

Billboard

TWO SECTIONS, SECTION 1 • APRIL 8, 1967 • \$1.25

The International Music-Record Newsweekly

Writers Start Nashville Assn.

By BILL WILLIAMS

NASHVILLE — Formation of a Nashville Songwriter's Association, designed to get additional benefits from publishers and others, is underway in Nashville.

The association, at the moment, still is in the talking stage, but a meeting has been called for late this week (6 or 7) to form a collective group. Several writers have signed organizational papers.

A spokesman for the planned association said many Nashville writers have been "getting the worst end of the stick." The recording company, he said, gets the most, the publisher next, and finally the writer. The group wants to join forces to form a bargaining group with the publisher and with the performing rights societies. Among other things, the association would demand that there be a better system set up to show actual performances and record sales.

(Continued on page 10)

Cameo/Parkway Into Split Distributor Plan

NEW YORK — Cameo/Parkway Records, with nine singles lines in its roster, has embarked on a split distributorship program, with three distributors instead of one in each market.

First move was made this week in Chicago, where All-State and United were named as distributors. MS Distributing, which formerly handled all C/P product, is still a Chicago distributor.

Similar moves were made later in the week in Detroit, Buffalo, Albany, New York, Los Angeles, New Jersey, Minneapolis, Baltimore and Charlotte, N. C. In each instance, the original distributor retains some lines, with the rest going to two new distributors.

Reason for the policy change, according to Neil Bogard, C/P sales manager, is to enable each distributor to do a thorough promotion job and concentrate

(Continued on page 10)

Eurovision: Post Time

VIENNA—As winner of last year's event, Austria hosts the 1967 Eurovision Song Contest here Saturday (8). It will be seen by approximately 100 million in the 17 competing countries linked by the Eurovision network. The winning song is likely to be a hit in several countries, depending on the degree of common language chosen.

The songs this year were restricted to works not published, recorded or used in a film before March 6. This has inhibited chart action for the winning national entrants ahead of the event.

Notable exception, however, was Sandie Shaw's British entry, "Puppet on a String." Her Pye single version, released March 10, six days after British viewers had selected it as U. K. representative, entered the local singles charts immediately at No. 27 and was sixth last week.

Local language versions of the song have been recorded for a Vogue EP in France and a Hispavox EP in Spain. An RCA-Italiana single and a German version have also been recorded. Warner Bros. has U. S. rights.

Attending the final to see his company's artist partic-

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Philips Cassette Section

See Pages P-1 to P-28

NAB Special

See Pages 31-41



In the movie "Born Free" Matt Monro sings the title song as though an academy award depended on it. Sure enough, the song was nominated. So, Capitol had Matt sing the other nominees, too. The result: "Invitation to the Movies—Born Free" (ST 2730) ... a great album for armchair Oscar judges. (Advertisement)



When Columbia Pictures wanted only the best in recording artists to do the title song in their newest hit movie, "The Happening," they naturally selected the Supremes, No. 1 female vocal group in the world. Listen to the Supremes make it happen on their blazing hot single (Motown 1107), "The Happening." It will happen to you, too! (Advertisement)

Students Set Up Booker 'Faculty'

By MIKE GROSS

NEW YORK—The college market is fast becoming the largest spender for live record act entertainment and the lines of communication between the collegians and the performers' representatives are tightening. In line with this stepped-up activity, the National Student Association in Washington last week formed a college talent booking advisory board to help campus bookers. This board, which will be supported by the NSA, will serve as an information clearing house between campus bookers, and talent agents and managers around the country.

In charge of the Washington-based board will be Arthur Weiner. "There are a number of strong reasons for the formation of such a board," Weiner said. "Be-

(Continued on page 10)

Holzman Calls for All-Stereo Industry

By AARON STERNFIELD

NEW YORK—Elimination of the monaural record will be the device by which the industry will put into effect a general album price increase, according to Jac Holzman, Elektra Records president.

And this increase will not be apparent to the consumer, Holzman added.

By January 1968, the stereo record with a list of \$4.79 may be the standard for the industry, and the monaural version, currently selling for \$1 less, could be all but obsolete, Holzman continued.

Switch Simple

The switch could be accomplished, Holzman said, through the co-operation of the Record Industry Association of America (RIAA). The RIAA, working through dealers, could offer a ceramic stereo cartridge for \$5 for every monaural cartridge turned in.

(Continued on page 10)

Nashville's TV Boom

NASHVILLE — Syndication of video-taped music shows has become a multi-million business in Nashville.

Syndicated or "multiple market buy" packages now being videotaped, produced or distributed here now go to a cumulative total of more than 600 markets in the United States and Canada.

The shows include country, gospel and rhythm and blues tapes. Most are 30 minutes, although some are an hour.

The syndication with the greatest distribution is the "Porter Wagoner Show," produced at WSM-TV by Show Biz, Inc., which also produces the "Wilburn Brothers Show." The Wagoner show, for about five years, was a "multiple buy" package with a single sponsor. For the past year it has been syndicated, and has enjoyed phenomenal success. The "Wilburn Show" is taped at WSIX-TV, and is distributed by Show Biz to 45 markets. The shows are sold by Desilu Sales and are carried coast-to-coast.

Show Biz also is in the gospel and r&b business.

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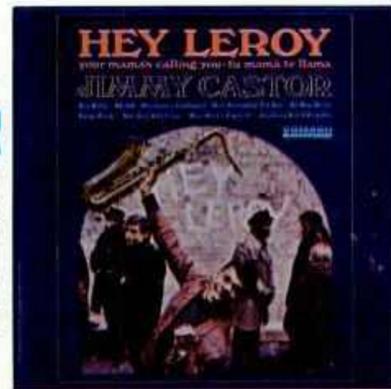
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**"THE MOVING
FINGER WRITES"**
c/w **"Our Love" #9150**



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The most trusted name in sound



BMI's 'Fantasy' Ad

Broadcast Music, Inc., in an ad in this issue (see pages 34-35) describes a world without music: its people shocked by such a condition; and its industries, art and much of its economic life strangled.

The ad notes that such speculation is a "fantasy . . . but it makes a point."

How true! BMI in this ad has dramatically brought to the attention of everybody in the music-record business the high seriousness of his vocation—be he a songwriter, publisher, artist, a&r executive or independent producer. This "fantasy" also dramatizes the importance of music to the users, some of whom are inclined to take for granted their use of creative property.

There are many uses of advertising. One of the most significant is industry enlightenment. Such is the nature of the BMI copy.

We commend the organization's institutional approach, for its copy speaks on behalf of all music rather than the music of any one licensing group.

WB/Reprise Catalog Rights to PlayTape

NEW YORK—PlayTape, the 2-track system developed by Frank Stanton, last week acquired rights to the entire catalogs of Warner Bros. and Reprise Records. This makes Warner Bros./Reprise product available now in 2, 4 and 8-track CARtridges. And label president John K. Maitland said he will also go to the cassette. He did not know when, at this time.

This brings to 20 the number of different labels now available on PlayTape cartridges, including the single with two tunes, the EP with four, and the LP with several. PlayTape just recently acquired rights to Motown Records and A&M Records. Courtesy of Warner Bros./Reprise, PlayTape will also now feature

Frank Sinatra, Nancy Sinatra, Dean Martin, the Kinks, the Electric Prunes, Petula Clark, and Trini Lopez, among others.

PlayTape, in the markets where it has been available on a test-market basis, has moved 500,000 music machines within the past six months, said Stanton. The firm is introducing an automotive unit in June, along with a home unit featuring a five-inch high fidelity speaker.

"Warner Bros. Records expects to be part of the rapidly expanding home entertainment market," Maitland of Warner Bros. said last week. "We recognize that it is a burgeoning one, taking on many facets. PlayTape is one of the modern, forward-looking companies, who are part of the single 'new' entertainment industry."

NAB CONCLAVE BEGINS ON HIGH RATING NOTE

CHICAGO—The 45th annual convention of the National Association of Broadcasters swung into action Sunday (2) with one of the largest turnouts of radio and TV men in history. The convention came on the heels of the annual parley of the National Association of FM Broadcasters March 31-April 2, also centered in the Conrad Hilton Hotel.

One of the entertainment highlights of the NAB, slated for 4 p.m. Monday in the Grand Ballroom, will be performances by recording artists Eddy Arnold, Pat Cooper, Donna Lee, Boots Randolph, and Jean Paul Vignon. The show will be presented by the Record Industry Association of America, and 1,500 radio executives are expected to attend. Henry Brief, executive secretary of the RIAA, will emcee.

Two radio assemblies are scheduled—Monday afternoon and Tuesday morning—to cover topics from audience research to panel presentations on stereo. Among the various highlights of the convention, aside from all of the exhibitors of TV and radio package shows, will be the Broadcast Pioneers' annual dinner at which the late Commander Eugene F. McDonald Jr., founder of the Zenith Radio Corp., will be named recipient of the Hall of Fame award, and the annual Mark Century programming seminar.

Light's Brigade Is Charging Ahead

NEW YORK—In little more than three months of operation, Enoch Light's Project 3 label is swinging on a variety of fronts. The company has entered into a deal with the Longines Watch Co. on the sale of a four-boxed set from the Project 3 catalog.

With full-page, full-color advertisements in the Saturday Evening Post, Holiday and the Ladies' Home Journal, Longines is selling the set for \$11.75 on stereo and \$1.80 less on monaural.

Project 3 provided the mas-

ters, is paid a flat fee, and the pressing and packaging is done by Longines. The last time Longines embarked on such a project, it was with the Tijuana Brass.

In the first 90 days of operation, Project 3 has released six pop LP's and one classical album, as well as eight singles. Light said that album shipments have topped the 300,000 mark.

Light disclosed that he is coming up with a singles label, with the name to be announced

Radiomen Map Clean-Up Battle vs. Dirty Records

By CLAUDE HALL

CHICAGO — Broadcasters will hold private meetings here Sunday to Wednesday (2-5) during the National Association of Broadcasters' convention seeking some method of eliminating or censoring pornographic lyrics on records.

At present, two different factions are working on the same objective. One is headed by the McLendon Stations, who are calling for printed lyrics of both sides of every record submitted to their six music stations. The chain will refuse to play records sent without lyric sheets and refuse consideration of both

sides of a record if one side is considered in bad taste. This would have hurt "Ruby Tuesday" by the Rolling Stones, a big hit, because the flip side "Let's Spend the Night Together" stirred up a national fuss.

The other radio faction is being headed by Harry Averill, general manager of WEAM in Washington. He said he had "half a dozen" stations lined up who have expressed strong interest in some method of avoiding the "dirty lyric" problem. Averill said he will be meeting (no official connection with the NAB convention) with other station managers at the NAB to "formulate and pursue ag-

gressively some system" of control. He, too, wants to see lyrics.

"Today, the records have to be watched very carefully," he said. "We don't want to be involved in any restraint of trade situation, so we'll also be discussing this matter with our lawyers. But I think all the better operators in the top 25 markets will be involved in our campaign."

Recently, several stations have refused to play records featuring even a suggestion of bad taste. One Hot 100 format station recently taped backward a possible suggestive line so listeners wouldn't understand it on the air.

Pickwick Lists Low-Price Top 20

NEW YORK — A list of the 20 songs turning up most frequently on LP covers or titles of low-price lines has been compiled by Pickwick International, Inc. Cy Leslie, president of the firm, said the list represented "the 20 most popular songs of all time," since budget and economy sales were based on impulse buying.

Leslie explained, "Most of our sales are made on 'impulse' in non-record outlets. . . . We have found it essential to determine which songs transcend age, income and other types of groupings and contain the most universal appeal. The 20, which were not listed in order, were

obtained by checking product of other low-price manufacturers as well as Pickwick.

The Top 20, with composers in parentheses, are "Stardust" (Hoagy Carmichael, Mitchell Parrish), "Stranger in Paradise" (Robert Wright, George Forrest), "Blues in the Night" (Johnny Mercer, Harold Arlen), "If I Loved You" (Richard Rodgers, Oscar Hammerstein II), "Just one of Those Things" (Cole Porter), "White Christmas" (Irving Berlin), "Fascinatin' Rhythm" (George Gershwin), "My Funny Valentine" (Lorenz Hart, Richard Rodgers), "Smoke Gets in Your Eyes" (Cole Porter), "They

Can't Take That Away From Me" (George and Ira Gershwin), "Embraceable You" (George and Ira Gershwin) also "Over the Rainbow" (Harold Arlen, E. Y. (Yip) Harburg), "You'll Never Walk Alone" (Rodgers, Hammerstein), "The Man I Love" (George and Ira Gershwin), "I Love Paris" (Porter), "Night and Day" (Porter), "Dancing in the Dark" (Harold Dietz, Arthur Schwartz), "You and the Night and the Music" (Dietz, Schwartz), "Bewitched" (Rodgers, Hart), and "I Got Rhythm" (George and Ira Gershwin).

FTC Rejects Club's Motion

WASHINGTON — The Federal Trade Commission (FTC) has rejected the motion of the Record Club of America to intervene in the commission's still-pending Columbia Record Club case. The FTC says the motion was entered too late to be considered in the final disposition of the Columbia complaint.

The Columbia Club case has itself been languishing at the agency since the 1962 complaint was issued. In 1964, FTC Examiner Donald R. Moore recommended in an initial decision that the complaint against alleged monopoly practices by Columbia Club be dismissed, and said he thought record club distribution was beneficial to the industry and consumers. The full commission has yet to act on his recommendation.

The move of the smaller Record Club of America to intervene was made early this year, on the grounds that exclusive

(Continued on page 10)

Letters to the Editor

Editor:

THE REPORT IN LAST WEEK'S BILLBOARD THAT CBS HAS BEEN ATTEMPTING TO GAIN CONTROL OF WURLITZER SHARES IS TOTALLY INCORRECT. AT NO TIME HAS CBS PURCHASED WURLITZER SHARES OR AUTHORIZED ANYONE TO PURCHASE WURLITZER SHARES ON ITS BEHALF.

GODDARD LIEBERSON
President,
CBS/Columbia Group

Editor:

I would like to express my own opinion regarding the article that appeared in your April 1st edition under the title "Steinberg Calls for Price-Hiking Actions."

Mr. Irwin Steinberg decided to follow Mr. Clive Davis who as the keynote speaker at this year's NARM convention also pointed out the problems that our industry is faced with due to the "price squeeze."

I wholeheartedly agree with both gentlemen, providing, of course, that they and their companies would be practicing what they are preaching.

Unfortunately Mr. Clive Davis, in his speech, took the easy road and pointed the finger to the rack jobber for most all the evils of our industry. By doing so, he picked up the old tune that has been sung to the rack jobber through the years by almost everyone of his fellow executives, and which tune by the way is so popular with his company.

I will not go through point by point to prove how unfair Mr. Steinberg's and Mr. Davis' remarks are, but I will mention

at this time one of Mr. Clive Davis' remarks wherein he suggests to the rack jobber hiring college graduates, brilliant college graduates, to inventory the racks, etc. Evidently Mr. Clive Davis either thinks that the manufacturers' 10 per cent functional to the rack jobber can be stretched long ways, or he is not aware of a very important factor in any business today which is called overhead, and the greatest percentage of overhead is represented by salaries.

In answer to Mr. Steinberg's remarks about the warfare that exists among the rack jobbers, I would like to point out another greater warfare that exists among the manufacturers. I am referring to the bidding by the manufacturers to sign up artists and get the soundtracks of motion pictures or the original cast of Broadway shows, which also results in higher overhead and costs for each manufacturer. Not to mention the record clubs, where manufacturers are making available their products direct to the consumer, not at the same price they are selling it to the dealer, but almost at the same price they are selling it to the sub-distributor.

And I ask Mr. Steinberg to explain to me how this company can make money by selling their product to another company's record club at obviously lower prices than he is charging the sub-distributors, when he admits they are the nation's biggest users?

There is no doubt about it, our industry needs clean-up, but we cannot accomplish this by trying to place the blame on one segment of our industry.

John Billinis
Past President NARM

PHILIPS PLANS OUTPUT OF BUDGET CASSETTE PLAYER

By DON WEDGE

AMSTERDAM—Philips Electrical has begun pre-production planning for a low-priced playback-only portable music cassette machine. At the Hanover, Germany, fair at the end of the month, a new Philips car cassette player, the first specifically designed for auto use, will be unveiled (see music cassette special this issue).

Intended for the teen-age market, the unit is expected to sell at about \$30. The announcement precedes by a few weeks the world-wide launch by Philips Phonographic Industries' affiliates of EP music cassettes containing four pop tunes.

The moves are seen as a further indication of Philips' corporate drive to show that its cassette concept is capable of anything any rival can do. In this case, the obvious target is the PlayTape.

The decision to go into production with the teen-angled machine was taken at a meeting here last month of the joint Philips Electrical-PPI executive committee co-ordinating the global expansion of the cassette project.

Among those attending were Coen Solleveld, head of PPI and DGG; Irving Green, Mercury president; and Wybo Semmelink, Norelco assistant vice-president. Marketing is unlikely before well into 1968, although working models have already been produced.

London, Circus Tie on Big-Top LP

NEW YORK—London Records has worked out a promotion drive for its Phase 4 release of "Circus Spectacular" with the Ringling Bros.-Barnum and Bailey Circus. The circus begins its New York stand here Tuesday (4).

The album, a book-fold package, representing nearly an hour from a complete circus performance, has received the official endorsement and sanction by Ringling Bros.-Barnum and Bailey. London's promotion drive will incorporate a close liaison with the promotion, exploitation and advertising forces of the circus. Joint promotion will be carried in every city on the circus' itinerary for the next 11 months. During each performance, clowns will parade through the ring from time to time carrying sandwich signs advertising the album, which will be on sale at each performance.

Merle Evans, the circus mu-

sical director who is featured in the album, as well as the clowns and stars, will make radio and TV appearances in the tour cities to plug the album. Circus people will make personal appearances in leading record stores as well.

On the merchandising end, London has prepared a 36-inch high mobile in the likeness of a clown with a flashing red bulb for a nose. In New York, a number of leading stores have already set window displays, featuring the clown mobile and album covers. Wall hangers and streamers have also been prepared, and London has allocated a large number of albums for stereo radio stations and in-store demonstration use.

The album was produced by Tony D'Amato, Phase 4 producer, in association with Al Steckler. A special supply of LP's, which are being manufactured in England, was flown from London for New York

distribution to tie in with the circus' opening day. The package also contains a six-page booklet with full-color photos of all the star performers and a text that's geared to children.

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APRIL 8, 1967, BILLBOARD

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Billboard

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ABC Spring Pitch in Motion As Jan. Plan Is Extended

NEW YORK—ABC Records' March Into Spring promotion, launched this week, extends the January program until the end of this month. The label's six April releases are covered in the 12.25 per cent discount and 5 per cent advertising allowance.

Counter cards and streamers have been prepared on the new releases, and a special promotion of the new Brass Ring album includes radio advertising and in-store stereo demonstrations. Records are being made available for dealers.

The "In Like Flint" track album on 20th Century-Fox is being plugged by special film screenings for distributors, disk jockeys and dealers, and four jukebox singles have been released from "Thoroughly Modern Millie."

Other new album product is by Nick Demetrius and the Athenian Forum, Bob Thiele and his New Happy Times Orchestra, and Frankie Laine.

The Impulse release is the label's first soundtrack album, "Sweet Love, Bitter."

Bruce's Mother: Use of Son's Tapes Illegal; Takes Action

NEW YORK — Mrs. Sally Marr, mother of the late comic Lenny Bruce, has secured a staff of New York lawyers to help her recall tapes made by her son that she alleges are being used illegally. Mrs. Marr said that several "friends" of the late (comedian) have apparently been selling tapes made by Bruce to record companies. She wants to recall all the tapes she can, and use them to issue further records that will give what she termed "a good image of Lenny." These tapes deal with his nightclub appearances, and trials when he was charged with narcotics possession and obscenity charges. She did not identify any particular label issuing material by her late son.

Mrs. Marr said, "These tapes belong to the estate of Lenny

Bruce and I feel that anyone using them for commercial gain is acting illegally."

Mrs. Marr is the executor of the Lenny Bruce estate. She said she is also disturbed at the New York screening of a film made by Bruce that was to be used by him for his defense at the trial scheduled for April. Both Bruce and the Cafe Au Go Go were charged after Bruce performed at the club. Bruce was charged with obscenity. Mrs. Marr said that the film was made by Bruce and Imagination Ink Productions, a

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MGM Parents of Big 'Son' Drive

NEW YORK—Fifteen teaser ads and a direct mail campaign to radio stations, dealers, rack jobbers, jukebox operators, and magazines are behind MGM records drive on Every Mothers' Son. The group is being introduced to deejays, in a series of parties. They've already been in Seattle, San Francisco, Los Angeles, Pittsburgh, Cleveland and Detroit. They'll be in Chicago Friday (7); Dallas, 8; Houston, 9; Boston, 14; Miami, 15, and New Orleans, 16. Their first album will be out early this month.

ASCAP, RADIO GROUP ACCORD

NEW YORK — The All-Industry Radio Music License Committee, which represents about 1,200 radio stations, reached an agreement with ASCAP Monday (3) bringing about a 6 per cent, or greater, reduction in commercial fees and a 10 per cent reduction in the sustaining fee rates. Elliott M. Sanger, acting chairman for the committee, estimated that local station fees would thus be reduced by at least \$800,000 a year. The settlement represents three years of court proceedings and negotiations. The rate reduction is retroactive to July 1, 1965; the new licenses will be for five years, beginning March 1, 1967.

**"Lightning Strikes" again when Columbia re-unites
the team that made it happen!**



Lou Christie
and his smash debut
Columbia single
produced by Charles Calello

**Shake Hands and
Walk Away Cryin'**_{c/w}

Escape 4-44062

Where Lou Christie is. On COLUMBIA RECORDS 

This One



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All-out for

Eddy Arnold's new "Country Music Hall of Fame" Series



Arnold!

sparks all-out advertising and promotion campaign!

Eddy's new album, "The Best of Eddy Arnold," LPM/LSP-3565, is the spearhead of a promotion that's sure to be the strongest of the season. Here's what we're doing to help you launch this with a bang: national advertising reaching millions of record-buyers...14 of Eddy's albums are handsomely re-packaged for eye-catching consumer appeal...color posters...complete catalog in color showing all of Eddy's albums for use as counter reference or mailing piece...colorful and creative window streamers...newspaper mats...merchandise box—all working to support you. And we don't make campaign promises we don't keep! Contact your RCA Victor distributor—today.



HERE IS THE COMPLETE LISTING OF EDDY'S ALBUMS.

- **The Best of Eddy Arnold . . . LPM/LSP-3565**
- **Wanderin' LPM/LSP-1111(e)**
- **All-Time Favorites LPM/LSP-1223(e)**
- **Anytime LPM/LSP-1224(e)**
- **The Chapel on the Hill . . LPM/LSP-1225(e)**
- **A Dozen Hits LPM/LSP-1293(e)**
- **Praise Him, Praise Him . LPM/LSP-1733(e)**
- **Eddy Arnold Goes Traveling LPM/LSP-1928**
- **Eddy Arnold Sings Them Again
LPM/LSP-2185**
- **Thereby Hangs a Tale LPM/LSP-2036**
- **You Gotta Have Love LPM/LSP-2268**
- **Let's Make Memories Tonight
LPM/LSP-2337**
- **One More Time LPM/LSP-2471**
- **Christmas with Eddy Arnold LPM/LSP-2554**
- **Cattle Call LPM/LSP-2578**
- **Our Man Down South LPM/LSP-2596**
- **Faithfully Yours LPM/LSP-2629**
- **Folk Song Book (With the Needmore Creek
Singers) LPM/LSP-2811***
- **Sometimes I'm Happy, Sometimes I'm Blue
LPM/LSP-2909***
- **Pop Hits from the Country Side
LPM/LSP-2951***
- **The Easy Way LPM/LSP-3361**
- **My World LPM/LSP-3466***
- **I Want to Go with You . . . LPM/LSP-3507***
- **The Last Word in Lonesome
LPM/LSP-3622***
- **Somebody Like Me LPM/LSP-3715***
- **Lonely Again LPM/LSP-3753**

*Also available in Stereo 8 Cartridge Tape

RCA VICTOR
The most trusted name in sound



Copyrighted material

Donaldson Wins Reversal

NEW YORK — Donaldson Publishing Co., which is owned by the children and wife of Walter Donaldson, has won a court decision which could pave the way for ownership of renewal rights for 87 songs written by the late composer. A three-judge U. S. Court of Appeals panel reversed a District Court Decision, which had awarded the copyrights to Bregman, Vocco & Conn, Inc. The decision remanded the case to the lower court.

Bregman, Vocco & Conn, Inc., contended that Donaldson was an employe of Donaldson, Douglas & Gumble Music Co., from whom the copyrights were purchased. The company would have renewal rights to an employe's material. However, the panel found that Donaldson clearly was not an employe for hire, meaning that his surviving children had renewal rights.

The Court of Appeals for the Second Circuit found that "lack of control (by Donaldson, Douglas & Gumble) over Donaldson's performance, Donaldson's dominant role in the corporation, his freedom to engage in profitable outside activities without sharing the proceeds with the defendant, the absence of any fixed salary and the language of the agreement itself indicate that Donaldson was not an 'employe' in the sense required by the Copyright Act." Outside activities included Donaldson's making a deal for the score of "Whoopie" directly with producer Flo Ziegfeld.

Merc. Push on For New Acts

NEW YORK—Mercury Records is launching a campaign to get a roster of new artists. The firm just signed actor George Segal. Lori Burton, half of the writing-producing team of Burton and Pam Sawyer, has been released on Mercury with "The Hurt Won't Go Away." Margie Hendrix, produced by Roy Dea in Memphis at the new Mercury office, has a new single. Other acts include the Riddles on a master purchased from Quill Records, plus B. Bumble and the Stingers produced by Screen Gems.

Fontana Records' newest artist is James Phelps, produced

(Continued on page 10)

Hickory, London In Distrib Deal

NEW YORK—Hickory Records signed an agreement for London Records to distribute Hickory product in the British Isles, Spain and Portugal through the Decca Record Co. Ltd. of England. The contract was signed by Bob McCluskey of Hickory, and Mimi Trepel, manager of foreign distribution for London Records. The agreement is for three years.



BERRY GORDY JR., president of Motown Records, will receive the Interracial Council for Business Opportunity annual leadership award at New York's Biltmore Hotel on April 19. ICBO is a private, non-profit interracial organization furnishing management and professional assistance to minority group members who are either starting or enlarging their own businesses. Berry, a one-time auto assembly plant worker, is credited by ICBO as "demonstrating the opportunities existing in business and inspiring other young people to plan business careers."

Ertegun Back From Coast

NEW YORK — Ahmet Ertegun, president of Atlantic Records, is back at his home base here after 10 days on the West Coast recording and signing new talent for the label.

He worked out album plans for Keely Smith and Bobby Darin. Miss Smith's first album under the Atlantic banner will be cut later this month. Darin's next LP will be "Inside Out."

Ertegun also delved into the Coast's hip underground and came up with two new groups for the label: the Iron Butterfly and the Nirvana Banana.

Other Atlantic activity on the Coast last week was the recording of the Modern Jazz Quartet live at the Lighthouse in Hermosa Beach, Calif., by Atlantic vice-president and album chief Nesuhi Ertegun.

London Meet April 4 and 5

NEW YORK—London Records will hold its annual sales and promotion convention Monday and Tuesday (4-5) at the Summit Hotel here. The event will be attended by London's staff of district promotion and sales managers as well as D. H. Toller-Bond, label president, and his home-office executive staff.

The meeting will start with a cocktail party Monday evening. Tuesday will be devoted to an all-day meeting. New product in both album and singles will be unveiled and new sales programs announced.

Also, a recap of last year's business picture will be given, as well as a budget projection figure for the new fiscal year. The annual affair is held at the opening of the label's new fiscal year.

AF's Distributors

NEW YORK—Audio Fidelity Records has named the following new distributors for its Audio Fidelity and Karate lines: B&K Distributing Co., Dallas; Delta, New Orleans, and Delta, Memphis.

The company's two on 10 deal for the entire AF catalog, with the exception of the First Component Series, has been continued indefinitely.

Executive Turntable

Russ Vincent has resigned as professional manager of United Artists music companies. While at UA, Vincent lined up disks with Connie Francis, the Drifters, Gene Pitney, Reparata and the Delrons, Al Martino and Bobby Darin, among others. Coming into the music business after a career as a recording artist, Vincent had been associated with Barton Music, Sinatra Songs and Budd Music.

New national promotion director of Musicor Records is Irwin Rawitz. He was formerly assistant to vice-president Chris Spinosa. Rawitz fills the spot previously held by Bruce Patch, who has returned to Boston.

Norman Rubin has been named vice-president of LHI Records. He's been in the record business since 1950 and has done promotion for Atlantic, Philips, Smash, Mercury and several publishing firms.

Jimmy Kronides has joined the professional staff of Bourne Co., and its affiliates Bourne-Filmusic Inc., and Murbo Music Publishing, Inc. Kronides was formerly with RKO-Unique label.

Robert Godoro has been appointed district manager for ASCAP's New Orleans office. He succeeds David Harmon. Godoro has been a field representative with the Society in its New York district office.

Charles Tillinghast and Russell Harding have been named senior attorneys at Capitol Records, Hollywood. Tillinghast will handle all legal matters pertaining to a&r and copyright, and Harding all general law matters. This is a promotion for the two attorneys who both joined Capitol's legal department in 1965.

Bell Pushes Disk With Disk

NEW YORK — Amy-Mala-Bell Records ships 3,500 special singles with a message from Bob Crewe this week to promote his new single and telling of a contest on it. The "A" side of the single bears the message from Crewe, the flip side a 10-second spot announcement that can be used on the air promoting a contest to select a title for the next Crewe Generation LP.

"Mini-Skirts in Moscow" is the latest Crewe Generation single. Radio listeners will be asked to complete the title on the album, "Mini-Skirts in Moscow or . . ." Winners will receive a trip to New York to view a recording session. Their picture will be on the LP jacket. The label is just now

wrapping up a "Music to Watch Girls By" contest, and winners will be announced soon.

Irv Biegel, sales director of Amy-Mala-Bell, said the contest is part of the label's new drive in the album field, and is intended to establish Crewe as an album artist. The label has just established an album program with dealer incentives. Previously, albums were only follow-ups to hit singles. For the first time, the label is driving for non-connected album sales as well. In the first LP release a few weeks ago, the label had records by the Carlton Show Band and the Bell Strings.

The LP program is also paying (Continued on page 10)

MGM Is Reshaping A&R With Morgan 'Account Exec' Plan

NEW YORK—MGM Records is reshaping its a&r department. Bob Morgan, who took over as executive director of a&r last December, said his aim is to "establish a creative system as well as administrative."

Present plans call for an administrative system based on the "account executive" system used in advertising to give all a&r personnel further strength in buying masters. In line with this, Ed Beulike, former director of administration at Columbia Records, has been retained as a consultant to assist in formulating and setting up administrative controls.

Lib. Buys Bldg. As Distrib Wing

LOS ANGELES — Liberty has acquired a 50,000 square foot building on Orange Drive, several blocks from its Sunset Blvd. headquarters to house its California distributing wing. Manufacturing director Irv Kessler reports the facility will be in use within eight weeks, containing inventory to service all of the firm's independent Western distributors as well as the firm's own branches. The new building will also house production and shipping departments.

The label's accounting building is also under construction to provide 4,000 additional square feet for several accounting services.

The reason, Morgan said, is that today's a&r producer, besides producing records, has to be active in acquiring masters. Morgan will have final say on all masters. Besides his administrative duties, Morgan has already become involved in producing. He just wrapped up a new single by Connie Francis—"Time Alone Will Tell"—and recently produced the live original cast album of "You're a Good Man, Charlie Brown," an off-Broadway play.

As part of MGM's continuing drive for artists, the label has just signed Bobby Hackett and Frank Fontaine. "We're vitally concerned with negotiating for established artists," Morgan said, "and will go just about as far as anybody in the bidding for them."

Market Quotations

(As of Noon Thursday, March 30, 1967)

NAME	65-66		Week's Vol. in 100's	Week's High		Week's Low	Week's Close	Net Change
	High	Low		High	Low			
Admiral	55½	26	830	28¼	26¼	26¾	-1¼	
American Broadcasting	93½	62	329	84	81½	81¾	-1	
Ampex	32¾	17	1600	32¾	31¼	31¾	+ ¼	
Audio Devices	41¼	17	161	28¾	26½	26¾	Unchg.	
Automatic Radio	7¾	2¾	59	5¼	4¾	5	Unchg.	
Automatic Retailer Assoc.	64¾	42½	154	64¾	62¾	64	+ ½	
Comeo Parkway	4¾	1¾	6	3	2¾	3	Unchg.	
Canteen Corp.	36¾	18¾	502	25¾	24¼	24¾	+ ¾	
CBS	75¾	42	1099	72¼	67¾	68½	-3¾	
Columbia Pic.	40	22½	140	40	38¾	40	+1¼	
Consolidated Elec.	49¼	31	240	47¾	46¼	47½	+ ¼	
Disney, Walt	94½	40¾	184	90½	86¾	88¼	+2¾	
EMI	5¾	3¾	260	4¾	4¼	4¼	- ¼	
General Electric	120	80	1326	87¾	85¾	85¾	-2¾	
Handleman	29¾	13¾	87	29¾	27¼	28½	+1½	
MCA	61¾	28¼	33	48¾	47¾	48¼	- ½	
Metromedia	55¾	25	90	52¾	51¼	51¼	- ½	
MGM	42¾	24¾	387	42¾	41	42	+ ¾	
3M	93½	61	420	93½	90¼	93½	+3½	
Motorola	233½	90	624	106	99	104¾	+2	
RCA	62¾	36¾	1070	48¾	46¼	47½	Unchg.	
Seeburg	32¾	11¾	105	17¾	16½	16½	- ¾	
Tel-A-Sign	5¾	1¾	95	2¾	2½	2½	- ¼	
20th Century	46¾	25¾	443	46¾	44¾	44¾	-1½	
U-A	37¾	21¾	639	36½	35½	35¾	- ¼	
WB	25¼	11¾	1114	24¾	23¾	24¾	+1¼	
Wurlitzer	36	15½	227	28¾	26¾	26½	-2½	
Zenith	87¾	46¾	485	56	53¼	54¾	- ¾	

OVER THE COUNTER*

(As of Noon Thursday, March 30, 1967)

	Week's High	Week's Low	Week's Close
Dextra Corp.	2¾	2	2-1/16
GAC	8½	8¾	8½
Jubilee Ind.	3¾	3½	3½
Lear Jet	20½	19½	20¾
Merco Ent.	9¾	9¾	9¾
Mills Music	25½	24¾	25½
Pickwick	9¾	9	9¾
Telepro Ind.	5¾	4½	4½
Tenna Corp.	13¼	11¾	12¾

*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.

THE BEAT GOES ON

17001

LAWRENCE WELK

JOINS THE
THE TEENY-BOPPER SET
WITH THE NEW
DOT HIT SINGLE
THE BEAT GOES ON
A TOP 40 SMASH
(YOU HEARD RIGHT!)

**NOW
FEATURED
IN A
SIZZELING
NEW
ALBUM
DLP 3790
DLP 25790**

LAWRENCE WELK'S 
"HITS OF OUR TIME"
IN THE ARMS OF LOVE
SOMEWHERE MY LOVE
WISH ME A RAINBOW
I WILL WAIT FOR YOU
AND WE WERE LOVERS
GEORGY GIRL
MUSIC TO WATCH GIRLS BY
STRANGERS IN THE NIGHT
Then You Can Tell Me GOODBYE
THE BEAT GOES ON

35MM
FILM RECORDING

DLP 3790



Students Set Up Booker 'Faculty'

• Continued from page 1

sides not knowing who to contact, or who is reliable, the student booker, usually, is unaware of the going prices for any particular artist. He needs advice and our organization will be able to give it to him."

The NSA advisory board will correspond with the managers and every important agent to keep informed about the talent market. The NSA feels that it can prevent a waste of time and money to improve the music on campus picture.

Middleman Out

Frank Barsalona, president of Premier Talent, said that the NSA plan will serve to eliminate an unnecessary middleman. "The talent buyer at a college who lacks information on an act will call a local booker who has to call us anyway," Barsalona said. "This plan can do nothing but make our job easier."

The NSA has about 300 member schools and Weiner expects that a great number will be involved in the plan. He mentioned, however, that subscription to the booking council is not limited to members.

Along similar lines of solidifying communication, Gerald W. Purcell Associates, management office, recently signed a contract with Cal State University to book the talent and, at the same time, to guide the school's booking organization in promotion, advertising and business negotiations.

Jerry Purcell, president of Purcell Associates, feels that the most important aspect of booking college entertainment is service. And, Frank Modica, of General Artists Corp., said, "Servicing the college market takes a certain type of skill, and we all have to be attuned to their entertainment wishes."

Cameo/Parkway Into Split Distributor Plan

• Continued from page 1

on a limited number of lines. The move was also prompted by C/P's expansion policy in outside distribution.

Pacts Signed

This week, Bogart announced that the label has signed exclusive, long-term, world-wide distribution contracts with Tomorrow, Showplace and Winchester Records. C/P also has distribution deals with Windy C,

Lucky Eleven, Sentar, Chariot and Goodtime Records. Wyncote Records, C/P budget album line, is distributed independently.

Much of C/P success during the last year—20 chart records—has been due to its independent distribution deals. The policy was launched when Al Rosenthal took over a year ago, and it resulted in five chart records by the Five Stairsteps of Windy C, four chart records by Terry Knight and the Pack on Lucky Eleven and a couple by the New Colony Six on Sentar.

To Expand Staff

Eventually, Bogart plans to expand the promotion staff with field men throughout the country. Currently, national promotion managers Marty Thau and Cecil Holmes carry the load, with local help at the distributor level.

Aside from those markets which already have split distributors, CP has exclusive distributors in 28 other markets. Split distribution will be in effect in these markets shortly, Bogart said.

Plans also call for each of the labels distributed by Cameo/Parkway to embark on album programs. Bogart feels that a solid album catalog is required to establish a label.

New product by the three new labels in the C/P distribution network includes: "Will You Love Me Tomorrow," by Bach's Lunch on Tomorrow; "Never See the Good in Me," with the Yellow Payges on Showplace, and "Flashback," with the Spokesmen on Winchester.

Holzman Calls for All-Stereo Industry

• Continued from page 1

While the \$4.79 list for stereo would not be an increase, with the elimination of the \$3.79 stereo price, the average per unit record cost to the consumer would rise by about 50 cents. Or put another way, the average increased profit to be split among manufacturers, dealer and distributor would be 50 cents.

In addition, Holzman calculates that the savings to the manufacturer with the elimination of monaural could amount to another 10 cents a record.

He contends that it is more difficult to mix a monaural record than a stereo record, and that the printing of separate jackets for mono and stereo add further to the cost.

54-45 Last Year

According to Billboard's Market Research Department, the ratio of monaural to stereo albums last year was 54-45 per cent in favor of stereo. This year the ratio is 50-50.

Dealers and distributors would, of course, welcome an all stereo industry. Inventory control would

be simplified, and the dealer would not have to worry about being heavy on stereo at the expense of monaural, or visa-versa.

Holzman feels that with the high cost of royalties and increasing costs in pressing, printing and contracts, an increase in the cost of records within the next 12 months is inevitable. He feels that as long as the public does not mind paying the extra dollar for stereo, the best method of putting this increase into effect is by eliminating the \$3.79 record.

Holzman doesn't feel the monaural single makes any sense either. He points out that most jukeboxes are equipped to play stereo records, but outside of records ordered on a custom basis by jukebox manufacturers, the only records available to operators are monaural.

Reason for this is that distributors and one-stops don't care to stock double inventories, and the consumer, who buys most of the singles, will settle for monos. If only stereo singles were produced, Holzman argues, the simple replacement of a cartridge would enable any phonograph to play the record.

Writers Start Nashville Assn.

• Continued from page 1

"A hungry writer will do almost anything at first to get his song recorded," the spokesman said. But the association will try to see to it that he (the writer) gets at least 5 cents for every copy of sheet music sold, and that he get a 50-50 split with the publisher on all other sources of income from songs (record sales, stock arrangements for bands, piano rolls, etc.).

The spokesman conceded that the American Guild of Authors and Composers now is set up to protect songwriters, but said the Guild confines virtually all of its activities to New York or Los Angeles. He said AGAC never showed its face in Nashville, where it's been needed most.

Problem Different

"The Nashville writer's problem is far different from that of the writer in New York or the Coast," the spokesman added. "In Nashville, few songwriters are knowledgeable on matters of fine print in contracts." The proposed association would draw contracts and make all provisions mandatory.

The group spokesman, who refused to allow use of his name, said several leading songwriters would attend the called meeting, and it was expected something of a concrete nature would develop at that time. Up to now it's been a somewhat clandestine operation.

THOROUGHLY MODERN MILLS

I WAS KAISER BILL'S BATMAN
Whistling Jack Smith(Deram)
The Carnaby Street Set(Col)
Mark Vickers(Capitol)

JAZZ BABY
Carol Channing(Decca)

LITTLE GAMES
The Yardbirds(Epic)

TEN STOREYS HIGH
David & Jonathan(Capitol)

FOR ME AND MY GAL
Uncle Dick's Old-Time Singers ..(W.B.)

MILLS MUSIC
MILLS MUSIC, INC.
1619 Broadway
New York, N.Y. 10019
PUBLISHING • IRA HOWARD—PROF. MGR.

RECORD EXEC

Resettling NYC after living abroad. Have produced over 200 successful albums—classical, folk, children's, light music. Know records thoroughly from A&R to album design to merchandising and record clubs. Can write good copy as well (published author). Seek interesting position.

Box 111, Billboard
165 W. 46th St.
New York City 10036

Bell Pushes

• Continued from page 8

ing off with extra LP sales for big singles artists like Mitch Ryder, whose "Sock It to Me, Baby" LP is already about 80,000 in sales—his biggest to date, and for James and Bobby Purify, who've hit above 30,000 in LP sales, said Biegel. The next LP release will be in late May and Bell will provide, for the first time as a complete program, display and point-of-sale material for all albums. This had only been done previously with the first Bob Crewe Generation LP.

Merc. Act Push

• Continued from page 8

from Chicago by Bobby Miller. Smash has the Five Card Stud. Philips has the Millionaires, produced by Bunny Jones and Mel Lasky, the Dirty Shames, produced by Alouette Productions, and the Cowsills.

Richmond Overseas On 'Oliver' Pitch

NEW YORK—Howie Richmond, of The Richmond Organization, is conferring with TRO International Vice - President David Platz in London for publishing and international promotion efforts for the film release of "Oliver." Platz, who is TRO's managing editor, also heads the Essex Music group.

Also, the two are arranging summer and fall exploitations for TRO-Editions Essex of France and other Continental TRO affiliates.

Sinatra Set for Seven-City Tour

PITTSBURGH — Frank Sinatra will begin a seven-city tour at the Civic Arena here July 2 backed by the Buddy Rich Band. Other stops will be Cleveland's Public Auditorium, July 6; Madison, Wis., July 8; Detroit, July 9; Chicago, July 11; Philadelphia, July 13, and Baltimore, July 15. Included are a matinee and evening performance in Madison. Irving Feld, Super Attractions, Inc., will handle local tour arrangements in Pittsburgh, Philadelphia and Baltimore. Franklin Fried, of Triangle Productions, Inc., will handle arrangements in the other four cities.

Light's Brigade

• Continued from page 3

On the merchandising front, Project 3 has a deal with the Victor Record Club and has set up a co-operative advertising program with 30 record departments and discount stores. The label is also buying radio spots on WNEW, WPIX and WHN, New York.

Release set for the next two weeks include a Bobby Hackett album with strings, a Kissin' Cousin album, and a classical release of Monteverdi songs, commemorating the 400th anniversary of the composer who influenced Bach.

Also on tap is a release by a new group, the True Blues, who have a camp record based on the music of the 1920's and 1930's.



FRATERNITY RECORDS plays host to the Casinos at a recent party celebrating the group's first hit, "You Can Tell Me Goodbye." Surrounded by the Casinos are center, Dick Friedberg, vice-president of Premier Talent Associates, which represent the group, and Harry Carlson, center right, president of Fraternity. Seated in front, center, is Julie Stdeem, agent for the Casinos.

Bruce's Mother

• Continued from page 4

San Francisco producer of commercial films. The production company has arranged for showings of the film in New York to get back money owed to them by the late comic, according to Mrs. Bruce.

Mrs. Marr emphasized that she feels this is another area of the alleged illegal actions being taken by those using her late son's materials. She said she has plans for records, books, movies and possibly a Broadway

FTC Rejects

• Continued from page 3

licensing of outside labels by Columbia has in the past two years spread to major clubs, and affects enough commerce to call for antitrust action against the practice.

Record Club of America will testify before the Senate Copyrights Subcommittee hearings on copyright revision, April 11.

production dealing with her son's career and his troubles with the law.

LP-12344
STEREO

LP-9344
A & R
IMPERIAL

Jackie de shannon new image

THE WISHING DOLL
COME ON DOWN
SUNDAY KIND OF LOVE
NIGHT AND DAY
I'LL BE SEEING YOU
TIME & others

from the desk of: Al Bennett

date:

March 27

memorandum to:

Cal Carter
A & R dept.

I've just heard Jackie de Shannon's
"New Image" and it's truly a dynamic
image in sound... one of the most
exciting albums Jackie has ever recorded!



RECORDS INC. 8920 SUNSET BOULEVARD / LOS ANGELES 28, CALIFORNIA / HO 4-8101

LP-9344 / LP-12344

Hear Jackie sing her new single "Wishing Doll" #66236
from this album, on the Academy Award T.V. Show on April 10.

Copyrighted material

Coast Confab: Psychedelic Rock Music Market Is Mushrooming

SAN FRANCISCO — The market for music that blends poetic lyricism with electronic amplification is growing rapidly. That was the theme of a recent three-day conference here on contemporary pop music, and the San Francisco scene, in particular. Speakers at the conference were Ralph J. Gleason, columnist and music critic; Robert Bonis, tour manager for the Beatles and the Rolling Stones; Phil Spector, head of Philles Records; Thomas Donahue, disk producer for Warner Bros., and producer of a series of rock shows at the Cow Palace; and Bill Graham, manager of the Fillmore Auditorium and the group called the Jefferson Airplane.

The speakers agreed that the young are in control of the industry and that, having once heard the amplified music and poetic lyricism of the Beatles, Bob Dylan, Donovan, and the Rolling Stones, are now wide open for any music which can stimulate them.

"Unbelievable"

Bill Graham, speaking from his vantage point as manager of the psychedelic rock shows at the Fillmore and Winterland, sees the new generation as gravitating towards the pure involvement and participation offered by the combination of audio and visual stimuli. Phil Spector, in commenting on his experience at Winterland, which was featuring the Grateful Dead, described the sensation of total assault as "unbelievable" and suggested that all visitors to America be driven directly from the airport to the nearest psychedelic rock ballroom. Spector seemed awed at the sophistication of the psychedelic rock audience (par-

ticipants), as compared with the dance-goers of five years ago.

Ralph Gleason sees the San Francisco experiment as a nationwide trend if problems such as Seattle's law banning public dances can be dealt with in an intelligent way. Robert Bonis cited the fact that the "new music" is now becoming too involved and refined for reproduction in the large audience, touring format and agreed with Tom Donahue's view that the city's insistence on a large percentage of the gate had taken virtually all the profit out of

big name psychedelic rock tours.

These facts, combined with the hesitancy of established groups to go on tour and the mushrooming of psychedelic rock groups serving local needs, point to the money-making potential of transforming a city's low rent ballrooms into total environment arenas. It was agreed that the San Francisco way of allowing bands to perform in an environment which made the audience listen and participate was the way to develop both a better band and a better audience.

SCHLANG TALKS OUT

Urges Racks to Take Lead as Hit-Makers

ALBANY — "Today's rack jobber must accept the roll of being leaders in the making of hits, not the followers, who accept only top records whose popularity have already been proven." That's the opinion of Charles H. Schlang, head of Mershaw, record merchandising chain headquartered here.

Schlang believes that the disk merchandiser today, in order to function properly and profitably, must anticipate chart ac-

tion on albums. "For years," he says, "it was the opinion of the manufacturers that the rack jobber would take Billboard's top LP" chart, and automatically feature the top 20 or 30 records on the chart, and possibly buy and display the balance of the LP's as the average inventory in a typical rack." He points out that while it is unquestionably true that all racks are influenced by the charts, it has been Mershaw's policy to try and promote the sale of albums they feel will be on the chart six or eight weeks after release. "In this way, he says, "we attempt to get the added sales from the many thousands of buyer's who want an album that the ordinary rack doesn't carry in the proper depth, before the album reaches national prominence."

Schlang realizes that it is impossible to put maximum effort behind all the albums, so he and his staff try to choose albums which are not limited in their appeal. Mershaw's method of featuring albums begins at its routeman's weekly meeting. The men are given free sample copies of the featured albums and listen to the music featured on these records. "The enthusiastic support of these drivers," says Schlang, "is imperative to the success of their sales."

The albums are featured in baskets and are placed in the racks in depth. The retail stores are mailed circulars showing the national publicity and local publicity and other material concerning the album.

Window and in-store signs usually feature the slick of the featured album, and in the case of Ray Charles' "A Man and His Soul" album, Mershaw's display department felt that the picture of Charles himself was more impressive than a reproduction of the cover. In a further promotion for the Charles LP, Mershaw's distributor Mohawk Records, and ABC Records, newspaper advertising was offered on a co-operative basis to the accounts serviced by Mershaw. The newspaper advertising was made available from small one column 10" ads, to 1,000 line tabloid size advertisements. Mershaw's advertising department prepares the mats, and the radio copy for this type of promotion.

In other promotional areas, Mershaw's buyer and salesman are constantly alerted to tie-in appearances. Theater play dates are watched carefully so that they can capitalize on the sale of soundtrack albums, and the manufacturer's display pieces are always utilized.

In addition, each routeman, says Schlang, receives a copy of Billboard, which is sent directly to his home, and a discussion takes place weekly to give us additional information in keeping abreast of the sales in the stores.

Radio and TV stations are constantly being contacted by Mershaw's distributor, and are also kept aware of Mershaw's willingness to co-operate with local retailers, and helping local stations increase the exposure of records.

"Merely racking records," sums up Schlang, "is not enough in today's highly competitive market."

FREE LISTING

IN BILLBOARD'S 1967-1968

INTERNATIONAL BUYER'S GUIDE **bg**

of the music-record industry

MAIL THIS COUPON TO US TODAY*

ELIGIBLE CLASSIFICATIONS

- **RECORD MANUFACTURERS**
(Please list labels owned & represented separately)
Budget Line
- **IMPORTERS & EXPORTERS**
Records
(Please list labels and specify whether imported or exported)
Musical Instruments
(Please list product and brand name, specify whether imported or exported)
- **MUSICAL INSTRUMENT MANUFACTURERS**
Guitars (Specify if amplified or not)
Drums
Combo Organs
Harmonicas
- **INDEPENDENT RECORD PRODUCERS**
(Please list label credits)
- **RECORD MANUFACTURERS SERVICES & SUPPLIES**
Design & Artwork
Direct Mail Service
Envelopes & Mailers
Jacket Manufacturers
Label Manufacturers
Licensors, Tape & Record
Machine Shops
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Jubilee on Rusty Pitch

NEW YORK — Jubilee Records is planning a "Rusty's Big Ten" merchandising campaign, which will mark Rusty Warren's 10th anniversary on Jubilee Records and the release of her 10th LP, "Rusty Rides Again." Details of the program will be announced at regional sales meetings this week. Steve Blaine, Jubilee president, will direct an Atlanta meeting for Southern distributors on Wednesday (5), after chairing a New York session on Monday (3). Elliott Blaine will supervise a Los Angeles meeting on Tuesday (4).

The Rusty Warren program will run from April 15 through May 31. Included will be four regional contests for distributors with color TV sets as first prizes. The program also will encompass comedy albums by Doug Clark, Saucy Sylvia, the Ritchie Brothers, Larry Storch, and Jackie Vernon, and the Bloopers series. Special order pads and new catalogs will be made available. Miss Warren received gold records for "Songs for Sinners," "Knockers Up," "Rusty Bounces Back" and "Sinsational."

Tepper in Hospital

PLAINVIEW, N. Y.—Songwriter Sid Tepper will be at Central General Hospital here for a few more weeks. His condition is good.



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DICK BOYELL

D4081



Jazz Parley at Wayne State

LOS ANGELES — "Jazz in Our Time," an evaluation of the art form's influence and impact on society, will be the theme of the second annual Detroit Jazz Conference, April 8-9 at Wayne State University.

Over 75 musicians and speakers from all over the country will participate in the weekend gathering at the McGregor Memorial Arts Conference Center.

The seminars and performances will cover: idioms improvisation, a dictionary of modern jazz techniques, evaluation of the jazz saxophone (from Hawkins to Aylr), interrelations of jazz with dance and painting, the business side of jazz, jazz in films, church music, roots and aims of the jazz revolution, influences on the music, the blues in American music, jazz in the high school and a concert performance, "Detroit Showcase," featuring six local groups.

Information about the conference may be obtained from the Center For Adult Education, 60 Farnsworth, Detroit, Mich. 48202.

MANCINI HIRES SIX FOR TOUR

LOS ANGELES — Orchestra leader Henry Mancini has hired six local jazzmen to accompany him to the Orient on his two-week concert tour with Andy Williams. The package leaves April 29. Set by the jazz-conscious leader are saxophonist Plas Johnson; drummer Norm Jeffries; bassist Rolly Bundock; alto saxophonist Phil Sobel; guitarist Barry Sweig and trumpeter Bud Brisbois. They will perform with 40 men hired from the Tokyo Symphony Orchestra. The Far Eastern tour is the first for both stars.

Pincus, Siegel Form A German Pub Firm

NEW YORK — George Pincus, New York publisher, and Paul Siegel, based in West Berlin, have set up a German publishing firm, Pincus-Siegel Music-verlag. It's a non-exclusive deal since Pincus is continuing his ties with other firms in Germany.

The firm is now working on "Rusty Bells," "Candles Glowing," "World of Clowns," "Jenny" and "Our Concerto."

Jazz Beat

By ELIOT TIEGEL

Significant signs around the country show that 1967 will develop into a major year for the growth of jazz.

Despite minority status as a salable recording commodity, jazz is moving forward on both the concert and nightclub fields. Perhaps this disjointed status of live music earning more public support over recordings by the same musicians, indicates some soul-searching ought to be undertaken by the record manufacturers and their artists. There is certainly enough happening live to indicate an ineffable market exists for jazz in the flesh.

Consider this: Jimmy Lyons, the erudite promoter and former major voice in San Francisco on KFRC before it turned to playing for teenie-boppers, recently said that as a result of the exclusive coverage (Jazz Beat, March 18) given his forthcoming first annual Los Angeles Jazz Festival at UCLA, he has received numerous calls from people all over the country. As an associate with Trident Management, Lyons tours colleges with jazz packages and reports some startling and revealing reactions from undergrads who claim they would support more visiting jazz packages if they were offered their schools.

Consider this: the Fillmore Auditorium in San Francisco, which has gained international prominence as a magnet for rock 'n' roll dances in combination with psychedelic light shows, is now slipping in jazz acts on the same bill with the bizarre Bay Area long-haired hippie groups. The reason for

the sudden turnaway from pure rock to modern jazz, is that the Fillmore's guiding light, Bill Graham, digs jazz and thinks it ought to be exposed before young people. Consequently, he has played the Charles Lloyd quintet, a very uptight group bordering on the avant-garde, and he has Count Basie's Band set for an August weekend. Graham has also begun to spotlight major blues influences like Jimmy Reed, John Lee Hooker and Big Mama Thornton, and he plans signing more blues groups, with emphasis on younger, commercial r&b acts. One significant development out of Lloyd's Fillmore date is that he is now being booked into other Bay Area rock clubs.

Since the Fillmore (and the Avalon) have both been responsible for creating a buyer's talent market, it is not inconceivable to think that somewhere along the way Graham's farsightedness could switch young people onto more esoteric forms of music, in addition to following their basic rock 'n' sock instincts. The lure of the Fillmore's past performances lures kids to the ballroom. When Charles Lloyd began to play, there were some kids who started to walk away, but once the group's strongly rhythmic sound began to penetrate, the uninitiated audience became fixed. "They really dug Lloyd," Graham said.

Much has already been written about the burgeoning intercollegiate festival scene, probably the most promising development the music could ever ask for. Now we receive word that the second annual Detroit Jazz Conference has

22d GOLD DISK FOR BEATLES

LOS ANGELES—The Record Industry Association of America (RIAA) has given gold record certification to the Beatles' newest Capitol single "Strawberry Fields Forever"/"Penny Lane."

The award is the 22d given the British foursome during the past three years.

been set for next Saturday and Sunday (8-9) State's McGregor Memorial Conference Center. The theme for this year's gathering is "Jazz in Our Time," designed to analyze the extent of the music's impact on society, according to director Betty Chmaj. Sixteen separate events comprise the weekend sponsored by the Detroit Jazz Society, Wayne State's Music Department, Wayne State's Adult Education Center and Western Michigan University.

Probably the most herculean event this year is the return of the touring Jazz at the Philharmonic concert package, which Norman Granz developed years ago and is now being presented as a spectrum for Duke Ellington and his friends. The first JAP program was held recently and significantly at New York's Carnegie Hall. It's been some 10 years since Granz toured a JAP package. During April the caravan plays dates in the East and Midwest, with a hiatus in May and June, with the artist regrouping for a Western swing in late June.

The roster of artists is steeped with blockbusters: Ellington and his orchestra, Ella (Continued on page 59)

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Billboard SPECIAL SURVEY for Week Ending 4/8/67

BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		MERCY, MERCY, MERCY The Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	5
2	2	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	5
3	4	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	5
4	3	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	5
5	5	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	5
6	6	CARRYIN' ON Lou Rawls, Capitol 2632 (M); ST 2632 (S)	5
7	11	MILES SMILES Miles Davis, Columbia CL 2601 (M); CS 9401 (S)	5
8	7	SPELLBINDER Gabor Szabo, Impulse 9123 (M); S 9123 (S)	5
9	12	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	5
10	9	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	5
11	8	CORNBREAD Lee Morgan, Blue Note BLP 4222 (M); BST 84222 (S)	5
12	13	SLOW FREIGHT Ray Bryant, Cadet LP 781 (M); LPS 781 (S)	3
13	10	WACK WACK Young Holt Trio, Brunswick BL 54121 (M); BL 754121 (S)	5
14	17	BYRDLAND Charlie Byrd, Columbia CL 2592 (M); CS 9392 (S)	5
15	14	TOBACCO ROAD Brother Jack McDuff, Atlantic 1472 (M); SD 1472 (S)	5
16	18	SOMETHING WARM Oscar Peterson, Verve V 8681 (M); V6-8681 (S)	3
17	19	JAZZ RAGA Gabor Szabo, Impulse A 9128 (M); AS 9128 (S)	2
18	15	HAPPENINGS Bobby Hutcherson, Blue Note BLP 4231 (M); BST 84231 (S)	5
19	20	WHAT'S NEW Sonny Stitt, Roulette R 25343 (M); SR 25343 (S)	4
20	—	IMPRESSIONS OF THE MIDDLE EAST Herbie Mann, Atlantic 1475 (M); SD 1475 (S)	1

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British Duping Plant Nears Completion

LONDON—A British plant to duplicate and load 4- and 8-track cartridges is near completion. It will also produce musicassettes, the first non-Philips plant in Europe to do so.

Pre-production trials start here this week on duplicating equipment designed by Rediffusion-Reditune, a British background music firm which is ex-

panding its activities into the conventional record field.

The new equipment is claimed to be capable of duplicating all known tape cartridge configurations, including musicassette, and 8- and 4-track cartridges.

Reditune has been using its own cartridge configuration for its background music activities, but is now planning to expand into the domestic musicassette, cartridge and phonograph record fields.

Last week, Andrew Taylor, Rediffusion - Reditune general manager, and Larry Finley, ITCC president, discussed a joint venture in the British tape market (see separate story).

Finley also acquired LP's of Reditune material under license. In the near future, Reditune expects to place similar material with RCA and CBS.

Taylor plans to license his catalog on an album-by-album, territory-by-territory basis. The existing library covers 9,000 titles, about 6,000 of which are in stereo.

It plans to record 1,000 more titles this year.

AGAC Meeting Set

LOS ANGELES—The West Coast Committee of the American Guild of Authors and Composers will hold a general membership meeting on Tuesday (4) at the Roosevelt Hotel here. Leon Kellman, general counsel of AGAC, is coming here from his New York base for the meeting.

2 UK Acts Pace UA High Flying Singles Month

NEW YORK — Two British groups are pacing United Artists to its best singles month in more than a year, as the Spencer Davis Group and the Easybeats are hitting the charts, the former with "I'm a Man" and the latter with "Friday on My Mind." UA plans to release an Easybeat album for the U. S.

Elsewhere on the UA front, the track for "Hawaii" will get a boost on the basis of its being nominated for eight Academy Awards, including "Best Original Motion Picture Score," for Elmer Bernstein. Also from the film, "The Wishing Doll" has been nominated as "The Best Original Song."

UA has entered into a production deal with Mitch Miller. First Miller-produced album under the set-up is "Kiss Me, I'm Italian," with Jimmy Carroll and his orchestra.

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

THE HAPPENING

Supremes, Motown 1107 (Jobete, BMI)

GIRL, YOU'LL BE A WOMAN SOON

Neil Diamond, Bang 542 (Tallyrand, 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.

YOU'RE GONNA BE MINE . . .

New Colony Six, Sentar 1206 (New Colony, BMI) (Chicago, Houston)

CAN'T SEEM TO MAKE YOU MINE . . .

Seeds, GKP Crescendo 354 (Neil/Purple Bottle, BMI) (Los Angeles)

IN THE MIDNIGHT HOUR . . .

Wanted, A&M 844 (East-Cotillion, BMI) (Detroit)

SKOOTCHY . . .

Mike Scarpe, Liberty 55960 (Lowery, BMI) (St. Louis)

IF YOU FIND THE TIME . . .

Jones Boys, Atco 6460 (Gold Dust, BMI) (Houston)

LIVE . . .

Merry-Go-Round, A&M 834 (Thirty Four/LaBrea, ASCAP) (Los Angeles)

STORY OF MY LIFE . . .

Unrelated Segments, EBR 514 (Chekeway, BMI) (Detroit)

I COULD BE SO GOOD TO YOU . . .

Don & the Goodtimes, Epic 5-10145 (Stoutworthy, BMI) (Seattle)

EIGHT MEN—FOUR WOMEN . . .

O. V. Wright, Backbeat 580 (Doc, BMI) (New Orleans)

WHAT'S THIS WORLD COMING TO . . .

Slim Whitman, Imperial 66226 (Kramer, Whitney, ASCAP) (Atlanta)

SHINBONE . . .

Orville & Ivy, Imperial 66219 (Central Songs, BMI) (Houston)

BLUES THEME . . .

Arros, Tower 295 (Dijon, BMI) (Seattle)

Mersey Exclusive Vinton Producer

NEW YORK—Bob Mersey, of Columbia's a&r department, will be the exclusive producer for all disks recorded by Bobby Vinton on the Epic label. Vinton's current disk, "For He's a Jolly Good Fellow," was produced and arranged by Mersey, who also produced the Vinton click, "Coming Home Soldier." Vinton has just completed his first Mersey-produced album, as yet untitled.

Mersey plans to give special care to Vinton's album projects. He said, "We will focus on selecting a whole program of good songs with current appeal, rather than simply building an LP out of a hit single."



Say You Saw It in Billboard

First Disk Bowed By Indep'dence

LOS ANGELES—Independence Records, newly-formed pop label headed by Phil Skaff, has bowed its debut single: "Guess I Must Be Dreamin'" by Delaney Bramlett, first artist signed. The master was produced by Leon Russell and Don Nix.

The company's offices are at 8560 Sunset Blvd. Twenty distributors have been acquired nationally.



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SPOTLIGHT PIK—BILLBOARD
4 STAR PIK—RECORD WORLD

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ALL MY TOMORROWS
YOU'RE PUTTIN' ME ON
Nat Stuckey
PAULA 267
SPOTLIGHT PIK—BILLBOARD
BULLS EYE PIK—CASH BOX
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Eddie Giles
MURCO 1031

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John Fred & Playboy Band
PAULA 259

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Cheryl Pool
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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 179—Last Week, 153

*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

RONNIE DOVE—MY BABE (Prod. by Neil Diamond) (Writer: Diamond) (Tallyrand, BMI)—Dove has dipped into the Neil Diamond song bag, and come up with a powerful change of pace rocker that should put him at the top of the Hot 100. Exciting sound and groovy beat. Flip: "Put My Mind at Ease" (Tallyrand, BMI). **Diamond 221**

JAMES & BOBBY PURIFY—SHAKE A TAIL FEATHER (Prod. by Papa Don, Cogbill, Young, Emmons & Chrisman) (Writers: Hayes-Williams-Rice) (Va-Pac, BMI)—Pulsating rocker, wild dance beat, headed right for the No. 1 spot. Has a "Sock It to Me, Baby" feel. Flip: "Goodness Gracious" (Papa Don-Aim, BMI). **Bell 669**

***WHISTLING JACK SMITH—I WAS KAISER BILL'S BATMAN** (Writers: Greenway-Cooke) (Mills, ASCAP)—The current British smash is a springtime programming must—both Top 40 and middle-of-the-road. Infectious melody and arrangement make this a hot novelty item. Flip: "The British Grin and Bear" (Burlington, ASCAP). **Deram 85005**

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

***JACK JONES—I'M INDESTRUCTIBLE** (Writers: Millrose-Barkan) (Ensign, BMI)—A swinging change of pace for Jones is this exciting rock ballad for all types of programming and sales. In today's pop sales market, this is Jones' most commercial entry, powerful vocal workout. Flip: "Afterthoughts" (Morris, ASCAP). **Kapp 818**

KIM WESTON—I GOT WHAT YOU NEED (Prod. by Mickey Stevenson) (Writers: Stevenson-Brown) (Mikim, BMI)—Marking her move to the MGM label, the blues stylist offers a wailing, soulful performance with more sales potential than her recent duet hit "It Takes Two." Flip: "Someone Like You." (Mikim, BMI). **MGM 13720**

THE SEEDS—CAN'T SEEM TO MAKE YOU MINE (Prod. by Marcus Tybalt) (Writer: Saxon) (Neil-Purple Bottle, BMI)—The "Pushin' Too Hard" group has even more sales potential in this easy beat mover with a good lyric content. Should keep them active on the Hot 100. Flip: "Daisy Mae" (Neil, BMI). **GNP Crescendo 354**

PATTI & MICKEY—MY GUY/MY GIRL (Prod. by Harry Balk) (Writers: Robinson/Robinson-White) (Jobete, BMI)—Combining the hit tunes of Mary Wells and the Temptations serves as powerful material for the new duet which should rocket them up the Hot 100 and r&b charts. Well done production, arrangement and vocal workout. Flip: "You Can't Buy Back Yesterday" (Gomba, BMI). **Impact 1027**

***JAMES DARREN—SINCE I DON'T HAVE YOU** (Prod. by Dick Glasser) (Writers: Beaumont-Vogel-Verscharen-Lester) (Southern, ASCAP)—The beautiful ballad hit of the past by the Skyliners is updated for today's market and should prove a giant for Darren to follow his successful "All." Flip: "I Miss You So" (MCA, ASCAP). **Warner Bros. 7013**

***JIMMIE RODGERS—I'LL SAY GOODBYE** (Prod. by Allen Staton) (Writers: Becaud-McKuen) (Asa, ASCAP)—Rodgers debuts on A&M with a smooth lush treatment of a beautiful Gilbert Becaud-Ron McKuen ballad. Compelling lyric content and performance could prove a giant record comeback for Rodgers. Flip: "Shadows" (Honeycomb, ASCAP). **A&M 842**

THE NEW COLONY SIX—YOU'RE GONNA BE MINE (Writers: Rice-Graffia) (New Colony, BMI)—This smooth rocker aimed right at the teen market can't miss making a rapid chart climb. Strong follow up to their "Love You So Much." Flip: "Woman" (New Colony, BMI). **Sentar 1206**

***BURT BACHARACH—BOND STREET** (Prod. by Burt Bacharach) (Writer: Bacharach) (Colgems, ASCAP)—The composer-artist offers an intriguing instrumental arrangement of the "Casino Royale" film theme. Loaded with excitement and discotheque appeal. Flip: "Alfie" (Famous, ASCAP). **A&M 845**

***BAJA MARIMBA BAND—GEORGY GIRL** (Prod. by Herb Alpert & Jerry Moss) (Writers: Springfield-Dale) (Chappell, ASCAP)—Compelling instrumental treatment of the Seeker's smash could make this Oscar nominee a hit the second time around. Infectious Tex-Mex flavor adds to the hit film material. Flip: "Cabez Arriba!" (Almo, ASCAP). **A&M 843**

JAMES ARTHUR GRIFFIN—MIRACLE WORKER (Prod. by Snuff Garrett) (Writers: Griffin-Gordon) (Stone Canyon, BMI)—An off-beat left-fielder featuring a strong group sound and interesting pop arrangement should step out and prove a winner. Well done Snuff Garrett production. Flip: "Lookin' So Much Better" (Stone Canyon, BMI). **Viva 611**

HI-LO SILVER LINING (Writers: English-Weiss) (Helios, BMI)—**THE ATTACK** (Prod. by Mark Widley) Flip: "Any More Than I Do" (London 1013)—**JESE BECK** (Prod. by Mickie Most) Flip: "Beck's Bolero" (Epic 10157)—The British teen novelty hit is offered in two equally potential versions. The Epic entry is the original imported from England while the new group on London offers a bright rendition as well.

THE FELICITY — HURTIN' (Writer: Bowden) (Anteresgeo & Wycliff, BMI)—Exciting debut of powerful new group and new label. Teen-oriented rhythm ballad material featuring an emotional performance backed by a Bo Diddley beat could prove a blockbuster. Flip: "I'll Try It" (Anteresgeo & Wycliff, BMI). **Wilson 101**

CHART Spotlights—Predicted to reach the HOT 100 Chart

TONY SANDLER & RALPH YOUNG—Walk an Autumn Day With Me (Morley ASCAP). CAPITOL 5873
THE SWINGIN' MEDALLIONS—I Found a Rainbow (Low-Twi, BMI). SMASH 2084
THE KISSIN' COUSINS—Listen to Your Heart (Multitone, ASCAP). PROJECT 3 1312
THE CASCADES—Hey Little Girl of Mine (Piggy Bank, BMI). SMASH 2083
GLADYS KNIGHT & THE PIPS—Take Me in Your Arms and Love Me (Jobete, BMI). SOUL 35033
THE CARNABY STREET SET—I Was Kaiser Bill's Batman (Mills, ASCAP). COLUMBIA 44092
BARBARA McNAIR—Here I Am Baby (Jobete, BMI). MOTOWN 1106
THE BROTHERS FOUR—Shenandoah (Frigate, BMI). COLUMBIA 44058
DOC SEVERINSON & HIS ORK—Music to Think By (Nuance, ASCAP). COMMAND 4098
THE DOWN 5—I'm Takin' It Home (Meantime/Rambull, BMI). PARROT 320
BUZZ CLIFFORD—Swing in My Back Yard (Bresnahan, BMI). CAPITOL 5880
PERRY COMO—Stop! And Think it Over (Northern, ASCAP). RCA VICTOR 9165
THE YOUNG IDEA—Gotta Get Out the Mess I'm In (Dean Street, ASCAP). CAPITOL 5875
DEL SHANNON—Led Along (Immediate, BMI). LIBERTY 55961
RICHARD (GROOVE) HOLMES — If I Had a Hammer (Ludlow, BMI). PRESTIGE 442
HERBIE MANN — The Beat Goes On (Chris-Marc & Cotillion, BMI). ATLANTIC 2399
PATTI AUSTIN—Only All the Time (Meager, BMI). CORAL 62518
SHANI WALLIS—Let Your Love Come Through (Colgems, ASCAP). KAPP 817
PAULA WAYNE—Will I Never Learn (Ponderosa, BMI). COLUMBIA 44033
DICK CONTINO—The Swingin' Shepherd Blues (NOM, BMI). DOT 17005
LOTHAR & THE HAND PEOPLE—Rose Colored Glasses (Beechwood, BMI). CAPITOL 5874
THE WILL BRONSON SINGERS—I Believe in You (Frank, ASCAP). SOLID STATE 2509
RONNIE ALDRICH & CAMARATA—Time Alone Will Tell (Chappell, ASCAP). LONDON 20025

ROLAND SHAW & HIS ORK—Have No Fear, Bond Is Here (Screen Gems-Columbia, BMI)—The Look of Love (Screen Gems-Columbia, BMI). LONDON 20023
THE PRISTINES—Do-Re-Mi (Williamson, ASCAP). DATE 1554
THE STING-RAYS OF NEWBURGH—Fool (Arbat, BMI). COLUMBIA 44085
THE WILDWEEDS—No Good to Cry (Linesider-Barrisue, BMI). CADET 5561
JOHNNY SHEPHERD—Diddly Dee (First Date/Impeccable, BMI). COLUMBIA 4057
HORACE SILVER—The Jody Grind (Ecaroh, ASCAP). BLUE NOTE 1932
BILL DOGGETT—Sapphire (Islip, BMI). ROULETTE 4732
THE WILDARE TRIO—Bossa Nova Blueport (Lawana/Bamboo, BMI)—Cruising (Lawana, BMI). BRUNSWICK 55320
THE INMATES—Local Town Drunk (Gallico, BMI). COLUMBIA 44032
TOMMY MOSLEY—Wishing Well (Pattern, ASCAP). ERA 3177
BOB FRANCIS—I've Been a Bad, Bad Boy (Duchess, BMI). BELL 668
PINOCCHIO & THE PUPPETS—Fusion (Adnay, BMI). MERCURY 72659
THE GRATEFUL DEAD—The Golden Road (Ice Nine, BMI). WARNER BROS. 7016
ROLAND KIRK—Making Love After Hours (Rokir, BMI). ATLANTIC 5080
LONNIE DUVALL—Cigarettes (Scion-East, BMI). N.I.P. 104
THE CHARLES IV—Better Get a Hold of Yourself (Bozart/MRC, BMI). SMASH 2082
LONG JOHN BALDRY—Cuckoo (Unart, BMI). ASCOT 2229
CLAIRE FRANCIS—I've Got My Own Thing Going (Unart, BMI). UNITED ARTISTS 50132
NETTIE'S CHILDREN—Paint the Little Girl Blue (Todman/Tonto, BMI). CAPITOL 5879
EDDY BAILES—She'll Take You Back (B.B.S., SESAC). BJ 1779
BARBARA ACKLIN—Your Sweet Loving (Jalynne, BRC, BMI). BRUNSWICK 55319
BETI WEBB—I Have, I Have (Il Gatto, BMI). MGM 13715
JONNA JAYE—It's Your World (Paisley, BMI). JOLAR 1068
THE CLIMATES—Breaking Up Again (Knox, BMI). SUN 404
TONY SCOTTI—With All My Heart (Debmar, ASCAP). LIBERTY 55958
DUKE PEARSON—Sweet Honey Bee (Gailantcy, BMI). BLUE NOTE 1931

COUNTRY SPOTLIGHTS

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

THE WILBURN BROTHERS—ROARIN' AGAIN (Writers: Ellis-Reed-Reed) (Sure-Fire, BMI)—**GO MENA SI** (Writer: Hervey) (Sure-Fire, BMI)—Back once again in their successful drinking song vein, the fine duo has a top of the chart contender in this infectious sing-a-long. Flip is a strong rhythm ballad with equal potential. **Decca 32117**

COUNTRY CHARLIE PRIDE—I KNOW ONE (Prod. by Felton Jarvis, Chet Atkins, Jack Clement) (Writer: Clement) (Jack, BMI)—Having proven a winner with "Just Between You and I," the plaintive stylist has even more sales and air play potential with this powerful Jack Clement country ballad. Top performance. Flip: "Best Banjo Picker" (Jack, BMI). **RCA Victor 9162**

MERLE KILGORE—I JUST DON'T CARE ANYMORE (Prod. by Glenn Sutton) (Writer: Rabbitt) (Screen Gems-Columbia, BMI)—Kilgor has one of his strongest entries in some time in this first rate ballad material which he performs to perfection. Should prove a top of the chart item. Flip: "I'd Cry Like a Baby" (Gallico, BMI). **Epic 10146**

LIZ ANDERSON—MAMA SPANK (Prod. by Felton Jarvis) (Writer: Anderson) (4-Star Sales, BMI)—The "Wife of the Party" gal strikes back with an equally clever piece of original material in this tale of a child-like husband. Compelling story and performance. Can't miss. Flip: "To the Landlord" (Yonah, BMI). **RCA Victor 9163**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

ED BRUCE — Last Train to Clarksville (Screen Gems-Columbia, BMI). RCA VICTOR 9155
MARION WORTH—Old Habits are Hard to Break (Central Songs, BMI). COLUMBIA 44074
JOHNNY BOND—Your Old Love Letters (Red River, BMI)—Si Si (Starday, BMI). STARDAY 803
MERLE TRAVIS—Wildwood Flower (Peer Int'l, BMI). CAPITOL 5876
TEENIE CHENAULT—You're No Inspiration (Gracie, for) A Hit Song (Alvar, BMI). ALEAR 117
BOBBY BARNETT—Down, Down, Come the World (Freeway, BMI). K-ARK 741
JEAN CHAPEL—You Can Make Me (4 Star, BMI). CHALLENGE 59362
BOBBY BARNETT—Break Your Habit (Sure Fire, BMI). PRESTA 1014
MURV SHINER—Big Brother (Jack, BMI). MGM 13704
MARIA DALLAS—The Music Turns Me On (Northern, ASCAP). RCA VICTOR 9161
JANET McBRIDE—Outside of That (Saran, BMI). LONGHORN 578
GARLAND FRADY—And So Do I (Chadick, ASCAP). DOT 17003

R&B SPOTLIGHTS

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

LITTLE RICHARD—DON'T DECEIVE ME (Prod. by Larry Williams) (Writer: Willis) (Tideland, BMI)—This slow beat and soulful mover should soar up the r&b chart and spill over onto the Hot 100. Tremendous vocal performance and backing to match. Flip: "Never Gonna Let You Go" (Nelchell, BMI). **Okeh 7278**

WILLIAM BOLLINGER—YOU CAN LEAD YOUR WOMAN TO THE ALTAR (Prod. by C. Chalmers) (Writer: Chalmers) (Il Gatto, BMI)—The lyric content of the fine blues ballad and the powerful reading of it should put this one on the charts in short order. Much pop appeal as well. Disk grooves all the way in fine style. Flip: "Tell Him Tonight" (Il Gatto, BMI). **Chess 1994**

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

BEN AIKEN—If I Told You Once (I Told You a Million Times) (Ragmar, BMI). LOMA 2069
WILLIAM BELL—Everybody Loves a Winner (East, BMI). STAX 212
BOBBY HARRIS—The Love of My Women (Sylvia, BMI). SHOUT 210
LEON AUSTIN—Two Sided Love (Dynamite, BMI). KING 6092
HANK BALLARD—Dance Till it Hurts (Golo, BMI). KING 6092
FREDDIE NORTH—(I've Got to) Hold Back (Excellence, BMI). A-BET 9418
BUDDY LAMP—Confusion (JEC-Dianne-Dooney, BMI). WEE 3 1002
JEAN WELLS—After Loving You (Eden, BMI). CALLA 128
BIG MAC—Rough Dried Woman (Su-Ma, BMI). RONN 8
TURLEY RICHARDS—I'm a Lonely Man (Ridge, BMI). COLUMBIA 44079
TAJ MAHAL—I Wish I Could Shimmy Like My Sister Kate (Vogel/MCA, ASCAP). COLUMBIA 44051
THE NEW CLARENCE REID—Cadillac Annie (Twig-Dandelion, BMI). PHIL L.A. OF SOUL 301

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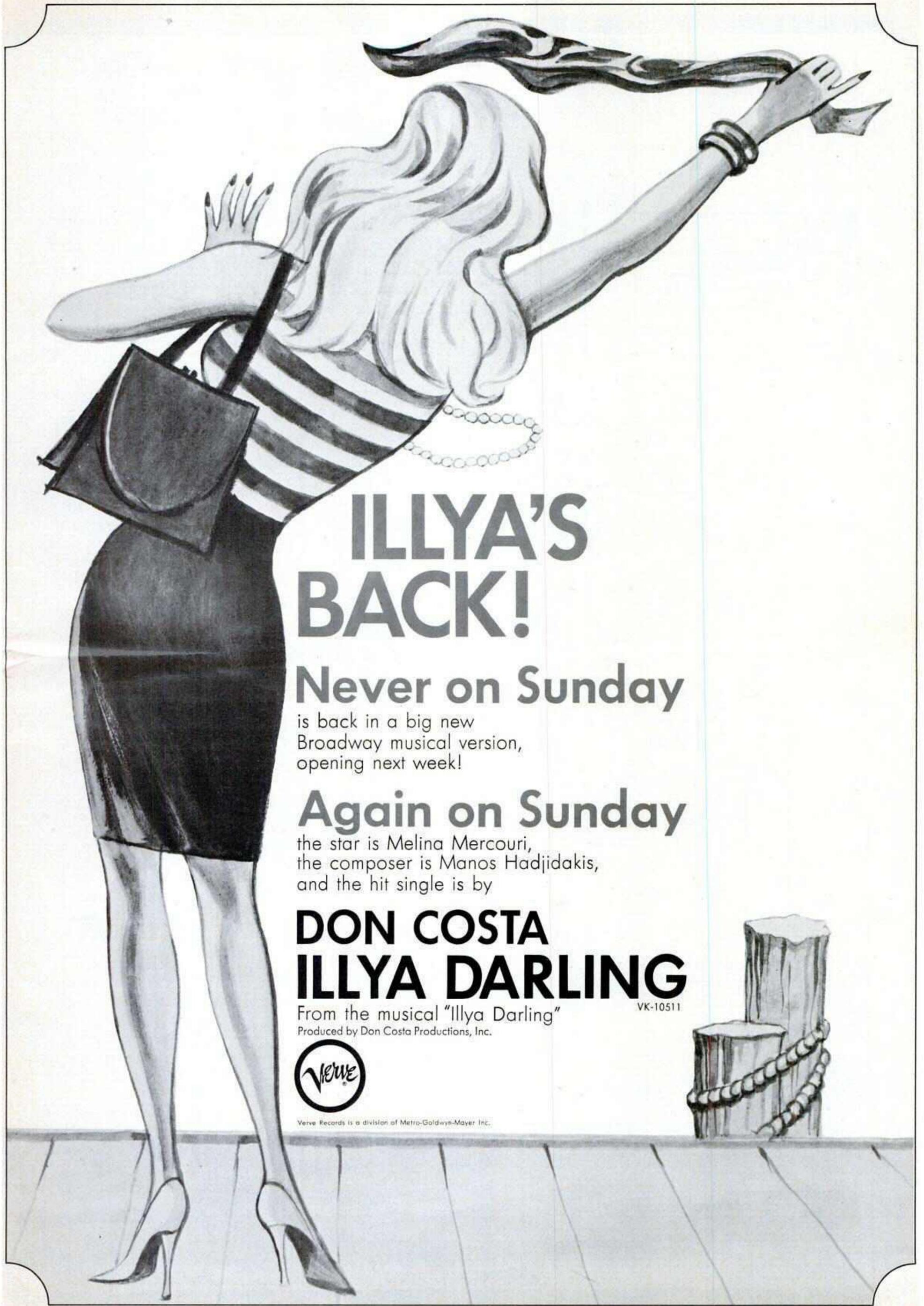
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Billboard TOP 40

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	LAST WEEK			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	1	10	22	SOMETHIN' STUPID	Nancy Sinatra & Frank Sinatra, Reprise 0561 (Groom Wood, BMI)	4
2	2	1	1	LADY	Jack Jones, Kapp 800 (Roosevelt, BMI)	13
3	3	15	18	THIS IS MY SONG	Petula Clark, Warner Bros. 7002 (Shamley, ASCAP)	4
4	4	2	2	DADDY'S LITTLE GIRL	Al Martino, Capitol 5925 (Cherio, BMI)	11
5	9	22	26	WADE IN THE WATER	Herb Alpert & The Tijuana Brass, A&M 840 (Alma, ASCAP)	4
6	6	4	4	MY CUP RUNNETH OVER	Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	19
7	5	3	3	I'LL TAKE CARE OF YOUR CARES	Frankie Laine, ABC 10891 (Remick, ASCAP)	13
8	10	27	34	59TH STREET BRIDGE SONG	Harpers Bizarre, Warners Bros. 5890 (Charing Cross, BMI)	5
9	7	8	10	IT HURTS TO SAY GOODBYE	Vera Lynn, United Artists 50119 (United Artists, ASCAP)	9
10	13	13	3	SHERRY!	Marilyn Maye, RCA Victor 9076 (Chappell, ASCAP)	10
11	8	5	5	PEOPLE LIKE YOU	Eddie Fisher, RCA Victor 9070 (Felt, ASCAP)	11
12	12	7	6	SUNRISE, SUNSET	Roger Williams, Kapp 801 (Sunbeam, BMI)	12
13	17	17	20	LONELY AGAIN	Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	7
14	11	6	7	GONNA GET ALONG WITH-OUT YA' NOW	Trini Lopez, Reprise 0547 (Reliance, ASCAP)	11
15	15	14	14	MORNINGTOWN RIDE	Seekers, Capitol 5787 (Amadeo, BMI)	7
16	16	11	11	THE LADY SMILES	Matt Monro, Capitol 5823 (Roosevelt, BMI)	9
17	21	21	27	SWEET MISERY	Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	8
18	18	34	35	FOR ME	Sergio Mendes & Brasil '66, A&M 836 (Butterfield, ASCAP)	5
19	23	26	37	HERE, THERE & EVERYWHERE	Claudine Longet, A&M 832 (Maclean, BMI)	5
20	30	40	—	THOROUGHLY MODERN MILLIE	Julie Andrews, Decca 32102 (Northern, ASCAP)	3
21	26	37	40	I BELIEVE IT ALL	Pazo Seco Singers, Columbia 44041 (Mayham, ASCAP)	4
22	20	18	13	CABARET	Ray Conniff, Columbia 43975 (Sunbeam, BMI)	9
23	19	12	12	DIS-ADVANTAGES OF YOU	Brass Ring, Dunhill 4065 (Scott, ASCAP)	11
24	25	32	—	THERE SHE GOES	Buddy Greco, Reprise 0562 (Four Star, BMI)	3
25	27	38	38	BECAUSE OF YOU	Chris Montez, A&M 839 (Gower, BMI)	4
26	31	—	—	WALKIN' IN THE SUNSHINE	Roger Miller, Smash 2081 (Tree, BMI)	2
27	28	39	—	WORLD OF CLOWNS	Robert Goulet, Columbia 44019 (Unity, BMI)	3
28	33	—	—	CHANSON D' AMOUR	Gunter Kallman Chorus, 4 Corners of the World 129 (Bibo, ASCAP)	2
29	29	33	—	SUNNY DAY GIRL	Wayne Newton, Capitol 5842 (Chardon, BMI)	3
30	32	—	—	MUSIC TO WATCH GIRLS BY	Andy Williams, Columbia 44065 (SCP, ASCAP)	2
31	22	20	16	PEEK-A-BOO	New Vaudeville Band, Fontana 1573 (MRC, BMI)	8
32	35	36	39	HAVE YOU SEEN THE ONE I LOVE GO BY	Jerry Vale, Columbia 44027 (Gil, BMI)	4
33	34	—	—	THOROUGHLY MODERN MILLIE	Nelson Riddle, Liberty 35952 (Northern, ASCAP)	2
34	37	—	—	ON THE SOUTH SIDE OF CHICAGO	Vic Damone, RCA Victor 9145 (Zeller, ASCAP)	2
35	—	—	—	WHEN I TELL YOU I LOVE YOU	Charlie Calleo Singers, Columbia 4-44064 (Gallico, BMI)	1
36	36	—	—	I'LL ALWAYS REMEMBER	John Davidson, Columbia 44005 (Ross Jungnickel, ASCAP)	2
37	39	—	—	HOLD ME	Bert Kaempfert & His Orchestra, Decca 32094 (Robbins/World/Ross Jungnickel, ASCAP)	2
38	38	—	—	NICE N' EASY	Frankie Randall, RCA Victor 9126 (Shaw, ASCAP)	2
39	40	—	—	ONE IN A ROW	Anita Kerr, Warner Bros. 7010 (Pamper, BMI)	2
40	—	—	—	SUNDAY FOR TEA	Peter & Gordon, Capitol 5864 (Southern, ASCAP)	1



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Billboard

HOT 100

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Table with columns: THIS WEEK, Wk. Ago, Wks. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like 'HAPPY TOGETHER', 'DEDICATED TO THE ONE I LOVE', 'SOMETHIN' STUPID'.

Table with columns: Rank, Wk. Ago, Wks. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like 'I'M A MAN', 'UPS AND DOWNS', 'NO MILK TODAY', 'SHOW ME'.

Table with columns: Rank, Wk. Ago, Wks. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart. Includes songs like 'GIRL DON'T CARE', 'GIRL, YOU'LL BE A WOMAN SOON', 'PIPE DREAM', 'GIRL I NEED YOU'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs A-Z with publisher/label information. Includes 'At The Zoo', 'Baby, I Need Your Lovin'', 'California Nights'.

Table listing songs A-Z with publisher/label information. Includes 'Close Your Eyes', 'Detroit City', 'For He's A Jolly Good Fellow'.

BUBBLING UNDER THE HOT 100

Table listing songs bubbling under the Hot 100. Includes '101. LONELY AGAIN', '102. TEARS TEARS TEARS', '103. CAN'T SEEM TO MAKE YOU MINE'.

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TALENT

'Sherry!' Flavorless With Too Much Aging

NEW YORK — "Sherry!" is a lightweight musical that has added few fresh ingredients to the comic mixture concocted in 1939 by George S. Kaufman and Moss Hart for "The Man Who Came to Dinner." The Kaufman-Hart touch doesn't hold up in this transition, so "Sherry!" develops as a dated and disjointed affair.



Gabor Szabo's newest album "Spellbinder" (Impulse 9123(M), S9123(S)) proves to be just that. Its fine selection of tunes reflects Szabo's complex personality. The influences of his Hungarian background and its characteristic intensity are translated into a brand of jazz guitar that is at once as all-American as Basin Street and as unique as Szabo himself. He left Hungary with only a guitar—which is fair measure of the value he places on his music. The guitar he chooses is also a measure of his serious and sensitive talents. It's a Gibson—the favorite of professional performers.

(Advertisement)

Since the Kaufman-Hart tale of an Alexander Woolcott-like character has little impact today and since most of their comic lines have been flattened by time, it's up to the music to bring life to this museum piece. Unhappily, it doesn't.

Except for the title song, there is nothing in the score with a step-out potential. Laurence Rosenthal's music lacks a melodic flow and James Lipton's lyrics are routine.

There is a hard-working cast involved in the effort but the exuberance only works to point up the faults. Clyde Revill, as the Woolcott character, blasts out the invective as though the lines were freshly minted but they remain an echo of the past when a phrase like "I may vomit" once brought down the house. Dolores Gray has troubles, too. Her characterization of a voluptuous actress is a cliché and even her all-out try on the title song falls short. Elizabeth Allen and Jon Cypher manage to make their love affair uninteresting.

Joe Layton, the stager, had little to work with and added little, and John Morris' dance arrangements were unimaginative.

RCA Victor has a hefty investment in the show as well as the rights to the original cast album. There will be a payoff problem on both counts.

MIKE GROSS

HERE'S WHAT DAILIES SAID

NEW YORK — "Sherry!" a musical by James Lipton (book and lyrics) and Laurence Rosenthal (music) based on "The Man Who Came to Dinner," opened at the Alvin Theater on March 28. Following are excerpts of the comments from the daily newspaper reviews:

TIMES: "The farce solidity of the old play is thinned out by wandering about searching for songs and scenery. The memories of the 1930's are downgraded."

NEWS: "The songs are pleasant. . . 'Sherry' is fun."

POST: ". . . pleasant but disappointing."

WORLD JOURNAL TRIBUNE: "One the whole, Kaufman and Hart's comedy holds its own as a play and gains some entertaining embellishments in this prevailing merry musical adaptation."

SINGINGS XZ ZX XZ XZ

Burt Bacharach has signed with A&M Records as an artist. He will produce his own records, the first of which is "Bond Street" from the film "Casino Royale" backed with "Alfie." Bacharach wrote both songs. . . . Joanie Sommers to Capitol from Columbia. . . . Tender Joe Richardson to Veep Records. First single is "The Choo Choo." . . . Clown Records has signed the Paddles. "You're My Love" is their first single.

'Fats' Domino Stands 'Em On Their Feet in London

LONDON — A small slice of history was re-lived here last week when one of rock 'n' roll's greatest exponents, New Orleans pianist Fats Domino, made a long-overdue European debut at the Saville Theatre.

Beatles manager, Brian Epstein, now becoming one of Britain's leading pop promoters on the strength of his transatlantic bookings, engaged Domino for a week, to follow with a German concert tour.

Domino has not had a hit in this country since "Country Boy" back in 1960 and many of today's teens, fed on a diet of Beatles and Monkees, have probably never heard of him.

But the pop fans of the 50's beat boom, hadn't forgotten.

They converged at the theater all week. He appeared exactly as visualized from Britain's only other glimpse at him in the 1957 20th Century-Fox film "Do, Re, Mi."

His opening, the classic "Blueberry Hill," got tremendous ovation. Soon the audience

was pleading for every song Domino had ever recorded. He included "The Fat Man." More hits followed: "I'm In Love Again," "Blue Heaven," "Hello Josephine" and "Walking To New Orleans."

Domino remained seated at his piano throughout the show, his music and songs making up for any lack of stage routines.

His one concession to showmanship came at the end, after another battery of hits including "Let the Four Winds Blow," "Valley of Tears" and "Boll Weevil" in a glittering finale he pushed his piano across the stage with his knees while still playing.

Heavy publicity preceded Domino's arrival in Britain. Although currently under contract to Mercury, EMI had been plugging his two Liberty albums, "Million Sellers by Fats," volumes one and two, as well as a recently released single on HMV, "I'm Living Right."

MICHAEL CLARE

McFarland Moving Into Scoring, Act Arranging

NEW YORK — Gary McFarland, composer-conductor-arranger, is broadening his career. He's written his first score for a motion picture and for the first time he's arranging a nightclub act for a singer. The movie is the Filmways' release "Thirteen" and the singer is Julius La Rosa.

McFarland's score for "Thir-

teen" will be released as a soundtrack album on the Verve label in conjunction with the picture's release this fall. La Rosa's new nightclub act will debut at the Sahara in Las Vegas on April 11. McFarland will conduct the orchestra during La Rosa's one-week stand there.

Upcoming on McFarland's



THE WHO and Decca Records executives gather at a recent party given at the Drake Hotel, New York, in honor of the English group's first American visit. Seated, left to right are, Roger Daltry, Keith Moon, Peter Townshend and John Entwistle. Decca executives standing left to right are Sydney Goldberg, sales vice-president; Leonard Schneider, executive vice-president, and Martin Salkin, vice-president.

Who in U. S. to Show What, How They Play

By CHARLES BARRETT

NEW YORK—England's pop group, The Who, says they have come to the U. S. to familiarize the public with what they are contributing to contemporary music. They are with Decca in the U. S. and Polydor in Europe.

The spokesman for the group, Peter Townshend, says the boys feel their appearance on Murray the K's RKO Theater program

here will boost their popularity in the U. S. immeasurably. "An appearance of this kind gives a group a chance to really put itself across and make audiences remember them," Townshend asserted.

The group also is attempting to set up television appearances on Ed Sullivan and CBS Reports.

Comparing European concert appearances with those in the U. S., Townshend said The Who is paid far better here. "Concert hall facilities in Europe are very limited. The largest auditoriums often have 1,000 seats. An average concert," said Townshend "pays us about \$1,500, or 500 pounds. Also, most younger people in Europe can't pay \$3 to \$4 to see us. America erases all of this," he said.

The Who have cut several disks, both LP's and singles, and will begin now to focus primarily on recording as opposed to appearances. "A Quick One," is the title of their latest LP on Polydor label. Their latest single is

(Continued on page 26)

'Cabaret' Gets 8 Tony Prizes

NEW YORK — "Cabaret" walked away with all but two of the musical honors in the Tony Awards for the 1966-67 season. The original cast album of "Cabaret" is on the Columbia label.

Robert Preston of "I Do! I Do!" and Barbara Harris of "The Apple Tree" won Tonys for their starring roles. RCA Victor has the original cast set of "I Do! I Do." and Columbia has "The Apple Tree."

"Cabaret" was voted the best musical of the season and picked up seven other "bests"—Joel Grey as supporting actor; Peg Murray as supporting actress; Harold Prince as director; John Kander and Fred Ebb as composer and lyricist; Boris Aronson for set design; Patricia Ziprodt for costume design; and Ronald Field for choreography.

The award ceremony was televised over the ABC-TV network last Sunday (26) to an estimated 30 million.

Capitol's Holmes Charms With Effective Act

NEW YORK — Capitol Records artist Jake Holmes charmed a sizable audience at Fred Weintraub's Bitter End last week with original folk numbers and a boyish style.

Holmes, who calls his compositions WASP music (White Anglo-Saxon Protestant), has a well-trained, mature voice that has a powerful effect on his audience. He is backed up by two electric guitarists. Holmes was formerly with the comedy team of Jim, Jake and Joan.

Also on the bill was comedian Marty Engels, who has done TV work with Phyllis Diller. A new group, which organized itself a week ago, Anne's Group, gave new interpretations of Ray Charles material and a country folk number called "Cuckoo." The group is headed by vocalist-guitarist Anne Tansey, a Bostonian, who has appeared at Cambridge's spawning ground for Boston folk talent, Club 47. This group could make it.

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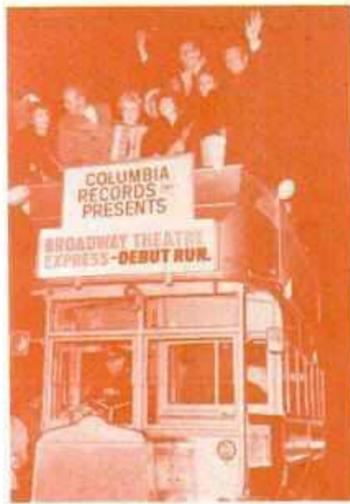
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THE COLUMBIA Records Broadway Theater Express made its debut last week. It provides theatergoers on New York's East Side with direct transportation to the Broadway theater. Among those riding on the first run are left to right, Broadway producer Hal Prince; Richard Barr, president of the League of New York Theatres, and Mayor and Mrs. John V. Lindsay. The all-girl band from "Cabaret" provided the entertainment.

The Scene Popping With Pop Artists

NEW YORK—Steve Paul is setting up pop nights on a once weekly basis at his the Scene club here. The new policy kicks off Wednesday (5) with Sam the Sham and the Pharaohs. The Critters are set for next Sunday (9), Tommy James and the Shondelles are in for April 23, Keith has been lined up for May 3, and dates are now being set for the Left Banke, the Cyrkle and the McCoys.

TALENT

Singer, Showman, Mimic— It's Darin All the Way

NEW YORK—Bobby Darin added to his credentials as one of the youngest senior statesmen in the entertainment business Thursday night (23) with a triumphant opening at the Copacabana.

The Atlantic artist, in a dazzling display of versatility, waxed hot and tender, went Latin, and even rocked a bit. His opening was a gung-ho "Don't Rain On My Parade," followed with a swinging arrangement of "I've Got You Under My Skin." Biggest number, of course, was "Mack the

Knife," delivered in the style that made it a chart-buster.

Darin used "One More for the Road" as a vehicle for some amazingly effective impersonations of the Hollywood set, and sounded like Al Jolson on "A Quarter to Nine."

"Meditation" came across tender and pensive, while "Up Tight," with Darin accompanying himself on piano, was in the best contemporary style.

As a singer, mimic and purveyor of light banter, Darin goes to the head of the class. He's all showman.

AARON STERNFIELD

Gary Impresses Solidly as Singer and Impressionist

NEW YORK — John Gary brought his unique song styling to two Carnegie Hall concerts last Monday (27). The 24-song program was a hit from the opening "More" to the concluding "It's Been Grand Knowing You." RCA Victor taped both concerts for a "live" album. Gary's electricity and the audience's enthusiasm should make the disk a hit.

The first half of the evening show consisted mainly of standards and numbers prominent in Gary's previous Victor pressings such as "Unchained Melody" and his own "Possum Song." A medley of impressions (Frankie Laine, Vaughn Monroe, Johnnie Ray and Roger Miller) was a

high spot as "Granada" from his new "Spanish Moonlight" album. "The Impossible Dream" brought the first half to a rousing conclusion.

Stunning vocalism marked the second half, with a low-key "Fanny," an idiomatic "La Malaguena" and a sensitive "Danny Boy," among the peaks. He encoored with a strong "Georgia on My Mind" and a moving "The Song of a Cuckoo." After a standing ovation, he concluded with "Softly, As I Leave You." The Mitchell Ayres Orchestra expertly backed the artist. Guitarist Tony Mottola was featured in "The Most Beautiful Girl in the World" and "The Shadow of Your Smile." FRED KIRBY

Tops in Pop to Appear At Boston Music Fest

BOSTON — From April 20 through 23 a host of top pop name artists will converge here for the American Festival of Music '67 and give five main concerts at Commonwealth Armory. This first national music festival sponsored by the Boston Herald-Traveler Corp. will trace American popular music from its origins until today.

The festival is made possible by the Herald-Traveler Charities, Inc., a non-profit foundation which will underwrite the affair. Among some 45 artists set to appear are Tex Ritter, Pete Seeger, Buddy Rich, Mahalia Jackson, Thelonius Monk, Chuck Berry, Judy Collins, the

Irish Rovers, and the Jefferson Airplane.

Concerts will cover "Music of the Americas," "The Frontier Tradition From Plymouth Rock to Hullabaloo"; "The Living Blues I—Blues, Rhythm & Blues, Rock 'n' Roll"; the "Living Blues II—Blues, Gospel and Jazz"; and the "Mountains & the Plains—The Nashville Sound." George Papadopoulos, producer of popular and folk concerts in Boston under the Unicorn Presents in Concert banner.

Also in the roster of artists are: Tom Paxton, Josh White, Arlo Guthrie, Dave Van Ronk, the Highwaymen, the Beers Family, Josh White Jr., John Lee Hooker, Jimmy Reed, Sonny Terry, Brownie McGhee, Muddy Waters, Carmen MacRae, Chuck Berry, the Clara Ward Singers, Dottie West and the Homesteaders, and Flatt and Scruggs.

Who in U. S.

• Continued from page 24

"Happy Jack," released by Decca. Decca will also release a new Who LP, "Happy Jack," which will contain much of the material from the group's most recent LP, "A Quick One." The group is primarily known for its "Our Generation" LP on Decca.

Each of the boys, Roger Daltrey, lead singer; Keith Moon, drummer; John Entwistle, bass player, and Townshend, guitarist, compose. The Who takes each of these numbers and injects its own personal interpretation. The group's disk successes have come from original material composed by the four boys. Their manager is Chris Stamp, brother of British screen star Terrance Stamp.

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Billboard, in this issue, pays tribute to a selected few radio stations who have done outstanding jobs in their particular formats, and, in addition, made a substantial contribution to the radio field. Here, you'll find their stories, as told by the general managers.

Counterfeit Formats Are for the Losers

By FRANK WARD
Gen'l Mgr., WWRL, New York

(EDITOR'S NOTE: Frank Ward worked his way up the programming route; he was a personality and program director of such Hot 100 format stations as WKBW, Buffalo; WSAI, Cincinnati; WQXI, Atlanta, and WFUN, Miami. Then he was station manager of WINZ, Miami, a middle-of-the-road format station. He was general manager of WVON, Chicago, before taking over WWRL in New York. It was at WVON that Ward contributed to the founding r&b format radio four years ago.)

The latest vogue for the "in" guys in radio station management seems to be their outspoken enthusiasm about their "controlled programming."

As a person travels around the country listening to some of these stations, he cannot help but get the feeling that the majority of those that think they have controlled programming, have it only in the sense that they have written documentation of what has taken place on the air, after the fact, rather than what should be taking

place, followed through to its execution.

I can see the raised eyebrows now. The management of these counterfeit format operations will be quick to say "our disk jockeys are personalities" or "that guy in New York doesn't understand what the people in my town want to hear" and—strange as it may seem, I cannot take exception with either of these statements. I earnestly hope that your disk jockeys are personalities, and the more personable, the better, because they are one of the prime ingredients that you have to sell and program with. And you are right in saying that I don't know exactly what your particular audience wants to hear; but you see, we are discussing **how** programming is presented rather than by whom it is presented.

Would you consider sending your sales force into the field with each salesman armed with his own individual rate-card that in many respects differs from the rate-card of any other salesman? I must admit that is

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FM'S Success Formula

By LYNN CHRISTIAN,
General Manager,
WPIX-FM, New York

Since 1960, an exciting air of growth and change has pervaded the entire communications industry in America, and FM radio has contributed a major part to this revolution. 1966 saw more than 13½ million FM-equipped sets built—a 5 million-set increase over record-shattering 1965. In 1966, 36 per cent of all radios sold in the entire country were FM equipped. Just five years ago, a mere 10 per cent had an FM band. Thanks to this big demand, FM station

operators are now thinking positive.

From this set-sales growth, it becomes apparent that there's a "success formula" for FM radio which has been motivating people to buy sets. (We admit there's one for AM, too.) But today, FM radio is where the interest is . . . interest on the part of broadcasters, music suppliers and most important of all, the listeners.

Veteran FM broadcasters, those of us who've worked at finding this success formula for the last decade, admit that for all our trying we're not putting any hammerlocks on AM's profits . . . yet. But having been through the really lean years when only UHF-TV was tougher, we're all feeling bullish about our "success formula" today.

The FM success formula is easily attributed to the "new breed" of FM broadcaster—men who are dedicated to delivering a quality product from a modest investment, and receiving a reasonable profit. The "new breed" appeared on the horizon in the late 50s and early 60s, and is today's veteran in the FM picture. His type of thinking dominates the management of America's most successful FM stations.

With all the talk of magic formats it is wise to clarify that in FM, there have been two types of "success." One is **Program Success**. Many early stations and listeners were loaded with it. Loyal legions of audiophiles lived for the uninterrupted hours of music that poured from their

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Management's Valuable Stake in Programming

By NORMAN WAIN
Vice-President, General Manager
WIXY, Cleveland

"The Supremes' latest record? I couldn't care less, I leave all that to my program director and music librarian."

Show me a general manager with that attitude and I'll show you a radio station fast losing the ratings game. Yet, in this day and age of competitive radio station operations, you'd be amazed at the number of general managers who concern themselves with Federal Communication Commission problems, budgets, and sales and "leave the programming to somebody else."

Recorded music comprises about 85 per cent of the average radio station's broadcast day. It's the major element in a station's "product." Can you



THE PROGRAM-ORIENTED management team of, from left, Joe Zingale, Bob Weiss, and Norman Wain look over new record releases. The three radio executives operate WFAS in Westchester, suburb area of New York and WIXY, Cleveland—both successful.

name any other industry where the chief executive knows or cares very little about his product?

That's like saying Henry Ford isn't interested in the compression ratio of the Mustang!

If we (meaning the management team of vice-presidents Joseph T. Zingale, Robert Weiss, and myself) have had any measure of success, it's because of our intense interest in programming and its two very important handmaidens, promotion and sales.

During the past two years, we have produced excellent results for two widely different radio operations. But, the principle of management's attention to programming in both cases is identical:

In November of 1964, our company acquired WFAS, White Plains, N. Y., in suburban Westchester County—just outside New York City. We recognized immediately that the programming of the station needed modernizing but that the "character and community image" of the station must remain the same. We spent hundreds of hours, discussing, analyzing, listening. Finally, after reviewing albums, songs, artists, the Billboard lists and other trade paper reports, we evolved the WFAS "Fascinating Music" policy.

The casual industry observer will dismiss "Fascinating Music" as pretty "middle-of-the-road" format. We don't think so. "Fascinating Music," the most important element in the WFAS success story, is a careful blending of popular and standard selections designed specifically for the tastes, interests, economic and social profiles of Westchester County listeners. Is it right for your station? We don't know. All we do know is that in Westchester County, on WFAS, it's perfect.

In the last two years, under our "team-management" philosophy, WFAS has risen from a no-rating station to the No. 1 rated station in the county on both Pulse and ARB. Along with the rise in ratings, we've tripled the billings, and WFAS has been called "The Top Suburban Radio Station in the Nation."

Is music alone responsible?

No. Music is important, probably the most important element. But along with the music itself is the way it's presented. The air personalities, the jingles, the news, the promotion must all be compatible. Music dictates the style in which the other features are presented. If WFAS has a format, we'd describe it as, "community involvement." WFAS is totally involved with the community it serves and the music that the community likes to hear.

And, because we're now headquartered in Cleveland, we insist that the music selection be an activity in which the local White Plains executives interest themselves. Music director Gary Alexander, program director Bud Robinson, sales manager Ted Quale, and general manager Jim Roosa are all intensely aware of what's happening in the music industry; it's artists, labels, trends, etc.

Here in Cleveland a little over 14 months ago, the Wain, Weiss, Zingale management team applied itself to the problem of resurrecting the last-rated station in an eight-station market.

Despite the fact that we are all former salesmen and we enjoy nothing better than making sales presentations, we recognized that no salesman can sell an inferior product. Sales follow programming. We decided at the outset to devote our efforts to the building of our product: Programming.

After analyzing the Cleveland radio audience, the market characteristics and the competitive situation, we decided to take what many observers said was "the most hazardous" course of all: We decided to go "contemporary" or "top 40" in format against two already well-established top 40 operations. It was a rocky start and it wasn't easy. But the latest ratings (Hooper and Pulse) show WIXY as the No. 1 rated station (total rated time periods) in Cleveland with more audience than both of our competitors combined.

How was this accomplished? Well, certainly we are lucky to have excellent people associated with us. Former program director Gerry Spinn set up many of the programming elements. Current program director George Brewer has a thorough understanding of our objectives. Music librarian Eric Stevens has contributed handsomely, thanks to his excellent contacts throughout the music industry. As the old adage says, "People make the difference"; and we've been lucky in attracting good people to work for us.

'Several Ingredients'

Our programming or "product" is again, a combination of several different ingredients mixed in an almost scientific formula. It's not just the records, or the personalities, or the jingles, or the news, or the contests. It's a combination of these ingredients and a style of presentation that interests the listeners and keeps them listening.

If management "left the programming to somebody else" then how could we have possibly performed so dramatically recently? For example, last summer our competition publicly announced that the Beatles would not play Cleveland during the 1966 tour. After this statement was published, we went to work. We contacted their agents and began negotiating. Incidentally, in addition to our job assignments at WIXY—Bob Weiss is local sales manager, Joe Zingale is national sales manager, and I'm general manager—we are all vice-presidents of Westchester Corp., and as such each of us at times gets into all areas of our two station's operations. That's how it came to pass that Joe Zingale me with Brian Epstein in New York and negotiated the Cleveland appearance of the Beatles last August. An appearance, by the way, which meant that WIXY had to put up \$75,000 guarantee!

The Beatles' appearance is an excellent case in point to demonstrate our thesis that management must be vitally interested in programming to be successful. Just imagine what a "tough sell" that \$75,000 would have been if a program director was trying to convince a "disinterested" manager on the promotional and programming values of sponsoring the Beatles' appearance! In our case, it was management itself which was actively interested in creating the Beatlemania!

Again, late last year we learned that Cleve-

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WOULD YOU BELIEVE that an FM stereo station could make it? WPIX-FM in New York, headed by Lynn Christian above, presents a "sound" that has even other radio executives in the nation's largest radio market tuning in.

Is Country Music Golden Key?

By **GEORGE G. DUBINETZ**
Vice-President, General Manager
WJJD, Chicago

Seldom does a week pass that a consumer publication or trade periodical hasn't a story on some facet of country music—the artists, composers, record sales, or the phenomenal success of radio stations that switched to a country music format.

With a bit of poetic license, a story might read something like this:

"Once upon a time, there was a station on the brink of bankruptcy. The power company was ready to pull the plug, the phone company was removing the pay phone in the sales manager's office and even the record distributor was reclaiming his 78s. When out of the west, in a cloud of dust, came a galloping pair of pure white stallions drawing a dazzling wagon that pulled to a stop at the front door of the station. One side opened up to form a stage and while two banjo players softly strummed 'Goin' Back to Nashville,' a distinguished gentleman stepped to the platform and began to expound on the magical powers of Dr. Easy's Elixer—a potent concoction brewed in Nashville with a secret ingredient called country music. A sure cure for ratings and profits!

The station owner lowered the Colt from his temple and with his last few dollars bought up every bottle and then turning the pistol on his staff, made them down every last drop of this elixer.

Today, only three months later, the station is No. 1 in the morning, No. 2 in the afternoon and the owner is enroute to New York City with his banker to make an offer for one of the networks."

If a success story like this doesn't stimulate the flow of adrenalin in a station owner, he better work out a fast trade with the local undertaker. Yet, the fable I just depicted often is the picture that is conjured in the minds of so many about the infallible success of every station that switches to a country format.

The facts are that country music, per se, is not the panacea for every floundering radio station. The very same weaknesses that pulled the station down to oblivion do not automatically disappear

the moment Buck Owens' "I've Got a Tiger by the Tail" is dropped on the turntable.

All the programming ingredients that make a successful pop, middle-of-the-road, talk, classical or any format station are just as important for a country station—maybe, even more so. Usually there are about two of every format in a major market but seldom more than one modern country station. Therefore, the successful country broadcaster must offer a total service to his audience equal in quality to that of his worthy competitors.

The country fan of today is not in a minority group—unique in taste and habit. The sound is a contemporary popular form of music with a broad audience appeal—from tenn-ager to grandmother—the sophisticate as well as the plebian. He is as interested in news, sports, community affairs, informative features, etc., as the listener to any other format. You can't afford to short change him in any area and expect to hold him with the music alone in a second rate programming environment.

None of the stories about successful country stations delve into factors that may have helped insure the success of these stations. Unless the station owner feels lucky at Russian roulette, he better be darn sure that sweet country sound of success he is hearing isn't being played by a gal named Lorelei.

Just because country is successful in Chicago, Atlanta, Seattle, Sacramento, Nashville, or any other market is no assurance that it will be an automatic success in your market. Long before the final decision was made to switch WJJD to a country format, Harold Krelstein, president of Plough Broadcasting, demanded that the Chicago market be thoroughly researched and analyzed to determine if a programming void actually existed that could be filled with a country station. Only after all the findings proved favorable, did we proceed with the plans to implement the change. The very same studies were carried out in Atlanta before Krelstein gave the nod to switch WPLO to a country format.

So, to those who may be led down the primrose path, may I offer one bit of advice—look before you leap. Research your market, evaluate your potential, develop a professional sound, improve your quality of service, employ competent talent and you'll probably succeed with any format.



GEORGE DUBINETZ, vice-president and general manager of WJJD, Chicago's country music powerhouse, led the fray to get national advertisers to accept the truth about country music—that it has a large, loyal audience.

There's Only One

By **HARVEY L. GLASCOCK**
Vice-President-General Manager
WNEW-RADIO, New York

For 30 years or more broadcasters, advertisers and their agencies, music publishers, record companies, the press and other observers have listened and watched WNEW-Radio, trying to find the secret of its success, and seeking to find some success in that secret. I know because up until the last two years, I was one of them. Now that I am on the inside, the secret is no less elusive.

Many are convinced that the sound of the station is the answer. But 75 per cent of the sound is tasteful popular music that is available to all. Others say it is the combination of good music and articulate personalities. But over the years several top personalities have left WNEW without taking its audience with them. Still others contend that WNEW's association with show business gives the station a special appeal. But "showbiz" trends change overnight, and do not provide a sound foundation for the economics of broadcasting. In the past several years, some even have said that the station's major commitment to news and public affairs, combined with the music and personalities, is the element that really sets the station apart. It is all of these things and yet it is none of them. And these words, no doubt, will be yet another unsuccessful attempt to hit the nail on the head. For there are no one or two or three reasons; however, perhaps a couple of concepts may help explain it.

There seem to be two interchangeable forces—consistency and people—that are ever present in this radio station. It is difficult to say which came first or which is dominant at a given time. It is true, however, that in the over-all spirit of WNEW, they move as one.

The consistency is evident in many facets of the operation. In the mid-1930's when the talented and indefatigable Mrs. Bernice Judice was running the station, some bright person decided to combat the massive network program fare with the best popular music of the day. Soon Martin Block and other men were hired to introduce the music and communicate their ideas to the audience. Immediately after the start of World War II, it was realized that the people wanted to hear news, so WNEW began the totally new concept of news on the hour, every hour. WNEW's basic format has not changed since that time.

The music has changed over the years, but the consistent concept of presenting the best popular music of the day remains

constant. The personalities also are different. Martin Block has gone to another station, Jack and Gene became Rayburn and Finch, and 15 years ago when Gene Rayburn left, Gene Klavan joined Dee Finch. The news operation also has changed. In addition to news on the hour, the station broadcasts news on the half hour, plus the award-winning weekly documentary series "Sunday News Closeup" and other special reports. WNSW's original association with the Daily News ended in 1958 when it established its own news department that now has 25 people.

Despite all the changes, the young housewife in this market of some 18 million people, who popped out of bed each Saturday morning in 1947 at 10 to hear Martin Block run down the top tunes, knows that William B. Williams will welcome her to the "Ballroom" each weekday in 1967 at 10 a.m.

William B. Example

William B. Williams is a good example of how consistency and people satisfy and sometimes excite the audience. He started with the station 23 years ago (was gone from WNEW from 1948-1952) fresh out of Syracuse University and the service. So the audience knows him not only as a voice but as a real person. He violates a widely accepted idea in broadcasting that an air personality must always sound happy and bright. If he walks into the studio in the morning, bothered by something that affected him personally, or by a story in the morning newspaper, or if he is tired, he is not afraid to let his audience know that he feels bad. In fact, he is encouraged to do this. And listeners accept it because they know he's real. He doesn't put them on. They also accept him because he has a point of view—and expresses it with intelligence and wit. He relates.

This is true of all the personalities on WNEW. Klavan and Finch are zany, irreverent and very funny. Yet their audience understands that Klavan and Finch, too, are serious at times. They somehow understand that Klavan and Finch continually kid sponsors but never belittle the products, satirize public figures but never demean the essence of their programs.

Ted Brown, with his brilliant sense of timing and great talent for selling (he presently records radio and television commercials outside the station for more than two dozen products and companies) is another example of a man with wide experiences and the ability to communicate their meaning. He has appeared on and off-Broadway as an actor. (Continued on page 38)

Programming a Giant

By **CHARLES K. MURDOCK JR.**
Vice-President-General Manager
WLW, Cincinnati

Editors note: Charlie Murdock began his radio career at WRUF, Gainesville, Fla., while at the University of Florida. Following AFRS duty as a network program director and officer-in-charge of AFKN-Kilroy and AFKN-Gypsy in Korea, he worked at WRVA in Richmond, Va. In 1957, Murdock joined the Storz Stations in Miami, Fla., where for the next eight years he worked as DJ, program director, and operations manager. In 1965, he joined Jupiter Broadcasting as general manager of WSAI in Cincinnati. In January, 1967, at the age of 34 he joined Avco Broadcasting as a vice-president and general manager of WLW. During his 16 years in radio he has also been a staff announcer, country radio, TV producer, classical host, pop music director, after dinner speaker, record hop host, TV personality and worked in national and local sales.

When you're 50,000 watts with a signal as great as it is historic, you have to consider the out-of-town public as well as those listeners who live in the city. This calls for a special kind of programming concept. But, to understand the how and why of WLW's programming, you have to take a look at the total station picture.

The WLW call letters have been associated with many stars of records, radio, TV and movies as their starting point. In fact "The Nation's Station" has many times been called "The Cradle of Stars."

When WLW Radio celebrated its 45th Anniversary on March 22nd, we took a brief look on the air at some of the national figures whose first mike bore the call letters WLW.

Red Skelton, Doris Day, Rosemary Clooney (whose brother Nick is now at WLW), Rod Serling, Jeanette Davis, Frank Lovejoy, Durward Kirby, Andy Williams, Virginia Payne as "Ma Perkins," Fats Waller, "Little Jack Little," Eddie Albert, Red Barber, the Ink Spots, the McGuire Sisters, Al Helfer, the Mills Brothers, and many more. During the war when Crosley had its own news bureau in Washington, one of the copy boys was named David Brinkley. With Cincinnati the home of Procter & Gamble, WLW became the host station for the first "soap operas" as well

as the originating station for "Mr. District Attorney."

Powel Crosley Jr. signed the station on the air in March 1922 with 50 watts (went to 500 watts in September 1922). From April 17, 1934, to March 1, 1939, WLW received authorization to broadcast 500,000 watts. This transmitter still remains at the present 50,000-watt transmitter site at Mason, Ohio, on stand-by, should Congress authorize super-power stations again. This 500 KW AM transmitter is the most powerful in the free world today.

WLW received mail from all over America, Europe, Africa, South America and Asia during its early days of "giant power" when crystal sets were in use. Even today, with 50 KW, mail soars in up to 5,000 letters per week from the station's features. The mail originates from all over the midwest and eastern half of the United States.

"Giant" is not a new word to president John T. Murphy of Avco Broadcasting, either in facilities or personnel. Avco owns WLW Radio (50,000 watts clear channel) and WLW-TV (TV) in Cincinnati, WOAI (50,000 watts clear channel) AM and TV in San Antonio, Texas, WWDC AM & FM in Washington, D.C., KYA AM and KOIT-FM in San Francisco, WLW-D (TV) Dayton, Ohio, WLW-C (TV) Columbus, Ohio, and WLW-I (TV) in Indianapolis, Indiana.

Our present aim at WLW is to program our music in a format to match the audience we want.

All of us in radio are in the "people business." We strive to get the best people for our air staff and have them play the music most adult people want to hear because those adults are the buyers in today's market.

Madison Avenue agencies began taking a hard look a few years ago at the people who use their product and in analyzing them by age and location (demographics). Then they matched the product profile against the media profile.

Our music format was created along the same lines. We have included in our new format the NBC network and its features, popular music, promotion, personalities, and public service in a proper "creative" balance that will serve our purpose of getting the greatest "mass" of people.

My good friend Bill Gavin listed in his Nov. (Continued on page 38)

AN OPEN LETTER TO: The Music Industry

Frankly, We're tired . . .

. . . **TIRED** of today's new releases coming through rife with "raunchy" lyrics, et cetra. In the past month, six records which were on the national charts far overstepped the boundaries of good taste, and we were forced to ban them.

. . . **TIRED** of "policing" your industry. It is time consuming, not our responsibility, and an outright imposition—on all broadcasters.

. . . **TIRED** of answering complaints from our listeners, civic groups, and civic leaders who blame us for your poor judgment on what is, and what is not, in good taste.

. . . **TIRED** of sincerely promising the FCC that we will do everything to elevate the needs, tastes and desires of the community—only to have one or two records threaten to tear it all down.

Therefore, we intend to

- . . . 1 **REFUSE** to review effective May 15, 1967 any record submitted to us for air play unless it is accompanied by a valid and actual lyric sheet for both sides.
- . . . 2 **REFUSE** to play record releases which continue, through "gimmicks" intonations, and nuances to either innocently or intentionally offend public morals, dignity or taste.
- . . . 3 **REFUSE** consideration of both sides of a record if one side is adjudged unfit for airplay.
- . . . 4 **URGE ALL RESPONSIBLE BROADCASTERS TO FOLLOW THIS "CODE OF RECORD STANDARDS" IN REVIEWING RECORDS IN THE FUTURE.**

Frankly, we are tired. We want to be fair. But our success, after all, is often dependent on your success as record producers; but conversely, your success is predicated on radio airplay of your product. Please, let's work together. Clean things up before some unnecessary regulatory action is taken or before the broadcasters' listening audience indignantly tunes out.

THE *McLendon* STATIONS

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of several measures of music, featuring a mix of eighth and sixteenth notes, some with beams connecting them. There are dynamic markings: *mf* (mezzo-forte) at the beginning, *f* (forte) in the second measure, *mp* (mezzo-piano) in the third measure, *p* (piano) in the fourth measure, and *pp* (pianissimo) in the fifth measure. The notation is written in black ink on a white background.



the day music stopped

Imagine that all music suddenly has ceased to exist. Composers have stopped creating. Musicians are silent. The phonograph record is gone. People have stopped singing. A universal language has disappeared in the flash of a moment.

All over the world, the blow is shattering. In the United States the economic loss is beyond belief. 5,000 radio stations, deprived of the majority of their programming, are reducing their schedules or going off the air. Television producers are converting every existing program and every commercial with music to straight talk. Many sponsors are simply cancelling. The juke box is extinct. The recording industry has closed down. The music instrument manufacturing business is obsolete. 13,700,000 children who have been studying music no longer have any use for pianos or violins or woodwinds. The country's 1,385 symphony orchestras and 782 opera producing groups have disbanded. Most nightclubs,

theaters, dance halls, concert halls, ballrooms have shuttered their windows. Hundreds of thousands of people who earn their living because of music are now unemployed. The tax loss is incalculable.

A fantasy? Yes, but it makes a point. Music is vitally important in all our lives, in terms of sheer economics as well as of culture.

We are proud that BMI, together with our thousands of affiliated writers and publishers, is one of the many organizations which play a role in supporting and fostering the miracle of music.

If yesterday had been the day music stopped, you wouldn't be hearing about it from us. BMI wouldn't be in business. Nor, possibly, would you.

*All the worlds of music
for all of today's audience.*

BMI
BROADCAST MUSIC, INC.

What's New? It's Radio

WHAT'S NEW? IT'S RADIO
By ELMO ELLIS
General Manager, WSB, Atlanta

Anybody who wonders if radio is a different baby from its father of a few years ago should ask a music publisher or a recording company official.

And anybody who wonders if today's music is different from the old output of Tin Pan Alley should consult with a successful radio station.

Nowhere will you find the dramatic audio-evolution so vividly demonstrated as in radio and popular music.

Both have undergone a metamorphosis, embracing a multitude of subtle shadings and influences, many of which are lost on those who hear only a big beat and an increased tempo as the difference between yesteryear and now. Believe me, there's more to it than that—much more.

Those broadcasters who have perceived these fast-changing musical currents and learned how to swim through them are doing very well in today's challenging world of broadcasting.

Others who have relied too little on developing a sound-service and too much on reading sales charts and making decisions by rigid formula are less well off. Some are in trouble. They still have what they thought was a gold-plated, fool-proof format, but the audience has galloped off to other listening spots.

Since our ratings at WSB in Atlanta have remained high and our response from audience and advertisers continues to grow through the years, I am often asked: What's the gimmick? Of course, it is no trick. I think the changes that have occurred during the past decade in radio music—and in broadcasting in general—have worked well for those radio stations that have stuck firmly to certain musical principles and let the records prove themselves with the audience. WSB Radio in Atlanta has followed just such a course. Many have described our selections as "middle of the road." I personally see little value in attaching such labels to any station because the term covers a multitude of good and not-so-good operations, and none of the opinions can be valid unless one has personally listened to a station. We think the WSB-Sound is distinctive enough to be instantly recognized. But it must be heard to be understood or appreciated. It cannot be reduced to a formula.

This raises the question in many minds, in an age when listeners coast-to-coast are instantly aware of the same songs and artists, is it actually possible to develop a sound for a radio station

that is truly different and uniquely satisfying to a large, responsive audience?

'It Isn't Easy'

Absolutely. Achieving such a sound isn't easy: It's a mammoth day-by-day job of listening, evaluating and choosing. And the results have to prove themselves minute-by-minute on the air.

The measurement device that means most in such an operation is the human ear. You cannot rely too heavily on decibels or sales charts. While figures in such publications as *Billboard* give evidence of a record's popularity, they don't often tell you much about the persons who are responsible for the popularity. The demographics are missing and must be supplied in large measure by the broadcaster, surveying primarily his hometown audience.

Again this isn't easy but it's the answer: to combine computer techniques with human sensitivity in making musical judgments. Admittedly there are broadcasters today who are bewildered by this situation and upset over the need for wrestling with a musical melange that keeps changing its melodic color like a whirling rainbow. But they and their staff must "get with it" if they wish to stay in the game and win.

Many managers and program directors of important radio stations have been astounded upon visiting WSB's home at White Columns, Atlanta, to find me busily engaged in checking records. They think it strange that the general manager of the station would have the time or the inclination to undertake such a job.

I have explained time and again that it isn't simply a matter of time or inclination. One needs only to look at the percentages of radio programming allocated to music to realize the critical importance of this one element in the success or failure of an operation.

And with a charitable nod toward those stations which have eliminated music entirely from their schedules, I think they would be first to admit—as many have done—that they didn't abandon music because they disliked it but simply because they found it extremely difficult to select and consistently play a type and calibre of music that would attract and hold enough audience.

'Cut Pie Thin'

With a world of potential listeners and a mountain of records of all types available from which to program, you would think that any broadcaster could find a niche for himself in the musical spectrum. But like all humans, broadcasters

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Management's Valuable Stake in Programming

• *Continued from page 31*

land was not on the Monkees planned in-person tour. This, in spite of the fact that the Monkees TV show had recently won the Cleveland press poll of favorite new TV shows! Again, we went to work, arranged for Cleveland's Public Hall, and convinced Screen Gems top brass that playing Cleveland made all kinds of sense. Of course it was a sellout (10 days in advance) and the programming and promotional good it did WIXY is immeasurable.

But this kind of management activity takes program-oriented managers. Sure we leave the day-to-day decisions and operations of our stations to our highly qualified program directors. And, we'll be the first to admit that we don't hear every record before its broadcast; but the over-all creative direction of the programming and promotion of both of our stations is of vital concern to each of us.

Earlier, I mentioned promotion and sales as the two important "handmaidens" of programming. They cannot be separate and distinct. Each is interrelated to the other two. The listener listens to the radio for a series of pleasing informative sounds that serve his interests, needs or entertainment desires. Everything that comes out of the speaker whether it's a record, a commercial, a promo, the news, or what have you affects the listener's reaction to the station. That's why it's so difficult to prepare a program in New York for broadcast in Cleveland. Only local programming created for local listeners can be truly successful.

Some time ago, I heard a leading recording industry figure characterize the singles record

market as the "comic pages" of the record industry. He dismissed the singles buyer as the traditional pimply-faced pre-teen girl and said she was of no importance. Instead, he said, the real strength of the recording industry is in the package goods, the albums, the specialized product.

Well, I beg to differ. Throughout the history of recorded music, it's been the young buyer buying singles which signaled the advent of a new artist, a new trend, or a new style. It was young people buying the first Sinatra disks, the Miller, Dorsey, James singles that made those names into stars. It was the singles buyers who first alerted the industry to Elvis and rock 'n' roll 14 years ago which paved the way for the beautiful and varied compositions of McCartney, Lennon and company. Today, as always, the "new" style is accepted by all age-groups as soon as it gains the respectability of a little age.

In short, I believe the top 40 list is the only true "mass-market" list. Everything else from Easy Listening, to Middle of the Road, to Country, to Classical is a form of "specialized interest."

Certainly with the number of different people in this country and the number of radio stations in operation there is room for all kinds of radio: mass, class, and specialized. But the precise blend of programming for any given station in any particular city is a decision which must be based on a myriad number of market characteristics and competitive factors. This decision, because it affects employees' livelihoods, and stockholders' interests, must be a management decision. It follows then that the execution of that policy must be the chief concern of management.

KSON an Instant Country Success

By DAN MCKINNON
KSON, San Diego

Editor's Note—Dan McKinnon has been the owner of KSON Radio for over five years. He bought the rundown station when he was just 28 and a year and a half later switched to country music. It became an instant success in the highly competitive San Diego market. McKinnon operates one of the most-respected country music stations in America today. KSON just won the first Country Music Association award as the most promotion-minded country music station.

Modern country music radio can make management's problems both easier—and harder—than any other station format. The three "touchy" areas of management, individually, are programming, promotion and sales.

Modern country radio stations like KSON operate rigid formats the same as most rock stations, although there are fewer new recording personalities in country music.

If the country station, like KSON, is programmed in the modern way, then it gets ratings which make the sales job easier. If the station programs in an old-fashioned hillbilly sort of way with twangy, nasal disk jockeys who talk down to their audience, then the station doesn't get ratings and that makes the sales job all the harder.

Good news coverage is important for the over-all image of the station, but not something to get carried away about. After all, in this day of specialization, the listener is listening to your country station for one basic reason . . . to hear good country music. This is why it is so important to provide him all the country music possible, with enough news to keep him informed, along with a minimum of deejay chatter.

We have the ABC network which we feel adds prestige to our news coverage.

We believe editorializing is important, too. As the owner of KSON, this is the only time I get on the air. I tape the editorials and they are broadcast five times a day. Because of our editorials and other community and patriotic promotions, KSON was one of two radio stations in California selected by the Freedoms Foundation in Valley Forge for a George Washington Honor Medal.

Another way the programming department makes sales and money-making easier, is by having the deejays follow most commercials with some type of personalized comment to urge their listeners to buy the product. This EXTRA sell is harder to do sincerely on other stations.

If the programming end of the operation is functioning efficiently, sales are the exciting challenge of the business.

We have found at KSON that selling a country music radio station is both easier, and harder, than any other major format.

It's harder because many clients have preconceived ideas about a country music format . . . nearly all of them archaic.

We try to point out we're not asking the client to listen and we don't care whether they personally like the music or not. There are thousands who do. So, why not reach them with the sales message and get them

motivated to buy the client's product or service. The client's personal likes are really secondary to the question: Does his advertising get results or not?

The next sales problem is that usually the client thinks a bunch of hicks are the only people who listen to country music. Occasionally an ignorant country competitor helps foster this idea. At this point, it's fun to shatter their illusions with the fact there are no more hicks in affluent America . . . at least the area covered by KSON.

We point out that our listeners are just like everyone else, they eat, sleep, drive cars, borrow money, drink, smoke, travel and reproduce . . . just like other human beings who listen to any other type of programming . . . only our listeners just happen to like and listen to the music that is responsible for a large per cent of record sales.

Of course, most skeptical advertisers want proof.

This is relatively easy to provide with the country music audience. They are such a loyal audience that it makes surveying easy. You can conduct one over the air by having listeners assist by writing in for, and returning, completed questionnaires . . . or, you can pass out survey sheets to get anonymous information at "Grand Ole Opry" shows your station may sponsor. These studies usually closely compare with other nonpartisan studies like the Pulse LQR, but provide more detailed information.

These studies have been directly responsible for KSON being one of the select stations to carry advertising for United Airlines and Equitable Life, to name a few of the dozens of national accounts.

All the information should be related to your own community . . . figures anyone can get from the Chamber of Commerce. The power in selling the country music audience is relating the information about the listeners to the area in which they live.

By the time the advertiser sees your information on ratings, demographics, loyalty, and unduplicated country music programming, the difficult task of getting him to buy the station with his advertising will be accomplished.

Then comes the renewal. And that's the easy part, because country music has a way of getting results for the advertiser and they have a habit of putting their money where the cash register action is created.

Promotion is the fun part of country music programming.

The reason is simple. There are more different ways to promote country music than any other format because it has a specific identity.

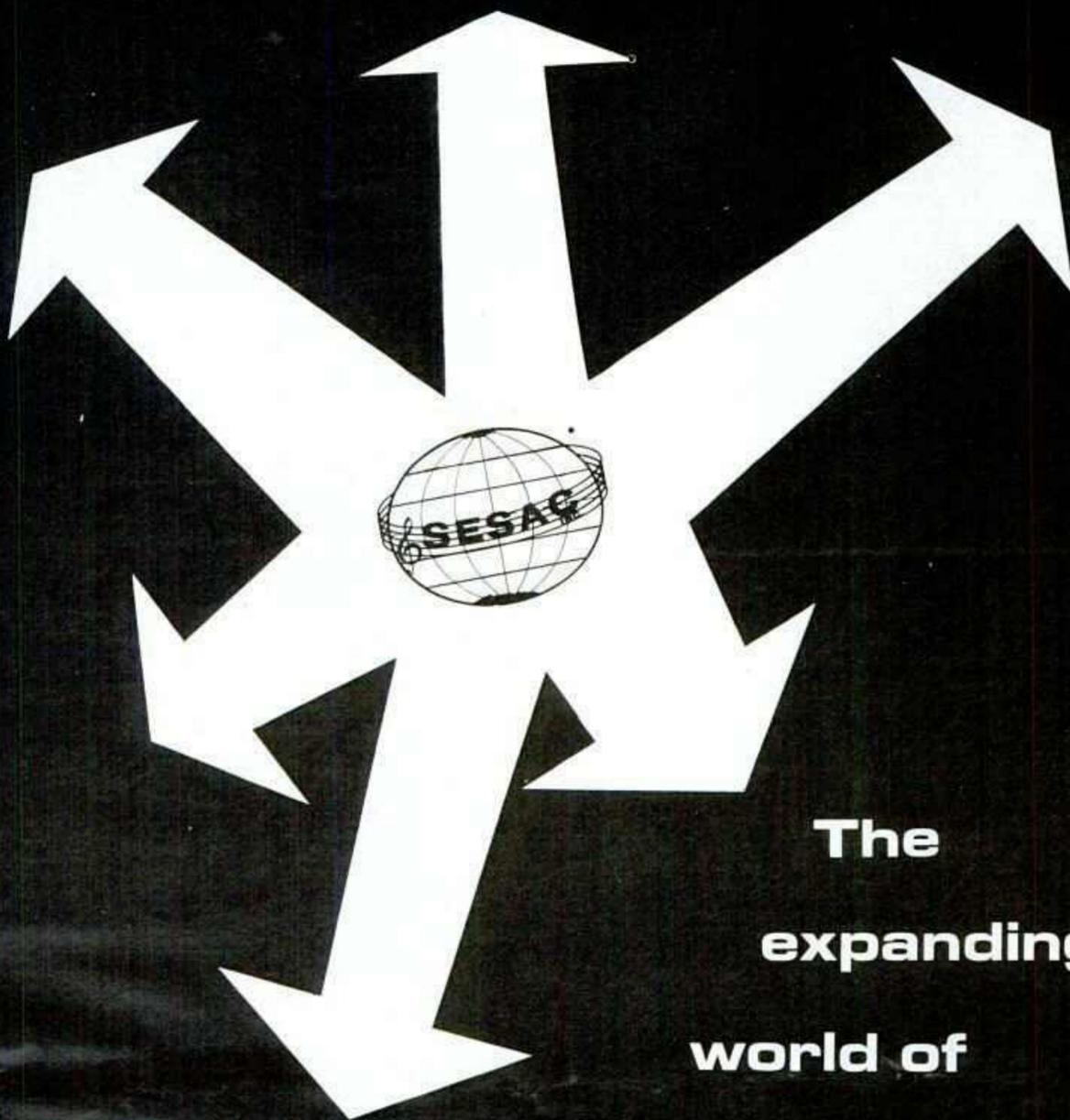
At KSON we divide our promotion efforts into two categories. One is directed at clients, the other is directed at listeners and potential listeners.

Some wise man once said, "You've got to spend money to make money," and properly directed, promotion is that money. We'll average about \$1,500 to \$2,000 a month in promotion.

We don't work on any budget or percentage of gross. When we get what we feel is a good promotional idea . . . we execute it.

To reach the client with our message, we have our ad agency, Wilson Stodelle Advertising in San Diego, create a custom mailer with a single sales point designed to get the advertising buyer and client's attention for

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• Trademark

Programming a Giant

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25, 1966 report, 14 different programming policies currently in use, stating that specialization has taken place all over the country. It has in Cincinnati and most likely in your city as well.

At WLW our aim is to reach the maximum audience between the ages of 20-55 with music, news, and entertainment features. Many of the same features found in top 40 radio have been adapted into our format of familiar good music. Our music is based on tunes from the Billboard top LP's list and Easy Listening Chart. It is music familiar to the age group we are programming for. Many short, fun promotions like Irish Sweepstakes for St. Patrick's Day keep our sustaining contest "WLW Quickie Quiz" beefed up from time to time.

We believe in creative localized public service to augment our commercial sound. Since we have a promise to fulfill to the Federal Communications Commission with 160 spots per week, we usually plan 20 to 40 spots per week on four to eight campaigns. For safety, we would rather dramatize an accident in sound on the air as a reminder to drive carefully. We ask Girl Scouts to come in and voice their "cookie" spots rather than have announcers read them. Government tax agents give advice on the air at income tax time.

"Happy Excitement"

Tying all this together, the air personalities create an air of fun and unpredictable happy enthusiastic excitement.

Stu Bowers is WLW's morning man of the Midwest with a "chuckle a minute" and jokes and "characters" to wake up the countryside. He mixes in weather, sports and helicopter traffic reports from 6 to 10 a.m. He joined from WSAI on April 3.

Nick Clooney (Rosemary's younger brother) welcomes hundreds of housewives to McAlpin's Department Store for his 90-minute "Good Morning Show." In addition to this, Nick Clooney has his "Saturday Bandstand" from 12:30 to 3:30 p.m. "live" from McAlpin's. Nick does his TV Bandstand on Sunday afternoon on WLW-TV (Channel 5.) Both shows are based on local sales and the Billboard Hot 100 Chart and the magazine's Spotlight Picks.

Bob Miller and Jim Mills bring in a touch of the farm to our music world from 11:30 to noon.

The WLW radio and television simulcast of "50-50 Club" starring Bob Braun is a daily feature from noon to 1:30 p.m. with in-person guests ranging from Peter, Paul & Mary to Peter Nero. For 21 years it has intrigued a large and fantastically loyal midwest audience.

The 1:30 to 6 p.m. slot contains the unpredictable "Richard King Show" which usually takes "slaps" at city officials, unveils private jokes on congressmen, or makes passes at recreating World War II daily. King has been tabbed by the papers as Cincinnati's most talked-about radio personality.

From 6 to 6:30 p.m. is the NBC news block including local and regional news, business news, sports, and weather.

"The Max Warner Show," with special features for the college set in our 212 county area, holds forth from 6:30 to 10:30 p.m.

Various NBC network and local programming of public service takes us till midnight when Lee Stuart presents American Airlines "Music 'Til Dawn" Show until 5 a.m. The Miller-Mills early farm hour from 5 to 6 a.m. completes our 24-hour broadcasting day.

With our six-State coverage area established in the daytime, we often check to see where people listen at night. I grabbed several letters from the "Music 'til Dawn" mailbag. The letters in order were postmarked: Hamilton, Ohio; Cincinnati; Richmond, Ind.; St. Paul, Minn.; Jackson, Miss.; Charleston, S.C., and Wierton, W. Va.

WLW was the first radio station in the nation to begin a helicopter-traffic program. In 1958, Lt. Arthur Mehring, WLW's present "Eye in the Sky," began this service. Mehring is up for a number of awards this year for his public service of finding a lost little girl missing for 12 hours in a large wooded area near Cincinnati. The helicopter found her and very possibly saved her life.

WLW is the only station in the midwest with its own radar weather station, plus its own satellite weather service. At regular intervals daily we get printed pictures from the satellite, showing the area from Canada to the Caribbean.

We broadcast management editorials daily on a wide range of topics ranging from school issues to fluoridation. We feel it is a broadcaster's right to stimulate thinking and we try to do it through research on local topics. We are only as good as our research board. National issues are touched only if they have a strong local tie-in.

Keep in Touch

We make a continuing effort to keep in touch with the public. During the Nick Clooney "Good Morning Show" we pass out questionnaires to those

in the live audience at the McAlpin's Department Store. They tell us their favorite music and thoughts about our personalities and features. With the public taste changing constantly we try to keep up with it in every way possible including the many public appearances made by our personalities.

In the communications business we sometimes are guilty of not communicating with ourselves. In addition to the National Association of Broadcasters Convention yearly, we at WLW like to swap programming and sales ideas within our company and around the country.

Each month management keeps in touch with Guy Harris, WOAI, San Antonio; Howard Kester, KYA, San Francisco; Perry Samuels, WWDC, Washington; and other top programming people across the country.

By finding out what is going on in the rest of the nation—what promotions are clicking and the swapping of ideas—we get a sample of general taste and keep up with national trends.

Another point of our operation is the radio station "bullpen," both in programming and in sales. Even though we are very satisfied with the present line-up of personalities on the air who are under contract, we never know what circumstances could arise to create the need for a qualified replacement. Program director Bill Erb is always on the lookout for good creative personalities. We are not looking for air men who are out of jobs, but for people who are "happy" and want to get "happier." "We'd love to get a tape and keep it on file for every man in radio at any station who would like to move to Cincinnati and join our team," said Erb.

The same is true in news and sports. AvBC vice-president in charge of news, Gene McPherson, and WLW Radio-TV News director Don Dunkel will hire only those men with good educational backgrounds . . . hard working men—both on and off the air. Their goal is a team of men who represent themselves well, both on the station and in the community. Our radio news department strives to be first on the air with all news, including direct on-the-scene reports from our 25-man news team. They are aided by a helicopter and an Aero-Commander plane, plus five mobile news cruisers.

WLW Radio-TV news has enjoyed a very pleasant relationship with six universities around the midwest concerning an internship program. Each summer, a junior who has competed with approximately 1,200 others is hired for a full summer of intern work. He is not an observer, but actually works as a newsman. He learns for 10 to 13 weeks the actual procedure of one of the nation's best news operations. We have been able to hire a number of these interns somewhere in the company after they have completed their education.

This past month I was asked to participate in a panel discussion during the Florida Association of Broadcasters Ninth Annual "Broadcaster's Day" at the University of Florida. We were asked by many students: "What do you think is the most important ingredient necessary for success in radio today?"

My answer was "enthusiasm, devotion to duty, and dedication to the business." Today, we just have to forget there are other companies with 9-5 hours. The key to success at WLW or at any station is the right combination of those dedicated enthusiastic people.

Philosophy

At the NAB we will find this question asked many times by various speakers: "Where do we go from here?" and many differing answers will ensue.

Todd Storz, McClendon, Balaban, Bartel and others developed an answer in the mid-50's; now it's up to us, the operators and programmers of today—the mid-60s, to build a greater creativity based on today's radio needs.

In the past few years we have seen TV become thirsty for creativity and now we see radio hunting for the same answer both in creative programming and creative selling.

Todd Storz told me years ago if the public wanted Chinese music, we'd play it. Today, unlike nine years ago, we find the English import has brought with it irritation inserted into pop music. The housewife used to listen to pop music on "top 40" stations because she received originality, creativity, and contest excitement. She is still listening today for the same reason, but she finds this on many stations, not just one.

She used to get the popular Billboard Hot 100 Chart Music on just one or two stations. Now she gets it on six or seven. The so called "good music" stations are playing it—minus the "irritation" songs. The same is true for contests and advertising. Look at how many stations use billboards, newspapers, and TV compared to five years ago.

And to make it tougher, not only did the "top 40" stations teach their competitors how to pro-

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WHEN YOU'RE 50,000 watts with a signal as great as it is historic, you have to consider the out-of-town public as well as those listeners who live in the city. This calls for a special kind of programming concept. But, to understand the how and why of WLW's programming, you have to take a look at the total station picture.

KSON an Instant Country Success

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20 or 30 seconds before they throw away our promotion piece.

That short time, once or twice a month, is invaluable because the vast bulk of mailers go into the trash without ever being read. We make ours interesting so they are read before being thrown away.

These mailers lay the groundwork for successful national sales trips because the advertiser is already familiar with the station and you don't have to waste time covering basics.

To reach the listener, we spend thousands of dollars on billboards (the media we feel is most effective), taxi backs, bus sides, laundry bags, window signs, airplane banners, television spots, newspapers, and on-the-air contests.

With a country music format, it is more important to keep your image in front of people and keep them talking about you, than sudden and periodic spectaculars.

There's Only One

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tor, been the star of his own television shows and presently broadcasts football play-by-play for the New York Giants Football Network. In addition, he has 25 years' experience as a radio broadcaster. From it all he has observations—poignant, whimsical, and some barbed.

Pete Myers, a 20-year veteran of radio, was educated at the Royal Academy of Dramatic Arts in London, and has appeared on the stage and television and also has written for the latter. He is bright and crisp and continually aware of the housewife's problems, and she knows it.

Jim Lowe is chic, smooth, and possessed with a wide range of knowledge of the contemporary scene. His tastes run from Broadway to Tin Pan Alley. He wrote "Gambler's Guitar," which became a big hit for Rusty Draper. His own recording of "Green Door" sold 2,500,000.

Dick Shepard is greatly experienced in communicating with the thousands of New York night people. And Ned Powers is valuable for his skill in projecting ideas in any time period. All have points of view that dis-

We also try to be different in an attempt to call attention to the station and make people say, "Gee whiz" . . . because that's when they remember KSON a part from all the other radio stations.

There is another built-in promotion, a country station has to keep its listeners identified with the station and its personalities. This is the country music show which can be booked into town four or five times a year and exceed by the station personalities.

Of course, the most important ingredient is a top-notch staff who works together as a team . . . each a specialist in his field. And probably the one thing that keeps a staff honed sharply, is taking and using their ideas. You get a better station and they get the recognition and feeling of involvement.

Although country music is initially harder to sell and get client acceptance, it is easier in the long run because it gets results, has a single identity to promote, and has a loyal, responsive audience.

tinguish them as real people rather than more voices, and this dimension undoubtedly has helped make them the highly successful air personalities all of them are.

The WNEW news operation, countless times honored by major awards for its excellence, is a graphic illustration of consistency and people working in tandem. Checking out wire service stories so as not to get misled by a sensational lead, securing descriptions from eyewitnesses minutes after the event, wherever it takes place, sending reporters all over the world when stories are of vital interest to New Yorkers, all are expected by the audience. Perhaps the mere presence of two or three hundred telephone directories in the newsroom allows the staff to reach more people faster, or management's encouragement to use the 10 telephone lines to call as many people in as many places as needed to verify information are some of the reasons. They are small details but they allow the operation to be consistent.

All Write Clearly

Every man on the staff must be able to write clearly for the (Continued on page 41)

What's New? It's Radio

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tend to be imitative, and in short order it is not uncommon for a half-dozen radio stations in a community to sound alike. Naturally they cut up the particular audience pie very thin and somebody ends up hungry.

But when a broadcaster sets out to make his station a unique musical voice, he can—if he succeeds at an admittedly thorough job—realize continuing and mounting dividends.

Carrying this concept further, I firmly believe that wise selections in all areas of programming—music, news, talk—can build for a station a personality that is unusual in more ways than its musical sound.

As we know, the eight notes on the musical scale would seem to have a limited number of combinations. Yet composers keep coming up with new songs and new treatments of old songs every day. Similarly radio has only four "notes" to play with: voices, sound-effects, music and silence. But ingenious operators can and do use those four tools-of-the-trade to create many exciting combinations on both AM and FM stations.

Is it any wonder then that 200 million Americans are today dependent upon a "new" medium called radio?

Smart radio gets "with" the listener more and more every day, shaping its service to fit his needs and interests.

'Check Habits'

Anyone can prove this by checking his own listening habits.

Whatever time you flip on your radio—morning, afternoon or night—it's a safe bet you are seeking a sound and a service different from what is offered by any other medium, and quite different from the fare you used to seek on radio.

Radio news is serving a different purpose from what it did a decade or more ago, changing from the audio newsreel to the reporter of what is happening at this moment.

Radio music fills a different role in the daily life of the listener, no longer providing a programming entity but rather an accompaniment for other activities, and a sounding board for the current sound in American music.

And a multitude of informative radio features attest not only to the medium's complexion but also to the enormous emphasis on customizing information. If a reasonable number of listeners express an interest in any subject from astronauts to zoology, chances are there'll be a radio station in town only too happy to cater to the audience.

I know one major radio station where the receipt of a single annual letter of request results in the broadcasting of a full hour-long Easter Sunrise Service featuring a minister and musicians of the Moravian Church—a denomination claim-

ing less than 100 members in the city where the station operates.

How does a broadcaster justify this kind of service?

He does it by reasoning that radio is a mass medium only in circulation. As a device for communicating, persuading and selling, it is uniquely a person-to-person affair.

The very fact that radio can bother itself with a single lost dog, a simple stop-and-go light that is holding up traffic on main street—this mobility, flexibility and localized, personalized service makes radio a unique voice. No other medium reaches so many people simultaneously in such an intimate, friendly manner. No other medium dares to offer so much specific service to individuals.

Radio realized this briefly in its infancy, but initially abandoned this priceless heritage in favor of a less-personal and far more formal kind of showmanship. Only recently has radio rediscovered its rightful role, one that is destined to make this medium increasingly attractive to advertisers as they realize its dynamic qualities and unparalleled persuasive powers.

As for radio's future, I think it is limitless. We have only begun to scratch the surface on the multitude of subjects that radio can cover, and the interest groups to which it can cater. Advertisers have only started to realize the magnificent sales potential in both AM and FM radio—a potential that exists not only because of unparalleled circulation figures, but also because radio alone possesses remarkable universality, a gigantic ability to reach and persuade the total American audience.

'Lives With Listeners'

There is no other medium that literally lives 24 hours a day with its customers. People gaze at a TV screen when time permits. People spend only certain moments reading newspapers or magazines or attending movies. But radio is the one constant pal and partner in the home, the business, the automobile and afoot. It is small enough, convenient, able to go anywhere a listener chooses to go.

Consequently, it is Radio that is building and deciding the musical tastes of America.

It is Radio that constantly feeds news to a headline-hungry nation and keeps it informed of world wide developments.

It is Radio that capsules wit and wisdom for the people.

It is Radio that does not bring the sports or special event to you, but takes you to the scene of the happening.

Radio alone chats with virtually every citizen on his own receiver, and enjoys the sales advantage of constant ear-to-ear friendship.

FM'S Success Formula

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sets. But station management can't survive on program success alone and it became necessary to translate it into **Commercial Success**.

Many of the early FM men didn't initially expect to make money from their FM stations. The properties themselves were inexpensive, easy to acquire, and needed little manpower to keep them on the air. In fact, their owners often looked upon such stations as a hobby. They were, perhaps, adjuncts to other profitable businesses like book stores or record shops.

The era of "program success" was a sad time for those owners who were desperately trying to make a profit. And it was a joyous period for those misinformed listeners who sincerely believed they had discovered a permanent island away from commercial broadcasting.

Frustrating Chore

For those of us who entered FM during the non-commercial "program success" era of the late 50s, finding the way to bring about "commercial success" was frustrating. We were bound by loyalty to the pioneer listeners who had faithfully enjoyed our block programming. For some listeners it was the Sunday night opera, others the concert hall, or perhaps the nightly dinner music, or the Saturday night dance party which resurrected the 1940 sounds of Glenn Miller, Artie Shaw, and Benny Goodman.

But most of us realized that loyalty was not enough. We intended to operate successful commercial ventures, and realized that we had to find a way to marry AM's commercial aspects to FM's non-commercial pleasantries which had attracted loyal listeners.

Charlie Whitaker, program director at WPIX-FM in New York was one of the first professional programmers to marry the two elements and bridge the gap between "program success" and "commercial success." But he faced innumerable problems. Whitaker first faced educating the FM owner to commercials . . . while reassuring the listener that commercial saturation would never reach the proportion which drove him from his favorite AM station. And he felt a responsibility to the listener who had paid from \$30 to \$100 extra for his "commercial-free" radio.

Loyal listeners were not alone in their wish to see FM radio stay non-commercial. The agency and advertising communities, whose personal tastes led them to FM, often refused to accept research which indicated that the mass had class . . . and could like the kind of programming that they, themselves, enjoyed on FM. By the mid-1960s research was turning up figures which showed that some "mass appeal" FM stations were beginning to hold audiences which approached the dimension of AM stations. But the attitude prevailed that "only highly sophisticated people, like my friends and I, own FMs . . . it certainly can't be a mass medium." Within the past two years, fortunately, we have seen a waning of this school of thought. Commercial success, based on programming success, is now at hand.

Taking into account all the problems, Charlie Whitaker's synthesis between the programming and profits applied the same kind of logic which the late Dave Gordon so successfully used at WPAT in the 1950s:

• **A Consistent Music Policy—**

All one kind of music to avoid listener confusion. Only the tempos change.

• **Limited Commercials—** Enough commercials to make the station solvent, relying on increased audiences to permit increased rates for better profits.

• **Seven-Day-a-Week News and Information Service—** A non-sensational approach to cogent news coverage. Just enough news and information (weather, sports, stocks) to keep the listener in touch with the world as he enjoys his favorite brand of music.

• **Engagement of a Professional Announcing Staff—** This was a 360-degree turn for many FM stations who previously preferred musical knowledge over a professional presentation of the product.

• **Fulltime Hours—** To be competitive with AM's high morning tune-in between 6 and 9 a.m., the station couldn't sign on at 7 a.m., nor could it duplicate a sister AM station's morning show, especially if the rest of the day's programming was not compatible.

• **Add Vertical Polarization to the Transmitting Antenna System—** This had to be done to compete for the potentially large auto and portable radio audience.

• **Quality Control of the Musical Product—** Either music sheets or daily selection of albums to keep the product consistent and technically superior.

We have faithfully followed the preceding guidelines at WPIX-FM. This success formula now delivers WPIX-FM a weekly unduplicated audience of 616,000 listeners (ARB, Jan.-Feb., 1967). The "PIX MIX," Charlie's carefully blended stereo music formula, has precisely appealed and captured the specific young, affluent audience it was designed to please. It brought quantity and quality together without diluting either element.

Of course, such a blending is dependent on a forward-looking, flexible general policy by the station's owners. In this regard, a vote of confidence was given to Charlie and me by WPIX-TV and the New York News which own WPIX-FM. We were given 100 per cent freedom in determining our course of action with their newly acquired station.

We think this is the real key to total success in FM: freedom of decision—open minds. Like WOR-FM choosing to go the rock 'n' roll route; or WNEW-FM considering a change of call letters to WFEM to compliment their all-girl staff; or Gordon McClendon's all-classified-ad station, KADS in Los Angeles. Each program format is beamed at a specific audience and programmed to capture the imagination of that audience. No one can afford to think that "it won't work because it's FM."

An FM radio programming survey just completed by the NAFMB (National Association of FM Broadcasters), including replies from 808 FM station program directors, reveals some interesting FM program trends. Alex Smallens, WABC-FM manager and chairman of NAFMB's Program Research Committee, just reported at the NAFMB Convention on March 31 that 92 per cent of those 808 stations program in three broad categories: 28 per cent Fine Arts (classical, jazz, folk); 33 per cent pop standards, with little personality emphasis; and 36 per cent Easy Listening with personality, and music identification.

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Programming a Giant

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mote "on and off" the air, but taught their sponsors in some cases how to out-promote radio. In some cases, agencies grabbed creative radio people and taught their grocery and gasoline clients how to "out-contest" the media.

Five years ago, the housewife would spend spare time following contests on the air . . . today, she gets her contest thrills at the grocery, newspaper, magazines, direct mail. We in radio surely showed them how to excite and interest the customer (or audience).

Today, I think some of us have become "too predictable." I often think of it like this:

"Very few patrons would pay to see Eddie Fisher again on Saturday night if they had just seen the same show on Friday night." Our stations have to be "talkaboutable" just as they were 10 and 11 years ago when format radio was new. We have to search for that fresh new creative approach when our present talent becomes "tired" and lacks that "unpredictable imagination."

Today, at WLW Radio and in Avco Broadcasting Corp., we have a tremendous challenge. We have to create for the next 10 years with the same enthusiasm and devotion as did the late Todd Storz. The successful format on WLW Radio 10 years from today could be all news, "two-way radio," middle-of-the-road, hard-rock contemporary, hit tunes minus rock, network news and music, interview shows, all network or a combination of the above.

Since we're in the "people business," they will tell us the answer. Let's hope for a great scorecard for radio in this next decade. When we can give the people more entertainment per minute than any other media, they will give us the greatest vote of thanks in our 45 year history.



Charles Murdock Jr.

RADIO-TV programming

Videotapers' Syndication \$\$ Whopper for Nashville

• Continued from page 1

"The Gospel Singing Jubilee," (taped at WSIX) is the largest such show in the gospel field. Now going into its fourth year, it is shown in 80 markets, many of them major. This hour show, now in black and white, goes to color this fall. In the r&b field, Show Biz handles "The Beat," an all-Negro program, currently in 20 markets. Jane Dowden, president of the firm, said there are no current plans to repeat the next 26 shows because of a reluctance on the part of some managements to give the show and the artists good exposure.

WLAC-TV, however, plans to continue with its "Night Train," another all-Negro r&b package, now in 12 markets. The show is in its third year. Additionally, the show is distributed by Seven Arts in seven foreign countries. WLAC-TV also has a gospel distribution, "Heaven's Jubilee," which goes to 30 stations. Roy Smith, operations manager of WLAC, said his station's involvement in syndications has been limited by studio space thus far. However, a move will be made early this fall to a new location with 65,000 square feet of studios, and an all-out drive will be undertaken to capture much of the syndication market. He said the company plans to provide "complete facilities for all forms of syndication" to any and all.

Half-Hour Tapes

WSM-TV, whose studios stay busy with three hours of live variety programming daily in addition to news, still average four half-hour videotapes a week for syndication in addition to the National Life-sponsored "Grand Ole Opry" show which is a multiple buy in in some 15 markets. These are

WGOV in Country

VALDOSTA, Ga. — WGOV switched to a country music format April 1. Ken Rogers, formerly with WGUN in Atlanta, is general manager; Ros Brooks is program director; Jon McCranie is handling news. No other staff changes were made.

Dana to Host Show

NEW YORK — Bill Dana will host the new United Network's "The Las Vegas Show" starting May 1 on 125 TV stations. The two-hour production will be aired five days a week live from Las Vegas night clubs. Dana is known for his characterization of Jose Jimenez.

taped at the Opry House. The Bobby Lord syndicated show, now in its second year, is handled entirely by WSM and is distributed to 55 markets. Brad Crandall, operations manager, said the show is playing from "Portland, Me., to Portland, Ore., and from Wassau, Wis., to Palm Beach, Fla." The Maine station is owned by Jack Paar. The Flatt and Scruggs show also is videotaped at WSM and distributed to 16 multiple-buy markets, with a half-sponsorship by Martha White Mills. This is handled by Noble Dury and Associates, which also distributes the National Life show.

The "Ernest Tubbs Show" is produced by A. O. Stinson for Hal Smith TV Programs, Inc., and is going into "more than 50 markets." This firm also distributes "Inspirational Time," with the Wills Family, which is taped in Dallas. Stinson currently is working on a new pilot, taped in Springfield, Mo.

The recent acquisition of WSIX-TV in Nashville by General Electric has spurred new syndication efforts at that ABC station. It currently is videotaping (in addition to Ernest Tubbs, the Wilburns, and Gospel Singing Jubilee) the Stonemans (35 markets), Wally Fowler (30 markets) and Buddy Starcher, who just started and is now in eight cities. Additionally, it is piloting three new shows at present, and has another just about to go "on the road." A WSIX-TV spokesman said this last one, which remains a secret, has been offered to the network and may go net. He said General Electric plans "to go the syndicated route in a big way."

Anderson Moves

Bill Anderson, who originally taped his syndication in Charlotte, N. C., has moved his base of operations to Windsor, Ontario, to capture some of the Canadian market. According to one syndicator, shows taped in the United States have to go through too much red tape involvement for Canadian distribution. Anderson, who goes into 40 markets, still uses Nashville as his point of distribution, and handles all his business here.

Carl Smith is working in reverse. His full-color show is carried on Canadian network coast to coast, and all of the talent is booked out of the Moeller Agency in Nashville. Larry Moeller said the cast is virtually all Canadian, with some American guests. Now the show has been turned over

to a New York firm for distribution in the United States. It has just begun to crack the U. S. market.

The bulk of all syndications are in color. By the end of 1967 there probably will be no black-and-white distribution. Scores of other artists have done pilots or short-lived series. Marty Robbins cut 13 shows of "The Drifter" in black and white, utilizing situation dialog along with his singing. He stopped production (at WSIX) to reform, and now plans a future series of 39 in color.

New pilots are flooding the market each day. It seems to be a more lucrative business all the time, at least for those which hit. And in the music business, everyone is looking for a hit.

CKLW Hires Drew in Step To Tumble Leader WKNR

DETROIT — CKLW, the 50,000-watt RKO General operation here, has brought in Paul Drew as program director and will soon launch an all-out campaign against market-leader WKNR. Drew, formerly program director of WQXI in Atlanta, has slated May 1 as the day to bow the station's new sound—"Fun Radio." "Fun Radio" will include a new jingles package that was custom made for the station and "the sound that I'm looking for," said Drew.

There has been talk that Bill Drake, a programming consultant, was going to the station. Drake had set the format for RKO's KHJ in Los Angeles and KFRC in San Francisco — both highly successful. Though Drew would not commit himself, every indication is that he'll use some-

what of the same tight playlist rule-of-play for records. He said, "We'll play whatever is necessary to play the hits, but the playlist will fluctuate." This will not eliminate the playing of new records by new artists, evidently, as the station put on the air about a week ago "Sunshine Girl" by the Parade, a new record brought in by A&M promotion man Don Graham.

Already, CKLW has begun a sort of sneaky promotion campaign. WJR, the Easy Listening outlet in Detroit, has long billed itself as "The Voice of the Great Lakes." CKLW has aired the slogan: "The Choice of the Great Lakes." WKNR, the leading Hot 100 format station in the market is promoting a show by Paul Revere and the Raiders on April 8. CKLW bought a block of down front seats to the show and is giving them away free.

Charts the Key in Canadian Play

By KIT MORGAN

TORONTO—The charts are the major influence on Canadian record airplay. Sparton Records recently polled Canadian radio stations on the question which plagues record companies, "What influences radio stations in selecting records for airplay?" A questionnaire was sent to some 275 stations, and over 100 replies were received by Sparton's sales promotion manager and sales manager for Ontario and Western Canada, Joe Pariselli.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Bobby Dale, recently a deejay with KFRC, San Francisco, has moved to KSFO to handle the midnight-on "Night Sounds" show, replacing Herb Kennedy, who moves into the news department; Dale was music director of the Crowell Collier chain for five years. . . . Bill Miller takes over the "Wing Ding" bandstand show on WDCA-TV, Washington, Monday (3); the live dance show is seen daily on the UHF TV station.

★ ★ ★

Robert L. Collins, morning deejay, takes on the added chores of program director of WALT, the 10,000-watt Hot 100 operation in Tampa-St. Petersburg; Bud Strait, who holds down the late morning stint, has been appointed production director; Daylon Rushing, the 2-6 p.m. personality, is taking on the extra duties of music director. . . . The Singing Cherokee, who spins country music records six nights a week for KBET in Sparks, Nev. (and Saturday afternoon too), is in desperate need of records and pictures to give away. Send to him at 1617 C Street.

BILLBOARD AT NAB'S PARLEY

The Billboard, along with Record Source International, will be present at the National Association of Broadcasters convention in Chicago April 2-5 in Suite 1019A of the Conrad Hilton Hotel.

Reports indicate that the U. S. trade papers are the biggest single influence on Canadian radio stations' airplay and charts. The majority of stations acknowledge the influence of the U. S. trade magazines, with 79 respondents relying on the American charts to varying degrees, while only 22 denied any such influence. Several middle-of-the-road stations made specific reference to Billboard's Easy Listening Chart as an excellent guide. The Canadian trade paper was cited as an influence, to some degree, by 51 stations, with 48 stations not affected by it. Forty-seven stations reported other radio stations as an influence, with several outlets in border cities specifying U. S. stations as a factor, while 54 stations consider themselves unswayed by other programming. Local record dealers were acknowledged by 46 stations, though many qualified that the influence was slight, and 54 denied any influence by dealers.

The vast majority of stations, 95 versus 6, replied that release notices from record com-

panies prove helpful to them, with several stations commenting that release notices are particularly useful in ordering and programming albums.



ALEX SMALLEENS JR., station director of WABC-FM, New York, talks with Carol Channing, one of the stars of "Thoroughly Modern Millie." Decca Records has just issued the soundtrack of the movie and hosted a party at the Rainbow Grill, New York.

For College Radiomen, Talks Replacing Texts

NEW YORK — College broadcasters have three conventions slated this month. The Intercollegiate Broadcasting System will hold two simultaneous conventions in New York and Berkeley, Calif. The New York convention will be held April 15 all day at the University Heights campus of the New York University. The same day the other half will be held at the University of California at Berkeley. Many record labels will exhibit at the IBS affairs. Among those speaking will be Gary Stevens and Ed Baer of WMCA, New York; Scott Mampe, music director of WRVR-FM, New York; R. Peter Strauss, president of Strauss Broadcasting; Paul Brown, an independent promotion man who specializes in the college market; Frank Cam-

pana of Columbia Records; and Sol Handwerker of MGM/Verve Records.

On April 13-14 at Roosevelt Hotel, New York, the sixth annual international Radio and TV Society college conference for students will center around the theme "It's a Great Business." Panel sessions, informal talks, and luncheon speeches will cover every aspects of radio and TV. Dom Quinn, program manager of WEEI in Boston will do the conference wrap-up session. The IRTS has launched a fund-raising campaign to help provide students with travel expenses for this meeting. Chuck Wilds of N. W. Ayer, New York, is heading the fund-raising. Between the IRTS meet and the two IBS conventions, about 1,000 students are expected.

FM'S Success Formula

• Continued from page 39

The vast majority, no matter what their format, adhere to FM's limited commercial policy. Forty-eight per cent of the respondent stations broadcast in stereo, and when considering the top 50 markets some 60 per cent are stereocasting. Twenty-seven per cent of the respondents broadcast with a vertically polarized transmission. Of the 808 stations surveyed, 72 per cent are associated with an AM

station, but only 14 per cent are completely duplicating the programming of their AM station.

Which all leads to this conclusion: FM radio has changed. We have learned how to blend popular programming into a commercial success. I feel that with the development of more aggressive promotion techniques and creative salesmanship, FM radio stands a very good chance of being America's dominant radio medium by the early 1970s.

THE PHILIPS CASSETTE AROUND THE WORLD

A **Billboard** Report



In 1965 there was only one cassette recorder in America. Now there's only one cassette line.

Norelco brought the first tape cassette to America and took the tangle out of tape recording. The first cassette machine, the Carry-Corder® '150', started the trend of the roving recorder. And put the Compact Cassette on the map in the United States.

That's why we decided to be the first to market a whole line of cassette tape recorders. We call it the 'Norelco Sound System.' It's the only complete line of tape recorders that operates on a single, interchangeable cassette design.

The new Norelco Sound System includes the

monaural '350.' The stereo '450.' And a redesigned, bigger-sounding version of the Carry-Corder. And we'll keep adding more new units to our line.

If you're wondering about the cassettes that will go into all these machines, Norelco makes 60- and 90-minute blank cassettes. And the selection of prerecorded cassettes keeps growing and growing.

And this year our television, newspaper and magazine advertising will be heavier than ever before. With 10-second "tags" on all our tele-

vision commercials for local dealer messages. Of course, we will stress our own Cassette line. But every advertisement will also do an important job for the cassette concept as a whole.

So if you want to cash in on the cassette revolution, why not join up with the line-up that started it all. Sell the Norelco Sound System—the first, and still the *only*, complete line of cassette tape recorders.

Norelco





COEN SOLLEVELD
... the musicassette is here to stay! ...



The musicassette, the smallest of the packaged tapes can now offer an endless supply of repertoire to world markets.



Solleveld Cites Global Standard Need for Cartridge Industry

By COEN SOLLEVELD
President, Philips' Phonographic Industries
and Deutsche Grammophon Gesellschaft

The music industry has for many years considered tape recording its natural enemy because of the possibility it offers for pirating records. But the development of the record business over the past 10 years—years in which the tape recorder has virtually become a household commodity—does not seem to justify this belief after all: the record business is prospering as never before.

Now the "recorder" (or at least the "play-back" part of it) has definitely chosen the side of the music industry with the advent of the musicassette.

What is the musicassette? It is the most successful and most widely spread type of "music on tape" in cartridge form.

After the introduction and failure of several cartridge systems in the past, the optimal sound quality, playing time, size and ease of operation seem to converge in the Philips-developed cassette system.

Meanwhile it has been adopted by such an overwhelming number of recorder, gramophone, and other music-equipment manufacturers throughout the world that one can virtually speak of a practical standard.

For the industry needs a global standard: I don't think I need to go into all the practical and financial disadvantages of various systems competing in the market. Who cares whose standard is adopted as long as it is the best and as long as it is available without cost to every reputed manufacturer willing to adhere to public-protecting quality standards?

What makes the Philips Compact Cassette System so desirable for the music industry? The fact that a widespread variety of equipment is manufactured—and will be manufactured by an ever increasing number of quality manufacturers.

This enables the use of the musicassette indoors and outdoors, stationary, portable and mobile, of a quality level which is as exciting in its stereo sound as only perfection can be, and at acceptable prices.

And the musicassette presents no particular manufacturing, quality or—equally important—music-editing problem.

Do I sound as if I had a mission? Well, I feel I have!

As managing director of a Philips division I happened to stand at the cradle of the cassette equipment which now is conquering the world. It seems that in this world there is still justice!

For Philips and Siemens—together responsible for a turnover of over \$4 billion in electronic equipment—

TV Cassette? Yes

EINDHOVEN—The ultimate cassette development, unknown years away however, would be to carry a television signal.

Impossible? Not according to Gerrit Gazenbeck, Philips tape recorder division manager.

"Consider the tape recorder of a decade ago alongside a carry-corder including its power batteries," he says.

"Consider too the size of the ¼-inch tape for 7½-ips reel-to-reel replay of the time against today's two-ounce, 4 x 2½ x 0.4 inch cassette.

"Who says we won't eventually get to the T.V. cassette?"

gave me the opportunity of building up this new musicassette industry as president of their combined PPI and DGG music interests. And that's what we are going to do.

The gramophone record is here to stay! Philips' Phonographic Industries and Deutsche Grammophon Gesellschaft spend a lot of money to make the 100 million records they manufacture each year the absolute best.

But the musicassette has come to stay as well. In ever-increasing numbers, as DLP's (Double Long Play) and LP's, as EP's and singles, for pop and classical, on the beach, on the road, ashore and afloat.

We'd better get used to it. It took me about two minutes to do so.

Musicassette Answer To Music on the Move

Providing music on the move. That's the motivation behind the musicassette and the cartridge. Both are pre-recorded tapes, packaged in a simple easy-to-use magazine. Both take over where the record stops—for the phonograph equipment manufacturer has failed to capture the market for an LP player capable of providing music on the move.

So far, the endless-loop tape cartridge has, in the main, had its success confined to the United States. But in Europe, its place in the market has been taken by the musicassette, a reel-to-reel prerecorded tape.

Developed by Philips, outside the U. S. the world's largest electronics industrial group, its patents have been judiciously but not jealously guarded. The cassette concept has been embraced by more than 40 equipment manufacturers world-wide. Recorded repertoire has become available, in various markets, in musicassette form from Philips-DGG record group, itself now bidding for a leading world market share.

Powerfully launched in Europe and available in most countries, the Philips cassette is now poised to meet the challenge of the rival cartridge systems on a global basis. The market to be won: The hundreds of millions who, in the decades to come, are going to demand—and be able to afford—the music they want, whenever and wherever they want it.

Philips acknowledges its cassette's early launch was as a unit of domestic recording equipment. It claims that motivational research shows the recording facility a powerful spur to the purchaser.

Once the razors were on the market, the blades—the musicassettes—could follow. Now with the new generation of its own equipment, increasing emphasis is being placed on playback only, particularly for car use and for a very inexpensive model for teens.

In this special section, Billboard analyzes the present scope of the musicassette and describes the steps Philips is taking to gain global acceptance of its concept. Largely compiled in Europe, this in-depth report further demonstrates Billboard's leading position in the presentation of key industry developments to the international music-record industry. **DON WEDGE**

Labels Available On Musicassette

- | | |
|-----------------------|----------------------|
| Alegre | Mercury |
| Amadeo | Metronome |
| Atlantic | MGM |
| Barclay | Monitor |
| Birdland | Musidor |
| Blueball | Musitapes |
| Brunswick | Gene Norman Presents |
| Cadet | Odeon |
| CBS | Page One |
| Chant du Monde | Parlophone |
| Chess | Pathe-Marconi |
| Checker | Philips |
| Clan | Phonogram |
| Columbia (British) | Polydor |
| Concertapes | Prestige |
| Coral | Pye |
| Crescendo | Pye-International |
| Decca (British) | Rama |
| DGG | Reprise |
| Durium | Ricordi |
| Electrola | Ri-Fi |
| Elektra | Rigolo |
| Erato | Riviera |
| Everest | Roost |
| Festival | Roulette |
| Fonit-Cetra | Salvador |
| Fontana | Squire |
| Gee | Star Club |
| Hi Fi | Starday |
| HMV | Stax |
| Immediate | Sue |
| Kama Sutra | Verve |
| La Voce del Padrone | Vogue |
| La Voix de son Maitre | Tico |
| London | Visaphone |
| Mahalo | Warner Bros. |

Teen, Car Units Next

EINDHOVEN—Latest development by Philips in musicassette equipment is a firm commitment to enter the teen playback market, offering a cheap unit which will probably sell at about \$30, and the development of the first true car cassette player which makes it publicly born this month at the Hanover (Germany) Trade Fair.

The car player is the first to use the refined cassette insert system—the "letter box"—involving insertion of the musicassette endways.

After insertion the cassette is pushed down and the recorder plays through the car radio, overcoming the radio signal. Equipment has automatic stops at the end of the tape whereupon the radio signal automatically returns. The cassette is not rejected at this stage. An under bar is lifted for ejection.

Fully transistorized, the unit contains the usual Philips fast forward—rewind facility. Later Philips will market a similar unit that is a self-contained radio-cassette player and a similar combined stereo player.

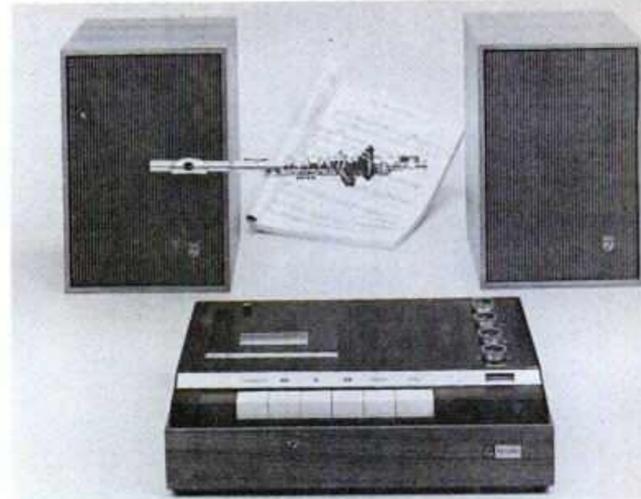
All musicassettes now being manufactured are, of course, suitable both for mono and stereo playback. Philips has now produced a prototype of an extremely simple playback unit intended for the teen market. It is a sequel to this spring's launch in Europe of EP cassettes containing four pop tunes.

It is intended as Philips the equivalent of the Play-tape machine. It is aimed to give the same quality reproduction as existing cassette equipment, free of wow and flutter, but will be marketed to avoid any connection with the toy trade.

Extremely simple in use, including only one knob, the remainder of the operation will involve lifting a lid, sliding in the cassette and closing the lid for playback. It will not include a recording facility, and for the first time will omit the fundamental Philips principal of fast forward and rewind.



As the domestic playback models were developed Philips' promotion material took on a more elegant atmosphere.



Philips, Licensees in U.S. Playback Forefront

By RAY BRACK

CHICAGO—As this special report went to press, Philips and its licensees were running among the leaders in the U. S. cartridge playback race but trailing in the music derby.

Norelco, Philips' U. S. arm, is spending \$1,500,000 in playback advertising this year and a number of the 50 or so firms licensed to manufacturer Philips-type dual-hub musicassette players are expected to sweeten the cassette-player-recorder publicity pot.

The result, Philips hopes, will be 1967 unit sales well ahead of the "250,000 to 300,000" player sales goal set for 1966 by Wybo Semmelink, vice-president and manager of the high-fidelity products department of North American Philips.

Conservative estimates of 1967 cassette player sales—all brands considered—are around the half-million mark. Others believe that players carrying the name plates of Norelco, Mercury, G.E., Admiral, Roberts, Panasonic, Revere-Wollensak, V-M, etc., will move to the tune of nearly a million units in 1967.

North American Philips president Pieter Vink said late in 1966 that the U. S. cassette playback market will be "four million sets in a few years." The growth pace Vink is talking about is contingent upon the availability in quantity of the musicassettes themselves.

At this writing, there are an estimated 150 titles available in dual-hub cassette form. Most are of or through Mercury Record Corp., a Philips subsidiary. Mercury has released 75 titles, including Mercury, Fontana, Smash, Limelight and Philips. In addition, Mer-

cury has contracted with Roulette, Audio-Fidelity, Fantasy and Musictapes, Inc., and in April will market about 25 titles gleaned from these catalogs. Included will be product from Chess, Checker, Cadet, Musicor, Crescendo, HiFi, Starday, Prestige, Everest, Concertapes, Elektra, Mahalo, Monitor, Birdland, Tico, Rama, Gee, Alegre, Roost and Squire.

Sentry entered the cassette market in November of 1966 with 24 titles because, as president Harold Rosen put it, "We were influenced by the recent Norelco announcement that one million cassette-type recorders have already been sold plus the announcement that every major tape recorder manufacturer has completed production of a Norelco cassette-type recorder." The Sentry cassette library now numbers about 50 titles.

Philips officials admit that this cassette selection is skimpy and are known to be in negotiations with major and independents for catalog-cassette rights. Break-throughs are expected in cassette music this year as playbacks sell. There are indications that Ampex will begin marketing music in cassette form, for example.

Meanwhile, innovations in playback equipment are being introduced rapidly by Philips and associated companies. Mercury will soon unveil a cassette console. Cassette players with cassette changers are already in prototype. Norelco is in the auto hang-on player market with its "Car-Mount" utilizing the "Carry-Corder 150." The unit may be removed from the auto. A stereo version is coming and Norelco is coyly declining comment about Detroit interest. Table model players en-

cased in teak were recently introduced in mono and stereo versions featuring digital counters to select precise bands.

At the same time Norelco introduced Model L962, an AM-FM shortwave portable radio with built-in cassette recorder. With this unit one's favorite tunes may be recorded right off the AM or FM bands or one may record from outside sources.

Another recent Norelco innovation is a dual-hub cassette duplicator which pre-records up to 12 cassettes simultaneously. This unit is expected to have great application in the educational and business fields.

Philips has rather startling plans for its cartridge too. Said Semmelink last summer: "Our tapes now give only 60 minutes of playing time, but we will soon have 90 and 120 minute tapes." (The 90-minute tape was recently introduced.)

Semmelink added: "The cost of a Philips cassette will very likely be lower than that of a continuous loop cartridge. We are developing an inexpensive method of quality mass-recording within the cartridge itself. This will make it possible for unsold and returned prerecorded cartridges to be reprogrammed at a cost not greatly in excess of present phonograph record re-use methods."

In advance of the day when the cassette will be a music industry staple, duplicators are tooling up. Firms which recently announced eight-inch duplicating capability are Liberty Tape Duplicating, Inc. in Omaha, Sound Studios and Universal Recording in Chicago.

Standardization Key To Cassette Future

EINDHOVEN—Soon after completing development of the cassette system, Philips had to decide its relationship to the rest of the domestic electronics industry.

The question was whether to keep to itself what it had created or to allow others to participate thus leading to global standardization. If the latter course were taken, it was estimated the Philips' own market share might not be more than 20 per cent and probably would not exceed 40 per cent.

Philips decided on the latter course, feeling that others' participation would strengthen confidence in the system as an entertainment medium.

So no royalties are sought for manufacturers of equipment to the Philips cassette specification. It is fully patented, of course, and manufacture needs licensing.

This is granted readily provided the licensee undertakes to accept Philips standards. This includes speed, track configuration, ease of use, and that a certain quality level is maintained.

Philips' own refinements and model developments are however patented and understandably kept exclusive. Technical aid is also restricted.

The decision for free-licensing of the basic patent was made known early in 1964. It resulted what a Philips executive described as an avalanche of inquiries.

Japanese manufacturers were in the forefront, no doubt, with the U.S. market primarily in mind. Gerrit Gazenbeck, manager of Philips tape recorder group went twice to Tokyo to discuss and license production.

Now more than 40 of the world's manufacturers are now in some stage of producing Philips specification cassette equipment.

Though welcoming more, Philips executives feel that already it had sufficient outside manufacture backing to alone ensure success of its concept.

On the whole, most other manufacturers have produced units extremely similar to Philips product. This was regarded both as a further endorsement and as inevitable in the early stages.

Provided quality was maintained, further miniaturization from whatever source would be welcomed by many Philips executives.

A residual of outside participation is welcomed in that it is an encouragement for Philips itself to continue developing more sophisticated models and refinements.

Mono and Stereo Compatible



One of the greatest advantages of Philips cassette system is the compatibility of mono and stereo playback and recording.

Instead of the usual alternate tracking arrangements (using tracks 1 and 3) for stereo reel to reel recording, the Philips system has stereo signals recorded on adjoining tracks (1 and 2).

Mono or stereo reproductions therefore depends on the equipment used and avoids the need for manufacture of both mono and stereo programmes.

On mono equipment, the single head scans both the left and right hand channels and reproduces them as a combined signal; stereo equipment separates the two channels for stereo reproduction.

Europe Springboard For Cassette Launch

LONDON—Because of Philips great local strength the prime marketing achievements of its musicassette and associated equipment is taking place in Europe. It has penetrated all western countries with the exception of Spain, where the local potential is not yet justifying local assembly and tariffs prohibit import.

Following the European launch and the support of other manufacturers, particularly Japanese, the cassette concept was launched globally, reaching the U. S. last summer.

South America, a good market both for Philips itself and Japanese manufacturers, is already a substantial sales center. The cassette's auto application has been particularly strong, especially mountainous countries which have difficult reception of radio.

Philips is considering the situation in view of likely developments of free trade areas in South America. It is formulating policies, both for local production of equipment and duplication and assembly of musicassettes, in this light.

In addition to the duplication facilities already existing in the United States, Philips plans to open a duplicating plant in Canada before the end of 1967.

In Australia, three companies have recently been licensed to make equipment using the basic Philips patents. Negotiations are taking place for the construction of tape duplication plant for musicassettes.

Gamble for Philips

EINDHOVEN—Developing the whole concept was a calculated gamble for Philips. "We knew that the appeal would lie on the cassette's convenience and its price," said Ted Raben, cassette recorder product manager.

"Despite its complexity, we can market a cassette at no more than 25-30 per cent above that of a disk.

"In return we can offer a very long life, no quality deterioration with use, virtual indestructibility and extreme ease of operation."

The World's Smallest

The Philips Compact Cassette is the world's smallest and lightest (weighing two ounces) reel-to-reel tape magazine. It uses 1/8-inch wide tape. It can be mono or stereo recorded. It is mono and stereo compatible. It offers fast rewind and fast forward. The musicassette is the Philips Compact Cassette with pre-recorded tape, provided with a device to avoid erroneous erasing when used with a recorder as the playback unit.



Cassette dimensions
 100 mm wide,
 65 mm deep,
 9 mm thick

Tape dimensions
 3.81 mm wide,
 18 microns thick,
 90 meters long

Cassette material
 High-impact styrol

**The
 Gem
 of
 Sound
 of
 voice
 and
 music
 in
 this
 tiny
 cassette
 so
 cute**



Tape color
 Light brown

Recording time
 1 hour, 2 ways
 (30 min. for each way)

Tape speed
 4.75 cm per second
 (17/8 ips)

Billions of magnets in the velvety habitat breathe in the music you love to hear.....over and over and anywhere you please.....and also the voices so close to your heart. SYNCHRO cassette is the tape made specially for you to whom sound means more than just sound. It comes from TDK Electronics, an old name in the making of quality magnetic tapes.

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SYNCHRO CASSETTE C-60



Forerunner of the cassette equipment, Philips' EL 3300 battery-operated tape recorder. Later versions, the 3301 and 3302 incorporated design modifications but are physically identical.



First of the stereo cassette recorders, Philips' EL 3312. Featuring mono and stereo record and playback facilities, it retails at \$142.



Aimed at the high quality market, Van der Molen's three units were the first British-made stereo machines. A compact/loudspeaker (seen left) can be stowed behind the left-hand grill in the recorder case for mono operation or, as shown, detached for maximum stereo separation.



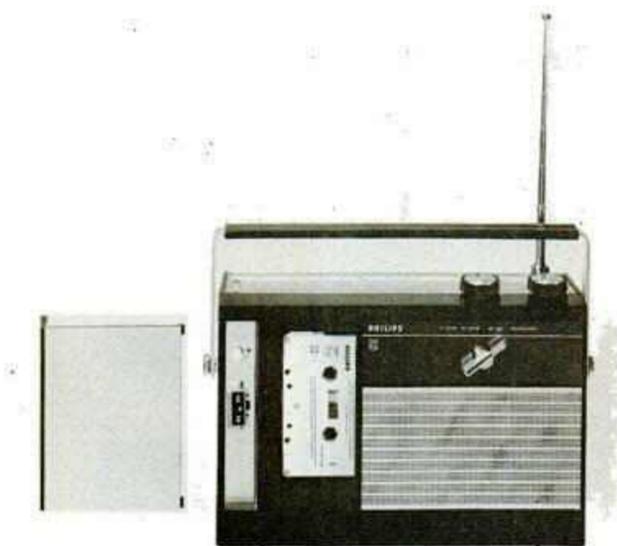
Dansette's JTR 909, one of the first "rival" units to feature the Philips cassette tape deck. British-made, the mono only 909 costs \$76.



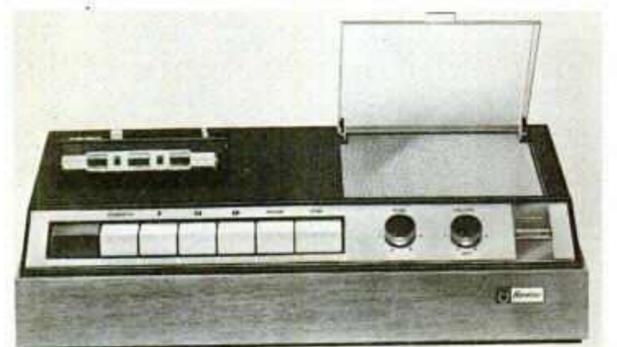
Loewe-Opta's early entry into the field came with this battery/mains-operated mono only Optacord 450 selling at \$113.



Europe's first authentic car tape recorder, Uher's Snob 100. This is a mono-only record and playback unit which can also be used for domestic applications.



Latest trend is shown with the introduction of Philips' own cassette unit incorporated in a portable radio, covering long and medium wave and FM.



First home development of the Philips cassette equipment was this table model seen here bearing the Norelco logo. Fold-down audio reflector maintains minimum dimensions of the concept.



Most comprehensive combination yet of radio-cassette equipment in this multi-band portable. Recording is possible direct from radio to cassette.

European Mfrs. Bid For Market Share

By FRED CHANDLER

LONDON — For Philips, its departure from accepted tape standards in Europe with the introduction of a tape recorder using non-standard 1/8-inch wide tape, meant an attempt to flood the market with equipment and tape cassettes. Now many other European manufacturers have competing models.

Philips first cassette player the battery-operated EL 3300 introduced in the late summer of 1963, quickly caught the imagination of the amateur recorder and was accepted even by some broadcasting concerns.

The standard of reproduction was higher than had hitherto been expected and at least one program broadcast by the BBC had been compiled entirely on one of these machines.

The experts at Broadcasting House—who avoided anything recorded at less than 7 1/2 ips—were misled by a tape doctored to the higher speed from the original 1 7/8 ips.

At first only the Philips machine was available. Not until the end of 1966 having produced the \$142 plug-in version of the early recorder did the first "rival" equipment arrive.

In Britain, Dansette and Elizabethan introduced battery versions selling at \$76 and \$85 respectively. Both these units incorporated the Philips tape deck and in the case of the Elizabethan LZ 9102T appeared practically identical to the original.

Introduction of these recorders which were designed as portable recording units coincided with the release of Philips musicassettes in the U. K.

The musicassettes widened the field considerably and manufacturers turned to the development of cassette playback units. Within a few months drawing board originals became prototype realities and equipment designed around the Philips deck appeared on the market.

The Philips concern had foreseen the inevitability of design "cribbing" and the possibility of marketing confusion regarding standards. Philips therefore made its patent freely available with a single proviso that the new standards were maintained.

Freed of normal manufacture under license ties tape companies produced the decks and designs individual electronics for alternative models.

Japan too had entered the arena and early models appeared in the European market this year. Prominent here are the national and standard models.

Until then the cassette units with one or two exceptions were battery-operated and designed for mono reproduction only. The first stereo units were produced by Philips. The EL 3312, retailing at \$140, was introduced with its mono counterpart the EL 3310 selling at \$103. Entering the cassette field for the first time British manufacturers Van der Molen then introduced three versions of cassette equipment. Attractively styled—as were the new Philips mains models—the Sonic range included the Sonic Eight record and playback stereo unit selling at \$144; the Sonic Seven, \$30 cheaper but without record facilities, and the Sonic Six mono record and playback unit also \$114.

Managing director Michael Van der Molen spoke of his company's aim to reach the higher quality cassette equipment market. "The potential is enormous in the cassette field," he said. "Philips' system has decided advantages over any other cartridge unit. Apart from the unique advantage its rewind facilities offer—particularly for recording units—its compactness and easier handling potential makes this system a winner," he said.

Equating performance with the other systems, Van der Molen also anticipated eventual favorable price comparisons. "Philips has set a new worldwide standard with this system," he said, "and with its backing I am convinced it will succeed globally."

Philips' early units were primarily bought as portable recorders but the musicassettes also opened up a wide field for the car tape player. A car mounting unit, designed for under dashboard mounting of the complete recorder was introduced in late 1964, but playback was restricted to the unit's internal loudspeaker.

The following spring saw the introduction of the Philips EL 3305 designed for playback of musicassettes through the car radio amplification and loudspeaker system.

February this year specially designed car-players were introduced.

Earliest of these was the "Stereotone" introduced by the British manufacturer Personality Electronics, a company formed specifically to manufacture and market cassette players. The Stereotone was designed as a package deal with a player, loudspeakers and installation kit supplied for a total of \$94. Future mono only versions will cost \$76.

Another British-made stereo tape player for cars is the Euravox Four-Eleven. Basically a motor accessory, this can be supplied with an AC mains supply unit and wall-mounting loudspeakers for conversion to domestic use. Three alternative car stereo loudspeaker kits are available to suit installation in any car. The complete kit costs \$88. Euravox products are to be marketed through car radio specialists.

Ironically, because it was at the Berlin Radio Show in August 1963 that Philips cassette system was introduced—Germany had been slow to introduce a "home-

made" unit. Blaupunkt, however, entered the market with the mono only Snob 100 which marked the introduction of the first genuine car tape recorder.

Designed specifically for use in the car, the Snob 100 draws power from the car battery and plays back over the car radio speaker which is automatically switched over when the Snob 100 is in use.

Ingenious technical feature of the Snob 100 is the automatic cassette lifting device incorporated with the unit's carrying handle—it can also be converted for domestic use. The driver can eject and replace a cassette quickly and simply without taking his eyes off the road.

In Germany too, Loewe-Opta introduced the Optacord 450. For battery and mains operation, the Optacord 450 is a record and playback unit designed for domestic installations. Available since November last, only a mono version has been marketed and this retails in the U. K. at \$113.

Latest development from Philips is the cassette-player installed in a portable radio.

With music on the move as the main selling point for the Philips cassette system car-drivers of tomorrow—using anticipated variations of the Philips FM radio set—will be able to have a complete reproduction system for "canned" or "live" music.

Variations on serving that egg mentioned earlier are infinitesimal compared to the future of the cassette system.

Final word from Henry Martin of Highgate Acoustics, U. K. distributor of Optacord products. Proud to have had an early foot in the door, he said: "The cassette market seems to be opening up now, doesn't it?"

UK Developments Mark Expansion

By GRAEME ANDREWS

LONDON—The British musicassette industry is forging ahead with new developments allied to a swift expansion of repertoire and regular launching of new model musicassette players.

This rapid build-up had already put the U. K. in the forefront of the world's cassette markets despite Britain's belated entry into this market in October 1966—the last major European country to switch into musicassettes.

The late start, however, enabled Philips, whose system is universal at present to all British record manufacturers, to gird for one of the biggest promotions ever launched for cassettes.

Last fall the company put a \$750,000 press, TV and point of sale campaign behind the new product, with nearly half this promotion budget allocated to television commercials blanketing the entire country.

This colossal marketing campaign was the biggest ever undertaken for promoting a record launch in the U. K.

And the time lag before the British entry into cassettes enabled Philips and other manufacturers to go straight into compatible stereo-mono production, avoiding the costs of duplicate stereo and mono releases and the inconvenience later of switching over to compatible.

The careful timing of the British campaign enabled an industrywide concentration in late summer and early autumn on the new product field which gave musicassettes a powerful take-off with the first 26 releases from Philips in October plus a further 20 cassettes from EMI.

The first portable players for blank cassettes had come on the market in 1964. These were followed in summer 1966 by a variety of new models to take the forthcoming debut musicassette issues.

Since then nine other manufacturers have brought out equipment to take the musicassettes and the first car players have been introduced.

Backed by the climax of the Philips marketing campaign with peak TV spots in all regions during the booming pre-Christmas sales weeks, the U. K. cassette industry took on new momentum at year end.

Follow-up releases from Philips and EMI together with the first issues of classical repertoire in this form and the first cassette featuring material not drawn from an existing album all helped to entrench the new recording product line.

Two other major recording companies, Pye and Polydor, have since put repertoire on the market bringing the total cassette catalog over the 150 mark and ensuring that Philips Records managing director Leslie Gould's prediction that the industry-wide catalog would exceed 200 items within a year of launch would be easily surpassed.

Philips itself manufacturers all U. K.-produced musicassettes and is the market leader in the sales sector, additionally distributing Pye's strong catalog of 25 recordings.

With the entry of Pye and Polydor there has been a key expansion of U. S. acts available on cassette with releases drawn from Atlantic, Stax and the full range of Pye's U. S. licensors including Warner Bros.-Reprise, and other labels such as Chess, Kama Sutra and Scepter.

This involvement of American product in the mushrooming U. K. market is likely to receive a powerful boost in coming weeks with the launch of other U. S.-originated products, including the first musicassettes bearing the logo of one of America's biggest recording companies.

The British repertoire pattern will be further strengthened in May when Philips begins to distribute musicassettes of CBS material, including the "My Fair Lady" original cast, and such big album sellers as Barbra Streisand, Tony Bennett and Andy Williams. Additionally, the Visaphone language line has arranged to issue cassettes.

This is just one development set for this expanding sector of the U. K. recording industry. Already the first material from independent labels, Page One and Immediate, has appeared in cassette format and Philips is known to be readying two vital product variations ready for launching which will increase still further the musicassette's market penetration, by greatly expanding potential sales with lower price cassettes of EP equivalent and full-play musicassettes giving over double existing playing time and offering the prospect of a vast increase in sales to classical consumers with facilities for incorporating entire works on one unit.

Germany Bullish on Cassette Prospects

By OMER ANDERSON

HAMBURG—The Philips musicassette is a story of snowballing success in West Germany, and the cassette program is becoming bigger and increasingly sophisticated as German record companies get behind the musicassette idea.

Already musicassettes are big business in West Germany. Retail sales in 1966 exceeded \$2.5 million. "We are truly proud of this result in such a short time after introduction of the musicassettes," a Philips spokesman in Germany said.

The over-all musicassette program in West Germany embraces 152 cassette titles from world famous labels—Amadeo, Barclay, Columbia, Electrola, Fontana, Mercury, Metronome, MGM, Odeon, Philips, Polydor, Star Club and Verve.

The program is expanding so rapidly that Philips expects to have around 300 musicassette titles in retail outlets by the end of April. Philips is not only expanding the number of titles, but also the participation by German record companies.

Electrola joined the program last autumn, and CBS Schallplatten, the German subsidiary of CBS Records, is the latest participant.

German Philips reports that the musicassettes have virtually unlimited sales possibility. Philips is promoting the program heavily. Among teens and 20's, the Philips system has strong appeal because of flexibility.

Philips also has the dominant share of the West German automobile cassette market. Finally, Philips is heavily promoting musicassettes for home play. This wide-ranging sales appeal has opened a virtually unlimited market for musicassettes, not only in pop but also classical repertory.

Now, Philips is introducing a children's cassette series, musicassettes having proved an ideal way to keep children from becoming restless on long car trips. At home the cassettes automates the parental storytelling chore.

Electrola's agreement with Philips provides for the delivery, starting this year, of its repertory. At first, it is importing EMI cassettes with exclusively English repertory.

Additionally Electrola has agreed to provide an initial 18 cassette titles exclusively from Electrola's German catalog. The 18 titles consist of 12 pop and six classical albums.

The first 12 titles to be provided from Electrola's German repertory are: "Gern hab' ich die Frau'n gekuesst" (Rudolf Schock und die Welt der Operette), "Ja, das alles auf Ehr'" (Heinz Hoppe singt beruehmte Operetten-Lieder), "Das teuerste Programm der Welt" (Juan Llossas, Oskar Jost, Jack Hylton among many others), "Kaiser Wilhelm's Hit Parade," "Millionaires From the U.S.A." (with Paul Kuhn and His Columbia Studio Orchestra), and "Shakin' All Over" (the Lords).

Philips regards Electrola's participation in the "compact cassette (Philips) system as "a milestone in the development of the Philips program in Germany."

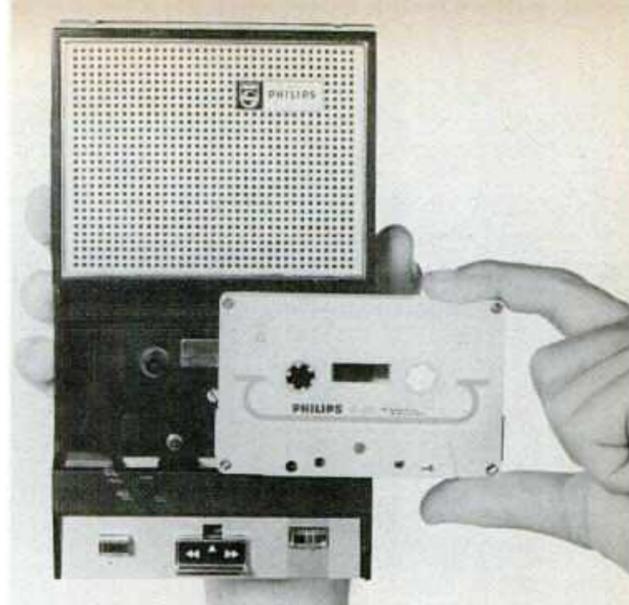
Bernard Mikulski, CBS Schallplatten chief, has sub-licensed to Deutsche Grammophon nine tapes for musicassette production. DGG is a major participant in the cassette program through its pop arm, Polydor.

The CBS titles include: West Side Story (soundtrack), "Porgy and Bess" (soundtrack), Simon and Garfunkel's "Sound of Silence," "Frank Sinatra's Greatest Hits," "Dave Brubeck's Greatest Hits," Ray Conniff's "Happiness Is," "Rendezvous der Weltstars" (various artists), Percy Faith's "Themes for the 'In' Crowd," and Barbra Streisand's "My Name Is Barbra, Vol. II."

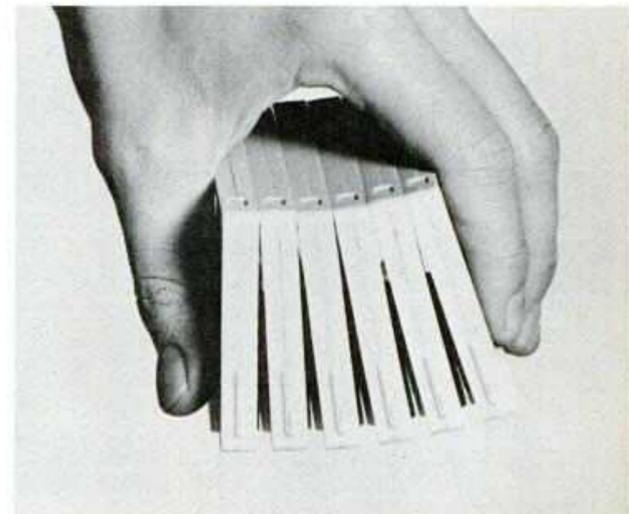
Mikulski said Deutsche Grammophon has taken over production of these tapes and their distribution in Germany. "Furthermore, Deutsche Grammophon is entitled to deliver these tapes at cost-price to our European affiliate companies which distribute musicassettes in their countries," Mikulski explained.

"Important points of the contract are that Deutsche Grammophon has the distribution rights for these tapes for one year. On expiration of this year, CBS Germany has the right to take over the production and distribution of these tapes.

"We would do this in case Philips musicassettes (Continued on page P-26)



Outstanding feature of the Philips compact cassette is its extreme miniaturization. The portable recorder-playback unit, made in Europe but marketed in the U. S. by Norelco as the Carry-corder, fits easily into a lady's hand.



Six musicassettes, each the equivalent of an LP at present and ultimately a double LP, fit into the hand. Four present-day cassettes offer up to 240 minutes playing time compared with the 80 minutes of a cartridge which occupies the same space, Philips claims.

Educational Mkt. Has Possibilities

BAARN—Musicassettes are capable of endless application, Philips executives believe. Already there are experimental releases in the educational market.

A projected refinement is for mobile language laboratory use. This would involve an adaptation of the 1-2, 3-4 track configuration and special inexpensive equipment.

One band could be used for tuition with the student able to record his answers on the other band. Using the first rewind facility, the student could then play back his answer and instantly compare it with the tutor's perhaps by using stereo earphones.

Philips Phonographic Industries accepted the standard length of the disk LP as correct for the concept's launch, explains musicassette manager Ton van der Brink.

With the virgin tape compact cassette using quadruple-play tape, 90 minutes (2 x 45) playing time is already possible for the enthusiast. Eventually this will become available for musicassettes, with the promise of long, uninterrupted classical works.

However, variations on the basic format are going ahead. First development will be the EP containing four pop numbers being launched in some European countries this spring.

The EP has obvious application to the teen market and eventually coin-operated phonographs with particular reference to the U. S. market.

The two developments are being taken side-by-side with the jukebox application not thought worthwhile developing alone.

Some European disk markets, particularly France, remain firmly wedded to the EP concept in favor of the singles.

A single musicassette, however, is probably much farther away in time, awaiting development of the cheaper generation of playback equipment.

Compared with the phonograph record, the cassette is physically a complicated unit. But modern production-line techniques and engineering development is already making its construction simpler, and should eventually make price reductions possible.

The early cassette consisted of 29 parts including labels. Already this has been reduced to 27. Ultra-sonic welding of the magazine is currently being developed. This alone will save 10 components, five pairs of nuts and bolts.



Latest development being unveiled at the Hanover Fair this spring is the first car cassette player. The cassette is inserted letter box style, then pushed down for play. The car radio automatically reproduces the tape. At the end it switches back to radio play. The cassette unit retains the fast forward and re-wind facility.

Patent, Mfg. Problems Delay Japan Cassette Development

By WARREN BIRKENHEAD

TOKYO—Reasons for delay in marketing stereo musicassettes and equivalent playback machines, of the Philips system here include patent problems and a difficult process required in the manufacture of 4-track Philips type magnetic recording heads.

The largest manufacturer of Philips type magnetic heads in Japan is Ikejiri Electric which makes more than 550,000 mono and stereo Philips cassette type heads a month. About 130,000 of these are stereo heads, according to Shigeru Ikejiri, president of the company. And about one third of the stereo heads manufactured are exported, Ikejiri said.

Exports of Philips type players from Japan, which use Ikejiri heads, include G.E., Westinghouse, RCA and Philco.

The manufacture of stereo magnetic heads for the recording and reproduction of the Philips cassette, which uses tape that is less than 1/7 inch wide, imposes a quality control problem that Ikejiri has resolved. The severe tracking problem is mainly brought about by the system's compatible feature (capability to reproduce either mono or stereo sound) which requires stereo tracking to be accomplished by utilizing adjacent tracks (1 and 2) for the left and right channels in one

tape direction; and the other two tracks (3 and 4) for the left and right channels in the reverse tape direction.

The first Philips cassette stereo machine to be announced in Japan is the AIWA model TP-1004.

There is no problem in the manufacture of Philips blank cartridges in Japan. Japanese companies making them are TDK, Hitachi and Sony. Music mono and stereo cassettes are being made and sold by Nippon Victor with imports mainly from Europe.

While Philips mono machines are widely sold in Japan, the Philips stereo machine, made by the parent company, is still unavailable to the Japanese people due to limited production. Tests made on this machine indicate surprisingly good quality considering the relatively low linear tape speed—1 7/8 inches per second (4 and 8-track cartridges use a 3 3/4-inch tape speed).

Until a stereo Philips type machine is sold in the Japanese market, the Philips stereo system will continue to suffer from the chicken-or-the-egg dilemma. When such stereo machines are available in Japan it is expected that sales will mount rapidly since both FM channels in Japan now devote a considerable part of each broadcast day to stereo programs. The recording capability of the Philips stereo machine will no doubt be a strong sales factor here.

Japanese Electronic Firms Licensees

TOKYO—Philips royalty-fee licensees in Japan today, for the Philips cassette system, are Japan's leading electronics manufacturers. They are Aiwa, Crown, Denki Onkyo, Fuji Electric, Hitachi, Hayakawa, JE-CO, Kobe Kogyo, Maruwa, Matsushita, Nippon Electric, Nippon Victor, Nippon Columbia, Pioneer, Sanyo, Sankyo Seiki, Sony, Standard, TDK, Teikoku, Toshiba, Trio and Yao.

The Japanese industry was introduced to the Philips cassette in early 1965, with initial presentations made to National (Matsushita subsidiary) and to Sony. Imports from Europe of the well-known Philips battery-operated model EL-3301 recorder followed in May.

The same year, in October, the International Electrotechnical Commission released a bulletin defining standards for a twin hub, 4-track, compatible stereo tape cartridge. Immediately thereafter, Philips began the process of licensing Japanese manufacturers with the objective of getting agreement for a technical standards base which would permit an orderly market exploration of the new compatible system.

From the beginning, musicassettes made by Philips were stereo recorded—tracks one and two comprising a left and right channel in one direction and tracks three and four, left and right channels in the other direction. With such a 4-track, two-channel sequence it is, of course, possible to scan and reproduce tracks one and two or three and four either as monaural or stereo sounds. This compatible feature has contributed, probably as much as any other factor, to the success of the Philips cartridge system.

Initial sales of cassette machines in Japan have been the battery-operated, monaural type. The first was Philips-manufactured and imported. It was followed by the first Japanese-made machine introduced by National. Other monaural, battery-operated machines now on the Japanese market and available abroad are made in Japan by Aiwa, Crown, Nippon Columbia, Sanyo, Sankyo Seiki and Sony.

It is understood that all of the Philips licensees are either in production or planning Philips system machines. The first stereo model, manufactured by Aiwa, is being exported to Mercury, and was introduced on the Japanese market in February. Others, made by other companies, will follow.

Current monthly production rates of machines in Japan by brand are estimated by a Philips spokesman as follows: Aiwa-20,000, Crown-5,000, Matsushita-10,000, Nippon Columbia-10,000, Sanyo-20,000, Sony

10,000, and Standard-10,000. A substantial part of this monthly production is made by Sankyo Seiki on a sub-contract basis. Exports are going to Concord, G.E., Magnavox, Mercury, and Sears with other contracts in negotiation. Nippon Columbia is reported to be exporting to the Neckermann Company of West Germany.

Blank cassettes are being made in Japan by Matsushita, Hitachi, Sony and TDK. TDK is exporting to Admiral, G.E. and Mercury. Total blank cassettes made in Japan are variously estimated at more than 500,000 per month. Some musicassettes (pre-recorded) have been produced by Nippon Victor with other Japanese record companies in the planning stage.

According to R. Appeldoorn, Philips-Tokyo, the conventional 3 and 5 inch reel-to-reel tape recorder, in time, will be largely replaced by the cassette system. Cassettes now available come in two time dimensions—2 x 30 minutes (total, 1 hour) and 2 x 45 minutes (total, 1 1/2 hours). Appeldoorn says new tape techniques have made it feasible to make and sell a 2 x 60 minutes (total, 2 hours) cartridge which will be available later.

The Philips concept includes stereo music systems in cars, in the home and for portable use. The recording feature of the Philips system presents no greater threat to the pre-recorded music industry than other types of recorders, according to the Philips point of view. To emphasize this, they cite the huge world-wide business of recorded music on the Philips label.

Norse Sales Aids

By ESPEN ERIKSEN

OSLO—Two special sales aids have recently paid off well in Scandinavia. One is plastic display racks—made available by the Danish firm, Nordisk Polyphon. First lot offered to dealers were racks holding 20 musicassettes. All were quickly sold.

Nordisk is now stepping up the idea by importing from Britain substantial quantities of racks taking 56 musicassettes. These are being offered free to dealers buying a minimum number of cassettes.

In Sweden, Philips Radio (not to be confused with the record firm, Philips-Sonora) has helped to boost the musicassette idea by offering language courses at special prices.

Scandinavia High On Musicassettes

By ESPEN ERIKSEN

OSLO—From the main Philips headquarters in Scandinavia came expressions of confidence in the future of musicassettes.

One big reason for the optimism is the current boost being given to the musicassette repertoire. Till recently, Norway had roughly 50 musicassettes on catalog, Denmark 40, Sweden 20.

Now it seems each country with have a total of 60 within the near future—and that steady increases will follow.

In Denmark, for example, Soren Krog, sales director of Nordisk Polyphon in Copenhagen, is happy about a new arrival of CBS musicassettes imported from Germany. They include albums by Barbra Streisand, the Brothers Four, Frank Sinatra and Dave Brubeck—plus soundtracks of "West Side Story" and "Porgy and Bess."

Krog also reports receipt of his first classical musicassettes. They come from Philips Records headquarters in Baarn, Holland. He shares the general view of the Scandinavian trade that a classical repertoire will be a strong factor in popularizing musicassettes.

Another repertoire boost for Scandinavia will come when EMI starts releasing its musicassettes through their licensees here. Iversen—EMI licensee in Norway—says it will be selling the Philips system musicassette "soon."

Local recording for musicassettes hasn't yet started in any Scandinavian country. It will come in time and the music will then have to be sent to Baarn to be made into cassettes. But all three Scandinavian countries expect to rely on an imported repertoire for some years.

Italian Demand Outstrips Stock

By GERMANO RUSCITTO

MILAN—120,000 musicassettes sold since October 1966, and 100,000 minicassette recorders sold since early 1965. International and top Italian stars available on musicassette. Sales demand outstripping stocks. These are the highlights of the Phonogram operation to launch the Philips system in Italy.

Managing director Paul Lebbink said minicassette recorders and blank cassettes were marketed in the late spring of 1965.

First musicassettes with recordings by DGG/PPI artists were imported from Holland in September 1966, and marketed in the October. A rush sale of 10,000 musicassettes was the first big success signal.

The need for Italian musicassettes was quickly grasped and Mina (Rifi), Adriano Celentano (Clan) and Orietta Berti (Phonogram) were pioneer home artists with the new system.

Sales from the Italian repertoire were so promising that Phonogram sought deals with other native record firms for the use of their catalogs of the new system. Agreements now exist with Clan, Rifi, Ricordi and Durium, Bluebell and Fonit-Cetra.

Today the Phonogram musicassette catalog includes items by artists including Dusty Springfield, Barbara, Brassens, Hallyday, Los Paraguayos, Errol Garner, Spencer Davis, Louis Armstrong, Gerry Mulligan and Bert Kaempfert.

Spring releases include Little Tony (Durium), Nini Rosso (Durium), Giganti (Rifi), Equipe '84 (Ricordi), Bobby Solo (Ricordi), Fausto Papetti (Durium)—plus a 1967 San Remo Festival miscellany by competing artists (masters from Ricordi, Rifi, Fonit-Cetra, Vedette, Durium, Interrecord and Ariston), another San Remo miscellany by Fonit-Cetra artists (some of them competitors), Vivaldi's "Four Seasons" and "The Brandenburg Concerts."

Physical Design Is Considered Unique

BAARN—The Philips case for its cassette system is based on its physical design, many of the factors being unique. As set out by Philips Phonographic Industries they include:

We can go mono and stereo of course at will, without reducing playing time.

We've fast forward and re-wind.

We can record.

We have 90 minutes already—16 minutes more than the maximum offered by, for example, 8-track.

We chose friction-free tape travel, via the twin hub system. No tape lubrication required.

We can supply blank cassettes for your own recording.

We claim for comparison the fact that our cassette in the carry-corder will play upside down. Four musicassettes can be carried for one endless loop cartridge. Our car units can be compact and easily be incorporated in radios.

Even People Who Don't Know Any French Say "Oui, Oui!" to This Music from Paris

For here is a new sound,
A sound as sparkingly French
Instrumental arrangements
with a range of moods as only a
"grand orchestre"
under a great leader can
create.

straight from Paris, France.
as champagne.



Their repertoire

includes the best of today's pop music and folk tunes from the four corners of the world.

That's Why It's a Truly International Success!

New instrumental arrangements by

PAUL MAURIAT
and his grand orchestre
on **PHILIPS** records



A publication of
Philips Phonographic Industries,
Baarn, The Netherlands

Philips Musicassette Firmly Entrenched in French Mkt.

By MIKE HENNESSEY

PARIS—With a one-year lead over all other systems, the Philips musicassette is now firmly entrenched in the French market where competing systems—all imported at the present time—are currently represented in very feeble quantities.

Although the Philips precordded cassette was launched jointly last May by Philips, Pathe-Marconi, Polydor, Barclay and Riviera—subsequently followed by Vogue, Chant du Monde, Festival and now CBS-Arteco—the tape machine itself has been on the French market for two years.

Before the launching of the musicassettes last year, Philips succeeded in getting the agreement of the big radio manufacturing companies Thomson-Houston and Schneider to produce tape recorders that would take the Philips cassettes.

Radiola, a company in the Philips group, was already producing the tape recorders for use with the virgin cassettes which were on the market.

In fact, Thomson-Houston and Schneider only went into full production in December so the majority of tape machines currently in use are of Philips and Radiola manufacture.

Philips estimates its sales at 200,000 and Radiola at 50,000. The overwhelming concentration has been on small portable machines.

The only important companies not using the Philips system are AREA (RCA-Decca) and Disc'AZ, neither of which has so far entered the cartridge field.

If the sale of players has been encouraging, the sale of cassettes has been less so. The repertoire available from companies using the Philips system up to Dec. 31 last year amounted to 130 titles—35 on Philips, 8 on Polydor, 32 on Barclay, 3 on Chant du Monde, 6 on Festival, 21 on Pathe-Marconi, 7 on Riviera, 22 on Vogue and 1 on Rigolo.

But while sales were brisk at the beginning, there was an undoubted decline toward the end of the year. Total cassette sales are estimated at 250,000—an average of one per tape machine.

There are thought to be two reasons for this. One is that not all possible points of sale have been exploited and promotion and display of the cassettes has been inadequate.

The other is reflected in a survey recently conducted by Philips. A questionnaire was sent out to people who had bought the Philips system tape recorder and from the 2,000 replies received it was found that 20 per cent of the buyers used the machine as a dictaphone.

Seventy-three per cent of the sales were to people under 35. The under-17's represented 22 per cent and of these almost a third used the machine for their studies.

It was also found that between 25 per cent and 30 per cent of the buyers already had a tape recorder and had bought the mini-recorder as an extra gadget.

Only 20 per cent of the buyers so far used the machine exclusively to listen to prerecorder music.

Jacques Caillart, commercial director of Philips, said that despite its near monopoly of the French cartridge market, Philips has no intention of resting on its laurels.

"We shall be producing stereo-mono compatible players and cassettes in by early spring.

"At the end of January Philips and other companies introduced the first cassettes of classical music. Each of the major companies is expected to produce between 60 and 100 new LP cassettes this year and possibly even more EP cassettes."

To ameliorate the marketing situation, Philips is negotiating with co-operating record companies for the production of a universal cassette catalog listing the

entire repertoire available in France in musicassette form.

It is also hoped the resources will be pooled in producing a de luxe cassette display rack for installation in record stores. If a universal catalog is produced, it will be packaged with the tape recorder and thus made available to every buyer.

Meanwhile new retail outlets for cassettes are being sought. Barclay director-general Hubert Ballay is seeking at least a thousand new points of sale in France.

And, added Philips' Caillart: "I am sending out 13,000 circulars to record retailers, photographic and electrical shops asking for their views on cassettes. If I can build up a network which complements the normal record retailer outlets then I will be happy to make this available to all the record companies using our system."

At present all the Philips cassettes for the French market are duplicated in Holland or Germany. But duplicating facilities will be set up this year in the Philips factory at Louviers and Caillart estimates that the production potential will be between 750,000 and 800,000 records a year.

This is likely to enable a reduction to be made in the retail price of the LP cassette which is at present \$6.90, having been increased from \$6 last September.

Retail prices of the three mono models of cassette player on the market range from \$108.40 for Model 3302; \$109 for Model 3303 and \$138 for Model 3310.

The great advantage Philips has over the other system is that their players and cassettes are already on the market in large quantities.

When CBS recently decided to enter the cassette field—it plans to release compatible cassettes soon—it settled for the Philips system.

Said Jacques Ferrari of CBS: "The Philips type cassettes are so much cheaper to produce since they use a 1/8-inch tape and run at a slower speed than other

FRENCH CASSETTES

Artists currently available from French companies in Musicassette form are:

BARCLAY: Hughes Aufray, Charles Aznavour, Chuck Berry, Jacques Brel, Ray Charles, Dalida, Jean Ferrat and Django Reinhardt, Leo Ferre, Ahmad Jamal, Modern Jazz Quartet.

FESTIVAL: Marie Laforet, Les Surfs, Andre Verchuren.

PATHE-MARCONI: Richard Anthony, Jean-Claude Annoux, Gilbert Beaud, Georges Chelon, Enrico Macias, Franck Pourcel.

PHILIPS: Ballet Mosseiev, Barbara, Georges Brassens, Jacques Brel, Fats Domino, Claude Francois, Erroll Garner, Juliette Greco, Johnny Hallyday, Jerry Lee Lewis, Paul Mauriat, Yves Montand, Nana Mouskouri, Edith Piaf, Fernand Reynand, Swingle Singers, Herve Vilard.

POLYDOR: Marcell Amont, Charlie Byrd, Erroll Garner, Stan Getz, Oscar Peterson, Helmut Zacharias.

RIVIERA: Joan Baez, Jimmy McGriff, Raymond Lefebvre.

VOGUE: Antoine, Aimable, Sidney Bechet, Petula Clark, Francoise Hardy, Claude Luter, Colette Renard.

systems. The problem with 4- and 8-track players and cassettes is that they have to be imported and this makes them very expensive, especially as the cartridge side of the business is in its infancy in France."

None of the companies using the Philips system has given Philips exclusive rights to their catalog. But as Polydor president Jacques Kerner points out: "If we were asked to produce 4-track and 8-track CARtridges, I would want to know how many players they had on the market."

Barclay, which already has a particularly strong cassette repertoire, believes very firmly that the Philips type has a big future in France and following the Christmas sales slump the company is making plans to achieve brisker sales this year.

Said its director-general Hubert Ballay, "The record retailer is not necessarily the best outlet for cassettes. We must find other outlets in shops selling tape recorders, electrical goods, etc."

This year is certain to see more intensive promotion of musicassettes in France, especially as competing systems make greater efforts to claim a share of the potential French market.

DGG Moves on Classical Scene

By OMER ANDERSON

HAMBURG—Deutsche Grammophon will step up production of classical material this year as it drives toward expanded musicassette sales. Grammophon has available for cassette production recordings from such leading artists as Karl Boehm, Ferenc Fricsay, Herbert von Karajan and Adolf Scherbaum, and such favorite ensembles as the Berlin Philharmonic and the Radio Symphony Orchestra Berlin.

Grammophon said it would be joined in classical musicassette production by Philips, Electrola and CBS. In West Germany, the CBS and Electrola catalogs for both pop and classical are being distributed by Polydor, the pop arm of Deutsche Grammophon, and by Philips. Most will be produced at its plant in Hamburg, with some imports from Holland, the U. K. and eventually France.

Polydor is represented in the cassette market with its own repertory and the repertory of the American firms Verve and MGM, which are represented in Germany by Deutsche Grammophon.

Aside from extending cassette production to the classics, Deutsche Grammophon this year will greatly expand its standard pop program and add current releases from its pop catalog to cassettes.

Grammophon said it is observing closely the development of the music cassette market in the United

States, and that in the future it may become active in this market.

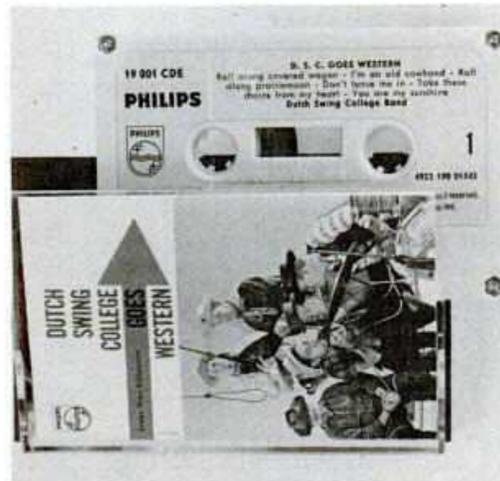
Deutsche Grammophon applies the same aggressive marketing tactics to the cassettes that it does to phonograph records. The cassette sales are pushed through special display racks and attractive poster advertising.

Deutsche Grammophon is keying its cassette promotion to a "convenience" theme. Promotion stresses that cassettes can be played in the portable playback machine literally anywhere—in the automobile, at the camp site, in boats or at the beach—and that cassettes are dustproof and scratchproof.

The standard pop music cassettes are priced at \$6, but the classical cassettes will be \$7.50. The Philips cassette playback system (compact system) also has been adopted by Loewe-Opta, Graetz, Schaub-Lorenz, Bosch and Brown, Boveri.

It is expected that in the near future Deutsche Grammophon and Philips will move to market cassettes through car dealers, gasoline stations and auto accessory outlets and electrical shops.

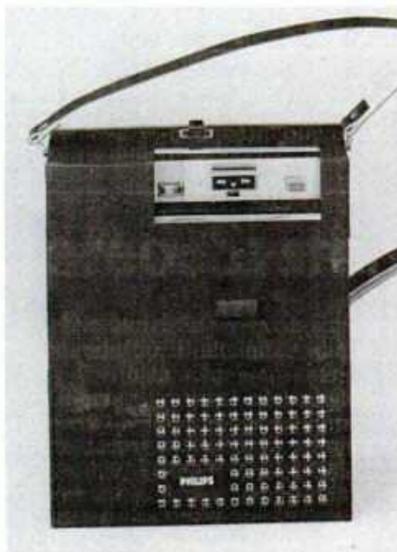
The tendency in the German cassette trade is to regard cassettes as an entirely separate merchandising proposition from phonograph records. It is felt that cassettes lend themselves to considerably wider and more flexible marketing than do disks.



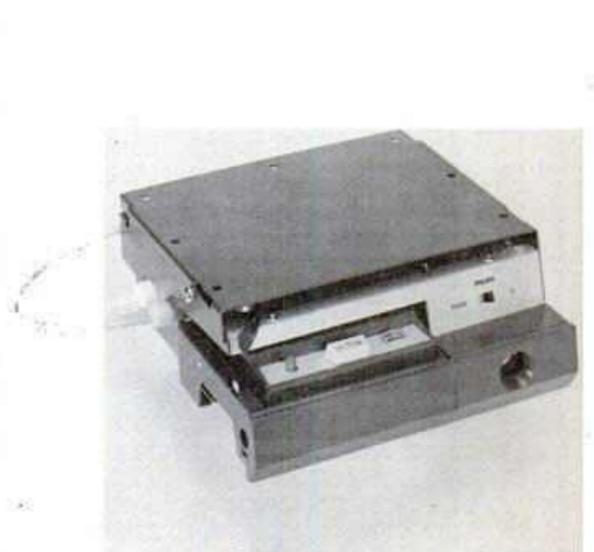
First duplication equipment was set up in Holland.



Philips' European promotion was at first geared to the extreme mobility of its cassette equipment.



The Carry-corder can be housed in a leatherette carrying case, which also takes a microphone for recording. Cassettes can be replaced without taking the machine from the case.



Philips first developed the Carry-corder as a portable unit, adding a special housing for use in a car with playback through a radio speaker (U1). Later a special car unit was marketed (U2).

7 CASSETTES + 14 SECONDS = 7 HOURS ENJOYMENT

... And you don't have to be an egghead to know that's a pretty good return for 14 seconds work? Each of these Maxell cassettes record/playback for an hour, they take 2 seconds to load. Have you ever missed the important part of a speech or lost the last part of your favorite pop song because you were fumbling around changing tape reels? These Maxell compact cassettes are for you then. Maxell C-60 Compact Cassettes are the very latest type. Check these big features: ■ Heat and damage resistant sealed container keeps dirt out, quality in. ■ Maxell's unique manufacturing technique guarantees superb (including stereo) reproduction quality comparable to that of larger sized conventional tape recorders. ■ Erasing and re-recording can be done any number of times without loss of tape quality. ■ Maxell cassettes are completely interchangeable. They can be used with any cassette type recorder anytime, anywhere. ■ Built-in safety device to prevent accidental erasure of your most important recordings. Maxell also produce a full range of other high quality tape and the excellent, long-life Maxell dry batteries. Look to Maxell Compact Cassettes for greater recording listening pleasure.



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from us wherever we are represented.

The Cassette System

The only stereo tape cartridge system with tomorrow built in.

PLAYBACK . . . The compact Cassette has all the fidelity tape can hold with no cross talk problems.

RECORDER . . . And record it does, with ultra simplicity and quality that is making it the world standard for personal tape recorders.

SELECTION . . . Extremely fast forward and rewind permits quick selection of any spot on the tape. No needless waiting for your favorites.

DURABLE . . . The Cassette concept using reel to reel tape travel eliminates friction, binding and wear. All weather performance, of course.



**MERCURY AP-8300
STEREO CASSETTE
AUTOMOBILE PLAYER/RECORDER**

The Stereo car player with a difference!
All your favorite music in full stereo.
Complete freedom to play your favorite tunes by means of instant forward and rewind.

Instant loading Mercury Cassette, easiest to handle and store!

Monaural record feature for on-the-road dictation; playback on any cassette recorder in your office or home.

Full control complement; volume, balance, tone, and record/playback.

Complete with automobile stereo speaker kit and universal dash or console mounting bracket.

List Price \$99.95

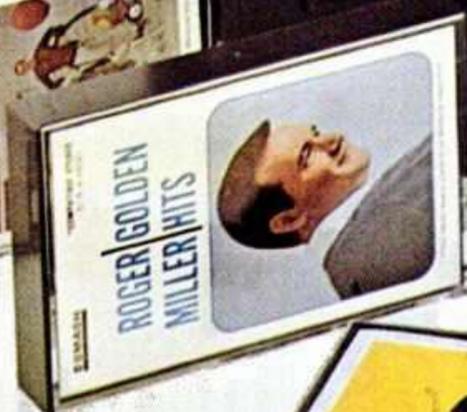
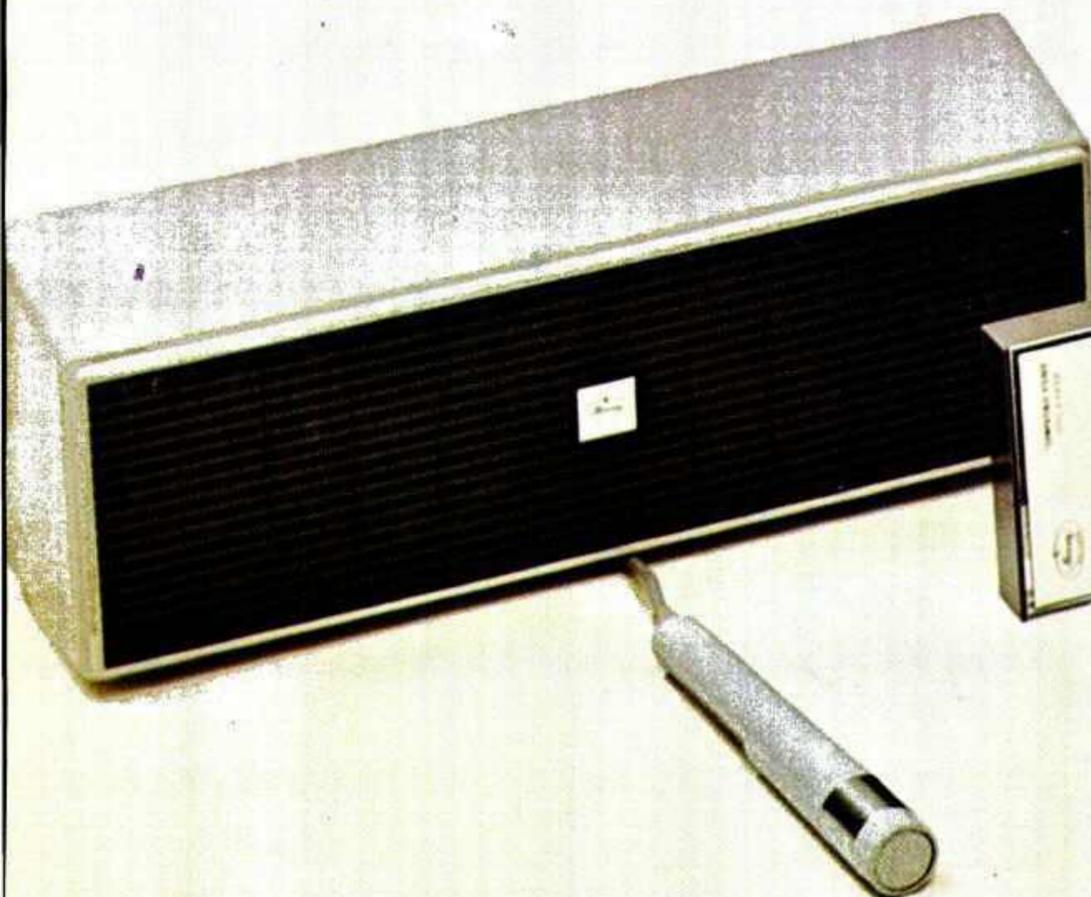
**MERCURY TR 8700
PORTABLE STEREO CASSETTE
TAPE RECORDER**

The world's smallest stereo cassette tape system—for recording and playback. Loads instantly, records and plays back for an hour—anywhere, anytime—even while being carried.

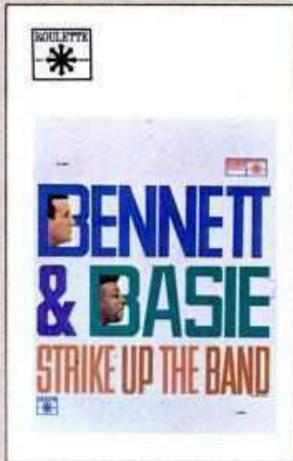
Built-in adapter enables unit to be played through any AC outlet. Completely portable, yet with professional features that make it an outstanding stereo tape system for permanent use.

List Price \$159.95

With four pre-recorded tapes



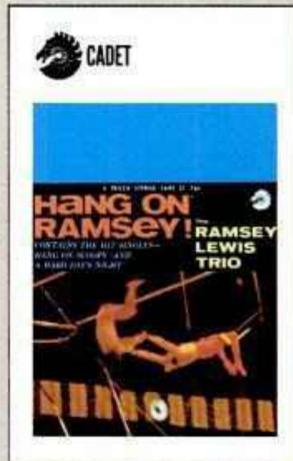
Pre-recorded Music Cassettes. These and many, many others available now!



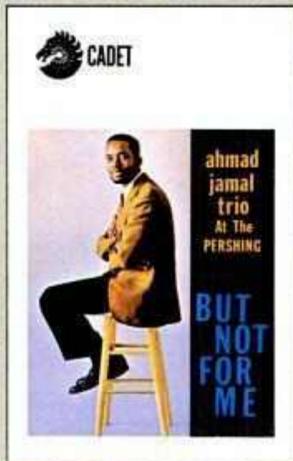
TONY BENNETT/COUNT BASIE
Strike Up The Band
Roulette ACR 4-5112



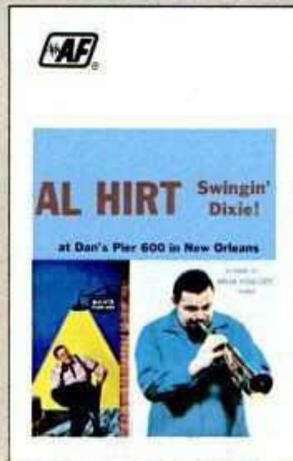
JOE CUBA
Bang Bang
Tico ACR 4-5122



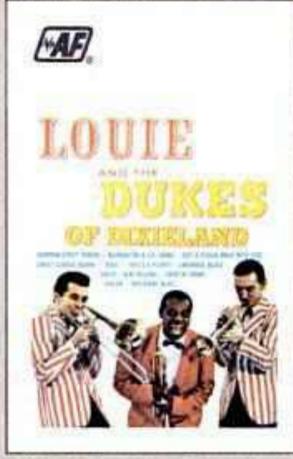
RAMSEY LEWIS
Hang On Ramsey
Cadet ACR 4-5101



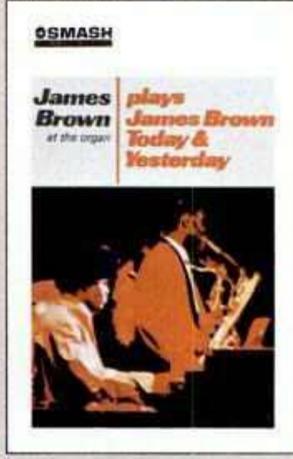
AHMAD JAMAL
At The Pershing
Cadet ACR 4-5103



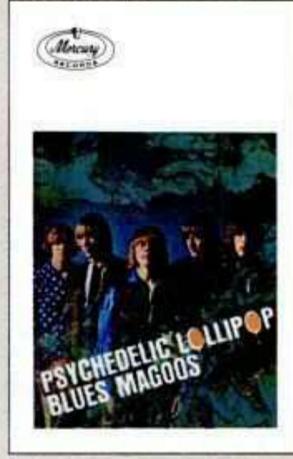
AL HIRT Swingin' Dixie!
at Dan's Pier 600 in New Orleans
Audio Fidelity ACR 4-5130



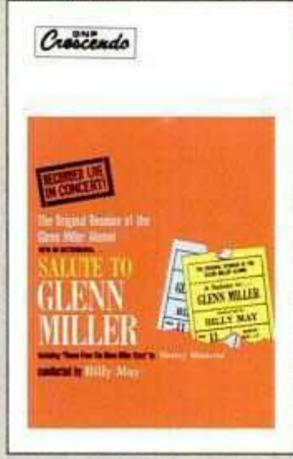
LOUIS ARMSTRONG AND THE DUKES OF DIXIELAND
Audio Fidelity ACR 4-5128



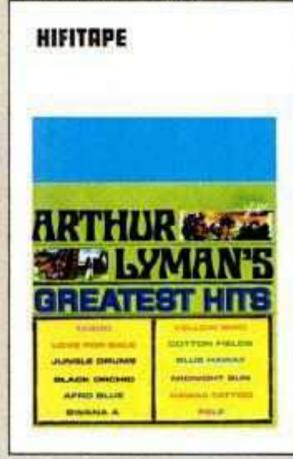
JAMES BROWN at the organ
James Brown Today & Yesterday
Smash SCR 4-68003



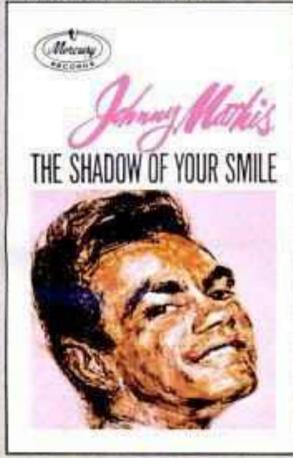
BLUES MAGOODS
Psychedelic Lollipop
Mercury MCR 4-61096



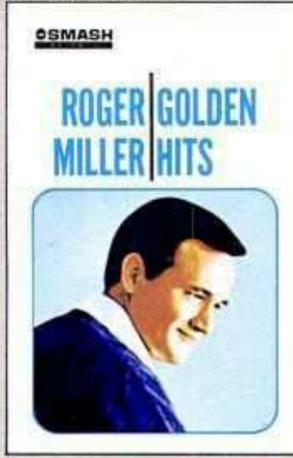
BILLY MAY
Salute To Glenn Miller
GNP Crescendo ACR 4-5105



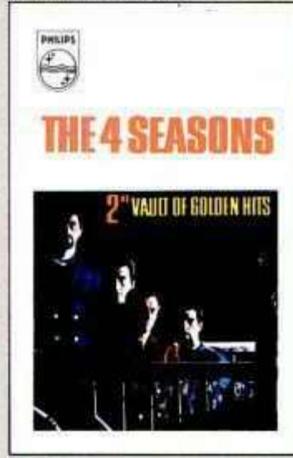
ARTHUR LYMAN'S GREATEST HITS
Hi Fidelity ACR 4-5110



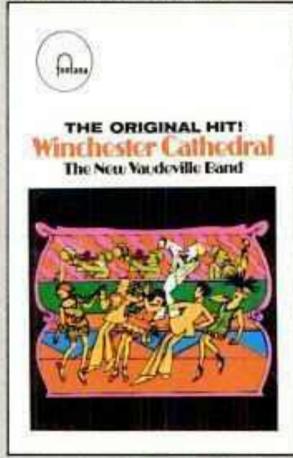
JOHNNY MATHIS
Shadow Of Your Smile
Mercury MCR 4-64002



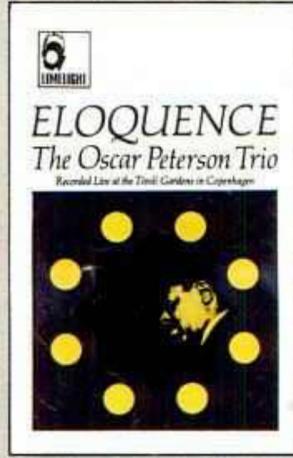
ROGER MILLER
Golden Hits
Smash SCR 4-68001



THE 4 SEASONS
2nd Vault Of Golden Hits
Philips PCR 4-600-221



NEW VAUDEVILLE BAND
Winchester Cathedral
Fontana FCR 4-67560



OSCAR PETERSON TRIO
Eloquence
Limelight LCR 4-86023



MERCURY TR 8000
CORDLESS CASSETTE
TAPE RECORDER

Loads instantly, plays for an hour anywhere, anytime—even in a car or boat. 100% transistorized and easy-to-operate with single control for start, stop, fast wind and rewind. Weighs only 3 lbs. The perfect, personal tape recorder for business, school or pleasure.

List Price \$69.95



why



**A growing library of MUSICASSETTES
everywhere, featuring music by top-selling artists
in a variety to suit all tastes and needs**



THE *Compact Cassette* SYSTEM WITH MUSICASSETTES



FESTIVAL



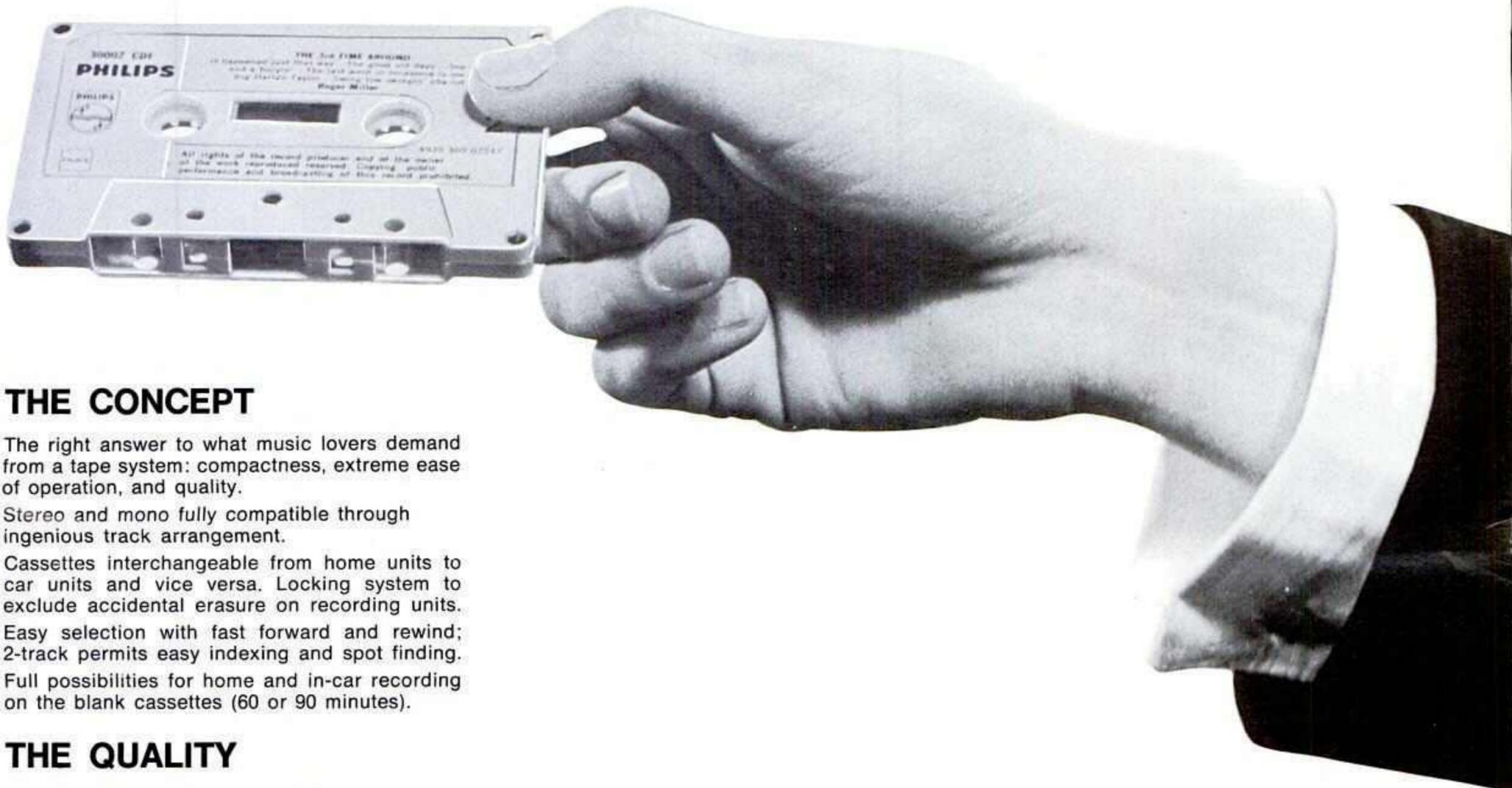
PHILIPS



"EMI group repertoire also available under the H.M.V., Columbia, Parlophone and Odeon trademarks."

Not all these trademarks are available in every country in Europe, Australia, the Far East and South America.

the cassette is a sensation the world over...



THE CONCEPT

The right answer to what music lovers demand from a tape system: compactness, extreme ease of operation, and quality.

Stereo and mono fully compatible through ingenious track arrangement.

Cassettes interchangeable from home units to car units and vice versa. Locking system to exclude accidental erasure on recording units.

Easy selection with fast forward and rewind; 2-track permits easy indexing and spot finding.

Full possibilities for home and in-car recording on the blank cassettes (60 or 90 minutes).

THE QUALITY

Fine musical quality, according to the best traditions in the tape recording and record industry.

Full satisfaction for critical ears, even when classical music is played.

Dependability in cassette design and in every item of the Philips cassette equipment range.

Cassettes will work in recorders and players either horizontal, vertical, sideways... in any position.

Normal thin tapes used in cassette, give no dirt on heads or other breakdown problems.

THE "INTERNATIONALITY"

Philips is an international company and took care that dozens of the best manufacturers of equipment all over the world participated in launching the Compact Cassette system.

The Compact Cassette is now the only system comparable in international distribution to grammophone records!

Cassettes can now be played (and are played) by millions in any country in the world.

BATTERY UNIT

The unit that "did it". More than 1,000,000 in use now.

AC UNIT (mono)

The home unit with the many features.

FULL STEREO UNITS

Sattellite speaker boxes and full stereo microphone for stereo effect. Now you get unbelievable stereo quality, music coming from just one single shelf of the home's book case.

RADIO/CASSETTE PORTABLES

Compact Cassette recorder integrated with cordless AM-FM radio gives possibility of recording and playback.



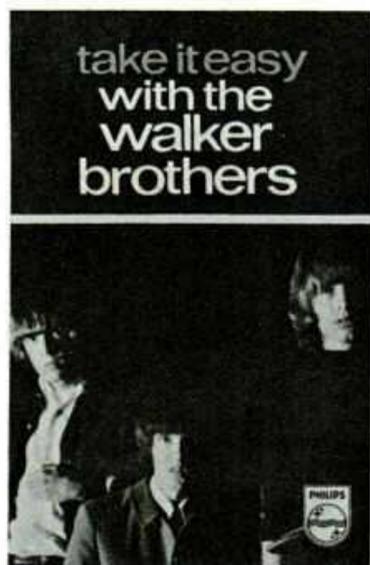
CAR UNITS

Car mounts hold battery units beneath car dash board. They are connected to car battery and car radio, play cassettes or make recordings. Units can be taken out to serve as independent portable recorders when desired.

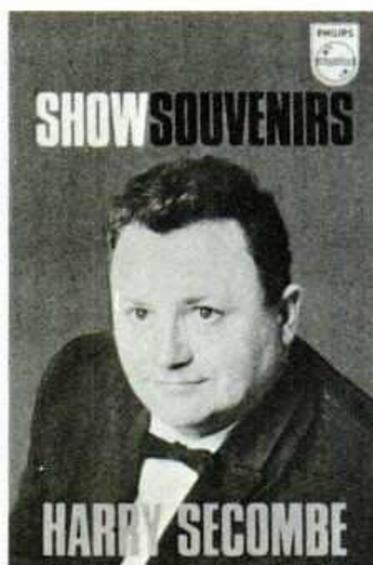
LAUNCHED BY **PHILIPS** AND OVER 40 OTHER COMPANIES



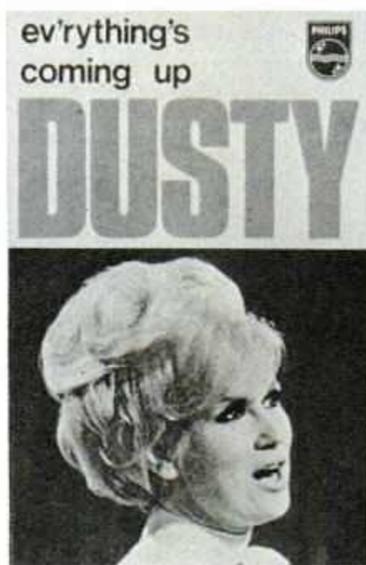
MUSIC CASSETTES FROM PHILIPS LONDON



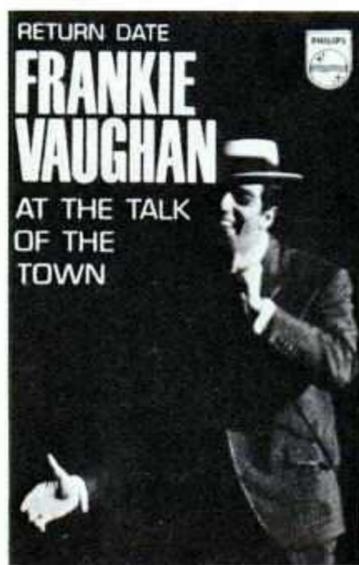
The Walker Brothers



Harry Secombe



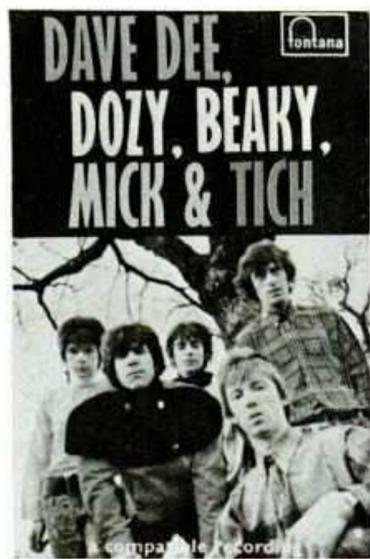
Dusty Springfield



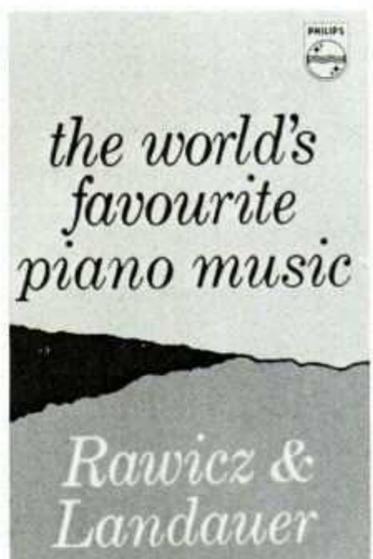
Frankie Vaughan



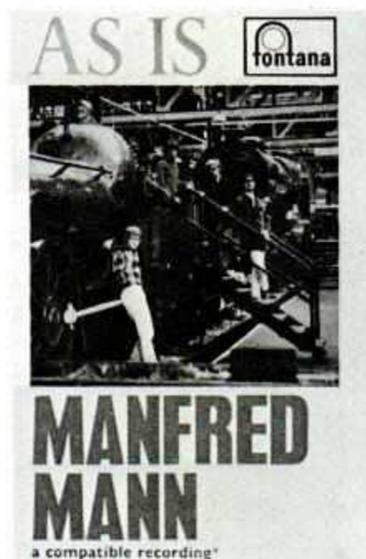
The band of the Scots Guards



Dave Dee, Dozy, Beaky, Mick and Tich



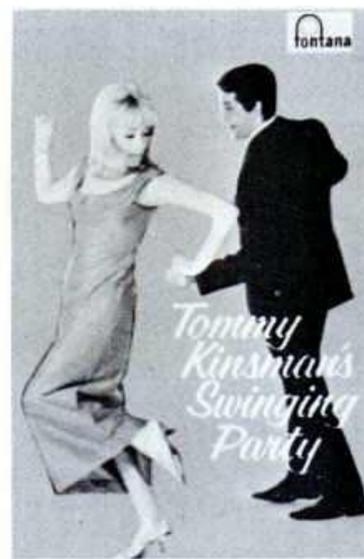
Rawicz & Landauer



Manfred Mann

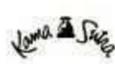


Julie Rogers



Tommy Kinsman and his orchestra

Also distributors in U.K. of musicassettes for the following labels



IMMEDIATE



These are only a few of the Musicassettes available. For further details please write to Philips Records Limited Stanhope House Stanhope Place London W2



In Milan, Phonogram managing director Paul Lebbink takes out the Swingle Singers' "Anyone for Mozart" music cassette from a Dutch-designed display unit he is discussing with his commercial manager Mario Carsi.

Car Future Bright In Scandinavia

By ESPEN ERIKSEN

OSLO—There is a big future in Scandinavia for musicassettes in cars. That is the view of sales directors such as Sweden's Helge Johnson (Philips-Sonora), Denmark's Soren Krog (Nordisk Polyphone) and Norway's Helge Buen (Norsk Phonogram).

That the early introduction of the compatible stereo-mono music cassette and playback equipment will greatly boost the market is the view of most authorities. "Most Danes are interested only in stereo disks—and similarly they will insist on stereo musicassettes," is how Krog puts it.

Philips has 80 to 90 per cent of the music cassette market—though Grundig (with (RCA Victor and Telefunken cassettes) is represented.

The independent firm Ole Herloev—which was dealing with taped music long before the Danish record companies—has ordered vast quantities of musicassettes from Philips.

Quote from Norway's Helge Buen: "We have not only record retailers but also radio dealers selling musicassettes. The record retailer learned long ago his personal taste doesn't matter in business. But the radio dealer likes to sell to his own taste. This has meant a lot of the musicassettes so far sold have been of the cosy, middle-of-the-road type."

Cassette-LP Ratio

BAARN—Throughout Europe, Philips has noted a close correlation between sales of LP's and musicassettes.

A notable exception is Italy where beat music in cassette form is proportionally bigger than its record equivalent.

Philips reads this as a sign of greater penetration of the cheap carry-corder unit among Italian teens.

2 Million Cassettes Sold to Europeans

BAARN—Music cassette production, at first in mono only, began in February 1965. In Europe alone, more than two million were produced in the first two years.

At least 500,000 more could have been sold, PPI cassette manager Ton van der Brink estimates, had duplication capacity been available.

This year has already seen the British duplication plant come into full production. Later this spring, an equally large Paris plant, now being installed, will swing into operation.

These supplement the longer established, smaller duplicating facilities here and in Hamburg.

Smaller markets are likely to be served by exporting finished musicassettes from the main production centers, as is the practice with disks.

Larger markets, such as Italy, are expected to be served by the export of reels of duplicated tape. These would be tailored and assembled locally.

This system has the advantage that the finished musicassettes could be marketed to meet fluctuating demand rather than risk the delays of international shipping. Royalties and tax would not become payable until a later stage.

Unsold expensive tape could be returned to a production center and reduplicated.

It is expected that Philips will ultimately make available tailoring and assembly equipment to other record manufacturers who wish to assemble and market their own musicassettes.

German Dealers High on Cassette

By OMER ANDERSON

BONN—How do German dealers feel about the Philips music cassette concept? Typical is the reaction of Otto Neumann, proprietor of Radio Uni with shops in Bonn and Bad Godesberg. Neumann is one of the largest retailers of disks, record players and tape recorders in the Bonn-Cologne area.

"We retailers are enthusiastic about the cassettes. We believe they have fantastic sales possibilities. They complement, rather than duplicate, phonograph records. They open up an entirely new and separate market for music.

"I believe the cassettes will have approximately the same effect on the sale of recorded music that the transistor has had on radio. Cassettes provide flexibility and mobility to recorded music.

"Our sales of cassettes are growing rapidly. There can be no doubt that cassettes will become a tremendous new music sales force, a source of fabulous opportunity for retailers quick to sense and exploit the universal sales appeal of the cassette."

Neumann reports that cassette sales have quadrupled in the last six months.

Philips Enters Global Battle With Emphasis on Sophisticated Units

EINDHOVEN—Having proven the feasibility of its cassette concept, Philips is developing more highly specialized equipment. Emphasis is on sophisticated applications, cheaper machines and extension of the concept into automobiles. Possibilities seem limitless and many innovations are in a working mock-up stage if not pre-production.

This year will see the third model Carry-corder with frequency response to range from 80 to 10,000 cycles, boosted output and direct external speaker connection.

By the end of next year, there will be a Philips stereo car player. Another manufacturer showed a prototype at last year's Chicago show.

Philips is devoting a lot of attention to the car field, working on the idealist principle that even the smallest current equipment is too large considering the size of the cassette.

At present, a car playback unit tends to get slung under the fascia. But European auto manufacturers have a standard fascia aperture for radios—a business which Philips knows well.

Engineers have now developed a prototype of a combined two-band AM radio-cassette player which can fit into the standard aperture.

Philips notes that its battle for the global market will be with the American cartridges, already divided among themselves. In either case, Philips executives believe that the cartridges, and therefore their equipment, are basically too big for the European type of car.

While many American-controlled European car manufacturers are believed to be under some trans-Atlantic pressure to introduce a tape player, they retain independent thinking as to type of system. Philips is making sure it will be easy for the auto executives to accept its concept.

For the home, Philips will this year produce a range of equipment finished in a Scandinavian look.

With the growing marketing of music cassette repertoire in stereo, a playback only unit is going into production. Extremely compact, it will be for use with existing stereo radiograms or other means of amplification.

Ultimately, Philips engineers are convinced there will be an automatic changer. Lear showed one last year at Chicago, but Philips thinks it will be first into world markets with one.

The concept is not regarded as difficult engineering, more a matter of timing and advanced techniques.

Eindhoven's Industrial Giant

EINDHOVEN, Netherlands—In 1891 in this South Holland town, Anton Philips founded and subsequently built the globe-spanning firm which is now one of the world's industrial giants, employing 250,000 people.

Anton Philips' brother, Gerard, was the technical genius. At first the Philips brothers produced incandescent lamps.

In the past 75 years, the group has grown into an industrial federation embracing electronics, telecommunications, medical and veterinary medicine, household appliances—and music.

The last-named is comparatively new, being launched in 1950. Its business is reproduced sounds. At first that meant only gramophone records.

The LP's introduction meant that Philips could enter the market when virtually every record major had to begin to build a new business. It was called Philips' Phonographic Industries (PPI) with headquarters in Baarn, Holland. Over the years separate organizations had been set up in various countries of the world. Societe Phonographique Philips (France), Philips Records (Britain), Philips Ton (West Germany).

It is indirectly tied with Mercury Record Produc-

tions Inc., of Chicago, a company associated with the North American Philips Trust.

Philips classical recordings are managed centrally by PPI. National organizations decide their own release policies and each creates its own pop and popular catalogs.

There has recently been an increasing flow of international exchange in the pop field, particularly from Britain following the success of such artists as Dusty Springfield, the New Vaudeville Band, the Mindbenders, the Spencer Davis Group and Manfred Mann.

In 1962 Philips repertoire was introduced in the U. S. by the Philips records division of Mercury. Philips distributes Mercury outside the U. S.

The same year, PPI's parent company N. V. Philips Gloeilampenfabrieken and Siemens und Halske AG of Munich, Germany, the parent company of Deutsche Grammophon, merged their respective record interests.

Each company owns an equal share in the other's record subsidiary.

Although top management, at present headed by Coen Solleveld, is identical, DGG and Philips Records retain legal independence, and in all key markets are rivals in the creative and marketing aspects, but in many cases share technical services.

World's Most Compact Stereo System

EINDHOVEN—Philips' conception of its cassette system was based on the home. As sophisticated models are developed more and more alternatives will be offered for domestic use, according to Ted Raben, Philips' cassette product manager.

"It's where we started and where we will concentrate," he said. "Emphasis is on a furniture look. It just would not have succeeded if we had finished with a huge instrument as big as the conventional reel-to-reel machine."

One answer Philips developed was the acoustic reflector on its mono solid state unit. This reflector shuts down when not in use.

In countries where stereo cassettes are already avail-

able, Philips is marketing a small solid state stereo unit, the Continental 450. Built into a slimline wood cabinet it is supplied with matching speakers.

It has the fast forward and rewind facility as currently offered on all Philips equipment, pause button, program indicator with zero reset, cassette holder with push-button eject. It works at a frequency range of 60-10,000 cps and reproduces both mono and stereo cassettes.

It is a full recorder, with anti-erase device to protect musicassettes.

"We feel we can justly claim it to be the most compact, fully stereo system yet developed anywhere in the world," says Raben.

Ample Product for U.S. Market

By RAY BRACK

CHICAGO—Mercury has had little trouble coming up with a sufficient supply of product for the music-cassette field, despite the fact that the major record companies haven't yet jumped on the music-cassette bandwagon.

This is the assertion of Tom Bonnetti, director of tape cartridge product for Mercury Record Corp., prime U. S. producer of musiccassettes. Music, critical to the success of the Philips concept, will come in adequate supply from two sources, Bonnetti said:

1. Mercury's own musiccassettes release program which has to date made 103 titles available. Twenty-four titles per month will be coming out during 1967.

2. Music by major U. S. artists will, if need be, imported by Philips under agreement with companies such as EMI.

Bonnetti is optimistic about U. S. majors opening their catalogs to the musiccassettes, however. "Spokesmen for every major record company have expressed great interest in the cassette," he said. "And we are near agreement with several companies for use of their catalogs in the system." He declined to name companies.

Mercury has already completed agreements with Music Tapes, Inc., Roulette and Audio Fidelity-Fantasy for access to product for musiccassettes release. The first release of merchandise from these catalogs, 36 titles, included George Wright, Ramsey Lewis, Ahmad Jamal, Billy Strange and Billy May from Music Tapes; Tony Bennett, Count Basie, Joe Williams, Pearl Bailey, Tommie James, Tito Puente, Joe Cuba, Little Anthony and the Imperials, Sonny Stitt, Duke Ellington and

Louis Armstrong from Roulette and Al Hirt, Joe Basile, Dukes of Dixieland, Leon Berry, Johnny Puelo, Dave Brubeck, Cal Tjader and Vince Guaraldi from Audio Fidelity-Fantasy.

Mercury began the year with a 49-title cassette catalog. In January, 18 items from the company's family of labels were introduced. This release included product by the 4 Seasons, Dusty Springfield, Roger Miller, Johnny Mathis, Louis Armstrong, Horst Jankowski, Erroll Garner, Sarah Vaughan, the Three Sounds, Quincy Jones and the Smothers Brothers.

Bonnetti insists that Mercury's musiccassettes release program is "completely autonomous," despite the fact that the company is an wholly owned Philips subsidiary. Mercury is the only U. S. firm making its music available in music-cassette, Fidelipac, Stereo 8 and open reel form.

While involved in endless loop production, Bonnetti is vocal about the cassette's advantages.

"First, it has selectivity, with fast-forward and fast-reverse. When you insert a music-cassette you may, for example, hear 'My Fair Lady' from the top of the overture. You don't have to wait a half hour for a tape to run out. And this is true even on our lower cost mono units.

"Second, the cassette is a compact item. Four musiccassettes will fit in an 8-track cartridge box.

"Lower cost of production is a third important advantage. The cost—and record companies note this with great interest—is closer to that of an LP disk than that of an endless loop cartridge.

"Fourth, automation is more easily achieved. Both duplication and assembly of musiccassettes lend themselves more readily to automated production techniques than is the case with endless loop cartridges.

"Greater salvage value is a fifth advantage. The music-cassette tape may be recorded over. And the cartridge may be opened much more readily than that the endless-loop type.

"And, finally, every music-cassette—unlike endless loop cartridges—will play on either mono or stereo machines."

Bonnetti said that the demand for musiccassettes has been exceeding supply. At this writing production of cassettes has just entered what might be called the "mass" stage. Much of 1966 was taken up with development steps toward mass production, Bonnetti said.

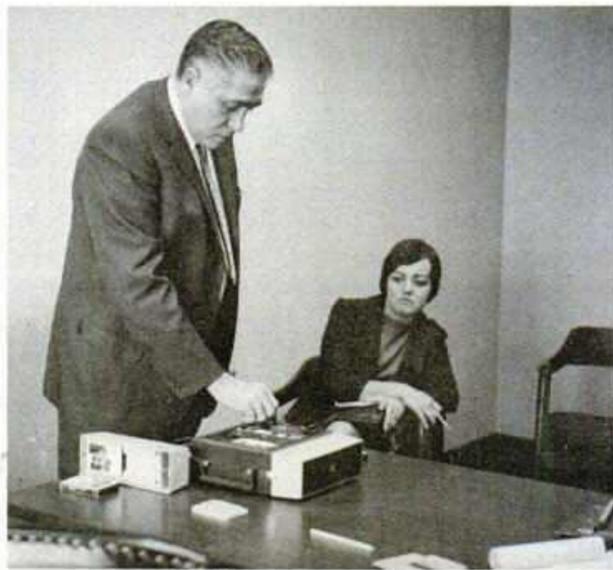
Distribution of musiccassettes during 1967 will be decidedly non-music for some time, Bonnetti said. "Right now record distributors are playing a small role," he said. "We have all types of distributors, from sporting goods outlets to major appliance people. We're even using a hearing aid distributor. Anyone who has done a good job with tape recorders does a good job with cassettes."

Bonnetti is convinced that player and tape must be sold on a "tie-in" basis. He's not concerned that non-music retailers will have difficulty answering customer questions about artists and types of music. ("There's not enough music available yet.")

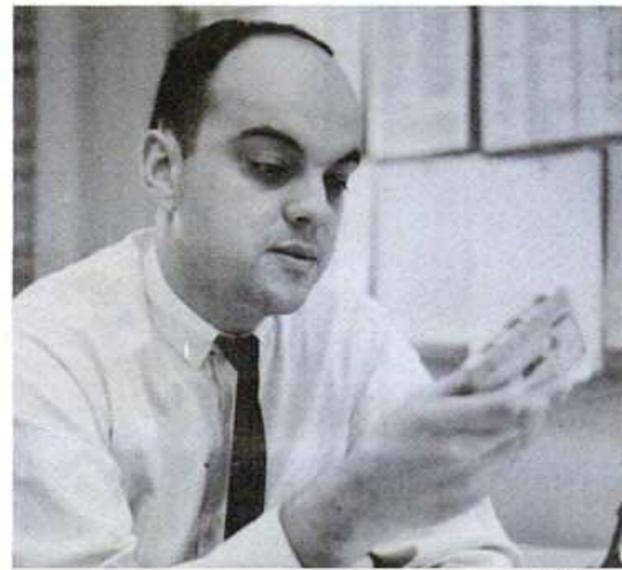
Eventually, he said, music-cassette marketing—all cartridge tapes, for that matter—will revert to customary music-record channels.



PERRY WINOKUR, manager, Mercury Home Entertainment Products division, demonstrates a cassette player in his Chicago office.



STEREO PORTABLE cassette player by Mercury is demonstrated for Billboard's Jerianne Roginski by Perry Winokur, Mercury's home entertainment products division manager.



TOM BONNETTI, manager, pre-recorded tape division, Mercury Record Corp.

Winokur: Million Cassettes in '67

CHICAGO—The Mercury Home Entertainment Products division enjoyed the best year in its five-year history during 1966, and Perry Winokur, head of the division for the past four years, attributes much of the gain to his music-cassette players.

For 1967, Winokur predicts movement of a million such units in the U. S., "not because the cassette player will be boosted by a million dollars in advertising revenue but because it is a powerful product."

To ensure that Mercury captures its share of this market, Winokur will introduce five new models during the year, including the first music-cassette console. This model, a radical departure in console design ("We're getting away from the coffin look.") will be introduced simultaneously at the Electronics Industries Association consumer electronics show in New York and the National Association of Music Merchants-sponsored Music Show in Chicago the week of June 25.

The Mercury music-cassette console, one of four new cassette player models to be introduced at the shows, will be priced at \$229.95. It is the first console of any type to go to market under the Mercury label.

The division's fifth new 1967 model, an automobile hang-on player, will be introduced just prior to the June shows. It will be a stereo play-back priced at \$99.95. Though this machine will not provide stereo recording it will reportedly provide mono recording and will be promoted as the first rolling stenographer.

Currently in the Mercury player line are Model TR8700, a stereo record-and-playback portable (battery and AC) at \$159.95 and model TR8000, mono-record-and-playback (battery and AC) at \$79.95.

"The cassette player is a powerful product," Winokur said, "because for the first time the sales person has a tape recorder that may be effectively presented. A good presentation was impossible with a machine that had to be threaded.

"The cassette player is a powerful product additionally because it broadens the base of the market. It is the first tape recorder that doesn't frighten off the ladies.

"It's a powerful product because—and I'm giving you my personal opinion now—it is superior to the other types of tape cartridge players. Our music division produces 4 and 8-track tapes, but as long as I'm manager of this division we will not market those type players.

"And, finally, it is a powerful product because its flexibility affords to the product designer a vast array of new avenues to pursue."

To illustrate, Winokur gave a preview glimpse of the new cassette console cabinet design. It is a departure, with emphasis on vertical rather than horizontal lines. In general configuration it is reminiscent of roll-about refrigerators and dishwashers. It is in harmony with new special concepts in home furnishings.

However, all of Mercury's cassette player emphasis will not be in the home. Winokur believes the cassette player will be adopted as an alternate system by Detroit.

"The auto industry is a dynamic, bright and fair industry," he said. "This industry isn't reactionary. It doesn't hold to one system because it was first. Take automatic transmissions, for example. Detroit didn't cling to one system just because it went to market first."

(There are reports that Detroit awaits only the establishment of two or more U. S. manufacturers of cassette players before making the system available in some models. Motor City policy usually requires that a couple of domestic back-up sources be available to ensure supply. Cadillac is reportedly interested in the cassette player because its flexibility would permit the amalgamation of tape player-AM-FM-FM Stereo radio in a single package. VM is now established as a cas-

sette player manufacturer and announcement of additional manufacturing licensees, according to Philips vice-president Wybo Semmlink, is imminent.)

Winokur denied that Mercury will soon introduce a low-cost model designed to compete with Frank Stanton's Playtape machine. "There is a basic fallacy in the thinking about the playback-type machine which, I believe, overemphasizes its consumer appeal. If the item is teen-directed—and most of us believe it is—then hit music must be made available. And the state of the duplication and manufacturing art today does not make rapid and mass production of hit music possible.

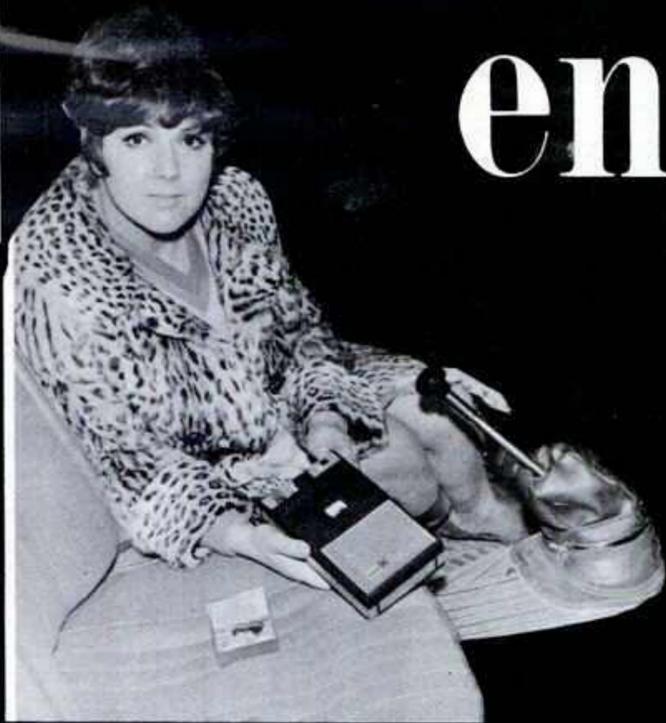
"When the art of manufacture has advanced to where release of hits on tape in vast quantities—with speed—is possible, our system will have the inside track. For the music-cassette lends itself more readily to mass production and automated duplicating procedures than any other tape cartridge system."

What Mercury will do next—in addition to entering the console market—is provide its music-cassette players with digital counters for improved precision in music selectivity. "Beep" type indicators are impractical, Winokur said, because the recording head must not be in contact with the tape during fast-forward or fast-reverse. The digital-counter feature is likely to appear on some 1967 models.

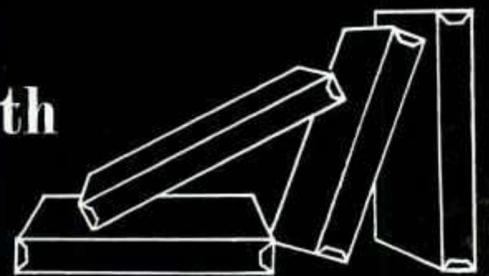
Next year, Winokur hinted, Mercury cassette players will boast automatic music-cassette changer mechanisms. "This is inevitable for next-generation cassette recorders," Winokur said.

The cassette player is now being retailed most effectively by tape-experienced photo outlets," Winokur said. Similarly oriented appliance-radio-TV dealers stand second in firing-line effectiveness, he said. "Record retailers just aren't doing the job with tape players yet."


 “Wherever I go I can enjoy this completely new way of musical entertainment” says Italy’s top vocalist Orietta Berti.



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STUDIO CONVERTINO



Wybo Semmelink, assistant vice-president of North American Philips Company, Inc. and manager of the firm's High Fidelity Products Department, demonstrates the Norelco "Car-Mount," a dual purpose tape sound system for automobiles.

43 Labels Have Adopted Cassette

NEW YORK—Wybo Semmelink, assistant vice-president, North American Philips Co., Inc., and manager of the Norelco High Fidelity Products Department, predicted that five additional companies will be adopting the Philips cassette during 1967.

To date, 43 firms have adopted the cassette. They are: AGFA, Aiwa, Barclay, BASF, Bosch Elektronik, Columbia, Concord, Crown, Dansette, Denki Onkyo, Deutsche Grammophon, Elektrola, Elizabethan, EMI, General Electric, Graetz, Hitachi, Hitachi Maxell, Jeco and Loewe Opta.

Also: Maruwa, Mercury, Norelco, Panasonic (Matsushita), Pathe Marconi, Polydor, Philips, Revere-Wollensak, Sanyo, Schaub, Lorenz, Schneider, Sony, Standard, Stuzzi, TDK, Teikoku Dempa, Thomson Houston, Toshiba, Victor, Magnavox, Admiral, V-M and Westinghouse.

Response Strong To Sentry Entry

MT. VERNON, N. Y.—Strong response to Sentry Industries' entry into the cassette field early this year is a major reason for plans to move the firm to larger quarters this spring. Sentry's manufacturing, shipping, warehousing and offices will move to a 40,000-square-foot building in Clifton, N. J., near the plant of Atlas-Warner. Sentry broke off from Atlas-Warner two years ago, but still is affiliated with that firm.

Sentry's initial cassette release contained 24 titles including teen-age and adult pop material and classical music. The firm also is introducing a pilfer-proof case for the cassettes following the success of its pilfer-proof case for 4 and 8-track CARtridges.

Plans call for Sentry to produce several million cassettes a year in its new installation. Sentry's cassettes were used by player manufacturers for demonstration purposes at the recent Auto Show in New York City and the Photography Show in Chicago as part of the co-operation within the industry. Sentry's catalogs are revised to contain up-to-date lists of player manufacturers. The firm also manufactures blank cassettes.

Sentry, which has been headed by Harold Rosen since its inception, has attempted to supply every widely used tape configuration, including pre-recorded miniature tape, to the public. Prices for all product is budget with cassettes carrying a \$4.95 a tape list. Richard Price is the firm's sales manager.

Norelco Will Spend \$1.5 Million in Ads

NEW YORK—Norelco will spend some \$1,500,000 to advertise its tape recorders during 1967. This figure represents an increase of more than 20 per cent over the 1966 budget.

Plans call for what director of advertising, Roger Probert, called "a liberal co-operative dealers' advertising program." Norelco supplies mats, sales literature and brochures. National advertising will be through television, newspaper and magazines. All television spots will be dealer-tagged and newspaper advertisements will carry dealer-listings.

Advertising will stress the simplicity of operation, compactness, interchangeability and compatibility of the cassette.

Musicassette Packaging Wins Coveted European Trophy

AMSTERDAM—Musicassette sales are believed to have been aided by the special Philips boxes for housing them. These won a 1966 Eurostar—top award of the European Packaging Federation—late last year.

Design of the Philips box had to meet strict requirements. It had (in the words of a Philips report) to be "internationally accepted as new, modern, timeless, unique, practical, valuable conspicuous, characteristic and expressive." That was the start!

It also had to be: (1) Of high quality; (2) Right in its appearance; (3) Durable—since musicassettes are usually returned to a container, rather than kept separately.

It was decided to make the boxes of plastic—a material suitably durable—dust-proof and low-priced. But there are hundreds of kinds of plastic—each with its own resistance to wear, method of manufacture

and cost of production. Just the right kind was decided by Philips after long research.

Design which finally emerged was a booklike container which would stand on its edge and which opened and closed similarly to a book cover. The front, spine and part of the back was of clear plastic.

A colorful insert had to be added—showing basically the equivalent of the album cover including title on the front and the main title of the musicassette on the spine.

Two other design features which helped win the award were a locking cam to stop the tape unwinding.

A small box of similar design had been produced for blank cassettes.

Philips has also produced racks for their boxes. Six boxes go to a rack. Racks dovetail easily with each other to form a library.



Walter Woyda—Philips Records' tape manager.

Ad Drive Launches Cassettes in Britain

LONDON—A budget of \$750,000 launched the Philips musicassette in Britain last October. Major items earmarked from this sum included substantial advertising on commercial television and full-page advertisements in the national press as well as space in trade and consumer journals.

The selling slogan employed by Philips Records and its sister firm Philips Electrical is, "Play what you like, when you like, and where you like," and this key phrase has been emphasized at all stages of the promotion and marketing campaign.

Walter Woyda, former head of a record retailing chain, joined Philips Records at the start of 1966 as tape division manager, a new post. He became prime organizer of the musicassette launch, and now claims satisfactory results to date and holds unlimited optimism for the future.

The Philips musicassette is the first compatible product to be issued in Europe in this line. Woyda sees it as designed to last virtually a lifetime with unimpaired reproduction and immunity from damage or accidental erasure. These combined facts give a potent selling force which has been played up constantly in all advertising, literature and brochures.

An initial launch offer was a machine with six cassettes distributed by Philips Records and Philips Electrical. An additional offer enabled dealers to select 20 cassettes of their own choice from the first release of 26, thereby receiving free a wire rack dispenser for their storage and display which is virtually theftproof in its construction.

"The musicassette was an entirely new product starting from scratch," declared Woyda. "As such, its whole presentation had to be attractive, especially the packaging."

A 20-minute film was produced for exhibition at all Philips' trade shows around the country. This was aimed specifically at the dealer, and showed the manufacturing stages of the musicassette and ideas for its storage, presentation and display.

Woyda underlined the sales asset of the musicassette's stereo-mono compatibility. "This is essential to the concept's future," he said. "People may not want stereo for smaller cars and rooms. I'm convinced our system is the best for the European market, and pricewise it's advantageous."

The sales of machines as well as the musicassettes have been encouraging since the October launching, and more manufacturers were entering this field.

More display ideas will be introduced, and a cassette caddy with accommodation for 12 musicassettes

Standard Sought for Cassette Systems

BAARN—Though its cassette system is patented, Philips has sought to establish it as a standard with many of the technical groups in the record and electro-acoustic industries, according to J. L. Ooms, chief engineer of PPI.

At the Prague meeting of the International Electro-technical Committee in September 1965, the Dutch delegation presented a draft standard of the Philips system.

This is now circulating among the national committees together with further documentary evidence on tape cartridges in general.

Last October the Electronic Industries Association accepted the Philips compact cassette as a standard through its working group on magnetic recording at a meeting presided over by Francis A. Oliver. It was registered as the 'Coplanar Type II'—'Type I' being the larger RCA-type of 1958.

A few days later, the Record Industry Association of America's engineering committee, headed by Ed Uecke, chief of engineering development at Capitol, accepted the Philips cassette and included it in its 'Standards for Magnetic Tape Records.'

At about the same time, Ooms presented a paper on multiple speed tape duplicating with particular reference to cassette application to the Audio Engineering Society of New York.

Concept Based on Simple Magazine

By DON WEDGE

EINDHOVEN—Philips has pitched its bid at the world market for a simple magazine of pre-recorded tape designed to be as small and easy to use as possible. This is the key to the whole thinking behind the development of musicassette according to Ted Raben, cassette product manager of Philips.

"We knew that existing tape equipment was too complicated for the average consumer," he said. "There was the problem of reel-to-reel threading which too easily led to a pile of useless tape on the floor."

"At the same time we were aware of the American developments of Earl Muntz and the early RCA magazine."

"But we knew that the system to be ultimately adopted had to be one which would be suitable globally. Neither Muntz nor RCA were right for the whole world. We had to develop one."

Philips set its sights on an hour's play per cassette. The Dutch firm wanted a unit of maximum portability

(Continued on page P-26)

and easily portable will be marketed at just over \$3.

"In April the first language courses will be released on cassette," continued Woyda, "and I believe this system will become a great factor in the educational field. There is a possibility that collations of pop material may be made available in EP cassette form, too."

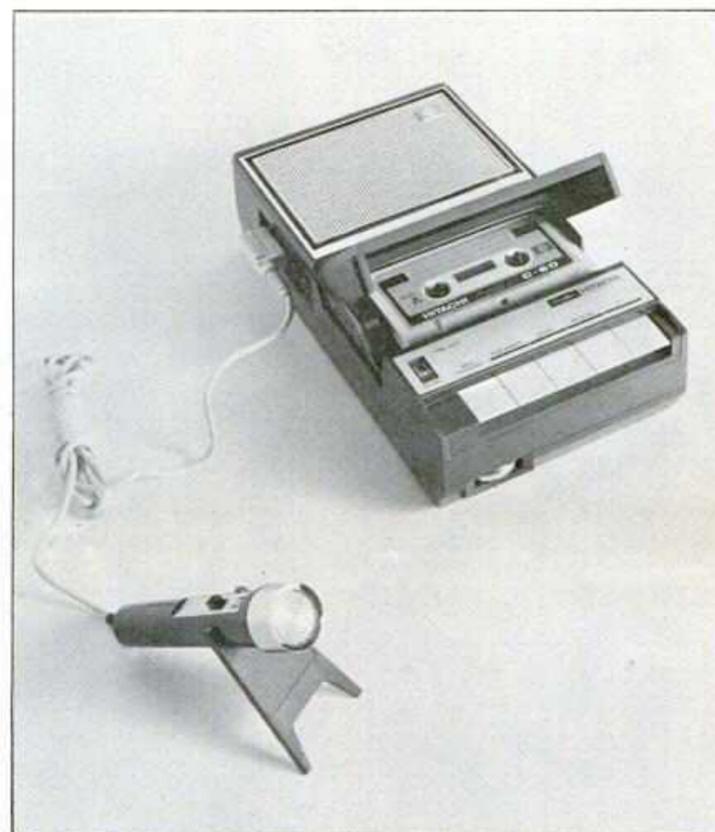
British Philips has appointed a special field sales staff to feed the musicassettes into a widening range of outlets outside the record retailer.

Woyda anticipates increasing teen-age interest in the system, especially if the pirate radio stations are driven off the air, thereby removing most of the younger generation's source of transistor radio entertainment.

He concluded: "The musicassette affords record listening anywhere at any time in a way which has never been possible with the gramophone."



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Start to have fun in seconds with this Hitachi Compact Cassette Tape Recorder. Pop in a tape cassette, press the record key and presto! You're in business. Music, voice, miscellaneous sounds are all recorded faithfully. Don't bother to look for the volume control — there isn't one! Hitachi's Level-Matic device balances sound just as you like it — automatically. Other keyboard buttons let you Stop. Rewind or go Forward again. The Level-Matic takes all Philips type cassettes including Hitachi's C-60 compact cassette which gives a full 60 mins. play/record time. There's a dynamic mike with a remote control switch. And last but not least a carrying case with shoulder strap. The Hitachi Level-Matic will hit the market later this year, so watch out for it. In case you don't know, Hitachi is one of Japan's largest makers of electrical products — over 10,000 different items from giant industrial turbines to popular home appliances. The name Hitachi is your guarantee of the best at the most reasonable prices.

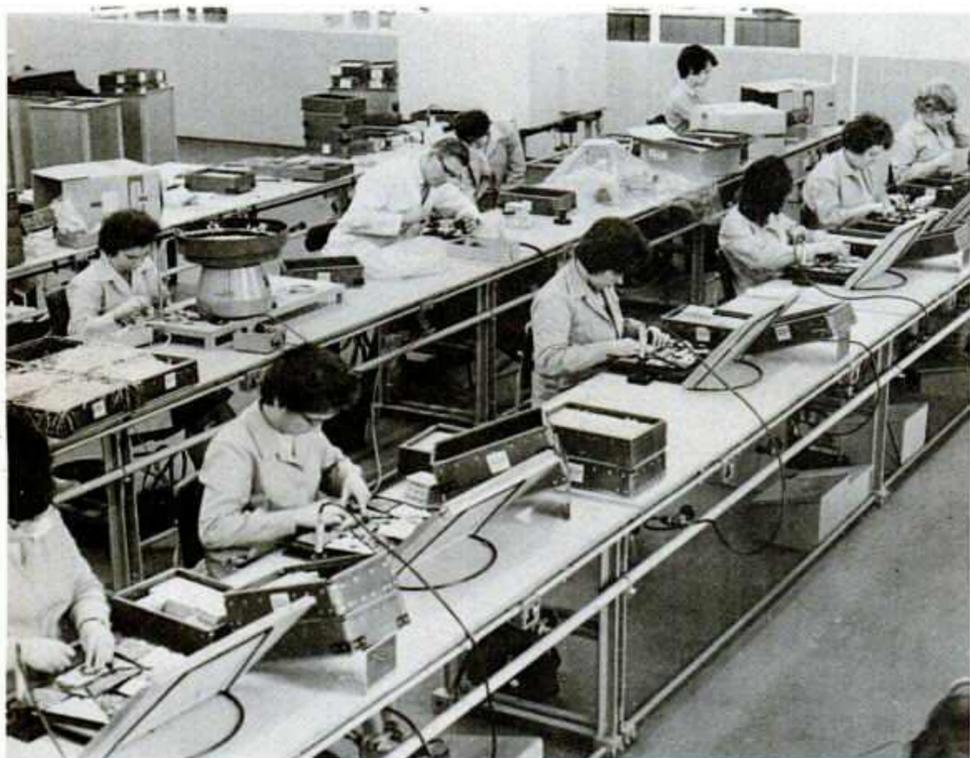




Ron Holmes (left), manager of the cassette department, inspects one of the 12-inch spools of triple-play tape used for dubbing the musicassettes. Four master playback units (nearest camera) feed the eight slave units ranged beyond. To the left of the photograph is the control panel from which all machines are operated simultaneously at the flick of a switch.



The Dave Dee group, currently one of Philips' biggest acts in Europe, takes over a musicassette labeling machine from its operator at the Walthamstow, London, duplicating plant.



A general view of part of the cassette assembly section. Each operator is trained to perform various assembly procedures to relieve boredom and also provide facilities for concentrating on specific tasks if a rush develops.



Spooling the virgin tapes for the C60 and C90 Compact cassettes. Three spools of blank tape are handled at a time: one has leader tape and hub spliced on; another spools tape onto the hub; and the third has trailer tape and hub secured.

7,000 Cassettes a Week at Walthamstow Plant

By FRED CHANDLER

LONDON—More than 7,000 musicassettes are now being produced weekly at the largest tape cassette duplicating plant in Europe—Philips' \$250,000 Walthamstow factory.

Since the installation of highly sophisticated dubbing equipment earlier this year, Philips has geared its plans to work two eight-hour shifts for five days a week.

Involving some 150 titles on EMI, Philips, Polydor and Pye labels, cassette production has still not reached saturation point.

Billboard visited the North London plant shortly after the new dubbing equipment was installed and before the factory was in full production of musicassettes and the blank tape compact cassettes. A return visit showed a substantial transformation and the cassettes were arriving at the rate of 12,500 a week.

Ron Holmes, manager of the cassettes department, envisaged an increase to three eight-hour shifts. "We are currently just meeting the demand," he said. "If there is the slightest increase we shall organize a third shift."

"This of course applies only to the dubbing department, we are working a single-shift system in the as-

sembly room where the Compact C60 and C90 virgin tape cassettes are also produced."

Walthamstow's schedule began last summer when, following a three-month trial period, cassette production started in Britain for the first time.

Cassette moldings supplied by an adjacent plastics factory were assembled in a department set aside and specifically developed for a manual conveyor belt system. At that time tape programs for the cassettes were received from Philips' Dutch record headquarters at Baarn, 20 miles from Amsterdam's city limits.

In January this year, the installation of \$160,000 worth of dubbing equipment made Walthamstow practically self-contained.

Four fully automated master playback machines feed eight slave recorders, and there is an additional spare machine. A further eight slaves can be linked without loss of reproduction quality.

Using the four-track stereo master tapes produced by Philips for conventional disk output, half-track stereo "mother" copies are made and transferred to Walthamstow. These are used to dub off the four-track mono/stereo compatible tapes.

The four automatic master playback machines are

used in pairs. Machine A plays channels 1 and 2 and machine B plays channels 3 and 4 in reverse. Both units feed to the relevant tracks on each of the tapes on the slave recorders.

Separating each of the programs on the "mother" tapes are lengths of transparent tape. Photo-cells are activated as this point is reached. Both machines then come to a halt and automatically rewind back to the beginning of the program lining themselves up for instant start.

The duplicate set of master machines are simultaneously brought into operation and take over the job of feeding the slave machines.

Adjacent to the dubbing equipment is a control panel incorporating a generator. At the crucial moment when one pair of master machines takes over from the other, an audio signal is placed at the program break on the slave tapes. These signals provide an essential service during a later phase of the operation.

The mother tapes are recorded at 15 ips and are played back at 120 ips. These feed the 15 ips slaves for eventual domestic playback at 1 7/8 ips. Duplication at four times the playing speed creates its own inherent

(Continued on page P-26)

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CAR STEREO TAPE PLAYER FOR LEADING MAKES OF TAPE CASSETTES

The EASI-TUNE STEREO-TONE really is new car excitement. A car stereo tape player specially designed for the latest cassette tape recordings. And just think—no tape threading necessary with the famous cassette method, no annoying tangles. Simply slip in a cassette, touch a button and it's super stereo sound wherever you go. Has its own powerful amplifier built in, making it

completely independent in operation. Requires no aerial, has no fading or interference problems. Measures only 9" x 5½" x 3½"—handsome and marvellously compact in smart, durable case. Output of 2½ watts per channel with full tuning and balance controls; speed is constant at 1½ ips. Price includes 2 speakers with baffles, special car mounting unit on simple 4-screw fitment, PLUS a Philips Musicassette.

MONO VERSION 26½ GNS STEREO VERSION ONLY 32 GNS

7,000 Cassettes a Week At Walthamstow Plant

(Continued from page P-24)

problems, but compensation is made at all stages of the operation and quality loss is minimal.

The slave machines will accommodate 12-inch-diameter spools and can dub 20-40 programs—depending on length—in a single run before tape has to be replenished.

Agfa tape is used for the mother tapes, as it is for the original master copies. Extensive tests are being carried out on the EMI/Philips tape which will be available shortly. Meanwhile the triple-play cassette tape is supplied by Kodak.

Each spool is visually examined before loading on to the slave machines—the first few feet being checked for conformity.

Any deviation results in the complete spool being discarded. Accepted tapes are then slotted into the nearby Weircliffe bulk eraser and in seconds the complete tape is erased and cleaned ready for use.

This is "Quality and Reliability" year and posters reminding operatives of this are placed strategically throughout the plant.

Holmes was at pains to stress the regard his department has for reliability and appeared to be waging a personal war to ensure his section outclassed the rest of the factory in this respect.

Throughout the dubbing process, quality control is similarly immaculate. Holmes, emphasizing his concern, described the automatic cut-off switches which stop all machines if there is any departure from the accepted norm.

Seconds later, in answer to a technical question, he attempted to show the recording head layout of one of the recorders. The slight movement—with the head cover lifted just a matter of millimeters—shut down the complete operation.

Before leaving the dubbing room, the tapes are passed to the programming instruments. These are highly sophisticated units—referred to by Philips of Holland as "confectioning" machines—where trained operatives separate the composite programs on the slave spools and

reel them individually ready for insertion into the plastic cassettes.

In a half-dozen deft maneuvers—completed in less time than it took to read that—the operator locates the beginning of the program, cuts and splices the tape to its ready-numbered leader tape and hub, runs through the program at high speed and repeats the splicing operation at the trailer end.

The secret here is in the signal implanted earlier at the break between programs. At 15 ips, this involves a three-inch-long audio cue, which is picked up by a playback head as the tape races by the spooling is brought to a halt.

Clamps grip the tape and the splicing operation begins. Wound on their cassette hubs, the tapes are then stored on a tray which accommodates 40 at a time.

Two basic difficulties are encountered in the dubbing section. The Philips cassette design involves the use of tape only .150 inches (150 thou.) wide.

The width of each of the four-track programs is 27 thou., the channel separating track is 5 thou. and the guard track between the two programs is 32 thou. Little lateral movement can thus be allowed and the Philips tape decks used have minimum tolerance limits to meet this requirement.

Another problem is accumulation of dust and static. The relative humidity of the studio, maintained at 60 per cent, prevents much of this and extreme precautions for maximum hygiene and dust exclusion are taken.

The cassettes are molded in two halves and stored ready for use. Outside the dubbing room are benches along which the various individual units are passed to converge on the assembly bench.

One of the tributaries involves inserting the short leader and trailer tapes into the tiny hubs. Looking like a bowl of rice, minute plastic wedges are vibrated around the periphery of a 2-foot-diameter bowl onto a plastic runner and fed down to a stamping machine.

In a combined move the transparent leader is inserted into the hub, secured by the quarter-inch-long wedge, stamped with the relevant number and trimmed to the required length.

These hubs are then passed to the already described "confectioning" section.

Elsewhere, felt pads are being secured to the spring used to align the tape correctly against the playback head.

The Compact C60 and C90 cassettes of virgin tape are also wound on an adjacent bench.

Twelve-inch spools holding 1,500 meters of triple-play tape arrive at the bay and are treated in a manner similar to the recorded tapes. Three prepared hubs are sited and to the first is spliced the virgin tape.

As this begins its run a second hub is handled before it too commences to spool the blank tape.

A third hub receives the same treatment before the operator reverts to the original tape which has completed the spooling operation, winding on 300 feet within this short time. The same process is repeated for the C90 tapes which accommodate 450 feet of quadruple-play tape. The cassettes provide playing times of 60 and 90 minutes respectively.

The trays of ready-spooled tapes meet the plastic cassettes next. The bottom section of the cassette is placed into a specially designed tray which is divided into separate compartments for each of the necessary components.

Pneumatic screwdrivers save precious minutes as the tape is inserted, the cover placed in position and secured with screws and nuts.

Next labels are fixed on both sides of the cassette before the first of the testing departments are reached.

The first test is electronic. Cassette players are linked to an ammeter which measures the amount of resistance created by the cassette. If the tape is not running correctly, the cassette is misaligned, or any other causes of excessive resistance is met, the cassette is discarded for further examination.

Having successfully passed the electronic test, each cassette then passes to the audio booth. Here an operator, making a tonal check, listens to the first section of the tape, reverses the cassette and plays back the second two channels. Once again substandard cassettes are rejected.

The next and final section is the packaging department. Both musicassettes and compact cassettes of virgin tape are handled in this department. The necessary sleeve notes, or recording notes sheets for the blank tapes, are inserted before the cassettes are boxed in the multicolored outer covers.

Here again a form of automation. The cassettes are slid along specially designed shallow trays which assist the operator by expanding the plastic jaws as the lids are clipped to the transparent containers.

Germany Bullish on Cassette

(Continued from page P-7)

show promise of having a considerable market portion and certain sales."

Mikulski said Deutsche Grammophon has promised to take over the CBS record numbering system and to use the same design for the musicassettes as those on CBS record jackets.

Polydor has just announced five new musicasset releases: "Tanz Durch Musical-Wunderland," "Die Grosse Starparade 1966," "Intim am Kamin," "Trumpet A Go-Go," and "Let's Dance Once More."

German Philips is proud of the fact that it has been successful in lining up a large number of top artists for the musicasset program in this country.

Artists include Horst Jankowski, Bert Kaempfert, Freddy Quinn, Peter Alexander, Esther and Abi Ofarim, Ray Charles, Lawrence Winters, Gisela Litz, Arthur Grumiaux, Kurt Edelhagen, Juergen von Manger, Gerhard Wendlund, the Rattles, Rudolf Schock, Lale Andersen, Udo Juergens, Ella Fitzgerald, Willy Millowitsch, Sacha Distel, James Last, Acker Bilk, Sam the Sham, Peter Beil, Juergen Ingmann, Heidi Bruehl, Oscar Peterson and Juliette Greco.

Titles range from classical and opera with violinist Arthur Grumiaux and tenor Rudolf Schock to numbers from "My Fair Lady," from beat to march music.

Phillips believes there is a potentially sizable market for kiddie cassettes. It is offering a special series, "Die Grosse Maerchenschau fuer Kleine Leute."

While musicassettes generally sell for \$6 in Germany, the kiddie cassettes are priced at \$4.50. There are 16 fairy tales in the series. Philips claims that kiddie cassettes save wear and tear on parental nerves, and, give every indication of becoming a big market force.

In fact, kiddie cassettes show signs of developing into a separate market, with moppets in the family having their own playback machines and musicasset fairy tale libraries.

There are a growing number of families in West Germany who could dispose of three and even four playback machines—one for the adults, one for the twens, one for the kiddies and possibly a fourth machine for the family car.

The inexpensive price of the machine makes multi-machine family use entirely feasible. Surveys indicate in West Germany show that once a family buys the first cassette playback machine, pressures build up in the family for the purchase of additional machines to serve the various age groups in the family, thus vastly multiplying the market for musicassettes much in the same way a camera creates a market for film.

Playback Prospect

EINDHOVEN—The only limitation the carry-corder has is its speaker, Philips believes. In its headquarters sound laboratory studio, the battery operated unit is connected with the built-in 30 feet-high banks of speakers to astound the visitor with its high fidelity playback possibilities.



Dubbing operator Harry Munson bulk erases a spool prior to a dubbing run-through. Each spool of tape is erased using the Weircliffe bulk eraser to ensure absolute conformity of magnetic influence prior to the duplicating procedure.

Concept Based on Simple Magazine

(Continued from page P-22)

and be capable of anything that a conventional recorder-playback unit was.

"A single spool, endless loop system was evolved," Raben recalled, "but at that time it was not possible to incorporate a fast forward-rewind which was a fundamental requirement. In fact it meant a twin-spindle system."

"We found that it was possible to get down to a 1 7/8 ips playing speed using tape 1/8 inch wide. The extremely small dimensions which resulted surprised us. The decision was taken to go into production."

The Philips compact cassette system was launched at the Berlin Radio Show in August, 1963. The only equipment initially was the first carry-corder.

"Our homework done, now we had to test public reaction. It was encouraging and went ahead."

"Gradually, as we tooled up, we developed out from Germany around the world. As both the cassette and recorder were so compact, it had an obvious car application," Raben went on.

"It was essential that our equipment could dub from the car radio and play back through it, as well as having a microphone and recording facility. Though far from the ultimate in either compactness or safety it was a remarkable success and obviously showed a need for more development for automobile use."

"At this stage there was no pre-recorded music available. Our product philosophy was that this had to be held back until we could produce and sell enough equipment to use it with."

By March 1965, this stage—and the development of duplicating equipment had been reached in Germany. For prestige reasons the launch of the LP—length musicassettes, as the pre-recorded version was named, was also made in Holland, Austria and Switzerland

followed. They were mono only at this time.

The original Carry-corder was replaced with an improved design. Main feature was that the motor speed was governed electronically rather than mechanically.

It was realized that if the musicasset was to become really potent it must embrace stereo.

Philips was determined to avoid the dual production and stocking problems arising from stereo and mono discs. Therefore, the compatible stereo-mono tape was sought early on.

Engineers found that despite the very small tape, it was possible to halve the sound carrying widths to make stereo possible without losing the 60-minute playing time approach.

Sufficient duplicating facilities were not immediately available at first to justify immediate launch in stereo.

Further refinement came in an even thinner tape giving 90 minutes playing time. This is available as virgin-tape and offers the prospect in musicasset form of uninterrupted symphonies and other long works.

In April 1966 and immediately afterwards, the first of the plug-in equipment was launched.

Both musicassettes and the more sophisticated equipment were launched in Britain in the fall. The pre-recorded tapes also went into Scandinavia and Italy. Europe was now served.

Earlier it had been decided not to make any more in North America until stereo cassettes and machines were ready to face the strong marketing of the Lear Jet-Stereo 8 system.

With nearly two years of development and a wealth of European experience to draw on, the Philips system made its U. S. bow at the Chicago Music Show last June.



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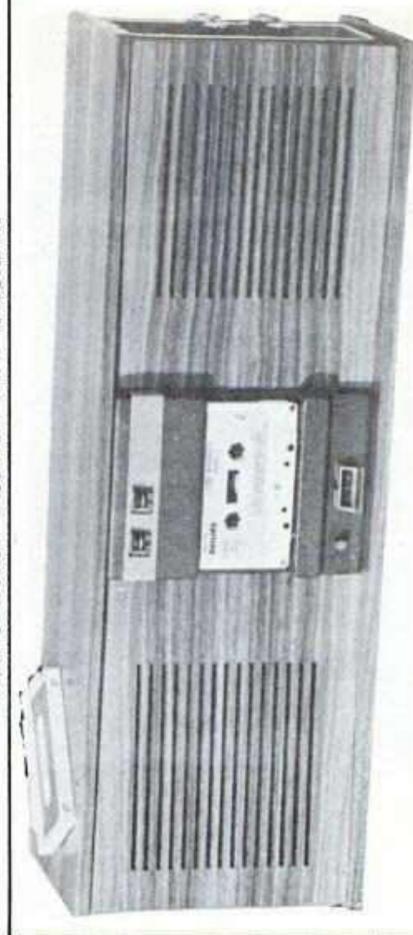
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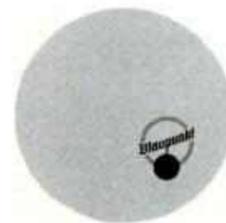
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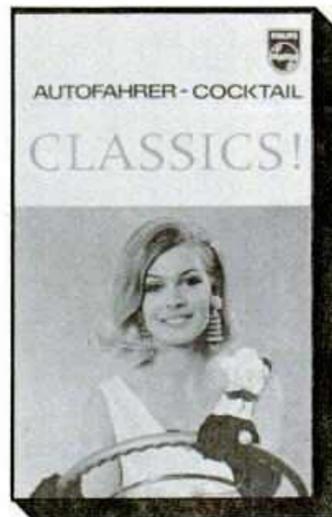
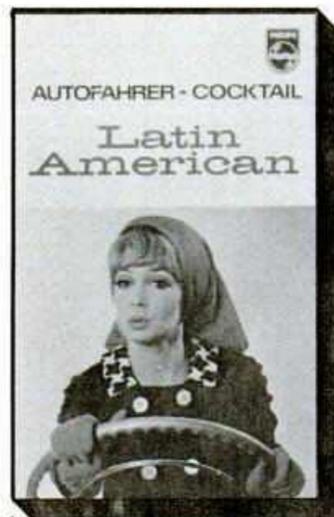
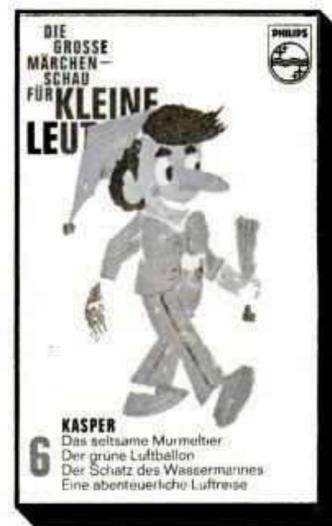


Musicassettes with takings from Philips most successful records are bestsellers in Germany

**Our repertoire is always being
extended and meets all requirements**



**Our
special
releases
such as
stories
for
children
and music
for car-
drivers are
high lights
of our
repertoire**



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Counterfeit Formats Are for the Losers

• Continued from page 31

a rather rhetorical question because we both know that such a maneuver would result in economic and professional chaos, and yet it seems the very manager who will establish an excellent sales concept and seek the best means of rate-card standardization will many times be the manager who catapults six or seven personalities onto the air-waves on a given day with their own individual "programming cards, and no overall programming concept or pattern. What's the result? Usually a rather easy-to-listen-to radio station, and you notice that almost everyone you know likes someone or other on your radio station. I guess, this, in the minds of many, becomes a job well done.

Have you ever wondered what station these same people listen to when one or more of your personalities they don't like is on the air for three or four hours? The odds are that listener is tuned to another station and it could even be a bit more grim than that for he might find a station that appeals to him for more hours a day than yours does. P.S.: He won't be back.

It will be said: "They won't listen to that other station because they do the same thing all day long and we have personalities." In actuality—is that a fair appraisal of the competitive situation? Does the other station actually do the same things all day long? Or rather, do they have a cohesive fibre running through their entire broadcast day that sort of holds that station to a consistent programming sound? I think, in most cases, you will find the latter is true. What in many cases your competitor may lack in power, facility and staff, he

will more than adequately compensate for by an over-all devotion to a programming concept that is functioning during every minute of his broadcast day. He does not have the time for long-winded descriptions of who just sang what, when and where it was recorded, where he was working in radio when this all took place, etc. But he does have time to talk about the club meetings, lost dogs, the price of milk and the dozens of other things which really matter to a listener. If you get right down to it, he may do more talking than you do, but the things that he talks about and the manner in which they are produced and presented, are immensely more interesting and important to the listener. You will never find this station playing a record because one of the client's wives likes Jan Garber, because this station is only interested in entertaining and informing the greatest number of people in its particular audience sphere. I hope there are no stations that have more clients than listeners or I will lose this argument.

It matters not whether you program top 40, r&b, Easy Listening, country, or whatever, as long as the concept of audience appeal remains consistent. This is not done by playing the same records or having all the announcers sound like one another or reading funny little slogans off file cards.

It is a total effort, which pivots around the management decision of which segment of the audience he wishes to become his listeners, and in a complete follow-through by the programming, news, public service and music departments to give that listener what he wants and needs.

Come on in and try it. It works.

There's Only One

• Continued from page 38

ear, each must know what he is talking about, and also must do his homework so he can interpret the meaning and effect of the news as well as report it. This kind of journalistic flexibility allows the operation to file more than 35 voice reports and interviews on two simultaneously breaking disaster stories, as it did one afternoon a few weeks ago.

The station also expends great effort on special events and promotions, all with a thought to consistency. WNEW "Music Spectaculars," specially recorded "live" shows with stars like Lena Horne, Sammy Davis, Tony Bennett, Steve Lawrence and Eydie Gorme and others, are broadcast on holiday weekends and the audience expects one on each major holiday. They are recorded at Basin Street East with an audience of about 100 advertising people involved with radio.

A visit to Las Vegas to see Frank Sinatra open, or a trip to Europe, including a visit to Sophia Loren's villa, are a couple of contest prizes offered listeners in recent months. Glamorous prizes of this kind are what the audience has come to expect and look forward to.

With all of this, there is one

other important thing that even a casual visitor to the station will notice. The people who work there — personalities, newsmen, executives and secretaries, have a certain reverence for the call letters that seems to drive them toward excellence. Everyone knows he has a reputation to uphold.

One personal note—I am always pleased when I walk around the station and find small groups of people in one office or another talking to each other. Because I know that the ideas spring from these skull sessions in the program department, the news department or any combination of several departments. Last summer, when the station was looking for a new dimension in public affairs, one of these sessions resulted in a weekly series, "The Truth About Radio: A WNEW Inquiry." The series was highly lauded by critics and other broadcasters, because it was self-criticism, a heretofore never attempted venture.

There is one other closing observation about consistency and people. WNEW has had only four general managers in the past 33 years — Mrs. Judice, Richard Buckley, John V. B. Sullivan, and myself. I think four is enough!

Billboard SPECIAL SURVEY for Week Ending 4/8/67

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	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 2386 (14th Hour, BMI)	5	25	24	RAISE YOUR HAND Eddie Floyd, Stax 208 (East, BMI)	8
2	3	WHEN SOMETHING IS WRONG WITH MY BABY Sam & Dave, Stax 210 (East/Pronto, BMI)	7	26	23	ARE YOU LONELY FOR ME Freddie Scott, Shout 207 (Web IV, BMI)	17
3	4	JIMMY MACK Martha & the Vandellas, Gordy 7058 (Jobete, BMI)	6	27	29	YOU ALWAYS HURT ME Impressions, ABC 10900 (Chi-Sound, BMI)	5
4	7	SWEET SOUL MUSIC Arthur Conley, Atco 6463 (Redwal, BMI)	5	28	14	IT TAKES TWO Marvin Gaye & Kim Weston, Tamla 54141 (Jobete, BMI)	12
5	2	HUNTER GETS CAPTURED BY THE GAME Marvelettes, Tamla 54143 (Jobete, BMI)	10	29	32	MERCY, MERCY, MERCY Larry Williams & Johnny Watson, Okeh 7274 (Zawinul, BMI)	6
6	9	BERNADETTE Four Tops, Motown 1104 (Jobete, BMI)	4	30	34	SHOW ME Joe Tex, Dial 4055 (Tree, BMI)	4
7	6	LOVE IS HERE AND NOW YOU'RE GONE Supremes, Motown 1103 (Jobete, BMI)	9	31	33	TRAVELIN' MAN Stevie Wonder, Tamla 54147 (Stein, Van Stock, ASCAP)	5
8	8	DRY YOUR EYES Brenda & Tabulations, Dionn 500 (Bee Cool, BMI)	7	32	40	SOUL TIME Shirley Ellis, Columbia 44021 (Gallico, BMI)	3
9	18	NOTHING TAKES THE PLACE OF YOU Toussaint McCall, Ronn 3 (Su-Ma, BMI)	4	33	38	I'VE BEEN LONELY TOO LONG Young Rascals, Atlantic 2377 (Slacсар, BMI)	6
10	10	LOVE I SAW IN YOU WAS JUST A MIRAGE Smokey Robinson & the Miracles, Tamla 54145 (Jobete, BMI)	6	34	42	THE JUNGLE B.B. King, Kent 462 (Modern, BMI)	3
11	11	PUCKER UP BUTTERCUP Jr. Walker & the All Stars, Soul 35030 (Jobete, BMI)	6	35	—	HIP-HUG HER Booker T & the M. G.'s, Stax 211 (East, BMI)	1
12	12	WITH THIS RING Platters, Musicor 1229 (Vee Vee, BMI)	6	36	—	GONNA GIVE HER ALL THE LOVE I GOT Jimmy Ruffin, Soul 350322 (Jobete, BMI)	1
13	20	I DON'T WANT TO LOSE YOU Jackie Wilson, Brunswick 55309 (Jalynne/BRC, BMI)	6	37	47	MAKE A LITTLE LOVE Lowell Fulson, Kent 463 (Metric, BMI)	2
14	19	THE WHOLE WORLD IS A STAGE Fantastic 4, Ric Tic 122 (Myto, BMI)	5	38	43	MERCY, MERCY, MERCY Marlena Shaw, Cadet 5557 (Zawinul, BMI)	4
15	15	WHY NOT TONIGHT Jimmy Hughes, Fame 1011 (Fame, BMI)	9	39	41	GIRL I NEED YOU Artistics, Brunswick 55315 (Jalynne/BRC, BMI)	3
16	5	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol 5798 (Zawinul, BMI)	14	40	—	LATER FOR TOMORROW Ernie K. Doe, Duke 411 (Don, BMI)	1
17	21	GIRL DON'T CARE Gene Chandler, Brunswick 55312 (Jalynne/Cachand/BRC, BMI)	5	41	39	EVERYBODY NEEDS HELP Jimmy Holiday, Minit 32016 (Metric, BMI)	4
18	13	LET'S FALL IN LOVE Peaches & Herb, Date 1523 (Bourne, ASCAP)	12	42	44	CRY TO ME Freddie Scott, Shout 211 (Progressive, BMI)	3
19	16	THE DARK END OF THE STREET James Carr, Goldwax 317 (Press, BMI)	10	43	—	CLOSE YOUR EYES Peaches & Herb, Date 1549 (Tideland, BMI)	1
20	22	HOLD ON I'M COMING Chuck Jackson & Maxine Brown, Wand 1148 (Pronto/East, BMI)	6	44	46	BEGINNING OF LONELINESS Dionne Warwick, Scepter 12187 (Blue Seas, Jac, ASCAP)	3
21	28	MAKE LOVE TO ME Johnny Thunder & Ruby Winters, Diamond 218 (Melrose, ASCAP)	4	45	—	ONE HURT DESERVES ANOTHER Raelets, Tangerine 296 (Hastings, BMI)	1
22	31	KANSAS CITY James Brown & the Famous Flames, King 6086 (Arno, BMI)	4	46	—	I FOUND A LOVE Wilson Pickett, Atlantic 2394 (Progressive/Lupine-Alibre, BMI)	1
23	17	FEEL SO BAD Little Milton, Checker 1162 (Travis, BMI)	12	47	50	FEEL KIND OF BAD Radiants, Chess 1986 (Chevis, BMI)	2
24	30	SPEAK HER NAME Walter Jackson, Okeh 7272 (Skidmore, ASCAP)	6	48	49	SHE'S LOOKING GOOD Roger Collins, Galaxy 750 (Cireco, BMI)	2
				49	—	PRECIOUS MEMORIES Romeos, Mark II J-1 (Naro, ASCAP)	1
				50	—	DO THE THING Lou Courtney, Riverside 7589 (Bold, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 4/8/67

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
22	2	TEMPTATIONS LIVE! Gordy 921 (M); S 921 (S)	2	13	9	WICKED PICKETT Wilson Pickett, Atlantic 8138 (M); SD 8138 (S)	13
2	1	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	7	14	20	A MAN AND HIS SOUL (2-12" LP's) Ray Charles, ABC ABC 590X (M); ABCS 590X (S)	3
3	2	SUPREMES SING HOLLAND, DOZIER, HOLLAND Motown MLP 650 (M); SLP 650 (S)	8	15	15	THE OTIS REDDING DICTIONARY OF SOUL Volt 415 (M); S 415 (S)	21
4	3	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); 919 (S)	17	16	17	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	50
5	7	LET'S FALL IN LOVE Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	4	17	14	LOU RAWLS SOULIN! Capitol T 2566 (M); ST 2566 (S)	32
6	4	CARRYIN' ON Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	11	18	19	DOWN TO EARTH Stevie Wonder, Tamla 272 (M); S 272 (S)	12
7	6	FOUR TOPS LIVE! Motown M 654 (M); S 654 (S)	17	19	11	SUPREMES A' GO GO Motown MLP 649 (M); SLP 649 (S)	29
8	—	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	1	20	8	AWAY WE A GO GO Smokey Robinson & the Miracles, Tamla 271 (M); S 271 (S)	17
9	5	NANCY—NATURALLY Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)	10	21	—	MARVELETTES Tamla 274 (M); S 274 (S)	1
10	10	FIVE STAIR-STEPS Windy C 6000 (M); 6000 (S)	6	22	24	ARE YOU LONELY FOR ME Freddie Scott, Shout SH 501 (M); SLP 501 (S)	3
11	13	CALIFORNIA DREAMIN' Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	5	23	16	GOIN' LATIN Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	4
12	12	DOUBLE DYNAMITE Sam & Dave, Stax 712 (M); 712 (S)	14	24	—	FOUR TOPS ON BROADWAY Motown 657 (M); S 657 (S)	1
				25	—	STAND BY ME Spyder Turner, MGM E 4450 (M) SE 4450 (S)	1

Rocky Fund Boon To Classisists

By FRED KIRBY

NEW YORK — The Rockefeller Foundation is aiding the American musical scene by helping composers, performers, critics, teachers and students. Under the Arts Program, the foundation awards grants to orchestras to extend their seasons. Among the stipulations is one that music by contemporary American composers be played, preferably works not previously performed.

Orchestras are selected for these grants if they are located near colleges and universities. All rehearsals are open to students. In many cases, the concerts are repeated at several college campuses. For example,

VANG'RD INKS YALE QUARTET

NEW YORK — The Yale Quartet has signed with Vanguard Records. The group's first albums, due late this summer, are Beethoven's "Quartet in A Minor, Op. 132" and a pairing of Mozart's "Quartet in D Minor, K. 421" and "Quartet in D, K. 575." Members of the group are Broadus Erle, first violin; Yoko Matsuda, second violin; David Schwartz, viola, and Aldo Parisot, cello.

the Dallas Symphony has played at North Texas State, Southern Methodist and Texas Christian, while the Los Angeles Philharmonic has played for UCLA, Southern California, Occidental and Long Beach State.

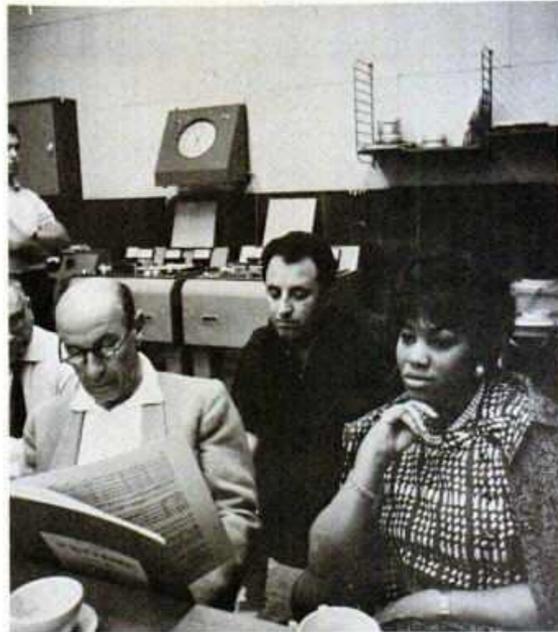
Universities are required to bring to the campus any composer whose work is played. This practice has a two-pronged effect. Students have access to composers not on their school faculty, while composers can hear their works rehearsed and performed. The foundation is not involved in the selection of the material to be performed. Norman Lloyd, director of the Arts Program, explained, "We know we have fine orchestras and reputable music departments participating." The foundation "hopes the composer will get a clear tape, but we can't insist on it," Lloyd commented.

A Stimulus

The purposes of these grant are to give American composers the stimulus for writing orchestral works and giving the composer exposure. "A composer has to be heard," Lloyd said. "We hope the conductor will include the new work in his regular subscription concerts. The symphony audience needs to catch up with what's going on.

"There is a gap between the composer and the performer.

(Continued on page 43)



ERICH LEINSDORF conducts four RCA Victor recording sessions, including Mahler's "Symphony No. 3" with Shirley Verrett, upper left, and the Elliott Carter "Piano Concerto" with soloist Jacob Lateiner. The maestro goes over a point with violinist Itzhak Perlman while pressing Sibelius' "Violin Concerto," and listens to a playback of Verdi's "Un Ballo in Maschera" with tenor Carlo Bergonzi and soprano Leontyne Price. The Verdi work was recorded with the RCA Italiana Orchestra, while Leinsdorf's Boston Symphony was the orchestra in the other sessions.

CETRA REVIEW

Tagliavini Sets the Tenor (Fine) In Last of 9 Cetra Opera Series

NEW YORK—The last nine sets received in the 36-title Cetra Opera Series of Everest Records includes five sterling performances by tenor Ferruccio Tagliavini, four of them in operas with mezzo-soprano Pia Tassinari, his wife, including catalog restorations of Cilea's "L'Arlesiana" and Mascagni's "L'Amico Fritz." Also restored in this group is Verdi's "L'Vattaglia di Legnano." Other leading singers featured in the nine packages include soprano Caterina Mancini, soprano Lina Pagliughi, mezzo-soprano Giulietta Simionato, soprano Antonietta Stella, soprano Mary Curtis-Verna, tenor Giacomo Lauri-Volpi, tenor Cesare Valletti, tenor Carlo Bergonzi, baritone Paolo Silveri, baritone Giuseppe Valdengo, baritone Ronaldo Panerai, and bass Cesare Siepi.

Composer Pietro Mascagni conducts a delightful "L'Amico Fritz," which has a steady performance by baritone Saturno Meletti as well as top efforts by Tagliavini and Tassinari. In another happy-ending opera, Simionato is stunning as "Cenerentola." Other fine performers in an abridged version of the Rossini work are Valletti, Meletti, and bass Christiano Dalaman-gas. Mario Rossi is the competent conductor.

Pagliughi does some of her finest singing in Bellini's "La Sonnambula," ably led by Franco Capuana. She is supported by Tagliavini and Siepi, both in excellent voice. Siepi's first-act aria and Pagliughi's final one are high points. "L'Arlesiana" is one of the standouts of the series with Tagliavini's singing of Frederico's famous lament beautiful and moving. Tassinari, Silveri and soprano Gianna Galli also are effective. Arturo Basile capably conducts. Unfortunately, only an Italian-language libretto is furnished.

All of the 36 sets are in Italian except one, the memorable Tagliavini-Tassinari "Werther," which

is performed in French under the excellent conducting of Francesco Molinari-Pradelli. The Massenet opera affords Tagliavini many vocal opportunities through arias and he meets each test admirably. Baritone Marcello Cortis also sings well.

Angelo Questa conducts a lusty performance of Verdi's "Un Ballo in Maschera" starring Tagliavini, Curtis-Verna and Valdengo, all of whom handle their assignments expertly, while Tassinari is at her best in her big scene as Ulrica. Although there are no cuts, the opera is fitted onto two LP's instead of the usual three. Other two-record boxes in this group are "Cenerentola," "L'Amico Fritz," and "L'Arlesiana." The other packages have three disks each.

The "Battaglia di Legnano" is the novelty of the group and it is a spirited one as conducted by Fernando Previtali. Mancini, tenor Amedeo Berdini and Panerai all give excellent, forceful performances. This is the only set without a libretto, but an enclosed summary enables the opera to be followed.

Another exceptional Verdi set under Molinari-Pradelli is "Simon Boccanegra" with an all-star cast living up to their well-deserved reputations. Heading the list are Silveri in the title role and Stella. Bergonzi's aria is sung perfectly, while bass Mario Petri also contributes a fine portrayal. In the ninth set, Verdi's "Luisa Miller," Lauri-Volpi stands out and Rossi conducts competently. However, soprano Lucy Kelston is below par.

Plans call for another multi-opera release in the Cetra Opera Series during the summer. The opera starring Clara Petrella and Ferruccio Tagliavini reviewed previously was "Madama Butterfly," not "La Boheme," as incorrectly reported.

FRED KIRBY

Szell, Cleveland Getting Col.'s Full-Scale Pitch

NEW YORK — Columbia Records this week begins a full-scale promotion on its catalog of George Szell and the Cleveland Orchestra sparked by the release of seven albums. The promotion includes a 25-minute slide and tape presentation for American distributors, mounted covers on new releases, a special display on a three-LP set of the four Brahms symphonies, an 18-by-22-inch pencil drawing of Szell by Lambert, a 300-400 line ad mat, and na-

tional consumer publication advertising.

A special edition of the sampler "The Sound of Genius" showcases nine performances of Szell and the Cleveland and also lists 16 of their albums on the back. The LP is being shipped to dealers and distributors this week. A window streamer on the "Sound of Genius" LP is included in the point-of-sale campaign.

In addition to the symphonic package, the Szell release includes Beethoven overtures, other Brahms selections, two Mozart symphonies, symphonies of Mendelssohn and Schubert, Wagner selections, and other Mozart selections featuring clarinetist Robert Marcellus. Also listed for April on Columbia Masterworks are Leonard Bernstein and the New York Philharmonic in Copland, a Zino Francescatti violin recital album, and the first recording of "Chamber Music for 13 Players" by Arthur Berger and Richard Donovan.

The first pressing of Carlos Chavez's six symphonies is being issued on the CBS label. Odyssey will have the third volume of Haydn symphonies with Max Goberman and the Vienna State Opera Orchestra. Albert Schweitzer playing Bach organ pieces, pianist William Massel playing Ives, the first volume of Vivaldi string compositions by Goberman and the New York Sinfonietta, and pianist Dinu Lipatti playing Chopin waltzes.

RCA 2-LP Set By Weinrich

NEW YORK—A two-LP set of six Handel organ concertos and fugues by soloist Carl Weinrich with the Arthur Fiedler Sinfonietta is being issued by RCA Victor this month. Also set is a five-record Arturo Toscanini memorial package containing broadcast performances not previously on disk. The set commemorates the 100th anniversary of the maestro's birth and 10th anniversary of his death.

Also listed is a debut album for pianist David Bar-Illan, a Beethoven and Liszt recital. Mezzo-soprano Shirley Verrett sings Vivaldi vocal music with Renato Fasano and the Virtuosi de Roma, and the Polyphonic Ensemble of Rome under Nino Antonellini.

Conductor Cellini Dead at Age 54

NEW ORLEANS — Renato Cellini, 54, conductor and general director of the New Orleans Opera, died at his home here on March 25. He was 54. Cellini, who conducted at the Metropolitan Opera from 1947 to 1954, recorded for RCA

Victor. His complete Victor opera packages were Verdi's "Rigoletto" with Erner Berger, Jan Peerce, and Leonard Warren, and Verdi's "Il Trovatore" with Zinka Milanov, Jussi Bjoerling, Fedora Barbieri and Warren. He also conducted two Bjoerling aria disks, an album of arias by Bjoerling and Robert Merrill, and an LP of duets with Berger and Peerce.

Chi Group Touring

CHICAGO — The Chicago Symphony under Jean Martinon begins a two-week tour Monday (3) in De Kalb, Ill. Other April stops are Peoria, Ill. (4); Columbia, Mo. (5); Kansas City, Mo. (7); Des Moines, Ia. (9); Omaha, Neb. (10); Ames, Ia. (11); Fairfild, Ia. (12); Mount Vernon, Ia. (14); and Madison, Wis. (15).

Rocky Fund Boon to Field

• Continued from page 32

It takes more time to learn and rehearse a contemporary piece. This had made certain areas of new music unavailable."

The Seattle Symphony has recently received a \$15,000 grant for three regional Contemporary Music Festivals. The events are scheduled for the University of Oregon, April 18 and 19; the University of Idaho, May 1; and the University of Montana, May 3 and 4. The programs are an extension, in part, of the Contemporary Music program slated in cooperation with the University of Washington the week of April 17. A reading of Howard Hanson's "Song of Democracy" with a 350-voice college choir is listed for the Idaho rehearsal.

Composer's Forum

Also planned are a composer's forum with Alan Hovhannes, resident composer with the Seattle Symphony; Morton Gould, whose "Venice" was commissioned by the orchestra, and other composers. Funds for the trip also will come from federal funds. The program for the evening of American music on campuses will include Chadwick's "Jubilee," Barber's "Essay for Orchestra," Hovhannes' "Mysterious Mountain," Schuman's "New England Triptych," and Gershwin's "An American in Paris."

Among other composers in the composer-in-residence program are David Amram with the Philadelphia Orchestra, Russell Smith with the Cleveland Orchestra, and Thomas Wirtel with the Dallas Symphony. Wirtel also has a TV program in Dallas. The foundation feels that an intimate relationship with a major orchestra will help the composer, who, in turn, could assist the orchestra in preparing performances of contemporary material.

Encouragement of the creative arts is the object of programs at many universities, such as Chicago, Iowa, Columbia and Pennsylvania. These bring together the professional musician and composer with educators. Lloyd pointed out, "Colleges and universities are taking over from the old ducal courts of the 18th and 19th centuries. Colleges are fulfilling their role as cultural as well as educational centers. In such programs are Lukas Foss and Elliott Carter at Buffalo, Arthur Weisburg at Rutgers, Ralph Shapey at the Contemporary Chamber Players at Chicago, and the Aeolian Group at Sarah Lawrence.

Others Supported

The foundation also supports the Institute of Music Criticism at the University of Southern California. This consists of an intensive year of work, including the attending of performances nightly. Performers such as Zubin Mehta, conductor of the Los Angeles Philharmonic, assist. Many graduates of this institute are currently on leading newspapers and other consumer publications throughout the country. Other programs include having 100 high school juniors rehearse with the Minneapolis Symphony, a workshop for high school music teachers at Oberlin, and student participation in the Daytona Beach Festival, where the London Symphony plays. Other foundations and funds aiding contemporary music and young musicians will be discussed in future articles.

BEST SELLING CLASSICAL LP'S

Billboard Award	This Week				Last Week				Weeks on Chart
	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	
Diamond	2	1	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	9	21	26	RAVEL: BOLERO/RHAPSODIE/LA VALSE N. Y. Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	20	
	2	1	GOUNOD: FAUST (4-12" LP's) Sutherland, Corelli, Ghiaurov, London Symphony (Bonyng), London A 4433 (M); OSA 1433 (S)	7	22	23	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	32	
	3	3	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	53	23	20	ELGAR: CELLO CONCERTO Jacqueline DuPre/London Symphony Orch. (Barbirolli) Angel 36338 (M); S 36338 (S)	6	
	4	7	WAGNER: TRISTAN UND ISOLDE (5-12" LP's) Nilsson, Windgassen, Ludwig & Various Artists, Bayreuth Festspiele (Boehm), DGG 39 221/5 (M); 139 221/5 (S)	8	24	24	ORFF: CARMINA BURANA New Philharmonia Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	33	
	5	5	SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	6	25	19	BACH: LUTE SUITES NO. 1 & 2 Julian Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	31	
	6	12	MAHLER: DAS LIED VON DER ERDE James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	5	26	30	BERLIOZ: HAROLD IN ITALY Barsha/Moscow Philharmonic Sym. (D. Oistrakh), Melodiya/Angel R 40001 (M); SR 40001 (S)	3	
	7	4	DONIZETTI: LUCREZIA BORGIA (3-12" LP's) Caballe, Various Artists, RCA Italiana Orch. (Perlea), RCA Victor LM 6176 (M); LSC 6176 (S)	8	27	25	MAHLER: DAS LIED VON DER ERDE (2-12" LP's) Ludwig/Wunderlich/Philharmonia & New Philharmonia Orch. (Klemperer), Angel B 3704 (M); SB 3704 (S)	6	
	8	9	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	52	28	31	STRAUSS: AN ALPINE SYMPHONY Royal Philharmonic Orch. (Kempe), RCA Victor LM 2923 (M); LSC 2923 (S)	3	
	9	6	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphin IB 6000 (M); (No Stereo)	26	29	27	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6193 (S)	11	
	10	8	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	24	30	33	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	3	
	11	11	VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists, Vienna Philharmonic (Bernstein), Columbia M3L 350 (M); M3S 750 (S)	13	31	32	BACH: FOUR ORCHESTRAL SUITES (2-12" LP's) Marlboro Festival Orch. (Casals), Columbia M2L 355 (M); M2S 755 (S)	4	
	12	13	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2896 (M); LSC 2896 (S)	26	32	34	TCHAIKOVSKY: NUTCRACKER SUITE Philadelphia Orch. (Ormandy), Columbia ML 6207 (M); MS 6807 (S)	11	
	13	17	KHACHATURIAN: CONCERTO IN D MINOR David Oistrakh/Moscow Radio Symphony (Khachaturian) Melodiya/Angel R 40002 (M); RS 40002 (S)	4	33	28	HANDEL: MESSIAH (3-12" LP's) Robert Shaw Chorale & Orch., RCA Victor LM 6175 (M); LSC 6175 (S)	13	
	14	14	OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); (No Stereo)	28	34	29	BRUCKNER: SYMPHONY NO. 4 Boston Symphony (Leinsdorf), RCA Victor LM 2915 (M); LSC 2915 (S)	4	
	15	15	WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artists, Vienna Philharmonic (Solti), London A 4509 (M); OSA 1509 (S)	21	35	36	BEETHOVEN: SYMPHONY NO. 7 Philharmonia of London (Klemperer), Angel 35945 (M); S 35945 (S)	4	
	16	18	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	30	36	37	BEETHOVEN: THREE FAVORITE SONATAS Rudolf Serkin, Columbia ML 5881 (M); MS 6481 (S)	4	
	17	16	ROSSINI: SEMIRAMIDE (3-12" LP's) Sutherland Horne, Various Artists, London Symphony (Bonyng), London A 4383 (M); OSA 1383 (S)	10	37	35	VERDI: NABUCCO (3-12" LP's) Various Artists, Vienna Opera Orch. (Gardelli), London A 4382 (M); OSA 1382 (S)	23	
	18	22	DEBUSSY: CLAIR DE LUNE Philadelphia Orch. (Ormandy), Columbia ML 6283 (M); MS 6883 (S)	5	38	38	SMETANA: MA VLAST (2-12" LP's) Czech Philharmonic (Ancerl), Crossroads 22260001 (M); 22260002 (S)	16	
	19	10	MOZART: DON GIOVANNI (4-12" LP's) Ghiaurov & Various Artists, Philharmonia Orch. (Klemperer), Angel DL 3700 (M); SDL 3700 (S)	10	39	—	CHOPIN WALTZES Artur Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	51	
	20	21	GERSHWIN: RHAPSODY IN BLUE N. Y. Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	33	40	40	ORMANDY, PHILADELPHIA ORCHESTRA'S GREATEST HITS Columbia ML 6334 (M); MS 6934 (S)	2	

Special Easter Offerings in Philips New Spring Records

HAMBURG—Philips is offering nearly 100 titles in its spring classical repertory, including a number of new recordings of religious music for the Easter season.

Special Easter offerings are Bach's "Easter Oratorio," Penderecki's "Lukas-Passion," Handel's "The Messiah," Haydn's "The Creation," Pergolesi's "Stabat Mater."

Penderecki's "Lukas-Passion" was recorded in the Muenster Cathedral with the orchestra and boys' and mixed choirs of the Krakau Philharmonic under Henryk Czyz. This album is priced at \$12.50.

Bach's "Oratorio" was recorded by the Radio Symphony Orchestra Berlin under Lorin Maazel with Helen Donath, soprano; Anna Reynolds, alto; Ernst Haefliger, tenor, and Martti Talvela, bass.

The Haydn work is with the choir and orchestra of the Bavarian Radio under Eugen Jochum with Agnes Giebel, soprano; Waldemar Kmentt, tenor; and Gottlob Frick, bass.

Handel's "Messiah" is by the London Symphony Orchestra under Colin Davis with Heather Harper, soprano; Helen Watts, alto; John Wakefield, tenor, and John Shirley-Quirk, bass.

Pergolesi's "Stabat Mater" was recorded by Maazel's RSO with women's voices from the RIAS (the U. S. State Department's German-language radio station in West Berlin) Chamber Choir.

The Haydn work is priced at \$12.50 and the Handel album at \$18.75. The Bach and Pergolesi LP's are \$6.25.

The nearly 100 classical titles on Philips' spring list includes masterworks from Verdi, Mo-

Teldec & DGG In LP Drives

HAMBURG — Teldec and Deutsche Grammophon (DGG) are both mounting a spring classical LP drive involving a total of 54 albums and covering opera, chamber music and symphony, piano and choral music.

Teldec is releasing 23 albums featuring Artur Rubinstein, Van Cliburn, Vladimir Ashkenazy, Andres Segovia, Wiener Sangerknaben, the Wel-

zart, Brahms, Mahler, Haydn, Handel, Mendelssohn, Pergolesi, Schubert, Telemann, Vivaldi, Dvorak, Sibelius, Debussy, Stravinsky, Chopin, Ravel, Bruckner, Bartok, Orff, Bruch, Honegger, Purcell, Prokofiev, and Lully.

ler and Strauss Quartets, the Monteverdi Choir, the Concentus Musicus Vienna and the Vienna Philharmonic Orchestra under Herbert von Karajan.

The Teldec program also includes operatic issues from "Lohengrin," "Nabucco," "Don Carlos" and "Der Wildschütz." The singers are Sandor Konya, Renata Tebaldi, Nicolai Ghiaurov and Dietrich Fischer-Dieskau.

DGG's 31 LP's include 16 new productions featuring the Berlin Philharmonic under Karl Boehm, Dresdner Kreuzchor, the Loewckert Quartet, Dietrich Fischer-Dieskau, Fritz Wunderlich and Ingeborg Hallstein.

The DGG release includes the operas "Bastien and Bastienne," "I Pagliacci" and "Tristan and Isolde."



TOP 100's

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

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

Table 1: Top 100 chart listing songs, artists, and chart positions. Includes a 'Billboard Aired' icon and a 'STAR' icon.

Table 2: Top 100 chart listing songs, artists, and chart positions.

Table 3: Top 100 chart listing songs, artists, and chart positions.

(Continued on page 59)

LP EXPLOSION!



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 BACH & VIVALDI: VIOLIN CONCERTOS—Nathan Milstein; 36010, S 36010
 DONIZETTI & BELLINI ARIAS—Mirella Freni/Nicolai Gedda; 3697, S 3697
 ENGLISH TONE POEMS—London Symphony (Barbirolli); 36415, S 36415
 HERMAN PREY Sings Famous Folk Songs; 36414, S 36414

ARTIA

MARTINU: SINFONIETTA GIOIOSA—Prague Symphony/Brno State Philharmonic (Smetacek/Pinkas); ALP 712, ALPS 712
 PROKOFIEV: CONCERTO NO. 2—Ladislav Jasek/Prague Symphony (Turnovsky); ALP 713, ALSP 713

AUDIO FIDELITY

ALBERTO ROCHI—Somewhere My Love; AFLP 2163, AFSD 6163

BLUE NOTE

ORNETTE COLEMAN—The Empty Fox Hole; BLP 4246, BST 84246
 JOHN PATTON—Let 'Em Roll; BLP 4239, BST 84239
 DUKE PEARSON—Sweet Honey Bee; BLP 4252, BST 84252

CBS

COPLAND: TWELVE POEMS OF EMILY DICKINSON—Various Artists; 32 11 0017, 32 11 0018

CAPITOL

LAURINDO ALMEIDA—A Man and A Woman; T 2701, ST 2701

GRENZLANDCHER ARNOLDSTEIN—Austrian Folk Favorites; T 10463, ST 10463

SINCERELY, MAT KING COLE; T 2680, ST 2680
 FRANCO CORELLI Sings Granada & Other Romantic Songs; P 8661, SP 8661
 DANUBE VALLEY BRASS & SINGERS—Music For A Trip on the Danube; T 10468, ST 10468
 The Best of THE FOUR-PREPS; T 2708, ST 2708
 The Best of ANDY GRIFFITH; T 2707, ST 2707
 MERLE HAGGARD—I'm a Lonesome Fugitive; T 2702, ST 2702
 WANDA JACKSON—Reckless Love Affair; T 2704, ST 2704
 SONNY JAMES—Need You; T 2703, ST 2703
 PEGGY LEE—Extra Special; T 2732, ST 2732

ORIGINAL CAST—Hello Solly; W 2731, SW 2731
 THE OUTSIDERS—In; T 2636, ST 2636
 BUCK OWENS' BUCKAROOS—America's Most Wanted Band; T 2722, ST 2722
 VARIOUS ARTISTS—Music of the Swiss Alps; DT 10009 (M)

CAPITOL IMPORTS JAPAN

HACHIDAI NAKAMURA & HIS NEW SOUNDS ORCH.—Melody of Japan; TP 7041/2 (S)
 FUBUKI KOSHIZI—L'Amour, C'Est Pour Rien; TP 7090 (S)
 JAPANESE COURT MUSIC ORCH.—Gagaku; TH 7001 (S)
 SHOJU YOKOUCHI & HIS ALL STARS—Fascinating Guitar Sound; TP 7125

COLUMBIA

TONY BENNETT Makes It Happen; CL 2653, CS 9453
 THE PEANUT BUTTER CONSPIRACY Is Spreading; CL 2654, CS 9454
 FREDDIE SCOTT—Lonely Man; CL 2660, CS 9460

COMMAND

DICK HAYMAN—Brazilian Impressions; RS 911, RS 911 SD

DOT

LEONARD NIMOY—Mr. Spock's Music From Outer Space; DLP 3794, DLP 25794

EVEREST/CETRA

VERDI: UN BALLO IN MANCHERA—Various Artists (Queta); 428/2, S 428/2

IMPERIAL

FRANCK POURCEL—A Man and A Woman; LP 9343, LPS 12343
 SLIM WHITMAN—15th Anniversary Album; LP 9342, LP 12342

KAMA

WANDERING TROUBADOURS Visit Italy; 1011

LIBERTY

THE JOHNNY MANN SINGERS—This is My Country; LRP 3505, LST 7505
 NELSON RIDDLE—The Bright & The Beautiful; LRP 3508, LST 7508

LONDON

MERLE EVANS—Circus Spectacular; SP 44095

MELODIYA/ANGEL

PROKOFIEV: ALEXANDER NEVSKY CANTATA OP. 78—Various Artists/U.S.S.R. Symphony Orch. (Svetlanov); R 40010, SR 40010
 RIMSKY-KORSAKOV: MLADA (Highlights)—Various Artists/Moscow Radio Orch. (Svetlanov); R 40012, SR 40012
 TCHAIKOVSKY: CONCERTO NO. 1 FOR PIANO & ORCH. IN B FLAT MINOR—U.S.S.R. Orch. (Yarvy); R 40016, SR 40016

MERCURY

ROYAL DANISH ORCH. (Hannelvoe)—Concert In The Tivoli Gardens; MG 50461, SR 90461
 DAVE DUDLEY—My Kind of Love; MG 21113, SR 61113
 HORST JANKOWSKI—Baby, But Grand!; MG 21106, SR 61106
 MORT SAHL—Anyway . . . Onward; MG 21112, SR 61112
 JANOS STARKER Plays Italian Sonatas; MG 50460, SR 90460
 FRIAR TUCK & His Psychedelic Guitar; MG 21111, SR 61111
 DINAH WASHINGTON—Dinah Discovered; MG 21119, SR 61119

MONUMENT

EDDIE BARCLAY Plays Today's Paris; MLP 8070, SLP 18070
 DON CHERRY—There Goes My Everything; MLP 8075, SLP 18075
 BOOTS RANDOLPH—Sax Sational; MLP 8079, SLP 18079
 VARIOUS ARTISTS—The Best of the Bossa By Brazil's Best; MLP 8074, SLP 18074
 BILLY WALKER—The Walker Way; MLP 8072, SLP 18072

MURBO

SVEND ASMUSSEN/DIETER REITH—Jazz Fiddlin' Around; MLP 6005

NASHBORO

THE CHEATHAM SPIRITUAL SINGERS—Jesus Is Mine; 7038
 The Soul of THE CONSOLERS; 7037

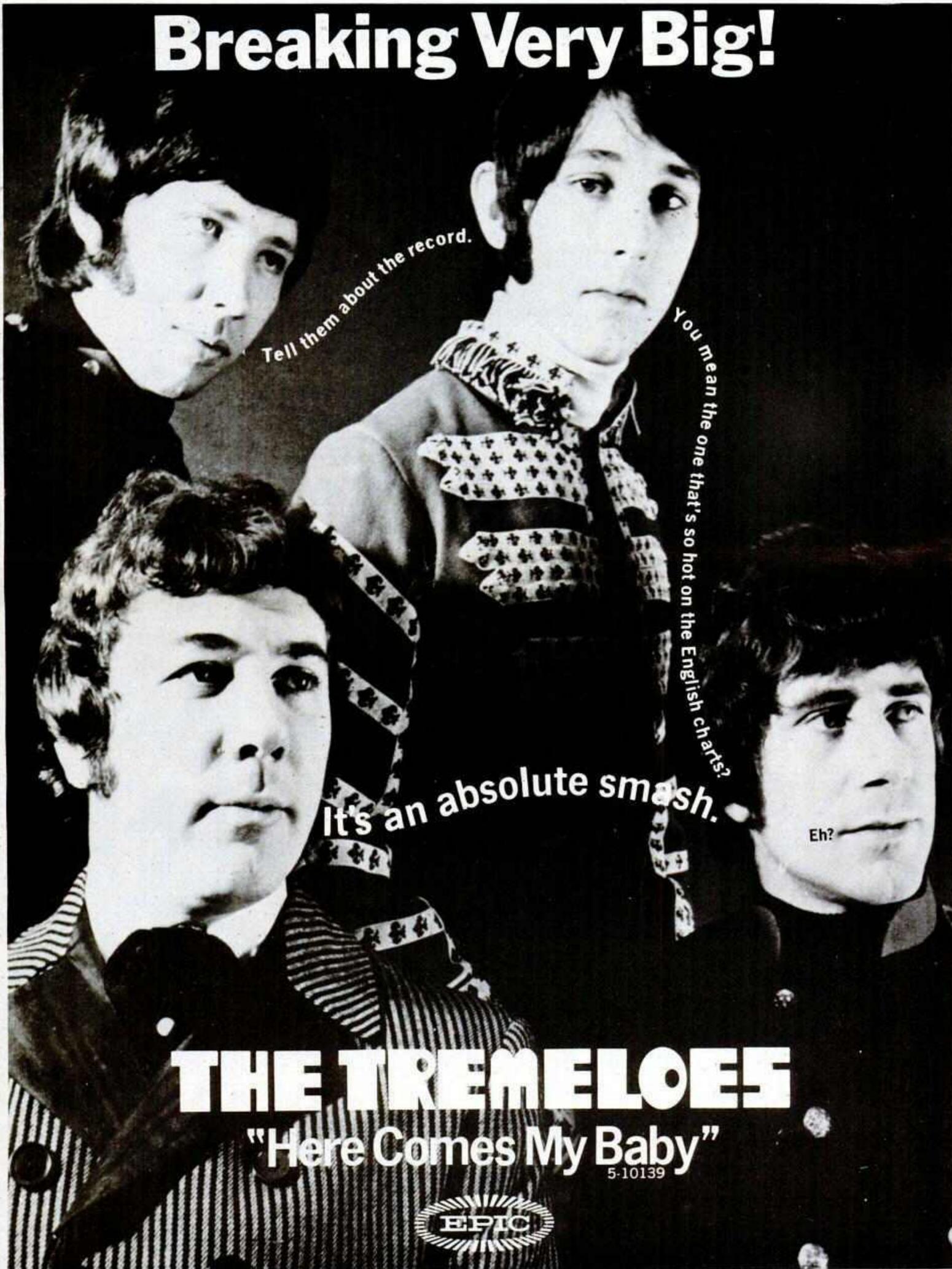
PACIFIC JAZZ

BOOKER ERVIN—Structurally Sound; PJ 10119, ST 20119

PARLIAMENT

BEETHOVEN: STRING QUARTETS NO. 16 & 6—Janacek Quartet; PLP 623, PLPS 623
 BEETHOVEN: STRING QUARTETS NO. 14 IN C SHARP OP. 131—Vlach Quartet; PLP 625, PLPS 625
 BERG: CHAMBER CONCERTO FOR PIANO VIOLIN & 12 WIND INSTRUMENTS—Chamber Ensemble Wind Instruments Prague (Pesek); PLP 624; PLPS 624
 Famous Overtures Vol. 1—Czech Philharmonic (Ancerl/Chalabala); PLP 622, PLPS 622
 JANACEK: STRING QUARTETS NO. 1 & 2—Smetana Quartet; PLP 626, PLPS 626
 LAJO: SYMPHONIES—ESPAGNOLE/RAVEL—Czech Philharmonic (Ancerl); PLP 620, PLPS 620
 MARTINU: SYMPHONY NO. 4—Czech Philharmonic (Turnovsky); PLP 621, PLPS 621

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- Industrial Sono-Radio S.A.—Lima, Peru
- MGM Records—New York City
- Discos Velvet S.A.—Caracas, Venezuela
- Discos Capitol de Mexico S.A.—Mexico, D.F.
- MCA Music—New York City
- Discos CBS S.A.—Rio de Janeiro, Brazil
- Her-Cord Records—Hato Rey, Puerto Rico

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- Lyric Translations—line for line, literal English translations of Italian lyrics for easy following while listening to each record.

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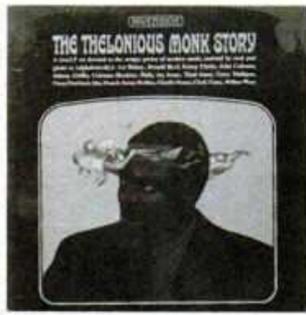
Nature of Business _____

ALBUM REVIEWS (continued)



SOUNDTRACK SPOTLIGHT
RIOT ON SUNSET STRIP
 Various Artists. Tower T 5065 (M); ST 5065 (S)

"Riot on Sunset Strip" will be a smash at record shop. Alive and pulsating, this track features the Standells along with seven other rock groups. A powerful package from the company that scored so well with "The Wild Angels."



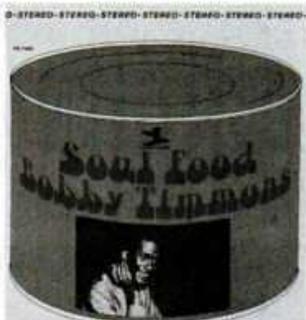
JAZZ SPOTLIGHT
THE THELONIOUS MONK STORY (2 LP's)
 Various Artists (2-12" LP's). Riverside 483/4 (M)

Riverside has dipped into the catalog and came up with a two-record package of some of the great Thelonious Monk performances of the late 1950's. The supporting cast reads like a Who's Who of Jazz—Art Blakey, John Coltrane, Coleman Hawkins, Jerry Mulligan, Sonny Rollins and Max Roach, to name a few.



LOW PRICE CLASSICAL SPOTLIGHT
TCHAIKOVSKY FOR STRINGS: SERENADE IN C / ANDANTE CANTABILE / SONG WITHOUT WORDS
 Czech Chamber Orch. (Vlach). Crossroads 22 16 0101 (M); 22 16 0102 (S)

The Czech Chamber Orchestra does an admirable job. Like most of Tchaikovsky's works, "Serenade in C" and "Andante Cantabile" are on the light side, familiar melodic, and capable of appealing to a wide segment of record buyers.



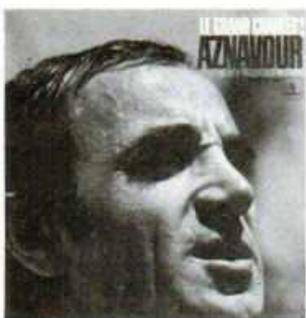
JAZZ SPOTLIGHT
SOUL FLOOD
 Bobby Timmons. Prestige PR 7483 (M); PRST 7483 (S)

The piano of Bobby Timmons, the bass of Lee Odis, and the drums of Billy Higgins contribute to a blending of soul and jazz that becomes musically interesting and exciting. Their treatment of the standard ballads, "Make Someone Happy" and "Angel Eyes," is especially noteworthy.



INTERNATIONAL SPOTLIGHT
LE GRAND CHARLES!
 Charles Aznavour. Monument MLP 8071 (M); SLP 18071 (S)

Charles Aznavour has gathered a dozen of his best-known songs and given them a new disk workover for this LP. He sings them in French but his emotional style hurdle: the language barrier and his philosophy of love and life become meaningful for all.



LOW PRICE CLASSICAL SPECIAL MERIT
HINDEMITH: SYMPHONIC METAMORPHOSIS/KODALY: VARIATIONS ON A HUNGARIAN FOLK SONG
 BRNO State Philharmonic (Vogel/Ferencsik). Crossroads 22 16 0095 (M); 22 16 0096 (S)

These two richly-colored works come off admirably in sterling performances by the BRNO Philharmonic. Jaroslav Vogel conducts the "Symphonic Metamorphosis" sensitively. Kodaly's "Variations" are sprightly as conducted by Janos Ferencsik.



SPECIAL MERIT PICKS

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

CLASSICAL SPECIAL MERIT
CONCERT IN THE TIVOLI GARDENS
 Royal Danish Orch. (Hommelboe). Mercury MG 50461 (M); SR 90461 (S)

A light flashing album of waltzes, polkas, marches and gallops by Hans Christian Lumbye. If there were any questions about why the 19th century Danish composer was called the "Johann Strauss of the North," this collection of 11 pieces should provide the answer. The "Cecilia Waltz" and "Amelia Waltz" are delights. "Dream Pictures" is a gem. Capping of the set is the bright "Champagne Gallop."

CLASSICAL SPECIAL MERIT
BACH: SECHS SONATEN FUR VIOLINE UND CEMBALO
 Wolfgang Schneiderhan/Karl Richter

Two expert musicians interpret the six sonatas in BWV 1014-1019 with skill and precision. Schneiderhan's violin is expressive in slow movements as well as excellent in faster sections. Richter, one of the world's top harpsichordists, is outstanding throughout.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

SOCK IT TO ME . . .

Mitch Ryder & the Detroit Wheels, New Voice NV 2003 (M); NVS 2003 (S) (691-02003-3; 691-02003-5)

I NEVER LOVED A MAN THE WAY I LOVE YOU . . .

Aretha Franklin, Atlantic 8139 (M); SD 8139 (S) (180-08139-3; 180-08139-5)

★ NEW ACTION LP's

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

JUST ONE SMILE . . .

Gene Pitney, Musicor MM 2117 (M); MS 3117 (S) (685-02117-3; 685-03117-5)

RAY CONNIFF EN ESPANOL . . .

Ray Conniff Singers, Columbia CL 2608 (M); CS 9408 (S) (350-02608-3; 350-09408-5)

CLAUDINE . . .

Claudine Longet, A&M LP 121 (M); SP 4121 (S) (108-00121-3; 108-04121-5)

HITS OF OUR TIMES . . .

Lawrence Welk, Dot DLP 3790 (M); DLP 25790 (S) (430-03790-3; 430-25790-5)

SPANISH STRINGS . . .

Enoch Light & the Light Brigade, Project 3 PR 5000 (M); PR 5000 SD (S) (759-05000-3; 759-05000-5)

FRANCIS ALBERT SINATRA & ANTONIO CARLOS JOBIM . . .

Reprise, R 1021 (M); RS 1021 (S) (780-01021-3; 780-01021-5)

ON THE MOVE . . .

Sandler & Young, Capitol T 2686 (M); ST 2686 (S) (300-02686-3; 300-02686-5)

ARE YOU LONELY FOR ME . . .

Freddie Scott, Shout SM 501 (M); SLPS 501 (S) (814-00501-3; 814-00501-5)

YOU'RE A BIG BOY NOW . . .

Soundtrack, MGM KLP 8058 ST (M); KLPS 8058 ST (S) (660-08058-3; 660-08058-5)

BRASS IMPACT . . .

Command RS 910 (M); RS 910 SD (S) (355-00910-3; 355-00910-5)

WANTED ONE SOUL SINGER . . .

Johnny Taylor, Stax 715 (M); S 715 (S) (833-00715-3; 833-00715-5)

JANIS IAN . . .

Verve/Folkways, FT 3017 (M); FTS 3017 (S) (895-03017-3; 895-03017-5)

DIONNE WARWICK ON STAGE AND IN THE MOVIES . . .

Scepter SRM 559 (M); SPS 559 (S) (805-00559-3; 805-00559-5)

THE DEALER . . .

Chico Hamilton, Impulse A 9130 (M); AS 9130 (S) (575-09130-3; 575-09130-5)

PAINT IT BLACK . . .

Soulful Strings, Cadet LP 776 (M); LPS 776 (S) (245-00776-3; 245-00776-5)

INTO MY LIFE . . .

Chet Baker & the Carmel Strings, World-Pacific WP 1858 (M); WPS 21858 (S) (947-01858-3; 947-21858-5)

KING & QUEEN . . .

Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S) (833-00716-3; 833-00716-5)

CHANGES . . .

Jim & Jean, Verve/Folkways FT 3001 (M); FTS 3001 (S) (895-03001-3; 895-03001-5)

SPICED WITH BRASIL . . .

Nancy Ames, Epic LN 24238 (M); BN 26238 (S) (465-24238-3; 465-26238-5)

THE SPOOKY SOUND OF MIKE SHARPE . . .

Liberty LRP 3507 (M); LST 7507 (S) (630-03507-3; 630-07507-5)

LOW PRICE CLASSICAL SPECIAL MERIT

HINDEMITH: SYMPHONIC METAMORPHOSIS/KODALY: VARIATIONS ON A HUNGARIAN FOLK SONG

BRNO State Philharmonic (Vogel/Ferencsik). Crossroads 22 16 0095 (M); 22 16 0096 (S)

These two richly-colored works come off admirably in sterling performances by the BRNO Philharmonic. Jaroslav Vogel conducts the "Symphonic Metamorphosis" sensitively. Kodaly's "Variations" are sprightly as conducted by Janos Ferencsik.

JAZZ SPECIAL MERIT

JAZZ CLASSICS

Sonny Rollins. Prestige PR 7433 (M); PRST 7433 (S)

This reissue, originally entitled "Moving Out," should be snapped up by the jazz buffs who didn't buy the original. Personnel includes Sonny Rollins on tenor sax, Fenny Dorham on trumpet, Art Blakey on drums and Thelonious Monk on piano.

INTERNATIONAL SPECIAL MERIT

FRENCH ROCK-BLUES

Michel Polnareff. 4 Corners of the World FCL 4240 (M); FCS 4240 (S)

Rock-blues it is—but decidedly different than the American product. Michel Polnareff sings in French, but his music is international. His work is highly melodic, smoothly up-tempo and enchantingly pleasant. With the proper exposure, the album should be a strong sales puller.

SEE ALBUM REVIEWS ON BACK COVER

★★★★ FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

SOUNDTRACK

"17" Soundtrack. Mercury MG 21115 (M); SR 61115 (S)

POPULAR

THE SHIRELLES GREATEST HITS, VOL. II Scepter SRM 560 (M); SPS 560 (S)

RAINY DAY RAGA Peter Walker. Vanguard VRS 9238 (M); VSD 79238 (S)

BITTER SWEET The Hangmen. Monument MLP 8077 (M); SLP 18077 (S)

PSYCHEDELIC PSOUL The Freak Scene. CL 2656 (M); CS 9456 (S)

LOVE ME, PLEASE, LOVE ME Raymond LeFevre & His Ork. 4 Corners of the World FCL 4239 (M); FCS 4239 (S)

PORTRAIT OF PARIS Caravelli & His Magnificent Strings. Columbia CL 2607 (M); CS 9407 (S)

BAMBOLEATE Eddie Palmieri/Cal Tjader. Tico LP 1150 (M); SLP 1150 (S)

FRIAR TUCK & HIS PSYCHEDELIC GUITAR Mercury MG 21111 (M); SR 61111 (S)

AQUI SI HABLE ESPANOL Johnny Richards Ork. Roulette R 25351 (M); SR 25351 (S)

REVOLUTION Madame Cathy Berberian. Fontana MGF 27564 (M); SRF 67564 (S)

LOW PRICE POPULAR

STATE AND COLLEGE SONGS Various Artists. Disneyland DQ 1293 (M)

COUNTRY

ALL OF ME BELONGS TO YOU/ HOUSE OF MEMORIES Dick Curless. Tower T 5066 (M); ST 5066 (S)

CLASSICAL

GERMAN BAROQUE MUSIC Concentus Musicus, Vienna (Harcourt). Archive ARC 73262 (S)

THE GERMAN PRE-CLASSICS Various Artists. Archive ARC 73280 (S)

THE HIGH RENAISSANCE Regensburg Cathedral Choir (Schrems). Archive ARC 73283 (S)

HAYDN: THE SEVEN LAST WORDS OF CHRIST I Solisti Di Zagreb (Janigro). Vanguard CRS 1164 (M); VSD 71164 (S)

CHOPIN: BALLADS (Complete) Ivan Moravec. Connoisseur Society CM 1266 (M); CS 1266 (S)

PROKOFIEV: CONCERTO NO. 2/ SZYMANOWSKI CONCERTO NO. 2 Ladislav Jasek/ Prague Symphony (Turnovsky). Arlia ALP 713 (M); ALSP 713 (S)

LOW PRICE CLASSICAL

DVORAK: SYMPHONY NO. 7 IN D MINOR Czech Philharmonic (Kosler). Crossroads 22 16 0097 (M); 22 16 0098 (S)

STRAVINSKY: PETROUCHKA Yvonne Loriod/Orchestre of Cento Soli (Albert). Vanguard Everyman SRV 234 (M); SRV 234 SD (S)

BRAHMS: 21 HUNGARIAN DANCES NDR Symphony of Hamburg (Schmidt-Isserstedt). Vanguard Everyman SRV 236 (M); SRV 236 SD (S)

(Continued on page 62)

WE GOT IT!

**"You Got
What It Takes"**

5-10144

The excitingly fresh new sound of

**THE DAVE
CLARK FIVE**

destined to be a No. 1 hit.



THE DAVE CLARK FIVE

... Concept '67

As far back as 1964, The Dave Clark Five was one of the biggest-selling record groups in the business. Their numerous hits ever since show how well they've kept pace with the times and sustained their original popularity.

1964 Glad All Over
Bits and Pieces
Do You Love Me
Can't You See That
She's Mine
Because
Everybody Knows
(I Still Love You)
Any Way You Want It

1965 Come Home
Reelin' and Rockin'
I'm Thinking
I Like It Like That
Catch Us If You Can
Over and Over
At the Scene

1966 Try Too Hard
All Night Long
Please Tell Me Why
Look Before You Leap
Satisfied With You
Don't Let Me Down
Nineteen Days
I've Got to Have
a Reason

1967 **The first big one of
this year!**
**YOU GOT WHAT
IT TAKES**



COUNTRY MUSIC

CMA Pitch for Foreign Members

NASHVILLE — The Country Music Association (CMA) which just recently established an international division, has launched a drive for overseas membership. Dick Broderick, co-chairman of the international committee, said last week that memberships are now being accepted from both individuals and companies around the world.

"This marks a true internationalization of a truly American art form—country music," he said. "Dating back to the Second World War, country music has had an ever-increasing influence on the song stylings of nations located in Europe, Asia, and Africa.

Big Norway Favorite

In recent years, country stars such as the late Jim Reeves, have become national favorites in such diverse areas as Norway, where he won silver record awards, and South Africa, where he topped the best-selling list time and time again.

"Now, the CMA, recognizing this tremendous and ever-grow-

ing interest in country music around the world, has decided to throw open their membership to interested country music people in any nation."

Detailed information can be obtained, he said, by writing Mrs. Jo Walker, Country Music Association, 700-16th Avenue, South, Nashville, Tenn. It

is expected, he added, that CMA membership will be doubled as a result of this drive overseas. In the U. S., every aspect of country music is represented in the CMA, including songwriters, music publishers, artists, record companies and their executives, and music journals.

Husky Revived With Star At Helm; Cuts Religious LP

NASHVILLE—Ferlin Husky has reactivated his music publishing firm.

Husky Music, Inc., will locate in Madison, Tenn., as soon as office space is obtained. It will be headed by Dan Star, who will become a business partner of Husky, and will also employ Jimmy Peppers, a long-time musician with Husky's band. Star formerly was involved in booking artists overseas to military bases, and most recently was associated with

the Frontier Room in Trenton, N. J.

The publishing firm once was one of the most active in the business, but has been dormant in recent years.

Husky recently paid the session costs for a series of recordings (six sides) featuring Bob White of St. Louis. The tunes, all written by White's wife Shirley, were cut at Columbia Studios in Nashville, produced by Kelso Herston of Capitol. Husky met the Whites while on tour, and brought them to Nashville. The long-time Capitol artist described White as an "old-time country singer, who sings songs the way country music used to sound."

Husky just cut his first religious album, due out in April, although he had done some inspirational recitations in the past. He also reported that Simon Crum will be recording again in the near future.



ACUFF-ROSE president Wesley Rose calls on Nashville Congressman Richard Fulton in Washington to seek his support in proposed legislation dealing with revision of the copyright laws. The congressman's office is decorated with album jackets of records produced in Nashville. Rose also is president of Fred Rose Music Inc., Milene Music Inc., and Hickory Records.

Ex-Kerr Singers Carry on As With New Waxings

NASHVILLE — The former Anita Kerr Singers, minus Miss Kerr, are seeking a new image and a new name. When Miss Kerr took a husband and found a new home, she also formed a new singing group on the West Coast, and called them the "Anita Kerr Singers." They perform regularly on the Smothers Brothers show.

This left Dottie Dillard, Gil

Wright and Louis Nunnally without a name. Possessing excellent voices, they selected Priscilla Hubbard as their fourth member and continued to record.

This group, which may call itself the "Nashville Sounds," constituted an important part of the Nashville Sound. Most of them have been singing as single artists or as group vocalists for the past 15 years in Nashville. They have been heard on literally thousands of recordings—either as back-up artists for another singer, or in their own singles and albums. They retain today that old familiar, closely blended sound and won a NARAS Grammy Award in 1966.

Miss Dillard was a soloist for a number of years with the WSM orchestra. Her voice is the alto of the nameless ones. She long has been considered the most outstanding female vocalist in Nashville. Louis Nunnally also has sung as a (baritone), while Gil Wright (tenor) has confined most of his singing to the group. Priscilla Hubbard, married to Jerry Reed, now sings lead.

Stringbean's Cutting Cost A Few Beans

NASHVILLE — In this day of multiple - instrument and back-up voice sessions, one artist just cut six sides for \$60. Stringbean (Dave Akeman) used the Nugget Studios, owned by Lonzo and Oscar. He used an engineer and no sidemen.

The artist explained that "people who like my style don't care about all the extra fiddles and guitars. And those who don't like my style aren't going to buy my records anyway." "The Big 'Un Got Away" b-w "Bought Me a Mule."

Stringbean, a "purist" five-string banjo player, holds workshops at colleges, explaining country and folk music, then performing. His next appearance, with the Osborne Brothers, is at Western Kentucky University in early April.

Nashville Scene

By BILL WILLIAMS

Carl Smith has signed a new exclusive contract with Columbia. He'll continue to be supervised by Don Law. . . . Bobby Lord, back from a fishing trip to lakes Eufala and Seminole in Florida with son, Robbie and guitarist Jerry Byrd, brought back a new contract for a late-spring overseas trip. His new record, "Look What You're Doing to You," is showing signs of big action. . . . Sincere condolences to Wesley Rose and Bud Brown of Acuff-Rose on the death of their mother-in-law, Mrs. Margaret Erdelyan. . . . Top country music entertainers will appear in Salina, Kan., Memorial Hall (20) to take part in a 12-hour radio-telethon to help a Wichita institute build a day camp for the cerebral palsied youngsters. Hap Peebles is working out the details with several Kansas stations. Among the country artists who will participate are Hank Thompson, Kitty Wells, Johnny Wright, Bill Phillips, Mack Sanders, the Plainsmen, Johnny Western, Ruby Wright and Bobby Wright.

Artists Help Cancer Fight

NASHVILLE — A series of filmed color 20 and 60-second TV spots for the American Cancer Society cut here this week features such artists as Brenda Lee, Archie Campbell, Chet Atkins, Minnie Pearl, Eddy Arnold and Boots Randolph.

The films were written and produced by Jack Brown, a member of the board of directors of the Cancer Society. The films are both light and serious. Chet Atkins sings and dances on one of them. The spots will get national distribution.

Advertisers Present CMA With Award

NASHVILLE — The Country Music Association (CMA) was recipient of a Diamond Award presented by the Nashville Advertising Federation at a black tie function this week for the "Best of Music Industry Promotion - Broadcast." The award was for a series of CMA promotional tapes put together by Bill Hudson & Associates, Inc., which handles the Association's p.r. work.

Monument Records was cited for "Point of Sale—Record Jackets" and won a similar Diamond Award.

4 out of 10 should please almost anyone . . . anyone but 4 STAR music

Did you record a 4 Star song recently? Eddy Arnold, Merle Haggard, Stonewall Jackson, and Bill Phillips did.

HOT COUNTRY SINGLES Billboard 50

* STAR Performer—Sides registering greatest proportionate increase

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week
2	1	I WON'T COME IN WHILE HE'S THERE. 10 Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI)	10	39	41
2	1	WHERE DOES THE GOOD TIMES GO Buck Owens, Capitol 5811 (Bluebook, BMI)	11	40	55
3	3	WALK THROUGH THIS WORLD George Jones, Musicor 1226 (Glad, BMI)	10	41	57
4	6	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	9	42	4
5	5	GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca 32077 (Stallion, BMI)	11	43	
6	8	LONELY AGAIN Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	6	44	
7	7	STAMP OUT LONELINESS Stonewall Jackson, Columbia 43966 (4 Star, BMI)	8	45	
8	4	I'M A LONESOME FUGITIVE Merle Haggard, Capitol 5803 (4 Star, BMI)	5		
9	29	NEED YOU Sonny James, Capitol 5803 (Bibo, ASCAP)	10		
10	15	WORDS I'M GONNA HAVE TO EAT Bill Phillips, Decca 32074 (4 Star, BMI)	9		
11	12	FUEL TO THE FLAME Skeeter Davis, RCA Victor 9058 (Combine, BMI)	7		

4 STAR MUSIC CO. 806 17th Ave. So. Nashville, Tennessee (615) 242-4414

The smash
follow-up
to the
No.1 hit record
"There Goes
My Everything"

Jack
Greene
sings
ALL THE TIME

DECCA  32123

Billboard SPECIAL SURVEY for Week Ending 4/8/67

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1		WALK THROUGH THIS WORLD George Jones, Musicor 1226 (Glad, BMI)	12	39	42	THE PARTY'S OVER Willie Nelson, RCA Victor 9011 (Heart of the Hills/Pamper, BMI)	6
2	3	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	11	40	50	I THREW AWAY THE ROSE Merle Haggard, Capitol 5844 (Bluebook, BMI)	4
3	2	I WON'T COME IN WHILE HE'S THERE Jim Reeves, RCA Victor 9057 (Metric/Terran, BMI)	12	41	63	JUST BEYOND THE MOON Tex Ritter, Capitol 5839 (Central Songs, BMI)	3
4	5	LONELY AGAIN Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	8	42	45	ANY OLD WAY YOU DO Jan Howard, Decca 32096 (Wilderness, BMI)	5
5	6	NEED YOU Sonny James, Capitol 5833 (Bibo, ASCAP)	7	43	51	DANNY BOY Ray Price, Columbia 44042 (Boosey & Hawkes, BMI)	3
6	4	WHERE DOES THE GOOD TIMES GO Buck Owens, Capitol 5811 (Bluebook, BMI)	13	44	46	ALL OF ME BELONGS TO YOU Dick Curless, Tower 306 (Bluebook, BMI)	10
7	7	GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca 32077 (Stallion, BMI)	13	45	47	SWEET THANG Ernest Tubb & Loretta Lynn, Decca 32091 (Su-Ma/Stuckey, BMI)	7
8	8	STAMP OUT LONELINESS Stonewall Jackson, Columbia 43966 (4 Star, BMI)	10	46	49	THE COCKFIGHT Archie Campbell, RCA Victor 9081 (Ly-Rann, BMI)	5
9	9	DRIFTING APART Warner Mack, Decca 32082 (Page Boy, SESAC)	9	47	53	SAM'S PLACE Buck Owens, Capitol 5865 (Blue Book, BMI)	2
10	10	WORDS I'M GONNA HAVE TO EAT Bill Phillips, Decca 32074 (4 Star, BMI)	12	48	41	HASTA LUEGO Hank Locklin, RCA Victor 9092 (T. M., BMI)	6
11	12	URGE FOR GOING George Hamilton IV, RCA Victor 9059 (Gandolf, BMI)	12	49	52	WHEN IT'S OVER Jeannie Seely, Monument 999 (Pamper, BMI)	4
12	14	HEART WE DID ALL WE COULD Jean Shepard, Capitol 5822 (Central Songs, BMI)	11	50	33	GONE ON THE OTHER HAND Tompall & the Glaser Brothers MGM 13611 (Jack, BMI)	15
13	11	FUEL TO THE FLAME Skeeter Davis, RCA Victor 9058 (Combine, BMI)	11	51	56	BLAME IT ON MY DO WRONG Del Reeves, United Artists 50128 (Blue Crest, BMI)	4
14	15	MY KIND OF LOVE Dave Dudley, Mercury 72655 (Vector, BMI)	7	52	54	WHAT AM I GONNA DO NOW Ferlin Husky, Capitol 5852 (Husky, BMI)	2
15	21	JACKSON Johnny Cash & June Carter, Columbia 44011 (Bexhell/Quartet, ASCAP)	6	53	55	STOOD UP Floyd Cramer, RCA Victor 9065 (Blackwood, BMI)	2
16	16	HE'S GOT A WAY WITH WOMEN Hank Thompson, Warner Bros. 5886 (Texoma, ASCAP)	10	54	64	WALKIN' IN THE SUNSHINE Roger Miller, Smash 2081 (Tree, BMI)	2
17	19	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol 5831 (Freeway, BMI)	7	55	58	FIFTEEN DAYS Wilma Burgess, Decca 32105 (Forest Hills, BMI)	3
18	20	SWEET MISERY Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	8	56	57	WHAT'S THIS WORLD COMING TO Slim Whitman, Imperial 66226 (Kramer/Whitney, ASCAP)	5
19	18	YOU CAN HAVE HER Jim Edward Brown, RCA Victor 43845 (Harvard-Big Billy, BMI)	10	57	48	GOODBYE CITY, GOODBYE GIRL Webb Pierce, Decca 32098 (Cedarwood, BMI)	4
20	17	I DIDN'T JUMP THE FENCE Red Sovine, Starday 794 (Southtown, BMI)	8	58	59	TWO OF THE USUAL Fobby Lewis, United Artists 50133 (Pamper, BMI)	3
21	22	I DON'T WANT TO BE WITH YOU Conway Twitty, Decca 32081 (Wilderness, BMI)	8	59	66	RUBY, DON'T TAKE YOUR LOVE TO TOWN Johnny Darrell, United Artists 50126 (Cedarwood, BMI)	2
22	29	I'LL COME A RUNNIN' Connie Smith, RCA Victor 9108 (Brush Arbor, BMI)	5	60	61	CONSCIENCE KEEP AN EYE ON ME Norma Jean, RCA Victor 9147 (Piccolo, BMI)	2
23	27	BOB Willis Brothers, Starday 796 (Jack, BMI)	7	61	62	NOTHIN'S BAD AS BEIN' LONELY Johnny Sea, Warner Bros. 5889 (Unart, BMI)	2
24	26	CHARLESTON RAILROAD TAVERN Bobby Bare, RCA Victor 9098 (Southtown, BMI)	6	62	38	THE TOWN THAT NEVER SLEEPS Charlie Walker, Epic 10118 (Tree, BMI)	11
25	32	ANYTHING YOUR HEART DESIRES Billy Walker, Monument 997 (Metro, BMI)	6	63	67	MENTAL REVENGE Waylon Jennings, RCA Victor 9146 (Cedarwood, BMI)	2
26	13	I'M A LONESOME FUGITIVE Merle Haggard, Capitol 5803 (4 Star, BMI)	17	64	65	TWO OF THE USUAL Don Adams, Jack O' Diamonds 1002 (Pamper, BMI)	2
27	24	NO TEARS MILADY Marty Robbins, Columbia 43845 (Mojave/Noma, BMI)	10	65	68	BACK TO NASHVILLE TENNESSEE Stonesman, MGM 13667 (Jack, BMI)	3
28	31	LIFE TURNED HER THAT WAY Mel Tillis, Kapp 804 (Wilderness, BMI)	8	66	69	YOU GOTTA BE PUTTING ME ON Lefty Frizzell, Columbia 44023 (Ly-Rann, BMI)	3
29	30	DUMB BLONDE Dolly Parton, Monument 982 (Tree, BMI)	12	67	75	JUST AN EMPTY PLACE Ernie Ashworth, Hickory 1445 (Rose, BMI)	2
30	23	LOSERS CATHEDRAL David Houston, Epic 10102 (Gallico, BMI)	16	68	34	JUST BETWEEN YOU AND ME Country Charlie Pride, RCA Victor 9000 (Jack, BMI)	19
31	36	PAPER MANSIONS Dottie West, RCA Victor 9118 (Harbot, SESAC)	4	69	72	BUT WAIT THERE'S MORE Justin Tubbs, RCA Victor 9082 (Tree, BMI)	7
32	39	IF I KISS YOU Lynn Anderson, Chart 1430 (Greenback/Yonah, BMI)	4	70	70	I'LL NEVER TELL ON YOU Roy Drusky & Priscilla Mitchell, Mercury 72650 (Screen Gems-Columbia, BMI)	3
33	37	YOUR GOOD GIRL'S GONNA GO BAD Tammy Wynette, Epic 10134 (Gallico, BMI)	4	71	71	DIESEL ON MY TAIL Jim & Jesse, Epic 10138 (Silver Star/Francis-Marvin, BMI)	2
34	35	LOVE MAKES THE WORLD GO ROUND Kitty Wells, Decca 32088 (Wells, BMI)	8	72	—	JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' 0020 (Mayhew, BMI)	1
35	40	COUNTRY MUSIC LOVER Little Jimmy Dickens, Columbia 44025 (Tree, BMI)	5	73	74	SHINBONE Orville & Ivy, Imperial 66219 (Central Songs, BMI)	2
36	25	HAPPY TRACKS Kenny Price, Boone 1051 (Pamper, BMI)	16	74	—	CUPID'S LAST ARROW Bobby Austin, Capitol 5867 (Central, BMI)	1
37	28	TEARS WILL BE A CHASER FOR YOUR WINE Wanda Jackson, Capitol 5789 (Tree, BMI)	17	75	—	I GUESS I HAD TOO MUCH TO DREAM LAST NIGHT Faron Young, Mercury 72656 (Vanadore & Capchan, BMI)	1
38	43	FLY BUTTERFLY FLY Marty Robbins, Columbia 43845 (Mariposa, BMI)	7				

Billboard SPECIAL SURVEY for Week Ending 4/8/67

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	13
2	2	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	6
3	3	LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	6
4	4	SOMEBODY LIKE ME Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	16
5	7	DOWNTOWN COUNTRY Connie Smith, RCA Victor LPM 3725 (M); LSP 3725 (S)	6
6	6	OPEN UP YOUR HEART Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	12
7	5	TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	11
8	9	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	27
9	12	GET WHILE THE GETTIN'S GOOD Bill Anderson, Decca DL 4855 (M); DL 74855 (S)	4
10	10	THE BEST OF SONNY JAMES Capitol T 2615 (M); ST 2615 (S)	19
11	15	WILMA BURGESS SINGS MISTY BLUE Decca DL 4852 (M); DL 74852 (S)	4
12	11	SWINGING DOORS Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	24
13	8	YOURS SINCERELY Jim Reeves, RCA Victor LPM 3709 (M); SLP 3709 (S)	18
14	17	SOUL OF A CONVICT Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S)	6
15	13	NASHVILLE REBEL Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S)	14
16	14	TWO FOR THE SHOW Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S)	10
17	16	WITH ALL MY HEART AND SOUL Dottie West, RCA Victor LPM 3693 (M); LSP 3693 (S)	10
18	19	UNMITIGATED GALL Faron Young, Mercury MG 21110 (M); SR 61110 (S)	7
19	24	GAME OF TRIANGLES Bobby Bare/Norma Jean/Liz Anderson, RCA Victor LPM 3764 (M); LSP 3764 (S)	6
20	22	COUNTRY CHARLIE PRIDE RCA Victor LPM 3645 (M); LSP 3645 (S)	5
21	20	HERE'S WHAT'S HAPPENING Floyd Cramer, RCA Victor LPM 3746 (M); LSP 3746 (S)	8
22	23	STRUTTIN' MY STUFF Del Reeves, United Artists UAL 3571 (M); UAS 6571 (S)	4
23	18	LEAVIN' TOWN Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	23
24	21	WHERE IS THE CIRCUS Hank Thompson/Brazos Valley Boys, Warner Bros. W 1664 (M); WS 1664 (S)	21
25	26	THIS I BELIEVE Bobby Bare, RCA Victor LPM 3688 (M); LSP 3688 (S)	9
26	25	BORN TO SING Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	24
27	29	JIMMY DEAN IS HERE! RCA Victor LPM 3727 (M); LSP 3727 (S)	3
28	28	LIFE'S THAT WAY Mel Tillis, Kapp KL 1514 (M); KS 3514 (S)	3
29	27	WE FOUND HEAVEN RIGHT HERE ON EARTH AT "4033" George Jones, Musicor MM 2106 (M); MS 3106 (S)	22
30	—	WALK THROUGH THIS WORLD George Jones, Musicor MM 2119 (M); MS 3119 (S)	1
31	31	TEARDROP LANE Ned Miller, Capitol T 2586 (M); ST 2586 (S)	11
32	32	NAT STUCKEY SINGS Paula LP 2192 (M); LPS 2192 (S)	25
33	33	FOLK COUNTRY CLASSICS George Hamilton IV, RCA Victor LPM 3752 (M); LSP 3752 (S)	3
34	36	HEART, WE DID ALL WE COULD Jean Shepard, Capitol T 2690 (M); ST 2690 (S)	2
35	35	HAPPINESS IS YOU Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	22
36	37	ONE HIT FOLLOWS ANOTHER Kenny Price, Boone BLP 1211 (M); LPS 1211 (S)	3
37	38	JOHNNY HORTON ON STAGE Columbia CL 2566 (M); CS 9366 (S)	3
38	—	GEORGE JONES GOLDEN HITS, VOLUME 2 United Artists UAL 3566 (M); UAS 6566 (S)	1
39	39	COCKFIGHT AND OTHER TALL TALES Archie Campbell, RCA Victor LPM 3699 (M); LSP 3699 (S)	2
40	34	FREE & EASY Dave Dudley, Mercury MG 21098 (M); SR 61098 (S)	5

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"LOOK WHAT YOU'RE DOING"

c/w

"ON AND ON GOES THE HURT"

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Hank's Happening!

HANK LOCKLIN

hits the charts
with his new RCA Victor single

"HASTA LUEGO"

9092

Eurovision Entrants

AUSTRIA
 Song: "Warum ES 100,000 Sterne Gibt"
 Composer: Kurt Beche
 Lyricist: Karin Bogner
 Publisher: Altus (Stuttgart)
 Artist: Peter Horsten
 Label: Ariola
 Manager: Peter Tirsten

BELGIUM
 Song: "Oh Oh Ik Heb Zorgen"
 Composers: Paul Quintens, Phil van Cauwenberg
 Lyricist: Francis Bay
 Publisher: Granata
 Artist: Louis Neefs
 Label: Cardinal
 Manager: Louis Neefs/Show Business Office

BRITAIN
 Song: "Puppet On A String"
 Composers: Bill Martin and Phil Coulter
 Lyricist: Kenny Woodman
 Publisher: Peter Maurice
 Artist: Sandie Shaw
 Label: Pye
 Manager: Eve Taylor/Starcast

EIRE
 Song: "If I Could Choose"
 Composer: Michael Coffey
 Lyricist: Wesley Burrows
 Publisher: Segway
 Artist: Sean Dunphy
 Label: Pye
 Manager: Oliver Barry

FINLAND
 Song: "Varjoon-Soujaan"
 Publisher: Alvi Vuorinen
 Artist: Fredi (Matti Siitonen)
 Composer: Lasse Martenson, Alvi Vuorinen
 Label: Philips

FRANCE
 Song: "Il Doit Faire Beau La Bas"
 Composers: Hubert Giraud, Pierre Delanoe
 Lyricist: Franck Pourcel
 Publisher: SEMI-Meridian
 Artist: Noelle Cordier
 Label: Barclay
 Manager: Publishers

HOLLAND
 Song: "Ring Dinga Ding"
 Composers: Gerrit Den Braber and Johnny Holshuyzen
 Lyricist: Dolt Vander Linder
 Publisher: Altona
 Artist: Therese Steinmetz
 Label: Philips

ITALY
 Song: "Non Andara Piu Lontano"
 Composers: Pallavicini and Mescoll
 Lyricist: Giancarlo Chiaranello
 Publisher: Leonardi/Usignolo
 Artist: Claudio Villa
 Label: Fonit-Cetra

LUXEMBOURG
 Song: "L'Amour Bleu"
 Composers: Pierre Cour, Andre Popp
 Lyricist: Fehring
 Publisher: Tutti
 Artist: Vicky
 Label: Polydor
 Manager: Jacques Bedos

MONACO
 Song: "Boum Bada Boum"
 Composer: Serge Gainsbourg
 Publisher: Bagatelle
 Lyricist: Aime Barelli
 Artist: Minouche Barelli
 Label: CBS
 Manager: Aime Barelli

NORWAY
 Song: "Dukkemann"
 Composer: Tor Hultin
 Lyricist: Ola B. Johannessen
 Publisher: Arne Bendiksen
 Artist: Kirsti Sparboe
 Label: Triola

PORTUGAL
 Song: "O Vento Modou"
 Composer: Nuno Nazare Fernandez
 Lyricist: Joao Magalhaes
 Artist: Eduardo Nascimento

SPAIN
 Song: "Hablemos Del Amor"
 Composer: Manuel Alejandro
 Lyricist: Manuel Alejandro
 Publisher: Musica de Espana/Quiroga
 Artist: Raphael
 Label: Hispavox
 Manager: Francisco Gordillo/Francisco Bermudez

SWEDEN
 Song: "Som en droem"
 Composers: Curt Peterson, Marcus Oesterdahl and Patrice Hellberg
 Lyricist: Mats Olsson
 Publisher: Sonora
 Artist: Osten Warnebring
 Label: Karusell

SWITZERLAND
 Song: "Quel Coeur Vas-tu Briser?"
 Composers: Daniel Faure, Gerard Gray
 Lyricist: Hans Mockl
 Publisher: Mondia/Tutti
 Artist: Geraldine
 Label: Polydor
 Manager: Jacques Bedos

YUGOSLAVIA
 Song: "Vse Roze Sveta"
 Composer: Urban Koder
 Lyricist: Milan Lindic
 Artist: Lado Leskovar

WEST GERMANY
 Song: "Anouschka"
 Publisher: Willi Berking (Melodie der Welt)
 Artist: Inge Bruck (Nans Blum)
 Composer: Hans Blum
 Manager: Hans R. Belerlein
 Label: Ariola

Waltz Capital Going Mod As a Host to Eurovision

• Continued from page 1

ipate will be Louis Benjamin, managing director of Pye Records. The decision to confine this year's song to the March 6 deadline also meant that for the first time, the San Remo Song Contest winner, chosen in January, would not be Italy's entry.

The two singers of the San Remo winner, Claudio Villa and Iva Zanicchi, were expected to present a duet of another song at Vienna, but Miss Zanicchi dropped out while balloting for it was taking place. Villa now presents "Non Andare Piu Lontano," which was only released April 1. His label, Fonit-Cetra, has already placed the disk with its licensees in most territories. Principal countries not settled at presstime were Britain and Canada. Kapp has it on option for the U. S.

Option Agreement

The joint publishers, Leonardi-Dior and Usignolo, had licensed the song in France and had option agreements with firms in Germany, U. K., U. S. and Canada. Villa's record is one of three contesting versions issued by Ariola in Germany (Billboard, April 1). Pye, Philips and Polydor have two each internationally. Ariola is not expected to license either of its two self-produced entries, "Warum es 100,000" by Peter Horsten (Austria) and "Anouschka" by Inge Brueck (Germany), until after the final.

Miss Brueck, who began as jazz singer, reached prominence last year when she won the Rio de Janeiro Pop Festival with Helmut Zacharias' "Frag Den Wind."

In Norway, the runner-up to its entry, "Shake", has been covered by three local artists (Bente Aaseth (HMV), Vigdis Mostad (Triol) and Laila Grenum (Troll). The event is being staged in the Hofbry, a concert hall seating only 550, but chosen because of its Viennese character. Accommodation is, therefore, being restricted to broadcasters, music industry figures and the large corps of European pressmen expected.

The Austrian TV organization is budgeting \$80,000 to stage the final, competing countries bearing the costs of their own participation and a share of the international hook-up. In addition to the Eurovision set-up throughout Western Europe, the program will also be available to East Europe via its intervention link which will carry it into Czechoslovakia, Poland, Russia and East Germany.



THE CASTRO BROTHERS, RCA artists from Mexico, at Sheraton Hotel in Puerto Rico. Left to right are Gualberto, Jorge, Arturo and Javier. I. Mena, third from left, sales manager of Kelvinator sales, Puerto Rico representatives for Victor. Extreme right, Tony Contreras of Billboard.

Sir Joseph on Inspection Tour of Capitol de Mexico

By KEVIN M. KELLEGHAN

MEXICO CITY — EMI's chairman of the board, Sir Joseph Lockwood, flew here for three days from the U. S., to inspect EMI's newest facilities in Latin America, Capitol de Mexico.

"I'm very pleased with Capitol's management here," Lockwood said. "I have great faith in the future of Capitol here." He announced Capitol will invest \$160,000 in a new plant "within two or three months."

Lockwood added, "I feel that we can sell 20 times what we're selling in this market." In press conference Thursday (23), Sir Joseph said EMI sells one out of every four records throughout the world, in 45 languages or dialects. He discussed the complexities of managing one of the world's largest record manufacturing companies. "One has to be aware that music may not sell well in the country of origin, but may sell well in another country. For example, Indian music sells well in England and South Africa. Sometimes we'll record in one country but sell the product in another. This is the case with recorded Chinese music."

Sir Joseph pointed out that Greek music finds a good market in England and Mexican music sells best (outside of Mexico) in California and in South America, while Brazilian music has gained appeal throughout the world.

"EMI plans to promote Mexican music throughout the world, but especially in Australia, England, South Africa

and the U. S. where it has already gained acceptance," Lockwood announced. "The promotion will be in connection with the 1968 Olympics." The 1968 summer Olympic Games will be celebrated in Mexico City.

Sir Joseph said that EMI can now manufacture a "perfect record," free entirely from foreign noises. "But there is no player capable of playing this record yet," he pointed out. "In any case, we don't know yet if this sort of 'perfect record' product would be commercially acceptable."

Rock behind the Iron Curtain was discussed by Sir Joseph. "Many Iron Curtain countries have their own rock groups now, where only a few years ago the music was opposed."

Sir Joseph brought 24 records—12 classical and 12 popular—with him on his trip. The records were a gift from the youth of England to the youth of Mexico, which he turned over to a representative of a government youth group at the end of the press conference. Included in the package were the Beatles, Dave Clark Five and 12 Angel records.

Kincaid Dies at 71

SOUTH PHILADELPHIA—Flutist William Kincaid died last Monday (27). He was 71. Kincaid was first flutist with the Philadelphia Orchestra for 39 years until his retirement in 1960. He was soloist with the orchestra on two Columbia Records albums still in the catalog. He also recorded on the Award label.

EUROVISION ARTISTS



Peter Horsten, Louis Neefs, Sandie Shaw, Sean Dunphy, Noelle Cordier, Therese Steinmetz, Claudio Villa, Vicky, Minouche Barelli, Kirsti Sparboe, Eduardo Nascimento, Raphael, Geraldine, Lado Leskovar, Inge Bruck

From The Music Capitals of the World

AMSTERDAM

Philips Phonographic Industry international personnel gathered at Baarn for a general meeting to discuss future pop productions and releases. Among those attending were **Jack Baverstock** and **John Franz** (Britain); **Jacques Caillard** and **Jean-Jacques Tilche** (France); **Gerhard Lichthorn** (Germany); and **Leo Boudewijns** (Holland). . . . International Muziek has moved to new quarters here at Burg. Hogguerstraat 1159 in preparation for expanding activities. IMC is the Screen Gems licensee in Holland.

Montserrat Caballe (RCA Victor) tours April 20-23 with a Dutch orchestra. . . . **Buck Owens'** new LP "Open Up Your Heart" is benefiting from Bovema's Buck Owens Month campaign. . . . CNR has started a series of original Hungarian folk song and music releases from the Hungarian Qualiton label.

The **Monkees** seem set to rate a gold disk for "I'm a Believer," which is still selling strongly. The follow-up, "A Little Bit You, a Little Bit Me," has entered the charts. . . . Inelco has signed **Lex Goudsmit**, who plays the Tevye lead role in the Dutch production of "Fiddler on the Roof." . . . Negram-Delta releases a batch of Hispanic repertoire, including **Los Pascos**, **Los Hermanos Reyes** and **Raphael**. **BAS HAGEMAN**

BRUSSELS

Vogue reports current biggest sellers in Belgium as "This Is My Song," in both English and French versions by **Petula Clark**, "Something Stupid," by **Nancy and Frank Sinatra**, "Snoopy Vs. the Red Baron," by **The Royal Guardsmen**, "Ne Jouez Pas Aux Soldats," by **The Sunlights** and "On s'Aime," by **Liz Sarian**. . . . The new LP by **Sullivan**, "Le Pays des Merveilles," has just been released by Vogue. Most-in-demand title is "Je Chante Pour Moi." . . . **Sammy Davis** is set for a one-nighter at the Palais des Beaux-Arts May 30.

COLOGNE

Electrola has just released the first German version of the world hit "Green, Green Grass of Home." The Electrola version, "Der Weg nach Haus," is with **Rocco Granata**. . . . CBS Schallplatten has just released **Barbra Streisand's** LP "Je m'appelle Barbra" for the German market. CBS Germany is promoting her as "the highest paid musical star of the new and old worlds," the LP being evidence for this fact. . . . **Nancy Sinatra's** film, "The Last of the Secret Agents," has just been released in Germany as "Die allerletzten Geheimagenten," and Teldec has made simultaneous release of the disk with the title song from the film. . . . **Peggy Marsh** has just wound up a tour of American military units in Germany and has made a successful TV appearance on the program "Music From Studio B." Peggy's big hit has been her German title "Memories of Heidelberg."

Teldec has just released the "authentic version" of "Dear Mrs. Applebee." . . . Philips is giving a blast of the trumpets to the latest LP release of **Roy Etzel**, Europe's most popular trumpeter. The new LP features Etzel in Latin American melodies and rhythms, and it's predictably titled "Mexican Trumpet." . . . Polydor has just released the first German language recording by **Oesten Warnerbring**, the Swedish top pop singer, under the titles "Dandy" and "Der sommer Wind."

OMER ANDERSON

COPENHAGEN

Sven Asmussen has re-formed his jazz group. It tours Sweden this summer. An LP recorded at the group's Tivoli concert last year has been released. . . . Tono is planning a pitch on its French Vogue and Barclay artists to coincide with the royal wedding in June. Artists involved include **Mireille Mathieu**, **Francoise Hardy**, **Petula Clark**, **Charles Aznavour** and **Michel Polnareff**. . . . A soundtrack LP from the film musical "Jeg Er Sgu Min Egen" has been released by Metronome. Lyrics are by **Klaus Rifbjerg** and the music by **Bent Fabritius-Bjerre**.

"Oh What a Kiss" by the **Rocking Ghosts** (Metronome) has won a Silver Disk for 50,000 sales. The group's new single is a revival of the oldie "Now Is the Hour." . . . A **Joan Baez** TV appearance here has sparked renewed interest in her disks, released on Amadeo. . . . Pop singer **Nalle** (Polydor) won a newspaper popularity poll, and his group, the **Big Sound**, topped the rhythm and blues group section.

The **Hitmakers** have cut a **Mick Jagger-Keith Richard** composition "So Much in Love" at Philips in London for their new single. Danish groups rarely record abroad. . . . DGG subscription issue of Wagner's "Die Walkuere" conducted by **Herbert von Karajan**. It sells here at \$21 compared with the normal \$31. . . . The market for rock groups singing in Danish is receding, according to Metronome chief **Bent Fabric**, and the groups have mostly resumed recording in English. **ESPEN ERIKSEN**

DUBLIN

Irish independent labels are on the upgrade. Notable example is **Mervyn Solomon's** Emerald, scoring heavily with **Big Tom McBride's** "Gentle Mother." . . . **Phil Solomon's** Major Minor label signed two major acts, **Dermot O'Brien** and the **Dubliners**. O'Brien scored a long-lived chart-topper for Envoy last year with "The Merry Ploughboy." The Dubliners previously recorded for Transatlantic. . . . England's Melodisc label and impresario **Arthur Frewin** will launch the Stardust label this month specializing in show bands. First in line are **Donegal's Marines**. Stardust is negotiating for an American outlet.

The **Capitol Showband** (Pye), which hit the U. S. chart with "Born to Be With You," is scoring with its disk-a-month plan which will end when all eight members of the band have had a solo record released. The Capitol's current single, "Sorry Bout That, Chief," based on the TV series "Get Smart," was written by **Phil Coulter** and **Bill Martin**, writers of Britain's Eurovision entry, "Puppet on a String." **KEN STEWART**

HAMBURG

French Barclay artists are active on the German scene. **Charles Aznavour** played seven concerts recently, and **Mireille Mathieu** is due for nine next month. Barclay's **Dalida** recorded a German version of the San Remo number "Cial Amore," which Metronome has issued. . . . Teldec awarded a gold disk to the **Rolling Stones** in Bremen, to mark a total of 3 million record sales in Germany. The Stones were due for concerts in Bremen, Cologne, Dortmund, Hamburg and Vienna last week and this. . . . Polydor's **Klaus Reimann** claims 400,000 sales to date on **Roy Black's** "Frag Nur Dein Herz" (Ask Only Your Heart). . . . Ariola's **Inge Bruock** will appear at the Bratislava song festival. . . . **Udo Jurgens** (Vogue) a success in Russia on his 18-day concert tour. . . . **Connie Francis'** versions of "Lara's



A BUSY AUTOGRAPHING session took place when Columbia Records held a reception to introduce its centennial two-record album by the Toronto Symphony conducted by Seiji Ozawa. Maestro Ozawa (center) wields pen instead of baton with (left) composer-conductor Sir Ernest MacMillan and Harry Freedman, two of the foremost Canadian composers whose works are featured in the set. The records were produced by Thomas Z. Shepard of Columbia's Masterworks production staff in New York.

DGG's Plant Zooming to Meet Zooming Karajan 'Walkuere'

HAMBURG — Deutsche Grammophon had placed its pressing plant at Hanover on overtime schedules to meet the tremendous demand for Herbert von Karajan's recording of "Die Walkuere." Gramophon said that virtually unprecedented demand for the recording built up in advance of "Walkuere's" performance at the Salzburg Easter Festival. To meet this demand, particularly in the United States, Deutsche Grammophon planned one of the largest logistical operations in its history, and Gramophon has not yet been able to release the recording in Japan. Gramophon set the first shipment of "Walkuere" to the U. S. on Feb. 2.

It was released in the U. S. on March 1. The first shipments were quickly sold out, and Gramophon switched to air freight to supply the American demand. Gramophon achieved a valuable sales promotion coup by

sending advance copies of the recording to the Grand Prix jury in Paris, with the result that "Die Walkuere" was awarded the Grand Prix even before it appeared on the market in Europe.

Since March 15, Gramophon has been offering "Walkuere" at a special subscription price in 14 European countries, and this offer has generated tremendous demand for the recording. A Gramophon spokesman said, "The success of 'Walkuere' so far has exceeded all expectations by far. It looks like one of the hottest albums we have ever produced." The recording is being offered in France in a special festival limited edition of several thousand copies. Gramophon is supporting the sales drive with huge promotion. Catalogs are being issued in all major languages and window displays prepared for all major markets. Advertising is being placed in all important international publications.

Ariola Plugs Soviet Melodia Disk in Scandinavia

GUETERSLOH, West Germany — Ariola-Eurodisc is opening a big promotion drive for Soviet Melodia disk product in Scandinavia.

It will be the biggest sales promotion for Soviet music ever conducted in Denmark, Norway and Sweden. Details were completed at a meeting in Guetersloh of executives of Ariola's three Scandinavian partner companies—Metronome (Denmark), Nor-Disc (Norway) and Cupol (Sweden).

The Scandinavian executives reported sales so far of the Melodia repertoire have far exceeded expectations, and have definitely established a big market in Scandinavia for Soviet artists.

"Theme" and "Strangers in the Night" have been released by Polydor on MGM. . . . Polydor has recorded LP's with ex-football trainer **Sepp Herberger** and writer **Rudolf Kinau**.

WOLFGANG SPAHR
(Continued on page 56)

MELZER BOWS CANADA LABEL

TORONTO — A new label, Hit-bound, bows in Canada this month, launched by Andrew Melzer, who has established a record production company and a music publishing house, Hit-bound Music, Ltd. (BMI). First release is a rock version of the centennial song, "Canada," by a group known as The Department of Public Works. The single has the English version on one side, French on the other. The label will be distributed nationally by Sparton of Canada.

Electrola's New Classical LP's For the Young

COLOGNE — Electrola announced the release of a new series of classic LP's for young people.

The new series is designed to update the classics and make them appealing to young music enthusiasts. Electrola theorizes that if young people can become such fanatical beat fans, they can also be won for the classics.

Electrola says the new series—"Classical for Young People"—has the premise that the traditional presentation of the classics is too stuffy for modern youth. Nor does Electrola advocate the opposite extreme of trying to adapt Beethoven or Brahms to a beat or swing tempo.

Rather, the new series groups the classics under themes and then excerpts the best from the best composers and artists to fit the particular theme, packing the product in a lively format. There are nine initial releases in the series.

Ludlow Music Sues Arc Sound, Canint Music

TORONTO — Ludlow Music, Inc., of New York, has started an action against Arc Sound, Ltd., and Canint Music Corp., its publishing arm in the Canadian Exchequer Court, claiming that an infringement of the copyright song, "This Land Is Your Land" is being threatened by the release of a new Arc LP entitled "Expose 67," by The Brothers-in-Law.

The album contains a song entitled "This Land Is Whose Land?" Ludlow Music contends that The Brothers-in-Law version, a parody, will cause great damage to the Guthrie version, in that the new version is "insulting to the Canadian public."

Ludlow's claim is that its permission is required before an entirely new set of original lyrics can be put to the Guthrie music. However, Arc Sound's legal counsel contends that there is nothing in case law or statute in either Canadian or British jurisprudence to prohibit or prevent anyone from composing new lyrics and putting them to an existing copyright tune.

many and other Western European countries.

Concerts by Oistrakhs sold out, a virtually unprecedented achievement.

Foreign Acts In Italy for TV Waxings

MILAN—An increasing flow of top foreign artists will be visiting Italy in coming months for telerecording of live spots and theater appearances. The Troggs and Bachelors will be among these artists.

Sammy Davis (Reprise-CGD) will play two theater dates in Rome and Milan May 20 and 21 following a deal between the William Morris Agency European director Alex Valdez and CG director Giuseppe Giannini.

Dionne Warwick (Scepter-CGD) will tour Aug. 17-24, and Les Surfs (Festival-CGD) tour between July 19 and Aug. 6. Ray Charles (ABC-EMI Italiana) has Milan theater date on April 30. The appropriate Italian record distributors are planning strong promotional and selling campaigns to coincide with these dates.

Recent visitors to Italy included Sandy Posey (MGM-Ricordi), for Italian versions of her hits and telerecording. Paul Anka (RCA Italiana) completed his Italian album; the Byrds guested in Gaber-Caselli's "Del Tu" TV show, and the New Vaudeville Band, whose "Winchester Cathedral" has entered the top 15 this week, starred in the same series, plus "7 Voci" and "Noi Maggiorelli."

Key Acts Set At Cantagiro

MILAN—Top recording artists are lining up for the June 22-July 9 Cantagiro (singing tour of Italy), the major summer pop music event (Billboard, April 1).

Participants to date are Niki (Tiffany); Equipe '84 (Ricordi); Claudio Villa (Fonit-Cetra); Rita Pavone and Gianni Morandi (RCA Italiana); Nico I Nomadi and Sonia (EMI Italiana); Pierfranco Colonna and I Corvi (Ariston); Ico Cerutti and Milena Cantu (Clan Celentano); Roby Crispiano (Vedette); I Marcellos Ferial (Durium); The Bad Boys Cellograph; Armando Savini and Paolo Zavattari (Phonogram).

Record companies and music publishers in and outside Italy place considerable importance on the Cantagiro and the sales results that can follow successful participation.

Cellograph-Simp Signs & Renews

MILAN — Cellograph-Simp has renewed or signed new deals for the distribution of its catalog over a wide area of the world.

Contracts have been signed with Meteor (South Africa), Fermata (Brazil and Argentina), Basart (Benelux), Favédica (Venezuela), Vogue (Germany), Turracaphone (Switzerland and Austria), Plomaritis (Greece), SLD (Lebanon) Phonovox (Australia), Radio Triunfo (Portugal), Bravo (Canada), Gramophone (Turkey), Island (United Kingdom), Sonet (Scandinavia), Vergara (Spain), Dimusa (Peru) and Sendor (Uruguay).

Cellograph's best selling artists in the international market are John Foster, who scored with "Armore Scusami"; Archibald and Tim, and Leo Sardo.

From The Music Capitals of the World

• Continued from page 55

LONDON

UA has issued a new Bobby Goldsboro single, "Too Many People," arranged and conducted by Charles Blackwell at a recording session in London last year. EMI issued "East Broadway Rundown" album to tie in with Sonny Rollins' four-week stint at Bonnie Scott's Club. . . . U. S. Capitol will release two singles by top ranking British teen-age fashion model Twiggy, currently in New York. Overseas distribution of her material has been set by Jeff Kruger, head of Ember Records which has just issued her first U. K. single. Additional overseas deals for Twiggy have been set with Pathe Marconi, for French territories and other EMI outlets in Pakistan, Greece, South Africa and Ariola (Germany and Austria), Vedette (Italy) Bovema (Holland), Festival (Australia), Peak (New Zealand) Discos Tempo (Spain and Libya).

Ivor Raymonde will record hot Swedish group, Ola and the Janglers, at Decca's London studios this month under an agreement with Gunnar Bergstrom and Dag Haeggvist of Sonet. Raymonde's productions for the group will be issued by Decca in the British Commonwealth and the U. S. Sonet licensees will handle the product in other territories. . . . Brian Epstein's Nems organization is bringing in the Monkees for their first British concert dates at London's 9,500-seater Wembley Empire Pool. The group will play the Venue for three nights from June 30.

U. S. Decca has joined the competition to acquire British artists for its labels. Through its British chief Mike Sloman, the label has signed TV personality Clement Freud to record a comedy album for the Brunswick label here. The first Coral release under Tito Burns' three-year production deal with U. S. Decca will be "I've Never Known a Lady," by Wayne Thomas, composed by hot Deram artist Cat Stevens. . . . Brian Epstein has switched the first Nems artist Billy J. Kramer to Robert Stigwood Reaction label, following the Epstein-Stigwood tie-up. Kramer, who scored several smash singles for EMI here, joins Reaction with a new single "Town of Tuxley Toy Maker."

GRAEME ANDREWS

MILAN

CGD has assigned its catalog to Tempo of Madrid, for distribution in Spain. The deal was fixed by CGD director Giuseppe Giannini and Tempo executives Alfredo and Jose Segura. The March LP release brought Saar's Joker catalog up to a total of 75 stereo albums. The series aims at the Common Market area, where it sells at an average price of \$2.24. Saar international manager Giuseppe De Gioia forecasts a total of 50 albums on release by the end of the year. . . . CDI Records' owner Pier Quinto Cariaggi launches a new pressing plant, Stampaggi Plastici, next Wednesday (12). Cariaggi will be a major shareholder in the new venture.

Clan Celentano has assigned its repertoire to Iazef Alguadis of Istanbul for Turkish distribution. The label's best sellers will also be recorded in Turkish. . . . The Zecchino D'Oro Children's Song Festival brought good sales reaction for Rifi, which covered it on record. The LP of the 12 competing songs has reached 100,000. The two EP's total 50,000 units and 230,000 of the six singles. "Il Pulcino Ballerino," winner of the sixth festival and biggest seller of the series, has topped 200,000 in three years and is still selling.

The Malta Italian Song Festival has been postponed until May 6-8. Label's participating will be

Meazzi, Tiffany, Phonocolor, Ariston, CGD, EMI, Italiana, Clan Celentano and Vedette. . . . I Giganti (Rifi) and Patty Pravo (ARC/RCA Italiana) will co-star in "Il Ragazzo Che Non Sapeva Amare" (The Boy Who Didn't Know Love), a parody on a successful Hollywood movie. I Giganti will also get exposure via a comic strip story in a weekly magazine based on the lyrics of their San Remo hit and chart entry "Proposta." . . . Leonardo (Ariston) has cut the first Italian version of "Green, Green Grass of Home," sub-published by Ariston. . . . German Vogue general manager Jean-Jacques Finsterwald was here for business talks with Durium president Krikor Mintangian, international manager Elisabel Mintangian and publishing manager Franco Cassano. . . . Curci-Carosello executives are conferring with TV representatives and impresarios to set up an Italian tour for the Easybeats.

Giorgio Gaber (Rifi) has recorded a German version of his San Remo hit "E Allora Dai" for immediate release. . . . Supporting the Rolling Stones on their April 9 Italian tour will be Al Bano (EMI Italiana), Flammetta, the Stormy Six and I Messaggeri (all Bluebell). . . . I Rokes, an English group assembled and successfully launched in Italy, will get prominent exposure in the British market via RCA. Their initial release in Britain will be the English version of their hit "Piangi Con Me," which achieved 800,000 sales units here. . . . "I Promessi Sposi" (The Betrothed Lovers), an outstanding item of Italian classical fiction, has been released in a five-LP package by Alberto Carisch. . . . Rifi will send a team of top artists to the Palma De Majorca International Song Festival May 25-28.

GERMANO RUSCITTO

MUNICH

A series of top U. S. stars is lined up for the American club circuit here. Fats Domino and Buddy Cagle do the circuit this month, Faron Young is scheduled for May, Margaret Whiting in July, and the Four Preps in August. Leroy Van Dyke was held over four weeks longer due to his enthusiastic reception. . . . Bavarian Radio Network premiered Henri-Rene's orchestral suite, "Hollywood—Silents, Please" comprised of music for silent movies. . . . Klaus Doldinger Quartet toured France.

JIMMY JUNGERMANN

NEW YORK

Julius La Rosa has signed with manager Norman Schwartz. . . . Buddy Kaye will write the lyrics to the title song for the Aubrey Schenck-United Artists production of "To Kill a Dragon" composed by Richard La Salle. . . . Bobby Darin will headline the entertainment at the Red Cross Gala to be held at the summer Sporting Club in Monaco on Aug. 25. . . . The Paul Butterfield Blues Band at the Cafe Au Go Go until next Sunday (9). . . . The Four Tops set for Isy's Supper Club, Vancouver, B. C., April 27-May 6. . . . Stevie Wonder will be at the Regal Theater, Chicago, from next Friday April 20. . . . Martha and the Vandellas will be at Los Angeles' Whiskey A Go Go May 4-14. . . . Joe Berle, accompanist for Eddie Hazell's guest appearances on Merv Griffin's TV show.

Lainie Kazan, MGM artist, returns to the Hotel Plaza's Persian Room on April 5 for four weeks. . . . Tennessee Ernie Ford will headline three State Fairs in July and August. Ford plays the Montana State Fair, July 29-Aug. 3; the Iowa State Fair, Aug. 22-26, and the Ohio State Fair, Aug. 28-29. . . . Comedian Larry Wilde, Dot artist, guests on Bruce Mor-

rows' ABC-TV show Saturday (8). . . . The Doodletown Pipers, Epic group, will appear with Capitol's Nancy Wilson at the Sahara Hotel in Las Vegas for four weeks beginning July 7. . . . RCA Victor's Lana Cantrell has a one-week date at Act IV in Detroit starting April 10. . . . Joe Keating's Showboat in Greenwich, Conn., is now featuring nightly jazz entertainment. . . . Composer Sol Lake's "Lonely Bull" selected as "fight" song for University of California. . . . Milton Rich Associates, public relations firm, now located at 12 E. 41 Street. . . . The Angels, RCA Victor group, have a four-week date at Caesars Palace, Las Vegas, starting next Friday (14). . . . Bobby Darin, Atlantic artist, formed his own film production company, Darin Productions. . . . Singer-pianist Diane Ames appears nightly in the new Club Kobe atop the Japan Kobe Steak House in the theater district.

MIKE GROSS

PARIS

"La Faille" by Sheila (Philips) and "Nous ne Sortirons qu'au Printemps" by Richard Anthony (Pathe-Marconi) jumped straight into the Europe No. 1 charts at, respectively, 5th and 10th place. . . . Festival is releasing records by the English group The Smoke on the Impact label. The group visits Paris on a promotional trip beginning Saturday (8 to 16) and will participate in the Europe No. 1 Musicorama program at the Olympia Theater on April 11 with The Rolling Stones. . . . Nino Ferrer's new one, "Le Telefon" on Riviera is getting extensive airplay on all French radio stations. . . . Gilles Bleiveis, former promotion man with Polydor, has formed his own music publishing company, Productions Musicales Sibecar and is having songs recorded by Pascal Bilat, Jacques Datin (Festival), Marsel Hurten (Disc'AZ), Claude Channes and Gilbert Lebre (Philips) and Alain Pommier (Barclay). Sibecar has also acquired most of the songs of Boby Lapointe who records with Disc'AZ.

Vogue released a new LP by Les Charlots to coincide with the group's appearance for a season at the Olympia Theater. . . . London publicity man Giorgio Gomelsky flew London musical journalists into Paris to catch the Johnny Hallyday show at the Olympia as part of a campaign to promote Hallyday in Britain. . . . The Stax package, featuring Otis Redding, Carla Thomas, Sam & Dave, Eddie Floyd, Arthur Conley, Booker T and the MGs and The Markeys played two Europe No. 1 Musicorama shows at the Olympia Theater, and scored. . . . Barclay is promoting a 23-year-old singer with a big voice, Nicoletta who records on the Riviera label. Her first EP, issued in a special hinged sleeve with a souvenir photograph, includes a French adaptation of the Nina Simone hit "I Put a Spell on You" by Guy Marchand. . . . Decca has signed a new singer-composer, Claude Lemesle. . . . CBS has adopted the term Stereo-Mono for its compatible disks. . . . The Compagnie Europeene du Disque has released the world's first recording of the 113th Psalm by Jean-Noel Hamal on the Erato label by the Cantate Chorale of Ghent and the Audite Nova Chorale of Antwerp conducted by Gery Lemaire.

Babick Reinhardt, 23-year-old guitarist son of the late jazz giant Django Reinhardt has made his recording debut on Vogue. . . . RCA has released France's first LSD song—"Les Yeux Hagards de Leon," published by Editions Concorde and sung by Chorenslup, uncle of the singer Stella. . . . Antoine is recording English versions of his French hits for Vogue. . . . Jean-Loup Chauby who has composed songs for Mireille Mathieu, Juliette Greco and Felix Marten has made his recording debut on the Decca label. . . . Barclay produced a deluxe promotional folder for their Eurovision hope, Noelle Cordier, including English and German translations of the lyric, the song

(Continued on page 58)

French Song Fest Is Set

PARIS — The French national song contest, Rose de France, will be held on the Pinede in Juan-les-Pins June 21-24. Organizer Claude Tabet said more than 90 foreign publishers and 70 French publishers will attend.

This year, the contest will have a more international flavor, as juries judging the songs will not be limited to France and Belgium. In addition to 11 juries sitting in major French towns, there will be juries in Belgium, Switzerland, Italy, Germany, Luxembourg and Canada.

Juries will consist of three boys and three girls and will be presided over by an executive of the local radio station. Claude Tabet is negotiating for a top international singing star for the final night.

\$6.4 Mil Bid On Lin'phone

LONDON—A major trans-Atlantic tie-up in the booming home education field seems certain by a \$6,440,000 bid made by the Famous Artists Schools of New York, for Linguaphone Institute, the U. K.'s largest record-language teaching company.

Famous Artists is reported to have already received acceptances from directors and other stockholders owning more than half Linguaphone's voting capital.

Linguaphone's catalog comprises 37 language courses on disk, with additional tape versions of many courses. The company exports a high proportion of its output and will benefit from international rationalization with Famous Artists which has subsidiaries in Canada, Germany, Holland and other territories.

The U. K. company's language line will also slot in neatly with Famous Artists' home study courses which include writing, photography and painting.

'Popoff' Wins Kiddy Tunefest

BOLOGNA — The ninth annual Zecchino D'Oro (Golden Coin) song contest for children has been won here by Walter Brugiolo, 5. He performed "Popoff," written by Benassi and Guidi, and published by Edizioni Musicali ABC of Naples. Bruno Piro, 7, was second with "Il Leprotto Pum Pum," by Phersu, Framario and Tomei, and published by Edizioni Musicali Gennarelli of Naples. Third was Lauretta Millica, 3, with "La Minicoda," by Misselvia and Mojoli, published by Curci.

The dozen entered in this Mini festival are recorded by Rifi, and issued as six singles and one album. Last year's Golden Coin LP reached 60,000 sales, and the singles sold 240,000 units.

Advance orders for this year's album total 70,000 and Rifi expects to pass the 100,000 sales mark with it. A sale of 300,000 singles is anticipated.

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- Paul Mauriat et son orchestre n° 2
- Paul Mauriat et son orchestre n° 3
- Frankie Montebello et sa musique tranquille
- Les 12 meilleures valse de Johann Strauss
- Danse-party pour toujours
- Slows pour nous deux . . .

FOLKLORE

- Los Incas—Chants et danses d'Amerique latine
- Chants et danses de l'U.R.S.S.—Ballet sovietique Moisseiev

VARIETES AMERICAINES

- Jerry Lee Lewis
- Roger Miller—Succes Country and Western
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JAZZ

- Fats Domino
- Erroll Garner -Concert
- Claude Bolling Sextet—"Jazzgang amadeus Mozart"
- The Modern jazz Quartet
- Les Swingle singers chantent Mozart
- Les Swingle singers—Jazz Sebastien Bach

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KMPC's J. Magnus: A Feature Specialist

LOS ANGELES—Late evening radio listeners to KMPC are familiar with the terms "Latin corner," "Brazilian corner," "weather with a beat," "instant replay," "stop action," "concert in miniature," "live edit," "sound happening" and "blash from the past."

They all refer to special features of the Johnny Magnus program, heard week nights from 9 to midnight, with a Saturday morning matinee from 10 to noon for weekend swingers who aren't caught up in the late night Magnus-opus.

Slick and aggressively polished, Magnus, at 34, is KMPC's lure away from TV for young adult sophisticates who prefer enchanting music at home or in their autos driving to a romantic date.

Magnus' program is distinctively his own because of these aforementioned special features and his blending of non-cerebral jazz performers with the tops in popular non-raucous entertainment. (Why the station doesn't heavily promote his show as they do several daytime DJ's is a juzzle.)

Magnus is by far Los Angeles' classiest nighttime program on AM radio. Much of what the deep-voiced DJ plays is based on his own personal convictions—not any station playlist—and is influenced by his eight years as a jazz DJ at KGFJ, his employer, up until three years ago when he joined 50,000-watt KMPC, the city's leading middle-of-the-roader.

Magnus' presentation is strictly grade A because of his unstinting concern for being an individual, presenting meaningful music which fits the mood of his program which is strongly romantic yet has the zip and zonk of the blazing '60s.

Happy Blending

Strings and jump tunes are happily blended, with the emphasis on exposing new material. "I feel I'm an outlet for the record business," he said, "and I believe in only playing new records. Airtime is so valuable, that to spend three minutes playing a 1953 Ella Fitzgerald record penalizes Ella, her fans or another singer."

It is within this framework of playing new recordings that

Magnus includes his specialties. The Latin corner pops up twice an hour and features bright danceable instrumentals by Tito Puente, Tito Rodriguez, Cal Tjader and Eddie Cano. Despite this regular Latin emphasis, Magnus contended he's not being serviced properly by the Latin labels.

The Brazilian corner provides emphasis for bossa nova music and its proponents. Weather with a beat is a swinging way of offering temperatures in some 20 cities. "It's a way of doing the weather as entertainingly as possible," its creator said. Using any of five variations of Neal Hefti's "Cute" melody as a foreground instrumental and four other alternatives written for the feature. Magnus takes his audience on an airplane ride over the U. S. between 2-3-4 bar rests, he announces the temperature of the city that day as his plane flies by. "New York 34 and clear," he'll say, as the music picks up and carries through several bars. "Boston, 33 and snowing." Again a swatch of Hefti's music until the plane arrives "back at Los Angeles." "The feature gives you a feeling of motion. . . . I'm stimulating the audience's imagination; that's radio's fastball."

Instant replay is an obvious takeoff on TV's penchant for repeating sports action. While announcing a replay for a segment of a track which particularly appeals to him, Magnus moves the needle to the approximate area in the grooves where he feels that passage is located. He does it so fast that the audience is often amazed by the rapidity of the passage. "I can hear the high's off the needle while I'm talking," he said.

Stop action is employed when Magnus wants to halt a spinning disk by hand. This usually precedes an instant replay. A live edit is Magnus's term for cutting a 3-minute disk down to fit a fleeting time-slot without fading into another disk or a commercial. Magnus accomplishes this again by working his turntable-himself. He explained the live edit: "I'll establish the record and then 16 bars into it, I'll do a quick fade and

DGG to Handle Steinberg Series

HAMBURG — Deutsche Grammophon will distribute over a wide area of Europe the Command label recordings by the Pittsburgh Symphony Orchestra under William Steinberg of the complete Beethoven and Brahms symphonies, as well as a complete new recording of Stravinsky's "Petroushka."

Pittsburgh Symphony cycles of Beethoven and Brahms will be imported from the U. S. in the original pressing and jackets, and will then be distributed through the Grammophon network.

with a hot mike I'll explain something about the record while moving the tone arm forward on the disk."

A sound happening is a "happenance" presented during one of his sponsor's late-hour periods in which he can editorialize about a recording or play an entire album through, like he did recently with the new Frank Sinatra-Antonio Carlos Jobim package.

A concert in miniature is "a cluster of selections offering different arrangements of the same song. "One night I played different arrangements of 'More' for 20 minutes."

Evergreen

A blast from the past is the occasional evergreen, like a recent Glenn Miller study which serves as a sharp awakening to where the music business has been and where it's at now.

Magnus feels he knows his audience. "People over 18 have been in love and understand a Sinatra lyric." For the "sophisticates" who take the time to tune in evenings, Magnus plays enterprising pop music and "vanna jazz"—easy to take and not too far out in any direction. Names like Bill Evans and John Lewis are heard but the emphasis is on material a broad audience can appreciate.

Magnus' close friendships with top 40 disk jockeys ("they're my kind of people") has caused a bit of a frustration in that he would like to play some good top 40 material, but it doesn't fit the mold of the station. He once played a rock record and asked members of the station's Teen Age Underground to call with their reactions. The majority bombed the single and vetoed the idea of presenting other top 40 singles, claiming they could hear that kind of material on other stations.

Magnus selects his own material and this runs the gamut from Andy Williams to Sinatra and including Dave Brubeck, Barbra Streisand, Shirley Bassey, Nancy Wilson, Arthur Prysock, Henry Mancini, and Wes Montgomery.

No Time Problems

Working the night shift offers the advantage of no time problems—except during the baseball season when KMPC airs the Angels and KFI airs the Dodgers. Then he has to tailor his show to the baseball fans who may be switching his way after a game. Magnus says the night time mood is one of relaxation and he programs accordingly.

During baseball, John asks the newsroom to let him know when the games are over, "so I can get my heavyweights ready." He will wait until after the Dodgers post-game show and then go into his line-up of major performers. When the



NOVELLO AWARDS recipients lining up in London are, left to right, Don Agness (Leeds), lyricist Don Black, Jack Magraw (Screen Gems), Tony Barrow (Nems) bandleader Joe Loss, Dick James (Northern Songs), David Stephens (on behalf of songwriting brother Geoff), Bob Kingston (Southern) and Franklyn Boyd (Carlin).

From The Music Capitals of the World

• Continued from page 56

copy, seven photographs of the singer and French, English and German biographies, and the EP including the song, "Il Doit Faire Beau La-Bas."

Decca has released the Marianne Faithfull recording of the Serge Gainsbourg song "Hier Ou Demain" which she sings in French in the first color TV musical comedy to be made in France. . . . Petula Clark's "C'est Ma Chanson" (Vogue) has notched up 350,000 sales in France. . . . Stella's latest for RCA, "Tout Va Bien," which points out all the things that are wrong about France has been banned by the commercial stations. The flip side, "Le Silence," is, however, getting plenty of plays because it includes five seven-second breaks, enabling disk jockeys to get in quick-fire publicity announcements. . . . Frank Alamo has recorded "A Travers Les Carreaux," a French version of the Herman's Hermits hit "No Milk Today" for Riviera. . . . Pathe-Marconi is doing heavy promotion on the big new Gilbert Becaud song, "L'Important C'est La Rose." . . . Vogue has signed a new singer, Clothilde. MIKE HENNESSEY

SAN JUAN

Puerto Rico's tourist hotels inaugurated their spring season with recording stars: Johnny Mathis at the Americana; Paula Wayne at La Concha; Frankie Avalon at Caribe Hilton and Olga Guillot, Cuban singer, at El Flamboyon. The last-named singer is the top selling female vocalist on Musart Records of Mexico and Miami. . . . Marco Rizo, pianist, has recorded for Stereo Fidelity, SMC and other labels. . . . Trio Los Condes (Gema Records) three male voices with guitars, at the Monte Carlo nightclub and TV show of Rambler Rendezvous. . . . Los Condes have six albums in the Gema fold. . . . The Castro Brothers (RCA Victor) finished their most successful of four consecutive

Angels finish late and his time is shortened, he'll only play stature artists.

For his Saturday morning show, the same "family of artists" is presented, only the mood is more uptempo and bright. Daytimes, the station has 30 and 60-second commercial clusters interspersed with promos, so Magnus has to hold his records to three minutes and under.

For Magnus to be playing so much jazz-oriented material concomitant with the station's basic pop sounds, is one of the market's anomalies.

yearly visits to the Puerto Rico Sheraton.

Roberto Yanes, Argentinian vocalist and big seller for CBS Columbia (nine albums) here on a short stop from Dominican Republic, where he did shows and TV. He's on way to New York for more bookings. . . . Johnny Johnston appointed entertainment director for La Concha Hotel. At present he's doing weekly radio shows from Puerto Rico hotels. . . . The Merv Griffin show in Puerto Rico that was televised stateside about two weeks ago, will be shown for the first time over Tele-San Juan: WTSJ-TV Channel 18. This station is part of the O. Ray Chalk, Trans-Caribbean Airways empire.

ANTONIO CONTRERAS

TORONTO

The Canadian Record Manufacturers Association meets in Toronto Tuesday and Wednesday (4-5). . . . Quality Records, with "Canada" by The Young Canada Singers, reaching a record 180,000 copies, is now releasing a cover version, also on the special centennial label, a big band instrumental with orchestra conducted by ace composer-arranger-conductor Ben MePeck, a key figure in the success of the original release.

The Mandala is reportedly following its successful engagement at The Scene in New York with a nine-day tour with Wilson Pickett and Mitch Ryder and the Detroit Wheels, returning to Toronto early this month for hometown dates. Their second single is due soon.

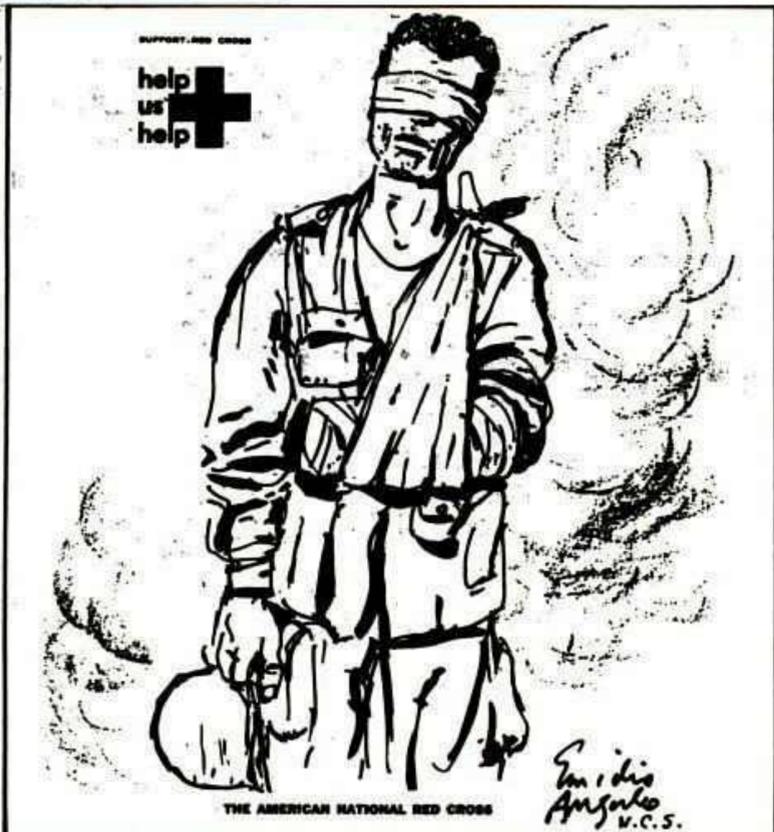
A summer season of big name entertainment is shaping up for the O'Keefe Centre in Toronto. Harry Belafonte, SRO in his three previous engagements at the O'Keefe, returns (July 3-22) and other attractions include Buddy Hackett and Eddie Fisher (June 5-10), The Righteous Brothers and Sergio Mendes and Brasil '66 (July 31-Aug. 5), and John Davidson (Aug. 7-12).

KIT MORGAN

Room for Beats: Pye's J. Woods

DUBLIN — There is still room and opportunity for beat groups, even though showbands dominate the Irish scene, according to Pye's Irish chief John Woods.

The label is currently boosting the Strangers through their debut second consisting of a brace of Monkee-related compositions, Neil Diamond's "Look Out (Here Comes Tomorrow)" and Mike Nesmith's "Mary Mary."



TOP LP's • *Continued from page 44*

151	153	THE DOORS Elektra EKL 4007 (M); EKS 74007 (S) (435-04007-3; 435-74007-5)	3	163	162	RAIN FOREST Walter Wanderley, Verve V 8458 (M); V4-8458 (S) (895-08458-2; 895-44458-5)	32
152	161	CRY Bennie Davis, Diamond D 5007 (M); SD 5007 (S) (414-05007-2; 414-05007-5)	6	164	165	NEON Cyrtle, Columbia CL 3632 (M); CS 9432 (S) (350-02432-3; 350-09432-5)	2
153	140	AND THEN ... ALONG COMES THE ASSOCIATION Valiant VLM 5002 (M); VLS 25002 (S) (892-05002-3; 892-25002-5)	34	165	85	SIDE BY SIDE Sandler & Young, Capitol T 2598 (M); ST 2598 (S) (300-02598-3; 300-02598-5)	17
154	131	IMPOSSIBLE DREAM Jerry Vale, Columbia CL 2583 (M); CS 9283 (S) (350-02583-2; 350-09283-5)	4	166	156	THE KINKS GREATEST HITS Reprise R 4217 (M); RS 4217 (S) (780-04217-3; 780-04217-5)	33
*155	—	MY BEST TO YOU John Davidson, Columbia CL 2648 (M); CS 9448 (S) (350-02648-3; 350-09448-5)	1	167	133	IT'S ONLY THE GOOD TIMES Wayne Newton, Capitol T 2625 (M); ST 2625 (S) (300-02625-3; 300-02625-5)	10
156	114	TRINI LOPEZ IN LONDON Reprise R 4238 (M); RS 4238 (S) (780-04238-2; 780-04238-5)	6	168	159	ALFIE Billy Vaughn, Del DLP 2751 (M); DLP 2751 (S) (430-02751-3; 430-25751-5)	24
157	98	AFTERMATH Rolling Stones, London LL 3476 (M); PS 476 (S) (640-03476-3; 640-00476-5)	40	169	147	WADE IN THE WATER Ramsey Lewis, Cadet LP 774 (M); LPS 774 (S) (345-00774-3; 345-00774-5)	31
158	158	STAND BY ME Spider Turner, MGM E 4430 (M); SE 4430 (S) (660-04430-3; 660-04430-5)	3	170	157	MORE THAN MUSIC Mystic Woods Orchestra, Philips PFM 300-221 (M); PMS 400-221 (S) (740-30221-3; 740-40221-5)	3
159	152	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M); DL 74783 (S) (400-04783-3; 400-74783-5)	6	171	151	THE YOUNGBLOODS RCA Victor LPM 3724 (M); LSP 3724 (S) (775-02724-3; 775-02724-5)	3
*160	—	SAYIN' SOMETHIN' Righteous Brothers, Verve V 3010 (M); V4-3010 (S) (895-03010-3; 895-43010-5)	1	172	—	WHAT'S NEW Sonny Stitt, Roulette R 35343 (M); RS 35343 (S) (795-25343-3; 795-25343-5)	1
161	89	LADY GODIVA Peter & Gordon, Capitol T 2664 (M); ST 2664 (S) (300-02664-3; 300-02664-5)	10	173	—	NITTY GRITTY DIRT BAND Liberty LRP 3501 (M); LST 3501 (S) (430-02501-3; 430-02501-5)	1
162	163	JOHNNY MATHIS SINGS Mercury MG 21107 (M); SL 41107 (S) (450-21107-3; 450-41107-5)	2	174	—	RAW SOUL James Brown, King 1016 (M); S 1016 (S) (615-01016-3; 615-01016-5)	1
				175	—	THE MAGNIFICENT MEN Capitol T 2678 (M); ST 2678 (S) (300-02678-3; 300-02678-5)	1

*Indicates Star Performer

Elektra Into New Offices

NEW YORK — Elektra Records this week moved to new quarters, at 1850 Broadway, with space about double that it had occupied in the Sperry Rand Building the last three years.

The publishing arm of Elektra will come in for greater consideration in the new quarters. A general manager of publishing will be named to head Elektra's three firms: Paradox (BMI), Nina (BMI) and Nipper (ASCAP). Another firm will be added.

Additional personnel will be hired for the art, promotion and sales department.

Elektra's radio operation, WCCC-AM and FM, Hartford, Conn., will operate independ-

Jazz Beat

• *Continued from page 14*

Fitzgerald, the Jimmy Jones Trio, Oscar Peterson Trio, saxophonists Benny Carter, Coleman Hawkins and Zoot Sims and trumpeter Clark Terry. Granz's budget is reportedly \$12,000 per night for the artists, in addition to around \$5,000 for local promotions. Format of the JAP is for Peterson to open the bill and allow each of the featured hornmen to jam during a 20-minute presentation. Then Duke's band waits for 30 minutes and with the

featured guest soloists. After the intermission, Peterson returns followed by the First Lady of Song with Jimmy Jones and then assisted by the four horns and a score of Ellingtonians.

The JAP made money when the be-boppers were in fashion. Today we have a new breed of jazz fans congregating in splintered factions. Whether they're buying tastes can jell enough to support the jam session concept of JAP is a moot question. Of more importance, however, is the emergence after a decade of JAP at all!

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

ently in Hartford. Elektra this week received FCC approval for the purchase.



ALESSANDRO MANZONI

"I PROMESSI SPOSI"
(The Betrothed Lovers)
by
ALESSANDRO MANZONI
is the best selling Italian romance abroad.

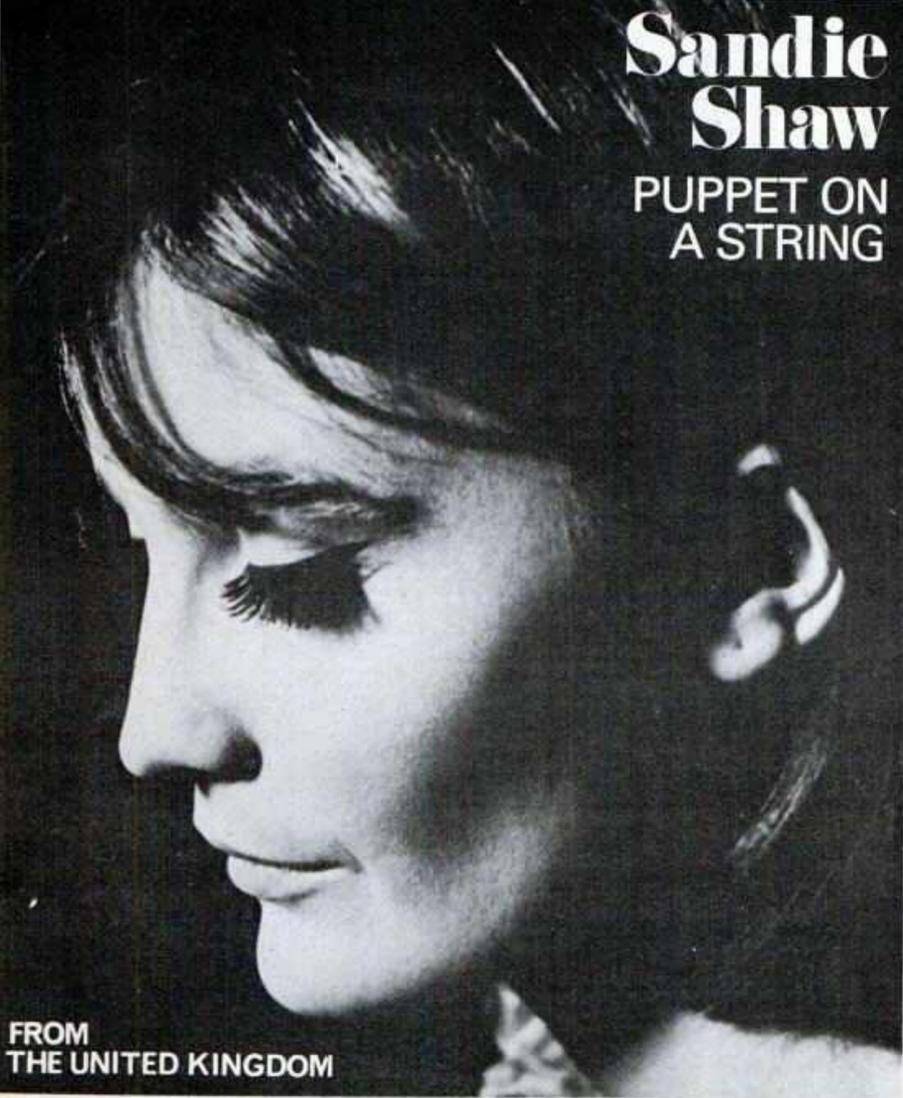
★ ★ ★
PUBLISHER ALBERTO CARISCH
*presents this romance in 5 albums
performed by 30 celebrated actors.*

It is a 4-hour "visual" minded phonomontage, with classical music from the era in which action takes place.

★ ★ ★
The phonographic edition of this fiction masterpiece contributes to knowledge of the Italian language and gives a correct pronunciation of it.

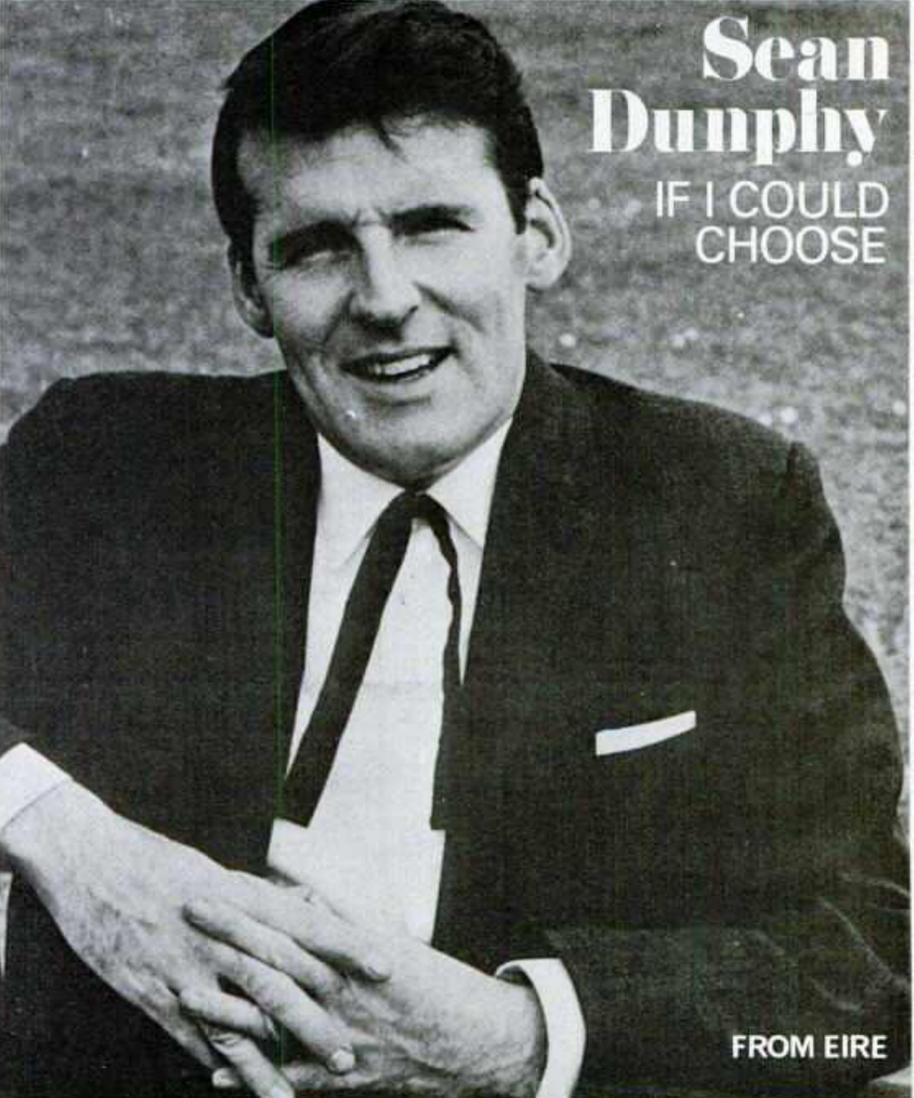
★ ★ ★
ALBERTO CARISCH EDITORE
Piazzetta Pattari, 2, Milano (Italy)

**Pye Records Are Proud To Present
2 Entries For The Eurovision Song Contest**



Sandie Shaw
PUPPET ON A STRING

FROM THE UNITED KINGDOM



Sean Dunphy
IF I COULD CHOOSE

FROM EIRE

Distributed By Pye Records (Sales) Ltd, ATV House Great Cumberland Place London W1

ARGENTINA

*Denotes local origin

This Week	Last Week	Title	Label
1	4	REACH OUT I'LL BE THERE—Four Tops (Tamlia); Rita Pavone (RCA); Giles Pellegrin (RCA)	
2	2	LITTLE MAN—Dalida (Disc Jockey); Franck Pourcel (Odeon); *Los In (CBS); *Barbara y Dick (RCA); Lucio Milena (DiscJockey)	
3	1	LA FELICIDAD—*Palito Ortega (RCA)—Relay	
4	6	CIAO, AMORE, CIAO—Luigi Tenco (RCA); Dalida (DiscJockey); Vittorio Paltrinieri (CBS); *Juan Ramon (RCA); Gabriella March (Fermata); Gianfranco Pagliaro (BGM)—Fermata	
5	3	A BANDA—Chico Buarque de Hollanda (Fermata); Las 4 Voces (CBS); *Juan Ramon (RCA); Os Cariocas (LP Phonogram); Tropical Combo (Music Hall); Nara Leao (Phillips); Lucio Milena (Disc Jockey)—Fermata	
6	5	VOLVI LA ESPALDA—Trio Los Panchos (CBS)—Melograf	
7	—	CUORE MATTO—Little Tony (Music Hall); Dalida (Disc Jockey); Archibal y Tim (Fermata); Franco Tozzi (Fermata)—Fermata	
8	8	LOVE ME, PLEASE, LOVE ME—Caravelli (CBS); Michel Polnareff (Fermata); Jimmy Rodgers (Music Hall); *Barbara y Dick (RCA)—Edami	
9	—	NON PENSARE A ME—Claudio Villa (Fermata); *Las 4 Voces (CBS); Iva Zanicchi (Phillips); Vittorio Paltrinieri (CBS); *Juan Ramon (RCA); *Lucio Milena (Disc Jockey)—Fermata	
10	9	SUNNY—Richard Anthony (Odeon); Bobby Hebb (Phillips); *Barbara y Dick (RCA); Manolo Munoz (Music Hall)	

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Label
1	7	GEORGY GIRL—Seekers (Columbia)—Chappells	
2	2	RUBY TUESDAY—Rolling Stones (Decca)—Essex	
3	1	SNOOPY VS. RED BARON—Royal Guardsmen (Festival)	
4	4	PAMELA PAMELA—Wayne Fontana (Phillips)—Connelly	
5	3	BIG TIME OPERATOR—The Id (Festival-Spin)—Essex	
6	6	WORDS OF LOVE—Mama's and the Papa's (RCA)	
7	5	I'M A BELIEVER—Monkees (RCA)—Leeds	
8	10	GIMME SOME LOVIN'—Spencer Davis Group (Festival)—Essex	
9	8	COALMAN—Ronnie Burns (Festival-Spin)—Abigail	
10	9	GREEN, GREEN GRASS OF HOME—Tom Jones (Decca)—Palace	

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Label
1	1	RELEASE ME—*Engelbert Humperdinck (Decca)—Burlington-Charles Blackwell	
2	9	THIS IS MY SONG—*Harry Secombe (Phillips)—Leeds-Johnny Franz	
3	2	EDELWEISS—*Vince Hill (Columbia)—Williamson-Bob Barratt	
4	6	SIMON SMITH AND HIS AMAZING DANCING BEAR—*Alan Price Set (Decca)—Schroeder-Ivor Raymonde	
5	8	I WAS KAISER BILL'S BATMAN—*Whistling Jack Smith (Deram)—Mills-Noel Walker	
6	16	PUPPET ON A STRING—*Sandie Shaw (Pye)—Peter Maurice-Ken Woodman	
7	3	GEORGY GIRL—*Seekers (Columbia)—Springfield-Tom Springfield	
8	4	THIS IS MY SONG—Petula Clark (Pye)—Leeds-Ernie Freeman	
9	25	SOMETHIN' STUPID—Frank and Nancy Sinatra (Reprise)—Greenwood-Jimmy Bowen/Lee Hazelwood	

10	5	PENNY LANE/STRAWBERRY FIELDS FOREVER—*Beatles (Parlophone)—Northern-George Martin
11	12	MEMORIES ARE MADE OF THIS—*Val Doonican (Decca)—Campbell Connelly-Ken Woodman
12	7	ON A CAROUSEL—*Hollies (Parlophone)—Gralto-Ron Richards
13	10	THERE'S A KIND OF HUSH—*Herman's Hermits (Columbia)—F.D.&H.-Mickie Most
14	24	IT'S ALL OVER—*Cliff Richard (Columbia)—Acuff-Rose-Norrie Paramor
15	22	TOUCH ME, TOUCH ME—*Dave Dee, etc. (Fontana)—Lynn-Howard/Blakley
16	11	DETROIT CITY—*Tom Jones (Decca)—Southern-Peter Sullivan
17	19	LOVE IS HERE AND NOW YOU'RE GONE—Supremes (Tamlia-Motown)—Carlin-Holland and Dozier
18	15	GIVE IT TO ME—*Troggs (Page One)—Dick James-Larry Page
19	18	I'LL TRY ANYTHING—*Dusty Springfield (Phillips)—Leeds-Johnny Franz
20	21	AL CAPONE—*Prince Buster (Blue Beat)—Melodisc-Melodic
21	14	SNOOPY VS. THE RED BARON—Royal Guardsmen (Stateside)—Copyright Control—Gernhard
22	13	HERE COMES MY BABY—*Tremeloes (CBS)—Angusa-Mike Smith
23	29	KNOCK ON WOOD—Eddie Floyd (Atlantic)—Belinda
24	17	I'M A BELIEVER—Monkees (RCA)—Screen Gems-Jeff Barry
25	20	PEEK-A-BOO—*New Vaudeville Band (Fontana)—Hournew-Geoff Stephens
26	32	I CAN'T MAKE IT—*Small Faces (Decca)—Immediate-Mariott/Lane
27	23	I WON'T COME IN WHILE HE'S THERE—Jim Reeves (RCA)—Metric-Metric Chet Atkins/Bob Ferguson
28	37	BECAUSE I LOVE YOU—*Georgie Fame (CBS)—Copyright Control-Denny Cordell
29	34	YOU GOT WHAT IT TAKES—*Dave Clark Five (Columbia)—Leeds-Mike Smith
30	31	KEEP IT OUT OF SIGHT—*Paul and Barry Ryan (Decca)—Cat-Mike Hurst
31	30	THEN YOU CAN TELL ME GOODBYE—Casinos (President)—Acuff-Rose-Gene Hughes
32	39	PURPLE HAZE—*Jimi Hendrix Experience (Track)—Yameta-Yameta
33	—	BERNADETTE—Four Tops (Tamlia-Motown)—Carlin-Holland and Dozier
34	26	IT TAKES TWO—Marvin Gaye and Kim Weston (Tamlia-Motown)—Carlin-Stevenson/Cosby
35	37	MELLOW YELLOW—*Donovan (Pye)—Donovan-Mickie Most
36	49	HAPPY TOGETHER—Turtles (London)—Chardon-Joe Vissert
37	28	SINGLE GIRL—Sandy Posey (MGM)—Mecolico-Chips Moman
38	35	GREEN, GREEN GRASS OF HOME—*Tom Jones (Decca)—Burlington-Peter Sullivan
39	40	COLD LIGHT OF DAY—Gene Pitney (Stateside)—Bron-Pitney/Kahn
40	—	SEVEN DRUNKEN NIGHTS—Dubliners (Major Minor)—Scott Solomon-Tommy Scott
41	—	ARNOLD LAYNE—*Pink Floyd (Columbia)—Dunmo-Koe Boyd
42	33	SO GOOD—Roy Orbison (London)—Acuff Rose-Rose Vienneau
43	43	DAY TRIPPER—Otis Redding (Stax)—Northern-Jim Stewart
44	42	RAISE YOUR HAND—Eddie Floyd (Stax)—Carlin-Jim Stewart
45	41	I'M GONNA GET ME A GUN—*Cat Stevens (Cat)—Mike Hurst
46	—	HA' HA' SAID THE CLOWN—*Manfred Mann (Fontana)—Bron-Gerry Bron
47	—	JIMMY MACK—Martha and the Vandellas (Tamlia-Motown)—Carlin-Holland and Dozier
48	—	59TH STREET BRIDGE SONG—Harper's Bizarre (Warner Bros.)—Lorna-Lenny Waronker
49	36	RUN TO THE DOOR—*Clinton Ford (Piccadilly)—Carlin-John Schroeder
50	45	HI-HO SILVER LINING—*Jeff Beck (Columbia)—Enquiry-Mickie Most

DENMARK

This Last
Week Week

1	8	I'M A BELIEVER—Monkees (RCA)
2	1	OH, OH WHAT A KISS (Uber die Wellen)—Rocking Ghost (Metronome)
3	—	LET'S SPEND THE NIGHT TOGETHER—Rolling Stones (Decca)
4	2	JEG HAR ALDRIG FAET NOGET—Defenders (Sonet)
5	5	PEOPLE GET READY—Red Squares (Columbia)
6	—	SIDSTE DANS—Keld & The Donkeys (HMV)
7	11	GREEN, GREEN GRASS OF HOME—Tom Jones (Decca)
8	—	STEP BY STEP—Wishful Thinking (Decca)
9	7	SOMEWHERE MY LOVE—Connie Francis (MGM)
10	—	LILLI ANN—Johnny Reimar (Phillips)

EIRE

(Courtesy New Spotlight, Dublin)
*Denotes local origin

This Last
Week Week

1	2	RELEASE ME—Engelbert Humperdinck (Decca)—Burlington
2	1	THIS IS MY SONG—Petula Clark (Pye)—Leeds
3	3	PENNY LANE/STRAWBERRY FIELDS FOREVER—Beatles (Parlophone)—Northern Songs Ltd.
4	5	STREETS OF BALTIMORE—Des Kelly (Pye)—Copyright Control
5	6	FOOLS PARADISE—*Larry Cunningham (King)—Lark Music Ltd.
6	4	HOUSE WITH THE WHITE-WASHED GABLE—Drifters (Pye)—Copyright Control
7	10	ON A CAROUSEL—Hollies (Parlophone)—Gralto
8	—	THERE'S A KIND OF HUSH—Herman's Hermits (Columbia)—Francis-Day & Hunter
9	7	DETROIT CITY—Tom Jones (Decca)—Southern
10	8	HERE COMES MY BABY—Tremeloes (CBS)—Angusa

FRANCE

This Last
Week Week

1	3	C'EST MA CHANSON—Petula Clark (Vogue)—Sim Beuscher
2	2	TA TA TA TA—*Michel Polnareff (A.Z.)—Meridian
3	1	INCH'ALLAH—*Adamo (Voix d son Maitre)—Pathe
4	4	PARIS EN COLERE—*Mirelle Mathieu (Barclay)—Salabert
5	6	MAMA—*Dalida (Barclay)—Tournier
6	7	KILIMANDJARO—*Pascal Danel (A.Z.)—Le Rideau Rouge
7	9	MARIA—*Jean Ferrat (Barclay)—Alleluia
8	5	PENNY LANE—The Beatles (Odeon)—Northern Song France
9	1	NO MILK TODAY—Herman's Hermits (Columbia)—Harmonia
10	14	LA FAMILLE—*Sheila (Phillips)—Carrere

GERMANY

(Courtesy Schallplatte)

This Last
Week Week

1	1	I'M A BELIEVER—Monkees (RCA)—Gerig
2	—	PENNY LANE—Beatles (Odeon)—Northern
3	8	LET'S SPEND THE NIGHT TOGETHER—Rolling Stones (Decca)—Gerig
4	9	DEAR MRS. APPLEBEE—David Garrick (Hit-Ton)—Copyright Control
5	6	SAVE ME—Dave Dee, etc. (Star Club)—Minerva
6	2	GOOD NIGHT MY LOVE—Roy Black (Polydor)—Seith
7	—	MAL' NICHT GLEICH DEN TEUFEL AN DIE WAND—Peggy March (RCA)—Budde
8	3	HAPPY JACK—Who (Polydor)—Gerig
9	5	NO MILK TODAY—Herman's Hermits (Columbia)—Sikorsky
10	—	LAB DIE SONNE WIEDER SCHEINEN—Ronny (Telefunken)—Maxim

HOLLAND

*Denotes local origin

This Last
Week Week

1	2	THIS IS MY SONG—Petula Clark (Vogue)—Leeds Holland-Basart
---	---	---

2	1	PENNY LANE/STRAWBERRY FIELDS FOREVER—Beatles (Parlophone)—Leeds Holland-Basart
3	4	DETROIT CITY—Tom Jones (Decca)—Holland Music
4	7	THE BEAT GOES ON—Sonny & Cher (Atlantic)—Arenas-Basart
5	6	I WAS KAISER BILL'S BATMAN—Whistling Jack Smith (Deram)—Mills Holland-Basart
6	3	RELEASE ME—Engelbert Humperdinck (Decca)—Altona
7	—	MONKEY ON YOUR BACK—*Outsiders (Relax)—Impala-Basart
8	8	NA-NA-NA—*Shoes (Polydor)—Impala-Basart
9	5	GIVE IT TO ME—Troggs (Fontana)—Leeds Holland-Basart
10	10	LET'S SPEND THE NIGHT TOGETHER—Rolling Stones (Decca)—Essex Holland-Basart

ITALY

(Courtesy Musica e Disci, Milan)
*Denotes local origin

This Last
Week Week

1	1	CUORE MATTO—*Little Tony (Durium)—Durium
2	3	UN MONDO D'AMORE—*Gianni Morandi (RCA)
3	2	PIETRE—Antoine (Vogue)—Sciascia
4	4	PROPOSTA—*Giganti (Ri Fi)—Cicogna
5	5	L'IMMENSITA'—*Johnny Dorelli (CGD)—Clan
6	10	LARA'S THEME FROM "DR. ZHIVAGO"—Soundtrack (MGM)—Curci
7	7	PENNY LANE—Beatles (Parlophone)
8	9	LET'S SPEND THE NIGHT TOGETHER—Rolling Stones (Decca)—Aromando
9	8	CIAO AMORE CIAO—*Luigi Tenco (RCA)—RCA-R.R. Ricordi
10	11	BISOGNA SAPER PERDERE—Rokes (Arc)—RCA
11	12	LARA'S THEME FROM "DR. ZHIVAGO"—Bob Mitchell (Variety)—Curci
12	6	IO, TU E LE ROSE—*Orietta Berti (Polydor)—Nazionale
13	14	SE PERDO ANCHE TE—*Gianni Morandi (RCA)—RCA-Ivan Mogull Assn.
14	15	WINCHESTER CATHEDRAL—New Vaudeville Band (Fontana)
15	—	L'IMMENSITA'—*Mina (RiFi)—Clan

JAPAN

*Denotes local origin

This Last
Week Week

1	1	KIMIKOSO WAGA INOCHI—*Mizuhara Hiroshi (Toshiba)—JASRAC
2	5	YOGIRIYO KONYAMO ARIGATOU—*Ishihara Yuujiro (Teichiku)—JASRAC
3	4	ONNA NO HATOBA—*Mori Shinichi (Victor)—JASRAC
4	3	KOBORABANA—*Ishihara Yuujiro (Teichiku)—JASRAC
5	6	KAERITAKU NAINO—*Sono Mari (Polydor)—JASRAC
6	7	SHINJITE ITAI—*Nishida Sachiko (Polydor)—JASRAC
7	2	KONYAWA ODOROU—*Araki Ichiro (Victor)—JASRAC
8	8	BALLA BALLA—Rainbows (Columbia)—Shinko
9	—	NEONGAWA—*Bob Satake (King)—JASRAC
10	9	YUMEWA YORU HIRAKU—*Sono Mari (Polydor); *Midorikawa Ako (Crown)—JASRAC

MEXICO

(Courtesy Audiomusica)
*Denotes local origin

This Last
Week Week

1	1	EL CABLE—Mario y sus Diamantes (Peerless)—Mundo Musical
2	3	ESPUMAS—*Javier Solis (CBS)—RCA
3	2	I'M A BELIEVER—Monkees (RCA)—Mundo Musical
4	5	QUE SE HUNDA—*Frankie (Peerless)—Emisa
5	6	BATIJUGANDO—*Sonia Lopez (CBS)—Mundo Musical
6	7	EL INFIERNO—Julio Jaramillo (RCA)—Sadaic

7	—	A MAN AND A WOMAN—Soundtrack (Gamma)—Pending
8	—	CELOSO—*Panchos (CBS)—Pending
9	4	LA CHISPITA—Hugo Blanco (Peerless)—Mundo Musical
10	9	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Mundo Musical/Pending

NEW ZEALAND

1	1	I'M A BELIEVER—Monkees (RCA)
2	2	FRIDAY ON MY MIND—Easybeats (Parlophone)
3	6	IN THE COUNTRY—Cliff Richard (Columbia)
4	8	PENNY LANE—Beatles (Parlophone)
5	5	SAVE ME—Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
6	3	OOH-LA-LA—Normie Rowe (Festival-Sunshine)
7	4	GIRL ON A SWING—Gerry and the Pacemakers (Columbia)
8	—	STRAWBERRY FIELDS FOREVER—Beatles (Parlophone)
9	—	HAPPY JACK—The Who (Reaction)
10	—	JUST ONE SMILE—Gene Pitney (Musicor)

PHILIPPINES

This Last
Week Week

1	1	SPANISH NIGHTS AND YOU—Connie Francis (MGM)—Mareco, Inc.
2	3	I'M A BELIEVER—The Monkees (RCA)—Filipinas Record Corp.
3	2	KEEP ON DANCING—The Gentrys (MGM)—Mareco, Inc.
4	5	WINCHESTER CATHEDRAL—New Happiness (CBS)—Mareco, Inc.; Palm Beach Band Boys (RCA)—Filipinas Record Corp.
5	4	LAND OF 1,000 DANCES—Wilson Pickett (Atco)—Mareco, Inc.
6	6	TOGETHER AGAIN—Buck Owens (Capitol)—Mareco, Inc.
7	7	WEDNESDAY'S CHILD—Matt Monro (Capitol)—Mareco, Inc.
8	9	TWO OF US—Harriette Blake (Monument)—Mareco, Inc.
9	8	HOMEWARD BOUND—Simon and Garfunkel (CBS)—Mareco, Inc.
10	—	HOORAY FOR HAZEL—Tommy Roe (ABC)—Mareco, Inc.

SINGAPORE

This Last
Week Week

1	3	RELEASE ME—Engelbert Humperdinck (Decca)
2	2	THE BEAT GOES ON—Sonny & Cher (Atco)
3	9	I'VE BEEN A BAD BOY—Paul Jones (HMV)
4	10	NIGHT OF FEAR—The Move (Deram)
5	1	SEAGULLS—Jonathan King (Decca)
6	4	ROLLER COASTER MAN—Ovests (Columbia)
7	8	THERE'S A KIND OF HUSH—Herman's Hermits (Columbia)
8	—	THIS IS MY SONG—Petula Clark (Pye)
9	—	HOW DO YOU CATCH A GIRL—Sam the Sham and the Pharaohs (MGM)
10	—	MEMORIES ARE MADE OF THIS—Val Doonican (Decca)

SOUTH AFRICA

This Last
Week Week

1	3	SINGLE GIRL—Sandy Posey (MGM)
2	2	MATHEW AND SON—Cat Stevens (Deram)
3	1	I'M A BELIEVER—Monkees (RCA)
4	7	RUBY TUESDAY—Rolling Stones (Decca)
5	5	THERE'S A KIND OF HUSH—New Vaudeville Band (Fontana)
6	—	THIS IS MY SONG—Petula Clark (Vogue)
7	9	THE FRENCH SONG—Lucille Starr (A&M)
8	6	ANYWAY THAT YOU WANT ME—Troggs (Fontana)
9	10	THERE'S A KIND OF HUSH—Herman's Hermits (Columbia)
10	—	DIE OU KRAALLIEDJIE—Groep 2 (Columbia)

TAPE CARtridge

New Unit by Borg-Warner

SAN FRANCISCO — Borg-Warner's Spring Division introduced a new 8-track stereo tape CARtridge player here last Thursday (30) at the three-day Pacific Automotive Show. The unit, known as the Mark II, is geared to the youth market, carrying a suggested list of \$89.95. Like its companion unit introduced last year, the Mark II features solid-amplifiers providing three watts of power per channel.

Arthur J. Welch, Spring Division president, estimated that about 30% of the 400,000 new cars that will be equipped with players will be sold on the West Coast, particularly in Southern California. The same percentage applies to the 600,000 to 700,000 after market sales. Borg-Warner consumer studies show that 64% of the motorists purchasing car players are under 35, with the 18-25 age group accounting for 38.6% of the units sold. Suggested list for the deluxe system brought out last year is \$129.95.

Bedside Net Gala

NEW YORK — The Bedside Network's 19th anniversary ball will be held next Friday (14) at the New York Hilton. The Network provides entertainment for hospitalized veterans, with artists visiting hospitals, taping programs to the hospitals.

ITCC Nears Europe Tie-Up; Gets 60 LP's From Reditune

By DON WEDGE

LONDON — Within two months, ITCC plans to complete arrangements for what may be the first of several joint ventures with European firms for tape duplicating and marketing operations, according to president Larry Finley. Meanwhile, he has acquired rights to 60 albums of light orchestral music from Redifusion-Reditune, a British background music firm which has plans for entering the domestic cartridge-cassette field (see separate story).

Finley here on his first European swing as ITCC head said that he is able to export both 8- and 4-track cartridges to Europe immediately. There was an abundance of interest in distribution.

"We could break into the market, but we don't want to break the people in it," he said. "There just isn't the car-

tridge playback equipment ready. A unit at \$200 is far too much for Europe." But he is anxious to pave the way although stopping short of entering the equipment field.

First Convinced

Finley feels that auto manufacturers must be convinced first. He plans for Jim Gall, ITCC's new vice-president in charge of marketing and sales, to visit Europe by the month's end for talks with car producers. Gall could draw on his experience with Lear Jet, involving the initial co-ordination with RCA and U. S. Ford to present the case for the cartridge concept.

"The European manufacturers must follow the American pattern. Many are linked with U. S. firms," Finley added.

He believes that the 8-track concept is most likely to be accepted. Its compactness, particularly for the smaller European cars, and ability for

double play were likely to be the convincing factors.

"But whatever configuration is chosen we have the duplication facility and also a substantial catalog which could be supplemented by local repertoire. If we can move on this we can advance European record business 10 years in two," Finley said.

U. K. Partner R-R?

Finley plans to set up joint ventures with European firms. He is considering the U. K., France, Germany, Italy and Sweden as centers. His British partner is likely to be Redifusion-Reditune. ITCC has acquired rights to 60 albums of Reditune material, covering duplication in all configurations. The deal is worldwide, with exclusivity for the U. S. and Western Hemisphere.

"There is a great shortage of light orchestral material in cartridge form," Finley said, "and the Reditune acquisition is most valuable."

Tenna Opens CARtridge Throttle With Players, Unit-Radio Combo

CHICAGO — The Tenna Corp. of Cleveland is developing compact 4 and 8-track

automobile playbacks and a new combination stereo tape CARtridge player and FM radio for the car.

This was disclosed by Tenna president and treasurer Morton R. Mendes in a recent address before the National Association of Investment Clubs' Cleveland-Akron Council.

Tenna recently announced entry into the home entertainment market with a compatible player. Heretofore, the company has been a producer of automobile accessories almost exclusively.

Said Mendes, "... we'll take full advantage of the popularity of the automobile tape player with the introduction of a compact, 4-track stereo unit, the Mini-4 and a new compact 8-track player, the Mini-8.

"For the fellow who wants the news as well as fine music, we'll soon have a combination stereo tape player and FM radio."

Tenna has been in the automobile hang-on market for over

a year with a compatible player.

A Vast Market

"The home entertainment field is a vast market," Mendes said, "and our furniture model tape player will introduce us to it. We have already been successful in establishing a distribution network which will make it available in virtually any type of retail outlet which displays home sound equipment. We are already looking into the possibility of additional new products in this area."

Mendes also commented: "The market for automobile tape players is so new that nobody really knows its potential. But one of the nation's largest investment firms describes the tape players as the most popular auto option since air conditioning."

Million Order

He said that Tenna had a \$1 million order for its first auto player, before marketing, and that sales of the unit "are exceeding even our fondest expectations."

Tenna has an in-the-field sales force of 250 men, and its products move through 6,000 licensed distributors to 900,000 automobile dealers, automotive accessory stores and electronics outlets.

Caiola on Track

NEW YORK — Al Caiola, who recently signed his third exclusive three-year contract with United Artists Records, is the featured soloist on the soundtrack of the new Bob Hope film, "Eight on the Lamm."

His next United Artists recordings will be under the direction of the label's new a&r head, Henry Jerome, who is meeting with Caiola to plan new recording techniques.

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

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

CABLED FROM LONDON

After a delightful trip on Olympic Airlines from New York to Paris, we were met at Orly Field by John Nathan, who heads the MGM/Verve operation on the Continent. The same day, Bob Fraser, who heads the Audio Devices operation throughout Europe, flew in from London to Paris. Between Bob and John it did not take long to get filled in on what was happening in the cartridge industry in Europe.

After three days of visits with record companies and other firms in Paris who had contacted ITCC, we learned that, at present the primary use of the cassette in Europe is in the home market and not in the automotive field. In discussing the automotive market, everyone felt that 8-track configuration will be the easiest and by far the best to exploit. Due to the tremendous impetus given to the 8-track system by the major automotive manufacturers in America.

One leading Parisian firm "Major Electronics S.A.," whose subsidiary company is called "Mood Music," has spent several years surveying the stereo tape cartridge industry. They are now preparing to import and assemble 8-track automotive playback units which will be supplied to at least one of the major European automobile manufacturers.

According to Nano Da Silva Ramos and Spencer Wallis, who head the organization, they feel that just as soon as their units become available that they can influence setting the 8-track system as a standard system for the European automotive market.

From Paris we flew to London and, after four days of visits, we find that in London the feeling also is that the major potential market of the cartridge system is in the automobile field, and that the pattern will follow to an exact degree the pattern which has now been set in the United States regarding the 8-track system. Our reaction so far is that Europe today is as the United States was before the Lear tie-in with Ford and RCA, which, together with the ITCC entry into the 8-track market, brought the stereo tape cartridge industry to the front. With the enthusiasm we have encountered from key executives of Europe's leading companies we foresee the 8-track market "happening" on the Continent within the next two years.

Once the automotive industry introduces and makes available the stereo tape deck, ITCC will see to it that music in cartridge form is available from its vast catalogue. In addition to its present catalogue, ITCC will also make music available from every country in Europe. For this reason ITCC is now acquiring many European record catalogues, getting ready for what we know will soon happen. This will make International Tape Cartridge Corporation a truly "international" company.

Before leaving for Milan our thanks to Andre De Vekey and Don Wedge of Billboard in London, Mike Hennessey in Paris, to Desmond Beat and Andrew Taylor of Reditune, to John Nathan of MGM/Verve, Bob Fraser and Bridget Campbell of Audio Devices for their helpful assistance in Paris and London.

4 and 8 TRACK CARTRIDGES

ATCO	DYNOVOICE	BOOM
ATLANTIC	MALA	TANGERINE
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GRAND AWARD	NEW VOICE	KING
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PURIST	WAND	CADET
WESTMINSTER	ABC	DOT
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CAPITOL PLAYERS being unveiled next Saturday (15) (see Billboard, March 18) are the Satellite, top, a playback deck listing for \$149.95, and the Apollo, a self-contained system listing for \$295.95. Both are 8-track units.



ALBUM REVIEWS

Continued from page 48

JANACEK: STRING QUARTETS NOS. 1 & 2
Smetana Quartet, Parliament PLP 626 (M); PLPS 626 (S)

HAYDN STRING QUARTETS
The Prague City Quartet, Crossroads 22 16 0099 (M); 22 16 0100 (S)

QUANTZ/STAMITZ/KRUMLOVSKY/BUONOCINI/SCHMELZER: DELIGHTFUL DIVERTIMENTS & PRETTY PARTITAS
Various Artists, Crossroads 22 16 0103 (M); 22 16 0104 (S)

BERG: CHAMBER CONCERTO FOR PIANO, VIOLIN & 13 WIND INSTRUMENTS/STRAVINSKY: SYM-

PHONY FOR WIND INSTRUMENTS
Chamber Ensemble Wind Instruments Prague (Psek), Parliament PLP 624 (M); PLPS 624 (S)

BACH: CANTATAS NOS. 100 & 175
Various Artists/Hamburg Chamber Orch. (Wunderlich), Vanguard Everyman SRV 230 (M); SRV 230 SD (S)

BACH: CANTATAS NOS. 207a & 214
Various Artists/Chamber Orch. & Choir of Barmen (Kahlhofer), Vanguard Everyman SRV 231 (M); SRV 231 SD (S)

JAZZ

LIVE AT THE VILLAGE GATE
Milt Jackson Quintet, Riverside 495 (M)

THE QUINTET/LIVE!
Charles McPherson, Prestige PR 7480 (M); PRST 7480 (S)

WILD!
The Afro-Latin Soullet, Tower T 5051 (M); ST 5051 (S)

LOVE POTION NO. 9
Johnny "Hammond" Smith, Prestige PR 7482 (M); PRST 7482 (S)

FIRST PRIZE!
Eddie Daniels, Prestige PR 7506 (M); PRST 7506 (S)

MORE OF JAMES MOODY'S GREATEST HITS
Prestige PR 7441 (M)

RHYTHM & BLUES

THE BLUESMEN OF THE MUDDY WATERS CHICAGO BLUES BAND
Spivey LP 1008 (M)

THE ART OF THE CANTOR
Jan Peerce, Vanguard VRS 9237 (M); VSD 79237 (S)

RELIGIOUS

AVENUE OF PRAYER
Carl Butler & Pearl, Columbia CL 2640; CS 9440

THIS IS MY FATHER'S WORLD
Tedd Smith/Don Hustad, Word W 3559 LP (M) WST 8359 LP (S)

SINGING WE GO
Jones Sisters, Word W 3396 (M); WST 8396 (S)

LOW PRICE RELIGIOUS

FAVORITE HYMNS FOR FAMILY SINGING
Jimmie Dodd, Disneyland DQ 1302 (M)

SPOKEN WORD

LONDON: THE CALL OF THE WILD
Ed Begley, Caedmon TC 1219 (M)

INTERNATIONAL

THREE RAGAS
Ravi Shankar, Capitol DT 2720 (S)

WE'RE OFF TO DUBLIN IN THE GREEN
Abbey Tavern Singers, VIP 402 (M); S 402 (S)

PUERTO RICAN ALL-STARS FEATURING KAKO
Alegre LPA 835 (M)

MORNING AND EVENING RAGAS
Ali Akbar Khan/Chatur Lal, Capitol T 2721 (M); DT 2721 (S)

USTAD ALI AKBAR KHAN
Connoisseur Society CM 462 (M); CS 462 (S)

CHAMPIONS TWICE
Liverpool Cell Band, London TW 91420 (M); SW 99420 (S)



KOKOMO, IND., RESIDENTS can get 8-track stereo tape cartridges from their public library. The tapes are donated by the local Chevrolet dealer. Above, librarian Kathy Snyder, left, shows the tapes to Mrs. John Hanna. Kokomo is the home of the Delco Radio Division of General Motors, which makes the 8-track stereo tape players.

FAST, LOW COST 8-TRACK STEREO DUPLICATING ON 1/4" TAPE



NORTRONICS MODEL BQL TAPE HEADS

- Fit all existing 1/4-inch eight-track systems
- Available in the impedance to match your equipment
- Provide superb quality at low price

Nortronics' new Model BQL tape heads provide the low-cost way to record or reproduce 8 channels simultaneously on 1/4-inch tape. Two staggered 4-track BQL heads get 8 channels on the tape with excellent interchannel crosstalk rejection and long life, at a cost far less than you would expect for this quality.

DUPLICATORS: Rely on Nortronics as do most original equipment manufacturers and broadcast studios

Replacement heads always available from your local Nortronics distributor (5830 Series).

Write for data sheet and prices.

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8101 Tenth Avenue North
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Col. Price Cut At Goldblatt's

CHICAGO — In connection with an announced price cut to \$1.99 for Columbia monaural LP's, Goldblatt's here offered Columbia 8-track cartridges at a special \$5.88 price last week.

A multi-store chain in Chicago and suburbs, Goldblatt's had been selling Columbia cartridges at \$7.98. In the reduced price offering were "The Barbra Streisand Album"; "The Shadow of Your Smile," Andy Williams; "Fifth Dimension," the Byrds; "Johnny Mathis' Greatest Hits"; "There Goes My Heart," Jerry Vale and "The Spirit of '67," Paul Revere and the Raiders.

LUIS VARONA THE WAY YOU LIKE HIM—WITH SPICE
Kubaney 326 (M)

WEDDING GERMAN STYLE
Alfred Matschat & His Club Ensemble, Epic LF 18053 (M); BF 19053 (S)

MUNTZ SYSTEM TO ARMY UNIT

VAN NUYS, Calif. — The Muntz 4-track stereo cartridge system is being installed in U. S. Army vehicles in Vietnam. Earl Muntz, president of Muntz Stereo-Pak, tells of a letter received from an infantry platoon leader in the Fourth Division, operating in Dau Tieng, asking if he could have the cartridge player installed in the platoon jeep. Muntz sent his daughter, Brenda Muntz, to Vietnam to aid in the installation.



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FOUR-TRACK CARTRIDGES

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---	4WA-1645..... I COULDN'T LIVE WITHOUT YOUR LOVE—Petula Clark	Warner Bros.
---	MC4-60789..... GOLDEN HITS—VOLUME TWO—Dinah Washington	Mercury
---	MC4-60863..... QUINCY JONES EXPLORES THE MUSIC OF HENRY MANCINI	Mercury
---	MC4-61026..... DO THE FREDDIE—Freddie & The Dreamers	Mercury
---	MC4-61054..... MORE GENIUS OF JANKOWSKI—Horst Jankowski	Mercury
---	MC4-61063..... QUINCY'S GOT A BRAND NEW BAG—Quincy Jones and His Orchestra	Mercury
---	MC4-61067..... VIOLETS OF DAWN—The Mitchell Trio	Mercury
---	MC4-61102..... 98.6/AIN'T GONNA LIE—Keith	Mercury
---	MC4-61107..... JOHNNY MATHIS SINGS	Mercury
---	SC4-67075..... WORDS AND MUSIC BY ROGER MILLER	Smash
---	SC4-67077..... A TASTE OF HONEY/THE "IN" CROWD—Bill Justis	Smash
---	10A-537..... ALL TIME GREAT HITS—Frank Fontaine	ABC
---	14Y-630..... RHAPSODIES FOR YOUNG LOVERS—Midnight String Quartet	Viva
---	14A-631..... GO POP—The Knightsbridge Strings	Monument
---	14A-633..... LOVE IS A GUITAR—Peter De Angelis Orchestra & Chorus	ABC
---	14B-638..... SNUGGLED ON YOUR SHOULDER—Lawrence Welk	Hamilton
---	21Y-453..... BUFFALO SPRINGFIELD	Atco
---	21A-454..... DA CAPO—Love	Elektra
---	21A-457..... DELIVER—The Mamas and The Papas	Dunhill
---	26A-455..... ADDITIONS TO FURTHER DEFINITIONS—Benny Carter	Impulse
---	26A-456..... SHIRLEY SCOTT, QUEEN OF THE ORGAN	Impulse
---	26A-457..... WRAPPED TIGHT—Coleman Hawkins	Impulse
---	26Y-458..... JAZZ SAMBA—Stan Getz/Charlie Byrd	Verve
---	46Y-153..... "WORDS AND MUSIC"—The Original MGM Sound Track Album	MGM
---	68B-177..... MUSICA DE AGUSTIN LARA—Los Tres Caballeros	Coro
---	76Y-121..... THE OFFICIAL ADVENTURES OF SUPERMAN	Leo the Lion
---	80Y-128..... HYMNS WE LOVE—Lawrence Welk	Dot
---	90A-131..... WEBER/ROSSINI OVERTURES—Frankfurt Radio Symphony Orchestra Pierre-Michel Le Cont, Conductor	Monitor

Vitak-Elsnic Finds Niche

70-Year Business Still Going Strong

By JERIANNE ROGINSKI

CHICAGO—How can a small record dealer compete with big rack jobbers? Henry Elsnic and Lawrence Musielak, co-partners of Vitak-Elsnic Music Store in Chicago's southside have a rather unusual approach to the problem.

Vitak-Elsnic is a ma and pa dealer which stocks about 5,000 to 6,000 LP's in total in addition to their single stock. They carry a few guitars, harmonicas, maracas, guitar accessories, phonograph needles, and concertinas for polka bands. The store has been in the Elsnic family for 70 years.

Elsnic claims there are two features of his operation which keep him in the running: First, he holds his teen-age customers by maintaining six listening booths and secondly, he publishes sheet music and sells LP's containing Polish, Yugoslavian, German and Czechoslovakian folk music in the native languages.

Foreign Music In Demand
Located in primarily a Polish-Czech neighborhood, Elsnic said that the demand for this type of music, both in sheet and record, has grown so that his store does 50 per cent of its volume through catalog mailings of this type music. He explained that his mailings go out to Illinois, Wisconsin, Iowa and Minnesota where a large percentage of Slovak nationalities reside.

In the area of tough record competition, the Rock 'n' Roll market, Elsnic said that only his sound booths "keep him alive." "Kids love to come in and listen," he said. "The store has almost become a social meeting place." There are many drawbacks to having the booths, he continued, but this feature is the only aspect that will entice teenager to pay more at his store rather than go down the street to a discount house.

Elsnic estimated that his store moves about 600 singles a week. "The most important thing in singles," he commented, "is offering a wide selection." Pilferage is avoided by limiting a teenager to two records at a time in the booth.

Teens Request Oldies
Frequently, the store will get requests from the younger set



MUSIC LISTENING BOOTHS are the key behind Vitak-Elsnic's success in selling records to teenagers. They will pay more if they can listen to what they are buying.

for old hits on singles. "I think the record manufacturers are passing up a good thing by not producing the oldies," Elsnic noted. He pointed to an example on one of Chris Montez' first hits, "Let's Dance." "We had many teen-agers requesting this, and even though I offered them an LP with this song for 99 cents, they wouldn't buy it. They said why should they buy an LP of songs they don't want just to hear that one song they do like."

A third but more minor market that patronizes the Chicago record retailer is the adult who still likes the dance music of the swing era. "We sell quite a bit of Jan Garber and Guy Lombardo to the fox trot and waltz set," Elsnic said.

Comments On Prices
In commenting on the record industry, Elsnic said: "The pricing system in the record business is ridiculous. Price schedules should be simplified. The deals that are offered just get retailers into trouble." He demonstrated his point with a major manufacturer's price list which was changing practically every week.

Vitak-Elsnic is one of the few record retailers which belongs to the National Association of Music Merchants. "I think it's going to be profitable," he said in regard to the association. "The books they send out have been very valuable to us. I've already got my dues back in ideas."



A FEW INSTRUMENT AND ACCESSORIES are displayed in the front of the Chicago record store. Here, the owners, Henry Elsnic (left) and Lawrence Musielak pose with a concertina.

Big Future Predicted for Vox Invention

By BRUCE WEBER

LOS ANGELES—The new Vox Wah-Wah Pedal, introduced by the Vox division of the Thomas Organ Co., will result in major changes in the sound of music, according to Joe Benaron, president of the company.

The Wah-Wah is an accessory which, when connected between the instrument and the amplifier, offers new sounds to instruments. "The Wah-Wah Pedal can be used with a guitar or any amplified instrument or microphone," Benaron explained. "It offers startling effects for every amplified instrument, including voice. Its possibilities are unlimited."

The Vox Wah-Wah Pedal, according to Benaron, has many uses, including:

1. Chords may be played with mellow rhythm or sharp lead without dropping a beat.
2. Makes guitar growl.
3. Makes ordinary electric guitar sound like a sitar with a wild eastern sound, when used with a Vox distortion booster.
4. Makes funky bass guitar sounds.
5. Plays groovier blues.
6. Makes totally new sounds, incredible effects.
7. Use as treble booster, mid-range booster, or bass booster.
8. Imitate sound of an on-and-off muted trumpet.

At a press conference held to introduce the pedal to the public, executives of the company also explained that special notations have been perfected so that arrangers can write Wah-Wah Pedal into all selections without special music paper.

Sound Is Revolutionary
"We at Vox are proud to be the company to develop the Wah-Wah, a revolutionary sound," Benaron said. "It is a tribute to our engineering and development which constantly is on top of every new aspect of the music industry." He predicted Vox will be first with numerous other innovations in the music industry.

Operated by a simple rocking motion of the musician's foot on the pedal, new sounds and effects come readily and without much training. The Wah-Wah Pedal is available at Vox distributors in the United States and Canada for \$95 per pedal.

By rocking the Wah-Wah pedal forward, according to company officials, a sharp or treble sound is produced. By
(Continued on page 64)

Barnett's New Lines

PHILADELPHIA—In keeping with a marked trend showing increased interest and sales in de luxe audio components, Ralph F. Sommer, president of Barnett Bros., center-city audio store, announced the addition of two new lines.

The first is the McIntosh line which already has great public acceptance, said Sommer. The other is the electro-home consoles imported from Canada.

While the store is experiencing a rapid growth in the sale of medium-priced tape recorder lines, Sommer said "the biggest trend we've observed is the introduction of the video-tape recorders."



RECORDS ARE BOUGHT ON CREDIT by Dick and Joan First who are pioneering the First Card for Chicago's First National Bank. From left to right are Dick First; Aaron and Hilda Rosenbloom, owners of Rose Discount Record Store, Chicago, and Joan First.

Chicago Family Uses Credit Card to Purchase Records

CHICAGO—The age of bank credit cards has been born in the Midwest, and Dick W. First, his wife Joan and their three-month-old son, Robert, have been asked to pioneer the program for the First National Bank of Chicago's First Card.

For the month of March, they have given up cash and been using their First Card for every possible purchase. In addition to the card, they are permitted to write only six checks if needed.

During their credit card tour, Dick and Joan stopped in to purchase records at one of Chicago's record dealers, Rose Discount Record Store. One of the world's largest record stores, with more than 12,000 square feet of space, Rose Discount has recorded a 20 per cent increase in sales because of the Midwest Bank Cards, according to Aaron Rosenbloom, owner.

"It was only natural we'd choose a family named First to demonstrate the widespread acceptance of First Card which now is honored by more than 60,000 retail outlets in the Chicago market area," said Rich-

ard E. Kelley, vice-president and manager of the bank's First Card department. "For the First family's co-operation, First Card will pay for all their charges."

"Living on the First Card and only six blank checks for the entire month," said Kelley, "will show just how close we are to the cashless, checkless society." The bank credit programs so far have proved to be most profitable for smaller retailers because now they are able to compete with department stores and larger retailers who have their own credit programs.

The First family plans to use the card for all of their monthly needs—food, clothing, cleaning, gasoline and medical care—plus making some major purchases of furniture and appliances.



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.

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MISCELLANEOUS

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log of all pop single records available
in England. First issue just published.
\$1 surface, \$2 airmail. Annual subscrip-
tion (4 issues), \$3.50 surface, \$7.50
airmail. Christopher Foss Catalogues,
34a Paddington St., London, W.1. Eng-
land. ap15

ONCE AGAIN—MAJOR BRITISH LPs AT \$1!

The Rolling Stones—2nd Album
Out of Our Heads—Rolling Stones
Look at Us—Sonny & Cher
It's Hancock—Tony Hancock
Come My Way—Marianne Faithfull
The Fortunes
Make Someone Happy—Kathy Kirby
The Applejacks
Eve of Destruction—Barry McGuire
Alan David
Maggie May—Original Cast
Peter Pan—Mary Martin & Cast
Wait a Minim—New Revue
Divorce Me Darling!—London Cast
Hello Dolly—Mary Martin & Cast
Andrew Lloyd Webber Plays Maggie May
Riding High—The Dixie Cups
Spirit & the Flesh—Highwaymen
Session With the Dave Clark Five
How Do You Like It?—Gerry and
the Pacemakers
You Were Mad for Me—Freddie &
the Dreamers
To Remember Me By—
Rosemary Squires
Sing Along With the Big Ben
Banjo Band
The Wayward Way—London Cast
Listen—Billy J. Kramer
First & Fourmost—The Fourmost
Handy Man—Del Shannon
Chipmunks Sing the Beatles
State Funeral of Sir W. Churchill
(STEREO supplied where possible at
NO EXTRA CHARGE)

7" SINGLES: 65/66/67 releases—over
2,000 different titles and over a mil-
lion records in stock! Too compre-
hensive to list but we guarantee to
supply representative selection in
your order. Beatles, Cliff Richards,
Rolling Stones, Shadows, Cilla Black,
Petula Clark, Donovan, Dave Clark
5, Herman's Hermits, Peter & Gor-
don, Tom Jones, Seekers, Bachelors,
Roy Orbison, Georgie Fame, Small
Faces, Val Doonican, Yardbirds, Small
Faces, etc., etc.

ALL AT 10 CENTS EACH!
THIS OFFER OPEN TO LARGE
QUANTITY BUYERS ONLY. Mini-
mum order: 2,000 LPs and/or 25,000
7". Write now:

RECORD DISPOSALS LTD.
15, HOLDEN FOLD LANE, ROYTON,
LANCASHIRE, ENGLAND
Phone: MAIn 1149 anytime

when answering ads . . .

**Say You Saw It
in Billboard**



CAPITOL'S LOWER-PRICE tape
player is the Satellite (CD-885).
The new model is an 8-track play-
back.



A SELF-CONTAINED SYSTEM, the
Apollo tape player (CC-895) is a
luxury model among 8-tracks.

Big Future Predicted for Vox Invention

Continued from page 63

rocking pedal back a mellow or
bass sound is produced. The
pedal, which can be plugged
into any amplified instrument,
is 4 inches wide and 10 inches
long.

Much of the credit for the de-
velopment of the Wah-Wah be-
longs to the engineering and
development department of
Thomas Organ Co. and its Vox
division.

Headed by Stan Cutler, vice-
president, Thomas Organ Co.,
and director of engineering,
Warwick Electronics Pacific
Mercury division, the depart-
ment has been responsible for
many innovations in the organ,
amplifier, guitar and other sound
equipment market.

The department, backed by
engineers of both Warwick Elec-
tronics and Whirlpool Corp.,
over-all parent corporation, has
had numerous musical firsts.

Among the engineering innova-
tions developed at Vox:

1. The introduction last year
of MRB (Mid Range Resonant
Boost), which enables the mu-
sician to project the sound with-
out distortion above shrieking
crowds.
2. "Watchdog," another Vox
exclusive, allows musicians to
play at maximum power with
optimum tonal quality. When
compared with other amplifiers,
Vox amps with "Watchdog"
give more usable power watt for
watt than others of even higher
rating.
3. Vox is among the first in
the industry to offer a com-
pletely transistorized (solid-state)
line. There has not been a

RADIO-TV MART

RATES

REGULAR CLASSIFIED: 25¢ a word.
Minimum: \$5. First line set all caps.
DISPLAY CLASSIFIED: 1 inch, \$20.
Each additional inch in same ad, \$15.
Box rule around ad.

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

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

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

PAYMENT MUST ACCOMPANY ALL
ORDERS.

Send order and payment to:
RADIO-TV MART, Billboard

188 W. Randolph St., Chicago, Ill. 60601

HELP WANTED

NEEDED: PERSONALITY TO HOST
daily bandstand record show on
WDCA-TV, Channel 20, Washington.
"Wingding" is on 4:30-5:30 M-F and
4-5 p.m. Saturday. Pay is good. Station
headed by Milt Grant, is really pushing
this show and there's a possibility of
syndication. Contact Al Dullin.

WOHO, TOLEDO, OHIO. A HOT 100
Format Station, is looking for a deejay.
No ticket necessary. Contact Frank
Sweeney.

SCHOOLS AND SUPPLIES

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

SITUATION WANTED

AIR PERSONALITY AND PROGRAM
director now with major rock 'n' roll
format radio station in the East would
like a job with a record company. Many
years experience in radio field; knowl-
edge of many markets. Willing to con-
sider any record company job that has
promise. Box 335, Billboard, 165 W. 46th
St., New York, N. Y. 10036.

BRITISH AIR PERSONALITY WITH
top-rated show on one of the so-called
"pirate" stations would like position
with U. S. radio station. Fully experi-
enced. Will provide air checks, further
information upon request. Box 334, Bill-
board, 165 W. 46th St., New York, N. Y.
10036.

WANTED TO BUY

RECORDS: TOP \$\$ PAID. HI-FI AND
Stereo Record Albums and 45's. Call
LO 7-6310, Stereo Record King, 15 N. 13,
Philadelphia 7, Pa.

vacuum tube in any Vox ampli-
fier manufactured in more than
a year.

4. Attracting attention among
guitar manufacturers is the Vox
Double T Bar neck, giving per-
fect alignment on all Vox gui-
tars.

This year, according to Vox
executives, is expected to be a
banner year in new products,
leading off with new Vox drums
introduced earlier this year and
now the Wah-Wah Pedal.

ADVERTISING IN
BUSINESS PAPERS
MEANS BUSINESS

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, nonchange-
able, 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 Adver-
tising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or
Andre de Vekey, European Director, 15 Hanover Square, London W. 1,
England.

COIN MACHINE news



IRWIN NABLE
NVA president

H. B. HUTCHINSON JR.
NVA vice-president

NICK SCHIRO, convention
host and NVA secretary

JANE MASON, executive
secretary of NVA

ROLFE LOBELL
convention chairman

DON MITCHELL
NVA co-counsel

TED RAYNOR
NVA co-counsel

HERB GOLDSTEIN
workshop program

New Orleans Hosts 17th NVA Show

More LP's From Epic; 48 Titles in Catalog

NEW YORK—Epic Records has expanded its Little LP catalog to 48 albums with the release of four new titles.

Mort Hoffman, Epic's director of marketing announced that selections from the current hit albums—"If You Go Away" by Damita Jo, "Spiced With Brasil" by Nancy Ames, "Tony Bennett's Greatest Hits" by Bobby Hackett and "Almost Persuaded" by David Houston—are now in 7-inch, 4-track stereo for jukebox programming.

Epic's Little LP's are available through one-stop and Epic distributors.

"This additional Little LP release is in keeping with Epic's policy of supplying popular and varied product for jukebox operator use," said Hoffman. "The tremendous reception of Epic's stereo Little LP's in the past insures the success of the latest additions to its ever-increasing catalog."

One of the first Little LP suppliers, Epic has c&w, instru-

mental, easy-listening and pop music in its catalog.

"The new Little LP's were selected for their particular appeal to operators for music-box programming in locations such as lounges, pizza parlors, luncheonettes, discoteques and adult pop locations," Hoffman said.

Sunday Billiards Ban Said Invalid

LOUISVILLE — Judge J. Miles Pound of the Jefferson Criminal Court here ruled last week that Kentucky's law against playing pool or billiards on Sunday is unconstitutional. "Where," he asked in his opinion, "can it be shown that the playing of pool on Sunday is to the detriment of the health, welfare or safety of this or any other community, while all other games are permitted?" The case resulted after a local billiard room proprietor was fined last December.

Williams Expands Training; Distributors Host Clinics

CHICAGO — Williams Electronic Manufacturing Corp., through its parent firm, Seeburg Corp., is stepping up technical training in the amusement games field under the direction

of F. E. (Woody) Woodhull, Bob Moulder and Harry Jones.

The training, aimed at a basic understanding of schematic reading and electronic theory, is carried to the field by nine engineers traveling with specially equipped station wagons covering every section of the U. S.

Seeburg divides its technical training into three departments headed up by Woodhull, director of over-all training, which includes schools at the factories here. Moulder is manager of field engineering for music and games and Jones, assistant manager of field engineering, directs the activities of the nine traveling factory music and games technician-teachers.

A third technical training department is maintained in a similar fashion by Seeburg and is geared toward vending equipment.

Outside U. S.

While some of the traveling technicians cover several states, the training areas revolve around distributors, who focus the program at the local level. The nine men, one of whom was added quite recently, and their general areas are C. S. Britton

(Continued on page 71)

NVA CONVENTION EXHIBITORS

<p>Cramer Gum Co. East Boston, Mass.</p> <p>Creative House Promotions Chicago</p> <p>Eppy Charms Lynbrook, N. Y.</p> <p>Frank H. Flier Corp. Philadelphia</p> <p>Karl Guggenheim, Inc. Jamaica, N. Y.</p> <p>Harby Industries Burbank, Calif.</p> <p>Henal Novelties & Premiums Brooklyn</p> <p>Intercounty Industries, Inc. Reading, Pa.</p>	<p>Joseph A. Zaloom Co. New York</p> <p>Knight Toy & Novelty Co. Freepork, N. Y.</p> <p>Leaf Brands, Inc. Chicago</p> <p>MacMan Enterprises Corp. Oceanside, N. Y.</p> <p>Northwestern Corp. Morris, Ill.</p> <p>Oak Manufacturing Co. Los Angeles</p> <p>Paul A. Price Co. Roslyn, N. Y.</p> <p>Penny King Co. Pittsburgh</p> <p>Billboard Magazine Chicago</p> <p>Vend Magazine Chicago</p>
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Show to Stress Better Methods

By EARL PAIGE

NEW ORLEANS—Bulk vending businessmen from every section of the U. S. and many foreign countries converging here Thursday (6) at the Monteleone Hotel for the 17th annual convention and trade show of the National Vendors Association should have little to distract them from their primary concern: What's new?

One distraction at last year's convention in Chicago, the clash over bylaws and the election of officers, was settled at the board of directors' meeting last fall. Another disconcerting aspect at some previous conventions, that of individual suite exhibits as against open floorshow displays, will also be absent.

Manufacturer exhibitors, after finding that the open floor exhibit format tried for the first time last year was successful, are again showing their wares in the spacious Monteleone Century Ballroom where displays will be open for viewing at 10 a.m. Thursday. (See exhibitor list and story.)

Board Meet

Highlighting the opening day's activities will be the 4:30 p.m. board of directors' meeting. The following 33 members were elected at the meeting last fall: Michael Goldberg, Franklin

(Continued on page 67)

BULK VENDING DISTRIBUTORS TO HOLD MEET

NEW ORLEANS—The close-out day of the April 6-9 National Vendors Association convention and trade show at the Monteleone Hotel here will find another association meeting and electing new officers. This will be the National Bulk Vendors Distributors Association, now helmed by interim president Jack Nelson, Logan Distributing Co., Chicago.

Officers of the group, with Nelson actually NVBDA's vice-president serving out the term of NVA president Irwin Nable, are secretary-treasurer Bernard Bitterman, Bitterman & Son, Kansas City; and directors Moe Mandell, Northwestern Sales & Service, New York; Earl Grout, Vendall Distributing Co., Minneapolis; Tom King, King & Co., Chicago; Max Hurvich, Birmingham Vending Co., Birmingham, Ala.

NVA Convention Program

THURSDAY, APRIL 6

10 a.m.—4:15 p.m. Exhibits Open
4:30 p.m. NVA Board of Directors Meeting
8:30 p.m. Hospitality Night

FRIDAY, APRIL 7

8:45 a.m.—10 a.m. Leaf Brands Breakfast—Operators Only
10 a.m.—12:30 p.m. General Meeting
1:00 p.m.—6 p.m. Exhibits Open
8 p.m. Hospitality Night

SATURDAY, APRIL 8

10 a.m.—12:30 p.m. General Meeting
1 p.m.—5:30 p.m. Exhibits Open
7 p.m. NVA Banquet and Floorshow

SUNDAY, APRIL 9

10 a.m.—Noon Exhibits Open
All functions will be at the Monteleone Hotel, 214 Royal Street, New Orleans.

No Crisis for Bulk Vendors, But Problems Still Persist

CHICAGO—While bulk vendors meeting in the 17th annual convention of the National Vendors Association in New Orleans April 6-9 are not facing any major crisis, they will be advised that the industry has no cause for complacency.

This was the word from NVA co-counsel Don Mitchell, who will be addressing NVA members during the Monteleone Hotel affair starting next week.

With all but three States holding legislative sessions this spring, one paramount problem revolves around the attempt by various bulk vending associations to gain relief from gross receipts tax. Citing victories in this direction in such States as New York, Massachusetts and New Jersey, Mitchell said, "We are watching this effort in a number of States. I recently talked with Lee Smith in North Carolina and advised him on how to approach to the General

Assembly there." (See Billboard, April 1.)

Mitchell said that the convention would provide a most opportune time to evaluate the situation in the States where vendors are attempting amendments to existing and planned gross receipts laws. "We won't know exactly where we stand in every State until we get to New Orleans and have a chance to talk with all the delegates," Mitchell noted.

Excise Tax
Razor-edge definitions and let-

CHAIRMEN SET FOR NVA SHOW

NEW ORLEANS—Executive secretary of the National Vendors Association Jane Mason, Leaf Brands, Inc., Chicago, was busy this week tying together all the final details prior to the opening of the convention at the Monteleone Hotel here Thursday (6). Aiding in preparations will be the following committee chairmen: Rolfe Lobell, Leaf Brands, Inc., general chairman; Jack Nelson, Logan Dist. Co., Chicago, program co-ordinator; Earl Grout, Vendall Dist., Minneapolis, exhibits; Bob Guggenheim, Inc., Jamaica, N. Y., entertainment; Vincent Schiro, Schiro Vending Supply, New Orleans, reservations; H. B. Hutchinson, H. B. Hutchinson Co., Atlanta, publicity; Mrs. Rolfe Lobell and Mrs. Nick Schiro, ladies' program.

ter of the law interpretations are causing NVA concern in the matter of charms and jewelry where the question of excise tax is still unresolved.

"The original law governing excise tax on jewelry was written about 1917," Mitchell said. "Later, in 1942, it was changed from a \$3 minimum to include any item used for the purpose of adornment. This matter of the term 'adornment,' he pointed out, "is where our question exists."

"Actually, the items vended in bulk machines are trinkets, and are not worn for adornment. The problem is that the IRS ruling in 1963 referred to children's dolls and jewelry and this is confusing the issue. We've had indication from people in Congress that our type of merchandise is not classified under the excise tax and it's just another thing we have to work out."

Another problem NVA is working on deals with bingo
(Continued on page 70)



NVA MEMBERS will be able to swim and gain a view of New Orleans from the Monteleone Hotel's Sky Terrace pictured above. The rooftop spa is one of the many features of the nearly 80-year-old facility located in the heart of the city's French Quarter, a block east of Bourbon St. at 214 Royal. The National Vendors Association convention opens here Thursday.

Vendors Briefed on Sanitation

By BRUCE WEBER

LOS ANGELES — Vending operators should be aware of the industry's sanitation problems to better avoid unwelcome "crackdowns" by local governmental agencies.

To ignore proper sanitation maintenance practices on vending machines is flirting with trouble, according to a report by David E. Hartley, public health counsel of the National Automatic Merchandising Association.

The report, compiled after conducting eight one-day sanitation clinics for California health officials, was presented to the board of directors of the California Automatic Vendors Council (CAVC) at its 11th annual installation meeting held in Palm Springs, Calif., recently.

In his report, Hartley said he was amazed to learn that Alameda County has a "per machine" vending ordinance which was adopted several years ago but not enforced. Officials in San Francisco also drafted such an ordinance (\$3 per machine) which they have been holding.

Three Problems

There are three main problems in vending sanitation. They are:

- Operators who do not install the legs, casters or floor

seals which comes with the machines.

- Kickplates which can be pulled out only after the cabinet door is opened.

- Machines on 6-inch sides which allow front-to-rear cleaning but which (technically) are not on 4, 6-inch "legs." This, according to the report, is a national problem of design standards.

"In machine maintenance," Hartley said, "there always is an undercurrent of dissatisfaction when sanitarians report the number of machines — usually beverage — which are just plain dirty and obviously serviced only to the extent of replenishing cups and commodities.

"Fortunately, most sanitarians reported that these problem machines were an exception rather than a rule and they blame "small operators," Hartley reported. "Small operators," in the report, are listed as part-time and location owned operations primarily.

Hartley declared: "We need to emphasize cleaning standards and procedures to vendors to keep this situation at an allowable minimum."

Proper Labels

The report also entered the field of machine and product labeling.

"Questions about non-dairy creaming agents came up at every seminar, Hartley explained. "The State division of Food and Drug Inspections has recently started a stepped-up surveillance of packaged commissary and bakery products to

determine compliance with labeling laws.

"Although mobile caterers seem to be getting most of the heat," he said, "our pastries and sandwiches were reported on several occasions to be completely unlabeled or to fall short of minimum (ingredient declaration) requirements.

"This is a matter which all operators need to know more about for their own guidance," NAMA counsel said. "The State does not take an excessive attitude about ingredient listings and I think, to most operators,"

(Continued on page 73)

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c	\$14.50
N.W. Deluxe, 1c or 5c Comb	12.00
N.W. 10-Col. 1c Tab Gum Mach.	18.00
Atlas 1c & 5c 100 Ct. Ball Gum	12.00
Acorn 8 lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red	\$.87
Pistachio Nuts, Jumbo Queen, White	.82
Afgan Crown Red Lip Pistachio Nuts	.58
Afgan Prince Red Lip Pistachio Nuts	.52
Cashew, Whole	.80
Cashew, Butts	.72
Peanuts, Jumbo	.45
Spanish	.32
Mixed Nuts	.60
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.48
Munchies, 16-lb. carton, per lb.	.39
Hershey-ets	.47

Wrapped Gum—Fleets, Topps, Bazooka & Pal, 4M pcs. \$14.00
Rain-Blo Ball Gum, 1800 per ctn. 6.25
Rain-Blo Ball Gum, 1800 printed per carton 6.40
Rain-Blo Ball Gum, 5250 per ctn. 8.35
Rain-Blo Ball Gum, 4250 per ctn. 8.35
Rain-Blo Ball Gum, 3500 per ctn. 8.35
Malfettes, 2400 per carton 8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.
Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct. .45
Hershey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Paris, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

IMMEDIATE DELIVERY VICTOR PEN VENDORAMA

Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

NORTHWESTERN SALES AND SERVICE CO.
MOE MANDELL
446 W. 36th St., New York 18, N. Y.
L.Ongacre 4-6467



CHARM THE KIDS with Northwestern's SUPER 60 CAPSULE VENDOR

Charms attract kids — and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-OK. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

Northwestern CORPORATION
2742 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

Bulk Vending Firms Ready NVA Displays

CHICAGO — Indications are that bulk vending businessmen will find many new items in much-wanted categories and some exciting new pieces of vending equipment at the 1967 National Vendors Association convention and trade show opening Thursday at New Orleans' Monteleone Hotel. A check of several exhibitors turned up the following report:

CRAMER GUM. Nic Montt, vice-president and sales manager is promising bulk vending businessmen some exciting concepts in gum product at the company's booth during the NVA, including the "Golden Nuggett," which has been a regional hit for the company. The standard king size line, which has been featuring Green Hornet, Fruit Mix and others, will have new additions. At the booth will be president Carman D'Angelo and Mrs.

(Continued on page 72)

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel. Vends 100 count gum, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism. Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE
GRAFF VENDING SUPPLY CO., INC.
2956 Iron Ridge Road
Dallas 47, Texas

Welcome to NVA

Come visit us at Booths #24 and #25 at the Monteleone Hotel in New Orleans April 6th through April 9th.

SEE NEW ITEMS AND **Flashy** NEW DISPLAYS

Write for complete price lists and name of our distributor in your territory.

The Penny King Company

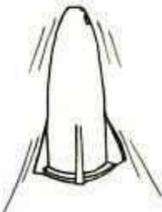
2538 MISSION STREET • PITTSBURGH, PA. 15203
World's Largest Selection of Capsules and Charms From Factories in Hong Kong & U.S.A.

Chicago Vending Co. Growth Seen

Come meet our
NEW MANAGEMENT TEAM
Mr. Oscar Reiss
Mr. Sidney Eppy
at NVA in New Orleans
April 4 thru April 9, 1967

10c Vend in Capsule

'LAUNCHING ROCKET'



Trip the Trigger
Shoot the Works

\$36.00 per 1,000

at Dist. or Job Factory
with 4 Plastic Box
'Shoot the Works' Displays

EPY CHARMS, Incorporated
163 Denton Avenue,
Lynbrook, N. Y. 11563
Tel. (516) Lynbrook 3-2800

LOS ANGELES—An analyst for Dempsey-Tegeler & Co., Inc., a Los Angeles stock brokerage firm and a member of the New York Stock Exchange, estimates Interstate United Corp., Chicago, will see its stock rise this year.

Donna Hostetler, manager of the research department for the West Coast firm, estimates 1967 earnings of at least \$1.2 million for this third largest vending company in the United States. The company was in the red in 1964.

Prior to 1964 the company had been on a sales and earnings roller-coaster. Interstate's net income went from \$220,000 in 1958 to \$2 million in 1962, but dropped to a deficit of \$3.5 million two years later. By disposing of unprofitable properties, the company pulled income up to \$484,000 two years ago and to \$1.1 million last year. Sales reached \$137.3 million in the last fiscal year.

"Every day over 2,000,000 Americans rely on vending and food services," Miss Hostetler said. "Last year, merchandise sales through vending reached a record volume of nearly \$4 billion—more than double the volume of a decade ago.

"Projections call for an annual growth rate of 7-9 percent," she said. "This indicates that by 1970 \$5.5 billion of goods will be supplied by automatic equipment.

Interstate United, according to Miss Hostetler, appears to be entering a period of dynamic growth. The company efficiently supplies quality food, refreshments and services to industrial plants, hospitals, nursing homes, schools, military installations and recreation centers.

Formed in 1955 as a coffee vending firm—volume at that time was around \$1 million—Interstate has grown to a corporation employing more than 8,500 people, with annual sales of nearly \$140 million. It operates 55 branches located in 35 States and services over 1,700 customers.

"Just last year," Miss Hostetler said, Interstate added General Electric, Univac, Ford Motor Co., General Dynamics, Jones & Laughlin, TRW and Pullman Standard.

"Interstate now operates more than 36,000 automatic merchandising machines in industry seven days a week and offers everything from complete meals to a full line of vended items," she added.

The financial analyst broke Interstate down into three categories: Hospital Dietetics, Recreation and Restaurants and Other Activities.

Hospital Dietetics Inc., is recognized as one of the leading organizations in the nation providing specialized services for hospitals and nursing homes. Its responsibilities include therapeutic menu planning, purchasing, food preparation, serving, cost accounting and budget planning and operation of food facilities," Miss Hostetler said. "During fiscal 1966 Hospital Dietetics substantially increased its business and started food service programs in 22 major medical institutions throughout the country."

The company also operates prestige restaurants in New York, New Orleans, Philadel-

LENGTHY BULK VENDING SUIT ENDS IN DRAW

ST. LOUIS—Both parties in the two-year-old-plus Jason Koritz & Four Jems, Inc. vs. Ford Gum & Machine Co. bulk vending suit agreed to mutually release each other last week. Counsel for the Akron, N. Y., manufacturing firm, Charles R. Judge, reached here at his office, said, "There was no cash settlement. Both sides just mutually released the other. I guess you could say it was a very expensive case for both sides." The suit had been passed out of U. S. District Court with Koritz seeking \$400,000 and Ford Gum asking \$95,000 in a counterclaim (Billboard, March 18, 1965).



E. J. TURNBOUGH, Belleville, Ill., operator, and the free-play juke-box he has provided for patrons of one of his vending cafeterias.

phia, Los Angeles and Illinois, according to the analyst. Through its operations in New York's Jones Beach and Ohio's Cedar Point, Interstate United participates in the profitable amusement park market.

"In fiscal 1966 Interstate became a sizable food management contractor in the important 'Big Ten' college market—the University of Iowa and the University of Illinois selected the company to provide food service," Miss Hostetler reported. "Interstate is a leader in school and university food service across the nation.

"Homan Services is a joint venture with Interstate and Sears Roebuck that provides food to Sears' employes through vending equipment and cafeterias," she said. Homan substantially increased its business last year by opening 31 new locations in Sears' facilities."

The analyst's positive forecast for the current fiscal year was substantiated by results of the first quarter ended October 2, 1966. Reported net earnings for the initial quarter were 15½ cents after a 12 cent per share provision for income taxes. This compares to the 12 cents reported, tax free, in the first quarter last year.

"Although profit margins are

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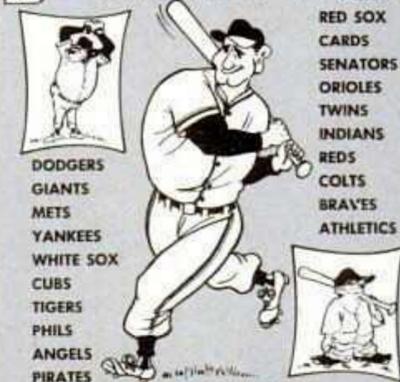
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Pool Tables: A Robbins Report

CHICAGO—Empire Distributing, Inc., Vice-President Joe Robbins recently issued an extensive report on the state of the pool table operating business today.

Robbins is one of the most experienced distributor executives in the Midwest and has become known among operators in his trade as author of a stimulating, periodic newsletter.

Highlights of Robbins' observations:

"The original cost of a new pool table in relation to its earning power is probably the lowest of any coin-operated machine ever offered to the operator in the amusement field.

Home Sale

"While the trade-in values of pool tables remain extraordinarily high, most operators have found that it isn't necessary for them to trade in their tables at all. Most operators have a waiting list of private people who are

trying to buy tables for their homes. The average selling price for a four or five-year-old pool table of the smaller size is about \$200 to a home, and the average price of a larger table to the home will vary anywhere from \$300 to \$400.

"Direct-to-location sales are a rising problem and from time to time becomes a serious problem in certain areas. In some cases, it is due to a blue-sky selling operation by some opportunist, but, in many cases, it is a situation caused, in part, by the operator himself. In any event, any location owner who has a pool table in his place of business for a long time is a prime prospect for the location seller.

New Tables

"What should the pool table operator do? While in some circumstances it is absolutely impossible to avoid the direct-to-location sales, there are many

things that the operator can do and should do immediately to forestall direct-to-location sales on his own route:

"1. Purchase new pool tables for all locations which warrant them.

"2. Remove coin chutes from the used tables and recondition and recloth these tables and sell them to homes.

"3. Keep one or two spare pool tables in the shop for switching purposes. If possible, switch a table instead of reclothing it on location. In any event, try to avoid reclothing the same table on location more than a few times. If you repeatedly recloth a pool table on location, this only makes it apparent to the location owner how easy it is to maintain a pool table and serves as another factor in putting ideas into his head as to owning his own table.

"4. Always install the largest possible pool table in the location. A larger pool table not only is more impressive, it will actually earn more money. In addition, if the location owner is ever approached concerning purchase of his own table, he will find that the larger table, of course, will cost him a great deal more money.

"5. Keep first-quality balls and cues on location at all times. Many complaints are received from the locations concerning broken, bent or otherwise unusable cue sticks and balls that are chipped, discolored and so forth."



JOE ROBBINS: A pool table report.

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SANITATION WORKSHOP sponsored by the Pennsylvania Automatic Merchandising Council affiliate of the National Automatic Merchandising Assn. drew this crowd of vending operators in Philadelphia recently. At the podium is Richard Gsady, Canteen Food and Vending Service, Philadelphia. Subjects covered in a two-hour session included vending sanitation and servicing procedures, housekeeping at the location, and the new Pennsylvania "Vending Sanitation Regulation."

Vending News Digest

Candy Industry Sees Growth

CHICAGO—Figures released in the National Confectioner Association's 8th annual "The Confectionery Industry Speaks" edition, show 88 per cent of the candy manufacturers anticipating sales climbs this year. NCA figures show the industry doing \$3 billion in retail sales now, of which \$1.5 billion is through wholesale outlets. Vending sales amount to 10 per cent of the total retail volume.

The percentage breakdown of the best candy outlets were supermarkets (34 per cent), confectionery stores (15), drugstores (13), independent food stores (11), department stores (10) and variety stores (8). The top candy holiday was Christmas, with Halloween, Easter, Valentine's Day and Mother's Day trailing off the list.

While 50 per cent of the candymakers forecast increased profits and 67 per cent plan to debut new products, 84 per cent see a jump in production costs this year arising from shortage of labor, short supplies and higher costs of raw product, import competition, tight credit and increased union labor demands.

Vendo Co. Names Three

KANSAS CITY, Mo.—The Vendo Company announced three appointments recently. James D. Hughes is now advertising and sales (Continued on page 71)

San Diego Has Vending Future

LOS ANGELES — John F. Borchers, general manager of the San Diego Chamber of Commerce, urges the vending industry to keep its eye on San Diego as a future area to exploit.

Because Borchers sees heavy new business and industrial growth in greater San Diego, he expects vendors to take advantage of the many new opportunities to install equipment in both city and county manufacturing facilities.

"San Diego and its metropolitan and county area are in a phase of economic acceleration and industrial diversification. It would certainly pay for vending operators to look carefully at the San Diego market," Borchers said. "Never has there been a greater opportunity for business growth here than there is right now, especially for the vending industry."

Recreation

He feels it would be conservative to expect that spending on commercial recreation here will increase 50 per cent by 1970. It could even double, Borchers explained.

"Although the vending industry already has prominent industrial locations in the area," he explained, "there is no reason for vendors not to explore the new heavy manufacturing plants in the greater San Diego market."

John Moore, an industrial developer, agrees with Borchers' growth outlook. "San Diego has

No Crisis for Bulk Vendors

• Continued from page 66

chips, which are still being used as slugs in New York and have caused trouble elsewhere.

"Actually, the Folz brothers in New York have done a lot of work in this direction," Mitchell said, "and the NVA has made the Treasury Department aware of the problem. We've pointed out that if these bingo chips were not available in the first place children wouldn't use them because who is going to the trouble of hunting slugs for penny and nickel machines?"

"The real problem here is that children learn to be thieves by using these slugs and the government should approach the companies manufacturing these chips. If the source dried up there would be no problem," Mitchell said.

Mitchell and colleague Ted Raynor will be addressing the convention delegates in New Orleans. Raynor will speak during Friday's program on the subject of "How Not to Succeed in This Business Without Really Trying." Mitchell will deliver a speech on Saturday addressing the subject of "Legitimate Competition and the Antitrust Laws."

had its greatest exposure in the past year to major companies looking for a place to locate. I think we can expect quite a trend of migration here this year."

The San Diego metropolitan area is growing at the rate of 50,000 persons a year.

New Equipment



Williams—4 Player Flipper

Four new rotating targets highlight the features of Shangri-La, the latest four-player flipper from Williams Electronics, Inc. The game is available as an add-a-ball model and is adjustable for three or five ball play. When any one of three stars is lit the gate is opened increasing playfield values. Lighting all three stars scores a special.

Canteen May Sell Mfg. Operations—O'Malley

ST. LOUIS—Addressing the St. Louis Financial Analysts last week, Canteen Corp. President Patrick L. O'Malley said that within two or three years Canteen might decide to sell its manufacturing operations due to conflict of interest with prospective customers.

"However, there is no urgency here," he said, "since profits and revenues have improved."

Rowe Mfg. Co., Whippany, N. Y., manufacturers of juke-

boxes, vending machines and background music equipment, is a Canteen subsidiary.

O'Malley also said Canteen is involved with Shell Oil Co. in development of service facilities. "Our experiences in this line haven't been good," he said, "but we hope to pick high-volume locations."

Canteen's net for the first half ended March 18 was reduced by the big snows, O'Malley said, but sales were up 10 per cent.

Vending News Digest

• Continued from page 70

promotion director, coming from Gustin-Bacon Manufacturing Co. Named to the post of marketing research manager was Edwin C. Forney, formerly marketing research supervisor for Thomas J. Lipton, Inc. Bruce Thatcher is now manager of market development. He comes from General Electric at Chicago Heights, Ill.

Automatique Appointment

KANSAS CITY, Mo.—Automatique, Inc., here has named Harry E. Athan as vice-president and general manager. He has been general manager after being transferred from Stacy Vending, Inc., the company's Milwaukee affiliate.

New Hampshire Tobacco Tax Up

CONCORD, N. H.—A net gain of \$734,951 in tobacco tax revenue for this State has been reported as of Feb. 28. The figure at this time last year was \$5,500,394 as compared with the current figure of \$6,235,345.

10-Ounce Milk Carton In Ohio

COLUMBUS, Ohio—The importance of milk vending in industrial plants has led to House passage of a bill to allow 10-ounce milk containers for vending machines. If the Senate concurs, the new size will bring the number of approved containers to three—previously only a pint and half pint were allowed.

Lorillard, Schenley Can Merge

NEW YORK—A tobacco and liquor combine with assets of more than \$886 million will develop if the board of directors and stockholders of P. Lorillard Co. and Schenley Industries, Inc., approve a merger already agreed upon by both firm's management.

Lorillard, maker of Old Gold, Newport, Spring and Kent cigaret brands, earned \$29.3 million last year. Schenley, distiller and bottler of Schenley Reserve, I. W. Harper and the imported Dewar's White Label Scotch, had 1966 earnings of \$20.47 million.

APRIL 8, 1967, BILLBOARD

Williams Expands Its Training Scope

• Continued from page 65

(West); Leo Halper (Rocky Mountains); Norm Haas (Southern); Jack Melford (South-Central); Gene Michalik (North-Central); Harry Baldowsky (Indiana-Ohio areas); Bob Zeising (Pennsylvania and Baltimore); Sam Garvin (New York and Connecticut); Jack O'Brien (New England.)

Halper has conducted schools in Alaska and Canada while Britton has been in Hawaii on occasions. Haas has roamed to Puerto Rico and still another man associated with the program, Leonard Makielny, who forms liaison and is employed by Williams, was recently in Venezuela.

The impact of pinball games in foreign countries has been significant, according to Williams' national sales manager Bill DeSalm, who noted that this American pop amusement form speaks its own international language. All nomenclature remains in English and only the coin chutes are adapted to foreign coinage. Field engineers often use interpreters but find sign language and symbols equally effective.

Wide Itinerary

Recent U. S. schools have been held at Sutherland Dist. Co., Kansas City (Jan. 24); H. A. Franz & Co., Houston (Feb. 21); Sutherland Dist. Co., San Antonio (Feb. 22); Martin & Snyder Co., Lansing, Mich. (March 2), Flint, Mich. (March 3) and Saginaw, Mich. (March 9).

Other tentative dates scheduled will include schools at Dearborn and Grand Rapids, Mich., under Martin & Snyder sponsorship; Eastern Music Systems Corp., Philadelphia; Southeastern Vending Dist., Inc., Norfolk, Va.; South Atlantic Dist. Co., Atlanta; and Southern Automatic Music Co., Louisville.

In a number of cases the factory technicians establish a permanent distributor-directed school under local service manager guidance. Sutherland's Jack Whitaker in San Antonio is now holding regular classes on amusement games and Cliff Haynes over at H. A. Franz & Co., Houston, is also planning a school.

Special Kits

Moulder and Jones have designed special games-trainer kits for their traveling technicians. Lightweight and portable enough to be carried aboard a Jet, the suitcase styled training aids are often shifted from one representative to another as the lacework of area schools intertwines.

Additionally, the specially designed station wagons become virtual traveling classrooms, with the portable kits forming a unique auxiliary function for working under a variety of conditions.

Jones has found that distributors can usually guarantee good school attendance on Tuesday, Wednesday and Thursday. The ideal time is in the evening. Personalized invitations sent out by distributors draw the best response but many distributors use their own field representatives to drum up class interest.

"I have seen as many as 60 men come to one of our classes," Jones related. "But due

to the type of class we're holding, 20-man schools seem to work out best."

Basic Theory

Explaining the set-up further, Jones said, "What we try to do is give men a basic understanding of schematics and electronic theory. This applies to all types of amusement games in general, rather than to just bowlers or gun games, let's say."

Cognizance of the acute shortage of trained mechanics in the coin machine industry, which has lately drawn the national interest of the Music Operators of America, is demonstrated by Jones' desire to gear training to basic fundamentals.

"After a series of our basic classes in schematics and theory, distributors might want to hold classes on specific games. But our primary interest now is developing well-rounded knowledge of the background design and function in all amusement equipment," Jones related.

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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



BILLIARD SUPPLIES

- 5 oz. Belgian Bumper Pool Balls, set of 10, \$9.00. Others \$5 up
- 2 1/4" 15 Belgian numbered and 2 3/8" Cue Balls, Set . . . \$19.95
- 57" Cues—str., \$2.95 ea., \$33 dz.
- 57" Jointed Cues . . . \$7.50 up
- Heath and A.B.T. Coin Chutes.
- Complete line. Write for new list.

EACH model also has these features:

- 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play.
- "Game Over" light flashes on at end of game.
- Easily serviced.
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How to Expand Your Route— Four Commandments by Solish

By BRUCE WEBER

LOS ANGELES—The perennial problem to many coin machine operators is where to find and how to hold new jukebox and amusement game locations. To David Solish, an executive with Coin-A-Tune, Los Angeles, the solution is to simply apply

his Four Commandments on how to expand a route.

- They are:
1. Prompt and capable service.
 2. Use of trouble-free equipment.
 3. Proper promotion and public relations.
 4. Use of modern business and merchandising techniques.

Solish, who has a string of locations throughout the greater Los Angeles area, discloses that his philosophy is "to win friends and influence location owners." To do this, Solish said, it often means working six days (sometimes seven) and nights, 24 hours a day.

Secret

"The secret to prompt and capable service," Solish admits, "is not breezing into a location and counting the money on the way out. Often, chatting with the location owner, bartender and even patrons will prove valuable in future relations."

Solish visits each of his locations on an average of once every two weeks but spends more time with "hot spots." "I make frequent appearances at locations that average \$100 or more each week for two very important reasons," he said. "One, of course, is to empty the machine. The other is to empty a machine to eliminate and reduce the robbery hazard."

"It's a sound policy to familiarize yourself with location personnel. They can be very helpful in feeding an operator jukebox programming tips and request information," Solish said.

Making use of inexpensive equipment—not necessarily new machines, either—will enhance your status with the location owner, Solish feels. The secret, he said, is to provide good, operable equipment and to maintain the equipment without it being a source of irritation to the location.

Free Play

"Good use can be made of used equipment," Solish said, "but an operator must be on guard against constant repair and 'out-of-order' signs. A troublesome machine, new or used, creates bitterness between the location and the operator."

By proper promotion and public relations, he feels, the operator can produce increased profits for both the location and himself. "The use of public relations in a location may sound strange but it works and can be put into operation with a minimum of expense."

"When placing a new piece of equipment into operation," he said, "make sure the owner and the location personnel know how to 'play' the machine. Give the location patrons 'free play' when you first install the machine. This often stimulates business and return activity."

Another phase of promotion and public relations is contests and free prizes. "Not extravagant prizes," he said, "but a cue stick or two games of 'free play' will help keep the machines active."

An operator familiar with modern merchandising and programming techniques, according to Solish, has a huge advantage over the unaware operator. "Today, an operator has to be a capable businessman to succeed in the coin machine industry," Solish feels. "He has to be knowledgeable on trends, on all varieties of music, from rock to jazz, and on business techniques."

"Programming is no longer a guessing game," he said. "To select music the operator must study the Billboard Hot 100, listen to the radio and know his location."

By applying his Four Commandments on how to expand a coin machine route, both Solish and the location owner have found it profitable and desirable to maintain their business relationship.

Tac Says Thanks

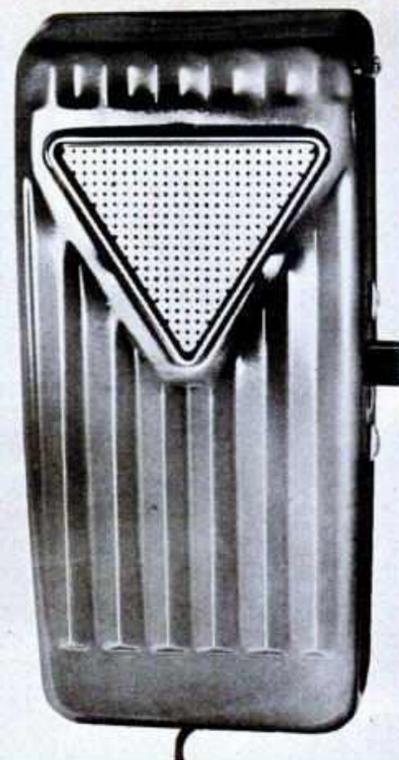
NEW ORLEANS — Tac Amusement Co., Inc., here took a full-page advertisement in the March 22 Times-Picayune to thank all its accounts and customers for their patronage.

The company, celebrating its 35th anniversary, is owned by John (Tac) Elms. He serves as chairman of the board. Lawrence L. LaGarde is president; John J. Elms Jr. is executive vice-president, and Joyce Elms Roche is vice-president.

The names of 90 employees were listed in the ad, six of which make up the Tac Amusement public relations department, perhaps the largest and most effective such department of any operating firm in the world.

\$700 Burglary

LOS ANGELES—Two burglars entered the Blowout Bar in Redondo Beach, Calif., and broke into the coin boxes of pool tables and a jukebox before emptying the cash register of more than \$700, according to police officers.



Trak Microwave—Alarm

This company, pioneering in electronic products for the past seven years, has entered the coin machine field with an economy-priced burglar alarm requiring no mounting tools. It is adaptable to amusement games, vending machines, jukeboxes and every type of coin-operated machine.

MOA'S STATEMENT AT ASCAP-BMI MEETING

WASHINGTON—In its third informal meeting with representatives of ASCAP, BMI and SESAC, held on March 8, the Music Operators of America issued the following opening statement: "In view of the fact that the provisions of Section 116, H.R. 2512, are oppressively burdensome, costly, cumbersome and unworkable, and in view of the fact that this industry's objections to these provisions have been ignored to date, despite our urgent requests to be heard in opposition to them, and, further, in view of the imperative necessity that these provisions be revised to provide a fair and workable royalty to be paid by this industry, this industry insists that resolution of the question of an acceptable statutory royalty provision must be the first subject for any industry-wide discussions. Until acceptable statutory language is agreed upon, this industry's representatives are not authorized to enter into any negotiations for copyright licensing agreements." After the meeting, MOA executive vice-president Fred Granger said, "This was only a discussion. No decisions were reached, but as a result we believe that the performing rights societies have a better understanding of our industry. Present in addition to performing rights society and MOA representatives were attorneys for the phonograph manufacturers, officials from the office of the Register of Copyrights and counsel for the Subcommittee of the House Judiciary Committee."

Bulk Vending Firms Ready NVA Displays

• Continued from page 66

D'Angelo, M. J. Wellington Cramer Jr., N. K. Martin, Mary Grodis and Ned Caruso.

KARL GUGGENHEIM, INC. "Humptee," a pliable plastic miniaturization of the famous children's fiction character is one of the many new 10 cent items being introduced by the Jamaica, N. Y., company at the NVA show. The firm will also show new penny items. Representing the manufacturing firm will be Robert Guggenheim and Frederick Loewus.

PAUL A. PRICE, CO. This Roslyn, N. Y., firm will introduce new items in one cent, five cent and 10 cent merchandise as well as new product in the 25 cent category where "Scarems" items have been scoring well. Paul Price and Will Vargas will represent the firm at the show.

CREATIVE HOUSE PROMOTION. Day-glo buttons and stickers built around the "Swingers" theme will highlight the new products at this firm's NVA booth. The stickers come in miniature books containing 12

different designs in 7/8 in. by 5/8 in. size, each with a separate saying. A total of 36 mod designs and sayings are included in the group. The company will also have a "minibook" special sale at the show featuring a 15-book mix. Ed Jordan of the 5545 W. Montrose, Chicago firm will be at the booth.

PENNY KING CO. Margaret Kelly said the Pittsburgh company will introduce four new 10-cent mixes at the NVA show to bring its total of recently-introduced dime items to 11 in all. Also making a debut at the show will be three new five cent mixes. Five-cent rocket mixes and one cent penny ring assortments will also be shown.

EPY CHARMS. Oscar Reese, new president of this Lynbrook, N. Y., pioneer in bulk vending merchandise and formerly vice-president and plant manager of Ideal Toy Co., Jamaica, N. Y., will be greeting bulk businessmen at the company booth during the NVA show. The 10-year veteran of the toy business is promising to bring his toy-business know-how into new bulk merchandising ideas this year.

NORTHWESTERN. The Morris, Ill., manufacturer will be showing its recently introduced Vantage Professional Stand, a four unit model which features

(Continued on page 74)

ALL MACHINES READY FOR LOCATION

Bally Champion Horse	\$345.
Bally Spinner	35.
CC Continental	195.
CC Grand Prize	325.
CC Big Hit	195.
CC Big League	295.
CC Hula Hula	345.
CC Official Bowler	295.
CC Super Sonic	645.
CC Tournament	525.
CC TV Baseball	395.
Gott. Buckaroo	295.
Gott. Captain Kidd	75.
Gott. Gaucho	145.
Gott. Gigi	125.
Gott. Ice Revue	345.
Gott. Skyline	295.
Gott. Slick Chick	135.
Gott. Thoroughbred	345.
Gott. World's Fair	185.
United Savoy	95.
United 7 Star	225.
Wms. Batting Champ	225.
Wms. Maverick	695.
Wms. Pinch Hitter	145.
Wms. Pretty Baby	295.
Wms. Shortstop Baseball	155.
Wms. World's Series	295.

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Midway CAPTAIN KID	\$495	Midway RIFLE CHAMP	\$325
Midway MONSTER GUN	395	Williams VANGUARD	110
Chicago Coin TEXAS RANGER..\$375			

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SPOTLITE	\$295	RED DOT	\$110
STRIKE BALL	225	TRIPLE GOLD PIN	95
CITATION	175	PRO	75
STARLITE	125	6-GAME	50

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Brief Vendors on Sanitation

• Continued from page 66

it's merely a matter of clearing the label legend before new labels are printed."

Operators, the report urged, must make provisions for cleaning under and behind machines by:

1. Using the legs, rollers, casters or floor seals provided by the manufacturer.

2. Installing machines far enough from rear walls to permit access to the rear for cleaning.

3. Planning a floor-cleaning, with the location management where necessary, to prevent unsightly, vermin-infested machine banks which are a detriment to sanitation and sales.

4. Where machine kickplates can be opened only by the operator, the company's maintenance or route personnel should include cleaning under the machine as a routine procedure.

The report mentions that some operators have found that a letter from the health department which points out certain installation standards can be used to get management to provide facilities that the operator also wants. Such a letter, according to the report, can usually be prearranged with the local or State health department—and it will apply to any competitor to whom management may threaten to turn.

"It takes only a small per-

centage of dirty machines, in any area," Hartley said, "to make the public and public health officials think that coffee, cup soft drink and similar machines can't be operated sanitariously."

Health officials, Hartley said, would be much more impressed with our sanitary standards, and look at us less often, if every company would:

• Have a uniform cleaning-servicing procedure that accomplished the desired goal for each type machine.

• Furnish routemen with pails, brushes, sanitizers and toweling needed for the job.

• Follow up. Check the job.

"Uniform procedures have another advantage," he said. "They allow management to establish time requirements more closely than the not-uncommon instruction to 'keep the machine clean.'"

The report said that the California Department of Health has mounted a stepped-up program of surveying packaged sandwiches, pastries and similar locally prepared foods for conformance with Food, Drug and Cosmetic Act requirements.

Several vending companies already have been observed to be selling unlabeled or inadequately labeled foods of this type, according to Hartley.

"The Department waives the usual weight declaration on portion-size sandwiches and pastries," he said, "and is quite reasonable about the extent of ingredient labeling, but it has little choice under the law when it discovers grossly violative labels—or none at all."

Hartley recommends that the industry provide its own "police force" for its own security.

Seattle Revenue

SEATTLE—A "low-level" return to amusement machine operations here since the 1964 beginning of Mayor J. Dorm Braman's administration found 1966 revenue from licenses at a four-year high of \$117,994, according to figures just released. Operators pay a 5 per cent tax on their gross profits. The new policy governs the number of amusement machines per location and the restriction of free game payoff receipts.



CLEAN-UP CREW, after a fire nearly destroyed Martin's Restaurant, Middletown, Ohio, is composed of the owners, Mr. and Mrs. Martin and their five children. The restaurant, one of the first Discotheques opened in the Cincinnati area, uses Wurlitzer's Americana and the remote selective Satellite—neither damaged in the fire.

'Best of Jolson' Included In New Seeburg LP Offer

CHICAGO—The Decca collection, "The Best of Jolson" is part of the six-disk Seeburg Little LP release for the weeks of April 3 and 10. The LP releases in stereo are part of a continuing Seeburg batch-buying program in co-operation with many labels.

The product is available from

Seeburg distributors and many one-stops. The releases:

"The Best of Jolson," (Margie, When the Red Red Robin Comes Bob Bob Bobbin' Along, Baby Face, Dinah, My Melancholy Baby, I'm Always Chasing Rainbows), Decca DXSA 7169/Seeburg 1123.

"The Best of Mancini, Vol. 2," (The Pink Panther Theme, The Brothers Go to Mothers, Breakfast at Tiffany's, The Sweetheart Tree, How Soon, Dear Heart), RCA VLP3557/Seeburg 1128.

Floyd Cramer, "Here's What's Happening!" (Good Vibrations, Somewhere, I Just Don't Know What to Do With Myself, Born Free, Almost Persuaded, Winchester Cathedral) RCA VLP-3746/Seeburg 1126.

Eddy Arnold, "Lonely Again," (Lonely Again, Baby, When Your World Stops Turning, Meet Me at the Altar, Did It Rain, Nobody's Darling But Mine) RCA VLP3753/Seeburg 1127.

Dionne Warwick, "In Paris," (I Love Paris, C'est Si Bon, Message to Michael, The Good Life, La Vie En Rose, What'd I Say) Scepter SGS534/Seeburg 1111.

Jan Garber and His Orchestra, "The Shadow of Your Smile," (Title tune, Who Can I Turn to, Chanson D'Amour, Almost Like Being in Love, Rose of Washington Square, Heart) Decca DL 74841/Seeburg 1118.

Say You Saw It in Billboard



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Wms. Crusader	225.00
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Wms. Big Inning	255.00
Wms. 10th Inning	325.00
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Peppy the Clown	225.00
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Midget Movies	145.00
Sidewalk Engineer	125.00
Air Football	195.00
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All Tech Cross Country Racer	595.00
Bally Bucking Horse	395.00
Bally Model "T"	325.00
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MOA Conclave Committee Set

CHICAGO — Ten committees have been formed by the Music Operators of America to work under 1967 convention co-chairmen Russell Mawdsley and A. L. Ptacek. Two committees have been increased by three members, the membership committee and a new committee in charge of public and foreign relations. The banquet registration, and nominating committees have been increased by two members each and one member was added to the exhibit and awards committees.

Committee on committees. Howard Ellis, chairman, John Trucano, Robert Nims, Jack Bess, Henry Leyser, Russell Mawdsley, A. L. Ptacek, Jr. Exhibits, Frank Fabiano, chairman, Kenneth O'Connor, Bert S. Betti, Jr., Moses Proffitt, K. A. Cormeey. Public & Foreign Relations, Henry Leyser, chairman, Fred Avers, Mrs. Millie McCarty, Charles Tashima, Sam Weisman. Registration, Les Montoto, chairman, Sam Hastings, Robert Walker, Arnold Jost, Hal Shinn, John Masters, Nick Carter, Ralph Ridgeway, Jerome Jacomet, C. G. Silla, Harlan Wingrave.

Evaluation, Al Denver, chairman, Mossett Holland, Henry Keels, James Hutzler, Banquet, William Anderson, chairman, Art Jentzen, Mrs. Orma Johnson, William Hullinger, Maynard Hopkins, Royce Green, Jr., Howard Ellis, Forum, John Trucano, chairman, Bob Nims, W. R. Lumpkin, Awards, William Cannon, chairman, George A. Miller, Lou Casola, Clinton Pierce, Harry Snodgrass, John Wallace, Nominating, Frank Fabiano, chairman, Garland Garrett, Mrs. Leoma Ballard, Russell Mawdsley, Thomas Greco, Harlan Wingrave.

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This Vendor Offers Melodies With Meals

BELLEVILLE, Ill. — Free stereo jukebox music in his automatic cafeterias has proved a potent sales builder for E. J. Turnbough, Turnbough Vending Co. here.

A full-line vendor and a music operator, Turnbough recently got a unique opportunity to convert a military snack bar at nearby Scott Air Force Base from the usual "sloppy Joe" type of operation into a complete automatic cafeteria. He set 10 vending units and installed a short-order counter.

Turnbough then decided to offer his customers "a chance to choose a dinner music well." A 200-play stereo phonograph was inset into the wall of a hallway which leads into the automatic cafeteria from the ground floor of the Scott Air Force Base Operations Building on the flight line. Here, flanking the aisle, the phonograph is set for free play. Each customer coming in is welcome to stop and pick three or four selections he wants to hear while eating.

Two Enclosures

Naturally, some customers choose too many items for any guarantee that succeeding customers will hear their selections. However, this has not been much of a problem, Turnbough said, because of a music menu carefully selected for the average military personnel taste.

Two stereo speaker enclosures, mounted at the upper right and upper left-hand corners of the room, spread stereo music softly throughout the cafeteria. Volume is set at a level low enough to be heard over clink-

ing dishes and the hubbub of conversation.

"One element which has developed has been the fact that a customer who has pressed the record button for a particular favorite is likely to linger a bit longer in the location, waiting to hear the number if there are many ahead of it. This, means another cup of coffee, a piece of pie, or similar items to stretch out the time!"

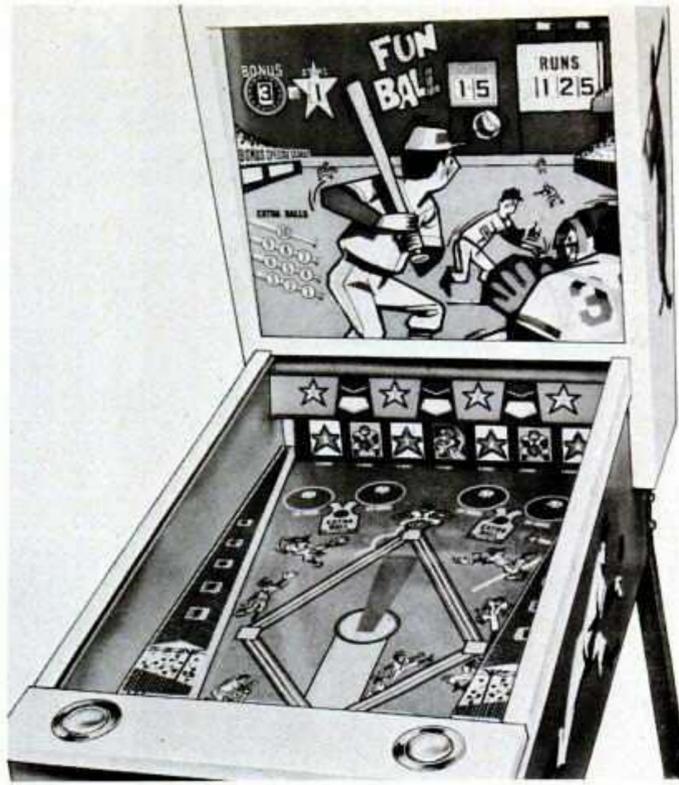
Bulk Vending Firms Ready NVA Displays

• Continued from page 72

twin coin receptacles consolidating collection problems. Available with the new stand are lock-on covers and counters that measure each portion dispensed. President Waldo E. Bolen, W. R. Hamilton, sales engineer, Ray Greiner, sales manager and Richard Bolen, general manager, will be on hand.

INTERCOUNTY INDUSTRIES, INC. A first-time exhibitor at the NVA show, this Reading, Pa., firm will display its Pez Candy Dispensers and 22 different comic characters now familiar with bulk businessmen around the country. President Larry M. Wurman and his wife and executive vice-president Ed. F. Teifer will be on hand to greet operators.

OAK MANUFACTURING CO.



Midway—Fun Ball

Midway Manufacturing has timed the release of its new baseball game, Fun Ball, to tie in perfectly with the opening of the 1967 baseball season. Highlighting the numerous design characteristics is the "Spinning Reel" feature giving an added illusion of back-glass animation. Another new point is the replay feature when the word "Star" is spelled out. Equipped with new Formica side rails, the game is available in regular, replay and extended play models. Dimensions are 25 inches wide, 66 inches high and 55 inches deep. The unit is available with single or twin coin rejectors.

The Los Angeles manufacturer of both equipment and bulk vending merchandise will have several new pieces of equipment at the show. Here representing the firm will be president Sam Weitzman, vice-president and sales manager Herb Goldstein, who will conduct a special workshop session, secretary-treasurer

Norman Weitzman and design engineer Marty Reade.

HARBY INDUSTRIES. The Burbank, Calif., firm, a new addition this year to the list of exhibitors, will have its complete line of equipment on display at the NVA gathering. President Harold Probasco, while not certain of the number of new vending items Harby will have ready by show time, said he would be on hand at the exhibit.

MACMAN ENTERPRISES. Abstract items and a novel ring in the 10-cent merchandise category will be highlights at this Freeport, Long Island, N. Y., company's booth. Also, two new items in penny merchandise will be introduced. Representing the firm at the NVA show will be Manny Greenberg and Marv Kriendel.

KNIGHT TOY & NOVELTY. "The Thing," a 10-cent item and a high-bounce ball, also in the dime merchandise category, will be shown at the show by the Freeport, Long Island, N. Y., company. Other new items will be in the nickel and penny categories and will include capsule and bulk merchandise. William Falk and Dick Goldstein will be at the booth.

FRANK FLEER CORP. Glenn Stevens and Jack Griffiths will be representing this Philadelphia firm. Fleer Square-Wrapped bubble gum will be the featured product.

More Cigaretts Shipped in Jan.

NEW YORK—According to data released by the Internal Revenue Service, cigaret shipments for January 1967 were 41,320,000,000 compared with 39,350,000,000 for January 1966.

The figure for this year is second only to a record 43,470,000,000 during January 1963.

THANKS for helping the UNITED WAY

Coming Events

Apr. 3—Columbus, Ohio, Coin Operators Association, monthly meeting, site to be named, Columbus.

Apr. 4—Missouri Coin Machine Council, site to be picked, Mexico.

Apr. 4—Tri County Vending Association of Youngstown, Ohio, monthly meeting, site to be announced, Youngstown.

Apr. 4—Summitt County, Ohio, Music Operators Association, monthly meeting, site to be named.

Apr. 5—Western Massachusetts Music Guild, monthly meeting, Ron Roc Cafe, Fairview.

Apr. 6-9—National Vendors Association, annual convention & trade show, Monteleone Hotel, New Orleans.

Apr. 7—West Virginia Music & Vending Assn., board meeting, Heart-O-Town Motor Inn, Charleston.

Apr. 7-8—National Automatic Merchandising Association, spring regional meeting, Charleston Plaza Hotel, Charleston, S. C.

Apr. 8—Wisconsin Automatic Merchandising Council, annual meeting, Biggar's Motel, Appleton.

Apr. 8-12—National Association of Tobacco Distributors, annual trade show and convention, New York City.

Apr. 14-15—National Automatic Merchandising Association, spring regional meeting, Sheraton Plaza Hotel, Boston.

Apr. 21-22—Illinois Automatic Merchandising Council, meeting, Lake Lawn Lodge, Delavan, Wis.

Apr. 22-23—Illinois Coin Machine Operators Association, regular meeting, Holiday Inn East, Springfield.

Apr. 29-May 7—Hanover Trade Fair (with enlarged coin machine exhibit); Hanover, West Germany.

Apr. 29—Montana Music Operators Association, regular meeting, Lewiston.

Apr. 29—Northwest Automatic Retailers Council, annual meeting, Sheraton-Motor Inn, Portland, Ore.

May 5-7—Pennsylvania Automatic Merchandising Council, meeting, Host Farm, Lancaster, Pa.

May 12-13—Ohio Automatic Merchandising Association, annual conference, Sheraton-Columbus Hotel, Columbus.

May 19-21—North Carolina Vending Association/South Carolina Automatic Merchandising Association, annual meeting, Ocean Forest Hotel, Myrtle Beach, S. C.

May 20-21—Kansas Tobacco-Candy Distributors & Vendors, yearly convention, Lassen Hotel, Wichita, Kan.

May 21-25—National Restaurant Association, 48th annual convention, Navy Pier, Chicago.

May 27-31—National Confectioners Association, 84th Annual Convention, Chicago.

June 2—New York Automatic Vending Association and New York Bulk Vendors Association, Inc., joint meeting, Sagamore Hotel, Lake George.

June 10—United Jewish Appeal, Coin Machine Division, annual fund-raising banquet, Statler Hilton Hotel, New York City.

June 16-18—Minnesota Automatic Merchandising Council, meeting, Izzatys Lodge, Mille Lac Lake, Wis.

June 21-23—Canadian Automatic Merchandising Association, annual convention, Skyline Hotel, Toronto.

July 29-Aug. 1—National Candy Wholesalers Association, national convention and trade show, Washington Hilton Hotel, Washington, D. C.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, site to be announced.

Oct. 19-21—Ohio Association of Tobacco Distributors, annual convention and trade show, the Neil House, Columbus, Ohio.

Oct. 27-29—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

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A comprehensive questionnaire was mailed to recipients of the 1966 Coin Machine Directory. Following results were tabulated.

85.7% said the directory was very useful.

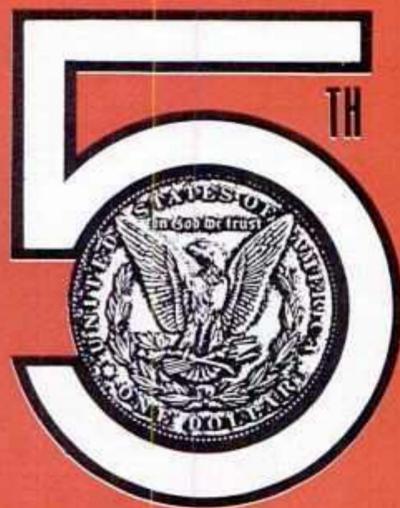
86.0% said they refer to the directory at least once per month.

29.0% refer to the directory weekly.

28.5% refer to the directory two or three times per month.

28.5% refer to the directory at least once per month.

86.0% least once per month.



ANNUAL COIN MACHINE DIRECTORY

REGULAR FEATURES

Jukebox Record Popularity Poll
Coin Machine Industry Survey
Who's Who in the Coin World
U.S. Manufacturer Directory
U.S. Distributor Directory
U.S. Trade Association Directory

International Manufacturer Directory
International Distributor Directory
U.S. Record One-Stop Directory Bulk Vending
(Manufacturer-Distributor Directory, Industry Survey, Who's Who)

EXPANDED FEATURES

Industry Survey: More statistics on record programming, vending.

Equipment Actively Traded:

Deletion of all product photos in favor of

- (a) New equipment of the year.
- (b) Equipment actively traded. Each model will carry a brief description.

U.S. Trade Associations: Addition of brief organizational history to trade association directory listings.

NEW FEATURES

Operator of the Year: The editors will select one businessman for this award from 25 finalists nominated by BILLBOARD'S coin machine industry readers.

Trends Section: A chronicle of events during the year that the editors believe had great bearing on the business.

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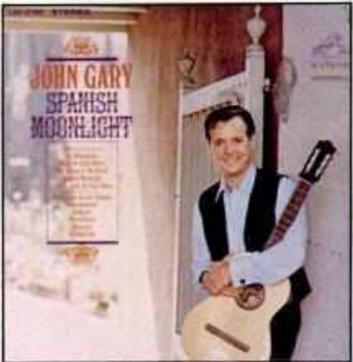


ANNUAL COIN MACHINE SURVEY BULK VENDING DIRECTORY WHO'S WHO IN THE COIN MACHINE WORLD COIN MACHINE BUYERS' GUIDE

Reviews

POP SPOTLIGHT
SPANISH MOONLIGHT
John Gary. RCA Victor LPM-3785 (M); LSP-3785 (S)

In Latin repertoire, Gary stacks up as a winner as he has been so often in albums of standard rep. "Yours," "You Belong to My Heart" and "Love Me With All Your Heart" are but three of the familiar songs that receive excellent new treatments. Among the other gems are "La Malaguena" and "Granada."



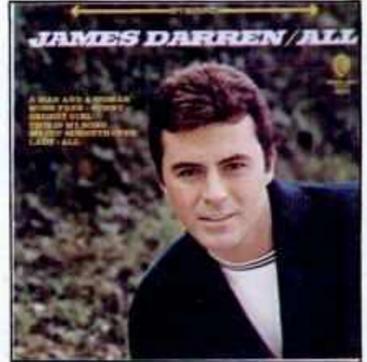
POP SPOTLIGHT
ELECTRIC COMIC BOOK
Blues Magoos. Mercury MG 21104 (M); SR 61104 (S)

The Blues Magoos are an established group now. In addition, "Pipe Dream" in this album made the chart. These factors will help this LP shoot immediately onto the album chart. Some of the tunes here are "Gloria," "Albert Common Is Dead" and "Let's Get Together."



POP SPOTLIGHT
ALL
James Darren. Warner Bros. 1688 (M); WS 1688 (S)

"All" has brought James Darren back to the best selling singles charts and this album should have no trouble following that lead. The LP features his hit version of "All" but there are nine others that add up to happy listening, too. The tunes are proved winners, and Darren treats them accordingly.



POP SPOTLIGHT
FRANCIS ALBERT SINATRA & ANTONIO CARLOS JOBIM
Reprise R 1021 (M); FS 1021 (S)

Sinatra is soft and tender with Jobim's best—"The Girl From Ipanema," "Quiet Night" and "Meditation." Seven of the 10 songs were written by the great Brazilian composer. The other three—"I Concentrate on You," "Baubles, Bangles and Beads" and "Change Partners"—are worthy companions to the seven.



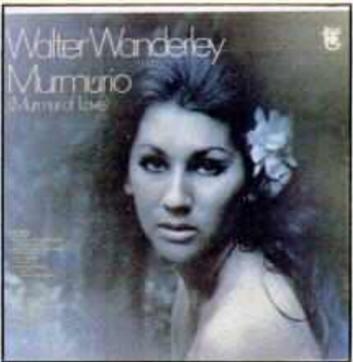
POP SPOTLIGHT
SAX SATIONAL!
Boots Randolph. Monument MLP 8079 (M); SLP 18079 (S)

The most pleasant sax in America, if not the world, takes to task such tunes as "Tequila," "Anytime" and "Shangri-La." Not a bad cut on the album; all of them should make good Easy Listening programming, thus boosting sales.



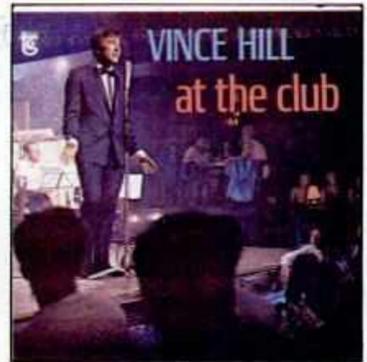
POP SPOTLIGHT
BRAZILIAN IMPRESSIONS
Dick Hayman. Command RS 911 (M); RS 911 SD (S)

Hyman's free and easy style is right in the groove here as he blends pop, bossa nova and jazz into choice musical offerings. He's beautifully backed by rich woodwinds and flugelhornists Joe Wilder and Clark Terry. "Samba de Duas Notas," "A Day in the Life of a Fool" and "Mas Que Nada" are just three of the tunes that swing.



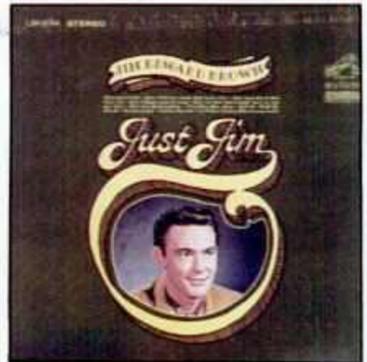
POP SPOTLIGHT
MURMURIO (Murmur of Love)
Walter Wanderley. Tower T 5058 (M); ST 5058 (S)

The romantic jazz-samba sounds of Walter Wanderley are showcased with "Girl From Ipanema" and an animated "Ze From Conceicao." It's a masterful blending of guitar, organ, piano, tenor sax and percussion.



POP SPOTLIGHT
VINCE HILL AT THE CLUB
Tower T 5064 (M); ST 5064 (S)

Riding high on the English charts, this talented artist is introduced to the American album market in a highly salable "Live" set with top familiar songs. Driving performances of "What Now My Love" and "Once in a Lifetime" are powerful. Roy Orbison's "In Dreams" is outstanding, so is "Blue Velvet."



COUNTRY SPOTLIGHT
JUST JIM
Jim Edward Brown. RCA Victor LPM-3744 (M); LSP-3744 (S)

With Brown's current hit, "You Can Have Her," leading off, this album is on a fast track for the charts. Songs like "What Does It Take" and "Have You Ever Been Lonely" express heartache in meaningful style. "Hold Me, Thrill Me, Kiss Me" is a gem as this pop oldie gets a top modern country performance.

COUNTRY SPOTLIGHT
MY KIND OF LOVE
Dave Dudley. Mercury MG 21113 (M); SR 61113 (S)

Dave Dudley found a great tune in "My Kind of Love" and created a super production of it. The single is a big hit and this title-tune album will also create heavy sales reaction. Other tunes here include "How Does It Feel," "Subject to Change" which is well done, and "Sweet Thang."



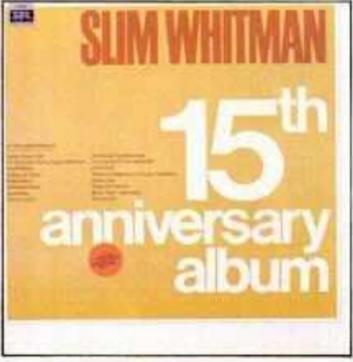
COUNTRY SPOTLIGHT
THE GOLD STANDARD COLLECTION OF HANK THOMPSON
Warner Bros. W 1686 (M); WS 1686 (S)

Thompson and the Brazos Valley boys do "Six Days on the Road." He'll Have to Go," "Walking the Floor Over You," "Cold, Cold Heart" and many more great tunes. Choice of material and fine performances by Thompson make this an outstanding album.



COUNTRY SPOTLIGHT
15TH ANNIVERSARY ALBUM
Slim Whitman. Imperial LP 9342 (M); LP 12342 (S)

Prepared in commemoration of Whitman's 15th anniversary, this is a package of new recordings of songs with which he is associated. Sixteen in all, and they include "Indian Love Call," "Tumblin' Tumbleweeds" and "Rose Marie." This is a deluxe package, with photos and book-type cover.



COUNTRY SPOTLIGHT
SEND ME THE PILLOW YOU DREAM ON
Hank Locklin. RCA Victor LPM-3770 (M); LSP-3770 (S)

Locklin's treatment of his old hits, "Send Me the Pillow You Dream On," "Singing the Blues" and others, should make this one a sure seller. Locklin listeners will agree this is one of Hank's best.



CLASSICAL SPOTLIGHT
VERDI: UN BALLO IN MASCHERA (3 LP's)
Price/ Bergonzi/ Merrill/ Various Artists/RCA Italiana Opera Orch. (Leinsdorf). RCA Victor LM 6179 (M); LSC 6179 (S)

Miss Price sings one of her best roles excellently. Bergonzi and Merrill also are in top form under Leinsdorf's expert leadership as are Shirley Verrett and Reri Grist.



CLASSICAL SPOTLIGHT
COPLAND: TWELVE POEMS OF EMILY DICKINSON/THREE CHORUSES
Various Artists/New England Conservatory Chorus (Copland). CBS 32 11 0017 (M); 32 11 0018 (S)

Copland translates the 12 poems into moving and inspiring tunes. Adele Addison's soprano makes them striking as well. New England Conservatory a big hit.



JAZZ SPOTLIGHT
JAZZ RAGA
Gabor Szabo. Impulse A 9128 (M); AS 9128 (S)

"Caravan," "Summertime" and some new numbers by this refreshing artist comprise this LP, which should go far. Szabo's music is a rare treat, fusing jazz with the ancient Indian raga that is becoming increasingly popular.



JAZZ SPOTLIGHT
VIBRATIN'
Wes Montgomery Quartet. Riverside 9499 (M); 9499 (S)

The jazz guitar never had it so good. In the hands of Wes Montgomery it becomes an instrument of sheer joy. He's also pretty good as a composer, too, as evidenced by four tunes in this package. So, with his guitar, his songs and his sidemen (Tommy Flanagan, Percy Heath, Albert Heath), the LP has a lot going for it.



JAZZ SPOTLIGHT
SOLO FLIGHT
Charlie Byrd. Riverside 498 (M)

It's just Charlie Byrd and his guitar—and nobody else is really needed. The program is mostly standards—"Am I Blue," "Easy Living" and "Sweet Sue." The mood is intimate and nostalgic. Byrd at times sounds as much as a classical guitarist as he does one of the great jazz guitarists of our time.



GOSPEL SPOTLIGHT
THE BLACKWOOD BROTHERS QUARTET FEATURING JOHN HALL
RCA Victor LPM-3743 (M); LPS-3743 (S)

A deeply moving record of one of the foremost gospel groups around, spotlighting the rich bass voice of "Big" John Hall. Gospel consumers will find reward in "The Church Triumphant," "Deep Is the River" and "God Is Not Dead." Hall's narration and singing give dramatic impact.