

Billboard

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The International Music-Record Newsweekly

Forum Shines as Int'l & Educational Event

By LEE ZHITO

NEW YORK—A record turnout of CARtridge industry leaders from throughout the world attended last week's second annual Tape Cartridge Forum held here at the New York Hilton Hotel under the auspices of Billboard and its sister publication, Merchandising Week.

For complete Forum coverage, see pages 12-28

The two-day sessions (16-17) attracted a total of 453 registrants, marking the largest gathering of industry leaders in the history of the cartridge field. Represented were all those in the cartridge business including duplicators, record manufacturers, playback equipment manufacturers, equipment and cartridge wholesalers and manufacturers' representatives and manufacturers' retailers, mail order marketers, engineers, and representatives from leading brokerage firms involved in the new cartridge business.

R&B Line Set By Project 3

By AARON STERNFIELD

NEW YORK—Enoch Light's Project 3 Records, which issued its first product 10 months ago, will bow an r&b label within the next few weeks. Light is negotiating with r&b acts and will launch the as yet unnamed label as soon as the contracts are signed. Light added that Project 3 will bow a country label shortly after the first of the year. The r&b label plan comes on the heels of Project 3's move into the pop field. The label recently signed the Critters, formerly with Kapp. This week it added to its pop roster with the Free Design and the Prime Movers. The first two will be

This year's Forum was significant on several key points. It attracted a heavy international attendance, including executives from England, France, Germany, Italy, Belgium, Holland, Japan, Canada, Mexico, Puerto Rico, Brazil and Argentina. While Billboard's first Tape Cartridge Forum last year drew attendance from abroad, this year's sessions enjoyed a far greater international audience. This indicates a rapidly growing interest in the cartridge industry in the world's markets.

(Continued on page 12)

TEXACO NOW DISK STATION IN GERMANY

HAMBURG — Deutsche Erdoel (DEA), the German subsidiary of Texaco, has begun selling records at 1,000 of its stations in the areas of Hamburg, Hanover, Hamm, Duisburg, Cologne and Frankfurt.

The records are supplied to the DEA stations by Record Rack Schallplattenvertrieb, which represents the leading German record companies.

Several hundred titles, both singles and LP's, ranging from classical to pop, and including fairy tale disks for children, are offered.

DEA said that the record sales program will be gradually extended to all of DEA's 4,800 service stations in West Germany.

The service station disk sales program is based on the fact that nearly every German family now has a record player. Motorists buy records for their own use and for presents.

ITCC Anniversary Special
In This Issue

Atlantic Sold in Big \$\$ Grab Era

By PAUL ACKERMAN and MIKE GROSS

NEW YORK—The pure independent record company of substance has become an exceedingly rare entity. It is a victim of the trend toward bigness, mergers and corporate maneuvers for diversification.

The prime example of this trend toward the disappearance of the pure indie of substance is the move by Warner Bros.-Seven Arts, Inc., to purchase Atlantic Records. An agreement in principle was reached last week for the acquisition by Warner Bros.-Seven Arts for the stock of Atlantic which is expected to be concluded within the next few weeks, amounting to a price (payable in cash and shares of Warner Bros.-Seven Arts stock) which could eventually reach \$17 million. It is estimated that for the fiscal year ending Dec. 31, 1967, Atlantic's sales volume will be \$20 million.

Atlantic will be the standout example of the pure indie of substance: a rare species, a completely independent label, with indie distribution, and with no umbilical cords. (Some of the other successful operations still holding on to their indie status are Tamla-Motown, Liberty, Kapp, A&M and Amy-Mala-Bell.)

(Continued on page 8)

Music Key at MOA, NAMA

CHICAGO—The two coin machine conventions of the Music Operators of America and the National Automatic Merchandising Association meeting here Friday to Sunday (27-29) will get an unprecedented play from the music business.

Record company executives are determined to close the record programming and promotion gap. (See Coin Section for more details.)

Arnold CMA's Top Artist; Green Takes Many Awards

By BILL WILLIAMS

NASHVILLE—Eddy Arnold was named "Entertainer of the Year," but Decca's Jack Green walked off with the lion's share of trophies in the first annual Country Music Association awards presentation.

The awards were made Friday night (20) at the Municipal Auditorium as part of the gigantic show which replaced the mul-

tipple trade press presentations of the past, and made the single awards more meaningful.

Decca and RCA Victor had a virtual stranglehold on the winners, taking eight of the ten categories.

It was a spectacular night for Jack Green, the former drummer with the Ernest Tubb band, who struck out on his own on the Decca label. His "There Goes My Everything" was voted the Best Single of the Year, the LP of that same name was listed Best Album of the Year. Green was named Male Vocalist of the Year, and the song, "There Goes My Everything" won for its writer, Dallas Frazier, an award for Song of the Year.

The Female Vocalist of the Year was Loretta Lynn, also with Decca, who scored consistently on the Billboard charts through 1967.

In addition to Arnold, RCA

(Continued on page 6)



Noel Harrison, pop singer-actor, debuts on the Reprise label with his first album under the guidance of producer Jimmy Bowen. The LP, entitled "Collage" (Reprise #6263), includes Harrison's chart single, "Suzanne," which has been a major radio breakout in most U.S. and several international markets. (Advertisement)



Nancy Sinatra and the Seeburg Stereo Showcase, join in saluting music operators everywhere as they head toward the Music Operators of America convention in Chicago. (Advertisement)

Garwin to Handle Seeburg Tiny LP

By RAY BRACK

CHICAGO — Garmisa Distributing Co., one of the Midwest's largest independents, has organized a new company to handle the production and marketing of seven-inch LP's for jukebox programming.

The new firm, Garwin Sales, is headed by Robert M. Gar-

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A RUFF TUFF SHOOT-UP THE CHARTS HIT LP

ROGER MILLER/WATERHOLE #3
SRS 67096 / MGS 27096

SMASH RECORDS

ROGER MILLER
SINGS THE MUSIC AND TELLS THE TALE OF
Waterhole
#3

FROM THE BRILLIANT PICTURE
STARRING
JAMES COBURN
AND
WALTER EDWARDS
Waterhole
#3



Catch Cold.

**John Gary's
hot new single
"Cold"**

c/w "Imagine" # 9361

RCA VICTOR 

The most trusted name in sound

20 Pubs to Act Vs. Cartridge Crooks

By ELIOT TIEGEL

NEW YORK—A major effort by some 20 music publishers will be launched shortly against illegal custom dubbers of music for tape cartridge. The action in the form of a lawsuit, will be instigated by the Harry Fox Office, Al Berman, controller for the publishers' agent, indicated at last week's Tape Cartridge Forum.

The suit will seek redress for injuries caused by the unauthorized duplication of music for which royalties were not paid.

Berman called the forthcoming defendants the major small, independent sound studios in key markets who have actively custom duplicated music off albums into cartridges.

To File Action

Acknowledging that "backyard" duplicators have sprung up in many parts of the country, the publishers will file action against those firms which advertise their special services and have made custom dubbing a major sideline aspect of their cartridge business. "The legitimate tape duplicators have brought these people to our attention," Berman said, adding that the situation is "virtually unsolvable."

Berman called the situation "unenforceable," but emphasized that "we can take the profit out of it." Penalties for violating the federal copyright law, Berman noted, are "not too high." A publisher may sue for treble damages, the executive said.

National Study

To gain a barometer of conditions in the field, a number of people were sent around the country, Berman said, to have material duplicated by the Association, Tijuana Brass and the Doors. "There was no problem," Berman said.

His talk before an audience of non-music people during one of the seminars emphasized the illegitimacy of dubbing music onto tapes without compensating the composition's creators. In order to remain within the law, an auto accessory shop, for example, would have to write the register of copyrights in Washington, with a duplicate to each publisher represented, stating his intention to reproduce the copyright and compensating the publisher with 2 cents for each tune owned by the individual publisher.

MGM Gets 4.5 Mil. in Orders at L. A. Meet

NEW YORK — MGM Records and its associated labels picked up \$4.5 million in billings on new release and cata-

Whiteway in Deal With AF

NEW YORK — Whiteway Productions has signed a long-term independent production agreement with Audio Fidelity Records. First release under this arrangement will be Page Morton's "Story in the Wind," b/w "Where Is Your Love for Me."

Miss Morton, who will be making her record debut, is best known for the Chock Full of Nuts Commercial.

Some 1,000 cans of Chock Full of Nuts coffee will be sent to disk jockeys and the press to help promote the record.

Miss Morton will make television appearances in major markets, will do radio and press interviews, and appear in department stores.

Jack Fine Promotions will handle national disk jockey promotion, with five other independent promotion men to cover local areas. Chock Full of Nuts will help promote the record in its hundreds of stores with window streamers and buttons worn by employees. Audio Fidelity will place window streamers on record shops.

Diamond Offering A Deal to Distributors

NEW YORK — Distributors will be able to purchase all Diamond LP's on a "Buy 5 Get 1 Free" basis through Dec. 31. This deal will be passed on by distributors to qualified dealers, one-stops and rack jobbers. Included is a new Ronnie Dove LP, which includes his last seven chart singles.

DA Hot on Heels of Bootleggers—Dealer Arrested, Distrib Hunted

NEW YORK — The New York District Attorney's office is hound-dogging a ring of record pirates operating from this area and marketing its product across the nation. The ring, with its own pressing plant and distributor network, has been counterfeiting hit singles and releasing them in album form.

Latest release is "The Best of '67," with cuts of recent hits by the Doors, Monkees, Beatles and Aretha Franklin.

Legal action, so far, has been limited to the arrest of a New York dealer and a warrant issued for the distributor.

Robert Friedman, owner of Dayton's, a two-store operation in New York, has been arrested and charged with violation of Sections 561.2 and 279N of the New York Criminal code. The hearing is set for Monday (30) in the Criminal Court of New York.

Claims Charge False

Martin Itzler, attorney for Friedman, said his client has been arrested because he refused to act as a decoy for the police. He charged that detectives had first tried to entrap his client by offering him counterfeit merchandise, which his client refused.

Itzler added that only 20 of the counterfeit records were found in Dayton's Greenwich Village store. The records carried a \$1.79 tag, the same as budget material.

Dayton's, the largest record

store in Greenwich Village, has been in business for 15 years.

Warrant Issued

It was also learned that a warrant for Larry Gutenplan, who is charged with being the distributor, has been issued.

"The Best of '67" carries the ARP logo, with Los Angeles listed as the city of manufacture. Actually, the records were pressed within a few miles of here.

Some 7,000 of these records have been shipped to the Cleveland area, and one record company executive said he bought one in Miami for \$2.50. Most common prices are \$1.79 and \$1.98.

The Dayton arrest came about as a result of a complaint signed by Jac Holzman, president of Elektra Records. The Doors' "Light My Fire" was one of the pirated records.

The Record Industry Association of America met Wednesday (18) to discuss the situation, but results were not made available to the press. The New York District Attorney's office also would not discuss the matter.

According to a reliable source, the pressing, jacket printing and warehousing operations are all housed in separate buildings in the New York area.

STAX REDESIGNS LOGO TO FOIL COUNTERFEITERS

MEMPHIS—Stax Records is redesigning its logo because of an increase in bootlegging.

Jim Stewart, president of Stax and Volt, said he is aware that his records have been "run off by the thousands" by bootleggers and peddled through various ways.

As a result, he will come out shortly with a complex, multi-colored label that will be more difficult to counterfeit. "I can't slow them down any other way," he said. "Maybe a label harder to copy will have some effect." The old Stax label was plain and simple.

Stewart complained that penalties for bootleggers are not stiff enough. "If someone gets caught, a judge decides to give them a light fine and let it go at that. We can't seem to convince anyone that this is a major crime."

ABC Into Distrib Deal With LHI

NEW YORK — ABC Records has signed a long-term distribution contract with Lee Hazelwood's LHI Records. The deal covers the U. S. and the entire international market, except for the United Kingdom, where a deal exists with British Decca, and Australia, where a deal exists with Festival.

LHI had a distribution deal with Decca here, but that deal was dissolved recently.

The LHI deal may follow the format of the Dunhill deal, with ABC first acquiring distribution, then buying the company outright.

LHI was organized as a label a year ago. Hazelwood, as an independent producer and writer, was responsible for Nancy Sinatra's "These Boots Are Made for Walking," "Sugar Town" and "Somethin' Stupid." He has also written film score themes and produced hits for Duane Eddy and Dino, Desi and Billy.

Artists on the label are Virgil Warner, Last Friday's Fire, the Kitchen Cinq and Suzie Jay Hockum. New acts are the Hamilton Street Car, Danny Michaels, the Aggregation and Johnny Taylor.

The ABC distribution move

MGM Adds A New Dept.

NEW YORK — MGM Records has created an additional department in its family complex. It will be known as the artist and product development division and will be headed by Frank Mancini, MGM's former national promotion director.

This division has the responsibility of discovering and promoting new talent, working primarily on MGM, Verve and Verve/Forecast artists.

is the latest in a series which began in 1957 with the Chancellor deal. It is part of Larry Newton's policy of buying companies rather than artists. This policy, in the last year, has resulted in the purchase of several major rack jobbing and distributing companies, the distribution and later acquisition of Dunhill and its publishing arm. Newton predicted that the

record industry will soon go the route of the film industry, with a few major labels distributing the product of most of the independents.

The Hazelwood deal does not affect the Hazelwood publishing firms.

LHI promotion will be handled by Norm Rubin on the East Coast and Tom Thacker on the West Coast.

'Asia' Pkg. Gets WP's Biggest-Ever Drive

LOS ANGELES — World Pacific Records, the company which spearheaded the recent upsurge in interest in Indian music through its key artist, Ravi Shankar, is about to launch the biggest advertising and promotional campaign in the history of its corporate parent, Liberty Records. Target of the more than \$45,000 campaign is the label's "Sound of Asia" series.

The campaign, which initially was earmarked for the nation's major markets only, is now being expanded to many of the secondary regions. The program includes a "Win a Sitar" contest, dealer displays, album giveaways, radio promotion and tie-ins and radio time buying.

Backbone of World Pacific's campaign is a four album and one three album set release divided between October and November. At the helm of the performance at the Monterey International Pop Festival held release will be Shankar's live last June. Included with the album is a Ravi Shankar full color poster.

Shankar's Monterey album will be released in October

along with "Koto & Flute" and "Young Master of the Sarod." "Koto . . ." is a collection of Japanese classical works performed by Kinichi Nakano-shima and the "Young Master . . ." release features the Indian classical music of Ashish Khan, son of Ali Akbar Khan.

As part of the November release, World Pacific will issue "Anthology of Indian Music," a three-album set featuring 10 prominent Indian musicians and Ravi Shankar's narration of the history and meaning of Indian music. A 24-page full-color booklet is included. Also in the November release is "Cosmic Consciousness" by Paul Horn, a jazz recording of Indian rhythms.

Launching vehicle for merchandising program is the "Win a Sitar" contest. The contest will be promoted in two ways—directly through dealers and indirectly through dealers via local radio. Dealers will be given entry blanks on which their customers fill out their names and addresses. Drawings will then be held in each market. The stores that have

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Millrose Inks With Famous

NEW YORK — Victor Millrose has been signed to an exclusive songwriting contract by Famous Music. Millrose, who has been active in the music business since 1961, includes among his credits "I'm Indestructible," recorded by Jack Jones; "I'll Try Anything," re-recorded by Dusty Springfield; and "When Loves Slips Away," recorded by Dee Dee Warwick.

Among Millrose's film credits are "Smokey Mountain Boy" for Elvis Presley in "Kissin' Cousins," "Startin' Tonight" for Presley in "Girl Happy," "Two of a Kind" for Jay and the Americans in "Wild, Wild Winter" and "Norma Jean" and "She Waits for Him" for the forthcoming "The Plastic Dome of Norma Jean."

He's also done independent disk production for Kama Sutra, Columbia and Amy-Mala.

Lib.'s East Coast Unit Set Nov. 15

NEW YORK—Liberty Records opens its East Coast headquarters Nov. 15. The offices, on Broadway just south of Columbus Circle, will be more than just a branch of the West Coast label. They will house studios, the main office of the Blue Note label, and Liberty publishing firms.

Mel Furman, who will be general manager, is expected to take over around Jan. 1. The New York office will be responsible for sales and distributor relationships for the East Coast.

In other Liberty changes, Macey Lippman will concentrate on World Pacific and Soul City Sales, with Eli Bird being named national sales manager for Imperial.

Producer Howe Dealing in N. Y.

NEW YORK — Bones Howe, West Coast independent producer who was in town to talk with local Warner Bros. executives, has signed deals with Leslie Uggams of Atlantic and the Fifth Dimension of Soul City.

He will produce "Paper Cup" for the Fifth Dimension and will do a single from Miss Uggams' forthcoming TV special.

Howe produced the first four Turtle hits and received two awards from the American Advertising Federation for Camaro commercials he produced. The Turtles were the artists on the commercials.

MERCER CITED BY ASCAP

NASHVILLE—Johnny Mercer, Georgia-born songwriter, was the recipient of a special award here from the American Society of Composers, Authors & Publishers. The award was "in admiration from his colleagues at ASCAP."

'Algiers' to UA

NEW YORK—United Artists Records has acquired the soundtrack rights for "Battle of Algiers." The score was written by Ennio Morricone and Gillo Pontecorvo. "Battle of Algiers" was the first place winner at the Venice Film Festival and had captured the Silver Goddess Award at the Aca-pulco Film Festival.

SESAC's Myer New President of the GMA

MEMPHIS — Jim Myer, director of international relations for SESAC, is new president of the Gospel Music Association for the coming year. He succeeds Gov. Jimmy Davis.

James Blackwood was elected Chairman of the Board, but said he would relinquish all presiding rights to Myer, who will attend all GMA board meetings.

Brock Speer was named first vice-president; J. D. Sumner second vice-president; Bob McKenzie, secretary; and Bob Vinson, treasurer.

Elected to the board of directors were: Connor Hall, Maurice Lehmann, Pierce LeFevre,

Wes Gilmer, Norman Odum, Lloyd Orrell, Herman Harper, Don Frost, Joel Gentry, Armond Morales, Harvey Lester, Jake Hess, Henry Slaughter, Bill Williams, Paul Marks, Douglas McClure and John Devol. McClure and Devol are the new general membership representatives.

A sales pitch for the GMA album containing gospel songs by 12 groups was made from the stage of Ellis Auditorium, and 44 volunteers passed through the audience selling the LP. With those funds and membership dues taken in, GMA collected \$3,284.

NARAS Sending Companies Award Entry Forms for '68

NEW YORK—The National Academy of Recording Arts & Science has set the wheels in motion for next year's Grammy awards. Entry forms have been sent to all record companies requesting that they list those recordings which they would like to have considered for the awards. Similar forms will be sent to all active members of the Academy during the coming week. Their selections, plus those of the record companies, will comprise the actual Eligibility List, which will form the basis for the first round of membership nominations.

In a covering letter accompanying the blank entry forms, newly elected NARAS president Pete King requested that each company "exercise reasonable discretion in submitting your entries for eligibility. The Academy is in its 10th year, and by now it must be apparent that excessive use of this entry privilege only serves to reduce the possibilities for nomination of those who you really believe deserve the chance to win an award."

The Academy set a Nov. 3 deadline for mailing back the forms.



CAPITOL RECORDS DISTRIBUTING CORP. in New York, presents a plaque to E. J. Korvette's Fifth Avenue outlet for racking up its 10,000th sale of the Beatles album, "Sgt. Pepper's Lonely Hearts Club Band," on the Capitol label. Accepting the label's award for "Outstanding Promotion and Merchandising" of the album is Ben Bernstein, center, Korvette's mid-Manhattan record department manager. Flanking him, from the left: Jim Doyle, Capitol's sales representative; Joe Maimone, label's New York district promotion manager; David Rothfeld, store's division merchandising manager, and Larry Finn, merchandising manager for records.

Music Synthesizer Created By Decca Sound Engineer

NEW YORK — Decca Records is broadening the scope of electronic music with the Syn-Ket, a music synthesizer. The Syn-Ket was invented by sound engineer Paul Ketoff. It is a unit which provides the equivalent in sound producing potential of a room-full of conventional equipment.

Decca is introducing the Syn-Ket sound in a single recorded by John Eaton which couples "Blues Machine" and "Bone Dry." The disk was produced by Is Horowitz, Decca's director of classical artists and repertoire. The disk is Eaton's and Horowitz's debut in the pop field.

The Syn-Ket allows the production, filtering and modulation of electronic sounds and

sound patterns by setting and adjusting a series of dials, levers and switches on a console, and depressing piano-like keys on three small keyboards.

Eaton has also recorded an album of serious music for Decca utilizing the Syn-Ket, which Decca is preparing for release in its Gold Label series.

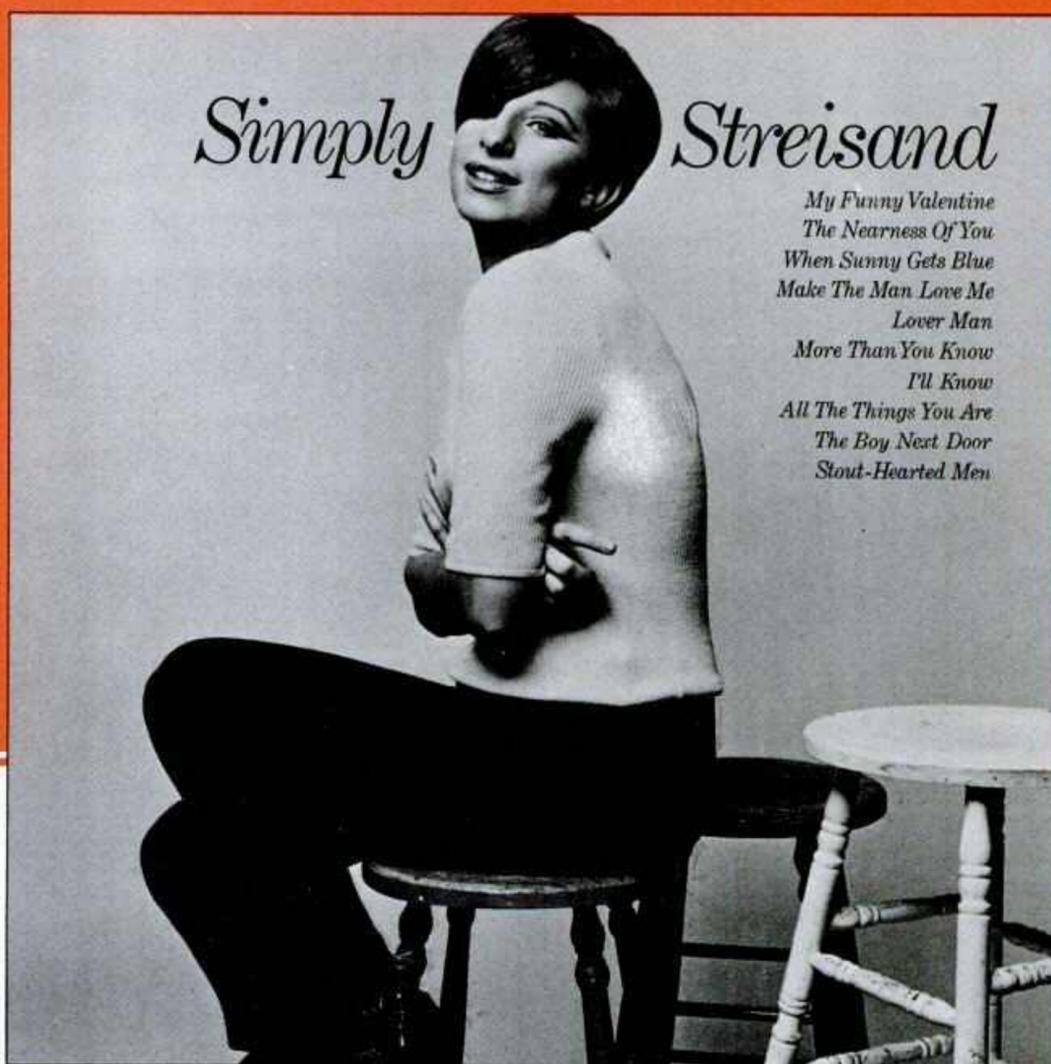
CBS Plan to Acquire Sunset House Is Off

NEW YORK — CBS and Sunset House have terminated by mutual agreement plans for the acquisition of Sunset by CBS. Sunset, based in Los Angeles, operates a catalog mail order business, and was to have become part of CBS' Direct Marketing Division.

Christmas
is here...



and here.



*"Barbra Streisand
is still in a class
all by herself....
This is an extraordinary
exercise in vocal
technique and artistry."*

—Variety

*Two bewitching new albums by Barbra.
Ready for the selling season.*

On COLUMBIA RECORDS

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Market Quotations

As of Noon Thursday, October 19, 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	442	25 1/4	23 1/2	24 1/4	+ 3/4
American Broadcasting	102	72 3/4	603	85	81 3/4	83 1/4	+ 5/8
Ampex	40 3/4	22 3/4	1370	36 1/4	33	35 1/2	+ 3/8
Audio Devices	30 3/8	21 3/8	68	25 1/4	23 3/4	24 1/4	-1 1/4
Automatic Radio	11 1/2	3 1/4	1452	11 1/2	8	10 3/8	+2 1/2
Automatic Retailer Assoc.	80	51 3/4	256	74 3/8	72 1/4	73	-1 3/8
Avnet	49	16 7/8	516	46 3/8	44 1/8	46	+1 1/8
Cameo Parkway	55	2 7/8	530	45 3/8	39 1/2	39 3/8	- 1/2
Canteen Corp.	28 3/8	21 1/8	217	24 3/4	23 3/8	23 3/8	- 3/8
CBS	76 3/8	56 1/4	2041	61	56 1/4	58 3/8	-2 1/2
Columbia Pic.	56	33 1/2	465	56	50 3/8	54 1/4	+4 1/2
Consolidated Elec.	57 3/4	36 3/8	365	45 1/2	42 3/8	44 3/4	+ 1/8
Disney, Walt	106 3/4	75	403	106 3/4	98 3/4	101	+1 1/4
EMI	5 7/8	3 1/2	397	4 7/8	4 3/8	4 3/4	Unchg.
General Electric	115 7/8	82 1/2	864	110 1/2	105 1/2	107 3/8	+ 3/4
Gulf + Western	64 3/8	30 3/8	4036	57 3/8	52	55 1/2	+3 1/4
Handleman	50	17 1/8	227	50	47	48 3/8	+1 3/8
MCA	59 1/2	34 3/4	65	57 1/2	54 1/8	54 1/2	-3 1/8
Metromedia	66 3/4	40 3/8	85	63	61	61	-2 1/4
MGM	64 3/4	32 3/4	268	60 1/4	56 1/2	59	- 3/4
3M	93 1/2	75	601	91 1/4	87 1/2	87 3/4	-3 3/8
Motorola	144	90	1072	144	128	140	+11 1/2
RCA	62 3/8	42 3/8	1830	62 3/8	58	62 1/4	+3 3/4
Seeburg	23 3/8	15	320	21 1/2	20 1/8	20 1/2	- 3/8
Trans Amer.	47 3/8	28 1/2	826	46 1/2	44 3/8	45 3/4	- 1/8
20th Century	59 1/2	32 3/8	548	54	52 1/4	53	+ 3/8
WB	28 1/2	16 3/4	60	27 1/2	26	27	- 1/4
Wurlitzer	36	18 3/8	286	25 1/4	22 3/4	23 1/2	-1
Zenith	72 1/4	47 3/4	564	68 1/4	64	65 3/8	Unchg.

OVER THE COUNTER*

As of Noon Thursday, October 19, 1967

NAME	High	Low	Close
GAC	9 1/2	9	9 1/4
ITCC	15 1/2	12 3/4	13
Jubilee Ind.	9 1/4	8 1/2	9 3/8
Lear Jet	18 3/4	16 3/4	16 3/4
Merco Ent.	16 1/4	14 3/4	15 3/4
Mills Music	33	32	33
Orrtronic	6 1/2	6	6
Pickwick Int.	15 3/4	15 1/4	15 3/4
Telepro Ind.	3 3/8	3	3
Tenna Corp.	9 1/2	9	9 1/2
National Mercantile	14 1/2	13 1/4	14 1/4

*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.



TINY TOTE PACK collection of 45's now being merchandised by Pickwick International contains 50 children's selections in a full-color carrying case. Suggested list is \$5.95. Five cases available in the new series are "50 Great Musical Stories, Fairy Tales and Songs," "50 Mother Goose and Nursery Rhyme Favorites," "50 Great Party Playtime Songs," "50 All-Time Kiddie Pops and Dancing Favorites" and "50 Great Christmas Favorites."

Intl. Deals on Hendrix Albums

NEW YORK — PPX Enterprises, producer of Jimi Hendrix, has set up international deals for the artist's two latest albums.

British Decca and London have been given world rights, excluding the Western Hemisphere, Switzerland, Germany and Austria. Swedish Decca gets the Scandinavian rights. And PPX is negotiating with Teldec for German, Austrian and Swiss rights.

STEED INTO TRACK DERBY

NEW YORK — Jeff Barry's Steed Records has moved into the film soundtrack field with the soundtrack of a Tony Randall comedy to be released by Paramount Pictures. Barry wrote the score. The album will either be released on Steed, distributed by Dot, or on Dot. The label recently picked up its first original cast album, "The Freaking Out of Stephanie Blake," which opens on Broadway in two weeks.

Elektra Push on Buckley's 2d LP

NEW YORK — Elektra Records has launched a promotion campaign for Tim Buckley's second album, "Goodbye and Hello," released the last week in September.

Buckley has appeared at the Cafe Au Go-Go in New York, and the Troubadour in Los Angeles. He will also appear in Ann Arbor, Mich., Philadelphia and Boston. A radio, newspaper and magazine advertising campaign is scheduled.

He will be accompanied on his tour by Elektra's public relations director Danny Fields and promotion director Steve Harris.

Shapiro Renews Foreign Deals

NEW YORK — Kapp Records Ted Shapiro renewed contracts with foreign affiliates while on a month-long tour of Europe. Shapiro, general manager of Kapp International, is exploring the promotion of Kapp artists through European appearances, TV tape and film clips abroad.

He also found that with little or no discount selling in the European market, budget LP's have created a trend toward different priced lines by record companies.

Foley, Sholes, Reeves Into Country Music Hall of Fame

NASHVILLE — Red Foley, Steve Sholes and the late Jim Reeves and J. L. Frank were named to the Country Music Hall of Fame (20) before an overflow crowd at the Municipal Auditorium. Thus, two winners in each category, living and deceased, were chosen for the second year in a row.

Red Foley, who started his career at WLS, Chicago, in 1930, moved up through the years through the "Renfro Valley Barn Dance" and the "Grand Ole Opry." In the 1950's, he started his own ABC television show, "Ozark Jubilee," and later co-starred with Fess Parker in the "Mr. Smith Goes to Washington" series. He was the first country music artist to sell a million records, with his renditions of "Chattanooga Shoe-Shine Boy" and "Peace in the Valley." Foley is remembered well for his recognition of talent. Among the greats he helped bring to Nashville were Chet Atkins, Grady Martin and Jerry Byrd.

Steve Sholes, selected as a living non-performer, is an RCA Victor executive. A native of Camden, N. J., he was graduated from Rutgers University.

He was among the first to recognize the need for using Nashville talent and for establishing recording studios in this city. He was a major contributor to the growth of Nashville and to country music itself.

Jim Reeves, selected as a deceased performer, was widely acclaimed for his singing while living. He rose to fame through such songs as "Four Walls," "He'll Have to Go," and scores of others. A Texan, he once aspired to a major league baseball career, but turned to his first love, that of country music. Instrumental in carrying country music around the world, he still is the most popular singer in many foreign nations. He also was a successful businessman, operating publishing firms and other music enterprises.

J. L. Frank was a pioneer promoter of Country and Western music. Selected as a deceased non-performer, Frank took performances out of the little school houses and put them into auditoriums and coliseums. He was the drive behind many of the greats of the "Grand Ole Opry" and others in the music field. He was known affectionately as the "Flo Ziegfeld of Country Music Show Business."

Loetz Is Named Chairman, Long President of CMA Bd.

NASHVILLE — Jack Loetz, Columbia Records vice-president, was named Chairman of the Board of the Country Music Association in a membership election here last week (19).

The directors later named Hubert Long, of the Hubert Long Talent Agency and Moss-Rose Publications, president of the group for the coming year. Tex Ritter was named executive vice-president.

Six vice-presidents were named: Irving Waugh, Wesley Rose, Bill Gallagher, Harry Kalcheim, Roy Horton and Stanley Adams.

Marty Ostrow was named secretary, and Bob Austin, assistant secretary; Hal Neeley is treasurer; Marty Salkin, assistant treasurer. Dick Schofield was named sergeant-at-arms.

Elected directors for two-year

terms were Bill Williams, Felton Jarvis, William Lucas, Thomas McDermott, Hap Pebbles, Bill Anderson, Mike Hoyer, George Hamilton IV, Jerry Glaser and Jack Stapp.

At large directors are Dick Broderick, Paul Cohen, J. William Denney, Stan Gortigov, Frank Mancini and Frances Preston.

The founding president's award originated by Connie B. Gay, was presented to Gene Nash and Leroy Van Dyke for their unselfish donation of time to the organization during the past year.

Outgoing President Paul Cohen delivered his closing address in which he paid tribute to WSM and the "Grand Ole Opry" and outlined the growth of CMA. He also noted that CMA this month is paying tribute to the military.

Arnold CMA's Top Artist; Green Takes Many Awards

Continued from page 1

artists who were winners were Chet Atkins, Instrumentalist of the Year, and Don Bowman, Comedian of the Year.

The Stoneman Family, MGM, won the Vocal Group of the Year award, while the Instrumental Group of the Year was

Pineywood Set—First Master Out

NEW YORK — Ellie Greenwich, producer - artist - songwriter, and Mike Rashkow, independent producer, have formed Pineywood Productions and Pineywood Music (BMI).

Their first master, "In the Mirrors of Your Mind," with the Definitive Rock Chorale, was released by Philips this week.

Pineywood has signed the New Outlook to an exclusive recording contract, and has signed the members of the group to exclusive writers' contracts.

the Buckaroos, the band of Buck Owen.

All winners received a block of solid wanut with the gold musical note symbolizing the Country Music Association.

Balloting for the awards was handled entirely by Price Waterhouse, independent Certified Public Accountants. An elaborate and secret process was carried out, mailing out ballots for nominations, tabulating those, re-mailing the selections for balloting on the final five nominees in each category, re-tabulation, then the final mailing of ballots for winner selection and tabulation of the top 10 winners.

Senate to Bow LP

NEW YORK — Senate Records, distributed by ABC Records, will release its first LP by the end of the month. Produced by Wes Farrell, the album will feature artists Good and Plenty, who will be the focus of a promotional campaign to begin this week.

Executive Turntable

Mike Maitland has been elected a vice-president of Warner Bros.-Seven Arts, Inc., the Warner Bros. Records' parent company. Maitland was formerly vice-president of Warner Bros. Pictures before it was bought by Seven Arts. Maitland is also senior vice-president of the Record Industry Association of America and is a founder-member of the recording branch of the Hollywood Museum. He came to Warner Bros. Records in 1962 from Capitol Records.



MAITLAND

Michael Chechik is the new West Coast a&r producer for Vanguard Records. Chechik will assist Vanguard's executive producer Sam Charters out of San Francisco. Chechik previously produced pop and rock shows for stations KPFA and KMPX in San Francisco, and managed local rock groups.

Dick Bowman, formerly with Liberty as regional sales director, has been appointed assistant to Ken Revercomb, national director of sales, at Dot.

Stanley G. Clark, formerly with Bruno-New York, RCA distributor, New York, becomes Southern regional sales manager for Ampex Stereo Tapes. He will locate in Miami Beach. . . . Bud Dollinger, vice-president and national sales promotion manager for GNP and Crescendo Records, has resigned from the company.

Don Christopher has been added to the professional staff of the United Artists Music Companies. Christopher was formerly professional manager of Barmour Music and Pickwick subsidiaries, Weiss and Barry Copyrights, as well as a staff member with both Chappell Music and Francon Music, the Connie Francis music publishing firm.

Edward Ochs has been added to the editorial staff of Billboard. Ochs, a recent graduate of Syracuse University, was

(Continued on page 8)

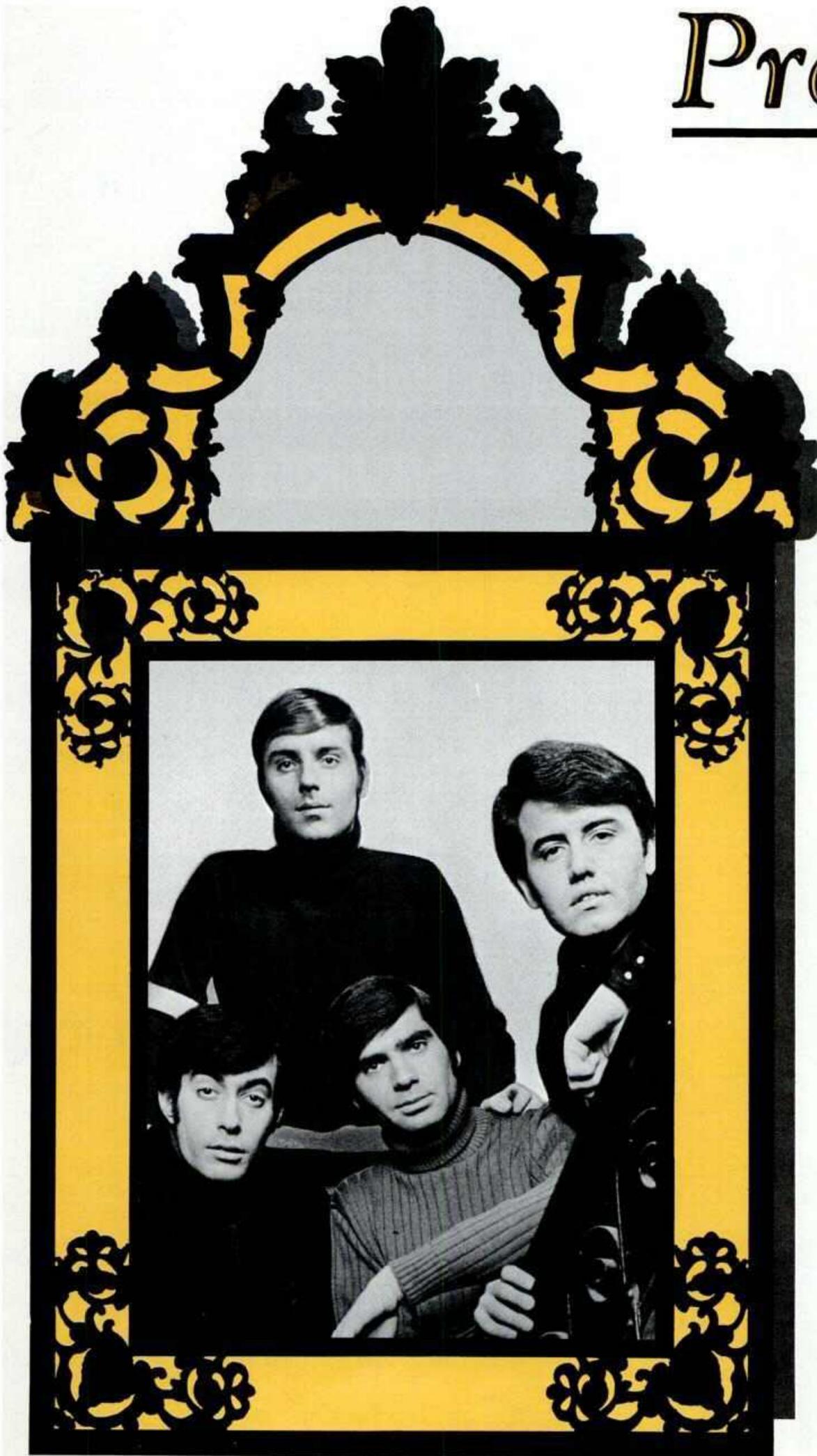
Jay and the Americans "French Provincial"

UA 50222

A
new
sound!

A
new
experience!

A
new
hit!



Produced by Jimmy Miller Arranged by Larry Fallon



This One



UWK6-74P-7LTS

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BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 2001 (S)	4
2	3	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	3
3	2	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); SP 4116 (S)	19
4	4	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	9
5	5	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	34
6	6	BIG SWING FACE Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	17
7	7	EQUINOX Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)	25
8	10	ALLIGATOR BOOGALOO Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	4
9	8	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	24
10	19	WAVE Antonio Carlos Jobim, A&M LP 3002 (M); SP 3002 (S)	2
11	14	LUSH LIFE Nancy Wilson, Capitol T 2757 (M); ST 2757 (S)	3
12	9	LOVE-IN Charles Lloyd, Atlantic 1481 (M); SD 1481 (S)	12
13	12	BRAVO BRUBECK Dave Brubeck, Columbia CL 2695 (M); CS 9495 (S)	6
14	13	THE MOVIE ALBUM Ramsey Lewis, Cadet LP 782 (M); LPS 782 (S)	16
15	17	EXPRESSION John Coltrane, Impulse A 9120 (M); AS 9120 (S)	2
16	—	A MAN AND HIS SOUL Ray Charles, ABC ABC 590 X (M); ABCS 590 X (S)	1
17	—	DANCING IN THE STREET Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	1
18	—	BIG BAND SHOUT Buddy Rich, Verve V 8712 (M); V6-8712 (S)	1
19	15	BEAT GOES ON Herbie Mann, Atlantic 1483 (M); SD 1483 (S)	12
20	18	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	8



MONROE GOODMAN, left, chairman of the board of the San Francisco-based Tip Top Record Service, meets Vice-President Hubert H. Humphrey after being named a member of the Advisory Board of Fund for Job Corps Graduates.

R&B Line Set By Project 3

• Continued from page 1

released on Project 3, the last-named on Socko.

Project 3's moves point up the necessity for diversification on the part of record labels. The company was originally set up as a sound label, roughly similar to Command, which Light founded in the late 1950's. Light's first departure from the sound formula was the release of a single and an album by the Kissin' Cousins, a pop easy listening group.

The next step was the signing of the Critters, with a harder, younger sound. The latest move, the signing of the Prime Movers, marks Project 3's entry into the hard rock field.

Light said that the forthcoming r&b move and the contemplated country label are logical extensions of the other moves.

Cap. on a Global Hunt for Talent

HOLLYWOOD — Capitol Records is on a global hunt for new talent. In the past week, Capitol tapped the musical resources of several countries for pop record acts.

The Golden Earrings, a rock 'n' roll quartet, was recruited out of Holland. George Kooymans, Rinus Gerritsen, Jaap Eggermont and Frans Krassenburg comprise the foursome, which makes its debut on the Capitol album, "Winter Harvest." And from Canada, Capitol has picked up the Staccatos, a rock fivesome consisting of Vern Craig, Les Emmerson, Brian Rading, Rick and Mike Bell. They are now completing their debut LP under the a&r supervision of Capitol producer Nick Venet. Also added to Capitol is Tony Gato, a 20-year-old singer from New Jersey.

New Recipe: Col'bia Mixed With RCA

NEW YORK — RCA Victor and Columbia Records are tied together in a new book titled "The Night Before Cookbook." Authors are Paul and Leslie Rubinstein. Paul Rubinstein, son of pianist Artur Rubinstein, is advertising manager for Victor's Red Seal label, and his wife, Leslie, is an advertising copywriter for Columbia Records.

The Rubinsteins' book features 200 recipes that require no more than 60 minutes preparation before serving. The Rubinsteins list all the fixin's needed as well as wine recommendations. The book is published by the Macmillan Co.

Atlantic Sold in Big \$\$ Grab Era

• Continued from page 1

The great era of the indie—both in labels and in distribution—was in the late 1940's and 1950's. Toward the end of the 1950's, it became the fashion for the once-pure indie to be tied with an umbilical cord to a film company, a broadcaster, or even a non-show business corporation looking for new money-making outlets. The pure indie was evaporating. He could no longer take it. He was even preyed upon by his own indie distributors, many of whom were derelict in their payments and would pay only when the indie produced another hit. Too, the road of the indie, with his distributors, grew rougher, in the early 1960's, when the indie distributor developed the habit of running with a hit single while leaving his established lines dormant on the warehouse floor.

The indie distributor, in turn, began to lose ground to his customer, the rack jobber and one-stop; and in order to survive even became a rack jobber and one-stop. Some examples are Heilicher Bros. and Schwartz

'Asia' Pkg. Pushed

• Continued from page 3

winners will also receive 50 albums. According to Macey Lippman, World Pacific National sales manager, more than \$16,000 worth of sitars will be given away.

"The initial reaction to the contest has generated much interest for inclusion on the part of radio stations," Lippman also said. As a result, radio stations which ask for inclusion will be allowed to co-sponsor the contest, providing they stipulate that the customer must go into the record shop for the entry blank. Stations will also be giving away free copies of Ravi Shankar's disks.

For the dealer, WP is sending on loan four by six feet high contrast portraits of Ravi Shankar mounted on a foam core, together with side panels and a top panel featuring the Shankar catalog, coupons and "Win a Sitar" streamers. The campaign will be coupled with local radio spot advertising, which will be bought by WP's local distributors.

Bros. And the great multiplicity of independent distributors began to diminish, too.

The indie distributors who are making it today are those who have become complete wholesalers, rackers and one-stops, as well as distributors.

Thus, there has been a drastic change in the indie segment of the record business, both with regard to manufacturing and distribution.

It's interesting to note that even though the indie segment of the record business probably never amounted to more than 20 per cent of the total dollar volume of the industry, the indies were constantly a vital and creative force. Strangely enough, the major companies were initially instrumental in the growth of the indie. The majors supplied services for pressing, handling and shipping which made it comparatively easy for any music entrepreneur to get into the disk business.

Now, Atlantic, which was formed almost 20 years ago by Ahmet Ertegun as a company specializing in blues and jazz recordings and eventually spread into rhythm and blues and pop, has got itself a parent company. Under the terms of the agreement (which is subject to approval by the board of directors of Warner Bros.-Seven Arts), Atlantic will be operated as an independent division, with the same management, personnel, distributors, international licensees and artists as heretofore. The firm's policies will continue to be directed by Atlantic officers Ahmet Ertegun, president; executive vice-president Jerry Wexler, and vice-president Nesuhi Ertegun. It's understood that they are in on a five-year employment contract.

The activities of Atlantic will complement those of Warner Bros. Records and Reprise Records, labels owned by Warner Bros.-Seven Arts and Frank Sinatra. It's expected that the acquisition of Atlantic will enable each company to share the production and creative talents available in each.

The acquisition was arranged by Eliot Hyman, chairman of the board, and Benjamin Kalmenon, president of Warner Bros.-Seven Arts, and Ahmet Ertegun, Atlantic's president.

Executive Turntable

• Continued from page 6

a feature columnist on a Syracuse newspaper before joining Billboard.

★ ★ ★

The following staff changes took place this week at Morty Wax Promotions: Neil Israel, a former account executive at the Remco public relations agency and promoter for Geld-Udell Productions, is the new record department account executive. He will also work with Morty Wax on record promotion.

★ ★ ★

Allan Rinde now heads the newly opened consumer and fan publicity department. Clients in this division include Van Morrison, Bang; Serendipity Singers, and Jake Holmes, Tower. Judy Leibman is now Wax's executive assistant, and Barbara Clarke is Miss Leibman's assistant. Miss Leibman will also head the radio and TV interview department.

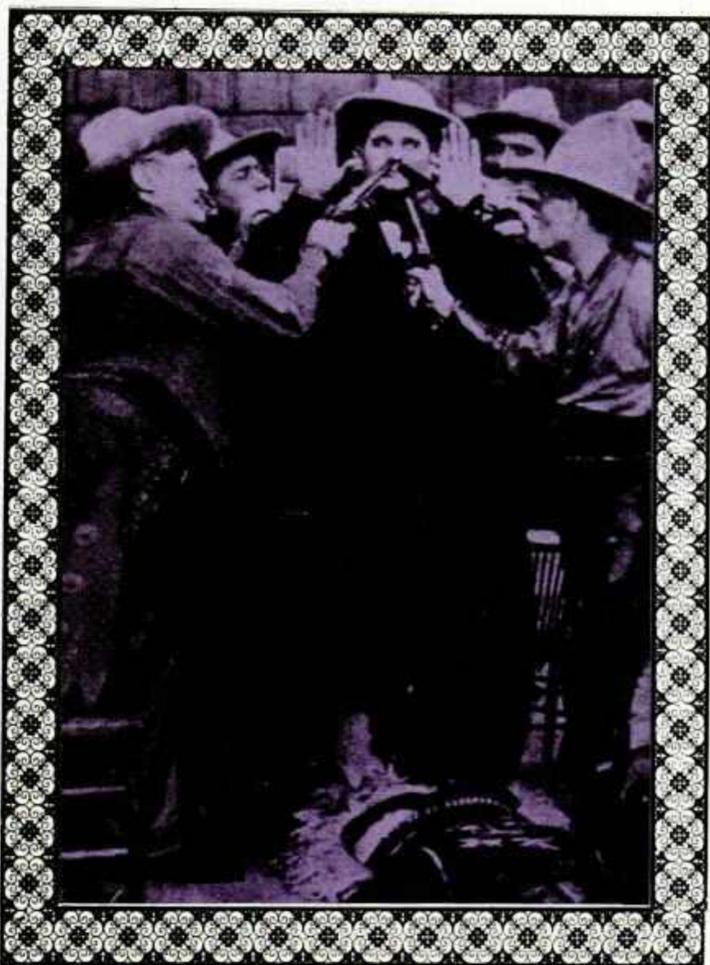
★ ★ ★

Jose Wilson joins UNI's new rhythm & blues label, Revue, as national promotion manager.

★ ★ ★

Musimart Ltd. in Canada has appointed Guy Bertrand as sales manager, succeeding Rudy Assaly, who has joined Polydor Records. Bertrand will also continue to handle a&r and promotion for the company.

One Way To Get GOOD & PLENTY



THE LOVIN' SPOONFUL



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KA-239

Just out and already a hit!

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 146—Last Week, 117

*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

WILSON PICKETT — STAG-O-LEE (Prod. Tom Dowd & Tommy Cogbill) (Writer: Traditional) (P.D.)—This blockbusting revival of the Lloyd Price oldie goldie should fast put Pickett right at the No. 1 spot on the Hot 100. Disk swings from start to finish with a powerful dance beat. Flip: "I'm in Love" (Pronto-Tracebob, BMI).

Atlantic 2448

5th DIMENSION—PAPER CUP (Prod. Bones Howe) (Writer: Webb) (Rivers, BMI)—The "Up, Up and Away" gang has a sure-fire winner in this long-awaited follow up. Easy beat rhythm item has

all the sales potential of their past hits. Flip: "Poor Side of Town" (Rivers, BMI). Soul City 760

HARPER & ROWE—KEEP ON DANCIN' (Prod. Ed Ver Shure & Ralph Murphy) (Writer: Murphy) (Mills, ASCAP)—A debut that should fast establish the creative British duo right at the top part of the charts. Strong dance beat and Cy Payne arrangement back a well done vocal workout that should hit the teen market with impact. Flip: "On the Roof Top" (Mills, ASCAP).

White Whale 258

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

FIVE AMERICANS—STOP LIGHT (Prod. Abnak Music) (Writers: Rabon-Ezell-Durrill) (Jetstar, BMI)—Keeping up with their long string of hits will be no problem for the quintet with this smooth rocker with well done lyric and good dance beat. Picks up right where "Zip Code" left off. Flip: "Tell Ann I Love Her" (Jetstar, BMI).

Abnak 125

YOUNGBLOODS—FOOL ME (Prod. Felix Pappalardi) (Writer: Levinger) (Whitfield, BMI)—Fast follow up to "Get Together," but with selling potential of "Grizzly Bear," the driving easy rocker should rapidly climb the Hot 100. Discotheque winner. Flip: "I Can Tell" (Berkshire, BMI).

RCA Victor 9360

KINGSMEN—BO DIDDLEY BACH (Prod. Snuff Garrett) (Writer: Curtis) (Viva, BMI)—This is the infectious rhythm item that should bring the "Louie, Louie" group back to a high spot on the Hot 100. Loaded with dance appeal and strong production work of Snuff Garrett. Flip: "Just Before the Break of Day" (Viva, BMI).

Wand 1164

BOBBY GOLDSBORO—JO-JO'S PLACE (Prod. Bob Montgomery & Bobby Goldsboro) (Writer: Goldsboro) (Unart, BMI)—Strong commercial folk-rocker from Goldsboro with all the ingredients for a top chart contender. Good rhythm material well performed. Flip: "Pledge of Love" (Unart, BMI).

United Artists 50224

H. P. LOVECRAFT—WAYFARING STRANGER (Prod. George Badonsky) (Writer: Arr. Edwards) (Yugoth, BMI)—The classic gets a powerful updating in this wild rocking version, loaded with dance and sales appeal. Strong new group of five have top chart potential in this debut. Flip: "The Time Machine" (Yugoth, BMI).

Phillips 40491

MOVE—FLOWERS IN THE RAIN (Prod. Denny Cordell) (Writer: Wood) (Essex, ASCAP)—Pulsating rocker, currently riding high on the British charts, has the same sales potential for the teen buyers here. Interesting sounds and vocal blend. Flip: "The Lemon Tree" (Essex, ASCAP).

A&M 884

CANDYMEN — GEORGIA PINES (Prod. Buddy Buie) (Writers: Buie-Adkins) (Unart, BMI)—Blues folk-rocker should fast establish this new group as top disk sellers. Powerful lead singer is backed by a good dance beat. Watch this one go. Flip: "Movies in My Mind" (Low-Sal, BMI).

ABC 10995

CHART Spotlights—Predicted to reach the HOT 100 Chart

KEITH—I'm So Proud (Akbestal/Luvlin, BMI). MERCURY 72746
PHIL OCHS—Cross My Heart (Barricade, ASCAP). A&M 881
KATHY KEEGAN—Valley of the Dolls (Aljac, ASCAP). COMPASS 7013
J. T. SEARS & THE ROWBUX—I Won't Be Coming Back (Richwill, BMI). BOONE 1066

JOHN GARY—Cold (Sculpture, ASCAP). RCA VICTOR 9361
PEGGY MARCH—Let Me Down Hard (Rose, BMI). RCA Victor 9359
WALTER SCOTT—Just You Wait (Sonkay/Ishmael, BMI). WHITE WHALE 259
AMEN CORNER—The World of Broken Hearts (Rumbalero, BMI). DERAM 85021

MONTFORT MISSION—Yesterday's Gone (Cherry River, BMI). REPRIS 0633
BOBBY SCOTT—The Young Years (Jenny, ASCAP). COLUMBIA 44304
CHARLES AZNAVOUR—Yerushalaïm (Frem, ASCAP). REPRIS 0632
TEDDY NEELEY—Bring the Whole Family (Chardon, BMI). CAPITOL 2025
LIGHT—Music Box (Thrush, BMI). A&M 873

GATES OF EDEN—No One Was There (Helios, BMI). WARNER BROS. 7089
UNRELATED SEGMENTS—Where You Gonna Go? (Metric/Checkaway, BMI). LIBERTY 55992

RICHELIE HAVENS—No Opportunity Necessary, No Experience Needed (Penny-whistle, BMI). VERVE FORECAST 5068

MICHAEL & MESSENGERS—She Was the Girl (Helios, BMI). U.S.A. 889
RAVIN' BLUE—Colors (Jack, BMI). MONUMENT 1034
BASKERVILLE HOUNDS—Last Night on the Back Porch (Oh, How I Loved Her) (Skidmore/Tema, ASCAP). BUDDAH 17

STAINED GLASS—A Scene in Between (Peatlore, BMI). RCA Victor 9354
KALIDOSCOPE—I Found Out (Negative/Great Boo, BMI). EPIC 10239
LENNON SISTERS—Gypsy, What Can I Do (Viva, BMI). DOT 17046
THE APOLLAS—Who Would Want Me Now (Richbare/Rock, BMI). WARNER BROS. 7086

BILLY MURE—The Savers (Valentine, ASCAP). VALENTINE 102
DONNA LOREN—It's Such a Shame (Yuma, ASCAP). REPRIS 0634
TONY GATO—I'm Coming Home (Los Angeles, Sands, ASCAP). CAPITOL 2027
NORMA SHEARER—You Tore My Playhouse Down (Lowery, BMI). CAPITOL 2024

JEANNE NEWMAN—He Called Me Baby (Central Songs, BMI). GOLDWAX 331
ART WAYNE—The Rainbow Song (Tattersall/Copperleaf, BMI). SMASH 2125
SUPERFINE DANDELION—People in the Street (Brent/Renda, BMI). MAIN-STREAM 672

HOOR GLASS—Nothing But Tears (Hastings, BMI). LIBERTY 56002
WARREN DAVIS MONDAY BAND—Without Fear (Sporn, BMI). 20TH CENTURY-FOX 6692

ELMER BERNSTEIN & HIS ORK. & CHORUS—Step to the Rear (Morris, ASCAP). UNITED ARTISTS 50220

JAY & AMERICANS—FRENCH PROVINCIAL (Prod. Jimmy Miller) (Writers: Barry-Sanders) (Unart-New Life, BMI)—One of the group's most unusual and commercial entries in a long time should hit hard and fast. Combining folk, baroque and rock, group is in top form with clever material. Flip: "Shanghai Noodle Factory" (Cheshire, BMI).

United Artists 50222

RANDY & RAINBOWS—I'LL BE SEEING YOU (Prod. Tokens) (Writers: Kahal-Fain) (Williamson, ASCAP)—Produced by the Tokens, the well remembered group could easily make a big comeback with this pop updating of the standard. Group has strong sound and top Herb Bernstein arrangement. Flip: "Oh to Get Away" (Bright Tunes, BMI).

B. T. Puppy 535

ETERNAL FLAME—CIAO BABY (Prod. Snuff Garrett) (Writers: Weiss-English) (Helios, BMI)—Popular expression set to a rock beat comes off as a strong piece of dance rhythm material, loaded with sales potential. Group has fresh and smooth sound. Flip: "Happiness in My Heart" (Gringo, BMI).

Viva 621

FREE DESIGN—KITES ARE FUN (Writer: Derrick) (Winborn-Almitra-Record Songs, ASCAP)—The Project 3 label should break through the pop rock market with this interesting rhythm item with some of the feel of "Up, Up and Away" and "Yellow Balloon." Unique group sound has the potential of those hits. Flip: "The Proper Ornaments" (Winborn-Almitra-Record Songs, ASCAP).

Project 3 1324

JOHN FRED & HIS PLAYBOY BAND—JUDY IN DISGUISE (With Glasses) (Prod. J. Fred & A. Bernard) (Writers: Fred-Bernard) (Su-Ma, BMI)—Hard driving rocker could prove to be the one to put this exciting group on the Hot 100 in short order. Disk swings from start to finish with a powerful dance beat. Flip: "When the Lights Go Out" (Su-Ma, BMI).

Paula 282

ENCHANTED FOREST — YOU'RE NEVER GONNA GET MY LOVIN' (Prod. Mort Shuman) (Writer: Shuman-Lynch) (Rumbalero-Lynch, BMI)—This off beat left fielder could easily break through and go all the way to the top of the chart. Clever arrangement, good vocal work and dance excitement makes it a hot debut for top honors. Flip: "Suzanne" (Project Seven, BMI).

Amy 999

CONSERVATIVES—One Too Many Mornings (Witmark, ASCAP). TRIBE 8326
OPS 'N POPS—Ops and Pops (Jewel, ASCAP). COLUMBIA 44328
GENE HENSLEE—Soul of a Man (LeBill, BMI). JOSIE 982
EDGAR BUCHANAN—Phantom 309 (Starday, BMI). DOT 17047
NATTY BUMPO—Theme From Valley of the Dolls (Feist, ASCAP). PHILIPS 40497

VIKINGS V—The Goodie Wagon (Tuckahoe, BMI). LONDON 116
13TH POWER—I See a Change Is Gonna Come (Mirby, BMI). SIDEWALK 927
DICK WAGNER & THE FROSTS—Bad Girl (Police, BMI). DATE 1577
GARRY BONNER—The Heart of Juliet Jones (Chardon, BMI). COLUMBIA 44306

RICARDO RAY—Mr. Trumpet Man (Branston, BMI). Alegre 4016
LEMON FOG—Lemon Fog (J.D.A./Nautical, BMI). ORBIT 1117
FRIEND AND LOVER—Reach Out of the Darkness (Lowery, BMI). VERVE FORECAST 50-9

ROJAY GOTEE—She Don't Love Me Anymore (Mirwood, BMI). MIRA 244
SHY GUYS—Rockin' Pneumonia and the Booga Loo Flu (Ace, BMI). UNI 55035

PATRICK & PAUL—Love Country (Duchess, BMI). UNI 55030
TEMPESTS—Can't Get You Out of My Mind (Platshon, BMI). SMASH 2126
PHIL GARY—Rollin' Stone (Counterpart/Beau Chez, BMI). TOWER 371

ROY MERIWETHER TRIO—Respect (East/Time/Redwal, BMI). COLUMBIA 44318
SETH CONNORS—Why Concern Yourself (Breck, BMI). VERVE FORECAST 5067

ROMAN NUMERALS—Matchstick in a Whirlpool (Courtin' Time, Ltd., BMI). COLUMBIA 44314
HORST JANKOWSKI—A Man and a Woman (Northern, ASCAP). MERCURY 72740

ANITA KERR SINGERS—In the Morning (Writht, Ltd.). WARNER BROS. 7085
ASTRUD GILBERTO—You Didn't Have to Be So Nice (Faithful Virtue, BMI). VERVE 10554

FREE SPIRITS—Blue Water Mother (Pamco, BMI). ABC 10976
JIMMY SMITH—Mickey Mouse (Disney, ASCAP). VERVE 10561
SUZANNE DENNIE—Another Endless Day (Miller, ASCAP). COLUMBIA 44308
SHELLEY PLIMPTON—Frank Mills (Channel H, ASCAP). RCA VICTOR 9357

SUMMER SET—Let's Go to San Francisco (Southern, Ltd.). ROULETTE 4766
FAWNS—Wish You Were Here With Me (Three Part, BMI). CAPCITY 105
ELECTRIC FLAG, AN AMERICAN MUSIC BAND—Groovin' Is Easy (Albet, BMI). COLUMBIA 44307

LOUIS PRIMA—Poor Old Marat (Hygate Press, BMI). UNITED ARTISTS 50223
1st NATIONAL BAND—The Trip Down (Music City, ASCAP). MONUMENT 1031

COUNTRY SPOTLIGHTS

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

MERLE HAGGARD—SING ME BACK HOME (Prod. Ken Nelson) (Writer: Haggard) (Blue Book, BMI)—Haggard can't miss going right to the top with this powerful original ballad material. Top performance. Flip: "Good Times" (Blue Book, BMI). Capitol 2017

NORMA JEAN—HEAVEN HELP THE WORKING GIRL (Prod. Bob Ferguson) (Writer: Howard) (Wilderness, BMI)—Norma Jean has a hot follow up and sales topper for her "Jackson Ain't a Very Big Town" in this catchy rhythm item with clever lyric content from the pen of Harlan Howard. Flip: "Your Alibi Called Today" (Pamper, BMI). RCA Victor 9362

WARNER MACK—I'D GIVE THE WORLD (Writer: McPherson) (Page Boy, SESAC)—Hot on the heels of "How Long Will It Take" Mack comes up with another chart topper in this poignant ballad, another he composed. Flip: "It's Been a Good Life Loving You" (Page Boy, SESAC). Decca 32211

WANDA JACKSON—A GIRL DON'T HAVE TO DRINK TO HAVE FUN (Prod. Ken Nelson) (Writers: William-Nixon) (Blue Book, BMI)—This clever novelty can't miss being one of Miss Jackson's most commercial entries ever. Strong performance should put her high on the charts in short order. Flip: "My Days Are Darker Than Your Nights" (Four Star, BMI). Capitol 2021

MEL TILLIS—SURVIVAL OF THE FITTEST (Prod. Paul Cohen) (Writer: Tillis) (Cedarwood, BMI)—**THE OLD GANG'S GONE** (Prod. Paul Cohen) (Writers: Cisco-Guess) (Sawgrass, BMI)—Two strong winners with equal sales and programming potential. First is an original ballad, penned by Tillis with a folk flavor that could put it in the pop market as well. Flip is a catchy sing-along that should catch on fast. Jukebox winner.

Kapp 867

TOM T. HALL—BEAUTY IS A FADING FLOWER (Prod. Jerry Kennedy) (Writer: Hall) (Newkeys, BMI)—He hit it big with his initial entry as a performer and this infectious rhythm follow up should boost him further up the charts. Strong material and a fine performance. Flip: "Your Love Is Mine" (Newkeys, BMI). Mercury 72749

STAN HITCHCOCK—RINGS (Prod. Billy Sherrill) (Writers: Sherrill-Pennington) (Pamper, BMI)—Billy Sherrill and Ray Pennington combined to write this strong ballad of booze and lost love which Hitchcock sings to perfection. Strong topper for his "She's Looking Good" hit. Flip: "Such a Little Teardrop" (Screen Gems-Columbia, BMI). Epic 10246

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

HUGH X. LEWIS—Your Steppin' Stone (Freeway, BMI). KAPP 868
BOBBI STAFF—He Chickened Out on Me (Pelton, BMI). RCA VICTOR 9363
JUNIOR SAMPLES—The Bird Mule (Peach, SESAC). CHART 1009
HYLO BROWN—Daddy's Old Guitar (Smokey, SESAC). K-ARK 780
ARLIE DUFF—Speak of the Devil (Glad, BMI). MUSICOR 1276
BOBBY HARDEN—After Having You (Top Drawer, ASCAP). COLUMBIA 44322
WILMA LEE COOPER—Time Keeps Standing Still (Page Boy, SESAC). DECCA 32210

CURTIS WAYNE—Forty Miles of Heartaches (Smokey, SESAC). K-ARK 789
SONNY BRIGHT—Leftover Love (Sure-Fire, BMI). COLUMBIA 44320
DEWEY KNIGHT—A Mind of Your Own (Central, BMI). BAND BOX 378
DONNA FARGO—Who's Been Sleepin' on My Side of the Bed (Prima-Donna, BMI). RAMCO 1988

ROSCOE ROBINSON—Why Are You Afraid (Ensign, BMI). SOUND STAGE 7 2595

R&B SPOTLIGHTS

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

ETTA JAMES—TELL MAMA (Prod. Rick Hall) (Writer: Carter) (Fame, BMI)—Powerhouse blues rocker that moves and grooves all the way through. This one should hit with impact and rapidly hit the pop field as well. Flip: "I'd Rather Go Blind" (Arc-Fame, BMI). Cadet 5578

VERNON GARRETT—RUNNING OUT (Prod. Mike Akopoff) (Writers: Ashford-Simpson) (Earth, BMI)—Here's a wailing blues item that should prove a top chart item, both r&b and pop. Strong vocal workout and driving, easy beat dance rhythm. Flip: "Slow and Easy" (T.M., BMI). Kent 476

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

BOBBY FREEMAN—I Got a Good Thing (Ragmar/Rumbalero, BMI). LOMA 2080
JAMES CRAWFORD—I'll Work It Out (Golo, BMI). KING 6130
JUNIOR PARKER—Hurtin' Inside (Eden, BMI). MERCURY 72733
FRANKY COE—Game of Love (Skidmore, ASCAP). OKEH 7296
FULLER BROTHERS—(I Want Her) By My Side (Ralk & Tall/House of Joseph, BMI). KEYMEN 110

JAMO THOMAS—Bahama Mama (Cape Anne/Jatho, BMI). SOUND STAGE 7 2596
LARRY BANKS—Muddy Water (Millbridge/Elbee, BMI). KAPP 865
RONNIE TAYLOR—Without Love (Danmo/Groovesville, BMI). REVILLOT 212
TONY BORDERS—You Better Believe It (Mullj, BMI). SOUTH CAMP 7009

Bryan Hyland's first for Dot Apologize



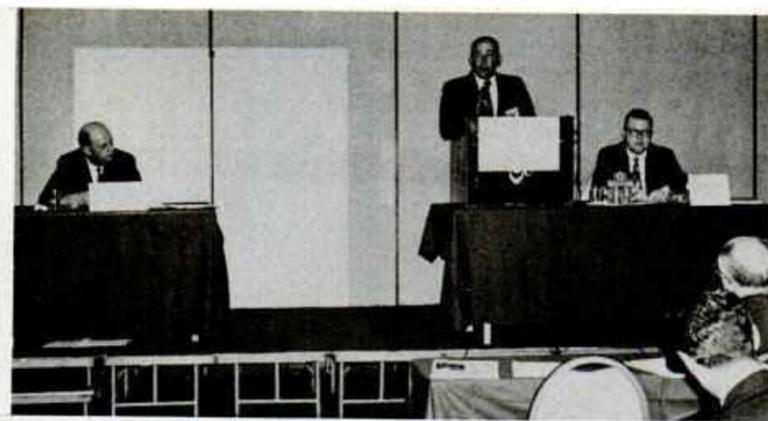
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HAROLD FRIEDMAN, center, president of Harold Friedman Wholesale in Miami, speaks on the potential of the boat market at the session dealing with special markets for cartridges and cartridge equipment. Earl Muntz, left, of Muntz Stereo-Pak preceded Friedman. His topic was the automobile after-market. Don Hall, manager of Ampex Stereo Tapes, chaired the panel.



INDUSTRY STANDARDIZATION and legal aspects of duplication were the themes of this session chaired by Irwin Tarr, marketing vice-president of RCA Victor's record division, right. Al Berman, center, controller of the Harry Fox office, agent and trustee, speaks on the need to understand the copyright laws in tape duplication. Berman is joined on the panel by Robert C. Moyer, chairman of the EIA's recording and reproducing system components standards committee.



J. A. RUBINSTEIN, sales manager of the Tape Division of Calectron, speaks on the control of pilfering at a session on "Getting Greater Mileage in Selling and Displaying Product." Looking on are George W. Novak, left, Columbia Records tape product manager, chairman of the session, and Richard D. Hershey, sales training supervisor for Philco-Ford Corp., who spoke on the training of retail and distributor salesmen.

Forum Shines as Int'l & Educational Event

• *Continued from page 1*

This year's sessions were designed to meet the needs of two basic groups: people who are newly entering the field and are without basic knowledge of the field, and those who have been in the industry for several years and are searching for more sophisticated information. The needs of both groups were answered by utilizing the technique of concurrent sessions. Thus, registrants had the opportunity to choose those sessions best suited to their specific requirements. The sessions were repeated so as to give registrants an opportunity of participating in the seminars of their choice without missing out on conferences which conflicted with the ones they wanted to attend.

The Forum wound up with

the entire attendance participating in round-table discussions concerning some of the critical questions which face the industry. Each table consisted of 10 registrants representing all facets of the industry—including manufacturer, wholesaler and retailer—where questions were discussed under the chairmanship of a table leader. This provided an in-depth analysis and the exchange of views of current industry problems by some of the cartridge field's outstanding business leaders.

This year's Forum, just as in the case of Billboard's first Tape Cartridge Conference last year, was produced by James O. Rice, Inc., specialists in executive training and business seminars, and was co-ordinated by Coleman Finkel, Rice executive vice-president.

Compass Pushes Keegan's 'Dolls'

NEW YORK—Compass Records has set a heavy promotion for its Kathy Keegan recording of the title song of the film, "Valley of the Dolls." According to Micky Kapp, Compass vice-president, the Compass recording, with "Valley" author Jacqueline Susann and Bob Gaudio collaborating on the writing, is the only tune authorized to carry the specific title, "Valley of the Dolls."

Miss Keegan will perform the number in her club acts and on radio and television appearances. She opened three weeks in Mr. Kelly's, Chicago, Oct. 16.

Four independent promotion men are promoting the record in key markets, which will also be plugged by Miss Susann in a series of station break announcements. Miss Susann will also promote the record on her ABC-TV special, "The Dolls," in December.

Merc.'s Fach Signs Guthrie's Daughter

NEW YORK—Mercury Record's Charles Fach, director of recorded product, has signed independent production deals to bring to the label 17-year-old Nora Guthrie, daughter of the late Woody Guthrie, and singer Ken Rankin. Monte Kay and Jack Lewis, the management-production team, will produce both artists.

In a separate deal, the Chicago Loop, who scored a success in late 1966 with their DynaVoice recording of "She Comes to Me," will be produced by Mike Welsh and his brother Chris Welsh, who were responsible for bringing the group to Mercury.

Epic Pitch on Waller's Music

NEW YORK — Epic/Okeh Records has a special campaign going to promote "In the Fats Bag," an album of Fats Waller's music played by the Johnny Watson Trio. Aside from the normal promotion done on a new release, the album has been sent directly to key jazz disk jockeys and college radio stations throughout the country, with a letter regarding the set's appeal. In addition, advertising has been scheduled to cover major jazz publications and college newspapers.

Epic/Okeh also plans to aim its campaign at the rhythm and blues and "good music" audiences, as well as the jazz consumer.

A UCLA Comedy Wins BMI Contest

LOS ANGELES — A musical comedy from the University of California at Los Angeles has won the seventh annual BMI Varsity Show Competition. Composer John Rubinstein and lyricist David Colloff, writers of "The Short and Turbulent Reign of Roger Ginzburg," will share a \$1,000 prize, while an additional \$500 will go to the sponsoring Musical Comedy Workshop at UCLA. Rubinstein is the son of pianist Artur Schnabel.

Receiving first honorable mentions were "A Hit and a Myth," with music by Peter and Robert Larson, and lyrics by Stephen Kaplan, and "Out of Our Minds," with lyrics by Charles Troy and Carolyn Delevitt.



SOL ZAMEK of West Coast Tape Cartridges, discusses operation of a tape installation center, at the Tape Cartridge Forum. From left to right are: Marvin Talmatch, Stereomatic of Long Island; Don Stromstad, Western Sound Corp., and chairman Sol Zamek.



FRANK STANTON discusses PlayTape, Inc., at the Tape Cartridge Forum. From left to right are speakers Edward Hanson, North American Philips; Martin Ehrlich, Lear Jet Industries; Ralph Cousino, Orrtronic; Stanton, and chairman William Hack, Audio Devices.

Jazz Beat

By ELIOT TIEGEL

Birdland, the kingpin jazz room on Broadway, formerly the top jazz spot in uptown Manhattan, has been a passing fancy for several years now. Its small, musty, smoky environment has in a distant sense been supplanted by the hugh, smoky environs of Longchamp's Riverboat, New York's new home of big band jazz.

While Greenwich Village and the lower Manhattan area have remained an active location for jazz clubs, the Riverboat, at 34th Street and Fifth Avenue below street level of the Empire State Building, marks the launching of jazz in this portion of Manhattan.

One does not see the same patronage at the Riverboat, with its approximate 500 seats and circular mirrored stairway as had frequented Birdland, also subterranean in composure, but above ground in the kind of music it presented.

The Riverboat has been booking bands, along with vintage performers outside the jazz ranks, which prompted Buddy Rich, a recent headliner, to offer on his closing night:

"Starting Wednesday, one of the great names in jazz, Carmen Cavallaro. Think of all the dancing you can do, folksies." The packed house roared with laughter, one of the regular sidelight features one finds at a Buddy Rich performance.

Rich's 15-piece band, including several new faces not with him during his Western swing, played with as much verve and enthusiasm on this Saturday closing as they did on opening night, when curious New Yorkers flocked to the club to catch the band in its second booking in the room following an explosive prior stand at Basin Street East.

A visitor from the West finds much to laud at the Riverboat. Sight lines are generally good. The sound system is clean and powerful (as if Rich's band needs any assistance in the amplification department). But the strength of the speaker system unquestionably helped Frank Foster's interim dance band, comprised of 12 musicians, all free-lance jazz musicians, the former Count Basie tenor man explained.

Foster has been on his own two years, and he was quick to point out that the difference between his band and the much heralded Thad Jones-Mel Lewis band was that the latter uses free-lance studio musicians whereas Foster hires only free-lance jazzmen. His attempt at playing modern jazz versions of popular tunes for dancing was moderately successful. For one thing, the arrangements were too long and dragged. "Mercy, Mercy, Mercy" seemed much too slow.

On Saturday the room drew quite a few young kids. In fact, Foster allowed one blond-haired boy who had been hanging around the bandstand during one entire set to close out the set on drums. He turned in a fair performance on "Sunny."

Rich was anything but sunny when he strode on the stand for his midnight show. "Our first number is called 'Mexicali Nose' from our second album. The second tune is the same thing. You won't even know it. So I won't even tell you its name. It's from the first album. Frankly, the reason I'm talking so much is that I don't feel like playing."

Having established this rapport, Rich turned to his musical trade and performed in his expectedly excellent fashion.

Driving himself mercilessly, creating timbres and tones out of all his instruments, Rich muttered a constant flow of "yeah, yeah, yeahs" to himself as he worked.

OCTOBER 28, 1967, BILLBOARD

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PICTORIAL HIGHLIGHTS OF TAPE CARTRIDGE FORUM



11TH-HOUR REGISTRATIONS Monday (16) zoom the second annual Tape CARtridge Forum's attendance to 453. Seventy-five music-cartridge executives registered Monday. There were 407 at last year's forum in Chicago.



STANLEY GORTIKOV, president of Capitol Records Distributing Corp., gives his speech at the opening session. From left: Jack Wayman of the Electronic Industries Assn.; Oscar P. Kusisto, general manager, automotive products division, Motorola; Gortikov; and session chairman Hal B. Cook, vice-president, Billboard Publications, Inc.



OPENING SESSION of the forum drew cartridge executives from many nations.



EARL MUNTZ, right, greets visitors to cocktail party hosted by his firm.



CARTRIDGE EXECUTIVES at the forum.
OCTOBER 28, 1967, BILLBOARD



HARRY RINGLER of International Tape Cartridge Corp., left, with Joel Koenig of Chancellor Electronics and Harold Rosen, president of Sentry Industries, right.



TAPESTERS FROM LEFT: Rick Kelly, Records, Inc., Oklahoma City; T. K. Norton of Motorola; Larry Finley, president of ITCC.



FROM LEFT: R. W. Tinnell, director of education for the EIA; George Krug of Irish Tape Division, Morhan sales company; Clarence Avant, consultant to the PlayTape system.



JULES SACK, product manager at Audio Devices, left, chats with Jerry Tenney, president of Tape Town; and Oscar P. Kusisto, right, vice-president and general manager of Motorola's automotive products division.



FROM LEFT: Chuck Wright, Action Records, Denver; Martin Ehrlick of Lear Jet; Jack Cummings, president, Universal Tapedex Corp.; Ike Susman, Universal Tapedex.



FROM LEFT: Robin Bonham Carter, director, University Records, England; Jules Sack of Audio Devices; Jack Baker of Craig Corp.; Andrew Taylor, managing director, Rediffusion, London.



FROM LEFT: William Reder, executive vice-president, EDRO Advertising; Bud Borkovec, Columbia Special Products; Phil Rose, Warner Bros.; William Rigler and Seymour Barash of B. T. Puppy Records.



FROM LEFT: Jerry Geller, ITCC; Mel Price of MGM Records; Herbert B. Hershfield, sales manager, General Recorded Tape and Bernard Sussman of PlayTape.



FROM LEFT: Tom T. Saiki, Nippon Broadcasting System Services; Trevor Davies of Davies and Peterson appliance firm, Toronto; Arthur Tateishi, president, Seabreeze Products, Canada.



COMEDIAN BERT LAHR, left, with Tashia Niimi, president of Maruwa Electronic and Chemical Co., Japan, and Earl Muntz, president of Muntz Stereo-Pak.

Story of the Configuration

NEW YORK—Through the use of slides, PlayTape President Frank Stanton, demonstrated why the inner-working of the 2-track system has put it into a market all by itself.

Speaking before the second annual Tape Cartridge Forum, Stanton said that it's not so much as what's in a unit as what it does that counts. He pointed out that the speed of the PlayTape cartridge is 3¾ i.p.s., as are 4 and 8-track car-

tridges. The reason, he said, is that this speed provides the best quality for the price. "If you go down in speed, you save on tape," he said, "but the added costs of more critical and stringent quality control wipe out the economic advantage; more things can go wrong." At higher speeds, cost of tape and packaging problems also throw the economics "out of whack."

Regarding length of play, he pointed out that the endless

loop cartridge "does not stop—like the cassette." As for fidelity, the frequency response of PlayTape cartridges range from 50 HZ to 8 kHz, the same as most AM radios or TV sets. In addition, the PlayTape equipment will stay within 0.2 r.m.s. of wow and flutter.

Stanton also showed via slides, the inside of the PlayTape machine, saying that the flywheel is the key to maintaining the minimum wow and flutter factor.

Track widths on the cartridge tape are .05 inches; track spacing is .02, about the same as the standard 4-track system, he said, "for solid, reliable, trouble-free performance."

The over-all design of the 2-track system, Stanton said, "we feel is the simplest in the industry. It gives the consumer the highest possible quality at the lowest possible cost. And the greatest amount of durability as well." From a standing start just a year ago, the PlayTape system has "become one of the biggest success stories in recent retailing history," he said.

Ehrlich on 8-Track

NEW YORK — "If the tape cartridge system is to succeed," said Martin Ehrlich, engineering manager of the stereo division, Lear Jet Industries, "it must possess certain critical and indispensable characteristics."

Speaking at the seminar dealing with the characteristics and differences among the major tape CARtridge systems, Ehrlich cited three determinants which are primarily prerequisites — simplicity of use, adequate fidelity and simplicity of playback equipment.

"Simplicity of use for the customer is a need that must be filled," he explained. "We have long seen that the customer is frightened by, and will not accept, complex or even apparently complex equipment. The analogy has frequently, and we feel aptly, been drawn between using a Stereo 8 cartridge and toasting a slice of bread. The action of placing the bread in an automatic toaster and the action of placing a Stereo 8 cartridge in a player differ only in that the cartridge requires a slight push upon its end, while the bread uses gravity to drop into the toaster. There are no secondary levers to pull, no buttons to push, no tape to thread. Using only his sense of touch, the user can locate the cartridge rightside up in the opening and push. The machine will do the rest."

One Moving Part

Adequate fidelity is the second requirement, Ehrlich said. "We believe that 3¾ inches per second speed represents the optimum compromise between tape speed and cost, system bandwidth and signal to noise ratio, and customer comfort."

Any slower speed must sacrifice performance for the sake of economy. We can generally increase the bandwidth or frequency response if we are willing to degrade the signal to noise performance."

Regarding the complexity of the player itself, Ehrlich said, "It is axiomatic that the greater the number of moving parts in any machine the higher the cost of manufacture and the lower the reliability of that machine during its life. The Lear Jet Stereo 8 concept made possible and permitted only one moving part in the machine."

Simplicity of playback equipment is mandatory for both economic manufacture and reliable performance once the equipment is sold, Ehrlich continued. Referring to the construction of the Lear Jet Stereo 8 cartridge, he said, "Note that the pressure roller and cartridge retention notch are both built into the cartridge. In earlier systems and other systems currently in vogue, the equipment designer is faced with the necessity of introducing some mechanical means of engaging the tape. Invariably this has taken the form of cams or levers and moving parts within the tape player, thereby increasing the size and complexity of the player."

And progress and innovation — product perfection — is also major, Ehrlich said. "In June of this year at the Consumer Electronics Show, we saw the introduction of new concepts on Stereo 8. We saw the introduction of recorded added to playback capabilities, fast forward and signal sensing for program selection. We believe this is just the beginning."

Hanson on Cassette

NEW YORK—The history and rationale behind the development of the Philips cassette was presented at the Tape Cartridge Forum by Ed Hanson, technical-commercial manager of North American Philips Co.

"It's been 70 years," Hanson began, "since magnetic recording was invented . . . but it's amazing the recorders aren't more popular than they are."

Hanson cited the "Frightening" aspects (complexities) of tape recorders as primary reasons for the public's cool embrace of recording. "To find a system for easier operation," he continued, "engineers of Philips of Holland in late 1962 embarked on a development program that eventually evolved into the compact cassette system."

Most important among the parameters of design considerations, Hanson added, were:

1. The smallest possible dimensions for a minimum of 30-minute uninterrupted playing time.
2. A simple two-sided car-

tridge in which the programmed material remains easily surveyable by the customer.

3. Simple, reasonable and sturdy construction.

4. Absolute reliability.

5. Maximum protection of the tape.

6. A low internal friction to reduce battery size and motor.

Hanson then went on to explain the intricate parts of the cassette and how it functions.

Speaking on the cassette's reproduction capabilities, Hanson explained that while many in the industry have regarded the faster 3¾ ips speed as having better quality, technological advances have made 1½ ips fully acceptable. "With the advent of higher quality—yet thinner tapes, frequency responses in cassette equipment range from 60-10,000 cycles with up to 13,500 in the near future. (Liberty Tape Duplicating had just announced it was entering the cassette market with a cassette capable of reproducing frequency responses up to 12,000 cycles.) (Billboard, Oct. 21.)"

4-Track Discussed By Cousino

NEW YORK — While the tape CARtridge concept has already generated sales in the millions, many dealers, distributors, and record company executives are not aware of how these new configurations operate. For this reason, session six of the Tape Cartridge Forum featured experts from each section of the market discussing their respective systems.

In the session entitled "Characteristics and Differences Among Major Tape Cartridge Systems—An Engineering Evaluation for the Layman," Ralph Cousino, director of engineering for Orrtronics, Inc., covered the 4-track cartridge with an explanation of its operation coupled with simplified diagrams.

"The reference to 4-track system can be confusing," he said, "since the origination of the system was for reel-to-reel application." Cousino described the evolution from the 2-track monaural open reel configuration into a 4-track stereo open reel system.

Then, with a brief description of the parts of the 4-track cartridge, Cousino explained the basic operational factors of the system. With the aid of drawings, he showed how the continuous loop of tape unwinds from the hub and returns to the outside tape load diameter. "There is constant sliding between the adjacent tape layers in the wind," he explained, "because of difference in exit and take-up diameters."

Cousino also covered the characteristics of the playback mechanism needed to play the 4-track cartridge. "The cartridge is guided, upon insertion, by a rail, assuring proper alignment of the cartridge window with the tape head. With the cartridge seated," he continued, "a lever is depressed, which causes the pressure roller to come up through the proper entrance in the cartridge bottom

2,500-Item Catalog Clicking for J&J

NEW YORK — A 24-page tape cartridge catalog, listing some 2,500 items, is paying off for the J&J Corp., Newark, N. J., automobile supply company which went into the automotive sound business four years ago.

Irwin M. Jennis, J&J president, told participants in Billboard's Second Annual Tape Cartridge Forum the reasons leading to the publication of a catalog.

"Since most of our dealer customers were in the automotive industry—with little knowledge of the music business—they looked to us to simplify stocking and ordering from this mass of tape cartridge product now available. Also, since we gave them a 100 per cent exchange privilege, it was incumbent upon us to see that they had salable merchandise on their shelves."

Examined Others

J&J, he explained, examined

existing manufacturers' catalogs and decided that they were difficult to work with as each had its own listing arrangement and that the good sellers as well as the "dogs" were listed. He also noted that cartridge listings were often mixed with reel-to-reel listings, that the category breakdowns were too general (mostly classical and popular), and the same catalogs were available to the company's competitors.

He explained that the single, unified catalog, listing all manufacturers, eliminated the confusion, concentrated on items that have a reasonable volume of sale and became a strong sales tool.

Distribution of the catalog is made by direct mail to dealers, and small quantities without the J&J imprint are given to regular customers at no charge. Larger quantities are sold at nominal cost.

Moyer Electronics' 'Standard Bearer'

NEW YORK — "Standards are issued only for the purpose of assuring uniformity and interchangeability among similar products of different manufacturers. At no time may an industry standard be issued which could be interpreted as being discriminatory," according to R. C. Moyer, chairman of EIA's recording and reproducing system components standards committee, and manager of recording development at RCA Victor Record division. Moyer, whose committee is in the process of developing standards for the industry, said that it's up to manufacturers to follow the set standards. "We are now confronted with a variety of systems or approaches, all of which have merit and at the same time, give rise to confusion. In this respect, standards can do nothing other than

to specify dimensions, tape speeds, reproducing qualities, etc. "Standards are issued as a service to the user and the manufacturer."

As Moyer indicated the progress that EIA has made in standardizing the cartridge, he credited the major automobile companies for having "Contributed substantially in improving the performance and reliability of the system in the automobile and home." Said Moyer, "Ford, General Motors, Chrysler and others, as buyers of cartridge players are in a position to specify quality control and other features of performance which are beyond the scope of normal industry standardization. The net result is a superior product for all cartridge players manufactured for automotive and home use."

Hatcher Views Cassette as Ideal Communication Unit

NEW YORK—The cassette system may be the new communication key for breaking through the management layers. Tom Hatcher, director of experimentation and innovation for Equitable Life Assurance in New York, told a tape cartridge forum here Monday (16) that the Mercury cassette system is one part of a three-part communications system designed to reach the Equitable sales force across the country.

Hatcher predicts that by 1970 Equitable will have the "ideal communications system." The use of tapes in sales training has been explored at Equitable over the past two and one-half years. The advantages of the cassette are its recording capability and its ability to transmit information from the home office to Equitable's

many agents and agencies.

The cassette can be used to record interviews, critiques of interviews, sales talks, demonstrations, product information, surveys and motivational programs, among others. Equitable is using video tape as well as cartridge, and they already have in service a direct-dial audio system by which an agent can call a direct number any time and receive information on the phone.

The cassette system will be launched at Equitable next week. A portable in-car cassette will be the main tool of the salesman. He will have the status and exclusivity of receiving material from the home office, plus pertinent information, beneficial to his job.

Invictus Formed

ORANGE, Conn. — Invictus Records has been formed here by Ralph DeLucia and Carl DeRosa. The label's first release will be "I'll Never Be the Same Again" by Stu Foster. Trinity Distributors of New York and Connecticut will handle the line.

and engage the tape with the drive capstan.

Cousino then noted the difference between various manufacturers' 4-track machines and how the tape heads track the sound signals.

The Audiopak "Triple-Threat" Cassette.

Now the secret is out. We have a cassette. Not an ordinary one, but the "triple-threat" Audiopak Compact Cassette. It's available three different ways so you can choose the best one for your operation.



This is the complete Audiopak Compact Cassette. It comes pre-loaded with a 22" leader. Just splice and wind in your pre-recorded tape and you're ready to go—without any assembly operations.

1

2

Or, you may wish to record directly onto tape pre-loaded into the Audiopak Compact Cassette. In which case, you'll be glad to know the tape you'll be recording on is low-noise Audiotape. You see, we're the only cassette and cartridge manufacturer who also makes tape. So you can be sure our specially-formulated Audiotape matches the needs of the cassette perfectly.



If you prefer to buy your cassettes in pieces, we can supply them that way too. In very few pieces and partially assembled. In fact, only one-fourth as many pieces as other cassettes. We designed them that way so you could assemble Audiopak Compact Cassettes with only one-fourth the handling.

3



But judge for yourself. Send for a free sample, whichever form is most convenient. We could make such beautiful music together.

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Audio Devices, Inc., 235 E. 42nd St., N.Y. 10017.

4-Track Right Track: Muntz

NEW YORK—The aftermarket field is a 4-track field, Earl Muntz, president of Muntz Stereo-Pak, said here last week. The reason, he said, was that 4-track had a headstart because it was here first and there are now 1.5 million 4-track machines in use. Also, he felt the economy of 4-track in machines and CARtridges was more suited to a mass market. Muntz made these comments while addressing the Tape Cartridge Forum.

The cartridge market was pioneered by the automotive aftermarket people, while music and other retailers hesitated, Muntz said. To deal with car stereo customers, a new breed of sales person emerges—the stereo cartridge specialist—who has to be able to anticipate public tastes in music and be able to actually forecast trends and changes. This retailer is neither automotive nor music, but combines the best of both.

Muntz said: "You must be able to accommodate your customers. If you cannot do this, you will lose your customers."

And you can only accommodate them by knowing what they want and having it on hand to sell." Good knowledge of the music field, he said, means satisfied customers who will spread the message via word-of-mouth. "The finest advertising there is." Muntz' new Cartridge City retail outlet in Detroit, he said, had a customer who has brought in more than 20 installations.

Nine Million Cars

There appears to be about nine million new cars this year that will be fair game for automotive aftermarket people, he told the second annual Tape Cartridge Forum here. He estimated the total aftermarket potential at 90,000,000 cars.

Stating that it has "always been the Muntz philosophy that the future of this industry depends entirely on its ability to get units into the field and develop music customers," he said, that his Van Nuys-headquartered operation had concentrated on marketing this year of a 4-track unit that costs less than \$40. "Because of its mass-

market price, we've gotten thousands out into the field and thus broadened the over-all market of cartridge customers," Muntz said.

A development in the aftermarket field has been that Muntz' franchise dealers are being "dragged into a home entertainment market by their own customers. The dealers were pricing the units so that people could afford them and many new cartridge customers were being developed as the natural result. These cartridge customers built up a large enough library that they eventually wanted to be able to play this entertainment in their homes. Thus, the farsighted car stereo retailer is carrying a complete line of home cartridge players and speakers to complement his car stereo line."

He recommended that aftermarket dealers have a complete retail facility . . . to offer products and the music, install the units, and service both them and the cartridges. "Anything less than that, and you won't last," he said.

Katcher Opens Doors to Buyer

NEW YORK—The door-to-door selling approach to develop consumer interest was the key to the Tape Cartridge Forum address made here Tuesday morning (17) by Gerald Katcher, secretary-treasurer of Universal Stereo Studios, Ltd. & Tape-Rac, Inc. of Freeport, N. Y.

Katcher pointed out that it is refreshing to see the enthusiasm expressed by the prospective buyers when you go through a demonstration of the new "record player." He strongly advised staying away from the audiophile for the time being as he hears things that aren't in the seller's script. He also pointed out that the number of home units now available offers an excellent opportunity for multiple sales. "If the husband and wife can't get along on having one for the house, just yet, surely she can let him have one for the family car," he said. The important thing, he stressed, is that very few people have heard of or know what

stereo tape cartridges are and therefore they are curious enough for a home demonstration.

"It is advisable," Katcher said, "to learn as much about your prospective buyers likes in music before visiting with him so that you may bring his favorite music along for the demonstration. Have the family participate with you in the actual demonstration wherever possible to illustrate the many good points of our system."

Best Volume Builder

Katcher also gave a few pointers on door-to-door selling: "First get the notion out of your head that it is a peddler type of business with low class overtones. It is not! Door-to-door selling is the only way to build a large volume fast. Use credit whenever possible to induce sales. Turn your most enthusiastic customer into your bird-dog and let them help you to secure new prospects by of-

fering incentives such as free tapes and better discounts on tape purchases. Car dealers can help you get prospects for home units by giving you the names of their customers who purchased car units. Try a small advertisement in the paper asking for people to call in for a free home demonstration offering an inexpensive model tape player as an inducement. The telephone is a good lead-getter particularly when preceded by a mailing."

Katcher noted that it was important to choose a reliable unit that was priced for a long markup. It is also important, he added, to establish a decent service department for a door-to-door operation which will eventually have grateful customers supplying leads. Katcher concluded with, "The extra push you give the business by going out for your customers will provide sales also for your retail business much in the same manner as does any form of advertising."

Bad Pitch Dead-Ends Sales: ITCC

NEW YORK—Less than 50 per cent of ITCC's distributors have tape cartridge units in their automobiles. The source of this information? Larry Finley, ITCC president.

Finley, in discussing promotional aspects of tape cartridges at the Billboard Tape Cartridge Forum, told industry members that lack of proper promotion can wreak havoc with sales, and that, at least, every distributor and salesman should have a unit in his automobile.

He advised distributors to seek out specialized markets—

such as physicians who spend much of their time in automobiles — through trade associations and the telephone classified sections.

He also advised dealers and distributors to have units in automobiles at stock car races and automobile shows. Finley pointed out that home unit sales can also result from these showings.

Promotional Ideas

He cited the Kansas dealer who prints pay envelopes carrying a picture of a stereo tape deck, and the Muntz retail installation operation in California, with mini-skirted girls, seen through windows, selling tapes.

Among the promotional ideas he suggested were "Sound-In," with local groups; discotheque dance parties; the use of stereo tape decks as prizes at high school and college events, and the giving of tape units and tapes to local music editors.

He advised them to take advantage of co-operative advertising deals, concentrating on sports and teen-age sections of

local dailies, and the use of an appointment coupon in local "throw-away" newspapers.

He also advised dealers to stress that tapes can be used in the home as well as in the automobile.

Radio Reaches Buyer

Finley told dealers to set up a direct mail list, to stuff brochures with monthly statements and to distribute flyers through school supply retailers. He advocated the use of FM radio as an inexpensive method of reaching potential buyers, with local disk jockeys originating portions of their program from the store window. He also went into detail with regard to the best ways to buy time.

Finley recommended movie screen slides as an effective advertising medium, with pamphlets in the theater lobby serving as tie-ins. He also suggested a demonstration unit in the lobby.

Billboards are effective, Finley said, because they reach automobile drivers almost exclusively.

Tenney: Form Assn. To Get Rid of Thorns

NEW YORK — "The tape CARtridge industry is no bed of roses, but it could be if we get rid of the thorns," J. B. Tenney, president of Tape Town in Fullerton, Calif., told the second annual Tape Cartridge Forum here Monday. He called for a cartridge association, saying that one of the thorns is "Bunch" manufacturers who sell to a bunch of people at a bunch of prices. He called them "blood suckers" and said, "We who are serious, who believe in and work for the future of the tape cartridge industry must find a way to eliminate the blood suckers. If we can find a way to make him sell to the distributor at a price that the distributor can live with and if we can force the manufacturer to stop unfair competition, then we have a chance."

The way to hold reasonable prices, he said, was through "captured accounts and through an association of dealers and distributors that operates without manufacturer influence."

Tape Town, he said, opened its first retail store in December 1964 and launched a franchise program about seven months ago. Today the firm has nine controlled retail outlets and is straining for two more. In

1968 Tape Town hopes to open a retail outlet per month or more.

Franchise Tape Town operations receive several advantages, he said: co-operative operations, technical assistance and dealer training, one-stop inventory pickup for replenishing stock, complete exchange privileges on defective goods.

The success of any franchise operation, he pointed out, depends upon the ability and the amount of time and effort the franchisee contributes, but Tape Town guarantees "him at least 33 per cent gross if he sells at list and we demand that he sell at list."

Still, the cartridge business man has arrived at the crux of a problem, he said. "We simply must secure more help from the manufacturers." The people who open a franchise or specialized store "must be guaranteed a decent profit on all goods we distributors sell them . . . must be allowed to make an honest profit." He claimed that manufacturers and duplicators could do this and still make a profit themselves. A national association of distributors and retailers "would make us strong," he said.

Friedman Buoyant On Boat Players

NEW YORK — While the sale of tape CARtridge players to boat owners has been disappointing to date, Harold Friedman, Miami wholesaler, feels this market offers a strong potential. Speaking before the Billboard - Merchandising Week Tape Cartridge Forum, Friedman said that during the last year most of the technical problems have been solved, largely by good marine paint. He added that speaker grills still don't hold up too well in salt water.

Friedman pointed out that some major boat manufacturers have tape players as standard equipment in craft of more than 30 feet.

Main problem, said Friedman,

is that most Florida marinas take from three to six months to pay bills due in 30 days, and therefore the distributors' capital is tied up.

Friedman feels that if marina operators are educated they will display tapes attractively, stock intelligently and build a profitable business selling tapes to boat owners.

Friedman warned that marinas catering to small outboards represented poor risks, while any marina catering to boats 24 feet and over could be profitable. He pointed out that because radio reception is poor on boats, tapes provide the answer.

Boat installation, said Friedman, is relatively simple operation.

Buyer Pace-Setting, Solid Citizen: Zhito

NEW YORK — A composite view of the tape cartridge purchaser today reveals he is among the pace-setters in his community and among its solid citizens, Billboard's Editor-in-Chief Lee Zhito told last week's Tape Cartridge Forum.

Translated into dollars, this means the tape industry "can count on this customer to be there tomorrow, and to be there with sufficient cash on hand to continue to be a reliable customer."

Quoting statistics supplied by Billboard's Market Research Department, Zhito outlined the following picture of the cartridge player buyer, making no differentiation between advocates of any individual configuration:

Equipment is owned more by families than single persons.

Ninety-two per cent of all players are sold to men.

Forty-five per cent of all buyers are between 18-25; 25 per cent between 26-35 and 20 per cent between 36-49.

Twenty-eight per cent, comprising the largest group, are executives or owners of their own business;

Thirteen per cent are students. In the music field, research noted that:

Eighteen-twenty-five year olds bought an average of four cartridges when purchasing their playback, adding frequently to their collections;

Older persons tended to buy more cartridges at the time of unit installation, but made fewer additions to their libraries;

Many customers buy 80 per cent of 8-track product and 62 per cent in the 4-track field;

Teens buy 24 per cent of the 4-track titles but only 7 per cent in 8-track;

(Continued on page 26)

Berman on Copyright Perils

NEW YORK—In a talk delivered to the Tape Cartridge Forum sponsored by the Billboard and its sister publication, Merchandising Week, Al Berman of the Harry Fox Office stressed the dangers of dealing improperly with copyrighted compositions. Titled "The Critical Need to Know Music Copyright Dangers as Tape Use Expands," Berman stated that the tape cartridge industry is growing rapidly and that it has expanded the use of music. He then analyzed specialized problems and legal pitfalls from the new uses of music.

Berman defined the mechanical royalty spelled out in the Copyright Act and defined the nature of an infringement and penalties resulting therefrom.

Stressing pitfalls of lease arrangements, Berman said: "The thing to remember is to deal directly with the publisher or his agent. Obtain the proper licenses from them and pay the proper royalties to them when due. Here is a situation where eliminating the middle man will be of direct benefit to you. . . . On the other hand, if you

lease your product to another party who perhaps wishes to release tape cartridge music on a custom label, you should see to it that he pays royalties when due. If he doesn't you may be liable. . . . How can you protect yourself? When you lease your product advise the publisher or his agent. . . . They will take the necessary steps to see that the new venture is organized properly."

Issued Warning

Berman warned against building up an illicit business through dubbing: "The attractions are many. . . . it would be a rosy picture except for one thing. A business is being built based upon illicitly appropriating someone else's property. . . . The only solution is to start fresh rather than continue with a business built on sand which cannot be shored up."

Berman stated that anyone participating in infringement is equally liable, including the manufacturer of the empty cartridge, the maker of the raw tape, the duplicators and even the sellers of the finished product. Berman added that com-

panies intent upon infringement are a small minority. He urged: "Know your customers. You can't hide under the cloak of how was I to know."

An increasing problem, Berman said, is the local sound studio who, for a small fee, will transfer a phonograph record on to a tape cartridge. This obviously hurts every legitimate phase of the business. Why should a retailer stock a full line of tape cartridge labels with a resultant overhead when a competitor . . . is doing custom reproduction at a fraction of the cost? . . . Where is the incentive for the legitimate merchandiser? . . . I'm sure you are aware that this service is now being offered by a coin operated machine. A substantial business has been built—to put it bluntly—on stealing."

Berman urged that legitimate operators look to the owners of the music and the record manufacturers for assistance. He said: "In every case where they are apprised of such copyright violation they place the offender on notice as to the requirements of the law. . . ."

Stromstad on Ways to Cut Costs

NEW YORK—Careful selection of distributor and product, central location, honesty in dealing with customers, listening facilities, and consistent, quality advertising were cited by Don Stromstad, president of Western Sound Corp. of Denver, Tuesday morning as ways to minimize costs of operation of a tape installation center.

Addressing a session on "Running an Installation Center for Auto Equipment with a Retail Operation" at the second annual Tape Cartridge Forum sponsored by Billboard and Merchandising Week, Stromstad also detailed factors in his firm's move to its present quarters under the topic of "Selecting a City Location and Key Factors in Minimizing Costs of Operation."

He recalled the assistance of the Denver Chamber of Commerce in determining such questions as how long would it take people from various locations to get to the center and how many people could be accommodated by the flow. Calling the Chamber's co-operation "outstanding," Stromstad told the assembled industry leaders, "I'm certain

you'd find the same holds true for your location." Stromstad noted that traffic flow affected Western Sound's old location and was instrumental in the choice of an new one.

Satellite Fails

Stromstad recalled that the opening of a satellite store for sale of tape and units, but not service or installation, proved a failure. He explained, "It's far too easy to become 'thin spread.' The solution, we've discovered, is to stay centralized. Keep all facets of your operation under your own control . . . right there . . . accessible to your personal supervision."

On product selection, Stromstad said, "No product line is absolute. It's essential that you 'cherry pick' the really salable tape merchandise . . . leave the dogs behind. Those you can special order later." He also stressed the importance of making sure distributors were reliable operators. "By reliability, I mean those who don't wait for your order before they place an order with the manufacturer."

Stromstad also stressed the importance of qualified service personnel, trying out one unit before carrying a line, and buying in quantity to get the best possible price. But, he cautioned, "Don't over-inventory on any one unit." Stromstad explained that Western Sound urged customers to listen to tapes before buying. He detailed operations of the firm's Tape Exchange Club, which enables members to exchange any tapes they no longer want. Each exchange requires a \$1 fee. Also, customers who have purchased nine tapes get a 10th free. A punched card keeps track of the purchases.

The importance of spending money for advertising also was emphasized by Stromstad. He said "cheap advertising" did not pay off. Stromstad told the session, "Only by imagination and experimentation does one find the way to call his product . . . his organization . . . his reliability to the attention of the public. . . . The economics are darned good and the future is even more promising."

Appliance Dealers Mainliners

NEW YORK—The old line radio-TV appliance dealer has become the major customer of Mainline Distributors, Cleveland, according to president James Shipley. Speaking before the second annual Billboard Tape Cartridge Forum Monday (16), Shipley said that two out of five automobile units that he sells of a large manufacturer are sold to the traditional appliance account. "The appliance dealer is ahead of our second-largest customer, the auto dealer."

The record outlet wouldn't

'Valleri' to Diamond

SYRACUSE—Diamond Records has acquired the master of "Valleri," by the Pineapple Heard, from Edward L. Wool Jr. The song was written by Tommy Boyce and Bobby Hart, who have written several Monkees numbers.

pioneer the business, he said. "For the first year, they shunned the business . . . and I couldn't blame them." The traditional appliance dealer soon found himself in the music business and "you forced him into this." He was selling the machines and machine customers came back to him for cartridges. "He then came to us and said, 'Can you set up a program?'"

The appliance dealer is just one of the outlets that Mainline has found outside of the record field. Shipley said the firm had also found departments in businesses "alien to us"—such as auto accessory outlets. Third, they found outlets such as the cartridge specialist and Shipley said these were quite numerous in California and Florida.

"Last year, you would have found it difficult to merchandise cartridge players unless you also installed and serviced the units," he said. This is no

longer true. The cartridge field today has consumer confidence. The customer knows that if he buys a brand name product, he can get it installed or get it fixed.

Regarding the appliance dealer, Shipley pointed out that the dealer of today is quite different than the dealer of old days. "He is, in many cases, a mass merchandiser . . . he has discovered this business and he likes it and is going to stay in it."

He pointed out that dealers wanting to get into the cartridge business "cannot dabble." It has to be a big entree with mass promotion and service "or the customer will get wise to you."

Unfortunately, with the multiple distribution pattern of today, "The only competition is through pricing." The cartridge field needs organization, he said. "Why create a business if someone can come in and knock you off?"

Oakley Prescribed Cassette To Keep Doctors Informed

NEW YORK—The tape cassette has made a dramatic impact in spreading medical knowledge and information about new drugs and new methods of treatment. This was the point emphasized last week in the Tape Cartridge Forum here by Claron L. Oakley, vice-president and editor of Audio-Digest Foundation. The cassette has proved especially valuable in direct mail campaigns, he said.

A subsidiary of the California Medical Association, the Foundation operates an international

tape-recorded subscription service. His talk, accented by recorded comments, to reach doctors in the few spare moments they have available — often in the car en route to a patient or the office. Via these recorded subscriptions, "the best teachers, the faculties of Harvard, Mayo Clinic, Lahey Clinic, and all the great teaching centers can be brought to the doorstep of the most remotely located physician," he said. He said that the foundation expects to book more than \$1 million in orders this year.

Livesey Stresses Cartridge Role in Study of Language

NEW YORK — CARtridges are providing unique opportunities in language education, according to Robert E. Livesey, president of R. D. Cortina and the Institute for Language Study. "Stereo 8 provides a unique opportunity," he said, "not presented previously by any other medium." He pointed out that one channel could be used for all foreign language material and the other for all explanations and translations, thereby presenting two entirely different learning levels — one for the elementary student and the other for the more advanced learner.

Speaking before the Tape Cartridge Forum last week here, Livesey said that the sound industry's progress was of particular value to educators—

and in particular the development of the cartridge. "Cartridges go where others don't," he said. He indicated that, through cartridges, language educators were now able to put their instruction into cars, planes, boats and ships . . . "any place where portability and stability are factors and where time is not being profitably spent."

The public, he said, has shown increased interest in education and self-improvement because it has more money to spend, more leisure time, and there has been a growing need to communicate.

It is in the best interests of the industry — manufacturers and distributors alike—to respond to this demand on the part of the public, he said.

EIA Breakthrough Near on Statistics

NEW YORK — Complete and accurate statistics without claims and counter claims on how the tape cartridge industry is stacking up in terms of the over-all market are in the offing. "Target date for this is January 1968," said Jack Wayman, staff vice-president of the Electronic Industries Association's (EIA) consumer products division speaking at the opening session of the Tape Cartridge Forum.

"Market knowledge is a key step to market stability," Wayman said. "And we are on the verge of a new dimension in tape cartridge marketing statistics. EIA has been gathering market data in this area since 1961 and in the last year has made good strides in reporting domestic factory sales, now broken down into monaural and stereo; cartridge and reel-to-reel, and on a monthly basis."

But the main problem in the past has been that most cartridge players are imported. "We have been working with the U. S. Tariff Commission," he continued, "to obtain more sophisticated breakdowns of imports. Whereas up to now all imports of this product have been counted only as 'tape recorders,' we will have breakdowns such as audio and video; AC and DC; monaural and stereo; home and auto and reel-to-reel and tape cartridge. This information, dovetailed with present EIA domestic manufacturers' data, will permit this industry to have the vital reading of the total U. S.

market now enjoyed by television, radios and phonographs."

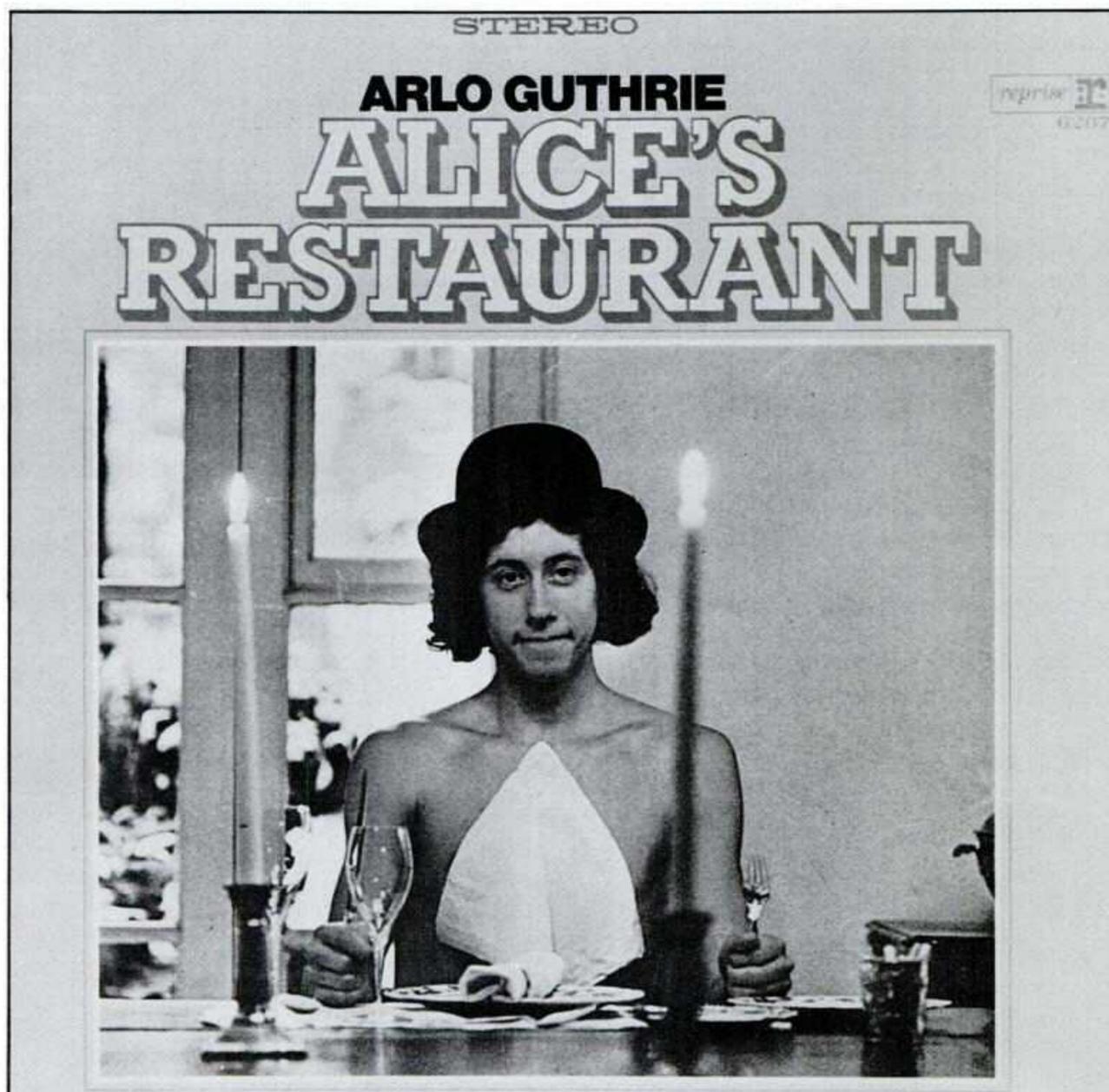
Wayman also spoke of progress in standardization of engineering specifications covering the 4 and 8-track, and cassette configurations. "Our engineering committees are now active on standards of minimum performance (frequencies, distortions, mechanical and terminal properties), tape decks, heads, transports and cartridges, standards of terms. We have completed or are in the process of finalizing standards in all of these areas for the 4 and 8-track systems and the cassette standards are in process."

The EIA vice-president said that 1968 would see a blossoming of interest among the home entertainment manufacturers in the several cartridge configurations. "I predict," Wayman said, "that in 1968 the major manufacturers in our market will do what the auto makers did last year to stimulate automobile sales; by a heavy emphasis on tape equipment, using this new product to promote all consumer electronic products."

Kama Sutra Signs

NEW YORK — Kama Sutra Music Publishing has signed writers Paul Leka and Shelly Pinz. Leka and Pinz wrote the theme song of "The Penthouse," a Paramount movie, and Leka has done commercials and promotional materials as well as writing popular music.

BREATHING NEW LIFE INTO THE GUTHRIE TRADITION



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Motorola Sees Unit Sales Spurting to 2 Mil. in '68

NEW YORK — "More than two million cartridge players (4- and 8-track) will be sold next year," projected Oscar P. Kusisto, vice-president and general manager of Motorola's automotive products division, at the Tape Cartridge Forum here, "and sales in the field appear to be more than twice than which have been publically estimated."

Kusisto, speaking at the first session of the Forum entitled "The Shape of the Tape Cartridge Field—Today and Tomorrow," said, "In July, we estimated that the industry would sell some 600,000 four and eight track units in 1967. It now appears that total sales for this year will be on the order of 1 1/4 million units—exclusive of cassette or budget-price portables."

"Our present projections," he continued, "indicate a market for approximately two million

units for 1968, moving to a high of approximately three million in 1969 and 1970, and a leveling and continuing sales at roughly that rate thereafter—cassette and Playtape-type units excluded."

Kusisto based his projections upon reports of professional research firms the company has employed. He cited four primary "common denominators" he believes responsible for the cartridge's wide consumer acceptance — youth, broadcasting evolution, product upgrading and acceptance of and interest in audio products.

Key to the configuration's appeal, he said, was the "audio explosion" coupled with a demographic shift toward the youth market.

"The changing pattern in age distribution," he said, "is creating an ever-increasing percentage of population in the under 25 bracket. Here are the major

buyers of car accessory equipment, music and entertainment electronics."

"The availability and variety of better quality programming (broadcasting evolution) has produced an emphasis on better sound systems. . . . We must note the increase in funds being spent for better quality items, especially in music and entertainment electronics—this at a time when an increasing percentage of income is going into services and a lower percentage into products.

Kusisto said that the cartridge market is primarily an after-market industry. "Less than 20 per cent are factory-installed," he said. But he predicted that this fall the picture is shifting to the home market. Kusisto cited increasing advertising by homeentertainment manufacturers and the stepped-up inclusion of tape cartridge equipment by the large merchandising chains.

Thief No Worry: Rubinstein

NEW YORK — The professional shoplifter at this time can virtually be ignored in the tape cartridge business, according to J. A. Rubinstein, tape sales manager of Calectron, Daly City, Calif. The big damage is being done by amateur adults seeking revenge for mis-service, teen-agers out of a misplaced sense of courage and bravado, and store employees, he told attendees of the second annual Tape Cartridge Forum here last week.

"Cartridges do not fit well into the professional shoplifters frame of activity," he said, because his chance of selling them is slight. "He would also have to subscribe to Billboard . . . and study the charts to determine what's selling. Then, as if that isn't enough, how will he be able to handle exchanges for defective cartridges?"

Efficient, friendly service, along with realistic vigilance, will mitigate the activities of most amateurs, he felt. But teen-agers are a problem. They constitute a high proportion of the owners of playback equipment. Good sales people can offset this, but the only way to control pilferage by sales people is to "encourage an atmosphere which generates its own protection."

Some of the ways this can

be accomplished, he said, is through development of a problem sharing as well as profit sharing plan, a program whereby products are easier to purchase than steal, sensible security precautions, and, above all, prosecution of all thieves.

There is a by-product of pilferage that's even more serious, he said—it's effect "on our entire concept of marketing. A retailer's prime function is to make goods available for the consumer to examine, compare, select, and purchase, if a retailer permits this function to become threatened by turning to locks, keys, glass and chains, then he really hasn't solved anything. He is simply forestalling one problem and creating some new ones in addition to it. Defensive merchandising is much more costly than pilferage.

"If pilferage is an acknowledged fact, then it can be controlled. But there can be no controlling the sales lost to a retailing concept that is designed to restrict the flow of goods from their source to their ultimate use."

Through slides, he demonstrated various typical displays, pointing out, in particular, the advantages of an open-stock display. "It is highly significant, that of all the dealers supplied

by us, none have reversed themselves after adopting an open stock display. One recent development, however, is even more significant. A department store, one of a chain, sustained some substantial losses to pilferage using an open display. Instead of locking everything up and throwing away the key, they went in the other direction. They expanded their tape inventory, relocated it, and established a separate tape department with personnel to man it." Self-service is not feasible for cartridges, he felt.

Hit Means Action to Solomon

NEW YORK — Some 125 titles account for two-thirds of the tape cartridge sales at MTS, Inc./Tower Records in Sacramento, Calif., the president of the firm, Russ Solomon, told executives attending the second annual Tape Cartridge Forum here last week. "On records, about 200 titles account for more than two-thirds of the sales, with 6,800 titles accounting for the balance.

"This points up the importance of hit merchandise in tape. However, it must be pointed out that, in order to get the sale on hit merchandise, it

Philips Issues 10 Titles in Cassette Classical Drive

HAMBURG—Philips has released 19 classical titles in a big drive to establish classical repertoire as a major selling force for its cassette program in West Germany.

The 19 classical titles are all from Deutsche Grammophon, which has placed the cream of its classical repertoire at the disposal of the Philips cassette program. It is the biggest such offering of classical titles ever made under the Philips cassette program in Germany. The 19 releases have been selected with a view toward promoting classical repertoire for the cassette market on roughly the same basis that classical is paired with pop on the LP market.

The 19 titles consist of "Festive Concerts for Wood Winds," with the works of Johann Friedrich Fasch, Joseph Haydn, Torelli, Michael Haydn, and Mozart; "Baroque Flute Concert" with Hans-Martin Linde and Burghard Schaeffer performing works from Jean-Marie Leclair, Pergolesi, Vivaldi, Robert Woodcock and Telemann; oboe works from Handel and Telemann with Maurice Andre, trumpet, and the Munich Bach Orchestra under Karl Richter; Mozart's religious works with Maria Stader and the Radio Symphony Orchestra Berlin under Ferenc Fricsay; "Halleluja . . . Halleluja," religious music from Schubert, Bach, Gounod, Bizet, Beethoven, Handel, Mozart and Giordani, with Lisa Otto, Donald Grobe, the Berlin Handel Choir and the Radio Symphony Orchestra Berlin under Dr. Guenther Arndt.

The new cassette classical titles include three other cassettes with Maria Stader — "Gloria in Excelsis Deo," religious choir music from Bach, Handel, Haydn, Mozart and

Bruckner (with Ernst Haefliger and the Munich Bach Choir and Orchestra under Karl Richter); Mozart's "Laudate Dominum," with the RIAS Chamber Choir and the Radio Symphony Orchestra Berlin under Ferenc Fricsay; and works from Franz Schubert (together with Marga Hoeffgen, Ernst Haefliger, Hermann Uhde, the Regensburg Cathedral Choir, and the Bavarian Radio Symphony Orchestra under Georg Ratzinger.

The list also includes Geza Anda's recording of Mozart's Piano Concertos No. 12 A major KV 414 and "No. 16 D major KV 451"; Karl Boehm conducting the Berlin Philharmonic in Mozart's "Symphonies No. 31 D major KV 297 Paris-er," "No. 26 Es major KV 184 and "No. 34 C major," and "Symphonies No. 39 Es major KV 543" and "No. 36 C major KV 425 (Linzer)."

Dvorak is represented by two cassettes—"Concerto for Violin and Orchestra A minor op 53," with Edith Peinemann, violin, and the Prague Philharmonic under Peter Maeg, and the "Ninth (New World) Symphony" with the Berlin Philharmonic under Herbert von Karajan.

The list of new cassettes also has Beethoven and Bach overtures recorded by Karajan and the Berlin Philharmonic as well as Mendelssohn's "Midsummer Night's Dream" recorded by the Bavarian Radio Choir and Symphony Orchestra under Rafael Kubelik.

Finally, there is the recording of Schumann's "Third Symphony" ("Rheinische") and the Manfred and Genoveva Overtures, recorded by the Berlin Philharmonic under Rafael Kubelik.

Communicate, Educate: Hershey

NEW YORK — Communication and education are the operative words in the training of tape cartridge and playback equipment salesmen, according to R. D. Hershey of the Philco-Ford Corp., who delivered his address at the Tape Cartridge Forum Tuesday morning (17).

Of prime importance, said Hershey, is the ability of the distributor salesmen to communicate the value, the features, the benefits, the profits in the product he sells, and the ability of the retail salesmen to communicate with the consumer to match the consumer's needs and wants with the product he's selling.

As for education, Hershey said that there is a basic need to know and understand what a tape recorder is and how it

works; a need to understand the terms, expressions and terminology used with tape equipment; and a need to understand the various features, applications and versatility of the equipment.

Sales Training Needed

To properly educate the salesmen, Hershey suggested the setting up of a Sales Training Seminar which would cover all aspects of the product.

A program of "Self-Training" of "Self-Development" should then follow, suggested Hershey. "It is much easier to talk about a product and its features convincingly," Hershey said, "from your own experience than it is to simply pass on words and phrases which you have read or heard from a third party. So, the first step in the program should provide each dis-

tributor salesman with a cartridge tape recorder unit."

And to drive home the message, Hershey suggested that special prerecorded tapes be prepared: one covering the history, growth and market, the basic operation of tape equipment, terms and expressions and tape cartridge systems; another to be a "walk-through" the tape equipment line, model-by-model feature-by-feature; and another tape to stress applications, demonstrations and selling techniques.

Hershey also pointed out the importance of motivation, and that nothing motivates like personal gain. In this respect, he suggested the setting up of contests for salesmen but in a manner that would not dissipate effectiveness.

must be backed up with a good catalog to give the customer confidence to buy." He said the record store carried the same ratio of cartridges to cartridges available as records. "Our count shows 700 titles to approximately 3,000 titles available on tape; we carry 7,000 titles of approximately 30,000 titles available in records." All titles are carried on both 4 and 8-track, if available.

Solomon said the typical tape cartridge customer varies. "He is a young male, with a car, unmarried, and wants hit songs as well as music. He is often an affluent adult male who wants new adult hit product such as the Tijuana Brass, Andy Williams and John Gary. He also wants variety packs and demonstration tapes so he can show off his new machine. He is sometimes an adult male of middle-income who wants country music and r&b cartridges because he can't find enough of what he likes on the radio. This group is worth noting because the rate of sale in these categories on tape far outdistance the same categories on records," he said.

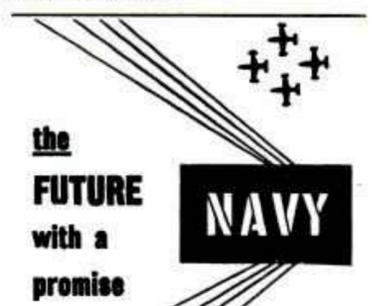
Discounts Tape

Tower believes in discounting tapes, as it does records, so the customer feels he is buying well. The amount of the discount is not important. The store carries some 600 tapes behind a counter on the wall full-face: the rest is in a read-through lift-top counter. Customers browse without pressure from clerks. The tape depart-

ment is 27-foot long, has a total shelf stock capacity of some 3,700 tapes, valued at about \$15,000 at cost. Fixtures cost around \$1,200. Department is arranged so it looks effective with less than half capacity. Present inventory is around \$11,000 at cost. "We are projecting sales of approximately \$40,000 retail per year on this inventory."

Customers get a "tape guarantee slip," which allows them to return a cartridge within two days and exchange it for any other tape. If the cartridge is defective, the guarantee is for 30 days, but the customer has to exchange it for the same title.

Store buys its product from a single source because of the "Extra buying power," he said. The store does not sell equipment, believing that by providing "in our community a well-stocked, well - merchandised, well - promoted tape department, staffed by knowledgeable people, we make it possible for many other types of stores to concentrate on the sale of tape equipment and not be bothered by the complexities of the music business."





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DUSTY SPRINGFIELD

Gortikov Trains Guns on 'Realities of the Moment'

NEW YORK — In a speech delivered during the keynote session of the Tape Cartridge Forum, sponsored by Billboard and Merchandising Week at the New York Hilton, Stanley M. Gortikov, president of Capitol Records Distributing Corp., dwelt with "Realities of the moment" rather than looking toward a distant future. Titled "The Tape Cartridge—You Son of a Disc"—the executive said, in part: "I think we've all been involved in a major 'happening' . . . an uplifting, foundless, mind-expanding experience having little connection with reality. . . ."

With reference to the Forum, Gortikov said: ". . . Those of you here who seek a seven-course dinner of intelligence . . . will find yourselves unfulfilled. But on the other hand, true value is here — but not to be spoon fed. You sit here in a giant cafeteria of perplexing interests and choices. All the offerings must be sifted, appraised, evaluated—not for you, but by you."

Gortikov termed the Consumer the Forgotten Man of the tape cartridge sage. He said: "Why are we not looking more to him for control and guidance than to each other? Why are his tendencies and wants so subordinated to ours? Why is the new tape cartridge industry so confusingly oriented to hardware . . . instead of people?"

Gortikov pointed up what he called the major quandary faced by record companies to-

day—the decision on which cartridge formats to support with product releases. He elaborated: ". . . Eight track only? Exclusively four track? Eight and four? Cassette? Playtape? Cassette and Eight? Playtape and Eight and cassette and four? What to do? . . . Should we ask all retailers and all wholesalers to stock and sell still another inventory type? I doubt if there is a 'right' answer, and I'm sure that time, consumer reaction and profit results will all refine and reduce certain systems' availability. And also refine and reduce some of us here today."

Gortikov described the tape cartridge as still feeding off its host — the record, and he added: "Because the tape cartridge future is so dependent on the disk, you'd better look to the disk makers before you go crazily enthusiastic over your pet project. . . . You must reckon with the capabilities and economics peculiar to the recording industry and the markets that industry serves. Each cartridge form ultimately must prove profitable to the industry and its record companies, or else you will find useless your fine designs, your costly tools, your multiplicity of models, your theoretical objectives."

Gortikov listed as his "hopes" for the tape cartridge industry the following: (1) That each of its form yield a profit; that if a specific configuration does not, support must be withdrawn with regard to tunes and artists and performances; (2) that the

cartridge becomes economically sound and ultimately absorbs its share of creative costs; (3) that it continue to offer access to new markets; (4) that to the degree that the cartridge displaces disk sales, that at least the same margin yield results; (5) that retailers be found who are willing and financially able to stock duplicate inventories of all the cartridge forms you seem to desire. Gortikov added he doubted this: (6) that aggressive attention be given to the need of the consumer for information and guidance . . . and equipment which will play the music of his choice.

Sales Channels

With regard to marketing, Gortikov said the patterns of distribution are only partially refined at this point; that conventional disk sales channels have not taken over as the most likely avenues for cartridge sales; that wholesale-wide, the record rack jobber and distributor, except in a few instances, has been slow to seize the initiative and abdicated an opportunity to pioneer and use his music know how. But the record wholesaler is beginning to realize his opportunities, he said, adding: "This is most important to each of you because it holds promise of rapidly expanding numbers of retail outlets. . . ."

In the retail field, too, Gortikov said, conventional selling patterns of the record industry did not hold true. "Most tape retail through automotive outlets and electronic equipment

outlets. . . . Pioneering credit also must be given, however, to a few perceptive and aggressive record retailers in many major markets who have sensed the new potential inherent in the tape cartridge and are exploiting this through mass display and promotion.

Already we are seeing signs that an altogether new type of department will provide completely new retailing opportunities for the tape cartridge. It's not a record department, not an auto department, not a hi-fi department . . . but a full-line tape department, operated separately and distinct from its sister activities. Here will repose all the kinds of hardware and cartridge forms that relate to tape. How will this kind of unique outlet be supplied and serviced? By a record wholesaler? a tape wholesaler? It's up for grabs, girls.

Product Proliferation

Gortikov observed that the cartridge is over-distributed currently; with too many filled pipelines, premature product proliferation by the record companies and too many wholesalers. "Too much of everything except tape decks. Make massive sales of decks and the whole scene can quickly come into balance. . . ."

Gortikov said the eventual disappearance of the monaural album will free critical point-of-sale space for cartridge display.

He added that the cartridge has made remarkable progress to date, but many problems highlighted at last year's conference are still unsolved. These problems are: (1) Pilferage; (2) problems inherent in primitive merchandising and display; (3) the problem of blockading the consumer from the cartridge so that locks and glass and counters separate the two; (4) prob-

lems of high cost in cartridge components and the resultant high unit loss in unsalable cartridges; (5) the problem of price . . . still high; or higher, at least, than disks.

Voice of His Own

The tape cartridge still bears the genetic characteristics of the disk, Gortikov said, adding, "But the kid . . . is starting to have a voice of his own and now is even influencing the behavior of his parent. . . . Key new releases appear on both cartridge and disk . . . and that is how it should be. Both can concurrently profit from the same promotion and airplay." He said that the product diversification of the cartridge has not yet been scratched, and he added:

"But if we are to believe the signs . . . the mass market for its use exists among the millions who love music . . . the millions who crave the big name artist, the hit of the moment, the great entertainers. . . . That's where the market is . . . that's the quickest and easiest sale. All the product gimmickry, all the special interest material, all the unique couplings . . . all these opportunities are pale alongside the same product success factors that have long characterized the disk record business. Like mother, like son."

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AID Offers Retailing Tips

NEW YORK—Rack jobbing experience and advice is important in handling tape CARtridges through auto accessory stores, Murray Klein, executive administrator of AID Stores, Inc. told Tape Cartridge Forum session here last Monday (16). The 46-store automotive chain headquarters in Woodside, L. I., N. Y.

Speaking on "The Experience of an Auto Accessory Retailer," Klein told the meeting on "How Can a Retailer Profitably Get Into the Tape Cartridge Business?": "Buy only from a manufacturer who will give you 'cross the counter' replacement policy for his defective tape decks. He must either replace them with new units or credit you with the return of defective units. You cannot sell repaired tape decks. He must furnish you with counter displays, for you cannot sell them as a shelf item. Take your four basic units: a low end four track, a low end eight track, a step-up eight track and a 4-8 compatible; group them with your radios and 'verbs; activate the players; start with an initial inventory of 60 tapes and you are in the sound business.

"Your investment, with backup tape decks, will be under \$1,000 per store. Your return will be in the area of 40 per cent gross. You will be in a

growing, exciting and profitable business."

Noting initial difficulties in stocking and supplying cartridges, Klein said, "I felt the answer was not in the automotive business, but in the music business. After all, records were being 'racked' in super-markets, hardware stores, variety stores and most every type of traffic outlet. I found a little tape retailer, sat with

him and hammered out a program."

Klein described the pilfer-proof display racks being used by his 46-store chain. Through experience, he said AID Stores had learned, "Neighborhoods call for different music. . . . Although the initial racks have now doubled, tripled and quadrupled in size, there is a positive need for a special order department."

Europe Is at Boiling Point, Says Andrews

NEW YORK—The beginnings of a potentially explosive market for cartridges in Europe with several competing configurations was forecasted at the Forum by Record Retailer Editor Graeme Andrews.

He revealed that RCA had decided to market Stereo 8 in Britain and was likely to fol-

low suit in Italy while other U. S. manufacturers—notably ITCC, Muntz and PlayTape are now also committed to launching their systems in several European territories.

An all-out systems war between these U. S. configurations and the 30-month-established Philips cassette system was looming in a market where combined automobile production would overtake the U. S. early next decade and where population had already exceeded the U. S. total.

Other spurs to bigger sales pointed up by Andrews included the evolving and expanding tariff free trade area of the Common Market and rising living standards throughout Western Europe.

The ground on which the cartridge sales battle would be fought had still to be decided. Europeans were less conditioned to music in their cars with their shorter journey distances, and the home and portable markets would almost certainly prove more crucial than in the hitherto auto-oriented U. S. market.

Philips Competition

Philips, with cassette plants in four European nations, will be facing further competition from rival systems with the establishment of ITCC subsidiaries in France and Switzerland to be followed by an ITCC company in the U. K. These would import and later manufacture 4- and 8-track cartridges.

At the same time the first 8-track duplicating plant in Europe had been imported by University Recordings of London

(Continued on page 26)

Mfrs., Outlets Climb: MW's Miller

NEW YORK — A sharp increase in the number of manufacturers of tape CARtridge units and in sales outlets was detailed by Martin Miller, editor-in-chief of Merchandising Week, last Monday at the Tape Cartridge Forum.

In "Analyzing the Type and Amount of Equipment Sold and Their Outlets," Miller reported that there are 44 manufacturers marketing 250 playback and record models for home and car with 150 of these for home use alone. Of the car units, 52 of those available are 8-track, 29 are 4-track, 13 are compatible, and six are cassettes. A similar home unit breakdown showed 55 8-track models, 21 4-track, 29 compatibles, and 45 cassettes. Miller explained the cassette figures included two-track models.

Citing the latest Billboard survey, Miller said 33 per cent of record retailers responding sold playbacks, while 51.6 per cent of dealers who sell cartridges also sold playbacks. However, he noted a drop in the number of record dealers

who stock and sell car playback units doing their own installation, 25.5 per cent.

He reported that 44 per cent of responding dealers who sold playback reported increased sales, while only 6.3 per cent reported decreases. Miller also noted that many appliance-TV retailers, who have been interested in equipment, but not merchandising cartridges, are beginning to stock cartridges. Estimates in this industry are 30 million in total dollar volume at factory level of equipment alone.

Miller pointed out that the National Appliance & Radio-TV Dealers Association in April estimated that 15 per cent of the 72 per cent of its members who carry home electronics were selling cartridge players. He estimated that this figure had "undoubtedly" increased since the June Consumer Electronics Show.

Miller stressed that "The Retailers Other Retailers Follow," according to Merchandising Week, "are in the cartridge business all the way." He cited

Macy's Herald Square and Sears, Roebuck & Co. as firms solidly in the cartridge field.

Record Store Is Key

Referring to a Time Magazine survey conducted for Lear Jet, Miller noted "In answer to the question 'Where did you buy this unit?' 15 per cent of all respondents in the survey purchased their cartridge player in a discount or appliance store, 7 per cent in an electronics or TV store, 5 per cent in a department store, and 3 per cent in a gift store. The largest percentage of the buyers—24 per cent—bought their units in a record or music store."

Concluding, he said, "Now all the major manufacturers are in with home equipment and are putting players into some fine-furniture sight-and-sound equipment. If the manufacturers are pouring in the promotional dollars and the Sears' and Macy's are promoting and merchandising the concept as well as the equipment—can more sales outlets and increased sales be far behind?"



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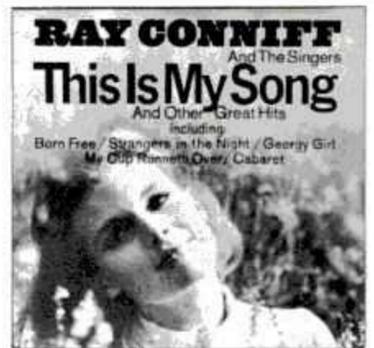
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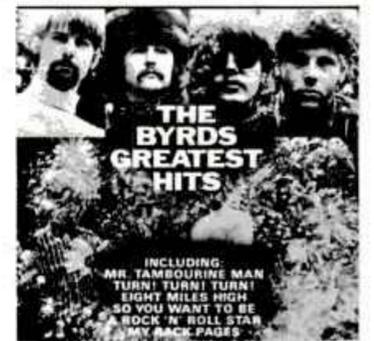
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Display Shows Way, Says H&H

NEW YORK — Planning a display for easy customer selection is one of the promotional keys to success in the CAR-tridge tape field. Harold A. Witt-

Command Plans Goodman Push

NEW YORK—Benny Goodman's latest album, "Listen to the Magic," will be the target of a major promotion campaign by Command Records. The album, his first on the label, will be kicked off on Wednesday (18) when Goodman makes a guest appearance at Korvette's on Fifth Avenue here.

Following his appearance, Command will use radio spot advertising on five New York stations and outlets in the Philadelphia, Chicago and Los Angeles markets. Korvette will support Goodman's New York appearance with newspaper advertising, in-store and window display and exposure via the store's public address system.

Europe Boiling

• *Continued from page 24*

and was currently swinging into action at Islington, England. The plant will turn out an estimated 20,000 cartridges next year but capacity could be raised to meet demand.

Muntz, too, had set up a London subsidiary and will be importing Ampex equipment to handle its own duplicating. Meantime, this work was being subcontracted to Reditune, which had built one of Europe's largest custom duplicating plants at Orpington, Kent. The plant will expand by the end of 1968 to a capacity of 1 million cartridges of all configurations.

PlayTape was about to launch its system in Britain and Italy, to be followed by Germany. These would initially import tapes, cases and labels for local loading but domestic manufacture in each territory will follow.

RCA in Great Britain estimated a total Stereo 8 market of 40,000 units next year and RCA was aiming to take 40 per cent of this figure. The company reckoned on a two-year run-in period before cartridge sales would begin to boom on the British market.

Lee Zhito Says

• *Continued from page 16*

Pop music is the top-selling category in both 4 and 8-track, followed by showtunes, semi-classical and jazz;

Rock 'n' roll is a weak preference with 8-track but accounts for better than one fourth of 4-track sales.

In outlining the motivating reasons for the growth of the cartridge industry, Zhito emphasized the instant music quality of the concept, an "idiot-proof" method of playing tapes, plus the availability of music for a mobile society on land, sea or in the air. "Thanks to the cartridge, the individual who seeks the music he wants when he wants it, no longer must be tied to his turntable to satisfy his craving," Zhito said.

Projecting into the near future, the speaker cited the cartridge's application "as a new factor in the total spectrum of communications," notably in such fields as industry and education which are basically non-music in nature.

ler, president of H&H Service and Sales, of New Castle, Ind., discussed the big sales possibilities in home entertainment equipment at the Tape Cartridge Forum here, Monday (16).

Wittler pointed out the need for more personnel with the expansion of business and the importance of help filling the job's demands. The installation of car units, said Wittler, could be best accomplished by servicing his own products. As a result, units could be installed whenever necessary, eliminating the time lost waiting for a filling station or due to lost motion.

The service department, besides making quick repairs and installations, were able to repair units sold in his market area by competitors. The result was the sale of more tapes and an increase in business.

Radio Campaign

For his grand opening, Wittler advertised in the newspaper, and following the opening, advertised in newspaper and on radio. His cartridge campaign was promoted with free tape caddies and tapes given away with the purchase of several tapes or a unit. He also used portable displays and special shows for customers and car dealers, but he attributes his best exposure to an intensive radio campaign.

The only way of promoting the cartridge tape field, said Wittler, "is to use a constant

hard-hitting informative, appealing means of advertising." He added that "radio advertising is better on a good music type show."

Inventory control of tapes and units was incorporated into the regular inventory control, which used a Cardex System. Tapes were arranged on the racks according to the types of music with the artists listed alphabetically.

Wittler stated that with a basic formula of planning, organization, motivation and control cartridge tapes, as a "natural traffic builder," can lead to a profitable home entertainment business with big ticket sales.

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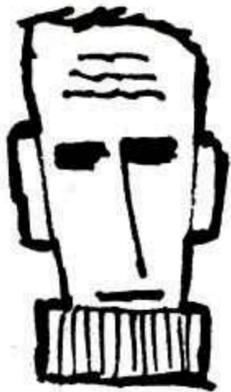
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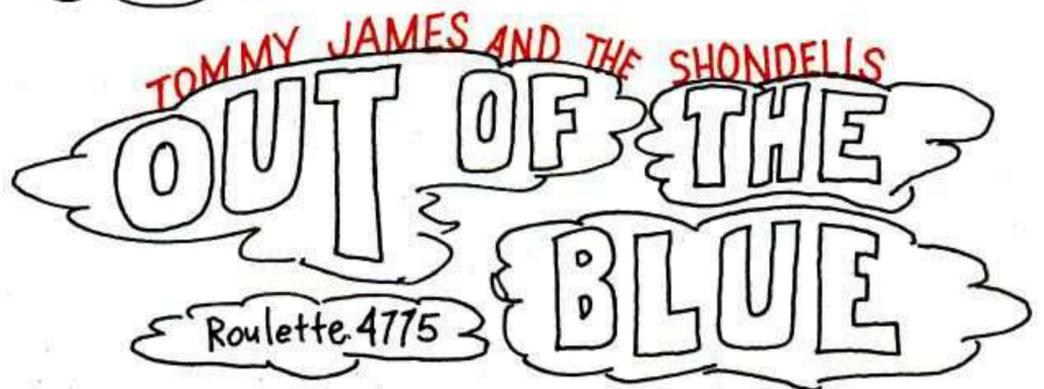


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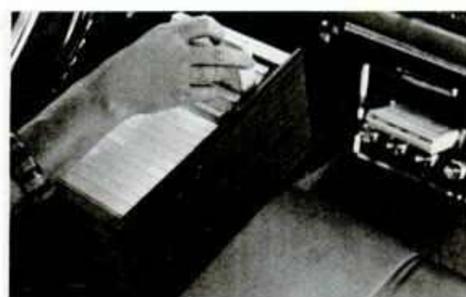
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MIAMI—Intercollegiate Music Festival, Inc., the organization that developed the Intercollegiate Jazz Festival, is moving into the pop and folk areas.

Beginning in 1968, there will be an Intercollegiate Pop Festival, an Intercollegiate Folk Festival and an Intercollegiate Jazz Festival, with national champions from each event joining forces for a big Intercollegiate Music Festival each summer.

Six regional competitions screened entries from over 700 colleges and universities for the 1967 Intercollegiate Jazz Festival. Similar events will select national finalists for the Pop and Folk Festivals.

The 1968 Intercollegiate Jazz Festival is set for May 9-11 in Miami Beach. The Intercollegiate Pop Festival gets under way in November of 1968. It will be followed by the Intercollegiate Folk Festival in February, 1969; the Intercollegiate Jazz Festival in May of 1969; and the Intercollegiate Music Festival in July.

Locations for the new events have not been selected. Festival officials are currently talking with representatives of six major cities in an effort to secure suitable facilities for the mammoth collegiate competitions.

Trans World Airlines and the Sero Shirt Company, sponsors of the Intercollegiate Jazz Festival, will be joined by two other companies to host the national competitions and the Intercollegiate Music Festival.

The Festival has built a close tie with the nation's colleges and universities through the use of IMF Campus Representatives at major schools, weekly releases to college newspapers and the development of a weekly half hour radio show, "Campus Showcase," that will be heard on college stations beginning in January.

The IMF will produce the broadcasts, provided as a public service by the Intercollegiate Jazz Festival and Trans World Airlines. ABC radio and television personality Ed Jordan will host the series, which features collegiate music, celebrity interviews, fashion, travel, sports and employment opportunities for college students.

"Campus Showcase '68" will cover important happenings on college campuses across the nation as well as activities in major cities. TWA will provide special travel information geared to the college crowd's interests and budgets.

The Intercollegiate Jazz Festival will conduct six regional competitions in Alabama, Pennsylvania, California, Illinois, Utah and Arkansas to select the national finalist. The current national championships and winners of the Duke Ellington, John Coltrane and Tony Bennett National Championship Award for 1967 are Ohio State University, San Francisco State College and Rider College.

Competition gets under way on Feb. 16-17 at the Mobile Jazz Festival with Southern

schools battling at Mobile's Municipal Theater.

Eastern colleges and universities meet the following week at the Villanova Intercollegiate Jazz Festival. Action swings to the West Coast for the Cerritos College Jazz Festival on March 22-23 in Norwalk, Calif.

Elmhurst College in Elmhurst, Ill., is the location of the Midwest College Jazz Festival in March.

The Intermountain Collegiate Jazz Festival brings together the best college groups in the Mountain States on April 5-6.

Final regional action takes place at the Little Rock Jazz Festival April 12-13. Winning bands, combos and vocal groups from each event then fly to Miami Beach on May 9-11 for the national finals of the Intercollegiate Jazz Festival.

Robert E. Yde is president and Raymond G. Wilke vice-president of the non-profit corporation which guides the efforts of some 3,000 people across the nation as they conduct the national contests for college students.

Entry forms for all six regional contests may be secured from the Festival at P. O. Box 246, Miami Beach, Fla. 33139.

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Donovan Winds Up U. S. Tour in Chicago

NEW YORK — Donovan's tour of the U. S. will run through Nov. 11 when he'll appear at the Opera House in Chicago. The Epic Records' artist from England began his U. S. trek Sept. 22 at the Cow Palace in San Francisco.

From now until the final date, Donovan will be swinging through the East and Midwest covering such cities as New York, Amherst (Mass.), Minneapolis, Philadelphia, Pittsburgh, Newark and Chicago.

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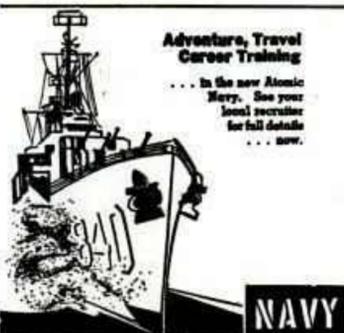


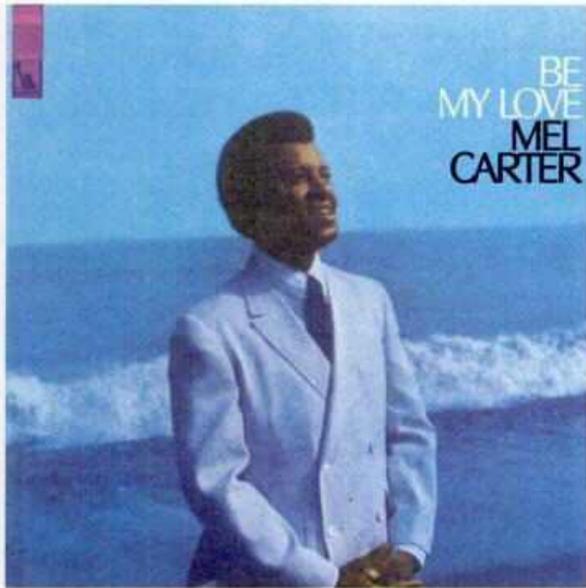
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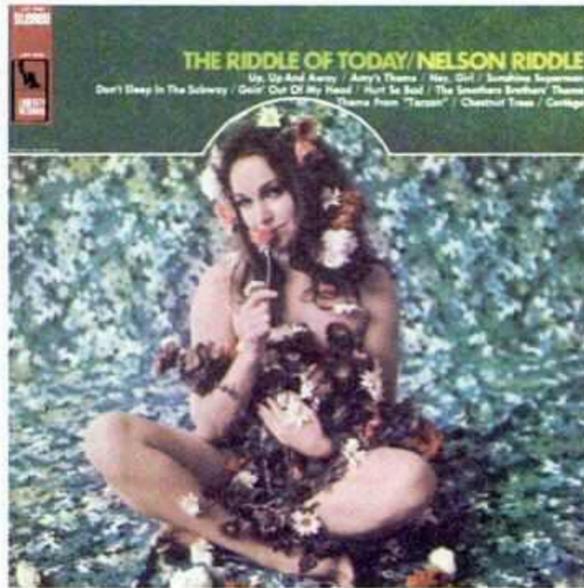
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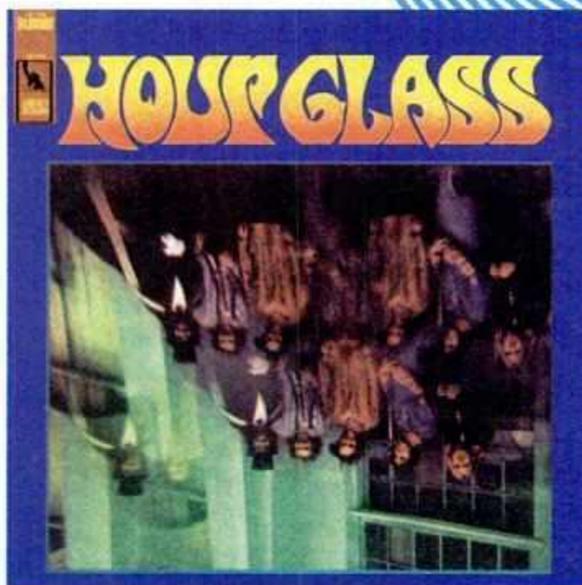
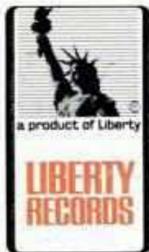
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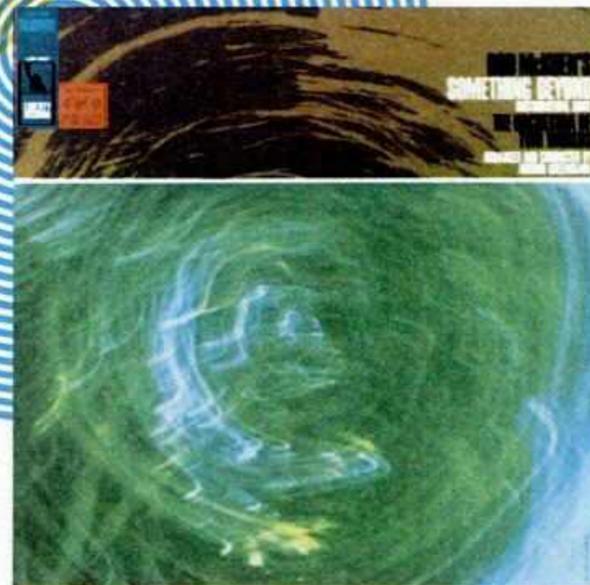
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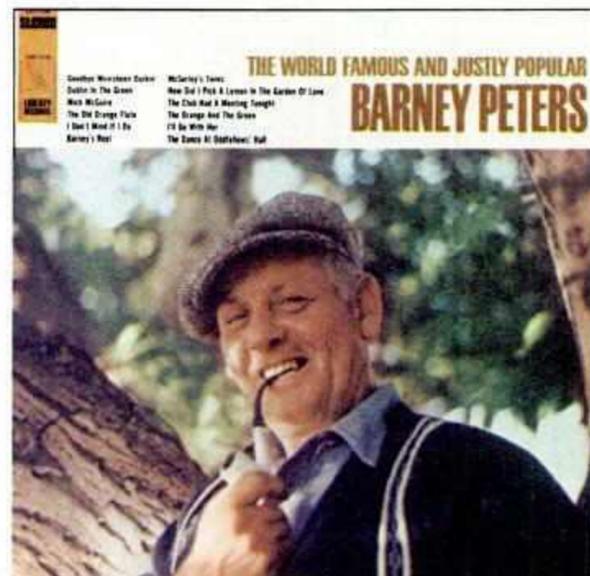
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Billboard TOP 40

EASY LISTENING

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

THIS WEEK	Wks. Ago			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	1	2	3	IT MUST BE HIM	Vikki Carr, Liberty 55986 (ASA, ASCAP)	12
2	4	4	9	MORE THAN A MIRACLE	Roger Williams, Kapp 843 (Robbins, ASCAP)	7
3	5	5	11	MORE THAN THE EYE CAN SEE	Al Martino, Capitol 5989 (Saturday, BMI)	7
4	7	11	16	WHEN THE SNOW IS ON THE ROSES	Ed Ames, RCA Victor 9319 (Miller, ASCAP)	5
5	2	1	1	A BANDA	Herb Alpert & the Tijuana Brass, A&M 870 (Irving, BMI)	8
6	6	8	12	A STRANGE SONG	Harry Belafonte, RCA Victor 9263 (Blackwood, BMI)	7
7	3	3	4	TURN THE WORLD AROUND	Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	11
8	13	13	14	FOR ONCE IN MY LIFE	Tony Bennett, Columbia 44258 (Stein & Van Stock, ASCAP)	8
9	8	6	2	THE WORLD WE KNEW	Frank Sinatra, Reprise 0610 (Roosevelt, BMI)	12
10	16	20	26	YOU, NO ONE BUT YOU	Frankie Laine, ABC 10983 (Domian/Sawyer, ASCAP)	4
11	9	7	8	ODE TO BILLIE JOE	Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	9
12	10	15	15	I'M STILL NOT THROUGH MISSING YOU	Andy Russell, Capitol 5971 (Greenbar, ASCAP)	8
13	18	28	28	I FEEL IT	Peggy Lee, Capitol 5988 (Almo, ASCAP)	5
14	14	10	6	ANYTHING GOES	Harpers Bizarre, Warner Bros. 7063 (Harms, ASCAP)	11
15	12	14	23	SMALL TALK	Claudine Longet, A&M 877 (Chardon, BMI)	5
16	17	22	35	THE LAST WALTZ	Engelbert Humperdinck, Parrot 40019 (Donna, ASCAP)	6
17	19	27	—	I ALMOST CALLED YOUR NAME	Margaret Whiting, London 115 (Singleton, BMI)	3
18	11	9	10	THE CAT IN THE WINDOW (The Bird in the Sky)	Petula Clark, Warner Bros. 7073 (Chardon, BMI)	8
19	15	17	17	I CAN'T HELP REMEMBERING YOU	Anita Kerr Singers, Warner Bros. 7065 (Roosevelt, BMI)	8
20	24	29	—	TO SIR, WITH LOVE	Herbie Mann, Atlantic 2444 (Screen Gems-Columbia, BMI)	3
21	33	36	—	WHAT A WONDERFUL WORLD	Louis Armstrong, ABC 10982 (Valando, ASCAP)	3
22	22	23	32	CHILD OF CLAY	Jimmie Rodgers, A&M 871 (Maruca, ASCAP)	4
23	28	—	—	CUANDO SALI DE CUBA	Sandpipers, A&M 880 (Miller, ASCAP)	2
24	30	30	—	SOMEBODY, SOMEPLACE	Jane Morgan, ABC 10969 (Ampco, ASCAP)	3
25	20	19	19	HORN DUEY	King Richard's Flouzel Knights, MTA 131 (Jaypaul, SESAC)	9
26	23	24	25	ALL THE TIME	Patti Page, Columbia 44237 (Cedarwood, BMI)	5
27	29	32	33	THROUGH THE EYES OF LOVE	Wayne Newton, Capitol 5993 (Jack, BMI)	4
28	25	25	—	ONE PADDLE, TWO PADDLE	Ray Conniff Singers, Columbia 44298 (Sunbeam, BMI)	3
29	40	—	—	WHEN WILL THE GOOD APPLES FALL	Seekers, Capitol 2013 (Unart, BMI)	2
30	34	35	—	ALL THE TIME	Jimmy Roselli, United Artists 50217 (Cedarwood, BMI)	3
31	38	—	—	LAPLAND	Baltimore & Ohio Express Marching Band, Jubilee 5392 (Just Music, BMI)	2
32	32	33	—	LONELY AGAIN	Connie Francis, MGM 13814 (Four Star, BMI)	3
33	—	—	—	OPEN FOR BUSINESS AS USUAL	Jack Jones, Kapp 860 (Greenwood, BMI)	1
34	—	—	—	WAIT UNTIL DARK	Henry Mancini, RCA Victor 9340 (Wilmark/Northridge, ASCAP)	1
35	35	39	39	ODE TO BILLIE JOE	Ray Bryant, Cadet 5573 (Shayne, ASCAP)	5
36	—	—	—	JUST LOVING YOU	Anita Harris, Columbia 44236 (Chappell, ASCAP)	1
37	37	—	—	PATA PATA	Miriam Makeba, Reprise 0606 (Xina, ASCAP)	2
38	—	—	—	CAN'T TAKE MY EYES OFF YOU	Percy Faith, Columbia 44319 (Saturday/Seasons' Four, BMI)	1
39	—	—	—	BE MY LOVE	Mel Carter, Liberty 56000 (Miller, ASCAP)	1
40	—	—	—	HOLLY	Andy Williams, Columbia 44325 (Claudine, BMI)	1

'Bid?' Soundtrack Released by MGM

NEW YORK — MGM Records is releasing this week the soundtrack of "What Am I Bid?" which stars LeRoy Van Dyke, Johnny Sea, Tex Ritter, and Faron Young. All of the country artists are featured in the LP. Gene Nash wrote and directed the film, and wrote the tunes.

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HOW COME YOU DO ME LIKE YOU DO
John Davidson (Columbia)

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Virginia Wolves (ABC)

KEEP ON DANCING
Harper and Rowe ... (White Whale)

LOVERS OF THE WORLD UNITE
The Vogues (MGM)

SWEET SEPTEMBER
The Revendell Singers ... (Imperial)

SERENATA
Joe Harnell (Columbia)

THIS TIME LONG AGO
Guess Who (Fontana)

AIN'T MISBEHAVIN'
Carmen McRae (Kapp LP)
Johnny Watson Trio (Okeh LP)

THAT'S MY DESIRE
Ronnie Dove (Diamond LP)
John Gary (RCA LP)

FRENTE A PALACIO
Al Caiola (UA LP)

ROCK-A-BYE YOUR BABY
Judy Garland (ABC LP)

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TOP 100

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., (EOP Mono & Stereo No.), Wks. on Chart. Includes entries like DIANA ROSS & THE SUPREMES GREATEST HITS, SGT. PEPPER'S LONELY HEARTS CLUB BAND, THE DOORS, ODE TO BILLY JOE, ARETHA ARRIVES, BYRDS GREATEST HITS, FOUR TOPS GREATEST HITS, VANILLA FUDGE, CROOVIN', HEADQUARTERS, ARE YOU EXPERIENCED, THE SUPER-HITS, DR. ZHIVAGO, INSIGHT OUT, PETER, PAUL AND MARY ALBUM 1700, FLOWERS, SURREALISTIC PILLOW, SOUNDS LIKE, THE SOUND OF MUSIC, WITH A LOT O' SOUL, BILL COSBY SINGS/SILVER THROAT, REACH OUT, THE BEE GEE'S FIRST, RELEASE ME, WELCOME TO MY WORLD, REVOLUTION!, FRANK SINATRA, REVENGE, THESE ARE MY SONGS, I NEVER LOVED A MAN THE WAY I LOVE YOU, THE TEMPTATIONS GREATEST HITS, BOB DYLAN'S GREATEST HITS, BORN FREE, WHIPPED CREAM & OTHER DELIGHTS, COLD SWEAT, PARTS 1 & 2, A MAN AND A WOMAN, MORE OF THE MONKEES, THE BEST OF SONNY & CHER, GOING PLACES, CLAUDINE, RIGHTEOUS BROTHERS GREATEST HITS, WHAT NOW MY LOVE, JOAN, THE WINDOWS OF THE WORLD, THE BEST OF THE LOVIN' SPOONFUL, ELECTRIC MUSIC FOR THE MIND AND BODY, MAKE IT HAPPEN, PAUL REVERE & THE RAIDERS GREATEST HITS, LUSH LIFE, A DAY IN THE LIFE.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., (EOP Mono & Stereo No.), Wks. on Chart. Includes entries like S.R.O., PROCAL HARUM, GOLDEN HITS BY THE VENTURES, TO SIR, WITH LOVE, I WAS MADE TO LOVE HER, THE WINDS OF CHANGE, THOROUGHLY MODERN MILLIE, MOBY GRAPE, SOUTH OF THE BORDER, THAT'S LOU, MAMA'S AND THE PAPA'S DELIVER, THE MONKEES, BIG BROTHER & THE HOLDING COMPANY, COUNTRY, MY WAY, HERE WHERE THERE IS LOVE, THE LOOK OF LOVE, THE HOLLIES GREATEST HITS, 'FOR A FEW DOLLARS MORE', FRANKIE VALLI SOLO, MANTOVANI HOLLYWOOD, UP, UP AND AWAY, THE BEST OF THE ANIMALS, HIP-HUG-HER, COLLECTIONS, YOU ONLY LIVE TWICE, THE LONELY BULL, WONDERFULNESS, MAN OF LA MANCHA, SMILEY SMILE, SERGIO MENDES & BRASIL '66, ABSOLUTELY FREE, TURN THE WORLD AROUND, CANNED HEAT, JUST FOR YOU, SPANKY AND OUR GANG, SPRING!, ROGER WILLIAMS GOLDEN HITS, THE SEA, A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 7, FIDDLER ON THE ROOF, RESPECT, THIS IS MY SONG, WHY IS THERE AIR?, RHAPSODIES FOR YOUNG LOVERS, MARVIN GAYE & TAMMI TERRELL UNITED, THE BLUES PROJECT LIVE AT TOWN HALL, BLAZE, BILL COSBY IS A VERY FUNNY FELLOW, RIGHT, WE CAN FLY/UP, UP AND AWAY, COME BACK WHEN YOU GROW UP.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., (EOP Mono & Stereo No.), Wks. on Chart. Includes entries like THE BEST OF EDDY ARNOLD, THE BEST OF THE BEACH BOYS, VOL. 2, EQUINOX, JANIS IAN, BORN FREE, BOOTS WITH STRINGS, EVOLUTION, SOUTH OF THE BORDER, I STARTED OUT AS A CHILD, THE YARDBIRDS GREATEST HITS, IF YOU CAN BELIEVE YOUR EYES AND EARS, EVERYBODY NEEDS LOVE, DR. DOLITTLE, COWBOYS & COLORED PEOPLE, LET'S LIVE FOR TODAY, FRESH CREAM, THAT'S LIFE, LISTEN, THE WILD ANGELS, JR. WALKER & THE ALL STARS 'LIVE!', DADDY'S LITTLE GIRL, THE JOHN GARY CARNegie HALL CONCERT, REVOLVER, MARY IN THE MORNING, I'LL TAKE CARE OF YOUR CARES, TEMPTATIONS LIVE!, BIG HITS (HIGH TIDE AND GREEN GRASS), THE SEATH, YOUNG RASCALS, THE BEST OF HERMAN'S HERMITS, PARSLEY, SAGE, ROSEMARY AND THYME, GOLDEN HITS — THE BEST OF LAWRENCE WELK, FISTFULL OF DOLLARS, THE 4 SEASONS GOLD VAULT OF HITS, HEADS UP!, SECOND GOLD VAULT OF HITS, THE WORLD WE KNEW, HAPPY IS THE SUNSHINE COMPANY, KING & QUEEN, MARTHA & THE VANDELLAS LIVE!, A MAN AND HIS SOUL, THERE'S A KIND OF HUSH ALL OVER THE WORLD, THE MAMAS AND THE PAPAS, HONEY AND WINE, REWIND, THE GRATEFUL DEAD, ALL MITCH RYDER HITS, MY CUP RUNNETH OVER, RHAPSODIES FOR YOUNG LOVERS, VOL. 2, THE BEST OF THE BEACH BOYS, VOL. 1.

(Continued on page 62)

Musical Instruments

Peak-Season Promotions— What Retailers Are Doing

Last of four articles on how to make the most of the big fourth quarter.

CHICAGO — If you still haven't snapped out of the summer slump, could be your operation is promotion-starved. And if this is the case, this compendium is for you. Here are the pick of the promotional ideas tested by your peers in recent weeks. Read on. One of these paragraphs could pay off.

Ludwig in St. Louis has been holding clinics. Experts come in and demonstrate how to use mikes and other paraphernalia; help kids improve their sound. But they don't call them "clinics." They call them "group ins." "Clinics" drew about 30 people. "Group ins" pack the main floor of the main store with 300.

Myrtle Ackerman, who runs Ackerman Music Center in Midland Park, N.J., discovered that a suburban newspaper, the Ridgeview News, was "in" with the right people—her potential customers. She began placing low-cost ads in the paper. She gets inquiries from campuses all over the country. Parents mail these papers to the kids, it seems.

Imprints

Pass-on-type sales are being achieved by many dealers through store name imprinting on cork grease, instrument oil and guitar polish containers. Young musicians are always borrowing these from each other. McMillan Music is one supplier making such imprinting available.

Josef Friedman, president of Josef Friedman Musical Sales, passes on this tip: many lines of guitars come to the store enclosed in clear vinyl wraps, so why not tie up these wraps in red ribbon for store and window displays during the holidays.

E. E. Forbes in Birmingham, Ala. ran an 8-week drum clinic, charged \$48 tuition, and gave each student a pair of sticks, practice pad and practice book.

Frank's Drum Shop in Chicago runs as many free clinics as anybody around. During recent months they've had in Joe Cusatis. The clinics are advertised in neighborhood-type newspapers.

Clinic

House of Music in Salt Lake City recently ran a big ad in the paper inviting all rock musicians to bring in their amplifiers for a free clinic. The store promised, regardless where the amp was purchased, to test it for power output and distortion free of charge.

In Wichita, M. G. Wiley—Wiley Music Store—promoted his lines for two and one half years by backing an under-15 rock combo and buying time for them six days a week on television. "It was really effective," he said. "We discontinued it when the band broke up. I haven't started another one because television advertising costs have soared."

Sherman Clay in San Francisco has been having good success sponsoring band battles in shopping centers, particularly in centers where a Clay branch is located.

Grabowski Music Co. in Cleveland promotes its "in-ness." All ads carry the headline, "Grabowski Knows." They bring in artists like Frank Renault and Andy Nelson for clinics. And they pass out buttons that say, "Go home and practice."

One other thing about Grabowski's—and many other instrument retailers: they maintain a full-time band instrument repair shop, plus two electronics servicemen.

Windows

Of course, many dealers swear by the promotional value of rent-purchase plans. Neal Griffin, manager of Tillman's Music City in Charlotte, N. C., is one of these.

Window displays are standbys for many dealers, particularly during the holidays. Gene Gee, manager of Carry Gee Music, Richmond, Va., said, "I picked up several Christmas displays at a trade show in Chicago several years ago and they've become sort of a tradition for us. Every year people come in and comment on them."

Intown Music in Minneapolis draws the combo musician traffic by offering customers the op-

portunity to cut demo tapes in its basement studio. This gimmick is catching on widely.

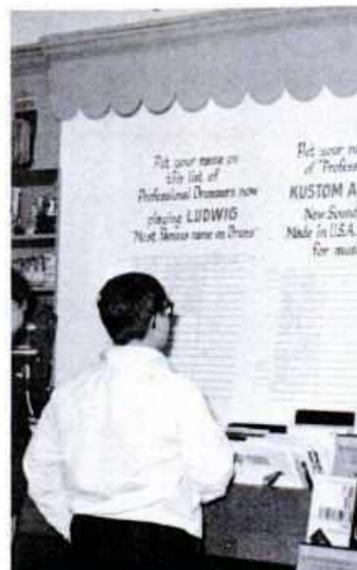
Grinnel Brothers, the Michigan giant, has backed off much-publicized store appearances by big-name artists—"They always result in bedlam."—in favor of clinics.

A Milwaukee dealer has started a guitar club.

And one other idea from Myrtle Ackerman in Midland Park, N. J. She has found that by tying red ribbons around the necks of her two poodles and placing them in her window, she stimulates extra traffic at Christmas.



IN-STORE STIMULATION is achieved by Ludwig in St. Louis with periodical 21-hour sales.



APPEAL TO THE EGO with an honor roll of owners such as this at the Music House in Des Moines. It sells Ludwig drums and Kustom amps.

IC Breakthrough In Combo Organs

CHICAGO — Successful installation of integrated circuits in an electronic organ has been achieved by Wurlitzer with its new combo organ.

Wurlitzer musical products engineering director Harold O. Schwartz disclosed at the 33rd annual meeting of the Audio Engineering Society in New York last week that the miniature integrated circuit system—more compact than the transistor-resistor units in regular combo organs—replaces 24 transistors and 32 resistors and comprises a package four inches high, 14 inches deep and 36 inches wide. The result, Schwartz said, is an organ console 15 pounds lighter "than comparable instruments."

Schwartz declared that the new Wurlitzer Combo, because of the new circuit system, will perform four times longer without service than existing combo organs.

"Combo organs are played not only by rock 'n' roll entertainers anywhere and everywhere the new generation makes the scene," Schwartz said, "but also by home amateurs who prefer more traditional music. This instrument must withstand considerable abuse: hauled from home to nightclub, stadium to theatre, cocktail lounge to gymnasium. The compactness of the new integrated circuit unit also resists

weather conditions—high humidity, sudden temperature shifts, etc."

He said that the new system was not affected by voltage changes, as well. He did not discuss production and distribution plans for the new instrument.



THE SANDPIPERS form the foundation for Baldwin's big fall promotional push on guitars, amps, combo organs, harpsichords, banjos and brasses. The group has signed a promotional contract with Baldwin and will be employed in a full-scale program of national and local campaigns, including a new set of radio commercials and special newspaper ad mats, posters, window banners, direct mail folders and instrument hang tags for dealers.



WONDERS can be worked with windows, such as this Hohner display created by Lyon & Healey, Chicago.

Imprint Service

HUNTINGTON, Pa.—Dealers or manufacturers who want their names imprinted on supplies of cork grease, instrument oils or guitar polish can now have it through McMillan Music Company, a manufacturer of all three accessories.

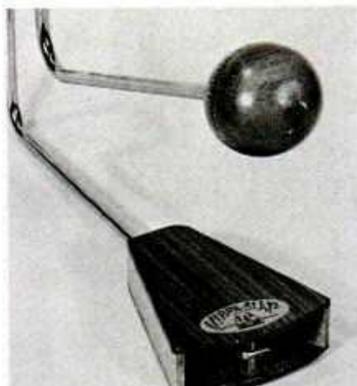
The firm recently completed their own imprinting department and can provide company name prints on all of their packaging. Presently, 70 firms and thousands of music stores are receiving the custom packaging. A stock of 100,000 containers are on hand to fill unexpected orders.



FLEXIBILITY is the forte of this new solid-state preamplifier, says builder Dynaco, Inc. It has head-phone output, front panel input for electric guitar with mixing between channels and provision for simplified tape monitoring. And there is a "special" input permitting adjustment for a wide variety of additional functions. It's model PAT-4. Dynaco Inc., 3912 Powelton Avenue, Philadelphia, Pa. 19104.



HENRY MANCINI is doing a series of TV commercials on the Thomas Malibu Organ to be aired over the American Broadcasting Co. network.



LATIN PERCUSSION of Maywood, N. J., has introduced this new "Vibra Slap" percussion instrument. For recording purposes it is said to adequately replace the Latin American Jawbone, an instrument easily broken. The "Vibra Slap" has been used recently in recording sessions by Enoch Light, Tony Mottola, Dinah Shore, Dean Martin and Diahann Carroll.



JAN HOWARD, Decca Records country artist, and Columbia's Ron Underwood on stage at New York's Nashville Club. Underwood, who weaves some sitar numbers into his act, has been named Danelectro's New York sales representative. Shown is the company's new electric sitar.

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Talent

Personal Managers Vow to Flood Agencies' Gates With New Talent

By MIKE GROSS

NEW YORK—Agency doors will be opening wider for new talent if the Conference of Personal Managers has anything to do about it. According to Ken Greenglass, newly elected president of the Conference of Personal Managers East, the organization is going to make a pitch to the various talent agencies to form special departments

devoted exclusively to new and untried talent so that the neophyte will no longer be treated like a step-child by the agency.

One of the steps being planned by the Conference of Personal Managers to drum up agency interest in a new talent program is to work out a subsidization deal. Greenglass figures that the Conference of

Personal Managers will be able to help the agencies finance such new departments with monies raised from such varied activities as benefit concerts and special lunches built along the lines of the Friar's affairs.

"It's known that 90 per cent of an agency's income is made from the top 10 per cent of its roster," Greenglass said, "but there has to be a continuity in the entertainment business and that continuity will come by developing and nurturing new talent."

Greenglass also wants the Conference to establish the point that managers are not in business to compete with the agencies. "Our job," he said, "is to develop a personal relationship with the performer and help build him as a performer while the agencies' job is to sell the act." Since the success of a performer benefits both manager and the agency, Greenglass said that the Conference would continually try to develop a closer working arrangement with the agencies.

The Conference is also planning to loosen its rules for membership. Greenglass pointed out that since people from other fields such as publishing, legal, and accounting are now doubling as managers, there is no reason why they should not be eligible for membership in the Conference. The Conference's membership committee is now actively at work to expand the organization's roster, and Greenglass foresees a time when all talent will be represented by managers and then, in turn, by agencies.

The Conference is also launching a campaign to establish itself as a going and established entity on the entertainment scene. Promotion pieces pegged along these lines will be pitched to agencies, broadcasting networks, motion picture companies and record companies to further bolster the image of the Conference of Personal Managers.

Col.'s Theater Bus Starts 2d Season

NEW YORK — The Columbia Records Theatre Express has begun its second season of providing East Siders with nightly bus service to and from the theater district. The record firm is underwriting the operating expenses of the bus service.

Clive J. Davis, CBS Records president, said, "We thought the initial experience was very gratifying. This encouraged us to back the venture again. We are hopeful that the operation will become a part of the New York scene."

Montoya on Campus

DENTON, Tex. — Guitarist Carlos Montoya performed at the 1967-1968 Fine Arts and Lecture Series at North Texas State University on Wednesday (18). Violinist Young Uck Kim is slated for Wednesday (25). Other events will include the national tour of "The Roar of the Greasepaint—The Smell of the Crowd," and the Chamber Symphony of Philadelphia.



DON ELLIS, who is on the road with his 21-piece orchestra on numerous college campuses in California, has joined Columbia Records. Shown above, from left to right, are Willard Alexander, Ellis' manager; John Hammond, director of Talent Acquisition for Columbia; Ellis, and Clive Davis, president of CBS Records.

A Salute to ASCAP: Trip Into Musical Yesterdays

NEW YORK — Cue Magazine's third annual Salute to ASCAP was an evening's nostalgic trip through musical America. By the time the lights lit up the exits in Philharmonic Hall, a generation of music had passed like a pleasant conversation and a new generation was well under way. Songs so old they have disappeared to a whistle or a hum, and some so new the beat is still fresh—and some just plain unforget-

table—charmed a full house Sunday (15) for the New York Cultural Showcase Foundation benefit.

Introduced by Peter Lind Hayes and William B. Williams, composers sang their own songs and songwriters recalled the words they had written for various composers. Their voices, though not too polished or professional, were filled with all the energy and love an artist has for his own work. They knew what they were singing about, and their zest and warmth lent their performances a special personal charm. Noble Sissle and Eubie Blake, who is a peppy 84-year-old, rocked through "I'm Just Wild About Harry" and "Memories of You." L. Wolfe Gilbert, 81-years-old, recalled his 1912 tune "Waitin' for the Robert E. Lee."

Ella Fitzgerald, "the first lady of song," sang "A-Tisket, A-Tasket," which she wrote in 1937 when she joined ASCAP. She also received the Pied Piper Award from ASCAP President Stanley Adams, for her contributions to "the good music of today and the great songs of our musical past."

Some of the other performers were Burt Bacharach and Hal David, who composed such hits as "Wives and Lovers" and "What's New Pussycat." Jerry Herman sang his songs from "Hello, Dolly!" and "Mame" with help from Angela Lansbury; Johnny Mercer ran through "Laura," "Moon River," "Old Black Magic" and others from his long line of hits, and Sammy Fain delightfully recalled "That Old Gang of Mine," and "Secret Love." Ned Washington, Vernon Duke, accompanied by Nancy Dussault, J. Fred Coots and Morton Gould also performed.

Alfred Drake and Patricia Marand sang favorites from Richard Rodgers while he conducted the orchestra.

ED OCHS

Beale Enterprises, Triple Corp. Set

NEW YORK — Jack Beale, singer - writer - producer, has formed Jack Beale Enterprises, an entertainment complex. The corporation is now operating three branches: Beale Artists, a booking-personal management firm; Chrikern Records, the firm's disk subsidiary, and Jachris Publishing, the music firm. Beale Artists has signed Tim Rose, a Columbia Records artist; singer Bruce Paine, actor-model Chuck Brinig, and singer Jay Marion. Attorney for Jack Beale Enterprises is Roger Greene.

Cap.'s Act: They Make You Feel So (Sandler &) Young

NEW YORK—There's good reason why Sandler and Young are one of Capitol's strong album sellers. They are artists who treat songs with both a

kind irreverence and a sense of humorous dignity. The team's act at the Plaza Hotel's Persian Room opening night Wednesday (18) was successful on both counts.

Backed by excellent material they achieve an interplay in song which, in turn, depended on "serious" harmony or tasteful satire. Both are accomplished with the highest skill. They have no need for the witty lyric or the flashy melody and rely on a polished and informal presentation. "Bill Bailey," for example, is delightfully devoured in French, devastated with devilry in country, operatic, and Bachian style, and demurely destroyed with a Jewish dialect.

And when they turn serious, they excel as well. Examples are "Malaguena Salerosa," "If You Go Away" and "Cabaret" from their album "More & More"; "The Impossible Dream," "Chicago" and "Dominique" from their "Side by Side" LP.

Pacing was smooth. The production and the arrangements were simple.

ROBERT SOBEL

Mahesh Yogi in Los Angeles two weeks ago. He blew a kiss to the audience at the finale.

Sharing the spotlight was Verve Forecast artist Janis Ian, who sang her "Society's Child" in a clear, sweet voice.

JANE SCOTT

Donovanmania Hits 2 Concerts In Cleveland

CLEVELAND — Donovan's low-pitched, haunting voice thrilled teens and young adults at two WKYC concerts Sunday (15) in Public Music Hall. The audience gasped as the curtains parted, incense rose from the stage, and Donovan was spotlighted in a black embroidered robe.

The bouncy "There Is a Mountain," was followed by the poetic "Celeste" and "Hampstead Incident" in the Epic Artist's 14 song repertoire, winding up with "Catch the Wind" and the crowd favorite "Mellow Yellow."

Donovan's voice had more range than his earlier records show. He was augmented with a 10-piece orchestra, including a saxophone, cello, bass, organ, flute, and strings.

A mike went out for a minute or two, feathery decorations caught fire once from the incense and Donovan lost his guitar pick in his guitar. His gentle manner was unruffled. He had four days with the Maharishi

Musicians With Swinging Beat: Young-Holt Group

NEW YORK — The showmanly flair the Young-Holt Trio puts into its work at Shephard's here adds visual excitement to the group's deft musicianship which has been so ably showcased on their Brunswick disks. The group (Eldee Young on bass; Isaac (Red) Holt on drums, and Hysear Don Walker on piano) are jazz-oriented musicians who recognize the importance of melody and beat which give their offerings wide appeal.

At their opening at Shephard's Monday (16) they dished out a neat mixed bag of jazz with a pop flavor and pop with a jazz flavor that had high listening appeal. Each member of the group is a master of his instrument, and in the case of

Young, two instruments. For in a swinging rendition of "Tennessee Waltz," Young switches to cello for a guitar-style performance.

In the opening set, which ran about 45 minutes, the group rode through "Secret Love," "Be My Love," "This Is All I Ask," with Walker in the spotlight on piano, and their hit Brunswick single, "Wack, Wack."

The group is now planning to change its name to Young-Holt Unlimited, to leave room in case it grows to a quartet or quintet. Their current Brunswick album is "The Young-Holt Unlimited On Stage" and their next LP is due sometime after the first year.

MIKE GROSS



Homer and Jethro add to their list of shatteringly funny parodies in their newest album. "Some-thin' Stupid" (RCA Victor LPM 3877M; LSP 3877S). One of their targets for hilarity is Roger Miller whose style they satirize in "The Ballad of Roger Miller." Then they take off on a job vacancy in "Human Cannon Ball" set to their "Wabash Cannon Ball" tune. About the only things Homer and Jethro take seriously are their musical instruments. They insist on Gibson Guitars and Mandolins. (Advertisement)

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Reprise Gives First Edition Front-Page Promo Buildup

NEW YORK — The First Edition is up for a prime push by Reprise Records. The campaign will be co-ordinated with the schedule of engagements which includes an appearance on the "Smothers Bros. CBS-TV Show" Nov. 5 and at the Bitter End in Greenwich Village starting Nov. 8.

The First Edition, which is being managed by Kragan-Fitz, was introduced to members of the Coast entertainment community at a press party on a CBS sound stage at Television

City in Los Angeles. A similar introduction was held in Chicago at the Happy Medium. While there, the group did radio and television promotion on their first single release, "I Found a Reason." Press kit folders were also distributed. A similar promotion is being tied in with their appearance at the Bitter End.

Reprise is also preparing a flock of merchandising pieces which will be mailed to disk jockeys, one-stops, etc. All promotional activity will precede the release of their first album in mid-November.

The group is made up of Mike Settie, Thelma Camacho, Terry Williams, Kenny Rogers and Mickey Jones. The Richmond organization will be publishing Mike Settie's compositions.

RCA's Carlin Head Writer of TV Show

NEW YORK — RCA Victor artist George Carlin has been set as head writer of the forthcoming ABC-TV special, "John Davidson at Notre Dame." Carlin will appear as guest star on the special as well. The show is scheduled for Friday (27).

Carlin, whose current Victor LP is "Take-Offs and Put-Ons," has TV commitments that includes five Ed Sullivan shows, a Jackie Gleason show, and the Dean Martin show.

Real Good Chiefs In Double Roles

NEW YORK—Bill and Steve Jerome of Real Good Productions are doubling as promotion men and record producers this month. On their agenda is a promotion campaign on behalf of "Same Old Fat Man" by the San Francisco Earthquake on Smash, and "Heigh Ho" by the Fifth Estate on Jubilee. They are also scheduled to record Reparata and the Delron and Society's Children. Reparata and the Delron are released on Bell Records, and a disk affiliation is being negotiated for Society's Children. Also, Rene St. Clair and Marty Leonard, Real Good pactees, will be teamed and billed as Goodness & Truth for a forthcoming Jubilee disk.

Signings

The Free Design, Chris, Bruce and Sandy Dedrick, have been added to Project 3 Records as part of its current campaign on single release. . . . Clay Hart to Hickory Records. He's managed by Gerald W. Purcell Associates. . . . Stormie and Sunny to Inarts Records, new independent label owned by Lib-erace. The girl duo's first single is due in November.

The Move, a British recording group on the Regal-Xonophone label in England, has been signed by A&M Records. The negotiations were made with Muscadel Production, representatives for all Denny Cordell Products outside the United Kingdom.

Pepper Agency Launches Label

MEMPHIS — The newly reformed Pepper Talent Agency, a division of Pepper Sound Studios, has signed two acts to inaugurate the Pepper label.

Marty Lacker, for five years associated with Elvis Presley, now heads the new combined division. He has signed the Short Kuts and the Avantis.

Lacker currently is working on distribution. He said the new label would be primarily top 40 and r&b, but would include some country.

Pepper Talent is the eighth division in the Pepper complex. It not only will produce records, but will operate in management, booking and publishing.

Jim Collins, executive assistant to the president of Pepper, said the firm currently services



JERRY VALE, left, autographs copies of his Columbia Records album, at a recent promotion held by E. J. Korvette's outlet in New York.

Lloyd 4 to E. Europe Again

NEW YORK — The Charles Lloyd Quartet, Atlantic Records group, has returned to Eastern Europe for concerts in Poland, Rumania and Czechoslovakia. The Quarter's tour includes appearances at the Warsaw and Prague Festivals. The concert in Rumania will be under the sponsorship of the "Cultural Presentations Program" of the Department of State.

The group is scheduled to

play at the Jazz Expo '67 Festival in London Wednesday (25), a TV concert in Stockholm Friday (27) and a concert at the Institute Fur Musik in Graz, Austria.

Lloyd's adventures as the first American ever invited to a Soviet music festival were chronicled in the Oct. 3 issue of Look magazine. This was Lloyd's second major magazine break. He was recently hailed in Life magazine as one of the young musicians who is winning new audiences to jazz.

In addition to Lloyd on tenor sax and flute, the Quartet personnel is Keith Jarrett on piano, Ron McClure on bass, and Jack DeJohnette on drums. Also with the group on its tour is Eric Sherman, a Yale undergraduate, who is making a documentary film on Lloyd, and Lloyd's manager, George Avakian.

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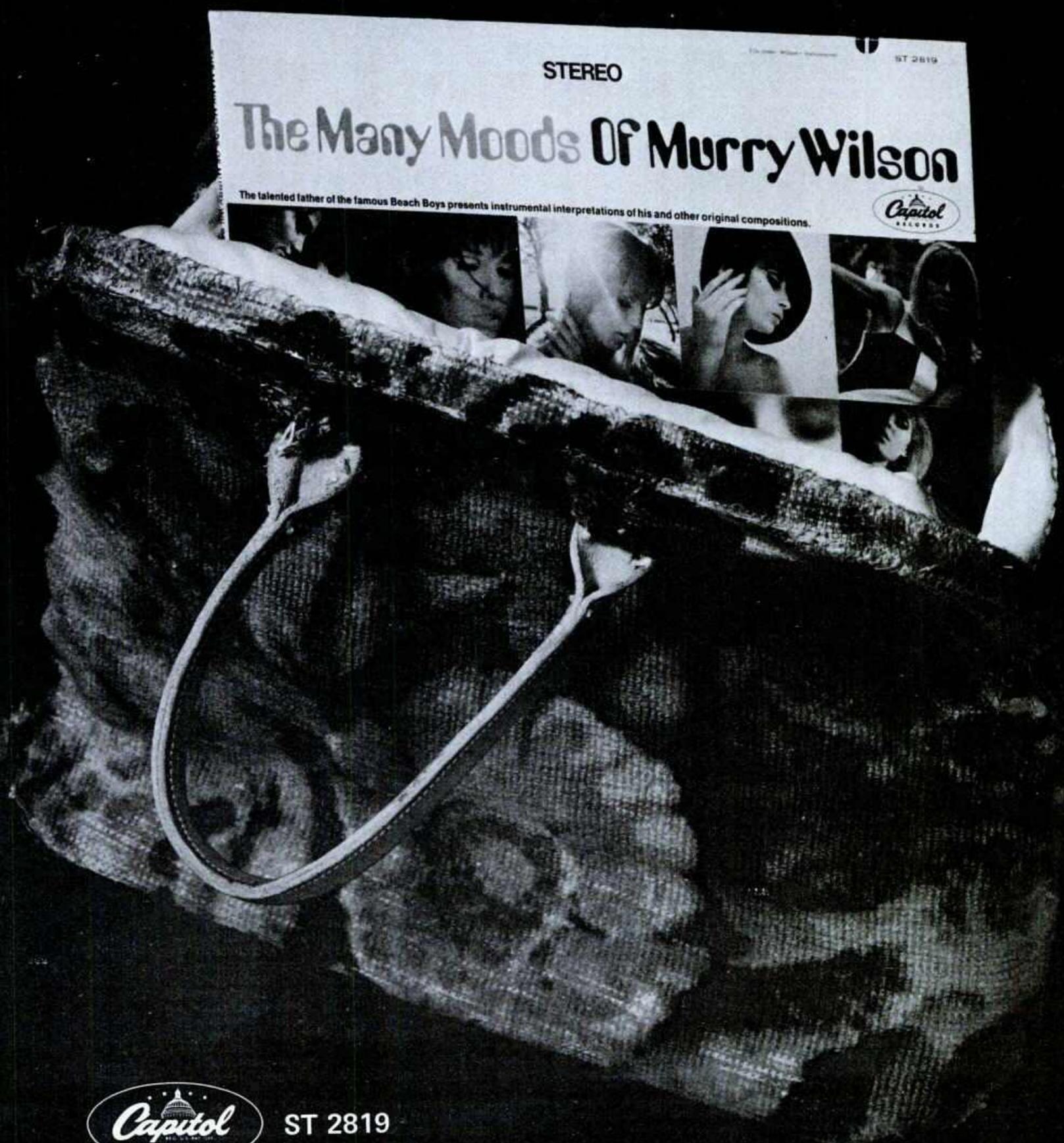
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Table with columns: Rank, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'LIGHTNING'S GIRL', 'ODE TO BILLIE JOE', 'KENTUCKY WOMAN'.

Table with columns: Rank, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes songs like 'HOMBURG', 'IT'S GOT TO BE MELLOW', 'DIRTY MAN'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A-Z with publisher/licensee information. Includes 'All Your Goodies Are Gone', 'Apples, Peaches, Pumpkin Pie'.

Table listing songs A-Z with publisher/licensee information. Includes 'I Can See for Miles', 'Ode to Billie Joe', 'Kentucky Woman'.

BUBBLING UNDER THE HOT 100

Table listing songs bubbling under the Hot 100. Includes 'AS LONG AS YOU'RE HERE', 'WILD HONEY', 'WE GOTTA GO HOME'.

Radio-TV programming

Pye Exec Urges FM for Aussie

By JICK VEITCH

SYDNEY Australia — Sir Howard Beale, chairman of Pye Industries, Ltd., Australia, has urged the Australian government to introduce FM radio as a matter of urgency.

Addressing shareholders at the company's annual general meeting in Sydney he said the total market for TV sets was shrinking and unless the Government provided some stimulus for the Australian TV industry "some redundancies in the near future are inevitable."

FM radio has been under constant Government study for some years and it is urgently needed to revitalize the electronic industry, promote more active electrical retailing and provide continuing secure employment for skilled workers, Sir Howard asserted.

Sir Howard's remarks have

prompted little support from the rest of the electronics industry, particularly in the light of the annual report of the Australian Broadcasting Control Board tabled recently in Australian Federal Parliament.

In a section devoted to FM it stresses again that the Government has no intention of introducing FM in the foreseeable future. Government policy on the matter was laid down after an FM inquiry in Sydney and Melbourne in 1957.

The most telling argument used against FM at the time was that its immediate introduction would be ill-timed in the light of the development of TV and the economic strain on communities absorbing it.

A report tabled in Australian Federal Parliament reveals Australian commercial radio sta-

tions upped their 1965/66 income by about \$2 million over the previous year to \$285 million.

And for the first time since the early 1960's radio chalked up a bigger net profit result (\$6.4 million) than the commercial TV stations.

Despite a sharp revenue hike from \$54.7 million to \$63.4 million in 1965/66 the commercial TV industry suffered a marked reversal in its level of profitability, dropping nearly \$2.5 million to a net of \$3.85 million.

Radio, the first of the two air mediums to top \$6 million in annual profits, had added only three new stations between 1959 and 1966 (from 108 to 111) but since then has increased revenue by \$6.6 million and profits by \$1.6 million.

WGKA Gets to Art of Matter

By BILL WILLIAMS

ATLANTA — Operating a successful fine arts station require more than "just playing classical music," believes the management of WGKA and WGKA-FM.

The station, which bills itself as Atlanta's "Voice of the Arts," also is filing an application to increase its AM power to 10,000 watts, up 10 times from its current allocation. The FM operation jumped to 200,000 watts last May. A few months earlier, Jan. 23, WGKA-AM had changed frequencies, shifting down the dial from 1600 to 1190. The station moved Oct. 1 to the new Peach Tree Center in downtown Atlanta.

"We now rank well up in the Atlanta market," said Bart Isbell, station co-owner and general manager.

Isbell attributes this to many things, among them the station's "total involvement" in the arts in Atlanta. "There are 25 different organizations that form the Arts Alliance of this city," he explained, "and someone from this staff is an ex-officio

member of the board of each of the organizations. We meet with the boards and ask: 'What can WGKA do to help?' Then we set out to promote everything in the way of arts."

5-State Coverage

Isbell said the new location, with the tower atop the 27-story structure, will give the station coverage in parts of five States. The new tower will be used immediately for FM transmission, while the old tower, located at a much lower level in the city's northeast section, will continue in use for AM radio until the power increase is granted. FM operates on a frequency of 92.9.

Isbell said technical facilities in the new studios (which will be located on the 19th floor of the new center) will be second to none. "Fidelity will be of extreme importance," he said, "and we'll have the best available."

Beginning Oct. 15, WGKA will program the BBC Musical Showcase, adding to the classical repertoire it now programs. Program director Jonathan

Phelps said the schedule at the stations (they broadcast simultaneously from sunrise to sunset, while FM continues alone to midnight) has been lightened considerably. "We are relying more on a standard repertoire which gives us firmer control," he said. "We know exactly how many times a year we play everything. Actually we're more classical than we used to be; we've abandoned the lush programming to those in that field. I would say we're now about 95 per cent classical, as we're concentrating on what nobody else does. However, the classics are lighter than they used to be."

Isbell took over the station two years ago when the previous management had lost over \$100,000 in its operation. It has been going in the black since that time with "more realistic programming." He said it previously had been aimed toward musicians rather than listeners.

Atlanta has a new cultural center which Isbell feels will stimulate even more listenership. Theater Atlanta also now has a full-time repertorial company. Robert Shaw has taken over the symphony.

WDKN Boosts Sales Of FM-Band Radios

DICKSON, Tenn. — Since station WDKN, Dickson, added FM to its AM operation, merchants in the town (6,000) have virtually stopped selling radios without an FM band, said Henry Ragan, operator of three

appliance stores in the town and the leading handler of radios.

Bill Potts, general manager of WDKN, said FM radio had filled a need at night for the Middle Tennessee community. The 1,000-watt AM operation broadcasts simultaneously through the day with the FM station, then from sundown to 11 p.m. the WDKN-FM operation, with its 3,000 watts radiated power, takes over.

As is the case in many smaller areas, WDKN-FM must be many things to many people. It programs Hot 100, easy listening, country, gospel, and some weekend classical music.

The Hot 100 and gospel segments are all-request shows, while the other formats follow charts and the taste of Potts, who does his own programming. Ragan said that when FM was added to the WDKN operation,

(Continued on page 56)

WSGA Into 'Mini-Spin'

SAVANNAH, Ga. — WSGA, 1,000-watt Coastal Broadcasting operation here has just changed to a Hot 100 format and is slating several records back-to-back in a "Mini-spin" once per hour to "give more music than any other Savannah station," said music director Danny Kramer.

The station is programming 50 records, plus a pick by each deejay and oldies twice an hour. The new line-up battling for the market of 250,000 includes Donnie Brook (from WLEE, Richard, Va.), Chuck Rawlinson, Jim Squire, Kramer (who came from WDOL, Athens, Ga.), John O'Neill/ and Les Allen Kramer refers to the market as a "sleeping giant that we will awaken."



MICHELIN VILLALOBOS, right, of WKVM in Puerto Rico, talks with Gema Records artist Tomas de San Julian. Tom Chirolles, Puerto Rican Booker, looks on.

8 Mil. Tuned Into Aussie Radio: Advertising Bureau

SYDNEY—Almost 8 million listen to Australian Radio Advertising Bureau which has launched a new campaign—accented by facts and figures of audience—to boost the value of radio as an advertising medium. The drive is centered around trade press advertising and a strikingly presented radio facts kit for use by station salesmen and advertising agencies.

The kit is titled "Radio: Benefits by the Dozen" and stresses the theme: "Only the sunshine covers Australia better than radio."

Data presented includes such information as 7,927,494 Australians over the age of 12 listen to commercial radio.

A breakdown of country radio listeners show that each week 91 out of 100 people listen for an average of 22 hours 5 minutes. A graph shows that since March, 1966, radio audiences from 5:30 a.m. to 9 a.m. have increased by 11.7 per cent; from 9 a.m. to 1 p.m. by 13.4 per cent; from 1 p.m. to 4 p.m. 13.5 per cent; from 4 p.m. to 7 p.m. 12.4 per cent, and from 7 p.m. to midnight 4.5 per cent.

The Bureau also says that 40 per cent of all cars have radio and 59 per cent of new cars in 1966 were radio equipped.

Australia's 11.6 million people own 6.7 million radio sets, compared with 2.6 million TV sets and a 4.4 million daily press circulation.

MORROW TV'ER STARTS WITH JEFFERSON'S PLANE

NEW YORK—"Bruce Morrow's Music Power," a one-hour color special on ABC, will feature the Jefferson Airplane, Wednesday, Nov. 8, at 7:30 p.m. WABC's Morrow will criss-cross the country to spotlight today's talent.

Morrow will televise from his New York radio studio, switching to San Francisco for the Jefferson Airplane, the Electric Circus in New York for the Blues Magoos, the University of Denver for a concert by the Doors, and to New York for the Children of Paradise, Stevie Wonder and Buffy Ste. Marie. Morrow will focus on the new artists, sounds and language of America, and their centers of popularity across the country.

KJAZ Jazz Conscious

SAN FRANCISCO—KJAZ, the Bay Area's fulltime jazz voice, is aware of the blend of jazz with the whole folk-blues-rock scene. The station has albums by such artists as the Jefferson Airplane and the Grateful Dead in its library . . . along with Thelonious and Miles and 4,500 others collected since going on the air in August 1959.

Owner-general manager Patrick Henry sees the current musical scene as unusual in one respect. Whereas in the late '40's and early '50's, the hard-

core jazz composers and stylists influenced other jazz musicians, today it's the non-jazz musicians who are starting to influence the direction of some of the music. The Beatles and Ravi Shankar are two examples Henry points to.

Charles Lloyd, the headline garnering saxophonist, who is loved with equal freneticism in Tallen, USSR, as he is at the Fillmore Auditorium here, where he plays avant-garde music as psychedelic light shows engulf the room, is perhaps the first modern jazzman to bridge the jazz and pop/hippie movement.

Several of these pop/hippie, long-haired electric guitar bands lay claim to inspiration from the Negro blues field. KJAZ regularly advertises folk-rock dances in the area. Apparently the promoters see a similarity in audiences and musical interests.

KFMC Going FM

PROVO, Utah — New FM station slated to go on the air the second week of December is KFMC-FM here, a sister station to KOVO. The stereo operation will program Hot 100 records with the exceptions of hard rock and r&b tunes.

GIANT EASTON LAUNCHES WEEKLY SEG ON KGW-TV

PORTLAND, Ore.—Lynn Easton, former lead singer for the Kingsmen and author of their "Jolly Green Giant" hit record of a few years ago, has bowed a weekly bandstand-type TV show on KGW-TV here. The Saturday afternoon show is called "this is IT," lower cased just like it reads.

Easton hosts more than 75 local high school students each week, spinning records for dancing. The first show Oct. 14 featured interviews with two of the Kingsmen and a live performance of "Stay," by Lanny Hunt and the Uniques. Easton, now with the advertising firm of Keith R. Petzold, Inc., also interviews teens on the show. A feature of each show is movies taken on a different school campus each week.

Rosko Mercer to Do DJ Show With WNEW-FM

NEW YORK — Bill (Rosko) Mercer, former all-night personality with WOR-FM who resigned a couple of weeks ago, has been hired by WNEW-FM for a progressive rock show and will handle a seven-days-a-week stint 7-midnight. George Duncan, station manager of WNEW-FM, said the decision for the change in programming and image of WNEW-FM was "made strictly on Rosko's availability." WNEW-FM is building for the future, he said. The

station programs Easy Listening music.

WNEW-FM was the first all-girl station in New York. The girls are being retained for the daytime operations of the station. Duncan said he saw no reason why the combination of girls daytime and Rosko nighttime shouldn't work. He said Rosko would play "meaningful" music. "Our music has progressed in this direction for some while. Rosko's availability only pushed up our timetable for the change."

Cleveland Hot 100 Outlets Go Literary in Promotions

CLEVELAND—Hot 100 stations here are promoting themselves and deejays through book covers. WHK will distribute 1,000 free book covers to Greater Cleveland schools this week. The paper covers not only feature pictures of the station's six disk jockeys, but a cutout section for bookmarks. WIXY's 13x20 inch covers, distributed by Kenny King Restaurants, has a space for a class schedule, doodling, and a list of the WIXY promotions — Chicken Man, Football Scoreboard, news question of the hour, the WIXY six-pack of songs.

WIXY's big promotion last

semester, the Spirit Contest, with prizes and celebrity hop signatures, will be topped this fall with a weekly Computer Dance set-up at the high schools.

WHK is clicking in the classroom with, among other things, a Wake-Up Service with calls in the morning by disk jockey Johnny Michaels and a rah-rah time with school cheerleaders coming down to record their yells. Wildest school promotion belongs to deejays Charlie Brown and Irv Harrigan of WKYC. They agreed to dye for teens, changing their hair color to match the school colors of the school with the most petitions.

Chrysler Behind Series

HOUSTON — The Chrysler Corp. is providing financial backing for more than 200 videotaped country TV shows.

The 30-minute shows, taped in color, are being done at the studios of KHTV-TV. Four different acts are headlining the shows, Ferlin Husky, Johnny

Wright and Kitty Wells, Sheb Wooley, and Lonzo and Oscar with the Homesteaders. Additionally, most of the top names in country music are guesting on the programs.

According to information received, each of the acts is cutting a series of 52 shows, 13 of which have been completed. Chrysler is paying all production costs. The series is to be syndicated in markets around the nation, with sponsorship by local Chrysler, Dodge and Plymouth dealers. Exact details of the distribution have not been announced. Company officials are working with booking agencies in Nashville and elsewhere lining up talent who are appearing in the Houston area.

KSEW Bows Sheet

SITKA, Alaska — KSEW, which programs Hot 100 music, is bowing a free songsheet for teens here. The publication would also feature articles on music, artists, and records, reports Joe Cucchiari.

RADIO REVIEW

Requiem for a Heavyweight

NEW YORK—This is not so much a station review, actually, as it is the obituary of a radio format. It's an axiom that nobody is indispensable to a radio station, but that axiom fell to pieces in the case of Murray (the K) Kaufman and WOR-FM. When WOR-FM lost Kaufman, the station lost its image, its drive, its whole raison d'être. Imaginative, exciting programming went down the drain. Tedium came in.

It's also true that losing Bill (Rosko) Mercer, who resigned a few days later on-the-air in an attack at the programming consultant who'd taken over the station (the consultancy also precipitated the change in format), also hurt. But undoubtedly it was Murray the K who was the station. Only Kaufman had the perception and knowledge to select the best of the cuts of the albums now being turned out by many progressive rock groups. These were being okay'd in listening sessions and making the playlist and played extensively on his own show. This did not include everything by the Beatles . . . only their best musical works . . . and only the best of the Doors, Country Joe and the Fish, the Cream, Donovan, Tim Hardin. Only the cuts that were shaping music.

To illustrate the drama of the role this station was playing, one record man came back from England with an unusual record he'd heard and liked. He sent the record to WOR-FM and Kaufman because he felt no one else would play it. He had no connection with the record, there was no profit incentive. Thus, WOR-FM became the first station in the U. S. to play "Whiter Shade of Pale," by the Procol Harum. I'd like to believe that it was played for the quality of the music rather than the hit-potential of the record. The list of records that the station used to play strictly on their musical merit was extensive. Most of these were longer cuts from albums that rock stations wouldn't play.

The first sense of change came when memos came down from upstairs not to play certain cuts. Then the deejays were kicked out of the listening sessions and not allowed to have a say in the records on the playlist. The playlist was a flock of singles—all the hits. Only an occasional new record was programmed and this by an established artist. Kaufman protested. He protested himself out of a job.

Fans also protested the treatment of Kaufman; he had an intellectual approach toward the music that was interesting and absorbing. He had the highest rated FM show in New York—a 4 share on one ratings survey, a 3 the next. This was higher than many AM shows and a fantastic

FM rating for New York. More important, his audience was not composed of dial turners, such as listen to rock 'n' roll stations. People who listened to Kaufman's show—largely young adults and adults and especially college students—stayed. They were there every night.

Even more, fans protested the new programming. So much so, that a memo came down from upstairs to play three LP cuts an hour. But, unfortunately, the album cuts were not the right album cuts.

Since Kaufman left the station, the programming has been stagnant and insipid. This was not a slow development; it happened suddenly . . . ostensibly the moment Kaufman left the air. Obviously, there's no one qualified to pick "tomorrow's music . . . progressive rock." No one knows what's happening musically. Worse, the station and its management could care less about progressive rock. From a progressive rock album station, the image of WOR-FM has changed to just another rocker. From aiming its programming at young adults and the people who've grown up with rock 'n' roll since 1955, the station is going for teeny boppers.

The psychology behind this is more commercial than might be believed. A teeny-bopper station would pull audience away from WMCA and WABC, the city's two rockers, and make WOR (the AM talk-format operation) show up even better in audience rating surveys. WOR-FM had, perhaps, created its own audience more than luring them from WABC and WMCA.

At any rate, the station is playing the hits, the biggest hits mostly, and playing them over and over and oldies over and over until it sounds like an imitation of a rocker. And not a good imitation at that. Both Newsweek and Home Furnishings Daily have taken note of the changes. Not happily, either.

More than one radio man has termed the recent programming change "stupid," believing that WOR-FM had achieved something totally unique in radio and had found a programming gap in the market. A gap that needed to be filled. One radio man, sadly shaking his head, referred to WOR-FM as now the fifth rocker in the market (there's only WABC and WMCA ahead of it). Whether fifth . . . or even by some miracle it became first . . . one thinks of the old Kaufmanish WOR-FM and what it was and, even more, what it could have eventually grown to be (had all of the other deejays been as astute as Kaufman and Rosko) and you cannot help thinking that something good was killed and what has replaced it is far, far short of being nearly as good. **CLAUDE HALL**

PERSONALITY PROFILE

WABC's Leonard 'Turned On'

NEW YORK — The Hot 100 deejay of today not only has to be aware of the history of pop music, but "do his homework and find out what a Ravi Shankar is . . . or what psychedelic music is all about," said Chuck Leonard, air personality on WABC here.

In some respects, psychedelic music is very good, he said. In many cases, however, record companies are "throwing in noise."

In spite of "noise," a lot of good things are being done today in the record business, Leonard felt. He spoke of Teddy Randazzo as one producer who brought strings and other good-music things into the pop field . . . made this type background popular on commercial records.

"I find that a lot of adults today, who turned away from rock 'n' roll years ago, have slowly began to realize that many of the pop music artists coming out on records today are the same ones who would have gone into jazz or classical music in years past. But today these artists have found they can express themselves equally well in pop music . . . and make money at it," he said.

"The pop music field is the better for it."

More Honest

Today's songs have a much more honest basis, he felt, than the love ballads of yore. "Songs are covering everything from religious to reality." He referred to the latest records of Chad Mitchell, saying Mitchell was now "out of sight." This type of record would probably not be played on his AM shows (on WABC 11-midnight weekdays and 5-10 p.m. Sunday), but might be played on FM (he's on WABC-FM each Saturday 8-9 p.m.). On AM, said Leonard, "you cater to the listener. You don't dictate to him what he should like." But WABC-FM has turned over each Saturday night to a different kind of bag and Leonard, on his hour show, plays such things as "hip Sinatra, of which there's not that much around, and the records that are a little too far out for Easy Listening stations, but too tame for the rockers." On this show, he blends such artists as Lou Rawls and Aretha Franklin and Chad Mitchell with Peggy Lee.

Leonard majored in journalism at the University of Illinois,

but became interested in the radio-TV setup on campus and worked on the campus radio station—UPGU—as program director. He also worked at Champagne, Ill. After college, he worked in a training program for reporters at the Washington Evening Star and remembers doing a lot of obituaries. But along during the nine months he was at the Washington Evening Star, he began working as a part-time deejay on WEBB in Baltimore and soon was making more money from his radio job than his newspaper job. He eventually was doing the morning show at WEBB. In June 1965, he left to join WWRL in New York and left the r&b-format WWRL in September 1965 to join Hot 100-formatted WABC, one of the most powerful stations in the nation.

Leonard feels that it's difficult to put a label on pop music today. "What's happened is that producers and artists have pulled the labels off the bottles and poured everything into one bottle. Psychedelic music is happening, r&b is happening, Latin rhythms are in-

(Continued on page 56)

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Larry Baders, formerly with a Fort Wayne, Ind., TV station, has joined WLWC-TV, Columbus, Ohio, to host the "Teen Scene" show. . . . The new deejay lineup at WIRE in Indianapolis, which just went country music, is program director Don Knight, Cal Hearn, Bob Taylor, and Galand Scott. . . . Twenty FM stations are now using the CBS-FM "Young Sound" programming package, according to William D. Greene, director of CBS-FM. . . . Lee Shoblom has been upped to public relations di-

rector and production manager at news-formatted KBTR in Denver. . . . John (Jumpin' Jack Diamond) Deering is being transferred to Armed Forces Radio-TV duties in Vietnam; before entering the service, he held down the morning drive chores at WMOG, Chattanooga, Tenn., former Hot 100 outlet. He most recently worked at Hot 100-formatted WMBL, Morehead City, N. C. Wants to join a Hot 100 station in Tennessee or the Southeast upon getting out of the service next year. . . . I recently had Jerry Kay with KJR in Seattle; Kay is now midnight to 5 a.m. on WLS in Chicago; reader Michael Brown in Sun Prairie, Wis., set me straight. Thanks, Michael. case I didn't mention it before, Jim Clemens and Dale Eichor are co-music directors of country music station KBUC in San Antonio.

WDRG Into All-Request

HARTFORD, Conn. — WDRG, one of the nation's leading powers in breaking new singles, has launched a three-hour morning all-request show, featuring mostly oldies. Bertha Porter, music director of the Hot 100 outlet, said reception has been excellent in the two weeks the show has been on the air. Requests are accepted on the phone 9-10 a.m. "just as fast as a receptionist can write them down." Then new personality Jim Peters weaves in the requests in his 9-noon show every other record. Miss Porter said the show was instigated to appease housewives and other listeners who seem to want to hear past hits.

WBVP & FM'er Shift to Hot 100

BEAVER FALLS, Pa. — WBVP and WBVP-FM is switching to a Hot 100 format, reports program director Chuck Wilson. But he emphasizes that it will be a "light rock" format. The 1,000-watt station (250 watts at night was recently acquired by the Hall Communications Corp. Air personalities include, besides Wilson, Jim Reynolds, Larry Yeagley, Phil Cryslar, Dick Hanna, Jan Leslie, and Vince Minella.

WABC's Leonard 'Turned On'

• Continued from page 55

fluencing music. All of these—and other sounds—are being incorporated into a type of new music that doesn't have a name.

Soul Music

Soul music has been the growing cry of the r&b station the past four years and the reason, he felt, is that there are

few Negro stations today. R&b music is not being produced strictly for Negro audiences. In many cases, r&b records don't even feature Negro artists.

Deejays, to be successful, should play as many legitimate hit records as possible in a show, Leonard said. This doesn't mean that you shouldn't expose new records with merit, but "if you have the ability to in anyway control your program, it's your duty to not play the bottom 40. The listener wants to hear the big records." It's up to the deejay to program these skillfully enough so that the listener who has been listening for quite a while won't find the repetition "wearing." He said he asks himself about each record that he selects from the playlist—"Is it a top 10, has it been a top 10, will it be a top 10?" He doesn't advocate playing oldies older than three years as a steady diet, feeling the music has changed too much in recent times for listeners to identify with old records.

The deejay should protect his integrity, he said. He should be honest with his audience. "To take that one step further, instead of trying to be someone else, be yourself. On a day-to-day basis, it's hard to do an act. But if you're nobody but yourself every day on the air, you can be fresh everyday."

WDKN Sales Up

• Continued from page 42

every buyer asked for an FM band. Now he stocks only AM-FM and FM radios.

In operation for 13 years with WDKN-AM, Potts contends he still has some of his original sponsors. The station serves a market covering parts of nine counties.

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TOP SELLING R & B SINGLES

★ 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	SOUL MAN Sam & Dave, Stax 231 (East/Pronto, BMI)	7	26	18	LITTLE OLE MAN (Uptight-Everything's Alright) Bill Cosby, Warner Bros. 7072 (Jobete, BMI)	8
2	2	YOUR PRECIOUS LOVE Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	5	27	20	KARATE BOOGALOO Jerry O, Shout 217 (Boogaloo/Love Lane, BMI)	7
3	5	EXPRESSWAY TO YOUR HEART Soul Survivors, Crimson 1010 (Double Diamond/Downstairs, BMI)	8	28	22	CASONOVA (Your Playing Days Are Over) Ruby Andrews, Zodiac 1004 (RicWil/Coufam, BMI)	10
4	6	A NATURAL WOMAN Aretha Franklin, Atlantic 2441 (Screen Gems-Columbia, BMI)	4	29	29	NINE POUND STEEL Joe Simon, Sound Stage 7 2589 (Press, BMI)	5
5	4	GET ON UP Esquires, Bunky 7750 (Hi-Mi, BMI)	9	30	35	PATA PATA Miriam Makeba, Reprise 0606 (Xina, ASCAP)	4
6	12	ODE TO BILLIE JOE King Curtis and His Kingpins, Atco 6516 (Shayne, ASCAP)	5	31	32	BOOGALOO DOWN BOOGALOO Johnny C, Phil-L. A. of Soul 305 (Dandelion/James Boy, BMI)	4
7	7	YOU KEEP RUNNING AWAY Four Tops, Motown 1113 (Jobete, BMI)	6	32	34	THE LETTER Box Tops, Mala 565 (Barton, BMI)	8
8	8	ODE TO BILLIE JOE Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	7	33	17	YOU'RE MY EVERYTHING Temptations, Gordy 7063 (Jobete, BMI)	12
9	3	(Your Love Keeps Lifting Me) HIGHER & HIGHER Jackie Wilson, Brunswick 55336 (Jalyne/BRC, BMI)	10	34	38	I CAN'T STAY AWAY FROM YOU Impressions, ABC 10964 (Chi-Sound, BMI)	5
10	9	FUNKY BROADWAY Wilson Pickett, Atlantic 2430 (Routine/Drive-In, BMI)	12	35	43	(Loneliness Made Me Realize) IT'S YOU THAT I NEED Temptations, Gordy 7065 (Jobete, BMI)	2
11	10	APPLES, PEACHES, PUMPKIN PIE Jay & the Techniques, Smash 2086 (Akbestal/Act Three, BMI)	8	36	28	TAKE A LOOK Aretha Franklin, Columbia 44270 (Eden, BMI)	5
12	11	MEMPHIS SOUL STEW King Curtis, Atco 6511 (Pronto/Kilynn, BMI)	7	37	—	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips, Soul 35039 (Jobete, BMI)	1
13	30	WHAT'VE I DONE (To Make You Mad) Linda Jones, Loma 2077 (Zira/Flotoca, BMI)	4	38	—	I FEEL GOOD Jean Wells, Calla 137 (Eden, BMI)	1
14	16	SHOUT BAMA, LAMA Mickey Brunell, SSS 715 (Macon, BMI)	5	39	40	FALL IN LOVE WITH ME Betty Swann, Money 129 (Money, BMI)	6
15	15	DIRTY MAN Laura Lee, Chess 2013 (Chevis, BMI)	7	40	41	EVERLASTING LOVE Robert Knight, Rising Sons 705 (Rising Sons, BMI)	4
16	39	TO SIR WITH LOVE Lulu, Epic 10187 (Screen Gems-Columbia, BMI)	2	41	—	GET IT TOGETHER James Brown & the Famous Flames, King 6122 (Dynatone, BMI)	1
17	42	I'M WONDERING Stevie Wonder, Tamla 54157 (Jobete, BMI)	2	42	—	GET DOWN Harvey Scates & the 7 Sounds, Magic Touch 2007 (LaCour/East, BMI)	1
18	13	COLD SWEAT James Brown & the Famous Flames, King 6110 (Dynatone, BMI)	15	43	—	GIVE EVERYBODY SOME Bar-Kays, Volt 154 (East, BMI)	1
19	19	DIFFERENT STROKES Syl Johnson, Twilight 103 (Zachron/Edgewater, BMI)	6	44	44	IF THIS IS LOVE (I'd Rather Be Lonely) Precisions, Drove 1003 (In-The Pocket/Sidrian, BMI)	5
20	26	LET LOVE COME BETWEEN US James & Bobby Purify, Bell 685 (Gallico, BMI)	4	45	50	BELIEVE IN ME BABY Jesse James, 20th Century-Fox 6684 (Je/Ma/Chevis, BMI)	6
21	—	LOVE IS STRANGE Peaches & Herb, Date 1574 (Ghazi, BMI)	1	46	—	A HUNK OF FUNK Gene Dozier & the Brotherhood, Minit 32026 (Metric-Dozier, BMI)	1
22	14	LOVE BUG, LEAVE MY HEART ALONE Martha Reeves & the Vandellas, Gordy 7062 (Jobete, BMI)	7	47	47	TO SHARE YOUR LOVE Fantastic Four, Ric Tic 130 (Don, BMI)	5
23	23	IT'S GOT TO BE MELLOW Leon Haywood, Decca 32164 (Jim-Edd, BMI)	9	48	—	PIECE OF MY HEART Erma Franklin, Shout 221 (Web IV, Ragmar, BMI)	1
24	24	TELL HIM Patty Drew, Capitol 5861 (Beechwood/Edgewater, BMI)	3	49	—	GO GO GIRL Lee Dorsey, Amy 998 (Marsaint, BMI)	1
25	21	IN THE HEAT OF THE NIGHT Ray Charles, ABC 10970 (United Artists, ASCAP)	8	50	—	MR. DREAM MERCHANT Jerry Butler, Mercury 72721 (Saturday, BMI)	1

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M 2-663 (M); MS 2-663 (S)	5	16	15	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	30
2	3	FOUR TOPS GREATEST HITS Four Tops, Motown M 662 (M); MS 662 (S)	5	17	17	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	7
3	4	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	10	18	19	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	42
4	2	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	12	19	20	BILL COSBY SINGS/SILVER THROAT Warner Bros. W 1709 (M); WS 1709 (S)	7
5	5	COLD SWEAT, PARTS 1 & 2 James Brown & His Famous Flames, King 1020 (M); S 1020 (S)	5	20	18	LUSH LIFE Nancy Wilson, Capitol T 2757 (M); ST 2757 (S)	7
6	6	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	3	21	21	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	3
7	8	GROOVIN' Young Rascals, Atlantic 8148 (M); SD 8148 (S)	11	22	22	JR. WALKER & THE ALL STARS "LIVE" Soul 705 (M); S 705 (S)	4
8	9	I WAS MADE TO LOVE HER Stevie Wonder, Tamla T 279 (M); TS 279 (S)	5	23	—	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	1
9	7	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	12	24	—	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 2001 (S)	1
10	11	SUPER HITS Various Artists, Atlantic 501 (M); SD 501 (S)	11	25	—	FOR YOUR LOVE Peaches & Herb, Date TEM 3005 (M); TES 4005 (S)	1
11	10	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); TS 276 (S)	5	26	26	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	10
12	12	MARVIN GAYE & TAMMI TERRELL UNITED 4 Tamla T 277 (M); TS 277 (S)	4	27	27	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 7 Various Artists, Motown 661 (M); S 661 (S)	2
13	13	REVENGE Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)	21	28	29	OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	10
14	14	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	46	29	24	COWBOYS AND COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	6
15	16	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	2	30	—	HYPNOTIZED Linda Jones, Loma L 5907 (M); LS 5907 (S)	1

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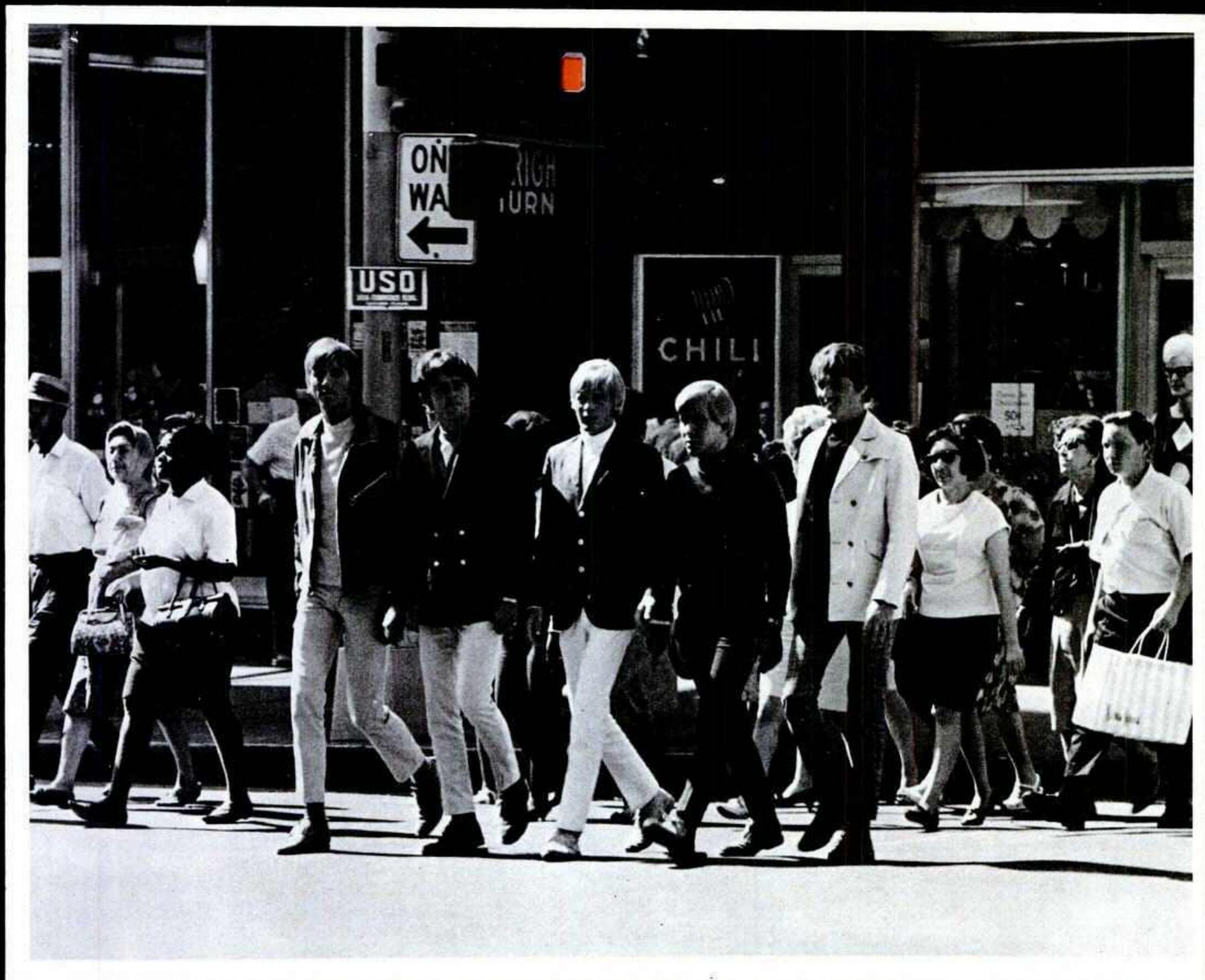
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Album Reviews



POP SPOTLIGHT
COLLAGE

Noel Harrison. Reprise R 6263 (M); RS 6263 (S)

Featuring his current single, "Suzanne," Noel Harrison has a good chart package in this 12-cut album, which also includes his single "Mrs. Williams' Rose." Several recent hits are given unusual treatment, such as Procol Harum's "A Whiter Shade of Pale," which gets a distinct dance beat.



POP SPOTLIGHT
LATIN HITS I MISSED

Edmundo Ross Ork. London SP 44094 (S)

This Phase 4 album should gain wide acceptance among consumers of easy listening and Latin music. Edmundo Ross, is the perfect interpreter of such familiar numbers as "Tico-Tico," "Solamente Una Vez," and "Baia." Other gems include "Spanish Flea," "La Bamba" and "The Peanut Vendor."



POP SPOTLIGHT
CLEAR LIGHT

Elektra. EKS 7401-1 (S)

The "Clear Light" brings a bright glow to the music scene. The six boys that make up the group know just what's needed to make their songs stand out and they deliver in no uncertain terms. The group is already getting play on "Black Roses" but the other tracks in the package have as much excitement especially "Mr. Blue."



POP SPOTLIGHT
DOWN TO MIDDLE EARTH

The Hobbits. Decca DL 4920 (M); DL 74920 (S)

The Hobbits, a new group whose name was inspired by characters in the novels of Tolkein which is top-reading in the college set, have a lot more than this built-in promotion going for them. They are highly talented and individualistic with the sounds and material pegged for today's market.



CLASSICAL SPOTLIGHT
TCHAIKOVSKY: QUEEN OF SPADES

Bolshoi Theatre Khaikin. Melodiya/Angel SRD 4104 (S)

One of Tchaikovsky's finest vocal scores, "The Queen of Spades (Pique Dame)" receives an inspired reading from top soloists and the orchestra and chorus of the Bolshoi Theatre under the firm direction of Boris Khaikin. Among the fine soloists are tenor Zurab Andzhaparidze, soprano Tamara Milashkina, and contralto Irina Arkhipova.



CLASSICAL SPOTLIGHT
RACHMANINOFF: ISLE OF THE DEAD/SCRIABIN: POEM OF ECSTASY

U.S.S.R. Symphony (Svetlanov). Melodiya / Angel SR 40019 (S)

Yevgeny Svetlanov has come up with another top conducting job in this unusual Russian repertoire, including the first stereo performance of Rachmaninoff's "The Isle of the Dead." The U.S.S.R. Symphony is excellent in this and in Scriabin's "The Poem of Ecstasy."

NEW ACTION ALBUMS

★ **NATIONAL BREAKOUTS**

NO NATIONAL BREAKOUTS THIS WEEK

★ **NEW ACTION LP's**

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

INCENSE & PEPPERMINTS
Strawberry Alarm Clock, Uni 3014 (M); 73014 (S)
(874-03014-3; 874-73014-5)

GETTIN' TOGETHER
Tommy James & the Shondells, Roulette R 25357 (M); SR 25357 (S) (795-25357-3; 795-25357-5)

TWO RAGA MOODS
Ravi Shankar, Capitol T 10482 (M); ST 10482 (S)
(300-10482-3; 300-10482-5)

GOODBYE & HELLO
Tim Buckley, Elektra EKL 318 (M); EKS 7318 (S)
(455-00318-3; 455-07318-5)

GARY LEWIS—LISTEN!
Liberty LRP 3524 (M); LST 7524 (S) (630-03524-3; 630-07524-5)

TOGETHER
Intruders, Gamble G 5001 (M); GS 5001 (S)
(505-05001-3; 505-05001-5)

PSYCLE
The Happenings, B.T. Puppy BTP 1003 (M); BTPS 1003 (S)
(237-01003-3; 237-01003-5)

THE TRIP
Soundtrack, Sidewalk T 5908 (M); ST 5908 (S)
(809-05908-3; 809-05908-5)

MEXICAN TRIP
Mystic Moods Orchestra, Philips PHM 200-250; PHS 600-250 (740-20250-3; 740-60250-5)

STRANGE DAYS
The Doors, Elektra EKL 4014 (M); EKS 74014 (S)
(455-04014-3; 455-74014-5)

THE BEST OF DEL SHANNON
Dot DLP 3824; DLP 25824 (430-03824-3; 430-25824-5)

THE COWSILLS
MGM E 4498 (M); SE 4498 (S) (660-04498-3; 660-4498-5)

TELL HIM
Patti Drew, Capitol T 2804 (M); ST 2804 (S)
(300-02804-3; 300-02804-5)

EARTH MUSIC
Youngbloods, RCA Victor LPM 3865 (M); LSP 3865 (S)
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THE MAGIC PEOPLE
Paupers, Verve Forecast FT 3026 (M); FTS 3026 (S)
(895-03026-3; 895-03026-5)

YOU'RE A VERY LOVELY WOMAN
Merry-Go-Round, A&M LP 132 (M); SP 4132 (S)
(108-00132-3; 108-04132-5)

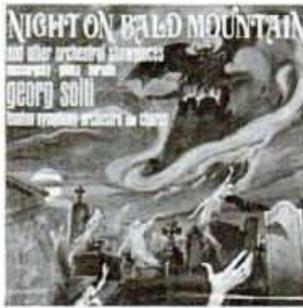
MORE BRAZILIAN BYRD
Charlie Byrd, Columbia CL 2692 (M); CS 9492 (S)
(350-02692-3; 350-09492-5)

PINK FLOYD
Tower T 5093 (M); ST 5093 (S) (873-05093-3; 873-05093-5)

THE FUNKY BROADWAY
Dyke & the Blazers, Original Sound LPM 5016 (M); LPS 8876 (S) (705-05016-3; 705-08876-5)

THE PURE SOUNDS OF THE PURIFYS
James & Bobby Purify, Bell M 6010 (M); S 6010 (S)
(213-06010-3; 213-06010-5)

BUFFALO SPRINGFIELD AGAIN
Atco 33-226 (M); SD 33-226 (S) (175-33226-3; 175-33226-5)



CLASSICAL SPOTLIGHT
NIGHT ON BALD MOUNTAIN & OTHER ORCHESTRAL SHOWPIECES

London Symphony Orch. & Chorus (Solti). London CM 9503 (M); CS 6503 (S)

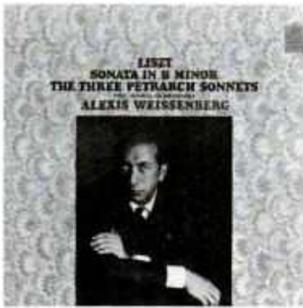
Borodin, Glinka and Mussorgsky are the composers represented in this all-Russian showpiece put together by Georg Solti and the London Symphony Orchestra and Chorus. The music is rich and melodic and Solti keeps his interpretation trim and to the point.



CLASSICAL SPOTLIGHT
BACH: CHROMATIC FANTASY & FUGUE/PARTITAS NOS. 5 & 6

Alexis Weissenberg. Angel 36437 (M); S 36537 (S)

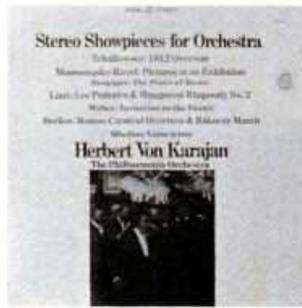
Weissenberg's recording of Bach's "Fantasy and Fugue" and the two partitas are examples of inspired pianism. He is in the great tradition and merits every accolade.



CLASSICAL SPOTLIGHT
LISZT: SONATA IN B MINOR/PETRARCH SONNETS

Alexis Weissenberg. Angel S 36383 (S); 36383 (M)

Alexis Weissenberg has the compelling quality of true musical greatness. From the standpoints of technique and interpretive quality, his Liszt recordings are superb.



CLASSICAL SPOTLIGHT
SHOWPIECES FOR ORCHESTRA

Philharmonia Orch. (Karajan). Angel CB 3710 (S)

Karajan and the Philharmonia play some of the more popular classical repertoire—Tchaikovsky's "1812 Overture," Mussorgsky's "Pictures at an Exhibition," Liszt's "Hungarian Rhapsody," Weber's "Invitation to the Dance," etc. The performances are sparkling, and the album packaging handsome.

(Continued on page 62)

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LIVE



the more
you **GIVE**

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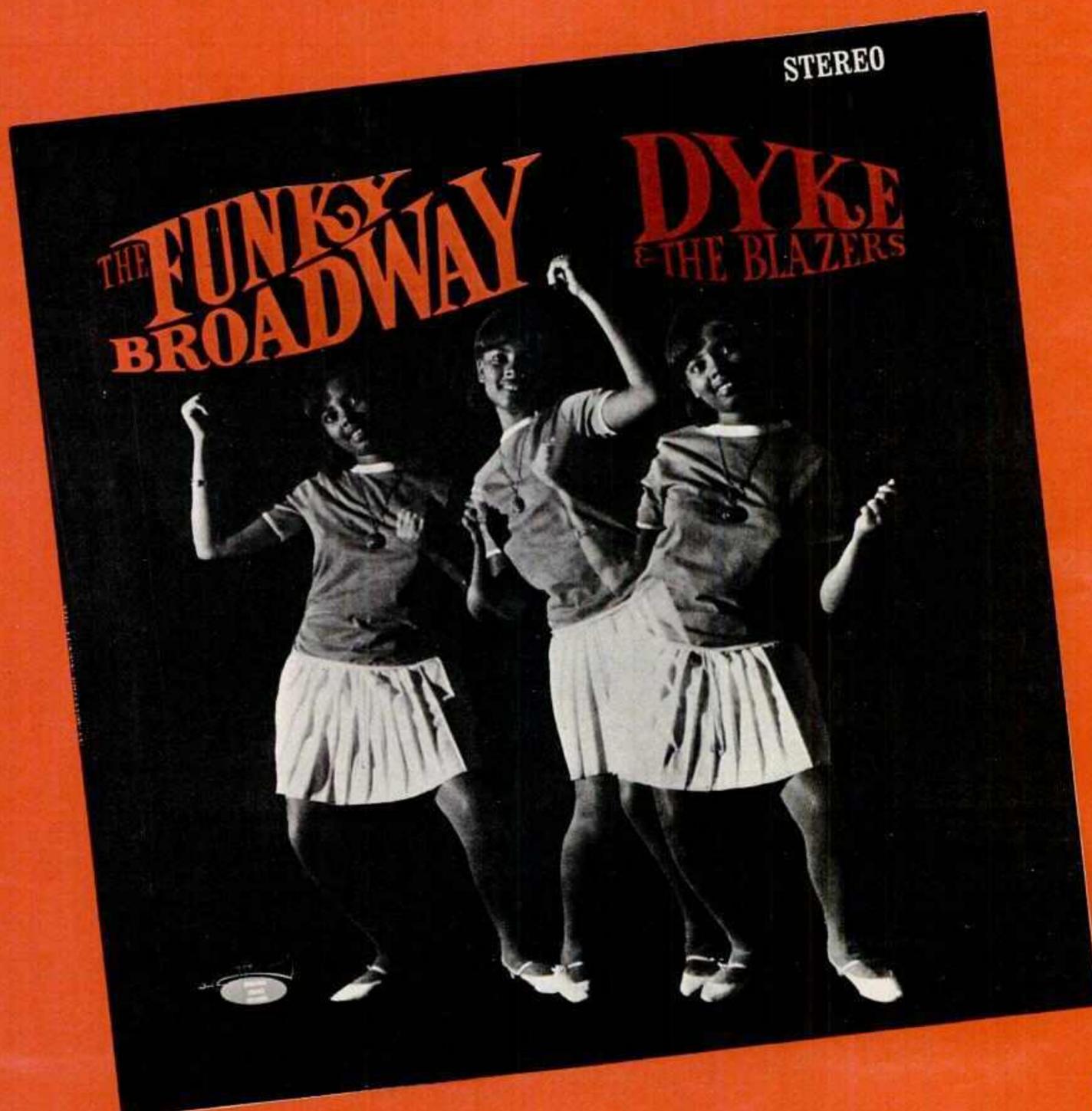
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Album Reviews

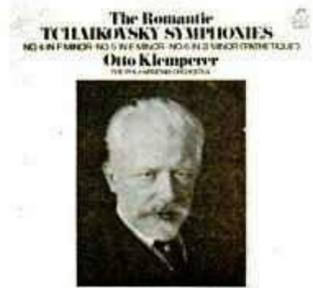
Continued from page 60



CLASSICAL SPOTLIGHT
IVES: THE TWO STRING QUARTETS
 The Juilliard Quartet. Columbia ML 6427 (M); MS 7027 (S)
 This fine quartet gives both of Ives' early compositions crisp and compelling readings. The second movement of the No. 1 is especially colorful. And in the No. 2, the difficult second movement is given a heated and almost fiery interpretation by the violin and cello.



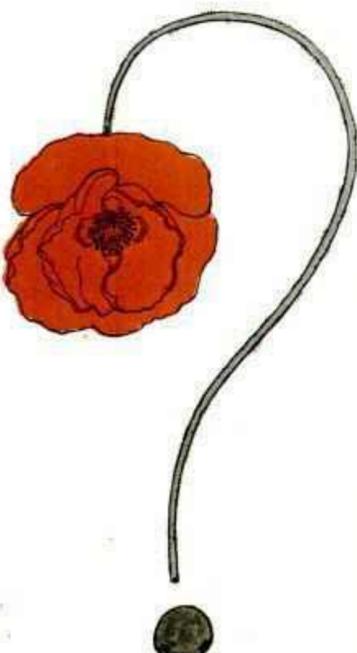
CLASSICAL SPOTLIGHT
BEETHOVEN/BRAHMS/TCHAIKOVSKY: THREE GREAT VIOLIN CONCERTOS
 Nathan Milstein/Philharmonia Orch./Pittsburgh Symphony/Leinsdorf, Fistoulari, Steinberg. Angel CB 3712 (S)
 Milstein's place as one of the outstanding violinists of the century is secure. With Erich Leinsdorf and Anatole Fistoulari conducting the Philharmonia and William Steinberg conducting the Pittsburgh, he plays Beethoven, Brahms and Tchaikovsky concertos with his usual brilliance.



CLASSICAL SPOTLIGHT
TCHAIKOVSKY: THE ROMANTIC SYMPHONIES, NOS. 4, 5 & 6
 Philharmonia Orchestra (Klemperer). Angel CB 3711 (S)
 The drama, the pathos and the sheer joy of Tchaikovsky is movingly captured in this three-LP package. Klemperer's effort is charged with compassion and understanding, and his monumental style is an inspiration for the Philharmonia.



LOW PRICE CLASSICAL SPOTLIGHT
MOZART: PIANO QUARTETS
 George Szell/Budapest String Quartet. Odyssey 32 16 0139 (M)
 George Szell at piano, and violinist Joseph Roisman, violist Boris Kroyt and cellist Misha Schneider of the famed Budapest Quartet turn in outstanding performances of Mozart's two piano quartets in this mono-only reissue.



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.

TOP LP's • Continued from page 33

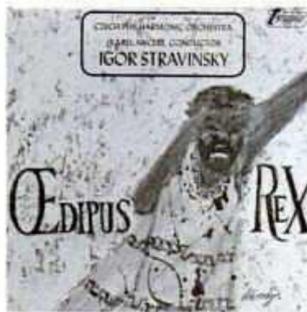
151	142	TODAY'S THEMES FOR YOUNG LOVERS	7	176	165	THE YIDDISH ARE COMING! THE YIDDISH ARE COMING!	3
152	119	OUTSIDERS ... HAPPENING "LIVE!"	10	177	176	TIME & CHARGES	21
153	153	NEW GOLD HITS	19	178	178	ALLIGATOR BOOGALOO	4
154	151	THE SANDPIPERS	23	179	185	YOUR TENDER LOVING CARE	5
155	155	BETWEEN THE BUTTONS	37	*180	198	IT MUST BE HIM	2
156	157	BY REQUEST	24	181	—	RAY CONNIFF'S HAWAIIAN ALBUM	1
157	156	GREATEST HITS OF ALL TIMES	46	182	181	JOHNNY'S GREATEST HITS	452
158	158	JOHNNY CASH'S GREATEST HITS, VOL. 1	15	183	183	CALIFORNIA DREAMING	32
159	160	OUR SONG	3	184	—	TWO FOR THE ROAD	1
160	159	THE BEST OF BILLY VAUGHN	6	185	197	GOT LIVE IF YOU WANT IT	46
161	161	GONE WITH THE WIND	3	186	186	IN THE HEAT OF THE NIGHT	5
*162	—	BURT BACHARACH: REACH OUT	1	187	184	MARVIN GAYE'S GREATEST HITS, VOL. 2	5
*163	—	LAURA, WHAT'S HE GOT THAT I AIN'T GOT	1	188	191	THE KINKS GREATEST HITS	62
164	164	FREAK OUT	14	189	200	TAKE A LOOK	2
165	166	SUPREMES A' GO GO	58	190	193	SOUNDS OF SILENCE	50
166	169	TINY BUBBLES	46	191	188	CHANCES	46
167	172	ERIC BURDON & THE ANIMALS, VOL. II	21	192	195	HAPPINESS IS DEAN MARTIN	25
*168	—	DANCING IN THE STREET	1	193	177	GOLDEN INSTRUMENTS	3
*169	—	FOR YOUR LOVE	1	194	182	BLOWN' YOUR MIND	4
170	170	TIME, TIME	17	195	—	"SOPWITH" CAMEL	1
171	192	PAINT IT BLACK	10	196	196	BIG SWING FACE	16
172	141	LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE	21	197	199	ROGER	25
173	168	STRANGERS IN THE NIGHT	71	198	—	SOULED OUT	1
*174	189	BRANDED MAN	2	199	—	APPLES, PEACHES, PUMPKIN PIE	1
175	174	DOUBLE TROUBLE	19	200	—	ODE TO BILLY JOE	1

*Indicates Star Performer



LOW PRICE CLASSICAL SPOTLIGHT
BRAHMS: CONCERTO NO. 2 IN B FLAT
 Claudio Arrau/Philharmonia Orchestra (Giulini). Seraphim 60052 (M); S 60052 (S)

This is a bargain at the price. Arrau's interpretation of Brahms' "Piano Concerto No. 2" is replete with sensitivity and virtuosity. A brilliant pianist.



LOW PRICE CLASSICAL SPOTLIGHT
STRAVINSKY: OEDIPUS REX
 Czech Philharmonic (Ancerl). Turnabout TV 341795 (M)

This powerful Stravinsky work becomes a moving and exciting force as conductor Karel Ancerl, the Czech Philharmonic and soloists fuse perfectly together. Iva Zidek, as Oedipus, Vera Soukupova and Karel Berman have excellent voices.

SEE ALBUM REVIEWS ON BACK COVER

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

GLAD TO BE UNHAPPY

Mamas & the Papas, Dunhill 4107 (Chappell, ASCAP)

SHE IS STILL A MYSTERY

Lovin' Spoonful, Kama Sutra 239 (Faithful Virtue, BMI)

GET IT TOGETHER

James Brown & the Famous Flames, King 6122 (Dynatone, BMI)

HOMBURG

Procol Harum, A&M 885 (Total, BMI)

★ 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.

ALLIGATOR BOOGALOO . . .

Lou Donaldson, Blue Note 1934 (Blue Horizon, BMI) (Cleveland-Pittsburgh)

A LIFETIME OF LOVIN' YOU . . .

Vic Dana, Liberty 55998 (Kama Sutra, BMI) (Minneapolis-St. Paul)

I ALMOST CALLED YOUR NAME . . .

Margaret Whiting, London 115 (Singleton, BMI) (Atlanta)

JUST YOU WAIT . . .

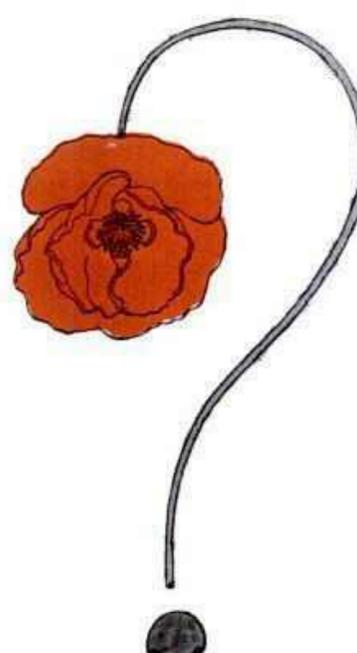
Walter Scott, Musicland U.S.A. 111 (Sonkay, BMI) (St. Louis)

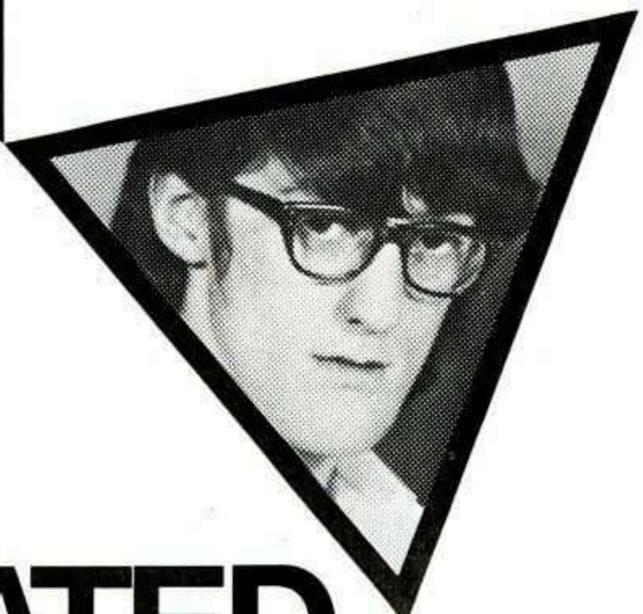
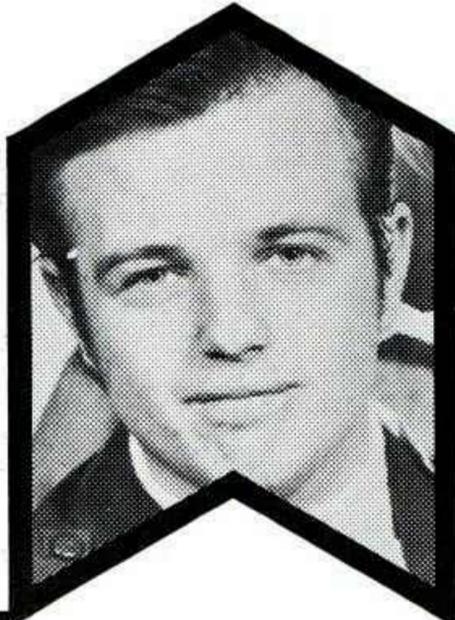
RICHARD & ME . . .

Gene & Tommy, ABC 10981 (Pamco, BMI) (San Francisco)

MYSTERY OF TALLAHATCHIE BRIDGE . . .

Roger White, Big A 103 (Marmaduke, ASCAP) (Atlanta)

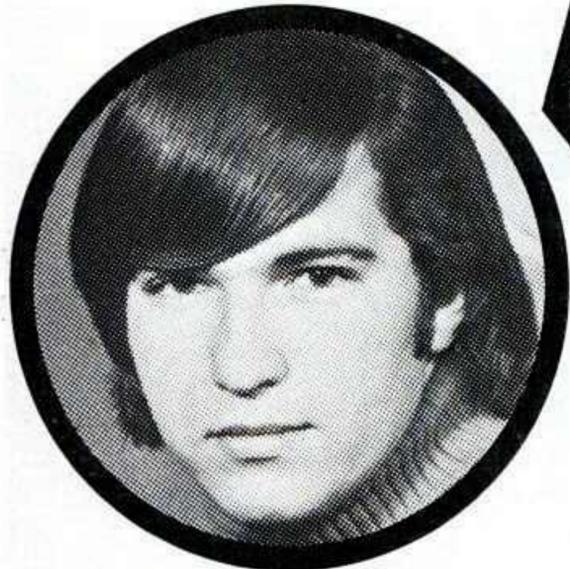
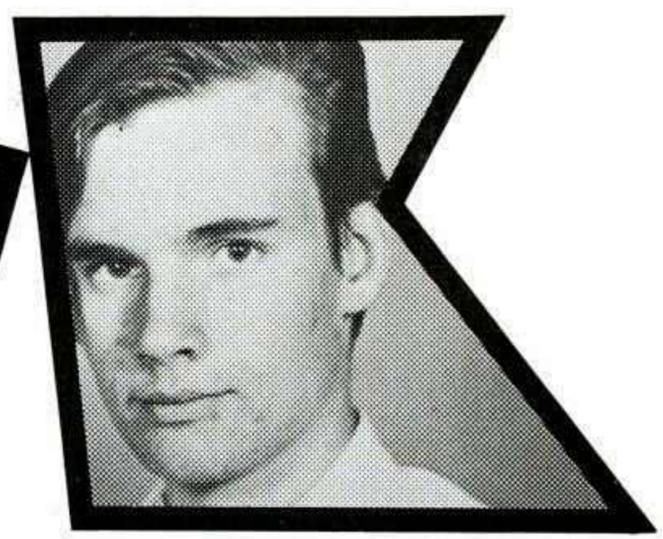
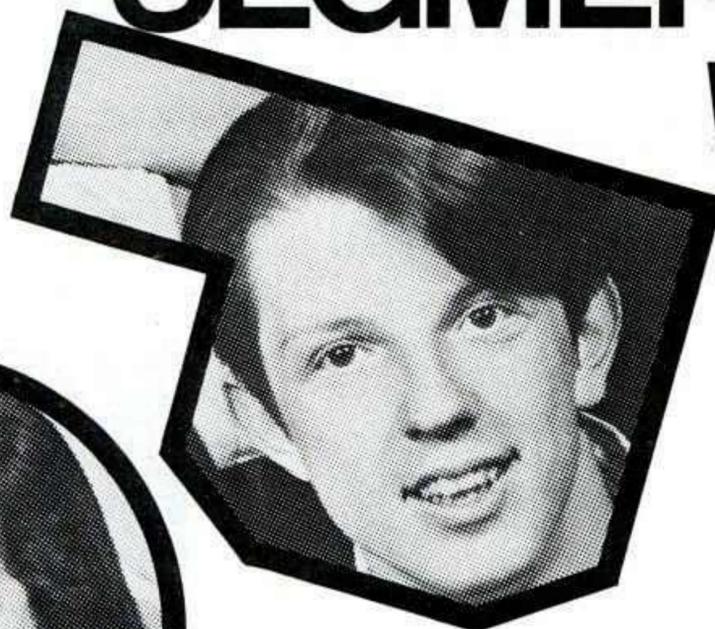




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Classical Music

Classical Market Is Feeling Pinch Of Price Rise on Monaural Product

(Continuation of a series on classical music and recording trends as seen by leading figures in the classical record field who were interviewed separately.)

NEW YORK—Decreasing influence of monaural recordings in the classical market was discussed by Herb Goldfarb, national manager of London Records; Claude Brennan, national sales manager for Decca Records, and Herb Corsack, national sales manager of Vanguard Records. Corsack said Vanguard was discontinuing the release of monaural classical product except for vintage material. Goldfarb stressed that London will continue to issue product in both monaural and stereo. The remarks of the sales managers are presented in discussion form.

GOLDFARB: Classical records have maintained their level of sales in surprising fashion. For the fiscal year ending in March, operas and plays far exceeded budget, while orchestral and other instrumental records were right on target. New opera sets like "Faust," "Semiramide," "Die Walkuere," "Nabucco" and "Bluebeard's Castle" were largely responsible for the opera totals. Our low price lines, the London Stereo Treasury Series and Richmond, also far exceeded expectations.

BRENNAN: The classical market is expanding healthily, especially the market for esoteric material. There is a general lifting of cultural level in the United States. There are more college graduates. Smaller towns have more concert activity as the tour schedule of the New York Pro Musica Shows.

CORSACK: Although Vanguard has not equalized prices, monaural classical record sales have been virtually nil where stereo versions of the recordings are available. The only monaural sales to speak of are in vintage recordings where no stereo versions exist. Vanguard, therefore, will issue new product on all its classical lines, including Bach Guild, Cardinal and Everyman, in stereo only.

GOLDFARB: We have felt the pinch in monaural sales more in the classical area than in any other segment of the record market. But, while stereo sales are far in excess of monaural sales, there are still monaural sales. Why shut these out? Except for stereo-only lines like Phase 4, London will definitely continue to issue titles in both monaural and stereo versions.

BRENNAN: It's difficult to say whether classical monaural records are doing any worse than pop instrumentals, which also have experienced a sharp drop. Vocal recordings do better in both areas.

GOLDFARB: Racks now are servicing full departments and have, therefore, been compelled to carry classical records and are producing important classical sales. While racks are heavier in low price merchandise, they're carrying all price categories.

BRENNAN: Difficulties of retailers in smaller towns carrying classical product have produced a gap, which has been picked up by rack jobbers. Having more financing than most independent dealers, racks can afford to stock merchandise, such as classical music, which will not have as quick a turnover as select pop product. In many cases, racks service discount stores in major suburban shopping centers in areas where there was no important classical outlet before. Sales also are helped by the traffic generated by the shopping center itself.

CORSACK: Novelties, including previously unrecorded baroque music, will become the key sales items, including electronic music. Composers like Stockhausen and Boulez are becoming more important. Star performers and operas, however, will also continue to sell as high price merchandise. Only stars will be able to sell warhorse repertoire at this price.

GOLDFARB: There is still considerable value in names such as Joan Sutherland, Renata Tebaldi and Birgit Nilsson. Vladimir Ashkenazy is selling. We also were delighted with Leonard Bernstein's recordings for London.

CORSACK: The increase in low price labels has produced lower sales for individual titles. That's why we started the intermediate Cardinal line. One of the reasons for the reduction in monaural sales is that Los Angeles stores have practically frozen out monaural classical product.

GOLDFARB: Key classical accounts now are turning more to radio advertising. Years ago, co-op advertising programs only dealt with newspapers. We now realize, in fact—encourage, radio advertising. For all of our 20 years, London Records has had a classical image. Classical records provide a backbone for us, although we do well with such pop artists as Mantovani and the Rolling Stones. It's a good background to have.

CONCERT REVIEW

Choral Music Shares American Opener

NEW YORK — A strong, varied program opened the sixth American Symphony Orchestra season on Monday (16) at Carnegie Hall with choral music sharing the spotlight under Leo-

pold Stokowski's still steady baton.

Following the opening National Anthem, the concert had four Ives songs for chorus and orchestra. And, the Gregg Smith Singers and the Ithaca College Concert Choir, under Gregg Smith's direction, were in fine voice. The two groups also are featured on Columbia's album of Ives "Music for Chorus." Last week's selections, "They are There," "An Election or It Strikes Me That," "Masses or Majority," and "Lincoln, the Great Commoner," were clear, spirited and powerful, an unusual season opener.

But, Stokowski didn't let the novelty end there. His next selection was an overpowering reading of the Prologue from Boito's "Mefistofele," a work he has never conducted before. While bass Raymond Buckingham was weak vocally and dramatically as soloist, the two choruses and the Boys Choir of St. Thomas Church, William Self, master of the choristers, were effective and the young orchestra glowed. A Stokowski innovation was having a brass section in the balcony to play the heavenly choir. A section of the prologue is concluded in a new London LP featuring Nicolai Ghiurov, who is well-suited to the role. The opera itself has much to offer musically and dramatically.

(Continued on page 69)



AUGUST WENZINGER receives Holland's Edison Prize at Rotterdam for his Deutsche Grammophon Archive recording of Handel's "Organ Concertos." He also received the award last year for his complete recording of Telemann's "Table Music." The Edison Prize is awarded by the Commissie Collectieve Grammofoonplaten Campagne, the committee of Dutch record manufacturers and suppliers.

E. German Artists in Teldec Opera Series

HAMBURG — East German artists and groups are featured in a series of new opera recordings just released by Telefunken-Decca (Teldec).

Telefunken has recorded monologues and scenes from Wagner operas with Theo Adam, East Germany's leading baritone, and the Staatskapelle Berlin under Otmar Suitner.

Another noted East German singer, Pete Schreier, has recorded with the Staatskapelle Dresden under Seigfried Kurz arias from Handel, Richard Strauss, Nicolai, Bizet, Lortzing, Boieldieu, Massenet, and Tchaikovsky.

Decca will soon release a second Schreier recording with works from Beethoven, Schumann and Hindemith.

Teldec has a new 2-LP recording of Puccini's "Tosca" in German, with Dietrich Fischer-Dieskau, Anja Silja, James King, and the choir and orchestra of the Accademia di Santa Cecilia, Rome, under Lorin Maazel.

A further Teldec opera release has soprano Elena Suliotis in arias from Donizetti and Verdi, with the Orchestra of the Rome Opera under Oliviero de Fabritius.

Max van Egmond, the Dutch

(Continued on page 69)

CONCERT REVIEW

Ancerl Conducts the Czech To an Exciting Program

NEW YORK — The Czech Philharmonic, one of the world's outstanding orchestras, was in top form at Carnegie Hall on Oct. 12 in a multi-colored program under the baton of Karel Ancerl, one of the world's foremost conductors. Three of the four selections are on Parliament Records, two, Bartok's "Concerto for Orchestra" and excerpts from Prokofiev's "Romeo and Juliet," conducted by Ancerl.

The Bartok piece was a good example of orchestral discipline and clarity. Ancerl's interpretation subdued the strings, especially the violas, far more than

many American orchestras. As a result climaxes were more dynamic and tension was created with the feeling that something was being held in reserve.

The program began with a fine reading of Dvorak's "Scherzo Capriccioso, Opus 66." Sensitive coloring also made Ravel's "Rapsodie Espagnole" a vibrant experience. A Parliament pressing includes Constantin Silvestri conducting the Czech Philharmonic in the piece. One of the orchestra's exceptional skills is the ability to have a crashing crescendo blend into soft shimmering tone and this was called for often by the program.

Before the concert, the orchestra was given a reception by Connoisseur Records, parent company of Parliament and Artia, another label the Czech appears on. A program ad by Crossroads noted that the Czech Philharmonic has several recordings on that label. The orchestra also is on Deutsche Grammophon and Turnabout. The concert was the second at Carnegie at the start of the orchestra's U. S. tour.

FRED KIRBY

Classical Notes

Soprano **Iva Ligabue** will replace **Victoria de Los Angeles** in "Suor Angelica" with the Dallas Civic Opera next month. **Oralia Dominguez** also is starred in the Puccini opera. . . . Three assistant conductors, **Helen Quach**, **Paul Capolongo** and **Alois Springer** conducted performances of Mozart's "Haffner Symphony" with the New York Philharmonic through Monday (16). **Leonard Bernstein** conducted the rest of the program. . . . Pianist **Abbey Simon** will be soloist with the Indianapolis Symphony on Nov. 30 and Dec. 1 in Chopin's "Concerto No. 2" instead of Rachmaninoff's "Concerto No. 3" as previously announced. In another program change **John Browning** will be soloist in Prokofiev's "Piano Concerto No. 3" on April 11 and 12 instead of Brahms "Concerto No. 1."

Cellist **Pierre Fournier** and the Cleveland Orchestra under **George Szell** will give the American premiere of Martin's "Concerto for Violin and Orchestra" on Thursday (26). Fournier and violinist **Abraham Skernick** will be soloists in Richard Strauss' "Don Quixote." The program will be repeated on Saturday (28).

The New England Wind Quartet performs at Boston's Jordan Hall on Monday (23). . . . Soloists in the recent Cincinnati

(Continued on page 69)

Ready for '68

SANTA FE, N. M.—Work on the new open air opera house is slated to be completed in time for the opening of the 1968 season on July 2. The estimated cost of the new building, is \$1,337,000, about four times the cost of the old building, which was destroyed in a July 27 fire. The new theater will seat 1,500. The old house had a 1,221 capacity.

Rossini Out On Nonesuch

NEW YORK — Three of Rossini's sonatas for strings are being released by Nonesuch this month, the first low-price release of the material. Louis Auriacombe conducts the Toulouse Chamber Orchestra in "Sonatas Nos. 1, 5 and 6."

Another first budget release is a pairing of Faure's "Ballade for Piano and Orchestra" and the suite from incidental music to his "Pelle as et Melisande" with Serge Baudo and the Orchestre de la Societe des Concerts du Conservatoire de Paris. Vasso Devetzi is the piano soloist in the "Ballade."

Rounding out the Nonesuch October release are Helmuth Rilling and the Gaechinger Kantorei in Italian madrigal of Neinrich Schuetz, Albert Fuller in two J. S. Bach harpsichord partitas, and Leslie Jones and the Little Orchestra of London in four symphonies of C. P. E. Bach.

Fournier to Kick Off Tour in Cleveland

CLEVELAND — Cellist Pierre Fournier, Deutsche Grammophon artist, begins his fall United States tour here with the Cleveland Orchestra on Thursday (26) and Saturday (28). He will give a recital at the New York's Carnegie Hall on Oct. 31.

Other orchestral appearances will be with the Grand Rapids Symphony, Nov. 10; Buffalo Philharmonic, 19, 20, 21; Rochester Philharmonic, 30; San Francisco, Dec. 6, 7, 8; and San Diego Symphony, 14. Fournier's recordings also appear on Archive, Columbia, Angel and Epic.

Choral Music

• Continued from page 68

The evening ended with a routine reading of Brahms' "Symphony No. 2." The same program was repeated on Sunday (22). Stokowski and the American Symphony have recorded for Columbia, Vanguard, RCA Victor, Decca and CRI. The Columbia albums, which were advertised along with the "Music for Chorus," include Ives "Symphony No. 4" and "The World of Charles Ives," on which the orchestra plays the "Robert Browning Overture." This last album also includes selections by Eugene Ormandy and the Philadelphia Orchestra, and Leonard Bernstein and the New York Philharmonic. **FRED KIRBY**

E. German Artists

• Continued from page 68

baritone, sings arias from Handel, Telemann and Bach in a Teldec LP of music from the Minnesang to cantatas.

This Telefunken recording is with the Monteverdi Choir, Hamburg; the Concerto Amsterdam under Jaap Schroeder; the Vienna Boys' Choir; and Concentus Musicus, Vienna with original instruments under Nikolaus Harnoncourt.

Telefunken is preparing the release of two LPs with Franz Schubert's complete piano trios with the Vienna Trio consisting of Rudolf Buchbinder, 21, Peter Guth, 24, and Heidi Litschauer, 23.

BEST SELLING CLASSICAL LP's

Billboard Award	This Week				Last Week			
	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 16 Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	16	21	21	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) 24 Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	24
	2	2	PUCCINI: LA RONDINE (2-12" LP's) 7 Moffo/Barbironi/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	7	22	—	VERDI: LA TRAVIATA (3-12" LP's) 1 Caballe/Bergonzi/Milnes/RCA Italiana Orch. (Pretre), RCA Victor LM 6180 (M); LSC 6180 (S)	1
	3	4	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 4 RCA Victor LM 2968 (M); LSC 2968 (S)	4	23	—	PROKOFIEV: IVAN THE TERRIBLE (2-12" LP's) 1 Various Artists/U.S.S.R. Symphony (Stasevich), Melodiya/Angel RB 4103 (M); SRB 4103 (S)	1
	4	5	PUCCINI: TOSCA (2-12" LP's) 6 Nilsson/Corelli/Fischer-Dieskau/Various Artists (Maazel), London A 4267 (M); OSA 1267 (S)	6	24	—	MAHLER: SYMPHONY NO. 9 1 New Philharmonia (Klemperer), Angel 3708 (M); S 3708 (S)	1
	5	3	MAHLER: SYMPHONY NO. 8 (2-12" LP's) 38 Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	38	25	23	RAVEL: BOLERO/RHAPSODIE/LA VALSE 49 New York Philharmonic (Bernstein), Columbia ML 5293 (MO); MS 6011	49
	6	8	BERNSTEIN'S GREATEST HITS 19 New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	19	26	27	PUCCINI: LA BOHEME (2-12" LP's) 55 Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	55
	7	7	ART OF DENNIS BRAIN 23 Seraphim IC 60040 (M); (No Stereo)	23	27	30	SHOSTAKOVICH: SYMPHONY NO. 10 3 USSR Symphony (Svetlanov), Melodiya/Angel R 40025 (M); SR 40025 (S)	3
	8	9	MAHLER: DAS LIED VON DER ERDE 34 James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	34	28	28	MAGNIFICENT MARCHES 4 Philadelphia Orch. (Ormandy), Columbia ML 6379 (M); MS 6979 (S)	4
	9	10	BEETHOVEN: NINTH SYMPHONY 8 Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	8	29	31	SATIE: PIANO MUSIC/TROIS GYMNAPEDIES 4 Ciccolini, Angel 35442 (M); (No Stereo)	4
	10	13	ART OF GERALD MOORE 8 Various Artists, Seraphim 60044 (M); (No Stereo)	8	30	38	MAHLER: SYMPHONY NO. 2 17 Harper/Watts/London Symphony (Solti); London CMA 7217 (M); CSA 2217 (S)	17
	11	11	HOLST: THE PLANETS 20 New Philharmonia Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)	20	31	25	RODGERS: VICTORY AT SEA, VOL. I 48 RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)	48
	12	14	HOROWITZ IN CONCERT (2-12" LP's) 26 Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	26	32	26	ORMANDY-PHILADELPHIA ORCHESTRA'S GREATEST HITS 24 Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)	24
	13	6	ORFF: CARMINA BURANA 62 New Philharmonic Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	62	33	29	NIELSEN: SYMPHONY NO. 1 16 Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)	16
	14	17	PROKOFIEV: CINDERELLA (2-12" LP's) 3 Moscow Radio Symphony (Rozhdestvensky), Melodiya/Angel R 4102 (M); SRB 4102 (S)	3	34	20	WAGNER: DIE WALKUERE (5-12" LP's) 24 Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	24
	15	15	RACHMANINOFF: CONCERTO NO. 2 IN C FOR PIANO 13 Philadelphia Orch. (Ormandy), Columbia ML 2601 (M); MS 2001 (S)	13	35	—	MAHLER: SYMPHONY NO. 3 1 Boston Symphony/Shirley Verett (Leinsdorf), RCA Victor LM 7046 (M); LSC 7046	1
	16	12	MY FAVORITE CHOPIN 82 Van Cliburn/Chicago Symphony, RCA Victor LM 2576 (M); LSC 2576 (S)	82	36	40	DVORAK: SYMPHONY NO. 9 3 NBC Symphony (Toscanini), RCA Victrola 1249 (M); (No Stereo)	3
	17	16	RACHMANINOFF: SYMPHONY NO. 1 13 Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)	13	37	37	FRITZ WUNDERLICH—LYRIC TENOR 2 Seraphim 60043 (M); S 60043 (S)	2
	18	32	PUCCINI: MADAME BUTTERFLY (3-12" LP's) 4 Scotto/Bergonzi/Various Artists/Rome Opera House Orch. (Barbirolli), Angel (No Mono); SCL 3702 (S)	4	38	—	RICHARD TAUBER 1 Seraphim 60051 (M); (No Stereo)	1
	19	19	TCHAIKOVSKY: CONCERTO NO. 1 64 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	64	39	39	SHOSTAKOVICH: SYMPHONY NO. 5 2 New York Philharmonic (Bernstein), Columbia ML 5445 (M); MS 6115 (S)	2
	20	18	GERSHWIN: RHAPSODY IN BLUE 62 New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	62	40	—	GOUNOD: FAUST 28 Sutterland/Corelli/Ghivaurov/London Symphony (Bonyng), London A 4433 (M); OSA 1433 (S)	28

Classical Notes

• Continued from page 68

Symphony's performance of Beethoven's "Fidelio" included sopranos Nancy Tatum and Marie Traficante, tenor Brian Sullivan, baritone Pablo Elvira and bass Thomas Paul.

Jean Martinon is replacing Igor Stravinsky as conductor of the French National Orchestra on Sunday (22) at Carnegie Hall and Monday (23) in an all-Stravinsky program because of the composer's illness. Martinon also is conducting the part of the program Robert Craft was to have led. . . . Transportation difficulties caused the cancellation of a Columbus, Ohio, concert of Arthur Fiedler and the Yomiuri Nippon Symphony on Thursday (19). It will be rescheduled later. . . . Qualiton Records noted that its stereo version of Kodaly's "Dances of Maroszek" have been in the Supplementary Schwann Catalog for more than two years in performance by

Janos Ferencsik and the Budapest Philharmonic. A new Columbia album by Eugene Ormandy and the Philadelphia Orchestra claims to be the only available stereo version of the piece.

Pianist Jorge Bolet will give a Carnegie Hall recital on Sunday (29). . . . A State-wide organization of concert associations is being formed in Ohio. . . . Victor Alessandro and the San Antonio Symphony will perform at Texas Lutheran College on Tuesday (24). . . . Wolfgang Sawallisch and the Vienna Symphony play in Los Angeles on Sunday (29). . . . Tenor Jan Peerce joins Frederic Waldman and the Musica Aeterna Orchestra at Carnegie Hall on Nov. 11 in a benefit concert for Jerusalem's Shaare Zedek Hospital. . . . About 2,500 persons attended the San Antonio Symphony's benefit concert for Rio Grande hurricane victims. . . . Louis Lane conducted the opening concert of the Akron Symphony's 16th season on

Merc. Issues 4-LP Package On Music of Portugal

CHICAGO — A four-LP package of 18th century Portuguese classical music is being issued on Mercury this month with virtually all titles being first listings. The set is a Grand Prix du Disque winner. One LP has harpsichordist Ruggero Gerlin in selections by Seixas, da Silva, Elisas, Jacinto, Avondano and Carvalho.

Gerlin also is soloist with Renato Ruotolo and the Gulbenkian Chamber Orchestra on the second LP, which has orchestral music of Seixas, Carvalho and da Silva. The third LP has Olga Violante and Pier-

Tuesday (17). . . . Pianist Greg Allen, cellist Kenneth Ishii and soprano Karen Yarmat performed with the Long Beach Symphony on Sunday (15). **RED KIRBY**

re Salzmann conducting the Golbenkian Foundation Chorus in choral music of Morago, de Cristo, and Cardoso. Organist Geraint Jones plays music of Carreira, Coelho, Seixas, Carvalho, dis Reis, and Jacinto on the fourth disk.

The second Mercury title, "Electronic Music/Musique Concrete," is the first volume of a "Panorama of Experimenta 1 Music." Recorded under the supervision of Pierre Henry in collaboration with the sound laboratories of the West German Radio at Cologne, the Italian Radio at Milan, French Radio and Television at Paris and the Studio Apsons of Paris, the album contains compositions of Berio, Maderna, Ferrari, Xenakis, Dufrene-Baronnet, Kagel, Eimert, Henry, Ligeti, Buocourechliev, and Pousseur.

THIS WEEK	1 Wks. Ago	2 Wks. Ago	3 Wks. Ago	TITLE	Artist (Producer), Label & Number	Weeks On Chart
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3	11	22		TO SIR, WITH LOVE	Lulu (Mickey Most), Epic 10187	7
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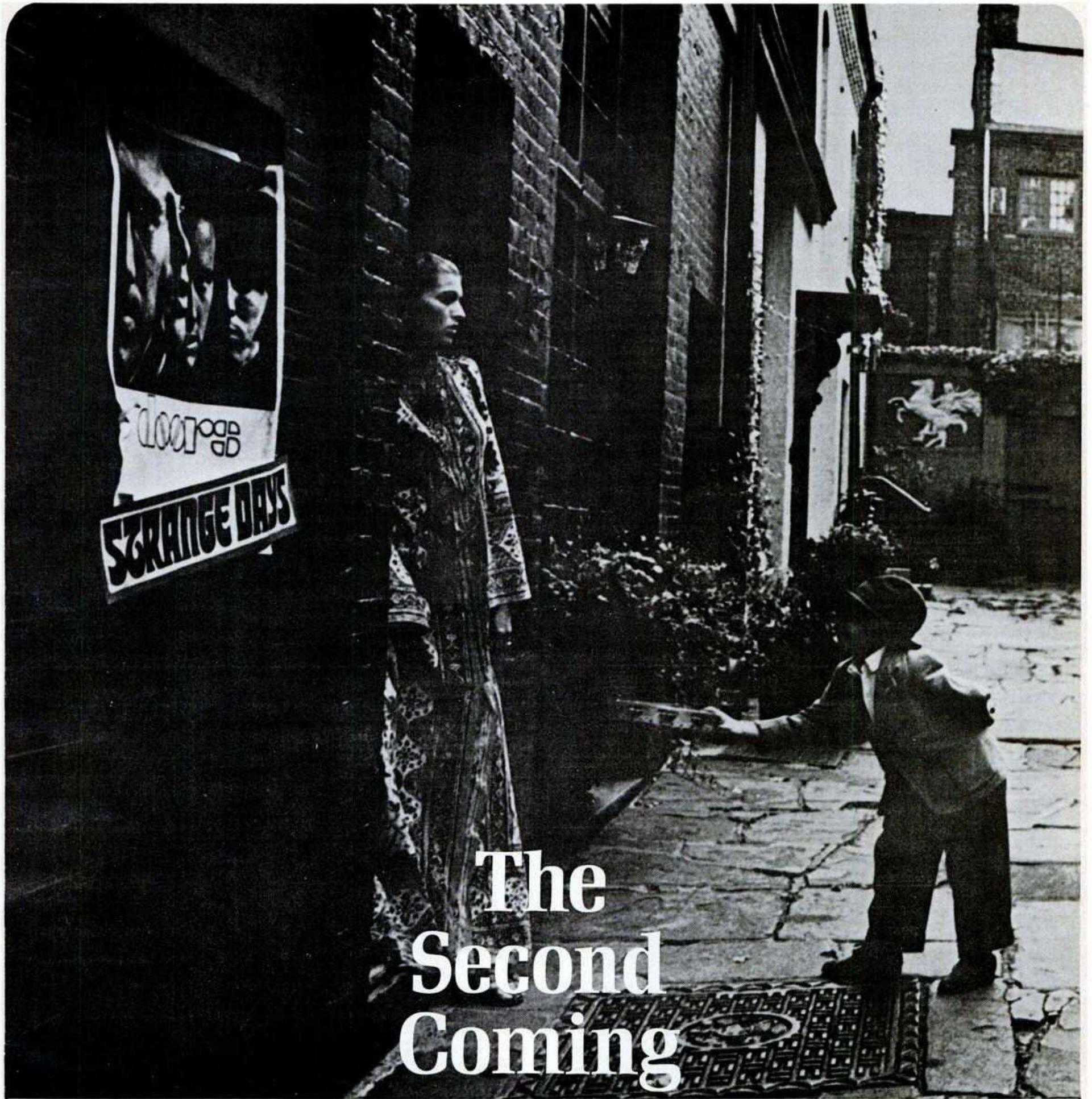


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Country Music

WSM All-Star Breakfast —Meat Minus the Gravy

By BILL WILLIAMS

NASHVILLE — WSM's annual "spectacular" during the "Grand Ole Opry" birthday celebration was conspicuous by the absence of some of its top names.

This, along with a published list of members of the "Grand Ole Opry," confirmed reports that many of the artists have been dropped for failure to honor the 20 times a year appearance agreement at the "Opry."

Among those not on hand for the show, and not included on the list, were Bobby Bare, June Carter Family, Curley Fox, Jimmy Newman, Connie Smith and LeRoy Van Dyke. Each had been listed as a member of the "Opry" a year ago. Also absent from the spectacular was Marty Robbins, but his office said he was merely fulfilling an engagement elsewhere.

"Opry" officials announced signings of new members, but made no mention of dropping artists for any reason. Each of those deleted this year, however, have been noticeably absent from "Opry" appearances during the past year. Others, it

is believed, will barely make their 20-week commitment by the end of the year.

Agreement

Each artist who becomes a member of the famous show agrees to appear on stage at the Opry House 20 weekends during each calendar year. The figure previously was 26, but was lowered in recent years.

One booking agent, who refused to allow use of his name, said the 20-week figure is "ridiculous," and imposes a hardship on artists whose records are doing well and have an opportunity to make the most of their chart positions by accepting bookings throughout the year while they are at their peak.

The WSM position has been to allow these artists to leave, but to let them make no further use of the "Opry" name while playing appearances. The registered name is reserved only for those who live up to their commitments, although this right is frequently abused.

When they will be allowed to return as members of the "Opry" at a later date depends upon the availability of an

opening, the popularity of the artist at the time, and other factors.

Among those who have left the "Opry" at one time or another and later returned are Billy Grammer, George Morgan, Minnie Pearl and Justin Tubb.

The "Opry" during the past year has signed several new acts to replace those being dropped. They include Jeannie Seely, Charlie Walker, Stu Phillips, and the Four Guys. Current acts on the "Opry" number 51. Of these, 16 have records on the Billboard country charts. Coincidentally, 16 former members of the "Opry" also currently have releases on the Billboard chart.

The most consistent chart-makers among the present "Opry" acts are Jim Ed Brown, Bill Anderson, Skeeter Davis, Roy Drusky, Flatt and Scruggs, Tompall and the Glaser Brothers, George Hamilton IV, Jim and Jesse, Charlie Louvin, Bobby Lord, Loretta Lynn, Tex Ritter, Del Reeves, Jean Shepard, Billy Walker, Dottie West, the Wilburn Brothers, Jeannie Seely and Marty Robbins.



WINNING GOLFER RAY PRICE, whose foursome captured the Music City Open, is congratulated by long-time Columbia producer Don Law, left. Price was grouped with pro Billy Maxwell, baseball pitcher Jim Bunning and attorney John J. Hooker Jr.

7 Groups of Awards Given Out by SESAC

NASHVILLE—SESAC presented awards to artists, composers and publishers at this city's first pre-convention function of the action-filled week.

Following a champagne dinner at Nero's, seven sets of awards were given. Recipients were:

"Drifting Apart," recorded by Warner Mack, written by Hal Gurnee, and published by Page Boy; "How Long Will It Take," written and recorded by Warner Mack, published by Page Boy; "I Can't Keep Away From You," recorded by the Wilburn Brothers, written by Darrell Statler, published by Vaughn's Music; "Long-Legged Guitar Pickin' Man," recorded by June Carter and Johnny

Cash, written by Marshall Grant, published by Perkins; "Once," recorded by Ferlin Husky, written by Ted Harris, published by Harbot; "Paper Mansions," recorded by Dottie West, written by Ted Harris, published by Harbot.

And a special SESAC 1967 award for the most performed song: "Too Much of You," written by Gene Hood, published by Pete's Music. Presiding at the affair were Joe Tabor, SESAC director in Nashville; Salvatore Candilora, vice-president; and Bob Thompson, management consultant. Ferhne McClain, administrative assistant to the Nashville office, handled all arrangements and the program.

BMI Awards to 65 Writers, Pubs

NASHVILLE—BMI's Citations of Achievement were awarded here Thursday (19) to the writers and publishers of the major 40 country songs. Robert Sour, president of Broadcast Music, Inc. (BMI), and Frances Williams Preston, vice-president of BMI's Nashville office, presented the awards to 37 writers and 28 publishers. The awards were based on performance samplings logged from July 1, 1966 to March 30, 1967.

The awards-winning songs, and their writers and publishers, are: "Ain't Had No Lovin'," Dallas Frazier—Blue Crest Music; "Almost Persuaded," Glenn Sutton, Billy Sherrill—Al Gallico Music; "Blue Side of Lone-

some," Leon Payne—Acclaim Music and Glad Music; "Distant Drums," Cindy Walker—Combine Music; "Don't Touch Me," Hank Cochran—Pamper Music; "Evil on Your Mind," Harlan Howard—Wilderness Music; "Flowers on the Wall," Lewis Dewitt—Southwind Music; "Four-O-Thirty Three," Earl Montgomery, George Jones—Glad Music; "Funny Familiar Forgotten Feelings," Mickey Newbury—Acuff-Rose Publications; "Green, Green Grass of Home," Curly Putman—Tree Publishing; "The Hurtin's All Over," Harlan Howard—Wilderness Music; "I Can't Stop Loving You," Don Gibson—Acuff-Rose Publications; "I Get the Fever,"

Bill Anderson—Stallion Music; "I Really Don't Want to Know," Rumbalero Music; "It Takes a Lot of Money," Bob Morris—Four Star Music.

"King of the Road," Roger Miller—Tree Publishing; "Lonely Again," Jean Chapel—Four Star Music; "Loser's Cathedral," Glenn Sutton, Billy Sherrill—Al Gallico Music; "A Million and One," Yvonne De Vaney—Silver Star Music; "Misty Blue," Bob Montgomery—Talmont Music; "Oh, Lonesome Me," Don Gibson—Acuff - Rose Publications; "Open Up Your Heart," Buck Owens—Blue Book; "Ride, Ride, Ride," Liz Anderson—Yonah Music; "Room in Your Heart," Frances Long, Sonny James—Marson.

Also: "The Shoe Goes on the Other Foot Tonight," Buddy Mize—Mariposa Music; "Some-

(Continued on page 90)

Music City Golf to Ray Price Foursome

NASHVILLE — Columbia recording star Ray Price led a contingent of fellow golfers to victory in the third annual Music City Pro-Celebrity Golf Tournament last weekend (14-15). The rest of the winning foursome consisted of PGA pro Billy Maxwell, Philadelphia Phillies pitcher Jim Bunning, and attorney John J. Hooker Jr., a business partner of Minnie Pearl.

A two-day crowd of 26,000 exceeded all expectations, and put the tournament well "in the black." In the individual pro battle, a deadlock developed. Bob Goalby and Deane Beman finished with 36-hole totals of 135 at the Bluegrass Country Club, and split the first two prizes.

Finishing behind the first team winners were the foursome of Don Cherry, Boots

Randolph, Monument President Fred Foster and James King. Other recording artists high among the finishers were Jim Ed Brown, Roy Wiggins, Del Reeves, Minnie Pearl, Perry Como, Bud Logan, Bob Luman, Chet Atkins, Webb Pierce, Faron Young, Snooky Lanson, Charlie Pride, Lenny Dee, Ernest Tubb, and Jim Glaser.

High among the celebrities were Jess Neely, Jack Loetz, Ross Bass, Lawrence Welk, Johnny Beasley, Dan Durgin, Dizzy Dean, Ed Friar, Jules Malamud, Ott Devine, Jud Collins, Randy Wood, Joe Allison, Andrew Benedict, Larry Moeller, Irving Waugh and Roy Horton.

Individual prizes were won by Phil Harris and Jim Ed Brown. Price cinched the title for his team when he sank a 35-foot putt on the final green.

Metronome Prize to Rose

NASHVILLE—The third annual "Metronome" Award was presented Saturday night (21) on stage at the "Grand Ole Opry" to Wesley Rose, president of Acuff-Rose, Inc.

The award, given by Nashville Mayor Beverly Briley, is presented each year to the individual adjudged to have contributed most to the development of the music business in Nashville. It is given by the Mayor on behalf of the citizens of Nashville.

The two previous recipients were Owen Bradley, Decca, and Chet Atkins, RCA Victor. Rose is the first publisher to receive the coveted trophy. The presentation also is broadcast on WSM.

Nashville Scene

By BILL WILLIAMS

BMI's busy Frances Preston may take on still another role. She is the first woman in the history of the Nashville Chamber of Commerce to be nominated for organization's board of governors. A recognized leader in the music and business community, Mrs. Preston is one of 16 Chamber members nominated to fill eight vacancies on the governing board.

... Dolly Parton's first single for RCA Victor actually will be a duet with Porter Wagoner. She cannot record for the label by herself until her current contract with Monument expires. The duet, due out next week, is "The Last Thing on My Mind" (previously recorded by the Glaser Brothers on MGM) b-w "Love Is Worth Living." ... Barbara Allen made her first appearance on the "Grand Ole Opry" and was called back for an encore.

Music performed by Lester Flatt and Earl Scruggs was featured on "The Monkees" TV show Monday (23). A number of instrumentals, written by the pair, were placed on the show's soundtrack. Flatt, now fully recovered from his recent illness, has rejoined the show on the road. The two also will record together in days ahead under the direction of Bob Johnston at Columbia. ... Bobby Lord, Decca, kicked off the World Bass Tournament at Camden, Tenn., with a couple of shows, then entered the tournament in competition with Jerry Byrd and Joe Zinkan. ... Eddy

Arnold has a release due out Tuesday (31) titled "Here Comes Heaven," b-w "Baby That's Living."

Norma Jean's new release has two of the top writers involved. "Heaven Help the Working Girl" was written by Harlan Howard, while the other side, "Your Alibi Called Today" was done by Hank Cochran. ... Jean Shepard, Johnny Paycheck and Tex Ritter drew more huge crowds in personal appearances at Buckley's Record Shop near the "Opry." ... The Johnny Cash show, Sonny James and the Southern Gentlemen, and Glen Campbell star in the KGBS Spectacular at the Shrine Auditorium in Los Angeles Nov. 25. The announcement was made by Dale Peterson, general manager of KGBS. The Cash show includes June Carter, the Carter Family, the Statler Brothers and Carl Perkins. ... Shreveport had a Faron Young Day for its favorite native. ... Guy Nelson is now holding down the midnight to 5:30 a.m. segment of KBOX, Dallas. ... Argentine recording star Palito Ortega continues to record in Nashville. Included in his current album is a Spanish interpretation of "Anita, You're Dreaming," written by Don Bowman and Waylon Jennings. ... The Four Guys, Sincere artists, played to standing room only in their home town of Toronto, Ohio. They've been booked for a Nov. 17 appearance with the Serendipity Singers.

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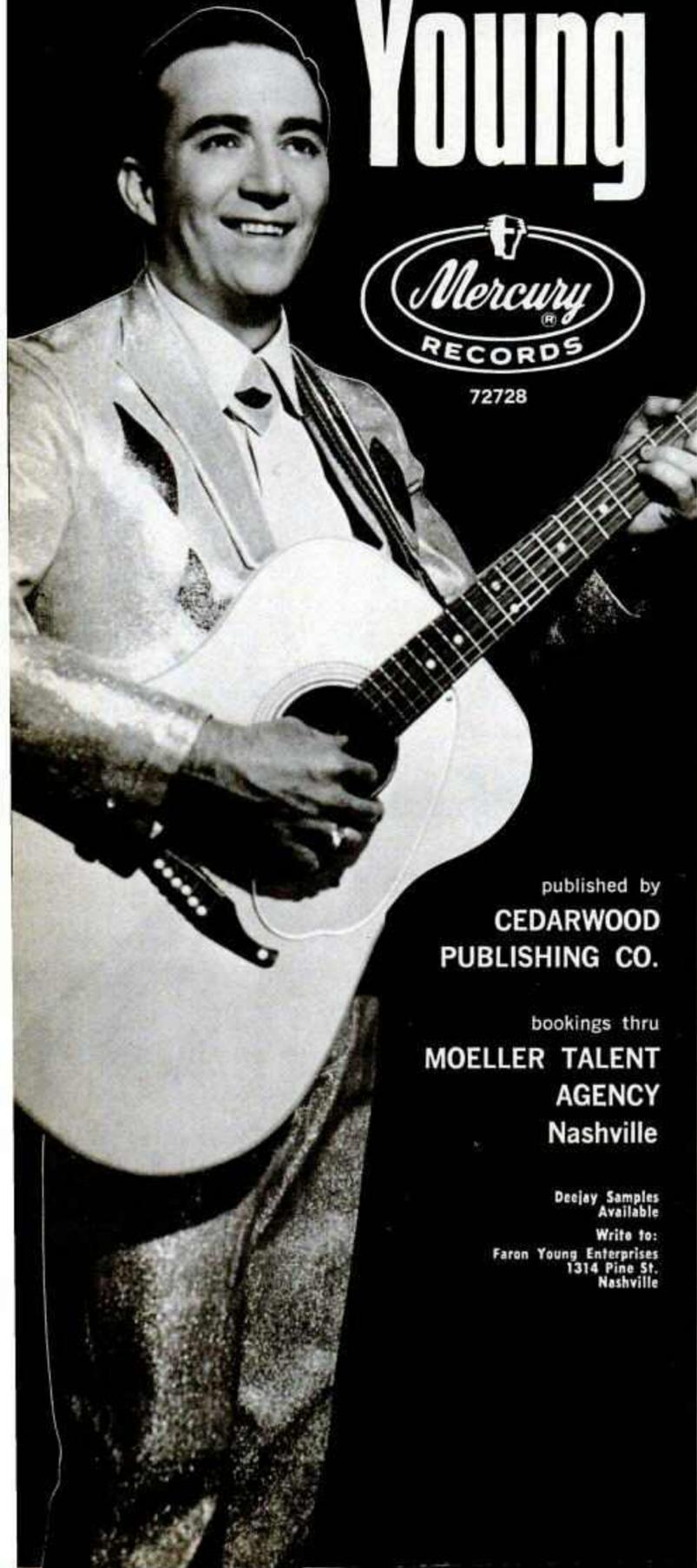
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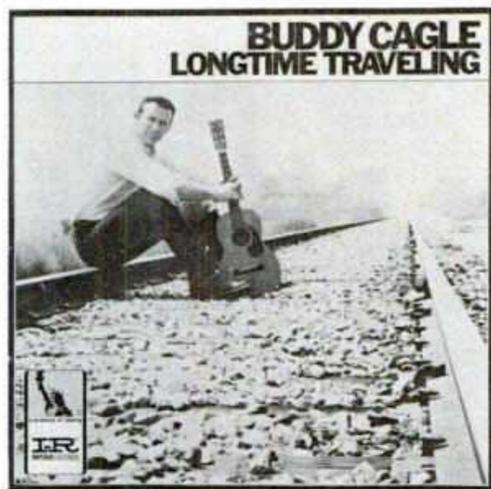
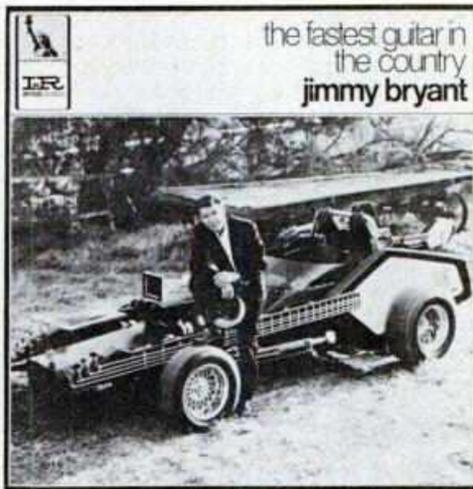
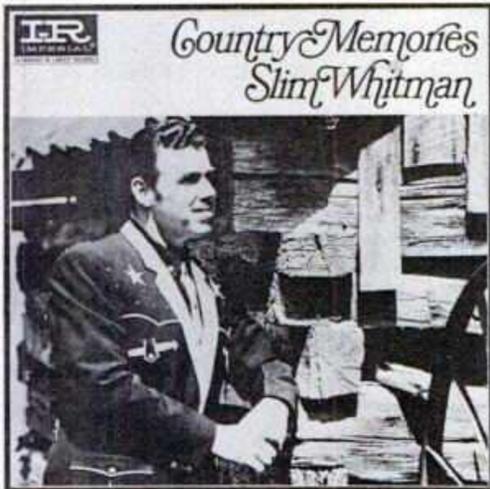
HOT COUNTRY SINGLES

★ 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
Billboard Award	1	1 I DON'T WANNA PLAY HOUSE Tammy Wynette, Epic 10211 (Gallico, BMI)	10	38	43	LEARNIN' A NEW WAY OF LIFE Hank Snow, RCA Victor 9300 (East Star, BMI)	6
	2	2 TURN THE WORLD AROUND Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	10	39	44	IF MY HEART HAD WINDOWS George Jones, Musicor 1267 (Glad/Blue Crest, BMI)	4
	3	3 YOU MEAN THE WORLD TO ME David Houston, Epic 10224 (Gallico, BMI)	6	40	40	ODE TO BILLIE JOE Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	8
	4	4 A WOMAN IN LOVE Bonnie Guitar, Dot 17092 (Lin-Cal/Ring-a-Ding, BMI)	12	41	42	THIS WORLD HOLDS NOTHING (Since You're Gone) Stonewall Jackson, Columbia 44283 (Cedarwood, BMI)	4
5	11	IT'S THE LITTLE THINGS Sonny James, Capitol 5987 (Marson, BMI)	6	42	59	BOTTLE, BOTTLE Jim Ed Brown, RCA Victor 9329 (Window, BMI)	3
6	6	FOOL, FOOL, FOOL Webb Pierce, Decca 32137 (Sure-Fire, BMI)	13	43	36	CALIFORNIA UPTIGHT BAND Lester Flatt & Earl Scruggs, Columbia 44194 (Newkeys, BMI)	14
7	5	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) Skeeter Davis, RCA Victor 9242 (Glaser, BMI)	15	44	39	ODE TO BILLIE JOE Margie Singleton, Ashley 2011 (Shayne, ASCAP)	8
8	10	DOES MY RING HURT YOUR FINGER Country Charlie Pride, RCA Victor 9281 (Jando, ASCAP)	9	45	50	PINEY WOOD HILLS Bobby Bare, RCA Victor 9314 (T. M./Gypsy Boy, BMI)	4
9	7	LAURA (What's He Got That I Ain't Got) Leon Ashley, Ashley 2003 (Gallico, BMI)	14	46	54	YOU'VE BEEN SO GOOD TO ME Van Trevor, Date 1565 (Summerhouse/Harmony Hill, ASCAP)	8
10	13	YOU CAN'T HAVE YOUR KATE AND EDITH TOO Statler Brothers, Columbia 44245 (Tree, BMI)	9	47	55	I DON'T SEE HOW I CAN MAKE IT Jean Shepard, Capitol 5983 (Champion, BMI)	5
11	8	CHOKIN' KIND Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)	11	48	48	MABEL (You Have Been a Friend to Me) Billy Grammer, Rice 5025 (Newkeys, BMI)	6
12	17	GARDENIAS IN HER HAIR Marty Robbins, Columbia 44271 (Hill & Range/Mariposa, BMI)	7	49	49	COME SEE WHAT'S LEFT OF YOUR MAN Johnny Darrell, United Artists 50207 (Combine, BMI)	4
13	15	LIKE A FOOL Dottie West, RCA Victor 9266 (East Star, BMI)	10	50	58	THE WHEELS FELL OFF THE WAGON Johnny Dollar, Date 1566 (Mayhew, BMI)	7
14	16	DEEP WATER Carl Smith, Columbia 44233 (Milene, ASCAP)	10	51	61	HANGIN' ON Gosdin Brothers, Bakersfield Int'l 1002 (Garpax/Alanbo, BMI)	4
15	9	PHANTOM 309 Red Sovine, Starday 811 (Starday, BMI)	14	52	—	WONDERFUL WORLD OF WOMEN Faron Young, Mercury 72728 (Cedarwood, BMI)	1
16	12	MY ELUSIVE DREAMS David Houston & Tammy Wynette, Epic 10194 (Tree, BMI)	16	53	53	I WANNA GO BUMMIN' AROUND Sonny Curtis, Viva 617 (Viva, BMI)	6
17	14	I'M STILL NOT OVER YOU Ray Price, Columbia 44195 (Pamper, BMI)	15	54	64	THE COUNTRY HALL OF FAME Hank Locklin, RCA Victor 9323 (Yellow River, ASCAP)	2
18	27	WHAT KIND OF A GIRL (Do You Think I Am?) Loretta Lynn, Decca 32184 (Sure-Fire, BMI)	6	55	72	JUANITA JONES Stu Phillips, RCA Victor 9333 (Naston-Port, ASCAP)	2
19	35	WHAT LOCKS THE DOOR Jack Greene, Decca 32190 (Acclaim, BMI)	5	56	68	I DOUBT IT Bobby Lewis, United Artists 50208 (Ly-Rann, BMI)	5
20	21	TEAR TIME Wilma Burgess, Decca 32178 (Forrest Hills, BMI)	10	57	51	LAURA (What's He Got That I Ain't Got?) Claude King, Columbia 44237 (Gallico, BMI)	10
21	25	I TAUGHT HER EVERYTHING SHE KNOWS Billy Walker, Monument 1024 (Piedmont, ASCAP)	6	58	62	MAKE A LEFT AND THEN A RIGHT Johnny & Jonie Mosby, Capitol 5980 (Central Songs, BMI)	4
22	47	IT TAKES PEOPLE LIKE YOU Buck Owens, Capitol 2001 (Blue Book, BMI)	3	59	60	MYSTERY OF TALLAHATCHIE BRIDGE Roger White, Big A 103 (Marmaduke, ASCAP)	3
23	19	JULIE Porter Wagoner, RCA Victor 9243 (Wilderness, BMI)	16	60	71	YOU DESERVE EACH OTHER Robert Mitchum, Monument 1025 (Windward Side, BMI)	2
24	26	GRASS WON'T GROW ON A BUSY STREET Kenny Price, Boone 1063 (Pamper, BMI)	8	61	66	LOVE ME NOW Anita Carter, RCA Victor 9307 (Wilderness, BMI)	2
25	30	TINY TEARS Liz Anderson, RCA Victor 9271 (Greenback, BMI)	9	62	73	SAN ANTONIO Willie Nelson, RCA Victor 9324 (Alamo, BMI)	2
26	23	ALL MY LOVE Don Gibson, RCA Victor 9266 (Acuff-Rose, BMI)	10	63	63	YOU LOVE ME TOO LITTLE Lorene Mann, RCA Victor 9288 (Novachaminjo, BMI)	6
27	24	PARTY PICKIN' George Jones & Melba Montgomery, Musicor 1238 (Party/Zanetis, BMI)	8	64	65	BIG DUMMY Tommy Collins, Columbia 44260 (Seashell, BMI)	6
28	29	TOO MUCH OF YOU Lynn Anderson, Chart 1475 (Peach, SESAC)	12	65	67	CHUBBY (Please Take Your Love to Town) Geezinslaw Brothers, Capitol 2002 (Cedarwood, BMI)	2
29	22	NO ONE'S GONNA HURT YOU ANYMORE Bill Anderson, Decca 32146 (Painted Desert, BMI)	18	66	—	I'LL LOVE YOU MORE Jeannie Seely, Monument 1029 (Pamper, BMI)	1
30	18	YOUR TENDER LOVING CARE Buck Owens, Capitol 5942 (Blue Book, BMI)	16	67	—	BALLAD OF WATERHOLE NO. 3 Roger Miller, Smash 2121 (Famous, ASCAP)	1
31	37	HOW FAST THEM TRUCKS CAN GO Claude Gray, Decca 32180 (Vanjo, BMI)	6	68	—	BURNING A HOLE IN MY MIND Connie Smith, RCA Victor 9335 (Delmore, ASCAP)	1
32	28	QUEEN OF HONKY TONK STREET Kitty Wells, Decca 32163 (Wells, BMI)	12	69	69	DALLAS Vern Stovall, Longhorn 81 (Saran/Deepcross, BMI)	5
33	20	'CAUSE I HAVE YOU Wynn Stewart, Capitol 5937 (Central Songs, BMI)	16	70	70	AND YOU WONDER WHY Fred Carter Jr., Monument 1022 (Moss-Rose, BMI)	3
34	45	A DIME AT A TIME Del Reeves, United Artists 50210 (Pass Key, BMI)	4	71	—	FOR LOVING YOU Bill Anderson & Jan Howard, Decca 32197 (Painted Desert, BMI)	1
35	32	THE CAVE Johnny Paycheck, Little Darlin' 0032 (Mayhew/Window, BMI)	9	72	—	BLUE LONELY WINTER Jimmy Newman, Decca 32202 (Newkeys, BMI)	1
36	41	GOODY GOODY GUMDROPS Wilburn Brothers, Decca 32169 (Sure-Fire, BMI)	8	73	75	FAST TALKIN' LOUISIANA MAN Merle Kilgore, Columbia 44279 (Gallico, BMI)	2
37	38	THROUGH THE EYES OF LOVE Tompall & Glaser Brothers, MGM 13754 (Jack, BMI)	15	74	—	WIND CHANGE Johnny Cash, Columbia 44288 (Witmark, ASCAP)	1
				75	—	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol 2015 (Rivers, BMI)	1

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BIG REWARD

Country Not Aging: Goldberg

NASHVILLE—Country music is selling more records than ever, appealing to more young people than ever, and developing more young artists than ever, according to Sidney Goldberg, vice-president for sales, Decca Records.

Goldberg added that country artists possess a lasting talent which keeps them popular beyond their formative years.

He and other music officials spoke out in response to statements by Johnny Sippel of Mercury Records (Billboard, Oct. 21) in regard to the future of country music.

Among other things, Sippel charged that there are no teen singers today. "What about Hank Williams Jr., Lynn Anderson, the Lonesome Rhodes, Debbie Laurie Kay, Bobby Wright and others?" asked Owen Bradley, Decca's a&r chief in Nashville. "And take the dozens of country stars in their early or middle 20's, who rose toward the top in their teens? The Wilburn Brothers have been recording since they

were children. Brenda Lee, who now has reached the 'ripe old age of 22,' has been recording here for 12 years. Patsy Cline was 17 when she got started. Goldie Hill was only 18. It's ridiculous to say that there aren't young artists in the field," Bradley added.

Country Boom

Bob Johnston, a&r director for Columbia in Nashville, felt that, "Country songs and country music are booming as never before. Look at nightclubs, look at sales. Look at the country songs breaking into the pop field. Look at the pop artists recording country songs—for sale to a young audience."

"We have plenty of new, young talent, and they'll be around for a long time," said the Columbia producer. "That's the beautiful thing about country music. We're always establishing young artists, and then we watch them grow."

Fred Foster, president of Monument Records, was most vehement on the subject. Two years ago Foster expressed him-

self on the theory of developing young talent, and then started to do something about it. He signed and developed Dolly Parton, then 19 years old, and signed Jeannie Seely when she was 23. In these two years he has developed young college-age artists such as Arthur Hancock, Tommy Hammond, Rayburn Anthony, Jimmy Null, Henson Cargill and others.

"The concept of someone suggesting we get younger people into the recording field is a little strange," Foster said. "This is exactly what we have been doing. We've sold singles and we've sold albums. Country music has vitality and strength, which are symbols of youth."

Bob Montgomery, a&r director for United Artists, said virtually his entire stable of stars is extremely young. He pointed to Bobby Lewis, Tommy Cash and Johnny Darrell, adding that "Danny Price just turned voting age."

Most of the record men noted that many country songs today are moving over to the pop charts, a strong indication that young people are buying the songs. Recent surveys taken at the "Grand Ole Opry" show that the average age of the visitors to the show becomes lower each time a survey is made.

Alluding to the article quoting Sippel ("If Dave Dudley moved to Nashville he'd lose his sound") the artists and others were quick to point out that Dave Dudley not only has long recorded in Nashville, but has moved to this city as well. "He hasn't lost the sound yet," one producer noted.

Waylon Jennings, also referred to in the article, also bases in Nashville and records here. Pee Wee King, although gained his fame in Nashville.

Warner Mack, successful Decca artist, said what Sippel doesn't seem to realize is that country artists can't become stars overnight. "There aren't many of those 'one hit sensations' in this field," Mack pointed out. "Most of us started very young and struggled for years to become established. Many of us are still young by most standards, but certainly not teen-agers any more. Yet our audiences are young."

Concerning the charge that Nashville has virtually the same sidemen and the same producers and the same writers on almost every record, it was pointed out that the city is full of songwriters, and currently on the Billboard country charts more than 50 different writers are represented; new, young producers, both independent and with labels, have flooded Nashville in recent years, and the city keeps hundreds of its sidemen constantly working and recording.

Capitol's Kelso Herston was too busy to comment. He was recording Johnny Draper, the son of Rusty Draper who had just turned 20, in his first session. And from Newport, Tenn., came word that Vibrant Records had just turned out a release by 13-year-old Bruce Keelen, who had recorded a pair of Acuff-Rose songs specifically designed for the younger set.

Billboard SPECIAL SURVEY For Week Ending 10/28/67

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
3	2	YOUR TENDER LOVING CARE Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S)	9
2	2	TURN THE WORLD AROUND Eddy Arnold, RCA Victor LPM 3869 (M); LSP 3869 (S)	7
3	1	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	7
4	5	BRANDED MAN Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)	5
5	8	CARRYIN' ON WITH JOHNNY CASH & JUNE CARTER Columbia CL 2728 (M); CS 9628 (S)	9
6	4	TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)	9
7	11	I'LL NEVER FIND ANOTHER YOU Sonny James, Capitol T 2788 (M); ST 2788 (S)	9
8	9	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor LPM 3825 (M); LSP 3825 (S)	10
9	10	JOHNNY CASH'S GREATEST HITS, VOL. 1 Columbia CL 2678 (M); CS 9478 (S)	15
10	12	HITS BY GEORGE George Jones, Musicor MM 2128 (M); MS 3128 (S)	12
11	16	JACKSON AIN'T A VERY BIG TOWN Norma Jean, RCA Victor, LPM 3836 (M); LSP 3836 (S)	8
12	7	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	17
13	13	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	27
14	15	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	23
15	6	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol T 2737 (M); ST 2737 (S)	19
16	14	I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	14
17	18	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	4
18	19	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	20
19	21	ALL MY LOVE Don Gibson, RCA Victor LPM 3843 (M); LSP 3843 (S)	10
20	26	JUST BEYOND THE MOON Tex Ritter, Capitol T 2786 (M); ST 2786 (S)	8
21	27	FOLKSY George Hamilton IV, RCA Victor LPM 3854 (M); LSP 3854 (S)	8
22	17	MY ELUSIVE DREAMS David Houston & Tammy Wynette, Epic LN 24325 (M); BN 26325 (S)	9
23	29	THE BIG HITS Statler Brothers, Columbia CL 2719 (M); CS 9519 (S)	4
24	24	Jukebox Charlie Johnny Paycheck, Little Darlin' LD 4006 (M); SLD 8006 (S)	12
25	25	APARTMENT NO. 9 Bobby Austin, Capitol T 2773 (M); ST 2773 (S)	14
26	20	SINGIN' AGAIN Ernest Tubb & Loretta Lynn, Decca DL 4872 (M); DL 74872 (S)	15
27	23	MR. MEL Mel Tillis, Kapp KL 1535 (M); KS 3535 (S)	11
28	28	YOUR FOREVERS DON'T LAST VERY LONG Jean Shepard, Capitol T 2765 (M); ST 2765 (S)	5
29	—	THE PARTY'S OVER Willie Nelson, RCA Victor LPM 3858 (M); LSP 3858 (S)	1
30	—	A BIRD NAMED YESTERDAY Bobby Bare, RCA Victor LPM 3831 (M); LSP 3831 (S)	1
31	22	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor LPM 3793 (M); LSP 3793 (S)	20
32	33	I FORGOT TO CRY Charlie Louvin, Capitol T 2787 (M); ST 2787 (S)	4
33	34	ANOTHER STORY Ernest Tubb, Decca DL 4867 (M); DL 74867 (S)	16
34	35	DAVE DUDLEY COUNTRY Mercury MG 21133 (M); SR 61133 (S)	5
35	40	YOU'LL ALWAYS HAVE MY LOVE Wanda Jackson, Capitol T 2812 (M); ST 2812 (S)	2
36	38	NASHVILLE WOMEN Hank Locklin, RCA Victor LPM 3841 (M); LSP 3841 (S)	2
37	37	COOL COUNTRY Wilburn Brothers, Decca DL 4871 (M); DL 74871 (S)	17
38	43	HEAR THE WHISTLES BLOW Lester Flatt & Earl Scruggs, Columbia CL 2686 (M); CS 9486 (S)	3
39	36	DIESEL ON MY TAIL Jim & Jesse, Epic LN 24314 (M); BN 26314 (S)	16
40	31	GOIN' TO CAL'S PLACE Cal Smith, Kapp KL 1537 (M); KS 3537 (S)	8
41	39	WALKIN' IN THE SUNSHINE Roger Miller, Smash MGS 27093 (S); SRS 67093 (S)	19
42	42	MY KIND OF COUNTRY Hugh X. Lewis, Kapp KL 1522 (M); KS 3522 (S)	2
43	44	NOW IS A LONELY TIME Roy Drusky, Mercury MG 21118 (M); SR 61118 (S)	4
44	45	THAT MAN, ROBERT MITCHUM . . . SINGS Monument MLP 8086 (M); SLP 8086 (S)	2
45	—	SINGIN' WITH FEELIN' Loretta Lynn, Decca DL 4930 (M); DL 74930 (S)	1

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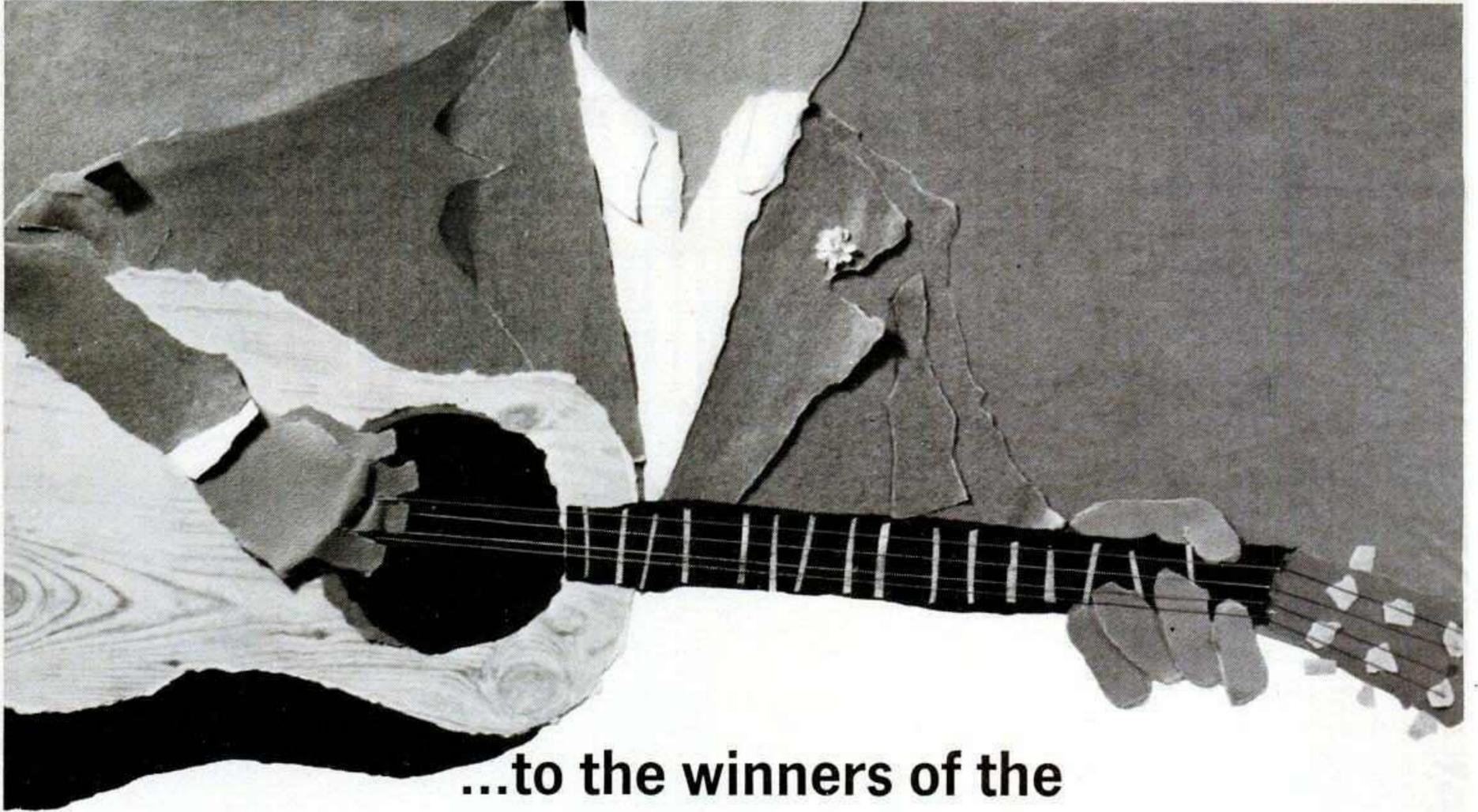


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International News Reports

French-Canada Comes of Age As Self-Sufficient Market

By KIT MORGAN

MONTREAL—French-Canada has become virtually a self-sufficient record-music market in recent years, a large and lucrative market for local talent. French-Canadian artists are taking over the charts from artists from France. Original material by local artists are now as popular as cover versions of U. S. or French hits, and with many French-Canadian artists playing such top Paris showplaces as L'Olympia and Bobino's and winning record releases in Europe. Now more and more, French-Canadian artists are looking to the rest of Canada as a potential new market for records and personal appearances.

The CAB-CAPAC (Canadian Association of Broadcasters-Composers Authors and Publishers Association of Canada) Committee for the Promotion of Canadian Music has sponsored an album, "3-12," featuring three French-Canadian conductor-arrangers interpreting, instrumentally, the music of 12 French-Canadian chansonniers, specially to bring this music of French-Canadians to the rest of the country.

The album, just released on Archambault's Select label, to be distributed outside Quebec by one of the majors, contains the best-known compositions of chansonniers Gilles Vigneault, Felix Leclerc, Claude Leveille, Jean-Pierre Ferland,

Georges Dor, Pierre Letourneau, Stephane Venne, Francois Dompierre, Robert Charlebois, Francois Cousineau, Jacques Blanchet and Paul De Margerie, performed by orchestras of some 30 musicians conducted by Neil Chotem, Paul De Margerie, and Marcel Leveque. A leaflet of program notes in English is included in each album.

While most of the majors have made their French-Canadian product more or less available across the country with varying degrees of promotion, now more independent French-Canadian labels are looking at the broader market. Disques Gamma has just appointed London Records to distribute its French-language product outside Quebec.

More French-Canadian artists, primarily in the chansonnier (folk) or chanteuse field rather than pop groups, are venturing outside Quebec for personal appearances. CBS Records' Monique Leyrac, who won acclaim in New York before braving Toronto last year, is now winding up a tour of some 40 cities, covering every province, even the North West Territories. Gamma artists Claude Gauthier and Louise Forestier tour Western and Central Canada Nov. 1-18, and Capitol's Les Alexandrins are off Nov. 4 for nine cities in the West and Ontario. Colleges are proving particularly receptive to French-Canadian artists.

EMI Australia in New Distrib Policy to Boost Classical LP's

By JOCK VEITCH

SYDNEY—EMI (Australia), Ltd., has begun a new system of LP distribution aimed at boosting sales of classical albums. Instead of releasing classical LP each week with other albums, one week each month will be devoted exclusively to the old masters.

The change is being made because the company found that under the old method classical albums were being "lost in the wash." The albums were selling well enough to big music stores in the business areas of the main cities, but sales in the suburbs and country towns were unsatisfactory.

The program was launched this month and sales interest is claimed as "enormous." The first month's batch is 11 new albums from the British Decca range.

Next month LP's will be issued under the all-inclusive EMI label. It will include work issued outside Australia issued on the Columbia, HMV, Vocalion, Angel and Regal labels. EMI Promotion Manager Kevin Ritchie explained: "Our major problem has been that while there is a tremendous interest in classical music around, many of our distributors and our salesmen don't know much about it.

"They show the people in the shops our release list, which included our popular lines, and if they saw familiar names like the Beatles or Nat King Cole they'd order those. And if a customer came in asking for a classical record they wouldn't have it in stock. If they did have the record they wouldn't know how to talk about it."

Pamphlets Issued

EMI is getting over this communications problem by issuing to salesmen and distributors pamphlets printed on paper picturing album covers and describing the works. Also printed are extracts from press reviews of the disks.

Of even greater importance is the listing of selling points and demonstration tracks for each record. The pamphlets are being issued to distributors so they can leave them on counters for customers.

Salesmen report great interest among dealers in the listing of demonstration tracks which makes it easier for the dealers to hear salient points of the records and makes demonstration to customers much easier. EMI is also co-operating with the Government-owned Australian Broadcasting Service radio network to play the records regularly on their classical programs. The ABC is the only radio network to pay much regard to classical music.

Classical LP's normally make up between 22 and 26 per cent of the company's sales. EMI is by far Australia's biggest classical sellers. Actual sales figures from the new promotion are not yet on hand. "It's too early to have actual figures," said Ritchie, "but we confidently expect substantially increased sales because of the enthusiastic dealer response. Nobody has really gone out to sell classical records here before."

Winners of Spain's 'Grammy' Are Listed

BARCELONA — Los Pekenikes, (Hispavox), was voted the best Spanish instrumental group in the 12th annual Gran Premio Del Disco (Spain's equivalent to the Grammy Awards) organized by the magazine Ondas and Radio Barcelona, part of the Spanish Radiodiffusion Co.

The 1967 awards were:

Chamber Music: Father Antonio Soler's Quintet for harpsichord and strings, (Hispanavox); **Chamber Music for Orchestra:** J. S. Bach's "The Art of Fugue" Columbia Espanola; **Lieder:** Schubert, Schumann, sung by Herman Prey (Columbia Espanola); **Symphonic Music:** Brahms' 2nd Symphony (Columbia Espanola); **Opera:** P. Mascagni's "Cavalleria Rusticana" (Fonogram); **Excerpts From Opera:** Marilyn Horne's Recital (Columbia Espanola); **Concert Music:** Brahms' Concerto for violin and orchestra in D major, op. 77 by Christian Ferras (Fonogram); **Religious Music:** Beethoven's Solemn Mass (Odeon); **Ballet Music:** Stravinsky's "Orpheus" (Discophon); **Organ:** L'orgue de Mao (Edigsa); **Piano:** Arthur Schnitke plays Chopin (RCA Espanola); **Guitar:** Andres Se-

govia (Columbia Espanola); **Most outstanding phonographic realization:** The Valkyrie by Richard Wagner (Columbia Espanola); **Best record by Spanish composer and singer:** La Vida Breve de Falla by Victoria de los Angeles (Odeon); **Spanish contemporary music:** Ana Ricci (Belter); **Cante Flamenco:** La Gran Historia del Cante Andaluz (Columbia Espanola).

Also, **Catalonian Song:** Joan Manuel Serrat (Edigsa); **Popular music, vocal:** Sinatra Sings Love Songs (Hispanavox); **Spanish jazz:** "A Tot Jazz" by the Tete Montoliu Trio (Concentric); **Jazz international, traditional:** "Once Upon a Time" by Earl Hines (Hispanavox); **Jazz international, modern:** Art Blakey's "Soul Finger" (Fonogram); **Negro Spirituals and Gospel:** "A Voice of Hope" by Marion Williams (Discophon); **Liverpool sound, foreign artists:** The Beatles (Odeon); **Spanish instrumental group:** Los Pekenikes (Hispanavox); **Best album collection:** Los Viajes del Joven Mozart (Sonoplay); **Children's Stories:** "Tus Cuentos" (Zafiro); **Zarzuela:** "La Dogaresa de Millan" (Vergara).

Sunshine Opens Skies to LP's; Accents Live Dates

SYDNEY — Sunshine Records, formerly Australia's most successful and aggressive producer of single records, has decided to move strongly into the LP field. Emphasis will be on "live" performances tied in with the locales the artists work.

"Local singles just aren't selling any more," says Sunshine's record producer Steve Neale. "The bloom seems to have gone off the local artists as single sell-

ers, but if they're properly promoted they go well on LP's.

"We don't let a local pop artist make an LP unless he's had a record recently in the top 10. We're spending most of our time now with club acts."

Sunshine first discovered the selling power of club acts when they recorded a local group called the Rhodesians, in the Chevron Hotel's Skyline Cabaret at Surfer's Paradise.

The Rhodesians waxed one of their performances and strongly advertised the record in their later shows. The disk sold more than 2,000 copies in a few weeks. It still sells well, particularly in the areas where the group is playing. Sales are now nearing the 10,000 mark, which is remarkable in a country with a population of 12 million.

"It's an up-hill battle selling local records against the enormous competition from overseas," Neale says. "It's usually only with aggressive co-operation from the artists themselves that you can do it."

Staff, Space Up At Trans World

MONTREAL—Trans World Records, Inc., has added 4,000 square feet of space, and has increased its staff, in anticipation of adding new lines. President Art Young announces the promotion of Sam Rubin to vice-president, finance, and Ken Ayoub to vice-president, productions and promotion. Marcel Robitaille, formerly with London Records and most recently with Expo 67, has joined the staff as a sales representative.

The company's fiscal year, ended July 31, showed a 3 per cent increase over the previous year.

Inelco's RCA Country Drive

AMSTERDAM — The campaign launched by Inelco early in September to stimulate sales of the extensive RCA c&w catalog will continue until April 1968.

Inelco's sales department reported sales of 140,000 LP's since the campaign started. Some 8,000 of these were specially prepared promotion albums featuring selections by various leading c&w artists.

A special c&w show is planned for March next year when a number of American artists will appear. The show will be broadcast by Dutch radio and TV stations.

Continental Bows

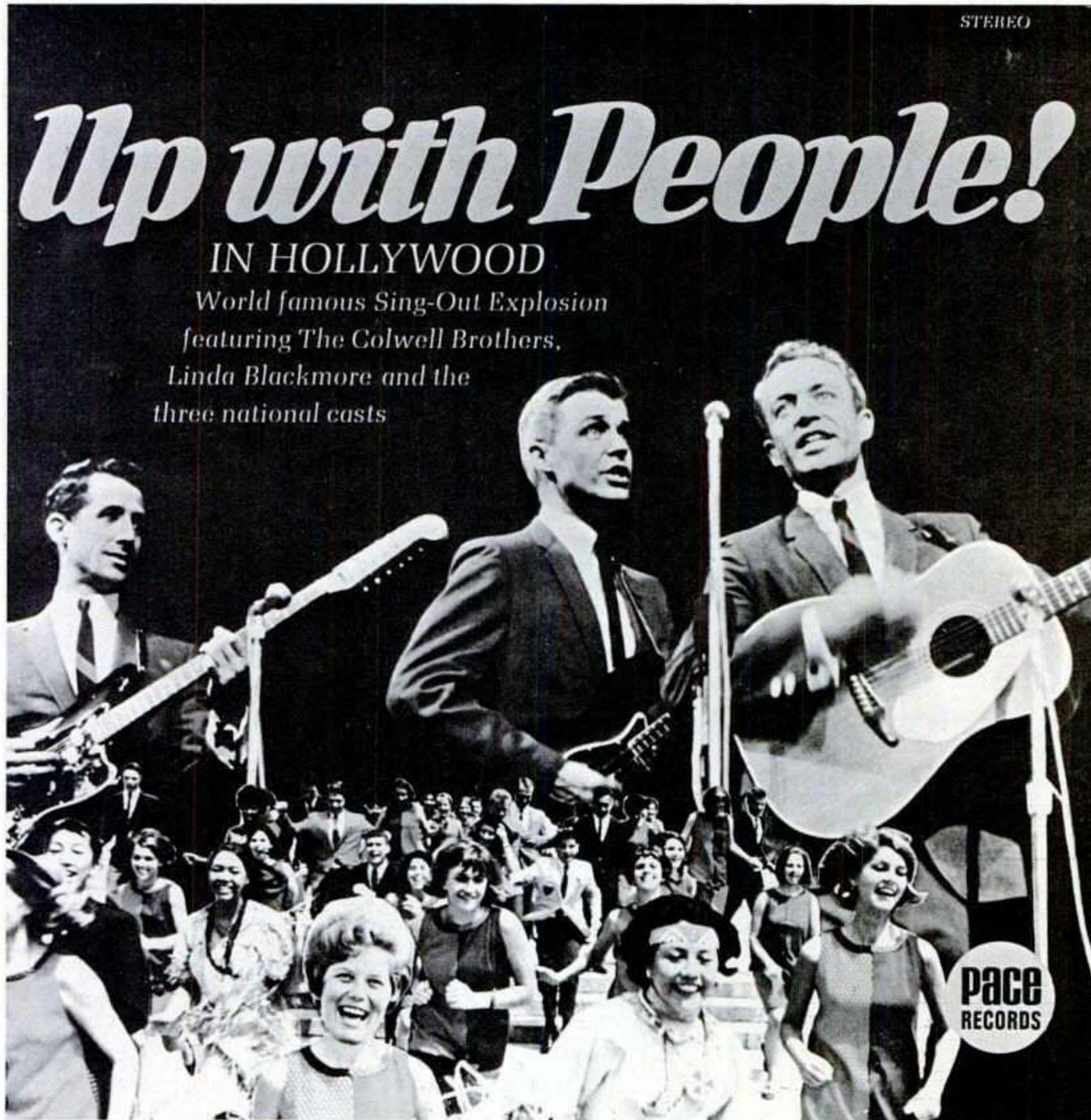
OSLO — Continental Records, a new Norwegian independent company, has been launched by Barry Matheson and the former Triola pop group, the Vanguards. Offices of the new company are located in Jessheim, 50 miles outside Oslo. First releases on the new label, which will be distributed by Arne Bendixsen A/S, include disks by the Vanguards, the Playmates, the Hugger Muggers, and Jim Oddwins and the Collection.



AGAINST a background of publicity material and record sleeves in the Inelco building, Amsterdam, are the four Inelco executives responsible for the giant country & western campaign, left to right J. Beutler, sales manager; H. Peek, label manager; A. Prins, promotion manager, and Pierre Dam, publicity manager.

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THE ROKES are given their second golden record by RCA-Italiana managing director, Giuseppe Ornato, center, at a Milan press party to launch their latest release "Cercate Di Abbracciare Tutte Il Mondo Come Noi" (Try to Embrace the Whole World Like We Do).



ANDREW OLDHAM, P.P. Arnold and the Small Faces were in Milan to co-operate with EMI-Italiana in promoting immediate autumn releases. At a party held here by EMI-Italiana to present the immediate artists to the Milanese press. Left to right are Germano Ruscitto, Billboard Italian correspondent; Carlo Barbareschi, EMI-Italiana sales manager; Andrew Oldham, Immediate president, and George C. Alexander, EMI-Italiana managing director.

From The Music Capitals of the World

AMSTERDAM

The Dutch Committee for Musical Entertainment (Conamus) is organizing a song fair at the Krasnapolsky Hotel here on Nov. 21 where composers and artists will meet with the aim of making better use of Dutch material. . . . Bospel Music's managing director Joop Gerrits visited music publishers in Munich, Berlin and Hamburg. . . . Lou Rawls was in Amsterdam to film a TV show which will be shown in November. . . . To honor Piet Van Egmond's 40 years as an organist, Bovema released three special albums of his recordings. Van Egmond also gave a special recital at the Amsterdam Concert Hall with the Amsterdam Oratorium Choir. . . . Bovema has 12 records in the Dutch Top 40, headed by Keith West's "Excerpts From a Tenn-Age Opera" (Parlophone/Trident Melodia). . . . Mary Tyler Moore was in Amsterdam on a one-day promotion visit for "Thoroughly Modern Millie" which included a press conference and appearances on radio and TV programs. . . . With Dutch TV presenting the first of four Caterina Valente shows, Phonogram released the LP "Happy Caterina" on Decca and a single of the title song.

The three-day jazz festival, "Newport in Europe" opens at the Doelen Concert Hall, Rotterdam on Oct. 28 and will feature the Thelonious Monk Band, Herbie Mann Quintet, Sarah Vaughan, the Guitar Workshop, the Gary Burton Quartet, the Newport All Stars, the Miles Davis Quintet and the Archie Shepp Quintet. . . . Iramac reports encouraging reaction to initial releases of Enoch Light's Project 3 label, particularly the albums of Tony Motola

and the Kissin' Cousins. With c&w music becoming more popular in Holland, Iramac is also doing strong promotion on the Star-day budget-line Nashville catalog. Bospel Music will represent the Hans Wewerka KG Edition Modern - Interartists catalog in the Benelux countries. The Hans Wewerka offices in Germany, Austria, Switzerland and the U.K. will represent the Bospel catalog and exchange of musical productions. . . . Larry Harris of Elektra visited the Negram-Delta offices at Heemstede to meet Roger Oeges, Hans Kellerman and label-chief Bart Klimmert for talks about Elektra's plans for the Dutch market. Negram-Delta is releasing two Elektra LP's, "5,000 Spirits," by the Incredible String Band and "Zodiac Sounds" this month. **BAS HEGEMAN**

CARACAS

Capitol Records has entered an agreement whereby Siemens Venezolana will distribute its product in Venezuela. Siemens is selecting pressed material, stampers and album covers now in stock and will soon start operations with this material and new releases it gets from the United States. . . . Clemente Vargas Jr., Venezuelan disk jockey, returned from Lima, Peru, where he attended a meeting of the Latin American Association of Disk Commentators. Vargas plans to establish a local chapter of the Association. In his visit to Peru, he attended the Second International Festival in Trujillo, a small town near the capital. Winner of the Festival was Dino Rames' "Si yo fuera" as sung by Lauro Volpi. Each disk jockey brought with him an artist to represent his country in the event, came in eighth place

Contest Set on Music Written For Computer

MEXICO CITY — A computer-composed music competition will be announced here during the annual Congress of International Federation for Information Processing for Oct. 30 to Nov. 3.

Entries for the competition will be invited for a score for a string quartet, a recording accompanied by a score (where other instruments are involved) or a recording without a score (if the sound is produced by a machine, with no legible score involved).

Closing date for submission of entries is Jan. 31. It is hoped that results of the competition can be announced by May 31, 1968, in time for the three medal-winning entries to be performed during the 1968 Congress, Aug. 5-10 in Edinburgh, Scotland.

but his song, "Siempre voy" is appearing first in the Peruvian charts. The next Festival will take place in 1968 in Mexico.

El Palacio de la Musica, which has obtained the distribution of Barclay Records, will soon release an LP (in Spanish) by Charles Aznavour, whose recent visit to Caracas (Aznavour was presented at the Hotel Tamanaco and Renny Ottolina's TV Show) was a complete success. . . . Circulo Musical is pushing hard on the sales of a collection it has published about Caracas. The collection is made up of 15 record albums (each with an average of 40 pages of words and pictures) and five books, each dealing with different aspects of the cultural, historic and musical background of the city and written by the country's top specialists in each field.

Velvet has released a record album by singers Julio Jaramillo and Olimpo Cardenas, a combination which has proved successful in the past. . . . Mirla Castellanos (Velvet), top female vocalist in the country, left for Italy to make final arrangements for her participation in the San Remo Festival. Mirtha, her label-sister, will soon travel there to cut an album. . . . Aldemare Romero's song about Caracas ("Dona Cuatricentaria") is being included in the recordings being made to be released in December. . . . Simon Diaz (Palacio) is cutting a new LP with harpist Hugo Blanco. . . . Carlos Almenar Otero (Polydor) has announced here that he will take up residence in Venezuela next year. . . . Siemens Venezolana (Polydor, Phillips) will be the second company (first: Circulo Musical) to put out compatible recordings. **ELEAZAZ LOPEZ**

CINCINNATI

Ray Charles, his 17-piece band; the Raelets, fem vocal quartet, and Bill Preston, all-around performer recently signed by Capitol Records, played to some 2,000 payees at the 3,600-seat Music Hall Sunday night (15). The press was lavish in its praise of the presentation, speaking of it as "an excellent all-around show." . . . Jewel Recording Co., headed by country artist Rusty York, has moved into new quarters at 1594 Kinney Avenue here. The studio in the past two years has recorded such artists as Kenny Price, WLW-T's Bob Braun, Jimmie Logsdon, Glen Canyon, Esco Hankins, WLW's "Midwestern Hayride" group, and Jimmie Skinner, formerly on the Starday label. Jim McCall and Earl Taylor, formerly on Capitol, have just waxed their first album for Jewell. J. D. Jarvis, a bluegrass artist who is a consistent seller in Germany, England and Sweden, has just finished his eighth session for Jewell, and Jimmie Skinner will have a new Jewel release out this week, "Good-Time Woman" b.w. "The World in My Pocket." The 4 Seasons played to a sell-

DGG BOWING A POP LABEL

HAMBURG — Deutsche Grammophon is introducing a new pop label—Karrussel—on the German market. Titles in the Karrussel series are priced at \$2.45. There are 40 titles in the initial Karrussel repertory, ranging from Broadway hit plays to march music. The series features artists such as Hazy Osterwald Sextet, Henry Loges and his Orchestra, the Werner Mueller Orchestra, Helmut Zacharias, the Montre Carlo Light Symphony Orchestra, Gerhard Wendland, Gerhard Gregor, Harry Hermann's orchestra, Heinz Erhardt, Caterina Valente, Bruce Low, Lale Andersen, and Carl Bay.

Pantis Labels to Release Gusher

MONTREAL—Probably the largest fall album release ever by an independent record company in the French-Canadian market is the 12-LP release now being issued over a five-week period by Denis Pantis on his three labels, DSP, Citation and Teledisc.

Pantis established his own operation earlier this year, after an association with Trans-Canada, distributors of his labels, and now has with him Georges Lagios as his right-hand man, producer Yves Martin, Jerry Devilliers as house arranger, and three promotion representatives.

The fall release contains albums by Les Sultans, Les Miladiys, Cesar et les Romains, Les Gendarmes, Eric, Robert Demontigny, Les Bel Canto, Pierre Senecal, Gilles Brown, Les Chanceliers, and two "Golden Hits" albums of chart favorites by various artists.

out crowd in a two-hour presentation at Memorial Hall, Dayton, Ohio, Saturday night (14). Sharing the spotlight was comedian Joey Villa and a local group called the Seque Singers. The show was produced by Steve Kirk Productions and sponsored by Dayton's WING Radio. Emceeding the proceedings were WING's Jay Elliott, Mo-Jo Man, John Alexander, Jerry Dennis and Steve Kirk. . . . Jimmie Logsdon is the new musical director at WZIP, Cincy's No. 1 country station, and has taken over the 6 a.m. to 10 a.m. drive slot formerly filled by Bud Stagg. The latter, who has been doubling as WZIP program director for the past year and a half, will now devote his full time to that chore. . . . Jimmie Logsdon's "Long Dusty Road" has been named song of the year in Sweden, according to Lillies Ohlsson, editor of a c&w mag in that country. **BILL SACHS**

DETROIT

Music Merchants and Stax-Volt Records co-hosted a reception at the St. Regis Hotel here for Booker T & the MG's Oct. 14. Al Bell, vice-president of Stax; Deannie Parker, in public relations for Stax, and artists Eddie Floyd and Shirley Walton also attended the affair. The artists were in town for the WKNR sponsored ALSAC show held Oct. 15. Carla Thomas appeared on the ALSAC show, too, for Stax. . . . Music Merchants have moved to 2950 W. Davison, Detroit 48238. New phone number is 883-6565.

Enoch Gregory is the new program director at WCHB. . . . Fred Saxon, formerly a staff promotion man at Jay Kay Distributing Co., is now the exclusive promotion manager in the Detroit

2 Top Singers Wax 'Waltz'

PARIS — Francis Day (France) has scored an unprecedented "double" with the French version of the big Les Reed hit, "The Last Waltz" ("La Derniere Valse") by getting recordings by two of France's top-selling girl singers—Petula Clark (Vogue) and Mireille Mathieu (Barclay).

Both singers have had EP's featuring the song released this month and Vogue is also putting out a single version by Pet Clark. The French lyric is by Hubert Ithier.

The Mathieu EP, on which she is backed by the Paul Mauriat Orchestra, also includes Charles Aznavour's French version of the Bert Kaempfert hit, "The World We Knew" ("Un Monde Avec Toi").

Miss Clark's EP was recorded in Hollywood under the direction of Ernie Freeman. The title song on the sleeve is described as "La Derniere Danse" and not "La Derniere Valse" as on the Mathieu record.

This week the Mireille Mathieu version jumped to No. 5 in the Europe No. 1 radio hit parade. "La Derniere Valse" has also been recorded for Polydor by John William and for Philips by Lucky Blondo.

Festival Aide In Far East

SYDNEY — Fred Marks, managing-director of Festival Records, Australia's biggest record organization, and Ross Barlow, his assistant, left Sydney Oct. 9 for a month's tour of Far Eastern areas.

They will visit Festival distributors in the Philippines, Hong Kong, Singapore and Japan during the course of their four weeks away. It is Barlow's first trip outside Australia.

Finnish Cleffers in Foreign Curb Plea

HELSINKI — The Association of Finnish Musicians has sent a letter to Matti Kekonen, the Finnish Minister of Labor, drawing attention to the fact that an increasing number of musicians in Finland are without work and urging stricter restrictions on the employment of foreign musicians.

The Association complained that too many work permits were granted to foreign musicians and artists and that Finnish musicians and artists were required to pay more tax on their earnings than their foreign counterparts.

area for the Mercury family of labels, Philips, Fontana, Smash and Mercury. . . . Mike and Judy Callahan appear at the Living End for two weeks beginning Tuesday (17). Ted Lucas and Dick Keelan as the Misty Wizards join the Callahans on the bill for Friday and Saturday (27-28). . . . The James Brown Show is booked into Cobo Arena Saturday (Nov. 18). . . . Lou Rawls with Martha Reeves and the Vandellas and the Chas. Lloyd Quartet play Cobo Arena on Friday (3).

LORAIN ALTERMAN

HELSINKI

The Soviet Red Army Dancers and Singers made four appearances in Helsinki. . . . The Le-cuona Cuban Boys and Girls, a 19-piece musical group from 10

(Continued on page 84)

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From The Music Capitals of the World

• Continued from page 82

different nations, is playing a season at a Helsinki restaurant. . . . **Katri Helena** (Top Voice), **Marion Rung** (Scandia) and **Kristina Hautala** (Scandia) will visit Moscow Dec. 12 to take part in the light music show, organized by Finnish BC and the USSR National Television Network, which will be seen in both countries. . . . **Harri Haka** (HMV) has recorded "Viimeinen Valssi," the Finnish version of "The Last Waltz." . . . Pohjoismainen Sahko is releasing a new series of music for all tastes called the Home Record Library and featuring material from the British Saga label in EP and LP form. The new budget line (EP's \$2, LP's \$4) includes mostly stereo product and customers who buy five records in the series are offered a sixth one free.

Eleven-year-old **Merja Ikkela** an accordionist has made her disk debut on Finlandia with "Flight of the Bumble Bee" and the old Russian folk song "Two Guitars." . . . **Jukka Kuoppamaki** (Blue Master) has recorded Finnish cover versions of "Even the Bad Times Are Good" ("Kaiken uudeksi teet") and "There Goes My Everything."

KARI HELOPALTIO

LONDON

Disk sales statistics continue their healthy upward climb with the July figures established by the Board of Trade. Sales were worth \$120,000 more than for July 1966, and record production was up by 16 per cent at 5,944,000. LP's at 2,237,000 were 477,000 above last year's figure, and 45 r.p.m. disks rose by 342,000. The expected va-

tion season sales slump was evident, however, with sales considerably below the June level.

EMI is rushing "A tribute to Sir Malcolm Sargent" on its Hom label, featuring music with which the late maestro was closely associated, including choral works by **Handel**, **Mendelssohn** and **Elgar**. The **Huddersfield** and **Royal Choral Societies** will be featured as well as the **BBC Symphony**, the **Philharmonia**, the **London Symphony**, the **Royal Philharmonic** and the **Liverpool Philharmonic** orchestras.

Bee Gees' **Colin Peterson** and **Vincy Melouny** have been reprieved from the Home Office deportation order due to take effect Nov. 30.

NIGEL HUNTER

MILAN

Belldisc Italiana will distribute Double Shot Records in Italy. First release is "Give Me a Little Sign" by **Brenton Wood**. . . . Rome-based **RCA Italiana** is opening an office in Milan. Director

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will be **Vittorio Vigorelli**, with **Alessandro Coppola** as promotion manager, **Patrizia De Micheli** as press manager and **Giacomo Tosti** as a&r manager. . . . **RCA Italiana** international label manager **Giampiero Ricci** was in London for recordings in Italian by **Adam**

Faith (EMI) and **Sandie Shaw** (Pye). **Adam Faith** recorded "Che Cos'è l'Amore," "Hai Vinto Tu" and "Quattro Bianche Parole," Italian versions of "Humming Bird," "I Have Been in Love With You" and "What More Can Anyone Do." **Miss Shaw** cut several international standards for an LP release and two sides for a single, the Italian copyright "Lo Vuole Lui Lo Vuole Lei" and an Italian version of "You've Not Changed" (**Hai Due Anni Piu Di Me**).

"The World We Knew" by **Frank Sinatra** (Reprise) will be used as the concluding theme of the TV serial, "Io E Gli Altri (I and the Others). The opening theme "Noi E Gli Altri" (We and the Others) will be recorded by **I Camaleonti** (CBS Italiana). . . . Main theme of the movie "Un Italiano in America," starring **Alberto Sordi**, has been recorded by **Christy** (Parade). Publisher is **General Music of Rome**. . . . "I Love You, You Love Me," recently issued in the original version by **Anthony Quinn** (Capitol), has been covered in Italian by actor **Alberto Lupu** (Fonit-Cetra). . . . **Hockey Productions**, owned and managed by **Giampiero Reverberi**, one of Italy's leading arrangers, will be distributed by **Belldisc Italiana**. First release is "Il Cielo" by **Nino Cabano** who appeared in the recent **Festival of Roses**. . . . Movie actress **Georgia Moll** debuts on the Vis-Radio label with "Cipolle" (The Onions). . . . **Tom Jones** "I'll Never Fall in Love Again" has been covered in Italian ("Parla Tu Cuore Lio") by **Tony Del Monaco** (CGD), **Christy** (Parade) and **Gianni Pettenati** (Fonit-Cetra). . . . **Parade Records** has created its own publishing company, **Edizioni Primato**.
GERMANO RUSCITTO

NEW YORK

Tony Pone, formerly of **Decca Records**, has formed a partnership with r&b producer-manager **Fred Tanner**. Offices are in **Winston-Salem, N. C.** . . . **Charlie Fox** composed the score for the **ABC-TV** special of "Johnny Belinda" aired Sunday (22). . . . **Vikki Carr** will appear in London at the **Royal Command Performance** Nov. 13. . . . **Pete Rugolo** will compose the score for 20th Century-Fox's "The Sweet Ride." . . . **Al Martino**, Capitol artist, will appear at the **Painter's Mill Music Fair** Dec. 1-3. . . . **Ken Roberts**, executive producer of **University Concerts Productions** has signed **Tony Bennett** for three one-night concerts in April. **Bennett** will sing at the **Westchester County Center**, **White Plains, N. Y.**, April 5, then will be presented by **Seton Hall University**, **South Orange, N. J.**, for two concerts April 6-7.

Eric Anderson, recently signed to **Nemperor Artists**, wound up a 10-day stay at the **Cafe Au Go Go** Sunday (22). . . . **Carmen Dragon** will conduct the **Indianapolis Symphony "Pops"** Concert at **Clowes Memorial Hall** Sunday (29). . . . **AIP's** upcoming film, "Wild in the Streets," has been score by pop songwriters **Barry Mann** and **Cynthia Weill**. . . . **United Artists Records** has contracted **Paul Jonali** and his **Cartridge Film Productions** for a three-minute color film short for video usage to promote the **Hassles'** first single, "You've Got Me Hummin'." . . . **Motown's Stevie Wonder** on a European tour that winds up Nov. 5 in **Rome**. . . . **Cannonball Adderley** has been set for three one-nighters during the last week in **November** playing the **Opera House, Chicago**, Nov. 22, the **Shrine, Detroit**, Nov. 25, and **Butler University, Indianapolis**, Nov. 26.

Marilyn Michaels will record a single for **ABC-Paramount** with her mother, **Fraydelle Oyscher**. . . . **Eddy Arnold** will tape a TV special with **Carol Channing** during his stay this month at **Los Angeles' Coconut Grove**. . . . **Bert de Coteaux** will write the arrangements for the **Family Jewels'** debut single on **UNI Records**. . . . **Creed Taylor**, president of **CTI**, will be the guest of honor at **Brazil's** second **International Music Festival** in **Rio de Janeiro** Oct. 23-29. . . . **Gary Kagan** has been appointed public relations consultant for the **Queen Booking Corp.** . . . Three

groups, the **Spats**, **Aunt Dinah's Quilting Party**, and the **Copacabana Trio**, have been set by producer **Jack Goode** for the **Andy Williams** "Love Andy" special due on **NBC-TV** Nov. 6. . . . **Gladys Shelley** has written the 1967 **UNICEF** Halloween song entitled "Ring-Ting-A-Ling."

Sylvia Syms, **Prestige Records** artist, has just concluded a two-week stand at the **Living Room** which followed a summer tour with **Carol Lawrence** in "Funny Girl." . . . **The Young Rascals** will headline an afternoon show at **Madison Square Garden** Dec. 23.

PARIS

Pathe-Marconi released 10 albums in the **British EMI Studio 2 Stereo** series featuring the music of **Franck Pourcel**, **George Martin**, **Norrie Paramor**, **Ralph Dollimore** and others. . . . **Erato** released through **CED** the first two albums in a series of eight recordings of the complete religious works of **Monteverdi** by the soloists and vocal and instrumental ensemble of **Lausanne** conducted by **Michel Corboz**. . . . **Philips** is arranging world-wide release of the soundtrack album of **Jean Wiener's** score for the **Frederic Rossif** film, "The October Revolution" which has received critical acclaim here. . . . **Pathe-Marconi** carried the **Lou Rawls** album "Carryin' On" and the EP "Dead End Street" to coincide with the singer's promotional visit to Paris. . . . **Eddie Adamis** of **Editions Associaes** has secured recordings in **Flemish** and **French** of "Jackson" by **Lucky Jones** and his sister (**DRM**). . . . **CED** is doing strong promotion on the **Atco**, **Stax** and **Volt** catalog albums by **Otis Redding**, **Ben E. King**, the **Vanilla Fudge**, **Booker T** and the **MG's**, the **Bar-Kays** and **Sam and Dave**. . . . **The Jimi Hendrix Experience** was in Paris for three days of promotion work including radio and TV spots and an appearance at the **Olympia Theater** in a **Musicorama** concert organized by **Europe No. 1**.

The **Duo Ouro Negro** (**Pathe-Marconi**) currently appearing in the **Dalida-Michel Polnareff** show at the **Olympia**, will represent **Portugal** in the **Rio de Janeiro Song Festival** Oct. 26-29 and will appear with **Gilbert Beaud** (**Pathe-Marconi**) in a special gala organized for the opening of the winter Olympic Games in **Grenoble** next year. . . . "You Only Live Twice," sub-published here by **Editions Associaes**, has been recorded by **Franck Pourcel** (**Pathe-Marconi**), **Caravelli** (**CBS**), **Raymond Lefevre** (**Riviera**) and **Georges Jouvin** in instrumental versions and in a French vocal version ("On ne vit que deux fois") by **Lucky Blondo** (**Philips**). . . . **Festival's Michel Fugain**, who scored recently with "Je n'aurai pas le temps," has written "Entrez sans Frapper" for **Dalida** (**Barclay**). Other new recordings of **Fugain** songs include "Lil-luputien" and "Si j'avais des ailes" by **Franck Alamo** (**Riviera**), and "Je ne Peux Rien Promettre" by **Marie Laforet** (**Festival**). All songs are published by **Editions Eddie Barclay**.

Polydor is planning a special **Verve** coffert of **Lester Young** recordings for release at **Christmas**. . . . **CBS** released the first **Gemini** single by newly signed **Guy Mardel** who in the last year has taken first prize in five different song festivals—**Rio de Janeiro**, **Buenos Aires**, **Bratislava**, **Gmuden** and **Barcelona**. Titles are "Qui n'aime pas les filles" and "Kitty". . . . **Johnny Hallyday** has recorded the song "Mon Fils" for **Philips**. The song is published by **Editions Eddie Barclay**. . . . **Maurice Chevalier** (**CBS**) left for a two-month tour of **Canda** and the **U. S.** . . . **Marcel Amont** (**Polydor**) is recording a French version of the **Beatle's** song "When I'm Sixty-Four." **Amont** will also star in the first color TV show in **France** which will be produced by **Jean Christophe Averty**. . . . **Charles Aznavour** has written the lyrics for both titles on the new **CBS Gemini** single by **Les Compagnons de la Chanson**, "Un Violon sur le Toit" and "Les Vertes Annees."

The **King Set** (Disc'AZ) is mak-

ing a big impact with "On a perdu un President" and "Apesantour," both published by **Tutti**. . . . **Philips** released a batch of 12 albums in the new compatible series of popular classics called "Soiree Musicale" which retail at \$4. **Philips** is also drawing attention to its classical repertoire with a special offer of a 40-cent EP of two popular works by **Bach** plus a full illustrated catalog of the **Philips** classical recordings. . . . **Tuttie** has acquired the right of the **Francis Lemarque** music for the new **Jacques Tati** film "Play-time." **MIKE HENNESSEY**

TORONTO

Musimart, Ltd. introduces two new lines to **Canada** Nov. 1, the **Super Majestic** line of classical and popular instrumental product, imported from **France**, to retail at \$3.49, and **Vanguard's** new classical line, **Cardinal**, imported from the **U. S.** to retail at \$4.49. **Musimart** is just winding up a month-long promotion offering **Polydor** product at a 10 per cent discount, and reports excellent response to a **James Last** sampler album, 10 of his biggest hits, at \$2.98. . . . **Compo** has introduced **United Artists'** new **Unart** budget line to the

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PAROLES ET MUSIQUE DE

MARC GELINAS

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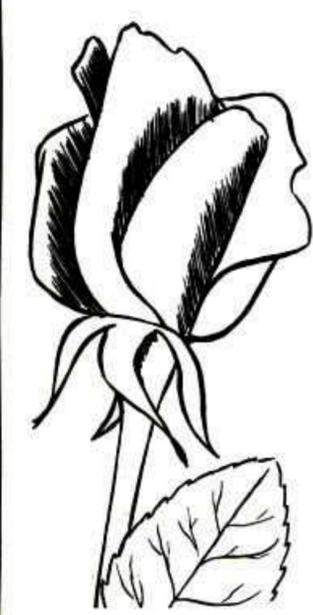
EDITIONS MUSICALES CYBELE ENRG.

Canadian market, with special window streamers, etc., in stores, and key racks across the country featuring the new line.

Trans-World Records has the new **Bunky** label for **Canada**. First release, is "Get On Up," by the **Esquires**. **Compo** has acquired **Canadian** rights to product from **Main Line Records** in **Cleveland** with release of **Jerry Sherrill's** "It'll Never Happen Again" on **Apex**.

In a move toward national action on **French-Canadian** artists, **Disques Gamma** has appointed **London Records** to distribute **Gamma** product in all provinces except **Quebec**, where the label is distributed by **Trans-Canada**. First albums in national distribution are a sampler featuring several of **Gamma's** top artists and LP's by **chansonnier Claude Gauthier** and **Louis Forestier**, who tour **Canada** Nov. 1-18. **Barney Peters**, veteran singer on the **Sydney, N. S.** scene, makes his disk debut with a **Liberty** album, "The World Famous and Justly Popular Barney Peters." **London** here has released a single from the LP, "How Did I Pick a Lemon in the Garden of Love?" backed with "Dublin in the Green."

Mrs. Rose Rubin, president of **Monitor Records**, was in **Montreal** from **New York** for three days mid-month for meetings with **Monitor's** **Canadian** distributors, **Almada Corp.**, and visited **Expo '67**. **Smyth Copyright Services, Canada's** first mechanical copyright collection agency, has moved its offices to a new building, also housing **Smyth's** electronics enterprises, at **165 Industrial Park Boulevard**, in **Longueuil**, a suburb of **Montreal**. . . . **Jean-Paul Rickner**, president of **Trans-Canada Record, Inc.**, has reserved two offices at **MIDEM** in **January**, only **Canadian** representing both record company and music publishing interests at the event. . . . While the new **Warner Bros. Seven Arts** operation in **Canada** is distributing **France's** **Vogue** line, **Trans-Canada Record, Inc.**, retains **Petula Clark's** **French-language** product under a six-year contract with **Vogue Switzerland**, also **Deutsche Vogue** and **Swiss Vogue**, now released on the **Trans-Canada** label, and the **French A-Z** line. . . . **London Records** has appointed former **deejay Pierre Bertie** as a promotion representative in **Quebec** province.



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of the
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ROME,
Oct. 3-5, 1967

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BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MASSACHUSETTS	Bee Gees (Polydor); Abigail (Ossie Byrne/Robert Stigwood)
2	4	HOLE IN MY SHOE	Traffic (Island)—Island (Wilson)
3	3	LAST WALTZ	*Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
4	2	FLOWERS IN THE RAIN	*Move (Regal-Zonophone)—Essex (Denny Cordell)
5	6	THE LETTER	Box Tops (Stateside)—Barton (Dan Penn)
6	9	HOMBURG	*Procol Harum (Regal Zonophone)—Essex (Denny Cordell)
7	7	THERE MUST BE A WAY	Frankie Vaughan (Columbia)—Chappell (Warlord (Steve Rowland)
8	11	FROM THE UNDERWORLD	*Herd (Fontana)—Warlord (Steve Rowland)
9	5	EXCERPTS FROM A "TEENAGE OPERA"	Keith West (Parlophone)—Robbins (Mark P. Wirtz)
10	8	REFLECTIONS	Diana Ross and the Supremes (Tamla-Motown)—Jobete/Carlin (Holland/Dozier)
11	13	WHEN WILL THE GOOD APPLE FALL	Seekers (Columbia)—United Artists (Tom Springfield)
12	10	ITCHYCOO PARK	*Small Faces (Immediate)—Avakak/Immediate (B. Marriott/R. Lane)
13	21	FUNKY BROADWAY	Wilson Pickett (Atlantic)—Chart (Jerry Wexler)
14	35	ZABADAK	*Dave Dee, Dozy, Beaky, Mick and Tick (Fontana)—Lynn (Jack Baverstock)
15	14	DAY I MET MARIE	*Cliff Richard (Columbia)—Shadows (Norrie Paramor)
16	15	BLACK VELVET BAND	Dubliners (Major Minor)—Scott Solomon (Tommy Scott)
17	12	LET'S GO TO SAN FRANCISCO	Flowerpot Men (Deram)—Carter-Lewis (Carter-Lewis)
18	16	ODE TO BILLIE JOE	Bobbie Gentry (Capitol)—Shayne ASCAP (Kelly Gordon/Bobby Paris)
19	23	YOU'VE NOT CHANGED	*Sandie Shaw (Pye)—Carnaby (Chris Andrews)
20	18	KING MIDAS IN REVERSE	*Hollies (Parlophone)—Gralto (Ron Richards)
21	17	JUST LOVING YOU	Anita Harris (CBS)—Chappell (Mike Margolis)
22	22	I'LL NEVER FALL IN LOVE AGAIN	*Tom Jones (Decca)—Tyler (Peter Sullivan)
23	24	LOVE LETTERS IN THE SAND	*Vince Hill (Columbia)—Francis, Day and Hunter (Bob Barrett)
24	19	FIVE LITTLE FINGERS	Frankie McBride (Emerald)—Moss-Rose (Tommy Scott)
25	20	SAN FRANCISCO	Scott McKenzie (CBS)—Dick James (Lou Adler/John Philips)
26	26	YOU'RE MY EVERYTHING	Temptations (Tamla-Motown)—Jobete/Carlin (Norman Whitfield)
27	25	GOOD TIMES	Eric Burdon and Animals (MGM)—Schroeder/Siamina (Tom Wilson)
28	38	YOU KEEP RUNNING AWAY	Four Tons (Tamla-Motown)—Jobete/Carlin (Holland/Dozier)
29	39	BIG SPENDER	*Shirley Bassey (United Artists)—Campbell Connelly (Norman Newell)
30	41	WORLD OF BROKEN HEARTS	*Amen Corner (Deram)—Carlin (Noel Walker)
31	29	EVEN THE BAD TIMES ARE GOOD	*Tremeloes (CBS)—Skidmore (Mike Smith)
32	27	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)—Burlington (Peter Sullivan)
33	32	RELEASE ME	*Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)
34	28	HEROES AND VILLAINS	Beach Boys (Capitol)—Immediate (Beach Boys)
35	30	SOMEWHERE MY LOVE	Mike Sames Singers (HMV/POP)—Robbins (Walter Riddley)
36	33	ANYTHING GOES	Harper's Bizarre (Warner Brothers)—Chappell (Lenny Waronker)
37	—	SAN FRANCISCAN NIGHTS	*Eric Burdon and the Animals (MGM)—Schroeder/Siamina (Tom Wilson)
38	40	YOU ONLY LIVE TWICE/JACKSON	Nancy Sinatra (Reprise)—United Artists (Lee Hazlewood)
39	45	I WAS MADE TO LOVE HER	Stevie Wonder (Tamla-Motown)—Jobete/Carlin (H. Cosby)
40	47	THE WORLD WE KNEW	Frank Sinatra (Reprise)—Copyright Control (Jimmy Bowen)
41	—	I CAN SEE FOR MILES	*Who (Track)—Fabulous (Kit Lambert)

42	—	AUTUMN ALMANAC	*Kinks (Pye)—Davray/Carlin (Ray Davies)
43	—	IF THE WHOLE WORLD STOPPED LOVING	*Val Doonican (Pye)—Immediate (Ken Woodman)
44	36	THINKIN' AIN'T FOR ME	*Paul Jones (HMV)—Two Four (John Burgess)
45	48	KNOCK ON WOOD	Otis Redding and Carla Thomas (Stax)—Carlin (Stax Staff)
46	46	YOU KEEP ME HANGING ON	Vanilla Fudge (Atlantic)—Carlin (Atlantic)
47	31	BURNING OF THE MIDNIGHT LAMP	Jimi Hendrix Experience (Track)—Schroeder-Stamp-Lambert
48	50	UP UP AND AWAY	Johnny Mann Singers (Liberty)—Carlin (Jack Tracy)
49	49	PLAYGROUND	Anita Harris (CBS)—Morris (Mike Margolis/Alan Tew)
50	—	LOVE IS ALL AROUND	*Troggs (Page One)—Dick James (Page One)

CZECHOSLOVAKIA

(Courtesy Melodie)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	PERDONNO	*Y. Prencsilova (Supraphon)—Supersonic
2	2	DON DIRI DON	*W. Matuska (Supraphon)—Supraphon
3	10	ZELVA	*Olympic (Supraphon)—Supraphon
4	3	ON TOP OF OLD SMOKEY	*P. D. Matuska (Supraphon)
5	8	SKLIPEK	*Y. Prencsilova (Supraphon)—Panton
6	—	DISTANT DRUMS	*J. Grossmann (Supraphon)
7	—	MY PRAYER	*K. Gott (Supraphon)—Peter Maurice-Supraphon
8	—	L'IMPORTANT, C'EST LA ROSE	*H. Vondrackova (Supraphon)—Rideau Rideau Rouge-Supraphon
9	—	POVIDEJ	*P. Novak (Supraphon)—Panton
10	6	NECH TU LASKU SPAT	*M. Kubisova, W. Matuska (Supraphon)—Panton

CHILE

This Week	Last Week	Title	Artist
1	1	ES LA LLUVIA QUE CAE	Iracundos (RCA); Pat Henry (Odeon); Harmonic's (Athena)
2	4	SI TE VAS (LET'S HANG ON)	Clan 91 (Athena)
3	3	ALL YOU NEED IS LOVE	Beatles (Odeon)
4	2	CIAO CIAO CIAO	Giorgio Gaber (Philips); Primos (Caracol); Javaloyas (Odeon)
5	—	QUIERO	Adamo (Odeon)
6	9	MIENTO	Juan Carlos (Athena)
7	7	LLORANDO TE ENCONTRE	German Casas (Odeon)
8	6	MON AMOUR MON AMI	Marie Laforet (MH); Barbara y Dick (RCA)
9	—	DALE QUE DALE	Cecilia (Odeon)
10	8	EN BARDOLERA	Adamo (Odeon)

EIRE

(Courtesy New Spotlight, Dublin)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	THE LAST WALTZ	Engelbert Humperdinck (Decca)—Donna (Holland/Dozier)
2	3	EXCERPTS FROM A "TEENAGE OPERA"	Keith West (Parlophone)—Robbins (Mark P. Wirtz)
3	2	FIVE LITTLE FINGERS	Frankie McBride (Emerald)—Moss-Rose
4	5	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)—Tyler
5	4	BLACK VELVET BAND	Dubliners (Major Minor)—Scott, Solomon
6	6	SAN FRANCISCO	Scott McKenzie (CBS)—Dick James
7	7	BLACK VELVET BAND	*Johnny Kelly (Pye)—Segway
8	10	LET'S GO TO SAN FRANCISCO	Flower Pot Men (Deram)—Carter-Lewis
9	8	EVEN THE BAD TIMES ARE GOOD	Tremeloes (CBS)—Skidmore
10	—	THE DAY I MET MARIE	Cliff Richard (Columbia)—Shadows

FINLAND

(Courtesy of Suomen Musiikkikauppaosasto ry.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	—	SAN FRANCISCO	Scott McKenzie (CBS)—Scandia
2	2	ILTATUULEN VIESTI	Aikamiehelt/Finlandia (LevySavel)
3	1	EREHDYIN KERRAN NESSUNO MI PUO' GIUDICARE	Seppo Hanski (Decca)—M-Fazer
4	—	JACKSON	Nancy Sinatra and Lee Hazlewood (Reprise)—Scandia
5	3	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex

6	4	ALL YOU NEED IS LOVE	Beatles (Parlophone)—Scandia
7	5	VANGIN LAULU	*Tapio Rautavaara (Philips)—X-Savel
8	—	RYYSYRANTA	*Irvin Goodman (Philips)—M-Fazer
9	—	OKEY	Robin (Philips)—M-Fazer
10	7	SEURAMATKAT	*Reijo Tani (CBS)—X-Savel

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LE NEON	*Adamo (Voix de son Maitre)—Pathe Marconi
2	—	SAN FRANCISCO	*Johnny Hallyday (Philips)—A.M.I.
3	5	ARANJEZ MON AMOUR	*Richard Anthony (Columbia)
4	6	SAN FRANCISCO	Scott McKenzie (CBS)—A.M.I.
5	2	ALICE	*Eddy Mitchell (Barclay)—Semi
6	—	THE LETTER	Box Tops (Stateside)
7	—	LES CHEVALIERS DU CIEL	*Johnny Hallyday (Philips)—Tulsa
8	7	C'EST BON LA VIE	Nana Mouskouri (Fontana)—April Music
9	—	JE N'AURAI PAS LE TEMPS	*Michel Fugain (Festival)—Tutti
10	4	THE WORLD WE KNEW	Frank Sinatra (Reprise)—Butterfield

GERMANY

(Courtesy Der Musikmarkt)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SAN FRANCISCO	Scott McKenzie (CBS)
2	4	WE LOVE YOU	Rolling Stones (Decca)
3	3	DEATH OF A CLOWN	Dave Davies (Deutsche Vogue)
4	6	VERBOTENE TRAUME	Peter Alexander (Ariola)
5	—	GLORY LAND	Lords (Columbia)
6	—	ROMEO UND JULIA	Peggy March (RCA Victor)
7	—	ADIOS MY DARLING	Ronny (Telefunken)
8	2	ALL YOU NEED IS LOVE	Beatles (Odeon)
9	8	JACKSON	Nancy Sinatra and Lee Hazlewood (Reprise)
10	10	A WHITER SHADE OF PALE	Procol Harum (Deram)

HOLLAND

(Courtesy Radio Veronica and Plateneuws)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	EXCERPT FROM A "TEENAGE OPERA"	Keith West (Parlophone)—Trident/Melodia
2	2	WE LOVE YOU/DANDELION	Rolling Stones (Decca)—Essex Holland/Basart
3	3	ITCHYCOO PARK	Small Faces (Immediate)
4	—	MASSACHUSETTS	Bee Gees (Polydor)—Basart
5	7	IK WIL ALLEN MAAR VAN JE HOUDEN	*Heikreks (Telstar)—Benelux
6	8	LAST WALTZ	Engelbert Humperdinck (Decca)—Melodia/Francis Day
7	4	TIME SELLER	Spencer Davis Group (Fontana)—Leeds Holland/Basart
8	6	SAN FRANCISCAN NIGHTS	Eric Burdon and the Animals (MGM)—Schroeder-Basart
9	5	SAN FRANCISCO	Scott McKenzie (CBS)—Bospel
10	9	DAY I MET MARIE	Cliff Richard (Columbia)—Belinda

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	A WHITER SHADE OF PALE	Procol Harum (Deram)—Aromando
2	3	PAROLE	*Nico e i Gabbiani (City)—Ariston
3	2	NEL SOLE	*Al Bano (VdP)—VdP
4	4	SENZA LUCE	*Dik Dik (Ricordi)—Aromando
5	6	ESTATE SENZA TE	Cristophe (Vogue)—MAS
6	5	LA BANDA	*Mina (Ri Fi)—Cicogna
7	15	THE WORLD WE KNEW	Frank Sinatra (Reprise)—RCA
8	7	LA COPPIA PIU' BELLA DEL MONDO	*Adriano Celentano (Clan)—Clan
9	14	ISRAEL	*Gianni Morandi (RCA)—RCA
10	9	A CHI	*Fausto Leali (Ri Fi)—Curci
11	8	DIO E' MORTO	*Nomadi (Columbia)—VdP
12	—	YEEEEEEH!	Primitives (Arc)
13	—	MAMA	Dalida (Barclay)—R. R. Ricordi
14	—	WE LOVE YOU	Rolling Stones (Decca)—Aromando
15	13	SENZA LUCE	*Fausto Leali (Ri Fi)—Aromando

JAPAN

(Courtesy Sega Enterprises, Ltd.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KIRI NO KANATANI	*Mayuzumi Jun (Capitol)—Ishihara
2	2	MAKKANA TAIYO	Misora Hibari & Blue Comets (Columbia)—JASRAC
3	4	SUKISA SUKISA SUKISA	*Carna Beats (Philips)—Shinko
4	5	KOYUBI NO OMOIDE	*Ito Yukari (King)—JASRAC
5	3	BLUE FOUNTAIN	J. Yoshikawa & Blue Comets (Columbia)—Watanabe
6	6	AIWA OSHIMINAKU	*Sono Mari (Polydor)—JASRAC
7	7	SHIRITAKU NAINO (I REALLY DON'T WANT TO KNOW)	*Sugawara Yohichi (Polydor)—Aberback Tokyo
8	—	LOVE YOU TOKYO	Kurosawa Akira & Los Primos (Crown)—JASRAC
9	10	KITAGUNI NO AOISORA	*Okumura Chiyo (Toshiba)—JASRAC
10	9	KIMI NI AITAI	*Jaguars (Philips)—Shinko

MALAYSIA

(Courtesy Radio Malaysia)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SAN FRANCISCO	Scott McKenzie (CBS)
2	3	ALL YOU NEED IS LOVE	Beatles (Parlophone)
3	2	LET'S PRETEND	Lulu (Columbia)
4	5	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)
5	7	COME ON DOWN TO MY BOAT	Every Mother's Son (MGM)
6	6	A BAD NIGHT	Cat Stevens (Deram)
7	—	HEY BABY	Buckingham's (CBS)
8	—	DANDELION	Rolling Stones (Decca)
9	—	THE LAST WALTZ	Engelbert Humperdinck (Decca)
10	4	CARRIE ANNE	Hollies (Parlophone)

MEXICO

(Courtesy Aduomusica)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	ESTA TARDE VI LLOVER	*Manzanero (RCA)—Emmi
2	2	MUSITA	*Sonora Santanera (CBS)—Pham
3	—	CARABELA	*Javier Solis (CBS)—Brambila
4	4	THEME OF THE MONKEES	(RCA)—Mundo Musical
5	3	ADORO	*Manzanero (RCA)—Emmi
6	5	SHE	Monkees (RCA)—Mundo Musical
7	6	CELOSO	*Panchos (CBS); M. A. Muniz (RCA)—Mundo Musical
8	7	YO SOY AQUEL	Raphael (Gamma)—Campei
9	8	ALL YOU NEED IS LOVE	Beatles (Capitol)—Pending
10	10	LAGRIMAS DE CRISTAL	*Carrion (Orfeon)—Pending

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SAN FRANCISCO	Scott McKenzie (CBS)
2	2	AIRPLANE SONG	Royal Guardsmen (Stateside)
3	5	EVEN THE BAD TIMES ARE GOOD	Tremeloes (CBS)
4	3	PLEASANT VALLEY SUNDAY	Monkees (RCA)
5	4	LET'S THINK OF SOMETHING	Larry's Rebels
6	—	ODE TO BILLIE JOE	Bobbie Gentry (Capitol)
7	—	EVERYONE'S GONNA WONDER	Avengers (Monkees (RCA)
8	—	ALTERNATE TITLE	Monkees (RCA)
9	10	THE HOUSE THAT JACK BUILT	Alan Price Set (Decca)
10	7	LIGHT MY FIRE	Doors (Elektra)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SAN FRANCISCO	Scott McKenzie (CBS)—Sweden Music
2	2	RAMONA	*Gunnar Wiklund (Tidens melodi)—Bendiksen
3	3	GRAVEYARD PARADISE	*1-2-6 (RCA-Victor)—Own copyright
4	6	JACKSON	Nancy Sinatra and Lee Hazlewood (Reprise)—United Artists
5	4	POP A TOP	Jim Edward Brown (RCA Victor)
6	9	THE LAST WALTZ	Engelbert Humperdinck (Decca)—Sonora
7	5	PLEASANT VALLEY SUNDAY	Monkees (RCA Victor)—Screen Gems
8	8	JAG RINGER PAA FREDAG	Sven-Ingvars (Svensk-American)—Seven Brothers
9	7	SUSSEBASS	*Oslo Harmonikvartett (Polydor)—Southern
10	—	DU ER DEN ENDE	Lil Lindfors (Polydor)—Sonora

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	DON'T YOU CARE	Buckingham's (CBS)—Mareco, Inc.
2	2	THIS IS MY SONG	Bobby Vinton (Epic)—Mareco, Inc.
3	4	COME ON DOWN TO MY BOAT	Every Mother's Son (MGM)—Mareco, Inc.
4	3	SOMEBODY TO LOVE	Jefferson Airplane (RCA)—Filipinas Record Corp.
5	6	SINGLE GIRL	Sandy Posey (MGM)—Mareco, Inc.
6	7	NOW I KNOW	Jack Jones (Kapp)—Mareco, Inc.
7	8	SHADES OF GRAY	Monkees (RCA)—Filipinas Record Corp.
8	10	I'LL BE BACK	Buckingham's (CBS)—Mareco, Inc.
9	9	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)—Filipinas Record Corp.
10	—	JUST YOU	Sonny and Cher (Atco)—Mareco, Inc.

POLAND

(Courtesy Scout Radio)
*Denotes local origin

This Week	Last Week	Title	Artist
1			

Breaking Records Everywhere

JAMES BROWN

Smash New Release!

GET IT TOGETHER

KING 6122



KING RECORDS, INC.

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Audio Retailing

Transistor Count Confounds FTC

By MILDRED HALL

WASHINGTON—The Federal Trade Commission is having its troubles figuring out trade guidelines for banning deceptive advertising and labeling of transistor count in portable radios and walkie-talkies.

The clearest thing to come out of the Commission's recent oral hearing on the "wild numbers rat race" in transistor advertising was that the whole issue is pretty cloudy. It also appeared that future developments in the complexities of engineering and design will make it even more so.

An Electronic Industries Association (EIA) spokesman frankly acknowledged that industry's trend to "solid state" terminology hopes to divert both advertising and consumer from grading radios or other home entertainment items by the number of transistors they contain. The higher the consumer count, the more impressed the customer.

During the hearing, it was brought out that consumer buying of phonographs and tape recorders is not influenced heavily by the number of transistors.

The FTC action to set up guidelines for voluntary industry compliance came out of complaints that certain Japanese imports contained many "dummy" or "paralleled" transistors. The extra transistors do not function in the way the consumer is led to believe: namely, make his set better in pulling in, amplifying and fine tuning. FTC says consumers, importers, marketers, New York department stores and Better Business bureaus favor the guidelines.

At the Oct. 4 oral hearing, Harry Gelbert, of Excello American Industries, a New York importer who sells to chain stores, department stores, retailers and wholesalers, said his company had to discontinue sales of "fraudulently" stamped transistor sets from a certain Japanese firm which stamped sets as having 14 transistors, when they had only six. Some had "dummy" and "tandem" transistors, some did not even bother to include dummies.

Gelbert said his retailer and wholesaler customers, deceived by numbers claims, complained when discounters would advertise a 14-transistor set for \$2.95, when Gelbert's firm had to charge \$3.20 for a six-transistor set. A spokesman for EIA's Japanese affiliate said the Japanese government had "censured" the offending firm, that standards were continually being raised on Japanese product, and he was sure there would be very little of this kind of trouble in the future.

But importer Gelbert said the "fraudulently" stamped sets were still pouring in "by the thousands" from Korea, Hong Kong and Okinawa.

The FTC's proposed rule ran into trouble on its terminology. It would bar any count of "dummy" transistors, or any that "do not perform the recognized and customary functions of radio set transistors in the detection, amplification and reception of radio signals." The rule would cover all who advertise and sell sets, and the promotional material.

However, industry spokesmen said it was not all that simple. Charles N. Hoffman of the Consumer Products Division of EIA, and president of Warwick Electronics, Inc., pointed out that there were bona fide, if not "customary" uses of the paralleled transistors in sets, to permit power boost, or to substitute two smaller transistors for a single larger, for design of the package.

Hearing chairman Paul Butz, chief of the Division of Trade Regulations, and FTC attorney Carthon E. Aldhizer, frankly baffled by the subtleties of circuit involved, asked EIA to come up with wording to take care of transistor counts that were clearly meant to deceive the consumer.

EIA spokesmen recommended that the rule exclude from count the "dummy" transistors that are not connected into the circuit and clearly perform no useful function. Also, transistors which serve the purpose of a "diode," while admissible in design, should not be claimed as a transistor in the advertised count.

Visiting observer Chalmers

Yarley, head of the Bureau of Industry Guidance, wanted to get into the matter of exactly what the words "Solid State" describe. But EIA spokesmen urged that the FTC stick to its original target, the number of transistors in radio sets, for the present.

It was brought out that while Solid State generally indicates all-transistor function, it is used by "some highly reputable manufacturers" where some tubes may be included in the circuit. Manufacturers' literature points out existence of the tubes, said EIA spokesmen, in TV sets, and combinations. But FTC attorney Aldhizer still felt the Solid State terminology should be defined in the new guidelines: "It is very close to transistor count."

The record remains open for 30 days from the Oct. 4 hearing date, for industry comment. FTC wants as much enlightenment as it can get. Industry is asked to send in suggestions (in duplicate) on an appropriate effective date for the guidelines that will take into consideration existing inventories and lead-time for sellers to conform with the new trade rules. Address Chief, Division of Trade Regulation Rules, Bureau of Industry Guidance, Federal Trade Commission, Pennsylvania Avenue at Sixth Street, N.W., Washington, D. C. 20580, by Nov. 3, 1967.

Philco Offering Storm Repairs

PHILADELPHIA—Owners of Philco products damaged by Hurricane Beulah may have them repaired at lower cost by registering with their local Red Cross chapters.

In special newspaper ads and radio spot announcements in the areas of Texas where the storm raged, Philco Ford is informing owners of Philco products damaged by weather or floor conditions that they may obtain parts and service at reduced cost. Supplies of insulation materials and refinishing paints will be made available at no cost to local Philco-Ford service managers to assist in the program.

New Speakers, Receiver From University Sound

OKLAHOMA CITY—University Sound has just introduced four new speaker systems and its first, solid-state FM/stereo receiver.

The receiver, the Studio Pro 120, carries a suggested retail price of \$379.50. It is said to have been in development for two years and will be manufactured entirely at the firm's expanded facility here. The unit has integrated circuits, fool-proof circuit breakers, fully

automatic logic circuit and 120 watts total IHF power output.

The new speakers:

The Estoril, a compact stereo hi-fi system with an aerodynamic bass energizer at \$165.

The Laredo, a four-way high fidelity speaker system at \$110.

A new Ultra-D model, three-way, high-fidelity speaker system at under \$70.

And the Sorrento II, a stereo hi-fi speaker system at under \$290.



THE LAREDO, at \$110, from University Sound.



THE ESTORIL, new from University Sound, at \$165.



JOHN GARY DAY was celebrated at all Chicago area E. J. Korvette stores last week. Here at the Berwyn suburban store record department employees Ed Schroeder, left, and Tom Engle offer customers a piece of cake. All Gary albums were offered at special prices.

Dealer Wraps Up LP's, Sales

CINCINNATI, Ohio—A plastic sealing machine is a prime sales tool at the Sixth Street Music Mart, in downtown Cincinnati.

Because many people balk at buying record albums which appear to have been opened, owner Dick Kohlhap hit upon the idea of "plastic packaging" when he took over this store. When he bought the store it was doing less than \$250 per week. He boosted its sales volume to three times that figure in a few months time. Largely responsible, he says, was the unconditional guarantee he began giving with every record purchase made possible by the plastic overwrap.

All records, as soon as they are received, move to the "packaging table" to one side of the counter, located out where customers can see it in use. The cost of covering each LP is approximately two cents.

Consolidate Telex Reps

MINNEAPOLIS—U. S. representatives for the Telex Communications group (which includes Telex Acoustics, Magnecord and Viking tape recorder divisions), have been consolidated from 54 to 16 organizations.

The representatives now are Fisher Sales, Inc., Minneapolis; Brothers & Conneen Associates, Baltimore; Schroeder Sales Co., Cleveland; Marty Bettan Sales Co., New York; Riley and Petchell Sales, Inc., Detroit; Ron Merritt Co., Seattle; Loren F. Green & Associates, Chicago; Koessler Sales Co., Los Angeles; Kelly-Schmitz-Winkler Assoc., Kansas City, Mo.; Evans Marketing Co., Daly City, Calif.; R&D Sales Co., Denver; J. Y. Schoonmaker Co., Dallas; World Wide Products, Inc., North Miami Beach; Michael Scott, Inc., Wellesley Hills, Mass.; LSM Associates, Phelps, N. Y.; Harris and Associates, Inc., Atlanta.

Sales today are between \$400 and \$500 per day at the Mart. While he meets competition to some extent, Kohlhap has been able to keep his album prices at near "list" with no slowdown in sales.

Scanning The News

MOVES: S. R. "Ted" Herkes has established an independent marketing consultant service and Motorola has contracted for his services on a full-time basis; Edward P. Reavey Jr., moves from Hamilton Beach to vice-president of marketing for the consumer products division of Motorola, the position vacated by Herkes; Motorola general distribution manager for consumer products, James F. Haley, becomes Motorola president; David T. McGoldrick becomes manager of marketing for the Youth Electronics Operation of General Electric; Allan F. Schmahl moves to manager of marketing manpower development for Sylvania Electronic Components; Wallace W. Booth becomes vice-president, corporate staffs and industrial products, Philco-Ford Corp.; Joseph J. Maresca moves in as eastern regional manager for the Birnbach Co., Inc.; Roy Gibson becomes manager of the new Radio Shack in Houston, Tex.; George H. Mulcahy becomes marketing manager and David A. Pettigrew national sales manager for the photolamp division of Sylvania Electric Products, Inc.; Romano E. Conti takes over as general manager at Admiral's Detroit distributing branch; Richard L. Shetler becomes a senior vice-president at Sylvania Electric Products, Inc.; at Channel Master, Sylvester Herlihy becomes vice-president and general manager, Philip Decker becomes vice-president, sales and

(Continued on page 90)

Ampex Brochure

ELK GROVE VILLAGE, Ill.—"Let the Music Get Through to You" is a 24-page, four color brochure on audio tape recording available to retailers from Ampex Corp. The booklet includes explanations of how magnetic tape and the tape recording process works, what to look for when selecting a stereo tape player/recorder, and the advantages stereo tape libraries offer. Price of the brochure (#a67-21) is 25 cents. (Ampex Corp., P. O. Box 3728, Chicago, 60654).



STUDIO PRO 120 FM/stereo receiver from University Sound at \$379.50.

SAME DAY SHIPMENT

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

Save delay—write for Pfanstiehl's self-mailer order forms now.

DIRECT-TO-DEALER

Pfanstiehl

CHEMICAL CORPORATION • BOX 498
104 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the \$9.95 Diamond Needle

**MORE
CANDY POWER
TO YOU**

THE FIRST BIG SINGLE BY

The Candymen

**"GEORGIA
PINES"**

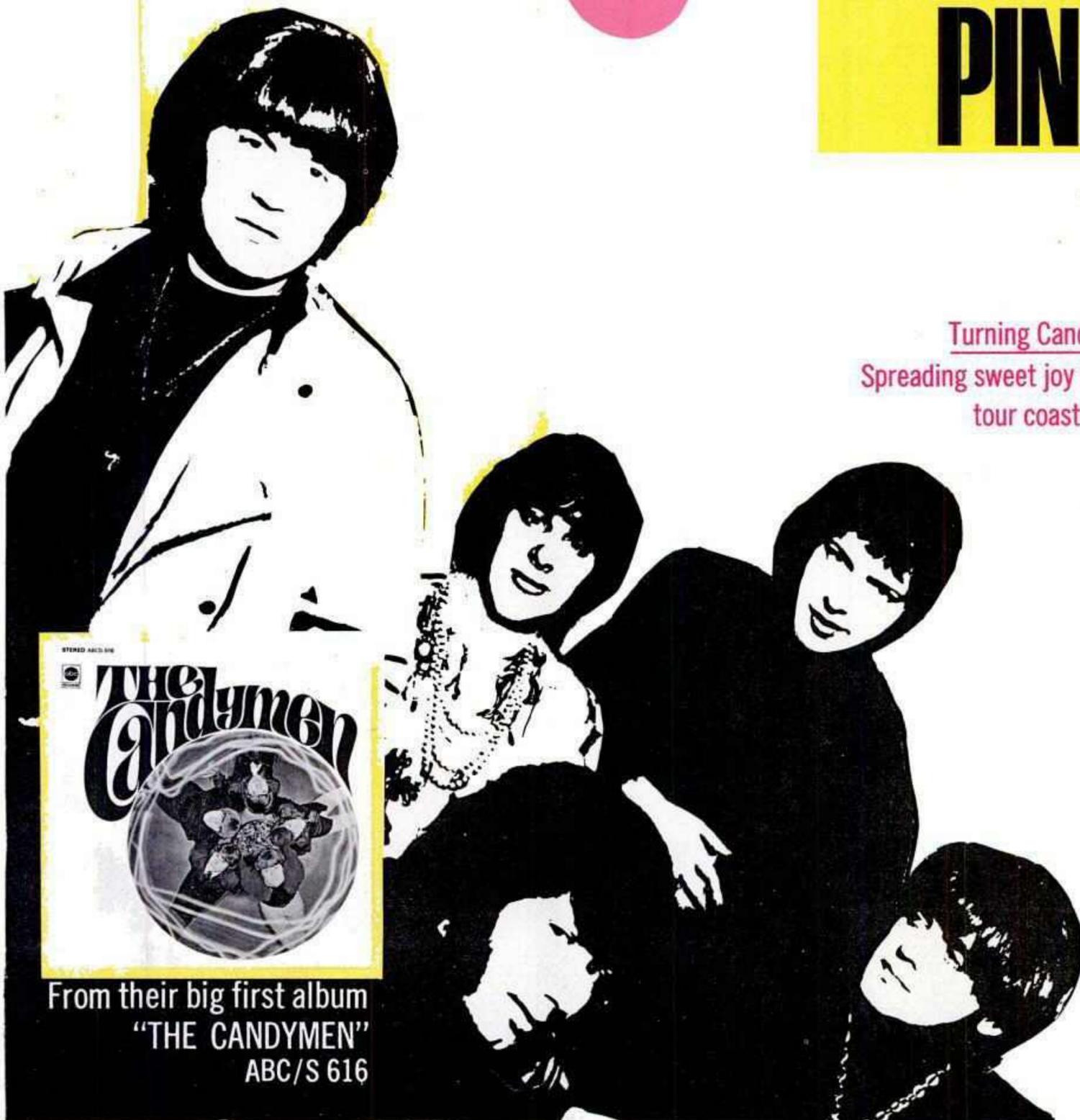
ABC 10995

Produced by Buddy Buie

Turning Candy Power Into Sales Power
Spreading sweet joy in their current promotion
tour coast-to-coast. Watch for them!



ABC RECORDS, INC.
NEW YORK/BEVERLY HILLS
DIST. IN CANADA BY SPARTON OF CANADA



From their big first album
"THE CANDYMEN"
ABC/S 616

CLASSIFIED MART

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

ANNOUNCER OPENINGS IN MIDWEST medium and small markets. Up to \$125. Send resume, photo and 3-inch tape only. Radio-Television Personnel Placement Service, 6633 Wise, St. Louis, Mo. 63139. oc28

SALESMEN

TO SERVICE RACK OPERATION

Opportunity for wide-awake aggressive men. Must be willing to travel. We can use you in Florida, New York State, New England, North and South Carolina.

Send resume to:

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BOX #770
165 W. 46th St.
New York, N. Y. 10036

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Music Makers Promotion Network
★ New York City ★
20 Years' Dependable Service
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★ NATIONAL RADIO & T.V. COVERAGE
★ BOOKING AGENT CONTACTS
★ MAGAZINE-NEWSPAPER PUBLICITY
★ RECORD PRESSING

General Office:
209 Stahman 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

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Questions answered re: recording,
publishing, distribution.



MORTY WAX PROMOTIONS
1650 Broadway
N. Y., N. Y. 10019
CI 7-2159

WE PROMOTE YOUR RECORD ALL through New England and Northeast for \$25. Calgary Promotions, Box 193, Otis, Massachusetts. no4

PUBLISHING SERVICES

25 years of top-level experience in independent music and talent promotion for your tune, talent or disk!

TIM GAYLE

Hollywood Plaza Hotel
Hollywood & Vine
Hollywood, Calif. 90028
Tel. (213) 465-1131

Public Relations/Publicity/Record Promotion/Distribution Contacts/Management

WANTED TO BUY

WANT RECORDS: 45's AND LP's SURPLUS returns, overstock cut-outs, etc. Harry Warriner, Knickerbocker Music Co., 453 McLean Ave., Yonkers, N. Y. (Tel.: GReenleaf 6-7778.) no11

WANTED — PHONOGRAPH RECORDS. Can use almost anything in 45 rpm and LP's for premiums. Price must be low, peerless premiums. Box 49A, Shamokin Dam, Pa. 17876. oc28

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

READ "SONGWRITER'S REVIEW" magazine. 1697-B Broadway, N.Y.C. 10019. \$3 year; 35¢ sample. Guiding light to Tin Pan Alley. Est. 1948. oc28

MOVING TO LOS ANGELES? AVAILABLE Dec. 1: 2-bedroom mountain house with large garden, patio, heated custom pool, view. Completely rugged and drained. Appliances. Available on lease. Billboard, Box A-313, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

NASHVILLE'S NEWEST RECORDING studio. Modern 4-track facilities. Music City Recorders, 821 19th Ave. S.W., Nashville, Tenn. 37203. Phone (AC 615) 242-5585. de2

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

USED EQUIPMENT

10 FEDERAL CUP DROP POPCORN Vendors; latest model equipped with cup anti-theft device, counter, locked coin box; check these before buying any used popcorn vendors; 1 year parts warranty. Manager, Federal Popcorn Machine Corp., 103 S. W. 4th St., Des Moines, Ia. ja6

AT LIBERTY

PROFESSIONAL LECTURER, SPEAKER. Doctor of Divinity. Cultural, metaphysical, social, etc. Will travel. Box 112, Brownsville, Brooklyn, N. Y. oc28

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. Heonar 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.

when answering ads . . .

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Billboard

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: _____



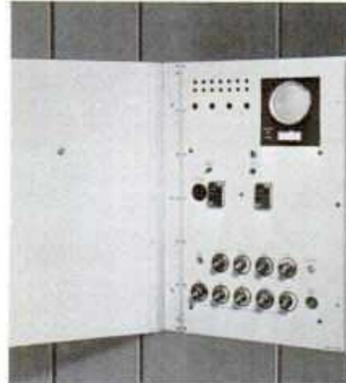
NEW DISPLAY SLANT—35 degrees to be exact—moves tape recorders for Birmingham, Ala., dealer.



RHEEM-ROBERTS is shipping this new FM stereo receiver, model 30, with 30 watts peak AM/FM and FM stereo power. Walnut cabinet and all solid-state circuitry. Power enough for the new acoustic suspension speakers.



LATEST VTR PRODUCT from General Electric is this model TE-24 economy viewfinder camera designed for use in training and teaching applications for education and industry.



FLUSH-MOUNT, fully transistorized public address amplifier by Bogen offers 60 watts of RMS power output with a peak of 110 watts. Called model DWA60, the unit is intended for churches, schools, ballrooms, motels and auditoriums. It has five microphone volume controls with push-pull, low frequency speech filter switches, a fader control for two auxiliary inputs, master volume control, bass and treble controls for tonal balancing, a tape in/out jack, a circuit breaker reset and an AC convenience outlet.

BMI Awards to Writers & Pubs

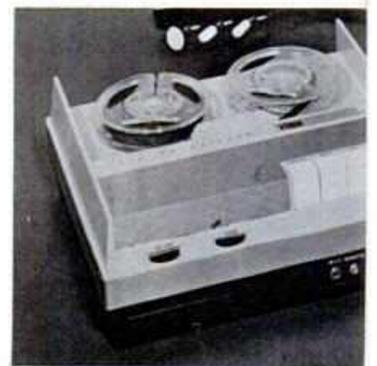
• Continued from page 72

body Like Me," Wayne Thompson — Earl Barton Music; "Stand Beside Me," Tompall Glaser — Glaser Publications; "Streets of Baltimore," Tompall Glaser, Harlan Howard — Glaser Publications; "Sweet Dreams," Don Gibson — Acuff-Rose Publications; "Sweet Misery," Jan Crutchfield, Wayne Walker — Cedarwood Publishing; "Sweet Thang," Nathan W. Stuckey — Su-Ma Publishing and Stuckey Publishing; "The Tennessee Waltz," Pee Wee King, Redd Stewart — Acuff-Rose Publications; "There Goes My Everything," Dallas Frasier — Blue Crest Music and Husky Music; "Think of Me When You're Lonely," Don Rich, Estella Olson — Blue Book.

"The Tips of My Fingers," Bill Anderson — Tree Publishing and Champion Music; "Touch My Heart," Aubrey Mayhew, Donny Young — Mayhew Music; "Walking in the Sunshine," Roger Miller — Tree Publishing; "Walking on New Grass," Ray Pennington — Pamper Music; "Where Does



ARVIN has introduced this new solid-state stereo phono, model 68P06, at \$49.95. The speakers will separate up to 20 feet. Unit converts to a 7-pound portable.



COMPACT tape recorder just introduced by Arvin, model 37L09, is priced at \$39.95, including mike, remote control feature, 200 foot tape, six batteries and two three-inch reels.

Scanning The News

• Continued from page 88

marketing, Harold Harris becomes director of Channel Master-Avnet inter-company activities; Robert Cousins becomes merchandising manager, Milton J. Blumberg becomes branch stores manager and Paul J. Gilbertson moves to operating manager at Allied Radio Corp.

the Good Times Go," Buck Owens — Blue Book; "You Ain't Woman Enough," Loretta Lynn — Sure-Fire Music.

New Album Releases

- A&M**
PHIL OCHS—Pleasure of the Harbor; 133, SP 4133
- ANGEL**
BEETHOVEN/BRAHMS/TCHAIKOVSKY: THREE GREAT VIOLIN CONCERTOS—Philharmonic Orch. (Milstein); CB 3712
Homage to Gerald Moore—De Los Angeles/Schwarzkopf/Fisher-Dieskau; CB 3697
Showpieces for Orchestra—Philharmonia Orch. (Von Karajan); CB 3710
TCHAIKOVSKY: THE ROMANTIC SYMPHONIES NOS. 4, 5 & 6—Philharmonia Orch. (Klemperer) CB 3711
- ATCO**
ORIGINAL MOTION PICTURE SOUNDTRACK—The Long Duel; SD 33 228
SONNY—Inner Views; 33 229, SD 33 229
- BLUE NOTE**
DONALD BYRD—Mustang; BLP 4238, BLP 84238
BLUE MITCHELL—Boss Horn; BLP 4257, BLP 84257
McCOY TYNER—The Real McCoy; BLP 4264, BLP 84264
- CAPITOL**
THE BEACH BOYS Deluxe Set; TCL 2813, DTCL 2813
THE JACKIE GLEASON Deluxe Set; TCL 2816, DTCL 2816
THE DEAN MARTIN Deluxe Set; TCL 2815, DTCL 2815
ROD McKUEN—The Love Moment; T 2838, ST 2838
ORIGINAL BROADWAY CAST—St. Louis Woman; DW 2742
THE FRANK SINATRA Deluxe Set; TFL 2814, STFL 2814
MURRY WILSON—The Many Moods of Murry Wilson; T 2819, ST 2819
- CAPITOL IMPORTS (INDIA)**
TAGORE: YASHER DESH (Land of Cards)—Shyamal Mitre, Kanika Banerji; MOCE 1041
The Best of MUKESH; MOCE 1042
S. BALACHANDER/GURUVAYUR DORAI—Veena Master of South India; MOCE 1044
HALIM JAFFAR KHAN & SANTA PRASAD—Raga Marwa; Raga Pahadi; MOCE 1046
- CHALLENGE**
THE GOLDEN LEAVES—A Love Affair; CHS 624
- COLUMBIA**
BEETHOVEN: AN, PERFIDO/CANTATA—Various Artists/New York Philharmonic (Schipers) 32 11 0039, 32 11 0040
Bernstein Conducts Nielsen—Beker/Bruker/New York Philharmonic (Bernstein); ML 6428, MS 7028

- BRASS ENSEMBLE**—A Festival of Carols in Brass; ML 6433, MS 7033
- THE BROTHERS FOUR**—A New World's Record; CL 2702, CS 9502
- CARAVELLI & HIS MAGNIFICENT STRINGS**—San Remo Greatest Hits; CL 2713, CS 9513
- JOHN DAVIDSON**—A Kind of Hush; CL 2734, CS 9534
- Hatikvah on Mt. Scopus—Isaac Stern/Israel Philharmonic (Bernstein); ML 6453, MS 7053
- IVES: THE TWO STRING QUARTETS**—The Juilliard Quartet; ML 6427, MS 7027
- Ormandy Conducts Kodaly—Philadelphia Orch. (Ormandy); ML 6434, MS 7034
- Wine, Woman and Song—Philadelphia Orch. (Ormandy); ML 6432, MS 7032
- Rossini Overtures—Cleveland Orch. (Szell); ML 6431, MS 7031
- RAVI SHANKAR**—The Genius of Ravi Shankar; CL 2760, CS 9560
- BARBRA STREISAND**—A Christmas Album; CL 2757, CS 9557
- BARBRA STREISAND**—Simply Streisand; CL 2682, CS 9482
- COMMAND**
BENNY GOODMAN & PARIS—Listen to the Magic; RS 921, SD
- CROSSROADS**
BERLIOZ/D'INDY: FRENCH ORCHESTRAL SHOWPIECES—Prague Symphony (Fekete); 22 16 0169
- DECCA**
BILL ANDERSON'S Greatest Hits; DL 4859, DL 74859
VINCENT BELL—Pop Goes the Electric Sitar; DL 4938, DL 74938
The Cake; DL 4927, DL 74927
ELLA FITZGERALD—Smooth Sailing; DL 4887, DL 74887
EARL GRANT—Gently Swingin'; DL 4937, DL 74937
THE HOBBITS—Dawn to Middle Earth; DL 4920, DL 74920
SAMMY KAYE & HIS ORCH.—Dance and Be Hoop!; DL 4924, DL 74924
BRENDA LEE—Reflections in Blue; DL 4941, DL 74941
LORETTA LYNN—Singin' With Feelin'; DL 4930, DL 74930
RAFAEL MENDEZ and LAURINDO ALMEDA Together; DL 4921, DL 74921
ANNIE ROSS—Fill My Heart With Song; DL 4922, DL 74922
CONWAY TWITTY Country; DL 4913, DL 74913
KITTY WELLS—Queen of Honky Tonk; DL 4929, DL 74929
- DECCA JAZZ HERITAGE SERIES**
LOUIS ARMSTRONG—Rare Items; DL 9225, DL 79225
VARIOUS ARTISTS—Kansas City Piano (1936-1941); DL 9226, DL 79226
DUKE ELLINGTON—The Beginning, Vol. 1; DL 9224, DL 79224
WOODY HERMAN—The Turning Point (1943-1944); DL 9229, DL 79229

- EARL HINES & HIS ORCH.**—Southside Swing (1934-1935); DL 9221, DL 79221
- WARNER MACK & HIS SISTER DEAN**—Songs We Sang in Church and Home; DL 4912, DL 74912
- CHUCK WEBB**—King of the Savoy (1937-1939); DL 9223, DL 79223
- CHICK WEBB**—A Legend, Vol. 1 (1929-1936); DL 9222, DL 79222
- DISNEYLAND**
ORIGINAL MOTION PICTURE SOUNDTRACK—The Jungle Book; 3948
- ELEKTRA**
Clear Light; EKS 7401-1
THE DOORS—Strange Days; EKL 4014, EKS 74014
- EPIC**
CHARLIE WALKER—Don't Squeeze My Shoulder; LN 24328, BN 26328
- FIESTA**
ALFONS BAUER—Godene Zitherklänge; FLP 1492, FLPS 1492
DIE BAUERNKAPPELE SEPP KRACHER—Sepp Kracher Spielt Zur Kirmes; FLP 1493, FLPS 1493
JOHN FIELDBUS & ARVID VAKSDALES TRIOS—Norwegian Dances; FLP 1487, FLPS 1487
Pipes & Drums of the FIRST BATTALION SCOTS GUARDS; FLP 1490, FLPS 1490
PETER KREUDER—Es War Einmal; FLP 1482, FLPS 1482
LUCIANO VIRGILI—Italia Canta (Italy Sings); FLP 1494, FLPS 1494
- GLAD HAMP**
LIONEL HAMPTON & HIS JAZZ INNER CIRCLE—Hamp Stamps; GRSLP 1011
- HARMONY**
Here Comes THE BEAGLES; HL 9561, JS 14561
- HICKORY**
ROY ACUFF Sings Famous Opry Favorites; LP 139
- IMPERIAL**
CHER—With Love; LP 9358, LP 12358
SLIM WHITMAN—Country Memories; LP 9356, LP 12356
- JUBILEE**
LBJ Menagerie; JGM 2068
- KANAKA**
CAROL KAI FEATURING GABRIEL BALTAZAR JR.—All at Once . . . ; KS 1002
PAT & HIS PADDLERS—One Paddle, Two Paddle; KM 1001
- LONDON**
Christmas With RONNIE ALDRICH; LL 3383, PS 44051
HANDELS: MESSIAH—London Symphony Orch. (Boult); A 4357, OSA 1329
LOS MACHUCAMBOS—Carahbal; SP 44084
WERNER MUELLER & HIS ORCH.—Tangol; SP 44098

- LEONTYNE PRICE**—A Christmas Offering; 5644, OS 25280
- EDMONDO ROSS & HIS ORCH.**—Latin Hits I Missed; SP 44094
- JOAN SUTHERLAND**—Joy of Christmas; 5943, OS 25943
- MELODIYA/ANGEL**
RACHMANINOFF: ISLE OF THE DEAD—U.S.S.R. Symphony (Svetlanov); SR 40019
TCHAIKOVSKY: QUEEN OF SPADES—Bolshoi Theatre (Khaikin); SRD 4104
- MONITOR**
BACH: MARCHES/SONATAS/SOMATINAS—Musica Viva Ensemble; MCS (C) 2125
BETHENY BEARDSLEY—An Eighteenth Century Vocal Recital—Musica Viva Ensemble (Bolle); MCS (C) 2124
MOZART: SERENADE K 3751—Musica Viva Ensemble (Bolle); MCS (C) 2126
- MONUMENT**
DOLLY PARTON—Hello, I'm Dolly; MLP 8065
- ODEON**
RAVI SHANKAR; MOAE 126
RAVI SHANKAR—A Sitar Recital; MOAE 150
RAVI SHANKAR, ALI AKBAR, ALLA RAKHA; MOAE 132
- ODYSSEY**
BERNARD KRAINIS—The Virtuoso Recorder; 32 16 0143, 32 16 0144
MOZART: PIANO QUARTETS—Budapest String Quartet (Szell); 32 16 0139
VIVALDI: CONCERTOS FOR VIOLA D'AMORE & MANDOLIN—New York Sinfonietta (Goberman); 32 16 0137, 32 16 0138
WAGNER: TRISTAN & ISOLDE—Melchior/Traubel; 32 16 0145
- PHILIPS**
BACH: SONATAS FOR VIOLIN & HARPSICHORD—Grumiaux/Sartori; PHM 597, PHS 997
BIZET: SYMPHONY IN C—London Symphony (Bonzi); PHC 9086
BRUCKNER: SYMPHONY NO. 9 IN D MINOR—Concertgebouw Orch., Amsterdam (Haitink); PHS 900-162
LUTOSLAWSKI: CONCERTO FOR ORCH.—Warsaw National Philharmonic (Rowicki); PHS 900 159
PAUL MAURIAT & HIS ORCH.—The Christmas Album; PHM 200-255, PHS 600-255
MOZART: SYMPHONY NO. 38 IN D, K 504 (Prague)—RSO Berlin/Maazel; PHS 900 158
PENDERECKI: PASSION AND DEATH OF OUR LORD JESUS CHRIST ACCORDING TO ST. LUKE—Various Artists/Cracow Philharmonic (Czyz); PHS 2-901
- RAMCO**
TOMMY STRANGE & THE FEATURES—1 More Time; CS 711
- RCA CAMDEN**
CHET ATKINS—Chet; CAL 2182, CAS 2182
The One and Only WAYLON JENNINGS; CAL 2183, CAS 2183
LIVING MARIMBAS—Tonight Carmen & Other Country Favorites; CAL 2184, CAS 2184
LIVING STRINGS Play Music From the Motion Picture Camelot; CAL 988, CAS 988

- RAY MARTIN & HIS ORCH.**—Up-Up and Away; CAL 2181, CAS 2181
- THE RICHARD WOLFE CHILDREN'S CHORUS**—The Teddy Bears Picnic & Other Children's Favorites; CAL 1093, CAS 1093
- RCA RED SEAL**
CHOPIN: SONATA IN B MINOR—Weissenberg; LM 2984, LSC 2984
HANDEL: JULIUS CAESAR—New York City Opera Chorus & Orch./Various Artists (Rudel) LM 6182-2, LSC 6182-2
HAYDN: ELEVEN SYMPHONIES NOS. 82 to 92 The Orch. of Naples/(Vaughan); LM 6805-1, LSC 6805-1
THE HEIFETZ-PIATIGORSKY Concerts; LM 2985, LSC 2985
LEONTYNE PRICE/ANDRE PREVIN—Right as Rain; LM 2983, LSC 2983
Songs of Schubert & Strauss—James King/William Hughes; LM 2975, LSC 2975
RICHARD YARDUMIAN—Come, Creator Spirit—Chamber Symphony of Philadelphia (Brusilow); LM 2979, LSC 2979
- RCA VICTOR**
NILSSON—Pandemonium Shadow Show; LPM 3874, LSP 3874
- RCA VICTROLA**
BACH: WEICHET NUR, BETRUBTE SCHATTEN—Collegium Aureum (Peters); VIC 1281, VICS 1281
BEETHOVEN: NINE SYMPHONIES—NBC Symphony Orch. (Toscanini); VIC 80001-8
CHRISTA LUDWIG—Operatic Recital; VIC 1241, VICS 1241
SHAKESPEAREAN SONGS & CONCERT MUSIC—Alfred Deller/Desmond Dupre; VIC 1266, VICS 1266
TELEMANN: SUITES IN D & A MINOR—Collegium Aureum (Reinhardt); VIC 1272, VICS 1272
THREE ITALIAN CANTATAS—Eilly Ameling/Collegium Aureum (Reinhardt); VIC 1275, VICS 1275
WAGNER: TRISTAN & ISOLDE—NBC Symphony Orch. (Toscanini); VIC 1278
- REPRISE**
ARLE GUTHRIE—Alice's Restaurant; RS 6267
- SMASH**
ROGER MILLER—Waterhole No. 3 (Code of the West); MGS 27096, SRS 67096
- SONOLOGUE**
Christmas Music in The Holy Land; SL 105
- TAKOMA**
PHIL YOST—Bent City; C 1016
- TURNABOUT**
BACH: MAGNIFICAT/BUXTEHUDE: MAGNIFICAT ANIMA MEA—Various Artists/Bach Collegium—Stuttgart (Rilling); TV 34173 S
SCHUBERT/WEBER/HAYDN—Guitar Music in Vienna Luise Walker; TV 34171 S
STRAVINSKY: OEDIPUS REX—Szech Philharmonic (Ancerl); TV 34179S

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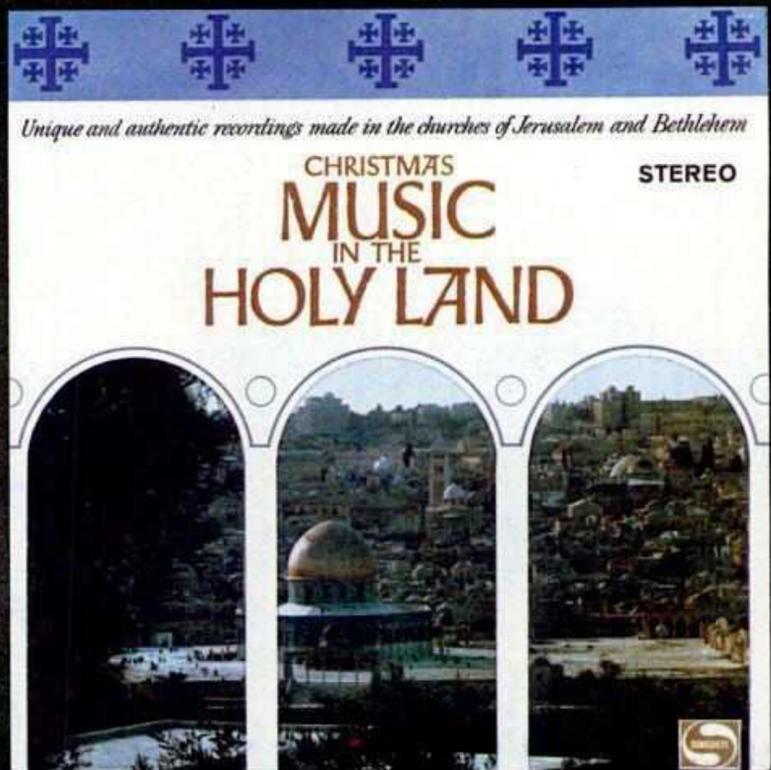
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Coin Machine News

Revived Music Interest at MOA Show What's New at The MOA Show

Here's your exclusive preview of do-not-miss exhibits at the MOA's Show opening Friday, Oct. 27 in Chicago. All exhibits are at the Pick-Congress Hotel, 520 South Michigan Avenue.

RECORDS

Capitol Records (Booth 81)

Mauri Lathower will be in from the West Coast, and Wade Pepper is coming in from Nashville. Both will be asking you about Little LP's. You can register and perhaps win all 16 Capitol Little LP's. The highlight of the booth display will be large artist picture blowups. Product will be exhibited in four programming categories: pop, c&w, r&b and good music. Look for Al Martino and Buck Owens at the booth on Sunday.

Columbia Records (Booth 82)

Don't miss Jerry Vale at this booth all day Saturday. Other groups will be dropping in from time to time. Be sure to ask Tom Noonan about the new pamphlet listing Columbia's extensive roster of "Hall of Fame" records. And, in an MOA Show first, Columbia will be showing three-minute films of such acts as Anita Harris, Lou Christie and Pretty Purdie (a new act). Noonan will be touting Anita Harris' hot single, of course.

Decca Records (Booth 88)

Decca's show presentation is built around its 400-title collection called the "Bluebook of Standards." And if you want information, talk to Claude Brennan, who'll be in from New York or look up Chicago distributor representative Sellman Schulz. The label will have no talent at the booth.

Epic Records (Booth 90)

Look for artists Robert Cameron, David Houston and Tammy Wynette to be dropping by this booth from time to time. Cameron is a Chicagoan, and will be looking forward to meeting lot of well-wishers from the Midwest. Epic's Mort Hoffman will be in from New York to talk Little LP's and jukebox programming in general. The label has been active in promoting to operators directly by mail during the past year and will be laying the groundwork for another year's activity during the show.

Garwin Sales (Booth 84)

Here is one of the big surprises. Garwin Sales, founded by one of Chicago's big independent record distributors (but operated separately), has taken over the production and marketing of Little LP's from the Seeburg Corp. The firm plans to release Little LP's at the same time the parent LP comes out and also plans to reorder hot numbers. Ask Garwin president Robert Garmisa all about it.

London Records (Booth 81A)

London's Sy Warner is going all out this year to make the firm's approach to the show and to the jukebox industry at large meaningful. (Continued on page 101)



MOA BOARD CHAIRMAN John Wallace, left, and president James Tolisano.



CONVENTION CO-CHAIRMEN A. L. Ptacek, left, and Russell Mawdsley.

Trade Seeking Means to Bridge Gap Between Labels, Operators

By RAY BRACK

CHICAGO—There will be unprecedented emphasis on music at the two big coin machine conventions commencing here this week.

The Oct. 27-29 Music Operators of America (MOA) convention, while attracting a record number of equipment exhibitors, will also draw a large group of record company executives determined to bypass the one-stop, sub-distribution system and bridge a record programming and promotion gap that has been widening for 15 years.

The annual National Automatic Merchandising Association (NAMA) exhibit and convention, which coincides with the MOA event, will, surprisingly, have a music emphasis all its own for the first time in its history. Two of its major national operator members, The Macke Co. and Servomation Inc., have been quietly diversifying into jukebox operation in order to become more competitive with independent firms in street operation (Billboard, Oct. 21, p. 1). Many feel this trend could crescendo until half a dozen national vending firms

are extensively involved in music operating. This topic will be much discussed at both the NAMA and MOA conventions this week.

13,000

Combined, the shows are expected to draw 13,000 coin machine management personnel. Some 10,000 of these are expected to register for the NAMA event, but many executives take in both shows. Last year, 50 Canteen Corp. executives quietly toured the MOA exhibit.

Seven record companies will have exhibits and talent at the MOA show this year, the greatest label participation for several years. The firms are Capitol, Columbia, Decca, Epic, London, MGM-Verve, and RCA Victor. Only part of the reason for such label involvement in the show may be attributed to the desire for institutional identification with a trade association now recognized as one of the most viable in the music industry. The more important, and recent, reason behind increased label participation is the quest for new product exposure avenues.

Hypes

"We regard the nation's 485,000 jukeboxes as an important market," said a label promotion executive, "and we think this market could become even more important."

He added, "The jukebox could be a vital avenue of record product exploitation if operators weren't hypnotized by one-stop hypes."

London Records will be at the MOA show for the first time in five years. Promotion executive Sy Warner explained: "We are going to this show in an attempt to get the message across to the jukebox operator that we have, contrary to what he might hear elsewhere, the records that are the answer to his programming needs. These are frequently easy-listening or adult type records." (Continued on page 114)

PROGRAM

(Note: all meetings at the Pick-Congress Hotel, 520 S. Michigan Avenue, Chicago, Ill.)

FRIDAY, OCT. 27

9 a.m. to 3 p.m.—Exhibits and registration open.
12 noon—Ladies' Luncheon.
3:30 p.m. to 6 p.m.—Industry seminar.

SATURDAY, OCT. 28

9 a.m. to 5 p.m.—Registration and exhibits open.
11:30 a.m.—General membership meeting.

SUNDAY, OCT. 29

1 p.m. to 3 p.m.—Exhibits and registration open.
11 a.m.—Illinois Coin Machine Operators Assn. meeting.
6 p.m.—Cocktails and annual banquet and floor show.

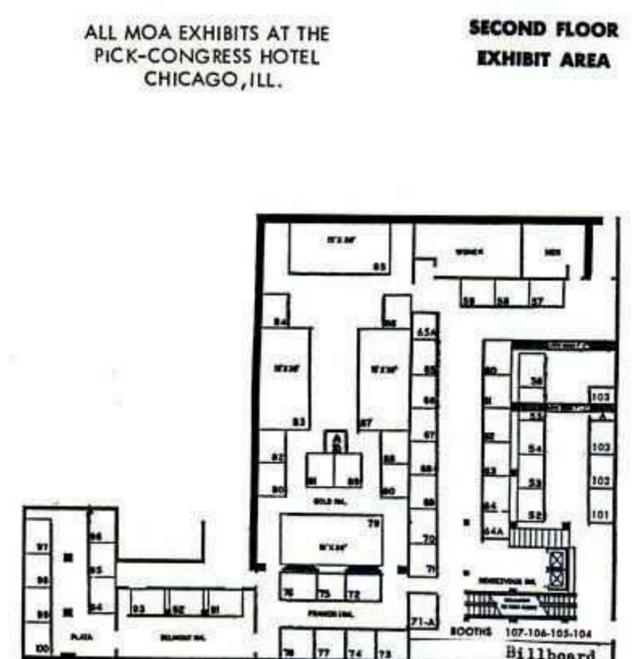
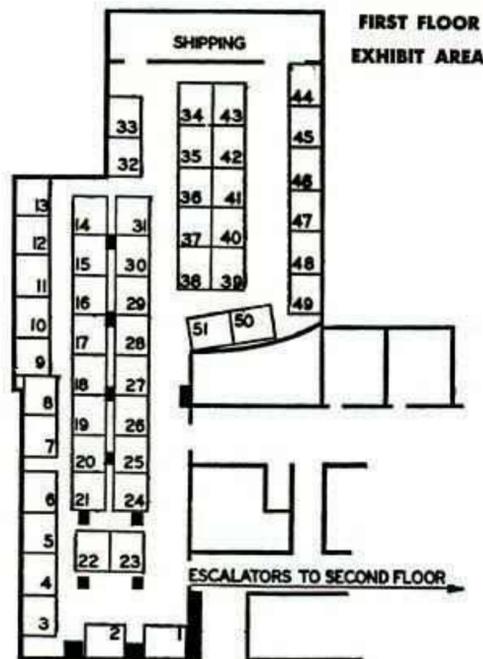
The MOA Show Exhibitors: Who They Are and Where to Find Them

Exhibitor Booth

Note: Listings shown in black indicate exhibit is on the second floor of the Pick-Congress Hotel.

All-Tech Industries.....68-71
American Machine & Foundry...73-77
American Shuffleboard.....
Associated Coin Amust. Co....91-93
Bally Mfg. Co.....34-38
Billboard Magazine.....104
Brad, Inc.....64-A
Cameron Int., Ltd.....101-103
Capitol Records.....81
Chicago Coin.....44-46
Cine Sonic Sound, Inc.....71-A
Color Sonics, Inc.....97-100
Columbia Records.....82
D&R Industries.....50-51
Decca Records.....88
Dynaball Co.....47
Epic Records.....90
Fischer Manufacturing Co....3-5
Garwin Sales.....84
Gerinvex S.A.....72
I.Q. Computer Co.....96
Jupiter Sales of America....58-59
Irving Kaye Co., Inc.....39-43

Kiddie Karousels.....57
Logan Vending, Inc.....24-25
London Records.....81-A
MGM/Verve Records.....80
Midway Mfg. Co.....11-13
Mike Munves Co.....61
Music Operators of America..103-A
National Coin Machine Dist. Assn.....65-A
Newport Manufacturing.....95
Northwestern Corp.....60
P.Z.P. Associates, Inc.....62
RCA Victor Records.....89
Record Source International...86
Rock-Ola Mfg. Corp.....87
David Rosen, Inc.....32-33
Rowe Mfg.....83
Seeburg Corp.....85
Sega Enterprises, Ltd.....20-21
Sensorama, Inc.....94
Spindel Insurance.....76
Star Title Strip Co.....75
Sutra Import Corp.....63
Taito Trading Co., Ltd.....48-49
Tape-Athon Corp.....64
U. S. Billiards.....6-9
United Billiards.....52-56
Valley Mfg.....14-16, 29-31
Wico Corp.....10
Williams Electronics.....17-19, 26-28
The Wurlitzer Co.....79



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The Pool Table With "The Velvet Touch"

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Seeing is believing!

See it for yourself—come visit our surprise booths #52-56 at the MOA Show. Artie Daddis will be there to tell you all about this new revolutionary innovation.



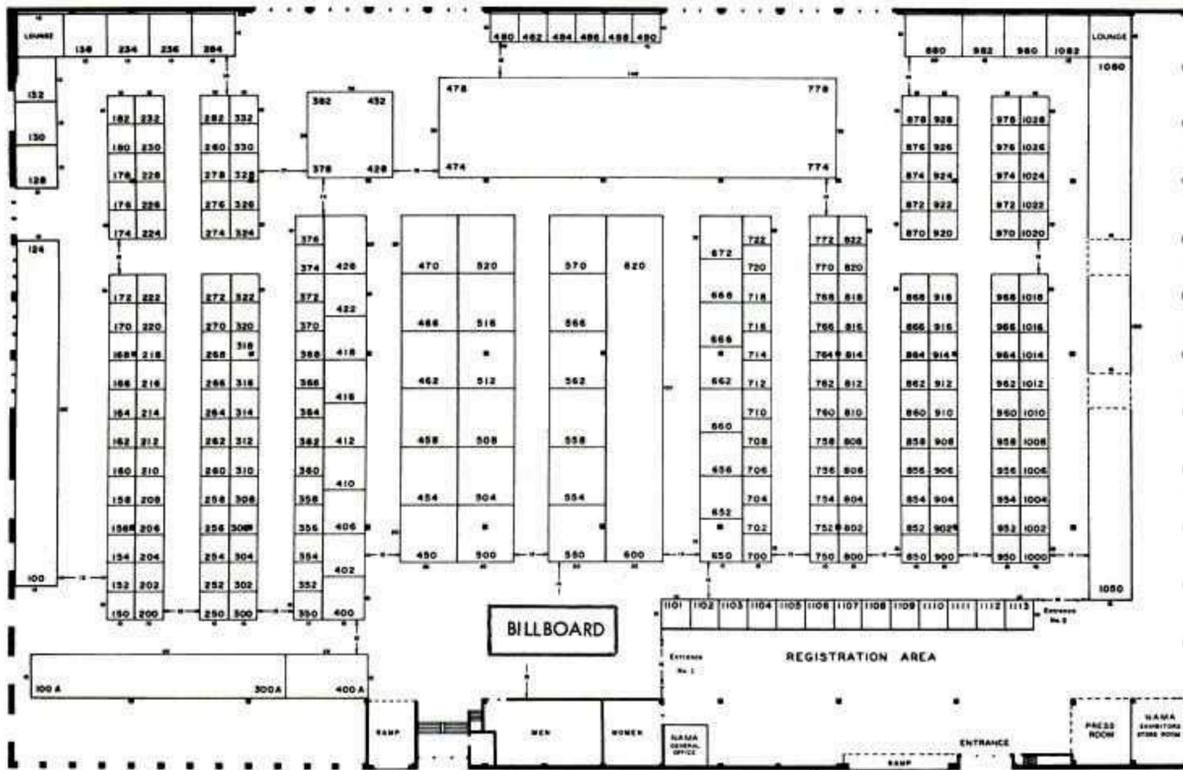
***United* BILLIARDS, INC.**

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Vending News

10,000 Vendors to Throng 22d NAMA Convention



Booth Locations (Above) & Exhibitor List (Below)

Note: All NAMA exhibits are in Donovan Hall, International Amphitheatre, 43rd Street at Halsted Street, Chicago, Ill.

American Bakeries 924
 American Can Co. 668-672
 American Dillon Co. 256
 American Home Foods 862-864
 American Tobacco Co. 1112-1113
 Apple Box, Inc. 204
 Applied Research 212
 Armour Food Service 766-768
 Aunt Fanny's Baking Co. 314
 Austin Biscuit 818-822
 Automatic Products 466-470
 Automatic Vendors of America 912-914
 Advance Engineering (AVENCO) 982-1082

Bachman-Jack's 206-208
 Bally Case and Cooler 462
 Beech-Nut Life Savers, Inc. 322
 Billboard Magazine Information Center
 Blumenthal Bros. Chocolate 760
 Bordon Foods 158
 Bowey's, Inc. 650
 Brandt Automatic Cashier. 1018-1014
 Brown & Williamson Tobacco 450
 Burry Biscuit 966-968

Campbell Sales 804
 Canada Dry 500
 Carnation Co. 806
 Cartco 900-906
 Changebank 330
 Chase & Sanborn 652-656
 Chef-Boy-Ar-Dee 862-864
 Chicago Lock Co. 272
 Choice-Vend 128-132
 Claridge Food Co. 662
 Clark Gum Co. 850
 Clark Products 136
 Coan Manufacturing Co. 410-412
 Coca-Cola Co. 950-1006
 Coffee Brewing Center 278
 Coffee-Mat Corp. 504-508
 Coin Acceptors, Inc. 1024-1026
 Conex 660
 Continental Can 702-704
 Continental Coffee 378-432
 Cook Chocolate 708
 Cuno Engineering 178-180
 Curtiss Candy Co. 300

Dalson Prod. Mfg. 174
 Dean Foods 566
 Delicia 754
 Ditchburn Vending Machines. 308-312
 Dr Pepper Co. 870-874
 Duncan Foods 1000-1006

Economics Laboratory 484
 Electro Counter 166
 Elkay Products 858
 Everpure 756-758

F&F Laboratories 710

Fearn Foods 1028
 Fixtures Mfg. 280-282
 Frito-Lay 868-916

General Cigar Co. 554
 General Foods 570
 Gold Medal Products Co. 814-816
 Gordon Foods 376
 Great Lakes Equipment 182
 Green River Corp. 666
 Guardian Filter Co. 156

Hamilton Scale Corp. 372-374
 Havssell Manufacturing 516
 H. J. Heinz Co. 876
 Hershey Chocolate 770-772
 Hills Bros. Coffee 926
 Holiday Cups 168
 Hollywood Brands 762

Illinois Lock Co. 978
 Inter-County Industries 232-230
 Johnson Fare Box 150-152

K-Way Dispensing 260-262
 Keathley's, Inc. 928
 Kraft Foods 364-370

Lanex Importing 1022
 LaTouraine Coffee 812
 Lektro-Vend 302-304
 Liggett & Myers Tobacco 712-714
 Lily-Tulip Cup 520
 Litton Industries 454-458
 P. Lorillard Co. 550

M&P Food Service 324
 MarVend, Inc. 958-962
 Maryland Cup 400A
 Mason Candies 326
 Maxwell House Coffee 570
 Mechanical Servants 200-202
 Merkle-Korff Gear 920-922
 Monsanto 358-362
 McGunn Safe 764

National Biscuit Co. 716-722
 National Rejectors 400-406
 National Uni-Pac 210
 National Vendors 600-620
 William Neilson 320
 Nestle Co. 700
 New England Confectionery 878
 No-Cal Corp. 154
 Northwestern Corp. 800-802

Old World Baking 810-808
 Omnivend Co. 706

Raytheon Co. 234
 R. C. Can Co. 418
 Reed Electromech 880
 H. B. Reese Candy 770-772
 R. J. Reynolds Tobacco 224-228
 Rich Products 214
 Riverside Manufacturing 416
 Rock-Ola Mfg. 426-422
 Rowe Mfg. 1050-1080
 Royal Crown Cola 750-752
 Rudd-Melikian, Inc. 326-284

Schulze and Burch Biscuit 1012
 Scott Paper 488-490
 Seeburg Corp. 100-124
 Servo-O-Matic 910
 Seven-Up 480-482
 Silver Skillet Food 908
 Solon Super Lock 1020
 Standard Brands 652-656
 W. T. Williams 900-906
 Steelmade 1103-1105
 Stokely-Van Camp 274
 Superior Tea 170-222

Thor Power Tool 332
 Trailevator 1108-1109
 Trans World 964

United Fruit 350
 U. S. Automatic Sales 160-164
 U. S. Tobacco Co. 264
 Universal Vendors 250

Van Lock 252-254
 Vendo Co. 474-778
 Vend-O-Matic Sales 316
 Victor Products 352-356
 VAI Sales 1107

Wayne Candies 276
 James O. Welch 722-716
 Westinghouse Electric 300A
 White Rose Tea 318
 Wico Corp. 176
 Wm. Wrigley Jr. Co. 1101-1102

Zausner Foods Corp. 258

NAMA PROGRAM

Note: all business sessions will be held at the Conrad-Hilton Hotel; all exhibits will be at the International Amphitheatre's Donovan Hall, 43rd Street at Halsted Street, Chicago.

SATURDAY, Oct. 28

10 a.m.—NAMA Annual Meeting.
 10 a.m.—Sanitation Workshop.
 12 noon to 6 p.m.—Exhibits open.

SUNDAY, Oct. 29

9:45 a.m.—Enlightened Money Management; Incentive Compensation for Routemen; Up-

(Continued on page 97)

Topics: Cigaretts, Canned Drinks

CHICAGO — Cigaretts and health, the galloping growth of canned drink vending, convenience foods and computerizing coin machine management will be among the prime foreground topics discussed at the giant National Automatic Merchandising Association (NAMA) convention beginning here Saturday (28).

But in the background the nation's vending managers will also be talking 15-cent pricing and the competitive movement of national vending companies into music operation.

The formal business program calls for discussions of:

- How health officials and the public view the routeman, the truck, the location and the machine.
- How a company can utilize financial controls for competitive advantage.
- Vending company incentive plans.
- Management - customer relations.
- Alternatives for profit planning.
- Maximizing route and routeman efficiency.
- How, when and if operators can profit from using data processing.
- Convenience food applications in the vending industry.

Apart from these formal business sessions, many of which are

conducted by non-industry sophists who have taken coin machine cram courses, will be corridor conferences on the theme introduced of late into the industry by NAMA President J. T. McGuire.

"There is a serious need in our industry to go to the 15-cent price to overcome our own rising costs of operating, to make us more competitive and to solve other problems."

The annual meeting of the NAMA's State council presidents and officers will be held at the Conrad Hilton Hotel (site of all convention business sessions) on Friday, Oct. 27 at 2 p.m. The NAMA annual meeting will be held on Saturday, Oct. 28 at 10 a.m.

The NAMA has launched a national membership drive, which, in its first month, has netted 56 new member firms. As of Sept. 30, the association had 1,475 operating company members, 215 supplier members and 47 machine manufacturer members.

Some 10,000 coin machine management personnel are expected to attend the Oct. 28-31 show. There are 166 exhibitors in 65,000 square feet of exhibit space. All exhibits are at Donovan Hall a section of the International Amphitheatre near the old Chicago Stockyards.

What's New at The NAMA Show

Here's your exclusive preview of selected do-not-miss exhibits at the NAMA Show opening Saturday, Oct. 28, in Chicago. All exhibits are in the International Amphitheatre's Donovan Hall, 43d Street at Halsted Street.

CIGARET VENDERS

Automatic Products (Booth 466-470)

Here you'll find three new cigaret machines—models 630, 850 and 900—all with 100-mm length vending capability. The Model 900 is a modular unit.

Coan Mfg. Co. (Booth 410-412)

You'll find new units here capable of handling 100-mm lengths, adding to the Model CA with 74, 94 and 116-pack capacity.

General Cigar Co. (Booth 554)

To its duet of cigar venders, this firm—its machines manufactured by Garwood Metal, Inc.—is adding one or two new models. Look for at least one of these new cigar venders to appear at this booth. Check with Harold Edeson.

National Vendors (Booth 600-620)

Get a good look at National's new Crown 88 with 22 selections, equipped for the new imperial size and flat boxes in addition to regular packs. It's an electric unit with 880-pack capacity and has two sets of 40-pack columns that may be coupled to handle fast-selling brands. National has promised to show improvements on all three of its cigaret venders.

Rowe Mfg. Co. (Booth 1050-1080)

Here you'll get your first look at Rowe's new Riviera 25 cigaret machine, among other new products. The Riviera 100 will also be displayed. See Joe Barton, Bob Anguard or one of the Rowe regional men.

Seeburg Corp. (Booth 100-124)

Vending chief Bob Breither will add to his two models capable of handling 100-mm lengths, and you'll see the new ideas here for the first time.

(Continued on page 99)

N. C. Operators Offer To Pay Amusement Tax

By LAMAR GUNTER

GREENSBORO, N. C.—Not many taxpayers would believe that one of their number would volunteer to pay a tax which doesn't exist, but that is exactly what the North Carolina Coin Operators Association has voted to do.

It is not as simple as that may sound.

The problem was created when the North Carolina General Assembly passed a law which legalized amusement machines that had been ruled illegal previously.

The lawmakers did not amend the revenue laws to specifically grant the authority to tax these machines, an authority which the State had before the machines were outlawed in 1939.

Sneed High, now general counsel for the association and co-author of the law which legalized the machines during the last General Assembly session, flatly stated that it was his legal opinion that the Revenue Commission has no legal authority to tax them at present.

He said the association could initiate a test case to have the court determine this, but that this could cause public reaction that might cause the Legislature to reverse itself in 1969 and outlaw the machines again.

C. C. Bishop of Raleigh suggested that the association agree to pay \$10 State tax, \$5 county tax and \$5 city tax, per machine. He said this would be going by the tax base that was established before the machines were outlawed. He expressed the opinion that the operators could not pay more than this per machine and be successful.

G. B. Garrett of Wilmington put the matter in the form of a motion. The motion was passed

without dissent and Mr. High was directed to speak for the association in dealing with Revenue Commissioner Ivey L. Clayton.

Julius Nelson, president, told Billboard after the meeting that only a few local governments had attempted to tax the machines yet. "I think they are waiting to see what the rest of the State will do."

About 30 persons attended the luncheon meeting (Sunday, Oct. 15) in the Voyager Motor Inn in Greensboro.

MOA SHOW

Cine-Sonic Cartridge Music

NEW YORK — Cine-Sonic Sound, manufacturer of a background music tape cartridge unit, will exhibit at the MOA show, in Chicago Oct. 27-29. The re-designed 4-track unit provides eight hours of continuous

play, with automatic, manual or track switching cartridges. Some 820 hours of recorded music are available, with 83 reels leased to operators. Isador Edelman, Cine-Sonic president, will be at booth 71A.

The All New VICTOR SELECTORAMA[®]

77-88 CONSOLE

A Brand New Idea in Bulk Vending—Fast Servicing—Low Cost—BIG PROFITS



Bulk vending is a good profitable business, but with the all new Victor Vending SELECTORAMA[®] it is even better. It's the serviceman's dream — saves 50% to 75% servicing time. Unlock door to fill and collect all machines, then lock and be on your way in minutes.

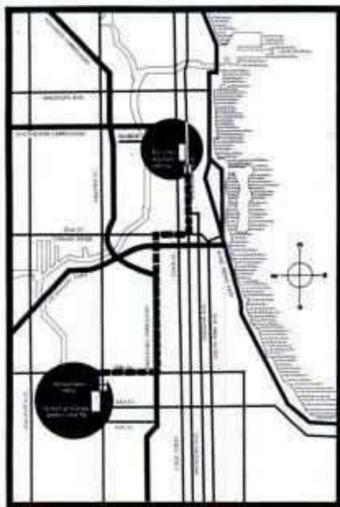
Beautiful and attractive cabinet with large display windows that

sells more merchandise and increases your profits in all locations. The SELECTORAMA[®] is the most advanced idea that has appeared in years for the bulk vending machine operator — the machine of tomorrow is here today.

6 different combinations available — vends a variety of merchandise in denominations of 1¢—5¢—10¢—25¢.

SEE IT ON DISPLAY AT THE M.O.A. SHOW — BOOTHS 24 and 25

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NAMA SHOW'S two focal points are shown on this map. The Conrad-Hilton Hotel, where all business sessions and the annual banquet will be held, is the above dark circle. Donovan Hall at the International Amphitheatre houses all exhibits and is located by the lower dark circle. Buses provided by National Rejectors, Inc., will shuttle between the two locations at approximate 10-minute intervals. Drivers take 22nd Street west to the Dan Ryan Expressway; the Expressway south (in local lanes) to 39th Street; 39th west to Halsted Street; Halsted south to 45th Street; 45th right to the parking lot.



NVA Meeting in Chicago

By EARL PAIGE

CHICAGO — Bulk vendors attending the National Vendors Association (NVA) director's meeting Oct. 29 at the LaSalle Hotel here will be considering a statement of principles to be put before the NVA for adoption at its annual convention in April.

The goal of adopting a formal statement of principles follows other recent NVA efforts which have seen the adoption of a new definition of a bulk vending unit. NVA legal counsels Don Mitchell and Ted Raynor will report on the use of the new definition in working with law-makers and regulatory agencies; especially in areas where tax exemptions are sought.

Common Goal

"NVA is made up of manufacturers, distributors and op-

erators, all working toward a common goal," said Mitchell here last week. "That goal is the improvement of a vertical industry. In order to reach our goals, we have through the years, developed standards within each segment of the industry.

"But basically, we have never before set down these standards in a statement of principle for the entire industry," he said. The board of directors will review the list of principles and if they are approved, NVA members will receive a copy to study prior to a vote at the April convention.

Mitchell indicated that the subject of public health authorities regulating the sale of food products through vending machines will be another topic at the meeting.

Slugs

NVA directors will also be brought up to date on the current efforts of the U. S. Treas-

ury Department in taking action against bingo chip manufacturers. NVA and the New York Bulk Vendors Association have been involved in a long struggle with the problem of bingo chips being used as slugs in vending machines.

Reports on the efforts of State associations will also be given at the meeting. In its spring meeting, NVA set up a special legislative committee and designated a fund for fighting regional problems. Possible target for action will be per-machine licensing tax problems in Alabama, New Jersey and Florida.

Plans for NVA's 1968 convention at Pheasant Run and a selection of the site for the 1969 convention will also be an important topic. Convention chairman Rolfe Lobell, Leaf Brands, div. W. R. Grace & Co., will make a report.

All bulk vendors are welcome to attend the board session.

NAMA SPEAKERS



JOSEPH J. LEVIN—"Data Processing for Vending," Oct. 31.



WILLIAM A. MARTI—"Incentive Compensation for Routemen," Oct. 29.



TERRY VINCE—"The Promise and Impact of Convenience Foods," Oct. 31.



JOHN F. CHILDS—"Enlightened Money Management," Oct. 29.



DAVID E. HARTLEY—"Sanitation Workshop for Routemen and Supervisors," Oct. 28.



CHARLES R. FARRREN—"Upgrading Location Relations," Oct. 29.



DR. ROBERT G. SEYMOUR—"Data Processing for Vending," Oct. 31.



CUTHBERT C. SNOWDON—"The Promise and Impact of Convenience Foods," Oct. 31.

Two Label Spokesmen Look at the Jukebox

One-Stops Hype And Hypnotize

CHICAGO — "The jukebox could be a vital avenue of record product exploitation if operators weren't hypnotized by hypes and programmed for the adult market," declared an executive with a major label participating in the Music Operators of America (MOA) show this week.

"We have come to question our participation in the MOA show because of the breakdown in communications between jukebox operators and record manufacturers. We don't see enough record programmers at the show and we're tired of hearing gripes that have no foundation.

"It's hard for us to get up during seminars on records and say this because we'll be accused of knocking jukeboxes. We really regard the 485,000 jukeboxes in this country as an important market, and we think it could be even more important."

The executive, who requested anonymity, said that unfortunately, his label had to regard jukeboxes as an "after-market," because "we don't think a hit can be launched on jukeboxes today unless operators wake up and start programming on their own initiative instead of depending on the advice of one-stops.

"When an operator calls the (Continued on page 114)

Jukebox Behind Mag's Comeback

CHICAGO — London's Sy Warner, who is bringing the firm's record merchandise to the Music Operators of America (MOA) show here this week for the first time in five years, told Billboard he is convinced that jukebox play is basic to the current big comeback of London's Margaret Whiting.

"Her 'Wheel of Hurt' on London was a big jukebox hit first," Warner said. "This action on jukeboxes forced airplay on easy listening stations.

"Another Whiting hit resulting from initial strong sales to jukebox operators has been 'I Almost Called Your Name.' Strong sales to operators got record distributors interested. Eastern Music one-stop in Philadelphia, for example, sold 4,000 copies of this single to operators in a short time. Soon the single was on easy-listening WNEW in New York and this even forced play on WMCA, a Hot 100 station."

Warner said that his company is discovering that it is possible to force airplay of many singles that radio stations ignore initially. Many of these singles are in the easy-listening category, and, they do not have million-seller potential, they do fill the pressing programming (Continued on page 118)

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-Coin, 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, White87
 Afgan Crown Red Lip Pistachio Nuts63
 Afgan Prince Red Lip Pistachio Nuts57
 Cashew, Whole83
 Cashew, Butts75
 Peanuts, Jumbo45
 Spanish32
 Mixed Nuts60
 Baby Chicks35
 Rainbow Peanuts32
 Bridge Mix32
 Boston Baked Beans32
 Jelly Beans32
 Licorice Gems32
 M & M, 500 ct.48
 Munchies, 16-lb. carton, per lb. .39
 Hershey-ets47

Wrapped Gum—Fleers & Pal, 4M pcs. \$14.00
 Rain-Blo Ball Gum, 1800 per ctn. 6.25
 Rain-Blo Ball Gum, 1800 printed per carton 6.40
 Rain-Blo Ball Gum, 5250 per ctn. 8.35
 Rain-Blo Ball Gum, 4250 per ctn. 8.35
 Rain-Blo Ball Gum, 3500 per ctn. 8.35
 Maltettes, 2400 per carton. 8.40
 15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.
 Adams Gum, all flavors, 100 ct. .45
 Wrigley's Gum, all flavors, 100 ct. .45
 Beech-Nut, 100 ct.45
 Hershey's Chocolate, 200 ct. 1.30
 Minimum order, 25 Boxes, assorted.

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What's New at The NVA Show

CHICAGO—A wide and exciting assortment of new bulk vending merchandise and equipment will be shown here during the Oct. 29 National Vendors Association (NVA) board meeting at the LaSalle Hotel. Coin machine business men in all phases of the industry will converge here for the Oct. 27-29 Music Operators of America (MOA) and the Oct. 29-31 National Automatic Merchandising Association (NAMA) shows.

At least three companies have TV promotions this fall: Samson's Products is out with a Wizard of Oz series, Henal Novelty & Premiums has licensed the Casper the Ghost character to head up products and American Chewing Products Corp. has a 110-count gum series based on NBC-TV's "Tarzan."

Samson's Products now have buttons, flicker rings and pressions in its Wizard of Oz product line-up and will be among many exhibitors at the LaSalle Hotel. Henal has also expanded its Casper the Ghost items.

Capsule Mixes

Among new 5-cent capsule mixes from Penny King are Smack Mix No. 70, Rocket Mix No. 10-R and Swinging Earrings No. 69. Penny King is also bringing back its Diamond Jim Brady rings, a vacuum plating version of the original item that sold for \$40 per thousand. A 10-cent mix is built around Monkey Shines pencil tops and includes the Dice Holder, Chenille Animal Brooch and plated Monkey With Tail Brooch.

Smack Mix is aimed at the entire family. Items include Scorpion, Hero Head rings and a big octopus—for boys, Palette with colors, musical series with jewels and gold calypso dancers, gold false teeth, Owl in the Moon and plated flicker ring; and cocktail shaker and wine glasses.

Macman Enterprises Corp. will lead its product array with the 1-cent wrapped Tootsie Roll candy item. Macman's Manny Greenberg hopes to announce his plans for packaging the new item while here in Chicago and will be lining up distribution.

Knight Charm Corp. is introducing three new 10-cent mixes: Vanity Treasure, Walking Dog and Mi Jet books. Bulk assortments will be available for 1-cent vending. Also new, a Waterfall Series of 1-cent import items. Knight is also making three-color display fronts available.

Psychedelic Item

Karl Guggenheim will have Wild Wild Rings, a new 10-cent item in the psychedelic mode, and Galloping Domino, a dice made (Continued on page 98)

NAMA Speakers



R. D. CHATFIELD—
"The Promise and
Impact of Convenience
Foods," Oct.
31.



CHARLESE. BERTSCH
— "Incentive Compensation for Route-
men," Oct. 29.



GARY R. STERNBERG—
"Data Processing for Vending,"
Oct. 31.



ROGER W. KALLOCK
— "Route Management and Analysis,"
Oct. 30.

NAMA Program

- Continued from page 94

grading Location Relations (concurrent sessions).
12 noon to 6 p.m.—Exhibits open.

MONDAY, OCT. 30

9:30 a.m.—Analyzing Management's Alternatives for Profit Planning.

11 a.m.—Route Management and Analysis.

12 noon to 5:30 p.m.—Exhibits open.

TUESDAY, OCT. 31

9:30 a.m.—Data Processing for Vending.

11 a.m.—The Promise and Impact of Convenience Foods.

12 noon to 4 p.m.—Exhibits open.

7:30 p.m.—NAMA Annual Banquet (Conrad Hilton Hotel).

Archer Nut In Expansion

OKLAHOMA CITY—Archer Nut Co. here, suppliers of nutmeats to the bulk vending trade, have expanded to two locations.

The firm, according to President Claude Parton, now has warehouses at 2316 N.W. 12th Street and at 1825 Linwood.

Archer handles a full line and does its own roasting.

MOA VISITORS OFFERED FREE PHOTOGRAPHS

CHICAGO — Expert coin machine industry photographer Joe Gino, United Photographers, will be at the Music Operators of America (MOA) booth during the big show at the Pick Congress opening Oct. 27 to take free photos of delegates. The photographs will automatically go to hometown newspapers as an MOA public relations service.

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Unity the Tolisano Legacy

CHICAGO — Outgoing Music Operators of America (MOA) president James F. Tolisano, owner of West Coast Music, Clearwater, Fla., has devoted his term to creating unity of aim and action at the regional level in the coin machine industry.

During the year, Tolisano's modest-size operation in Clearwater and environs has had to virtually run itself while this transplanted New Englander traveled thousands of miles to

attend operator "town meetings" and help establish regional trade associations.

Acting on his belief that good local associations make good businessmen, Tolisano, with MOA Executive Vice-President Fred Granger, has helped the associations going in Montana, Arizona and Kansas and has started another well on its way in the Bayou country. He earlier had supplied considerable impetus to the revival of the association in his own State in

time to fend off several developments detrimental to the industry.

As Tolisano vacates his post this week, his industry colleagues are saying about him:

"I knew Jim would do a good job, but I never imagined he'd make his regional association project as successful as he has. He deserves a lot of credit." (MOA board chairman John Wallace.)

"President Tolisano is undoubtedly one of MOA's most-traveled presidents. I know of no man who believes more deeply in MOA and this industry than Jim Tolisano. We have worked and traveled together as a team this year, and besides my already high respect for his sincerity and ability, I have come to admire his sheer energy and drive." (MOA Executive Vice-President Fred Granger.)

"The MOA regional organization drive has been successful because Tolisano and Granger actually went out and personally saw the businessmen." (J. Harry Snodgrass, MOA past president.)

Said Tolisano: "The addition of this project to our other services has, I believe, put us in high gear for a gigantic public relations program that is already improving our image throughout the country."

Elect Millie To 7th Term

ALBANY, N. Y.—Mrs. Millie McCarthy, owner of Catskill Amusements, Inc., Hurleyville, N. Y., has been elected to a seventh term as president of the New York State Coin Machine Operators Association.

Installed in office with Mrs. McCarthy at the association's meeting here last week were Secretary Jack LaHarte, Upstate Vending, Lake Placid; Treasurer Mac Douglas, Paramount Vending, Beacon, and Vice-Presidents George Holtzman, John VanWyck, Henry Knoblauch Jr., Lewis Bruno, Joseph Grillo and Howard Bathrick.

Association attorney John Davidson briefed the good crowd of operators on the status of the amusement machines sales tax battle that the association has successfully carried to the courts. The State Tax Department is now exhausting all areas of appeal, but observers believe that the ultimate disposition of the case will be in favor of the New York operators.

During the meeting the operators kept an uneasy ear cocked for news from Long Island, where State Supreme Court Justice Jack Stanislaw was playing game after game of pinball to determine if the equipment should be defined as gambling equipment under the new State penal code. After playing games, the judge delayed announcement of his decision.

The association, meanwhile, has retained the former counsel for the New York State Police association to interpret the new State penal code.

Mrs. McCarthy told Billboard that the association will pre-file the much desired operator licensing bill—vetoed three times by Governor Rockefeller—for introduction again in the State Assembly in January. It

(Continued on page 99)

What's New at The NVA Show

• Continued from page 97

of the resilient material used in the Zip Ball. Both will be offered two to a capsule.

Henal novelties & Premiums has expanded its series of licensed Casper the Ghost items. New, are buttons and 5-cent charms based on the Casper theme. The firm is also introducing a new ring series for 10-cent capsule vending using an in-lay coloring process and a new special earring series.

Three new varieties of 5-cent capsule mixes, new 10-cent versions of the Scarem item and two other 10-cent mixes are being introduced by Paul A. Price Co., Inc. A new series of rings will be introduced, too. Price has nine varieties of the 25-cent Scarem.

Regarding Vanish-Ink, Price said: "We're offering half the amount of ingredients that the kids get in the 39-cent package sold over the counter." The Vanish-Ink is a dime capsule product.

Eppy Charms, Inc., is introducing new plastic, phosphorescent display panels that bend for fitting inside square or round globes. The displays will be used for four new 5-cent mixes: Executive Mix, Super Mix, Surprise Mix and 1968 Capsule Mix.

In 10-cent items, Eppy has a Be American series on stick-on insignia for two-in-a-capsule vending. Also new are Hippie Stick-On Pins with 48 different hippie talk quotes. This item is available in bulk for penny vending.

Eppy also has a 5-cent item called King Kong With Girlfriend.

New items from Creative House Promotions include the firm's mini-book series with day-glo covers and Mad Panic Buttons. The latter is available in one color against a background of five other various colors. There are 20 different buttons.

Green Duck Co. has expanded its series of American and National Football League items to include buttons. All 25 AFL and NFL teams are included. The item is packed 1,000 to a bag with free full-color labels.

Gum Products

Cramer Gum Co. has now made available a colored display card for Big Baldy, its 10-cent jumbo, jaw breaker candy bubble gum. The card indicates the changing colors of the item as each successive layer is dissolved in the mouth.

In addition to American Chewing Products' Tarzan gum, the firm also had Hot Chu Heroes and Orange Squeeze, adding to the variety of exciting chewables being shown this season. The items are in the big size variety.

Leaf Brands, division of W. R. Grace & Co., is featuring Creepy Space Invaders, the latest in a series of imprinted ball gum items. Other current items are Carmel Chews, Pal Series bubble gum and a candy in six flavors.

Vendors will be able to talk with a representative of Sunline, Inc., a St. Louis candy firm that has only recently entered the bulk field with its SweeTarts, 1-cent candy-coated dextrose lozenge. The item is packed in 25 and 40-pound cases and in 250-pound drums.

Oak Manufacturing Co., Inc., will be featuring its Titan II machine, which is geared for volume locations. Its features include built-in wheels, slip-out mechanism for convenient coin conversion, interchangeable dispenser wheels and service head and large no-spill coin receptacle.

A new equipment manufacturer, D & P Vending, Dana Point, Calif., will be appointing distributors for Squeaky the Clown, a bulk vending unit available in red, green and yellow colors.

Harby Industries, will be showing its new Komet vender. Re-tooling and modifications have made the unit capable of vending items the size of golf balls and slightly larger. It is available with 1, 5 and 10-cent coin mechanisms.

Also showing new units at the LaSalle Hotel will be Victor Vending. The firm's Selectorama 77-88 console is available in six different styles and will vend in 1, 5, 10 and 25-cent increments. A console unit, the basic cabinet accommodates Victor's No. 77 or No. 88 unit.

Northwestern Corp., which is currently featuring its Vantage Professional Stand, will be involved in three events during the big coin machine weekend. It will display at both the Music Operators of America and National Automatic Merchandising Association shows.

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Elect Millie

• Continued from page 98

is felt that the bill will finally pass in that session, bringing operators under business licensing provisions that apply to half a million other business firms in the State and giving the jukebox operator enhanced status.



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What's New at The NAMA Show

• Continued from page 94

The Vendo Co. (Booth 474-478, 774-778)

Vendo is in the field with its CC2A, 20-column, its 30-column CC1A and its 9-Column CB5, all relatively new and capable of handling all sizes of cigarets. But indications are, the firm will have a new item at its booth.

COLD DRINK

Avenco (Booth 892-1082)

A prototype—or perhaps an early production model—of the firm's first canned drink machine will be unveiled here.

Choice-Vend (128-132)

In the canned drink field early and now boasting five models, this Seeburg subsidiary will introduce another new canned drink model or two at the show.

Rock-Ola Mfg. Corp. (426-422)

At this booth get your first look at Rock-Ola's new CD cold drink unit. Rock-Ola now has three canned drink models and recently announced plans for major expansion in this direction. Tentative plans call for eventual introduction of three 4-selection units, three 5-selection units and three 6-selection machines.

This booth is a must if you're interested in canned-drink vending. (And who isn't these days?)

Rowe Mfg. Co. (Booth 1050-1080)

Unveiled at this booth during the show will be the new Rowe Spotlight, free-standing theater drink machine. A Rowe entry into canned drink vending machine production has been hinted, so be sure to check that out here. They may even have a machine ready.

Steelmade, Inc. (Booth 1103-1105)

This firm wants to show you its new 216 canned drink machine in vinyl, wood-grain finish with solid state interrogator mechanism. (Continued on page 100)

ROWE EXPANDS FILM LIBRARY TO ADD R&B

WHIPPANY, N. J. — Rowe Manufacturing expanded its PhonoVue film library last week to include an exclusively rhythm and blues section including 50 titles. PhonoVue director George Klersy said, that while the previous Red, Blue and Green library series offered a wide variety of film subjects, success in r&b locations prompted the new addition of material.

BULK VENDING OPERATORS

Don't miss the full color Northwestern Corp. ad which appears in the coin section of this issue.

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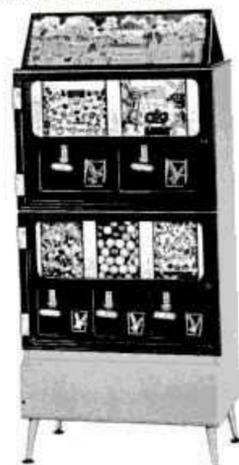
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Rowe Showing Cadette 100

CHICAGO — The 100-selection, compact Cadette phonograph to be unveiled by Rowe Manufacturing at the Music Operators of America (MOA) show here this week is one of the most rakishly modern units yet to appear.

Adaptable to the firm's PhonoVue unit, the new Cadette 100 has a low silhouette style, measuring 47 inches high, 32 inches wide and 24¾ inches in depth. Exterior surfaces are of woodgrain vinyl, stainless steel trim, catalytic hardened enamel, dual nickel chrome and anodized aluminum.

The most striking design departure is the winged top assembly, which contains the selection buttons.

The unit may be completely serviced from the front and has patented "flip-out" title strip holders.

The Cadette 100 has a 50-watt, solid-state stereo amplifier with a pre-amplifier section (25 watts per channel).

The new unit may be examined at booth 83 at the Pick-Congress Hotel here.

Everybody benefits when everybody gives



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MOA SHOW

Spindel Report on Claims

CHICAGO — Spindel Insurance Agency, Inc., which will occupy booth 76 at the Music Operators of America show here beginning Oct. 27, reports that as of Aug. 31, 1967, the life insurance companies it represents have paid out a total of over \$1 million in death claims on operators on which distributors have taken out credit life insurance on installment contracts.

Company President Manfred S. Spindel said that his firm services about 80 per cent of

the coin machine distributors in the U. S. with this type of insurance.

"Death claims in the games, music and vending field are running far ahead of the claim experience anticipated," he said. "Actuaries are now in the process of revising their figures due to the fact that there are so few younger people being attracted into the games and music operating field.

"There is almost a complete failure on the part of middle-

• *Continued from page 101*

What's New at The NAMA Show

• *Continued from page 99*

Vendo Co. (Booth 474)

Look for the new Invitation I batch or single cup post-mix cold drink unit.

Victor Products (Booth 352-356)

This firm is known to be on the verge of introducing a new canned drink vender that will handle canned fruit juice and another new, large capacity convertible unit to vend either cans or bottles. These machines may be ready by show time. Check with Knud Jensen Helsing at the booth.

Westinghouse (Booth 300A)

Westinghouse is known to be rushing preparation of another new canned drink vender in hopes of having it ready for the show. The firm now has two canned drink venders and a number of bottle venders.

HOT DRINK

Coffee-Mat Corp. (Booth 504-508)

In addition to showing its impressive 72-inch moduline series, this firm is expected to show one or two coffee (six ways)-chocolate-soup models.

Rock-Ola Mfg. Corp. (Booth 426-422)

Check out Rock-Ola's new HD hot drink machine at this display. The men to talk to are Dr. David Rockola, vending sales manager Hugh Gorman, George Hincker, Ed Lorkowski, Charles Miller or Bob Mackeown.

OTHER VENDERS

Coan (Booth 410-412)

Under the U-Select-It brand name, this firm will show a new Model P47 pastry vender.

Lektro-Vend (Booth 302-304)

This booth will feature the firm's new Model 150 and Model 103 snack units.

MarVend, Inc. (Booth 958-962)

The company hopes to have ready its new candy and pastry units. It will show its new 5-column, 175-item, modular-designed snack vender.

Steelmade, Inc. (Booth 1103-1105)

The company's new refrigerated Dairy Case milk and dairy products vender—in solid state—will be introduced.

Vendo Co. (Booth 474)

A new model in Vendo's milk and ice cream merchandiser line will be unveiled.

U.S. Automatic Sales (Booth 160-164)

The firm will introduce a new 210-package ice cream vender and a new milk machine.

Westinghouse (Booth 300A)

Look for the firm's new milk vender.

Garwin's First Little LP Issue

CHICAGO — Garwin Sales, which has taken over the Little LP program from the Seeburg Corp., will include product by Billy Vaughn, Frankie Carle, Frankie Laine, Dean Martin and Nancy Sinatra in its first release, according to President Robert M. Garmisa.

The release:

Little LP number 1179, Billy Vaughn (Sail Along Silvery Moon, Theme From a Summer Place, Moon Over Naples, La Paloma, Blue Hawaii).

Little LP number 1181, Frankie Carle (Somewhere My Love, Somethin' Stupid, Strangers in the Night, Cabaret, You'll Never Know, I Can't Believe That You're in Love With Me).

Little LP number 1183, Frankie Laine (You Wanted Someone to Play With, Every Street's a Boulevard, The Gypsy, The Real True Meaning of Love, Laura, What's He

• *Continued on page 101*

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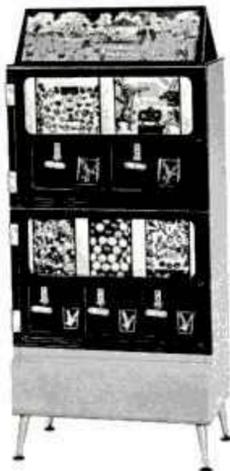
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'JB' AWARDS TO MARTIN, HUMPERDINCK

CHICAGO—The annual "JB" awards from the Music Operators of America will be presented to Dean Martin, Engelbert Humperdinck and Capitol Records during the association's annual banquet here Oct. 29. The nation's jukebox operators voted Martin "most popular artist on phonographs;" Capitol was voted "most consistent supplier of good jukebox records" and Humperdinck's "Release Me" on Parrot was voted "most popular single on jukeboxes."

Say You Saw It in Billboard

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Spindel Report

• *Continued from page 100*

aged and older operators to teach young men their business and gradually bring them to a point where they can assume managerial or executive positions in the event of a disability or death on the part of the stockholders or owners of the businesses."

What's New at The MOA Show

• *Continued from page 92*

ful and profitable for all concerned. He may break through to something big. The London display will not emphasize big-hit artists like the Rolling Stones. Rather London will try to get the message across that they have the "adult" singles you need in 80 per cent of your stops. Warner will demonstrate to you how jukeboxes can create a hit in the easy listening categories by "forcing" play on radio. (See story elsewhere, this issue.) He'll show such examples as "Wheel of Hurt" and "I Almost Called Your Name" by Margaret Whiting on London; "Five Little Fingers" by Frankie McBride on London and "Imogene" by Less Reed and Orchestra on Deram. Ace Cannon will be at the exhibit booth during the show and will perform at the annual MOA banquet.

MGM Records (Booth 80)

There'll be a game running at this display throughout the show. Operators and one-stoppers may spin the carnival wheel to win an LP, a single or the picture of an artist. The big 10-foot by 10-foot display will showcase current hot singles by MGM, Verve, Kama Sutra and Verve Forecast artists. Kim Weston will be at the booth during exhibit hours, along with MGM/Verve national promotion manager Sol Handwerker, a longtime friend of many operators. Kim will also appear at the big banquet show on Sunday night.

Record Source International (Booth 86)

Talk to Don Ovens about this record supply service that automatically provides you with new releases in any or all categories you choose. It's the same service that supplies hundreds of radio stations in the U. S.

RCA Victor Records (Booth 89)

Highlights at the booth will be the appearance of Nick Palmer during exhibit hours on Saturday. Both Palmer and Marilyn Maye will appear in the big show which climaxes the convention Sunday night. Look up Pat Kelleher to talk about RCA record product. Talk things over in the booth or in RCA's hospitality suite.

(Continued on Page 108)

Garwin's First Little LP Issue

(Continued on page 100)

Got That I Ain't Got, You Taught Me How to Love You).

Little LP number 1187, Dean Martin (Little Old Wine Drinker Me, The Green Grass of Home, Wallpaper Roses, In the Chapel in the Moonlight, Welcome to My World, Release Me).

Little LP number 1188, Nancy Sinatra (It's Such a Pretty World Today, Jackson (with Lee Hazlewood), When It's Over, Oh Lonesome Me, End of the World, Lay Some Happiness on Me).

BULK VENDING OPERATORS

See full page 4-color "Squeaky the Clown" ad, inside back cover of this issue.

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EDDIE GINSBURG, president, Atlas Music Co., Chicago, in corridor conversation during Rowe regional sales meeting at Chicago last week during which the new Cadette 100-selection phonograph was shown.

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STAN LEVIN, left, of Atlas Music, Chicago and Henry Hovenaar, Rowe regional field serviceman, admire the new Rowe Cadette phonograph and Riviera 25 cigaret machine from a distance. Both new machines will be unveiled at the Chicago shows this week.

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Wurlitzer Introduces Its New Americana II at

CHICAGO — The classy, young lines of the new Americana II from Wurlitzer belie the fact that the company with the name "that means music to millions" is 111 years old this year.

The sleek new unit being unveiled at the Music Operators of America trade exhibit here and in "Wurlitzer Week" showings throughout the country, Oct. 23-28, has its dependable innards from the venerable North Tonawanda, N. Y. plant and its outer trappings from Van Dyke Associates of Connecticut, one of the brilliant young product design firms that have brought a totally new look and image to the American jukebox.

There can be no question that the new Wurlitzer can go anywhere that Americans go to while away their leisure.

"We're putting them in country clubs," declared Russ Townsend, young executive at United, Inc., Milwaukee, where the first unveiling of the Americana II to operators occurred at the firm's annual "appreciation party" on Saturday night, Oct. 14.

The first unveiling of the Americana II to distributors was staged at the Mark Hopkins Hotel in San Francisco two weeks ago. Wurlitzer chairman R. C. Roling was on hand, as he has been for the introduction of every new phonograph in the 33 years he has been

with the firm, and he gave a "state of the business" talk to the 200 distributors and wives gathered from throughout the U. S., Canada and South America.

Class

Wurlitzer sales manager Robert H. Bear told distributors, "No single, visible, external unit of the entire model 3200 cabinet structure has ever been a part of a previous Wurlitzer

phonograph. Last year, at our meeting in San Juan, I would have not thought it possible to improve on the creative design and outstanding craftsmanship which the Americana possessed."

The top eye-appeal feature on the new Wurlitzer is its "supersize" panoramic pictorial display panel containing a 24-inch by 8-inch color photograph of changeable outdoor scenes fitting an "Americana" theme. This panel is back-lighted and the transparent scene is fronted by glass and framed by chrome.

Said Bear: "Our designers and engineers have translated the ideas and the needs of the operators into a crisp, clean, contemporary styling which will assure the Americana II of a welcome in any location and win for it the one-word accolade—class."

The 200-selection model (there is also a 100-selection configuration) is 49 inches high, 40 inches wide and 24 3/8 inches deep. It weighs 378 pounds, an 11 pound increase attributed to the increased use of chrome-plated die castings and a new, internal chassis for the record changer.

Personalization

Location personalization is again available with the unit. A printed, transparent plastic strip with the name of the location in a choice of type faces and art work is insertable when the dome is raised. It is glo-lighted.

The Golden Bar. Yes, this feature—offering top, pre-selected tunes at special prices—is re-

tained on the Americana II. All models are also equipped for Little LP play. And a choice of selections A through D or S through V on the title strips is offered as an operator option via electrical contacts inside the dome.

The unit offers front service. And beneath the front service door is the lower speaker grill, distinctively pillared, hiding two 3-inch by 5-inch high-frequency directional tweeters.

Wurlitzer is again offering National's dollar bill acceptor as an option. It may be adjusted and collected while the dome is raised. (The raised dome, incidentally, permits complete top servicing; is raised with the turn of a single key; is spring-loaded.)

Dome

Things you can do, for example, while the dome is raised: switch pictorial display panels; change records; check and reset playmeters; remove stylus; replace stylus; adjust coin mechanisms; replace upper fluorescent tube; swing down title strip holder, strip it and fill it; swing away program separators on their special hinges and clean the inside of the dome glass; admire the simplicity of the mechanism and the advancing state of the jukebox art.

The dome portion of the new Wurlitzer is a one-piece die casting with steel-plate inlays. The lower side is all one-piece from the base of the dome to the kick plate.

"Second generation" solid-state amplifiers with silicon

View Americana II in East

By ED OCHS

NEW YORK — Wurlitzer's East Coast distributors were introduced to the new Americana phonograph at a showing Friday (13) at the Hotel Summit.

Robert Bear, sales manager, introduced the distributors and members of the Wurlitzer organization. A. D. Palmer, advertising and sales promotion manager, described his plans for the Americana II, and assisted by Bear and C. B. Ross, service manager, briefed distributors' sales and service personnel on the 1968 line and the advertising and promotional material.

Palmer stressed Wurlitzer's

Golden Bar, an exclusive feature that offers a number of pre-selected top tunes for either a half dollar or two quarters. The golden bar gives nickel play, while increasing profits through greater patron response. Other features of the Americana are its colorful back-lighted transparency displayed in the center dome with a choice of outdoor scenes; a dollar bill acceptor; the Satellite speaker and a kit that turns the phonograph into a public address and paging system.

National Wurlitzer Week for distributors throughout the world begins Monday (23).

Operators Meet The Americana



FROM SHEBOYGAN, Wis., Woody and Marie Champeau, left, and Mildred and John Jesinski came from Johnny's Music Co. to meet the new Americana II.



AMERICANA TALK occupies, from left, Fred Braun, Suburban Vending, Milwaukee, Wurlitzer's Bert Davidson and Billboard coin machine editor Ray Brack.



OLD WURLITZER BUDDIES, Harry Jacobs, left, and Bert Davidson.

UNITS FOR NEW CANADA COIN TO BE AT NAMA

CHICAGO—National Rejectors, Inc., and Coin Acceptors, Inc., are expected to have coin accepting mechanisms at the National Automatic Merchandising Association (NAMA) show here, Oct. 29-31, that will handle the new Canadian pure-nickel coinage. The Canadian government, is currently issuing an interim coinage to avoid chaos that could result if the switch to new coinage was too abrupt. Other firms involved in new coin mechanism developments exhibiting at NAMA will include Vendo, Reed Electromech, Standard Change-Makers, Johnson Fare Box Co., Hamilton Scale Corp. and Change-bank.

Say You Saw It in Billboard



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AMERICANA II

National Wurlitzer Week Starting Oct. 23



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MOA Convention and in Nationwide Showings

transistor replacing germanium transistors in the lower stages are used in the 3200 series. This is said to assure original volume output year after year. An improved method of heat dissipation is also used in the new line, permitting operation at a lower temperature. There is a balance level control to make possible sound adaptation to the size and acoustics of any room. This balance is maintained automatically.

Satellite

The Satellite accessory this year is available in either 100 or 200 selection models and is now available with a top panel for mounting 7-inch album covers behind glass. This display mount is an optional attachment much-requested by operators.

According to advertising and promotion director A. D. Pal-

mer Jr., all promotion for the new line will be shot through with a "class" theme, to be carried out in a 12-page brochure, glossy post cards, full-color busi-

ness cards, a glossy catalog sheet complete with specs, a new background display for distributor showrooms and miscellaneous mailers and slingers.

United Shows New Americana II First

By BENN OLLMAN

MILWAUKEE, Wis. — A near full house of music operators showed up at United, Inc.'s Appreciation Night party at the Pfister Hotel, Saturday, October 14.

The occasion: A combined celebration of Harry Jacob's 30th year in the coin machine business; 20 years as a Wurlitzer distributor; his own 50th birth-

day and an industry-wide premiere unveiling of the Americana II Wurlitzer jukebox.

Announcement of United, Inc.'s shift to a new location was made at the party. According to Harry Jacobs, United, Inc. will move shortly to 5600 W. North Avenue. It will take over the premises formerly occupied by Record City, local one-stop diskery.

Trips

Free vacation trips to Hawaii and Las Vegas were among the attendance prizes presented to lucky guests at the big United, Inc. soiree.

Willie Riehle, Willie's Coin Machine Co., Wausau, was the top prize winner. He and his wife will take an all expense trip to Hawaii with United, Inc. picking up the tab.

Free trips to Las Vegas went to Russ Dougherty, Rapids Coin Machine Service, Wisconsin Rapids, and Mel Malcore, Mel's Coin Machine Co., Green Bay.

Guests

The list of guests included: Mr. and Mrs. Don Mentzel, Andreas & Mentzel, Oshkosh; Mr. and Mrs. Mel Malcore, Mel's Coin Machine Co., Green Bay; Mr. and Mrs. Richard Mellen, Mr. and Mrs. Clark Hillbon and Mr. and Mrs. Don Devillers, Union Sales, Green Bay; Mr. and Mrs. Dan Mattes, Mr. and Mrs. Jim Martin and Mr. and Mrs. Ralph Fleege, Mitchell Novelty Co., Milwaukee; Mr. and Mrs. Willie Riehle, Willie's Coin Machine Co., Wausau; Mr. and Mrs. Nate Robinson and Mr. and Mrs. Gene Urso, Madison Coin Machine Co., Madison; Mr. and Mrs. Roundy Shermeister, World of Music, Okauchee; Mr. and Mrs. Laddie Steinhoff, Tomar Novelty, Kenosha; Mel Evrard, Evrard's Vending and Music Service, Green Bay; Mr. and Mrs. Walter Bohrer, Eagle Enterprises, Big Bend; Mr. and Mrs. Fred Braun, Suburban Vending, Menomonee Falls; Mr. and Mrs. Russ Dougherty, and Mr. and Mrs. Bob Dillie, Rapids Coin Machine Service, Wisconsin Rapids; Mr. and Mrs. Larry Eggener, Marinette; Joe Hallada, Hallada Coin Machine Co., Green Bay; George Fix and sons, Don and Gary, Point Amusements, Stevens Point.

Mr. and Mrs. Chuck Hartman, Watertown; Mr. and Mrs. Irv Hoeth, Statewide Sales, Portage; Mr. and Mrs. George Jaber and Mr. and Mrs. Fritz Jaber, The Jaber Co., Fond du Lac; Mr. and Mrs. John Jesinski and Mr. and Mrs. Woody Champagne, Johnny's Music, Sheboygan; Mr. and Mrs. Art Jones, Marinette; Mr. and Mrs. Dave Jakubowski, Lincoln Novelty Co., Milwaukee; Mr. and Mrs. Harold Summerfield and Mr. and Mrs. Gordon Shafer, Southern Novelty Co., Milwaukee; Mr. and Mrs. Herb Tunnel and Mr. and Mrs. Wally Cotton, Cigarette Service, Appleton; Levi Yaroch, Automatic Sales,

(Continued on page 105)

With the new line, Wurlitzer has also introduced a new wall speaker, Model 5133, said to be capable of "duo-sound" in stereo applications. The speaker is contained in a wood cabinet and measures 16½ high, 8½ wide and 8 inches deep. It weighs nine pounds and has a 6½-inch high compliance woofer and a 3.1-inch cone tweeter. Frequency range is from 60 to 20,000 c.p.s. The Wurlitzer paging and public address systems are offered again this year.

Distributors throughout the country are staging open-house showings all this week (23-27) and the new line will be on display at the Wurlitzer booth, No. 79, at the MOA convention Oct. 27-29. This exhibit is at the Pick-Congress Hotel in Chicago.

Wurlitzer Vice-President Roy F. Waltemede said the new line will be in delivery in plenty of time to assure a full range of models in all distributor showrooms.

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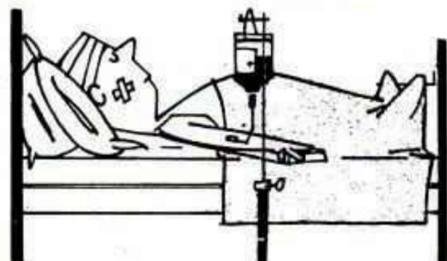
National Wurlitzer Week Starting Oct. 23



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Starting Oct. 23



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**Operators Meet
The Americana**



HUDDLING OVER the new Americana II are, from left, Fritz Jaber, The Jaber Co., Fond du Lac, Wis.; Eddie Puzia, Triple A. Amusement Co., Milwaukee and Wurlitzer field engineer Bob Harding.



TRIP WINNERS at United party were, from left, Mr. and Mrs. Russ Dougherty (Las Vegas), Mr. and Mrs. Willie Riehle (Hawaii) standing on either side of host Harry Jacobs, and Mr. and Mrs. Mel Melcore, (Las Vegas).

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

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IS PROUD TO PRESENT THE NEW 1968
WURLITZER AMERICANA II**

STARTING THE WEEK OF OCTOBER 23

WURLITZER AMERICANA II REACHES A NEW STANDARD OF EXCELLENCE WITH UNEXCELLED PERFORMANCE.
100 OR 200 SELECTION AVAILABLE.



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<p>PIN GAMES Williams Single Player Hollywood Driving Range Golf Game, brand new, in original crates, each \$250 OUR LOSS IS YOUR GAIN.</p>	<p>CLOSEOUT SPECIAL Flintstone Stone Age, \$295.</p>	<p>WANT Gottlieb Buckaroo Crosstown Skyline King of Diamonds AMI Diplomats Scoring glass for Mel- ody Lane.</p>
<p>PIN GAMES Gottlieb Aloha \$195 Gottlieb Central Park 345 Gottlieb Cow Poke A-B 325 Gottlieb Happy Clown 395 Gottlieb Ice Review... 375 Gottlieb Lancer 195 Gottlieb North Star... 275 Gottlieb Olympic ... 175 Gottlieb Slick Chick. 195 Gottlieb Sweethearts. 225 Gottlieb World Fair. 195 Williams Alpine Club 295</p>	<p>SHUFFLES Action \$275 Atlas 135 Avalon 275 Astro 375 Big Bonus 195 Caravelle 295 Dual 150 Eagle 150 Embassy 295 Niagara 195 Official Jumbo 135 Red Pen 195 Six Star Regular... 135 Six Game 225 Rocket Shuffle 125 Drop Ball (Ski Ball Type) 125 Shuffle Target 175 Venus 225 Mark IV Pool Shuffle 195</p>	<p>GUNS CC Champion Rifle.. 275 CC Playland 295 CC Ray Gun 235 CC Wild West Ray Gun 325 CC Superscope 575 Keeney Two Gun Fun 195 Midway Monster Gun 475 Midway Rifle Champ 375 Williams Vanguard.. 165</p>

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An outstanding event each day—1) All-Industry Seminar. 2) General Membership meeting and program. 3) Gala Banquet and Show.

**Schedule
of
Events**

FRIDAY, OCTOBER 27
9:00 AM—Exhibits Open
12:00 PM—Ladies Luncheon
3:00 PM—Exhibits Close
3:30 PM—MOA Seminar on Record Industry
4:45 PM—Seminar Coffee Break
5:00 PM—Seminar Continues on Amusement Games
6:00 PM—Seminar Closes
Hospitality Suites Open in Evening

SATURDAY, OCTOBER 28
9:00 AM—Exhibits Open
11:30 AM—Bruncheon for MOA Members and guests followed by program on self-motivation
5:00 PM—Exhibits Close
Hospitality Suites Open in Evening

SUNDAY, OCTOBER 29
10:00 AM—Exhibits Open
11:00 AM—Meetings of Regional Associations
3:00 PM—Exhibits Close
6:00 PM—Cocktail Hour
7:00 PM—Gala Banquet & Stage Show



Music Operators of America, Inc.

228 North LaSalle Street • Chicago, Illinois 60601 • (312) 726-2810



Coin Machine News

Fischer Building New Plant

TIPTON, Mo.—Fischer Manufacturing Co. has broken ground for a new 77,000 square foot plant to be completed early next year.

"The new plant will help us keep pace with the nation's fastest growing family sport," said president Ewald Fischer. He said that the increased production capacity will permit the billiard table maker to offer "immediate shipment."

The new plant will cost approximately \$500,000 and is being erected on a 35-acre site near here.

Founded in 1949, Fischer began manufacturing coin-operated billiard tables only, diversifying several years ago into

home models. The firm now manufactures 13 models. The company innovated with the use of precision ground marble play-fields and offers the exclusive Wedge-Lock cushion assembly. Fischer ships throughout the world.

Fischer has a fascinating story.

"It all began in the basement of my home in 1949," said Fischer, "and I can remember somebody saying that our very first model looked like it had been made in someone's basement," he said laughingly.

Operators Meet The Americana



UNITED FAMILY: from left, Mr. Russ and Carole Townsend, Harry and LaVerne Jacobs and son Paul.



PULLING WINNERS out of hat at Milwaukee United party is Carole Townsend, supervised by husband Russ.



AMERICANA II toast is tendered by the Sonny Smiths, Chirp Sales, Ozaquee, Wis.

United Shows

• *Continued from page 103*

New Lisbon; Mr. and Mrs. Ed Puzia, Triple A Amusements, Milwaukee; Mr. and Mrs. Sonny Smith, Mr. and Mrs. Jerry Woodkey and Mr. and Mrs. Paul Williams, Chirp Sales, Ozaquee; Mr. and Mrs. Harold Rietz, Taylor Electric Co., Milwaukee; Mr. and Mrs. Roger Bookmeier, Bookmeier Sales, Green Bay; Mr. and Mrs. Ray Brack and son, Karl, BILLBOARD, Chicago, and Mr. and Mrs. Benn Ollman, BILLBOARD, Milwaukee.

United, Inc. staffers on hand, were, Mr. and Mrs. Harry Jacobs; Mr. and Mrs. Russ Townsend; Paul Jacobs; Mr. and Mrs. Willie Lipsey, and Mr. and Mrs. Reid Whipple. Also, Wurlitzer factory representatives Bert Davidson, Chicago, and Mr. and Mrs. Bob Harding, of Milwaukee.

Say You Saw It in Billboard

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CC Starlight	\$200
CC Triple Gold Pin	150
CC Six Game	150
CC Red Dot	125
CC DeVille	300
Un Mambo	450
Un Blazer	475
Un Encore	725
Un Pacer	325
Un Kick 'A Poo	450
Un Pyramid	550
Un Tempest	300
Un Ultra	250
Un Tango	625
Un Skippy	300
Un Bank Pool	200
Un Rumpus	125
Un Action	200
Un Avalon	200

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National Wurlitzer Week Starting Oct. 23



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Operators Meet The Americana



YOUNG AMERICANA II fans at United party were Gary and Don Fix, sons of George Fix, Point Amusement Co., Stevens Point, Wis. They're seated with Levi Yaroch, Automatic Sales, New Lisbon, Wis.



STILL ANOTHER Americana II toast is raised by, from left, Dick and Marty Mellen and Clark and Diane Hollbon, Union Sales, Green Bay, Wis.



AMERICANA II smiles for the Billboard camera are from, left, Herb and Rachel Tonnell and Wally and Marge Cotton, all of Cigarette Service, Appleton, Wis.

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Phonograph
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Wurlitzer Week
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BRAD HAS PERFECTED THE
SUSPENDED
LEATHER CUE TIP!

*Not since the adoption of costly elephant and water buffalo hide as the ideal tip for billiard cues has the industry been able to find a satisfactory substitute . . . NOT until BRAD perfected and introduced the New BRAD Suspended Leather Cue Tip, that is!

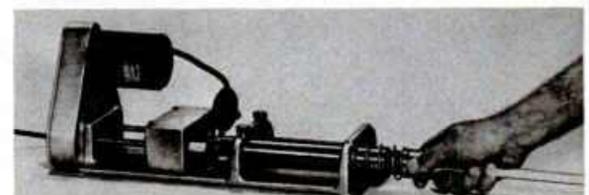
BRAD INC. Suspended Leather Tip

Years of research and testing . . . advanced manufacturing process . . . plus a special compound of leather in plastic, now provide the billiard industry the finest cue tip ever available. For increased tip life . . . superior

ball control . . . TAKE A TIP FROM BRAD . . . the genuine BRAD maroon Suspended Leather Tip can be identified by the ★"mould feather" . . . the result of a new manufacturing process.



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ALSO—write for free literature about the "Profit-Making" BRAD point fitter machine.

Get ready for fantastic profits with...

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IT'S HERE...
AUDIO-VISUAL
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EVERY OPERATOR
CAN AFFORD!

(It's the first audio-visual
that works with a jukebox.)

PhonoVue is a companion piece for Rowe AMI's *Music Merchant* jukebox. It accompanies the latest chart records with exciting Super-8 mm films in dazzling color on a giant 14" x 23" screen.

All you do is choose one of the 20 premium-price movie-record selections on the *Music Merchant* jukebox . . . the PhonoVue and the record (coordinated in time, tempo and mood to the movie) swing into simultaneous action. Your locations' customers will go into action too . . . digging deep for more money!

No additional floor space is needed . . . PhonoVue can be located away from the *Music Merchant* on a back-bar, wall or even in an adjoining room. (If the location has more than one room for entertainment, you can install additional PhonoVues.)

With each PhonoVue, you get a guaranteed film supply from Rowe AMI's swinging, up-to-date

film library. Rowe is your most reliable source for audio-visual entertainment . . . we're the only jukebox manufacturer in the field, and we know your needs.

All PhonoVue Super-8 mm films come in pocket-size Technicolor® Magi-Cartridges.™ Changing films is simple . . . you take cartridge out, snap new one in place.

If you're in the mood for double profits at low cost, see your Rowe AMI distributor. He'll show you the winning combination—PhonoVue & Music Merchant.

Rowe®
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R-57



Headliners at the Big Music Operators of



DAVID HOUSTON (Epic)



MARILYN MAYE (RCA)



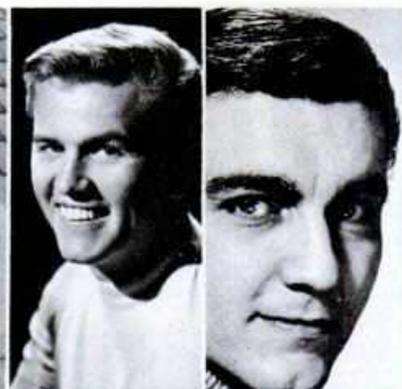
BOOTS RANDOLPH (Monument)



DELLA REESE (ABC)



COWSILLS (MGM)



RUFUS LUMLEY (RCA)

NICK PALMER (RCA)

What's New at The MOA Show

Continued from page 101

JUKEBOXES

Associated Coin Amusement Co. (Booth 91-93)

Here is one of the booths adding international flavor to the 1967 show. On display will be the NSM Consul 130 jukebox, manu-

factured by the German firm NSM Apparatebau. Attendants will tout the unit's simplicity, "plug-in" componentry and luxury-furniture-type cabinetry."

Jupiter Sales (Booth 58, 59)

Don't miss "Miss Jupiter," featured of late in this firm's advertising and promotion campaign. She'll be at the booth throughout the show, along with the firm's three new import jukeboxes, French-made. Incidentally, ask Jupiter president Robert Taran about the new film machine he's been talking about in case his manufacturer doesn't have a model ready by show time.

Rock-Ola Manufacturing Corp. (Booth 87)

The display will be spacious, and will include Rock-Ola's Ultra, Centura Deluxe 100 and 430 model wall-mounted unit. On hand to answer questions during exhibit hours will be Ed Doris, executive vice-president; music sales director Les Rieck; George Hincker and Irv Kaufman. And, if you wish, you may chat with any of these gentlemen in the Rock-Ola hospitality suite, room 500, Pick-Congress Hotel.

Rowe Manufacturing Co. (Booth 83)

A new film program will be introduced by Rowe during the show for its PhonoVue. Full details will be available at this exhibit, where the new 100-selection Rowe phonograph will also be shown, with the PhonoVue unit. Film production is being expanded to 16 new subjects per month in four libraries. PhonoVue specialists George Klersey will be at the National Tavern Show in Denver, but you can get full particulars from general sales manager Joe Barton and all the Rowe regional men.

The Seeburg Corp. (Booth 85)

Though most of you have seen the new Seeburg 100-selection jukebox (to be displayed at this elaborate booth), there will be some surprises in store for you. Check with national promotion director Stanley Jarocki, or music expert Bill Prutting, or genial vice-president Frank Finneran.

The Wurlitzer Co. (Booth 79)

Wurlitzer has elected to utilize the MOA show for the introduction of its model 3200, Americana II, to the trade at large. Wurlitzer is promoting its new machine's "class" image, and the exhibit will carry out this theme. The new "Satellite" will also be shown, this year available with a top panel which will display five album covers. Query sales manager Robert H. Bear or advertising and sales promotion manager A. D. Palmer, Jr. about the 3200.

GAMES

All-Tech Industries (Booth 68-71)

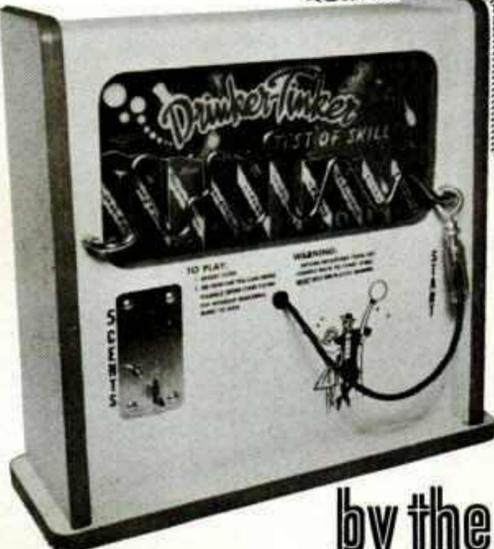
Ask Jack Mitnick about All-Tech's new Grip Test machine, a 5-cent play novelty game. And get the lowdown on the firm's new Gangbuster target game and the full line of Diplomat coin-operated billiard tables, as well.

American Machine & Foundry Co. (AMF) (Booth 73-78)

You'll recall that AMF entered the coin machine field just a year ago at this show, unveiling its Little Indy and American Speedway racing games. These models are still in production and will be shown this year. But the big news from AMF at this show is the firm's entry into counter games. Ask sales manager Howard Smith about Minisoccer and Duelling. Minisoccer could take off big. It features two opposing soccer teams with players set in motion and stopped by levers. It may be set for dime or quarter play. Duelling, as the name implies, pits combatants in a duel as lights flash.

(Continued on page 111)

announcing the **Drinker Tinker**



by the **Irving Kaye Co. Inc.**

This ultra-new game offers a new and instant money making idea for your locations. The DRINKER TINKER is battery operated and thus is completely portable. It's compact cabinet takes up only inches of counter space and is fitted with a 5c drop coin chute. The cash box is extra large (16 inches) to accommodate some surprising collections.

The brightly finished 3/4" wood cabinet with its beautiful plexi-glass panel gives the DRINKER TINKER a most appealing appearance.

See your distributor or contact the Irving Kaye Co. for complete information.

DRINKER TINKER is a **MUST** for your locations!

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at M.O.A. Booths 39, 40, 41, 42, 43

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OVERHEAD MODEL (Natural finish hardwood cabinet) • Two-faced. Scores 15-21 and/or 50 pts. F.O.B. Chicago . . . \$169.50	NEW SIDE-MOUNT MODEL (Walnut Formica finish—easy to clean) • Scores 15-21 and/or 50 pts. Also 15-21 pts. only. F.O.B. Chicago . . . \$249.50
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EACH model also has these features:
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We think our True Drop Directional Bar (Pat. Pending) works BETTER than the original delivery system. This is a replacement UNIT for the door magazine of SEEBURG models 4E2 through 4E6. Installation time on location—1/2 hour for your FIRST installation! Easy to understand instructions in each boxed unit.

This Unit converts ALL ELEV-EN columns in the door of the machine to handle BOTH 100mm and King Size Cigarettes SIMULTANEOUSLY. Unit will also vend regulars by inserting spacer.

ALL SALES—C.O.D.—F.O.B. Abilene, Texas

\$50.00

Total Price Per Unit

10% Discount Order of 25 to 99 Units

20% Discount order of 100 or more

DEPOSIT of \$10.00 req. for each unit ordered and balance C.O.D. If we do not ship your order in 35 days from date you mail deposit, we will refund deposit upon your request to cancel order. Approx. wt. 19 lbs. each unit.

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(Capitol)

ROBERT CAMERON
(Epic)

TAMMY WYNETTE
(Epic)

JERRY VALE
(Columbia)

BONNIE GUITAR
(Dot)

AL MARTINO
(Capitol)

KIM WESTON
(MGM)

ACE CANNON
(Hi)

MILLS BROTHERS (Dot)

Appoint Electors in S. C.

GREENVILLE, S. C.—H. C. Keels of Florence will head the nominating committee to pick the 1968 officers of the South Carolina Coin Operators Association.

President Hal J. Shinn appointed Keels, a past president, at the group's fall meeting in the Jack Tar Hotel Saturday (Oct. 14).

Serving with Keels will be past president Al Witt of Greenville and J. B. Broughton of Sumter.

Royce A. Green Jr., first vice-president, was named by Shinn to head the convention committee. Serving with him will be second vice-president Fred Collins of Greenville, B. T. Barwick of Sumter and Walter Campbell of Columbia.

The convention and trade show will be held in Columbia during January, but the exact

date and place have not been decided.

Aaron Marsh, Greenville city manager, spoke to the group on urban problems, touching on growth, air pollution, water pollution, and the squeeze on sources of taxes.

J. Kenneth Case, a Greenville city councilman, welcomed the group and made a few brief remarks.

Joe Westerhorse talked about how operators could organize bowling leagues to play coin-operated bowling games.

The association voted to cooperate with next year's United Fund campaign and contribute one day's take from their music machines to the campaign.

N. Y. JUSTICE TRIES PINGAMES

NEW YORK — State Supreme Court Justice Jack Stanislaw last week played one of 10 flipper games confiscated Sept. 13, in a police raid at an amusement park in Farmingdale, L. I., in order to be able to rule on whether the new State penal code outlaws add-a-ball amusement games. Beamel Amusement Corp. here went into the Supreme Court to test the new penal code section which outlaws games offering "... an extension of service." Judge Stanislaw wondered if the new law would not apply to bowling alleys, too, since bowlers are awarded two more rolls when they get a strike in the 10th frame. After trying his luck on the flipper unit he was still undecided.

8 Firms in Florida Show

BAL HARBOUR, Fla.—Eight major coin machine industry firms were among the many exhibitors here at the Motion Picture Theater Equipment and Concessions Industries Trade Show Oct. 17-20. The show was held at the Americana Hotel.

The firms exhibiting were ARASERV, Inc. division of Automatic Retailers of America; Bally Case & Coler Co., Inc.; Gold Medal Products Co.; National Vendors; Rowe Manufacturing Co.; The Seeburg Sales Corp.; The Vendo Co. and Westinghouse Electric Corp.

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BALLY		CHICAGO COIN	
ALL THE WAY	\$210	PAR GOLF	\$195
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BUS STOP, 2-PI.	225	BIG HIT	105
GRAND TOUR	185	ALL STAR BASEBALL	125
HARVEST	210	BIG LEAGUE	315
MAD WORLD, 2-PI.	205	HULA HULA	345
BULL FIGHT	210		
DISCOTEK, 2-PI.	250	MIDWAY	
50/50, 2-PI.	280	TROPHY GUN	\$235
MAGIC CIRCLE	260	RIFLE CHAMP GUN	275
TRIO	250	MONSTER GUN	350
		MYSTERY SCORE	190

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Compact Size Fits Everywhere!
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SEE US AT BOOTHS 44-45-46

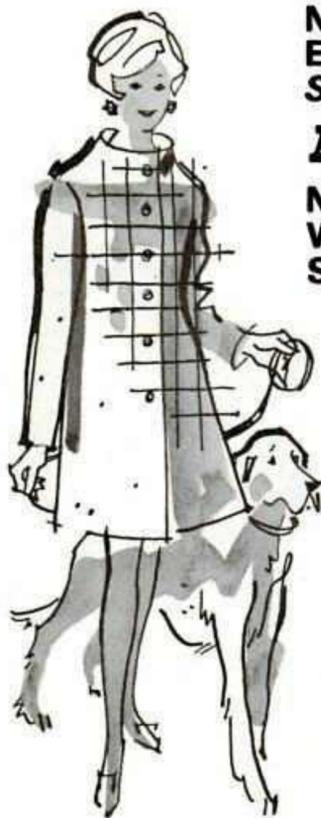
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Garmisa Takes Over Seeburg LP Program

• Continued from page 1

misa, president. At the Music Operators of America (MOA) convention opening here Friday (27) Garwin Sales will officially announce that it has taken over distribution of the Seeburg Little LP catalog.

"We're completely taking over the Seeburg Little LP inventory," said Garmisa. We are now handling the selection of product for release on Little LP's. We feel that because we are in the record business we have our finger on the pulse better and can choose jukebox LP material more effectively than can those who are most concerned with the manufacture of equipment."

Garmisa said that Little LP's will now be released simultaneously with the 12-inch LP's. This was not the case in the past. The seven-inch release sometimes followed the initial release by a month or more.

"We also intend to reorder titles that sell out," Garmisa said. "Seeburg ordered only a certain quantity, and when these ran out, that was it."

Garwin's national distribution will be through Seeburg distributor and through all one-stops, Garmisa said.

"There is no question that we feel the Little LP has tremendous potential if handled right," he added.

Garwin will operate as a completely separate company from the distributorship, which handles such labels as ABC, United Artists, Dunhill, Command, Prestige, Ascot, Band Box, Impulse and 20th Century-Fox.

Garwin is readying a new re-

lease, to be headed by a new Dean Martin title. The most recent Seeburg release included LP's by Frank Sinatra, Trini Lopez, Louis Prima, Jimmy Roselli and Lawrence Welk.

Gordon

Under innovating President J. Cameron Gordon, Seeburg started its Little LP program four years ago. During that time the firm released about 1,200 titles by all the major U. S. artists. Figures on total sales have never been released, but Gordon told Billboard in January of 1966 that to that date the company had spent \$5 million on the program.

Various record companies

have inaugurated their own Little LP programs with various degrees of success. Included are A&M, Atlantic, Capitol, Columbia, Epic, Imperial, Jay Jay, Liberty, Monument and World Pacific.

Data published by the annual Billboard International Coin Machine Directory indicates that sales of Little LP's have increased, if slightly, over the past three years. In 1964, Little LP's represented 3.7 per cent of the 6,750 records bought by the typical firm; 4.7 per cent of the 7,000 records bought by the typical firm in 1965; 5.4 per cent of the 9,200 records bought by the typical firm in 1966.

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Quickly de-mountable legs make it easy to transport. The game stands 37" high, measures 26" x 43". It gives the players remarkably realistic fun — two or four persons can play the 3-minute match — and skill really counts. Two-way switches allow the electro-mechanical "men" to kick or dribble the ball: ball returns to kick-off position automatically after a goal is scored. Lights record the score — while that coin box goes on filling!

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the profits you want



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DUEL Tables pay for themselves — without a doubt the best idea yet for furnishing bars, cafes, restaurants. Fascinating, changeable games for two players are button operated — keep customers amused — make your necessary tables earn a profit! DUEL tables are handsome — sturdy — the tables with the exciting reaction games — and they bring in the money. Six changeable games maintain interest. Standing 28" high, DUEL Tables have 22" x 24" surfaces finished in red or wood grained plastic laminate. Coins fall into secure container locked in the strong leg. Or — leg can be removed, DUEL Table set into bar counter. You need tables — you need profit — you need DUEL!

see **MINISOCCKER** and **DUEL**

at **M.O.A.** Convention

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AMF INTERNATIONAL LIMITED
25-28 OLD BURLINGTON STREET · LONDON W.1

OCTOBER 28, 1967, BILLBOARD

What's New at The MOA Show

• Continued from page 108

American Shuffleboard (Booth 1, 2, 21, 23)

Don't pass this booth without running the firm's two new shuffleboard models through their paces. Sales manager Sol Lipkin or general manager Nick Melone will be delighted to show you the new Royal Imperial, 22-footer with "magno control" or the new Royal Cushion 12-footer with pingate control. Also, variations of the Shuffle 88 (premiered at last year's show) will be introduced, available with either electric or pingate control. Of course, the company's line of pool tables will also be shown.

Bally Mfg. Co. (Booth 34-38)

Bally, which introduces a new twist to amusement games nearly every year at the MOA show, will show a new 4-player called "Wiggle Alley" this year. Last year Bally closed the flipper gap and launched the ball diagonally across the playfield with a couple of new model play features. "Wiggle Alley" has a captive ball feature which traps up to three balls on the playfield at once for lots of play oomph. Get full details from sales manager Paul Calamari or from Herbert B. Jones, dean of coin machines.

Chicago Coin (Booth 44-46)

That affable trade veteran Mort Seore will be busy at this booth describing the fine points of "Twinky," a new flipper game that adds a "third button" to traditional "pin" play. This is the "Peacock Feature," incorporating a bonus score button on the front of the cabinet—worked by the thumb. The firm will also display its six-player bowler, Fleetwood. Vice-presidents Harry M. Glick and Aaron Gensburg may also be on hand from time to time at the booth to greet you.

Fischer Mfg. Co. (Booth 3-5)

New here is the Fiesta 58 rebound pool table with a lower ball drawer and altered color and trim. Fischer is also showing its restyled Regent models 101D, 91D, 86D and Empress models 105D and 92D. They feature metered drawers with non-reset coin counters. All this will be explained to you in greater detail by president Ewald Fischer, Frank Schroeder or Marvin Mertes. Just ask.

Irving Kaye Co. (Booth 39-43)

At this exhibit you'll see another of the many counter-game entries showing up for 1968. One of the new games, "Drinker Tinker," is of the steady-hand genre. It operates at a nickel. The firm will also show six new billiard tables featuring all new finishing. This will be a companion line to the EIDorado series. Kaye will also show two new bumper-type tables in regular and jumbo sizes. Talk about it all with president Irving Kaye or vice-presidents Howard and Arnold Kaye.

Midway Mfg. Co. (Booth 11-13)

Firebird, a new six-player shuffle alley, and Flying Saucer, a target gun, will highlight this firm's display. On hand to greet old friends and answer questions will be Marcine Wolverton, Hank Ross and Ross Scheer.

Mike Munves Corp. (Booth 61)

The Munves brothers, Joe and Mike, will have their usual, colorful array of unique arcade equipment. Joe says they'll have at least two new pieces and he'll be glad to talk diversification with you. *(Continued on page 116)*

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**Lowest
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Equipment
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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.

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Throughout its classic continental chassis, the Jupiter mechanism is simplicity personified, a maintenance man's dream, an operator's salvation, ... since less servicing means higher net per machine. Spare parts available throughout the country, ... and not only is Jupiter superior mechanically, but it represents an important price break-through on both the distributor and operator level.

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BOOTHS 58 & 59

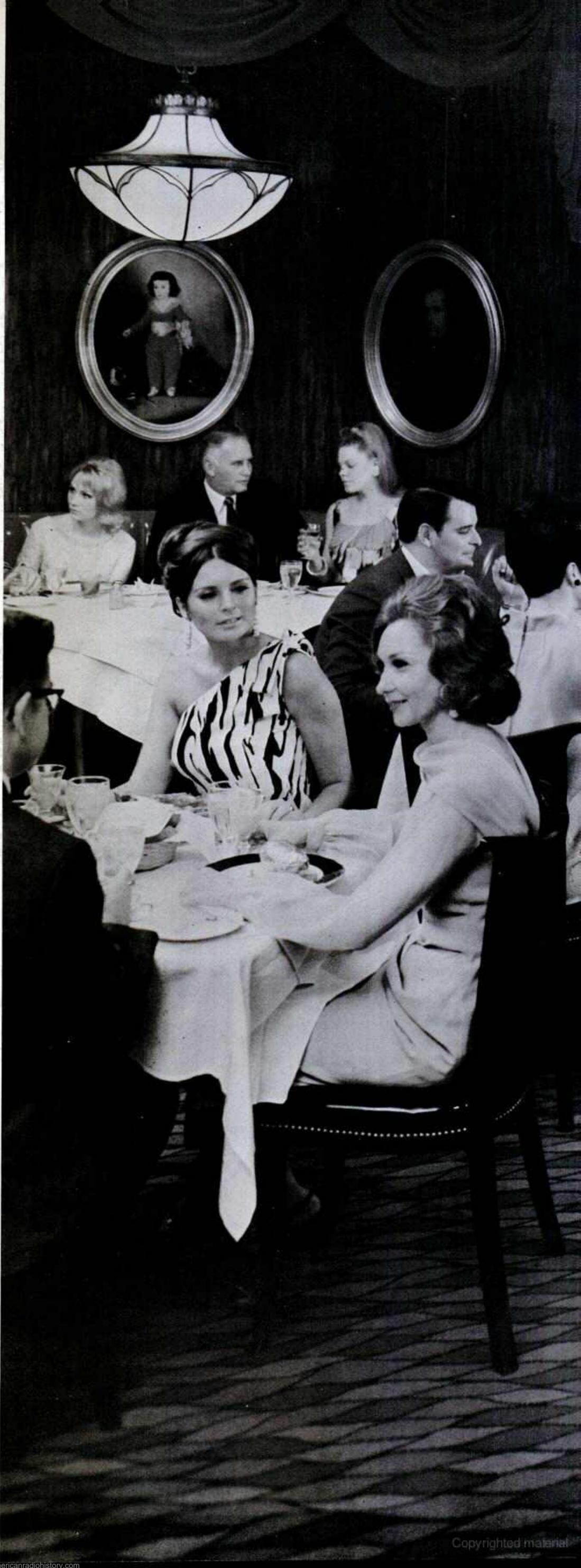
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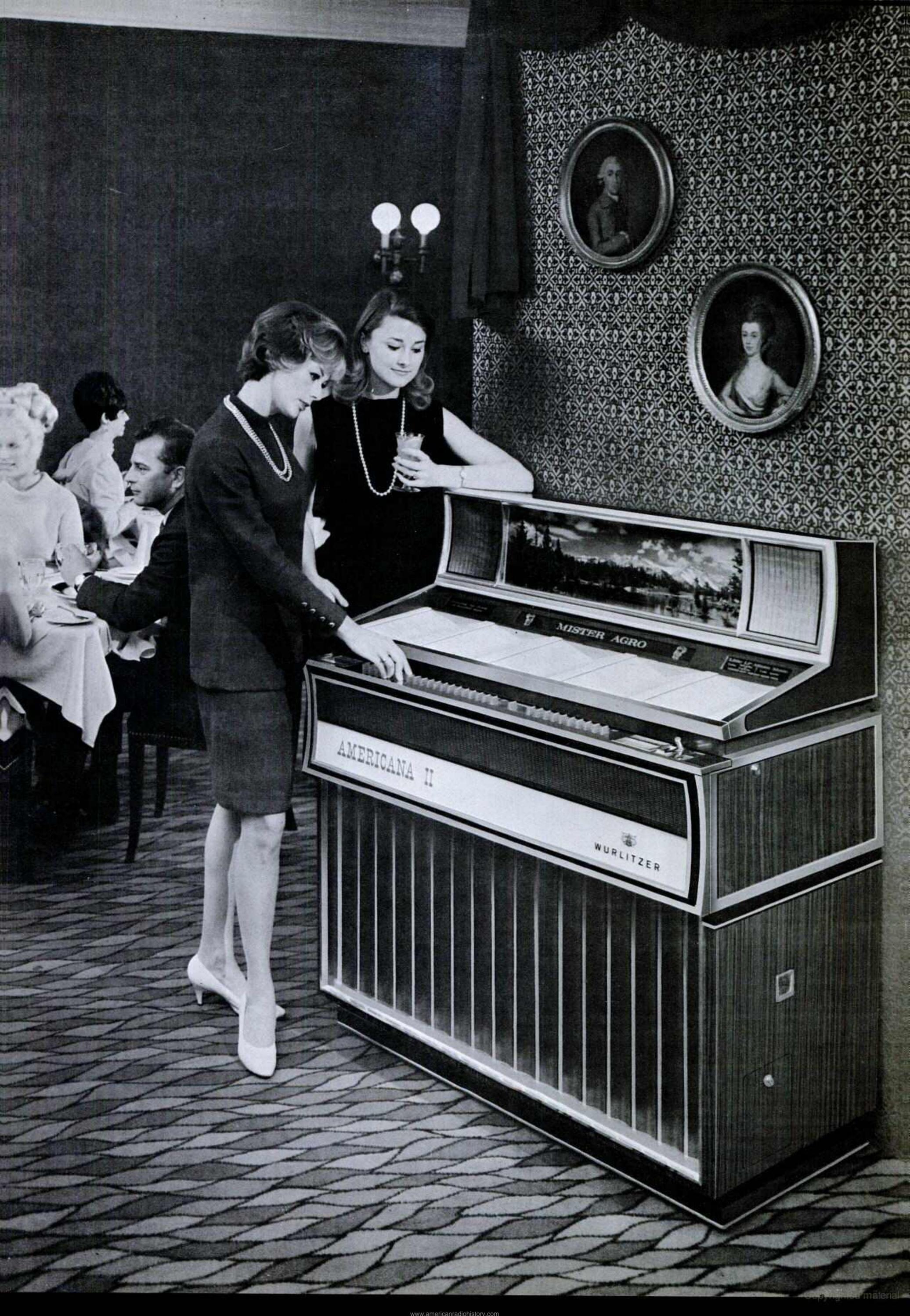
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Give this finest Wurlitzer of all time
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See and hear for yourself why AMERICANA II
will literally leap into leadership as the
highest earning phonograph in
the annals of this industry.

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Trade Seeking Means to Bridge Gap Between Labels, Operators

• *Continued from page 92*

"We frequently have difficulty getting airplay on this type of record—particularly if it is by a female artist—but if we get it on enough jukeboxes it eventually forces airplay. This is an important pattern of exposure for us, but we need to get in touch with the operator directly in order to achieve it."

"I remember 15 years ago the jukebox was as important to record promotion as radio," said Sol Handwerger, national promotion manager for MGM. "Then, somehow, jukeboxes began to fall behind radio. In the home they can come back again. That's why we've always supported Fred Granger and the MOA."

The MOA has not been playing an idle role in this area. Two years ago, New Jersey operator Bill Cannon was named chairman of a special record company communication committee. He has been active in selling the role of the jukebox in the music industry and has become at the same time an outspoken critic of jukebox

programming practices. He characterizes the typical operator as a "filler" of jukeboxes with records, a regrettable abdication of the professional role as jukebox "programmer." Cannon also decries the almost total reliance of the operator on one-stop advice, declaring that this practice results in stereotyped.

This year the MOA sought to bring one-stops to the show in greater numbers in order to establish dialog among all three segments of the industry. Latest reports indicate, however, that few one-stops will be represented at the show.

To further facilitate airing of record programming and promotion problems, the MOA program committee has scheduled a record industry seminar "to help bridge the lack-of-information - and - understanding gap between the record firms and jukebox operators." This program is under the direction of operators John R. Trucano, Robert Nims and Fred Collins Jr. A special seminar on amusement game operation is also a spotlight feature of the pro-

gram. These seminars will be held from 3 to 6 p.m. on Friday, Oct. 27. All exhibits and business meetings will be held at the Pick Congress Hotel.

This year's show unquestionably marks the MOA's complete comeback from its near demise in the early 1960's. The association's road to recovery began with the hiring of executive Vice-President Fred Granger in 1964 and has been shepherded by such presidents as Louis Casola, Clinton Pierce, John Wallace and James Tolisano, who currently occupies the post.

This year's exhibitor total—65—breaks the all-time association trade show record. The prestige of the exhibit is further heightened by the fact that many firms have elected to utilize the showcase for introduction of new models. And the influence of the show is being felt abroad. For the first time, a number of foreign firms have reserved exhibit space and a large number of

(Continued on page 116)

One-Stops Hype And Hypnotize

• *Continued from page 96*

one-stop and asks what is new he's going to be told about the records the one-stop is pushing, let's face it. He then makes up his order and when these records don't get played he complains about rotten rock and roll music. It's a vicious circle.

"We're not knocking rock 'n' roll—there's a place for it. But jukeboxes should be programmed by sections or programmed on an individual basis, according to location.

"What's the sense of having a Top 10 record on a jukebox in a soda shop, in a family restaurant, in an ice cream parlor, at a working man's tavern and in a cocktail lounge—the same record in all these different kinds of locations just because it's on the charts?

"If it's an all-round location, sure, have a section for rock 'n' roll, one or the oldies and one for good music. But where it's a definite adult location then the jukebox should be programmed for that particular market."

Drawing a sales comparison between singles and albums, he said: "We know of singles by what the trade calls 'adult artists' that only sell 300,000 or 1,200,000 or 1,300,000 copies. These albums are purchased by adults, the same adults that would play good music if it were programmed on jukeboxes.

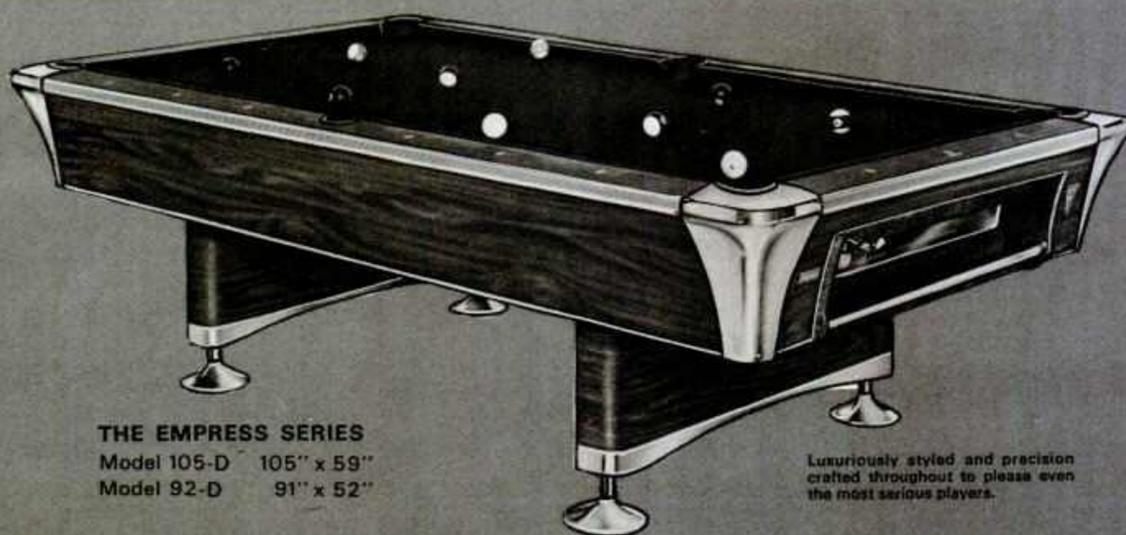
"There are a lot of good music singles that never get into the top lists, but this doesn't mean they wouldn't play on jukeboxes if they were programmed. I'm talking about artists like Trini Lopez, Peter Nero, Barbra Streisand, Marlyn Maye, Eydie Gorme. Multiply these artists by three, because most of them come out with three records a year, and you have a lot of good music.

"Someone came to our booth at one MOA show and asked where the good music was. I handed the guy 27 records and said 'Here, try these out.' And the man said he never knew that this kind of record was available.

"I'm not putting down jukebox operators. This is a market that accounts for 50 million records a year and we know jukebox operators average changing 1.3 records on each jukebox a week. What record company wouldn't like just one fourth of that kind of action?"

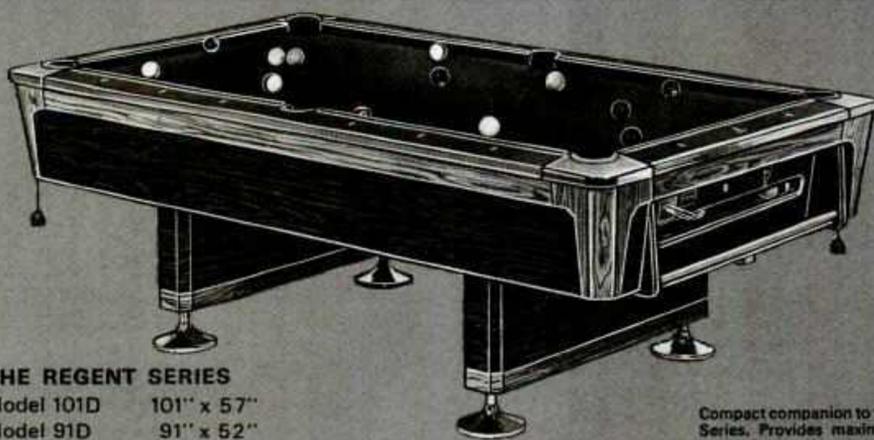
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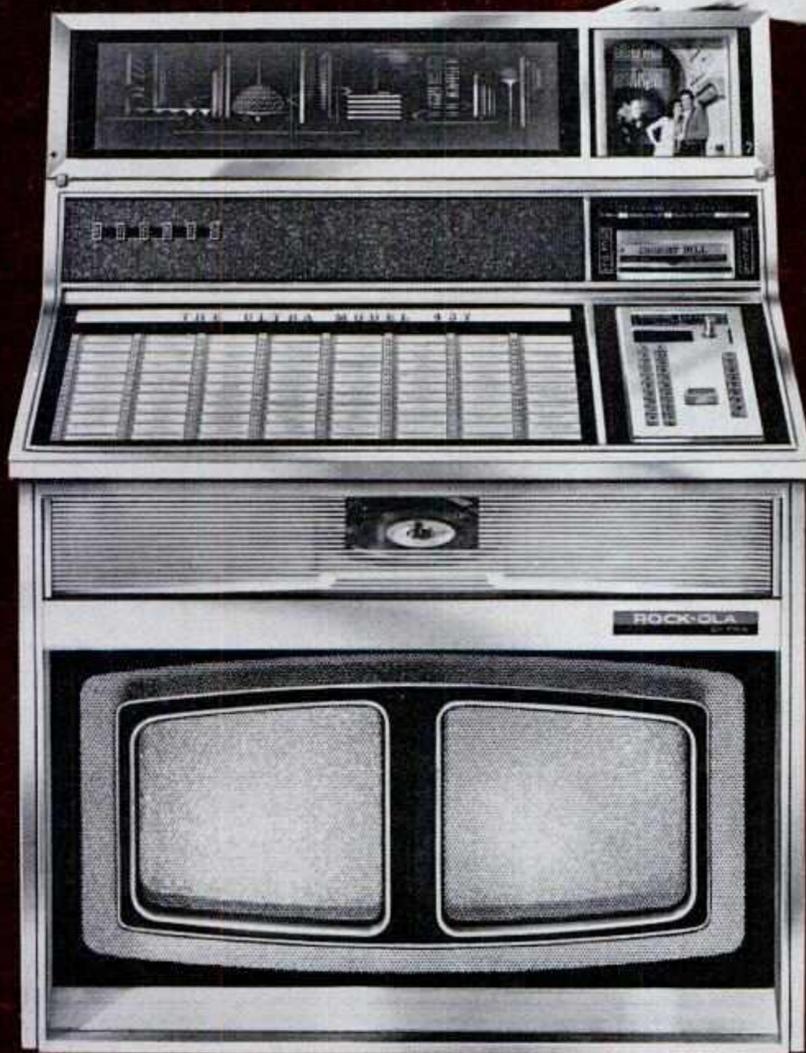
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Here's the kind of sleek, modern design that is making the new, 160-selection Rock-Ola ULTRA Model 437 the most-wanted, most-played phono in any location. Bright new colors! Lighted animation! Gleaming chrome trim! Plus up-top, all-out accessibility to make sure the lion's share of the "take" goes for profit, not for service and programming time.

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All up top, in plain view. Hinged program holders flip down for fast title strip change. New magazine has clearly visible record indicator numbers *on top* for fast loading. New slotted precision casted magazine hub keeps records aligned for perfect indexing. "Easy-View" Programming for players, too, with the price card, credit signal window, coin slot, reject button, optional bill acceptor and selection buttons up top in one location.

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Flip up the self-locking program dome and everything is at eye-height within arm's reach: push button switches; album price changes (now made with electrical clips so they can't be accidentally changed); amplifier; credit unit and free play buttons.

New Promise of Profits!

Faster, easier service calls mean more money. And that's not all. New top dome design ends spillage. There's a dollar bill acceptor and a *single* cash box for both coins and bills which opens at cabinet side.

The new 160-play Ultra Model 437 plus its 100-play version, the new Centura Model 436... and the modestly priced, compact, 100-play Concerto Model 434... make ROCK-OLA the only manufacturer that covers all locations, large or small, for maximum take.



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Contact at
MOA booth,
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**UNITED
PHOTOGRAPHERS**

**Trade Seeking Means to Bridge
Gap Between Labels, Operators**

• *Continued from page 114*

European, Canadian, Latin American and Japanese coin machine operators and distributors are expected to attend.

General convention co-chairmen are A. L. Ptacek and Russell Mawdsley. "This is probably MOA's first international convention," they declared.

"We have both exhibitors and visitors from several foreign lands. This means that the MOA convention is becoming recognized as an international showcase for the coin-operated amusement industry."

"The future of MOA and the industry never looked brighter than it does today," said Granger. "The 1967 convention would seem to bear this out. In almost four years with the association I have never seen greater enthusiasm for the convention."

Board chairman John A. Wallace declared, "I think this one is going to break some records."

There will be some record people at the show hoping John's hunch has a double meaning.

**What's New at
The MOA Show**

• *Continued from page 111*

National Shuffleboard (Booth 65-67)

Stop by and greet new national sales manager, Louis Libman. He and president Paul Kotler will happily show you the firm's new development, a totation ball return mechanism designed to prevent jamming and cheating. The development is called "Magic Feather Touch Control." The firm's newest table, the Coronet, will also be shown, available in white or pecan in four models.

Northwestern Corp. (Booth 60)

Just a year ago at show time, Northwestern broke the counter game concept that is popping up all over the show this year. During the year, Northwestern has put its "Booz Barometer" and "Punt Return" nickel games in national distribution and its plant is running full blast turning out the units. (See story elsewhere, this issue.) Talk to sales manager Ray Greiner about how "Booz Barometer" frequently pays for itself in a week—and has been known to pay for itself in a day!

Sega Enterprises (Booth 20-21)

Hot off the big Japanese coin machine show, this Tokyo manufacturer (also a big operator and distributor of U. S. equipment in the Orient) will bring several new games to the show. Sega is the first Japanese firm ever to exhibit at the MOA show. The firm has not announced that it will market its low-cost games in this country, but during the show make known whether it will appoint its own distributors in the U. S. or license a U. S. game manufacturer to produce and market its games. One of the new games to be shown by Sega will be a basketball game widely tested in the U. S. President David Rosen and a large staff will be on hand to meet U. S. operators.

United Billiards (Booth 52-56)

Top attraction here is a new pool table that allows players to "buy back" scratched balls. The last two balls that accumulate below the table are vended at 5 cents each. Also look for the firm's new line of non-billiard amusement games, the first of which is "Nice 'n Easy," a combination skee-ball and ball bowler using a three-inch ball. Art Daddis will be more than happy to show you these new items, plus the firm's billiard table line.

(Continued on page 118)

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MOA CONVENTION IN CHICAGO
OCTOBER 27, 28 & 29**

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NVA MEET

D&P Vending in Squeaky The Clown Promotion Push

DANA POINT, Calif. — D and P Vending Co. here has launched a drive to appoint distributors throughout the country for Squeaky the Clown, one of the industry's most colorful machines.

Principles in D and P are President Eugene Ober and Walter I. Merila, 30-year vending veteran. The firm owns the Squeaky the Clown rights and contracts for manufacture with one of the largest bulk vend-

Canine Guards For Routemen

NEW YORK — Members of the New York Bulk Vendors Association (NYBVA) witnessed a demonstration of guard work at a meeting last Monday (9). The dogs are being considered for possible use in the protection of routemen.

Two German shepherds, owned and trained by Rinnie Kennels, Ltd., Brooklyn, were put through a series of demonstration protective maneuvers which showed their obedience and ability to resist attack. The demonstration was given for vending operators who have been attacked and robbed. Roger Folz, NYBVA president and directors discussed how the dogs might be useful in reducing assaults and guarding warehouses and unattended merchandise.

Warren Raphael, head of programming and publicity, and Louis Ellis, treasurer, announced that the Bulk Vendors Association had arranged for a dinner and social evening at the Boulevard Night Club on Saturday, Nov. 18. Also on that night Nathan Gordon, Brooklyn operator, will be honored on his 40th anniversary with the Bulk Vendors.

Arthur Bianco, secretary, said that they were working hard to put together the 1967 Journal which will be published in conjunction with the dinner dance.

The next meeting of the Bulk Vendors Association will take place on November 13.

ROSEN STARTS 24-HR. SERVICE

PHILADELPHIA — David Rosen, Inc., is now providing 24-hour service for operators, seven days a week.

Company President Dave Rosen said the new program was set up to assure that no one loses hours in any location because of lack of parts of service.

"Weekend service and parts need not wait until Monday any more," Rosen said.

The Rosen after-hour service number: (215) FI 2-3333.

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NAVY

ing equipment firms in the world.

Ober comes to the business with a background in music;

is the director of the annual Festival of Opera at the Laguna Beach art colony.

Merila began in the business at age 17 by answering a Wurlitzer "boy wanted" ad.

Ober entered bulk vending because, he said, he wanted a field offering "creative potential." And he points out, "We believe the only way to help others create a route is to have

one ourselves. Therefore, D and P will continue to operate a route in California, continually testing product sales and selling programs."

Said Merila: "Squeaky the Clown is as new and progressive as tomorrow. We invite old time operators and newcomers alike to investigate the available distributorships and the opportunity to make increased

earnings over the one-color machines."

D and P will exhibit its machine at the impromptu trade show at the LaSalle Hotel in Chicago this weekend in conjunction with the annual mid-year board meeting of the National Vendors Association.

D and P is located at 34262 Street of the Blue Lantern here. Telephone: (714) 496-2204.

OPERATORS:

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Everyone is talking about
The Original

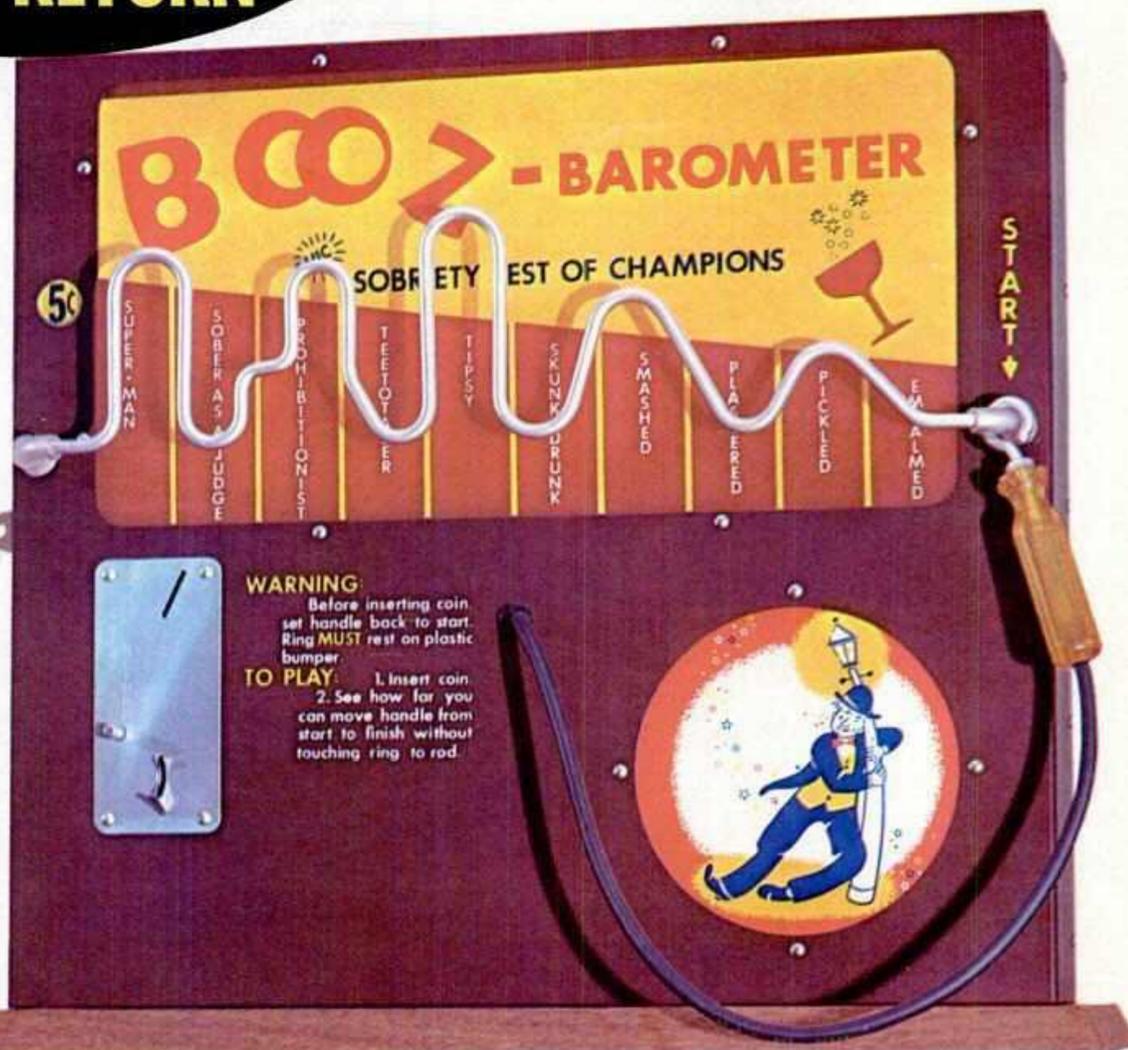
BOOZ BAROMETER and PUNT RETURN

Brings loads of laughs to customers, and loads of nickels to Operators.

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- Low cost.
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- Great for all locations.
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- Trouble-Free 5¢ coin mechanism.
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- Counter or Wall Mounted: Felt bumpers prevent marring or scratching.
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Booz Barometer
and
Punt Return



HOW THE BOOZ BAROMETER "SOBRIETY TEST" OF CHAMPIONS WORKS:

Player drops a nickel in coin slot; then tries to maneuver the hoop as far as possible over the obstacle course without contact. When the ring and rod touch, the game is over. Then the player gets his hilarious Booz Barometer rating.

Real game of skill which involves manual dexterity and patience. The real fun comes in watching an all-thumbs customer who has one small drink gets rated "Drunk as a Skunk," while a skillful (or lucky) heavy drinker rates "Sober as a Judge." The game consists of an electrified eye ring on

a plastic handle which is guided over a crooked metal rod.

Player places the eye ring in the start position on a plastic buffer, drops his nickel and the Booz Barometer lights up, ready for action. If the ring makes contact with the rod, a bell rings, the lights go out, and the game is over.

Punt-Return unit works in similar fashion to Booz Barometer machine. Player must zig-zag for a touchdown. See illustration above for view of playfield.

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What's New at The MOA Show

• (Continued from page 116)

U. S. Billiards (Booth 6-9)

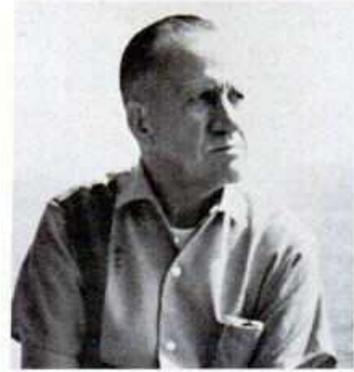
Here you'll see more signs of the diversification going on in the billiard manufacturing field today. Al Simon, you'll recall, was one of the first to branch out, showing his Coin-A-Copy machine at this event last year. He'll have something else new this season, and will be promoting his convertible time pool tables and two snooker models.

Valley Mfg. Co. (Booth 14-16, 29-31)

You'll notice here right away that new eye-appeal in the form of colored Formica "Rosewood" and chrome trim has been added to the firm's 7- and 7½-foot tables and will soon be available on the 6- and 8-foot units. All these new models have square legs. Veteran John Ryan will answer your questions.

Williams Electronics, Inc. (Booth 17-19, 26-28)

In addition to Derby Day—the 2-player just released—you should find one or two surprises at this booth. Check with Bill DeSelm. Derby Day—for those of you who haven't seen it yet—offers two-four-position targets and seven back-of-the-playboard targets. This stand is always one of the largest and most colorful at the show.



WALTER I. MERILA

Jukebox Behind Mag's Comeback

• (Continued from page 96)

needs of many operators. Unfortunately, too many one-stops ignore this type product, Warner said, and push pop hits off on the operator for programming indiscriminately in all types of stops.

"We're coming to the MOA show for the purpose of getting the message directly to the operator and programmer that we have the adult product he needs. And we're finding that when we reach the operator with this type of product, we often can force airplay that we would never have received. Top 40 stations just don't jump on certain tunes as quickly as we'd like, particularly easy-listening material by female artists."

Warner also said that strong sales of a single to operators can be the deciding factor in the release of an LP. "Jukebox operators buying 30,000 to 40,000 of, say, a Les Reed side permits us to put out an LP on him. We're not overlooking this factor in the jukebox market."

Some of the jukebox-oriented product that London will exhibit at the show this week: Les Reed and orchestra with "Imogene" on Deram; Margaret Whiting's "I Almost Called Your Name" on London; "Five Little Fingers," by Frankie McBride on London.

"We never worry about a Rolling Stone's single getting on the jukeboxes," Warner said. "But we want the operators to know that we have other singles that will make them money and in turn give us an alternative promotional avenue by forcing radio to get on records they might otherwise ignore."



ANOTHER AMERICANA II boothful at United party included, from left, Marge and Mel Malcore and Bev and Don Devillers, all of Mel's Coin Machine Co., Green Bay, Wis.



AMERICANA II ladies are, from left, Grace Heyen, Mrs. Harry Jacobs, Mrs. Harold Summerfield and Mrs. Russ Townsend.

our motto for 40 years



There's No Substitute for **QUALITY**

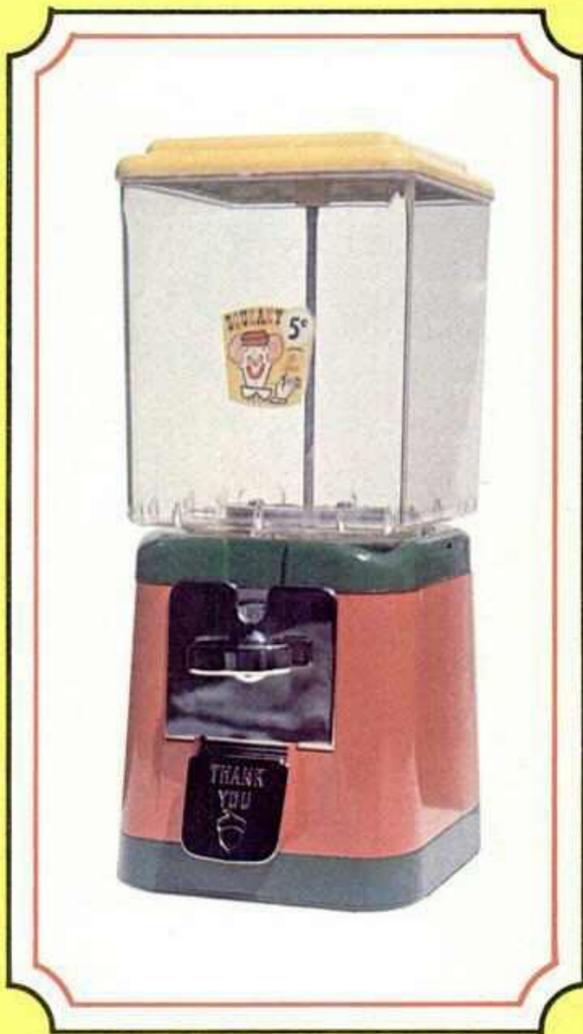
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Album Reviews

More Album Reviews Inside



POP SPOTLIGHT

SIMPLY STREISAND

Barbra Streisand. Columbia CL 2682 (M); VS 9483 (S)

Another Streisand, another winner. As in previous albums, she's full of style and surprise and brings her own special stamp to each song. The repertoire is made up of delightful standards that are made all the more delicious through the top-notch blending of singer, arranger and conductor.



POP SPOTLIGHT

THE BEST OF RONNIE DOVE, VOL. 2

Diamond D 5008 (M); SD 5008 (S)

With seven chart singles, including "Cry," "One More Mountain to Climb" and "My Babe," this "Best of" album can't miss. Other hits are "Happy Summer Days," "I Really Don't Want to Know," "Let's Start All Over Again" and "I Want to Love You for What You Are." The five other cuts are top-notch, also.



POP SPOTLIGHT

REFLECTION IN BLUE

Brenda Lee. Decca DL 4941 (M); DL 74941 (S)

Brenda Lee's blues ballad mood is a highly attractive one. She sets up a gripping mood with a belting style that gets right to the heart of the matter. "Am I Blue," "Little Girl Blue," and the more current "I Will Wait for You" are some of the tunes that will help draw lots of spins and sales her way.

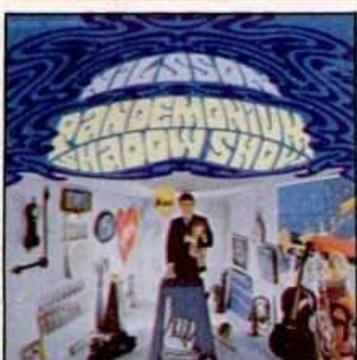
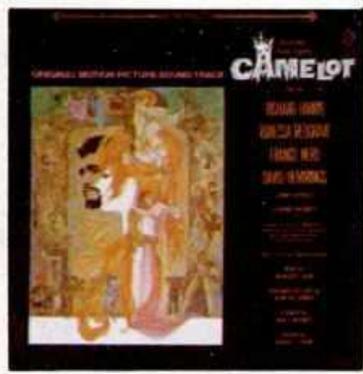


SOUNDTRACK SPOTLIGHT

CAMELOT

Soundtrack. Warner Bros. B 1712 (M); BS 1712 (S)

"Camelot" could be one of the big pictures of the year, and the track album should ride right along with the box office sales. The album is well-produced, and while Richard Harris is no Richard Burton, he's still an acceptable Arthur.



POP SPOTLIGHT

PANDEMONIUM SHADOW SHOW

Nilsson. RCA Victor LPM 3874 (M); LSP 3874 (S)

Backed by one of the most lavish promotions RCA Victor has ever attempted, Nilsson's debut LP on the label is an interesting musical experiment combining today's happening sounds with big band sounds. Most commercial sound is on "Ten Little Indians," a tune with impact. "She Sang Hymns Out of Tune" is good, also.



POP SPOTLIGHT

THE LOVE MOMENT

Rod McKuen. Capitol T 2838 (M); ST 2838 (S)

Writer-producer McKuen is right in touch with today in this LP. His tunes swing (Eastward the Buffalo) in raga rag style, are satirical ("The Complete Madame Butterfly") and are breezy ballads ("Kill the Wind"). A package which should move to the chart quickly.

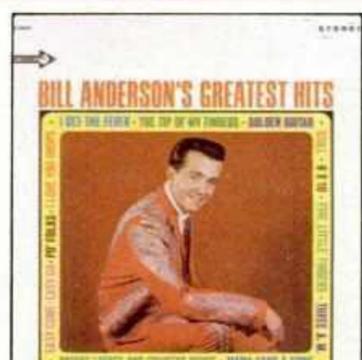


POP SPOTLIGHT

A NEW WORLD'S RECORD

The Brothers Four. Columbia CL 2702 (M); CS 9502 (S)

The Brothers Four still retain traces of their folk background, but they're on a solid pop standard kick with "It Was a Very Good Year," "Meantime" has a soft pop sound, and "Shenandoah" is handled in traditional style. It's a classy album, and the Brothers display a wide range of style and talent.



COUNTRY SPOTLIGHT

BILL ANDERSON'S GREATEST HITS

Decca DL 4859 (M); DL 74859 (S)

One of the top country writer-performers on the scene, Bill Anderson has packaged some of his biggest for a sure-fire seller. Tunes include "I Love You Drops," "Mama Sang a Song," "Po' Folks," "Still" and "Bright Lights and Country Music."



COUNTRY SPOTLIGHT

SINGIN' WITH FEELIN'

Loretta Lynn. Decca DL 4930 (M); DL 74930 (S)

Three extremely well-performed tunes are on this album—but one is so far above the rest that it glows. It's solid, traditional in aspect, soulful in delivery—"I'll Sure Come a Long Way Down." Her other two outstanding songs are pop in nature "Dark Moon" and "Secret Love," though "Dark Moon" is a country-originated effort.



COUNTRY SPOTLIGHT

QUEEN OF HONKY TONK STREET

Kitty Wells. Decca DL 4929 (M); DL 74929 (S)

A solid, beautiful country hit in the old tradition of "Back Street Affair" is offered here by Kitty Wells—"Queen of Honky Tonk Street," a tune that hit the chart hard and stayed there long. Miss Wells also performs outstanding versions of "I Kiss You (Will You Go Away?)" and "Need You."



COUNTRY SPOTLIGHT

YOU'LL ALWAYS HAVE MY LOVE

Wanda Jackson & the Party Timers. Capitol T 2812 (M); ST 2812 (S)

This package is must merchandise for anyone handling country product. It contains the big single, "You'll Always Have My Love," plus a flock of other strong sides such as "Memory Maker" and "Famous Last Words." It is well-recorded.



POP SPOTLIGHT

CLASS GUITAR

Chet Atkins. RCA Victor LPM 3885 (M); LSP 3885 (S)

A beautiful potpourri of pop, semi-classical, and Latin American standards by Chet Atkins. Here is "Yellow Bird," "I Feel Pretty" and "Malagueñas." Atkins always does well on the LP chart. Jerry Reed and Bunyon Webb help out on some tunes.



COUNTRY SPOTLIGHT

HELLO, I'M DOLLY

Dolly Parton. Monument MLP 8085 (M)

Dolly Parton has a little girl voice but it's Lolita in style on the honk-tonking, ca-rausing "Dumb Blonde." She also does extremely well on "I Wasted My Tears," "I Don't Wanna Throw Rice," and "Something Fishy," "Fuel to the Flame."

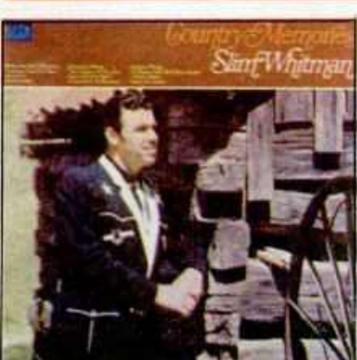


COUNTRY SPOTLIGHT

CONWAY TWITTY COUNTRY

Decca DL 4913 (M); DL 74913 (S)

Conway Twitty has packed more music—outstanding music—in this LP than you usually find in a dozen albums. There's the bouncing "Walk Me to the Door," the touching "Working Girl," the heart-tearing "Two of the Usual," the big "A Wound Time Can't Erase." To top it all, the pounding "Go, Woman, Go" backed by Cobro.



COUNTRY SPOTLIGHT

COUNTRY MEMORIES

Slim Whitman. Imperial LP 9356 (M); LP 12356 (S)

Always great, but never greater than now, Slim Whitman has a beautiful "Broken Wings," a haunting "Hasta Luego," and exceptional versions of the classic standards "I Walk Alone" and "Tears on My Pillow" in this chart package.



CLASSICAL SPOTLIGHT

BERNSTEIN CONDUCTS NIELSEN

Baker/Druker/New York Philharmonic (Bernstein). Columbia ML 6428 (M); MS 7028 (S)

There's been a revived interest in Nielsen during the last year, and this album should bolster that revival. Julius Baker as flute soloist and Stanley Druker as clarinet soloist give impressive performances, and Bernstein conducts with his usual elan.

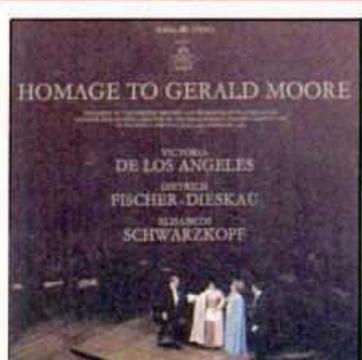


CLASSICAL SPOTLIGHT

TEBALDI IN DUETS

Tebaldi/Del Monaco/Bergonzi. Lond. 5951 (M); OS 25951 (S)

Culled from Renata Tebaldi's complete operas for London, this album combines lyric with dramatic duets for an appealing commercial package. She is joined by Mario Del Monaco in duets from "Mefistofele," "Adriana Lecouvreur," "Il Tabaro" and "Tosca," while Carlo Bergonzi is her tenor in selections from "La Boheme" and "Madama Butterfly."



CLASSICAL SPOTLIGHT

HOMAGE TO GERALD MOORE

De Los Angeles/Schwarzkopf/Fischer-Dieskau. Angel SB 3697 (S)

Recorded live at a concert at Royal Festival Hall on the planned retirement of the peerless piano accompanist this two-record set presents one gem after another. How can it miss with sopranos Victoria de los Angeles and Elisabeth Schwarzkopf, and baritone Dietrich Fischer-Dieskau on songs, duets and trios.



CLASSICAL SPOTLIGHT

HATIKVAH ON MT. SCOPUS

Isaac Stern / Israel Philharmonic (Bernstein). Columbia ML 6453 (M); MS 7053 (S)

The highlight in this LP marking the cultural opening of the United City of Jerusalem is the Mendelssohn "Violin Concerto," played magnificently in the spirit of the time by Isaac Stern. Bernstein's conducting is fiery in nine Mahler pieces, while the "Hatikvah" is full of vitality. Jennie Tourel gives out with a fine mezzo.