10234

**ZALMAN YANOVSKY (ZALLY)—AS LONG AS YOU'RE HERE** (Prod. Jack Nitzsche) (Writers: Bonner-Gordon) (Chardon, BMI)—Former member of the Lovin' Spoonful, Zally has all the ingredients in the grooves for a top chart item in this rocking mover. Backed by a tremendous promotional campaign, he should fast be established as a big solo seller. Duddah 12

**\*MARGARET WHITING—I ALMOST CALLED YOUR NAME** (Prod. Jack Gold) (Writers: Lewis-Smith) (Singleton, BMI)—All the flavor and sales appeal of another "Tennessee Waltz" are in this exceptional country oriented ballad song to perfection by the stylist. Lush string arrangement by Arnold Golan in strong support. Much jukebox appeal. Flip: "Let's Pretend" (Piedmont, ASCAP). London 115

**BETTY HARRIS—CAN'T LAST MUCH LONGER** (Prod. A. R. Toussaint & M. E. Sehorn) (Writer: Toussaint) (Marsaint, BMI)—Having hit initially with "Never Leave Me," the bluesy stylist has a sure-fire winner in this single and compelling ballad performed in top soulful fashion. Powerful Allen Toussaint lyric material. Flip: "I'm Gonna Git Ya" (Marsaint, BMI). Sansu 471

**\*FRANKIE LAINE—YOU, NO ONE BUT YOU** (Prod. Bob Thiele) (Writers: DeAngelis-Sawyer) (Damian/Sawyer, ASCAP)—Back in his successful "I'll Take Care of Your Cares" and "Making Memories" bag, Laine has still more commercial appeal with this smooth vocal treatment of a compelling new ballad. Another top jukebox winner. Flip: "Somewhere There's Someone" (Music, Music, ASCAP). ABC 10983

**LEFT BANKE—DESIREE** (Prod. Mike Brown) (Writers: Brown-Feher) (Minuet, ASCAP)—This fascinating easy beat material should rapidly put the creative quartet right back in the "Pretty Ballerina" selling bag. Groovy entry. Flip: "I've Got Something on My Mind" (Twin-Tone, BMI). Smash 2119

**BLUES MAGOOS—THERE SHE GOES** (Prod. Bob Wyld & Art Polhemus) (Writers: Gilbert-Esposito-Thielhelm) (Ananga-Ranga, BMI)—Hard driving rocker loaded with discotheque and teen buying appeal should fast prove a big chart winner for the group. Flip: "Life Is Just a Cher O'Bowlies" (Ananga-Ranga, BMI). Mercury 72729

### CHART Spotlights—Predicted to reach the HOT 100 Chart

**JIMMY ROSELLI—All the Time** (Cedarwood, BMI) UNITED ARTISTS 50217  
**PATTY DUKE—My Own Little Place** (Bornwin, BMI) UNITED ARTISTS 50216  
**RAY CONNIF—One Paddle, Two Paddle** (Sunbeam, BMI) COLUMBIA 44298  
**PEPPERMINT TROLLEY COMPANY—She's the Kind of Girl** (Bresnahan, BMI) ACTA 807  
**RAY CHARLES SINGERS—Then You Can Tell Me Goodbye** (Acuff-Rose, BMI) COMMAND 4103  
**CHRIS CLARK—From Head to Toe** (Jobete, BMI) MOTOWN 1114  
**BABIES—I'm Not Asking for the World** (Wingate, ASCAP) DUNHILL 4101  
**JOE BROOKS—Strawberry Morning** (Brooks, BMI) EPIC 10230  
**SWEET TYMES—I Think I Know Her** (Northern, ASCAP) EPIC 10227  
**GRACE MARKAY—For Those in Love** (Feist, ASCAP) CAPITOL 5999  
**MALCOLM DODDS—I Don't Want to Cry** (Small Acre, BMI) PROJECT 3 1319  
**TENNESSEE ERNIE FORD—The Road** (Caravelle, ASCAP) CAPITOL 5996

**BEE GEES—HOLIDAY** (Prod. Robert Stigwood) (Writers: Gibb-Gibb) (Nemperor, BMI)—An intriguing ballad change of pace from their "To Love Somebody" hit, this outstanding Robert Stigwood Production should quickly prove to be a hot sales item for the group. Flip: "Every Christian Lion Hearted Man Will Show You" (Nemperor, BMI). Atco 6521

**COWSILLS—THE RAIN, THE PARK & OTHER THINGS** (Prod. Artie Kornfeld) (Writers: Kornfeld-Duboff) (Akbestal-Luvlin, BMI)—Backed by a tremendous promotional campaign, the Cowsills family mark their MGM debut with an infectious easy rocker that should quickly establish them as chart toppers the first time. MGM 13810

**MESENTERS: — WINDOW SHOPPING** (Prod. R. Dean Taylor) (Writer: Taylor) (Jobete, BMI)—Powerhouse rocker moves all the way through by the strong group of five. Good vocal blend, solid dance beat and top-notch material make this a natural. Flip: "California Soul" (Jobete, BMI). Soul 35037

**RIGHTEOUS BROTHERS—STRANDED IN THE MIDDLE OF NO PLACE** (Prod. Mickey Stevenson) (Writer: Stevenson) (Mikim, BMI)—This blockbuster ballad material with the Righteous Brothers in top wailing form is just the one to put the duo right back at the top of the Hot 100. Should prove a fast smash. Flip: "Been So Nice" (Mikim, BMI). Verve 10551

**PATTI DREW—STOP AND LISTEN** (Prod. Carone Prod., Inc.) (Writers: Adams-Woods) (We Three/Little Rock, BMI)—Miss Drew has a sure-fire topper for her initial chart entry, "Tell Him," in her powerful vocal workout of this exceptional rock ballad that has equal sales potential for both pop and r&b markets. Flip: "My Lover's Prayer" (East/Time/Redwal, BMI). Capitol 5969

**\*VIC DANA—A LIFETIME LOVIN' YOU** (Prod. Artie Ripp) (Writers: Andreoli-Poncia, Jr.) (Kama Sutra, BMI)—With the feel of "Elusive Butterfly" and "It's Not Unusual," this top-notch rhythm ballad should prove to be the one to bring Dana back to the hit selling class. The Artie Ripp production is exceptional. Flip: "Guess Who, You" (Kama Sutra, BMI). Liberty 55998

**ROCKY ROBERTS & THE AIRDALES—STASERA MI BUTTO** (Prod. Doug. Fowlkes) (Writers: Amurri-Canfora-Fowlkes) (Brighton-Wilson, ASCAP)—Currently a smash on the Italian charts, this hard driving rocker, with an English lyric added, should prove to be equally successful here. The American boys give it a groovy workout. Flip: "Just Because of You" (Brighton-Wilson, ASCAP). U. A. International 2804

**\*LOUIS ARMSTRONG—WHAT A WONDERFUL WORLD** (Prod. Bob Thiele) (Writers: Weiss-Douglas) (Valando, ASCAP)—Satchmo's debut on ABC could prove to be the sleeper of the year. Beautiful ballad, string arrangement and perfect Armstrong interpretation are a natural for programming. Flip: "Cabaret" (Sunbeam, BMI). ABC 10982

**JOHNNY NASH—(I'm So) GLAD YOU'RE MY BABY** (Prod. Mickey Stevenson) (Writers: Brown-Nixon) (Mikim, BMI)—Nash is in top vocal form on this easy rock item, with top production work by Mickey Stevenson. Should prove a top seller in both pop and r&b areas. Flip: "Stormy" (Mikim, BMI). MGM 13805

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

## COUNTRY SPOTLIGHTS

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

**JOHNNY CASH—RED VELVET** (Prod. Don Law & Frank Jones) (Writer: Tyson) (Witmark, ASCAP)—Folkster Ian Tyson's plaintive ballad serves as potent material for Cash as he performs it in his compelling and winning style. Another big Cash hit. Flip: "The Wind Changes" (Southwind, BMI). Columbia 44288

**WILLIE NELSON—SAN ANTONIO** (Prod. Chet Atkins) (Writer: Blanton) (Alamo, BMI)—Hot on the heels of "Black Jack County Chain," Nelson takes a change of pace in material with this sensitive ballad reading, headed right for the top of the charts. Flip: "To Make a Long Story Short ((She's Gone))" (Pamper, BMI). RCA Victor 9324

**ROBERT MITCHUM — YOU DESERVE EACH OTHER** (Prod. Fred Foster) (Writer: Loudermilk) (Windward, BMI)—THAT MAN (Prod. Fred Foster) (Writers: Bryant-Bryant) (House of Bryant, BMI)—The film star made a sales impact with "Little Old Wine Drinker, Me" in country markets. This follow up has equal potential for pop markets and is loaded with jukebox appeal. Double-barreled material, one side penned by John D. Loudermilk and flip by Boudleaux Bryant. Monument 1025

**BOBBY LEWIS—I DOUBT IT** (Prod. Bob Montgomery) (Writer: Macrae) (Ly-Rann, BMI)—Lewis follows up the successful "Love Me and Make It All Better," with a beautiful ballad performed in his top fashion. Chalk up another chart winner for him. Flip: "Laughing Girl She Not Happy" (Forest Hills, BMI). United Artists 50208

**GEEZINSLAW BROTHERS—CHUBBY** (Please Take Your Love to Town) (Prod. Kelso Herston) (Writers: Tillis-Miles) (Cedarwood, BMI)—Hilarious parody on the "Ruby, Don't Take Your Love to Town" hit has all the earmarks of a novelty smash. Clever lyric and performance should rapidly soar the country chart. Flip: "Tender-Hearted Me" (Border Town, BMI). Capitol 2002

### CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

CAL SMITH—You're Not Drowning Your Heartache (Mone Verde, BMI)— I'll Sail My Ship Alone (Lois, BMI) KAPP 851  
ED BRUCE—If I Could Just Go Home (Combine, BMI) RCA VICTOR 9315  
EDDIE McDUFF—Give a Little (Starday, BMI) STARDAY 818

## R&B SPOTLIGHTS

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

**FREDDIE SCOTT—HE AIN'T GIVE YOU NONE** (Prod. Bert Berns) (Writer: Morrison) (Web IV, BMI)—RUN JOE (Prod. Bert Berns) (Writers: Jordon-Willoughby-Merrick) (Cherio, BMI)—A blockbuster entry with equal potential for either side. First is a driving blues ballad penned by Van Morrison, while the flip is a revival of the old Louis Jordon hit given a pulsating workout loaded with wailing blues excitement. Arrangement moves and grooves from start to finish. Shout 220

**MARVA WHITNEY—IF YOU LOVE ME** (Prod. James Brown) (Writer: Campbell) (Golo, BMI)—A James Brown discovery, the blues stylist wails throughout strong ballad material that could fast establish her as a top seller. Exceptional vocal workout. King 6124

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

JOHNNY MOORE—Haven't I Been Good to You (Startrek-Flomar, BMI) WAND 1165  
BOBBY BYRD—Funky Soul No. 1 (Golo, BMI) KING 6126  
BIG JOHN HAMILTON—I Have No One (Cape Ann/Chu Fin, BMI) MINARET 129  
PHIL FLOWERS—One More Hurt (Shifting Flowers, BMI) DOT 17043  
JAMES MOORE—Feet (LeBill, BMI) SOFT 1014  
END CHART SPOTLIGHTS

TOMMY FLANDERS—Friday Night City (Flantom, BMI) VERVE FORECAST 5064  
EDDIE RABKIN—Dream Baby (How Long Must I Dream) (Combine, BMI) COLUMBIA 44295  
LYNN TERRY—Till (Chappell, ASCAP) LASALLE 0070  
CERTAIN AMOUNT—No Reply (MacLen, BMI) PRES-TO-HIT 62071  
PUNCH & JUDY—Catch a Rainbow (Andros/Act Three, BMI) SMASH 2118  
GENE HENSLEE—Soul of a Man (Billie Fran, BMI) BILLIE FRAN 014  
TRULY SMITH—I Want to Go Back There Again (Jobete, BMI) PARROT 40017  
A LITTLE BIT OF SOUND—Incense and Peppermints (Claridge, ASCAP) CAROLE 1002  
GOOD TIME SINGERS—High Flyin' Bird (Quartet-Bexhill, ASCAP) IN ARTS 101

# Talent

## Room at the Top, Four Tops Find In Customizing Songs for Clubs

By ELIOT TIEGEL

LOS ANGELES—The Four Tops, who closed their first booking at the Cocomanut Grove with a live LP recording, have learned to custom-tailor their repertoire to suit the level of the room. Four years ago the Detroit quartet was still hustling around the "chitlin' circuit."

Today, the male vocalists are a top Motown act and a new find for such rooms as the Grove and New York's Copa. Washington, D. C.'s Shoreham, Cherry Hill, N. J.'s Latin Casino and Hollywood, Miami's Diplomat — all forthcoming bookings.

On recordings, the quartet sings the pop love songs of Eddie Holland-Brian Holland and Lamont Dozier. On stage, they dip into the Broadway and film repertoire for adult-oriented tunes which fit their pleasant harmonies.

"We try to keep the composer's beauty in the material," explains Renaldo Benson, who along with Levi Stubbs Jr., Lawrence Payton and Abdul (Duke) Fakir, formed the group 13 years ago.

During their Grove engagement the quartet included an Academy Award medley as its customizing for the film or-

iented audience. Wade Marcus, the group's musical director, and Payton produced the live LP, for which Motown's chief engineer was flown here.

Benson, the "philosopher" in the group, feels that as a result of the Grove appearance, the group sought a wider musical scope. "For the last four years we've been playing rock concerts where sound is not really that important. Here, we had to truly work to stimulate the audience." Benson says they never "give an audience" because they've been through the scuffling bit and appreciate the opportunity to work in the big time.

The Tops' troupe numbers nine (including rhythm section) which involves a healthy weekly nut, but they are earning substantially more than their "chitlin' circuit" salaries of from \$1,000-\$1,500.

Two months ago the artists worked the Whisky A Go Go on the Sunset Strip, where their repertoire was more tuned to their Motown single hits. Their booking into the downtown prestige room so soon after this exposure was a surprising bit of scheduling.

When they play colleges, students ask for the single hits. This fall the quartet is planning a new act for the Ivy circuit,

which pays considerably better than the "chitlin' clubs.

The Tops now plan to begin producing records, which is a characteristic of the Motown operation where executives are artists, and writers are artists.



MAYOR DENNIS SHEA of Newport, Mass., bids adieu to the Cowbills, MGM Records' new group, on the start of their nationwide tour.

## 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 Jay and Kai, did most of their recording under the Columbia Records banner and had such solid sellers as "Jay and Kai at Newport." The trombone duo recorded for Bethlehem before moving to Columbia.

Johnson is now a staff ar-

ranger for Mark Brown associates, and has arranged for Sarah Vaughan's recordings and Sammy Davis' 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 tied to MGM/Verve for six years. Howard Beldock, New York attorney, is representing them in their new venture.

## Darin Darling of Detroit Patrons In Nitery Bow

DETROIT — Bobby Darin opened at the Roostertail Thursday (7) with an act that had the audience shouting 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 beat band arrangement. He isn'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 piano, singing and playing a swinging version of "What'd I Say."

LORRAINE ALTERMAN

## Nitty Gritty Makes Splash —Sunshine a Bright Group

LOS ANGELES — Liberty's Nitty Gritty Dirt Band opened Tuesday (5) at the Troubadour, sharing the bill with Imperial's Sunshine Company.

The Nitty Gritty, composed of six young men, is in every sense a washtub band, and their performance includes the use of a honky tonk piano, saxophone, clarinet, banjo, washboard, a funnel equipped with a 25-cent kazoo and a washtub bass fiddle made from a washtub, broomstick and a piece of cord.

The group's repertoire strongly resembles a vaudeville act of the 30's, as does their dress. Most of their numbers are from the late 20's, such as "Hard Hearted Hanna" and

## Signings

Sly and the Family Stone signed to Epic Records. The group's debut album, "A Whole New Thing," will be released in October. . . . Lester Lanin to Audio Fidelity Records. An album will be released soon. . . . Roy Head to Mercury Records. His first album is being produced by Chips Roman in Memphis.

## 5 Acts to DeNave

NEW YORK — Connie DeNave, public relations office specializing in recording talent, this week signed the Five Americans, the Hassles, the Illusion, the Dave Heenan St. and Eric Errol. The company also represents Spanky and Our Gang, the Tokens and Harpers Bizarre.

"Collegienne."

The band was at its best when it performed its only hit single, "Buy for Me the Rain." It was the highlight of the show and the only number not overdone 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 over well on its numbers and had no trouble keeping the audience's attention. They offered a good rearrangement of an old Beatle tune, "I Need You," and on the jumping blues tune, "Get Out of My Life."

## Jane Morgan Displays Old Flash, Wide-Ranging Talent

NEW YORK — Jane Morgan's wide range of talents were displayed before an appreciative audience at the Royal Box here Monday (11). The recently signed ABC Records artist, a polished and poised veteran, displayed a brand of dynamism usually associated with some of the younger rock artists, and a block-busting voice usually associated with the old pros.

Her entrance, in a flaming red cape-gown, was a slow and measured "Where or When," segueing into an upbeat "Faster Than Sound."

Miss Morgan's "Ten Cents a Dance" (with a bit of "Big Spender" interspersed) was a soul-searing effort. Her Piaff medley began with a moody and emotional "La Vie en

Rose," and closed with an exuberant "M'Lord."

Of course, Miss Morgan performed her big one of a few years back, "Fascination," and she performed "Born Free" in a highly charged emotional fashion.

Her closing, "Soul City," was a medley of Ray Charles and Al Jolson numbers, with "Georgia on My Mind" woven in at the appropriate spot. Comic relief was provided by a serenade to Marty Allen (Allen & Rossi) who was at a stageside table. Lloyd Mayers, organist, was outstanding as her accompanist on the medley.

"Jane Morgan at the Royal Box" wouldn't be a bad idea for Miss Morgan's first album outing on ABC.

AARON STERNFIELD

## How Sweet It Is—Candymen's Vocal & Instrumental Style

NEW YORK—The Candymen, newly signed ABC Records group, displayed a highly polished turn and an excellent vocal and instrumental delivery at their opening at Steve Paul's Scene Sept. 7.

The Candymen, who were the back-up men for Roy Orbison, consist of a lead singer, two electric guitars, an organ and drums. They delivered convincing interpretations of "Eleanor Rigby," "Gimme Some Lovin'," "Long Tall Sally," "The 1941 New York Mine Disaster," and a standout work-over of Tom Jones' "What's New Pussycat" and "Thunderball." Rodney Justo is the lead

singer. He is tops as an impersonator.

The group's first ABC LP will be out this month with nearly all original material. ABC will promote the album with the slogan "Candypower" and has prepared a special mailing and a special press kit to distribute with the album and the group's singles.

Also in the works are plans for the Candymen to open the West Coast branch of Arthur's in Los Angeles in October. In addition, ABC has brought in Valerie Reardon to handle publicity for ABC's young acts, and the Candymen will be her first project.



The perennially popular Ferlin Husky has added another potential hit to his long list of successful country tunes. "You Pushed Me Too Far" (Capitol 5938) is rendered with Ferlin Husky's inimitable style and verve. He chooses a guitar that matches his vitality and expressiveness—a Gibson Guitar.

(Advertisement)

Unsurpassed in Quality at any Price

**GLOSSY PHOTOS**

8¢ EACH 8x10 IN 1000 LOTS

\$11.95 per 100 Post Cards \$45 per 1000

1000 8x10 COLOR \$175.00 3,000 Postcards \$120.00 Special Color Process

MOUNTED ENLARGEMENTS 20"x30" \$6.50 30"x40" \$9.50

**COPY-ART Photographers**

A Division of JAMES J. KRIEGSMANN  
165 W. 46th St., N.Y. 36 PL 7-0233

8x10 TOP QUALITY PICTURES

LITHOGRAPHED ON HEAVY KROMEKOTE

3 1/2¢ to 2¢ each! depending on quantity

SEND FOR SAMPLE 8x10 plus prices and order blanks on these and other size prints

**ABC PICTURES**  
317 N. ROBERSON SPRINGFIELD, MO. 65806  
(subsidiary of the Advertising Brochure Co.)

Billboard

HOT 100

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

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

Table with columns: THIS WEEK, Wk. Ago, Wks. Ago, TITLE, Artist (Producer, Label & Number), Weeks on Chart. Includes 'THE LETTER', 'ODE TO BILLIE JOE', 'COME BACK WHEN YOU GROW UP'.

Table with columns: 32-65, TITLE, Artist (Producer, Label & Number), Weeks on Chart. Includes 'LIGHT MY FIRE', 'GET ON UP', 'EXPRESSWAY TO YOUR HEART'.

Table with columns: 66-100, TITLE, Artist (Producer, Label & Number), Weeks on Chart. Includes 'JUST OUT OF REACH', 'CHILD OF CLAY', 'TURN THE WORLD AROUND'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A-Z with publisher/licensee information.

BUBBLING UNDER THE HOT 100

Table listing songs bubbling under the Hot 100.

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** KF-5063

The single sleeper of the year on

**Verve**  
**FORECAST**  
Verve Forecast Records is a division of  
Metro-Goldwyn-Mayer, Inc.

Produced by Shadow Morton

# "happiness..." is being published by MILLS MUSIC

"Your recent ad was discussed by some of the writers at lunch the other day. Among them were: Jimmy McHugh, Ned Washington, L. Wolfe Gilbert. They all remarked how nice it is that you are getting such nice action on the songs of the Mills Music Co. This kind of attention given the songs—the good ones — must have a very healthy effect—and serve to bring back the kind of music business we all knew. Thanks a lot. Hope to see you on my next visit to New York." **HARRY RUBY**

"I saw the ad in the weekly trade papers and I must congratulate you on the wonderful showing you have." **JIMMY McHUGH**

## 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

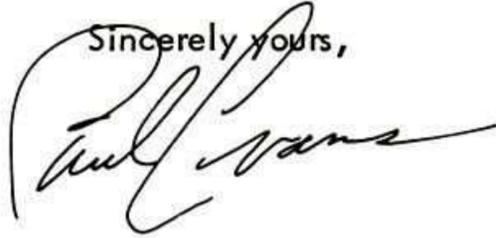
Dear Mr. Rosenthal:

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,



## AND WE'RE GLAD YOU, TOO, HAVE NOTICED "WHAT'S HAPPENING" AT MILLS, PAUL...

**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,



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.



**MILLS MUSIC, INC.**

NEW YORK 10019 (212) CO 5-6347

Subsidiaries or affiliates in Amsterdam, Berlin, Buenos Aires, Copenhagen, London, Madrid, Mexico City, Milan, Paris, Sao Paulo, Stockholm, Sydney, Tokyo and Toronto.

# From The Music Capitals of the World

## CINCINNATI

Tom Moore, district promotion manager for Capitol Records, has been named a Kentucky Colonel. The honorary title was bestowed by Bill Crisp, program director of WAKY, Louisville, and Judge Lee F. Swan of that city. . . . Jim Fish, president of Claudette Recording & Publishing Co., with offices in Dayton, Ky., plans the opening of a Nashville branch soon. Newest single on the Claudette label finds Leon Grissom, of Kenosha, Wis., doing a pair of his originals, "No Doubt" b.w. "I'll Climb the Highest Mountain."

Max Callison, veteran Capitol staffer, newly named head of the firm's premium division, with headquarters in Chicago, was a recent visitor here. His stop-over included a jackpot session with Harry Carlson, head of Fraternity Records. . . . Julie Godsey, promotion gal in this sector for Mainline of Cleveland, upon her return last week from the MGM-Verve conclave in the Ozarks, made the rounds of area deejays and music shops attired in her Bavarian costume, Lederhosen and all, which she brought back from her recent visit with her brother, 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 organ music at the RKO Albee Theater here Sunday night, Oct. 8. Featured will be prominent organist Don Baker, with WKRC personality Bob Jones serving as emcee. Baker, who has appeared here and abroad, has cut some 50 organ albums, his most recent being "Curtain Time With Don Baker" and "Rise 'n' Shine With Don Baker." The American Association of Theater Organ Enthusiasts is a nonprofit organization devoted to furthering the knowledge of the theater organ, its literature and technique.

BILL SACHS

at Carnegie Hall Oct. 7 and at the Philharmonic Oct. 8. . . . Philip's the Four Seasons will be appearing at Indiana University, Bloomington, Ind., Saturday (30). . . . Jake Holmes has a date at Vanderbilt University from Oct. 2 through Oct. 7. . . . Bobby Darin, Atlantic artist, set for a date at the Copacabana beginning March 14. . . . Jimmy Dean, RCA Victor, set for Ed Sullivan's CBS-TV show Oct. 8. . . . Pete Seegar, Len Chandler and Tim Buckley are among the featured performers who will appear at Sing Out! magazine annual Hootenanny at Carnegie Hall Friday (22). . . . Bill and Steve Jerome of Real Good Productions will a&r three acts for Jubilee Records this month. The artists to be recorded are the Blades of Grass, Marie Appleby and Rene St. Clair. . . . Every Mother's son, MGM group, are being set for a Metro film by their manager Peter Leeds.

MIKE GROSS

## TORONTO

Decca Records in the U. S. is rush-releasing "Cornflakes and Ice Cream," debut disk by Toronto's Lords of London, on Apex here. It's the first Canadian single to make the No. 1 spot on the influential CHUM chart in Toronto in the past couple of years, now picking up action from coast to coast.

Sparton is selling its mono product at pre-price-equalization prices for the month of September. . . . Sparton has a new sales representative in Eastern Ontario, Bob McIntyre, replacing Keith Archer, who has left the record field.

Jack Robertson, Columbia's general manager, sales and marketing, is off to Paris and London for two weeks to meet with affiliate companies, CBS France, Jacques Canetti and Editions Chappell in Paris, CBS and Major-Minor Records in London, and also to acquire new lines for Canadian distribution.

## CASH BOX BEST BET

Randy Bachman's  
"THERE'S NO GETTING AWAY FROM YOU"  
by  
THE GUESS WHO  
on  
Fontana #1597  
Published by  
TREE MUSIC  
905 16th Ave., Nashville

The Inn Crowd, a leading Montreal r&b group, makes its disk debut on Jet Records with "Every Day I Have to Cry Some," which gains national exposure with lead singer Lee Roy Preston's appearance on the CTV network's "It's Happening" Sept. 21 doing the number.

Capitol has released a new Jimmy Shand Jr. album, "A Dram of Scotch" on Waverley, to coincide with The White Heather Concert tour of North America, starring Shand and Jimmy Logan with Waverley artist Bill McCue, which opened in Montreal Sept. 6 and winds up there again Nov. 10, covering Central and Western Canada and several U. S. centers. . . . Columbia has rushed out The Platters new Musicor single, "On the Top of My Mind" and "Shing-a-ling-a-loo" to coincide with their date at The Club Embassy in Toronto Sept. 11-23. . . . The Yorkville label's Sugar Shoppe is into an open-end engagement at The Friars in Toronto Sept. 18 just in time for added promotion for their new "Attitudes" single.

The new Barclay Records Ltd. in Canada, which takes over the Barclay label for Canada when its contract with Columbia expires the end of the year, has appointed John Williams to a key executive position. Williams, now in Paris for meetings with Barclay there, was recently named Columbia's director of merchandising, and was formerly its Montreal branch manager.

KIT MORGAN

## Billboard TOP 40

# EASY LISTENING

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

| WEEK | 1  | 2  | 3  | TITLE  | Artist, Label & Number                                       | WEEKS ON CHART |
|------|----|----|----|--|--|----------------|
| 1    | 1  | 1  | 1  | THE WORLD WE KNEW . . . . .                      | Frank Sinatra, Reprise 0610 (Roosevelt, BMI)                 | 7              |
| 2    | 3  | 4  | 7  | STOUT-HEARTED MEN . . . . .                      | Barbra Streisand, Columbia 44225 (Harms, ASCAP)              | 8              |
| 3    | 2  | 3  | 4  | TIMELESS LOVE . . . . .                          | Ed Ames, RCA Victor 9255 (Gypsy Boy/T.M., BMI)               | 8              |
| 4    | 4  | 2  | 2  | MORE AND MORE . . . . .                          | Andy Williams, Columbia 44202 (Sunbeam, BMI)                 | 12             |
| 5    | 5  | 14 | 19 | IT MUST BE HIM . . . . .                         | Vikki Carr, Liberty 55986 (ASA, ASCAP)                       | 7              |
| 6    | 7  | 7  | 8  | LOVER'S ROULETTE . . . . .                       | Mel Torme, Columbia 44180 (Peer Int'l, BMI)                  | 9              |
| 7    | 9  | 15 | 16 | LITTLE OLD WINE DRINKER, ME . . . . .            | Dean Martin, Reprise 0608 (Moss-Rose, BMI)                   | 5              |
| 8    | 10 | 18 | 22 | TURN THE WORLD AROUND . . . . .                  | Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)               | 6              |
| 9    | 11 | 20 | 20 | ANYTHING GOES . . . . .                          | Harpers Bizarre, Warner Bros. 7063 (Harms, ASCAP)            | 6              |
| 10   | 8  | 10 | 10 | YOU ONLY LIVE TWICE . . . . .                    | Nancy Sinatra, Reprise 0595 (Unart, BMI)                     | 14             |
| 11   | 19 | 33 | —  | A BANDA . . . . .                                | Herb Alpert & the Tijuana Brass, A&M 870 (Irving, BMI)       | 3              |
| 12   | 6  | 5  | 6  | IN THE BACK IN MY HEART . . . . .                | Jerry Vale, Columbia 44185 (Folst, ASCAP)                    | 11             |
| 13   | 29 | 35 | —  | THE CAT IN THE WINDOW . . . . .                  | Petula Clark, Warner Bros. 7073 (Chardon, BMI)               | 3              |
| 14   | 18 | 37 | 40 | ODE TO BILLIE JOE . . . . .                      | Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)                  | 4              |
| 15   | 15 | 13 | 17 | THERE MUST BE A WAY . . . . .                    | Jimmy Roselli, United Artists 50179 (Laurel, ASCAP)          | 12             |
| 16   | 17 | 23 | 33 | OUR SONG . . . . .                               | Jack Jones, Kapp 846 (Maclean, BMI)                          | 5              |
| 17   | 13 | 17 | 18 | YELLOW DAYS . . . . .                            | Percy Faith, Columbia 44166 (Marks, BMI)                     | 8              |
| 18   | 21 | —  | —  | MORE THAN A MIRACLE . . . . .                    | Roger Williams, Kapp 843 (Robbins, ASCAP)                    | 2              |
| 19   | 26 | —  | —  | STRANGE SONG . . . . .                           | Harry Belafonte, RCA Victor 9263 (Blackwood, BMI)            | 2              |
| 20   | 20 | 22 | 31 | BON SOIRE DAME . . . . .                         | Sandpipers, A&M 861 (Metric, BMI)                            | 6              |
| 21   | 14 | 11 | 11 | I LOOKED BACK . . . . .                          | Perry Como, RCA Victor (Music, Music, ASCAP)                 | 7              |
| 22   | 24 | 25 | 38 | HORN DUEY . . . . .                              | King Richard's Flugel Knights, MTA 131 (Jaypaal, SESAC)      | 4              |
| 23   | 25 | 34 | —  | FOR ONCE IN MY LIFE . . . . .                    | Tony Bennett, Columbia 44258 (Stein & Van Stock, ASCAP)      | 3              |
| 24   | 12 | 12 | 14 | IT MAKES NO DIFFERENCE . . . . .                 | Vic Damone, RCA Victor 9250 (Roosevelt, BMI)                 | 7              |
| 25   | 27 | 27 | 30 | MOONLIGHT BRINGS MEMORIES . . . . .              | Ray Conniff Singers, Columbia 44192 (Tobey, ASCAP)           | 7              |
| 26   | 35 | —  | —  | MORE THAN THE EYE CAN SEE . . . . .              | Al Martino, Capitol 5989 (Saturday, BMI)                     | 2              |
| 27   | 30 | 30 | —  | I'M STILL NOT THROUGH MISSING YOU . . . . .      | Andy Russell, Capitol 5971 (Greenbar, ASCAP)                 | 3              |
| 28   | 28 | —  | —  | I'LL NEVER FALL IN LOVE AGAIN . . . . .          | Tom Jones, Parrot 4018 (Hollis, BMI)                         | 2              |
| 29   | 23 | 26 | 29 | LAURA (What's He Got That I Ain't Got) . . . . . | Frankie Laine, ABC 10967 (Gallico, BMI)                      | 5              |
| 30   | 31 | 31 | —  | I CAN'T HELP REMEMBERING YOU . . . . .           | Anita Kerr Singers, Warner Bros. 7065 (Roosevelt, BMI)       | 3              |
| 31   | 16 | 6  | 3  | IN THE CHAPEL IN THE MOONLIGHT . . . . .         | Dean Martin, Reprise 0601 (Shapiro-Bernstein, ASCAP)         | 11             |
| 32   | 32 | 32 | 35 | WINDOWS OF THE WORLD . . . . .                   | Dionne Warwick, Scepter 12196 (Jac/Blus Seas, ASCAP)         | 4              |
| 33   | 36 | —  | —  | TOGETHER . . . . .                               | Trini Lopez, Reprise 0618 (Vogue, BMI)                       | 2              |
| 34   | 38 | 38 | —  | I HAVE LOVED ME A MAN . . . . .                  | Morgana King, Reprise 0604 (Colgems, ASCAP)                  | 3              |
| 35   | 39 | 40 | —  | DON'T TALK TO ME . . . . .                       | Johnny Mathis, Columbia 44266 (Roosevelt-AMRA for GEMA, BMI) | 3              |
| 36   | —  | —  | —  | THE FROG . . . . .                               | Sergio Mendes & Brasil '66, A&M 872 (Hodra, BMI)             | 1              |
| 37   | 37 | —  | —  | DANCING IN THE STREETS . . . . .                 | Ramsey Lewis, Cadet 5572 (Jobeto, BMI)                       | 2              |
| 38   | —  | —  | —  | BLAME IT ON ME . . . . .                         | Jerry Vale, Columbia 44274 (Myra, ASCAP)                     | 1              |
| 39   | —  | —  | —  | LAST WALTZ . . . . .                             | Engelbert Humperdinck, Parrot 40019 (Donna, ASCAP)           | 1              |
| 40   | 40 | —  | —  | MISTY ROSES . . . . .                            | Johnny Mathis, Columbia 44266 (Faithful Virtue, BMI)         | 2              |

Following her Million Record seller

# Bettye Swann

"fall in LOVE with me"

B/W

## Lonely Love

Money Record 129

Winner of this years most promising FEMALE VOCALIST AWARD, 1967

Soon to be released

BETTYE SWANN'S First Album

HIGHLAND RECORDS RELEASE

"There's Nothing I Can Do About It"

b/w

"Don't Mess With Sue" Highland Record #1181

Just released HANK JACOBS'

"Pushin' The Button of Soul" Call Me Record #5388

# MALYNN

enterprises, inc.

2580 West Pico Boulevard Los Angeles, California (213) 385-9161

# Radio-TV programming

## Majors Buck Tight Lists On LP's With Paid Plugs

By CLAUDE HALL

NEW YORK—Tight playlists on most rock 'n' roll stations are forcing record companies—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 record by a newcomer played on the air. But there's nothing they can do about it except reach for the pocketbook.

Generally, only albums are being pushed through purchased time. Charles Fach, director of recorded product for Mercury Records and its affiliated labels, said that radio commercials on an album—even when the album has hit single tune to lead the way—can triple sales. He named 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 areas. Harvey Cowen, who also produces MGM Records' syndicated stereo radio show—"The Music Factory"—is producing the album, under the supervision of advertising director Jack Maher. In fact, an Atlantic Records spokesman credited Maher with inspiring him, and Atlantic has already come up with four commercials boosting album product by Aretha Franklin, the Young Rascals, the Bee Gees, and the Vanilla Fudge. These will start to be used nationwide in major markets within the next four-to-eight weeks and on WOR-FM, New York, this week. Joen Dorn, a former deejay with WHAT in Philadelphia and now jazz a&r and promotion executive with Atlantic, did the

work, based on copy by Bob Rolontz, publicity chief for the label.

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

### Boost R 'n' R

Columbia Records and Capitol Records have long promoted product through spot commercials, but lately have boosted this particular method of exposure for rock 'n' roll artists. Capitol Records a week ago was plugging a "Music of the Flower Children" album on sale at E. J. Korvette, a New York discount chain, for \$2.39. Heavy promotion by Columbia Records pushed the first album by the Moby Grape into the top 25 of Billboard's Top LP's chart and none of the singles released from the LP (there were several) did more than hit the bottom of the singles chart. Columbia has been heavily advertising on radio albums by such artists as Paul Revere, the Moby Grape, the Byrds, and the Buckingham, among others.

Frank Maruca, program director of WKNR in Detroit, said that the station did a "good business" with Columbia and Capitol Records, and these two labels had been active for some while, though Columbia seemed to be becoming more active. Columbia publicizes these radio ventures with mailings to distributors and dealers, telling them exactly when the radio spot commercials will appear. The mailings state: "TIME BUY. We're buying a concentrated schedule of one-minute radio spots that will help YOU sell more albums!" The mailing shows the cover of the album and pleas, "Don't be

caught out of Stock! Order in depth today."

Steed Records feels that radio commercials are important enough to use them for singles and has bought time on New York radio for singles by the Rich Kids and the Wild Weeds.

### Gross \$500-\$1,000

WOR-FM grosses anywhere from \$500 to \$1,000 a week from record company commercials, said Bert Lambert, who heads the New York FM stereo Hot 100 format operation. This includes all companies, he said, except RCA Victor Records. All of the commercials were for album product, except Steed Records.

To a large extent, there are two factors contributing to the advertising of album product on radio. For one thing, many albums sell like singles today. Too, there's a current wave of stations—primarily FM stations—program rock 'n' roll albums and aiding their sale. Fach at Mercury said his company had bought time during the past year all over the nation . . . generally to promote an album by an artist with a hit single. "But it's one thing to advertise an album that is already partially presold and another to try to create a sales impetus behind an unknown artist," Fach said.

The firm is laying out a "considerable amount of money on top 40 radio in advertising" to support a just-released album featuring Jay and the Techniques who have a hit single on Smash Records—"Apples, Peaches, Pumpkin Pie." But a special project coming up will center around albums by the Mauds, the H. P. Lovecraft, and the Thorinshield. All three albums are scheduled in the September release and Fach said that none of the groups had yet had hit singles, "but we feel they're important enough to produce." Hit singles will come later, he felt.

For FM stations and many AM radio stations who're now experimenting with album cuts after 7 p.m., Mercury will provide special promotion packets, including records, information on the recording session of the artist, biographies on the artist and producer, pictures, and other information. "We're going to help these stations in every way we can because the deejays are interested in what they're playing on the air and in many cases will pass this information on to their listeners." He said that by the end of the year Mercury would produce and release half a dozen more albums by groups "not necessarily represented on the hit singles chart." Thus, the special promotional packets will be a continuing project.

Bert Lambert at WOR-FM said last week that Bob Crewe, head of DynoVoice Records, had credited WOR-FM with breaking Mitch Ryder's "What Now My Love" single and aiding sales of 102,000 copies in New York within three days. The single hit Billboard's chart last week at No. 82 with a star.

## KUMU Getting Big Reception on Listing

HONOLULU, Hawaii — A local music survey, published and distributed twice a month by KUMU here, is getting excellent results, according to R. Gil Bahr, operations and program director. The unusual thing about the survey is that KUMU is a conservative music station, using clustered commercial breaks and uninterrupted music. The list is distributed free by local record dealers and lists the top 10 selling albums and the top seven selling Hawaiian albums. In addition, KUMU lists its own personal five favorites, the top 10 tunes on the station's playlist, and the recommended new album releases. The Aug. 1 issue had "Somewhere My Love" as the top tune and this included the soundtrack version as well as other cuts. "Up Up and Away" by the Johnny Mann Singers on Liberty was the best-selling album, according to the station, in Honolulu. The top-selling Hawaiian album the station listed was "Al Lopaka, live at Hale Ho" on Hana-Ho Records.

"No Ka Oi" by Leinaala Haili on Makaha Records was second and third was "Music of Hawaii, Vol. 2" by Jack de Mello on Ala Moana Records. Don Ho, Reprise Records artist, had two LP's on the seven-record chart.

KUMU, featuring 24 hours of music similar to the programming of WPAT, Paterson, N. J., and KPOL, Los Angeles, has been able to maintain the overall No. 3 position on weekends in audience ratings in a city loaded with 17 AM stations, and three FM stations, falling behind KPOI (which features a Hot 100 format) and KGMB (Easy Listening personality station). TRACE showed the station doing quite well during the week, too. In a 7-9 p.m. period, for example, Monday through Friday, the station was fourth among listeners in cars, and fifth among listeners at home.

The station takes requests after 6 p.m. weekdays and after noon on weekends, making it a very unusual conservative music operation.

### EDITORIAL

## WABC-FM Boost

NEW YORK—The American Broadcasting system is sitting on a dream that could come true. The problem is: The network is sitting . . . and sitting . . . and sitting.

The dream is WABC-FM. Alex Smallens, station director, guides an innovation in programming—the first new format to come along since talk and news—called "stage and screen." The station leans heavily on original cast and movie soundtrack albums.

The potential of such a format? I remind you that "My Fair Lady" is one of the best-selling albums in history. You can list play after play and movie after movie with exciting appeal on record. Thus the audience—a very large one—is there and, considering the price of theater tickets (even movie tickets in New York) it's obvious that the audience of a stageshow format station is a financially middle class and upper class one.

Logically, a stage and screen format has everything working for it. In this case, WABC-FM has everything going for it but a promotional budget. It's a great station, but no one knows about it; the network is spending little or doing little telling people it even has a flagship FM stereo operation—and an exciting one at that.

Without publicity and promotion, the station continues to climb in ratings; people are discovering it by twisting the dial (a slow method of discovery in a crowded radio market). But Madison Avenue isn't being told very loudly of the station . . . nor the public at large. WABC-FM and Smallens, a fireball of a manager and one of the top leaders in the FM field today, deserves better treatment.

CLAUDE HALL

## McClendon Seeking FM's 'Letter' Change

LOS ANGELES — McClendon Broadcasting has filed papers with the FCC to change its "new" lush background FM-er's call letters to KOST-FM from KADS-FM. The KADS-FM call letters identified the company's one-year experiment with classified advertising radio which recently ended with the switch back to music.

The KOST-FM call letters, which have to be accepted by stations in the region in addition to the FCC, is currently being used by McClendon's Houston FM outlet. When HOST-FM comes to the Coast, the Houston station will flip over to KZAP-FM.

According to President Gordon McClendon, "there are two types of good music program-

ming which haven't been done yet." One format will be tested at the new KOST-FM; the other McClendon chooses not to discuss at all.

After a year of losing money with classified ads, McClendon decided to return to music because he felt that small FM operators could get hurt if they followed his example and tried classified ads. It could work for a big, financially solvent station over the long run, McClendon says.

The Dallas executive, who is waiting for FCC clearance on the sale of his KLIF, Dallas, and HILT, Houston stations, confirms he is eying two other outlets, WCAM in Camden, N. J., located outside Philadelphia, and a Midwest location, unidentified.

## 'Music City, USA' Makes Its TV Premiere in Nashville

NASHVILLE — The telecast of "Music City, USA," a pop and modern-country syndicated show originating here, premiered Friday (8) on WSIX-TV.

The show, originally titled "Nashville in the Round," is set to premiere in the New York market Sept. 23 on WPIX, Channel 11.

Jane Dowden, president of Show Biz Inc., which produces the program, said it would open in many other major markets after the football season. It currently is in 10. Regulars in the weekly hour-long variety-music

show are singers Ray Stevens, Bob Luman, and Debbie Lori Kaye, emcee Jerry Naylor and band leader Bill Pursell.

Among the early guests on the program are Boots Randolph, Frankie Randall, Gail Wynters, Deana Martin, Bobby Vee, Diana Trask, Johnny Tiltson, Mary Taylor, Roy Clark, Guy Mitchell, Jackie DeShannon, Freddie Cannon, Patricia Morrison, Roger Miller, the Jordanaires, and Zsa Zsa Gabor. Naylor, a Tower recording artist, has moved here and will host two other local shows.

## Mitch Miller Seeking Review On UHF Channel Turndown

WASHINGTON—Mitch Miller, voted down on his application for a Washington, D. C. UHF channel by a Federal Communications Commission review board in July, has asked the full FCC to review the board's decision.

An FCC hearing examiner, Basil Cooper, had warmly recommended the former Columbia Records a&r man's proposals for running and programming his All-American TV Features, Inc., on the capital city's Chan-

(Continued on page 34)



**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

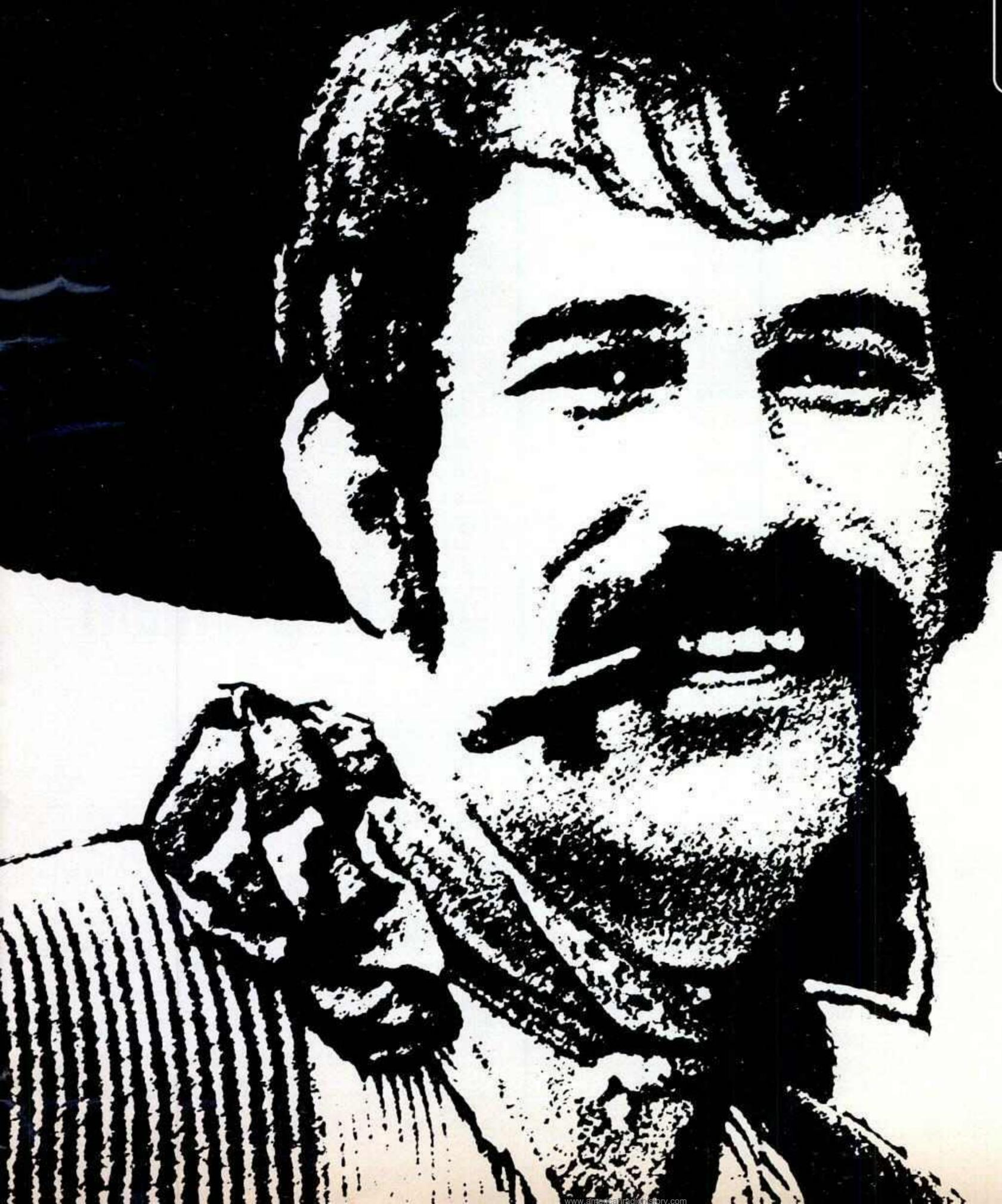
DICKINSON; LIZA MINNELLI / **DEADLINE FOR ENTERING**—OCT. 1, 1967

/ **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**



# Vox Jox

By **CLAUDE HALL**  
Radio-TV Editor

Ted Atkins, in Denver radio the past seven years and a former program director of Hot 100 powerhouse KIMN there, has been appointed operations director of WOL in Washington. WOL, a Sonderling station, leads the market with an r&b format. Atkins began work at his new job last week. . . . In case I haven't mentioned it before, Larry James is the new program director at WDXY in Sumter, S. C., which features a Hot 100 format. . . . New deejay line-up at WWOK, Charlotte, N. C., includes program director Phil Rainy, Ross Brooks, Mile Cloer, Jim Beaty, Harry Witterfield, Bon Gunn and Sam Norman.

July-August Hooper leader in Louisville, Ky., is WKLO with a 31 7 a.m. to noon and a 30.4

noon to 6 p.m. WAKY had 17.2 in the morning and a 22 in the afternoon. WAVE had a 13.4 in the morning and a 12.2 in the afternoon. WHAS had a 12.3 in the morning, but only 7.4 in the afternoon. . . . San Francisco Chronicle columnist Herb Caen bowed last week as host of a Saturday hour evening conversation series on KGO-TV, San Francisco. Music personalities will be interviewed on the show from time to time.

Joe Black, host of WGAR's "Music After Dark" show for Cleveland listeners, marks his 10th year. . . . Dave Shayer, formerly of WDVR-FM in Philadelphia, has joined KBMS-FM in Pasadena, Calif., as program director. . . . Deejay Jim Wood has joined KRLA in Los Angeles to fill the 9-midnight slot.

## WJLB in New Program Policy

By **CLAUDE HALL**

DETROIT — WJLB, Booth Broadcasting's 1,000-watt r&b operation here, has just launched a new programming policy centering around tighter production, faster pacing, and a new set of custom jingles by Quincy Jones.

Wash Allen, who just recently took over WJLB program director duties after being transferred from Booth's WABQ in Cleveland, said the Detroit station would be "running with a full - blast, exciting young sound." Playlist will be 40 records, to which he will add as necessity demands. "You can never tell how many good tunes will come out 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 in programming was the same as Bill Drake, consultant to RKO General stations, and Paul Drew, program director of CKLW in Detroit. "Certain top tunes must be played consistently and deejays must be consistent in their shows. One deejay can't make a station; it has to be a total operation and this is a new concept in r&b radio. In the old days, one guy could make a station; he could make a record. It can't be like that today."

Things are changing so fast in radio, especially in r&b radio, that Allen felt many older deejays were finding 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 that this situation developed. It's just that times are changing and a radio station has to move with the times."

Allen began his radio career with WVOL in Nashville while attending Tennessee State University. He had been with WABQ about two and a half years before moving to WJLB. He considers himself a "derivative of Ed Wright," who'd been program director of WABQ prior to joining Liberty Records as head of its Minit label. Allen wrote lyrics and produced the Jones jingles. Future plans call for psychedelic jingles. Station has brought in new equipment and is building up its news department. In Martha Jean Steinberg and Ernie Durham, Allen felt he had two of the top air personalities of any station in the nation. "Now, with the new equipment, we have everything to work with."

## RADIO-TV MART

### RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps.

DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad.

FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%.

BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

PAYMENT MUST ACCOMPANY ALL ORDERS.

Send order and payment to:  
**RADIO-TV MART, Billboard**  
188 W. Randolph St., Chicago, Ill. 60601

### SCHOOLS & SUPPLIES

REI FIRST-CLASS RADIO TELEPHONE License in 5 weeks guaranteed. Tuition \$295. Rooms and Apts., \$10-\$15 per week. Job placement free. Two schools: Sarasota, Fla., and Kansas City, Mo. For information contact R.E.I., 1336 Main St., Sarasota, Fla.

### MISCELLANEOUS

"365 DAYS OF LAUGHS"—A DAILY radio gag service; may be available in your market. Try a month, \$2. Box 3738, Merchandise Mart Stn, Chicago 60654.

## TOP SELLING R & B SINGLES

Billboard SPECIAL SURVEY For Week Ending 9/23/67

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

| This Week | Last Week | Title, Artist, Label, No. & Pub.   | Weeks on Chart | This Week | Last Week | Title, Artist, Label, No. & Pub.   | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1         | 1         | <b>COLD SWEAT</b><br>James Brown & the Famous Flames, King 6110 (Dynatone, BMI)                            | 10             | 26        | 48        | <b>KARATE-BOO-GA-LOO</b><br>Jerry O., Shout 217 (Boogaloo/Love Lane, BMI)                        | 2              |
| 2         | 2         | <b>BABY I LOVE YOU</b><br>Aretha Franklin, Atlantic 2427 (Pronto, BMI)                                     | 9              | 27        | 32        | <b>WINDOWS OF THE WORLD</b><br>Dionne Warwick, Scepter 12196 (Jac/Blue Seas, ASCAP)              | 4              |
| 3         | 3         | <b>YOU'RE MY EVERYTHING</b><br>Temptations, Gordy 7063 (Jobete, BMI)                                       | 7              | 28        | 28        | <b>KNUCKLEHEAD</b><br>Bar-Kays, Volt 148 (East, BMI)   | 7              |
| 4         | 4         | <b>REFLECTIONS</b><br>Diana Ross & the Supremes, Motown 1111 (Jobete, BMI)                                 | 6              | 29        | 27        | <b>DON'T YOU MISS ME A LITTLE BIT, BABY</b><br>Jimmy Ruffin, Soul 35035 (Jobete, BMI)            | 6              |
| 5         | 5         | <b>FUNKY BROADWAY</b><br>Wilson Pickett, Atlantic 2430 (Routine/Drive-In, BMI)                             | 7              | 30        | 30        | <b>LOVE IS A DOGGONE GOOD THING</b><br>Eddie Floyd, Stax 223 (East, BMI)                         | 5              |
| 6         | 6         | <b>(Your Love Keeps Lifting Me) HIGHER AND HIGHER</b><br>Jackie Wilson, Brunswick 55336 (Jalynne/BRC, BMI) | 5              | 31        | 31        | <b>A WOMAN'S HANDS</b><br>Joe Tex, Dial 4061 (Tree, BMI)   | 6              |
| 7         | 7         | <b>EVERYBODY NEEDS LOVE</b><br>Gladys Knight & the Pips, Soul 35034 (Jobete, BMI)                          | 11             | 32        | 33        | <b>YOU ARE THE MAN</b><br>Inez & Charlie Foxx, Dynamo 109 (Cat-a-log/Cee & Eye, BMI)             | 4              |
| 8         | 17        | <b>KNOCK ON WOOD</b><br>Otis & Carla, Stax 228 (East, BMI)   | 4              | 33        | 34        | <b>EXPRESSWAY TO YOUR HEART</b><br>Soul Survivors, Crimson 1010 (Double Diamond/Downstairs, BMI) | 3              |
| 9         | 11        | <b>CASONOVA (Your Playing Days Are Over)</b><br>Ruby Andrews, Zodiac 1004 (RicWil/Colfam, BMI)             | 5              | 34        | 35        | <b>UNDER THE STREET LAMP</b><br>Exits, Gemini 1004 (Hangra/Stockbridge, BMI)                     | 4              |
| 10        | 10        | <b>GROOVIN'</b><br>Booker T. & the M.G.'s, Stax 224 (Slascer, BMI)   | 6              | 35        | 41        | <b>IN THE HEAT OF THE NIGHT</b><br>Ray Charles, ABC 10970 (United Artists, ASCAP)                | 3              |
| 11        | 29        | <b>FORGET IT</b><br>Sandpebbles, Calla 134 (Unbelievable, BMI)   | 8              | 36        | 42        | <b>LOVE BUG, LEAVE MY HEART ALONE</b><br>Martha Reeves & the Vandellas, Gordy 7062 (Jobete, BMI) | 2              |
| 12        | 20        | <b>GET ON UP</b><br>Esquires, Bunky 7750 (Hi-Mi, BMI)  | 4              | 37        | 37        | <b>TURN ON YOUR LOVELIGHT</b><br>Oscar Toney Jr., Bell 681 (Don, BMI)                            | 4              |
| 13        | 12        | <b>COME ON SOCK IT TO ME</b><br>Syl Johnson, Twilight 100 (Carfon, BMI)                                    | 11             | 38        | 39        | <b>IT'S GOT TO BE MELLOW</b><br>Leon Haywood, Decca 32164 (Jim-Edd, BMI)                         | 4              |
| 14        | 14        | <b>SWEETEST THING THIS SIDE OF HEAVEN</b><br>Chris Bartley, Vando 101 (Blackwood, BMI)                     | 10             | 39        | 50        | <b>ODE TO BILLIE JOE</b><br>Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)                          | 2              |
| 15        | 9         | <b>I WAS MADE TO LOVE HER</b><br>Stevie Wonder, Tamla 54151 (Jobete, BMI)                                  | 14             | 40        | 49        | <b>DIRTY MAN</b><br>Laura Lee, Chess 2013 (Chevis, BMI)  | 2              |
| 16        | 8         | <b>THAT DID IT</b><br>Bobby Bland, Duke 421 (Don, BMI)   | 10             | 41        | —         | <b>JUST ONCE IN A LIFETIME</b><br>Brenda & the Tabulations, Dionn 503 (Bee Cool, BMI)            | 1              |
| 17        | 46        | <b>SOUL MAN</b><br>Sam & Dave, Stax 231 (East/Pronto, BMI)   | 2              | 42        | 40        | <b>THE LETTER</b><br>Box Tops, Mala 565 (Barton, BMI)  | 3              |
| 18        | 16        | <b>MORE LOVE</b><br>Smokey Robinson & the Miracles, Tamla 54152 (Jobete, BMI)                              | 14             | 43        | 44        | <b>BELIEVE IN ME BABY</b><br>Jesse James, 20th Century-Fox 6684 (Je-Ma/Chevis, BMI)              | 3              |
| 19        | 13        | <b>YOUR UNCHANGING LOVE</b><br>Marvin Gaye, Tamla 54153 (Jobete, BMI)                                      | 12             | 44        | 15        | <b>HYPNOTIZED</b><br>Linda Jones, Loma 2070 (Zira/Floteca, BMI)                                  | 20             |
| 20        | 18        | <b>NEARER TO YOU</b><br>Betty Harris, Sansu 466 (Marsaint, BMI)  | 11             | 45        | 45        | <b>MEMPHIS SOUL STEW</b><br>King Curtis, Atco 6511 (Pronto/Kilynn, BMI)                          | 2              |
| 21        | 19        | <b>GIMME LITTLE SIGN</b><br>Brenton Wood, Double Shot 116 (Big Shot, ASCAP)                                | 7              | 46        | —         | <b>THERE GOES THE LOVER</b><br>Gene Chandler, Brunswick 55339 (Jalynne/BRC, BMI)                 | 1              |
| 22        | 22        | <b>YOU'VE GOT TO PAY THE PRICE</b><br>Al Kent, Ric Tic 127 (Myto, BMI)                                     | 7              | 47        | 47        | <b>BABY, I'M LONELY</b><br>Intruders, Gamble 209 (Razorsharp, BMI)                               | 2              |
| 23        | 26        | <b>APPLES, PEACHES, PUMPKIN PIE</b><br>Jay & the Techniques, Smash 2086 (Akbestal/Act Three, BMI)          | 3              | 48        | —         | <b>YOU KEEP RUNNING AWAY</b><br>Four Tops, Motown 1113 (Jobete, BMI)                             | 1              |
| 24        | 23        | <b>(I Wanna) TESTIFY</b><br>Parliaments, Revilot 207 (Groovesville, BMI)                                   | 13             | 49        | —         | <b>I'M A FOOL FOR YOU</b><br>James Carr, Goldwax 328 (Rise/Aim, BMI)                             | 1              |
| 25        | 25        | <b>LITTLE OLE MAN (Uptight—Everything's Alright)</b><br>Bill Cosby, Warner Bros. 7072 (Jobete, BMI)        | 3              | 50        | —         | <b>DIFFERENT STROKES</b><br>Syl Johnson, Twilight 103 (Zachron/Edgewater, BMI)                   | 1              |

## TOP SELLING R & B LP's

Billboard SPECIAL SURVEY For Week Ending 9/23/67

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

| This Week | Last Week | Title, Artist, Label, No. & Pub.   | Weeks on Chart | This Week | Last Week | Title, Artist, Label, No. & Pub.   | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1         | 1         | <b>ARETHA ARRIVES</b><br>Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)                         | 5              | 16        | 17        | <b>MELLOW YELLOW</b><br>Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)     | 8              |
| 2         | 2         | <b>WITH A LOT O' SOUL</b><br>Temptations, Gordy M 922 (M); S 922 (S)                             | 7              | 17        | 21        | <b>BILL COSBY SINGS/SILVER THROAT</b><br>Warner Bros. W 1709 (M); WS 1709 (S)            | 3              |
| 3         | 3         | <b>REACH OUT</b><br>Four Tops, Motown M 660 (M); S 660 (S)                                       | 7              | 18        | 18        | <b>MAGNIFICENT MEN "LIVE"</b><br>Capitol T 2775 (M); ST 2775 (S)                         | 3              |
| 4         | 4         | <b>I NEVER LOVED A MAN THE WAY I LOVE YOU</b><br>Aretha Franklin, Atlantic 8139 (M); SD 8139 (S) | 25             | 19        | 16        | <b>REVENGE</b><br>Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)                       | 16             |
| 5         | 5         | <b>THAT'S LOU</b><br>Lou Rawls, Capitol T 2756 (M); ST 2756 (S)                                  | 5              | 20        | 12        | <b>TEMPTATIONS LIVE</b><br>Gordy 921 (M); S 921 (S)                                      | 26             |
| 6         | 9         | <b>SUPER HITS</b><br>Various Artists, Atlantic 501 (M); SD 501 (S)                               | 6              | 21        | 13        | <b>JAMES BROWN LIVE AT THE GARDEN</b><br>King 1018 (M); S 1018 (S)                       | 15             |
| 7         | 10        | <b>GROOVIN'</b><br>Young Rascals, Atlantic 8148 (M); SD 8148 (S)                                 | 6              | 22        | 19        | <b>HERE WHERE THERE IS LOVE</b><br>Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)      | 37             |
| 8         | 8         | <b>OTIS REDDING LIVE IN EUROPE</b><br>Volt 416 (M); S 416 (S)                                    | 7              | 23        | 28        | <b>LISTEN</b><br>Ray Charles, ABC ABC 595 (M); ABCS 595 (S)                              | 11             |
| 9         | 7         | <b>SOUND OF WILSON PICKETT</b><br>Atlantic 8145 (M); SD 8145 (S)                                 | 7              | 24        | 23        | <b>CALIFORNIA DREAMING</b><br>Wes Montgomery, Verve V 8672 (M); V6-8672 (S)              | 29             |
| 10        | 6         | <b>HIP-HUG-HER</b><br>Booker T. & the M.G.'s, Stax 717 (M); S 717 (S)                            | 14             | 25        | 26        | <b>WONDERFULNESS</b><br>Bill Cosby, Warner Bros. W 1634 (M); WS 1634 (S)                 | 6              |
| 11        | 14        | <b>WINDOWS OF THE WORLD</b><br>Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)                  | 2              | 26        | 24        | <b>UP, UP AND AWAY</b><br>5th Dimension, Soul City SCM 91000 (M); SCS 92000 (S)          | 9              |
| 12        | 15        | <b>FOR YOUR LOVE</b><br>Peaches & Herb, Date TEM 3005 (M); TES 4005 (S)                          | 3              | 27        | 30        | <b>THE FABULOUS IMPRESSIONS</b><br>ABC ABC 606 (M); ABCS 606 (S)                         | 11             |
| 13        | 11        | <b>THE TEMPTATIONS GREATEST HITS</b><br>Gordy 919 (M); S 919 (S)                                 | 41             | 28        | —         | <b>COWBOYS AND COLORED PEOPLE</b><br>Flip Wilson, Atlantic 8149 (M); SD 8149 (S)         | 1              |
| 14        | 22        | <b>LUSH LIFE</b><br>Nancy Wilson, Capitol T 2757 (M); ST 2757 (S)                                | 2              | 29        | 27        | <b>SUPREMES SING RODGERS &amp; HART</b><br>Motown MLP 659 (M); SLP 659 (S)               | 15             |
| 15        | 20        | <b>COLD SWEAT, PARTS 1 &amp; 2</b><br>James Brown & His Famous Flames, King 1020 (M); S 1020 (S) | 2              | 30        | 29        | <b>BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?</b><br>Warner Bros. W 1618 (M); (No Stereo) | 9              |

### Mitch Miller

• Continued from page 32

nel 50, last December. But the FCC review board awarded the license to Theodore Granik, New York attorney and radio-TV program originator of "Youth Wants to Know," and others. A third rival for singalong Mitch Miller to contend with is O. Roy Chalk, who runs D. C. Transit and has other transportation interests, but is reapplying for the UHF spot.

Attorneys for Miller's All-American TV Features challenge the Granik plans on the grounds that he is now 60 years old, and his outside interests include practice of law and ownership in a CATV system.

# Album Reviews

Continued From Back Cover



**POP SPOTLIGHT**  
**OUT OF CRANK**

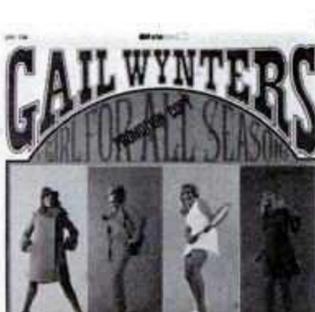
Keith. Mercury MG 21129 (M); SR 61129 (S)

Keith has another winner here. His repertoire is top-grade and his delivery gives each tune an unusual zippy quality. Producer Jerry Ross has seen to it that each side has the air-play quality that stations programming albums want which is an important factor in getting sales.

**POP SPOTLIGHT**  
**THE NEW COMPOSERS**

Leon Bibb. Philips PHM 200 249 (M); PHS 600 249 (S)

"Suzanne" was never done better than by Leon Bibb . . . good programming material for easy listening stations, as is much of the material on this excellent album. He also does "If I Were a Carpenter," "Little Boxes," and "To Be a Man," varying the pace from a recitation version of "Here There and Everywhere" to soft ballads.



**POP SPOTLIGHT**  
**MOVIE GRABBERS**

Anthony & the Imperials. Veep VP 13516 (M); VPS 13516 (S)

A new bag—and a great one—for Anthony and the Imperials. Here the quartet delivers easy listening versions of "You Only Live Twice," "Georgy Girl," and "Born Free," among others. Every tune is good, highly entertaining listening. Teddy Randazzo does excellent producing job on this.

**POP SPOTLIGHT**  
**A GIRL FOR ALL SEASONS**

Gail Wynters. Hickory LP 138 (M); LPS 138 (S)

Hickory is going all out on this attractive young artist and this, her debut album, should pay off with handsome dividends. Including her first single "You Don't Have to Be in Love," this pressing offers different tempos of soul, but meaningful interpretations. Among the gems are such favorites as "My Man," "Born to Lose" and "You Made Me Love You."



**POP SPOTLIGHT**  
**MORE FOR YOUR MONEY**

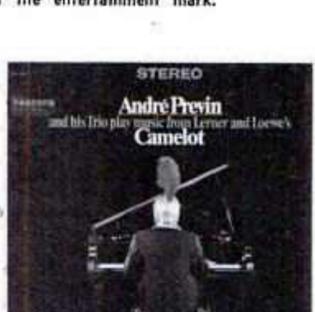
Various Artists. Bell Bell 6009 (M); Bell 6009S (S)

Chalk up a big winner's circle of this package combining hits by Lee Dorsey, such as "Working in the Coal Mine" and James and Bobby Purify with "I'm Your Puppet." James Carr and Gladys Knight and the Pips are also here, along with the Emperors and others. Something to please everybody.

**POP SPOTLIGHT**  
**ALL ABOUT LOVE**

DeAngelis Singers / Peter Angelis Ork. ABC ABC 609 (M); ABCS 609 (S)

Here's a highly commercial LP that should sell very well nationwide. DeAngelis, a top arranger and producer for recording stars, conducts an orchestra and 15 singers which closely resembles the Mitch Miller style. "Too Late," "True Love," and "Oh, How I Miss You Tonight" are some of those that hit the entertainment mark.



**POP SPOTLIGHT**  
**GUITARS AND STRINGS . . . AND THINGS**

Toots Thielmans Ork. Command RS 918 (M); RS 918 SD (S)

Toots Thielmans, one of the most accomplished and versatile pop musicians of the day, combines some excellent guitar work with a big band sound. Repertoire ranges in time from "The Continental" to easy listening material of today. It's all tastefully arranged and makes for extremely easy listening.

**LOW PRICE POP SPOTLIGHT**  
**MUSIC FROM LERNER & LOEW'S "CAMELOT"**

Andre Previn. Harmony HL 7429 (M); HS 11229 (S)

Andre Previn and his trio give a pop-jazz treatment to the "Camelot" score. It comes off as smooth as silk and provides some mighty easy listening. The cover art, with a helmeted pianist in tails, catches the spirit of the thing.

## NEW ACTION ALBUMS

★ **NATIONAL BREAKOUTS**

**PROCOL HARUM**

Deram DE 16008 (M); DES 18008 (S) (412-16008-3; 412-18008-5)

★ **NEW ACTION LP's**

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

**CARRYIN' ON WITH JOHNNY CASH & JUNE CARTER . . .**

Columbia CL 2728 (M); CS 9528 (S) (350-02728-3; 350-09528-5)

**THE BEST OF WAYNE NEWTON . . .**

Capitol T 2797 (M); ST 2797 (S) (300-02797-3; 300-02797-5)

**GOLDEN HITS—THE BEST OF LAWRENCE WELK . . .**

Dot DLP 3812 (M); DLP 25812 (S) (430-03812-3; 430-25812-5)

**TWO FOR THE ROAD . . .**

Henry Mancini, RCA Victor LPM 3802 (M); LSP 3802 (S) (775-03802-3; 775-03802-5)

**BLUES THEME . . .**

Davie Allan & the Arrows, Tower T 5078 (M); DT 5078 (S) (873-05078-3; 873-05078-5)

**CAPT. BEEFHEART & HIS MAGIC BAND (SAFE AS MILK) . . .**

Buddah BDM 1001 (M); BDS 5001 (S) (239-01001-3; 239-05001-5)

**OUR GOLDEN FAVORITES . . .**

Ferrante & Teicher, United Artists, UAL 3556 (M); UAS 6556 (S) (875-03556-3; 875-06556-5)

**BLAZE . . .**

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

**YOUR TENDER LOVING CARE . . .**

Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S) (300-02760-3; 300-02760-5)

**HAPPIEST MILLIONAIRE . . .**

Soundtrack, Buena Vista DV 5001 (M); STER 5001 (S) (905-05001-3; 905-05001-5)

**SINGIN' AGAIN . . .**

Ernest Tubb and Loretta Lynn, Decca DL 4872 (M); DL 74872 (S) (400-04872-3; 400-74872-5)

**TONIGHT CARMEN . . .**

Marty Robbins, Columbia CL 2725 (M); SD 9525 (S) (350-02725-3; 350-09525-5)

**THE MAGIC PEOPLE . . .**

Paupers, Verve Forecast FT 3026 (M); FTS 3026 (S) (895-03026-3; 895-03026-5)

**BLOWIN' YOUR MIND . . .**

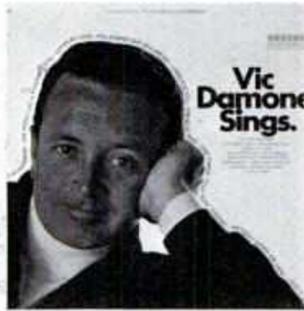
Van Morrison, Bang BLP 218 (M); BLPS 218 (S) (204-00218-3; 204-00218-5)

**THESE YEARS . . .**

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

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

Lou Jacobi with Various Artists, Verve V 15058 (M); V6-15058 (S) (895-15058-3; 895-15058-5)



**LOW PRICE POP SPOTLIGHT**  
**VIC DAMONE SINGS**

Harmon HL 7431 (M); HS 11231 (S)

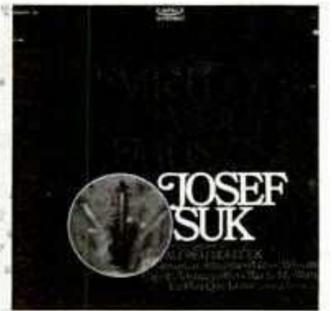
This has all the ingredients for one of the big low-priced records of the season. Damone sings the oldies with style and sentimentality. There's such winners as "Out of Nowhere," "I Cried For You" and "Deep Purple." It's nostalgia without gush.



**CLASSICAL SPOTLIGHT**  
**SAINT-SAENS: SONATA NO. 1**

Jascha Heifetz. RCA Victor LM 2978 (M); LSC 2978 (S)

Heifetz's brilliant interpretation of the Saint-Saens "Sonata No. 1" will be widely acclaimed. With performances such as the one on the album, it's little wonder that he ranks among the best selling virtuosos of the time.



**CLASSICAL SPOTLIGHT**  
**VIRTUOSO VIOLIN MUSIC**

Josef Suk. Epic LC 3967 (M); BC 1367 (S)

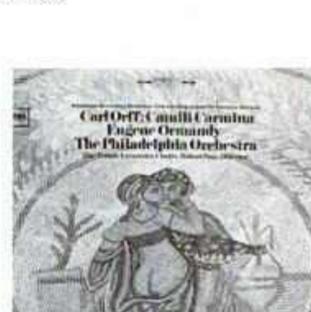
There's a wide collection of pieces here that should please all musical tastes. From Kreisler's "Caprice Viennois" to Gershwin's "Bess, You Is My Woman," Suk displays perfect control, and gives the 15 selections his personal trademark. Alfred Holecek's accompaniment is magnificent.



**LOW PRICE CHRISTMAS SPOTLIGHT**  
**JOY TO THE WORLD**

Andre Kostelanetz. Harmony HL 7432 (M); HS 11232 (S)

Kostelanetz and his orchestra have packaged the standard Yuletide favorites as well as "Sleigh Ride," "The Skater's Waltz," "March of the Toys," and "The Sugar Plum Fairy Interlude." Earl Wrightson is baritone.



**CLASSICAL SPOTLIGHT**  
**ORFF: CATULLI CARMINA**

Blegen/Kness/Temple University Choirs/Philadelphia Orch. Ormandy. Columbia ML 6417 (M); MS 7017 (S)

This is a highly pleasing and often moving interpretation of Orff's work based on the poems of Catullus. The exceptionally fine soloists and choir, aided invaluably by Ormandy and the Philadelphia make this a fitting and moving U. S. LP debut indeed. A first complete translation from the Latin is enclosed.



**CLASSICAL SPOTLIGHT**  
**BACH: ST. MATTHEW PASSION**

Haefliger / Berry / Concertgebouw Orchestra. Jochum. Philips PHS 4-999 (S)

Bach's monumental "St. Matthew Passion" is admirably performed by a fine set of soloists, the Netherlands Radio Chorus, the Boys Chorus of St. Willibrod's Church of Amsterdam and the famed Concertgebouw Orchestra under Eugen Jochum's usually fine conducting. The inclusion of reproductions of Rembrandt sketches adds to the package.

SEE ALBUM REVIEWS ON BACK COVER

(Continued on page 42)

Billboard

TOP LP'S

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million dollar LP's.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like SGT. PEPPER'S LONELY HEARTS CLUB BAND, THE DOORS, FLOWERS, HEADQUARTERS, GROOVIN', SURREALISTIC PILLOW, ARETHA ARRIVES, WITH A LOT O' SOUL, ODE TO BILLIE JOE, RELEASE ME, REACH OUT, ARE YOU EXPERIENCED, BORN FREE, THE SOUND OF MUSIC, I NEVER LOVED A MAN THE WAY I LOVE YOU, THE SUPER-HITS, SOUNDS LIKE, BYRDS GREATEST HITS, DR. ZHIVAGO, PETER, PAUL & MARY ALBUM 1700, REVENGE, INSIGHT OUT, THE BEST OF SONNY & CHER, MORE OF THE MONKEES, BILL COSBY SINGS/SILVER THROAT, A MAN AND A WOMAN, THE BEE GEE'S FIRST, HERE WHERE THERE IS LOVE, THE TEMPTATIONS GREATEST HITS, CLAUDINE, PAUL REVERE & THE RAIDERS GREATEST HITS, OTIS REDDING LIVE IN EUROPE, VANILLA FUDGE, WHIPPED CREAM & OTHER DELICIES, WELCOME TO MY WORLD, THESE ARE MY SONGS, HIP-HUG-HER, YOU ONLY LIVE TWICE, ELECTRIC MUSIC FOR THE MIND AND BODY, REVOLUTION!, ABSOLUTELY FREE, THAT'S LOU, BOB DYLAN'S GREATEST HITS, THE MONKEES, THE BEST OF THE LOVIN' SPOONFUL, UP, UP AND AWAY, JOAN, MOBY GRAPE, THE HOLLIES GREATEST HITS, THE BEST OF THE BEACH BOYS, VOL. 2.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like MAMA'S AND THE PAPA'S DELIVER, LUSH LIFE, THIS IS MY SONG, THE SOUND OF WILSON PICKETT, SERGIO MENDES & BRASIL '66, COUNTRY, MY WAY, JANIS IAN, BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?, THOROUGHLY MODERN MILLIE, THE WILD ANGELS, COLLECTIONS, GOING PLACES, WONDERFULNESS, WHAT NOW MY LOVE, THE LONELY BULL, SPRING!, FRANK SINATRA, SOMEWHERE MY LOVE, THE SEA, FRANKIE VALLI SOLO, COLD SWEAT, PARTS 1 & 2, THE SUPREMES SING RODGERS & HART, REWIND, GOLDEN HITS BY THE VENTURES, LET'S LIVE FOR TODAY, S.R.O., EQUINOX, WE CAN FLY/UP, UP AND AWAY, THE BEST OF THE ANIMALS, THE YARDBIRDS GREATEST HITS, WHY IS THERE AIR?, TEMPTATIONS LIVE!, MY CUP RUNNETH OVER, EVOLUTION, MAN OF LA MANCHA, BORN FREE, FUTURE, RHAPSODIES FOR YOUNG LOVERS, VOL. 2, DADDY'S LITTLE GIRL, TOO MUCH, SPANKY & OUR GANG, HAPPINESS IS DEAN MARTIN, THE MAGNIFICENT MEN "LIVE!", THE WINDOWS OF THE WORLD, IF YOU CAN BELIEVE YOUR EYES AND EARS, LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE, "FOR A FEW DOLLARS MORE", JOHNNY CASH'S GREATEST HITS, VOL. 1, FIDDLER ON THE ROOF, BIG BROTHER & THE HOLDING COMPANY.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like PROCOL HARUM, THE BEST OF THE SEEKERS, THE BEST OF THE BEACH BOYS, VOL. 1, I STARTED OUT AS A CHILD, JUST FOR YOU, FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM, SOUTH OF THE BORDER, LITTLE GAMES, LISTEN, THAT'S LIFE, CALIFORNIA DREAMING, THE GRATEFUL DEAD, JAMES BROWN LIVE AT THE GARDEN, I'LL TAKE CARE OF YOUR CARES, THERE'S A KIND OF HUSH ALL OVER THE WORLD, TIME, TIME, PARSLEY, SAGE, ROSEMARY AND THYME, THE BEST OF EDDY ARNOLD, DOUBLE TROUBLE, LOU RAWLS LIVE, BIG HITS (High Tide and Green Grass), HEADS UP!, NEW GOLD HITS, RHAPSODIES FOR YOUNG LOVERS, ROGER WILLIAMS GOLDEN HITS, FOUR TOPS LIVE!, SECOND GOLD VAULT OF HITS, CANNED HEAT, TIME & CHARGES, HAPPY TOGETHER, BOOTS WITH STRINGS, HOW GREAT THOU ART, BIG SWING FACE, THE BEST OF HERMAN'S HERMITS, GOOD TIMES, BORN FREE, REVOLVER, THE KINKS GREATEST HITS, YOUNG RASCALS, OUTSIDERS... HAPPENING "LIVE!", FOR YOUR LOVE, GREATEST HITS OF ALL TIMES, ERIC BURDON & THE ANIMALS, VOL. II, ROGER, STAX/VOLT REVIEW LIVE IN LONDON, VOL. I, KING & QUEEN, TINY BUBBLES, THE THINGS I LOVE, THE MAMAS AND THE PAPAS, TODAY'S THEME FOR YOUNG LOVERS.

**New  
September  
releases  
from Kapp  
Records.**



**Jack Jones / Our Song**

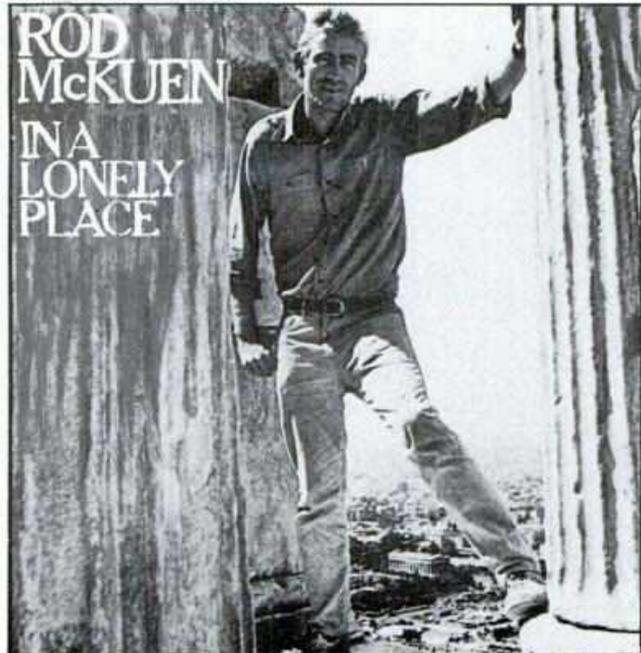


KL-1531/KS-3531

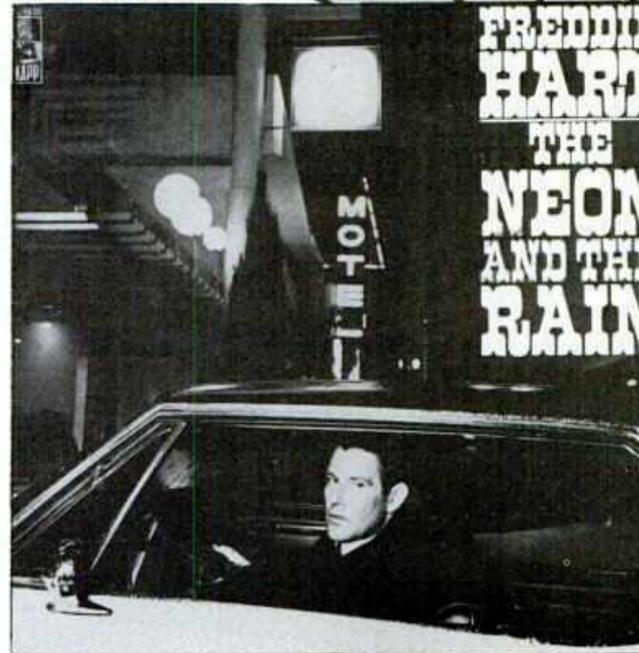
**THIS is Carmen McRae**



KL-1541/KS-3541



KL-1538/KS-3538



KL-1539/KS-3539



**Kapp Records.**

# Album Reviews

Continued from page 39



## CLASSICAL SPOTLIGHT

### POLIVETSIAN DANCES

New York Philharmonic. Bernstein. Columbia ML 6414 (M); MS 7014 (S)

Bernstein and the New York Philharmonic go Slavic with the colorful "Polivetsian Dances" from "Prince Igor," Mussorgsky's off-recorded "Night on Bald Mountain," the folk music of Ippolitov-Ivanov, and the "Russian and Ludmilla Overture." The performance is first rate.



## LOW PRICE CLASSICAL

### SPOTLIGHT

MAHLER: DAS LIED VON DER ERDE  
Haefliger / Merriman / Concertgebouw Orchestra. Van Beinum. Philips World Series PHC 2-011 (S)

Ernst Haefliger's brilliant tenor and Nan Merriman's sensitive mezzo make Mahler's two works strikingly effective and moving. "Das Lied von der Erde" soars with beauty, and "Gesillien" shows the Concertgebouw and conductor Van Beinum in marvelous form.



## CLASSICAL SPOTLIGHT

### STRAVINSKY: ORPHEUS/SYMPHONY IN 3 MOVEMENTS

London Symphony. Davis. Philips PHS 900-163 (S)

Colin Davis adds to his luster as one of the finest young conductors around with an effective Stravinsky coupling. The "Symphony in Three Movements" with its associations with World War II is precisely performed as is the more familiar ballet score.



## LOW PRICE CLASSICAL

### SPOTLIGHT

THE GREAT MARY GARDEN  
Odyssey 32 16 0079 (M)

This is a grand collector's item for the great Miss Garden's fans. In this LP, culled from recordings of 1911 and 1912, she sings arias from "La Traviata" and "Louise," among others. Side two consists of five Scottish and Irish songs. Technical sound reproduction is adequate.



## CLASSICAL SPOTLIGHT

### KOSTELANETZ CONDUCTS GREAT ROMANTIC BALLETS

Columbia ML 6418 (M); MS 7018 (S)

This should be a big one for the pop-classical market, with Kostelanetz conducting with his usual brilliance. Repertoire includes the popular "Sleeping Beauty Ballet," "Swan Lake Ballet" and "Nutcracker Ballet" by Tchaikovsky. And there's Khachaturian's lively "Gayne Ballet."



## LOW PRICE CLASSICAL

### SPOTLIGHT

SHOSTAKOVICH: SYMPHONY NO. 10

New York Philharmonic. Mitropoulos. Odyssey 32 16 0123 (M)

Mitropoulos conducting the New York Philharmonic on this important Shostakovich work is a listening experience that every classical music follower should have. The record captures the deeply emotional expressiveness of the symphony in a particularly masterful way.



## LOW PRICE CLASSICAL

### SPOTLIGHT

BRAHMS: THE FOUR SYMPHONIES

New York Philharmonic. Walter. Odyssey 32 36 007 (M)

This is a fine recording and the performances of Walter and the New York Philharmonic show they are a capable unit to render the Brahms Four Symphonies. The three record set here should be included in every classical record library.



## LOW PRICE CLASSICAL

### SPOTLIGHT

BIZET/TCHAIKOVSKY/PONCHIELLI

Columbia Symphony. Beecham. Odyssey 32 16 0117 (M)

Bizet's "Carmen Suite," Tchaikovsky's "Capriccio Italien" and Ponchielli's "Dance of the Hours," with an excellent performance by Sir Thomas Beecham and the Columbia Symphony might not be the classical buff's cup of tea, but there's a vast market of pop buyers beginning to delve into classical. And this is an excellent way to start.

## TOP LP's • Continued from page 40

- |      |     |  |    |
|------|-----|--|----|
| 151  | 152 | FRESH CREAM  | 20 |
|      |     | Cream, Atco 33-306 (M); SD 33-306 (S) (175-33296-3; 175-33296-3)                     |    |
| 152  | 133 | CASINO ROYALE  | 20 |
|      |     | Soundtrack, Calypso CDHO 5005 (M); CDSD 5005 (S) (342-05005-3; 342-05005-3)          |    |
| 153  | 124 | SUPREMES A' GO GO  | 53 |
|      |     | Motown MLP 649 (M); SLP 649 (S) (678-00499-3; 678-00499-3)                           |    |
| 154  | 129 | BETWEEN THE BUTTONS  | 32 |
|      |     | Rolling Stones, London LL 3499 (M); PS 499 (S) (640-03499-3; 640-03499-3)            |    |
| 155  | 155 | COWBOYS & COLORED PEOPLE   | 5  |
|      |     | Flip Wilson, Atlantic 8149 (M); SD 8149 (S) (180-08149-3; 180-08149-3)               |    |
| 156  | 156 | THE SANDPIPER  | 18 |
|      |     | AAM LP 123 (M); SP 4123 (S) (108-00123-3; 108-00123-3)                               |    |
| 157  | 132 | GOT LIVE IF YOU WANT IT  | 41 |
|      |     | Rolling Stones, London LL 3493 (M); PS 493 (S) (640-03493-3; 640-03493-3)            |    |
| 158  | 158 | RAVI SHANKAR IN NEW YORK   | 5  |
|      |     | World Pacific WP 1441 (M); WPS 31441 (S) (947-01441-3; 947-01441-3)                  |    |
| 159  | 160 | A MAN AND HIS MUSIC  | 27 |
|      |     | Ray Charles, ABC ABC 390 X (M); ABCS 390 X (S) (105-00390-3; 105-00390-3)            |    |
| 160  | 161 | CABARET  | 38 |
|      |     | Original Cast, Columbia KOL 6440 (M); KOS 3040 (S) (330-06440-3; 330-06440-3)        |    |
| 161  | 174 | THE FOUR SEASONS GOLD VAULT OF HITS  | 78 |
|      |     | Philips PHM 200-196 (M); PHS 600-196 (S) (740-20196-3; 740-20196-3)                  |    |
| 162  | 164 | THE LIVE KINKS   | 3  |
|      |     | Reprise R 4360 (M); RS 4360 (S) (790-06360-3; 790-06360-3)                           |    |
| 163  | 165 | WEST MEETS EAST  | 6  |
|      |     | Yehudi Menuhin/Ravi Shankar, Angel 24418 (M); S 24418 (S) (125-24418-3; 125-24418-3) |    |
| 164  | 151 | HUGH MASEKLA'S LATEST  | 8  |
|      |     | Uni 3010 (M); 73010 (S) (874-03010-3; 874-03010-3)                                   |    |
| 165  | 157 | DYNAMIC DUO  | 19 |
|      |     | Jimmy Smith/Wes Montgomery, Verve V 8478 (M); V6-8478 (S) (350-08478-3; 350-08478-3) |    |
| *166 | 191 | TRINI LOPEZ—NOW!   | 4  |
|      |     | Reprise R 4255 (M); RS 4255 (S) (790-04255-3; 790-04255-3)                           |    |
| 167  | 180 | TIME ALONE WILL TELL   | 2  |
|      |     | Jerry Vale, Columbia CL 2684 (M); CS 9484 (S) (330-02684-3; 330-02684-3)             |    |
| 168  | 169 | THE BEST OF JOE TEX  | 4  |
|      |     | Atlantic 8144 (M); SD 8144 (S) (180-08144-3; 180-08144-3)                            |    |
| *169 | 189 | HONEY AND WINE   | 2  |
|      |     | Glen Yarbrough, RCA Victor LPM 3840 (M); LSP 3840 (S) (775-03840-3; 775-03840-3)     |    |
| 170  | 166 | PAINT IT BLACK   | 5  |
|      |     | Swiffurl Strings, Cadet LP 774 (M); LPS 774 (S) (245-00774-3; 245-00774-3)           |    |
| 171  | 181 | LOVE-IN  | 6  |
|      |     | Charles Lloyd Quartet, Atlantic 1481 (M); SD 1481 (S) (180-01481-3; 180-01481-3)     |    |
| 172  | 177 | COLONIZATION   | 4  |
|      |     | New Colony Six, Senter ST 2001 (M); SST 2001 (S) (810-02001-3; 810-02001-3)          |    |
| 173  | 159 | ALL THE TIME   | 10 |
|      |     | Jack Greene, Decca DL 4904 (M); DL 4904 (S) (400-04904-3; 400-04904-3)               |    |
| 174  | 172 | GRAND PRIX   | 28 |
|      |     | Soundtrack, MGM 1E-85T (M); 1SE-85T (S) (640-00085-3; 640-00085-3)                   |    |
| 175  | 176 | JUDY GARLAND AT HOME AT THE PALACE (Opening Night)                                   | 2  |
|      |     | ABC ABC 420 (M); ABCS 420 (S) (105-00420-3; 105-00420-3)                             |    |

\*Indicates Star Performer

- |     |     |  |     |
|-----|-----|--|-----|
| 176 | 171 | CHANGES  | 41  |
|     |     | Johnny Rivers, Imperial LP 9234 (M); LP 12334 (S) (170-09234-3; 170-12334-3)           |     |
| 177 | 168 | DANNY BOY  | 16  |
|     |     | Ray Price, Columbia CL 2677 (M); CS 9477 (S) (330-02677-3; 330-02677-3)                |     |
| 178 | 167 | STRANGERS IN THE NIGHT   | 66  |
|     |     | Frank Sinatra, Reprise F 1017 (M); FS 1017 (S) (780-01017-3; 780-01017-3)              |     |
| 179 | 175 | UNDERGROUND  | 4   |
|     |     | Electric Prunes, Reprise R 4262 (M); RS 4262 (S) (780-04262-3; 780-04262-3)            |     |
| 180 | 173 | MELLOW YELLOW  | 3   |
|     |     | Odeii Brown & the Organizers, Cadet LP 788 (M); LPS 788 (S) (245-00788-3; 245-00788-3) |     |
| 181 | 179 | AND THEN... ALONG COMES THE ASSOCIATION  | 58  |
|     |     | Valiant VLM 5003 (M); VLS 5002 (S) (895-03002-3; 895-03002-3)                          |     |
| 182 | 190 | JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART   | 50  |
|     |     | Columbia CL 3558 (M); CS 9338 (S) (330-03558-3; 330-03558-3)                           |     |
| 183 | 183 | IN CASE YOU'RE IN LOVE   | 27  |
|     |     | Soney & Cher, Atco 33-303 (M); SD 33-303 (S) (175-33303-3; 175-33303-3)                |     |
| 184 | —   | RALLY 'ROUND THE FLAG  | 1   |
|     |     | Fannie Flagg, RCA Victor LPM 3854 (M); LSP 3854 (S) (775-03854-3; 775-03854-3)         |     |
| 185 | 185 | SOUNDS OF SILENCE  | 45  |
|     |     | Simon & Garfunkel, Columbia CL 3449 (M); CS 9249 (S) (330-03449-3; 330-03449-3)        |     |
| 186 | 186 | BY REQUEST   | 19  |
|     |     | Jim Nabors, Columbia CL 3445 (M); CS 9445 (S) (330-03445-3; 330-03445-3)               |     |
| 187 | —   | TO SIR, WITH LOVE  | 1   |
|     |     | Soundtrack, Fontana MGF 32569 (M); MGF 32569 (S) (495-27569-3; 495-27569-3)            |     |
| 188 | —   | THE BEST OF BILLY VAUGHN   | 1   |
|     |     | Dot SLP 2811 (M); SLP 2811 (S) (430-02811-3; 430-02811-3)                              |     |
| 189 | —   | THE EARTH  | 1   |
|     |     | San Sebastian Strings, Warner Bros. W 1705 (M); WS 1705 (S) (925-01705-3; 925-01705-3) |     |
| 190 | 188 | HAPPY JACK   | 18  |
|     |     | Whe, Decca DL 4872 (M); DL 74872 (S) (400-04872-3; 400-04872-3)                        |     |
| 191 | 147 | MAME   | 65  |
|     |     | Original Cast, Columbia KOL 6440 (M); KOS 3040 (S) (330-06440-3; 330-06440-3)          |     |
| 192 | 187 | JOHNNY'S GREATEST HITS   | 447 |
|     |     | Johnny Mathis, Columbia CL 3133 (M); CS 9434 (S) (330-01133-3; 330-08434-3)            |     |
| 193 | —   | FISTFUL OF DOLLARS   | 7   |
|     |     | Soundtrack, RCA Victor LOC 1135 (M); LSD 1135 (S) (775-01135-3; 775-01135-3)           |     |
| 194 | 194 | SOMETHIN' STUPID   | 18  |
|     |     | Lennon Sisters, Dot SLP 3297 (M); SLP 3297 (S) (430-03297-3; 430-03297-3)              |     |
| 195 | —   | THE ZODIAC COSMIC SOUNDS   | 8   |
|     |     | Ferry/Garson/Boover, Elektra EKL 4009 (M); EES 74009 (S) (455-04009-3; 455-74009-3)    |     |
| 196 | 198 | THE FABULOUS IMPRESSIONS   | 11  |
|     |     | ABC ABC 404 (M); ABCS 404 (S) (105-00404-3; 105-00404-3)                               |     |
| 197 | 199 | RIGHTEOUS BROTHERS GREATEST HITS   | 2   |
|     |     | Verve V 5020 (M); V6-5020 (S) (895-05020-3; 895-05020-3)                               |     |
| 198 | —   | PROJECTIONS  | 24  |
|     |     | Blues Project, Verve Folkways FT 2008 (M); FTS 2008 (S) (895-02008-3; 895-02008-3)     |     |
| 199 | —   | THE WINDS OF CHANGE  | 1   |
|     |     | Eric Burdon & the Animals, MGM E 4484 (M); SE 4484 (S) (640-04484-3; 640-04484-3)      |     |
| 200 | —   | MANTOVANI HOLLYWOOD  | 1   |
|     |     | London LL 3516 (M); PL 516 (S) (640-03516-3; 640-03516-3)                              |     |



## LOW PRICE CLASSICAL

### SPOTLIGHT

SCHUBERT: SONATA IN B FLAT/MOZART: SONATA NO. 10 IN C

Clara Haskil, Philips World Series PHC 9076 (S)

Miss Haskil's playing is top-notch here as she shapes phrases from both works with her delicate and sensitive touch. The Schubert sonata is simply and precisely weaved. The Mozart work shows off her stylish subtlety. Her death in 1960 left a void which has not been filled.



## GOSPEL SPOTLIGHT

### ON STAGE

Paul Weaver Choral. Supreme 115 (M); S 215 (S)

This well-produced record has a big sound. One side is devoted to hymns and anthems and the other side to gospel and spiritual. On the former there's the immortal "Abide With Me," while on the latter there's a moving solo performance by Phil Dunaway on "Gonna Cross Jordan River."



## JAZZ ALBUM SPOTLIGHT

### A CADDY FOR DADDY

Hank Mobley. Blue Note 4230

Mobley and his cast of handpicked jazz personae have come up with a disk that will be a big chart item. Four out of the five compositions are Mobley originals and this perhaps accounts for their being good ones. From the highly spirited title number, to the deep-groove blues of "The Morning After," the group never errs.

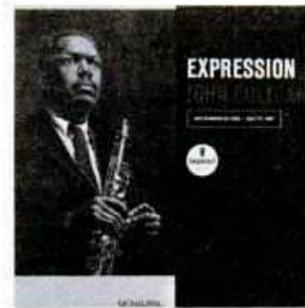


## SEMI CLASSICAL SPOTLIGHT

### THE OLD BELOVED SONGS

Mormon Tabernacle Choir. Columbia ML 6412 (M); MS 7012 (S)

The material is Anglo-American folk which has reached classical status—"Annie Laurie," "Loch Lomond," "Jeanie With the Light Brown Hair," with the Tchaikovsky "None But the Lonely Heart" The performance is marked by taste and grace.



## JAZZ ALBUM SPOTLIGHT

### EXPRESSION

John Coltrane. Impulse A-9120 (M); AS-9120 (S)

This LP makes up the late Coltrane's last recording session and it represents still another step forward in his drive to create a powerful jazz form. The title selection is a near 11-minute composition complete with Coltrane's exploratory approach and the same characterizes the other three numbers, "To Be" (16 minutes), "Offering" (8 minutes) and "Ogunde" (3 minutes)



## JAZZ ALBUM SPOTLIGHT

### THE SPOILER

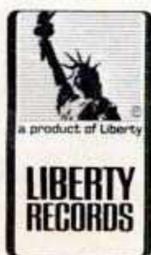
Stanley Turrentine. Blue Note BLP 4256 (M); BLP 84256 (S)

This LP is the second in a four-album project by Turrentine and arranger Duke Pearson, and if the remaining disks are as good as this one, it's a team that should never split. Particularly effective is a number called "The Magilla," a bluesy, crisp, composition with lots of brass. Also included is the theme from the film, "Oscar" and "You're Gonna Hear From Me."

(Continued on page 44)

SEE ALBUM REVIEWS ON BACK COVER

More will LIVE the more you GIVE  
HEART FUND  
SEPTEMBER 23, 1967, BILLBOARD



**only one man can revisit 'runaway'... del shannon**

produced by andrew loog oldham #55993



Copyrighted material

[www.americanliberty.com](http://www.americanliberty.com)

# Album Reviews

Continued from page 42



**JAZZ ALBUM SPOTLIGHT**  
**SWING LOW, SWEET CADILLAC**  
 Dizzy Gillespie. Impulse A-9149 (M); AS-9149 (S)

This could be one of the big jazz sellers of the year. Dizzy's irreverent approach toward his music is tempered with a musicianship of the highest quality. The title song is much more than a parody of "Sweet Chariot" and the verbal byplay with the sidemen is not merely to hoke up the performance. It's solid jazz and it can be dug by all.



**BLUES SPOTLIGHT**  
**SOULIN'**  
 Jimmy Reed. Bluesway BL-6009 (M); BLS-6009 (S)

Reed gets down to the nitty gritty with "Blue Me Hound Dog," wraps it up right with "I Wake Up at Daybreak" and "Don't Press Your Luck Baby," and seals it with "Dedication to Sonny." Jimmy Reed leaves no doubt he's king of the blues. The songs are new, but the style is grits and from the heart.



**LOW PRICE FOLK SPOTLIGHT**  
**ODETTA AT CARNEGIE HALL**  
 Odetta. Vanguard Everyman Series SRV-3003 (M); SRV-73003 (S)

It seems unfair to classify Odetta as a "folk singer." Her appeal is so broad as to negate the classification. She draws on a wide variety of styles and repertoire—"If I Had a Hammer," "John Henry," "Sometimes I Feel Like a Motherless Child" and "No More Auction Block for Me." And she approaches perfection with everything she does.



**LOW PRICE CHILDREN'S SPOTLIGHT**  
**FOLK SONGS FOR BABIES, SMALL CHILDREN, PARENTS AND BABY SITTERS**

The Baby Sitters. Vanguard Everyman Series SRV-3002 (M); SRV-733002 (S)  
 This is a delightful record that will bring much fun for children (and adults) kept indoors by inclement weather. Some of the tunes include participation for the small fry. Featured singers are Alan (and Jeremy) Larkin, Doris Kaplan and Lee Hays, one of the original Weavers.



**LOW PRICE FOLK SPOTLIGHT**  
**THE WEAVERS' SONGBAG**  
 The Weavers. Vanguard Everyman Series SRV-3001 (M); SRV-73001 (S)

Any compilation of the original Weavers must be full of both wonderful singing and first-rate instrumental harmony. This is no exception. Included here are such great folk tunes as "Gotta Travel On," "This Land Is Your Land" and "Greenland Whale Fisheries." The group's craftsmanship shines throughout.



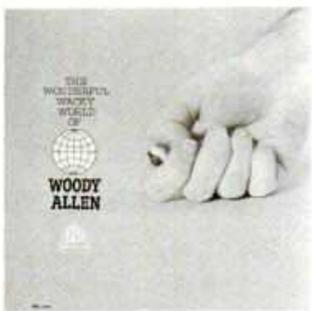
**SPOKEN WORD SPOTLIGHT**  
**CARL SANDBURG READS HIS PEOPLE YES**  
 Caedmon TC 2023 (M)

An album of Sandburg reading his poetry and telling his stories is no novelty. Sandburg's place in American poetry is secure, and his recent death has heightened the public's appreciation of the "Poet of the people." This is the poet at his best.



**LOW PRICE FOLK SPOTLIGHT**  
**THE LEGENDARY CISCO HOUSTON/I AIN'T GOT NO HOME**  
 Cisco Houston. Vanguard Everyman Series SRV-3006 (M); SRV-73006 (S)

It's been more than seven years since Cisco Houston died, but the folksies still remember him. This is a representative Houston album. Nearly all the 17 cuts were written by the artist and by Woody Guthrie. It's authentic folk, and it's good enough to be commercial folk.



**COMEDY SPOTLIGHT**  
**THE WONDERFUL WACKY WORLD OF WOODY ALLEN**  
 Bell Bell 6008 (M)

A laugh-filled package recorded live at Mr. Kelly's in Chicago that shows Woody Allen at his wackiest and funniest, which also is his most salable. Allen's unique way of looking at things draws humor out of such topics as marriage, divorce, psychoanalysis, school, bullies and a host of others. The results are uproarious.

## THE EXPLOSIVE SIDE OF JOE PANAMA



**INTERNATIONAL SPOTLIGHT**  
**THE EXPLOSIVE SIDE OF JOE PANAMA**  
 Decca DL 4890 (M); DL 74890 (S)

The pulsating rhythms of jazz to a Latin beat and tunes vocalized in both Spanish—"Vida"—as well as English—"Soul Sister" and "What's My Name"—give this LP a double threat position on sales. Joe Panama as a lot going for him in this excellent LP . . . to the benefit of the listening public.



**INTERNATIONAL SPOTLIGHT**  
**SORPRESAS**  
 Vicentico Valdes. United Artists UAL 3598 (M); UAS 6598 (S)

This well-known Latin American performer makes an impressive debut on United Artists Records with a set of lovely and lush ballads like "Un Muchacho Como You," "Cuando te Deje de Querer" and "El Mundo de Noche." His style is warm and he brings off a romantic touch with finesse.



**INTERNATIONAL SPOTLIGHT**  
**MIS CANCIONES PARA TI**  
 Pepe Jara. RCA Victor MKL-1736 (M); MKS-1736 (S)

Pepe Jara packs a powerful emotional wallop. He puts soul into a tune such as "Cada Muchos Anos," while other songs come across with a soft romantic touch. Interpretive guitar trills sparkle through them all—the kind that add spice to a song.



**INTERNATIONAL SPOTLIGHT**  
**POETA Y CAMPESINO**  
 Mariachi Vargas de Tecalitlan. RCA Victor MKL-1740 (M); MKS-1740 (S)

"Poeta y Campesino," an overture by Franz von Suppe, receives a mariachi treatment. The Vargas de Tecalitlan, under the direction of Silvestre Vargas, uses violins with trumpets to achieve a haunting, romantic sound. Other tunes include "Amore del Alma," "Duda" and "Tristes Jardines."



**LOW PRICE INTERNATIONAL SPOTLIGHT**  
**RAISINS AND ALMONDS AND OTHER JEWISH FOLK SONGS**  
 Martha Schlamme. Vanguard Everyman Series SRV-3004 (M); SRV-73004 (S)

Miss Schlamme explores the Jewish folk song idiom and makes it fresh and alive with her warm and penetrating voice. Whether the songs are humorous ("Chaz-kele") or tragic ("Zog Maran"), her manner is refreshing and understanding. The title song, the well-known Jewish lullabye, is a standout.



## SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

**POP SPECIAL MERIT**  
**PETER MATZ BRINGS 'EM BACK**  
 Project 3 PR5007 (M); PR5007 SD (S)

Matz adds his imagination and explosive arrangements to such big-band standards as "Jersey Bounce," done in Latin tempo; "Frenese" and "Bye Bye Blues." Results are swinging and scintillating. Solo work by Vinny Bell, Bob Tricario and Paul Griffin is outstanding.

**POP SPECIAL MERIT**  
**MARIANO AND THE UNBELIEVABLES**  
 Capitol T 2831 (M); ST 2831 (S)

The unusual combination of harpsichord and string quartet has resulted in an uncommon album that seems a natural for easy listening programming. The LP offers fine performances of such pop hits as "Up, Up and Away," "Windy" and "Don't Sleep in the Subway" with a blend of authentic beat and chamber music treatment that proves a delight.

**LOW PRICE CHRISTMAS SPECIAL MERIT**  
**SONGS OF CHRISTMAS**  
 The Orman Luboff Choir. Harmony HL 7433 (M); HS 11233 (S)

This should pull in strong sales in the fall. The Luboff Choir does its usual slick and proficient job with 22 of the most popular Christmas carols. The quality for the price represents an excellent buy.

**COUNTRY SPECIAL MERIT**  
**COUNTRY MUSIC WITH SOUL**  
 Margie Singleton. Ashley A3003 (S)

Margie Singleton scores high with this LP that packages several hits by other artists. Tunes include "There Goes My Everything" and "Elusive Dreams"—with several other excellent tunes written by Leon Ashley and herself. And one of these is the ringing "Your Conscience Sends Me Flowers."

**COUNTRY SPECIAL MERIT**  
**THE GUITAR STYLINGS OF THOSE NASHVILLE CATS**  
 The Tennessee Guitars. Bell Bell 6005 (M); Bell 6005S (S)

Far-reaching guitar instrumentals featuring a wide variety of guitars and guitar styles. Tunes include "I Walk the Line," "Third Man Theme" and "Oh Pretty Woman." A good catalog item and radio stations will find this a valuable programming tool.

**LOW PRICE CLASSICAL SPECIAL MERIT**  
**MOZART: DON GIOVANNI**  
 London / Various Artists / Vienna Symphony (Moralt). Philips World Series PHC 3-009 (S)

The presentation of Mozart's popular "Don Giovanni" is handled extremely well in all departments, especially in the reading of the title role by George London. Rudolf Moralt's conducting of the Vienna Symphony is another plus.

## ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

**LOW PRICE CLASSICAL SPECIAL MERIT**

**SCHUMANN: CARNAVAL, SCENES FROM CHILDHOOD POPILLONS**  
 Guiomar Novaes. Turnabout Vox TV 34164S (S)

Guiomar Novaes, the Brazilian pianist, has an impeccable technique; and the performance has great sensitivity and nuance. Discerning listeners will appreciate this product.

**LOW PRICE CLASSICAL SPECIAL MERIT**

**LUKAS FOSS CONDUCTS IVES/MILHAUD/SKALKOTTAS/BARTOK**  
 Zimble Sinfonietta. Turnabout TV 34154S

A fascinating, well-played quartet of modern pieces, including the subtle intricacy of Bartok's "Divertimento for String Orchestra." Foss, an authority in this area of music as conductor and composer, conducts the fine Zimble Sinfonietta expertly. A first listing for Skalkottas' "Little Suite for Strings" is another high point. Trumpeter Roger Voisin excels in Ives' "The Unanswered Question."

**LOW PRICE CLASSICAL SPECIAL MERIT**

**LISZT: OPERATIC & DRAMATIC FANTASIES**  
 Louis Kentner, piano. Turnabout TV 34163S

This powerful virtuoso performance by a renowned artist presents some of Liszt's difficult piano music with true authority. The "Reminiscences of Don Juan," based on themes from Mozart's opera is a tour-de-force for Kentner, while the "Waltz" from Gounod's "Faust" also affords him much fine opportunities. The other two selections, based on themes from Wagner's "Flying Dutchman" and Mendelssohn also are excellent.

**LOW PRICE CLASSICAL SPECIAL MERIT**

**BACH: SUITES FOR UNACCOMPANIED CELLO**  
 Maurice Gendron. Philips World Series PHC 3-010 (S)

Maurice Gendron's Edison-Award-winning performance is outstanding in this budget set. All six Bach suites for unaccompanied cello are cleanly played with superb bowing throughout.

**LOW PRICE CLASSICAL SPECIAL MERIT**

**WAGNER: ORCHESTRAL SHOWPIECES**  
 Vienna New Symphony. Góberman. Odyssey 32 16 0119 (M); 32 16 0120 (S)

A competent performance by Max Góberman and the Vienna New Symphony makes this an outstanding buy for the budget buyer. The selections from "Tannhauser" and "Die Meistersinger" are powerful and melodic. It's a good introduction to Wagner.

(Continued on page 61)

**WANTED**  
**GLEN GARRISON**

FOR  
**"GOODBYE SWINGERS"**

b/w **"HELLO MAMA"** #66257

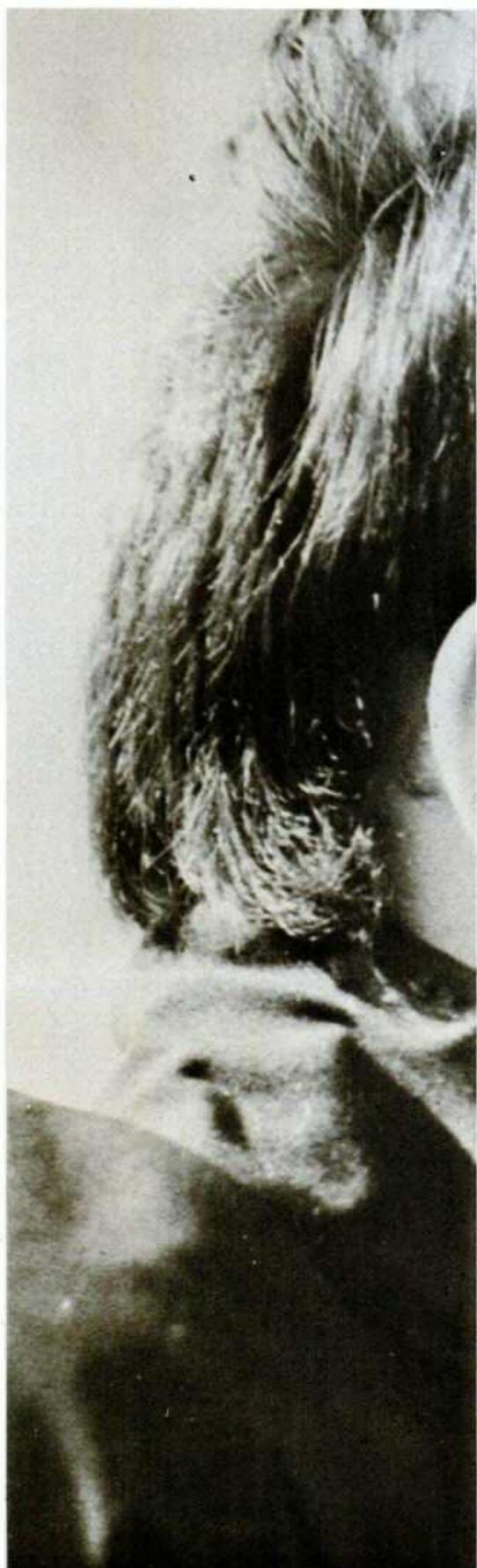
The capture of this great  
new single has been  
demanded by Disc Jockeys.

Last seen hiding out in  
his Imperial Country album...

**"COUNTRY! COUNTRY!"**

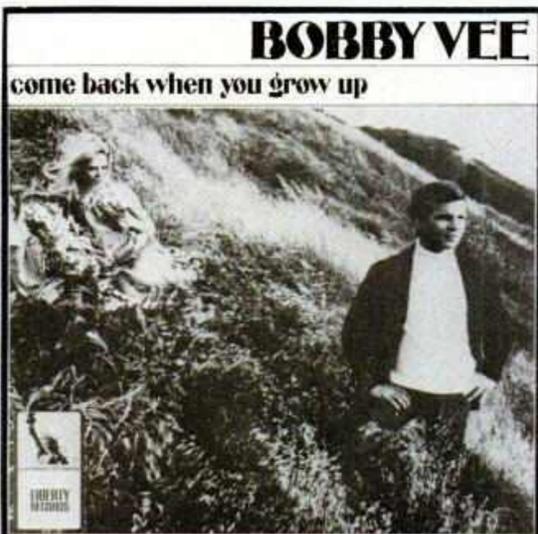
**BIG  
REWARD**





# 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!



LRP-3534/LST-7534

# "COME BACK WHEN YOU GROW UP"



# 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's 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.



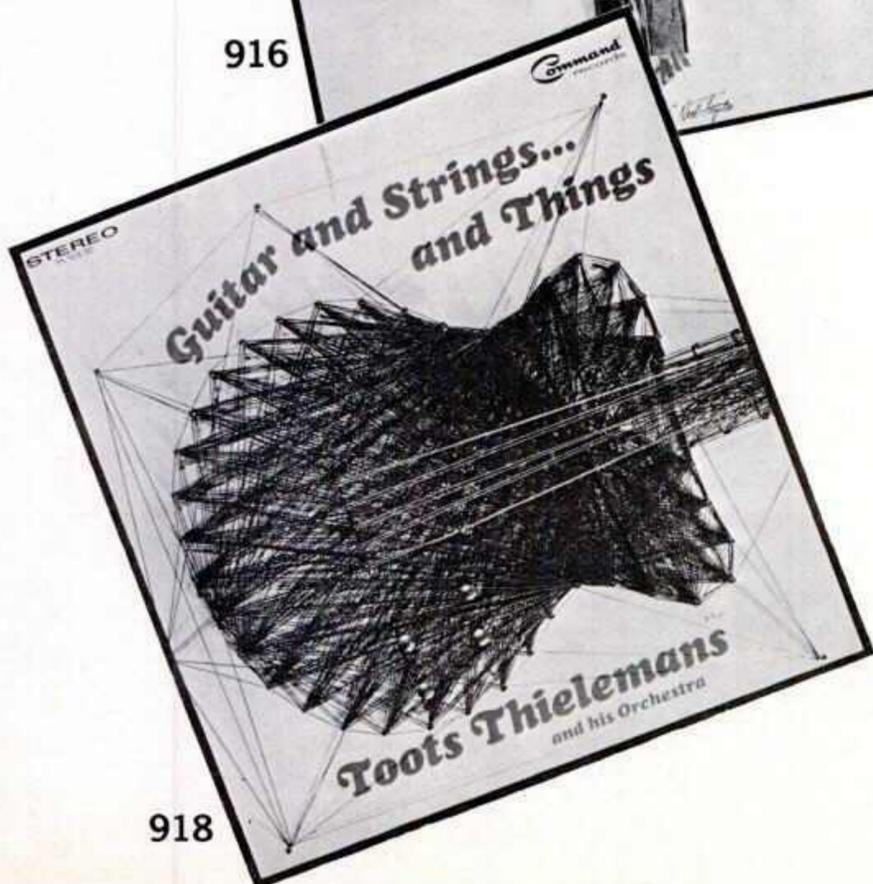
917



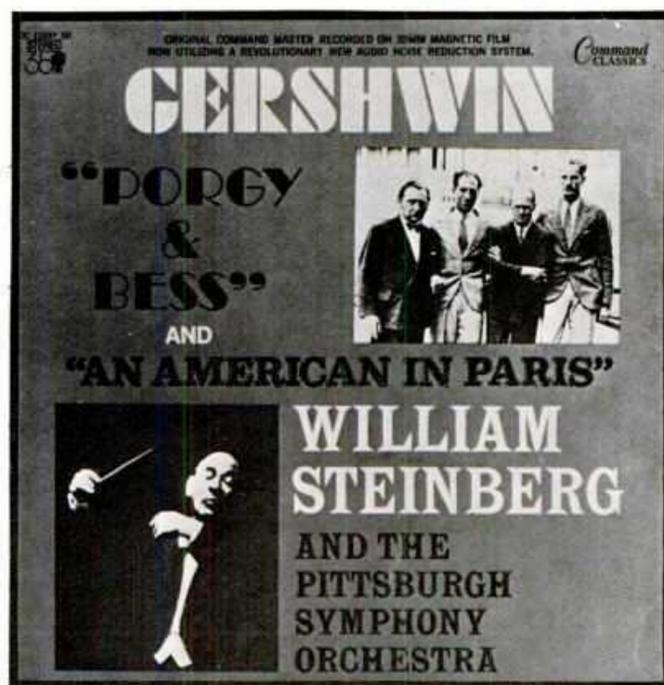
919



916



918



### 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.

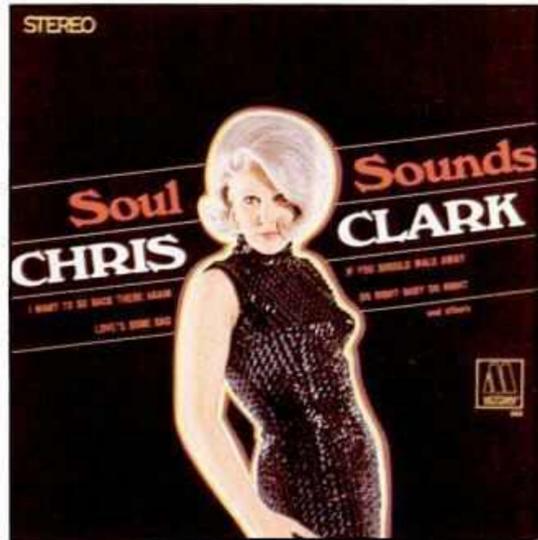
WORLD LEADER IN RECORDED SOUND  
**Command** Records /

A subsidiary of ABC RECORDS, INC.  
1330 Avenue of the Americas, New York, N. Y. 10019

**NOW...READY FOR IMMEDIATE DELIVERY...**  
**15 NEW MODELS LOADED WITH SALEABILITY...**  
*The Sound of Young America™*



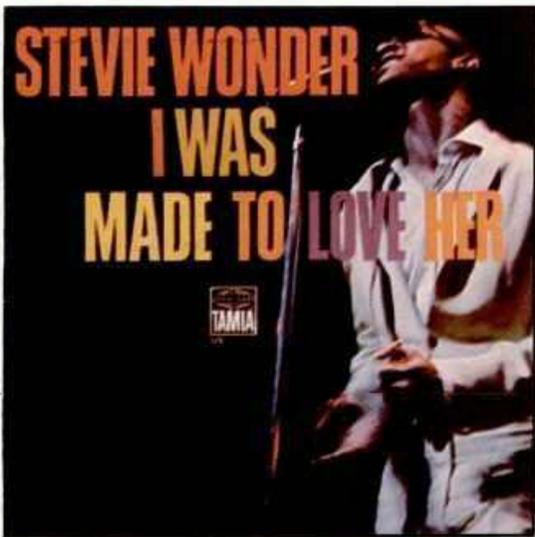
M-639, MS-639



M-664, MS-664



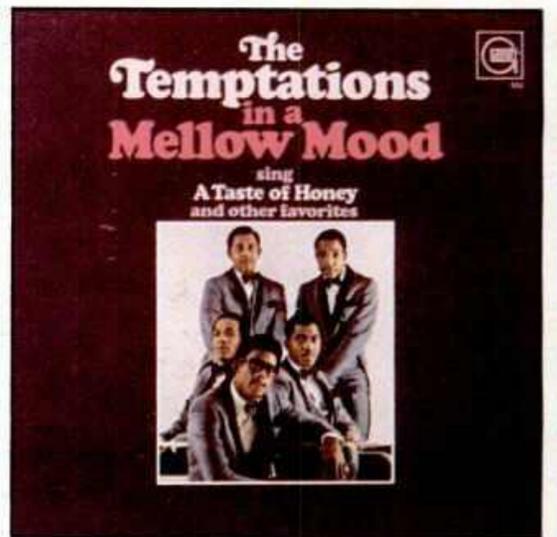
T-275, TS-275



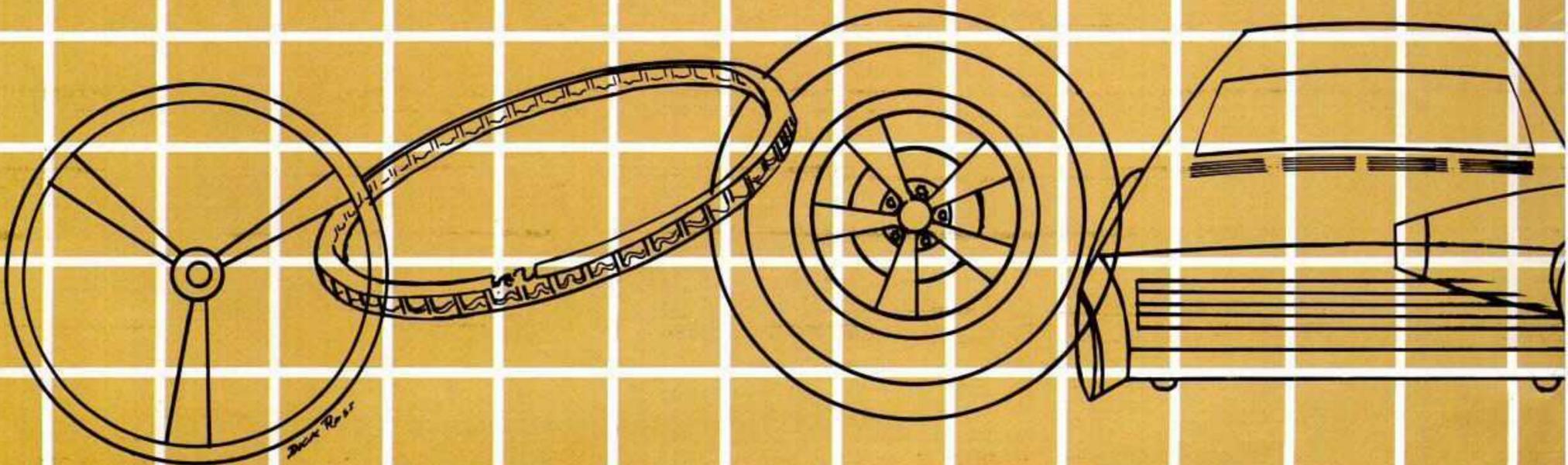
T-279, TS-279

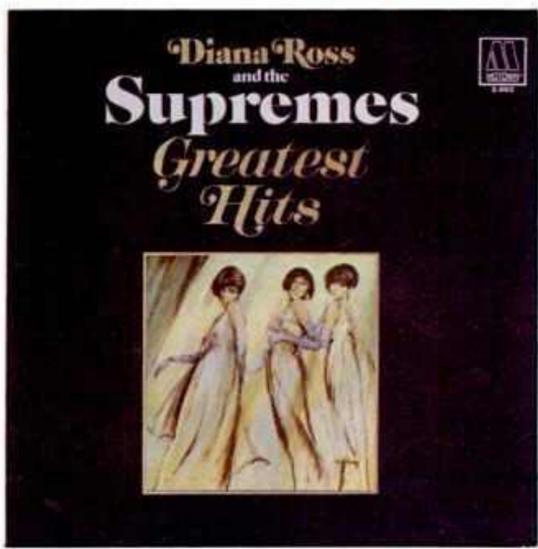


G-923, GS-923

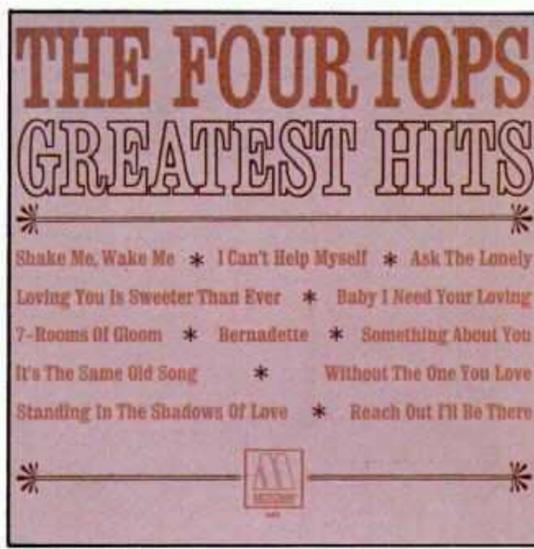


G-924, GS-924

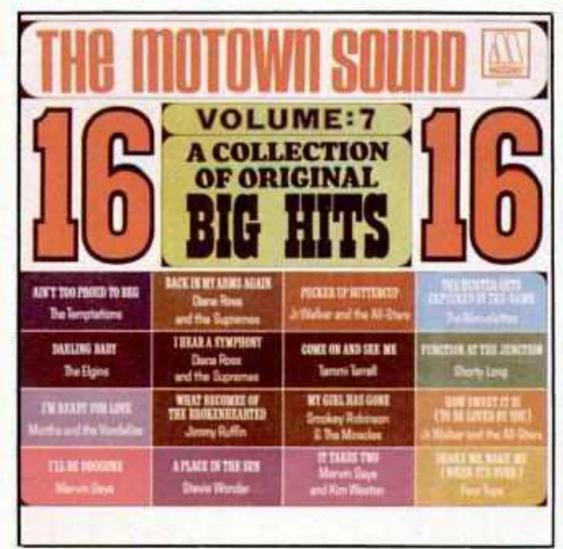




M-2-663, MS-2-663



M-662, MS-662



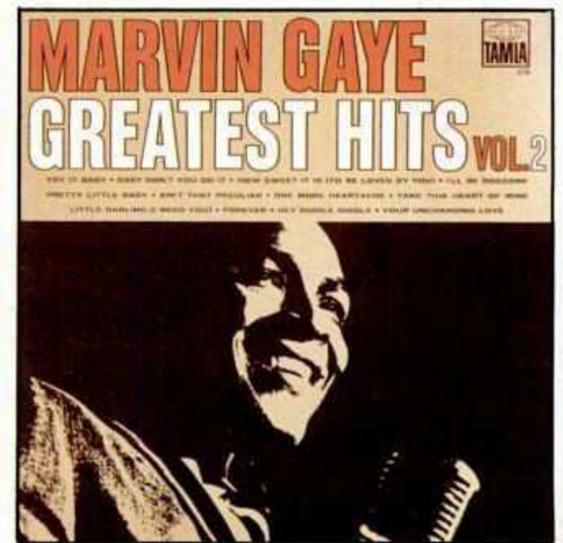
M-661, MS-661



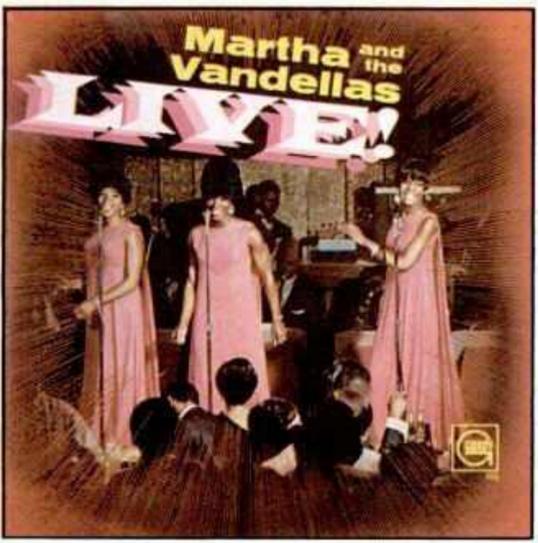
T-276, TS-276



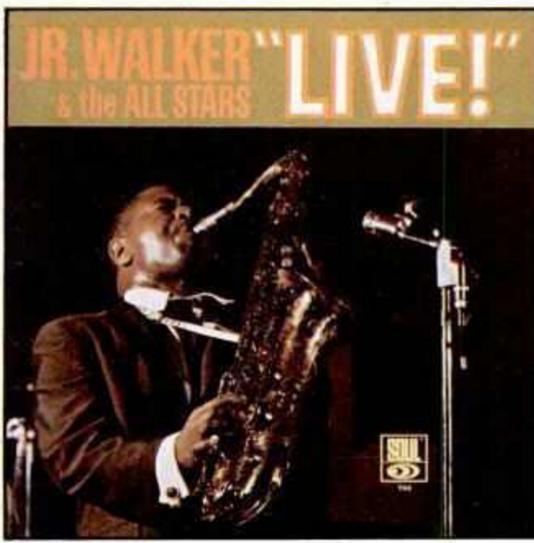
T-277, TS-277



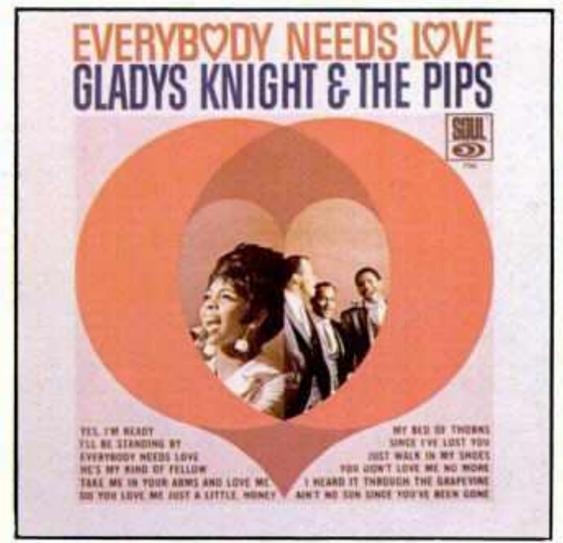
T-278, TS-278



G-925, GS-925

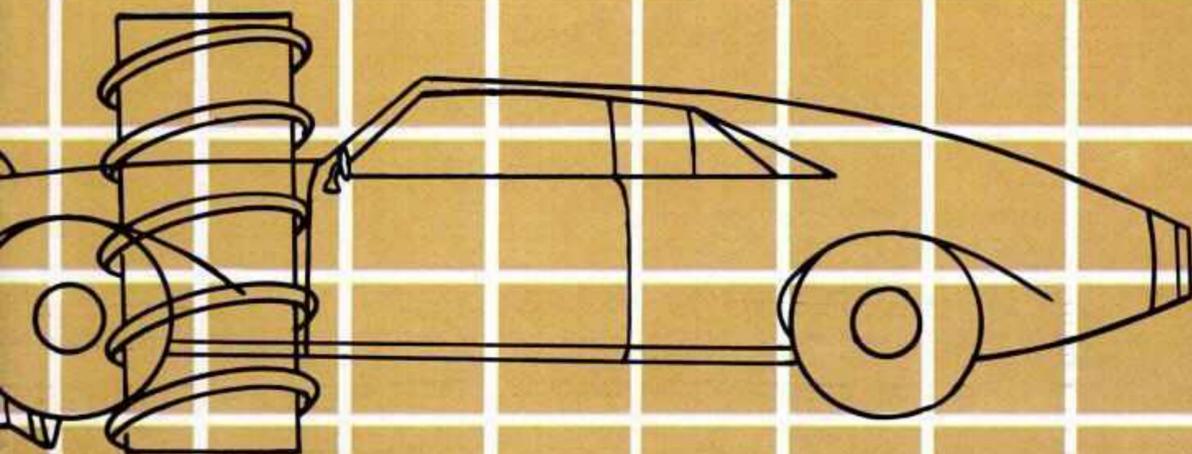


S-705, SS-705



S-706, SS-706

ORDER TODAY!  
FROM YOUR MOTOWN DISTRIBUTOR



NOW AVAILABLE—BROWSER & RECORD DISPLAY

**MOTOWN**  
RECORD CORPORATION  
*The Sound of Young America*

# You've never seen or heard



**ORIGINAL MOTION PICTURE  
SCORE BY LESLIE BRICUSSE  
WRITTEN ESPECIALLY FOR  
"DOCTOR DOLITTLE." CONTAINS  
14 GREAT SONGS:**

"My Friend The Doctor" ♪ "Talk To The Animals"  
"At the Crossroads" ♪ "I've Never Seen Anything Like It"  
"Beautiful Things" ♪ "Fabulous Places"  
"When I Look In Your Eyes" ♪ "The Vegetarian"  
"Doctor Dolittle" ♪ "Like Animals" ♪ "After Today"  
"Where Are The Words" ♪ "I Think I Like You"  
"Something In Your Smile"

THIS ALBUM CONTAINS DELUXE 8 PAGE FULL COLOR STORY & PICTURE BOOKLET

# *anything like it in your life!*

20th Century-Fox Records has planned one of the most ambitious campaigns ever created to launch any album, exclusively tied-in by 20th Century-Fox Film Corp. with the monumental campaign for this phenomenal motion picture!

## MERCHANDISING

- CENTER WINDOW DISPLAY
- 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

## ADVERTISING

A full line of specially designed mats will be available.

A vast Pre-sell National CONSUMER ADVERTISING Campaign guaranteed to sell albums in...

LOOK • LIFE • McCALLS  
NEW YORKER

SUNDAY SUPPLEMENTS  
*(In over 15 key major markets) including the*  
NEW YORK TIMES MAGAZINE

## PUBLICITY & PROMOTION

- COMPLETE DISC JOCKEY ALBUM SERVICING
- OPEN END INTERVIEWS ... FEATURING REX HARRISON FOR RADIO STATIONS
- SPECIAL SCREENING PROGRAMS

DOCTOR DOLITTLE... A MAJOR NEW INDUSTRY. Hundreds of "DOCTOR DOLITTLE" products have been licensed including books, toys, dolls, wearing apparel, greeting cards, games, cereals, dinnerwear, pet foods, paper party goods, home furnishings, school supplies and stationery. Hundreds of millions of pieces of "DOCTOR DOLITTLE"

merchandise will be sold in over 50,000 retail stores throughout the country, in addition to the major mail order catalogues.

Over \$8,000,000 has been budgeted for advertising and exploiting the hundreds of "DOCTOR DOLITTLE" products in all advertising media.

*Wherever you go—whatever you do...you'll be bumping into*

# DOCTOR DOLITTLE



**YOU'VE NEVER SOLD ANYTHING LIKE IT IN YOUR LIFE!**

Distributed by 20th Century Fox Records  
1330 AVENUE OF THE AMERICAS  
NEW YORK, N.Y. 10019

# Happiness is... the greatest collection of stars to sell

POP



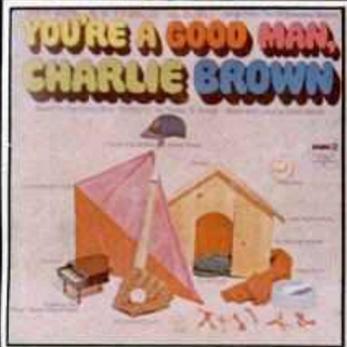
**Frank Sinatra**  
Try A Little Tenderness SPC-3452



**Lawrence Welk**  
Save The Last Dance For Me SPC-3070



**Nat King Cole**  
When You're Smiling SPC-3071



**You're A Good Man  
Charlie Brown**  
Happiness Is A  
Peanuts Album SPC-3069



**Billy Vaughn**  
More SPC-3074



**Guy Lombardo**  
Sweet & Heavenly SPC-3073



**Judy Garland**  
Over The Rainbow SPC-3078



**Liberace**  
You Made Me Love You  
SPC-3085



**The Mills Brothers**  
14 Karat Gold SPC-3076



**Ferrante & Teicher**  
In Love SPC-3077



**The Lennon Sisters**  
Our Favorite Songs SPC-3084



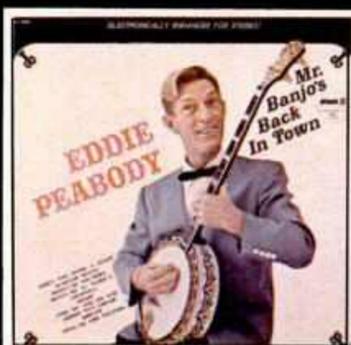
**Pat Boone**  
True Love SPC-3079



**The Powerful  
Stan Kenton Band  
& The Pretty  
June Christy Voice** SPC-3075



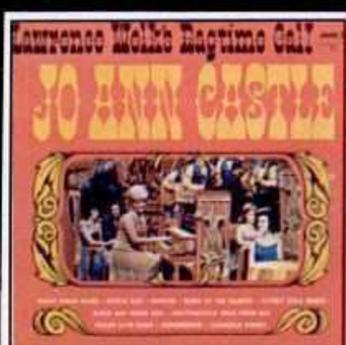
**Six Fat Dutchmen  
& Ten Fabulous Hits** SPC-3083



**Eddy Peabody**  
Mr. Banjo's Back In Town  
SPC-3082



**The Fabulous Four Freshmen**  
SPC-3080



**Jo Ann Castle**  
Lawrence Welk's  
Ragtime Gal SPC-3072



**Bonnie Guitar**  
The Country's Favorite  
Lady Of Song SPC-3086



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,

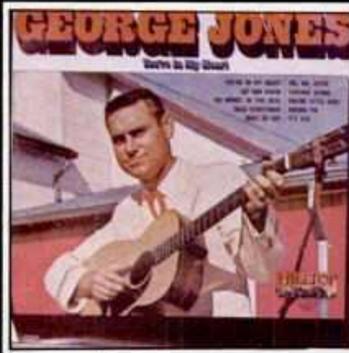
# on one label... Pickwick/33

COUNTRY/  
WESTERN  
**HILLTOP**  
The Authentic Sounds Of  
Country & Western Music

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



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



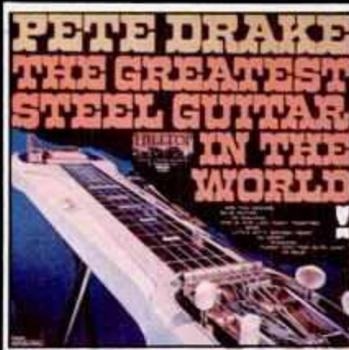
George Jones  
You're In My Heart JS-6048



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

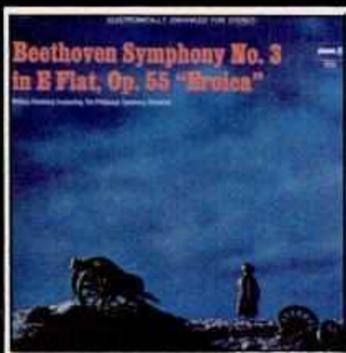


Wynn Stewart  
Above & Beyond  
The Call of Love JS-6050



Claude Gray  
Treasure of Love JS-6051

## CLASSICAL



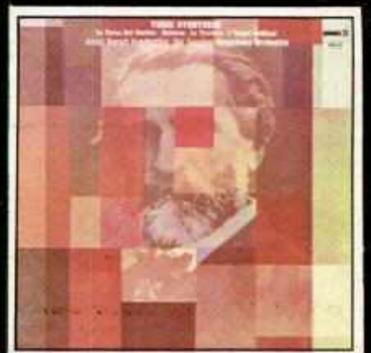
Beethoven: Symphony No. 3  
"Eroica"  
The Pittsburgh Symphony  
Orch. William Steinberg  
SPC-4036



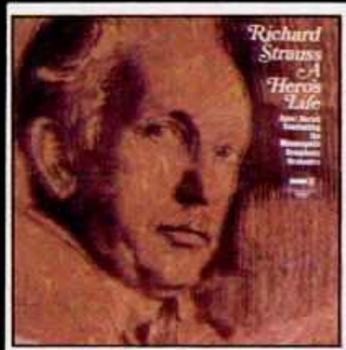
Berlioz:  
Symphonie Fantastique  
Minneapolis Symphony Orch.  
Antal Dorati SPC-4040



Beethoven:  
Concerto 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. 34  
Chicago Symphony Orch.  
Rafael Kubelik SPC-4042



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



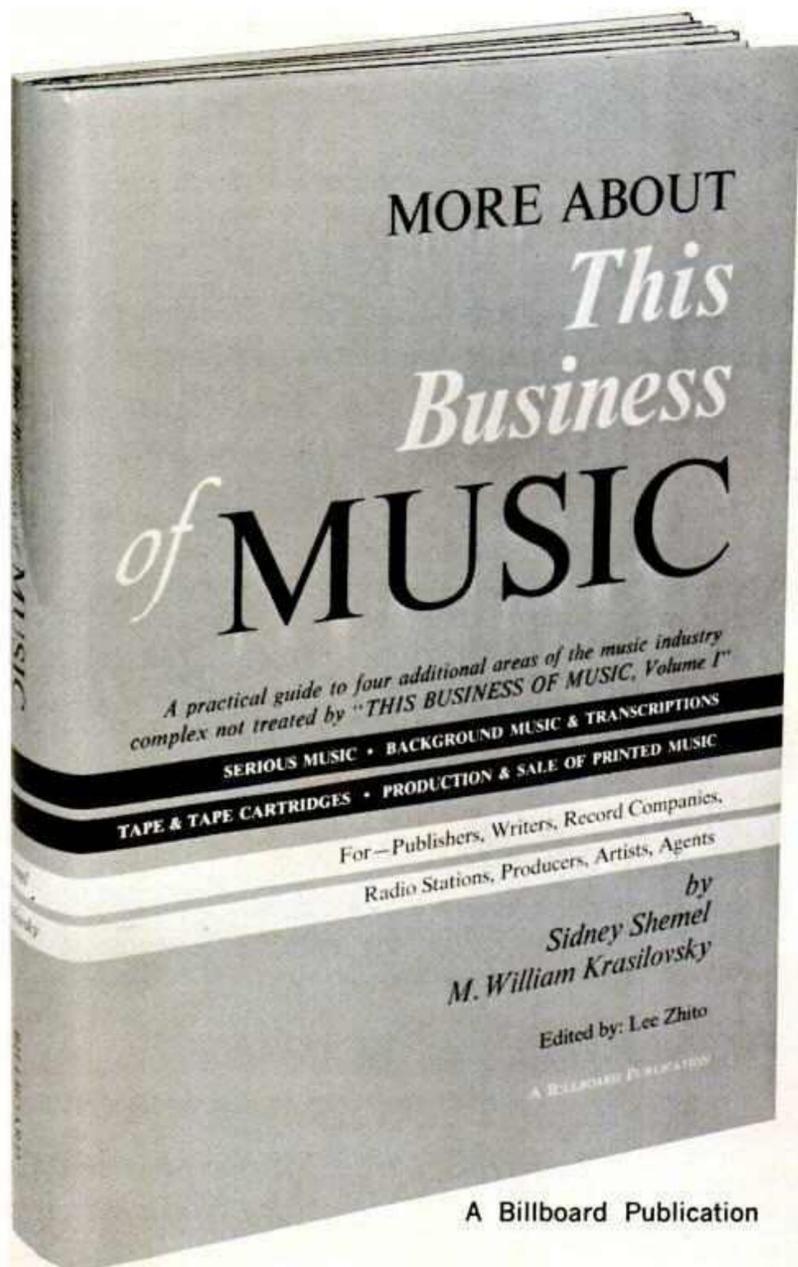
Mahler: Symphony No. 1  
In D Major  
The Pittsburgh Symphony  
Orch. William Steinberg  
SPC-4038

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!

**pickwick/33**  
RECORDS

PICKWICK INTERNATIONAL INC., PICKWICK BUILDING, LONG ISLAND CITY, N. Y. 11101 (212) EM 1-8811. OFFICES: LOS ANGELES, ATLANTA, LONDON, TORONTO.

# In the music, business and academic worlds, people are talking about MORE ABOUT THIS BUSINESS OF MUSIC



"For anyone who earns his livelihood in any phase of the music business, this book is fascinating, informative, and necessary reading."  
Sid Bernstein, Talent Mgr.

"Our office has greatly increased its musical knowledge. Very helpful in preparing a speech I am to deliver soon. THANKS for making it available."  
Sam Pasco, Business Mgr.  
Al Jarvis Orchestras

"I am finding the book an invaluable aid to otherwise unattainable information."  
Roberta Caplan, Musician

"Very good. Need more books of this nature."  
Maynard McKissick  
Penn-World Attractions

"We have just received a copy of MORE ABOUT THIS BUSINESS OF MUSIC and are impressed by the information provided for the need which it fills in our library. Great contribution to music education."  
Dr. Frederic F. Swift  
School Music News

In the music, business and academic worlds, people are talking about MORE ABOUT THIS BUSINESS OF MUSIC.

Going beyond Volume I, the widely acclaimed THIS BUSINESS OF MUSIC, the new book explores 4 additional areas:

**SERIOUS MUSIC • BACKGROUND MUSIC AND TRANSCRIPTIONS  
• PRODUCTION AND SALE OF PRINTED MUSIC and TAPE CARTRIDGES**

**A Vital Addition to Your Music Book Library. Order Yours Today!**

176 Pages • Cloth Bound • 6 1/8" x 9 1/4" • \$6.95

# MORE ABOUT THIS BUSINESS OF MUSIC

By Attorneys Sidney Shemel & M. William Krasilovsky • Edited by Lee Zhitto

Mail to BILLBOARD—Book Division, Box 9015  
2160 Patterson Street, Cincinnati, Ohio 45214

Please send me ..... copies of MORE ABOUT THIS BUSINESS OF MUSIC.

Bill me for \$6.95 per copy (plus any applicable tax\* and a small charge for postage and handling at the time of shipment).

I prefer to save postage and handling charges by enclosing payment here. (Applicable tax\* has been added.)

\* For delivery in the following areas, applicable sales tax must be added to remittance: California, Ohio, Massachusetts, Tennessee, New York City, New York State.

(please print)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

Please send me ..... copies of THIS BUSINESS OF MUSIC at \$12.50 per copy.

Bill me

Payment enclosed

# playtape™

## THE STANDARD SYSTEM



A wide variety of pre-recorded Playtape cartridges to choose from. They all play in all the Playtape Music Machines.



**RED HOT SINGLE**  
2 Tunes  
6 minutes play  
Price 99¢

**EXTENDED PLAY**  
4 Tunes  
12 minutes play  
Price \$1.49

**LONG PLAY**  
8 Tunes  
24 minutes play  
Price \$2.98

**KIDDIE TAPE™**  
Up to 12 minutes  
of songs & stories  
Price \$1.49

**GENERAL INFORMATION SERIES**  
For languages, history  
courses, art courses,  
famous person  
biographies, etc.  
\$1.00-\$1.49



**PICK.**  
**PUSH.**  
**PLAY.**

PLAYTAPE, INC. 1115 BROADWAY, NEW YORK, N.Y. 10010 • Tel. (212) 675-8050 CABLE: PLAYTAPE NEW YORK



© COPYRIGHT PLAYTAPE, INC. 1967

Copyrighted material

# 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, "Runs 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 then that it would be a good idea to 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 "associates."

The 2-track system was his idea all the way. Once he made the decision to go into it, he went 100 per cent, 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 had 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 Johnny 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, divorcing 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-\$3 retail cartridges, from mono to stereo, from Beatles and Sinatra to Shakespeare and poetry and



Frank Stanton, innovator of the 2-track PlayTape system, introduced it to the public for the first time at a summer 1966 distributor sales meeting of MGM Records. Mort Nasatir, president of MGM Records, is at right.

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 will 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 wide variety of portable units (including a kiddie 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. Play-

Tape 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 monkee beats and orchestral sounds, people want to listen, to laugh, to learn and all of this can come out of a simple cartridge retailing for a \$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 hysterics that go with the merchandising of current hits." Books, he feels, will have a much longer span-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 put several hundred thousand PlayTape 1200 units in the field, building the demand for PlayTape cartridges sky high.

The unit has multiple uses for business firms, said Bernard Sussman, who heads up the premium division for PlayTape. "Westinghouse is using PlayTape units as dealer-loaders in one of its divisions. Electrolux is making use of the unit as a sales incentive. Clairol is using it as both a dealer-loader and sales incentive item in several divisions."

The list of other firms who've hinged 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, Mennens, Breck and Sybilives (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 stuffers (an estimated million of them will reach the public), truckback 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 "bounce-back" 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.

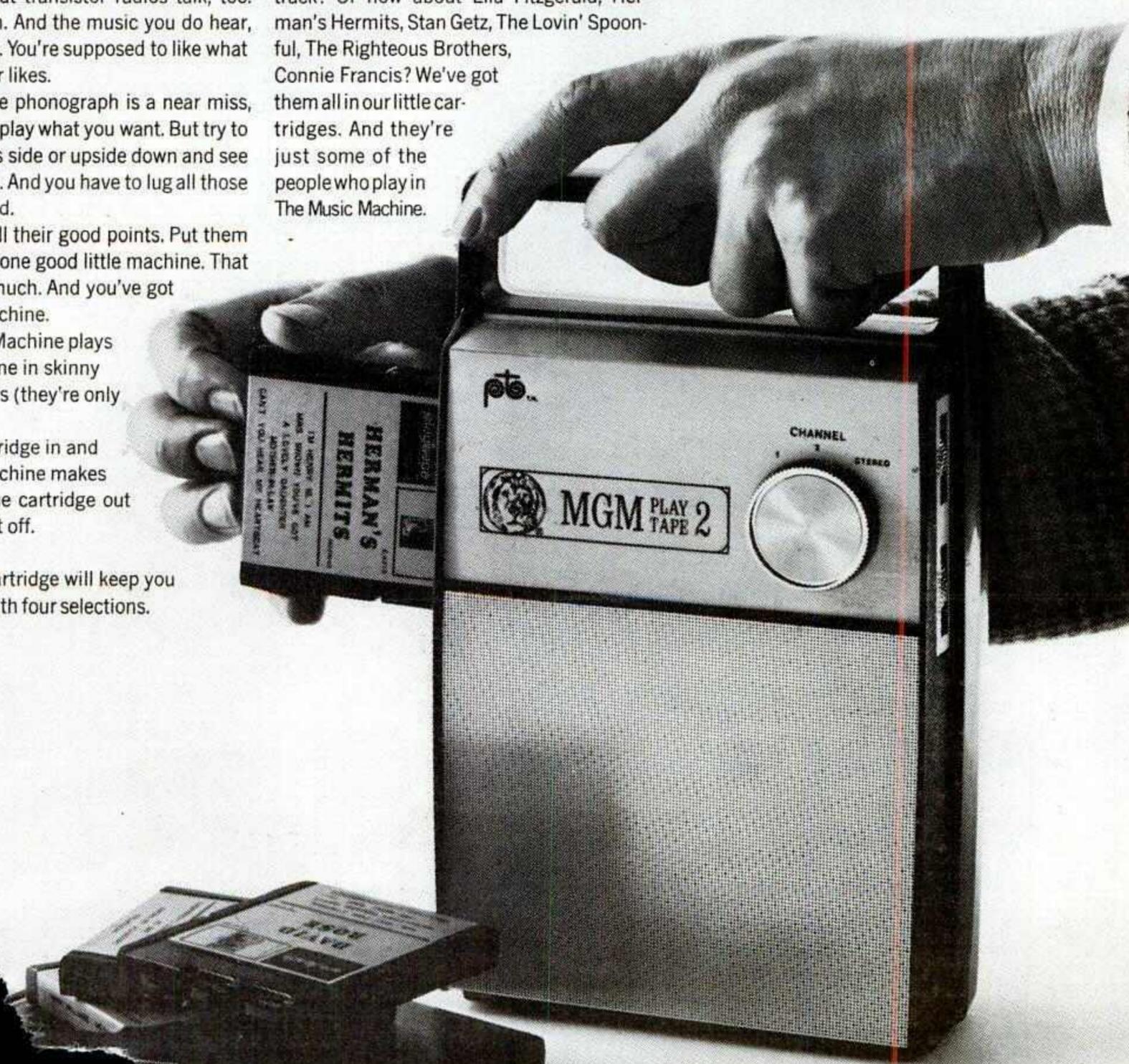
Easy?

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 sound track? 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.



The PlayTape receives special attention in Piazza S. Pietro in Rome by four beautiful Italian girls.

## 2-Track on Track to Most of the World

PlayTape, at this point, is moving fast into foreign markets. Shipments to England are already afloat; 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 Ezio & 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, A&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.



Frank Stanton, PlayTape president, examines the Hong Kong factory of the 2-track system with Irv Stimler, right, director of special projects for MGM Records.

## 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.

## 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 Cater, 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, Arlans 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-agers. 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, Sanger-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 feel it was the combination of the Sanger-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 it couldn't have been interested in it."

**Coleman U. Rink's Department**

"Rink's has been . . . and we have tremendous . . . be promoting the . . . media . . . natural . . . V . . ."



The PlayTape receives special attention in Piazza S. Pietro in Rome by four beautiful Italian girls.

## 2-Track on Track to Most of the World

PlayTape, at this point, is moving fast into foreign markets. Shipments to England are already afloat; 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 Ezio & 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, A&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.



Frank Stanton, PlayTape president, examines the Hong Kong factory of the 2-track system with Irv Stimler, right, director of special projects for MGM Records.

## 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.

### 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 Cater, 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, Arlans 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-agers. 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, Sanger-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 feel it was the combination of the Sanger-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 by the time the units arrived. The new line looks like a winner. We feel the product's got it or, frankly, we couldn't have been interested in the first place."

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

"Rink's has been selling PlayTape since last March and we have tremendous confidence in the item. We'll be promoting the new 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."

# 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.

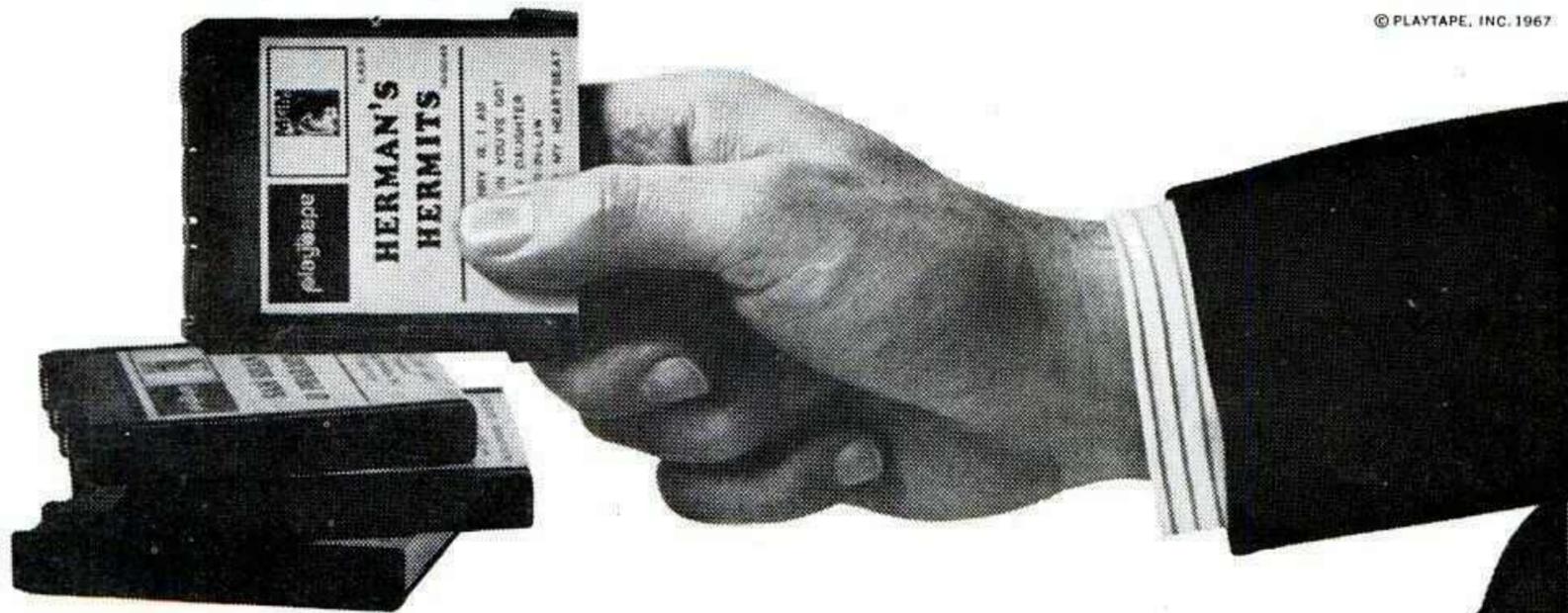
After you've heard them all, you can hear them all over again. Without rewinding.

As for what you can play, well what do you like? The Theme from the Dr. Zhivago sound track? 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.



**PICK.**

**PUSH.**



**PLAY.**

**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.

What can you play? Well, what do you like? The theme from the Dr. Zhivago sound track? Or how about The Tijuana Brass, Ella Fitzgerald, Herman's Hermits, Stan Getz, The Righteous Brothers, The Animals, Connie Francis? They're just some of the people who play in The Music Machine.

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 been in the millions and the surface has yet to be scratched.

In the intervening period, the company has introduced six new models, has signed two dozen of the 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, based on extensive research, 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 9"); 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 machines play. 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 first major move 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, MGM signed a contract to distribute the PlayTape units under the MGM label. This was a major diversification move in MGM's history—the first time it had ever marketed anything but its own records and films. To support the fledgling 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, Cameo-Parkway and their subsidiary labels. For several months the firm added more than two new labels every 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 mini-playback 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 part of the company's activities and its principal source of profits. 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<br>(equivalent to the 45 r.p.m.) | ..... \$1.00        |
| The black cartridge<br>(equivalent to 4 songs)     | ..... \$1.49        |
| The blue cartridge<br>(children's albums)          | ..... \$1.00-\$1.50 |
| The white cartridge<br>(8 songs, like an LP)       | ..... \$2.98        |
| The gray cartridge<br>(talk and educational)       | ..... \$1.00-\$1.50 |

A recap of some of the personalities in the PlayTape inventory reads like a "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, Petula 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 Sam the Sham Revue, the Temptations, the Four Tops, Smokey Robinson, and Stevie Wonder.

Jazz artists number among them 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 Herb 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 marketing complex, an affordable unit and affordable tapes seem to be the only answer to 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 \$32.95, a children's model, a transistorized portable—with radio, a horizontal model, and two plug-in home units (one with an AM-FM radio which retails for \$69.95).

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.



Two cartridge customers at Sam Goody's in New York listen as Arlyn Weisbrot, assistant tape manager, center, explains the advantages of the 2-track PlayTape system and its portability.

## '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 Borstein, 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 where we feel we have to. 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, Borstein 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 cartridges 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."

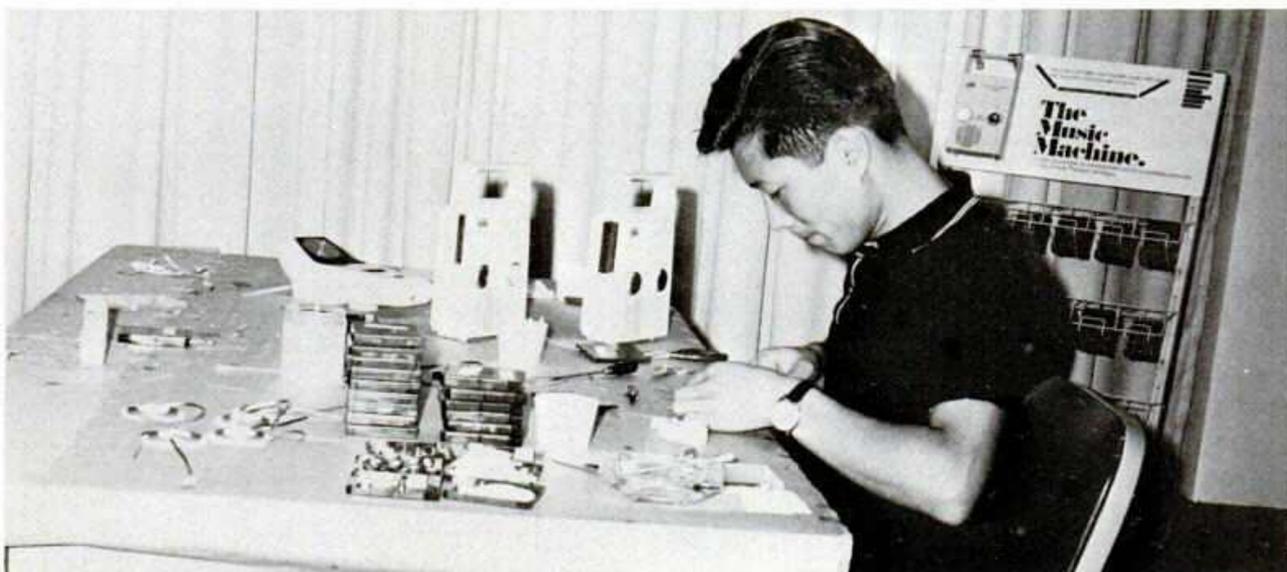
A great advantage of the PlayTape system—its price—is brought home from time to time when a potential customer comes in for 4 and 8-track cartridges, said Borstein. "A man buying a car is sometimes told by the dealer that he can get cartridges for his 4 or 8-track cartridge player, if he buys one with 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 SUSSMAN**

The PlayTape system could eventually replace the office memo or, at the very 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 people who have limited reading time. 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.



Technician inserts especially-prepared tapes into cartridges to be used in promotions. Cartridges like these, each carrying a sales message, are already in use by several of the nation's major firms.

# ANNOUNCING THE INVASION OF THE MARVELOUS MAGIC MUSIC MACHINES



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 Stimler, director of special projects for the record company, admitted that there had been a few misjudgments. 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 Stimler. "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, the machine with the logo of MGM sold 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 Metro distribution branch in New York stumbled. So distribution of the machine was moved from its owned Metro to Chancellor, an electronics distributor that also handles other cartridge systems.

"We made mistakes every turn of the road," said Stimler, "but we still sold 100,000 units and we'll be completely out by Christmas." MGM Records initially invested more than \$2 million in the players, but Nasatir claims a "very satisfactory profit structure."

Stimler said the record company had less than 50,000 cartridges on hand at the warehouse... "and this is a very small figure. We're actually back-ordered." Between MGM and what cartridges Frank Stanton has sold through other channels, Stimler estimated that around six million 2-track cartridges have been sold.

The basic aim of a record company is the merchandising of music, Stimler 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



Henry Hilderbrandt, New Orleans distributor, right, demonstrates the PlayTape 1200 to two teens at a New Orleans Teen Fair attended by more than 50,000 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," Stimler 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. For instance, Rexall offered PlayTape product until recently in three different deals: Dealers could buy the machines separately, or machines and cartridges in a rack, or 36 cartridges separately. But now drugstores can obtain the first two deals and three other deals, one featuring 500 assorted cartridges, another 102, another 48."

There is still a shortage of product. The MGM distributor in Seattle, said Stimler, was screaming for product. Morrie Price in Chicago had just ordered 288 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 LP 2-track cartridge is a little slow getting started because a lot of people don't know about it yet," Stimler said.

Some of the distributors and retail 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.; Rexall, the Thrifty drug chain 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."

## 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, head of A.I.R. London, the partnership of highly successful independent producers which is also the British licensee of PlayTape.

PlayTape machines and cartridges will be launched in Britain in November at prices comparable with disks and undercutting Philips musicassette prices. The projected launching of the new cartridge line marks a significant development in the British tape market where previously the musicassette has had a monopoly. With the invasion of PlayTape the U. K. now seems set for a system war. Other American cartridge manufacturers are also likely to enter the fight for sales this fall.

"We are not seeking exclusive repertoire deals" explained Martin. "We feel that material should be available on all systems on the market to give the consumer the choice of the system he prefers."

"But playback units must be aimed 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 fitted with radios. People here are not conditioned to listening to music in cars."

So far, EMI, Pye and MGM Records have agreed to their material being used by PlayTape 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 a Birmingham record player manufacturer—Discatron—which will market the cartridges through record dealers and electrical shops. Additionally, Discatron (which has a major line in its slide-in-type record player operating on linear tracking principle) will market four playback machines imported from Japan and Hong Kong and toward year end will manufacture another PlayTape machine under license. Initial production targets are 50,000 players by end 1968 with sales of 400,000 cartridges. The units will be competitively priced, 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 retail for \$3.50, and EP cartridges containing four numbers which will retail at \$1.75—comparable to an EP disk.

First releases will be 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.

Another key move 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 launched until British manufacture is under way. "It is essential, of course, with single production to have topicality. Speed is vital to catch sales while a single is breaking and to have to import singles would be too time-consuming a process," explained Martin.

He feels that entering the single cartridge market will give PlayTape a decisive edge. "I am sure that if a teen-ager can buy a single in this format, he will want it. He will even be able to carry a single in his pocket—a great advantage over existing disks."

An ambitious long-term repertoire development program has been drawn up and Martin envisages vast possibilities with spoken word and educational cartridges in addition to music. "We feel that this system can bring in a whole new range of consumers untapped at present by the record manufacturers," enthused Martin.

"The applications are enormous—just one example is the possibility of issuing recipes on cartridge for housewives. But there are many, many more possibilities, including drama, languages and a host of other educational and leisure-time activities."

## The Men Behind The Machine

### FRANK STANTON, President

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 per cent to a new videotape system he plans to launch in 1968. Reading and playing tennis are two pastimes; has a passionate dislike for the Vietnam war.

### BERNARD SUSSMAN, Director of Promotion and Advertising

Joined the fast-growing PlayTape operation last August. Had worked for Dewald Radio, Long Island City, and prior to that was sales manager for ECI Electronic Communications, Inc. Is deeply involved in the premiums facet of PlayTape.

### HAL DENNIS, Director of Distribution

Responsible for distribution through normal retail and wholesale channels. Had been with Dual Automatic Turntable before joining PlayTape. He is assisted by Bert Miller, who'd been with him at Dual Automatic Turntable.

### JACK LEVY, Program Director

In charge of the PlayTape library. Had been with Cragstan, toy firm. Selects material from the record company catalogs available to place on cartridge.

### ART PROTAS, Design Engineer

Key engineer of the system; in charge of mechanical production.

### MARTIN LEVY, Head of Order Department

Responsible for moving 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

Catalyst behind catalog acquisition for the PlayTape system and arranged the first meeting between 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 Jimmy Smith and Johnny Nash. He also heads an independent record producing firm and has other business interests.

# Pepsi pours it on with the Playtape Promotion.

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 al-

ready 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

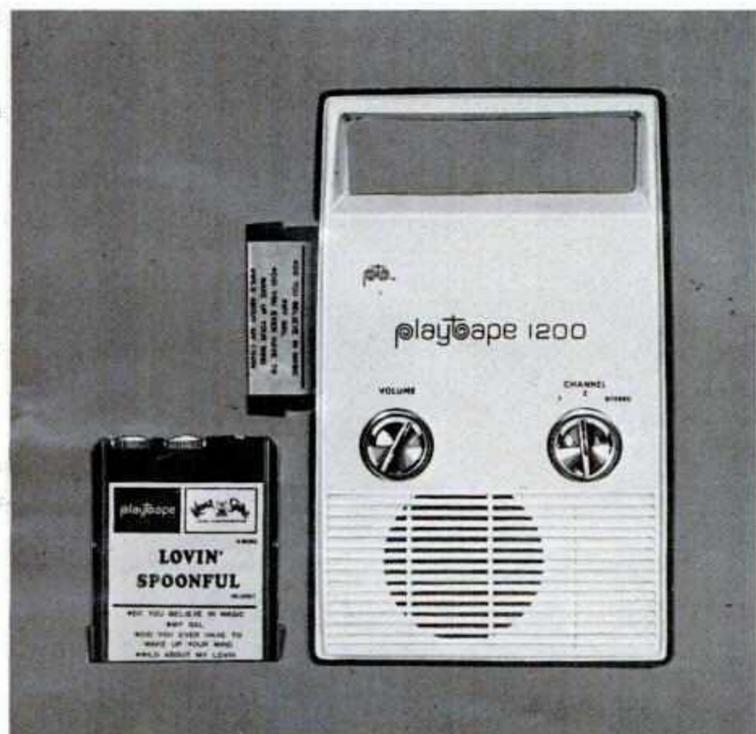
To keep up sales momentum, Pepsi has designed a bounceback into the promotion. There's a library of more than 1,000 music selections on some 250 tape cartridges. Consumers can get any selection at a special Pepsi price, plus six cork liners. According to Mr. Finley, people who buy the tape machine will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



Pepsi promotion pros, Alan Finley (r.) and Bill Brown (l.), check over the Playtape promotion package.



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



Pepsi trucks will spread the word about the Playtape promotion via this poster.



Store operators will build traffic with this "hip" streamer.



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



This stuffer does a selling job in every carton of Pepsi.

"Pepsi-Cola" and "Pepsi" are registered trademarks of PepsiCo, Inc., N.Y. "Playtape" is a trademark of Playtape, Inc., N.Y.



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 the MGM Music little push.

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.

MGM PlayTape offers the world's largest library of music exclusively on tape cartridges. Hundreds of releases on MGM, VERVE, CAPITOL, REPRIZE, WARNER BROS., COMMAND, DUNHILL are now available—performed by such top stars as:

Connie Francis / The Animals / The Beatles / Ray Charles / Petula Clark / Bill Cosby / Nat "King" Cole / Herman's Hermits / The Kinks / Trini Lopez / The Lovin' Spoonful / The Mamas & The Papas / Dean Martin / Peter, Paul & Mary / The Righteous Brothers / The Sam The Sham Revue / Frank Sinatra / Nancy Sinatra / The Supremes / The Temptations / and many, many others . . .



# Machine needs is a

(Suggested list price, \$19.95)



**SPECIAL PREPACK AVAILABLE!**  
12 Music Machines with 144 cartridges  
on unique counter display. For the name  
of your nearest distributor, please con-  
tact by mail only:

Mel Brandt MGM Records  
1350 Avenue of the Americas  
New York, N.Y. 10019



PlayTape and music machines are trade-marks of PlayTape, Inc., New York.

Copyrighted material



# HANIMEX

AUSTRALIA'S LEADER IN TAPE ENTERTAINMENT — IS PROUD TO HAVE CREATED THE 'PT' SET IN AUSTRALIA WITH

# playtape

Now, every swingin' youngster in the country wants to "get with the *pt* set" . . . to have his (or her) kind of music, when and where they like! The PLAYTAPE way.

Music on Playtape cartridges — (through Festival Records, Australia) comes from the libraries of: —

A & M • ABC • DECCA (A Division of M.C.A. Inc., New York, U.S.A.) • CORAL (A Subsidiary of M.C.A. Inc., New York, U.S.A.)  
ACCENT • COMMAND • DOT • IMPULSE  
TWENTIETH CENTURY FOX • WESTMINSTER • FESTIVAL • VIVA • PROJECT 3  
MONUMENT • UNITED ARTISTS • LIBERTY  
IMPERIAL • A.T.A. • L.H.I. • AURORA  
ABNAK • DOUBLE SHOT • CLARION  
SUNSHINE • SCEPTER • LEEDON

*The pt set  
loves the musical  
freedom Playtape  
gives them.*

# HANIMEX

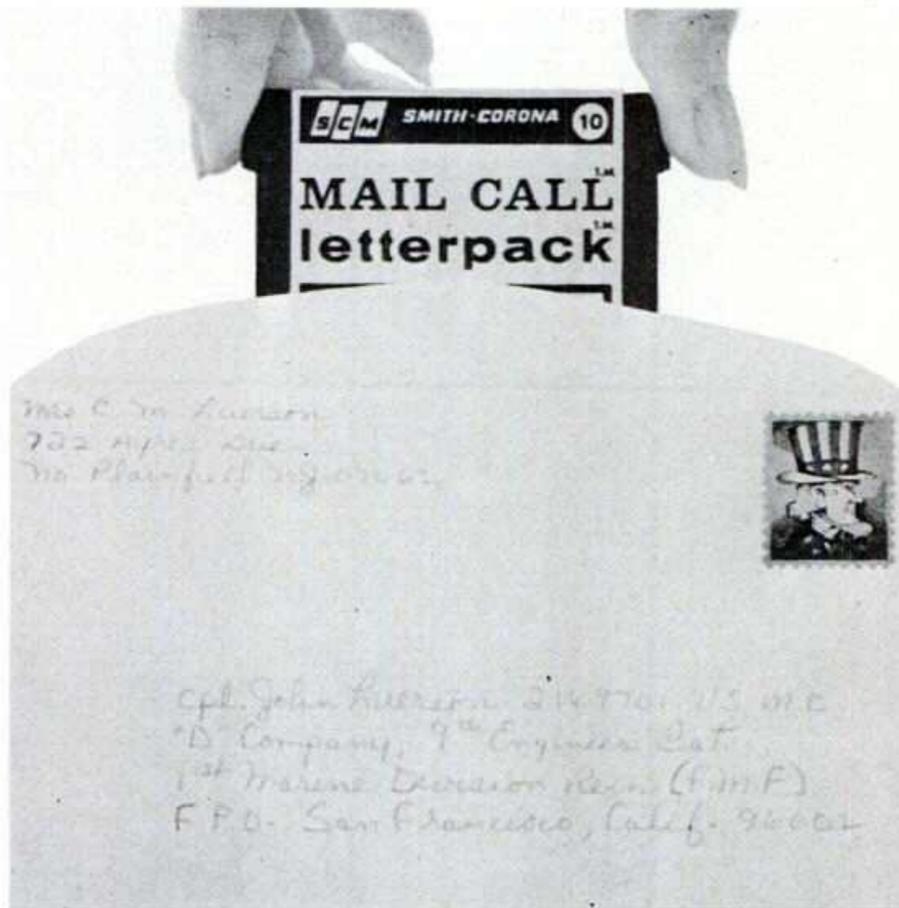
Old Pittwater Road, Brookvale, N.S.W. Australia.  
Sole Agents for Australia & New Zealand.

# Now from Smith-Corona! New sales! High profits!

- 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.



## Announcing: The end of the silent letter

Now you can really "hear" from those you miss the most.

A son in service. A child in college. A fiancé in another city. Parents in your old home town.

Mail Call—Smith-Corona's revolutionary new concept in long-distance correspondence—lets you receive and send letters with all the warmth and joy of the human voice.

**WHAT IT IS.** Mail Call is a handsome, compact, combination recording and play-back unit. It comes in a set of two. One for the person you'll write to, one for you. With a Letterpack™ cartridge for your letters.

**EASY TO USE.** As easy—and as personal—as a telephone call, without the static, or the cost! Simply slip in the Letterpack cartridge. Turn the knob to RECORD. Talk away. Stop and start at any point. You

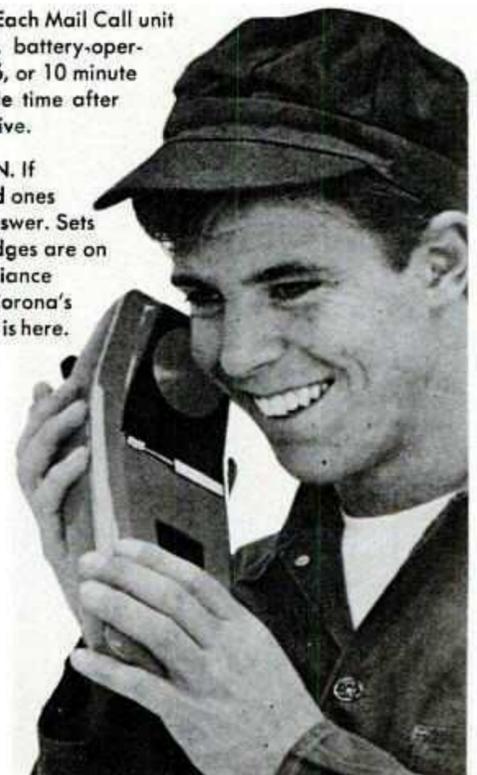
can erase everything and start again. Even put the whole family on one letter. When you are done, slip the cartridge out; mail in an ordinary envelope. When you receive a taped letter, insert it in your unit, turn the knob to PLAY, and listen.

**MAIL CALL GOES ANYWHERE.** Each Mail Call unit is lightweight, fully-transistorized, battery-operated, portable. Letterpacks for 3, 6, or 10 minute letters are available and re-usable time after time. Extra cartridges are inexpensive.

**HEAR FROM THEM MORE OFTEN.** If you're not hearing often from loved ones far from home, Mail Call is your answer. Sets of two and extra Letterpack cartridges are on sale at Smith-Corona dealers, appliance and hardware stores. With Smith-Corona's 5-year guarantee. The talking letter is here.



Just say it — and send it with  
**"MAIL CALL"™ by Smith-Corona®**  
Less than \$70<sup>00</sup> a pair (batteries not included)



SCM CORPORATION  
410 Park Avenue, New York, N.Y. 10022  
Offices in Canada and major cities  
throughout the world.



## 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-selling books 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 cartridges 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." . . . There are a variety of cartridges, too, featuring a child's introduction to the three R's (reading, 'riting and 'rithmetic).

"It's the first step in an all-out effort to bring the gray cartridge—the educational part of the catalog—on a 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, operas 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 TIEGEL

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 sundry merchandising, says "Progressive merchants handle it because it gives them a new market to tap. The people in the record business are aware of what teen-agers want and I think this product is definitely geared to teen-agers," Ross says.

Rexall has recently begun selling the units to its franchises (its staff of 240 salesmen handle the item along with a myriad of 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 druggists 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."



Meeting with the sales force of Dyn Associated Importers to discuss the future of PlayTape in South and Central America are Solomon Yuken, seated left, sales manager, and Charles Dascal, president, seated right. The Hialeah, Fla., firm has exclusive distribution rights for the machine in those areas.

## PlayTape Offers Another Exposure Medium

By LORAIN ALTERMAN

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 extremely good deal we got as well as 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 their second licensing arrangement.

"If PlayTape ever becomes a definite part of the business," Ales commented, "we'd be interested in handling distribution through our normal outlets. But we are not thinking about handling distribution for some time. 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.

What spurred Ales, somewhat, toward making the deal with PlayTape was that around Christmas time when Stanton and Avant first approached him, several people at Motown told Ales that they had purchased PlayTape machines for their kids in the toy departments of stores. Ales, however, points to this as one difficulty with the machine.

"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 toy 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.

Notable 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 5/16 inches long, and 1/2 inch thick.

The cartridge employs a 1/8-inch lubricated tape which operates at 3 3/4 i.p.s. 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" 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 originally been priced for direct sale distribution rather than for a distributor program. This made it difficult for the distributor to two-step the line to his trade. Other areas involved production, ranging from availability of both machines and cartridges.

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

Faced with this situation, PlayTape moved into multiple arms 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 personality of the store involved.

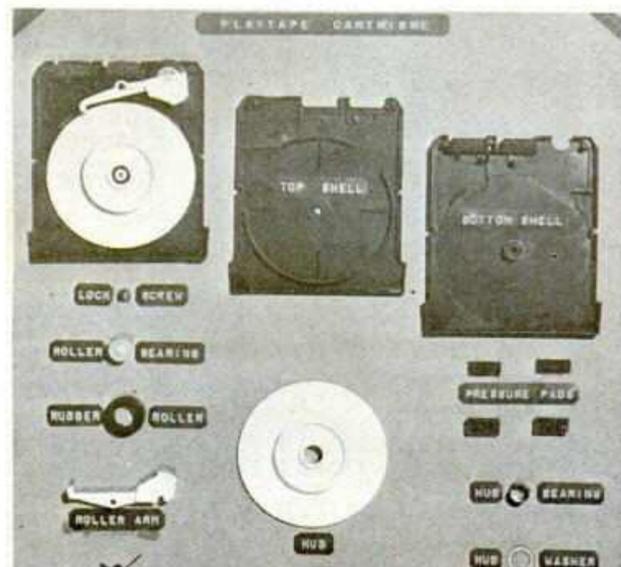
For many chains, such as Arlans and Two Guys, this promotional effort succeeded in doubling sales within an eight-week period—and this during the slowest selling period of the year.

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 rpm records are sold . . . not necessarily 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 closer in relationship to the 45 or the mono 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 ratio of 11 to 1 over 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 not to gauge the effectiveness of any PlayTape promotion by its initial rising curve, but rather 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 city distributors and to seek additional distributors in secondary areas—with stronger emphasis on music and equipment suppliers.



Repair system of PlayTape is one of the best—for dealers and distributors as well as customers—in the world. Customer returns unit directly to PlayTape and another unit is sent out immediately, bypassing dealer and distributor entirely. This PlayTape policy was formulated on a very low percentage of repairs. Above, a staff member checks over a model just repaired.

# playtape™

\*  
Milano

now in

# Italy

Bologna \*

Roma \*

# CONSORZI

\* Napoli  
playtape

See us at the  
Playtape preview—  
Sept. 22, 23, 24  
Hotel Cavalieri Hilton, Rome

PICK



PUSH



PLAY



# \* CONSORZI

Via Pietro della Valle 13, Rome, Italy  
Telephone 564-600 IND. TEL. ENCOR-ROMA

**playtoape™**

now in  
**Latin America**

**"Dyn"**  
playtape

PICK



PUSH



PLAY

**"Dyn" Associated Importers, Inc.**

270 West 22nd Street, Hialeah, Fla. 33010 • Tel: (305) 888-8461 Telex: 051-694

# AND NOW

playtape & Discatron

# TOGETHER

IN THE UNITED KINGDOM

The World's most advanced Music Machines.  
Playtape machines play cartridges. The tapes  
have two tracks and they're continuous.

Discassette plays only Playtape cartridges—  
but anybody's 45 r.p.m. records,

—How's that for NEW ?



DISCATRON LIMITED · BLEWARD WORKS · BLEWS STREET · BIRMINGHAM 6 · ENGLAND

SUBSIDIARIES AND ASSOCIATE COMPANIES IN AUSTRALIA, NEW ZEALAND, MEXICO, SOUTH AFRICA AND BELGIUM

Copyrighted material

# playtape™



now  
in

**Canada**

**Irwin  
playtape**

PICK



PUSH



PLAY



**Irwin Specialties Ltd.**

43 Hanna Avenue, Toronto 3, Canada • Phone: (416) 533-3521 • Cable Address: "IRWIN SPEC" Bentley's Code

Nach  
sensationellen  
Verkaufserfolgen  
in den USA



startet playt@pe<sup>TM</sup>  
sein Verkaufsprogramm  
für Deutschland,  
Österreich, Schweiz  
am 1.1.1968

NÄHERE INFORMATIONEN DURCH

**PORST**  
**international**

CHUR · SCHWEIZ · POSTPLATZ

# playtape™

ハンディジュークボックス

これがPT =  
プレーテープ!

ニューヨークっ子の人気を独占した  
プレーテープ。  
日本では、ヤマハが発売!  
この夏は、  
浜辺で、キャンプで  
"PTパーティ"  
仲間がそろったら、  
Let's GO-GO with PT!

お求めは、  
全国の楽器店で—



お買上げの方の中から抽せんで  
100名様にヤマハ水上スキー教  
室(葉山マリーナ)無料受講券、  
10名様にヤマハアーチェリーを  
さしあげます。添付愛用者カ  
ードに必要事項をご記入の上、8  
月末日までにご返送ください。

**YAMAHA**™

NO. 1200 = 8,300円  
NO. 1400 = 9,800円  
EPカートリッジ(4曲入り) = 500円

プレイテープ

**TOKYO BROADCASTING SYSTEM, INC.**

**WIDELY  
PUBLICIZED**

**WIDELY  
CIRCULATED**

**WIDELY READ -  
YEAR-LONG**

**BILLBOARD**  
**THE**  
**WORLD OF**  
**COUNTRY**  
**MUSIC**

40 colorful years of fiddle tunes, mountain ballads and folk tale found a home in central Tennessee. Today over 35 million devout Country Music fans call this rich tradition the "Nashville Sound"...a Sound which developed universal appeal and has become a legend of our musical heritage.

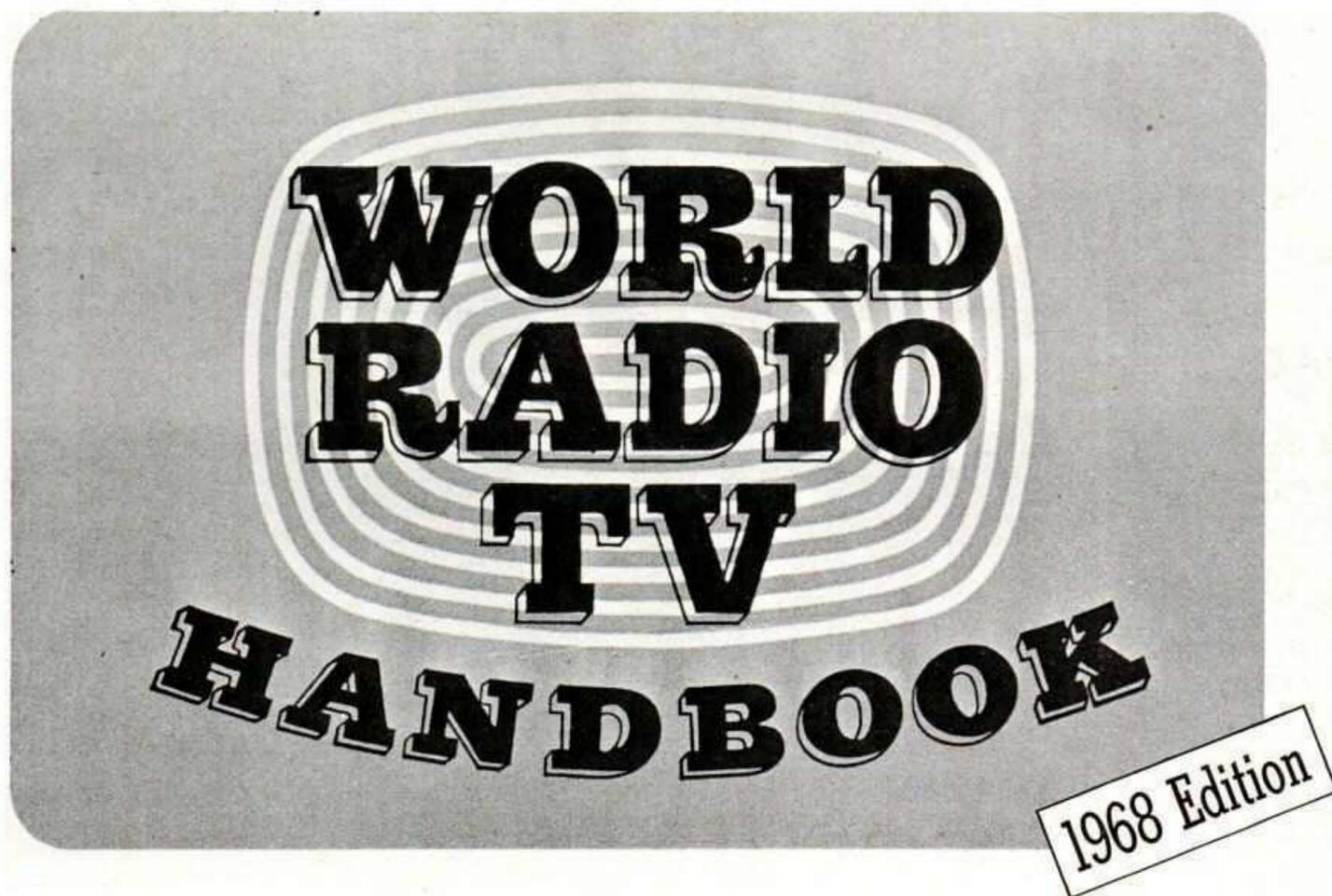
THE WORLD OF COUNTRY MUSIC vividly reports on the events and the people who are making our Country Music today.

**COMING OCTOBER 21**

**CONTACT YOUR NEAREST BILLBOARD OFFICE**

**AD DEADLINE THIS WEEK!**

# Coming in December from the Publishers of Billboard



## The only complete directory and basic reference guide for international radio and television.

### The World Radio TV Handbook contains . . .

- all international short wave stations, frequencies for each country, foreign broadcasts, long and medium wave stations (AM Broadcast Band), TV stations, domestic programs.
- Over 300 pages detailing the latest information for each station, including: frequencies, time schedules, announcements, personnel, slogans, interval signals and more.
- Over 36 pages and special features including the newest time zone maps, color TV standards, sun spot activity, satellite signals and country-by-country radio and television set count.

- Special by-line articles by leaders in broadcasting communications.
- The World Radio TV Handbook is recommended by the United Nations, UNESCO, Eurovision, Intervention and the world's leading broadcast organizations and DX clubs.

300 pages . . . 6½ x 8½ . . . Maps . . . Tables

### SUMMER SUPPLEMENT

A Summer Supplement of nearly 100 pages keeps you abreast of frequency changes that occur between issues of the Handbook.

### MONEY SAVING OFFER

If you act now you can get your copy of this indispensable guide at the special pre-publication price of \$4.95. You save \$1.00 off the regular price of \$5.95. And, as an extra plus, if you order both the Handbook (\$5.95) and supplement (\$2.50), you can take advantage of the pre-publication combination price of \$6.95 for both. So fill in the special pre-publication coupon, and save.

### SPECIAL PRE-PUBLICATION COUPON

World Radio TV Handbook  
165 West 46th Street  
New York, New York 10036

Please fill the order below for which I enclose payment in full  
(Publisher will Pay Postage and handling)

- World Radio TV Handbook 1968 Edition (special pre-publication price) \$4.95
- 1968 Summer Supplement (coming June, 1968) \$2.50
- Handbook and Supplement (special pre-publication combination price) \$6.95

Send to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



# Supraphon Comes of Age

By MIKE HENNESSEY

In 1946, a year after the end of the second World War, an important and fundamental change occurred in the Czechoslovakian record industry. The President of the Republic issued a decree nationalizing the two existing record companies and ordering their merger into a new company—the Gramophone Works, National Enterprise.

Attached to this new company was an export division called Supraphon — a name which, today, is synonymous throughout the world with recordings of the highest quality, particularly in the sphere of classical music.

From being an export division in 1946, Supraphon has become the trademark of a big company with a production capacity of 12 million records a year. The company produces, distributes and exports gramophone records, runs a flourishing Record Club, a network of music theaters with daily programs of recorded music and regular art exhibitions in their lobbies, a cultural service which lends pre-recorded programs of concert music to other organizations and institutions and, last but not least, a large publishing house which publishes a wide variety of scores, sheet music and books on music.

The Supraphon factory also includes a small but highly efficient Research Institute of Gramophone Technology.

This impressive organization has been built up during 21 years on the foundation of the assets and goodwill of the two record companies which were merged to form the Gramophone Works.

The Esta company, established in 1928, formed part of the Melantrich publishing house which represented the Polydor, Brunswick and Siemens labels in Czechoslovakia.

The Ultraphon company, founded in 1929, was principally dependent on the German Telefunken company.

The technical equipment of these two firms, neglected during the war and deficient even before, was largely valueless and the Gramophone Works had virtually to start from scratch.

The Esta and Ultraphon catalogs consisted mainly of dance and popular music of little commercial value. Of the global total of 22,000 recordings listed in the catalogs of the two companies, the Gramophone Works deleted all but 2,300 after careful qualitative examination.

The most important first step for the new company was to improve and replace the technical equipment in the recording studios and to build a new, large factory for the production of records.

A suitable building was found—a former textile mill in Lodenice about 15 miles from Prague which had been damaged in air raids during the war. Between 1946 and 1953 the necessary reconstruction was carried out and by 1953 the factory was producing 450 million records annually.

The Gramophone Works also had to adjust to new technical developments in recording which followed one another in rapid succession during that period. In 1950, recording on wax was abandoned and tape recording substituted. In 1953, the first long playing records were produced and distributed and the production of 78-r.p.m. records reduced to a minimum. And in 1962 the production of stereo recordings was initiated.

Throughout this period the company was engaged in a long, hard struggle to improve the quality of its recordings, but at studio and pressing levels. A number of difficulties had to be overcome, particularly in the matter of pressing, during the transition from imported to locally produced plastic material.

The Research Institute helped to solve most of the problems connected with the introduction of a modern and rational production technique and today the Institute keeps pace with the most progressive foreign companies and even leads the way in the development and application of certain technical innovations.

Although Supraphon recordings were finding a ready market because of the masterly performances of the company's artists and the high quality of recordings, there were frequently deficiencies in the pressings. This situation began to change in 1959. In that year a Supraphon recording of Janacek's opera "The Cunning Little Vixen" was awarded the Grand Prix of the Academie Charles Cros in Paris—one of the highest European record awards. Since then scarcely a year has passed without a Supraphon recording being accorded an important international award.

## Production and Sales

In 1957 Supraphon's global production amounted to 2,280,000 78-r.p.m. records. In recent years the production has risen to between 7,000,000 and 8,000,000 LP's, EP's and singles a year. The company is not able as yet to use its full production capacity of 12 million records a year and therefore undertakes the pressing of records for other European, Asian and African countries.

Since 1953, when the Artia Foreign Trade Corporation was established to handle the export of records, foreign sales have increased steadily and now represent 20 per cent of the total annual production.

Over the years Artia has established an extensive

network of foreign representatives including Columbia in the U. S., Barclay in France, the Deutsche Gramophon Gesellschaft in West Germany and Music for Pleasure, a subsidiary of the Paul Hamlyn group, in Britain.

In addition to the export of finished recordings, Supraphon's export trade is augmented by the licensing of record production from tape recordings. Arrangements of this kind have been made with Discophon of Spain, Nippon Columbia in Japan and a number of other companies.

Since the first licensing contract was signed in 1958, Supraphon has negotiated some 50 agreements with foreign companies with the result that a substantial proportion of its classical repertoire is now released abroad under license.

It is the superb classical repertoire of Supraphon which attracts most of the foreign interest. As the biggest record company in Czechoslovakia which also controls the import of foreign gramophone records, Supraphon was able to plan the creation of a classical repertoire on an exceptionally large scale. In the catalogs of the Esta and Ultraphon companies, serious music represented only 5 per cent of all recordings made between 1945 and 1946, whereas in the Supraphon catalog, 43.4 per cent of the recordings listed last year were of serious music.

## Classical Music

There is, however, another important factor which determines the high proportion of classical music in the Supraphon repertoire and this is the strong tradition of an intensive musical life for which the Czechs have been renowned for centuries.

In this respect the Supraphon catalog offers an exhaustive and wholly authentic representation of Czech musical culture.

In view of the current lively interest in ancient music, the series Musica Antiqua Bohemia is of exceptional significance. In fact, a collection of recordings released in this series and containing works by such composers as Renda, Mica, Stamic, Myslivecek, Kramer, Rejcha, Kozeluh, Fils, Brixi and others, was awarded the Grand Prix of the French Academie Charles Cros in 1961.

Unquestionably, however, Bedrich Smetana and Antonin Dvorak are the most important Czechoslovakian composers. Dvorak's Slavonic Dances have always been best sellers in the classical field and Smetana's cycle of symphonic poems, "Ma Vlast" ("My Country") was this year listed as 16th in the 100 best-selling records in America.

Supraphon's recordings of complete operas by the famous ensemble of the Prague National Theater Opera have done much to popularize Czechoslovakian music abroad. Apart from the well-known "Bartered Bride" of Smetana, the recordings feature the lesser known operas of Smetana and Dvorak as well as the still infrequently produced operas of Leos Janacek and Bohuslav Martinu.

In the field of contemporary music, the Supraphon catalog has a range of excellent recordings including performances of Honegger's Second and Third symphonies by the Czech Philharmonic Orchestra conducted by France's Serge Baudo which were awarded the Grand Prix of the President of France.

The principal orchestral recordings in the catalog are by this celebrated orchestra which is well known for its tours abroad, including the United States and Australia. Karel Ancerl and Vaclav Neumann alternate as its conductors.

Also gaining increasing attention are the recordings by the remarkable and well-balanced Brno State Philharmonic Orchestra, and the work of the young conductor Martin Turnovsky, winner of a recent contest in Besancon, France, who has been invited to conduct the Cleveland Symphony Orchestra.

Czechoslovakia has a large number of outstanding ensembles noted for their interpretation of chamber music. The Smetana Quartet, the Janacek Quartet and the Vlach Quartet are particularly notable among many such ensembles which make concert appearances all over the world. Josef Vlach, first violin with the Vlach Quartet, has recently also won acclaim as the conductor of an outstanding chamber orchestra.

Among the Czechoslovakian soloists, Josef Suk, great-grandson of Antonin Dvorak and one of the world's leading violin virtuosi, deserves special mention.

## POP MUSIC, JAZZ, FOLK MUSIC

In the field of pop, Czechoslovakian artists are extremely well served by the excellent big bands of Karel Krautgartner and Karel Vlach.

The country's leading male singer is undoubtedly Karel Gott, who sings in English and German as well as in his native tongue. Gott has appeared on radio and TV in most European countries and recently appeared with great success at Expo 67 in Montreal and in Las Vegas.

Ranking with Gott in popularity is Eva Pilarova, a girl singer with a brilliant, wide-ranging voice who this year won the Intervision Pop Song Contest in Bratislava.

Hana Hegerova and Judita Cerovska, both singing in several languages, enjoy international reputations as singers of *chansons*.

In the jazz field Supraphon has two big orchestras—one led by Karel Krautgartner and the other by Gustav Brom. Both were listed in the first ten of the critics' poll organized by Down Beat in 1966.

The Supraphon Jazz Anthology, featuring the best jazz recordings made during the year, is a special feature of the catalog. When this series was initiated in 1960 it immediately received an award from the German Jazz Federation as the best European contribution to the development of jazz.

Czechoslovakia is very rich in folk music and has always produced fine brass orchestras with their repertoire of typical polkas, waltzes and marches. The greatest world hit in this field from Czechoslovakia is, of course, Vejvoda's famous "Beer Barrel Polka."

Recordings of folk songs range from stylized interpretations by big ensembles like the State Ensemble of Songs and Dances which won great acclaim during its tour of the United States, to authentic "on the spot" recordings which reflect the transition from the central European type of folk music to the almost exotic variety from the eastern part of the country.

However, Supraphon's folk repertoire goes beyond the boundaries of Czechoslovakia and one of the company's biggest export hits was an LP of Russian folk songs and dances by the Alexandrov Song and Dance Ensemble.

## DISTRIBUTION AND THE RECORD CLUB

Supraphon has an extensive network of its own specialized record shops which account for approximately 75 per cent of all sales. Although these shops are directly owned by Supraphon, experience has shown that subscription selling through a club is a more suitable form of distribution for certain categories of records—notably serious music and jazz.

Thus, the Supraphon Record Club in no way represents competition for the retail shops, for most of the members of the Club obtain the disks they order through these shops. The Club was created in order to create a large body of consumers whose expressed interests could stimulate the production of culturally significant recordings which, if distributed through the shops in the normal way, would find only a limited response.

This situation has, in fact, been achieved and recordings released through the Club attain far larger sales than would be the case if they were sold in the normal way in the shops.

Members of the Club have only minimal obligations. Having applied for membership they need buy only one record a year. For every five records bought in a year, a member receives a sixth recording free.

Currently the Club releases an average of 60 LP's annually. Of the 100 LP records of classical music produced each year by Supraphon, 40 to 50 are released through the Club. A year after their original release through the Club, they are put on sale in the shops.

The Supraphon Record Club has more than 25,000 members and since its foundation in 1958 its total sales of 447 different titles amount to nearly two million. This year its members have already bought 300,000 LP's.

## MUSIC PUBLISHING

In 1961, a music publishing house was added to the Supraphon organization. At first called the State Music Publishing House, it subsequently adopted the name of Supraphon.

Supraphon Music Publishers controls a vast catalog of works in all categories of music. Publishing activity is paralleled by record production so that when certain recordings of Bedrich Smetana or Antonin Dvorak are released, a revised edition of the scores, piano reductions and orchestral parts are available at the same time.

A substantial part of the activity of Supraphon Music Publishers is represented by the orchestral service which hires out complete scores. The company is also increasingly active in acquiring local rights of foreign pop music hits.

A monthly list of the ten top sellers is regularly published in Czechoslovakia and of these eight or nine are usually songs of foreign origin, recorded in cover versions by Czech artists and published in sheet music form by Supraphon.

Recently some songs of Czech origin have found their way into other European countries. Publishing rights to polkas in the folk idiom, particularly favored in the German-speaking countries, are an especially successful export item. There is increasing activity, too, in the export of film and background music.

Supraphon is not the only music publishing house in Czechoslovakia. The Guild of Czechoslovak Composers has its own publishing company, Panton, whose activity has recently been extended to embrace all branches of the music publishing business. Like Supraphon, Panton negotiates separate and independent agreements with its foreign partners, although up till now Supraphon has actually published the compositions on behalf of Panton.

This year Panton has also started its own production of records, exploiting chiefly recordings of classical and contemporary music. The company plans to enter the pop field and these records will be pressed in the Supraphon factory.



Conductor  
Vaclav Smetacek



Conductor  
Karel Ancerl



The Janacek Quartet



The Smetana Quartet



The Vlach Quartet



Violinist Josef Suk,  
great-grandson  
of Antonin Dvorak.



Vaclav Neuman who conducts the  
Czech Philharmonic orchestra  
in alternation with . . .



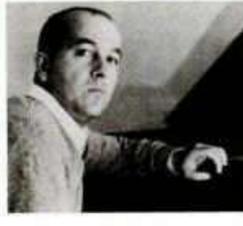
. . . Karel Ancerl, pictured here discussing  
a score with conductor Vaclav Talich.



Czech conductor,  
Martin Turnovsky.



Harpichordist  
Zuzana Ruzickova



Pianist  
Ivan Moravec

## Leading Supraphon Artists

# Artia and the Czechoslovakian Export of Music



Antonin Novotny,  
President of the  
Artia Foreign Trade Corp.

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 its 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 experts and connoisseurs, but also the rank-and-file lovers of music were beginning to recognize the value and merit of Czechoslovak music and musicians, 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 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 record trading 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, Rumanian, 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 potentialities of our artists and the imaginative approach of our commercial partners in all parts of the world are a guarantee of its future prosperity.

## Variety, vitality and value for money



Dr. Vojtech Strnad,  
President of Supraphon.

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 a few facts about the company.

Supraphon celebrated its coming of age in March this year. It is not a great age for a record company, compared with some extremely honorable labels which have a long tradition, but it has its supporters among those who don't consider that the age of a company is its most important asset.

When we 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, modernized our equipment and started producing LP's, first monoaural and then stereo.

This evolution was paralleled by all other record companies, but we feel there is a difference between Supraphon and other companies—and 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 classic works. There is also a fine series of baroque music, "Musica Antiqua Bohemica" which is of more than mere local importance. Czech music forms an integral part of the old musical traditions of Europe.

In the field of contemporary music we have an imposing list of great 20th century names which are well known in the concert halls of the world, and we also have a number of records of Czech and Slovak contemporary symphonic music—sufficient to show that Czechoslovakian musical life has as much vitality as ever and that contemporary composers are upholding the great traditions of world-renowned composers like Smetana, Dvorak and Janacek.

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 non-musical records with considerable success—poetry, novels, plays, foreign language courses, fairy tales and adventure stories, including the "Hounds 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 widen the public appreciation of music.

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

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—but also a number of outstanding artists from other countries including Klecki, I. Markewitch, Andre Navarra, Fournet, Gertler, Pedrotti, Maticic, Richter, David Oistrakh, Bohm, Rampal, Barbirolli, Ida Haendel, Serge Baudo, Konwitschny, Desormiere, Suzanne Danco, Carlo 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. Brailovsky, 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. The archives of old castles, monasteries and libraries are a long way from having surrendered all their musical secrets. We recently presented an unknown Josef Haydn and we have every hope of unearthing similar treasures in the future.

Meanwhile we don't intend that our fine symphony orchestras, soloists, conductors and chamber music ensembles shall be neglected. We intend each year to produce a choice of the best performances from the Czech Philharmonic Orchestra, the conductors K. Ancerl, V. Neumann, Z. Smetacek, Z. Chalabala and J. Krombholc, soloists like J. Suk, Ruzickova Zuzana, Ivan Moravec and some of our renowned quartets.

Lovers of modern music in our country are quite well informed about music and musicians in western countries. We feel it would be no bad thing if music lovers 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.



SUPRAPHON  
represented by  
**DEUTSCHE GRAMMOPHON GESELLSCHAFT**  
through  
Metronome Records GmbH., Hamburg/Germany  
Polyphon Schallplatten Gesellschaft mbH., Wien/Austria  
Phonag AG., Winterthur/Switzerland

**United States of America**  
**Canada**  
**Mexico**  
**Brazil**  
**Argentina**  
**Colombia**  
**Venezuela**  
**Uruguay**  
**Dominican Republic**  
**Great Britain**  
**German Federal Republic**  
**France**  
**Italy**  
**Netherlands**  
**Belgium**  
**Luxemburg**  
**Austria**  
**Switzerland**  
**Sweden**  
**Denmark**  
**Norway**  
**Finland**  
**Iceland**  
**Ireland**  
**Spain**  
**Portugal**  
**Greece**  
**Haiti**  
**Costa Rica**

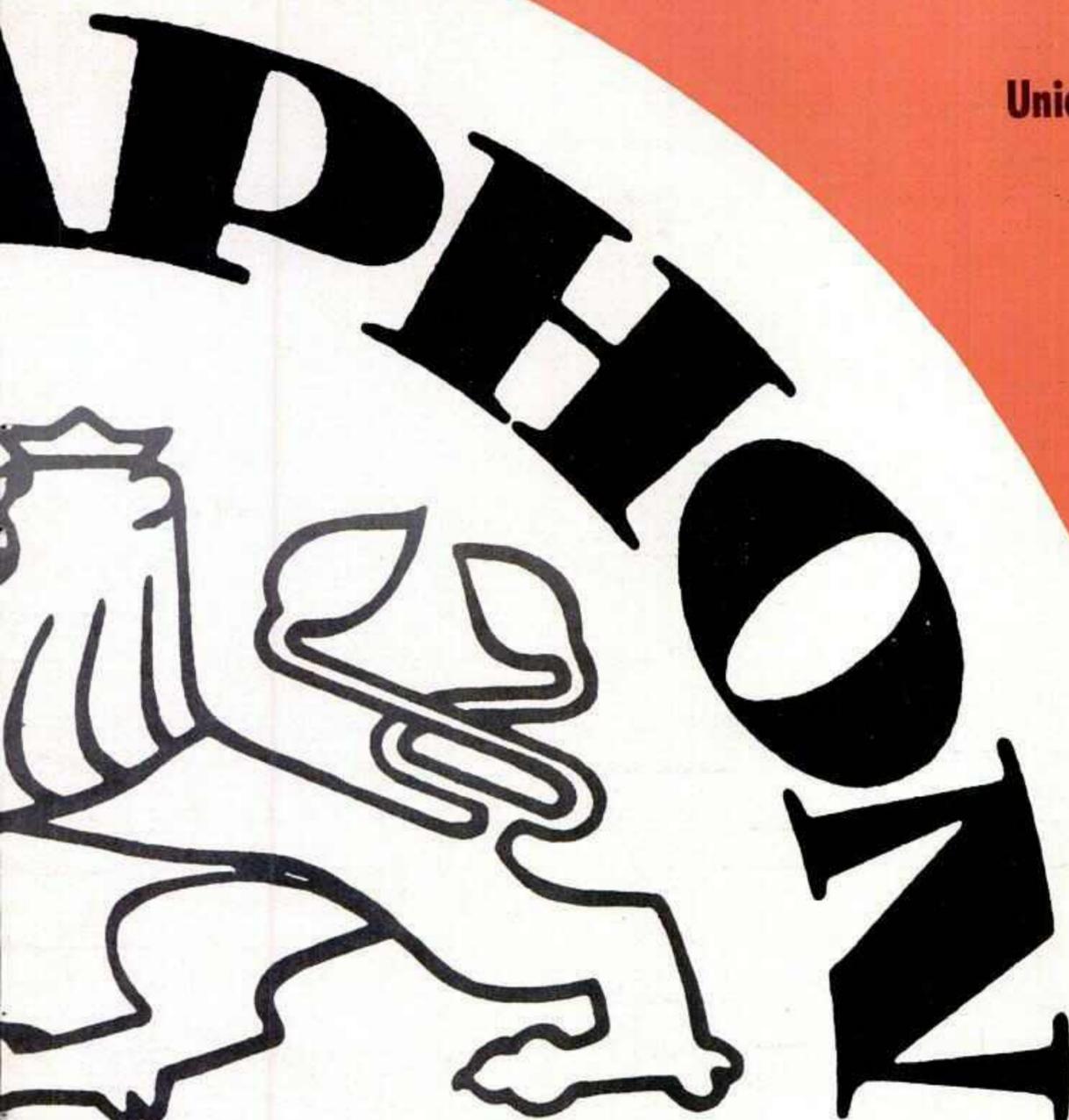


**21 Y**  
in Service of  
**IN EVE**  
**OF THE**

GLOBAL  
DISTRIBUTION  
THROUGH . . . .



AND ITS AFFILIATES REPRESENTATIVES

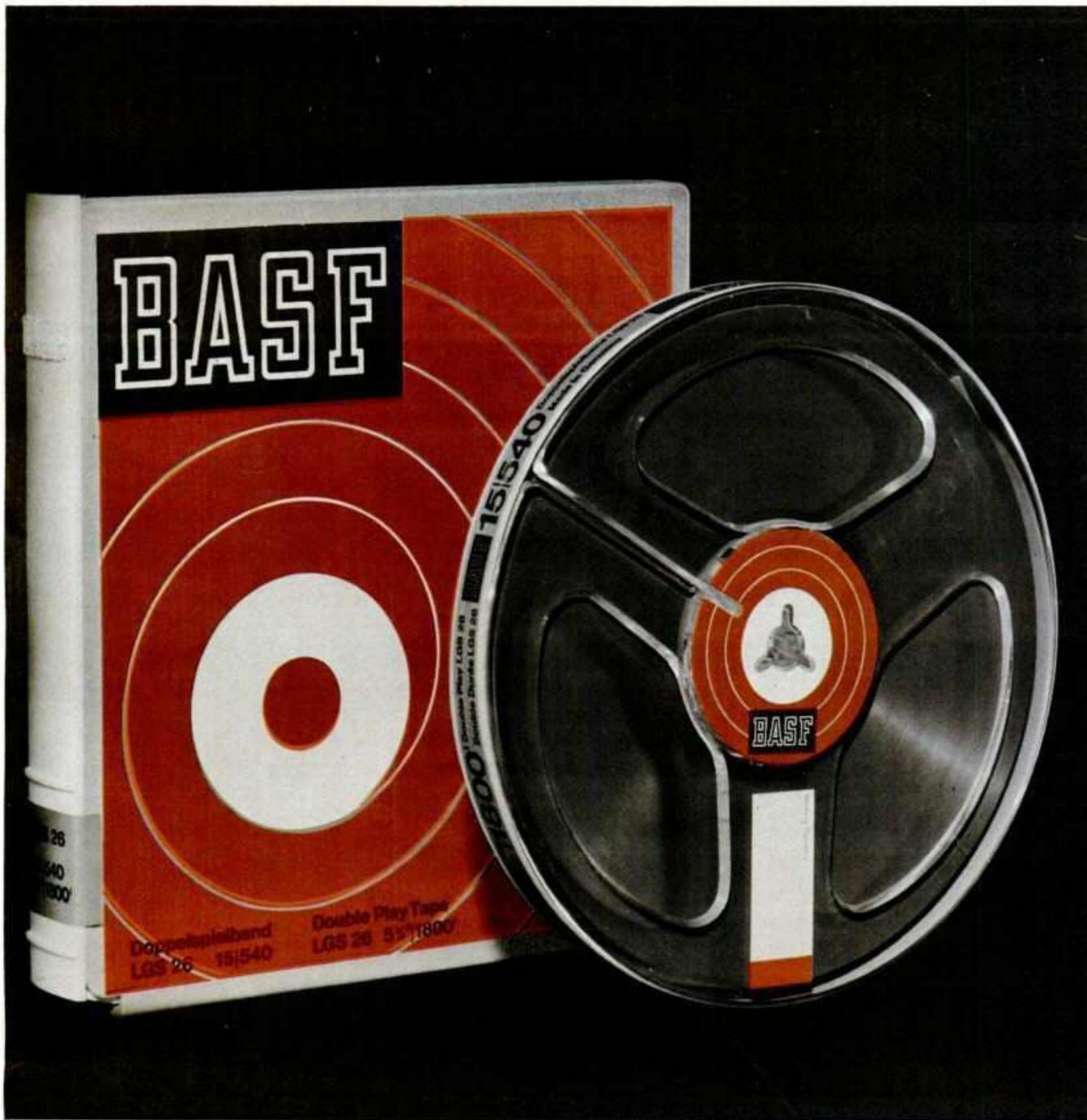


- Union of Soviet Socialist Republics
- German Democratic Republic
- Hungary
- Bulgaria
- Poland
- Rumania
- Yugoslavia
- Cuba
- Albania
- Japan
- Australia
- New Zealand
- Turkey
- Egypt
- Lebanon
- Iraq
- Iran
- Cambodia
- Ceylon
- Morocco
- Libya
- Kenya
- Zambia
- Saudi Arabia
- Liberia
- Rhodesia
- Canary Islands
- Mali
- Czechoslovakia

ears  
Music & Talent  
RY PART  
WORLD

LA — CZECHOSLOVAKIA — PRAGUE

AND DISTRIBUTORS IN 58 COUNTRIES



## BASF magnetic tape the world's first and finest

30 years ago BASF produced the world's first magnetic tape and the first recording was the London Philharmonic Orchestra under Sir Thomas Beecham.

Today BASF tapes are heard in more than 100 countries. Millions have discovered the hobby of tape recording. Many radio stations in all parts of the world send out their programmes on BASF tapes.

There are BASF tapes to meet all amateur requirements, packed in either the plastic swivel box or the economical Round Pack. BASF Magnetic Tape is known throughout the world for its superior quality and authentic reproduction.

Why not contact your dealer now?

Badische Anilin- & Soda-Fabrik AG  
6700 Ludwigshafen am Rhein, W. Germany.

We are the largest Distributor  
for Supraphon in the  
United States and Canada

Carrying  
the Full Line  
of . . .



ARTIA

and



mono & stereo

---

CONNOISSEUR RECORD CORPORATION    160 Passaic Ave., Kearny, New Jersey



**Congratulations  
to Supraphon  
Records  
on its 21st  
Anniversary**

**\*CROSSROADS**  
RECORDS

**Representing  
the newest  
Supraphon Stereo  
recordings in  
the United States.**

\*T.M. of COLUMBIA BROADCASTING SYSTEM, INC.

Copyrighted material

# SUPRAPHON AROUND THE WORLD

## ... in Britain

By NIGEL HUNTER

The Supraphon catalog has been available in the United Kingdom for 10 years. Initially it was handled by 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 Lugton's, H. R. Taylor, Clyde Factors and Symphola, and the clientele for this Czech label is growing continuously.

"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 Orff's "Carmina Burana" album featuring the Czech Philharmonic Orchestra.

An obvious attraction for buyers is the competitive budget price of \$2.60 per album. But Rose is convinced that the line would sell as sweetly at full price.

"Supraphon records are magnificently performed and recorded," he said. "The standard of Czech musicianship and artistry is incredibly high."

All Supraphon product is imported from Czechoslovakia and Rose's initial orders are in thousands. He can soon gauge response and consequent demand, and re-order accordingly, although transportation and Customs formalities cause frequent problems and delays.

"The sleeves produced by Supraphon are excellent, too," he enthused. "They are printed in four colors and have liner notes in four languages—English, Russian, German and French."

Keith Prowse releases six albums every month, with the exception of August and December, and there are now well over 100 Supraphon LP's available in the United Kingdom.

Conspicuous good sellers, apart from "Carmina Burana," are Brahms' double concerto for violin and cello, featuring Josef Suk and Andre Navarra, and Bach's double concerto for two violins, with Suk and Ladislav Jasik.

Supraphon artists have visited this country for concerts and have thus given a notable boost to sales of their records. Among them have been Suk, the Czech Philharmonic, the Czech chamber ensembles and pianist Eva Bernathova who is, in fact, the wife of the Czech commercial attache in Britain.

Rose says the appreciation for Supraphon product is countrywide and not restricted to those main city centers boasting excellent concert and recital facilities.

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

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

## ... in Germany

By WOLFGANG SPAHR

Metronome has distributed the Supraphon label in West Germany since Oct. 1, 1966 when the company began with an initial release of 65 albums.

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

The company also produced a sampler album, "Musik aus grosser Tradition—Eine Einfuhrung in die Welt der slawischen Musik," which became a best-seller with 100,000 sales.

Other best-sellers on the label are Dvorak's "New World" Symphony by the Czech Philharmonic Orchestra conducted by Karel Ancerl, selling at \$4.50, and "Vorspiele zu den Opern Tannhauser, Meistersinger, Der fligende Hollander and Tristan und Isolde," by the Czech Philharmonic Orchestra conducted by Franz Konwitschny, which retails at \$2.70.

Other popular Supraphon records are the Russian folk songs by the Alexandrov Ensemble of the Red Army and Prokofiev's "Romeo and Juliet," by the Czech Philharmonic conducted by Ancerl (\$6.25). There is also a good sale for the cassette release of the Brandenburg Concerto.

In October, Metronome will release 45 new albums from the Supraphon catalog including Slavonic Dances, Eine Kleine Nachtmusik and other works by Beethoven, Dvorak, Mendelssohn, Debussy, Smetana, Bartok, Mahler, Schumann—all played by the Czech Philharmonic.

Other releases will feature Eva Bernathova (piano), Karlovski (viola), Gertler (violin), Karin (piano), Josef Suk (violin), Zuzana Ruzickova (harp/sichord) and the Smetana, Janacek and Vlach quartets.

## ... in The United States

Supraphon product is available in the United States on labels of CBS Records and Connoisseur Records. The arrangement with CBS, which was completed last year, has provided almost all of the 70 albums released in the first year of Crossroads, Epic's low price classical label, as well as albums on Epic and CBS. Tentative plans call for expanding Crossroads scope by adding Czech pop, folk and jazz material this fall. Also, Czech soundtrack albums will be issued on the Columbia label as the films are released in the United States.

Supraphon also has produced Mozart's "Don Giovanni," being released by Deutsche Grammophon this fall. The opera, conducted by Karl Boehm, stars Dietrich Fischer-Dieskau, Birgit Nilsson and Martina Arroyo.

The CBS-Czech agreement gives the American company first refusal on Supraphon product. Columbia and Epic officials said Supraphon had conformed 100 per cent to CBS recording standards and also were cooperative on repertoire suggestions.

One Supraphon opera, Janacek's "From the House of the Dead," has been released on the CBS label, but future operatic releases, such as Janacek's "The Mikropulous Case," scheduled for this fall, probably will be on Epic. Several Epic releases have included Supraphon material, including those featuring violinist Josef Suk. Among the artists featured on Crossroads have been conductor Karel Ancerl, Czech Philharmonic, Suk Trio, Vlach Quartet, Smetana Quartet, Prague Symphony, and Prague Madrigal Singers. All releases under the CBS-Czech agreement are new pressings. Epic is readying a special release commemorating the first year of Crossroads.

Until about three years ago, Connoisseur also was importing Supraphon pressings and distributing them in the United States on the Supraphon label, but since that time only the tapes have come in, with the pressing and packaging done by Connoisseur. A new stereo version of Janacek's "Jenufa" probably will turn up on Artia, which currently has the only catalog listing of the opera, a mono version produced by Supraphon. Artia also has been successful with Dvorak's "Rusalka," while Parliament has a successful pressing of that composer's "Symphony No. 9 (From the New World)." Connoisseur issues about 18 Parliament and six Artia albums a year.

## ... in Spain

By WERNER H. SCHEURING

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

Discophon cuts and presses the records from tapes supplied by Supraphon and releases the disks in Spanish-made sleeves under the Discophon logo.

At present there is a basic catalog of 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 best-selling lines as Coppelia (Delibes) by the Orchestra of the Smetana Theater, Prague; Beethoven's Fifth Symphony by the Czech Philharmonic; Bach preludes by the organist Jiri Reinberger; Prince Igor and the Polovtsian Dances (Borodin) by the Czech Philharmonic and the Orchestra and Chorus of the Prague National Theater; Tchaikovsky's No. 1 Piano Concerto by Richter and the Czech Philharmonic; Tchaikovsky's Swan Lake by the Orchestra of the Prague National Theater; Ravel's Daphnis and Chloe by the Czech Philharmonic, and an album of Wagner overtures by the Czech Philharmonic.

Best selling EP's include those with a Spanish flavor, like the Ritual Fire Dance by de Falla, and Ravel's Rhapsodie Espagnole and Bolero, all by the Czech Philharmonic.

Though the market for Supraphon recordings in Spain is small, it is growing steadily and has been stimulated by the appearances in Barcelona and Madrid of David Oistrakh, the cellist Milos Sadlo, Sviatoslav Richter and the Czech Philharmonic Orchestra conducted by Karel Ancerl.

## ... in Eastern Europe

By Dr. LUBOMIR DORUZKA

The relations between Supraphon and the East European markets differ in many ways from those existing between Supraphon and the West.

From as early as 1948 when the record industry in Eastern Europe was in its infancy, Supraphon began 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 made it the leading label in this 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 records are introduced on the basis of a cultural exchange agreement in quantities fixed by bilateral agreements between Czechoslovakia and those countries.

While Supraphon's exports to the West consist almost exclusively of classical music, the Eastern market shows a lively interest in the company's pop music output. Of Supraphon's Eastern European exports, classical music represents 70 per cent and pop and jazz the remaining 30 per cent. Only about half of the disks exported are LP's, which means that singles and EP's—almost none of which are exported to Western countries—enjoy a considerable sale in Eastern European countries.

In Hungary and East Germany, Supraphon's international classical repertoire is the most in demand whereas in the USSR the interest in Czech music, in particular that of the old baroque masters, is increasing rapidly. The USSR also buys considerable quantities of Czech pop music and sometimes these records achieve bigger sales in Russia than they do in Czechoslovakia.

In East Germany, Supraphon-Artia distribute some records through their own Record Club which has already issued 80 LP's. Each member of the club is obliged to buy at least 13 LP's a year.

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

Supraphon sees its position in the Eastern European market as being of great potential interest to western companies which are represented by Supraphon on a license basis. Almost all of Supraphon's license contracts include not only Czechoslovakia but all East European territories and Barclay of France, Supraphon's oldest partner, has had nearly two dozen of its records introduced to these markets which would normally not be accessible to the French company. An LP by Dalida sold more than 70,000 copies in Eastern territories outside Czechoslovakia.

## ... in France

By MIKE HENNESSEY

Barclay in France has maintained excellent relations with Supraphon since signing the contract to distribute the Czech product here in 1962.

Barclay international manager Henri Rossi sees great potential in the reciprocal agreement, not only in bringing excellent recordings of Czech music and musicians to the French public, but also in opening up

*continued on page S-10*



Leonid Kulstrunk, Commercial Director of the Artia Foreign Trade Corp.



Jaroslav Seda, Art Director of Supraphon.



Josef Miracky CSc., Director of the Gramophone Technique Research Institute.



Dr. Ladislav Sip, (left) Recording Director of Supraphon, pictured in the Supraphon studio during the recording of Janacek's "Makropulos Case."



licensee of



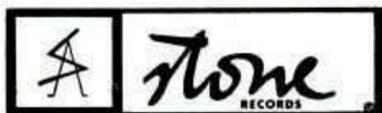
congratulates

ARTIA/Czechoslovakia

on his 21st anniversary

Ejército Nacional 167 - P. O. Box 7762  
México 1, D. F. MEXICO - (Phone: 45-73-60)

# CONGRATULATIONS



Imported by Robert J. Stone of Canada Limited,  
Distributed by Sparton of Canada Limited,

"Working Together to Serve You Better in Canada"

## Robert J. Stone of Canada Limited

172 King St. East  
Oshawa, Ontario  
416-723-0898

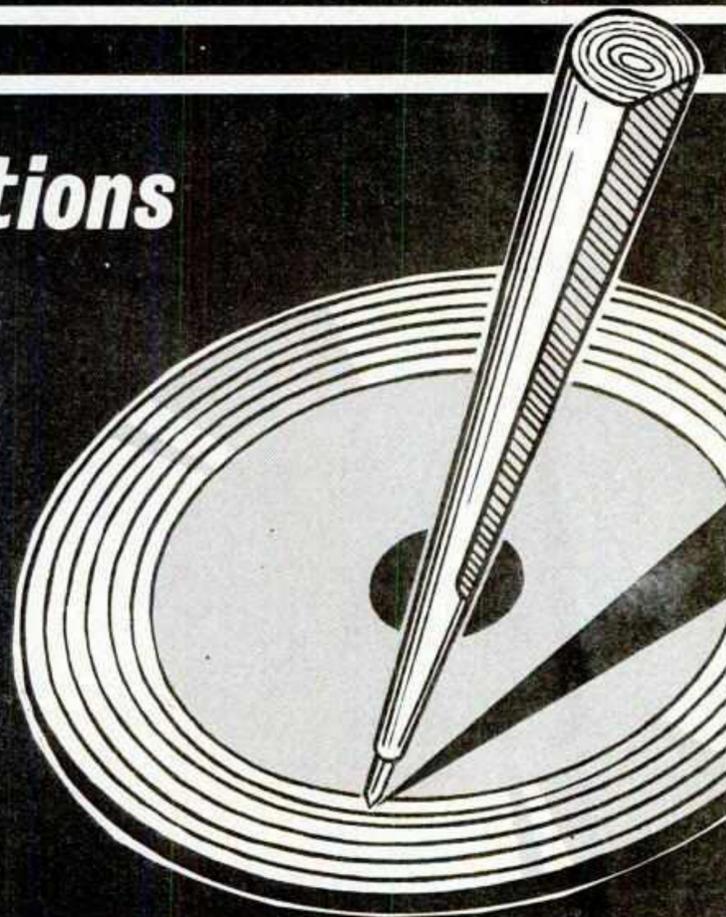
## Sparton of Canada Limited

Post Office Box 2125  
London, Ontario  
519-455-6320

*Congratulations*  
**21st**  
*Anniversary*

NIPPON COLUMBIA CO., LTD.  
TOKYO, JAPAN.

*Congratulations*  
to SUPRAPHON  
on their  
**21<sup>st</sup>**  
*Anniversary*



**TRANSCO**  
PRODUCTS INTERNATIONAL

95 BROAD STREET, NEW YORK 4, N. Y. Cable: EXREGNIS

*World's largest manufacturer exclusively devoted to recording blanks*

# SUPRAPHON AROUND THE WORLD

## ... in France

continued from page S-8

a market of enormous potential for Barclay's own artists.

In 1965 Barclay and Supraphon signed an agreement by which Supraphon represents Barclay exclusively in Czechoslovakia and on a nonexclusive basis in all other Eastern European countries.

"The potential of the eastern European market is truly immense," says Rossi. "French records sell particularly well in Czechoslovakia because the French language is well known there and, indeed, 50 years ago it was more widely spoken than English."

Until a year ago, Barclay imported all its stocks of Supraphon records, but in 1966 a further agreement was signed giving Barclay the right to press records in France. One of the biggest successes in the locally pressed catalog has been an album by the Red Army choir, the sales of which were stimulated by the appearance of the choir in Paris.

The Supraphon repertoire is extremely highly regarded by connoisseurs of serious music in France and in recent years Supraphon recordings have won many of the annual awards made by the Academie du Disque Francais and the Academie Charles Cros.

Among the award winning records are Symphonies No. 2 and 3 and Pacific 231 by Arthur Honegger; "The Cunning Little Vixen," Glagolitic Mass, String Quartet No. 1 and 2 Sonata for violin and piano by Leos Janacek; Songs and Dances of Death by Moussorgsky; Piano quintet in F minor by Cesar Franck; Martinu's Symphony No. 6 and Complete works for violin by Bela Bartok.

Celebrated Czech artists like Josef Suk, Eva Bernathova, Zuzana Ruzickova, Andre Gertler and the Czech Philharmonic Orchestra conducted by Karel Ancerl, the Czech Trio, the Suk Trio and the Janacek Quartet make regular concert appearances in France and have an important following among French music lovers.

Two members of the Czech Trio—Josef Palenicek and Alexander Plocek—are members of the jury for the annual Marguerite Long-Jacques Thibault contest.

"Supraphon," says Rossi, "through the richness of its classical catalog, has achieved wider appreciation for such great composers as Brxi, Richter, Ryba, Smetana, Bruckner, Fibich, Dvorak, Mahler, Janacek, Suk and Martinu."

In return, Barclay artists are increasingly active in meeting the great demand for western pop music in Czechoslovakia and other East European countries. Charles Aznavour, Jacques Brel, Mireille Mathieu, Dalida, and Jean Ferrat have all had successful tours in Eastern Europe and Dalida and Aznavour are now well established favorites in Czechoslovakia. More recently the records of Mireille Mathieu and Jean Ferrat have been selling in growing quantities.

## ... in Italy

By GERMANO RUSCITTO

The Supraphon classical catalog has been distributed in Italy by Master Records Italiana since 1959 on an exclusive basis. Master Records import the finished disks and no pressing agreement has so far been concluded.

The Supraphon catalog enjoys a high reputation among classical record collectors. The albums are sold by mail order system backed by specialized publicity which is aimed at sophisticated record buyers. The mail order system was instituted 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 the label in Italy.

In 1959, a contract for exclusive Italian distribution was signed between Artia, the Czechoslovak Foreign Trade Corporation, and Supraphon Italiana, 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 standard and slightly anachronistic in design. But at the suggestion of Master's managing director, Max Trovajoli, the two firms co-operated to make the Supraphon line more acceptable to the Italian public. They turned the cream of the catalog in the 12-inch album format and for a period the sleeves were redesigned and printed in Italy.

Despite this, however, sales were not encouraging. The unappealing 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 virtually unsalable Supraphon records.

Trovajoli also had to counter a certain negative

attitude on the part of the public toward the product of countries 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 try a new sales outlet, 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. Trovajoli now thinks the time is ripe to renew 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. Artia's export prices, plus import duties and distribution costs, are such that they outstrip 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 maximum of \$5.20 and a minimum of \$2.50.

Sales figures for Supraphon were not revealed by Master, but the best selling records are those of works by Dvorak, Janacek, Martinu, 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 Fiorentino" ("Musical May of Florence") and at the Festival of Two Worlds in Spoleto have stimulated Italian interest in the rich Czechoslovak musical heritage.



The House of Artists in Prague.

## ... in Belgium & Luxembourg

By MIKE HENNESSEY

S. A. Disques Artone Fonoplaten N. V. has been the exclusive distributor of Supraphon in Belgium and Luxembourg since 1965. The company imports the records in their original sleeves.

Artone feels that because of the richness of 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 international companies.

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

Said an Artone spokesman: "Whatever his budget, the classical music lover in Belgium or Luxembourg can build an unequalled collection of classical recordings from the Supraphon catalog because of their low retail price of 168 francs" (about \$3.30).

Among the most popular Supraphon recordings in Belgium and Luxembourg are Alexander Nevsky and Romeo and Juliet by Prokofiev, "My Country" by Smetana, "Missa Pastorale" by Bixi, Stabat Mater by Dvorak, Scarlatti sonatas, played by Zuzanna Ruzickova and Carmina Burana and Catrelli Cormina by Carl Orff.

## ... in the Netherlands

By BAS HAGEMAN

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

Peter Bronkhorst, president of Cinerec-Supraphon, reports that turnover has tripled between 1960 and 1967, both for the records and record-playing equipment.

Bronkhorst says the Supraphon label has a high reputation among lovers of classical music who are reached through about 600 selling points throughout the Netherlands. "People who buy Supraphon records," he says, "are particularly impressed by the high quality of performances, recording and pressing."

In the last few years many modern works have found enthusiastic buyers in Holland and the Dutch 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 Cinerec-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 \$75). Sales of record boxes 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 catalogs of other companies, especially 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 Supraphon label has been longest established. The label is represented here by Dansk Grammophonpladeforlag, which has its head office in Copenhagen.

At the beginning Supraphon imports to Denmark were handled by a record store, but in 1954 Eugen Hartkopp created a separate company to represent Supraphon in Denmark. At this time the records were being produced in four-color sleeves and beginning to compete with Western product.

Ten years later Karl Emil Knudsen of Dansk Grammophonpladeforlag took over representation of the Supraphon label and reports that sales are very satisfactory, particularly in the field of chamber music.

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

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

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

Dansk Grammophon imports only 12-inch LP's and they sell for 32 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 Svereco, Supraphon switched to Sonet last fall and although this company has been exploiting the catalog in Sweden for less than a year, Dag Haeggquist claims that the label is selling well.

The Supraphon LP's sell at 16 krone (\$3.10) whereas the average price of a classical LP in Sweden is 27 krone (\$5.30). "Yet," says Haeggquist, "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 Supraphon catalog and sold them all within a week.

"The main problem," says Haeggquist, "is to get the records to the buyers. Classical sales in Sweden are so small that we are obliged to employ other marketing techniques than the normal retail shop outlets. We are therefore planning to start rack-jobbing in supermarkets to augment the record shop sales."

Sonet imports only stereo material from Supraphon and the best selling albums are Dvorak's "New World" Symphony and works by other Czech classical composers. So far no Supraphon artists have visited Sweden.

"It will take a long time," says Haeggquist, "to establish a classical repertoire like this in Sweden, but after 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

continued on page S-11

... in Scandinavia

continued from page S-10

Supraphon label is handled by the Sonet 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 Gjoevik. 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 Knor has also performed here.

Supraphon LP's sell in Norway for 19.50 krone (\$2.80) 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 Svjatoslav 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 Vaclav Talich conducting and Fr. Maxian as soloist. In all cases the orchestra is the Czech Philharmonic.

This year the most popular records, 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.

"Bearing 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.

**WE ARE PROUD  
TO REPRESENT SUPRAPHON  
IN HOLLAND—  
A MEMBER OF  
A WORLD-WIDE TEAM**



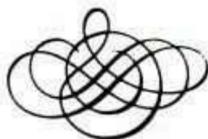
**PETER BRONKHORST**  
President

**N.V. CINEREC-SUPRAPHON HOLLAND**

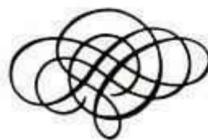
**N.V. CINEREC-**

**SUPRAPHON HOLLAND**

**VAARTWEG 14, P.O. BOX 89, HILVERSUM, HOLLAND  
PHONE: 15353**



**Congratulations  
SUPRAPHON  
And Best Wishes  
For Continued  
Success**



**BARCLAY  
RECORDS  
France, Benelux  
Switzerland**

**BEST WISHES  
TO SUPRAPHON  
ON THEIR  
21st ANNIVERSARY**

**ELIA ALUF MEDINA VE ORTAKLARI PLAKCILIK  
KOLKTIF SIRKETI**

**Karakoy Necatibey Caddesi Cheref Building No. 29/303  
ISTANBUL, Turkey**



proud  
to be  
associated  
with  
**SUPRAPHON**  
we send  
our  
warmest  
congratulations  
for  
the many  
outstanding  
achievements  
**SUPRAPHON**  
has made  
in  
classical  
music  
during  
the first  
21  
years

scandinavian representatives  
**DANSK GRAMMOFONPLADEFORLAG**  
Dortheavej 39, Copenhagen  
Denmark  
**SONET GRAMMOFON AB**  
Artemisgatan 8  
Stockholm 39  
Sweden

*Congratulations*  
*On Your*  
*21st Anniversary*

We hope that our relationship  
of the future will continue  
to be as pleasant and prosperous  
as that of the past.

**DISCOPHON**

Calle Valencia, 288  
BARCELONA  
Spain

**HOMMAGE À  
SUPRAPHON!**

For the last ten years I have  
watched your activity and growth,  
and on the 21st Anniversary of  
your company there is every reason  
to ask:

How can you further excel?

Thank you for your interest in  
neglected masterpieces and  
compositions by contemporary  
composers;

\* \* \*

For your well chosen programme  
of standard classical music;

\* \* \*

For your substantial amount of  
chamber music.

\* \* \*

Your repertoire leaves nothing to be  
desired, and all your production is  
of outstanding quality.

Salute to your interpreters, your  
engineers and your sleeve artists  
and printers.

A special word of praise for your  
recording of Janacek's music.

N.E. LARSGAARD

**ARTIMPEX**

Oslo 3, Norway



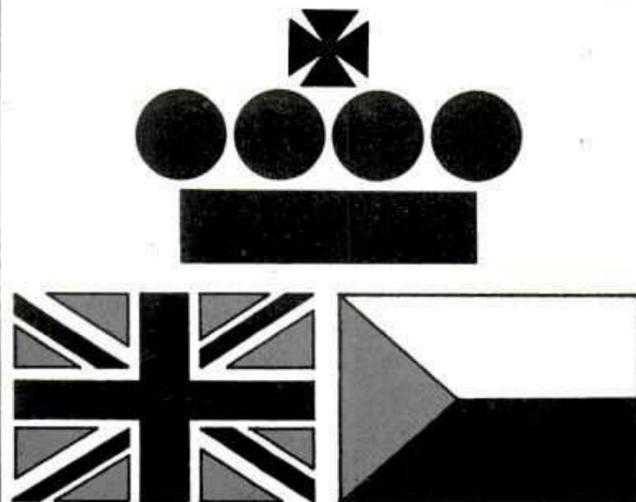
The great brand from the Black-Forest



Record players  
Portable phonographs  
Stereo turntables and amplifiers

PE a name for Black-Forest quality  
in 140 countries of the world.

**Perpetuum-Ebner**  
7742 St. Georgen/Schwarzwald



**RECORDS FOR  
PLEASURE**

*and*

**keithprowse**

*congratulate*



**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**

Copyrighted material

# 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, most 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 enforced in the past, recent crackdowns were inaugurated to put pressure on the issue and to force such a referendum.

The entertainment industry generally has suffered in this area because of the inability to obtain mixed drinks.

Forces successful in defeating the issue in Memphis now have moved to Nashville in a concerted drive, by radio, TV and outdoor advertising, to supplement the negative drive from the pulpits. The "wets" have had no such forum and have lacked organization.

The most recent Tennessee legislature, despite strong pressure from the churches, passed an enabling act which afforded each of the State's four largest cities (Memphis, Nashville, Knoxville and Chattanooga) the right to determine if liquor by the ounce could be sold legally.

## 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 Dolly Parton, Monument Records' 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 busi-

ness 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 had 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 Combine 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 vice-president of popular a&r for the firm.

Alluding to a report that RCA Victor is "bucking the trend" in not signing new female artists, Sholes said that some of the label's greatest strength is with 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 noted that currently on the Billboard charts are such performers as Connie Smith, Skeeter Davis, Dottie West, Norma Jean and Liz Anderson. Others frequently on the charts include Anita Carter, Maria Dallas, Lorene Mann and Della Rae, plus budding newcomers such as Bobbi Staff and the Lonesome Rhodes.



EAST AND WEST are negotiating a plan for creation of a new sound in the American and Japanese markets. Left to right, Bob McClusky, general manager, Acuff-Rose Publications; Takao Kande, producer for Shinko Music publishing; Shoichi Kusano, owner of Shinko, and Wesley Rose, Acuff-Rose president.

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

• Continued from page 1

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 Nisi 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 them 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, since—according to Kusano this type song has the greatest market value in Japan.

Kusano and Takao Kande, a&r producer for Shinko, brought McClusky 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 "Tennessee Waltz" had been cut in Japan alone. It is, by far, the most popular American song ever to hit Japan.

The most recent Acuff-Rose hit in Japan had a full international flavor. It was "Short on Love," written by John D. Loudermilk, recorded in Nashville by German artist Gus Backus, 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.

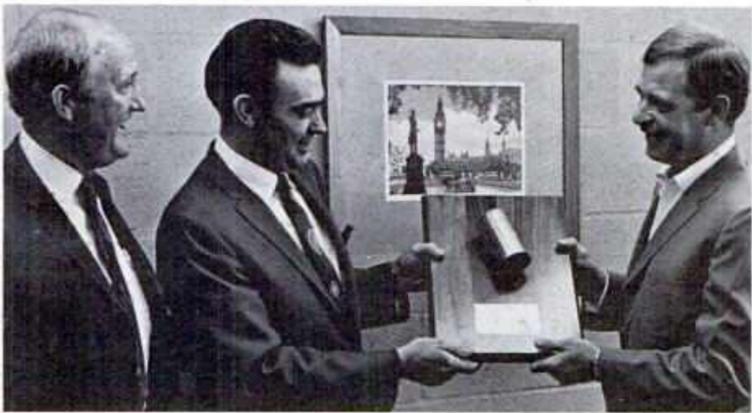
According to the a&r director, Oxford is one of the rare new stars who still sings "pure country."

"This hurts him in the modern country format stations," Ferguson explains, because all they play is "middle-of-the-road stuff."

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

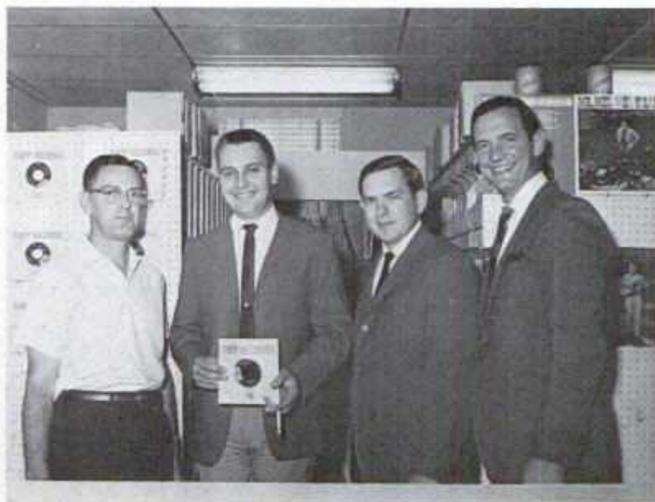
"Oxford will tear up a live audience anywhere," he adds, because he's so genuinely country. And he does well at the

(Continued on page 59)



FELTON JARVIS, a&r producer for RCA Victor, presents a "Pop-A-Top" award to Jim Ed Brown (center), whose recording by that name 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.

## At KBUC's Recent Promotion for Kapp



AUGUST WAS KAPP RECORDS MONTH at KBUC radio station, San Antonio, with members of the staff helping promote artists like Bob Wills, Cal Smith, Hugh X. Lewis, and Mel Tillis by visiting one-stops and record dealers with Chuck Chellman, Kapp country promotion and sales director. At left, from left: Dale Eicher, Jim Clemens and Jeff Britt of the station with Chellman. Center photo: Russell Sohrum, left, owner of E&R One-Stop; Britt, Eicher, and Chellman. At right, Chellman, Eicher, Britt and Ken Fisher, right, manager of the record department in Joske's Department Store.

**HOT COUNTRY SINGLES**

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

| This Week | Last Week | TITLE, Artist, Label, Number & Publisher   | Weeks on Chart | This Week | Last Week | TITLE, Artist, Label, Number & Publisher  | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1         |           | <b>MY ELUSIVE DREAMS</b> David Houston & Tammy Wynette, Epic 10194 (Tree, BMI)                           | 11             | 38        | 14        | <b>CINCINNATI, OHIO</b> Connie Smith, RCA Victor 9214 (Moss-Rose, BMI)                            | 14             |
| 2         | 2         | <b>YOUR TENDER LOVING CARE</b> Buck Owens, Capitol 5942 (Blue Book, BMI)                                 | 11             | 39        | 40        | <b>JACKSON AIN'T A VERY BIG TOWN</b> Norma Jean, RCA Victor 9258 (Acclaim, BMI)                   | 6              |
| 3         | 5         | <b>LAURA (What's He Got That I Ain't Got)</b> Leon Ashley, Ashley 2003 (Gallico, BMI)                    | 9              | 40        | 45        | <b>PARTY PICKIN'</b> George Jones & Melba Montgomery, Musicor 1238 (Glad/Zanefis, BMI)            | 3              |
| 4         | 3         | <b>BRANDED MAN</b> Merle Haggard, Capitol 5931 (Blue Book, BMI)  | 12             | 41        | 56        | <b>GRASS WON'T GROW ON A BUSY STREET</b> Kenny Price, Boone 1063 (Pamper, BMI)                    | 3              |
| 5         | 13        | <b>TURN THE WORLD AROUND</b> Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)                              | 5              | 42        | 42        | <b>GENTLE ON MY MIND</b> Glenn Campbell, Capitol 5939 (Glaser, BMI)                               | 9              |
| 6         | 10        | <b>WHAT DOES IT TAKE (To Keep a Man Like You Satisfied)</b> Skeeter Davis, RCA Victor 9242 (Glaser, BMI) | 10             | 43        | 54        | <b>THE CAVE</b> Johnny Paycheck, Little Darlin' 0032 (Mayhew/Window, BMI)                         | 4              |
| 7         | 9         | <b>I'M STILL NOT OVER YOU</b> Ray Price, Columbia 44195 (Pamper, BMI)                                    | 10             | 44        | 44        | <b>DON'T PUT YOUR HURT IN MY HEART</b> Conway Twitty, Decca 32147 (Wilderness, BMI)               | 12             |
| 8         | 6         | <b>BREAK MY MIND</b> George Hamilton IV, RCA Victor 9239 (Windward Side, BMI)                            | 13             | 45        | 52        | <b>TINY TEARS</b> Liz Anderson, RCA Victor 9271 (Greenback, BMI)                                  | 4              |
| 9         | 12        | <b>'CAUSE I HAVE YOU</b> Wynn Stewart, Capitol 5937 (Central Songs, BMI)                                 | 11             | 46        | 46        | <b>I FORGOT TO CRY</b> Charlie Louvin, Capitol 5948 (Hill & Range, BMI)                           | 8              |
| 10        | 17        | <b>A WOMAN IN LOVE</b> Bonnie Guitar, Dot 17029 (Lin-Cal/Ring-a-Ding, BMI)                               | 7              | 47        | 55        | <b>ADORABLE WOMEN</b> Nat Stuckey, Paula 276 (Stuckey/Su-Ma, BMI)                                 | 4              |
| 11        | 11        | <b>NO ONE'S GONNA HURT YOU ANYMORE</b> Bill Anderson, Decca 32146 (Painted Desert, BMI)                  | 13             | 48        | 71        | <b>GARDENIAS IN HER HAIR</b> Marty Robbins, Columbia 44271 (Hill & Range/Mariposa, BMI)           | 2              |
| 12        | 4         | <b>HOW LONG WILL IT TAKE</b> Warner Mack, Decca 32142 (Page Boy, SESAC)                                  | 14             | 49        | 50        | <b>NOBODY'S CHILD</b> Hank Williams Jr., MGM 13782 (Milene, ASCAP)                                | 5              |
| 13        | 18        | <b>I DON'T WANNA PLAY HOUSE</b> Tammy Wynette, Epic 10211 (Gallico, BMI)                                 | 5              | 50        | 58        | <b>ODE TO BILLIE JOE</b> Margie Singleton, Ashley 2011 (Shayne, ASCAP)                            | 3              |
| 14        | 16        | <b>YOU PUSHED ME TOO FAR</b> Ferlin Husky, Capitol 5938 (Tree, BMI)                                      | 11             | 51        | 51        | <b>MY HEART GETS ALL THE BREAKS</b> Wanda Jackson, Capitol 5960 (Tree, BMI)                       | 6              |
| 15        | 15        | <b>PHANTOM 309</b> Red Sovine, Starday 811 (Starday, BMI)  | 9              | 52        | —         | <b>YOU MEAN THE WORLD TO ME</b> David Houston, Epic 10224 (Gallico, BMI)                          | 1              |
| 16        | 8         | <b>LONG LEGGED GUITAR PICKIN' MAN</b> Johnny Cash & June Carter, Columbia 44158 (Perkins, SESAC)         | 14             | 53        | —         | <b>HOW FAST THEM TRUCKS CAN GO</b> Claude Gray, Decca 32180 (Vanjo, BMI)                          | 1              |
| 17        | 7         | <b>I'LL NEVER FIND ANOTHER YOU</b> Sonny James, Capitol 5914 (Chappell, ASCAP)                           | 16             | 54        | 64        | <b>BIG WHEEL CANNONBALL</b> Dick Todd & Appalachian Wildcats, Peer-Southern 373 (Southern, ASCAP) | 4              |
| 18        | 22        | <b>FOOL, FOOL, FOOL</b> Webb Pierce, Decca 32137 (Sure-Fire, BMI)  | 8              | 55        | 49        | <b>MY LOVE FOR YOU</b> Ernie Ashworth, Hickory 1466 (Acuff-Rose, BMI)                             | 8              |
| 19        | 20        | <b>JULIE</b> Porter Wagoner, RCA Victor 9243 (Wilderness, BMI)   | 11             | 56        | 57        | <b>LAURA (What's He Got That I Ain't Got)</b> Claude King, Columbia 44237 (Gallico, BMI)          | 5              |
| 20        | 21        | <b>GOODBYE WHEELING</b> Mel Tillis, Kapp 837 (Cedarwood, BMI)  | 11             | 57        | —         | <b>WHAT KIND OF A GIRL (Do You Think I Am?)</b> Loretta Lynn, Decca 32184 (Sure-Fire, BMI)        | 1              |
| 21        | 24        | <b>CHOKIN' KIND</b> Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)                                   | 6              | 58        | —         | <b>BIG DUMMY</b> Tommy Collins, Columbia 44260 (Seashell, BMI)                                    | 1              |
| 22        | 37        | <b>YOU CAN'T HAVE YOUR KATE AND EDITH TOO</b> Statler Brothers, Columbia 44245 (Tree, BMI)               | 4              | 59        | 59        | <b>HARD LUCK JOE</b> Johnny Duncan, Columbia 44196 (Unart, BMI)                                   | 7              |
| 23        | 30        | <b>LIKE A FOOL</b> Dottie West, RCA 9266 (East Star, BMI)  | 5              | 60        | 66        | <b>GOODY GOODY GUMDROPS</b> Wilburn Brothers, Decca 32169 (Sure-Fire, BMI)                        | 3              |
| 24        | 19        | <b>THE STORM</b> Jim Reeves, RCA Victor 9238 (Tuckahoe, BMI)   | 13             | 61        | —         | <b>I TAUGHT HER EVERYTHING SHE KNOWS</b> Billy Walker, Monument 1024 (Piedmont, ASCAP)            | 1              |
| 25        | 25        | <b>CALIFORNIA UPTIGHT BAND</b> Lester Flatt & Earl Scruggs, Columbia 44194 (Newkeys, BMI)                | 9              | 62        | —         | <b>BALLAD OF THUNDER ROAD</b> Jim & Jesse, Epic 10213 (MCA, ASCAP)                                | 1              |
| 26        | 23        | <b>POP A TOP</b> Jim Edward Brown, RCA Victor 9192 (Stuckey, BMI)  | 19             | 63        | 63        | <b>GET THIS STRANGER OUT OF ME</b> Lefty Frizzell, Columbia 44205 (Forrest Hills, BMI)            | 4              |
| 27        | 27        | <b>TRUCKER'S PRAYER</b> Dave Dudley, Mercury 72697 (Central Songs, BMI)                                  | 11             | 64        | —         | <b>LEARNIN' A NEW WAY OF LIFE</b> Hank Snow, RCA Victor 9300 (East Star, BMI)                     | 1              |
| 28        | 28        | <b>THROUGH THE EYES OF LOVE</b> Tompall & Glaser Brothers, MGM 13754 (Jack, BMI)                         | 10             | 65        | 69        | <b>HERE WE GO AGAIN</b> Virgil Warner & Suzi Jane Hokom, LHI 17018 (Dirk, BMI)                    | 3              |
| 29        | 32        | <b>ALL MY LOVE</b> Don Gibson, RCA Victor 9266 (Acuff-Rose, BMI)   | 5              | 66        | 67        | <b>MARY IN THE MORNING</b> Tommy Hunter, Columbia 44234 (Pamco, BMI)                              | 3              |
| 30        | 31        | <b>I WASHED MY FACE IN THE MORNING DEW</b> Tom T. Hall, Mercury 72700 (Newkeys, BMI)                     | 8              | 67        | 74        | <b>LOVE OF THE COMMON PEOPLE</b> Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)               | 3              |
| 31        | 33        | <b>TOO MUCH OF YOU</b> Lynn Anderson, Chart 1475 (Peach, SESAC)  | 7              | 68        | 73        | <b>SHE'S LOOKING GOOD</b> Stan Hitchcock, Epic 10182 (Tree, BMI)                                  | 2              |
| 32        | 26        | <b>ROLL OVER AND PLAY DEAD</b> Jan Howard, Decca 32141 (Belton, BMI)                                     | 10             | 69        | 75        | <b>THE WHEELS FELL OFF THE WAGON</b> Johnny Dollar, Date 1566 (Mayhew, BMI)                       | 2              |
| 33        | 39        | <b>DEEP WATER</b> Carl Smith, Columbia 44233 (Milene, ASCAP)   | 5              | 70        | 70        | <b>YOU'VE BEEN SO GOOD TO ME</b> Van Trevor, Date 1565 (Summerhouse/Harmony Hill, ASCAP)          | 3              |
| 34        | 41        | <b>ODE TO BILLIE JOE</b> Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)                                     | 3              | 71        | —         | <b>YOU LOVE ME TOO LITTLE</b> Lorene Mann, RCA Victor 9288 (Novachaminjo, BMI)                    | 1              |
| 35        | 35        | <b>QUEEN OF HONKY TONK STREET</b> Kitty Wells, Decca 32163 (Wells, BMI)                                  | 7              | 72        | —         | <b>IT'S THE LITTLE THINGS</b> Sonny James, Capitol 5987 (Marson, BMI)                             | 1              |
| 36        | 47        | <b>TEAR TIME</b> Wilma Burgess, Decca 32178 (Forrest Hills, BMI)   | 5              | 73        | —         | <b>I WANNA GO BUMMIN' AROUND</b> Sonny Curtis, Viva 617 (Viva, BMI)                               | 1              |
| 37        | 61        | <b>DOES MY RING HURT YOUR FINGER</b> Country Charlie Pride, RCA Victor 9281 (Jando, ASCAP)               | 4              | 74        | —         | <b>DALLAS</b> Vern Stovall, Longhorn 81 (Saran/Deepcross, BMI)                                    | 1              |
|           |           |  |                | 75        | —         | <b>MABEL (You Have Been a Friend to Me)</b> Billy Grammer, Rice 5025 (Newkeys, BMI)               | 1              |

**Johnny Seay's**  
hot new  
single  
is knocking  
at the chart.  
"Behind My  
Baby's  
Bedroom  
Door"  
C/W

All the makings of  
a smash Country single.  
On COLUMBIA RECORDS

4-44268

# Nashville Scene

Norma Jean, about to be married, showed up with her husband-to-be after a long drive from Oklahoma to plan her gospel album, due to be finished later this month. . . . Connie Smith also will finish her newest RCA Victor album on Tuesday (19). . . . Ed Bruce is cutting some new singles. . . . The Country Music Hall of Fame and Museum will remain open through the winter, with attendance remaining high. . . . Top-notch entertainment scheduled for Baltimore at the Music Fair. Package includes Jimmy Newman, Sonny James and the Southern Gentlemen, Hank Thompson and the Brazos Valley Boys and Skeeter Davis. . . . Dave Dudley and Tom T. Hall are in for Mercury recording sessions. . . . Loretta Lynn's Double-L Rodeo will be the featured grandstand entertainment for the full run of the Mississippi-Alabama Fair and Dairy Show at Tupelo, Tuesday-Saturday (19-23). This same outfit has purchased the rights for production and promotion of the November Detroit rodeo. . . . Barbara Allen appears at army installations in Germany through September for the Gisela Gunther Agency.

The performance of Hank Williams Jr., at Miami Beach drew four chartered plane-loads of fans from Nassau. . . . Country music artist Sammy Jackson scored in his appearance as "Lil Abner" in a network TV special. . . . The Jim Halsey agency has made an agreement with William F. Wagner agency, Hollywood, to represent Halsey and his acts in the area of TV and motion pictures on the West Coast. The artists include Hank Tompson, Roy Clark, Wanda Jackson, Minnie Pearl, Sue Thompson, Mary Taylor, Jerry Naylor, Buddy Cagle and Tex Williams. . . . Johnny Duncan's "Hard Luck Joe" did so well de-

spite a split with the other side in airplay that it has been reserved by Columbia for disk jockeys and pressed on both sides. . . . Promoter Abe Hanzer has booked, through the Meller Talent Agency, a special double-

package for Ohio, New York, New Jersey, Connecticut and Canada. It features Carl Smith and the Kitty Wells-Johnny Wright show.

Bobby Lord departs on a month-long trip with Harold Morrison, Ray Pillow and Lorene Mann. The "other side" of his new record is getting most of the airplay. It's "Shadows on the Wall." . . . Johnny Capps, president of K-Ark Records, has signed

Boots Till, former Capa recording artist, and will record the same record she had on Capa, "Gay Divorcee." . . . Jimmy Smart, a JED artist, has recorded "Try Crossing Over," penned by leading singer-writer Hugh X. Lewis. . . . A show including Carl Smith, Willie Nelson, Charlie Pride, Roy Drusky, Bobby Bare and Jimmy Newman grossed more than \$10,000 at the Sam Houston Coliseum in Houston. . . . Recording artist

Dick Flood is about to give up his own label and go with a major. . . . Merle Haggard will headline a show at Keil Auditorium in St. Louis Oct. 22. Appearing with Merle will be the Strangers and Bonnie Owens. . . . Country and western performer and Rena artist Bill McDowell has completed a featured role in "The Road Hustlers," an Andy Devine-Scott Brady film shot on location in South Carolina.

## WSM GRAND OLE OPRY 42nd ANNIVERSARY CELEBRATION



### A BADGE OF DISTINCTION

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

October 19-20-21

#### AGENDA

- Registration
  - Minnie Pearl's Luncheon & Show
  - Fender Country Music Show
  - United Artists' Party & Show
  - WSM BREAKFAST
  - OPRY SPECTACULAR
  - WSM-CMA Sales-Programming Workshop
  - Dot Records Luncheon
  - Decca Records Party & Show
  - WSM FRIDAY NIGHT OPRY
  - RCA Victor Breakfast & Show
  - Columbia Records Luncheon & Show
  - Capitol Records Party & Show
  - WSM GRAND OLE OPRY
  - Pamper Music Dance
  - Columbia Coffee Clatch
- Pre-register to make sure you are among those taking part.
- CONVENTION HEADQUARTERS:  
MUNICIPAL AUDITORIUM

### Spinit Is New Nashville Label

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

The release, produced by Henry Strzelecki, is "Pearl," b/w "What Kind of Man Am I?" Both sides are in the country vein. Strzelecki, guitarist with Boots Randolph and a recording artist in his own right, said other singers are being added to the Spinit label. He will produce all the sessions.

### Mod Stations

• Continued from page 57

stations which still program "country" country music. His records sell well, according to Ferguson, so there is no doubt a great audience is being missed by the sophisticated disk jockeys who play only the modern sound. Oxford records with a modern song background, but his voice is unmistakably "old time."

Ferguson envisions a special slot for such artists, out of the format, which would give such performers a showcase to modern country audiences. He feels Oxford and others should be placed in a special niche, perhaps only a few times a day, just to expose this type of music to listeners who have been accustomed to the new almost pop sound.

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

|                        |
|------------------------|
| NAME _____             |
| AFFILIATION _____      |
| BUSINESS ADDRESS _____ |
| _____                  |
| OCCUPATION _____       |

#### OPRY TRUST FUND, WSM RADIO

P.O. Box 100  
Nashville, Tennessee  
before October 12, 1967

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

(Send this form with your check for \$10 to register.)

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



# Album Reviews

• Continued from page 44

## JAZZ SPECIAL MERIT

### ACTION ACTION ACTION

Jackie McLean. Blue Note 4218

McLean is a powerful performer and one that will make his mark as a major contributor to jazz. The influence of the late Coltrane is evident, but very subtle. McLean's hard-driving alto sax work on originals here such as "Action" and "Hootnan" is remarkably good.

## JAZZ SPECIAL MERIT

### MIDNIGHT TO DAWN

Wild Bill Davis. RCA Victor LPM 3799 (M); LSP 3799 (S)

Davis presents soft, toe-tapping, swinging jazz in his driving, but not rambunctious organ style in a live performance. Every tune is short enough for airplay and this LP will get it on both jazz programs and easy listening format stations. Choices include "Summertime" and "Manna de Carnaval."

## CHILDREN'S SPECIAL MERIT

### ECHOES OF CHILDHOOD

George Feyer. Decca DL 4907 (M); DL 74907 (S)

Another in the popular "Echo" series, this LP which should have pop appeal, too, contains a grand total of 44 tunes. There are such tunes here as "Mary Had a Little Lamb" and "Waltz of the Flowers," all played in Feyer's free and swinging style.

## INTERNATIONAL SPECIAL MERIT

### PATACHOU SINGS

Patachou. Columbia CL 2710 (M); CS 9510 (S)

Americans who know little more than high school French have been buying Patachou records for years. Her warm French folk ballads have an appeal that transcends language. She doesn't disappoint in this one.

## INTERNATIONAL SPECIAL MERIT

### IMPACTOS MUSICALES

Lucha Moreno/Jose Juan. RCA Victor MKL-1738 (M)

Lucha Moreno and Jose Juan, with some powerful mariachi backing should pull pretty strong sales among Mexican buyers. Both artists do well in Mexico. Material is mostly Mexican folk.

## INTERNATIONAL SPECIAL MERIT

### BOLEROS RANCHEROS

Pedro Vargas. RCA Victor MKL-1739 (M); MKS-1739 (S)

The warm, rich tones of Pedro Vargas, supported by the mariachi Vargas de Tecalitlan, provide enjoyable, easy listening versions of tunes such as "Flor de Azalea," "A Todas Horas" and "Te Doy does Horas." A very good album.



### FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

## SOUNDTRACK

FATHOM Soundtrack, 20th Century-Fox 4195 (M); S 4195 (S)

## POPULAR

THE ANDREWS SISTERS GREATEST HITS Decca DL 4919 (M); DL 74919 (S)

HOW INSENSITIVE Brasilia Nueve. Decca DL 4910 (M); DL 74910 (S)

THE LOOK OF LOVE THE SOUND OF SOUL Sam Fletcher. Vault LP 116 (M); SLP 116 (S)

BURL'S BROADWAY Burl Ives. Decca DL 4876 (M); DL 74876 (S)

THE EYES OF LOVE Wayne King. Decca DL 4916 (M); DL 74916 (S)

FREDDY MARTIN'S GREATEST HITS Decca DL 4908 (M); DL 74908 (S)

MEXICAN TRIP Mystic Moods Orchestra. Philips PHM 200-250 (M); PHS 600-250 (S)

I GAVE MY LOVE A FLOWER Norman Newell Orch. Epic LN 24323 (M); BN 26323 (S)

THE FRENCH TOUCH L'Orchestre de Franck Pourcel. Liberty LP 9357 (M); LP 12357 (S)

THE ELECTRIC PIANO PLAYGROUND Psychedelic Seeds. Bell 6007 (M); Bell 6007S (S)

SITAR BEAT Big Jim Sullivan. Mercury MG 21137 (M); SR 61137 (S)

THORINSHIELD Thorinshield. Philips PHM 200-251 (M); PHS 600-251 (S)

CON MUCHO GUSTO Trumpets Ole. Decca DL 4911 (M); DL 74911 (S)

THE TOP TEN BARBERSHOP QUARTETS OF 1967 Various Artists. Decca DL 4870 (M); DL 74870 (S)

1967 INTERNATIONAL BARBERSHOP CHORUS WINNERS Various Artists. Decca DL 4869 (M); DL 74869 (S)

## LOW PRICE POPULAR

ERR TIDE Ken Griffin. Harmony HL 7426 (M); HS 11226 (S)

LIVING BRASS PLAYS A HENRY MANCINI TRIBUTE Living Brass. RCA Camden CAL 2162 (M); CAS 2162 (S)

## COUNTRY

COUNTRY JET SET The Calhoun Twins. Stop LP 1001 (M)

## RELIGIOUS

DEL ROSA CHOIR PRESENTS . . . AFTERGLOW Cornerstone 586 (S)

THE LANG SISTERS IN SWEET HARMONY Supreme 116 (M); S 216 (S)

THE RUSSIAN ORTHODOX REQUIEM & HYMNS TO THE VIRGIN Russian Orthodox Cathedral Choir of Paris (Spassky). Monitor MF 485 (M); MFS 485 (S)

## CLASSICAL

FRANCK: GRANDE PIECE SYMPHONIQUE/FANTAISIE IN A/PASTORALE Marcel Dupre. Philips World Series PHC 9077 (S)

STAMITZ/MOLTER/POKORNY: THE VIRTUOSO CLARINET Jacques Lancelot. Philips World Series PHC 9078 (S)

SPECTACULAR DANCES FOR ORCHESTRA London Festival Orchestra (Black). London SPC 21020 (S)

MARCELLO: LA CETRA I Musici. Philips World Series. PHC 9085 (S)

ASPEN SERENADE/SUITE DE QUATRAINS/SEPTET FOR STRINGS Darius Milhaud. Everest 3176 (S)

VIENNA CHOIR BOYS SING MOZART Vienna Choir Boys. Philips PHS 900-157 (S)

## LOW PRICE CLASSICAL

BRAHMS: CLARINET SONATAS Harold Wright/Harris Goldsmith. Crossroads 22 16 0141 (M); 22 16 0142 (S)

BRAHMS: SONATA FOR TWO PIANOS IN F MINOR, Op. 34a Marie-Jose Billard & Julien Azais. Philips World Series PHC 9067 (S)

DVORAK: SYMPHONY No. 6 Czech Philharmonic (Ancecl). Crossroads 22 16 0145 (M); 22 16 0146 (S)

CONCERTO FOR PIANO CONCERTO FOR HARP Galland & Jamet. Turnabout Vox TV 34148 (S)

HAYDN: SYMPHONY No. 85/CELLO CONCERTO IN D Ludwig Hoelscher / Nordwestdeutsche Philharmonie (G. Jochum). Monitor MCS (C) 2122 (S/M)

HAYDN: SYMPHONIES Nos. 12, 13 & 14 Vienna State Opera Orch. (Goberman). Odyssey 32 16 0115 (M); 32 16 0116 (S)

# BREAKOUT SINGLES

## ★ NATIONAL BREAKOUTS

### PEOPLE ARE STRANGE

Doors, Elektra 45621 (Nipper, ASCAP)

### CHILD OF CLAY

Jimmie Rodgers, A&M 871 (Maresca, ASCAP)

### LIGHTNING'S GIRL

Nancy Sinatra, Reprise 0620 (Hazlewood, ASCAP)

## PALESTRINA: MASSES AND MOTETS

Singers of Saint-Eustache (Martin). Odyssey 32 16 1221 (M); 32 16 0122 (S)

ROSSINI: IL SIGNOR BRUSCHINO Milan Philharmonic Orchestra (Gere). Turnabout Vox TV 34158S (S)

SHOTSTAKOVICH: SYMPHONY No. 5 Minneapolis Symphony (Skrowaczski). Philips World Series PHC 9081 (S)

VIVALDI: LUTE & MANDOLIN CONCERTI Wurttemberg Chamber Orch., Heilbronn (Faerber). Turnabout TV 34153S (S)

## BLUES

I NEED YOU Elmore James. Sphere Sound LP 7008 (M)

## JAZZ

PORTRAIT OF SONNY CRISS Sonny Criss. Prestige PR 7526 (M); PR 7526 (S)

THE TOTAL J. J. JOHNSON RCA Victor LPM 3833 (M); LSP 3833 (S)

OF LOVE AND PEACE Larry Young. Blue Note BLP 4242 (M); BLP 84242 (S)

## LOW PRICE FOLK

WESTERN WIND AND OTHER ENGLISH FOLK SONGS AND BALLADS Alfred Deller. Vanguard Everyman Series SRV-3005 (M); SRV-73005 (S)

## SPOKEN WORD

THE SHAKARIAN STORY Demos Shakarian. Cornerstone SS 805

## CHILDREN'S

RHYTHM IS THE FIRST "R" Helen Horn (Pretty Penny). Decca DL 4901 (M); DL 74901 (S)

THE JOLLY PIED PIPER Merrill Staton & His Singers. S&R 820

RUMPELTILTSKIN Dom De Lulse. Harmony HL 9560 (M); HS 9560 (S)

## LOW PRICE CHILDREN'S

WALT DISNEY PRESENTS THE FURTHER ADVENTURES OF JIMINY CRICKET Disneyland DQ 1324

WALT DISNEY PRESENTS BEST LOVED FAIRY TALES Disneyland ST 3965

## COMEDY

HOW Y'ALL ARE! Justin Wilson. Tower T 5090 (M); ST 5090 (S)

## INTERNATIONAL

A CHORAL TAPESTRY Ambrosian Singers (McCarthy). Muro MLP 6007 (M); SLP 6007 (S)

MUSIC & SONG FROM THE MEDIAEVAL BANQUET AT BUNRATTY CASTLE Bunratty Singers. Coral CRL 57497 (M); CRL 75797 (S)

EN LA ONDA DE . . . LOS HNOS CASTRO RCA Victor MKL-1743 (M); MKS-1743 (S)

JERUSALEM OF GOLD Feenjon Group. Monitor MFS (C) 488 (S/M)

MARIA VICTORIA RCA Victor MKL-1737 (M)

DUETO MISERIA RCA Victor MKL-1745 (M)

CELOSO THE HEART OF ITALY Frank Pagani. RCA Victor International FPM-114 (M); FSP-114 (S)

## ★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

### HUSH . . .

Billy Joe Royal, Columbia 44277 (Lowery, BMI) (Houston)

### BOOGALOO DOWN BROADWAY . . .

The Fantastic Johnny C, Phil-L.A. of Soul 305 (Dandelion/James Bay, BMI) (Philadelphia)

### SUZANNE . . .

Noel Harrison, Reprise 0615 (Project 7, BMI) (Houston)

### BEG, BORROW AND STEAL . . .

Ohio Express, Cameo 483 (S & J, ASCAP) (Cleveland)

### SPLASH 1 . . .

Clique, Scepter 12202 (Tapier, BMI) (Houston)

# New Album Releases

## □ BAROQUE

HAYDN: CONCERTO FOR VIOLIN HARPSCORD & ORCH., SYMPHONY NO 44—Chamber Orch. (Fantapie); 1876, 2876

## □ BELL

The Wonderful Wacky World of WOODY ALLEN; 6008  
PSYCHEDELIC SEEDS—The Electric Piano Playgroup; 6007, 6007S  
JAMES & BOBBY PURIFY—The Pure Sounds of the Purifys; 6010, 6010S  
THE TENNESSEE GUITARS—The Guitar Stylings of Those Nashville Cats; 6005, 6005S  
VARIOUS ARTISTS—For Your Money; 6009, 6009S

## □ BROTHER

THE BEACH BOYS—Smiley Smile; T 9001, ST 9001

## □ CAEDMON

CARL SANDBURG Reads His The People Yes; TC 2023

## □ CAPITOL

MARIANO & THE UNBELIEVABLES; T 2831, ST 2831

## □ COLUMBIA

BACH: THE SIX TRIO SONATAS—E. Power Biggs; M2L 364, M2S 764  
KOSTELANETZ Conducts Great Romantic Ballets; ML 6418, MS 7018  
MORMON TABERNACLE CHOIR—The Old Beloved Songs; ML 6412, MS 7012  
Polivetsian Dances—New York Philharmonic (Bernstein); ML 6414, MS 7014  
ORFF: CATULLI CARMINA—Blegen/Kness/Temple Univ. Choirs/Philadelphia Orch. (Ormandy); ML 6417, MS 7017

## □ COMMAND

GERSHWIN: PORGY & BESS/AN AMERICAN IN PARIS—Pittsburgh Symphony (Steinberg); CC 11037, CC 11037 SD  
TOOTS THIELMANS ORCH.—Guitars and Strings . . . And Things; RS 918, RS 918 SD

## □ CORAL

BUNRATTY SINGERS—Music & Song From The Mediaeval Banquet at Bunratty; CRL 57497, CRL 757497

## □ CROSSROADS

BRAHMS: CLARINET SONATAS—Harold Wright/Harris Goldsmith; 22 16 0141, 22 16 0142  
DVORAK: SYMPHONY NO. 6—Czech Philharmonic (Ancecl); 22 16 0145, 22 16 0146  
PRAGUE MADRIGAL SINGERS—Old English Vocal Music; 22 16 0143, 22 16 0144

## □ DECCA

THE ANDREWS SISTERS Greatest Hits; DL 4919, DL 74919  
BRASILIA NUEVE—How Inesentive; DL 4910, DL 74910  
GEORGE FEYER—Echoes of Childhood; DL 4907, DL 74907  
HELEN HORN—Rhythm Is the First "R"; DL 4901, DL 74901

VAMOS A BAILAR Los Hnos. Rigual. RCA Victor MKL-1746 (M)

SOUL TIME IN HAWAII Ohta San. Decca DL 4894 (M); DL 74894 (S)

ISLAND SPOTLIGHT ON HAUNANI The Voice of Hawaii. Decca DL 4895 (M); DL 74895 (S)

GUITARS OF PORTUGAL Martinho D'Assuncao Guitar Quartet. Monitor MF 484 (M); MFS 484 (S)

## LOW PRICE INTERNATIONAL

OLD ENGLISH VOCAL MUSIC Prague Madrigal Singers. Crossroads 22 16 0143 (M); 22 16 0144 (S)

VACATION IN PORTUGAL Celeste Rodrigues/Manuel Fernandes. Monitor MF 483 (M); MFS 483 (S)

BURL IVES—Burl's Broadway; DL 4876, DL 74876

WAYNE KING—The Eyes of Love; DL 4916, DL 74916

FREDDY MARTIN'S Greatest Hits; DL 4908, DL 74908

The Explosive Side of JOE PANAMA; DL 4890, DL 74890

OHTA SAN—Soul Time in Hawaii; DL 4894, DL 74894

TRUMPETS OLE—Con Mucho Gusto; DL 4911, DL 74911

VARIOUS ARTISTS—1967 International Barbershop Chorus Winners; DL 4869, DL 74869

VARIOUS ARTISTS—The Top Ten Barbershop Quartets of 1967; DL 4870, DL 74870

THE VOICE OF HAWAII—Island Spotlight on Haunani; DL 4895, DL 74895

## □ EPIC

NORMAN NEWELL ORCH.—I Gave My Love a Flower; LN 24323, BN 26323

JOSEF SUK—Virtuoso Violin Music; LC 3967, BC 1367

## □ HARMONY

VIC DAMONE Sings; HL 7431, HS 11231

DOM DE LUISE—Rumpelstiltskin; HL 9560, HS 9560

KEN GRIFFIN—Ebb Tide; HL 7426, HS 11226

ANDRE KOSTELANETZ—Joy to the World; HL 7432, HS 11232

THE NORMAN LUBOFF CHOIR—Songs of Christmas; HL 7433, HS 11233

ANDRE PREVIN—Music From Lerner & Loewe's "Camelot"; HL 7429, HS 11229

## □ HICKORY

GAIL WYNTERS—A Girl for All Seasons; LP 138, LPS 138

## □ JUBILEE

THE FIFTH ESTATE—Ding Dong the Witch Is Dead; JGM 8005, JGS 8005

GEORGE RENAN & HIS MANHATTAN STARS—Bola De Fuego; JGM 7003, JGS 7003

## □ KAPP

JACK JONES—Our Song; KL 1531, KS 3531

## □ MGM

ERIC BURDON & THE ANIMALS—Winds of Change; E 4484, SE 4484

## □ MONITOR

FEENJON GROUP—Jerusalem of Gold; MFS(C) 488 S/M

THE SERBAN VOCAL QUARTET—Don't Say Goodbye; MF 487, MFS 487

CHARLES SHIRLEY—Moon Over Moscow; MPS (C) 606

MOZART: SERENADE IN E FLAT—Musica Viva Ensemble (Bolte); MCS (C) 2126

## □ NEW VOICE

All MITCH RYDER Hits; NV 2004, NV 2004S

## □ ODYSSEY

BIZET/TCHAIKOVSKY/PONCHIELLI—Columbia Symphony (Beecham); 32 16 0117

BRAHMS: THE FOUR SYMPHONIES—New York Philharmonic (Walter); 32 36 0007

The Great MARY GARDEN; 32 16 0079

HAYDN: SYMPHONIES NOS. 12, 13 & 14—Vienna State Opera Orch (Goberman); 32 16 0115, 32 16 0116

PALESTRINA: MASSES AND MOTETS—Singers of Saint-Eustache (Martin); 32 16 1221, 32 16 0122

SHOTSTAKOVICH: SYMPHONY NO. 10—New York Philharmonic (Mitropoulos); 32 16 0123

WAGNER: ORCHESTRAL SHOWPIECES—Vienna New Symphony (Goberman); 32 16 0119, 32 16 0120

# Classical Music

## Montreux to Bow Record Award

• Continued from page 1

de, which will be guest conducted by Leopold Stokowski. Also appearing during the festival, which will run from Aug. 30 to Oct. 6, will be the New York Philharmonic under Leonard Bernstein, Lorin Maazel and the Berlin Radio Symphony and Sir John Barbirolli and the Halle Orchestra.

Pressings of classical music issued between May 1, 1967 and April 30, 1968 are eligible for the award. The 11-man jury, chaired by Roland Gelatt, editor of High Fidelity, will con-

sider the total production of the record: recording technique as well as musical interpretation. In addition to the United States, members of the panel will come from Japan, Latin America, England, the Netherlands, Sweden, France, Switzerland, Czechoslovakia and Germany.

### To Be Director

Rene Klopfenstein, 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." Klopfenstein, who formerly was ar-

tistic director of Philips of France, now is artistic counselor to the parent Philips organization and Deutsche Grammophon.

Other features of the 1968 festival will include a "Music and History" series at the Castle of Chillon. This series will include the first performance of Cimarosa's "Requiem" since the composer's death in 1801. Also slated is an avant garde series called "Music of the 21st Century."

Leading music editors and critics from throughout the world are being invited to join an advisory committee for the awards. This committee will pre-select the list of nominees for the jury to vote on. Gelatt is being assisted by Nicole Hirsch, general secretary of the Montreux Award, in forming the advisory committee and the jury panel. Funds for the award will come from the Montreux Festival.

The fall Montreux Festival has been presenting classical music programs for more than 20 years. The jazz festival was inaugurated successfully in June and will be given in June in the future. The final voting for the awards will take place in Montreux with jurors as the guests of the city, according to Mayor Alfred Vogelsang.

### Karajan to Conduct, Play in 3 Concerts

NEW YORK — Herbert von Karajan will play the harpsichord and conduct the Berlin Philharmonic in Carnegie Hall concerts on Nov. 29, Nov. 30 and Dec. 1 in Bach programs. Alexis Weissenberg will be soloist in the "Piano Concerto in D Minor," while Christian Ferras will be soloist in the "Violin Concerto in E." The programs each will contain two "Brandenburg Concertos." The "Suite in B Minor" will complete the Nov. 29 program.

ducting the London Symphony in the three-record package. A large cast includes Alfred Deller, Elizabeth Harwood, Peter Pears, Heather Harper, Josephine Veasey, Helen Watts, Owen Brannigan and John Shirley-Quirk.

A two-record Brahms set features the "Requiem" with Agnes Giebel, Hermann Prey and l'Orchestre de la Suisse Romande under Ernest Ansermet. Miss Watts is soloist in the "Rhapsody," which completes the package along with "Nani." Conductor Willi Boskovsky's series of Mozart marches and dances is being completed with the issue of the final three albums. Bass Nicolai Ghiaurov is featured in excerpts from Boito's "Mefistofele" with Silvio Varviso leading the Rome Opera Orchestra. Conductor Hans Schmidt-Isserstedt continues his Beethoven symphonic series with the "Symphony No. 4."

Rounding out the release are pianists Bracha Eden and Alexander Tamir in Brahms and Saint-Saens, and Ansermet and l'Orchestre de la Suisse Romande in Prokofiev.

## 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 Subotnick, is the first of a series of commissions of full-scale works by Elektra Records, Nonesuch's parent corporation.

Jac Holzman, Elektra president, explained "with records the primary medium for music today, it's time for the record companies to put aside a basically parasitic role and fulfill their obligation to encourage and actively participate in the creative music process." He said electronic music was particularly suited for composition specifically for stereo disks.

Nonesuch also is issuing an album of vocal works by Dufay, Antico, Resinarius and anony-

Symphony's maintenance fund drive produced a record \$295,815.-95 total. . . . David Carp received the 1967 Paul Mason Award for his woodwind quintet "Tesserac."

Victor Alessandros, music director of the San Antonio Symphony, will conduct four performances of Rossini's "The Barber of Seville" with the New York City Opera.

## Britten Conducts Own 'Dream' in London Set

NEW YORK — The first recording of Benjamin Britten's "Midsummer Night's Dream" is set for release by London this month with the composer con-

## Huge Advance For 'Traviata'

NEW YORK — Heavy advance orders from New York area dealers have caused RCA Victor to supply dealers with copies of its new package of Verdi's "La Traviata" two months 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 soprano Montserrat Caballe in the title role. Miss Caballe also sings Violetta in the album, which also features tenor Carlo Bergonzi and the disk debut of baritone Sherrill Milnes, who also are Met stars, and conductor Georges Pretre.

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

## Classical Notes

Kenneth Schermerhorn has been appointed music director of the Milwaukee Symphony beginning next year. He was guest conductor with the orchestra last season, and has been music director of the New Jersey Symphony since 1963 and American Ballet Theater since 1957. Schermerhorn will succeed Harry Hohn Brown, who is resigning after the 1967-1968 season. . . . Arnold Arnstein will teach a new course in music copying at the Juilliard School of Music. . . . New artists signed for the Metropolitan Opera season include sopranos Golette Boky, Pylis Brill, Clarice Carson, Ina Delcampo and Judith De Paul, mezzo-sopranos Rosalind Hupp and Gwedolyn Killebrew, tenor Peter Schreier, bass Karl Ridderbusch and conductor Bruno Amaducci.

Pianist Zadel Skolovsky will give a Carnegie Hall recital on Nov. 15. . . . Cellist George Neikrug joins the University of Texas Music Department this month. . . . The Indianapolis



NEWELL JENKINS directs the Clarion Concerts Orchestra in a first recording of works by Jan Dismas Zelenka, Czech baroque composer. The recording, which pairs two Zelenka pieces, is being issued by Decca this month.

## 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 Mischa Dichter, and violinists Pina Carmirelli and Kyung Wha Chung, the Leventritt Award winner. Vocalists debuting will be sopranos Sena Jurinac and Jeannette Zarou, mezzo-soprano Christa Ludwig, tenors John Alexander and James King, baritone Walter Berry, and bass Michael Langdon.

Other instrumental soloists will include pianists Gina Bachauer, Leonard Bernstein, Robert Casadesu, Van Cliburn, Arthur Gold and Robert Fizdale, Lorin Hollander, Rudolf Serkin and Andre Watts; violinists Yehudi Menuhin, David Nadien, David Oistrakh and Henryk Szeryng; 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 Schauler; mezzo-soprano Beverly Wolff; contralto Betty Allen; tenor Ernst Haefliger; baritone Gerard Souzay; and basses McHenry Boatwright and Arnold Voketaitis.

Miss Wolff, Haefliger and Souzay will appear in Berlioz's "Damnation of Faust," Miss Jurinac will sing Richard Strauss' "Four Last Songs" and appear with Miss Allen, Alexander and Boatwright in Beethoven's "Symphony No. 9." Miss Farrell, King and Langdon will be soloists in the first act of Wagner's "Die Walkure." Miss Ludwig and Berry will sing in Mahler's "Des Knaben Wunderhorn." William Steinberg will conduct the Berlioz work, with Leonard Bernstein listed for the other vocal programs.

## Promenade Concerts by BBC Enjoying Peak at Box Office

LONDON — The BBC-sponsored promenade concerts, now in the seventh week of the 73d season, have so far achieved the most successful box office in their history.

All concerts so far have enjoyed capacity audiences at the Royal Albert Hall which accommodates 7,000. Nine of the 51 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 proms concert.

Among new works in the programs this year were the "St. Luke Passion," by the young Polish composer Krzysztof Penderecki; "Et Exspecto Resurrectionem Mortuorum," by Olivier Messiaen (which the composer has advised can only be performed properly on a mountain-side); Benjamin Britten's new opera "The Burning Fiery Furnace," first performed and specially written for this year's Aldeburgh Festival, was given a specially mounted stage version, the first such staging attempted at the proms.

Stockhausen's work for three orchestras "Gruppen," and the young Soviet composer Andrey Volkonsky's work "Lament of

Schazi" were also included in the contemporary music coverage. Monteverdi, whose quarter century is being celebrated this year, was represented by extracts from his operas "Orfeo," "L'Arianna," and "Lincoronazione di Poppea," and selections from his madrigals. Resident conductor Sir Malcolm Sargent is unable to conduct this season because of illness.

## Bernstein, N. Y. to Begin 2-Week Tour

ANN ARBOR, Mich. — Leonard Bernstein and the New York Philharmonic began 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 "Inscapes" here. Canadian soprano Jeannette Zarou will be soloist in Mahler's "Symphony No. 4" on Tuesday and throughout the tour. Other September tour dates are: Chicago (14, 15); University of Illinois (17, matinee); Gary, Alta. (19); Vancouver (20, 21); Edmonton, Alta. (22); Winnipeg (23); London, Ont. (25); Toronto (26); Ottawa (27) and Montreal (29, 30). The tour closes Oct. 2 at Halifax, N. S.

# Artia Bartok, Flute Albums

KEARNY, N. J. — An album of Bartok quartets and a disk of flute music are being issued on Artia Records this month. The flute LP, which features Zdenek Bruderhans, includes a first listing for Hindemith's "Sonata for Flute and Piano." Other works are by Bach, Haydn and Messiaen. Harpsichordist Zuzana Ruzickova and pianist Pavel Stepan also perform on the set. The Prague Quartet plays the Bartok pieces.

A first listing for Milhaud's "Quartet No. 7" is paired with a Bartok quartet in a Parliament title by the Dvorak Quartet. The low price label also has Vaclav Smetacek conducting pianist Eva Bernathova and the Prague Symphony in Ravel and Bartok. Smetacek also conducts the Prague in Chopin and Liszt with pianist Frantisek Rauch.

Vaclav Neumann directs the Brno State Philharmonic in a Rousel album, while the Janacek Quartet performs Beethoven. The sixth Parliament album features cellist Josef Chuchro and pianist Alfred Holecek in Beethoven.

# Indy Receives \$2 Mil. Grant

INDIANAPOLIS — The Indianapolis Symphony will receive its \$2 million grant from the Ford Foundation as the result of a pledge by Lilly Endowment 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 initial payment of \$700,000 scheduled for December. The Indianapolis received a maximum grant of \$2.5 million from the foundation, part of the \$80.2 million granted last year to 61 orchestras in 33 States. Of the grant here, \$500,000 does not require matching. The \$2 million from Ford, which was to be matched by 1971, will not be distributed until 1976.

# Abilene Lists 6 New Artists

ABILENE, Tex. — Four international artists plus two new musical talents will headline the Abilene Philharmonic's 18th season Oct. 24-April 23.

Pianist Leonard Pennario will open the series Oct. 24. The second concert Nov. 28 will spotlight John Corigliano, concertmaster of the New York Philharmonic for 22 years. Corigliano is currently concertmaster of the San Antonio Symphony.

Two young performers, Elizabeth Thompson and Alan Smith, winners of the Abilene Philharmonic's 1967 Music Award Competition, will be featured on the Jan. 23 and Feb. 27 concerts respectively. Soprano Ingrid Bjoner, of the Metropolitan Opera, will appear March 12. The Philharmonic season will close April 23 with a concert of light classics and show tunes.

## BEST SELLING CLASSICAL LP's

| Billboard Award | This Week | Last Week | Title, Artist, Label & No.  | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No.   | Weeks on Chart |
|-----------------|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
|                 |           |           |   |                |           |           |  |                |
|                 | 1         | 1         | WEST MEETS EAST<br>Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)  | 11             | 22        | 20        | ORMANDY-PHILADELPHIA ORCH.'S GREATEST HITS<br>Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)  | 19             |
|                 | 2         | 2         | MAHLER: SYMPHONY NO. 8 (2-12" LP's)<br>Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)                           | 33             | 23        | 25        | LEONTYNE PRICE—PRIMA DONNA<br>RCA Victor LM 2896 (M); LSC 2896 (S)   | 50             |
|                 | 3         | 4         | ART OF DENNIS BRAIN<br>Seraphim IC 60040 (M); (No Stereo)   | 18             | 24        | 22        | THE WORLD OF CHARLES IVES<br>Philadelphia Orch. (Ormandy)/American Symphony (Stokowski)/New York Philharmonic (Bernstein), Columbia ML 6415 (M); MS 7015 (S) | 13             |
|                 | 4         | 5         | MAHLER: DAS LIED VON DER ERDE<br>James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)   | 29             | 25        | 24        | OLD TIMERS' NIGHT AT THE POPS<br>Boston Pops (Fiedler), RCA Victor LM 2944 (M); LSC 2944 (S)   | 8              |
|                 | 5         | 6         | ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES NO. 1, 4 & 6 (3-12" LP's)<br>BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo) | 15             | 26        | 38        | RODGERS: VICTORY AT SEA, VOL. 1<br>RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)   | 43             |
|                 | 6         | 3         | MY FAVORITE CHOPIN<br>Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)   | 77             | 27        | 28        | RACHMANINOFF: CONCERTO NO. 2 IN C FOR PIANO<br>Griffman/New York Philharmonic (Bernstein), Columbia ML 6034 (M); MS 6634 (S)                                 | 2              |
|                 | 7         | 10        | ORFF: CARMINA BURANA<br>New Philharmonic Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)   | 57             | 28        | 30        | BEETHOVEN: THE NINTH SYMPHONY<br>Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)                                     | 3              |
|                 | 8         | 8         | GERSHWIN: RHAPSODY IN BLUE<br>New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)  | 57             | 29        | 39        | BERNSTEIN CONDUCTS BARTOK<br>Gold & Frizdale/New York Philharmonic (Bernstein), Columbia ML 6356 (M); MS 6956 (S)  | 4              |
|                 | 9         | 9         | HOLST: THE PLANETS<br>New Philharmonic Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)   | 15             | 30        | 33        | ART OF GERALD MOORE<br>Various Artists, Seraphim 60044 (M); (No Stereo)  | 3              |
|                 | 10        | 12        | BERNSTEIN'S GREATEST HITS<br>New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)   | 14             | 31        | 40        | PUCCINI: LA RONDINE (2-12" LP's)<br>Moffo/Barironi/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)                     | 2              |
|                 | 11        | 7         | A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's)<br>NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)                       | 23             | 32        | 32        | SHOSTAKOVICH: EXECUTION OF STEPAN RAZIN/<br>SYMPHONY NO. 9<br>Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)                     | 30             |
|                 | 12        | 13        | HOROWITZ IN CONCERT (2-12" LP's)<br>Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)  | 21             | 33        | 34        | STOCKHAUSEN: MOMENTE<br>Various Artists/Radio Cologne Symphony (Stockhausen), Nonesuch H 1157 (M); H 71157 (S)   | 3              |
|                 | 13        | 11        | RAVEL: BOLERO/RHAPSODIE/LA VALSE<br>New York Philharmonic (Bernstein), Columbia ML 5293 (M); CS 6011  | 44             | 34        | 35        | DVORAK: SYMPHONY NO. 9 (New World)<br>New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)   | 16             |
|                 | 14        | 19        | BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's)<br>Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)                           | 19             | 35        | 31        | STRAVINSKY: SYMPHONY IN E FLAT, OP. 1<br>Columbia Symphony (Stravinsky), Columbia ML 6389 (M); MS 6989 (S)   | 8              |
|                 | 15        | 14        | PUCCINI: LA BOHEME (2-12" LP's)<br>Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)                                | 50             | 36        | 23        | BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN<br>New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)                           | 48             |
|                 | 16        | 15        | TCHAIKOVSKY: CONCERTO NO. 1<br>Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)  | 59             | 37        | 37        | MOZART: CONCERTOS 8 & 9<br>Vladimir Ashkinazy/London Symphony (Kertesz), London CM 9501 (M); CS 6501 (S)   | 4              |
|                 | 17        | 16        | RACHMANINOFF: SYMPHONY NO. 1<br>Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)   | 8              | 38        | —         | PUCCINI: TOSCA<br>Nilsson/Corelli/Fischer-Dieskau (Maazel), London A 4267 (M); OSA 1267 (S)  | 1              |
|                 | 18        | 18        | RACHMANINOFF: CONCERTO NO. 2<br>Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)                               | 27             | 39        | —         | MOZART PIANO CONCERTO NO. 15/SYMPHONY NO. 36<br>Bernstein/Vienna Philharmonic (Bernstein), London CM 9499 (M); CS 6499 (S)                                   | 1              |
|                 | 19        | 17        | WAGNER: DIE WALKUERE (5-12" LP's)<br>Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)   | 19             | 40        | —         | STRAVINSKY: L'HISTOIRE DU SOLDAT/PROKOFIEV: QUINTET FOR WINDS & STRINGS<br>Chamber Ensemble (Rozhdestvensky), Melodiya/Angel R 40005 (M); SR 40005 (S)       | 1              |
|                 | 20        | 29        | HISTORIC ORGANS OF EUROPE—SWITZERLAND<br>E. Power Biggs, Columbia ML 6255 (M); MS 6855 (S)  | 4              |           |           |  |                |
|                 | 21        | 21        | NIELSEN: SYMPHONY NO. 1<br>Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)  | 11             |           |           |  |                |

# Philly 60th N. Y. Opener Oct. 3

NEW YORK — A nonsubscription Carnegie Hall concert on Oct. 3 will open the 60th New York season of the Philadelphia Orchestra. The all-Beethoven program, conducted by Eugene Ormandy, music director, will have Anthony di Bonaventura as piano soloist.

# Houston Society Sets Wide Fare

HOUSTON — A recital series, a dance series and four extra events will be presented by Houston's new Society for the 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 recital series are pianist Lorin Hollander, Dec. 9; soprano Teresa Stratas, Jan. 18; pianist Lili Kraus, March 14, and pianist Gina Bachauer, April 22.

The four extra events are

Philadelphia Orchestra. The all-Beethoven program, conducted by Eugene Ormandy, music director, will have Anthony di Bonaventura as piano soloist.

The orchestra's 10 - concert Philharmonic Hall subscription series opens on Oct. 17 with a program including Mahler's "Symphony No. 10." Lorin Maazel will conduct a Jan. 30 non-subscription Carnegie Hall program with violinist Itzhak Perlman as soloist.

Guest soloists for the subscription concerts will be pianists Daniel Barenboim and Gary Graffman; violinists Isaac Stern, Nelli Shkolnikova and Norman

Mantovani and His Music, Nov. 11; Manitas De Plata, flamenco guitarist, Nov. 25; Theodore Bickel, Feb. 24, and Andres Segovia, classical guitarist, March 21.

Carol; sopranos Judith Raskin and Veronica Tyler; mezzo-soprano Maria Lucia Godoy; contralto Maureen Forrester; tenors Richard Lewis and George

Shirley; bass-baritone Norman Treigle; and bass Thomas Paul. In addition to Maazel, guest conductors will be Leopold Stokowski and Istvan Kertesz.



HAROLD LAWRENCE, left, director of Mercury's classical division, confers at the firm's recent New York distributor meetings with, from left, Harvey Snyder of the classical division, John Domanian, Philips national promotion director and Lou Simon, Philips national product manager.

# International News Reports

## Decca, Ltd. Unwraps Deramic Sound System for Distributors

By NIGEL HUNTER

LONDON—The new Deramic 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 70's," the Deramic 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 fore 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 low volume.

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

### 6 Deram LP's

The initial DSS release will be six Deram 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 "Strings in the Night," "Voices in the Night," "Latin in the Night," etc.

Demo albums containing cuts from these six LP's 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 be stationary between the two speakers.

It was impressed on the conference that DSS was in no way a rival or competitor for Decca's Phase 4 stereo series. The latter will continue to cater for the connoisseur who wishes to sit down and listen to music.

### Big Ad Drive

Supporting the launch of the Deramic Sound System will be press and display advertising and leaflets, and Decca is hoping for a maximum amount of airplay for the first DSS LP's over BBC Radios 1 and 2.

In his opening address of welcome, Decca director W. W. Townsley drew attention to the world-wide success of the Deram label during its year's existence.

Townsley 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 964,000, and his current success "Last Waltz." The RCA Victor "Sound of Music" soundtrack LP had also passed the million mark.

Decca's own and affiliated classical repertoire received a prominent spotlight during the course of the conference. The opera presentation centered on the theme that the company had the finest opera catalog in the world.

The impact of the Richard Strauss "Salome" on the recording world in 1962 was recalled when details were given of the November release of his "Elektra," starring Birgit Nilsson, Regina Resnik, Marie Collier and the Vienna Philharmonic under Georg Solti.

The first opera featuring Joan Sutherland from Decca for a year is "Beatrice De Tenda," by Bellini, released this month. The soprano is also involved in hitherto unrecorded arias from operas by Montezuma, a Handel contemporary, and both this album and the Bellini teamed here with her husband, conductor Richard Bonyngue.

The young Greek soprano Elena Suliotis, who participated in Decca's complete recording of Verdi's "Nabucco," also stars in the October release of the new recording of Mascagni's "Cavalleria Rusticana," with Mario Del Monaco and Tito Gobbi. She will be featured in a special BBC TV program Oct. 20.

Classical promotion manager Jack Boyce told the conference that the Decca label alone offered 106 complete operas, 50 opera highlight albums and 57 operatic recitals.

Boyce also cited the Sept. 27 publication of "Ring Resounding," by John Culshaw, departing Decca classical recording manager who supervised the complete recording of Wagner's ring opera cycle.

RCA Victor label manager Bob Angles concentrated on the label's 24 solo pianists, taking in 18-year-old Peter Serkin, 82-year-old Artur Schnabel and Duke Ellington.

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

## 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 business with a major drive on the classical market through a new full-price stereo-only series, *Virtuoso*, which bows Oct. 25.

This was one of the major features to emerge from the company's annual sales conference held here Sept. 8 in the Europa Hotel.

But the company is also de-

termined to build its share of the pop market. Pye managing director Louis Benjamin said his company has captured high-selling artist Val Doonican from Decca.

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

### 180 Attend

More than 180 attended the

one-day conference, including 51 sales representatives, 8 area managers, 11 area supervisors and 6 depot managers plus 16 of Pye's licensees from 12 Continental countries. Warner-Reprise executives Mike Maitland, Phil Rose and Joel Freidman were also present.

Following an introduction by general manager Leslie Cocks, the Pye chief emerged from one of the company's vans to address the conference. The van remained on the platform throughout the conference as a backdrop to the speakers.

In his address to the conference delegates, Benjamin said that home sales for the year ended March this year had increased by 13 per cent over the previous year and that Pye's sales in Ireland had a "phenomenal percentage increase of 40 per cent over the previous year."

### Cassette Market

Turning to the cassette market, he said it was the company's policy to license repertoire on a nonexclusive basis to any reputable company which could expose the catalog. But Pye was not going to manufacture cassettes itself until "this particular market has

(Continued on page 66)

## Color TV Catches Fancy of 500,000 at German Exhibit

By WOLFGANG SPAHR

BERLIN—Color TV receivers stole the show at the German Radio and TV exhibition attended by 500,000. Miller International of Hamburg was the only German record company with its own exhibition stand which featured its budget line labels, Europa (\$1.25) and Somerset (\$2.70).

The emphasis on color TV, however, derived principally from the spectacular showcase of international recording talent presented on Aug. 26 and transmitted to 12 European countries.

Artists featured included Juliette Greco (Philips), Mahalia Jackson (Odeon), Al Martino (Electrola), Esther and Abi Ofarim (Philips), Freddy Quinn and Bert Kaempfert (Polydor).

German producers presented the latest singles recordings by Peter Beil (CBS, Rex Gildo (Ariola), Gitte (Electrola), Peggy March (RCA) Vicky (Philips), Nina Lizell (Metronome) and Wencke Myhre (Polydor) who made a big impression with her song, "Komm Allein."

The German record industry's public relations association, Arbeitsgemeinschaft Schallplatte, entertained 800 music industry guests at the Hilton Hotel at a midnight party hosted by the organization's chairman, Gunther Braunlich (Teldec) and deputy chairman Leif Kraul (Metronome).

Graunlich said, "I am very satisfied with our work. The co-operation between Radio Free Berlin and ARD (the associated radio institutions of the Federal Republic of Germany) has been excellent."

Miller International reported concluding a number of business transactions during the run of the exhibition. For the most part, however, record industry's representatives were present as observers.

Said Peter Meisel of Hansa, "As far as doing business is concerned, nobody of any interest showed up. But at least the color TV spectacular should help restore Berlin's reputation as a show business center."

Hamburg's Stigwood-Yaskiel International invited artists and producers to a reception at the Hotel Arosa and outlined its plans to extend operations, notably in collaboration with Philips with whom a new contract was recently signed.

## 26TH BEETHOVEN FEST IS BEING HELD IN BONN

BONN—The 26th annual Beethoven festival is being held in Bonn—Beethoven's birthplace—from Sept. 16-Oct. 5. A varied selection of Beethoven's music is being presented by internationally known conductors, instrumentalists and singers.

Igor Markevitch directed the Orchestra of Bonn's Beethoven Hall in an opening performance of the Ninth Symphony. Other directors include Hubert Brings, Volker Wangenheim, Sergiu Celibidache (of the Radio Stockholm Symphony), Mario Rossi (of the Orchestra Sinfonica della RAI Turin), Anton Lippe, Jean Fournet (of the Netherlands Radio Philharmonic Orchestra).

Instrumentalists include Robert Casadesu, Geza Anda and Andor Foldes, piano, and Valerie Klimov, violin. Singers include Agnes Giebel, Anna Reynolds, Ernst Haefliger, Martina Arroyo, Norma Procter and Kieth Engen.

The Hungarian String Quartet is featured, along with the Philharmonic Orchestra of the Netherlands Radio and the choir of St. Hedwig's Cathedral in East Berlin (singing *Missa Solemnis*).

## Subscription Offerings Get Big Sales Push by Electrola

COLOGNE — Electrola is beginning heavy sales promotion for five subscription offerings for the new season, including two Europe-wide subscription releases which it is organizing on behalf of EMI.

The Electrola offerings are headed by a 10-LP album of the complete string quartet compositions by Ludwig van Beethoven, performed by the Hungarian String Quartet. The subscription price is \$31.27, compared with the regular price of \$62.50. The album has received the Grand Prix du Disque of the Academie Charles Cros and the Grand Prix du Discophiles.

Electrola is keying sales promotion for the album to the appearance of the Hungarian String Quartet in West Germany during September and October.

Electrola is offering the recording of the performance by Gerald Moore at his farewell tribute in London's Royal Festival Hall last Feb. 20. The

unusual recording includes numbers by Victoria de los Angeles, Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, accompanied by Moore. The Gerald Moore tribute album is priced at \$9 (regular price \$12.50).

Anneliese Rothenberger and Nicolai Gedda have recorded the first complete stereo performance of Franz Lehard's operetta "Land des Lechels." The album anticipates the 20th anniversary next year of Lehard's death. The subscription price is \$7.25 (\$10.50).

For EMI's European affiliates, Electrola is organizing the Willibald Gluck's opera "Orfeo Ed Euridice" and "Aida." The popular Gluck opera has the Vienna version (in the Italian language) with Grace Bumbry (Orfeo), Anneliese Rothenberger (Euridice), Ruth Margret Puetz (Amor), the Leipzig Gewandhaus Orchestra and the Leip-

(Continued on page 66)



INTERNATIONAL GUESTS, Pye management executives and field force at Pye Records annual conference in London.

# Three More Companies Join Singles Revolution in France

By MIKE HENNESSEY

PARIS—More French record companies are joining the swing to singles (Billboard, Sept. 16). At their annual congresses both Vogue and Polydor announced plans for new lines of singles and Pathe-Marconi has already released "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 Pathe-Marconi at present will confine single releases to their foreign repertoire, continuing to release local recordings in EP form. Vogue's singles, however, will embrace both French and 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 singles bandwagon. A&R manager Jean Fernandez said Barclay will continue to resist the efforts to impose singles on the French market. "We realize that it must come sooner or later, but our aim is to maintain the dominance of the EP for as long as possible," he said.

At the annual Polydor congress, held on Sept. 1, Andre Poulain, head of the international catalog, revealed plans to introduce a new series of singles with full color sleeves retailing at 6 francs 50 (\$1.30). First releases will include "Cold Sweat," by James Brown and "Come Down to My Boat," by Every Mother's Son.

Other congress highlights:

## Polydor

This company's main sales offensive in the classical field will be based on the Deutsche Grammophon subscription sets. The subscription offer, open from Sept. 1 to Jan. 15, 1968, includes the complete symphonies and concertos of Tchaikovsky on seven disks, selling at 165 francs (\$33) instead of 244 francs (\$48.80); Mozart's "Don Giovanni", a four-disk set selling at 95 francs (\$19) instead of 140 francs (\$28); a three-disk set of Haydn's "The Seasons" at 75 francs (\$15) instead of 105 francs (\$21); and an 11-disk set of the complete symphonies of Bruckner for 225 francs (\$45) instead of 384 francs (\$76.80).

An introductory album of short pieces by Tchaikovsky, conducted by Herbert Von Karajan, will retail at 10 francs (\$2) and is expected to reach the 10,000 sales mark.

Lucien Ades, whose production is distributed by Polydor, introduced a new series of Walt Disney records for children, complete with illustrated booklet, which will sell for 6 francs 50 (\$1.30).

Jacques Bedos, a&r director, reported that Polydor's top-selling EP this year was "Lara's Theme" from the film "Dr. Zhivago" sung by John William. William was now recording the French version of the Dean Martin hit "Little Old Wine Drinker Me," published by Editions Continentales.

# WB-Reprise 'Turns on' at Parley

LONDON — Warner Bros.-Reprise held an international convention here Sept. 7 for its overseas licensees. It was held the day prior to the Pye conference and at the same venue, as both companies share several licensees in Europe and elsewhere. Pye issues the Warner-Reprise catalog in the U. K.

The international audience was given a breakdown of the firm's new and forthcoming product through the "Turn On—Tune In" film already screened to the Warner-Reprise sales force throughout America.

Among the guests were representatives of Vogue, France; Negram, Holland; Hispavox, Spain; Pye, New Zealand; Vogue, Belgium; Melodi, Turkey; Norsk Phonogram, Norway; Deutsche Vogue, Germany; Ariola, Austria; Finlevy, Finland; RCA Italiana, Italy, and Philips-Sonora, Sweden.

A surprise guest was EMI managing director Ken East, who attended at the invitation of Warner-Reprise President Mike Maitland.

Items in the film which created particular interest were

On the subject of the Common Market, commercial manager Henri Belolo said that when the tariffs were removed some importation of German product into France could be expected because German prices were lower. But Polydor, with branches throughout Europe and a special wholesaler in Frankfurt handling import-export business between Germany and France, would not be affected.

There were no plans to reduce the price of Polydor's classical product, despite price cutting in other quarters of the French record industry. It was felt that the renowned Prestige line with its de luxe packaging would continue to find a ready market at 34 francs 90 (\$6.98).

## Pathe-Marconi

Pathe-Marconi has slashed the retail cost of its various classical lines by 20-25 per cent to bring prices into line with those obtaining in Germany.

The series, Plaisir Musical, now sells at 20 francs (\$4) instead of 25 francs (\$5) and the de luxe line, Angel, is retailing at 35 francs (\$7) instead of 39 francs (\$7.80).

From Oct. 1, standard classical albums featuring a single artist will sell at 25 francs (\$5) and recordings of choirs, symphonies, concertos and chamber music will be available at 30 francs (\$6) instead of 37 francs (\$7.40).

New releases available at these prices will include the complete piano works of Ravel by Samson Francois, the opera "Aida," Gluck's "Orpheus" and Borodin's "Prince Igor."

Pathe-Marconi, which now has 32 cassettes on the market, is introducing another four titles, including Vol. 2 of the big hits of Gilbert Beaud, Vol. 2 of the big hits of Enrico Macias, an album of the golden years of French music hall and a compatible album of Viennese waltzes by Franck Pourcel.

## Vogue

The annual Vogue congress at the company's headquarters in Villeteuse united Vogue executives of the French, Swiss, German and Belgian companies under the chairmanship of Leon Cabat.

The impact of the Common Market on the record industry was discussed at length and plans were revealed for a determined entry into the singles market.

Vogue, it was reported, was enjoying strong sales with "Jackson," by Nancy Sinatra and Lee Hazlewood, the recent releases by Antoine, Les Charlots, Francoise Hardy, Dionne Warwick, Petula Clark and the Rocky Roberts recording of "Stasera Mi Butto," which had enjoyed tremendous success in Italy.

The company planned intensive promotion on Sullivan, who was shortly to record in German.

Currently making a big impact in France were "Light My Fire," by the Doors, "I Dig Rock 'n' Roll Music," by Peter, Paul and Mary and Dean Martin's "Chapel in the Moonlight."

It was announced that distribution of French Vogue product in Canada, formerly handled by Francodisc, would be undertaken by the new Warner-Reprise Canadian setup from Oct. 1. It was also announced, following the visit of Warner-Reprise president Mike Maitland and international manager Phil Rose to Paris, that the contract between Warner-Reprise and Vogue had been extended for a long term.

the forthcoming Sammy Davis Jr. album of the "Dr. Dolittle" film material, the soundtrack LP of "Camelot," which has its London premiere in October, and, due for release next year, the film LP of "Finian's Rainbow," featuring Pet Clark and Tommy Steele.

The Peter, Paul and Mary LP, "Album 1700." Already getting big sales action here, is the company's 500th pop album since operations began. An elite 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 Martin Coronado Hall in the General San Martin Municipal Theatre. Each record label will be represented by various interpreters. RCA: Palito Ortega, Violeta Rivas, Nacho Paz, Juan Ramon, and Barbara and Dick; CBS: Leo Dan, Sandro and Herman Figueroa Reyes; Odeon: Yaco Monti and Requito Gonzalez; Microfon: Nestor Fabian and Siro San Roman; Philips:

Las 4 Voces; Dis Jockey: Pepito Perez.

The orchestral group alternately will be directed by Lucio Milena, Horacio Malvicino, Oscar Toscano and Armando Patrono. Twenty unpublished songs will be presented, and a jury composed of 10 with musical backgrounds, will pick the winning theme, which will be awarded a first prize of 300,000 Argentine pesos and the "Silver Obelisk."



4th edition  
of the  
national

## FESTIVAL OF ROSES

ROME,  
Oct. 3-5, 1967

**Message no. 6 to musicmen:**

Also LOS BRAVOS (Columbia Espanola-Tiffany), NINI ROSSO (Durium), LES SURFS (Festival-CGD), JULIE ROGERS (Philips) will participate in the Festival of Roses.

They will receive a full exposure in Italy through a three night radio and TV airing on national networks.

They will receive a strong promotion just when the summer hits exhaust their sale push and the market demands fresh releases.

YOU, THE MUSIC MAN, COME TO ROME AND ATTEND THE ONLY "HAPPENING" OF THE ITALIAN MUSIC FALL.

Check Billboard Aug. 12 issue (page 61) and contact:

I.S.A.—Piazzale Clodio 61—  
Rome, Italy. Telephone: 35.39.96  
General Manager: Maria Luisa Pisan.

## VENICE

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

**"VENEZIA NO" (non cambia mai)**  
— Venice Never Changes —  
and  
**"NIGHT GONDOLA SERENADE"**

For dealings and requests of sample records, please apply to:

**PEER EDIZIONI MUSICALI srl.**  
Piazzetta Pattari 2, I 20122 Milano, Italy  
Tel.: 864.038

# Television in Mexico a Picture Of Strength for Record Artists

By KEVIN KELLEGHAN

MEXICO CITY—Television has become the principal showcase for recording artists here. Although there are only 2,000,000 sets in the country, several record companies spend more on TV programs than any other medium to advertise product and promote talent.

Although color is limited now only to filmed series imported from the U. S., network executives promise live color broadcasts of variety shows before January.

Song, dance and joke shows are the staple of live programming in prime time. Almost every artist who appears mouths to playback his or her hit.

All of the prime-time variety shows are performed live for studio-jammed audiences free. As many as a thousand teenie-boppers cram "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 enjoy guaranteed minimum built-in ratings during prime-time half-hour programs.

And producers in an effort to change the monotony of the same set week after week have convinced sponsors to pour thousands of additional pesos into location tapings.

Crews, artists, remote control units and designers travel hundreds of miles to a "typical" colonial setting to tape an expensive hour for delayed broadcast.

These tapes are bicycled to 17 provincial stations operating independently of the coast-to-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 and San Antonio where the Mexican network operates partially owned affiliates.

Time on the air in the low-rated morning hours is filled with newcomers who sing during

long talk shows interspersed with mariachi presentations.

Capitol, Musart and Orfeon maintain shows every week, showcasing local talent and pushing latest releases.

A top-rated program, "Nescafe," hires every foreign singer who comes here for a minimum of two shows. Marlene Deitrich, Johnny Mathis, Vic Dana and a host of others have received as much as \$5,000 (a large sum in Mexico) for each performance.

Several artists who've been hot at the moment are offered their hour for a one-man show. Trini Lopez and Raphael each broke rating records with specials.

With the weekly 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 on the screen to interpret the patter.

"Frank Sinatra: A Man and His Music" was aired in a special to a top rating. It was repeated several weeks later due to a flood of mailed requests. Part II was offered: there was no explanation why Part I had not been aired first.

Newspapers ballyhoo semi-annual subscription raffles with three-hour specials on Saturday afternoons, presenting as many as 50 recording artists, groups and orchestras.

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

Television, still relatively inexpensive here (\$5,000 for a half hour, network, live program) is one of the quickest methods to get a new name or new disk before the public. Although the programs follow a monotonous formula, they continue in popularity among the record-buying masses.

# 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 in London, Holland, Scandinavia, Germany and France, and announced brisk activity by Palette artists in foreign markets.

In London, Kluger met Geoffrey Heath of Good Music and Derek Everett of CBS to plan new releases of Palette artists Andre Brasseur, the Mertens Brothers, the Pandemonium and the Loot, whose records are released in the U. K. by CBS.

Kluger also met RCA's Jack Heath and negotiated a deal for the release of the new Waikiki's album in Britain on RCA. The album, "The Waikiki's Golden Hits," will also be released in Japan and in the U. S. A. on Kapp.

Further London meetings involved Ashley Kovak, manager of Donovan, with whom Kluger discussed plans for promotion of the artist in the Benelux countries, and Cyril Shane of Shapiro-Bernstein, from whom Kluger acquired Benelux rights of an important movie theme which will be recorded by the Mertens Brothers.

Kluger then visited Holland with Mr. J. Tybergheim of Artone, Belgium, to discuss with Funkler's Pete Felleman the exploitation of 20 new albums which Palette will release this fall.

In Scandinavia Kluger met executives of the Sonet group which has released the first single in Scandinavia of the Loot, the Palette group which recent had a three-week tour of the Scandinavian countries.

From there Kluger traveled

to Frankfurt, Cologne and Hamburg. In Cologne he had an important meeting with Deutsche Vogue executives to arrange concentration of promotion on Andre Brasseur's new vocal single, and singles by Will Tura, the Loot and Dee-Dee. Deutsche Vogue will also introduce the Palette album line in Germany.

In France Kluger met Roger Maruani of Festival Records, Palette's French distributors, and representatives of CBS Records and various publishing companies.

Meanwhile in Belgium Palette has scored a big sales success with its summer promotion competition for dealers, in particular with the Will Tura single, one of the records featured in the contest, which has sold 30,000 copies in seven weeks. There is also good reaction to new releases by Roy Orbison, the Troggs, Gigliola Cinquetti and Simon and Garfunkel.

Palette is now preparing a new album series, Color in Dance with the simultaneous release of 10 different LP's and plans a big promotion campaign to launch the new series in the Benelux countries. The company will also do strong promotion on the new Mertens Brothers album, which includes the titles "Jerusalem," "Beat The Clock" and "My World Fell Down," and on the new "Los Mayas in Japan" album, which includes some important Japanese copyrights.

Pierre Meyer of World Music will shortly visit London to discuss TV promotion in Belgium and Holland for a number of British artists, with special emphasis on Donovan.

# Pye to Bow New Classical Label

• Continued from page 64

settled down and honest appraisal can be made for the future." "But we must always be prepared to move quickly if and when the whole situation becomes a little clearer."

Benjamin revealed that selected items of the Pye catalog, not currently on sale, were to be issued through EMI's World Record Club.

"We feel that long-term benefits can be achieved by both EMI and ourselves in promoting certain product in this fashion," he said.

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

The series will be in a new format with a label symbol featuring Paganini, the famous violin virtuoso of the mid-19th century.

The albums will be packaged in heavy board sleeves with a linen texture finish.

Calling him the "Father of Modern Opera," he used baroque composer Monteverdi to explain his theme on repertoire.

The 400th anniversary of his birth, taking place this year, had stimulated new interest in the composer. To celebrate this, three albums of his works were being issued on Collector. One by the Goldsboro Ensemble is now available. The next, in the October release, features the John Holborn Chorale.

Another forthcoming LP features songs by American composer Charles Ives sung by Marni Nixon, Alexandra Kerr and Gerard Sharman.

## Top Brass Series

Discussing the company's Top Brass series, Auger said that this Golden Guinea line will continue. He explained the background behind the U. K.'s 10,000 brass bands operating a competition league culminating each year with a concert of the top five or six bands at London's Albert Hall.

A recording of this year's concert was being made and the highlights will be featured on a full-price stereo album.

General sales manager Roy O'Dwyer outlined a special incentive scheme for representatives.

A 25-day cruise for two to South Africa on the liner Edinburgh Castle returning from Cape Town in the Windsor Castle is the top prize in the six-week program. The prize goes to the representative achieving the highest sales over his quota between Sept. 4 and Oct. 14.

Representatives were given details of their quotas in sealed envelopes during the presentation and were later shown a film describing the amenities and attractions of the cruise.

Second prize in the sales contest is seven days in Madrid with a weekend in Paris as third prize.

All representatives achieving their quota get an engraved tankard.

Assistant sales manager Nick Foakes unveiled the September album product on the Pye, Marble Arch and Golden Guinea labels.

Foakes said that among the albums coming on Pye, the cream of the issue was undoubtedly the new Pet Clark album, "These Are My Songs." Other albums to be pushed are "Something Else" by the Kinks and "Hipsters, Flipsters, Finger Poppin' Daddies" by Geno Washington and the Ram Jam Band.

Spearheading the releases on the budget Marble Arch label is a collection of hits from Donovan titled "Universal Soldier" plus "Stars of '67," which was Sandie Shaw's "Puppet on a String" and Geno Washington's "Michael." Other albums on the label are Volume Two of "A Golden Age of Donegan" by Lonnie Donegan, "You Never Can Tell" by Chuck Herry and "I'm Moving On" by Max Bygraves.

Export manager Harry Castle said a new agreement with Vogue France had been signed recently.

## Electrola Push

• Continued from page 64

zig Radio Choir under Vaclav Neumann.

Orfeo is priced by subscription at \$9.50 (\$12.50).

The Aida album is recorded with Birgit Nilsson, Grace Bumbry, Franco Corelli and the choir and orchestra of the Rome Opera under Zubin Mehta.

# Top Seller Father Cue Cuts Albums for Cap. in Mexico

MEXICO CITY — Author and artist of "Mi Cristo Roto," Father Ramon Cue, arrived here to make new LP's at Capitol, visit his family and offer religious conferences.

"Mi Cristo Roto" was Mexico's top best-seller in 1966, an unusual attainment as talk records rarely cause interest.

Capitol Records has asked for an English language translation of the disk, Father Cue revealed. The disk is offered on three different trademarks here and two in Venezuela, though Capitol's LP is the only recording.

## Iturralde Signs Hispavox Pact

MADRID — Hispavox has signed Spanish jazz saxophonist Pedro Iturralde to an exclusive contract and will shortly release an album, "Flamenco-Jazz," recorded in the Hispavox Madrid studios.

Iturralde, who since 1960 has appeared regularly with his own group at the Whisky Jazz Club in Madrid, last year was a member of the international all-star jazz orchestra which played a concert in London's Playhouse Theater, organized by the European Broadcasting Union.

For his first Hispavox album, which features a musical blend of flamenco and jazz, Iturralde (tenor and soprano sax) was backed by Paul Grassl, Eric Peters, Peer Paulboris, Nuccio Intrisano and Paco de Antequera.

ing with Father Cue reading his own poetry.

The poem is based on Father Cue's emotional impressions after gazing at a 17th Century crucifix he found, in deteriorated condition, in Andalusia. The crucifix, for which he paid \$13, formed the basis of the religious meditations contained in the poem "My Broken Cross" which broke Capitol sales records in 1966.

Musart Records offered a facsimile of the broken cross together with its de luxe album when Musart released its version here with a musical background.

During a press conference at Capitol, Father Cue was given a facsimile of the broken cross on a velvet background by Capitol executives as a remembrance of his trip here and honoring his first place in sales in 1966.

Father Cue, who was born in Mexico but has lived in Spain since the age of ten, is a Jesuit priest who entered the seminary at the age of 17.

In Spain he is an author, TV personality and poet as well as record artist. He's made 3 disks in Spain, all on 7 inch records at 33 1/3 rpm for Gramophone.

He's planning a disk based on one of his literary efforts, "My First Mass."

All royalties received from the sale of the disks have been turned over to his Jesuit superior, who spends the money on charities in Spain.

## ARGENTINA

(Courtesy Escalera a la Fama)  
\*Denotes local origin

| This Week | Last Week | Week                    | Week   | Title | Artist |
|-----------|-----------|-------------------------|--|-------|--------|
| 1         | 3         | QUE PASARA              | Palito Ortega (RCA)—Fermata  |       |        |
| 2         | 2         | MI AMOR MI AMIGO        | *Barbara & Dick (Vik); Marie Laforet (Music Hall); *Icasto 6 (Disc Jockey)—Odeon   |       |        |
| 3         | 5         | ES LA LLUVIA QUE CAE    | Los Iracundos (RCA); Rokes (RCA)—Relay   |       |        |
| 4         | —         | TRISAGIO DE SOLTERO     | *Napoleon Puppy (CBS); Los Wawanco (Odeon)   |       |        |
| 5         | 1         | VAMOS A LA CAMA         | *Las Ardillitas (CBS); Areta-Baratas-Rebollo-Moro (Quinto); *Victorlita (Vik)—Milrom   |       |        |
| 6         | 6         | PROPIEDAD PRIVADA       | Rosamel Araya (Disc Jockey)  |       |        |
| 7         | 8         | SILENCE IS GOLDEN       | Tremeloes (CBS); Las Estaciones (Philips)  |       |        |
| 8         | 4         | MUSIC TO WATCH GIRLS BY | Andy Williams (CBS); Ray Charles Singers (Tonodisc); Brass Wynds (Music Hall); *Malvicino (Microfon); Willie Bobo (Verve); Xavier Cugat (Odeon); *Icasto 6 (Disc Jockey)—Relay |       |        |
| 9         | —         | SUMMERTIME              | Billy Stewart (Microfon)   |       |        |
| 10        | 10        | CELOSO                  | Los Pancho (CBS); Jose Feliciano (RCA); Olega Guillot (Music Hall)—Edami   |       |        |

## AUSTRALIA

(Courtesy Modern Melbourne)

| This Week | Last Week | Week                           | Week                                | Title | Artist |
|-----------|-----------|--------------------------------|-------------------------------------|-------|--------|
| 1         | 2         | SAN FRANCISCO                  | Scott McKenzie (CBS)—Associated     |       |        |
| 2         | 3         | THEME FROM THE MONKEES         | Monkees (RCA)—Tu-Con                |       |        |
| 3         | 7         | A WHITER SHADE OF PALE         | Procol Harum (Deram)—Essex          |       |        |
| 4         | 4         | UP, UP AND AWAY                | 5th Dimension (Liberty)—Belinda     |       |        |
| 5         | 1         | ALL YOU NEED IS LOVE           | Beatles (Parlophone)—Northern       |       |        |
| 6         | —         | DON'T SLEEP IN THE SUBWAY      | Petula Clark (A&T)—Leeds            |       |        |
| 7         | 6         | THEME FOR A NEW LOVE           | Davy Jones (Astor)—Tu-Con           |       |        |
| 8         | —         | TO LOVE SOMEBODY               | Bee Gees (Spin)—Belinda             |       |        |
| 9         | —         | DAY I MET MARIE                | Cliff Richard (Columbia)—Col. Cont. |       |        |
| 10        | 5         | IN THE CHAPEL IN THE MOONLIGHT | Dean Martin (Reprise)—Albert        |       |        |

## BRITAIN

(Courtesy Record Retailer)  
\*Denotes local origin

| This Week | Last Week | Week                            | Week   | Title | Artist |
|-----------|-----------|---------------------------------|--|-------|--------|
| 1         | 1         | LAST WALTZ                      | *Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)                    |       |        |
| 2         | 2         | I'LL NEVER FALL IN LOVE AGAIN   | *Tom Jones (Decca)—Tyler (Peter Sullivan)                                |       |        |
| 3         | 3         | SAN FRANCISCO                   | Scott McKenzie (CBS)—Dick James (Lou Adler/John Philips)                 |       |        |
| 4         | 4         | EXCERPTS FROM A "TEENAGE OPERA" | Keith West (Parlophone)—Robbins (Mark P. Wirtz)                          |       |        |
| 5         | 15        | LET'S GO TO SAN FRANCISCO       | Flowerpot Men (Deram)—Carter-Lewis (Carter-Lewis)                        |       |        |
| 6         | 10        | ITCHYCOO PARK                   | *Small Faces (Immediate)—Avakak/Immediate (B. Marriot/R. Lane)           |       |        |
| 7         | 6         | EVEN THE BAD TIMES ARE GOOD     | *Tremeloes (CBS)—Skidmore (Mike Smith)                                   |       |        |
| 8         | 12        | HEROES AND VILLAINS             | Beach Boys (Capitol)—Immediate (Beach Boys)                              |       |        |
| 9         | 7         | JUST LOVING YOU                 | Anita Harris (CBS)—Chappell (Mike Margolis)                              |       |        |
| 10        | 8         | WE LOVE YOU DANDELION           | *Rolling Stones (Decca)—Variety (Andrew Oldham)                          |       |        |
| 11        | 9         | I WAS MADE TO LOVE HER          | Stevie Wonder (Tamlam-Motown)—Jobete                                     |       |        |
| 12        | 5         | THE HOUSE THAT JACK BUILT       | *Alan Price Set (Decca)—Alan Price (Alan Price)                          |       |        |
| 13        | 23        | REFLECTIONS                     | Diana Ross & the Supremes (Tamlam-Motown)—Jobete/Carlin (Holland/Dozier) |       |        |
| 14        | 14        | DAY I MET MARIE                 | *Cliff Richard (Columbia)—Shadows (Norrie Paramor)                       |       |        |
| 15        | 13        | ALL YOU NEED IS LOVE            | *Beatles (Parlophone)—Northern (George Martin)                           |       |        |
| 16        | 27        | THERE MUST BE A WAY             | —Frankie Vaughan (Columbia)—Chappell                                     |       |        |
| 17        | 11        | PLEASANT VALLEY SUNDAY          | Monkees (RCA Victor)—Screen Gems Douglas F. Hatfield                     |       |        |
| 18        | 22        | YOU KEEP ME HANGING ON          | Vanilla Fudge (Atlantic)—Carlin  |       |        |
| 19        | 18        | BURNING OF THE MIDNIGHT LAMP    | Jimi Hendrix Experience (Track)—Schroeder-Stamp-Lambert                  |       |        |

|    |    |                             |   |
|----|----|-----------------------------|---|
| 20 | 40 | FLOWERS IN THE RAIN         | *Move (Regal-Zonophone) Essex (Denny Cordell)                 |
| 21 | 19 | CREEQUE ALLEY               | Mamas and the Papas (RCA Victor)—Dick James (Lou Adler)       |
| 22 | 28 | BLACK VELVET BAND           | Dubliners (Major Minor)—Scott Solomon (Tommy Scott)           |
| 23 | 44 | HOLE IN MY SHOE             | Trafalce (Island)—Island (Wilson)                             |
| 24 | 24 | THERE GOES MY EVERYTHING    | Engelbert Humperdinck (Decca)                                 |
| 25 | 17 | GIN HOUSE                   | Amen Corner (Deram)—Carlin (Noel Walker)                      |
| 26 | 16 | DEATH OF A CLOWN            | *Dave Davis (Pye)—Carlin (Ray Davies)                         |
| 27 | 25 | YOU ONLY LIVE TWICE/JACKSON | Nancy Sinatra (Reprise)—United Artists                        |
| 28 | 21 | IT MUST BE HIM              | Vikki Carr (Liberty)—Screen Gems (D. Farthing Hatfield)       |
| 29 | 20 | UP, UP AND AWAY             | Johnny Mann Singers (Liberty)—Carlin (Jack Tracy)             |
| 30 | 26 | A BAD NIGHT                 | *Cat Stevens (Deram)—Cat (Mike Hurst)                         |
| 31 | 31 | FIVE LITTLE FINGERS         | Frankie McBride (Emerald) Moss-Rose (Tommy Scott)             |
| 32 | 42 | GOOD TIMES                  | Epic Burdon and Animals (MGM)—Schroeder Slamina (Tom Wilson)  |
| 33 | 41 | THE WORLD WE KNEW           | Frank Sinatra (Reprise)—Copyright Control (Jimmy Bowen)       |
| 34 | 29 | 007—Desmond Dekker          | (Pyramid)—Island (Leslie Kong)                                |
| 35 | 30 | TRAMP                       | Otis Redding-Carla Thomas (Stax)—Sparta (Jim Stewart)         |
| 36 | 33 | SOUL FINGER                 | Bar Kays (Stax)—Tee Pee                                       |
| 37 | 43 | RELEASE ME                  | *Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell) |
| 38 | 32 | SHE'D RATHER BE WITH ME     | Turtles (London)—Robbins (Joe Vissert)                        |
| 39 | 45 | SOMEWHERE MY LOVE           | Mike Sames Singers (HMV/POP)—Robbins (Walter Ridelv)          |
| 40 | 38 | YOU'RE MY EVERYTHING        | —Temptations (Tamlam-Motown)—Jobete Carlin (Norman Whitfield) |
| 41 | —  | FROM THE UNDERWORLD         | *Herd (Fontana)—Warlord (Steve Rowland)                       |
| 42 | 50 | THINGS GET BETTER           | Eddie Floyd (Stax)—Carlin (Jim Stewart)                       |
| 43 | —  | TRY MY WORLD                | *Georgie Fame (CBS)—Ivor (Denny Cordell)                      |
| 44 | 36 | MY MAMMY                    | Happenings (Pye)—Francis, Day and Hunter                      |
| 45 | —  | THE LETTER                  | Box Tops (Stateside)—Barton (Dan Penn)                        |
| 46 | 39 | BABY I LOVE YOU             | Aretha Franklin (Atlantic)—April (Jerry Wexler)               |
| 47 | —  | ODE TO BILLIE JOE           | Bobbie Gentry (Capitol)—ASCAP (Kelly Gordon/Bobby Paris)      |
| 48 | 46 | TAKE ME IN YOUR ARMS        | Gladys Knight (Tamlam-Motown)—Carlin (Norman Whitfield)       |
| 49 | —  | THINKIN' AIN'T FOR ME       | *Paul Jones (HMV)—Two Four (John Burgess)                     |
| 50 | —  | TRAIN TO SKAVILLE           | *Ethiopians (Rio)   |

## CHILE

| This Week | Last Week | Week                    | Week   | Title | Artist |
|-----------|-----------|-------------------------|--|-------|--------|
| 1         | 1         | ES LA LLUVIA QUE CAE    | Los Iracundos (RCA); Los Harmonics (Arenas); Pat Henry (Odeon)       |       |        |
| 2         | 3         | EN BANDOLERA            | Adamo (Odeon)  |       |        |
| 3         | 2         | CONCIERTO PARA TI       | Jose Alfredo Fuentes (Caracol)                                       |       |        |
| 4         | 5         | ALL YOU NEED IS LOVE    | Beatles (Odeon)  |       |        |
| 5         | 4         | TEMA DE LOS MONKEES     | Monkees (RCA)  |       |        |
| 6         | 6         | SI TE VAS               | Cian 91 (Arenas)   |       |        |
| 7         | —         | TRISAGIO DEL SOLTERO    | Armando Navarrete (RCA); Los Wawanco (Odeon)                         |       |        |
| 8         | —         | MON AMOUR, MON AMI      | Marie Laforet (Asfona)   |       |        |
| 9         | 9         | MIRA COMO SON LAS COSAS | Yaco Monti (Odeon)   |       |        |
| 10        | 7         | PERO ALLI               | Hermanos Arriagada (Odeon); Rodolfo (Arenas), Bobby Dantes (Philips) |       |        |

## EIRE

(Courtesy New Spotlight, Dublin)  
\*Denotes local origin

| This Week | Last Week | Week                          | Week                                | Title | Artist |
|-----------|-----------|-------------------------------|-------------------------------------|-------|--------|
| 1         | 1         | BLACK VELVET BAND             | *Johnny Kelly (Pye)—Segway          |       |        |
| 2         | 2         | SAN FRANCISCO                 | Scott McKenzie (CBS)—Dick James     |       |        |
| 3         | 3         | TAR AND CEMENT                | *Joe Dolan (Pye)—Robbins            |       |        |
| 4         | 5         | FIVE LITTLE FINGERS           | Frankie McBride (Emerald)—Moss-Rose |       |        |
| 5         | 4         | ALL YOU NEED IS LOVE          | (Parlophone)—Northern Songs         |       |        |
| 6         | 7         | I'LL NEVER FALL IN LOVE AGAIN | Tom Jones (Decca)—Tyler             |       |        |

|    |   |                          |                                 |
|----|---|--------------------------|---------------------------------|
| 7  | 6 | DEATH OF A CLOWN         | Dave Davis (Pye)—Carlin         |
| 8  | 9 | BOSTON BURLAR            | *Johnny McEvoy (Pye)—Waltons    |
| 9  | — | THREE STEPS TO THE PHONE | Larry Cunningham (King)—Tee Pee |
| 10 | — | FUNNY MAN                | *Johnny McEvoy (Pye)—Tee Pee    |

## FINLAND

\*Denotes local origin

| This Week | Last Week | Week                                     | Week                                  | Title | Artist |
|-----------|-----------|--|---------------------------------------|-------|--------|
| 1         | 3         | EREHDYIN KERRAN/NESSUNO MI PUO GIUDICARE | Seppo Hanski (Decca)—Fazer            |       |        |
| 2         | 1         | ILTATUULEN VIESTI                        | *Aikamiehet (Finlandia)—Levy-Savel    |       |        |
| 3         | 4         | A WHITER SHADE OF PALE                   | Procol Harum (Deram)—Essex            |       |        |
| 4         | 8         | ALL YOU NEED IS LOVE                     | Beatles (Parlophone)—Scandia-Music    |       |        |
| 5         | 5         | VANGIN LAULU                             | *Tapio Rautavaara (Philips)—X-Savel   |       |        |
| 6         | 2         | ELSA                                     | *Martti Inanan (Safir)—Erik Lindstrom |       |        |
| 7         | —         | SEURAMATKAT                              | *Reijo Tani (CBS)—X-Savel             |       |        |
| 8         | 6         | KYNNLEET/LACRIME                         | *Eino Gron (Scandia)—Scandia-Music    |       |        |
| 9         | —         | KATUPOIKIEN LAULU                        | *Katri-Helena (Top Voice)—Fazer       |       |        |
| 10        | 9         | SILENCE IS GOLDEN                        | Tremeloes (CBS)—Fazer                 |       |        |

## FRANCE

\*Denotes local origin

| This Week | Last Week | Week                   | Week  | Title | Artist |
|-----------|-----------|------------------------|---|-------|--------|
| 1         | 2         | MAIS QUAND LE MATIN    | *Claude Francois (Philips)—Tani (CBS)—X-Savel |       |        |
| 2         | 1         | ADIOS AMOR—SHEILA      | (Philips)—Carrere                             |       |        |
| 3         | 4         | A WHITER SHADE OF PALE | Procol Harum (Deram)—Essex                    |       |        |
| 4         | 3         | ARANJEZ MON AMOR       | *Richard Anthony (Columbia)                   |       |        |
| 5         | 5         | ALICE                  | *Eddy Mitchell (Barclay)—Semi                 |       |        |
| 6         | 7         | THE WORLD WE KNEW      | Frank Sinatra (Reprise)—Butterfield           |       |        |
| 7         | 10        | ADIEU A LA NUIT        | *Mireille Mathieu (Barclay)—Salabert          |       |        |
| 8         | 9         | AMOUR D'ETE            | *Johnny Hallyday (Philips)—Pigalle            |       |        |
| 9         | 6         | ALL YOU NEED IS LOVE   | Beatles (Odeon)—Tournier                      |       |        |
| 10        | 8         | JACKSON                | Nancy Sinatra (Reprise)—Butterfield           |       |        |

## HOLLAND

\*Denotes local origin

| This Week | Last Week | Week                          | Week  | Title | Artist |
|-----------|-----------|-------------------------------|---|-------|--------|
| 1         | 1         | SAN FRANCISCO                 | Scott McKenzie (CBS)—Bospel                 |       |        |
| 2         | —         | WE LOVE YOU                   | Rolling Stones (Decca)—Essex Holland/Basart |       |        |
| 3         | 2         | DEATH OF A CLOWN              | Dave Davis (Pye)—Belinda                    |       |        |
| 4         | 4         | I TAKE IT BACK                | Sandy Posey (MGM)                           |       |        |
| 5         | 3         | ALL YOU NEED IS LOVE          | (Parlophone)—Leeds/Basart                   |       |        |
| 6         | 6         | I'LL NEVER FALL IN LOVE AGAIN | Tom Jones (Decca)—Essex Holland/Basart      |       |        |
| 7         | 5         | IF I WERE A RICH MAN          | Roger Whittaker (Imperial)—Chappell         |       |        |
| 8         | —         | HEROES AND VILLAINS           | Beach Boys (Capitol)—Belinda                |       |        |
| 9         | —         | THE WORLD WE KNEW             | Frank Sinatra (Reprise)—Altona              |       |        |
| 10        | 9         | JIJ BENT VOOR MIJ ALLEEN      | *Heikrekels (Telstar)—Benelux               |       |        |

## ITALY

(Courtesy Musica e Dischi, Milan)  
\*Denotes local origin

| This Week | Last Week | Week                           | Week  | Title | Artist |
|-----------|-----------|--------------------------------|---|-------|--------|
| 1         | 1         | NEL SOLE                       | *Al Bano (VdP)—VdP                                    |       |        |
| 2         | 3         | LA COPPIA PIU' BELLA DEL MONDO | Adriano Celentano (Clan)—Clan                         |       |        |
| 3         | 2         | LA BANDA                       | *Mina (Ri Fi)—Cicogna                                 |       |        |
| 4         | 7         | A WHITER SHADE OF PALE         | Procol Harum (Deram)                                  |       |        |
| 5         | 4         | A CHI                          | *Fausto Leali (Ri Fi)—Curci                           |       |        |
| 6         | 6         | LA ROSA NERA                   | *Gigliola Cinquetti (CGD)—Aromando                    |       |        |
| 7         | 8         | NON C' E' PIU' NIENTE DA FARE  | *Bobby Solo (Ricordi)—Orsa Maggiore-Fono Film Ricordi |       |        |
| 8         | 5         | LA MIA SERENATA                | *Jimmy Fontana (RCA)—RCA                              |       |        |
| 9         | 10        | NON C' E' NIENTE DI NUOVO      | *Camaleonti (CBS)                                     |       |        |
| 10        | 9         | DIO E' MORTO                   | *Nomadi (Columbia)—VdP                                |       |        |
| 11        | 11        | STASERA MI BUTTO               | Curci   |       |        |
| 12        | 13        | 29 SETTEMBRE                   | *Equipe 84 (Ricordi)—R. R. Ricordi-Tank               |       |        |
| 13        | 12        | CANNELLA                       | Antoine (Vogue)                                       |       |        |
| 14        | —         | ALL YOU NEED IS LOVE           | Beatles (Parlophone)                                  |       |        |
| 15        | —         | LA PELLE NERA                  | Nino Ferrer (Riviera)                                 |       |        |

## JAPAN

\*Denotes local origin

| This Week | Last Week | Week  | Week  | Title | Artist |
|-----------|-----------|---|---|-------|--------|
| 1         | 1         | MAKKANA TAIYO                                 | Misora Hibari & Blue Comets (Columbia)—JASRAC         |       |        |
| 2         | 2         | KOYUBI NO OMOIDE                              | *Ito Yukari (King)—JASRAC                             |       |        |
| 3         | 3         | SHIRITAKU NAINO (I REALLY DON'T WANT TO KNOW) | *Sugawara Yohichi (Polydor)—Aberback Tokyo            |       |        |
| 4         | 7         | ITOSHI NO MAX                                 | *Araki Ichiro (Victor)—JASRAC                         |       |        |
| 5         | 4         | BLUE MOUNTAIN                                 | J. Yoshikawa & Blue Comets (Columbia)—Watanabe        |       |        |
| 6         | 5         | BLUE CHATEAU                                  | J. Yoshikawa & Blue Comets (Columbia)—Watanabe        |       |        |
| 7         | —         | SUKISA SUKISA SUKISA (I LOVE YOU)             | The Carna Beats (Philips)—SHINKO                      |       |        |
| 8         | —         | HANKY PANKY                                   | Tommy James & The Shondells (Roulette)—Aberback Tokyo |       |        |
| 9         | 10        | SEASIDE BOUND                                 | *The Tigers (Polydor)—Watanabe                        |       |        |
| 10        | 9         | KOI   | *Fuse Akira (King)—JASRAC                             |       |        |

## MALAYSIA

(Courtesy Radio Malaysia)  
\*Denotes local origin

| This Week | Last Week | Week                      | Week                          | Title | Artist |
|-----------|-----------|---------------------------|-------------------------------|-------|--------|
| 1         | 1         | A WHITER SHADE OF PALE    | Procol Harum (Deram)          |       |        |
| 2         | 4         | LET'S PRETEND             | Lulu (Columbia)               |       |        |
| 3         | 2         | CARRIE ANNE               | Hollies (Parlophone)          |       |        |
| 4         | 5         | ALMOST PERSUADED          | Crispian St. Peters (Decca)   |       |        |
| 5         | 3         | SILENCE IS GOLDEN         | Tremeloes (CBS)               |       |        |
| 6         | 7         | A WOMAN'S WORLD           | *Naomi and the Boys (Philips) |       |        |
| 7         | 6         | I'LL COME RUNNIN'         | Cliff Richard (Columbia)      |       |        |
| 8         | 9         | A BAD NIGHT               | Cat Stevens (Deram)           |       |        |
| 9         | —         | TO BE A WOMAN             | *The Boys (Philips)           |       |        |
| 10        | 8         | THE HOUSE THAT JACK BUILT | Alan Price Set (Decca)        |       |        |

## MEXICO

(Courtesy Audiomusica)  
\*Denotes local origin

| This Week | Last Week | Week                 | Week   | Title | Artist |
|-----------|-----------|----------------------|--|-------|--------|
| 1         | 4         | ESTA TARDE VI LLOVER | *Manzanero (RCA)—Emmi                          |       |        |
| 2         | 5         | THEME OF THE MONKEES | (RCA)—Morro-Mundo                              |       |        |
| 3         | 1         | YO SOL AQUEL         | Raphael (Gamma)—Campei                         |       |        |
| 4         | 2         | CELOSO               | *Panchos (CBS); *M. A. Muniz (RCA)—Morro-Mundo |       |        |
| 5         | 6         | SHE                  | Monkees (RCA)—Morro-Mundo                      |       |        |
| 6         | 3         | CUANDO TU NO ESTAS   | Raphael (Gamma)—Campei                         |       |        |
| 7         | 10        | ADORO                | *Manzanero (RCA)—Emmi                          |       |        |
| 8         | —         | ALL YOU NEED IS LOVE | Beatles (Capitol)—Pending                      |       |        |
| 9         | 8         | I'M A BELIEVER       | Monkees (RCA)—Morro-Mundo                      |       |        |
| 10        | 9         | AUNQUE SE OLVIDEN    | *Sonora Santanera (CBS)—Mundo                  |       |        |

## NEW ZEALAND

(Courtesy New Zealand Broadcasting)

| This Week | Last Week | Week                      | Week                                 | Title | Artist |
|-----------|-----------|---------------------------|--------------------------------------|-------|--------|
| 1         | 1         | THANKS TO YOU             | Mr. Lee Grant (HMV)                  |       |        |
| 2         | 2         | ALL YOU NEED IS LOVE      | —Beatles (Parlophone)                |       |        |
| 3         | 3         | TABATHA TWITCHIT          | Dave Clark Five (Columbia)           |       |        |
| 4         | 6         | I GOT RHYTHM              | Happenings (B. T. Pupy) (Parlophone) |       |        |
| 5         | 5         | CARRIE ANNE               | Hollies (Parlophone)                 |       |        |
| 6         | 4         | A WHITER SHADE OF PALE    | Procol Harum (Deram)                 |       |        |
| 7         | 10        | WINDY                     | Association (Warner Bros.)           |       |        |
| 8         | 7         | DON'T SLEEP IN THE SUBWAY | Petula Clark (Pye)                   |       |        |
| 9         | 8         | SHE'D RATHER BE WITH ME   | Turtles (London)                     |       |        |
| 10        | —         | PLEASANT VALLEY SUNDAY    | Monkees                              |       |        |

## NORWAY

(Courtesy Verdens Gang)  
\*Denotes local origin

| This Week | Last Week | Week                   | Week   | Title | Artist |
|-----------|-----------|------------------------|--|-------|--------|
| 1         | 1         | SAN FRANCISCO          | Scott McKenzie (CBS)—Sweden Music                      |       |        |
| 2         | 2         | ALL YOU NEED IS LOVE   | Beatles (Parlophone)—Edition Lvche                     |       |        |
| 3         | 3         | ALTERNATE TITLE        | Monkees (RCA Victor)—Screen Gems                       |       |        |
| 4         | 5         | GRAVEYARD PARADISE     | *1-2-6 (RCA Victor)                                    |       |        |
| 5         | 6         | SUSSEBASS              | *Oslo Harmonikvartett (Polydor)—Southern               |       |        |
| 6         | 4         | SILENCE IS GOLDEN      | Tremeloes (CBS)—Essex                                  |       |        |
| 7         | —         | DEATH OF A CLOWN       | Dave Davis (Pye)—Sonora                                |       |        |
| 8         | 10        | JACKSON                | Nancy Sinatra & Lee Hazlewood (Reprise)—United Artists |       |        |
| 9         | 9         | ENGERDALVALSEN         | *Giermund Eggen & Dizzie Tunes (Troll)—Eilertsen       |       |        |
| 10        | 7         | A WHITER SHADE OF PALE | Procol Harum (Deram)—Reuter & Reuter                   |       |        |

## PHILIPPINES

| This Week | Last Week | Week                              | Week  | Title | Artist |
|-----------|-----------|-----------------------------------|---|-------|--------|
| 1         | 1         | WHOMEVER YOU ARE I LOVE YOU       | Connie Francis (MGM)—Mareco, Inc.               |       |        |
| 2         | 2         | A LITTLE BIT ME, A LITTLE BIT YOU | The Monkees (RCA)—Filipinas Record Corp.        |       |        |
| 3         | 3         | SOMEBODY TO LOVE                  | Jefferson Airplane (RCA)—Filipinas Record Corp. |       |        |
| 4         | 4         | THIS IS MY SONG                   | Bobby Vinton (Epic)—Mareco, Inc.                |       |        |
| 5         | 6         | DON'T YOU CARE                    | Buckingham (CBS)—Mareco, Inc.                   |       |        |
| 6         | 5         | SOUL & INSPIRATION                | Righteous Bros. (MGM)—Mare                      |       |        |

# TAPE CARTRIDGE TIPS

by Larry Finley

The writer first met this man almost eight years ago. At that time his primary business was the racking of drug products in supermarkets. He had just become interested in the record business and, although he was in it in a very small way, he expressed his great faith in the future of the sale of albums through racks in supermarkets and drug stores. His territory was very limited but despite this he felt albums would be a major portion of his business within the next 10 years.

Visiting his warehouse and office, I was most impressed at the efficiency of his racking operation. Even more impressive was the thorough and complete knowledge that he had of the business and how quickly he adapted himself to the album field.

A little over two years ago, when ITCC was first formed, I sat in my office and phoned this man in an attempt to make my first sale. I told him about the tape cartridge business and of my faith in this new industry. He told me: "O.K. . . . ship me 500 cartridges . . . you pick out the numbers you think I should have." He was our first customer and, since that first sale, he has given ITCC many thousands of dollars in stereo tape cartridge business.

At the NARM Convention in Miami, two years ago when "skepticism" of the tape cartridge industry was so predominant, he encouraged us. When we had production problems at the inception of our business, he went along with us. When the keynote address at the NARM Convention in Los Angeles last March warned NARM members to be cautious of tape, he comforted and further encouraged us.

At the NARM Convention in Lancaster two weeks ago, when we unveiled our new "HOT SIX" plan, he was the first person invited to the ITCC suite to see our display. What we had looked for on this "HOT SIX" program was an order for perhaps 50 cards, containing six of the four track cartridges, and 50 cards, containing six of the eight track cartridges. After seeing the "HOT SIX," we received an order from this man for 500 of the four track cards, 500 of the eight track cards and a most substantial back-up stock. Even greater than this initial order was the faith he expressed in this new ITCC concept of merchandising.

This man's territory is not the biggest in the world but he thinks big and his thinking has reflected in the volume he is doing in the stereo tape cartridge business.

The man we are writing about is Al Driscoll of Pioneer Distributing in Wichita, Kansas, whose faith and confidence in ITCC and the stereo tape cartridge industry is helping to build it to the giant it is now becoming. Al was truly a pioneer in this new field.

If you are a distributor who has not taken advantage of the opportunities offered by tape cartridges, it is not too late for you to become a "Pioneer" in your area. Write to ITCC at 663 Fifth Avenue, New York City, and we will have a salesman call on you.

# Tape CARtridge

## 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 comes on the heels of the virtually worldwide introduction of the system on the market.

International distributors of PlayTape units and cartridges already include Porst International, Chur, Switzerland; Ezio and Nino Consorti, Rome; Irwin Specialties, Toronto, Canada; Dyn Associated Importers for South and Central America, Miami, Fla.; Discatron, England; Hanimex, 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 in-

(Continued on page 70)



AM/FM CASSETTE PORTABLE Radiocorder has been introduced by Concord Electronics to retail \$150. Operating on batteries or AC, the Radiocorder can record up to two hours of music from any AM or FM station. A single control starts, stops and rewinds the tape. Model F-103 can also play back pre-recorded monaural or stereo tapes. Included among its features are AFC, remote control microphone, FM antenna and automatic shutoff.

## 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. One Cleveland (Ohio) buyer, Lou Resnick 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 Resnick was right. Larry A. Wilson, a buyer for Advertising and Sales Promotion, Chicago, said, "I'm investigating both auto and home 8-track units for use in a dealer organization program." Another buyer, W. Harnden, General Motors of Canada, remarked,

"I am considering a portable cartridge unit for use as a sales incentive."

On the manufacturer's side of the picture, R. J. 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 sales force. The cartridges will also include music. Clarkson explained that the oil company will be buying 8-track auto units for each salesman. "We call this project 'communication'," he commented.

### RCA Promotion

A separate premium promotion to sell 8-track cartridges was also launched by RCA. "We're offering a two-speaker

Borg-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 still in looking. George Fearnought, manager of special sales for RCA, commented, "If we had as many sales as we do interest in this unit, it would be our hottest item."

Many brands of cassettes were also gracing the halls of Navy Pier last week. Chuck Belzer 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 Pure Oil to be used as a sales incentive.

John Wehrle of Norelco 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 price on their portable Wollensak cassette. Normally priced at \$99.95, the unit was being offered for \$59.95.

### GE Playback

General Electric was competing for the youth market in premiums with their \$29.95 portable cassette playback for children and teens. 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. Richard M. Appelbaum, 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 groceries 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., which last week sent out the first shipment of the 15,000 8-track stereo portable tape cartridges it hopes to have in the stores by Christmas, is well along with development with its second model, a step-up unit in the \$125 range.

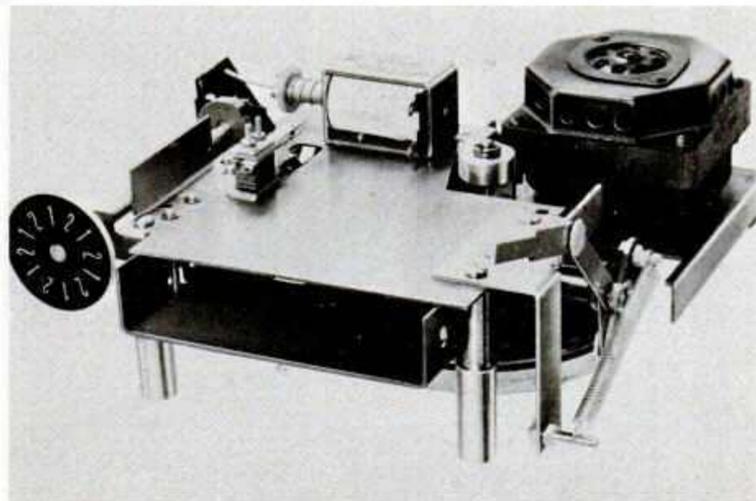
The firm's first entry, at \$89.95, pays on batteries or AC, is composed of two halves which may be separated for stereo play. It is being sold by representatives directly to franchised dealers, the majority of which are jewelry stores. The

firm also has distribution, through specialty salesmen, to department stores, and its radios are sold by every major department store in the country. By Christmas, 14,000 franchised outlets will have the unit. But Elgin expects department stores 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)



AURICORD'S new 4-track CARtridge deck is designed for front panel mounting, with all operating controls on one plane. The deck features an automatic cut-off switch and better than 50 db down hum level. The device is available with a record/playback erase feature.

# GRT Timeliness

is the latest  
4 & 8 track stereo  
cartridge hits  
from:

- Otis Redding
- Mitch Ryder
- Wilson Pickett
- The Bee Gees
- Dionne Warwick
- Mar Kays
- Booker T
- Percy Sledge

**GRT GENERAL RECORDED TAPE**

1286 Lawrence Station Road  
Sunnyvale, California 94086  
(408) 734-2910

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

running on all tracks!

4 AND 8 TRACK DUPLICATING

**DUBBINGS ELECTRONICS INC.**  
1305 S. Strong Ave., Copiague, N. Y., 893-1000

# CAPITOL'S 8-TRACK BONANZA!

## COUNTRY & WESTERN ROUND-UP of STARS



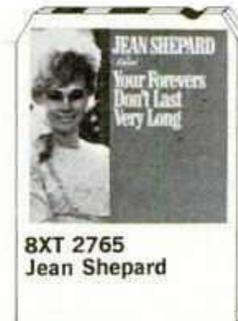
**8XT 2640**  
Buck Owens &  
The Buckaroos



**8XT 2585**  
Merle Haggard &  
The Strangers



**8XT 2704**  
Wanda Jackson



**8XT 2765**  
Jean Shepard



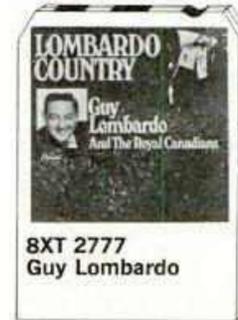
**8XT 2760**  
Buck Owens &  
The Buckaroos



**8XT 2702**  
Merle Haggard &  
The Strangers



**8XT 2690**  
Jean Shepard



**8XT 2777**  
Guy Lombardo



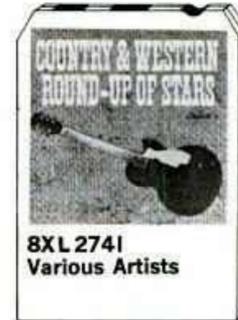
**8XT 2703**  
Sonny James



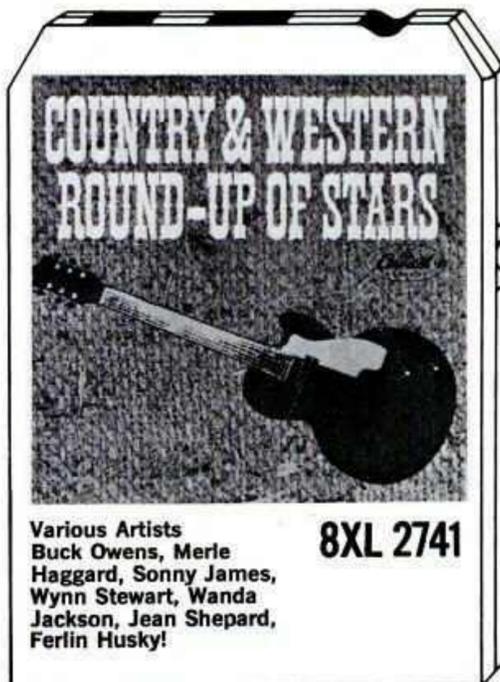
**8XT 2737**  
Wynn Stewart



**8XT 2705**  
Ferlin Husky



**8XL 2741**  
Various Artists



Various Artists  
Buck Owens, Merle  
Haggard, Sonny James,  
Wynn Stewart, Wanda  
Jackson, Jean Shepard,  
Ferlin Husky!

**8XL 2741**

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

The biggest selling names in Country Music for the first time on one cartridge!

You can sell "Round-Up of Stars" to your customers for as much as \$2 less—and still keep your full profit margin!

A great traffic builder! Advertising leader! Start your \$ales \$tampede with "Round-Up Of Stars".

**CALL YOUR CRDC REP TODAY ABOUT THE STRONGEST C&W RELEASE EVER ON**



**8-TRACK TAPE CARTRIDGE**



Everything sounds better on...

AMERICAN  
**CRYSTALINE**  
RECORDING TAPE

manufactured by

**GREENTREE**  
**ELECTRONICS**

2135 Canyon Dr., Costa Mesa, Calif. 92626

supplier of  
the world's finest  
recording tapes  
to the record,  
music and tape  
cartridge industry

# Playtapes, Cassette Aussie Fight

By JACK VEITCH

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

Playtapes have come to Australia in a giant spring 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 Brookvale here.

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

### Imports Components

Haminex has imported components for 20,000 PlayTape music playbacks from Japan, which will sell here for approximately \$50 and \$60. They will be assembled at Brookvale and models will be completed there. J. D. Hannes, managing-director of Haminex, announced last week that he

regarded the introduction of PlayTape as "a very important expansion of activities with the Haminex sphere of interest—home entertainment."

PlayTape cartridges in the meantime will be aimed at the teens and 20's market, with the accent on pop and middle-of-the-road entertainment.

Most other record companies in Australia are lining up with the Philips system. Muntz and Lear Jet cartridges are imported here but they don't have a large sale. EMI (Australia), Ltd. has co-operated with Philips in its as yet small regular local catalog. Philips' dealers have been encouraged to get their cassettes 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-goods chains said last week: "I suppose it's inevitable we get different cassette 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."



FOUR 'N' EIGHT solid-state player just introduced by Arvin handles all major 4 and 8-track cartridges, stereo or mono. Unit has six-watt amplifier, two 6-inch by 4-inch speakers with 16 foot separation, weighs 33 pounds and carries a suggested retail price of \$159.95. May be purchased as a complete unit or the amplified player component and the two speaker components come separately.

## PlayTape Sets Promo Drive

• Continued from page 68

dustry. 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 this promotion of popular national talent in their native tongues as well as the creation of a national cultural and education tape cartridge library.

J. A. Angus, manager of the electrical division of Hamimex, Pty., Australia, said, "Our thinking here is that PlayTape is a completely new concept to the mass market of teen-agers 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 to Billie Joe" in its entirety.

The other cartridges are Nancy Wilson with her LP "Lush Life" and the Lettermen's "A Song for Young Love." Tennessee Ernie Ford and Nat King Cole finish out the September cartridge release with their "Faith of Our Fathers," and "Thank You Pretty Baby," respectively.

## 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 7/8 ips and list for \$2.65. Ira L. Moss, Pickwick vice-president, will be in charge of blank cassette sales. He explained the C/60 was "completely self-guiding and self-

positioning. It can be mounted and dismounted even in the dark.

Pickwick C/60 units are 100 millimeters wide, 65 millimeters deep and nine millimeters thick. The cassette shell is of heat and shock resistant styrol. Tapes are 3.81 millimeters wide, 18 microns thick and 90 meters long. Each unit also has an anti-erasure lock, a viewing window to show the running length of tape, and an automatic stop. Initial shipments are slated for delivery by Saturday (30). Moss indicated that Pickwick will produce pre-recorded cassettes when the market demand increases.

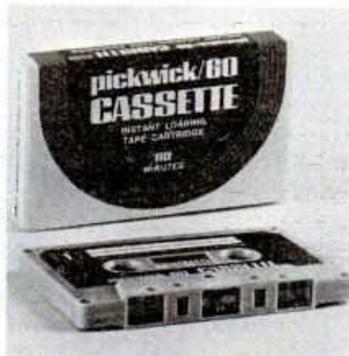
### Elgin's 2d Unit

• Continued from page 68

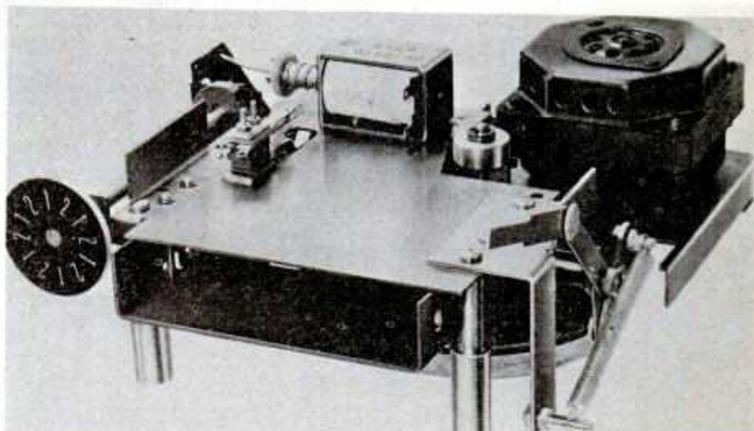
at all either for promotional or basic inventory service purposes. "We have considered this," the spokesman said, "and we've had the opportunity to do so. We'd rather stay out of the cartridge business."

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

The new unit is being offered to dealers at a 40 per cent markup, or \$35.95 on each unit.



PICKWICK/60 BLANK CASSETTE, which will hit dealers late this month, can play 30 minutes each way. Lists for \$2.65. The cassettes will be marketed as Pickwick C/60 units.



THE AURICORD CORPORATION'S new 4-track tape deck, model F-6500 (115 volts, 60 cycles), and Model F-6600 (for 12 volts D.C.) plays 4-track stereo cartridges. The unit is designed for front panel mounting and a single lever operates the pinch roller. The player measures 7 3/4 inches long, 7 1/2 inches wide and 3 3/8 inches high, weighing 4 1/4 pounds. It has a separate azimuth and head height adjustment and allows replacement of its belt without disassembly of the mechanism. Angular error between face of head and tape is reduced due to the 2 3/4 inches distance from pivot to face of head.

Any cartridge is only as good as the tape it contains.  
Audiopaks contain Audiotape.



**Audiopak**  
TAPE CARTRIDGE  
Audio Devices, Inc., 235 E. 41st St., N.Y. 10017

## REGISTER NOW

FIND OUT WHAT'S HAPPENING IN THE TAPE CARTRIDGE FIELD  
**2ND ANNUAL TAPE CARTRIDGE FORUM**  
**OCTOBER 16-17—NEW YORK HILTON**

### TAPE CARTRIDGE FORUM

Sponsored By  
Billboard Magazine & Merchandising Week

The Tape Cartridge Forum will acknowledge your registration immediately upon receipt, and will forward all details pertaining to procedures.

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

Company Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

We are \_\_\_\_\_ manufacturers \_\_\_\_\_ wholesalers \_\_\_\_\_ retailers \_\_\_\_\_ distributors \_\_\_\_\_ other \_\_\_\_\_

We are associated with the \_\_\_\_\_ music-record industry \_\_\_\_\_ automotive field \_\_\_\_\_ other \_\_\_\_\_

We are now in the tape cartridge field \_\_\_\_\_ Yes \_\_\_\_\_ No

### REGISTRATION FEE:

\$100.00 per person

Fee includes attendance at all sessions, work materials, and luncheon on Monday and Tuesday. IT DOES NOT INCLUDE HOTEL ACCOMMODATIONS. Payment Must Accompany Order. Please Make Check Payable to: Tape Cartridge Forum—and mail to Room 1408, 500 Fifth Avenue, New York, N. Y. 10036.

Names of Registrants and their Titles:

(Additional registrants can be listed on your company letterhead)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Your signature and title \_\_\_\_\_

# Audio Retailing

## New Stereo Portable Playable Upside Down

LOS ANGELES — Robert Cheeseboro, president of Cheeseboro 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 manufactured by Cheeseboro Products and is the only one in the U. S. which:

- Is completely portable, plays while you carry it.
- Plays without a tone arm; thus is playable in any position, including upside down.
- Plays 33 and 45 rpm 7-inch records, stereo and monaural.
- Has electronic servo-controlled printed motor, which assures absolute speed control during any motion of the player.
- Has a fully transistorized dual amplifier system, distortion-free through full audio range, 6 peak watts per channel.
- Has a detachable stereo speaker pack, the Swinger Playmate, which stores accessories and 13 records. The Playmate is insulated against heat, thus preventing records from warping in the car, beach, etc.
- Plays on self-contained rechargeable batteries which never need to be replaced.
- Weighs 5½ pounds and measures 9" x 7" x 2¾".



THE SWINGER, a portable stereo phonograph from Cheeseboro Products.

plugged into the external speaker jacks on the front of the player. An earphone jack comes with the Swinger.

Available in variety of colors and textures, the Swinger is of all-metal construction and has a built-in beach stand, said Cheeseboro.

The player can be installed in vehicles, planes or boats with mounting brackets, he said. It is shock and vibration resistant and highway-safe due to the slot loading and automatic operation.

## RETAILING TRENDS

### A Look at Allied's 1968 Catalog

By RAY BRACK

CHICAGO — Full of new products and pricing precedents, Allied Radio's Electronics for Everyone catalog is out for 1968.

Here are some of the key listings:

**RECEIVERS** — Allied's own label models (AM-FM) list at \$179.95 for 45 watts and \$229.95 for 65 watts; Fisher's new 90-watt at \$382.46 and Scott's counterpart at \$339.95; Pioneer's 40-watt Japanese unit \$199.95; Kenwood's 130-watt Japanese model at \$339.95; Harman-Kardon's 70-watt (FM only) at \$269 and Marantz' 80-watt (FM) at \$595, a connoisseur creation.

**RECEIVER-TURNABLES** — Harman-Kardon's 60-watt model lists at \$399.50 and minus 10 watts at \$299.50.

**AMPLIFIERS** — In the 120-watt division, Fisher has a \$297.46 entry (with a 65-watt model at \$161.07). Scott has a \$249.95 model, Sony has a \$399.50 unit, and Martel's Japanese entry weighs in at \$149.95.

**STEREO PORTABLES** — The Fisher 30-watt unit at \$199.50; Telex-Phonola's 40-watt model at \$189.95, a median model at \$89.95 and a budget-unit listed at \$49.95.

**TURNABLES** — Garrard's SL95 alone is offered at \$129.50; the Fisher Model 110 stereo FM-AM receiver-turn-

table is offered at \$349.95; Allied has its own label 4-speed unit listed at \$49.95; the Garrard SL75 alone is \$109.50, the SL55 alone is \$59.50 and the SL65 is \$79.50; BSR McDonald's Model 600 automatic alone is \$74.50, the 500A alone is \$59.50 and the 400 is \$49.50 in the Allied catalog.

**RADIOS** — Allied's own brand name 4-band portable lists at \$39.95, 5-band deluxe at \$59.50, 5-band at \$49.95 6-band at \$69.95 and 11-band at \$99.95; Japanese import VHF portables under the York label list at \$29.95, \$39.95 and \$69.95; the York FM-AM portable lists at \$27.95 and the York 10-transistor pocket model at \$9.95; the tiny Juliette AM portable from Hong-Kong lists at \$6.95; the Panasonic stereo FM-AM table radio lists at \$99.95; Lloyds stereo FM-AM table model topper, also from Japan, lists at \$69.95; the York solid-state FM-AM clock-lamp radio is offered at \$49.95 and the regular York clock radio with FM is listed at \$29.95; Hitachi's stereo FM-AM "Traveler" portable lists at \$79.95; NordMende's 4-band portable at \$89.95; Panasonic's 3-band portable at \$54.95 and Craig's 2-band unit for \$46.95; the Westinghouse solid-state AM clock-radio-lamp lists at \$39.95.

**TAPE RECORDERS** — Allied's own Japanese-import solid-state stereo recorder is listed at \$169.95; Concord's 600 solid-state stereo tape recorder lists at \$179.50, Panasonic's RS-760S at \$159.95, Wollensak's 5730 at \$199.95 and Sony's 200 at \$179.50; stepping up, Sony's 230 lists at \$219.50; Roberts' 1720 at \$199.95; Wollensak's 5740 at \$229.95, Concord's 727 at \$249.50 and its 776 at \$299.50, Sony's 530 at \$299.50, Ampex' 861 at \$299.95 and Viking's 880 at \$369.95; mono AC recorders offered are Concord's 102 at \$59.50, Panasonic's RQ-706S at \$99.95, Aiwa's TP-802 at \$89.95, Sony's 104 at \$109.50, Concord's Deluxe 220 at \$119.50, Sony's 105 at \$139.50, Wollensak's 5710 at \$159.95 and 1500SS at \$184.95; in portables, the Craig 212 is offered at \$37.95, the Concord F-85 at \$39.50, the Panasonic RQ-102S at \$49.95, the Telmar T-100 at \$39.95, the Sony 900A at \$69.50, the Concord F-90 at \$69.50, the Aiwa 2-track TP-705 at \$84.95, the TP-713 at \$69.95 and the TP-716 at \$39.95, the Panasonic RQ-501S at \$99.95 and the Telmar AC/DC 555 at \$69.95.

The catalog, No. 270, is free on request from Allied Radio Corp., 100 North Western Avenue, Chicago, Ill. 60680.

## Philco Mini, Other Youth Products On Premium Block

By JERIANNE ROGINSKI

CHICAGO — Youth electronics were strongly featured items at the National Premium Show here last week. Philco-Ford's hip pocket records and portable phonos were receiving the most attention from buyers as they walked the isles in Navy Pier.

"I think the Philco mini records are the most exciting thing at the show," said Larry A. Wilson, a buyer for Advertising and Sales Promotion in Chicago. "The quality is excellent for the size and cost of the package."

Most of the other major manufacturers were showing the petite battery-operated phonos as premium items. Among them was General Electric who was stressing a whole line of youth-oriented products for the show. They included two of the small portable phonos, one with an AM radio; a rechargeable radio flashlight, a new line of transceivers and the "Show 'N Tell" phono unit. "We feel youth electronics make excellent premium items," said Paul Jarvis of G.E.

Philip T. Geygan of Midland Electronics, remarked that the buyers were beginning to be interested in higher priced transceivers. "Transceivers in the one watt and above market are very strong," he said. "These units are big with hunters and sporting enthusiasts, especially." He commented that these units sell for about \$120 a pair.

### AM-FM

Radios continue to be an excellent premium item, especially those offering FM. "The most popular radios this year," said P. Dennis Stancik of Motorola, "are those which have both AM

and FM. This is because more and more people are accepting FM."

George Fearnought, manager of special sales for RCA, said he found that AM/FM table sets are the most popular with clock radios as second. Transistors, however, are a different bag altogether. He comments, "It's the gimmick that sells transistor radios anymore. This is because everyone owns at least one. For instance, our beanbag transistor has been doing very well."

For Norelco, radio sellers were the higher priced models. "We are doing a good business with our big world receiver and our multi-band radios," said John Wehrle of Norelco. "Our AM/FM portable with the built-in cassette has also received a lot of attention."

A new comer to the premium field was H.H. Scott, Inc. The company was offering four different selections of stereo components, including speakers, tuners and stereo phonos, as premium items. Edward Mason of Scott, commented, "We have found enough business at this show to stay in it next year." An indication that the popularity of high quality stereo is growing, he said.

Channel Master's big premium item is in a different category altogether. The company's two-station, solid-state interphone is doing well in many premium areas. Don Berg of Channel Master said so far the unit is being used by such major firms as Pro-Tooth Brush, Lever Brothers, Reader's Digest, Claircol, and Farm Journal. The compact unit is especially made for home use and retails for \$21.95.

## Scanning The News

H. H. Scott, Inc., has issued its 1968 "Guide to Compact Stereo Music Systems." It's available free from the company. . . . Harman-Kardon has named the Stanley A. Harris Co. its high-fidelity representative in New England. The appointee is located at 66 Dedham Avenue, Needham, Mass. **Tom Mullin**, formerly national sales manager for the receiving tube division at Raytheon, takes charge of the Harris sales operations. . . . Rose Discount Record Stores in Chicago ran a back-to-school sale on transistor radios, portable stereo phonographs, tape recorders, mono portables and pop albums, taking a full page in the Chicago Sun-Times. . . . Polk Bros. also took a full page in the Chicago Sun-Times for its "Easy Listenin'" record sale, with all RCA Victor and Dot

LP's priced at \$2.49, \$2.99 and \$3.49. . . . Gamble-Skogmo, Inc., had record sales for August and for the seven months of its fiscal 1967 year. Sales for the first seven months were \$423,866,129 compared with \$410,537,414. Consolidated net sales for the month of August, including leased departments, were \$87,139,792 compared with \$85,036,626. Gamble-Skogmo now consists of 185 company-owned grocery units, 31 drugstores, 590 general merchandise and variety stores, 89 mass-merchandising, self-service department stores, 24 conventional department stores, 106 catalog sales units and 3,384 authorized dealer stores. That's 4,409 units. . . . Homestead, Pa. housewife **Mary Jane Scabora** has won \$15,000 and a console TV set from Sylvania in its national Spring Styling Pageant Sweepstakes. She registered for the contest with Sylvania's Homestead dealer, Katilius, where salesman **Ed Katilius** receives a Sylvania home entertainment center free. . . . One of the first efforts of Doyle Dane Bernbach, Inc., for Sylvania is a "Sylvania Sale for Rich People." The point: rich people remain rich by buying good value during a time of savings, explains **John T. Morgan**, president of Sylvania Entertainment Products Corp. . . . Harvey Radio Co., Inc., of New York has acquired Chem-Fab Corp. of Doylestown, Pa. Chem-Fab manufactures intricate components fabricated through photo-etching techniques. . . . Philco-Ford Corp. has taken over direct control of all parts and service programs in the Albany, N. Y., area. A new service training center will be maintained at 1827 Broadway, Albany. It'll be stocked with a large inventory of Philco replacement parts, tubes, accessories and universal items. Parts not in stock are promised within 24 hours. . . . Sylvania has acquired the assets and business of

the Wilbur B. Driver Co., Newark, N. J., producers of special alloys and glass-to-metal sealing materials. . . . White and Kirk in Amarillo, Tex., is promoting RCA's "Music to Write Letters By" LP with Eaton's stationery, offering a box of the paper and an album for \$5.95. . . . Concord Electronics Corp. has leased 6,000 square feet of additional office space at 2222 Federal Avenue in West Los Angeles, reports vice-president and general manager **Robert L. Halpern**. . . . **PERSONNEL MOVES:** **Thomas Q. Fisher** to marketing manager at Sylvania Electronic Corp.; **William L. Mayo** to assistant to the vice-president of Marketing at Controls Company of America; **Thomas H. Cashin** to senior vice-president of Sylvania Electric Products, Inc.



TWO STEREO HEADSETS are available now from David Clark Co., Inc. Here is the Clark/250, which has a suggested retail of \$29.95 and a frequency range of 20 to 17,000 cycles. The Clark/1000 is the professional unit offered with complete frequency range and a retail price of \$85.



THIS NEW BROCHURE from H. H. Scott, Inc. includes many informative articles on high fidelity, the role of music in the home, choosing the correct console to match decor and non-technical explanations of modern stereo concepts. Copies may be obtained from H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. 01754.

# CLASSIFIED MART

## BUSINESS OPPORTUNITIES

**FOR SALE: RECORD SHOP IN DOWN-TOWN** suburb, south of Chicago. Terrific rhythm & blues and country & western potentialities. Old and new stock, not discounted. Close to high school and Jr. college. Well established, over 12 years. Box 329, Billboard, 188 W. Randolph St., Chicago, Ill. se23

## DISTRIBUTING SERVICES

**ATTENTION, RECORD OUTLETS:** WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 390 Kings Highway, Brooklyn, N. Y. tfn

## EMPLOYMENT SECTION

### HELP WANTED

**ACCOUNTANTS—RECORD INDUSTRY** Expanding international record company seeks two Accountants, with a degree or related experience in the record industry, to handle publisher or artist royalty accounting. Position involves direct contact with publishers and artists. Executive advancement opportunities. Please send resume of education, experience and salary required to an Equal Opportunity Employer. BOX 727 165 W. 46th St., New York, N. Y. 10036

**EXPERIENCED MAN WANTED, AGE 25-30.** Able to read Schematics. All late equipment jukeboxes, shuffle alloys, etc. Roney Music, 528 N. Carver, Greensburg, Ind. oc7

**INDEPENDENT RECORD LABEL,** located in New York City, needs Man to supervise shipments, control inventory, assist in record production. Experience in record industry preferred. Write background and salary required. Box 727, Billboard, 165 W. 46th St., New York, N. Y. 10036.

**JUKE BOX MECHANIC WANTED**—Will pay moving expenses to Des Moines, Iowa. Top wages for experienced man; we have been in business 35 years. Box 328, Billboard, 188 W. Randolph St., Chicago, Ill. se23

**OPERATORS—WRITE FOR ADVERTISING** and prices on our Imported Soccer Football Games. One game to each operator near cost to get game advertised. Super Bowl will take the play away from any game like it. Bens Stamp Co., Lanesboro, Minn. se23

### SITUATIONS WANTED

**SUCCESSFUL AUTHOR-PUBLISHER** OF book of rollicking ballads seeks strong melody writer to collaborate 50-50 basis on new song lyrics. Box B-331, Billboard, 165 W. 46th St., New York, N. Y. 10036. se23

### AT LIBERTY

**PROFESSIONAL LECTURER, SPEAKER.** Doctor of Divinity. Cultural, metaphysical, social, etc. Will travel. Box 112, Brownsville, Brooklyn, N. Y. oc28

## PROMOTIONAL SERVICES

**MASTERS WANTED: HOLLYWOOD** record company needs hit records. Reward and guaranteed exposure offered. Take 6 Inc., 6565 Sunset Blvd., Suite 420, Hollywood, Calif. de9

### National Record Promotion

(You Record It—We'll Plug It)  
Music Makers Promotion Network  
★ New York City ★  
20 Years' Dependable Service  
Brite Star, Cleveland, Ohio  
Covering All Major Cities, Nashville,  
Chicago, Hollywood, Etc.

- ★ DISTRIBUTION ARRANGED
- ★ MAJOR RECORD LABEL CONTACTS
- ★ NATIONAL RADIO & T.V. COVERAGE
- ★ BOOKING AGENT CONTACTS
- ★ MAGAZINE-NEWSPAPER PUBLICITY
- ★ RECORD PRESSING

General Office:  
209 Stahlman Bldg., Nashville, Tenn.  
Mailing Address:  
14881 Overlook Dr., Newbury, Ohio  
Send All Records for Review to:  
Brite-Star, 14881 Overlook,  
Newbury, Ohio  
CALL: Cleveland (216) JO 4-2211

### NATIONAL RECORD PROMOTION & PUBLICITY CONSULTATION

All questions answered about Recording, Distribution, Printing, Shipping, Music Publishing, etc.

**PRESSING**  
No job too small

### DISTRIBUTION ARRANGED

**MORTY WAX PROMOTIONS**  
1650 Broadway  
N. Y., N. Y. 10019  
CI 7-2159

## MISCELLANEOUS

### NASHVILLE, TENN.'S

most convenient motel. Close to recording studios and business; courtesy car service; 24-hour telephone; 100% air conditioned; heated; swimming pool.

Tel.: (615) 255-4163

### ANCHOR MOTEL

1921 West End Ave., U. S. 70W de16

**35,000 PROFESSIONAL COMEDY LINES!** 40 Books, plus Current Comedy, the topical gag service. Catalog free. Sample selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. 11510. tfn

### AGENTS & DISTRIBUTORS

**POSTER DISTRIBUTORS WANTED**—The big teen craze is to posters, and we have them all, including Jefferson Airplane, Beatles (Sgt. Pepper), Doors and 35 more. These posters are all new, not previously released. Send for free samples of these big profit-making items. Take-6, Inc., Dept. B, 6565 Sunset Blvd., Hollywood, Calif. oc7

## USED EQUIPMENT

**BAND BUS—GMC DIESEL, MECHANICALLY** perfect, seats 12, sleeps 8, carpeted; permanent TV, closets, new tires; \$8,500. Call A.C. (301) ST 9-1522. oc7

## PUBLISHING SERVICES

**HOW TO WRITE, SELL, PUBLISH AND** record your own songs. Professional methods. Information free. Ace Publishing, Box 64, Dept. 2, Boston, Mass. 02101. se23

## INTERNATIONAL EXCHANGE

### ENGLAND

**FIRST-CLASS GUARANTEED AIRMAIL** service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heanor Record Center, Derbyshire, England.

**FOR SALE: ONE OF THE LARGEST** discotheques in Europe. 2 dance floors, 4 bars, capacity for 1,500, situated in a central tourist area on the Costa Brava, Spain. Constitutes a sound investment with a very high seasonal turnover. For further details write to Box No. 61, Billboard, 7 Welbeck, London W.1, England. tfn

**ROLLING STONES' NEW SINGLE,** "Dandelion," out end of August, \$1.75 airmailed. Stones' all-new cuts album, expected September, \$6 airmailed. Order yours now for airmailing on release date! Beatles' 16-cut oldies, Hendrix, Pink Floyd, or any other English album from Record Centre, Ltd., Nuneaton, England. tfn

### UNITED STATES

**RECORDING ARTISTS WITH MASTER.** We will produce, press, promote and distribute internationally your records. Fee \$250 and 5¢ commission on each sold. Or place your masters material with major record company, fee \$100. (Fee in advance only.) Thunder Record Co., P. O. Box 271, Jenkintown, Pa. 19046.

### RECORD SERVICES

**EARL CURRY AND JIM THEUS, COUN-** try artists, seeking recording contracts. Have demos and masters, all new material. Write: Jim-Bar Talents, Inc., 414 W. 14th St., Tifton, Ga. se30

## CLASSIFIED ADVERTISING RATES

**REGULAR CLASSIFIED AD:** 25¢ a word. Minimum: \$5. First line set all caps.

**DISPLAY CLASSIFIED AD:** 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around all ads.

**FREQUENCY DISCOUNTS:** 3 consecutive insertions, noncancellable, nonchangeable, 5% discount; 6 insertions, 10%; 13 or more consecutive insertions, 15%.

**CLOSING DATE:** 5 p.m. Tuesday, 11 days prior to date of issue.

**BOX NUMBER:** 50¢ service charge per insertion, payable in advance; also allow 10 additional words (at 25¢ per word) for box number and address.

### INTERNATIONAL EXCHANGE ADVERTISING RATES

International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

**REGULAR CLASSIFIED AD:** \$1 per line. Minimum: 4 lines per insertion.

**DISPLAY CLASSIFIED AD:** \$14 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

### PAYMENT MUST ACCOMPANY ALL ORDERS

**SEND ORDERS & PAYMENTS TO:** John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 7, Welbeck St., London W. 1, England.

### Classified Advertising Department

**BILLBOARD MAGAZINE**  
188 West Randolph Street  
Chicago, Illinois 60601

Please run the classified ad copy shown below (or enclosed separately) in \_\_\_\_\_ issue(s):

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**PLEASE TYPE OR PRINT YOUR AD COPY IN THE ABOVE SPACE. FULL PAYMENT MUST ACCOMPANY YOUR CLASSIFIED AD ORDER.**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

AUTHORIZED BY \_\_\_\_\_ AMOUNT ENCLOSED \_\_\_\_\_

Type of classified ad desired—check one

REGULAR CLASSIFIED  DISPLAY CLASSIFIED

HEADING DESIRED: \_\_\_\_\_

## Audio Retailing

# How Appliance Dealer Sells 300 Tape Units Annually

**DENVER**—Karl and Harvey Schmid, who head Schmid Appliance Co. here, sell a consistent 300 tape recorders per year in price brackets ranging from \$179.50 to \$300.

"We sell the flexibility, versatility, and all-round usefulness of the tape recorder first," Harvey Schmid said. "The tape recorder is a fine source of music, of course, particularly where stereo models are concerned, but that's only a small part of the picture. There are too many other considerations involved, such as stereo phonographs, the convenience of individual records, etc., to dwell on the tape recorder as a source of ideal music. So we play up the fact that a tape recorder is a never-ending source of amusement and usefulness, along with its music-reproduction capabilities."

### Room

A room on the second floor of Schmid's midtown Denver showroom has been set aside for tape recorder display. A dozen models are shown, including three nationally advertised brands. The recorders are set a few inches apart along a waist-high shelf on one wall of the room, with comfortable chairs on the other side which allow the customer to be seated. Six salesmen put the machines through their paces.

"We haven't found it necessary to use any particular type of gimmick promotion," Harvey Schmid said. "Instead, we use a quarter-page newspaper ad about four times a year, and classified newspaper ads every week pointing out that we not only carry a full line of tape recorders, service them ourselves, and can match the tape recorder to the requirements. That latter point probably brings in as many prospects as any other."

### Take Home

When tape recorders were first introduced, the 51-year-old Schmid Appliance Co. immediately saw the possibilities, and set out on an unusual training program. Located upstairs on the same level as the tape recorder showroom is a model kitchen, used both for demonstration and informal sales meetings with coffee and doughnuts. At every meeting a tape recorder was brought in, used to record all talk. Then the tape was played back to point up the machine's usefulness and such technical angles as placement of the microphone, the right sort of volume to use, etc. At one time or another every salesman has taken the tape recorder home to record his children's voices, experiment with such accessories as telephone pickups, foot switches, extra speakers, double microphones with mixers, stereo recordings, etc. This personal training put enthusiasm and confidence into sales approach.

### Demonstration

Most customers are attracted simply by the regular advertising of the three top brands. The 51-year-old reputation of the Schmid store, which is concentrated on high-end merchandise throughout its entire history, is a big help, as is the ability of the store to give an unconditional guarantee on everything it sells.

"When those facts are established, we simply go through an active demonstration," Schmid said, "which might take as much as an hour, or even longer, depending upon the customer. One thing we always do, where a businessman is concerned, is to

show the usefulness of the tape recorder as a dictating machine equipped with a foot switch. Surprisingly, that's a use for the machine which doesn't occur to many buyers. Then, where an executive of a large firm mentions that there are frequent sales conferences, we always show a stereo model, equipped with two microphones, which makes it simple to put one microphone at each end of the table and record every person at the table at just about the same sound level. We usually sell tape recorders to businessmen for full list price, and for cash, once they understand the versatility of the machine in this category."

There is no such thing as a "typical tape recorder customer" according to the Schmid brothers, who sell students, pensioners, businessmen, music students, and professional men. The only pattern which does exist is the steady traffic of tape recorder prospects.

A stunt often used by salesmen is the starting of several recorders simultaneously, all turned to "record" while a demonstration is going on, and the prospect is listening to his own voice, that of a salesman, a bit of music, sound demonstration tapes, etc. When time comes to make up his mind which model to buy, the recordings which have been simultaneously made—usually without the prospect paying much attention to them—are played back to demonstrate the quality level of each machine.

Recorders are suggested for parties, for recording children's voices, for correspondence, school use, church use, for businessmen who want to study their own diction and speech delivery, as well as for dictating and music.

"Nobody leaves the separate upstairs showroom without a real appreciation of the many things which a tape recorder can do," Harvey said. "Because we give such a thorough demonstration, we have never found it necessary to loan out a machine for a weekend, to set up any sort of a rental program, or to use price discounts to meet competition. We can sell 300 units a year on this basis, most of them for cash, and we feel that the appliance dealer, whose salesmen who are accustomed to big-ticket units, is the best qualified retailer of all."

## P-B, Telex In Merger Move

**LOS ANGELES**—Packard-Bell Electronics Corp. of Los Angeles and Telex Corp. of Tulsa agreed in principle last week (7) to merge in a stock and cash transaction amounting to about \$40 million.

Packard-Bell's chief business is production of television sets, radios and phonographs. These products account for about 80 per cent of volume.

The California firm is expected to be the surviving corporation, with Roger M. Wheeler, chairman of Telex, the largest stockholder in the combined operation.

A merger attempt in 1966 between Packard-Bell and the Singer Co., with Singer the surviving corporation, fell through.

Packard-Bell, headed by Dr. Wendell B. Sell, president and chief executive officer, reported 1966 sales of \$45.3 million and earnings of \$1.04 million.

# Coin Machine News



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. 27-29. A flood of late registrants brought the total of exhibitors to 61, the highest in the history of the association trade show.

## Arizona Twin-Meet An Historical Event

SCOTTSDALE, Ariz. — Advance reservations indicate the annual meetings of the State's vending and jukebox-amusement game associations will be the biggest in each organization's history.

The Arizona Automatic Merchandising Association will hold its convention here Sept. 29-30 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 with Garrison Sales Co., Phoenix, and a member of the organization's board of trustees.

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

The Automatic Merchandising Association will hear reports on public relations, public health and legislation during its two-day meeting, according to Gerald L. Roseland, president of the vending group.

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

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

### Officers

Officers of the jukebox-amusement games association are:

Ben Spalding, Spalding Sales Co., Phoenix, president; Bill Watts, Valiant Amusement Co., Phoenix, vice-president; Sam Robinson, Robinson Bros. Sales, Phoenix, secretary-treasurer.

The board of trustees include: Red Arnold of Arnold Music, Sal DeBruno of Sal's Music, Joe Koffman of Valley Vendors, Stan Beasley of Garrison Sales Co. and Paul DeSanti of Westside Amusement.

Officers of the Automatic Merchandising Association are:

Gerald L. Roseland, Watkins Cigarette Service, Phoenix, president; Art Kaufman, Valley Vendors, Stan Beasley of Garrison Sales Co. and Paul DeSanti of Westside Amusement.

The board of directors include:

Jay Kindred, Kindred Music Co., Ajo; Claude Sharpsteen Jr., AA Amusement, Yuma; Spencer Hoops, Gila Electric & Music Co., Safford; Richard Garver, Canteen, Tucson; Roseland, Kaufman and Purcell.

## FAMA in 6 District Meets

WEST PALM BEACH, Fla. — The third in a series of regular semi-annual district Florida Amusement & Music Association (FAMA) meetings will be held here Sept. 19. It is hoped that State Beverage Director Don Mickeljohn, 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 there Sept. 21, said two more such sessions will be held in October. One will be in Jacksonville and another in Florida's Panhandle area.

"Our idea for setting up district meetings is to involve key FAMA officers, over our 1968 legislative plans and build up our membership," Sturm said.

Sturm, 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're past the 125-member mark. Many operators who are joining have overlapped in vending and also belong to the Florida Automatic Vending Council."

One highlight of the meetings has been briefings by the beverage director on flipper game free plays and the operation of coin-operated pool tables. At an Orlando meeting, Cecil Sewell, Mickeljohn's executive assistant, spoke when his boss couldn't appear.

Another topic has been FAMA approval of some dozen bills Sturm is drawing up in preparation for the 1968 Florida General Assembly. FAMA counsel Leonard Pepper, who is on constant standby, has also been reviewing the legislative plans.

## MOA Show Exhibits

### Jukebox Firms

CHICAGO — It'll be a very big show. Seven labels, six playback equipment makers, three video machine distributors, 17 amusement game firms and a score of allied product suppliers have reserved space. The 54 firms signed will fill every inch of exhibit space at the Pick-Congress Hotel. And if another firm comes in, the show sponsor, the music Operators of America (MOA), may have to surrender its own booth.

Most important from the operator viewpoint, there will be new equipment shown by most of the equipment manufacturers. Seeburg and Rock-Ola have just introduced models and Wurlitzer and Rowe are hinting that they'll have new models ready by show time.

Game manufacturers are also going to introduce a host of new models at the show, according to Billboard. (See issue of Sept. 2, 1967, page 71, for an exclusive report.)

Record manufacturers promise to stress in their exhibits  
*(Continued on page 81)*

### LAST-MINUTE SHOW SIGNINGS

CHICAGO — By press time, another seven exhibitors had signed for the Music Operators of America (MOA) Oct. 27-29 convention and trade show.

They are Discomatic, Inc., Switzerland (jukebox); Dilly Disk Vender, Bahama Islands (record vending units); Coin-Op Computer, Detroit (knowledge skill game); Kiddie Karousel, Hopkins, Minn. (kiddie ride); Rolens Star, Sterling, Ill. (speaker unit); Terry-Gregory-Airtown Record Co., Richmond, Ind. (records); P. Z. P. Associates, Inc., Cheshire, Conn. (table soccer game).

"I may have to hang exhibits from the ceiling if more keep coming in," said Granger, of the tremendous interest building for the Pick Congress Hotel event.

## Expect 600 at Big MONY Outing

By BRUCE WEBER

MONTICELLO, N. Y. — Some 600 coin machine industry and record company executives are expected here at the Laurel Country Club Sept. 22-24 as the Music Operators of New York (MONY) celebrates its 30th anniversary.

The annual outing will find MONY joined by the Westchester Operators Guild and the New York State Operators Guild. A golf tourney, softball and other recreational activities will dominate the weekend's activities.

Most New York City-based record companies and nearly all record distributors and one-stops will have representatives here. Manufacturers of amusement machines, jukeboxes and vending equipment and distributor personnel will make up another impressive list of guests.

Record people known to have sent in advance registrations were Don England, Mike Volk-

CHICAGO—The acquisition of the Rowe Manufacturing Division of Canteen Corp. by Triangle Conduit & Cable Co., Inc., of Newark, N. J. has been approved in principle. Subject to negotiation and signing of a definitive agreement and approval by Triangle's stockholders, Canteen will reportedly receive in excess of \$30 million in cash, and Triangle securities, for the Rowe division.

Rowe, which does over \$40 million in annual sales, produces jukeboxes, background music units and vending machines.

Canteen President Patrick L. O'Malley said the sale, "Is in keeping with Canteen's long-range plans for concentration in the food, vending and service fields."

Triangle President and Chairman Carl S. Menger said that the acquisition was the firm's "first major diversification into the consumer field." Triangle, a fabricator of tubing, pipe and wire products, has 12 plants in seven States and is listed on the New York Stock Exchange.

Rowe's present management will be retained, Menger said.

## MOA, NAMA Speakers At W. Va. Convention

CHARLESTON, W. Va. — Ranking State government officials and top representatives of the nation's two major coin machine operator associations will address the annual convention of the West Virginia Music and Vending Association (WVMVA) here Sept. 21-23.

Fred M. Granger, executive vice-president of the Music Operators of America (MOA), William R. Brandstrader, assistant legislative council, National Automatic Merchandising Association, and Chester Shanklin, deputy director of the cigarette and soft drink division of the State tax department are scheduled to address members of the 12-year-old association.

Business meetings, an exhibit of equipment and a big banquet and floor show are scheduled for the convention, to be held at the Heart-O'-Town Motel.

The program begins on Thursday, Sept. 21, with "Dutch" dinner at 6 p.m. with officers, directors, members and guests invited. Exhibitors may set up their displays at that time, too. At 7 p.m. on Thursday the officers and directors will have a business meeting.

Convention registration will

commence at 9 a.m. on Friday, and the exhibits will open at the same hour. At 11:30 a.m. a buffet luncheon will be served, compliments of the distributors. The first general session will convene at 7 p.m. on Friday with President J. C. (Buddy) Hunt at the rostrum. Officers will be elected, and talks delivered by Shanklin, legislative committee chairman Guy Moss and Billboard Coin Machine editor Ray Brack. Introductions will be handled by Andrew Kniska, vice-president.

On Saturday, Sept. 23, exhibits and registration will open at 9 a.m. At 11:30 another buffet lunch will be hosted by the distributors, followed by a general membership meeting at 2 p.m. at which Granger and Brandstrader will speak. At 6 p.m. cocktails will be served, dinner at 7 followed by a stage-show. The welcoming address for the evening will be by Charleston chief of police Dallas Bias. Entertainment will be by George Bailey and dance music will be provided by the Collegians.

On the convention committee are Bill Anderson, W. T. Cruze, J. A. Wallace, Buddy Hunt, Leoma Ballard and Marie Kaufman.

## 'I'LL RETURN,' SAYS WALLACE

son, Secretary Mrs. Gertrude Brown, Treasurer Mac Douglas and attorney Lou Werner.

(Our 30th anniversary salute to MONY starts on page 74).

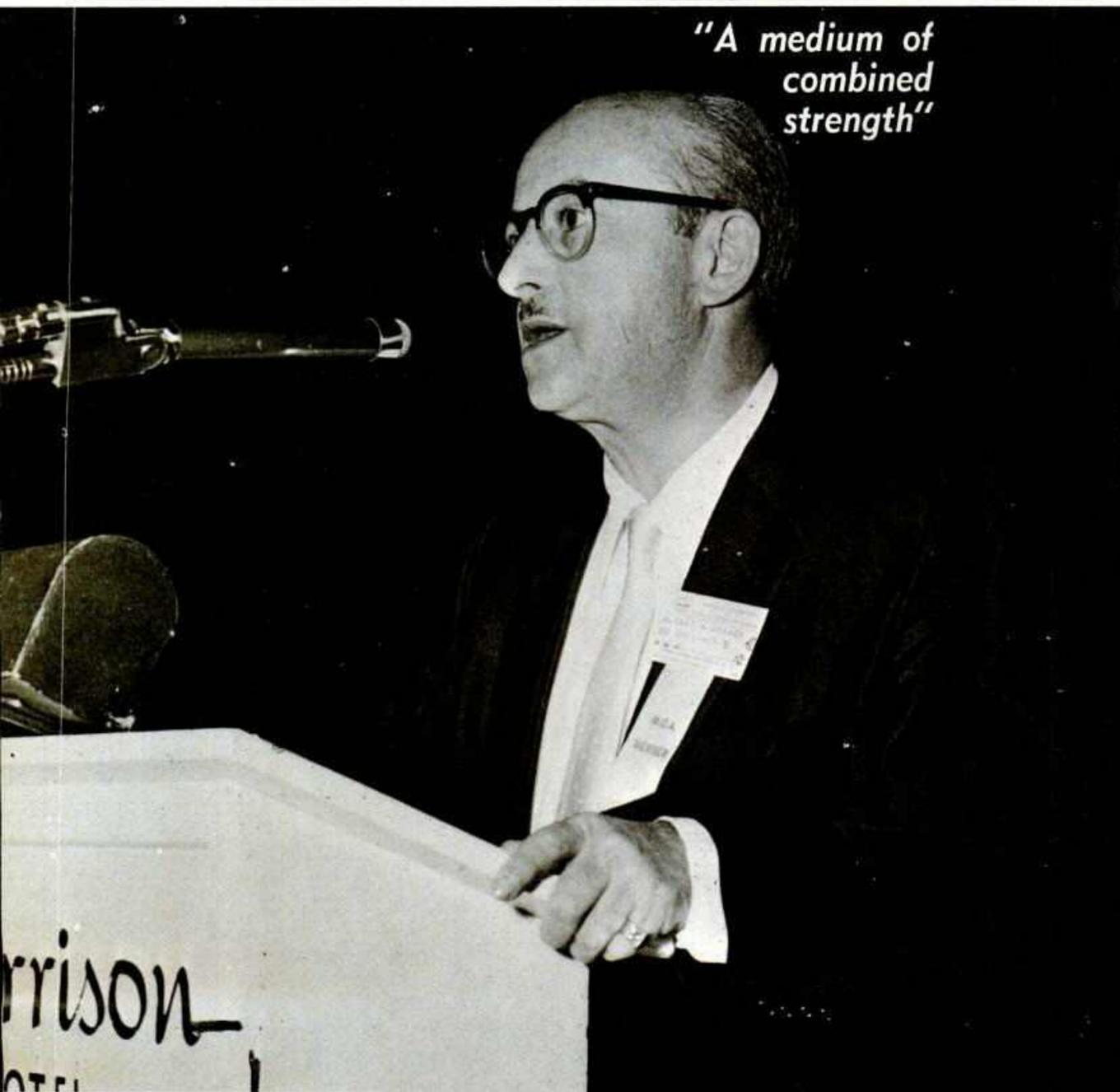
## 'I'LL RETURN,' SAYS WALLACE

CHICAGO — "I'm on my way to the Orient," said Music Operators of America (MOA) board chairman John Wallace at a stopover at O'Hare Airport here last week, "but you can bet I'll be back in time for the convention. I never miss the MOA convention, and I certainly don't want to miss this one. It will be the best ever." The MOA convention will be held in Chicago at the Pick-Congress Hotel Oct. 27-29.

# MONY

By BRUCE CORY

"A medium of combined strength"



ALBERT S. DENVER, long-time president of the Music Operators of New York.

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."

Representatives from Boro Automatic, Maxwell Music, Ernest Garay Automatic Co., Noonan Amusement joined Alfred Broome, G. E. Briggs, L. Rosenberg and others at this first gathering. They contracted Michael J. Levy, an attorney for the National Cigaret Merchandiser Association and the National Cigaret Merchandise Association of New York, to serve as legal counsel, set their first meeting for Oct. 20, and adjourned.

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. 57 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 Suesens, vice-president; William Albert, treasurer, and Alfred (King of Harlem) Bloom, secretary. Messrs. Bogin, Dandio, Feinstein, Wesserman 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 Dorseys, 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 Fats Waller, 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. 25 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 786 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 arbiter.

By 1940, the Automatic Music Operators Association had weathered the difficulties of its first three years and was slowly growing. The October social gathering was fast becoming a regular event on the New York calendar, that year featuring entertainment by Kay Kyser and band, Dinah Shore, Eddie Duchin and Ella Fitzgerald among a host of other big names. Rubinow and Bloom had become the mainsprings 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 Phonographs-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 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 retrenchment for the New York operators, as well as the music industry in general. New machines became unobtainable. A shellac 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)



DISTRIBUTOR VETERAN Johnny Bilotta, right, was honored at a MONY meeting several years ago; is here congratulated by Jack Wilson, Modern Vending, Newburgh, N. Y.



FORMER OPERATOR Ben Chicofsky was sworn in as MONY's secretary in 1959.

• *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 coaxing needed to persuade Petrillo to allow 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.

**Quiet Change**

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 brought people to them from rural areas all over the country, many from the South. Country and western, or "hillbilly" or "folk" music as it was then called, became increasingly popular. "Hillbilly" music consisted mostly of cowboy and spiritual songs in those days, but the classic "Born to Lose" was also a product of the war years.

In the same way, "race" records by Negro artists were in greater demand. And with the record shortage, operators were willing to put these songs, along with old standards on machine where they were never played before.

Another development was the comparative youth of many of the jukebox patrons during the war. "Teen-age clubs" sprang up all over the country (and folded just as fast after war's end), and the jukebox was the center of every club. They were hailed as the answer to the rising tide of juvenile delinquency. The teens preferred the hot jazz of artists like Dizzy Gillespie to the big band sound.

The sixth annual banquet was held in 1943 at the Waldorf-Astorial Hotel, and was the biggest one yet. Four hundred and ten guests attended and the usual big-name talent was on hand. Billboard's story on the gathering included the note "Arthur and Albert Herman were drinking everything but the real stuff."

On Nov. 11, 1944, Albert was informed that his brother Lieut. Milton Herman had been shot down over Dutch New Guinea.

**New Prospects, Problems**

The end of the war brought new prospects and new problems to the association. As President Al Denver explains it, "A lot of new machines and fresh young blood were coming into the industry." The operators began a stepped-up drive for new members with personal contact and letters to nearly every New York operator. "And," said Denver, "it paid off. 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 dime play at first. Harold Aronson of Popular Music System, Inc., thought that it might work if "it were done on a new machine that looked new," but remained skeptical about the change-over. Stephan Hodge of Stephan Hodge Music Co. was one of the first large New York operators to come out for the 10-cent, three-for-a-quarter play. "I think it is a good idea and that New York would go for it," he said. Bob Jacobs of Amusement Games, Inc., flatly stated, "It won't work." Wurlitzer announced its plans to convert to dime play that fall and the increasing cost of machinery and service were to sweep away opposition to the plan.

A new threat to the jukebox industry appeared with the advent of television. In the years just after the war, when home television was a rarity, tavern patrons frequently decided they would rather watch a baseball game on television than listen to the phonograph. The entertainment hold jukeboxes had on such locations was broken with a bang. Denver and counsel Levine urged a "well-thought out promotion campaign" to fight this threat.

Another new feature of the postwar machine situa-



THE LATE SIDNEY LEVINE, the attorney who guided MONY for so many years, was congratulated by president Al Denver (left) during a meeting in the 1950's.

tion was the city's need for additional revenue and its machine tax plans to raise it. A \$25 tax was placed on all jukeboxes and a \$3 to \$5 levy was placed on each amusement game. According to Levine, the city obtained only \$250,000 from Manhattan's 10,000 music machines.

Labor problems came back to trouble the operators in 1947. On July 5, the Appellate Division of the New York State Supreme Court ruled that it was legal for unions to picket locations not serviced by union members, the group in question again being the International Brotherhood of Electrical Workers, Local 786. The union charged that members of the AMOA had made an effort to prevent them from servicing the machines, but the court dismissed the charge.

Reflecting the fine job that Denver had done and the concern over the new problems facing them, the 200 operators represented at the Nov. 25 meeting re-elected Denver by acclamation, and also sent Charles Bernoff (vice-president), Harry Wasserman (treasurer), and Sal Trella (secretary) back into office. In his report to the membership, Denver said that 23 new members, each of whom had posted a \$2,000 bond signifying his intention of abiding by the rules of the association, had joined in the last year, bringing the total number of bonded members to 172. He also predicted that once the novelty of television had worn off and television production had reached a stable level, further gains by the jukebox industry could be made.

**Berle and Baseball**

The leveling off, however, did not come soon. Although the number of home sets began to increase noticeably, operators still complained of profits lost to Milton Berle and baseball in 1948.

Amusement machine operators had their own problems that summer. Starting in the beginning of May, sudden police crackdowns struck machine owners and all forms of machines were carted off to the police station. Charges that the coin industry was a racket run by gangsters and ex-convicts rankled Manhattan operators. Many shared the experience that one Manhattan owner had when he passed a location with one of his machines in it, saw a crowd gathering outside it, and entered just in time to see his machine being carried off.

Machine association attorneys prepared a case to test the legality of the police seizures, which, after some delay, was admitted to the State Supreme Court.

At the same time, an administration-backed bill to ban amusement machines on city locations was passed 12-10 by the City Council after a brawling, name-calling debate. The strong opposition to the bill was finally broken by an administration-bloc filibuster. Opponents characterized the ordinance as a "disgraceful bill" and "a sham and a delusion," and councilman Edward Rager charged that "he had been more corrupted by councilmen's speeches than by pinball games."

A compromise of sorts was finally reached when Supreme Court Justice Ferdinand Pecora decided that convertibility of coin-operated games to give free games was grounds for outlawing. With a definition of legality finally in their hands, the city Department of Licensing and machine operators thrashed out their differences and licensing of amusement games after a thorough testing by police to prove that skill and not chance was the deciding factor in the game, began once again.

The years following these stormy post-war growing pains were comparatively quiet. The birth of Israel inspired Al Denver, Levine, Charles Aronson, Arthur Herman, Nash Gordon, and others to throw themselves into the United Jewish Appeal campaign and their efforts included a \$19,000 dinner in September 1951.

Denver also planned a raffle in June 1949 to help relieve the suffering of displaced persons in European camps. Special television coverage, like the Kefauver crime commission hearings, still drew juke location patrons away from the machines, but the threat of television, once considered so pressing, faded into the background. The association continued to grow and prosper and Denver was continually rewarded for his efforts by being re-elected each time his term came up. The annual banquet continued to grow, too, 600 attending in 1950, 700 in 1951, 900 in 1952, 1,000 in 1954. Probably the most lasting event of these years was the name change from the Automatic Music Operators Association to the familiar Music Operators of New York (MONY).

Dorothy Wolk, who had seen membership climb from 95 to 175 in her seven years as secretary, retired to take up the duties of a wife in 1953. The entertainment names had changed too. The stars of the 1955 banquet included Harry Belafonte, Frankie Laine, Georgia Gibbs and Les Paul and Mary Ford.

**Dead Nickel**

A sign of the changing times was posted in January 1956, when a gathering of more than 200 operators from the New York area held a forum on dime play and decided that nickel play was all but dead. The only locations left with 5-cent play were ones with 20 and 24-selection machines, where the jukeboxes were left in only "for old times' sake." They agreed 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 bond between the United Jewish Appeal and the coinmen. The annual fund gathering drive for the benevolent organization became a major concern for members of MONY, men like Bernie Boorstein, Tom Greco, Abe Green, Ben Haskell, Morris Kahn, Oscar Parkoff, Harold Roth, Al Simon and others.

The years of tranquility came to an end in 1957, with the spectacular battle between MONY and Local 1960 of the Retail Clerks International Association (RCIA) (on the same side in this fight) and Locals 465 and 531 of the United Independent Unions. The two "paper" locals were accused of racketeering, coercion, strong-arm tactics and misappropriations of funds before Judge Samuel Hofstadter, April 18, 1957.

Denver charged Local 531 with attempting to take over the New York jukebox industry by force. According to Denver, the local had called a meeting of Manhattan operators in a restaurant in October 1956, and announced its intentions. Denver accused Local 531 of using strong-arm tactics on location owners.

The case against Local 531 began May 16 before Judge Hofstadter.

The McClellan Committee of the U. S. Senate took up the investigation as the trial continued. On Aug. 2, in the midst of the trial and investigation, Sidney H. Levine died of a heart attack at the age of 53. He had continued as council for MONY since November 1947.

The organization, now 20 years old, had grown

*(Continued on page 79)*

## CONVENTION PROGRAM

Here is the schedule of meetings for the Music Operators of America (MOA) convention Oct. 27-29 in Chicago. All meetings and exhibits will be at the Pick-Congress Hotel.

**FRIDAY, OCT. 27**

- 9 a.m.—Exhibits and registration open.
- 12 noon—Ladies' Luncheon.
- 3 p.m.—Exhibits close.
- 3:30 p.m.—Industry Seminar. Two parts: (1) A manufacturer on "How to Make Money With Games" and (2) a forum of record artists on "How a Record Is Made."
- Evening—Hospitality suites open.

**SATURDAY, OCT. 28**

- 9 a.m.—Exhibits and registration open.
- 11:30 a.m.—MOA membership meeting (with brunch).
- 5 p.m.—Exhibits close.
- Evening—Hospitality suites open.

**SUNDAY, OCT. 29**

- 10 a.m.—Exhibits and registration open.
- 3 p.m.—Exhibits close.
- 6 p.m.—Cocktail hour.
- 7 p.m.—Annual Banquet and Stage Show.

## NEW! Roto Magic Feather Touch Mechanism

PAT. PEND.

Write for FREE Color Brochure or Phone (201) 228-2700

**NATIONAL**  
Shuffleboard & Billiard Co. DEPT. B  
1275 BLOOMFIELD AVE., FAIRFIELD, N. J. 07006

- NO More Service problems
- NO Jamming
- NO Cheating
- Just a Sure Money Maker

**"CORONET" T.M.**

Available in White and now also Pecan in these sizes: Cor. I — 46"x78" • Cor. IA — 49"x84" • Cor. II — 52"x92" • Cor. III — 4'x8' PRO. • Cor. IV — 4½'x9' PRO.

# Vending News

## Suggest New Cigaret Excise

WASHINGTON — Anti-smoking forces may put new federal excises 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 youthful 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.

### Cutoff

The New York senator would like to ban the new longer 100 mm cigarette, and require an aluminum cutoff band on all cigarettes, to prevent smokers from going too far to the end of the cigarette where tars 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. But on sliding scale, cigarettes with more than 30 milligrams of tar or 1.6 milligrams of nicotine could go to \$15 per 1,000 cigarettes.

Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee has already introduced a bill requiring all cigarette labels and advertising to disclose amounts of tar and nicotine, according to government standards to be set up by the Federal Trade Commission.

## Coinmen In The News

### DENVER

Operators report volume slumping sharply in the face of an "unusual summer"—with low temperatures, rain and clouds generally dampening spirits.

Pete Geritz, president of Mountain Distributing Co., is leaving early in September for a tour of Hong Kong, Singapore and Japan. Geritz, a veteran Rock-Ola distributor, has won numerous overseas jaunts in sales drives. First, he toured Continental Europe with several other prize-winning dealers. The following year he won a similar sojourn in Israel and the Middle East, visiting many of the areas which developed into "trouble spots" shortly afterward. Now, the Denver old-timer will be add-

ing some Oriental culture to his experience.

Phonograph shopping in Denver, and taking a look at the 1968 models were Don and Roy Kaiser, operators with headquarters in the high mountain area of Durango, Colo.

Johnny Knight, prexy of Skyline Music Co., in suburban Lakewood, has announced that the company will continue the same name, although all music routes have been sold to Continental Music Co., headed by Bob Rothberg. Knight will confine his operations entirely to vending in cigarette and candy brackets hereafter.

Eugene Zigman, partner with Zoltan Gancz in Cheyenne Music Co. of Cheyenne, Wyo., reported himself thoroughly pleased with volume during Frontier Days, which drew more than 100,000 visitors to Cheyenne.

Jim Hall of Pueblo Music Co., Pueblo, Colo., was another visitor, attending several new-product shows.

Guests of Pete Geritz at Mountain Distributors during his recent new Rock-ola showing included Smith of Colorado Springs, Lewis McClung of Yuma, Colo., Claude Esh of Acme Cigaret Service in Colorado Springs, Dan Woodruff from Las Animas, Colo., Charles Lauthern from Casper, Wyo., Paul Scott of Lander, Wyo., and Joe Spackman of Cheyenne, Wyo. All are active operators.

Geritz announced that his son Jim will report for Navy duty shortly, for a two-year tour, after a similar amount of time in the

## New Equipment



National Vendors — 880 Cigaret Vender

National Vendors' electric 22-selection cigarette merchandiser is a Crown 880 series, holds 880 packs, including the new imperial lengths and flat boxes. Among its features are three quick-change price settings from 5¢ to \$1.25; "first-in-first-out" vending with "elevator" delivering cigarettes into top tray; column couplers allowing two sets of 40-pack columns to be united for increased capacity of top brands.

reserves. After this hitch, young Geritz will return to complete a Masters Degree in education.

Sam Keys, of Apollo-Stereo Music Systems, has been named head of the Music Merchants Association of Colorado.

Attending Wurlitzer service schools under the direction of field engineer Leonard Hicks: Don Aken Continental Music, Denver; Edward Bronish, Roger Wiese, R. L. Hayhurst, Peter Baros, Larry Lindsay and George Wycaver, Midwest Music, Denver; Chuck Esth, Acme Music, Colorado Springs; Lloyd Cleary, Al Roenfehert, Travies Byrd, Bob Bell, Bruce Ferguson, Yosh Furuige, Henry Sakanghi and Chitoshi Yashida, Modern Music, Denver; Raymond Turek, Kenneth Catt, George Campbell, Bob Wheathy, Larry Burke, Jack Hackett, Apollo Stereo Music, Denver.

## BULK VENDING OPERATORS

Now You Can Save

# 75%

on servicing costs.

Drop us a card today for advance information to be announced soon.

## VICTOR VENDING CORP.

5703-13 W. Grand Ave. Chicago, Ill. 60639

## NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel. Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE  
**GRAFF VENDING SUPPLY CO., INC.**  
2956 Iron Ridge Road  
Dallas 47, Texas

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

## MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ ..... \$14.50  
N.W. Deluxe, 1¢ or 5¢ Comb. .... 12.00  
N.W. 10-Col. 1¢ Tab Gum Mach. .... 18.00  
Atlas 1¢ & 5¢ 100 Ct. Ball Gum. .... 12.00  
Acorn 8 lb. Globe ..... 10.50

### MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red ..... \$ .92  
Pistachio Nuts, Jumbo Queen, White ..... .87  
Afgan Crown Red Lip Pistachio Nuts ..... .63  
Afgan Prince Red Lip Pistachio Nuts ..... .57  
Cashew, Whole ..... .83  
Cashew, Butts ..... .75  
Peanuts, Jumbo ..... .45  
Spanish ..... .32  
Mixed Nuts ..... .60  
Baby Chicks ..... .35  
Rainbow Peanuts ..... .32  
Bridge Mix ..... .32  
Boston Baked Beans ..... .32  
Jelly Beans ..... .32  
Licorice Gems ..... .48  
M & M, 500 ct. ..... .48  
Munchies, 16-lb. carton, per lb. .... .39  
Hershey-ets ..... .47

Wrapped Gum—Fleets, Topps, Bazooka & Pal, 4M pcs. .... \$14.00  
Rain-Blo Ball Gum, 1800 per ctn. 6.25  
Rain-Blo Ball Gum, 1800 printed per carton ..... 6.40  
Rain-Blo Ball Gum, 3250 per ctn. 8.35  
Rain-Blo Ball Gum, 4250 per ctn. 8.35  
Rain-Blo Ball Gum, 3500 per ctn. 8.35  
Mallettes, 2400 per carton. .... 8.40  
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.  
Adams Gum, all flavors, 100 ct. .... .45  
Wrigley's Gum, all flavors, 100 ct. .... .45  
Beech-Nut, 100 ct. .... .45  
Hershey's Chocolate, 200 ct. .... 1.30  
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

### IMMEDIATE DELIVERY

## VICTOR PEN VENDORAMA



Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

## NORTHWESTERN SALES AND SERVICE CO.

MOE MANDELL  
446 W 36th St., New York 18, N. Y.  
LOngacre 4-6467



## CHARM THE KIDS with Northwestern's SUPER 60 CAPSULE VENDOR

Charms attract kids — and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-OK. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

## Northwestern CORPORATION

2794 Armstrong St., Morris, Ill.  
Phone: WHitney 2-1300

## Va. Vendors in Convention

VIRGINIA BEACH, Va.—National Automatic Merchandising Association (NAMA) Vice-President William Martin, Eastern NAMA manager and counsel Herbert Beitel and William Franklin, a Norfolk security system expert, were to be featured speakers here Sept. 15-17 at a semi-annual convention of the Automatic Vendors Association of Virginia, Inc. (AVAV).

## Minn. Firm Named In FTC Complaint

CHICAGO—King Dist. Co., Minneapolis, Minn., has been named in a consent order from the Federal Trade Commission (FTC). The FTC complaint charges that the company's offers to sell existing businesses through advertising are "exaggerated" and contain "misrepresentations."

An "Agreed to order" lists the firm's president; the document is for settlement purposes and

does not imply that the firm has violated the law.

The FTC complaint says that net profit claims of \$400 to \$600 per month for 15 machines exceeds the income purchasers report. Other misrepresentations the FTC mentions is the promise machines will be purchased back from dissatisfied buyers, that buyers are not required to solicit sales and that the machines advertised have a market value of from \$50 to \$100.

## SET BOARD MEET

# NVA Defines Bulk Vending Unit

CHICAGO — The National Vendors Association (NVA) has developed a new definition of a bulk vending machine for use as a weapon in combatting one of its most pressing problems: discriminatory per-machine licenses. How to encourage adoption of the new definition will be a main topic at the NVA board meeting here Oct. 28-31 at the LaSalle Hotel.

Another important topic will be a progress report on the long-time fight against the use of bingo chips as slugs in vending machines. Reports 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 licenses is one of our continuing problems," said NVA counsel Don Mitchell, who drew up the new definition. Mitchell, and his Chicago law partner, Ted Raynor, are NVA's attorneys.

"We often discover that legislators are sympathetic to exempting bulk vending equipment but they usually complain that they can't discriminate against other vendors. We needed a definition that would show legislators that the bulk vending industry is unique."

**Definition**  
Mitchell set out the definition of a bulk vending machine as, "A non-electrically operated vending machine, containing unsorted confections, nuts or merchandise which, upon insertion of a coin, dispenses the same in equal portions, at random and without selection by the customer."

Mitchell said he favored a definition that did not attempt to identify equipment in terms of coinage. "While we are still basically a penny industry we cannot escape the fact that more and more we are becoming less and less dependent upon the 1-cent machine."

"The reason for the exemption is just as valid in the case of a machine vending 25-cent capsules as in a machine dispensing penny gum and charms," he said. "This is true because the sale of the same merchandise over the counter does not require a special license. In this regard a 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 vendors can be taxed. One was by the police, wherein it was declared that a bulk vending machine was an amusement device. This no longer applies because even old statutes such as New York had on the books have been re-defined to exclude bulk vending.

"Another area has been in food, but here again, many of our machines dispense merchandise and many dispense a combination of food and merchandise. This leaves us with one area where we can expect continued taxation and why we needed the definition."

**Revenue Tax**  
"Many municipal and State governments tax machines on the basis of revenue, through per-machine license fees. This is why it becomes necessary for us to identify the bulk vending unit as against larger pieces of vending equipment."

"As an example, H. B. Hutchinson has recently been involved in fighting a change in the ordinances in Atlanta, which is reviewing per-machine license fees. We furnished him with a copy of this definition." Hutchinson is a veteran bulk distributor and vice-president of NVA.

Mitchell points significantly to several recent exemption victories through industry efforts. "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 cost of the item, not its gross selling price."

"Sam and Norm Weitzman and Herb Goldstein at Oak Manufacturing worked with Ted Raynor 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 in North Carolina, where Lee Smith and Jack Thompson of Smith - Regal, Charlotte, won an exemption on 1-cent vending machines, largely by distinctly identifying the bulk vending industry.

Smith is an AVA director and president of the Carolina Bulk Vendors Association. He and Thompson, also an NVA

director, passed out bushels of tive sessions and won the praise of lawmakers.

North Carolina representative Sneed High has agreed to be a special speaker at the 1966 NVA convention at Pheasant Run here.

**Slug Problem**  
The North Carolina exemption is reminiscent of a similar one scored by Roger and Harold Folz, Folz Vending, Ocean-side, N. Y., who have recently gained ground in the direction of solving the three-year-old slug problem.

Roger, a former president of NVA and now head of the New York Bulk 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 units.

"The use of slugs is not only a serious matter in terms of the revenue lost to vendors," Mitchell pointed out, "but it is damaging to the morals of children because it leads them to feel they can get free merchandise by using slugs."

**Conventions**  
Heading the list of convention planning will be the 1968 annual spring affair at Pheasant Run, a suburban resort near Chicago and the 1969 spring convention, set for Los Angeles. Convention chairman Rolfe Lobell and executive secretary Jane Mason will present a complete report at the Sunday, Oct. 29, LaSalle Hotel meeting here.

Lobell is vice-president, sales and Jane Mason is sales manager, bulk vending division, Leaf Brands, Div. W. R. Grace & Co., Chicago.

Other officers to be here for the meeting will be: Irwin Nable, Schoenbach Co., Brooklyn, N. Y., president; H. B. Hutchinson Jr., Atlanta, vice-president; Nicholas Schiro, Schiro Vending Supply, New Orleans, secretary; Herman H. Fischer, Chicago, treasurer and Mike Sparacino, Chicago, sergeant at arms.

Honorary Presidents Alvin R. Kantor, Confection Specialties, Chicago; Bernard Bitterman, Bitterman & Son, Kansas City; Moe Mandell, Northwestern Sales & Service, New York; Leonard Quinn, Confection

Products Co., Columbus, Ohio; Everett Graff, Dallas; Roger Folz; Bertrand Fraga, Standard Specialty Co., Oakland, Calif.; Paul Crisman, Chicago.

Directors: Paul Whitson, Knoxville, Tenn.; Sam Weitzman, Oak Mfg. Co., Los Angeles; Leo Winer, Los Angeles; Tom Theisen, Theisen Vending Co., Minneapolis; H. R. Rich, Salt Lake City; Robert Raleigh, Indianapolis; Paul Price, Paul A. Price Co., Roslyn, N. Y.; Samuel Phillips, Samuel Phillips Dist. Co., St. Louis; Walter Parker, Enfield, N. C.; Jack Nelson, Logan Dist. Co., Chicago.

Also: John McDaniels, Seattle; Ronny McClure, Dal-Tex, Dallas; Ed Muckenthaler, Wichita, Kan.; Albert Martin, Mount Vernon, Ill.; Dave Mark, Clifton, N. J.; Irwin Katz, S. P. Dist. Co., St. Louis; Charles Kanak, Houston; Edward Jordan, Chicago; Vernon Jackson, Grand Prairie, Tex.; Max Hurvich, Birmingham Vending Co., Birmingham; Les Hardman, Penny King Co., Pittsburgh; Robert Guggenheim, Karl Guggenheim Co., Jamaica, N. Y.; Earl Grout, Vendall Dist. Co., Minneapolis; Murray Gross, Whitestone, N. Y.; Arnold Goldman, Providence, R. I.; Sheldon Goldberg, Miami and Michael Goldberg, Franklin Square, N. Y.

## GIMMICKS ARE IDEAS

Behind every GIMMICK is an IDEA.

When the IDEA is good, the GIMMICK is good, and it sells.

For example . . . FALSE TEETH: You can take your mouth (gums & teeth) in your hands.

LIGHT BULBS: That glow in the dark.

FALSE FINGERTIPS: Grotesque protuberances.

DINOSAURS: Skeletons you put together yourself and make monsters.

We've got a big line of GIMMICKS for 1c, 5c and 10c vending. There are over 150 to choose from. It's all illustrated in our Picture Price List (available on request).

But good GIMMICKS need darn good DISPLAYS. The combination is what sells 'em best.

It's a good idea to take a long look at the ideafull line of EPPY Charms, Gimmicks, Rings and Capsules; and, of course, the ideafull DISPLAYS.

**EPPY CHARMS INC.**  
163 Denton Ave.  
Lynbrook, N.Y. 11563

Say You Saw It in Billboard

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

NAME \_\_\_\_\_  
COMPANY \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_

Fill in coupon, clip and mail to:

**T. J. KING & COMPANY**  
2700 W. Lake St. Chicago 2, Ill.  
Phone: KE 3-3302

We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hersheys 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders.

Write: T. J. King & Co. for prices and our new 12-page catalog.



## Coinmen In The News

### LONDON

Decca group profits for the year ended March 31 dipped to \$7,731,000 compared with the 1966 total of \$7,851,000. But actual pre-tax profits were higher at \$13,353,000 as opposed to \$12,969,000 in 1966. The year's turnover was \$120,000,000, including \$35,700,000 in exports. Disk sales for June this year in the U. K. improved by 36 per cent compared with 1966. Their total value was \$6,162,900. Home sales climbed by 31 per cent, and exports, representing 16 per cent of the total, rocketed by 65 per cent. Home sales for the second quarter are up 16 per cent, and exports rose by 24 per cent, giving a total rise for the quarter of nearly 18 per cent more than 1966. The June pressing figure was 6,299,000, with album output up by 41 per cent, and singles and EP's still declining. Independent producer Steve Rowland has acquired the Camp label from Campbell-Connelly for the release of material

from his Double-R production outfit.

Accidental death was recorded Sept. 8 on Beatle manager Brian Epstein. The pathology report disclosed he died of carbital drug poisoning. The drug induced drowsiness and had cumulative effect which made accidental overdoses possible. . . . A musical called "The Four Musketeers," based on novelist Alexandre Dumas's characters, will be produced at Drury Lane with book by Michael Pertwee, music by Laurie Johnson and lyrics by Herbert Kretzmer. Johnny Dankworth and Benny Green are collaborating on another musical based on the life of George Bernard Shaw. Latest popsters to be affected by work permit blues are Los Cinos from Gibraltar. They have been at the Grosvenor House for eight months, but have to exit Britain by Nov. 4. The ruling ironically followed news of Gibraltar's solid referendum vote to stay British.

(Continued on page 79)

## NORTHWESTERN

### Model 60 Bulk-Pak

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM,

the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.

Bulk loading.  
**BIRMINGHAM VENDING COMPANY**

520 Second Ave., North Birmingham, Alabama  
Phone: FAirfax 4-7526

# GOING STRONG VANISH-INK™

VANISHES IN SECONDS ABSOLUTELY FOOLPROOF WILL NOT STAIN YOU MUST SEE IT TO BELIEVE IT



4 colorful displays with each M

Available at your distributor or direct from

PAPCO PAUL A. PRICE CO., INC.  
5 Skillman St., Roslyn, N. Y. 11576

VANISH-INK is a blood red fluid that when squirted on a white shirt or any object will appear as a red blotch or spot and will disappear in seconds. A package of VANISH-INK and a specially printed squirt bag with simple instructions is packed in each capsule. Shoots up to 15 feet. Not a few drops but—a liberal amount in each package. **IMMEDIATE DELIVERY** This item is a must for your machines.

# See \$4.5 Billion in '67 Vending

CHICAGO—The growth of institutional food service contracting and the vending of canned soft drinks are 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 billion in sales 10 years ago, net profits this year are dipping. In 1966, industry net profit before income taxes averaged 4.7 per cent of sales. NAMA estimates current profit ratios are "trending lower."

The profit squeeze is related to rising costs in products 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 cigaret units will be displayed at the National Automatic Merchandising Association trade show in Chicago's International Amphitheater Oct. 29-31.

"Our new units are Model 630, Model 850 and Model 900, which is a modular," Brier said. Each has nine columns for 100-mm length cigarets. Model 850 is a 36-column unit, the other two have 27 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 specialists leading the discussions, will concern such subjects as supervision, recruiting, union relations, policy determination and communicating with employees.

Special emphasis is being placed on keeping the sessions on an informal basis so that operators can obtain 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 commissary-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 36,870 units.

Cigarets, 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 brew coffee units are a big trend—1966 sales amounted to 3,426,000,000 cups compared to 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 at an estimated 6,000.

## New Equipment



Cartonmatic Vender

Cigaret Carton Vender, developed by Cartonmatic Vending Corp., vends 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'x6' or 3'x6'x6½' and holds 650 cartons ready to vend and stores an additional 450 cartons. The woodgrain Formica exterior finish can be keyed to various decor requirements.



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, Canteen Corp. president Patrick L. O'Malley and councilman Vincent Fordell. The new facility will consolidate the services of several Canteen branches in the Detroit area. It's located at 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.

# Bally The Wiggler

23 WAYS TO wiggle UP HIGH SCORES

From the 2000 per cent Top Rollover, which jumps from 10 to 200 when ball is skill-wiggled off the lit Rebound, to the Free-Ball-Gate, which delivers an extra ball and 50 points, THE WIGGLER playfield wiggles with score-boosting, play-promoting, profit-booming action, suspense and skill challenge. Get Bally THE WIGGLER today for top earning-power.

**wiggle alley**  
SCORES 10 TO 500 PER wiggle

**wigglesville**  
MYSTERY-SHIFT SCORES 100, 300, 500

BALLS CAN'T wiggle THROUGH  
**FLIPPER-ZIPPER**



wiggle jet  
SUPER BONUS COMPUTERS

UP TO 3 BALLS wiggle ON LIVELY PLAYFIELD WHEN CAPTIVE BALLS RELEASED BY SKILL

1, 2, 3 OR 4 CAN PLAY

THE WIGGLER includes all newest Bally refinements... Lift-Up Top-Glass Frame, insuring quick, easy maintenance access to "vacuum-packed" clean playfield... new Light-Up Coin-Drop Inserts... Finger-Fit Flipper Buttons and super-sensitive flipper-switch... numerous other improvements. Avoid backlog blues. Order THE WIGGLER now.

See your distributor or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS, 60618, U. S. A.



RICHARD G. MURPHY has been named national sales manager for Cameron International Ltd., distributor for the Scopitone 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.

### All Machines Ready for Location

|                      |      |
|----------------------|------|
| United Dixie         | 95.  |
| United Future        | 295. |
| United 7 Star        | 95.  |
| Wms. Pinch Hitter    | 95.  |
| Smokeshop Model V 27 | 85.  |
| Bally Bucking Bronco | 495. |
| Seeburg KD           | 155. |
| Wurlitzer 2410       | 195. |
| Wurlitzer 2510       | 275. |
| Wurlitzer 2500       | 325. |
| Wurlitzer 2800       | 595. |
| Wurlitzer 2810       | 495. |

Cable: LEWJO. Call, Write or Cable  
**Lew Jones** Distributing Co.  
Exclusive Wurlitzer Distributor  
1311 N. Capitol Ave.  
Indianapolis, Ind.  
Tel.: MEloose 5-1593

# MONEY/30

• Continued from page 75

and prospered since the first years with Al Bloom and Lee Rubnow, when the three of them had been the mainstays of the fledgling AMOA. Denver expressed his personal sorrow and MONY's board of director 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 expanded the fight against "paper" unions by seeking an injunction against Local 19 of the Cigarette and Coin Vending Machine Employees Union from the State Supreme Court. The charges were approximately the same as those made against the other two locals, and MONY cited the injunctions placed on them as precedents for the same action in Local 19's case. The operators charged the union with trying to create a "climate of fear" among location owners.

### Bye-Bye Bums

Despite all the furious fighting in 1957, there were a few bright spots in the operators' situation. The city council considered a more favorable licensing law, 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 Chifofsky, secretary. Nash Gorden was also retained as managing director. Both the Giants and Dodgers moved to the West Coast, eliminating two-thirds of the TV-baseball threat to jukebox locations. And 446 coinmen attended the 13th annual United Jewish Appeal dinner at the Sheraton-Astor Hotel May 15. More than 1,000 attended the annual October banquet, topping off MONY's 20th (and one of its most exciting) years.

In the amusements games field, an organization, United Coin Machine Operators of New York, was formed in January of 1958 and promptly merged with the Associated Amusement Machine Operators of New York in February. The new organization (still under the AAMONY name) announced its intentions to negotiate with the Teamsters and called for one organization and one union for all coin machines in the city, much to the consternation of MONY and the RCIA. AAMONY's position in the labor field was uncertain.

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, this clearing the decks for the struggle between the RCIA and the Teamsters. Later that year, five game groups resigned 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 June 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.

Comparative quiet reigned for the next few months. Al Denver explained the New York labor difficulties to the Senata Rackets Committee in February 1959 and the committee devoted much of its time to a 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 new State tax, but still found time to raise \$23,240 for the UJA. It was a calm before the storm.

It broke in May when 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 voluntarily compiled, and stated that the arbitration clause of the bylaws, in no way violated restraint of trade laws. MONY agreed to comply with a consent decree of the State Supreme Court and alter its listing procedures.

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 coinmen that summer. Sen. Al Bodkin was named chairman of the committee, whose other members were Harry Siskin, Mack Polloy, George Holzman, Larry Serlin and Ben Linn.

A new city jukebox tax was signed by Mayor Wagner July 1, 1959, charging the operators \$25 per machine. Coinmen had vigorously opposed the measure and some estimated that up to 2,000 locations might be lost because of the move. In September the association moved to challenge the license fee in the State Supreme Court on the basis that it singled out juke-



CARDINAL SPELLMAN was presented a check from MONY in the 1950's. From left, the late Barney Sugarman of Runyon Sales Co., Senator Al Bodkin, the Cardinal, Father Kelly and Meyer Parkoff, Atlantic N. Y. Corp.

boxes alone of amusement machines for taxing. The case was filed in the name of the Lincoln Service, Inc., Al Denver's company. The 1950's, probably exhausted by the furious pace of events in its last few years, passed away without any further noise.

The pace slowed down in the new few years, as it had after the postwar flurry of activity. Denver spoke out in 1960 against copyright legislation in the U. S. Congress designed to permit collection of jukebox performance royalties. He also recommended that dues per machine per operator be lowered to encourage new membership. In 1961, members of MONY participated in the first joint convention of New York State Coin Machine Association, New York State Operators Guild and MONY in the Catskill Mountain resort of Sackett Lake.

In 1962, representatives of amusement machine operators gathered at MONY's offices to talk over the game organization situation in the New York area. Denver also warned operators about fly-by-night location owners who specialize in milking jukebox and amusement machines operators dry by asking for machines and advance commissions from operators, stashing the equipment in the basement and running. And for the second straight year, MONY held a joint session with the New York State Coin Machine Association.

## Coinmen In The News

• Continued from page 77

Atlantic President Ahmet Ertegun here for talks with Polydor's Roland Rennie and Atlantic's British label manager Frank Fenter. He also visited NEMS' managing director Robert Stigwood for discussions about the Bee Gees and the Cream. Eric Burdon, leader of the new Animals, has married Anglo-Indian model Angle King, and the group's bass guitarist Danny McCulloch is engaged to former NEMS secretary Carol Fielder. Chart topper Engelbert Humperdinck will star in this year's Robinson Crusoe pantomime at the London Palladium.

Premier Harold Wilson's interlocutory injunction against the Move and manager Tony Secunda was renewed in the high court. Wilson alleges a postcard sent out by the group libels him. . . . Bud Prager, partner of Felix Pappalardi in Windfall Music, here for talks with David Platz of Essex and Atlantic's Ahmet Ertegun. Prager produced an album by the Cream under Robert Stigwood's auspices, and fixed a deal concerning the Bo

Gruppus with Essex.

Helen Shapiro will star in a 90-minute color movie, "Winkles and Champagne," opposite Anthony Booth and directed by Michael Winner. Picture will follow the growth of show business from the early vaudeville days. . . . The Troggs are staying with the Page One label after all, and have cut a new single. . . . Ember will release material from the Lupine catalog here on the CBM and Speciality labels. . . . Songwriter Les Reed plans to bow his Donna label in December with releases by Denny De Costa, Jason Cord, and an album by the Lifeguards Military Band. TV personality Jackie Rae has been named exploitation manager, and Donna is expected to capture a big name from a major label's production staff. . . . The soundtrack album from "The Happiest Millionaire" headlines an October release of seven LP's from Walt Disney Productions.

### Organizational Meet in Wichita

WICHITA, Kan. — Talks by Music Operators of America (MOA) President James Toliano, Clearwater, Fla. and (MOA) Executive Vice - President Fred Granger, were to be the highlight of a reorganization meeting of Kansas music and vending operators here Sept. 16-17.

The association reactivation move here is typical of that in several other States this summer. In several instances MOA officials have traveled to meetings to help operators coordinate local activities with that of the national organization. The meeting here was planned by Harlan Wingrave, an Emporia operator and MOA vice-president and Ronnie Cazal, who operates locally.

**WRITE, WIRE or CALL COLLECT**

Will top any price for Funspots. Need urgently.

**SUPREME NOVELTY CO.**

Attn.: N. Robinson  
2722 Vine Street  
Cincinnati, Ohio 45219  
(513) 751-2523 or 351-2114

CHICAGO COIN'S NEW 6-PLAYER AUTOMATIC BOWLING LANE

**FLEETWOOD**  
FAST PLAY!  
GREATER "REPEAT" ACTION!



SWIVEL SCORE RACK

- NEWLY STYLED CABINET with WIDE PLAYFIELD
- 6 WAYS TO PLAY
- 15c Play—2 for 25c (Also Adjustable to 10c Play)
- 5c-10c-25c Individual Coin Chutes

### BONUS FRAME

- A Strike In Any Frame Receives 2 Extra Shots
- A Spare In Any Frame Receives 1 Extra Shot
- Strike Scores 30 Spare Scores 20

- 4 1/2" LONG-LIFE BALLS
- AVAILABLE 16 1/2' and 13 1/2' LENGTHS
- LARGE CASH BOX with REMOVABLE PARTITIONS

ALSO IN PRODUCTION **TWINKY • SKI-BALL • RIVIERA**



CHICAGO COIN MACHINE DIV. **CHICAGO DYNAMIC INDUSTRIES, INC.**  
1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

Make Money with the music makers by Rock-Ola

## 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

Garrott 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 1968 vending machine parts catalog, lists such items as pool table cloth, cue sticks and such general items as lamps, fluorescents, cleaners, lubricants, pucks, bowling balls, plastic pins, phonograph needles, speaker 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.

### Free

The new vending catalog has 30 additional pages, including new sections devoted to replacement parts for Rowe, Seeburg-Bally and Vendo machines; coffee, cold drink, hot and cold food, ice cream, milk, cigaret 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.

### BE THE FIRST TO SEE THE NEW CINEJUKEBOX

We'll Arrange a Preview Showing for You



MOA SHOW  
Booths 32 & 33

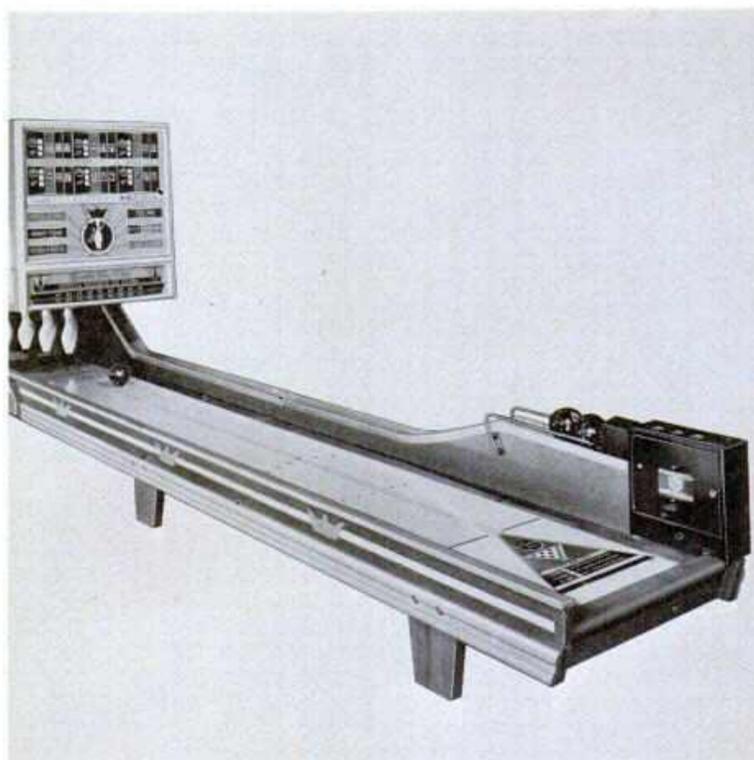
Exclusive Rowe AMI Distributor  
Ea. Pa. - S. Jersey - Del. - Md. - D.C.

**DAVID ROSEN inc**

855 N. BROAD ST., PHILA., PA. 19123  
Phone: (215) Center 2-2900

Say You Saw It in Billboard

## New Equipment



Chicago Coin-Bowler

A newly styled cabinet incorporating a wide playfield, bonus frame features with six ways to play and adjustable pricing are among prominent highlights in Chicago Coin's Fleetwood 6-player bowling lane. A continuing feature of the cabinet is the swivel score rack. The bonus frame feature gives the player two extra shots for a strike in any frame and one extra shot for a spare in any frame. Play is priced at 15c and two for a quarter but is adjustable for 10c play. The unit has 5c-10c-25c individual coin chutes.

## 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 likely be at Holiday Inn or the Sheritan-Continental in Omaha. Operators from South Dakota, Iowa, Missouri 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 royalty 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 strictly business," he says. "We're out to get our share of locations."

Beasley declared: "Many Phoenix locations, suitable for jukebox operations, have shifted

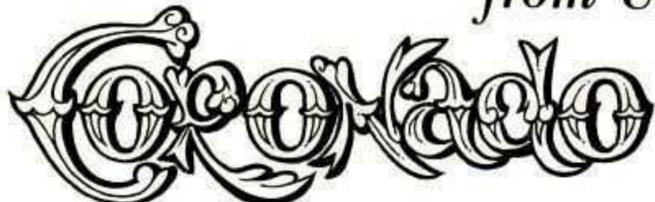
to background music. Location owners believe background music adds class to the establishment. All of a sudden they're not interested in their take off the jukebox."

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 beset with tax problems 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.

the bright ones... from United



6 PLAYER BOWLING ALLEY



BOTH FEATURE **MATCH BONUS**  
**5 WAYS TO PLAY**

- dual flash
- flash
- regulation
- match bonus
- bonus lane



6 PLAYER SHUFFLE ALLEY



**Williams** ELECTRONICS, INC.

3401 NORTH CALIFORNIA AVENUE • CHICAGO, ILLINOIS 60618

CABLE ADDRESS WILCOIN CHICAGO

AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

# 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 (see program schedule below) will be held here Oct. 27-29 at the Pick-Congress Hotel.

Labels to exhibit are Capitol, Columbia, Decca, Epic, London, MGM and RCA.

Jukebox manufacturers on hand will be Rock-Ola, Rowe, Seeburg, Wurlitzer and the import firms, Associated Coin Amusement Co. and Jupiter Sales of America. Tape-Athon Corp. will show its background music systems.

Game makers on hand will be All-Tech, American Machine & Foundry Co., American Shuffleboard, Bally, Chicago Coin, Fischer, Irving Kaye, Midway, Mike Munves Corp., National Shuffleboard, The Northwestern Corp., Sega Enterprises (the first foreign-based firm outside Canada to ever join the MOA), Sutra Import Corp., U. S. Billiards, United Billiards, Valley and Williams.

### Video

Cameron International, Ltd.; Color Sonics, Inc., and David Rosen, Inc., will exhibit audio-video machines. And exhibitors of allied lines and services will be Bankers Life Co.; Brad, Inc.; CineSonic Sound, Inc.; D&R Industries, Inc.; Dynaball Co.; Institute of Coin Operations; Logan Vending, Inc.; Lubin Associates, Inc.; Mutual of Omaha; National Coin Machine Distributors Association, Record Source International, Spindel Insurance Agency, Star Title Strip Co., Sterling Title Strip Co., and the Wico Corp.

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 cigaret vendors and some retailers were "gouging the public" with a 5-cent-a-pack price hike, asked for a new 3-cent cigaret 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. He asked the Governor to increase the cigaret tax to 10 cents a pack "even though it may be insignificant to meet needs of the cities."

Present per-pack 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.

"Immediately after adjournment of the Legislature," he noted, "the price of cigarets was increased 5 cents a pack by cigaret 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."

## PROGRAMMING

# No Hot Box Trends Since Advent of Alpert: Miller

LOS ANGELES—New music trends here are having little affect on jukebox programming, according to Marvin Miller, president of Darwin Corp., distributor of coin-operated machines.

Except for an occasional novelty or gimmick tune, there has not been a strong or continuous music trend developed for jukeboxes since Herb Alpert and the Tijuana Brass made their foot-stomping music popular, said Miller.

And Miller, an executive with Coin-A-Tune, a subsidiary of Darwin, sees no new music on the horizon that will influence jukebox programming.

Because most locations favor rock music, he said, it's difficult for new music to take its place on jukeboxes, unless it's as distinctive and distinguishable as the TJB.

Miller feels it's easier for new music to influence programming in specialized locations, rather than in general jukebox spots.

Ravi Shankar did well with sitar music in ethnic locations but didn't fare as well in general spots. The same is true with music trends developing in rhythm and blues and rock.

### Specialized

Psychedelic music has appeal to specialized locations in Southern California but has fallen into disfavor in Cadillac bars and lounges. "It only attracts hippies," an owner of a class location said, "and we sure don't want them in here."

Coin-A-Tune has psychedelic music spotted in about 12 locations that cater to the long-haired crowd. "It's becoming more popular in specialized locations," reports Miller, "but it's a long way from being a new music trend that will increase jukebox spins."

The only new sound that may crash the jukebox barrier, Miller believes, is the "Nashville Sound," country and western music sans hillbilly influence.

(Continued on page 82)

### SPECIALS — SPECIALS — SPECIALS

Fall Coffee Specials — All Single Cup Fresh Brew

Seeburg 662 ..... \$495 Seeburg M7C3D Soup, Chocolate. \$895  
Seeburg 664D ..... 795 Seeburg 772, Compact ..... 795

### PIN GAMES

Bally Trio ..... \$245  
Bally Magic Circle ..... 250  
Bally Sky Diver ..... 145  
Bally Grand Tour ..... 195  
Bally Happy Tour ..... 175  
Bally Harvest ..... 195  
Gott. Aloha ..... 195  
Gott. Central Park ..... 345  
Gott. Bowling Queen ..... 250  
Gott. Cowpoke ..... 325  
Gott. Hurdy-Gurdy ..... 375  
Gott. Subway ..... 395  
Gott. Pleasure Isle ..... 350  
Gott. Paradise ..... 350  
Gott. North Star ..... 275  
CC Fire Cracker ..... 275  
CC Hula-Hula ..... 345  
CC Kicker ..... 350  
CC Sun Valley ..... 275  
CC Royal Flash ..... 275  
Wms. Big Strike ..... 375  
Wms. Hot Line ..... 375  
Wms. Casanova ..... 495  
Wms. Pot O' Gold ..... 425  
Wms. Tom Tom ..... 225  
Wms. Stop 'N Go ..... 225  
Wms. Top Hand ..... 325  
Wms. Full House ..... 325

### CIGARETTE VENDORS

Priced to Vend at 35c and 40c.

Reconditioned to specifications.

Corsair 20's ..... \$145  
Continental 30's ..... 195  
National 9ML ..... 95  
National 11ML ..... 155  
National 113 ..... 225  
National 20 Col. 325

### KIDDIE RIDES

All Tech Hiway ..... \$450  
All Tech Stage Coach ..... 395  
Tusko Elephant ..... 450  
Bally Western Express ..... 355  
All Tech Train ..... 395  
Flintstone Stone Age ..... 345  
Old Smokey ..... 295

### ARCADE

Ideal for Bowling Alley!  
Wms. Mini Golf ..... \$225  
Wms. Road Racer ..... 195  
Southland Speedway ..... 225  
Southland Time Trials ..... 225  
Midway Rifle Champ ..... 325  
Midway Captain Kidd ..... 375  
Midway Trophy Rifle ..... 295  
DuKane Grand Prix (like new) ..... 595  
DuKane Ski 'N Score ..... 695  
CC Playland ..... 195  
Keeney 2-Gun Fun ..... 195

CC Super Scope Rifles  
Gott. King of Diamonds, Buckaroos, Cross Towns, Kings & Queens

## Cleveland Coin International

2029 Prospect Ave., Cleveland, Ohio 44115  
CABLE: CLECOIN (216) 861-6715

EQUIPMENT WANTED  
AMI Phonographs H, I, J, K, 200 (M & E)  
AMI Diplomats  
Wms. 1957 Baseballs

More will LIVE



the more you GIVE

HEART FUND

Big Play-Exciting Action

# Gottlieb's SING ALONG

• 4 color sequences advance hole value for super high score and special scores.

• 4 "Relay" kick-out holes provide exciting action.

• 12 rollovers and 4 targets advance color sequences.

• Bulls-eye target scores 100 points.

• Cross action rollover scores 50 points.

• Electric auto-ball lift speeds play.

• 4 Reel scoring for greater player appeal.

• Delivered with triple chute combinations.

That Extra Touch of Quality and ORIGINALITY

## D. Gottlieb & Co.

1140 N. Kostner Ave., Chicago, Ill. 60651

**ELECTRIC SCOREBOARDS . . 2 Models**

**OVERHEAD MODEL**  
(Natural finish hardwood cabinet)

- Two-faced. Scores 15-21 and/or 50 pts. **\$169.50**
- F.O.B. Chicago . . .

**NEW SIDE-MOUNT MODEL**  
(Walnut Formica finish—easy to clean)

- Scores 15-21 and/or 50 pts. Also 15-21 pts. only. **\$249.50**
- F.O.B. Chicago . . .

EACH model also has these features:

- 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play. Easily serviced.
- "Game Over" light flashes on at end of game.
- Large metal coin box—holds \$500 in dimes.

Terms: 1/3 dep., bal. C.O.D. or S.D.

**MARVEL Mfg. Company**  
2845 W. Fullerton, Chicago, Ill. 60647  
Phone (312) 342-2424

**BILLIARD SUPPLIES**

5 oz. Belgian Bumper Pool Balls, set of 10, \$9.00. Others \$5 up

2 1/4" 15 Belgian numbered and 2 3/8" Cue Balls. Set... \$19.95

57" Cues—str., \$2.95 ea., \$33 dz.

57" Jointed Cues . . . . . \$7.50 up

Heath and A.B.T. Coin Chutes. Complete line. Write for new list.

## Northwest Stages Schools

SEATTLE — R. W. Pepple, head of the Northwest Sales Co. here, told Billboard last week that his firm has started a series of Smokeshop and Candyshop service schools which will cover three north-west States and Alaska.

The program opened with a two-day (11 and 12) session in Spokane, followed by a one-day (13) stop in Boise and a two-day (14 and 15) school in Portland. Next week, schools will be held in Seattle (17 and 19) and in Anchorage (21 and 22).

The classes are given twice daily, first at 1 o'clock in the afternoon and then at 7 in the evening. Instruction is being provided by Bill Herborg, factory engineer from St. Paul, and by representatives of Northwest Sales.

"This is an annual event with us," Pepple said. "We have been holding such classes every fall. We've given them a lot of publicity with the operators and we've spread them across the country to make attendance convenient. It's difficult to estimate how many men will attend all the sessions, but I ex-

pect that the figure will be well over 100.

"Each of the classes is supposed to last about four hours. Sometimes, however, they turn into marathon events. I remember one evening class that began at 7 and didn't end until 2 in the morning. Things start off with an instruction period which is followed by a question-and-answer session. The latter sometimes becomes very involved and very profitable for all concerned."

## No Hot Box

• *Continued from page 81*

Although not yet accepted in all locations, the new country and western sound is slowly leaving the specialized locations and crowding into general spots.

"Dean Matin," among popular artists, has given country and western music in jukeboxes a shot in the arm," asserts Miller. "While not yet a trend or an influence among jukebox listeners, the new 'Nashville Sound' could develop into a financial windfall for the operator."

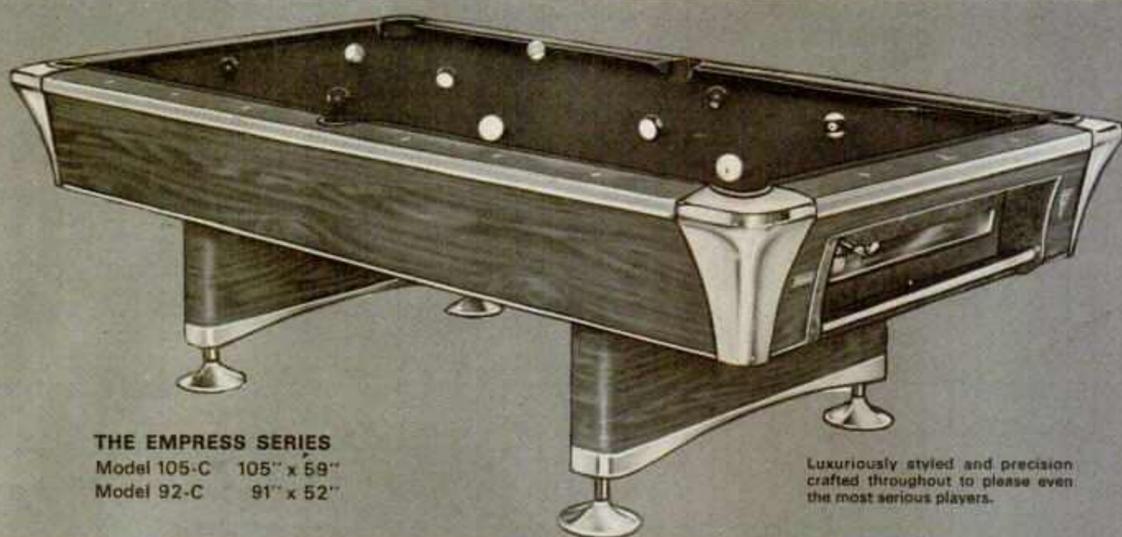
## Fight them all

- Heart Attack
- Stroke
- High Blood Pressure
- Rheumatic Fever



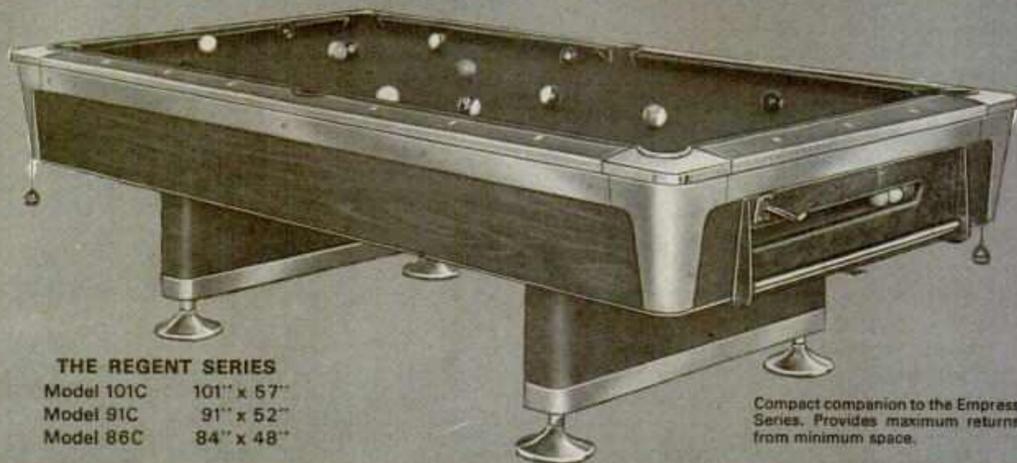
## Give Heart Fund

# What's behind the BIG DEMAND for FISCHER? SOLID QUALITY!



**THE EMPRESS SERIES**  
Model 105-C 105" x 59"  
Model 92-C 91" x 52"

Luxuriously styled and precision crafted throughout to please even the most serious players.



**THE REGENT SERIES**  
Model 101C 101" x 57"  
Model 91C 91" x 52"  
Model 86C 84" x 48"

Compact companion to the Empress Series. Provides maximum returns from minimum space.

More and more smart operators are installing Fischer tables in their choice locations. They find them to be the answer to more profitable operation. That's because Fischer tables are consistently solid quality throughout, embody all the fine features you expect from the ultimate in coin-op billiard equipment, and new advanced developments that make service problems practically a thing of the past. Got the message?

Patented

**Exclusive Fischer Feature**  
**WEDGE-LOCK**  
and Cushion assembly

12 unit-lock clamps replace more than 50 wood screws. Wedgelock cushions locks top rail, playfield and frame together in a single, perfectly rigid unit.

18 YEARS OF  
PROVEN SUPERIORITY



## Coming Events

Sept. 19—Amusement Machine Association of Philadelphia, The Wynne, Philadelphia.

Sept. 19—Florida Amusement & Music Association, district meeting, West Palm Beach.

Sept. 21—Florida Amusement & Music Association, district meeting, Miami.

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

Sept. 22-24—Music Operators of New York, Laurels Country Club, Monticello.

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

Sept. 22-24—New Jersey Automatic Merchandising Council, annual meeting, Seaside Hotel, Atlantic City.

Sept. 29-30—Arizona Automatic Merchandising Council, annual meeting, Safari Hotel, Scottsdale.

Sept. 30-Oct. 1—South Dakota Music & Vending Association, St. Charles Hotel, Pierre.

Oct. 1—Arizona Coin Machine Operators Association, special meeting, Safari Hotel, Scottsdale.

Oct. 3—Missouri Coin Machine Council, site to be announced, Trenton.

Oct. 7—Missouri Automatic Merchandising Association, combined fall meeting, Tan Tara Resort, Lake of the Ozarks.

Oct. 14—South Carolina Coin Operators Association, Holiday Inn, Greenville.

Oct. 16—New York State Coin Machine Association, Inc., Dewitt Clinton Hotel, Albany.

Oct. 27-29—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

Oct. 28-31—National Automatic Merchandising Association, 22d annual convention and trade exposition, International Amphitheater, Chicago.

Oct. 29—National Vendors Association, directors meeting, LaSalle Hotel, Chicago.

Oct. 29—Illinois Coin Machine Operators Association, fall meeting, Washington Room, Pick Congress Hotel, Chicago.

Nov. 30-Dec. 2—Music Operators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

Jan. 16-18, 1968—Amusement Trade's Association annual exhibition; Alexandra Palace, London.

Feb. 27-29, 1968—Seventh Annual Northern Amusement Equipment and Coin-Operated Exhibition, Blackpool, England.

April 26-May 5, 1968—Hanover Trade Exposition, Hanover, West Germany.

## Jukebox Burglary

SACRAMENTO — Burglars broke into the Club Mai Tai here and stole about \$600 in currency, checks and an undetermined amount of coins. Police said the burglars jimmed a jukebox.

## ALUMINUM DE-GREASED DISCS

FOR STANDARD AND HARVARD METAL TYPER



• Packed in rolls of 100  
• Available with special imprint  
Call our PARTS & SERVICE Dept. for all your Typer needs

STANDARD HARVARD METAL TYPER, INC.

1318 N. WESTERN AVE. CHICAGO 22, ILL. • EV 4-3120