

TV Film Cases a Hit And Salutes Sol & Max

For many years the heads of the Fantasy jazz label, Sol and Max Weiss, have been known among jazzmen as two of the nicest guys in the industry. For years they have been releasing quality jazz records from their San Francisco base, and the firm has managed to survive in the rough competitive jungle that is today's record business.

In the better than 13 years that the firm has been in business, they have discovered jazz names, produced the world famous "Interview with Shorty Patterstein," helped expand and extend the careers of established names in the jazz world, (Dave Brubeck, for one), and have built a fine reputation for themselves. But in all that time they never had a smash hit—until last year. Then suddenly, they did, a recording by Vince Guaraldi called "Cast Your Fate to the Wind."

THESE CIRCUMSTANCES, and what happened when the label and Guaraldi got their first hit, were the subject of a half-hour TV film called "Anatomy of a Hit," that last week began being shown on the 83 U.S. educational stations.

The show features Vince Guaraldi and his Trio; the Weisses; Sol Zaentz, sales manager of Fantasy; Frank Werber, publisher of "Cast Your Fate to the Wind," (and incidentally manager of the Kingston Trio), disk jockeys Tony Bigg and Buck Herring of KROY in Sacramento, Calif., who helped spin the record to fame.

IT IS AN INTRIGUING show. It also features the voice of syndicated columnist Ralph

Gleason, producer of the show, who tells the story.

"Anatomy of a Hit," is worth seeing and hearing, whether you are in the business or are just a fan. It should help satisfy the insatiable curiosity that everyone, inside the industry and out, always have about our glamorous hit-oriented record business. **BOB ROLONTZ**



SYLVIA ROBBINS, the pretty half of the old Mickey and Sylvia team is back on records as a single on the Sue label. Her first record, "Don't Let Your Eyes Get Bigger Than Your Heart" and "From the Beginning," is a Music Business PICK this week.



INSIDE MUSIC

A Fresh Approach

SAM CHASE

DOES THE MUSIC-RECORD INDUSTRY REALLY NEED A NEW TRADE PAPER? The staff of Music Business has a deeply felt conviction that the answer is yes—in spades. Some of the reasons for this feeling will be apparent in this issue and in the weeks ahead.

We will differ from our contemporaries in a number of critical areas.

First, to paraphrase a well known slogan, we propose to demonstrate that a responsible trade journal also can be interesting and exciting.

Editorially, we are blessed with a staff of great experience that has worked together as a team for many years. This team at last has the opportunity to blaze new trails, and react to the realities of today's dynamic and fast-moving record industry. A violent merchandising revolution has occurred during the past several years; in our opinion, it still awaits unbiased and perceptive trade reporting. This we intend to provide.

We do not feel constrained to go along with old prejudices against any segment of the trade just because it has become fashionable to denounce them. Rather, we shall support any element that contributes to the industry's profitability. Thus, we shall report objectively and candidly on all modern merchandising techniques, whether they involve the big users, chains, discounters, racks, one stops, or distributors.

WE ARE TIRED of the negative, defeatist and holier-than-thou attitudes that prevail in some quarters. We intend to function from a position that is constructive and affirmative.

It is our intention to give the industry the most important product a trade paper can de-

liver—not just a report on what has happened, but a knowledgeable analysis of why and what it portends for the reader. We will also unveil, as we proceed, some exciting new approaches to the profitable merchandising and sale of records.

Music Business does not hold itself aloof from the industry. Rather, we feel as much a part of the music-record business as any manufacturer, distributor or retailer, for we realize that what affects the industry must necessarily also affect us.

Much of the material you will find in our editorial columns and charts will be novel, some in a manner which is readily seen, others in a less obvious but nonetheless real way. Our charts, for example, include sales data provided each week (to Music Business exclusively) by some of the biggest retailers in the nation, such as Korvette, Goody, White Front, Montgomery Ward and Handleman. This data does not replace nor outweigh all the standard information, which we of course continue to secure; rather, it is used judiciously to supplement it and to reflect the movement of merchandise through the big users. In fact, we wonder how charts without such data can be regarded as accurately reflecting today's business.

THERE ARE MANY MORE departures from the traditional in our pages. And as you will see in this issue, they are being written in lively and human terms, for we intend to be entertaining as well as informative. The industry has its fun side as well as its serious side, and we will reflect both;

Even our format is original. We hope it will underline our intention to be readable from cover to cover.

However, the proof will be in the reading, not just this week but in all the weeks to come. We sincerely solicit your comments and reactions to our efforts to provide the music-record industry with a new and fresh kind of trade journalism.

British Trade Mulls Next Move

LONDON
All sections of the British record industry were represented when a meeting convened here to consider action on the government's bill proposing abolishment of resale price maintenance.

Decisions of the meeting, at which manufacturers, factors and the Retailers' Joint Record Council were represented, were

not disclosed, but it is certain that the meeting discussed methods of how to submit the industry's claim for exemption from the bill's requirements. This claim can be submitted to the restrictive practices court by either the manufacturers, the wholesalers, the retailers or by the industry as a whole. Another joint meeting will be held soon.

The court will only accept three reasons for continuing RPM: if the quality of goods is likely to decline; if the number of retailers is likely to be greatly reduced, or if after sales, service is likely to suffer.

The court will be set up after the bill has been passed by Parliament. (Parliamentary approval is virtually certain in
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