

Billboard

The International Music-Record Newsweekly

Tape Cartridge Forum Pulls Big Advance

NEW YORK—The Tape Cartridge Forum, to be held at the New York Hilton Hotel Oct. 16-17, is drawing a far heavier registration than was anticipated, according to Coleman Finkel, Forum co-ordinator.

Finkel said early registrations for this year's Tape Cartridge Forum is far surpassing those of a year ago.

The Forum is co-sponsored by Billboard and Merchandising Week Magazine.

The registration fee is \$100 for the two-day educational sessions. Registrations should be addressed to: The Tape Cartridge Forum, Room 1408, 500 Fifth Avenue, New York, N. Y. 10036. Telephone 212 LW 4-0080.

R. Bialek Buys Milestone Line

By FRED KIRBY

NEW YORK—Robert Bialek, Washington record and book retailer, has acquired Milestone Records, which mainly handles jazz. Bialek plans immediate expansion of the label's activities with Orrin Keepnews, veteran record executive and jazz producer, as general manager.

The new organization plans an initial seven-album release with heavy national consumer advertising. Featured are albums by Helen Merrill, James Moody, Wynton Kelly and Martial Solal, as well as two more classic-jazz reissues with Jelly Roll Morton and Blind Lemon Jefferson.

Milestone began on a limited basis last year with Keepnews handling production and serving as an adviser part time. Albums released included such artists as Thad Jones and Big Joe Williams, while a stockpile of unreleased masters were built up.

A greatly increased sales and distribution network is being set up for the new label, which has moved into new quarters at 22
(Continued on page 10)

Columbia to Pay Entire Tab On Some Local Retail Ads

By HANK FOX

NEW YORK — In order to bolster its local advertising, Columbia Record Sales is launching a new policy in which it will foot the entire customer cost of its co-operative advertising ventures on specific products.

The program, which is geared to swing heavy advertising coverage to specific product, is being rushed into operation. Under the new plan, Columbia will pay 100 per cent for all advertising undertaken by the retailer in promoting product or artists designated by the label. Columbia will select this product on a national basis.

According to a letter mailed

to Columbia customers, the company will allocate funds to be used for specific advertising. Retailers will be notified by mail of the product to be advertised and the time period in which the advertisement must appear. Upon receiving the notice, the retailer must notify his local distributor if he intends to participate in the campaign. He will be told by his distributor of the amount of money he is to be allocated.

Columbia will use a reimbursement procedure to dispense its allocations. Retailers must submit their requests to the local sales office on an ap-

plication form obtainable from that office or from the label's salesmen. If the application is approved, Columbia will issue a full reimbursement if the re-
(Continued on page 10)

Band Battle Pulls Talent

By CAMERON DEWAR

BRAINTREE, Mass.—There will be no lack of good rock groups in the years to come if the National Finals of the "Battle of the Bands" held at Ridge Arena Aug. 17-19 is any gauge. Nor was there a shortage of talent in this three-day contest which featured 29 of the cream of 11,000 teen-age bands.

Most sensational happening, perhaps, of the entire session was the complete acceptance and active response of thousands of kids to the "square" sounds of Beethoven's "Moonlight Sonata." More surprising was that this rousing work was rendered by the National Finals winners, the Gents From Utah.
(Continued on page 26)

Long Sessions Required for 'Serious' Pop

By CLAUDE HALL

NEW YORK — Record producers and performers are spending longer hours in the studio seeking for artistic triumphs as well as commercial success—and there is evidence that the two go hand-in-hand. The development is another indication of the fact that pop music today is, in every sense, "serious" music.
(Continued on page 10)

ITCC Given MGM in UK

LONDON—Exclusive 4 and 8-track Cartridge rights to MGM-Verve product in the United Kingdom were granted to International Tape Cartridge Corp. last week, according to Rex Oldfield, general manager of MGM Records, Ltd. here.

The deal calls for an ITCC London-based subsidiary to mar-
(Continued on page 10)

Sinatra and Ella to Hold Summit Meeting on TV

LOS ANGELES—A "summit meeting" of top pop vocalists occurs the first week in October when Frank Sinatra meets Ella Fitzgerald on an NBC-TV soundstage to tape their first special together. The program will be colorcast in either November or December.

Titled "A Man and His Music Plus Ella," the project will present current and established repertoire segments spotlighting "the first lady of song," the "chairman of the board" and two headliners together. Brazilian composer Antonio Carlos Jobim will reprise
(Continued on page 10)

Phono-Guitar Combo Hits

By RAY BRACK

CHICAGO — The hottest phonograph promotional gimmick to emerge with the 1968 lines is the offering of low-priced portable phonograph-guitar combinations. Three companies are making available this package, guitar and phonograph included, for about \$100. Several other phonograph manufacturers have models with jacks capable of accepting amplified guitar input.

Basic to the promotion is the realization that the millions of
(Continued on page 16)

BIG 3 SPECIAL SEE CENTER SECTION



Nancy Sinatra continues her hit streak with a brand new album and single product on Reprise. Her LP, "Country—My Way," is already speeding up the Billboard pop charts. Reprise also reports that the heaviest initial orders for any Nancy single are coming in on her current "Lightning Girl."
(Advertisement)



You are looking at The Cake—the newest and most exciting singing group to hit today's record scene. Discovered by Charles Greene and Brian Stone, who also produced their debut single, "Baby That's Me," exclusively for Decca Records, The Cake is receiving one of the biggest and most comprehensive promotion and publicity campaigns ever accorded a new act. The Cake have already been set for several major network TV shows this fall, and their first album will be released later this fall.
(Advertisement)

(Advertisement)

REPRISE TRIGGERS THE YOUTH QUAKE



THE ELECTRIC PRUNES R 6248



THE LIVE KINKS / The Kinks R 6260



ARE YOU EXPERIENCED / The Jimi Hendrix Experience R 6261



"By Jefferson Airplane," said Pooneil.
"I'm Pooneil," said Jefferson Airplane.
"On RCA Victor," said RCA Victor.

"Ballad of you & me & Pooneil" c/w Two Heads #9297

Executive Turntable

Harold Seider has been named vice-president and general counsel of Cameo-Parkway Records, the first appointment by that company's new management. Seider, who has been in private practice since 1962, has been associated with **John Schulman** and **Bernard B. Smith**, specializing in entertainment and corporate law.

★ ★ ★

Randy Wood has resigned as president of Dot Records. He is being replaced by **Arnold D. Burk**, vice-president in charge of the music division of Paramount Pictures Corp., the parent company. **Dick Peirce** joins Dot as vice-president and general manager. He had been a&r director for Liberty Records. Peirce and Burk will team to direct Dot, which is one of the principal components of Paramount's new music division, which was recently formed to consolidate all the company's recording, publishing and film-music activities.

★ ★ ★

Rocky (G) Grosse has been appointed program director of WWRL, one of the leading r&b format stations in the nation, located in New York. He was formerly in that position at the station a while back, but stepped down to concentrate on his radio show. He took over a morning show two weeks ago and will now resume his former position.

★ ★ ★

Gene Ferguson has been appointed to the new post of national field promotion manager for country music at Columbia Records. In his new berth, Ferguson will be responsible to **Thomas Noonan**, Columbia's director of national promotion, for planning, developing and directing all Columbia singles product promotion, including the co-ordination of artists' appearances and tours. Ferguson joined Columbia in 1956 as a salesman in the Baltimore branch and was promotion manager for the company's southern region before his new position.

★ ★ ★

Judy Lishinsky is the new publicity director at Vanguard Records. Miss Lishinsky had been in charge of publicity for Epic Records for five years, handling press for the **Dave Clark Five**, the **Yardbirds**, **Bobby Vinton** and **Donovan**. She had also been with the RCA Victor press department for two years.

★ ★ ★

Dick Friedenberg, Columbia Record Club, has been promoted to the post of manager of special projects. He joined CRC in 1964 as music editor and was named staff assistant a year later. In his new post he will handle liaison with publishers. He is also involved with new recordings and repackaging.

★ ★ ★

Dick Vanderbilt has joined Laurie Records' field promotion and research division. He had been with the product development division of General Foods for five years and in the sales and marketing division of St. Regis Paper for two years.

★ ★ ★

Esmond Edwards, noted for producing such pop-jazz hits as "The In Crowd" and "Hang On Sloopy" by the **Ramsey Lewis Trio**, has been named jazz a&r producer for MGM/Verve Records. He replaces the departed **Creed Taylor** and will report to **Bob Morgan**, head of a&r for the label. Edwards was with Chess/Checker/Cadet Records the past five years; prior to that he was a vice-president of Prestige Records. Besides producing records, Edwards is a photographer and his work has appeared on many album covers.

★ ★ ★

Bernard L. Krause, writer, producer and electronic music consultant for Elektra Records, has left the firm to consult independently for different groups and companies. Krause, who will continue to operate from San Francisco, will continue as a free-lance consultant for Elektra on a special projects basis.

★ ★ ★

Arranger **Richard Evans** has been named to an a&r post with Cadet Records, replacing **Esmond Edwards**. Evans, who has arranged several of **Ramsey Lewis'** hit albums, has also been signed as an artist. The appointment is effective Sept. 4.

★ ★ ★

Al Santiago has been appointed general manager of the Latin division of Musicor Records; he'll operate out of New York but spend considerable time in the San Juan, Puerto Rico, office. He

(Continued on page 8)

MGM Makes Moves To Expand in R&B

NEW YORK — MGM Records, in two or more separate deals, will soon make a major expansion into the r&b record field. The company has been releasing r&b product—namely **Howard Tate**—on its Verve blue label line, the same line that features the **Righteous Brothers**.

Under new deals, which MGM Records president **Mort Nasatir** has been completing in the past couple of weeks, the firm will distribute **Way Out Records** and another label not yet named. **Way Out Records** is

headquartered in Cleveland. **Lester Johnson** is president and former **Cleveland Browns** football ace **Jim Brown** is vice-president. The contract calls for several masters a year. **Way Out**, it is understood, will help in promotion of their product.

The other label will originate from **Mickey Stevenson**, manager of **Kim Weston** who is an MGM artist. **Pyramid Records** was under consideration as the title of the label, but MGM attorneys were still trying to clear this. (This is already a label by this name operating on the West Coast.)

PROFILES

New Dot Management Duo

Arnold D. Burk

LOS ANGELES — Arnold Burk, Dot's new president, is a dollars and cents executive whose strength lies in business affairs. He joined Paramount Pictures three years ago as an assistant vice-president in charge of business affairs. He had been a member of United Artists Pictures executive team prior to switching to Paramount.

On July 1, Burk was named music-recording director for Paramount by the Gulf & Western parent company in a move to systemize the film studio's music activities which have generally been off the lot.

In line with that G&W revampment, **Randy Wood**, Dot's president for 17 years, was made a vice-president of Famous Music while continuing to head Dot. Burk's shift over from profits and loss statements to chief administrator of all music-recording, was a move developed by **Martin Davis**, Paramount's executive vice-president and chief operating officer, who was given the added responsibility for all of Paramount's world-wide operations last May.

150 Attend Motown 'Showcase '68' Meeting

DETROIT — About 150 distributors and promotion directors from 35 cities attended the Motown Record Corp. "Showcase '68" sales convention held at Detroit's Pontchartrain Hotel Friday through Monday (25-28).

Highlight of the weekend was the special "Showcase '68" show held at the Roostertail Supper Club Sunday (27) evening. The all-Motown show was headlined by **Diana Ross** and the **Supremes** and featured **Stevie Wonder**, **Marvin Gaye**, **Tami Terrell**, **Gladys Knight** and the **Pips**, **Chris Clark**, the **Spinners** and the **Messengers**.

The weekend's activities kicked off Friday evening with

WABC GIVES AX TO LONG DISKS

NEW YORK — WABC, powerhouse Hot 100 format operation, last week put a ban on all records running longer than three and a half minutes that aren't in the top 20 of the **Billboard's** Hot 100 Chart. Many new disks recently are up to four minutes and longer. **Rick Sklar**, program director, said the move was forced by the number of long records out today. "If you put two of these long records on back-to-back in a half-hour's period, you end up with clutter. (Having to run several commercials back-to-back.)" He accused record companies of making product for discotheques rather than radio stations and asked that shorter versions of records be produced especially for programming. He has been consulting with other program directors around the nation on the problem of long records.

Dick Peirce

LOS ANGELES—Dick Peirce, Paramount's new music executive, has an experience base which runs from publishing to production, including heading the Coast office of Famous Music, the Paramount publishing wing. Joining Liberty Records in September 1966, he became the label's a&r administrator, responsible for setting up product flow systems, overseeing recording schedules and talent scouting new avenues for the label to enter. Prior to resigning his post last week, he had been co-ordinating production by a number of staff producers for the parent company's subsidiary labels. Peirce had replaced **Dave Pell**, now with **UNI Records**, the MCA subsidiary.

Before joining Liberty, he was Famous Music's Hollywood chief, where he handled copyright exploitation. For six years he was the Coast operations manager for **RCA Victor**, where administration and creation were daily assignments.

For a short period several years ago, he ran his own record company. Peirce helped land Liberty the film soundtrack from "Warning Shot" as well as the original cast LP from the country musical "Joyful Noise," which ran a short period on Broadway last year.

a cocktail party and dinner with a "Night in Paris" theme. Saturday Motown arranged a day at the MRA Track where a special Motown race was held to honor the occasion.

Concluding the sales convention Monday morning was the introduction of new product.

Atco's 'Billy Joe' Drive

NEW YORK — Atlantic Records, on its Atco label, has rushed out the first instrumental of "Ode to Billy Joe," the hot controversial composition that has caused more stir than any song with recent memory. The side was cut by a new group, the **Kingpins**.

The label is mounting a massive promotion drive in all exploitation media. Disk was produced in Memphis by **Tommy Dowd** and **Tom Cogbill**.

British Music Fair Pulls 35 Exhibitors

By NIGEL HUNTER

LONDON—The sixth British Musical Instrument Trade Fair took place here Aug. 21-24 at the Hotel Russell. This year's showing attracted a record 35 exhibitors, and a bumper volume of business. The displays ranged from an automatic piano teaching laboratory to a mini bagpipe called the **Doodle-sack**. The Fair was crowded by visitors from the British industry and abroad.

The automatic piano teaching idea can be described as a

Randy Wood Added Color To Business

By LEE ZHITO

NEW YORK—Randy Wood, whose resignation as president of Dot Records was disclosed last week (see Executive Turntable), will be remembered by the music-record industry for having added a colorful page to the history of the business.

Wood started Dot in 1950 in Gallatin, Tenn., with an investment of \$1,000, and the innovations he employed in building the little label into a multi-million-dollar firm epitomizes the romance and excitement of the independent record company field.

Prior to founding Dot, he had become a seasoned record man at the retailing facet of the business. He had operated a small radio repair shop in Gallatin where he stocked some records. By 1947, he had become sufficiently intrigued by the record business to open **Randy's Record Shop** in Gallatin.

He was quick to realize the importance of radio in promoting record sales and the potential of mail order during that pre-record club era. He bought a one-minute spot announcement each night on Nashville's Station **WLAC** plugging the Record Shop's mail-order operation. Within three years, Randy's was recognized as one of the largest mail-order record operations in the country.

When Wood launched Dot Records, the 33-year-old Tennessean faced a seemingly insurmountable retailer resistance to recordings on an unknown label based in Gallatin. Confident that his product would sell if dealers would stock it, Wood initiated the 100 per cent guarantee principle. Dealers, assured that they would not be stuck with dead inventory, freely stocked the Dot singles. The label's releases soon climbed the best-seller list.

The 100 per cent guarantee policy was quickly adopted by other firms, and for a time it was an industry-wide marketing fact of life.

Thanks to such hits as "San Antonio Rose" by **Johnny Maddox**, "Trying," "P.S. I Love You," "To Be Alone" by the **Hilltoppers**, and "Hearts of Stone" by the **Fontane Sisters**, Dot soon emerged as one of the top selling labels in the singles field.

Dot Records created sufficient stir by 1957 to attract the attention of **Paramount Pictures**, which bought the label that

(Continued on page 8)

player piano with a tape memory added.

The system enables a teacher to coach any number of pupils by remote control. **Monington Weston**, the manufacturer, is discussing the introduction of this principle in America with two possible licensees.

Organ business is growing apace, and **Hammond Organ (U. K.)** announced at the opening of the Fair the success that has attended the company's export drive, which has sold its

(Continued on page 60)

Billboard

AUDIO RETAILING 69

THE YOUTH MARKET is being served. Philco-Ford, like many other major home electronics firms, is offering much for the young set in its 1968 line.

CLASSICAL 48

RECHANNELING. Columbia Records plans to continue experiments with rechanneling. Head of Vox asks for budget price hike.

COIN MACHINE NEWS 71

A FLOOD OF NEW EQUIPMENT is scheduled for introduction this fall. Here's an exclusive preview.

COUNTRY MUSIC 50

SYMPHONIC SOUNDS grow louder in the country music record field . . . and here's the full report.

INTERNATIONAL 52

WHAT MAY BE the biggest song festival to date is being planned for Buenos Aires in 1968.

MUSICAL INSTRUMENTS 16

GUITAR-PHONO promotional packages are popping up from several major manufacturers and could emerge as the keenest promo idea for the big last quarter.

RADIO-TV PROGRAMMING 30

NEW PROGRAMMING DEVELOPMENTS at WMCA in New York may be a boon to record promotion men. New r&b TV show bows in Cleveland.

TALENT 26

ATLANTA SHOWPLACE. Braves Stadium in Atlanta has become a major showplace for that area.

TAPE CARTRIDGE 65

DYN ASSOCIATED IMPORTERS has been named exclusive Latin-American distributor for PlayTape.

FEATURES

- Jazz Beat 12
- Stock Market Quotations 8
- Musical Instruments 16
- Vox Jox 32

- Hits of the World 62
- Hot Country Albums 51
- Hot Country Singles 51
- Hot 100 20
- New Album Releases 46
- Top 40 Easy Listening 24
- Top LP's 44

CHARTS

- Best-Selling Classical LP's 49
- Best-Selling Jazz Records 12
- Best-Selling R&B Records 39
- Breakout Albums 43
- Breakout Singles 46

RECORD REVIEWS

- Album Reviews 46
- Back Cover, 43, 46
- Singles Reviews 18

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

EDITOR IN CHIEF: Lee Zhitto

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- Ray Brack
- Aaron Sternfield

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- Manager, Charts: Laurie Schenker
- Supervisor, Print Services: Bill Courtney

INTERNATIONAL OFFICES

- EUROPEAN DIRECTOR:** Andre de Vekey, 7 Welbeck St., London W.1. Phone: 486-5971
Cable: Billboard London
- EUROPEAN EDITOR:** Mike Hennessey, 16 bis Rue Fontaine, Paris 9 me, France.
Phone: 526.80.19
- UNITED KINGDOM:** Graeme Andrews, 7 Welbeck St., London W.1. Phone: 486-5971
Cable: Billboard London
- CANADA:** Kit Morgan, 22 Tichester Rd., Apt. 107, Toronto 10
- ITALY:** Germano Ruscitto, Via Padova 154, Milano, Italy. Phone: 282-23-80
- FRANCE:** Mike Hennessey, 16 bis Rue Fontaine, Paris 9 me, France. Phone: 526.80.19
- JAPAN:** Kanji Suzuki/Japan, Trade Service, Ltd., 2-1-408, 3 Chome Otsuka, Bunkyo-ku, Tokyo
- MEXICO:** Kevin Kelleghan, Varsovia 54, Mexico City, Mexico. Phone: 125002

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CMA Show TV Production Set

NASHVILLE—Arrangements have been completed between the Country Music Association (CMA) and Goodson-Todman Productions for production of the all-industry CMA Awards Show for television.

The announcement was made by Roy Horton, chairman of the board of CMA, who met earlier during the week in New York with Goodson-Todman executives.

CMA announced earlier (Billboard, Aug. 19) that this ceremony, the first ever of its kind in country music, would be held Oct. 20 this year preceding the Country Music Hall of Fame presentation in Nashville. Others have agreed to relinquish their regular awards in deference to this one all-encompassing affair.

Goodson-Todman, producers of such TV network shows as

"What's My Line," "Match Game," "Pass Word" and "To Tell the Truth," said the creative director of the CMA awards show would be Mike Gariulo, Goodson-Todman staff member, who runs the "Model of the Year Show" for CBS, and whose credits include a number of television specials.

Negotiations are under way with TV network officials concerning scheduling of the annual show.

CMA members already have carried out initial balloting for nominees in the various award categories. A second ballot will

go out in the near future to select the winners. The balloting is being conducted by Price Waterhouse, and no official or member of CMA will know the outcome until the sealed envelopes are opened during the ceremony.

The CMA show will be held at Nashville's Municipal Auditorium during the 42d anniversary celebration of the "Grand Ole Opry."

With Horton, representing CMA in the negotiations with the production firm, were Bill Hudson, Ben Rosner, Larry Moeller and Bill Denny.

EDITORIAL

CMA Prestige

It is gratifying to learn that arrangements have been concluded between the Country Music Association (CMA) and Goodson-Todman Productions for the production of the all-industry CMA Awards Show on TV. (See separate story.) As a result of this development, awards in the country field will take on new significances. They will be backed by the prestige of the CMA and the winning artists will receive top TV exposure and promotion. The entire country field—publishers, writers, artists and promoters—will gain.

Historically, myriad publications have presented awards in the country field—so many, in fact, that the awards diminished in significance. Some publications, including Billboard, are relinquishing their awards in deference to the CMA Awards.

Balloting, conducted by Price Waterhouse, is already underway. We urge every CMA member to vote so as to make the coming awards the most meaningful in the annals of the country field.

Cameo Principals Sued On Complicated Stock Deal

NEW YORK — Lucarelli Enterprises Inc. and Emanuel Lester have filed suit in Federal District Court here against Cameo-Parkway Records, Inc. and several others charging that attempts to interest Lucarelli and Lester in acquiring Cameo stock were made for the purpose of stimulating public interest to produce a rise in the price of the corporation's shares.

The suit alleged that Harry Bank and Shepard Green, represented that John D. MacArthur held a firm contract through his company, Bankers Life & Casualty Co. with William H. Bowen and William King for the acquisition of controlling interest. Bank, Green, MacArthur, Bankers, Bowen and King are defendants in the suit, which claimed that these defendants would entertain a written offer for the acquisition from Bankers of 312,000 shares

of capitol stock at \$3 a share, payable as \$300,000 in cash, the balance six months after closing.

The plaintiffs contended they therefore made a firm offer to purchase the stock and deposited \$25,000 in escrow to show good faith. The complaint further stated that in July of this year, Green and Bank advised the plaintiffs that the offer was acceptable to MacArthur and Bankers.

According to the complaint, the plaintiffs were assured by Bank and Green on July 31 that the contract would be closed on Aug. 3 with Bank and Green also assuring the plaintiffs that there was no truth to a story that Bowen had sold 347,000 shares to Allen Klein and Abbey Butler, also defendants. The complaint states that Bank, Green, MacArthur and Bankers have since refused to sell the 312,000 shares to the plaintiffs.

Controlling interest in Cameo-Parkway Records was recently acquired by Klein and Butler. Shortly after the transaction, Cameo entered into a distribution deal with AMG Records.

Segal & Gimbel Form Pubberies

NEW YORK — Two new publishing firms, Van-Jak Music Corp (ASCAP) and Bates Music Publishing Corp. (BMI) have been formed by Madelyn Segal, singer-composer, in partnership with Herman D. Gimbel, Audio Fidelity president. Miss Segal will operate both firms.



FRED FOSTER, Monument Records president, as honorary chairman of Nashville's United Givers Fund for the music industry, receives the year's first pledge from RCA Victor's Chet Atkins, right.

Lisberg Makes Publishing Deal


NEW YORK—Harvey Lisberg, president of Man-Ken Music, Ltd., has completed negotiations with Vic Catala of Creative Images, Ltd. and John Phillips, professional manager of that firm's publishing arm, Rock Island Music, to co-publish all material of Mark Jordan, leader of the Edison Electric Band. Lisberg will accompany Lisberg to England for meetings with other Man-Ken writers, including Graham Gouldman. Jordan also will confer with English acts with plans to write for them.

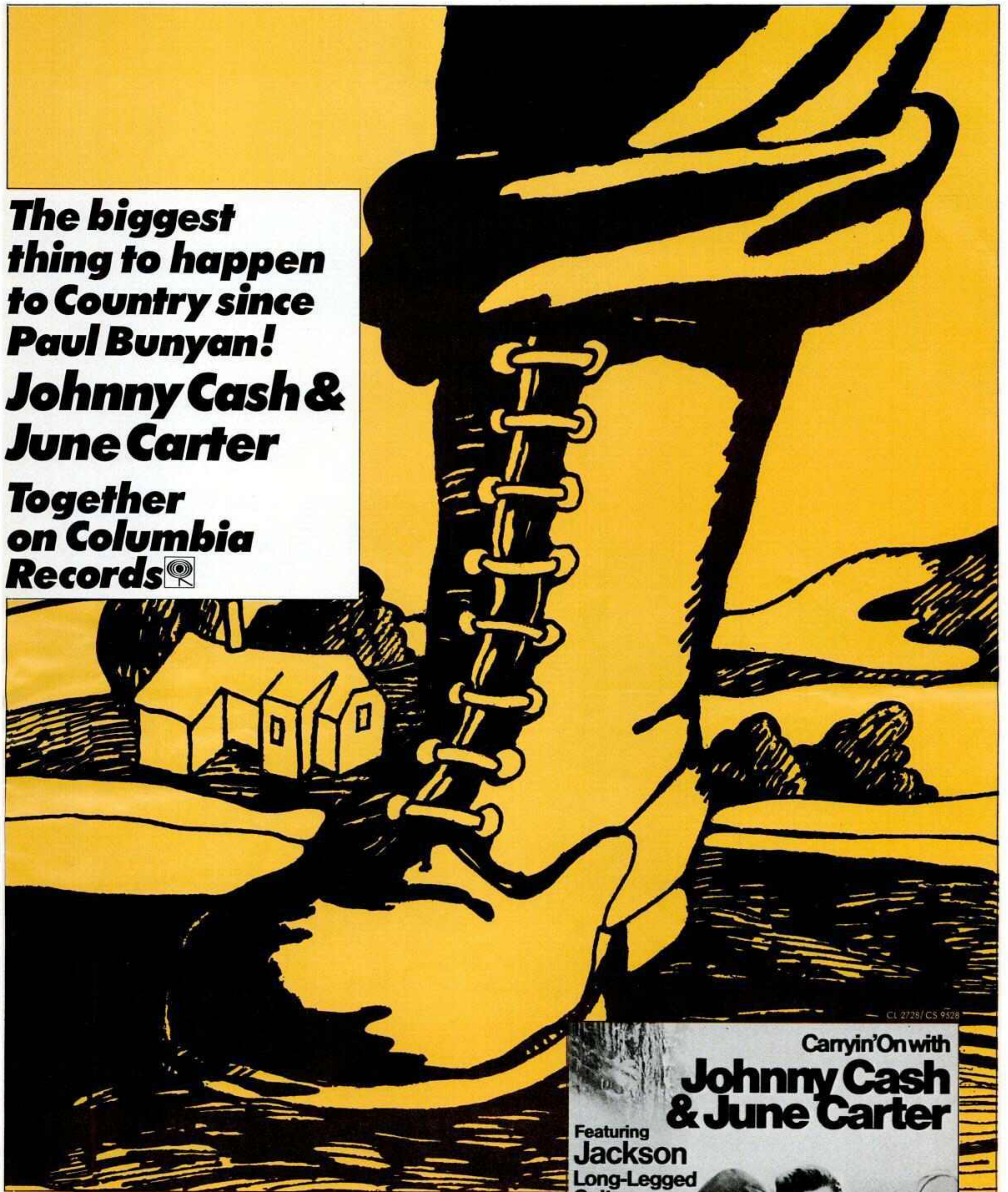
MILLER CITED IN VIOLATION

NEW YORK — Three Florida songwriters have filed suit in Federal District Court here charging Miller Music Inc. with copyright infringement. Ruth G. Parker, and Arthur and Constance Sherman charged that the music of "Games That Lovers Play," published by Miller Music, was the music of "New Romance," written by the complainants in 1963.

Chavez Sues Web IV Music

NEW YORK — Chavez Music, Inc. has filed suit in Federal District Court here against Web IV Music, Inc. charging that "Are You Lonely for Me," which was published by Web IV Music, infringed the copyright of Robert Moore's "Searching for My Love," which was assigned to the plaintiff.

**The biggest
thing to happen
to Country since
Paul Bunyan!
Johnny Cash &
June Carter
Together
on Columbia
Records** 



CL 2728 / CS 9528

Carryin' On with
**Johnny Cash
& June Carter**

Featuring
**Jackson
Long-Legged
Guitar
Pickin' Man**
including:
It Ain't Me, Babe
I Got A Woman
What'd I Say

TOWN



starring John Gary

The release of John Gary's new Carnegie Hall album signals the start of an all-out advertising and promotion campaign featuring the entire RCA Victor catalog of this talented young entertainer. We're backing this big sales push with consumer advertising in top national magazines . . . radio spots . . . counter and window displays . . . browser cards . . . a new consumer catalog and other selling aids. And—for the first time—both the new album and the Stereo 8 Cartridge Tape are being released simultaneously. For complete details about this big, big new promotion, contact your RCA Victor distributor today!



Exciting "live" recording of John Gary's recent Carnegie Hall Concert is a handsome flap-type album including photographic highlights of John's brilliant rise to stardom. A terrific package.

- The John Gary Carnegie Hall Concert LOC/LSO-1139*
- The Best of John Gary LPM/LSP-3730*
- Spanish Moonlight LPM/LSP-3785
- So Tenderly . . . LPM/LSP-2922*
- The Nearness of You LPM/LSP-3349
- A Little Bit of Heaven LPM/LSP-2994*
- John Gary Sings Your All-Time Favorite Songs . LPM/LSP-3411*
- John Gary Sings Your All-Time Country Favorites LPM/LSP-3570*
- John Gary Sings Especially for You LPM/LSP-3695
- The John Gary Christmas Album LPM/LSP-2940
- A Heart Filled with Song LPM/LSP-3666*
- Encore LPM/LSP-2804*
- Choice LPM/LSP-3501*
- Catch a Rising Star LPM/LSP-2745*

*These albums also available on RCA Stereo 8 Cartridge Tape.

RCA VICTOR
The most trusted name in sound



ALBUM

This One



8471-GLU-Y9T4 Copyrighted material

Market Quotations

(As of Noon Thursday, August 24, 1967)

NAME	65-66		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	38	20 3/4	346	24 3/4	23 3/4	23 3/4	-1 1/2
American Broadcasting	102	72 3/4	332	76 3/4	75 1/4	76 3/4	- 1/2
Amplex	40 3/4	22 3/4	842	37 1/2	35 3/4	37 1/2	+ 3/4
Audio Devices	30 3/4	21 1/2	78	27 1/2	25 1/2	25 1/2	-1 3/4
Automatic Radio	6 3/4	3 1/4	93	6 1/2	5 3/4	6 1/4	+ 1/4
Automatic Retailer Assoc.	76 1/4	51 3/4	239	70 3/4	66 3/4	66 3/4	-3 1/2
Cameo Parkway	23 3/4	2 1/2	650	23 3/4	19 1/2	22 1/4	+ 3/4
Canteen Corp.	28 3/4	21 1/2	373	25 1/2	24 3/4	24 3/4	unch.
CBS	76 3/4	59 1/2	1415	63 1/4	60 1/4	61 1/4	-2 1/2
Columbia Pic.	52 3/4	33 1/2	104	49 3/4	47 1/4	47 1/4	-1
Consolidated Elec.	57 3/4	36 3/4	259	48	46 1/4	46 3/4	- 3/4
Disney, Walt	106	75	227	91 3/4	85 1/4	91 3/4	+7 1/4
EMI	5 3/4	3 1/2	660	5 1/4	5	5 1/4	+ 1/2
General Electric	109 3/4	82 1/2	865	107 1/2	105 1/2	107 1/2	+2 1/2
Gulf & Western	64 3/4	30 3/4	2380	58 3/4	55 1/4	55 1/4	-3 1/2
Handleman	34 1/2	17 1/2	297	32 3/4	31 1/2	31 1/2	- 1/2
MCA	58 3/4	34 3/4	39	55 1/2	54 1/2	55	+ 1/4
Metromedia	61 3/4	40 3/4	202	60 3/4	59 1/4	60	- 3/4
MGM	61 1/2	32 3/4	1028	61 1/2	54	54 1/4	- 3/4
3M	93 1/2	75	406	86 3/4	84 1/2	84 3/4	- 3/4
Motorola	134 1/2	90	300	129 3/4	124 1/2	125 1/4	-3 1/4
RCA	56	42 3/4	1026	54	52 1/2	52 1/2	- 3/4
Seeburg	20 3/4	15	271	19 3/4	18 3/4	18 3/4	- 1/2
Avnet	44 1/4	16 3/4	768	38 1/4	35 3/4	36	-1 1/2
20th Century	57 3/4	32 3/4	705	55 3/4	50 3/4	54 3/4	+1 3/4
Trans Amer.	46 1/4	28 1/2	895	42 1/2	40 3/4	40 1/2	-1 3/4
WB	28 1/2	16 3/4	31	27 3/4	26 3/4	27 1/2	- 1/4
Wurlitzer	36	18 1/2	152	28 1/4	26 1/2	27 3/4	+ 1/4
Zenith	70 3/4	47 3/4	421	66 1/4	64 1/4	64 1/4	-2 3/4

OVER THE COUNTER*

(As of Noon Thursday, August 24, 1967)

NAME	Week's		Week's Close
	High	Low	
GAC	8 3/4	7	8 3/4
Jubilee Ind.	7 1/2	6 1/2	6 3/4
Lear Jet	16 3/4	16	16 3/4
Merco Ent.	13	10 1/2	13
Mills Music	26 1/2	25 1/2	26 1/2
Pickwick Int.	17	16 1/4	16 1/4
Telepro Ind.	4 3/4	3 3/4	3 3/4
Tenna Corp.	12 1/2	11 3/4	12
Orrtronics	6 3/4	6	6 3/4
ITCC	13 1/4	12 3/4	12 1/2

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

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

Letters To The Editor

TRUST THAT YOU WILL WANT TO CORRECT ERROR IN ARTICLE RE FEDERAL TRADE COMMISSION ORDER TO COLUMBIA RECORD CLUB ON PAGE 6 OF BILLBOARD ISSUE DATED AUG. 26, 1967 THAT SAYS QUOTE DECISION ESSENTIALLY CAST ASIDE THE 1964 RULING WHICH FOUND NO THREAT OF MONOPOLY IN THE ACTIONS OF THE COLUMBIA CLUB UNQUOTE THIS IS NOT CORRECT. THE COMMISSION'S RULING DOES NOT REVERSE THE EXAMINER'S 1964 DISMISSAL OF THE ORIGINAL CHARGES EXCEPT FOR THE ISSUE OF WHAT COMMISSION CHAIRMAN HIMSELF TERMED A QUOTE NARROW UNQUOTE ORDER RELATING PRIMARILY TO THE EXCLUSIVITY OF THE COLUMBIA RECORD CLUB'S LICENSING AGREEMENT WITH OTHER RECORD MANUFACTURERS. WE ARE GRATIFIED THAT THE SWEEPING CHARGES OF THE ORIGINAL COMPLAINT HAVE BEEN RECEIVED, INCLUDING THE REJECTION ONCE AND FOR ALL OF ANY CLAIM OF INJURY TO COMPETITION AT THE DEALER LEVEL. INASMUCH AS YOUR AUG. 26 ARTICLE EVEN CONTRADICTS REPORT YOU PUBLISHED IN AUG. 19 ISSUE, I AM SURE THAT YOU WILL WISH TO OFFER YOUR READERS A CORRECTION.

CORNELIUS F. KEATING
VICE-PRESIDENT, GENERAL MANAGER
CBS DIRECT MARKETING SERVICES DIVISION

Electronic Stereo

Dear Editor:

It was distressing to read in the Aug. 19 issue of Billboard the statement by Dave Rothfeld urging electronic stereo. Electronic stereo is a curse for music lovers. Many serious music lovers, myself included, not just critics, are interested in mono recordings. Who wants an engineer or a gadgeteer to stand unnecessarily between the interpreter and the listener. This is why major labels put out mono only where the original recording was made in

mono only. Would that labels like Nonesuch would follow suit. Labelling "electronic stereo" is not enough because many consumers do not know what that means.

The serious music lover is the backbone of the classical business. We should not throw him over in the interest of acquiring more sales temporarily. As a retailer I am tired of double inventories. It is time the record industry did something to educate the public so that we would have just records. By the date of the recording we could tell whether

Koppelman-Rubin Expanding

LOS ANGELES—Koppelman-Rubin Productions will move to new quarters four times the size of its current facilities to handle a Coast staff now numbering seven people. The press of independent disk assignments has necessitated the move in two weeks to the larger offices at 7033 Sunset Boulevard.

Newest member of the Coast a&r staff is Jack Nitzsche, who has jumped into the assignment fray with disks by Gary Bonner, who will appear on Columbia and Zolly Yanovsky of the Lovin' Spoonful, who hasn't been placed yet. Bonner, 21-year-old vocalist with a shouting blues style, writes with Alan Gordon for the K-R publishing interests.

Nitzsche is also cutting the second single by Elmo and Almo, the children's voice duo, for Warner Bros. Nitzsche has

been an artist on Reprise and a free-lance arranger in the past.

Other executives in the office include Gary Klein, 25-year-old West Coast activities director; Bruce Wendell, former KBLA librarian, now learning the publishing business as a publishing administrator; Johnny Bond, national promotion manager and Joe Wissert, who produces the Spoonful and Turtles and splits his time between both coasts.

Partners Charlie Koppelman and Don Rubin, who recently cut Petula Clark's new single, were scheduled to cut the followup LP here last weekend. Their recent five-week stint here, seeking to establish closer ties with Coast disk clients and to develop plans for their entry into television, points up the growing activity for the company in California, Klein points out. The majority of K-R's disk

dates are now here, according to Klein, who cuts Gary Lewis and the Playboys among others.

Klein is currently in the process of signing two new writing teams for K-R's Chardon Music. The young executive says the company needs its "monster" type songs for its own clients. "It used to be where I'd run around with demos. Now we need them for our own acts."

Klein feels there is a younger feeling to the recording industry here as opposed to New York "where the guys have been playing record dates for 15 years and are only concerned about how many sessions they can pack into one day." Klein points to such new record sessions sidemen as guitarist Russ Titleman and Mike Dasey and drummer Jim Gordon as typifying the new breed of "interested" musicians working the pop scene here.

Capitol Eyes Album Cover Deals

LOS ANGELES — Wallpaper, trading cards, beach blankets, place mats, calendars, picture puzzles—they all loom as new avenues of promotional exposure for Capitol artists.

The company is currently clearing the way legally for the use of its album covers by Western Merchandising Corp., which specializes in developing character merchandising projects. The aforementioned items, plus a score of other products, ranging from paper dresses to toys, are included in the scope of items Western Merchandising creates for its clients.

Capitol's role with Western will be to provide teen-oriented album covers for duplication into various forms of objects for duplication into various forms of objects for young people. Fred Rice, Capitol's merchandising aids development manager, has been the liaison between the label and Western which will utilize the four-color art off the LP jackets and develop products retaining the graphic scope of Capitol's art department. LP

covers will be reproduced in their exact state for the games, picture puzzles, bed spreads, etc.

The Beatles, through another sideline product merchandising affiliation, would not be represented in the new venture.

Western Merchandising has been developing products for a number of television shows, personalities and publishing houses, including: "Daktari," "Man

From U.N.C.L.E.," "Flipper," "Tom and Jerry," "Bullwinkle," Chipmunks, New York Mets, Archie Comics, Herb Alpert, Tony Bennett, Petula Clark and Willie Mays, for example.

Norm Marks, an executive with Western, became interested in Capitol's album covers after seeing a number of the label's own specially designed book covers which promoted teen acts.

RCA to Run Major Promotion on Gary

NEW YORK — RCA Victor will run a large scale promotion on John Gary during September and October, including the artist's 14 Victor albums, the latest being a live recording of his March 27 Carnegie Hall concerts. Ten of the albums also are available in 8-track tape CARtridge.

The promotion will feature extensive trade and consumer advertising, and 20, 30 and 60-second special radio transcriptions for local advertising. Among point-of-sale materials being supplied dealers are a six-

bin "Starring John Gary" rack header, browser divider cards listing all of Gary's album product, a "Starring John Gary" counter merchandiser, "Starring John Gary" six-bin die-cut title strip pieces, blow-up drawings of the artist, window displays and a special consumer catalog.

Also planned are teaser mailings, blanket advertising mats for all Gary albums, 140-line and 280-line advertising mats on the Carnegie Hall album, and glossy miniature album covers.

Wood Parlayed \$1,000 Into Record Empire

• Continued from page 3

year for approximately \$2,000,000 of Paramount stock. Wood was retained as the label's president, made a vice-president of Paramount Pictures, and Dot was moved from Gallatin to Hollywood.

After Dot became a Paramount subsidiary, the label started producing its first LP's. With its entry into the LP field, Wood was responsible for other innovations which later were adopted by other firms. He initiated the delayed billing technique, thereby offering retailers a credit incentive to stock Dot

in depth. He is recognized as the first to use a hit single as the title for an LP follow-up with the Billy Vaughn "Sail Along Silvery Moon" single and album releases. He was also among the first to turn TV and picture personalities into successful recording artists when he recorded Gale Storm from the "My Little Margie" TV series and film actor Tab Hunter. The latter's "Young Love" was a top-selling single.

In his 17 years at Dot's helm, Wood personally produced the lion's share of the label's releases, which perhaps explains the artist loyalty the label has enjoyed.

ABC REVAMPS FOR 4 FORMATS

NEW YORK—In a major policy change, the American Broadcasting Co. split its radio network into four separate services last week under the leadership of new radio network president Walter A. Schwartz. The new radio network operation will consist of four separate programming services—the American Personality Network, the American Contemporary Network, the American Information Network, and the American FM Network. The change was made to accommodate various types of formats. ABC is the first national network to provide programming material exclusively for FM.

the sound is up-to-date or not. Many of the best artists were not available to perform in true stereo but their legacy will always remain important. There is a cartridge available that will play all records. This is where the record industry has fallen down. It must educate the public that mono records sound even better on a stereo machine.

Bob Bialek
Discount Record and
Book Shop
Washington, D. C.

Executive Turntable

• Continued from page 3

was formerly with Tico/Allegre Records; he was a co-founder of the Allegre label. Art Talmadge, president of Musicor, said Santiago's appointment marks a major expansion in the Latin field. Santiago will be responsible for recording, packaging, and marketing all Latin product on the label.



**A
double
triumph
for
Tony!**


Tony belts out a smash in
his spectacular hit
tradition...

**'For Once
in My Life'** c/w

Tony scores a first
with the most memorable
movie song of the year...

**'Something in
Your Smile'** 4-44258

(From the Apjac 20th Century-
Fox Picture "Doctor Dolittle")

The new Tony Bennett single.
On COLUMBIA RECORDS 

Pop Trend: Sophisticated, Serious

• Continued from page 1

The trend toward a more sophisticated and serious pop product has resulted in several problems. For one thing, it's difficult to find a studio that has an opening and labels are being forced to reserve time a month or more in advance. Too, costs per single record — and even more so for albums — have been mounting rapidly.

The Left Banke just spent more than 30 hours in planning and producing their new single — "Desiree" — for Mercury Records. Charlie Fach, director of record product for the label, thought this set a record for the firm, but considers the group "the most creative act in our corporate history."

Striving for records that mean something and say something musically, rock 'n' roll artists are working harder on each individual cut. The days when albums featured one or two hit tunes and a bunch of hastily recorded tunes are fading.

The talk of the industry is the amount of time spent in the studio — and the astronomical studio costs that have resulted — by the Beatles and the Beach Boys. But other long hours inside studio walls have been chalked up by such artists as Oscar Toney Jr., Aretha Franklin, the Youngbloods, Eric Burdon and the Animals, the Music Explosion, the Cream, the Mothers of Invention, and Simon and Garfunkel, just to name a few.

In the case of the new LP "Winds of Change" by Burdon, producer Tom Wilson spent long hours in April through July in three different cities around the world to come up with the finished product.

"Little Bit of Soul" by the Music Explosion was produced in about an hour by Super K Productions. But producers Jerry Kasenetz and Jeff Katz were in the studio 30 plus hours trying to come up with a follow-up hit for the Laurie Records group.

The first Aretha Franklin hit — "I Never Loved a Man the Way I Love You" — took almost three days of work in a Muscle Shoals, Ala., studio. Papa Don Schroeder, independent producer, said it took 23 hours in a studio to come up with "I'm Your Puppet" by James and Bobby Purify and 27 hours for "Shake a Tail Feather." Felix Pappalardi, who produced an album by the Cream recently in New York for Atlantic Records, said it took six hours to do "Strange Brew," a big British hit.

The reason that it is taking longer to produce records, according to MGM Records producer Tom Wilson, is that the record business today is an "intensively creative business." Songwriters are trying to say more and the producers and performers are trying to say more in the records. Any record by the Mothers of Inven-

tion takes two weeks to record and two weeks to edit, he said. And this occurs in spite of the fact that Frank Zappa, leader of the group, sometimes writes out a full script to an album, so the group knows exactly what it's doing.

At the Monterey Pop Festival, Simon and Garfunkel said they'd been working 51 hours on their current single — "Fakin' It." At that point, they had not finished the record.

The Beatles freed everybody, Wilson said. "And many people don't realize what fantastic musical growth there has been in a group like the Beach Boys. Motown product never stays the same, each new record is a little different, a little more sophisticated."

Innovation is the key element. Bo Gentry and Richie Cordell taped the sound of a kettle drum backward to get a unique sound on their production of a recent Tommy James and the Shondells hit. And this is one of the reasons, Wilson felt, why Bob Crewe is such a great producer. "If he hears a bluebird flying by the window, he'll stick a microphone out and record it and use it on a record if he likes the sound."

Records are becoming more and more an art form, says Pappalardi, who has produced records by the Cream, the Youngbloods, the Vagrants and others. "There's a great deal of thought put into a record before ever going into a studio, then you're constantly fighting in the studio to reach your ideal. I try to get the absolutely best production every time and expect the B side to be as good as the A side. The time for

throwing away the B side is past." He said he'd already spent six hours in a studio with "Sparrow Tune" by the Bo Grumpus and hadn't finished the session yet.

While studio costs have gone up, because many groups do their experimenting in front of a mike, recording costs as a whole have not gone any higher than in previous years, said Wilson. The reason is that most of the music is made by a small group today; whereas in the old days a record company had to hire 30-35 musicians for a session.

Gary Kellgren, engineer at Mayfair studio, however, works many 14-hour days. MGM has the studio booked through most of September; Decca Records takes it over after that. "It's been a great season for studios all over town," Kellgren said. Some of the other noted engineers include Brooks Arthur and Roy Haley at A&R Recordings and Chris Houston at Talent Masters. Tom Dowd of Atlantic Records is fast becoming a legend in the field and the record label, realizing his merit, just recently made him a vice-president in the firm.

Wilson felt that every one makes a contribution to today's records, which are usually recorded in tracks. He gives acetates of the voice and basic track to the artist, the arranger, the engineer, and himself to take home after a session. Before adding another track, all four will confer on how to make things better. "Rather than superimpose my own musical personality on a record, I try to find out where the artist wants to go and help him get there."

REMEMBER WHEN?

NY Congressman Had First Copyright in 20th Century

WASHINGTON — Who remembers Sol Bloom, New York Congressman from 1923 to 1949, and music publisher of the first song to be copyrighted in the 20th century?

The Copyright Office does, because Sol Bloom, self-styled "Progressive Publisher" of the early 1900's, had promotional ideas as far out, for his time, as anything the mod groups come up with today.

On Dec. 28, 1899, Progressive Publisher Bloom sent a man to stand at the main entrance of the Copyright Office for the whole day. A relief standee was posted outside the same door all night. Two, then five men appeared on successive days, standing watch.

People began asking questions. The mysterious visitors would only say: "Sol Bloom, the Music Man, will tell you."

And he told them, on Jan. 2, 1900, in nationwide advertisements that although more than 30 million copyrights would be issued during the century just begun,

"In line with our usual policy of being first, we have secured

Copyright No. 1: 'I Wish I Was in Dixie Land Tonight'

by Raymond A. Browne Sol Bloom, The Progressive Publisher"

In his autobiography (Putnam, 1948), Bloom said this was his best single idea for music promotion, and it got good results. He still re-

membered it fondly as he rounded out over 25 years as Congressman and music man, one year before his death in 1949 at the ripe old age of 79.

A nostalgic Copyright Office Special Assistant in the Reference Division, Donald Reines, recorded this bit of music publishing history in last week's Library of Congress Information Bulletin. Also in 1900, prophetic of America's musical future, deposited works were divided into classes for the first time, and music was given a copyright classification of its own.

'Dolittle' Qualifies For Gold Record

NEW YORK — 20th Century-Fox Records reports that the soundtrack album of "Doctor Dolittle" has qualified for a gold record on the basis of advance sales with its initial pressing of 500,000 albums virtually sold out. The album is due to reach retailers this week. The film's premiere is listed for Dec. 19 at Loew's State Theater here. Music and lyrics are by Leslie Bricusse.

Grinnell Fire

FLINT, Mich. — Grinnell's, leading music and record dealer here, was burned to the ground early Wednesday (23). The three-story and basement building contained about 6,700 square feet.

Sinatra and Ella to Hold Summit Meeting on TV

• Continued from page 1

selections with Sinatra from their recent LP collaboration. Nelson Riddle's orchestra will backdrop both headliners.

Sheldon Keller, who wrote the first two "Man and His Music" specials, is writing the upcoming stanza which Robert Scheerer is producing.

Sinatra and Fitzgerald had been slated to record a historic duo LP here last week, but the session was postponed when both sought additional time to research material. Sonny Burke plus the entire Reprise a&r staff are working on selecting songs for the LP.

Reprise general manager Mo

Ostin had hoped to have an LP recorded well in front of the TV taping for release right after the national exposure. Admittedly, Ostin has faced a setback in that Sinatra and Fitzgerald have commitments during the ensuing weeks which could delay their getting together to cut the album in time to tie it into the TV show. The Reprise merchandising organization has mapped major programs for the LP, which are being held in abeyance.

The LP union has been months in planning. Reprise now has the major project of formulating logistics of both artists to find a block of time when both are free for a session at United Recording.

Robert Bialek Purchases Milestone Record Label

• Continued from page 1

West 48th Street here. Keepnews explained that distribution will be through normal wholesale channels "in those areas where there are distributors with the knowledge and interest to properly handle the task of doing a solid sales job with a special product like jazz.

"Elsewhere, rather than suffer the frequent frustration of dealing with distributors who don't know jazz and couldn't care less, and will gladly keep your albums a few months and

then return them in the original unopened cartons," Milestone will go directly to the retailer. In these cases, the line, which will list for \$4.79, will be sold at normal mark-up.

Keepnews was founder and long-time recording director for Riverside Records, where he began or furthered the record careers of such artists as Cannonball and Nat Adderley, Wes Montgomery, Bill Evans, Thelonious Monk, Charlie Byrd, Mongo Santamaria and the Staple Singers.

Milestone has made arrangements to draw on the catalog of Paramount Records for reissues of material by Louis Armstrong, King Oliver, Morton, Ma Rainey and Johnny Dodds, with the co-operation of John Steiner, owner of the pioneer jazz label.

Keepnews, explaining Milestone's plans to utilize independent producers, also said, "We are pleased to be working with men who really know what they are doing in their special fields, jazz producers like Albert Marx on the West Coast and Dick Katz in New York, and a blues expert like Pete Welding. Such men can certainly contribute greatly to our goal of building an authoritative, top-level independent label. They can help us put across our 'revolutionary' concept: that good music — contemporary jazz, old jazz, blues — can sell, for the simple reason that there is a quality audience out there waiting impatiently for quality product."

Jerden Signs Snuff Garrett

SEATTLE — Snuff Garrett Productions has been signed by Jerden Music, Inc. to produce the Kingsmen's next Wand single. Jerden Music singles currently being released are "Fire Girl" by the Brave New World on Epic, "Mr. Kirby" by the New Yorkers on Scepter, "Green sleeves" by Gordon on Uptown, and "The End" by Linda Ball on Jerden.

Electronic Mfg. Company Formed

NEW YORK — Management Telecommunications Systems, Inc., a firm specializing in supplying a wide range of modern electronic tools and devices as well as services on management communications to industry and institutions, has been formed here. MTS will be divided into Amphicon Systems, Inc., of Norwood, N. J., and Management Communications Network of New York.

Amphicon manufactures and markets electronic display equipment. Management Communications Network will provide facilities for various forms of electronic presentations and conferences. Robert White is president of Management Communications Network, while Frank Dell'Aglio heads Amphicon.

Eliran in U. S.

NEW YORK — Ron Eliran, Israel's top pop singer, is in the U. S. to work on his Coral Records release, "Sharm El Sheikh," and do a series of personal appearances. He will shortly travel to the West Coast to open at the Troubadour, in Los Angeles.

ITCC Given MGM in UK

• Continued from page 1

ket in the U. K. 4 and 8-track cartridge versions of product issued by MGM and its family of labels in this country. Labels covered will include MGM, Verve, Verve-Forecast, among others.

ITCC, the New York-based cartridge firm, will set up a subsidiary firm here shortly, similar to the companies it recently established in France and Switzerland, according to ITCC president, Larry Finley.

According to the plan, ITCC-U.S. will duplicate the recordings in America, and then supply them to ITCC-U. K. here in bulk "pancake" form along with empty cartridges and labels. The cartridges will be loaded here and marketed throughout the U. K.

Columbia Pays Tab

• Continued from page 1

tailer meets with the conditions spelled out by the company.

Retailers are permitted a full range of media, including local and school newspapers, radio and TV, theater programs, transit advertising, billboards and regional editions of TV Guide magazine. Funds will be allocated, according to the source, on a proportionally equal basis. This program will supplement Columbia's national advertising.

Walkin' Proud 12709
took the Giant
Step from
Des Moines
to a
National Hit!



The Pete Klint Quintet



BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	16
2	2	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	26
3	5	LOVE-IN Charles Lloyd, Atlantic 1481 (M); SD 1481 (S)	4
4	4	SERGIO MENDES & BRASIL '66 A&M, LP 116 (M); SP 4116 (S)	11
5	3	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	26
6	11	SWEET RAIN Stan Getz, Verve V 8693 (M); V6-8693 (S)	4
7	7	BIG SWING FACE Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	9
8	6	EQUINOX Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)	17
9	9	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	26
10	10	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	26
11	12	BEAT GOES ON Herbie Mann, Atlantic 1483 (M); SD 1483 (S)	4
12	—	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	1
13	14	BILL EVANS AT TOWN HALL, VOL. 1 Verve V 8683 (M); V6-8693 (S)	3
14	—	DO IT NOW Brother Jack McDuff, Atlantic 1484 (M); SD 1484 (S)	1
15	19	THAT'S MY KICK Erroll Garner, MGM E 4463 (M); SE 4463 (S)	2
16	13	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	23
17	18	THE MOVIE ALBUM Ramsey Lewis, Cadet LP 782 (M); LPS 782 (S)	8
18	—	KENNEDY DREAM Oliver Nelson Orch., Impulse A 9144 (M); AS 9144 (S)	1
19	20	JAZZ RAGA Gabor Szabo, Impulse A 9128 (M); AS 9128 (S)	13
20	—	LISTEN Ray Charles, ABC ABC 595 (M); ABCS 595 (S)	1

Philly Jazz Festival Set

PHILADELPHIA — A giant jazz festival will not only usher in the new season but also mark the official public opening of the new spectrum, new sports and amusement arena built by Jerry Wolman, owner of the Eagles football team. Staged by Herb Spivak and Shelley Kaplan, it will be the second annual Quaker City Jazz Festival presented in the round on Saturday, Sept. 30, and Sunday, Oct. 1, for evening listening.

First night brings together Sarah Vaughan, Dave Brubeck, Herbie Mann, Stan Getz, Astrud Gilberto, Arthur Prysock, Dizzy Gillespie, Richard (Groove) Holmes and Byard Lancaster's quintet. Second night brings on Dionne Warwick, Ramsey Lewis, Monto Santamaria, Cannonball Adderley, Jimmy Smith, Sonny Stitt and Don Patterson, Hugh Masakela, Flip Wilson and Byard Lancaster's quintet.

SAME SONG HAS TWO VERSIONS

LOS ANGELES — Wonderland Music has published two versions of the same song—each with a different title. The tune is from the Disney film, "The Gnome-Mobile," and appears in sheet music as "The Gnome-Mobile" and "In Me Jaunting Car." Walter Brennan sings the tune in the film. The Sherman Brothers wrote both versions which differ in lead subjects.

Jazz Beat

By ELIOT TIEGEL

Dave Cavanaugh, Capitol producer, feels that while Nancy Wilson's upcoming album may not hit the charts as quickly as her other LP's, it will be one of her most commercial offerings and will stay on the charts for a long time.

Cavanaugh said the album was designed to let the vocalist record the kinds of songs she's always wanted to do. "We've done tunes differently which have generally been overdone. 'When the World Was Young,' for example, has an Oliver Nelson arrangement which is quite different. She also did 'Lush Life' and 'Sunny' differently."

It will be her 18th LP since joining Capitol six years ago. "It's odd that we've been able to use most of the same guys on these three days," Cavanaugh said as the 31-piece orchestra began running down 'Have I Waited Too Long at the Fair.' Most of them work on TV or film dates and they break at 5:30. Six o'clock is a difficult hour to schedule a session."

During a break in the session, Nancy said she has to be inspired by the lyrics first before she wants to hear the melody. She doesn't read music so when she asks to hear a melody, it's got to be from a powerful message song in order to be worth the effort of memorizing the melodic line. She said she would be bored if she stayed exclusively in one field of pop music.

The next song on the schedule was "Sunny," previously done by several rock 'n' rollers. Nancy's attack was to slow down the message and create a mood with each phrase. In two takes "Sunny" was down pat.

The funky blues feel of "Sunny" prompted someone to ask Nancy whether she planned recording with funky saxophonist Cannonball Adderley, with whom she made her first Capitol LP. "Yes, we'll cut some things with him in the fall," she answered.

The Wilson-May collaboration has just come out. Its title: "Lush Life."

N. Y. Schedules First Jazz Day

NEW YORK — This city's first official Jazz Day will be held Saturday, Oct. 7. The occasion will be part of the city's Cultural Fortnight, Oct. 1-14, honoring the creative arts. A feature of Jazz Day will be the premiere of "Jazzhattan Suite 1967," composed by Oliver Nelson under a commission from Broadcast Music, Inc.

Jazz Day will be sponsored by Jazz Interactions, Inc., a

nonprofit organization interested in jazz and working in co-operation with the city government. "Jazzhattan Suite 1967" will be performed on the Central Park Mall at 2 p.m., and later in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art before an invited audience. During the same day, New York's Jazzmobile will present three concerts in Harlem.

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THE BIG 3 MUSIC CORPORATION SIGNED BUDDY SCOTT AND JIMMY RADCLIFFE FOR COMPOSING AND PRODUCING THROUGH THEIR PRODUCTION COMPANY, LISCRI.



Lorber Plans College Tour

NEW YORK — Alan Lorber, who recently recorded an Eastern album for Verve, plans to hit the East Coast college circuit this fall and winter. The Lorber orchestra will consist of 12 to 16 pieces, with emphasis on the sitar and other Indian instruments.

Lorber, an arranger with his own independent production company, will depend heavily on electronic effects on stage—much the same as he did on his album. He produced the record on the theory that everything performed in the recording studio should be able to be duplicated on stage.

He said his next album will also be in the Eastern vein, but with much heavier emphasis on electronics.

PM Conference Picks Rob't Coe

NEW YORK—Robert Coe of Robert Coe Management has been named temporary national secretary of the Conference of Personal Managers. The conference, which is merging its East and West Coasts divisions, has nominated four candidates for president of the combined national organization: Ken Greengrass and Ray Katz of the East Coast and Bill Loeb and Dick Linke of the West Coast. Greengrass and Loeb are presidents of their respective segments.

Greengrass, president of Greengrass/Talent Management Associates, reported the Eastern unit had granted its second consecutive \$1,000 scholarship to the American Music and Drama Academy and also had made a contribution to the Nat Cole Cancer Foundation. Buddy Howe, president of General Artists Corp., will be guest speaker at the East Coast division's next meeting.

Folkways Bows 'Today's Poets'

NEW YORK — Folkways/Scholastic Records is introducing a new series of recordings, "Today's Poets."

The first in the series, "Today's Poets: Volume I," comprises the works of 41 poets such as Donald Hall, Louis Simpson, Joseph Langland and Robert Francis reading their works. Each album includes a booklet with the text of each poet.

Programmed for future disks in the series are Robert Creeley, Gary Snyder, Denise Levertov and others.

M. Horszowski Fellowship Set

MARLBORO, Vt. — The Marlboro Music Festival has established the Mieczyslaw Horszowski Endowment Fellowship in honor of the pianist's 75th birthday. The fellowship, which was donated by Mr. and Mrs. Talcott M. Banks of Lincoln, Mass., will enable a young musician to participate at Marlboro each summer. On Wednesday (23) Horszowski opened the Zermatt Festival, which devoted all five concerts to him. The Marlboro Festival ended its 17th season on Sunday (20) with a sold out program featuring Rudolf Serkin, artistic director, and Pablo Casals.

Writer-Personality Holan Leads Polka on Merry Way Across U. S.

By CHARLES BARRETT

NEW YORK — Joe Holan is a man from Hazleton, Pa., with his hand on the pulse of the big polka beat.

Holan is a polka air personality, and columnist for Polish American Journal, a biweekly publication out of Scranton, Pa. In addition, Holan serves as a booking agent for numerous polka combos and bands and is promotion manager for the Joe Gurka Orchestra, Nanticoke, Pa. He is in close touch with some 100 polka air personalities across the nation, keeping them advised on new disks being released from such major polka labels as Dyno, Jay Jay, Stella Recording Co. and Rex Records. In his column, "Polka-tively Yours," Holan lists what he considers to be the top five polka LP releases for that period. The bi-weekly article also touches upon promoting upcoming polka groups, and an occasional profile on polka personality or a radio announcer.

According to Holan, some of the top polka air personalities in the country include Joe Pancarz of WIBM, Jackson, Mich., Virginia Seretny of WILL, Wilimantic, Conn., and John Honovlik of WVOX, New Rochelle, N. Y.

WBAX to Return

Key polka radio stations, according to Holan, include WBAX, Wilkes-Barre, Pa., and a station scheduled to return to the air within the next few months, WHZN, Hazleton, Pa., which went off the air a few years ago when its owner joined Radio Free Europe. The new owner of the station is a Hazleton newspaper editor. He was on the station's staff when it first opened.

Dutch Classical Trend Develops

AMSTERDAM — A survey conducted by Platennieuws, the leading independent Dutch music monthly, revealed an appreciable trend toward classical recordings.

Some 24.05 per cent liked classical music, and 9.94 per cent liked semi-classical music such as operettas. Another 20.12 per cent liked general pop music, 27.80 per cent favored teen music, and 18.09 per cent expressed no particular preference. The survey also disclosed that 66.47 per cent of record buyers owned a personal record player, and 32.59 per cent use a communal family machine.

Hawaiian Label Eyes Mainland

LOS ANGELES — Has-Ho Records, Hawaii-based label owned by Don Ho, is eyeing domestic distribution. The label, which records Island artists, plans to enter the mainland market soon. Edward G. Brown, local representative for Ho-Brown Productions, is coordinating distribution plans with Ho, who continues as a Reprise artist.

LA World Tour

LOS ANGELES — The Los Angeles Philharmonic will make its first world tour, commencing Sept. 12 on a 41-concert schedule in 23 cities spread over eight weeks. Pianist Andre Watts will travel with the Zubin Mehta-led orchestra.



JOE HOLAN

The most popular type of polka aggregation today is the big band which often takes in as many as 19 men, he said. The accordion is still the most widely used instrument among all groups, said Holan, and the tuba and concertina take up the second and third popularity spots respectively. Holan has served as a judge for several polka contests in both the instrumental and dancing competitions.

Holan receives mail from some 80 labels a week dealing in polka recordings telling about the new releases coming, and he corresponds with nearly 100 air personalities and almost the same number of polka group leaders. He also hears from a few European polka labels, but this is limited because the bulk are located in or on the fringes of Eastern Europe.

25-Year Involvement

No stranger to early polka activity, Holan has been involved in some way with the musical movement for about 25 years. He has been to polka meets and dance marathons

across the country, as well as in Canada, where, he says, "the polka is a big thing."

Holan is helping to organize a group that will offer a lifetime membership for polka air personalities. This organization would be aimed at seeing that its members get every new polka disk (LP's and singles) from all labels and to keep them abreast of all polka activities in this country.

Epic 'El Dorado' Goes on Hayride

SAN FRANCISCO — Epic Records has initiated an extensive promotion campaign here on its album of original music from "El Dorado," to coincide with the showing of the Paramount movie. A hayride starting at the Fairmont Hotel here was part of the promotion, which was attended by disk jockeys and program directors in the San Francisco Bay area. A Western-style barbecue followed an outdoor screening of the film. Original music was composed, arranged and conducted by Nelson Riddle. The local promotion was set up by Peter Marino, promotion manager for Melody Sales Co., Epic's San Francisco distributor.

Invincible Forms Intimate Label

NEW YORK — Invincible Records is forming a subsidiary label, Intimate Records. The Moniques will be the label's first act, recording "Calling Me Names" in November. The trio are appearing with Bunny Sigler in Central Park on Tuesday (29).



THE BIG 3 MUSIC CORPORATION has signed Buddy Scott and Jimmy Radcliffe for composing and producing through their production company, Liscris. Left to right are Jay Lowry, general professional manager for Big 3; Arnold Maxin, head of the publishing outfit, and Scott and Radcliffe.

Columbia Plugs McLuhan Album

NEW YORK — Columbia Records is running a Coast-to-Coast campaign to promote Marshall McLuhan's Columbia album "The Medium Is the Message." Included are mini-skirted models carrying placards and handing out complimentary copies of the pressings to passers-by in advertising districts of major cities.

In Boston, the models presented copies of the album to 10 winners at a Columbia-sponsored contest at Nick's, while in Los Angeles, Columbia placed teaser ads in local magazines and donated a supply of disks to the Publicity Club for use as door prizes. The album has been receiving Top 40 airplay in St. Louis, San Francisco, Los Angeles and Boston.

Brown to Cut Don Gardner

ENGLEWOOD, N. J. — James Brown, who recently acquired a 51 per cent interest in TNT Records (Billboard, Aug. 19), will be at the label's new recording studios next week to cut a Don Gardner single, the first record since he acquired control.

Gloria Tootie, who retains a 49 per cent stock interest in the label and complete control of the studio, has announced new distributors. They are Record Distributors in Detroit and Tone in Hialeah, Fla.

With Studio A already in full operation, Miss Tootie said that Studio B should be operative in four months.

ALL WILSON
WHO COULD BE
LOVIN' YOU



759



Musical Instruments

Phonograph Makers Pick Guitars in '68 Promotions

• Continued from page 1

young guitar players in the U. S. do most of their learning by listening to records. The guitar-adapted phonographs contain preamp and input that permit playing along with records or solo play of the guitar through the phonograph speakers.

Philco-Ford, Major and Arvin are the firms to have introduced the guitar-phono combos. Spokesmen for other major manufacturers of record playback equipment reported to a Billboard surveyer that they are studying the concept for possible application to their lines.

Six-String

The Philco-Ford combination was introduced first. It was in-



Sonny James, "The Country Gentleman" from Hackelburg, Alabama, is again over the top of the charts this week with a single that's #1 on Billboard's Survey of Hot Country singles. "I'll Never Find Another You" (Capitol 5914) bids well to be another million seller for Sonny. Its sentimental lyrics and good melody make it a natural. It is a showcase for Sonny's mellow, winning sound. With a lifetime of music background (he's been singing since he was four years old) Sonny James knows how to get the sound he wants—and that's why he plays an Epiphone Guitar. (Advertisement)

roll to the ponderous bass absorbed better in...



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cluded in the 7-model portable line introduced in Las Vegas in June. Two of the models are equipped for guitar play. One is priced at \$79.95 and the other is priced at \$114.88, which includes the cost of a full-sized six-string guitar.

Major Electronics Corp. then introduced a stereo portable phonograph and guitar promotional pairing at \$99.95. The guitar offered is six-stringed and of standard size. The phonograph has a 20-watt, all-transistor amplifier and preamp, heavy-duty speakers and four audiophile controls.

For "under \$100," Arvin has just made available a guitar-phono combination, designated model 58P49-GK. The phonograph is a solid-state portable that plays on 6 "D" batteries or AC. It has an automatic 4-speed changer and an oval 3-inch by 5-inch V Magnet speaker. There is a built-in guitar jack. The guitar is a solid-body, six-string model with steel reinforced neck, adjustable bridge, 22 frets, separate tone and volume controls and a sensitive pickup. Suggested retail is \$99.90 including guitar. Phonograph alone carries a \$59.95 suggested list.

Arvin has also introduced a portable stereo unit, model 68P79, which includes preamp and input for electric guitar. The unit carries a \$129.95 suggested retail price. It has a solid-state amplifier, 12 watt peak power output, 20-foot speaker separation, Garrard 3000 changer, low-mass tone

arm, ceramic cartridge, diamond LP stylus and 11-inch turntable. There are four operating controls.

Masterwork

Among major companies studying such a promotion are Columbia Masterworks Audio Products and Westinghouse. J. J. Harris, Columbia Masterworks general manager, said, "We have nothing like this now but we've investigated it. We're not backward or anything, but we're not too interested because our regular phonograph sales are running 35 per cent ahead of last year."

W. M. Day, general manager, Westinghouse Electric, TV-Radio-Phono Division, reported that the firm has a phonograph model, 394, through which an electric guitar may be played. "We're looking into this area," he said. "In fact, we've done considerable work on it. We haven't written off the concept. But I can't announce anything else now."

Motorola has had no phonoguitar combination and has done no research in the field, Billboard was told. But the door is open there to such ideas as including guitar preamp and input jacks in portables.

"We elected not to do it," said RCA product planning vice-president Jack K. Sauter. "I don't know whether that's good or bad. Of course, almost any phonograph may be adapted for electric guitar input, but they do not give nearly the output that most kids want."

There has been talk that RCA



GUITAR-PHONO promotional packages are now available from three companies. At left is Arvin's pairing and at right is the stereo phonosolid body guitar package from Major Electronics. Philco-Ford was the first to offer the promotional combination. All sell for about \$100, guitar included.

Orphan Egg Vox Winner

FOREST HILLS, N. Y. — The Thomas Organ Co.'s Vox Division staged its finals for "The Vox Band Battle for Stardom" at the Music Festival here Saturday (12). Winners were a California rock group, the Orphan Egg.

The Thomas Organ Co. co-sponsored the event with American International Pictures and as part of the prize, the four boys received a guaranteed film contract with AIP, and an all expense paid trip to Hollywood. The contest was launched last January, with entrants applying through Vox dealers throughout the U. S. and Canada. Three runner-up groups received trophies and shared a \$5,000 in Vox-Thomas musical equipment.

will enter the musical instrument field. "That's just talk now," said Sauter. "We're not even in the design stage."

CBS Expanding Promo Activity

SANTA ANA, Calif. — CBS Musical Instruments has expanded its advertising and public relations department.

"This expansion is in keeping with our growth in over-all national sales," said William E. Johnson, marketing director of the division of Columbia Broadcasting System, Inc. The firm produces Fender guitars, amps and accessories; Fender Rhodes pianos and Contemp Organs; Rogers Drums and Squier Strings.

Irving Green, formerly with University Sound, has been named manager of the department. The expansion includes beefing up field promotion activities under newly appointed manager Charles H. Rosenthal, who has been with the company since January, 1966.

Slant Promo for the Young Crowd

MINNEAPOLIS — According to Ray Trestman, "youngsters today are pretty sharp. They know quality instruments and they know what they want."

Trestman Music Center in Minneapolis is built around this concept. And to get this knowing youngster into the store, the firm has embarked on a lively promotion program that includes a brisk weekly news organ, battles of the bands and good signs and displays.

Ray Trestman says this: "We have quite a few promotional devices. We try to get something going every week beside our newspaper. We have had battles of the bands right in front of the store. This is a big midsummer event for us.

Most of our business is done with youngster 9 to 10 years old when they start in school bands. We're fairly busy through the first of the year starting in the spring."

Rental of instruments is important at Trestman's. It's a good way to get the customer to "try it, then buy it."

Trestman adds: "No question about it, it's a good way to get a person started in music. Most of the instruments are a large investment today. If you are going to get anything worthwhile, you have to invest about 100 dollars.

When the customer rents, there is no self doubt. The rental is used toward the purchase. It's a good hurdle over the first step of the sale."

Trestman sells well across much of the musical line. Ray makes these comments:

"We sell quite a few guitars and guitar accessories. We show a lot of accessories and we get as deep as we can. We do not stock zithers—in fact, we are not too familiar with them. We sell quite a few melodicas. We do very little with harps, but we do sell a few autoharps. I think they are starting to come into their own now."

The Minneapolis firm sells "quite a few recorders, mostly to youngsters in school. Officials note that a lot of the band directors are turning to recorders. Soprano recorders are chosen over the flute-phones.

Trestman comments: "We sell a few mandolins, banjos and flutes. Banjos were very good years ago but in the last year at least our business in banjos has been fairly quiet. The entire percussion field is impor-

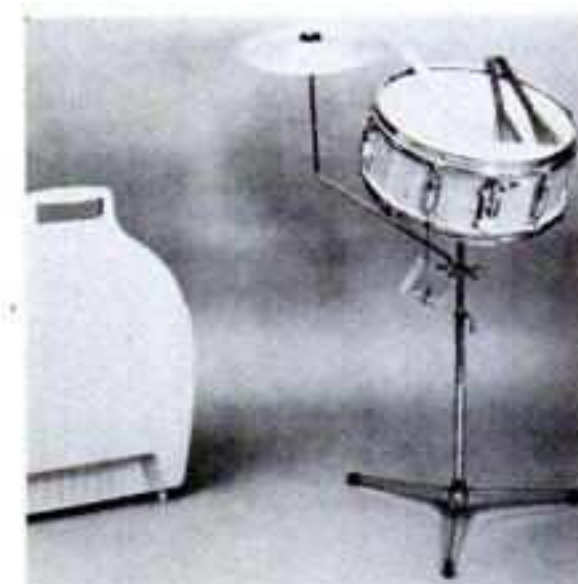
CMI Profits Off

CHICAGO — For the year ended June 30, Chicago Musical Instrument Co. reported sales up from 61,229,134 from \$62,679,458 but earnings down from \$4,172,381 (\$2.46 a share) to \$2,890,899 (\$1.68 a share).

Fourth quarter earnings were also down.

tant to us—drums, miracas and bongos sell in that order.

Space has always been a problem. However, we sell a lot of strings, picks naturally go with the guitars and quite a few pickups. Instruction books on guitars go well but we do not have so many calls for ear-phones. We do have many customers for cords, pitch pipes and similar items. We handle just the music books for instruments as we do not have the room for individual sheets."



NEW DEL REY SNARE DRUM KIT just introduced in the new drum line from the WMI Corp., Evanston, Ill. Noted the special molded carrying case.



WMI CORP. has just introduced a new drum line to complement its Del Rey line of guitars and combo organs and Checkmate line of amps. The new line includes five separate outfits, including three, four (show here) and five-drum sets plus snare drum kits. The set above is model D-1. All sets are available in six color combinations, sparkle finishes or solid stripes.

when answering ads . . .
Say You Saw It in
Billboard

More Than a Store, Philly Outlet a Teen Talent Center

By MAURIE ORODENKER

PHILADELPHIA — This is the age of teen sales, according to Steven Kenin and George Biles. And they are cashing in on it by being the first to ride the guitar gravy train with their shop in Center City. Called Guitar Workshop, their music store has become one of the most popular shopping centers for the teen trade.

Store merchandising is geared entirely to the teen combo crowd—giving the youngsters full play in sampling guitars, testing amplifiers and even making a store wall available for notices calling attention to bands wanted and bands for hire.

Typical is a kid combo calling themselves the Dark Side and led by a 13-year-old. The oldest is 14 and the youngest is 11. Already this five-piece unit earns about \$25 for a gig. And from the standpoint of instrument sales, the electric guitar played by the leader cost \$200. And the Guitar Workshop sold 'em a Beattle Bass which cost about \$1,000.

Communication

All the teen combos, explains Kenin, want to succeed. While they make no claim to artistry, they aspire to be professionals. They take their musical cue from records, try to duplicate it or create a sound of their own which is generally louder. Kenin adds: "I think the young people have discovered music as a new kind of communication."

"They try to communicate through their music," Kenin added. "They try to say, look, we're alive. Listen to us. What they are saying with the music is not important to them. What is important to them is that they make themselves heard."

Another Center City music store that is also doing well in instrument sales by becoming a teen band mecca is Music City operated by Ellis Tollin, a former drummer with top jazz bands. His biggest sales are also the electric guitar and amplifiers.

With the ease with which a teen band can be formed and trained, Tollin thinks this market will be around for a long, long time.

"To many of this young generation," he said, "music means something quite different from what it means to us. Music used to spell long hours of practice on the fiddle or the piano. Not now. The kids have discovered that they can learn a few basic chords on the guitar in a couple of months, and if they have any kind of rhythmic talent, they can learn to play well enough to make some money."

Nerve and Noise

Still another music merchant orienting his sales approach to the teeners, admits that while he sells musical instruments, they create very little music.

"Comparing the teen bands—even the top names—with real musicians is like comparing college with kindergarten," he declared as he runs up sales on the cash register. "All these kids have is nerve and noise. And greedy parents who invest in

them hoping to strike it rich."

Sam Goody's, the city's top record mart, also makes a strong pitch for instrument sales. While not the major center for the kids

as is Guitar Workshop and Music City, Goody's has set aside generous space on the second floor—removed from the more conventional record buyers on the first store—to promote instrument sales. Moreover, the instrument section adjoins the store's big audio department.

No Returns

The Goody's store goes heavy on promoting used instruments,

but always features popularly priced specials for a drum outfit and a guitar—either electric or fold—in all its newspaper advertising. In fact, instruments are plugged in all the store's heavy record advertising.

While many record shops carry a limited number of instruments, generally folk guitars or a cheap electric guitar, their merchandising doesn't go be-

yond placing an instrument or two in the store window. However, several queried complain they are not "musicians," know very little about musical instruments, and are afraid to carry a heavy inventory without little knowledge of moving the merchandise.

"After all," one explained, "we can't make returns like we do with records."

WINNERS OF THE VOX BAND BATTLE FOR STARDOM

1ST. ORPHAN EGG,
San Jose,
California.



This winning group will be featured in a forthcoming American International Pictures' production. In addition they receive a handsome trophy and a 5-day all-expense trip to Hollywood. Jim Bate, Barry Smith, Pat Gallagher, Dave Monley and George Brix.



2ND. A BIT MUCH, Wichita, Kansas.
Second place trophy and \$2,500 in Vox equipment. John Burnett, Vince Collings, James Doherty, Rudi Gans and Bob Kendrick.

3RD. SOUTHBOUND FREEWAY, Edmonton, Alberta, Canada.
Third place trophy and \$1,500 in Vox equipment. Dwane Osepchuk, Richard Osepchuk, Gerry Dayle, Ken Kosh, Ron Turko, Barry Allan and Moe Boyer.

4TH. JERRY, JAY AND THE SHERATONS, Jennings, Missouri.
Fourth place trophy and \$1,000 in Vox equipment. Gerald Schulte, Wayne Erting, Joe Mondello, Jack Story, Claude Coffman, Robert Ellison, George Johnson, Louis Otten, Ludi Hinrichs, Mike McDonald, Chuck Sabatino, Jodi Brumagin and Bob Eagle.

From more than 1,000 groups competing in the Vox Band Battle for Stardom, our judges selected the following for Honorable Mention: Backyard Majority ☆ The Bitter End ☆ Dino & The Dynamics ☆ The Downbeats ☆ The Fanatics ☆ The Fifth Order ☆ The Good Tymes ☆ The Imposters ☆ The Innkeepers ☆ James Bond & The Agents ☆ Nite Owls ☆ Poor Souls ☆ Rag Dolls ☆ The Rising Suns ☆ Rockin' Rebellions ☆ The Runaways Inc. ☆ The Spardels ☆ Spydell's ☆ St. George & The Dragons ☆ Terry and the Telstars ☆ Those Guys ☆ Tonto & The Renegades ☆ Works of Art ☆ Be a winner with Vox. See your dealer and enter the new Vox Win A Movie Contract Contest. Vox, official guitar of Expo '67.

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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 114—Last Week, 105

*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

YOUNG RASCALS—HOW CAN I BE SURE (Prod. Young Rascals) (Writers: Cavaliere-Brigate) (Slacсар, BMI)—Hot on the heels of "A Girl Like You," the group comes up with a topper in this exceptional ballad material enhanced by the compelling Arfie Mardin arrangement. Flip: "I'm So Happy Now" (Slacсар, BMI). **Atlantic 2438**

ROLLING STONES—DANDELION (Prod. Andrew Loog Oldham) (Writers: Jagger-Richard) (Gideon, BMI)—Long-overdue single, their second for this year, is an easy beat rocker with good story line that should fast prove a top of the chart winner. Flip: "We Love You" (Gideon, BMI). **London 905**

BUCKINGHAMS—HEY BABY (They're Playing Our Song) (Prod. James William Guercio) (Writers: Holvay-Beisbar) (Diogenes/Bag O' Tunes, BMI)—Fast follow up to "Mercy, Mercy, Mercy" and loaded with teen sales appeal, this rhythm entry can't miss for the quintet. Chalk up another top

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

***HERB ALPERT & THE TIJUANA BRASS—A BANDA** (Writer: DeHollanda) (Fermata Int'l. Melodies, ASCAP)—Exciting merengue beat serves as a sure-fire winner for all programming and top sales for the Brass. Infectious melody and rhythm throughout. Flip: "Miss Frenchy Brown." (Irving, BMI). **A&M 870**

SPENCER DAVIS GROUP—TIME SELLER (Prod. Ron Richards) (Writers: Davis-Sawyer-Hardin) (Maribus, BMI)—Off beat, left field material is this easy rocker that will fast replace their "Somebody Help Me" hit on the charts. Interesting lyric content and arrangement. Flip: "Don't Want You No More" (Maribus, BMI). **United Artists 50202**

BRIAN WILSON & MIKE LOVE — GETTIN' HUNGRY (Prod. Beach Boys) (Writers: Wilson-Love) (Sea of Tunes, BMI)—Two of the Beach Boys combine as writers and performers in this unusual piece of material—as off-beat as their current "Heroes and Villians" smash. Should prove an important chart item. Flip: "Devoted to You" (Acuff-Rose, BMI). **Brother Records 1002**

JAMES & BOBBY PURIFY—LET LOVE COME BETWEEN US (Prod. Papa Don Prod.) (Writers: Sobotka-Wyker) (Gallico, BMI)—More groovy rhythm material to surpass the sales strength of "I Take What I Want." A discotheque winner and identifiable story line. Flip: "I Don't Want to Have to Wait" (Il Gatto/Papa Don, BMI). **Bell 685**

SWEET INSPIRATIONS—THAT'S HOW STRONG MY LOVE IS (Writer: Jamison) (Rise, BMI)—The gospel-oriented group has a topper for their "Why (Am I Treated So Bad)" and "Let It Be Me" in this smooth ballad with a top soul-packed performance. Flip: "I've Been Loving You Too Long" (East-Time-Curtom, BMI). **Atlantic 2436**

SAM & DAVE—SOUL MAN (Prod. Isaac Hayes & David Porter) (Writers: Hayes-Porter) (East Pronto, BMI)—Solid wailer is this rocking rhythm entry that should spiral the duo right up the Hot 100 in short order. Exciting performance backed by a pulsating dance beat. **Stax 231**

***RAMSEY LEWIS—DANCING IN THE STREET** (Prod. Esmond Edwards) (Writers: Stevenson-Gaye) (Jobete, BMI)—The Martha and the Vandellas hit of the past is brought back on the scene via this groovin' instrumental treatment by Lewis, and has

chart item for them. Flip: "And Our Love" (Diogenes, BMI). **Columbia 44254**

MITCH RYDER—WHAT NOW MY LOVE (Prod. Bob Crewe) (Writer: Becaud) (Remick, ASCAP)—The much recorded standard is given its most commercial treatment for today's market in this dramatic emotion-packed Ryder performance set to strong dance tempo in an off-beat and intriguing pop arrangement. Flip: "Blessing in Disguise" (Saturday, BMI). **DynoVoice 901**

MARVIN GAYE & TAMMY TERRELL—HOLD ME OH MY DARLING (Prod. Harvey Fuqua) (Writer: Fuqua) (Jobete, BMI)—**YOUR PRECIOUS LOVE** (Prod. H. Fuqua-J. Bristol) (Writers: Simpson-Ashford) (Jobete, BMI)—Two potent sides to follow their initial smash duo "Ain't No Mountain High Enough." First side is in the bag of their hit, while the flip is a soulful blues ballad with equal potential. **Tamla 54156**

all the earmarks of a top winner. Fits all programming. Flip: "Girl Talk" (Consul, ASCAP). **Cadet 5572**

DEL SHANNON—RUNAWAY (Prod. Andrew Loog Oldham) (Writers: Shannon-Crook) (Shannon/Crook, BMI)—Shannon has re-cut his original hit in a new easy beat arrangement right in today's teen bag. History should repeat itself and put Shannon right back on top of the charts. Flip: "He Cheated" (Metric, BMI). **Liberty 55993**

RUPERT'S PEOPLE—REFLECTIONS OF CHARLES BROWN (Prod. Conder Ent.) (Writer: Lynton)—This British import has much of the sales potential of the "Whiter Shade of Pale" hit. Well produced and arranged featuring interesting organ work behind a strong vocal workout. Blockbuster left-fielder. Flip: "Hold On." **Bell 684**

THE PARADE—SHE'S GOT THE MAGIC (Prod. Jerry Riopelle) (Writers: Margolin-MacLeod-Ripelle) (Irving/Inevitable, BMI) — The "Sunshine Gal" group strike back with an infectious smooth rocker loaded with dance appeal and identifiable lyric that should put them right back up the Hot 100. Flip: "Welcome, You're in Love" (Good Sam/Inevitable, BMI). **A&M 867**

THE CAPITOLS—COOL PEARL (Prod. Ollie McLaughlin & Richard McDougall) (Writer: McDougall) (McLaughlin, BMI)—They did it with "Cool Jerk" and they can do it again with this new dance craze. A mover from start to finish, the smooth rocker is a hot sales entry. Flip: "Don't Say Maybe Baby" (McLaughlin, BMI). **Karen 1536**

THE BROTHERS FOUR—HERE TODAY AND GONE TOMORROW (Prod. John Simon) (Writer: Street) (Dartmouth, ASCAP)—New commercial bag for the foursome should prove as successful as the current change made by Peter, Paul and Mary. Exciting folk rocker fits all programming and should hit the teen buyer with impact. Well produced by John Simon. Flip: "No Sad Songs For Me" (Chappell, ASCAP). **Columbia 44278**

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

CHART Spotlights—Predicted to reach the HOT 100 Chart

ROGER WILLIAMS—More Than a Miracle (Robbins, ASCAP). KAPP 843
BILLY STEWART—Why (Do I Love You So) (Chevis, BMI). CHESS 2002
THE YELLOW BALLOON—Can't Get Enough of Your Love (Young City, BMI). CANTERBURY 516
CASINOS—When I Stop Dreaming (Acuff-Rose, BMI). FRATERNITY 995
JEPHY VALE—Blame It On Me (Helios, BMI). COLUMBIA 44274
BRENDA HOLLOWAY—You've Made Me So Very Happy (Jobete, BMI). TAMLA 54155
BARBARA COOPER—Sunday Morning (Gallico, BMI). RCA VICTOR 9294
THE LOOKING GLASSES—Visions (Marbra, BMI). MEDIA 414
BUNNY SYGLER—Let Them Talk (Lois, BMI). DECCA 32183
AL HIBBLER—Let's Make the Most of a Beautiful Thing (Corda, ASCAP). VEGAS 712
WAYNE COCHRAN—Some-A' Your Sweet Love (Winlyn, BMI). CHESS 2020
THE SECOND HELPING—Don't You Remember the Good Times (Stone Canyon, BMI). VIVA 613
THE SWINGING BLUE JEANS—Tremblin' (T.M., BMI). IMPERIAL 66255
BENNY GOODMAN & HIS ORK.—Hava Nagila (Pamco, BMI). COMMAND 4104

SALLY FIELD—Felicidad (Screen Gems-Columbia, BMI). COLGEMS 1008
THE FAMILY ALBUM—Get Together (Atzal, BMI). DECEMBER 875
SANDY NELSON—Peter Gunn (Northridge, ASCAP). IMPERIAL 66253
DAVID BOWIE—Love You Till Tuesday (Essex, ASCAP). DERAM 85016
THE RECURRING LOVE HABIT—A Day in the Life (Maclean, BMI). BUDDAH 4
GENE & DEBBE—Go With Me (Acuff-Rose, BMI). TRX 5002
FONTELLA BASS—Lucky in Love (Jalynne, BMI). CHECKER 1183
FOREVER CHILDREN—Only the Rain (Ampco, ASCAP). ABC 10974
GIGI & THE CHARMAINES—Poor Unfortunate Me (Brohun, BMI). COLUMBIA 44246
THE KIWIS—Oopy-Doopy-Sam (Etnop, BMI). BRUNSWICK 55335
RICK COYNE—The Minute You're Gone (Regent, BMI). MGM 13799
THE DOO-RIGHTS—Jingle Jangle (Hot Shot, BMI). DOUBLE SHOT 119
THE EXCELS—California On My Mind (McLaughlin, BMI). CARLA 2536
DONNA LEE—Clown Town (Spiral Record Corp., ASCAP). COLUMBIA 44272
BOBBY SHEEN—The Way of Love (Chappell, ASCAP). CAPITOL 5984

COUNTRY SPOTLIGHTS

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

DAVID HOUSTON—YOU MEAN THE WORLD TO ME (Prod. Billy Sherrill) (Writers: Sutton-Sherrill) (Gallico, BMI)—More top rhythm ballad material penned by Sutton and Sherrill and beautifully performed by Houston. Chalk up another top of the chart winner for the fine stylist. Much pop appeal as well. Flip: "Don't Mention Tomorrow" (Gallico, BMI). **Epic 10224**

BILLY WALKER—I TAUGHT HER EVERYTHING SHE KNOWS (Prod. Fred Foster) (Writers: Dee-Kent) (Piedmont, ASCAP)—Clever lyric content in this plaintive ballad performed in top Walker fashion should fast replace his recent "In Del Rio" hit. Flip: "I Treat Her Like a Baby" (Combine, BMI). **Monument 1024**

JEAN SHEPARD—I DON'T SEE HOW I CAN MAKE IT (Prod. Billy Graves) (Writer: Richey) (Champion, BMI)—As only Miss Shepard can sing, this strong ballad material of lost love should spiral her right up the country chart. Fine production work by Billy Graves. Flip: "Enough Heart to Hurt" (Beechwood, BMI). **Capitol 5983**

CLAUDE GRAY — NEXT TIME YOU SEE ME (Writers: Gray-Wright) (Vanjo, BMI) — **HOW FAST THEM TRUCKS CAN GO** (Writer: Anderson) (Vanjo, BMI)—Gray should make it right to the top with this touching ballad performed with great sensitivity. Flip is equally potent rhythm material penned by Casey Anderson. Two of Gray's strongest sides to date. **Decca 32180**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

DON BOWMAN—Little Leroy (Sleepy Hollow, ASCAP). RCA VICTOR 9290
LEROY VAN DYKE—I'll Make It Up to You (Nash, BMI). WARNER BROS. 7064
MARGIE SINGLETON—Ode to Billie Joe (Shayne, ASCAP). ASHLEY 2011
JOHNNY SEAY—Behind My Baby's Bedroom Door (Tree, BMI). COLUMBIA 44268
HOMER & JETHRO—The Ballad of Roger Miller (Homer & Jethro, BMI). RCA VICTOR 9299
JIMMY PAYNE—What Does It Take (Glaser, BMI). EPIC 10222
ED HENRY—If It's for Me, I'm Not Here (Tree, BMI). EPIC 10221
MYRNA LORRIE—Tell Me Not to Go (Glad/D&L, BMI). MUSICOR 1265

R&B SPOTLIGHTS

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

LOWELL FULSOM—I'M A DRIFTER (Prod. Mike Akopoff) (Writer: Fulsom) (Modern, BMI)—With all the electricity found in his wailing performance of "Tramp," Fulsom has another sure-fire winner in this smooth original blues rocker. Flip: "Hobo Meetin'" (Modern, BMI). **Kent 474**

MAGNIFICENT MEN—SWEET SOUL MEDLEY (Prod. Marvin Holtzman) (Writers: Conley/Holland-Whitfield / Robinson-Moore / Holland-Dozier-Holland) (Redwal/Jobete, BMI) — Culled from their current smash hit live performance album, this single should prove a fast sales winner. Loaded with dance appeal and wild audience reaction. Flip: "Sweet Soul Medley—Part 2" (Redwal/Chi-Sound, BMI). **Capitol 5976**

SYL JOHNSON—DIFFERENT STROKES (Prod. 3 J's Prod.) (Writers: Cameron-Zachery) (Sachron-Edgewater, BMI)—Hot off his current "Come On, Sock It To Me" hit, the wailing Johnson grooves from start to finish with this smooth blues rocker. Dynamic vocal workout and dance beat. Flip: "Sorry Bout Dat" (Colfam, BMI). **Twilight 103**

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

BARBARA & BRENDA—Never Love a Robin (Vee Vee-Catalogue, BMI). DYNAMO 108
WILLIE HATCHER—Searching (Groovesville, BMI). COLUMBIA 44259
BOBBY POWELL—Red Sails in the Sunset (Shapiro, Bernstein, ASCAP). —Our Love (Sums, BMI). JEWEL 785
LEE MOSES—I'm Sad About It (Bozart, BMI). MUSICOR 1263
TWENTIE GRANS—Giving Up Your Love Is Like (Giving Up the World) (Little People/Myto, BMI). COLUMBIA 44239
BEN AIKEN—God Bless the Girl and Me (Rittenhouse, BMI). LOMA 2076
LONNIE & FLOYD—I Pledge (Su-Ma/Sound City, BMI). JEWEL 786
JACKIE LEE—Glory of Love (Shapiro, Bernstein, ASCAP). KEYMAN 109
LEON HAYWOOD—Baby Reconsider (Vault, BMI). FAT FISH 8011

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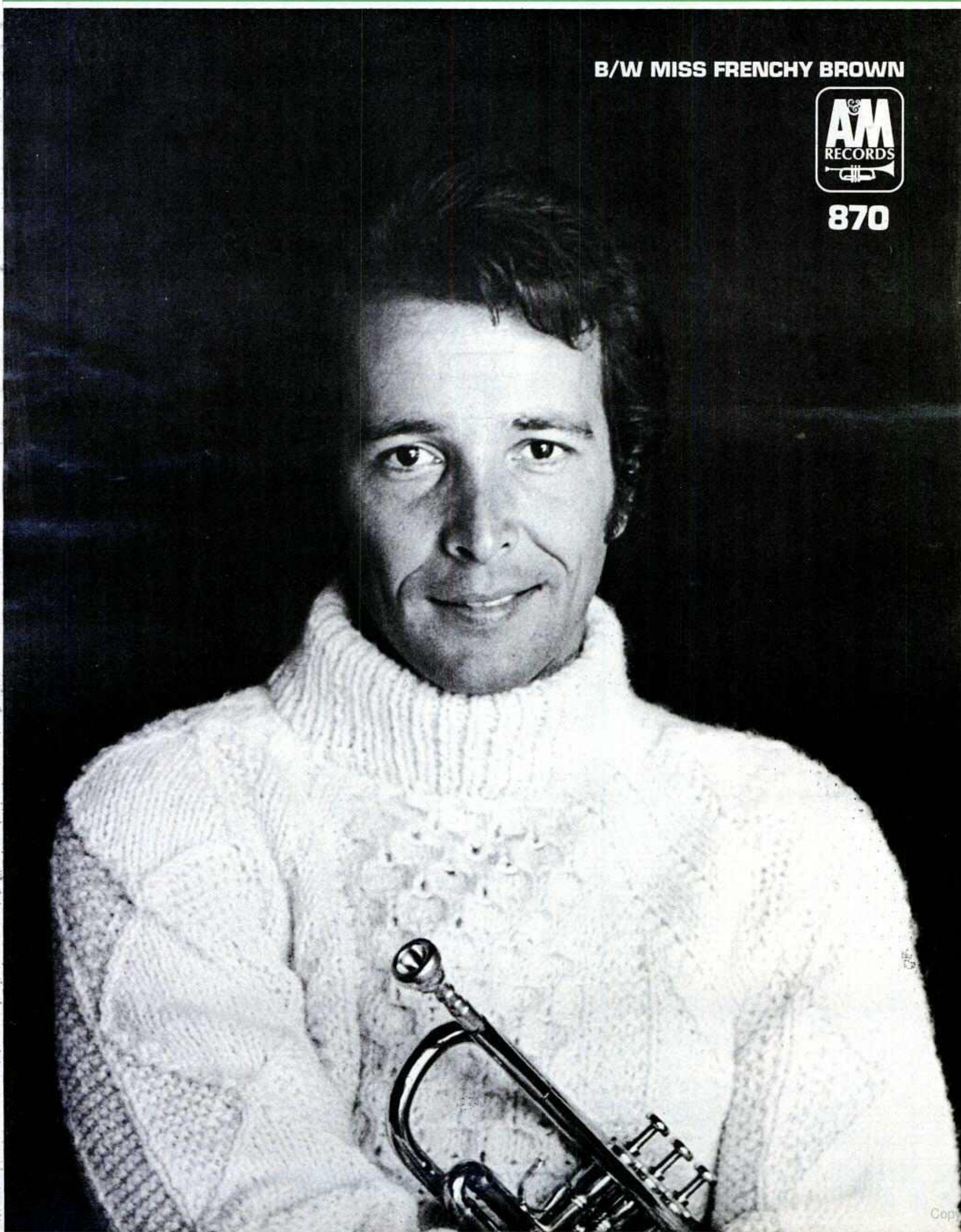
A BANDA

(AH-BAHN-DA)

B/W MISS FRENCHY BROWN



870



Billboard

HOT 100

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

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

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist (Producer, Label & Number), Weeks on Chart. Includes songs like 'ODE TO BILLIE JOE', 'ALL YOU NEED IS LOVE', 'REFLECTIONS'.

Table with columns: Wk. Ago, TITLE, Artist (Producer, Label & Number), Weeks on Chart. Includes songs like 'GROOVIN'', 'LET THE GOOD TIMES ROLL & FEEL SO GOOD', 'CAN'T TAKE MY EYES OFF YOU'.

Table with columns: Wk. Ago, TITLE, Artist (Producer, Label & Number), Weeks on Chart. Includes songs like 'A LITTLE BIT NOW', 'LAURA (What's He Got That I Ain't Got)', 'A WOMAN'S HANDS'.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Table listing songs A-Z from the Hot 100 chart, including 'All You Need Is Love', 'Anything Goes', 'Apples, Peaches, Pumpkin Pie'.

Table listing songs A-Z from the Bubbling Under the Hot 100 chart, including 'I Feel Good (I Feel Bad)', 'I Had a Dream', 'Laura (What's He Got That I Ain't Got?)'.

Table listing songs A-Z from the Bubbling Under the Hot 100 chart, including 'Paper Sun', 'Penny Arcade', 'Purple Haze', 'Put Your Mind at Ease'.

Table listing songs A-Z from the Bubbling Under the Hot 100 chart, including '101. ABANDA', '102. JUST ONCE IN MY LIFE', '103. LAST MINUTE MIRACLE'.



KEITH RICHARDS
MICK JAGGER
CHARLIE WATTS
BILL WYMAN
THE ROLLING STONES
LOVE YOU

produced by andrew loog oldham.

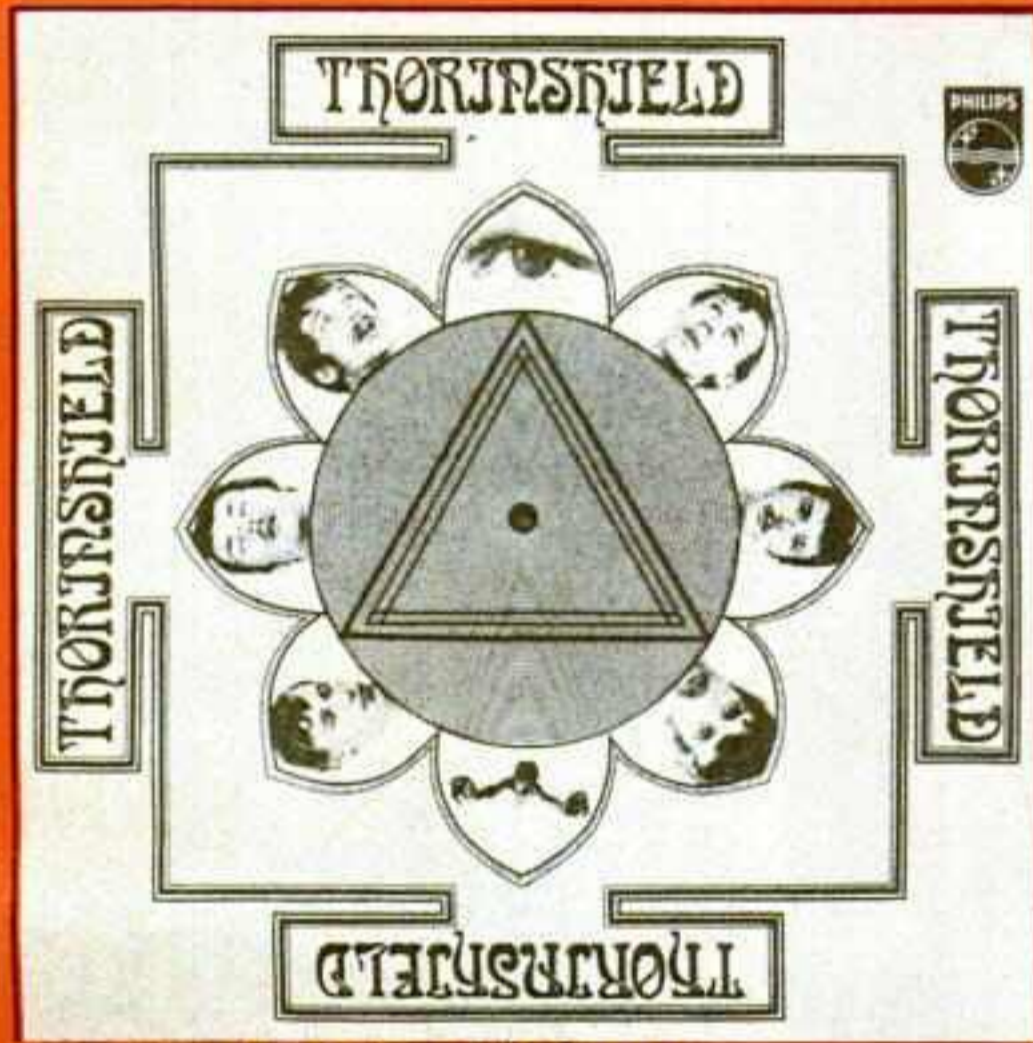
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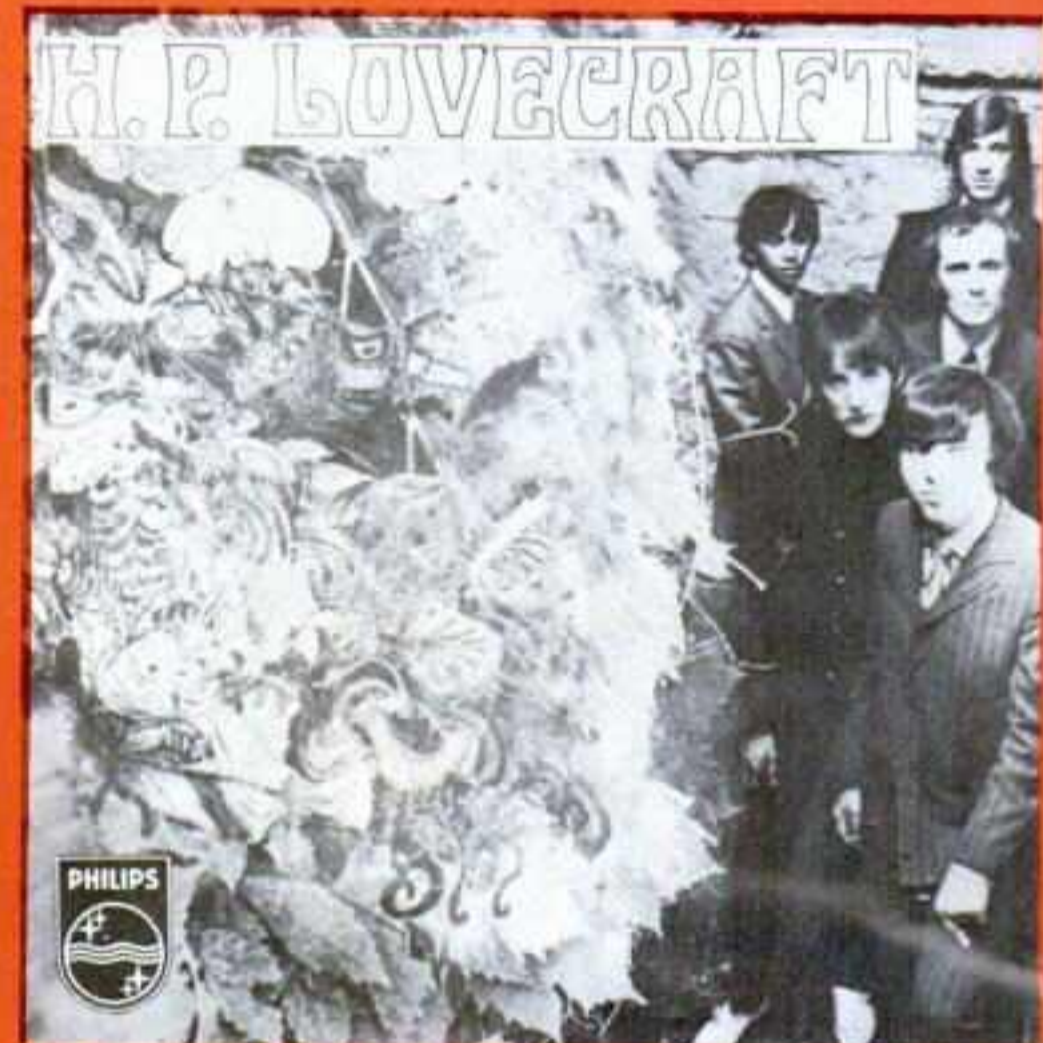
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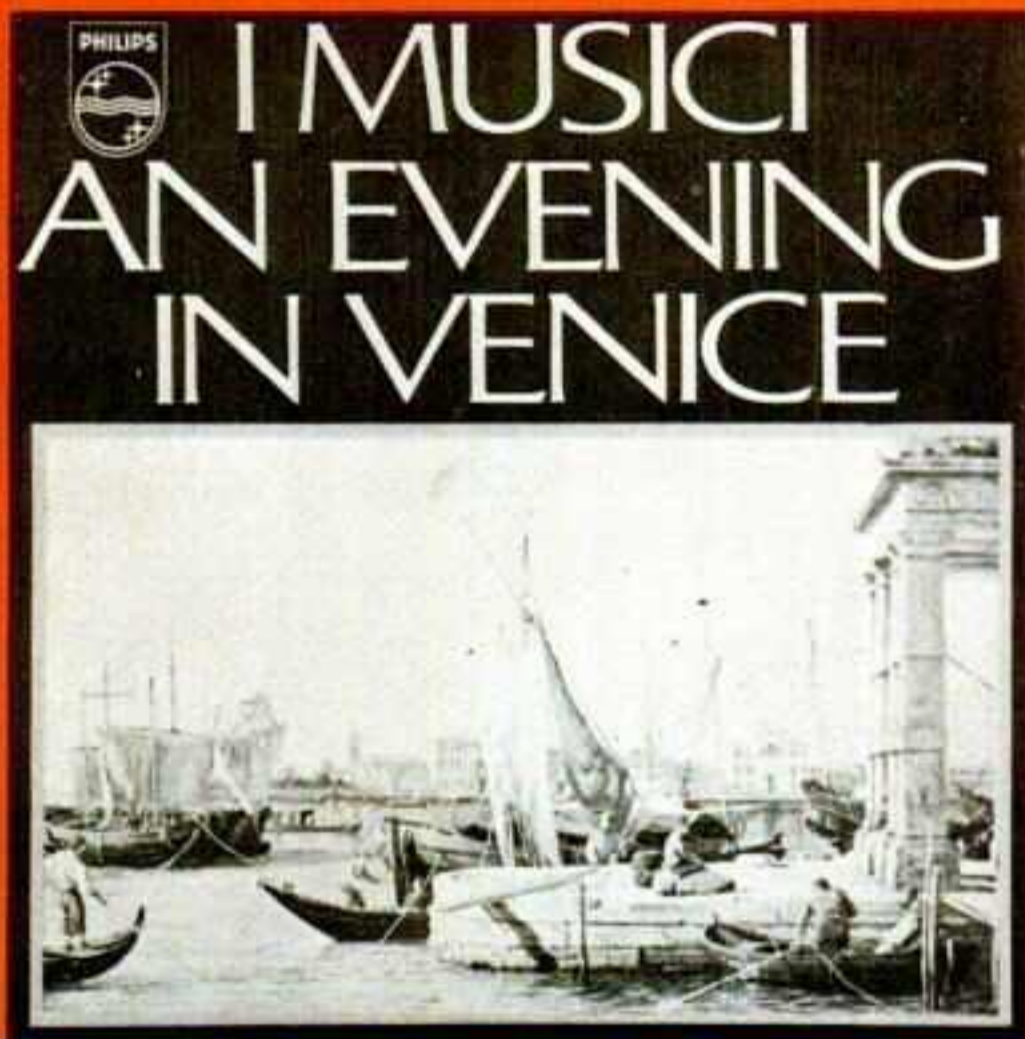
Thorinshield. PHM 200-251/PHS 600-251



Leon Bibb; The Now Composers. PHM 200-249/PHS 600-249



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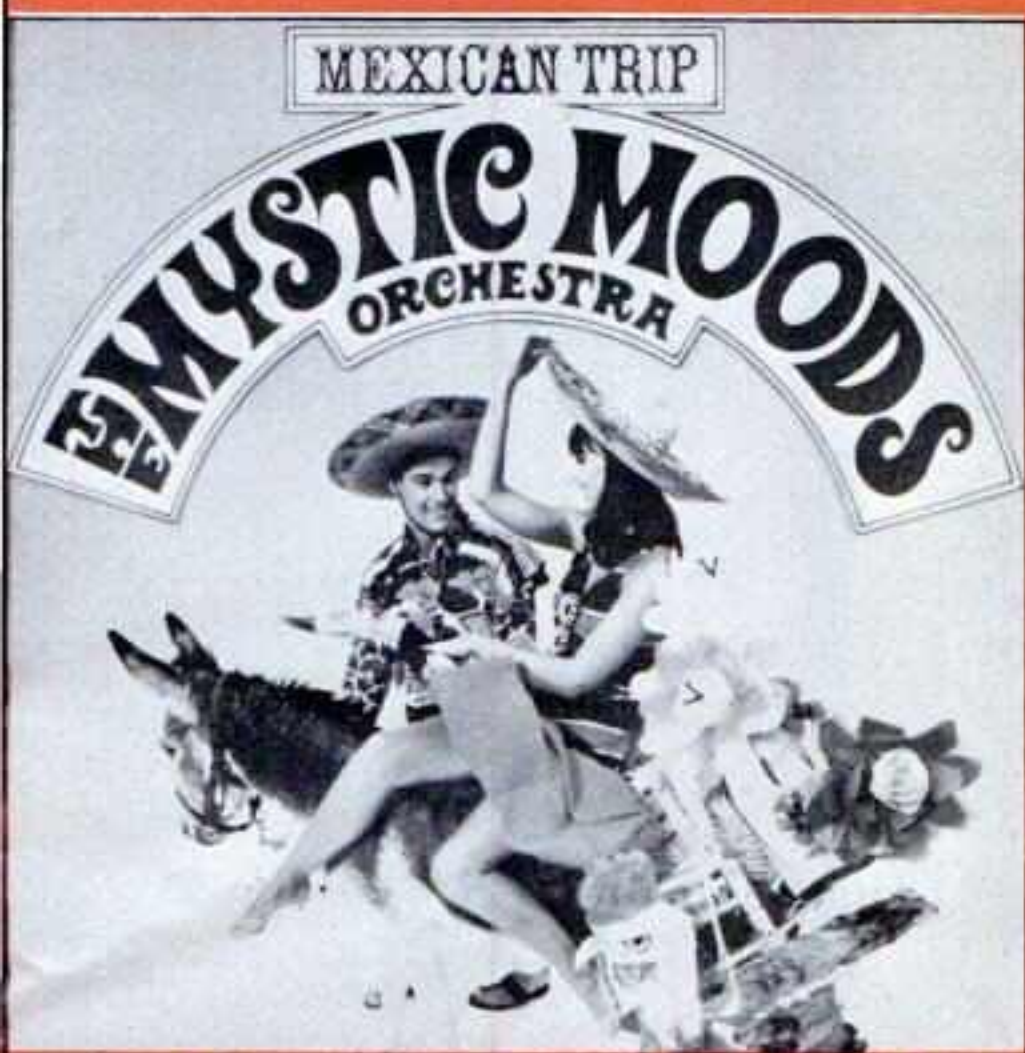


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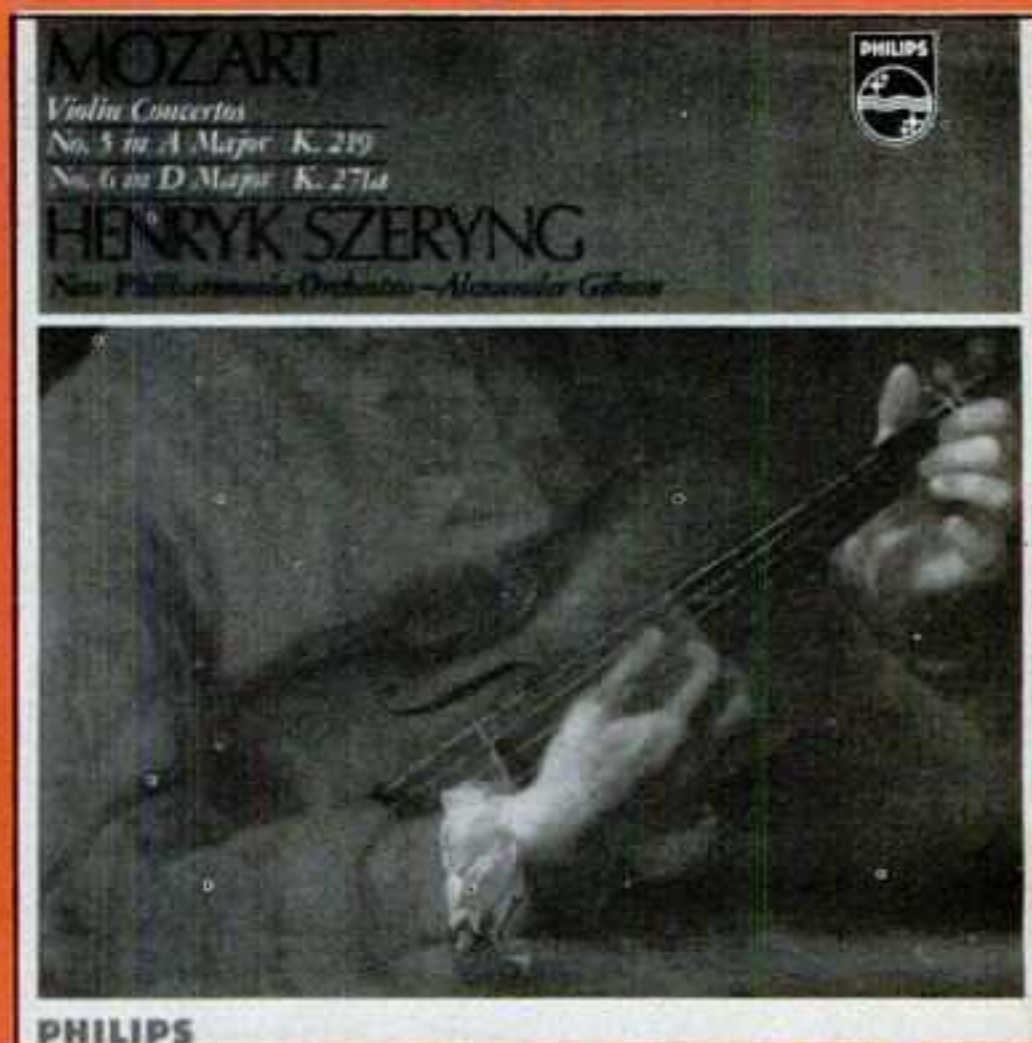
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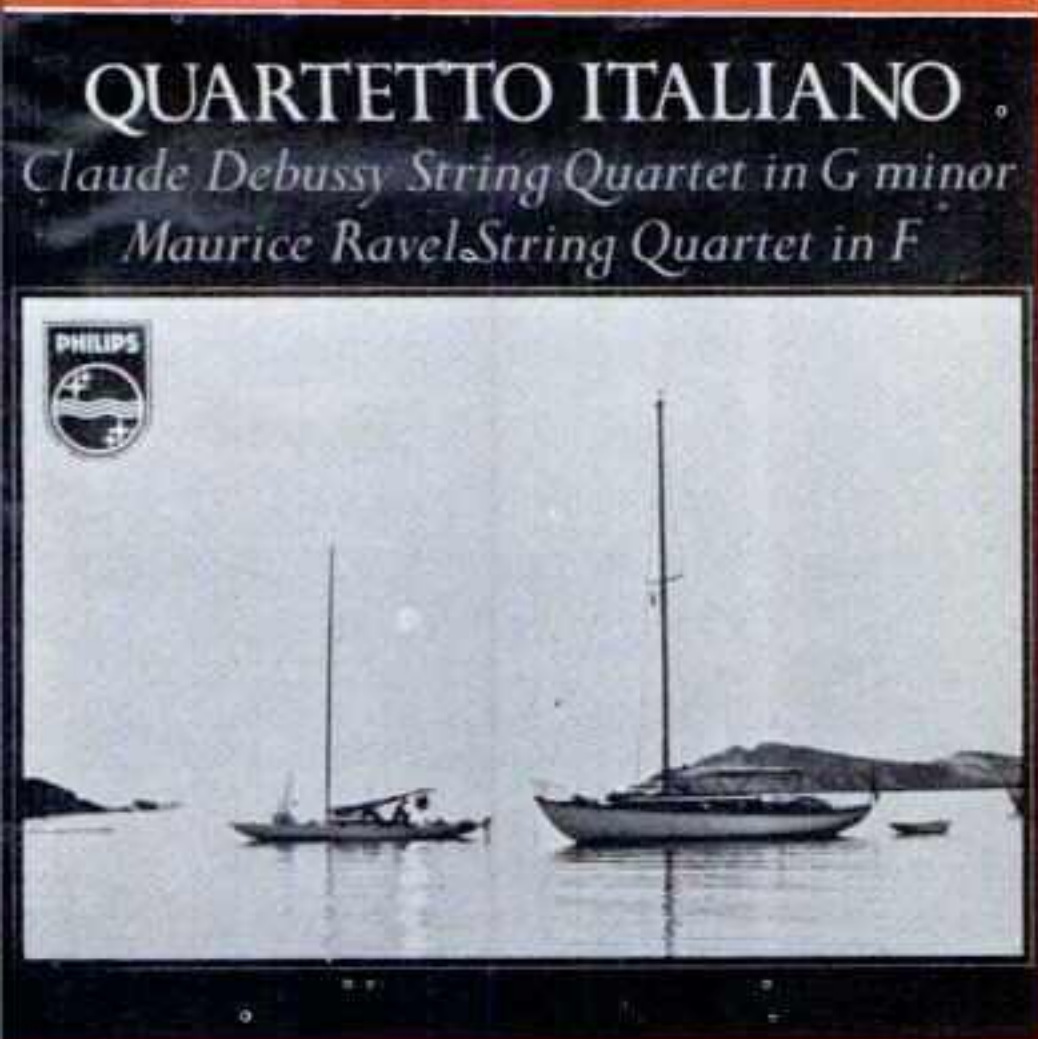
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Six little Cowsills
Saw a star in heaven.
They made a wish upon the star:
Cowsill number seven . . .



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	Wk. Ago			TITLE Artist, Label & Number	Weeks On Chart
	1	2	3		
1	9	14	31	THE WORLD WE KNEW Frank Sinatra, Reprise 0610 (Roosevelt, BMI)	4
2	2	3	3	MORE AND MORE Andy Williams, Columbia 44202 (Sunbeam, BMI)	9
3	1	1	1	IN THE CHAPEL IN THE MOONLIGHT Dean Martin, Reprise 0601 (Shapiro-Bernstein, ASCAP)	8
4	10	11	26	TIMELESS LOVE Ed Ames, RCA Victor 9255 (Gypsy Boy/T.M., BMI)	5
5	4	6	9	BRAMBLE BUSH Trini Lopez, Reprise 1596 (Feist, ASCAP)	9
6	6	7	13	IN THE BACK OF MY HEART Jerry Vale, Columbia 44185 (Feist, ASCAP)	8
7	13	17	17	STOUT-HEARTED MEN Barbra Streisand, Columbia 44225 (Harms, ASCAP)	5
8	8	10	19	LOVER'S ROULETTE Mel Torme, Columbia 44180 (Peer Int'l, BMI)	6
9	7	4	4	THE HAPPENING Herb Alpert & the Tijuana Brass, A&M 860 (Jobete, BMI)	8
10	5	5	5	YOU ONLY LIVE TWICE Nancy Sinatra, Reprise 0595 (Unart, BMI)	11
11	23	23	24	I LOOKED BACK Perry Como, RCA Victor (Music, Music, Music, ASCAP)	4
12	19	19	23	MY HEART CRIES FOR YOU Connie Francis, MGM 13773 (Massey, ASCAP)	7
13	11	8	6	YOU WANTED SOMEONE TO PLAY WITH Frankie Laine, ABC 10946 (Morris, ASCAP)	10
14	28	28	35	IT MAKES NO DIFFERENCE Vic Damone, RCA Victor 9250 (Roosevelt, BMI)	4
15	15	16	14	WONDERFUL SEASON OF SUMMER Ray Conniff Singers, Columbia 44192 (Gil, BMI)	8
16	35	—	—	LITTLE OLD WINE DRINKER ME Dean Martin, Reprise 0608 (Moss-Rose, BMI)	2
17	17	15	20	THERE MUST BE A WAY Jimmy Roselli, United Artists 50179 (Laurel, ASCAP)	9
18	21	27	27	YELLOW DAYS Percy Faith, Columbia 44166 (Marks, BMI)	9
19	24	29	32	IT MUST BE HIM Vikki Carr, Liberty 55986 (ASA, ASCAP)	4
20	25	32	—	ANYTHING GOES Harpers Bizarre, Warner Bros. 7063 (Harms, ASCAP)	3
21	12	9	7	MARY IN THE MORNING Al Martino, Capitol 5904 (Pamco, BMI)	15
22	29	35	—	TURN THE WORLD AROUND Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	3
23	3	2	2	IT'S SUCH A PRETTY WORLD TODAY Andy Russell, Capitol 5917 (Freeway, BMI)	13
24	16	18	18	SAME OLD YOU Patti Page, Columbia 44115 (Red Balloon, ASCAP)	13
25	18	12	12	I LOVE YOU Billy Vaughn Singers, Dot 17021 (Morris, ASCAP)	15
26	20	20	22	SUMMER COLORS Wayne Newton, Capitol 5954 (April, ASCAP)	6
27	27	34	38	ALONG COMES MARY Baja Marimba Band, A&M 862 (Irving, BMI)	5
28	22	22	28	WHAT TO DO Matt Monro, Capitol 5947 (Levine, ASCAP)	5
29	33	37	—	LAURA (What's He Got That I Ain't Got?) Frankie Laine, ABC 10967 (Gallico, BMI)	2
30	30	33	36	MOONLIGHT BRINGS MEMORIES Ray Conniff Singers, Columbia 44192 (Jobete, ASCAP)	4
31	31	40	—	BON SOIRE DAME Sandpipers, A&M 861 (Metric, BMI)	3
32	32	31	33	SUMMER SONG Doodletown Pipers, Epic 10200 (Unart, BMI)	4
33	34	—	—	OUR SONG Jack Jones, Kapp 846 (Maclean, BMI)	2
34	14	13	8	DON'T SLEEP IN THE SUBWAY Petula Clark, Warner Bros. 7049 (Duchess, BMI)	12
35	—	—	—	WINDOWS OF THE WORLD Dionne Warwick, Scepter 12196 (Jac/Blue Seas, ASCAP)	1
36	37	—	—	GOOD DAY SUNSHINE Claudine Longet, A&M 864 (Maclean, BMI)	2
37	39	39	—	LAURA (What's He Got That I Ain't Got?) Brook Benton, Reprise 0611 (Gallico, BMI)	3
38	—	—	—	HORN DUEY King Richard's Floegel Knights, MTA 131 (Jayppul, SESAC)	1
39	40	—	—	TALK Bert Kaempfert, Decca 32159 (Roosevelt, BMI)	2
40	—	—	—	ODE TO BILLY JOE Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	1

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The Vogues (CO&CE)

THIS TIME LONG AGO
Guess Who (Fontana)

WHEN YOUR OLD WEDDING RING
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De Angelis Singers (ABC)
Jimmy Roselli (UA LP)

SERENATA
Joe Harnell (Columbia)

HOW LONG
Bill Smith (Talmu)

STAR DUST
Mel Carter (Liberty)

FRENTE A PALACIO
Al Caiola (UA LP)

MY SUMMER LOVE
Nina & Frederick (Atco)

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Tony Randall (Mercury LP)

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Cadet 5571

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CADET

Talent

Gridiron: Close to the Action

By BILL WILLIAMS

ATLANTA—A football field is turning out to be this city's major show place.

Rod Kimble, director of promotions and special events for Atlanta Braves, Inc., said that AstroTurf will be placed on the Braves Stadium field next year allowing fans to "get closer to the shows." Crowds beyond 15,000 now pack the field.

Kimble, a former orchestra leader and organist, wears several hats in his capacity, working for Atlanta Stadium Pro-

ductions, Inc., a wholly owned subsidiary corporation of the Braves baseball club. Under this set-up, the Braves have been able to bring to Atlanta shows such as the city has never seen in the past.

For two years running, Kimble has directed the Atlanta Jazz Festival which this year year packed in 15,000 people for two shows. Despite rain, Barbra Streisand drew 11,000. The Beatles attracted 33,000

paying customers, and James Brown drew about 15,000 each time he appeared. He is coming back for a third time, and Ray Charles, who also drew well, will be back a second time.

Kimble feels the Braves have everything anyone can offer. "We can do our own promotion," he points out. "We have the Braves baseball network, which is carried by 78 stations. We have the television network, with 19 outlets. We have a captive audience at the baseball and soccer games (averaging 21,000 for each game), so we can plug any event to about 100,000 or more people a week. We plug events on the p.a."

The corporation engineered the sound in the stadium to provide outstanding acoustics, and has yet to have a complaint, according to Kimble.

Expansion plans for next year include a giant country music show. "We'll have the greatest assemblage of talent anyone can imagine," Kimble said. "We propose to put on the greatest country show ever." He also plans to stage a huge gospel show, headlined by Mahalia Jackson, a folk festival, an outdoor basketball exhibition, and perhaps a bloodless bullfight. "We want to bring every kind of entertainment to Atlanta."

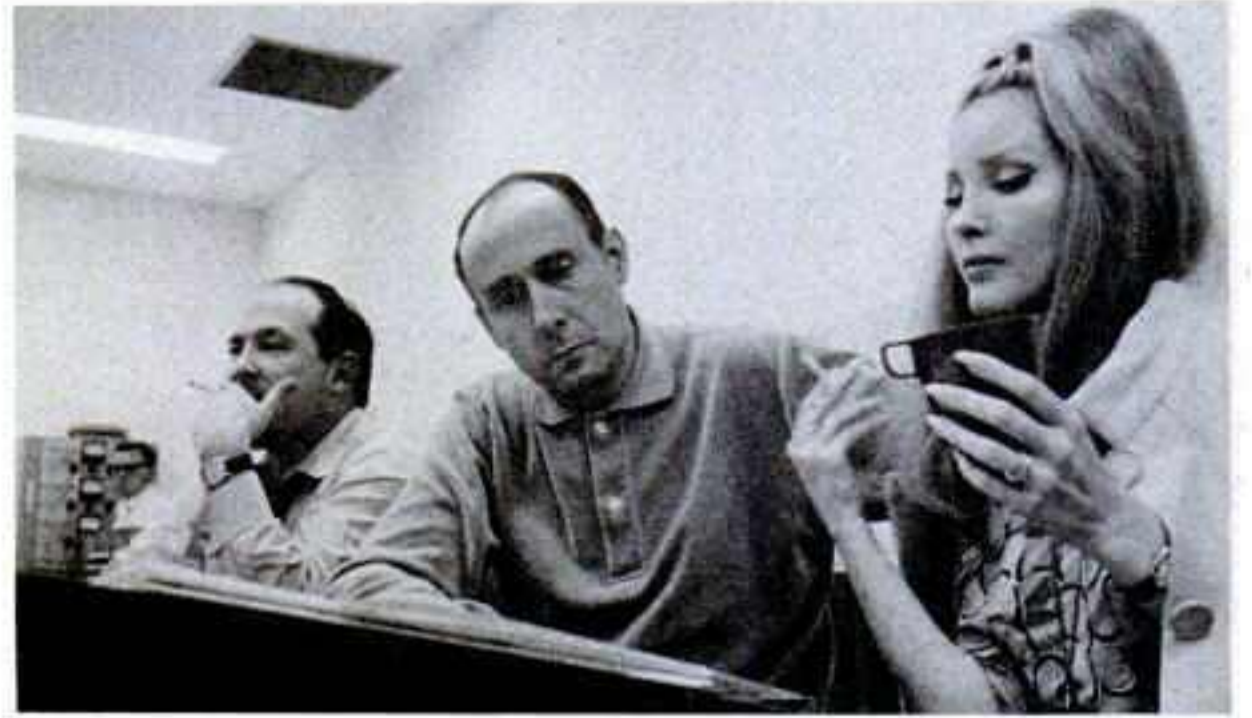
Kimble also points out that the promotion used by the Braves for the musical shows and other exhibitions is particularly good because the games are carried by top stations in the markets. These include WSB, Atlanta; WSM, Nashville; WSGA, Savannah; WAPI, Birmingham; WCOV, Montgomery; WUNI, Mobile; WSOC, Charlotte; WDXB, Chattanooga, and WSUN, St. Petersburg. Six of the stations are FM operations.

The Atlanta Jazz Festival has become an annual event, produced by George Wein. Kimble is the director. Artists at this year's festival included Nina Simone, Wes Montgomery, Woody Herman, Thelonious Monk, the Newport All Stars, Herbie Mann, Miles Davis, Jimmy Smith, Horace Silver, and Dave Brubeck.

Redding Tour Hits \$600,000

ST. LOUIS — The Otis Redding Show grossed about \$600,000 for a tour of 37 one-nighters, which wound up here on Aug. 13, topping last year's summer concert tour gross by about \$100,000. Top one-night take was \$26,000 in Charlotte, N. C., where Jim Crockett promoted the show. Other large houses were in Jacksonville, Miami, Tampa, Norfolk, Atlanta and Greenville, S. C.

APO Shows and Otis Redding Enterprises, Inc. produced the show with Phil Walden and Dick Allen co-ordinating the talent. Redding's winter concert tour will begin Jan. 26. Walden is completing arrangements for Redding's European return. Current plans include Carla Thomas, his Stax/Volt stablemate.



LAURA DEVON, star of Paramount's "Gunn . . . Number One," listens to a playback of her new RCA Victor single, "I Like the Look," which is from the Leslie Bricusse-Henry Mancini score. Also listening are producer Joe Reisman, left, and Mancini.

11,000 Teen Bands Vie in 3-Day Contest

• Continued from page 1

It was almost straight Beethoven with an electric violin sobbing out the melody against the contrapuntals of the saxophones to the tom-tom-like beat of an organ. Just to show that sonatas weren't their only forte, the Gents let loose with a sauna-style blues that shook the arena.

Brass appeared to be the big sound at Ridge in contrast to the preponderance of guitars usual these days and, indeed second place went to the Action Brass from Colorado, seven talented lads who carried two trumpets, trombone, base, violin and two guitars. Tony's Tygers from Wisconsin, a hard rock quintet whose vocal harmony was a crowd-pleaser.

The Massachusetts group to make the top ten were the Sheffields from Waltham. They boiled the arena with a wild rendition by their singer Bill Mahar on James Brown doing "Please, Please." He probably excited the kids more than any other offering.

It seemed incredible that these young people were so professional in their approach with their trumpets, trombones, violins and even a recorder. It must have been a difficult decision for the judges. These were made up of Les Paul,

Mark Dronge of Guitar & Accessories Manufacturers of America; Joe Taras of Billboard; Dan Davis of RCA Victor Records and Dave Carrico of Bell Records.

The audience was composed mostly of youngsters with a smattering of parents. They paid \$1.75 to \$2.75 for the Saturday night finals with a three day ticket available for \$4 to the 7,500-seat arena.

The first Battle of the Bands was sponsored in 1963 by the Weymouth (Mass.) Jaycees. Guiding spirit of the affair is John Agnew who believes it has interested many youngsters in electronics and in the more serious aspects of music. "It also has brought many of us adults a better understanding of the young community," he said.

Many of the groups had been together only a matter of months. They competed for a first prize of \$2,000 in cash, a Volkswagen bus, a wardrobe and a Polaroid camera. Second prize was \$1,000 and a wardrobe, and third prize \$750 and a wardrobe.

Hassle Bows At Unganos.

NEW YORK — The Hassle, a newly signed United Artists group, made their New York club debut Wednesday (23) at Unganos in a performance that showed promise.

The quintet did an original number, "You Got Me Hummin'" which will be their first UA single scheduled for release in September. It was a stirring rock piece complete with vocal and heavily amplified guitar and organ work. About midway through, the electric organ takes over for an exploratory solo and the boys act a dance wandering around the stage making facial contortions. The number scored well.

The rest of the act consisted of rock treatment of pop standards. The group is made up of two electric guitar men, a lead vocalist on the tambourine, a drummer and a organist. They perform to the backdrop of projected slides shining with flower colors and this helps put them across.

United Artists plans a promotion campaign for the group in a few weeks in conjunction with their first single. They are managed by Irwin Mazur of New York.

CHARLES BARRETT

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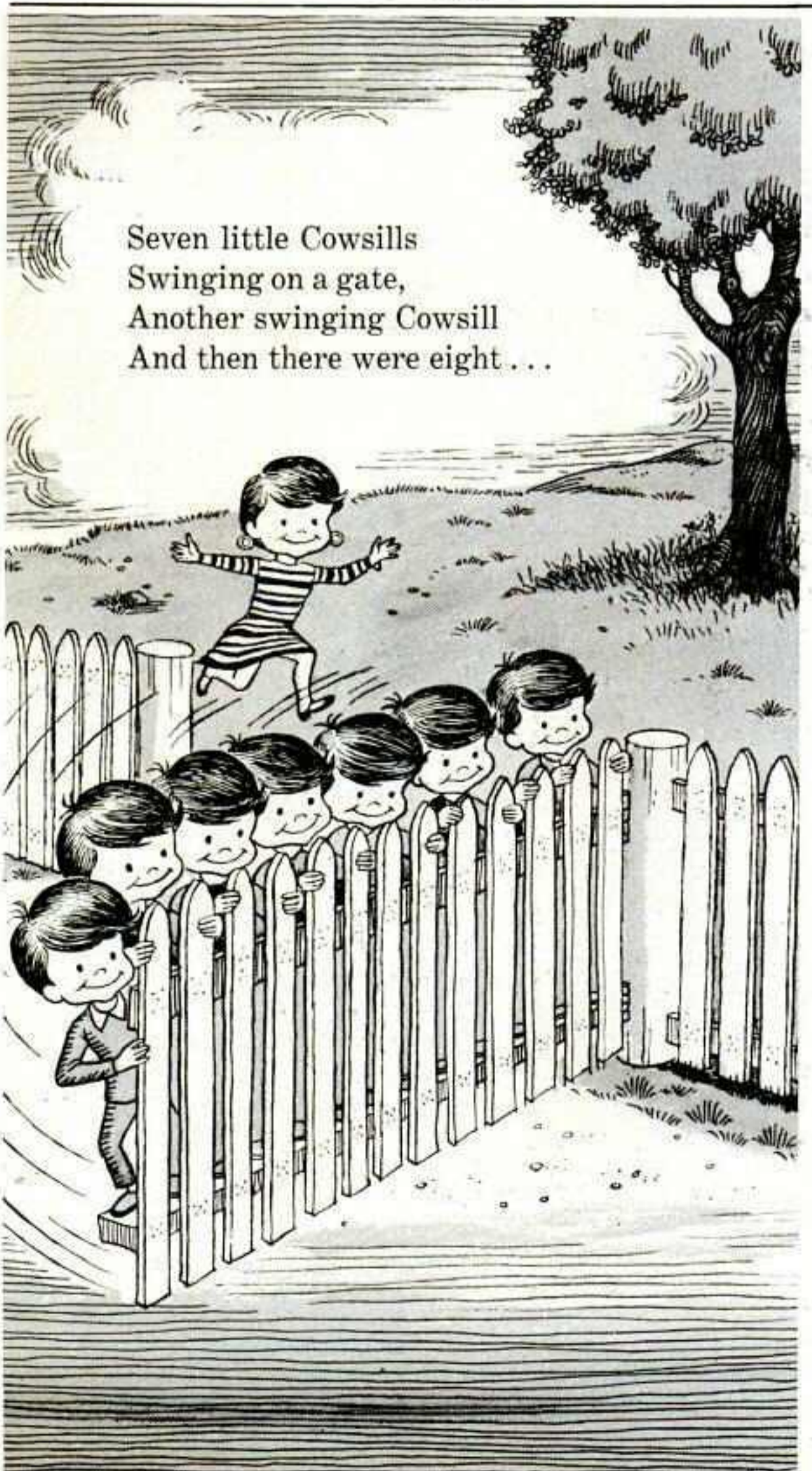
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Brute Force Overpowering

NEW YORK — Brute Force, frequently hurling defiance at a restless opening night crowd, finally won over most of the hecklers as he opened Herbert Jacoby's new East Side club, Wheels, on Aug. 17. Part of the disturbance seemed due to the general high spirits of the opening night throng and part seemed due to the lack of understanding by what the Columbia Records' artist described as "the establishment." At one point, he even shouted, "I'll tell you members of the establishment, I don't mean what I say."

Even "To Sit on a Sandwich," one of his top album cuts, failed to still his hecklers, while "The Sad Sad World of Mothers and Fathers" didn't come off live as

it does on record. But, the bitter satiric bite of Brute Force finally came over as he wound up his program with improvised songs on Ronald Reagan. H. Rapp Brown, LSD, and pot, subjects suggested by the audience. The program also included the Pickle Brothers, a good comedy trio, and singer Christine Morton, who vainly tried to get the unruly crowd to sing along.

FRED KIRBY

Gary to Begin 36-Date Tour

THIBODAUX, La. — John Gary will begin a 36-date concert tour here Oct. 15 and will finish May 15 in St. Paul.

The tour will be interrupted for a week-long engagement at the Venus Club, Baltimore, Jan. 29-Feb. 4. Dates will include Birmingham, Savannah, Charlotte, Atlanta, Denver, San Francisco, Seattle, Chicago, Cleveland, Indianapolis, Kansas City, Buffalo, and Scranton.

4 Seasons Gross

BUFFALO — The 4 Seasons grossed \$14,000 at their Melody Fair appearance here on Monday (21). The quartet grossed \$33,000 in Chicago on Aug. 18 and 19, and \$13,000 in Cleveland on Sunday (20).

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Asia and Pacific (via Air Jet)	<input type="checkbox"/> \$55
All Countries (via Sea Mail)	<input type="checkbox"/> \$30

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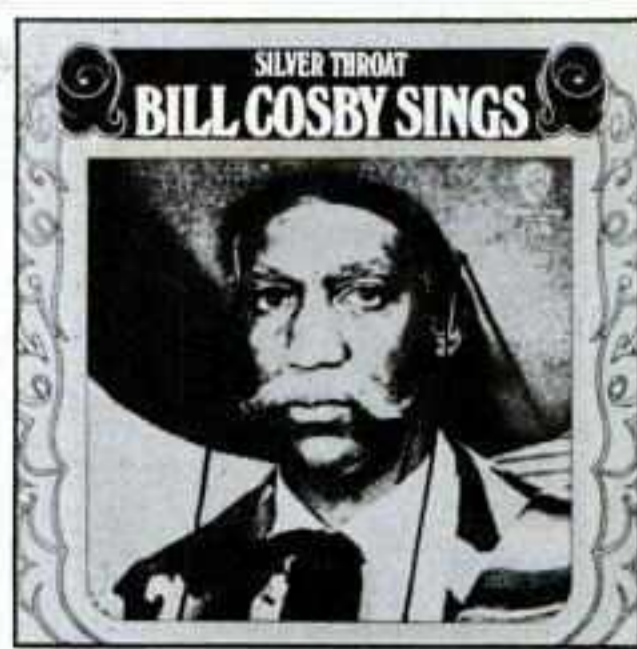


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Bang Goes Irish Pop With Van Morrison Promotion

NEW YORK — Bang Records is running a heavy promotional build-up to bring the Irish pop sound of Van Morrison, recently signed by the label, into the pop market's ever-shifting tastes. Morrison, who formerly was with the Them, Parrot and Bang artists, recently returned to the United States to form a solo act.

The Them disbanded last year, playing one of their last engagements in San Francisco. Morrison then performed as a solo in Holland and his home area of Belfast, Northern Ireland. Morrison explained, "My sound is distinctively Irish pop with some Ray Charles and Dylan influence."

Bang's nationwide promotion tour for Morrison includes college dates and concerts. He will appear on the "Joe Franklin Show" on WOR-TV here and also at a benefit performance for Israel. Associated Booking is handling the arrangements.

In addition to being lead singer for the Them, Morrison wrote the hit "Gloria." His solo disk material is all original. His latest Bang single is "Brown-Eyed Girl." Slated for release this month is his first album, "Blowing Your Mind."

Morrison is concentrating on composing and developing his act, which eventually will take on a full orchestra back-up. He explained that his songs contain subtle elements of Irish legend and soul, having little to do with the material being produced by current English acts.

Jay Jay Pub Sues 5 For Infringement

NEW YORK — Walter E. Jagiello of Jay Jay Publishing Co. has filed suit in Federal District Court here against Decca Records, Dot Records, Roosevelt Music, Inc., Bert Kaempfert and Herbert Rebein, charging copyright infringement of the Jay Jay song "Li'l Wally Twirl" with songs called "Milica" and "Sweet Maria."

Say You Saw It in Billboard

Signings

Felipe Yanez, leader of Orquesta Soul, signed with Dot, where his first album will be "Bugalu." . . . Lisa Carroll inked by Galant. . . . Columbia re-signed Bob Dylan. . . . Jennifer and the United Fruit Company to Parrot Records and Cooper-Meyer Productions

The Stone Country joined RCA Victor, where their debut single will be "Time Isn't There Anymore," produced by Rick Jerrad. . . . Comedian London Lee signed with Audio Fidelity. He's slated to open at the Copacabana on Oct. 5. . . . Linda Kay Lance has signed with ABC Records. . . . Johnny Jay and the Gangbusters inked with Josie. Their initial disk will be "You Get Your Kicks," produced by Lon Harriman. . . . Johnny Cymbal to Musicor, where George Tobin is producing his single "It Looks Like Love." . . . The Faded Blue inked a three-year contract with Barrington, where their first pressing will be "The Next Time" and "The Day Was Fair." . . . Tommy Leonetti signed with Columbia, with "You Knew About Her All the Time" due for August release. . . . Melvin Q. Watchpocket and Indian Puddin' and Pipe to Matthew Katz Productions.



UNITED ARTISTS' West Coasters greet the Spencer Davis Group at a cocktail party in their honor. With the group are UA West Coast sales director Charlie Goldberg, third from left, with his wife, Sherry, and UA's Los Angeles distributor, Norm Goodwin, next to Goldberg.

British Modbeats Show Psychedelic Promise

NEW YORK—Hard-driving rock from North of the Border with strong psychedelic influences and traces of r&b is playing the Scene with the British Modbeats, a promising young Canadian group. Although the brightly dressed long-haired quintet has only been making it big in Canada on the Red Leaf label for two years, they showed on Tuesday (22) that they are a highly professional outfit.

The sound was almost shattering as lead singer Fraser Loveman wailed numbers like "Hold On," "Somebody to Love" and a future recording, "Thank You Day." An updated "Tobacco Road," psychedelic was a high spot as the middle instrumental section built in intensity and velocity to a fever pitch. "Gloria" had an almost other-worldly beginning and ended in a frenzy.

The group's single, "Try to Understand," had the steady beat evident for most of the evening, while "Land of a 1000 Dances," an album cut, saw Loveman doing all the pop dances of the past few years, a feat also attempted by some of the young audience on the dance floor. Gregg Foster, lead guitarist, displayed a talented touch, while drummer Robby Jeffrey maintained a wild beat throughout. The live performance was much louder than the group sounds on disk. Bass guitarist Joe Colonna and

rhythm guitarist Mike Corgichuk round out the quintet.

The Modbeats played Telecaster and Gretsch guitars and a Fender bass. Speakers, which were covered with bright lower-patterned material that changed as different lights hit them, were Fender, Vox and Traynor. Lights operated on a micro-switch also added to the psychedelic effect. With U. S. record companies showing greater interest in Canadian acts, this one should be snapped up soon.

FRED KIRBY

Musicarnival Digs Seasons

CLEVELAND — The 4 Seasons not only broke the one-night attendance record at Musicarnival Sunday (20) but received two standing ovations.

Frankie Valli's roller-coaster voice scored high with the sell-out crowd from the first, even though he was suffering from a severe cold.

The Seasons peppered their 23-song program with comedy as well as chords. Valli, lead guitarist Tom DeVito and bass player Joe Long did most of the adlibbing. WHK Radio co-sponsored the 7 p.m. concert.

The Philips' recording artists proved themselves men for all ages as well as all seasons. Their repertoire ranged from the middle-agers' favorite, "I'm in the Mood for Love" to the rock "C'Mon Marianne." Valli's latest, "I Make a Fool of Myself" was a smash.

A surprise treat was Joe Cass' fireworks on the drums. His solo brought a huge hand from the crowd, mostly of college age.

JANE SCOTT

Baez Scores With Ad Libs

CLEVELAND — A sellout audience brought folk artist Joan Baez back for two encores at Public Music Hall Saturday (12).

The Vanguard recording artist started out with Simon and Garfunkel's "Dangling Conversation" and wound up with a calypso version of The Lord's Prayer. Most of her 19 songs dealt with brotherhood and non-violence.

The Size 7 singer, much prettier than her pictures show, held the mostly college-age audience with ad libs as well as message. She introduced one song as "good for ushers to seat people by."

Sitting on the floor backstage was her teacher, Ira Sandperl of the Institute for the Study of Non-Violence, Carmel, Calif.

Before the performance Miss Baez, 26, strummed her Martin guitar in a closed dressing room. Then she came out to talk to blind guitar player Irene Lipovsky, 17, of Columbus, Ohio. She signed an album with a flower design.

"I gave up signing autographs," she said.

JANE SCOTT



JERRY BUTLER, seated, a Mercury artist, signs a production agreement with his label. His first deal with Mercury involves Richard and Jimmy Knight, right. Looking on are Mercury product manager Alan Mink, left, and W. Yale Matheson, partner with Butler in Fountain Record Productions.

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Radio-TV programming

WMCA to Lay on Disks It Feels Can Score High

By CLAUDE HALL

NEW YORK—WMCA, one of the nation's leading Hot 100 format stations, will lay on special records it feels have hit potential. These will be selected by a secret meeting of key personnel each Tuesday after the regular record listening session, said program director Ruth Meyer, who is also vice-president of programming for the Straus Broadcasting chain.

The second meeting will not only decide what particular records the station will give special treatment to, but also how much. Miss Meyer started the extra session in line with a new "mathematical adjustment" of record play at the station. The adjustment was set in motion to "get stronger sounds on more frequently," she said. "And records that look like a hit will get played like a hit from the start."

Screening of records at WMCA is done by Joe Bogart, music director, and his assistant, Frank Costa, considered to have the best ears in the business for picking hits. Then deejays and Ruth Meyer further screen these and bring in their recommendations to a joint listening session each Tuesday. Everyone present votes on these records. Miss Meyer retains final decision.

This new programming policy at WMCA follows close on the heels of a decision by Miss Meyer to program more cuts from albums. At present, the station is playing five cuts from Bobbie Gentry's new Capitol Records album "Ode to Billie Joe," including the hit title tune. The station had played fairly frequently "Byrd Avenue" from the new Spanky and Our Gang album.

Bad LP's

The problem is, she said, that "with the exception of a group like the Beatles, the albums coming out today aren't totally good."

Album cuts are auditioned in the Tuesday meetings as if each were a single and votes are made on each.

"Previously, a radio station would only play a cut from an album if they wanted to make a record company release it as a single. This is no longer the case. We're not trying to do that." The Spanky cut of "Byrd Avenue" had been programmed two or three weeks for its audience value, then dropped from the playlist, Miss Meyer said.

Too many record companies are putting out albums, however, with one or two hits and a bunch of hastily cut tunes. Listeners at home may be will-

ing to wade through these albums to hear the good tune, but a radio station can't afford to program a weak album, she felt.

'More Music'

In line with its new programming policies, WMCA is playing more and more records back-to-back and even triple plays. This necessitates double-spotting commercials, but the station is slotting some type of programming material between the spots.

But regardless of how much of the "more music" policy the station becomes involved in, it will still be a personality station. "Around the country in many major markets, pop stations have been losing their big lead in audience ratings. They're fools not to realize what's causing it, aside from the competition." People are no longer content to tune in to a station for music. . . they want people with which to communicate. Any market will sustain the tight playlist, non-personality type of station only so long, she said. "Radio audiences have progressed beyond jukebox radio. Too, the station owes something to the community and the people who listen to it. It must become involved."

Miss Meyer started in radio in Kansas City at KCKN, then a middle-of-the-road station, writing copy. She joined WHB in 1955 when Todd Storz took over the station and still wrote copy. But it was Storz who initiated the first major market top 40 format operation after first trying it out at KOWH in Omaha. "Everybody laughed, saying people wouldn't listen to a station just playing 40 records," Miss Meyer said. "But in three months we were No. 1 in the market." She worked at the station three years, then with a Kansas City advertising firm a year before coming to New York.

She had been production director at WMGM only a few weeks when Steve Labunski, with whom she'd worked in

(Continued on page 34)

KXOL-FM to Go Country

FORT WORTH — KXOL-FM, which went on the air in December 1962 broadcasting in stereo, will switch to a country music format Sept. 1, said station manager Jerry Hahn. Writer-performer Lawton Williams has been retained to help plan the new sound. Until just recently, Williams was general manager of a country music station in Memphis.

KXOL-FM has been programming popular music, but Hahn feels there has been a tremendous growth in the interest in country music and there was an FM programming gap in the market. Besides artists like Eddy Arnold and Chet Atkins, the station will play country music performed by pop artist—all in stereo. The station beams 6 a.m. to 2 a.m.



KCKN, KANSAS CITY, Kan., puts out the welcome mat for RCA Victor Records artist Connie Smith. From left: RCA Victor representative Ted Brown, KCKN program director Ted Cramer, Miss Smith, and Kansas City Victor manager Gil Karwoski. Miss Smith was at the "Fun Fair" sponsored by the country music station.

R&B TV Show Bows On WEWS, Cleveland

CLEVELAND—A new r&b TV show with a radio disk jockey was launched here Saturday (19) at 1 a.m. by WEWS-TV.

Called "The Ken Hawkins Show," it is emceed by Hawkins, the 6-10 a.m. WJMO deejay. Plans call for syndication.

"It's an hour-long show in color, following the 'Joey Bishop Show' Friday nights," said Jim Lowe, WEWS-TV publicity director. "In the past we signed off at 1 a.m."

"It shows the growing interest in r&b here. I'm proud to

have the show," said Hawkins. He started at WJMO seven years ago as a radio engineer, is also program director now. He has a business administration degree from New York University and graduate credit from Western Reserve University.

Record artists Bobbie Gentry, Jackie Wilson, Norma Jenkins, B. J. Thomas and the O'Jays led off the show. Rocking across the screen were the Big K Dancers in mini-skirts.

"Well also be integrated," said Hawkins. "We will have white dancers in the line-up in future shows."

More Music Time Is WTMA Policy

CHARLESTON, S. C. — WTMA, 5,000-watt Hot 100 format station here, has revamped its programming to feature more music. Dave Loyd, operation manager of the Atlantic Coast Broadcasting facility, bills the new programming policy as "Hit to Hit Music." Dave Wellborne is general manager of the station. WTMA has been rated No. 1 in the market in the last two Pulse surveys. However, Loyd, who handles the morning drive-time show, seeks to do even better.

"Basically, the new policy is

a gimmick. I listened to the so-called 'boss sound' in other markets and picked what I liked. What I didn't like about the 'boss sound' was the chastity belt around the mouths of the deejays. I've got a good bunch of guys here and I didn't want to clamp down on them."

There has been no change in the station's playlist, he said, but WTMA is able to play the records more often by tighter production. Deejays are still allowed to be personalities, but records are being played almost back-to-back with only a tag line in between. In addition, deejays are now talking over the instrumental beginnings and endings of the records. "We have quite a few commercials here, too," said Loyd, "and it's my feeling that a double spot is no different than a single. So we're trying to do a double spot if we do a spot at all."

To illustrate the effectiveness of the station at reaching a mass audience, Booby Nash in the late evening slot was able to get 75 per cent of the audience in past surveys. He now handles the afternoon drive slot 3-7 p.m.

"Playing more music is important," Nash said, "but to sound like a jukebox like so many of the larger markets' formats is ridiculous. Our 'Hit to Hit Music' policy allows more time for music without taking away from a deejay's personality."



BILL (ROSCO) MERCER, air personality on WOR-FM in New York, introduces MGM/Verve Records artist Richie Havens, left, to a Central Park crowd during a guitar teach-in sponsored by Espana Guitars.

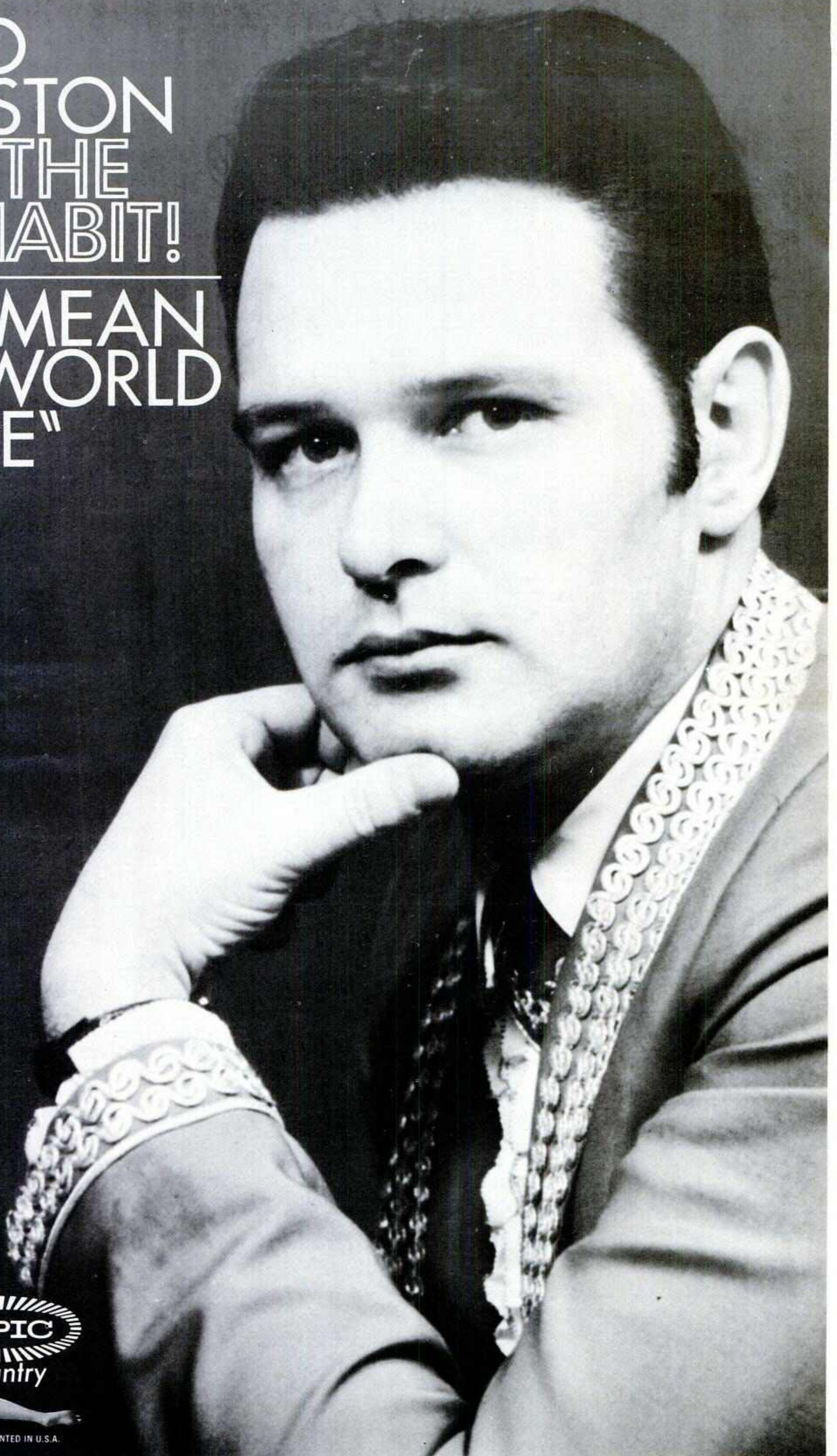


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Walking hand in hand
Met a happy flower girl
Who joined their merry band . . .

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WARNER BROS./REPRISE regional sales meeting in New Orleans is attended by, from left, Marvin Deane, national promotion manager; Stan Chaisson, promotion representative of All South Distributing of New Orleans; J. K. (Mike) Maitland, president of Warner Bros./Reprise Records; Betty Gassen of WDSU; Marshall Pierce of WSBM; Greg Mason of WNOE, and Buzz Bennett of WTIX.

McAdorey Counsels Promo Men

By KIT MORGAN

TORONTO—Promotion men are tremendously important to radio stations, said Bob McAdorey, music director-deejay with CHUM, Toronto (generally considered Canada's most influential pop music station) at Phonodisc Ltd.'s annual sales meeting at the Inn on the Park in Toronto (19). But he listed many "do's" and "don'ts" they should take into consideration. "Promotion men are tremendously important to a radio station," McAdorey said. He said a station likes a promotion man to be aware of his product; to tell the station when it's missing a record; to keep it informed on record sales; to pitch the station on promotions, even

though some may be rejected because they 'stink' or because the station is too busy. "Another thing we like, though perhaps some record companies are a little shy of them, is information sheets, new sheets. It's important for us to know about the business and about artists. We know some of the stuff is a hype, but we can sort out the wheat from the chaff." Among McAdorey's don'ts were: Don't turn promotion calls into three-hour social visits. "Things are pretty busy in any station. We appreciate the call, the record, the pitch, and maybe a brief conversation, but a call that hangs up two or three

people for two or three hours is a drag. "Most stations now have tight playlists, and when it's made up, that's it," he said. "Management resents it when a promotion man pitches individual deejays and librarians. Do it through the proper channels." Poor service is another pet peeve. "When you've got a hit, get it into the radio stations."

Referring to promotion men with distributors rather than those with record companies, McAdorey said, "We don't like a man whining and moaning that the company may lose a label if the station doesn't play a particular record. Your label deals just aren't our problem."

Summing up, McAdorey said, "It used to be a standard line with radio people that we're not in the record business, but I believe radio people are in the record business, and record people are in the radio business, like it or not, and we have to work together for better music programming for us and more sales for you and more profit for everybody, and that's what it's all about, isn't it?"

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Vox Jox

By CLAUDE HALL Radio-TV Editor

Mrs. Marilyn Bryar has been named music director of WORC, a post which was held at the Worcester, Mass. station until last January by Dick Smith. She previously worked as assistant to Robert F. Bryar, president and general manager of the all-request outlet. . . . Dave Harper has joined WVRC, Spencer, W. Va., taking over the mid-morning and late afternoon shifts playing Easy Listening records. He'd been with WKLP in Keyser, W. Va. The 1,000-watt station has just upped its country music programming to 30 hours per week and manager Dale Brooks, who handles the morning country deejay chores, needs records. Especially RCA Victor, Capitol, Mercury and Decca labels.

Twenty-year-old KGIL, San Fernando Valley, Calif., station, finds that 83 per cent of the people responding to a mail survey listen to the station's Easy Listening format in their cars. Even more—86 per cent—listen to the station at home. Other data: 90 per cent watch TV, 63 per cent of the males have some college education, 20 per cent of the respondents listen for two hours.

Bob Dayton is now with KRLA, Pasadena, Calif.; he'd been with WABC, New York. . . . WGRT in Chicago announces that Jesse Owens, Marty Faye and Norm Spaulding are no longer with the radio station. . . . Dick Robinson, afternoon air personality for WDRC and WDRC-FM, Hartford, Conn., has been named chief announcer of the station. Robinson is also president of the Connecticut School of Broadcasting. . . . Bob Arnold, announcer

ROBINSON

has been named chief announcer of the station. Robinson is also president of the Connecticut School of Broadcasting. . . . Bob Arnold, announcer



at WFAA in Dallas, has moved over into the sales department of the station.

Eddie Daniels now with KBUC, San Antonio country station. . . . WOAI in San Antonio now talk 9 a.m. to 6 p.m. Monday through Friday, sharply limiting possibility for exposing records on the station. . . . Mike Powell has been named production manager of WMC-FM, Memphis; a producer of rock 'n' roll records, Powell joined the FM stereo station last February from KLIF, Dallas. . . . Barry Clark a Washington free-lance announcer, has been selected to herd the all-night "Night People Show" on WWDC Sunday nights and since "we're the only station on the air that night, all listeners are mine."

It's back to college for several of the WHSL staff—Wilmington College. Terry Stockdale, program director will be majoring in English; afternoon drive man Rick Weber will major in drama and speech; night man Dave Roberts plans to attend part time. "I just hope we can pull the same type of ratings in class as we do at the station," said Stockdale. The station beams 24 hours a day to its Wilmington, N. C., audience.

Jack Davison, formerly music director at WKLE, Waupun, Wis., has joined WLIF-FM, New London, Wis. The stereo operation begins broadcasting about the middle of September and Davison is program director. . . . Dave (Michaels) Capps is at WBZ, Boston, handling the all-night show and "enjoying it immensely." Capps, who'd been morning man and production manager at WUBE in Cincinnati, said WBZ takes him into 36 States and about a dozen foreign countries and he has the mail to prove it. . . . Air personalities, WGIV, r&b station in Charlotte, N. C., voted recently to unionize. Vote was 4

(Continued on page 34)

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—5 Years Ago September 1, 1962

1. Sheila—Tommy Roe (ABC-Paramount)
2. Loco-Motion—Little Eva (Dimension)
3. Breaking Up Is Hard to Do—Neil Sedaka (RCA Victor)
4. You Don't Know Me—Ray Charles (ABC-Paramount)
5. Party Lights—Claudine Clark (Chancellor)
6. She's Not You—Elvis Presley (RCA Victor)
7. Things—Bobby Darin (Atco)
8. Roses Are Red—Bobby Vinton (Epic)
9. Vacation—Connie Francis (MGM)
10. Little Diane—Dion (Laurie)

POP SINGLES—10 Years Ago September 2, 1957

1. Tammy—Debbie Reynolds (Coral)
2. Diana—Paul Anka (ABC-Paramount)
3. Teddy Bear/Loving You—Elvis Presley (RCA Victor)
4. That'll Be the Day—Crickets (Brunswick)
5. Bye Bye Love—Everly Brothers (Cadence)
6. Whole Lotta Shakin' Goin' On—Jerry Lee Lewis (Sun)
7. Send for Me/My Personal Possession—Nat (King) Cole (Capitol)
8. Honeycomb—Jimmie Rodgers (Roulette)
9. Love Letters in the Sand/Bernadine—Pat Boone (Dot)
10. Searchin'—Coasters (Atco)

R&B SINGLES—5 Years Ago September 1, 1962

1. Loco-Motion—Little Eva (Dimension)
2. Twist and Shout—Isley Brothers (Wand)
3. You'll Lose a Good Thing—Barbara Lynn (Jamie)
4. Bring It On Home to Me—Sam Cooke (RCA Victor)
5. Party Lights—Claudine Clark (Chancellor)
6. Stop the Wedding—Etta James (Argo)
7. Beechwood 4-5789—Marvelettes (Tamla)
8. Lookin' for a Love—Valentinos (Sar)
9. You Don't Know Me—Ray Charles (ABC-Paramount)
10. I Need Your Loving—Don Gardner & Dee Dee Ford (Fire)

POP LP's—5 Years Ago September 1, 1962

1. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
2. West Side Story—Sound Track (Columbia)
3. The Stripper & Other Fun Songs for the Family—David Rose & Ork (MGM)
4. Peter, Paul & Mary—(Warner Bros.)
5. Pot Luck—Elvis Presley (RCA Victor)
6. Roses Are Red—Bobby Vinton (Epic)
7. West Side Story—Original Cast (Columbia)
8. It Keeps Right On a-Hurtin'—Johnny Tillotson (Cadence)
9. The Music Man—Sound Track (Warner Bros.)
10. Stranger on the Shore—Mr. Acker Bilk (Atco)

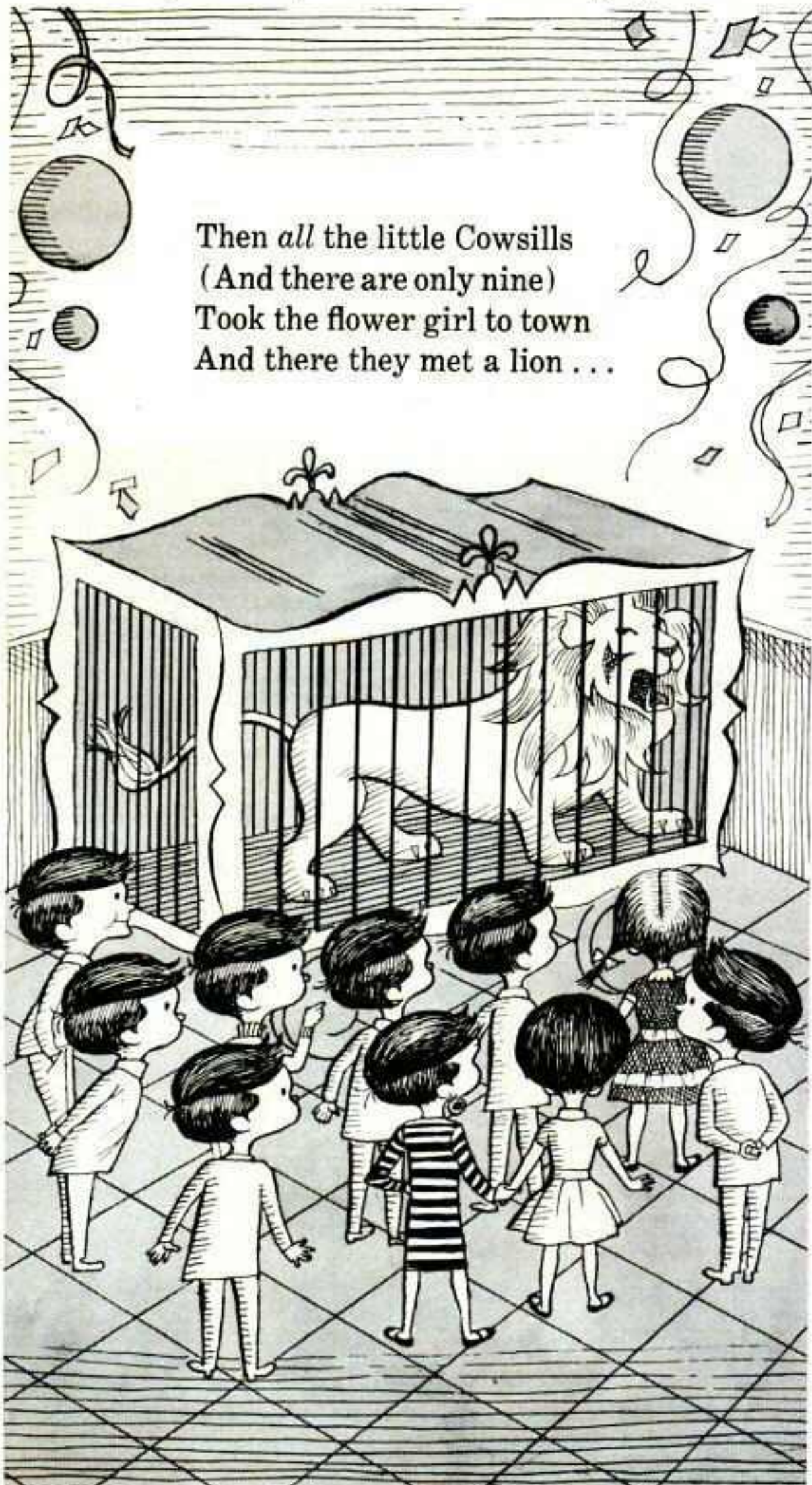




CHART ITEM!

A SINGLE AND AN ALBUM BY

PETULA!

"The Cat in the Window"

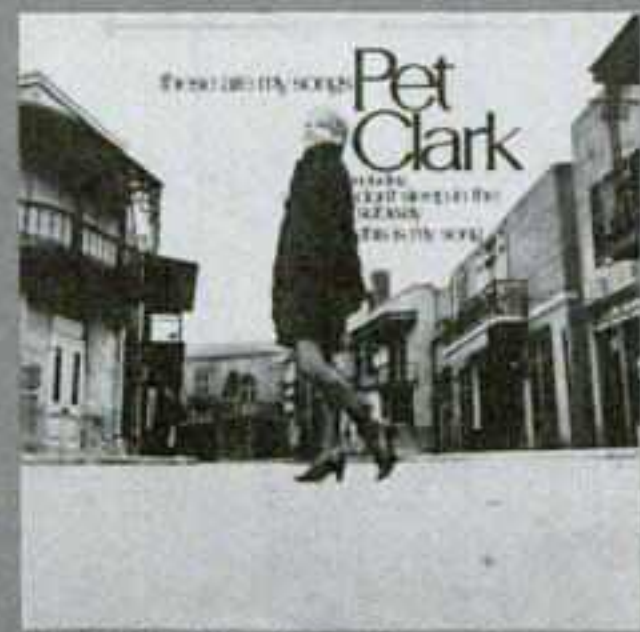
7073

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ANOTHER CHART IMPERATIVE FROM



**WARNER BROS.
RECORDS**



THESE ARE MY SONGS / Petula Clark

W/WS 1698

WKY Reduces Rock On Daytime Airing

OKLAHOMA CITY—WKY, 5,000-watt Hot 100 format station that has long been a major influence on exposing rock 'n' roll records, has softened its daytime programming, said program director Dan Williams. The station is still hard rock 6-10 p.m., but in the daytime, with the exception of major hits, is shunning many hard rock records.

No. 1 record in the market last week, said Williams, was "The Letter" by the Boxtops on Mala Records "and we're playing it as often as any station would play the No. 1 record throughout the day." He said that 75 per cent of the records

played by the station were on Billboard's Hot 100 Chart, but that the basic programming appeal of the station was to the "above 13 age group." These are culled by the regular listening session from the top-selling 50 records. The rest of the daytime programming is hinged on records that have been in the top 10 on the station's playlist dating back to 1958, especially familiar tunes by artists such as Nancy Sinatra, the Ray Charles Singers, Peggy Lee, Nancy Wilson and the Johnny Mann Singers. Most are up-tempo in nature; they're programmed from albums. The station is also playing selected album cuts from records on Billboard's Top LP's Chart.

WKY will soon launch a massive promotion campaign behind its new sound, he said. "Already we've had a jillion adults tell us WKY sounded better than it had in years . . . and we've interviewed kids and they don't even know we've changed." WKY has long been the audience leader in the market. But KOMA, the other Hot 100 format operation, had been giving the station considerable competition in recent months. The result was that KTOK, the Easy Listening station in the market, had taken over as market leader. WKY is now aiming to collect an even greater audience composed of young adults and adults.

Talent Show Bows

PHILADELPHIA—"Sounds of Our Times," teen-age amateur talent show here on KYW-TV, will be seen as a once-a-month hour special Saturdays at 4 p.m., beginning in October. The show is produced and directed by Bill Rice with Jack Lear as executive producer.

Blessing Firm Set

RUIDOSO, N. M. — Sam Blessing, morning personality and sales manager of KRRR here, has formed Sierra Blanca Productions to produce, sell and distribute syndicated radio programs.

Vox Jox

• Continued from page 32

to 3 in favor of joining the Communications Workers of America. Willie A. Walker was named president of the local, E. Mannie Clark, vice-president; Curtis Mobley, secretary; Henry Mance, treasurer.

New line-up at KDAC, Fort Bragg, Calif. — General Manager Hap Hanson, Program Director Jerry Johnson, and Ron Phillips, Eloise Keller and Alice Ivok. The station needs Easy Listening records. Send to Johnson at P.O. Box 1164. . . . Jay Jennings has left Hot 100-formatted WJPD for the weekend stints on WCKD, (both in Ishpeming, Mich.) in order to have more time to continue his studies in speech and public speaking.

Sam Cook Digges is new executive vice-president of station administration and spot sales for CBS radio; he'd been with CBS Films.

Rick Scarry has just joined KUDU in Ventura, Calif., as music director and afternoon drive-time personality; Scarry just completed two years with the American Forces Network in Frankfurt, Germany. . . . Bob Beers, music director of KSO, Des Moines, Ia., has been upped to program director of the Stoner Broadcasting station.

Lord Neil Scott has been appointed music director of KIFM-FM, a 24-hour rock 'n' roll stereo outlet at P.O. Box 1631, Bakersfield, Calif. 93302. He needs extra copies of records for on-the-air promotions. . . . Reb Foster named KRLA program director, replacing Dick Moreland, who moves into special promotions department of the Pasadena, Calif., station. Foster held the post in 1965 prior to leaving the station for a period. . . . John Wrath has been named gen-

eral manager at KFRC in San Francisco; he was manager of KGB, San Diego, and replaces Paul Stoddard.

Richard (Buddy Karr) Weithan Jr., a deejay on KAAV, Middle-rock, Ark., was killed two weeks ago in a Jeep accident while serving with the national guard at Camp Ripley, Minn. . . . Bill Jenkins is now with KGBS in Los Angeles as deejay and production manager; he'd been with KWK and KMOX in St. Louis. . . . Joseph Patrick Reel, formerly in the noon-to-4 p.m. slot at WSPF in Hickory, N. C., now is morning personality at KMBY, Monterey, Calif. He was a big cat at WSPF and will probably tear up Monterey listeners. . . . Dick Liberatore has switched his WERE show to WIXY; both are Cleveland stations. . . . New weekend deejay at WIXY in Cleveland is Pete Jerome, Kent State College student.



REEL

Here's a plea from Keith Ashton, Box 1480, 93-95 Anzac Avenue, Auckland City, New Zealand: "I'm a jock with Radio Hauraki in Auckland. We are a 20-hour hard rock operation with top ratings in the major city of the nation (population approximately 600,000). I desperately need any singles you can send for programming purposes. We also have an hour of country music each day at 5 a.m., the only one of its kind in the country. We will gladly give airplay to any records received." Radio Hauraki's transmitter is located on a ship in international waters in the Hauraki Gulf.

The new Philips Records comedy album called "The Distinguished Delegate" has behind it some radio people you may know. Among the writers are Gary Ferrier, program director at CHUM, Toronto, and Larry Solway, writer-director of a CHUM show. Cast includes Don Cullen and Herb May, two Canadian announcers. Album producer is Stan Jacobson, long-time producer of the "Wayne and Shuster Comedy Hour" on CBC-TV. . . . The new TV series about the life of a deejay—"Good Morning, World"—bows Sept. 5 at 9:30 p.m. EDT, in case you're interested.

Former broadcasters Jack Hayes (KCBQ, San Diego) and Larry Mitchell (KYA, San Francisco) have opened Contemporary Formats, programming service at 6565 Sunset Boulevard, Hollywood. . . . Effective Aug. 18, Bob Watson of KEVL in White Castle, La., returned to WKMK in Bountstown, Fla., as program director. The 1,000-watt clear channel daytimer serves the Apalachicola Valley of Florida as well as South Alabama and South Georgia. Owner of



JOEY BISHOP TEAMS up with Double-Shot Records' artist Brenton Wood, left, to plug "Gimme Little Sign," Wood's latest single, on Bishop's national TV show.

WMCA on Top Disks

• Continued from page 30

Kansas City, asked her to come to WMCA just as he was starting to build it into a pop powerhouse. That was in 1958; R. Peter Straus was then program director. She said she worked at various chores and never would have become a program director if it hadn't been for Labunski. "I got bugged because people were doing things wrong." So, in 1962 Labunski finally said, "To hell with it, you might as well be program director."

"Of course," she said, "I've grown up with the guys at WMCA. They've taught me a lot. I learn something every day from Joe O'Brien. I think they keep me around as a pet."

White Whale Pacts K-R for Eden Cuts

NEW YORK—White Whale Records has contracted for Koppelman-Rubin Associates to produce the Chance Eden recording dates. Koppelman - Rubin previously had produced some Turtles sessions for White Whale. The first release under the new agreement will be "Look, Here Comes the Sun." John and Terry Boylan, who wrote the song, produced the disk for Koppelman-Rubin Associates.

WKMK is Robert L. Maupin, formerly a program director at WDMG, Douglas, Ga. . . . Barry Gaston has been upped to the new post of operations director of KFH, Wichita, Kan.

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CONTACT: "AMERICA SINGS" — P. O. BOX 2806 BIRMINGHAM, ALABAMA 35212



JIM STAGG, WCFL, Chicago, discusses records with the Smash Records group, the Left Banke. From left: Tom Finn, Steve Martin, Stagg, Emmett Lake, Rick Brand and George Cameron.

Billboard SPECIAL SURVEY For Week Ending 9/2/67

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	BABY I LOVE YOU Aretha Franklin, Atlantic 2427 (Pronto, BMI)	6	26	28	GIMME LITTLE SIGN Brenton Wood, Double Shot 116 (Big Shot, ASCAP)	4
2	2	COLD SWEAT James Brown & the Famous Flames, King 6110 (Dynamtone, BMI)	7	27	27	A WOMAN'S HANDS Joe Tex, Dial 4061 (Tree, BMI)	3
3	4	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 35034 (Jobete, BMI)	8	28	22	A WHITER SHADE OF PALE Procol Harum, Deram 7507 (Essex, ASCAP)	7
4	6	YOU'RE MY EVERYTHING Temptations, Gordy 7063 (Jobete, BMI)	4	29	41	DON'T YOU MISS ME A LITTLE BIT, BABY Jimmy Ruffin, Soul 35035 (Jobete, BMI)	3
5	3	I WAS MADE TO LOVE HER Stevie Wonder, Tamla 54151 (Jobete, BMI)	11	30	31	YOU'VE GOT TO PAY THE PRICE Al Kent, Ric Tic 127 (Myto, BMI)	4
6	8	THAT DID IT Bobby Bland, Duke 421 (Don, BMI)	7	31	29	WASHED ASHORE (On a Lonely Island in the Sea) Platters, Musicor 1251 (Catalogue-A-La-King, BMI)	9
7	7	YOUR UNCHANGING LOVE Marvin Gaye, Tamla 54153 (Jobete, BMI)	9	32	24	LET THE GOOD TIMES ROLL AND FEEL SO GOOD Bunny Sigler, Parkway 153 (Travis, BMI)	7
8	14	REFLECTIONS Diana Ross & the Supremes, Motown 1111 (Jobete, BMI)	3	33	35	FORGET IT Sandpebbles, Calla 134 (Unbelievable, BMI)	5
9	9	HYPNOTIZED Linda Jones, Loma 2070 (Zira/Floteca, BMI)	17	34	34	THAT'S HOW IT IS (When You're in Love) Otis Clay, One-der-ful 4848 (Arc-Cragvee, BMI)	5
10	10	SWEETEST THING THIS SIDE OF HEAVEN Chris Bartley, Vando 101 (Blackwood, BMI)	7	35	23	I TAKE WHAT I WANT James & Bobby Purify, Bell 580 (East/Cotillion, BMI)	5
11	11	TAKE ME (Just as I Am) Solomon Burke, Atlantic 2416 (Fame, BMI)	8	36	—	GET ON UP Esquires, Bunky 7750 (Hi-Mi, BMI)	1
12	5	MAKE ME YOURS Bettye Swann, Money 126 (Cash Songs, BMI)	18	37	—	UNDER THE STREET LAMP Exits, Gemini 1004 (Hangra/Stockbridge, BMI)	1
13	12	MORE LOVE Smokey Robinson & the Miracles, Tamla 54152 (Jobete, BMI)	11	38	—	WINDOWS OF THE WORLD Dionne Warwick, Scepter 12196 (Jac/Blue Seas, ASCAP)	1
14	30	GROOVIN' Booker T & the M.G.'s, Stax 224 (Siascar, BMI)	3	39	40	KNUCKLEHEAD Bar-Kays, Volt 148 (East, BMI)	4
15	15	COME ON SOCK IT TO ME Syl Johnson, Twilight 100 (Carform, BMI)	8	40	—	KNOCK ON WOOD Otis & Carla, Stax 228 (East, BMI)	1
16	32	FUNKY BROADWAY Wilson Pickett, Atlantic 2430 (Routine/Drive-In, BMI)	4	41	—	YOU ARE THE MAN Inez & Charlie Foxx, Dynamo 109 (Cat-a-la-gue/Cee & Eye, BMI)	1
17	17	NEARER TO YOU Betty Harris, Sansu 466 (Marsaint, BMI)	8	42	47	LAST MINUTE MIRACLE Shirelles, Scepter 12198 (Flomar/Floteca, BMI)	4
18	21	(Your Love Keeps Lifting Me) HIGHER AND HIGHER Jackie Wilson, Brunswick 55336 (Jalynne/BRC, BMI)	2	43	45	LOVE IS A DOGGONE GOOD THING Eddie Floyd, Stax 223 (East, BMI)	2
19	19	GLORY OF LOVE Otis Redding, Volt 152 (Shapiro-Bernstein, ASCAP)	6	44	44	SOPHISTICATED SISSY Rufus Thomas, Stax 221 (East, BMI)	2
20	20	A WOMAN WILL DO WRONG Helene Smith, Phil L.A. of Soul 300 (Twig/Dandelion, BMI)	4	45	50	AS LONG AS I LIVE Fantastic 4, Ric Tic 130 (Myto, BMI)	2
21	16	(I Wanna) TESTIFY Parliaments, Revilot 207 (Grooveville, BMI)	10	46	46	AIN'T IT THE TRUTH Drifters, Atlantic 2426 (Pronto/Saturn, BMI)	2
22	26	CASONOVA (Your Playing Days Are Over) Ruby Andrews, Zodiac 1004 (RicWil/Colfam, BMI)	2	47	—	TURN ON YOUR LOVELIGHT Oscar Toney Jr., Bell 681 (Don, BMI)	1
23	13	LET IT BE ME Sweet Inspirations, Atlantic 2418 (Pronto, BMI)	6	48	48	I CAN'T PUT MY FINGER ON IT Junior Parker, Mercury 72699 (Screen Gems-Columbia, BMI)	2
24	18	HERE WE GO AGAIN Ray Charles, ABC 10938 (Dirk, BMI)	13	49	49	BORN UNDER A BAD SIGN Albert King, Stax 217 (East, BMI)	2
25	25	HEARTACHES-HEARTACHES O. V. Wright, Back Beat 583 (Jac, BMI)	4	50	—	IT'S GOT TO BE MELLOW Leon Haywood, Decca 32164 (Jim-Edd, BMI)	1

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Paula 273

*It's happening everywhere including WLS, Chicago; WOR-FM, New York City; WQAM & WFUN, Miami; WQXI, Atlanta; WTIK & WNOE, New Orleans; KONO, San Antonio, Texas; KOIF & KVIL, Dallas, Texas; KNOW, Austin, Texas; WAKY, Louisville; WPGC & WEAM, Washington, D. C.; WKY & KOMA, Oklahoma City; KAAY, Little Rock; KEEL, Shreveport.

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Billboard SPECIAL SURVEY For Week Ending 9/2/67

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
2	2	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	4	16	19	THE FABULOUS IMPRESSIONS ABC ABC 606 (M); ABCS 606 (S)	8
1	1	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	22	17	15	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	38
3	4	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	4	18	18	LISTEN Ray Charles, ABC ABC 595 (M); ABCS 595 (S)	8
4	30	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	2	19	13	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	5
5	6	HIP-HUG-HER Booker T & the MG's, Stax 717 (M); S 717 (S)	11	20	27	LET'S FALL IN LOVE Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	25
6	7	REVENGE Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)	13	21	20	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	26
7	3	TEMPTATIONS LIVE Gordy 921 (M); S 921 (S)	23	22	22	SUPER HITS Various Artists, Atlantic 501 (M); SD 501 (S)	3
8	8	SOUNDS OF WILSON PICKETT Atlantic 8145 (M); SD 8145 (S)	4	23	23	THE BEST OF JOE TEX Atlantic 8144 (M); SD 8144 (S)	3
9	5	JAMES BROWN LIVE AT THE GARDEN King 1018 (M); S 1018 (S)	12	24	21	WONDERFULNESS Bill Cosby, Warner Bros. W 1634 (M); WS 1634 (S)	3
10	14	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	34	25	17	KING & QUEEN Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	21
11	11	OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	4	26	24	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros. W 1518 (M); (No Stereo)	6
12	12	SUPREMES SING RODGERS & HART Motown MLP 659 (M); SLP 659 (S)	12	27	9	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	16
13	25	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	2	28	28	COWBOYS AND COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	2
14	16	GROOVIN' Young Rascals, Atlantic 8148 (M); SD 8148 (S)	3	29	26	COLLECTIONS Young Rascals, Atlantic 8134 (M); SD 8134 (S)	21
15	10	UP, UP AND AWAY 5th Dimension, Soul City SCM 91000 (M); SCS 92000 (S)	6	30	—	THE STAX/VOLT REVUE—LIVE IN LONDON, VOL. I Various Artists, Stax 721 (M); S 721 (S)	1

IN SAN FRANCISCO



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Gospel Music

Skylite Moves to Nashville; Sets Up Talent Agency and TV Show

By BILL WILLIAMS

NASHVILLE — Skylite-Sing, the world's largest gospel recording company, has established offices here and has set up a new talent agency and syndicated TV show. The recording company, under the management of Joel Gentry, is in the Capitol Records building.

Gentry, also president of the firm, said the firm moved to Nashville because most of the recording was done there. Skylite-Sing became the largest firm of its kind when Gentry bought and merged Skylite Records and Sing Records. Skylite was formerly owned by the Blackwoods - Statesmen Enterprises, and Sing was owned by the LeFevres.

The first tapings for the syndicated TV show, "The Skylite Cavalcade," have been con-

cluded, and additional tapings are scheduled.

Signed as regulars on the Skylite Cavalcade are the Swanee River Boys, Nashville; Rebels Quartet, Tampa; Ballew Sisters, Atlanta; Smitty Gatlin Trio, Fort Worth; Bellairs, Nashville, and soloist Bobbi Jean White, Anderson, S. C.

The Cavalcade is under the direction of executive producer A. O. Stinson, and is handled by Hal Smith TV Productions. All artists on the Skylite Cavalcade are under contract to Skylite Records and will be handled by the Skylite Talent Agency.

The new talent agency, the third of its kind in gospel music, will be under the direction of Eufaula Cain. She has just returned from the West Coast where she set up tours for Skylite artists.

Earlier this year Gentry purchased Christian Faith Records in Northridge, Calif. Christian Faith is the second largest recording company in the sacred field. Among its artists are Tony Fontain, Millie Pace Trio, Ralph Carmichael and Doris Akers and the Sky Pilot Choir.

Skylite artists include the Stamps Quartet, Van Guards, Inspirational, Wills Family, Gospel Keys, Goss Brothers, Rebels, Smitty Gatlin Trio, Bal-

low Sisters, Bobby Jean White, Swanee River Boys, Bellairs, plus masters on the Speer Family, Oak Ridge Quartet, Statesmen, Blackwoods, Blue Ridge, Johnson Sisters, Naomi and the Sejo Brothers, Wendy Bagwell and the Sunliters, and the Harvesters Quartet.

All of Skylite-Sing's record distribution is handled through Pathway Press, Cleveland Tenn.

Inspiration and Patriotism 'America Sings' Theme

BIRMINGHAM — A new twist in a gospel music television series has been developed in Birmingham with the emergence of "America Sings," combining inspiration and patriotism.

Even more unusual, perhaps, is the fact that the sponsors are the stars of the show. Jim Thrasher and Jerry Goff are the top-ranking officials of the Aknell Corp., Medical Specialties Corp., Gogg-Thrasher & Wade Advertising Agency, and

AmSing Television Productions.

Thrasher also is a part of the Singing Thrasher Brothers, and Goff is a professional gospel singer of long standing. Ray Herron and Gerald Adams are the other stars of the show.

The programs are videotaped from the new facilities of WAGA-TV, Atlanta, using five color cameras. There are special guests with every half-hour program, including Jake Hess and the Imperials; Warren
(Continued on page 42)

Quartet Convention Will Feature Leading Names in Gospel Music

MEMPHIS — The National Quartet Convention at Ellis Auditorium here this October will be a five-day event, featuring every top name in gospel music.

Added this year to the church service activities will be Dr. B. R. Lakin and Dr. John Rawlins. Brother Hovie Lister also will preach a sermon on Sunday morning.

The Wednesday (Oct. 11) program includes the Goss Brothers, the Memphians, the Stamps, Imperials, Blackwood Brothers, Statesmen, LeFevres and the Goodman Family. On

Thursday night the crowd will hear the Harvesters, Gospel Troubadours, Sunliters, Palmetto State, Chuck Wagon Gang, the Rebels, the Speer Family, the Oak Ridge Boys, the Couriers, and repeat performances by the Stamps, Imperials, Blackwoods, Statesmen and LeFevres.

On Friday, in addition to other repeat acts, there will be the Viscounts, the Inspirational, Wills Family, McDuff Brothers, Singing Rambos, Klautd Indian Family, Blue Ridge Quartet, Florida Boys, Dixie Echoes, the Prophets and the Goodman Family.

On Saturday, during the daytime, there will be a talent contest from 10 a.m. to 1 p.m., and a semi-professional contest following that. Saturday night there will be a "Parade of Quartets" from 6:30 p.m. until all have performed.

The "Parade of Quartets" will be repeated on Sunday after Lister's sermon. Don Butler will be master of ceremonies for the entire convention.

The extra day was added this year to accommodate all the singing groups. A spokesman said ultimately the Quartet would run from Sunday to Sunday.

Heartwarming Releases 15 Sept. Albums

NASHVILLE — Heartwarming Records will release 15 albums in September, the largest monthly release in its history.

Among the albums is Bob Newkirk's "Favorite Hymns As
(Continued on page 42)

Canaan wins again

BILLBOARD Spotlights Some Real Winners

GOSPEL SPOTLIGHT
GOOD 'n' HAPPY
The Happy Goodmans
CAS-9636 (S) CA-4636 (M)
The Goodmans, one of the most popular gospel groups on the road today, present religion in a happy light. With spirit and enthusiasm that projects to the listener, the group's bright harmony shows loud and clear on "Move Up A Little Closer." They shift tempos for a soul-searching "The Eyes Of Jesus." But most of the tunes are up-lifting and happy.

GOSPEL SPOTLIGHT
MAKE HAPPY TRACKS
The Florida Boys
CAS-9639 (S) CA-4639 (M)
This exuberant, fervent album presents an outstanding gospel group at its best. Infectious is their spirit in such rousing numbers as "Make Happy Tracks" and "I Came Here To Stay." Sincerity and sensitivity also come through in "God's Way," "Welcome Home" and "I Found A Savior." A rewarding disk indeed.

GOSPEL SPOTLIGHT
AMERICA'S TWELVE FAVORITE HYMNS
Blue Ridge Quartet
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Some of the world's most-favorite hymns receive special treatment here by the Blue Ridge Quartet, an excellent group that gives these same tunes plenty of exposure via personal performance and TV shows. Tunes include "Rock of Ages," "Beyond The Sunset," "How Great Thou Art" and "The Old Rugged Cross."

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Coy Cook
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Here's a new release that's destined for a merit spot in Billboard. Coy Cook is first tenor for The Dixie Echoes and Hal Kennedy. "His first solo album is truly a masterpiece of gospel singing," says Jimmie Davis, the old veteran of the gospel circuit. I'm sure you'll agree when you hear "The Eyes Of Jesus," "Peace In The Valley," "I'm On The Right Road Now" and nine others.

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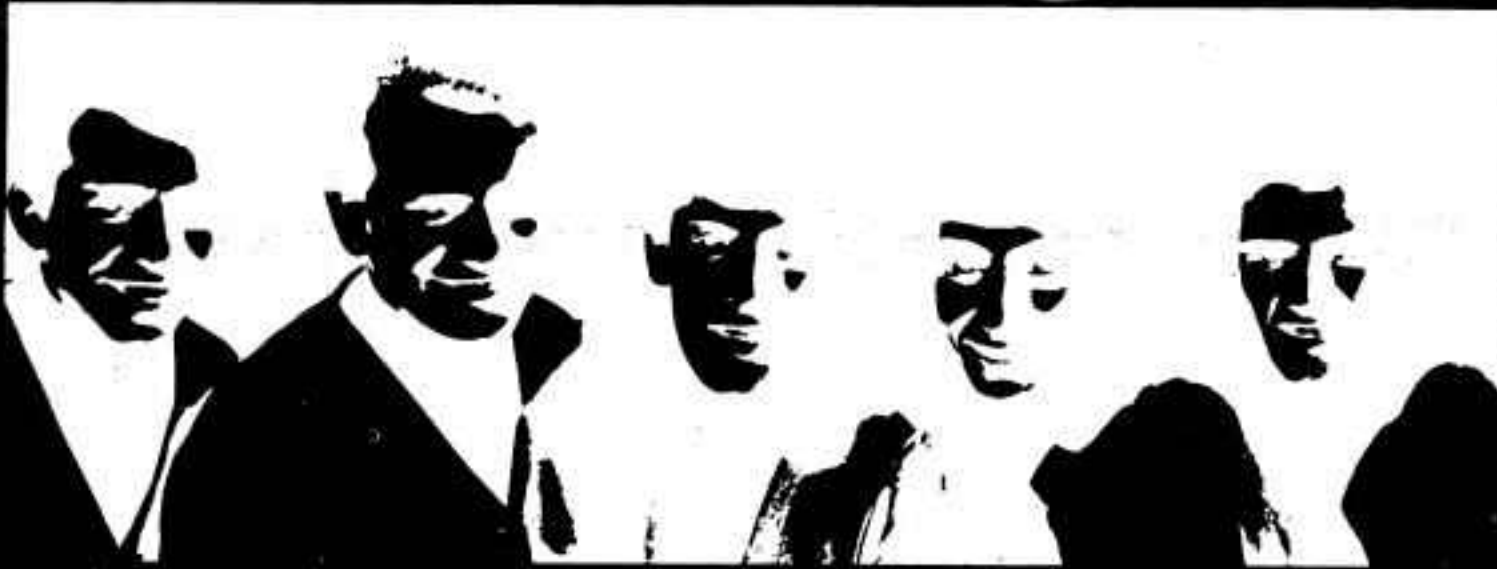
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Shaped Notes



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HWS 1917/HWM 1917



HWS 1919/HWM 1919

a great label is talent



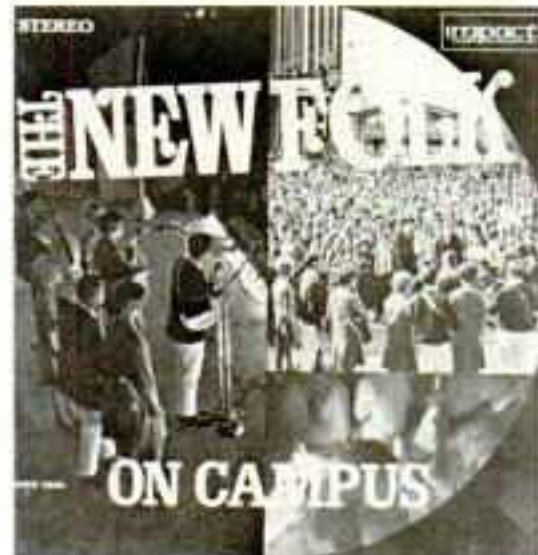
HWS 1920/HWM 1920



HWS 1911/HWM 1911



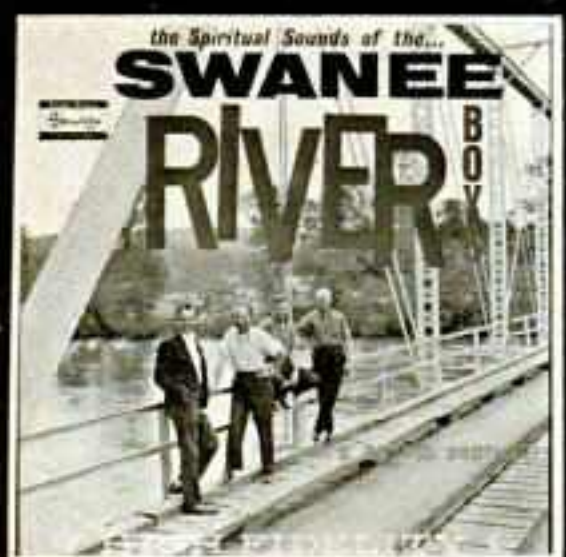
HWS 1916/HWM 1916



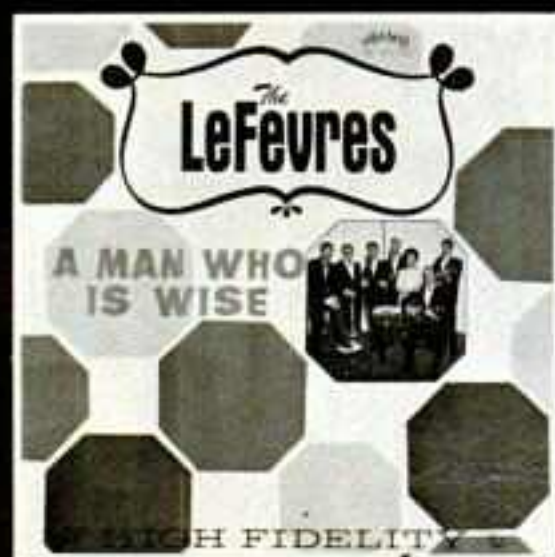
HWS 1935/HWM 1935

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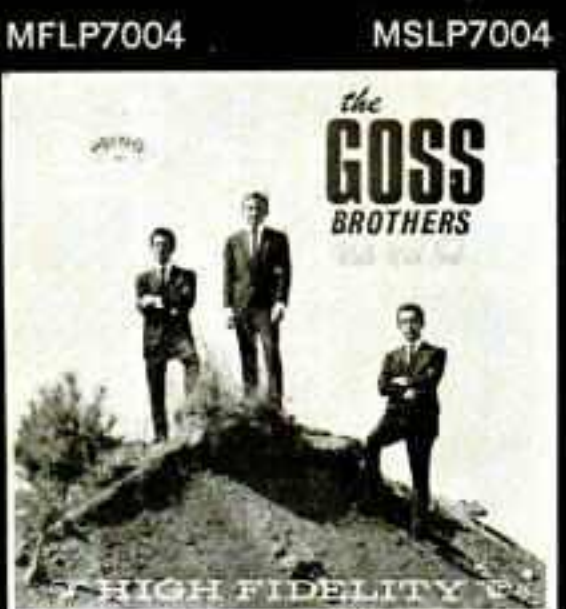


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Stories have been circulating about **Jake Hess** and the **Imperials**. They began when **Gary McSpadden**, baritone for the group, announced that he would leave to accept a church in Fort Worth, in September. But the group definitely is not breaking up. Jake has no plans to go to any other group, and there will be a long continuance of this aggregation. Changes must be made from time to time, as is true in any organization, but the unit has no plans at all to disband. . . . The **Singing Rambo's** no longer have their Sound of America recording studio. They sold out to a ministerial group after only a few months. . . . The **Inspirational's**, from Fort Worth, have cut a new **Skylight** album in Nashville. . . . The **Bellaire's** have a new release out this month, "Church Triumph," written by **Dottie Rambo**. It's been cut by many others, but this has a new sound to it.

The **Ballew Sisters** have a new album, as do the **Vanguards**, the **Swanee River Boys**, and others. . . . The **Florida Boys** made the country charts in Knoxville with their version of "Make Happy Tracks." . . . The **Blackwoods** have their new album with **Porter Waggoner**, appropriately titled "More of the Grand Ole Gospel." The **Millie Pace Trio** has a new album on the Christian Faith label. In this album, **Bob Summers** plays every instrument in an overdubbing job. . . . Volume Four of the **Gospel Singing Caravan** is to be released immediately. This features the **Le Fevres**, the **Prophets**, the **Johnson Sisters** and the **Blue Ridge Quartet**. . . . **Johnny Frost**, of the **Frost Brothers**, is recuperating from an accident. . . . The **Blackwood Brothers** have dates set in seven States during the first half of September, ranging from Coast to Coast. This includes a long series in California. . . . Monument recording artist **Billy Walker** has taped guest segments on **Wally Fowler's** national syndicated "Gospel Music" TV show. Walker plans to record a religious LP for Monument. . . . The **Chuck Wagon Gang**, who will be honored this fall for more than 30 years of recording with Columbia, have just done another album. . . . **Lawayne Satterfield**, GMA's executive director, is discontinuing her **Gospel Notes**, a publication de-

voted to gospel music, to spend even more time on her Association activities. . . . **Wally Snelling**, long-time driver for the **Speer Family**, has retired from quartet bus driving. . . . **Barbara** and **Brenda Lister** have joined **Pete Emery** productions. . . . **Bob Benson** and **Bob McKenzie** attended the Christian Book Sellers seminar at San Diego. . . . On Aug. 26 at Waycross, Ga., the sundown to sunup singing was held, with all major groups in the business on hand. Every seat in the bleachers, plus all the chairs on the field, were sold for the event. Twenty-six groups in all took part. All proceeds from the event went to the **Shriners' Hospital**.

BILL WILLIAMS

Heartwarming Sets

Continued from page 40

Sung on Don McNeil's Breakfast Club," which features two songs written by McNeil, "Perfect Love" and "My Cathedral." Another is "A Christmas Delight," with Winifred Smith, a local folk singer doing Christmas folk carols.

Other albums include the **Speer Family's** "Hymns of Joy and Peace," **Henry and Hazel Slaughter's** "We've Come This Far by Faith," the **Newfolk's** "On Campus," the **Imperials'** "Sing Favorite Hymns," "The Kingsmen," "The Organ Artistry of Wally Brown," "The Today Sound of Ed Lyman," the **Samuelsons**, Sweden's **Gospel Singers**, "On the Gloryland Road," the **Statesmen Quartet's** "Hits of the Decade," and an album by the **Prophets of Knoxville**.

Inspiration Theme

Continued from page 40

Roberts of WYZE, Atlanta; the **Prophets of Knoxville**; **Jimmy Jones** of the **LeFevres**, former Governor **George Wallace** of Alabama, and others.

The show is sponsored by one of the products owned by **Thrasher and Goff, Aknemed**. This is a medicinal product distributed in 30 States by **Aknell Corporation**. Their agency, **Goff-Thrasher & Wade** (also owned by this pair), handles distribution and placing of the show. The firm plans to inject other products of their own into the show in the future.

The manufacturing plant and executive offices of the combined firms are located in **Birmingham**.

Mason in GMA

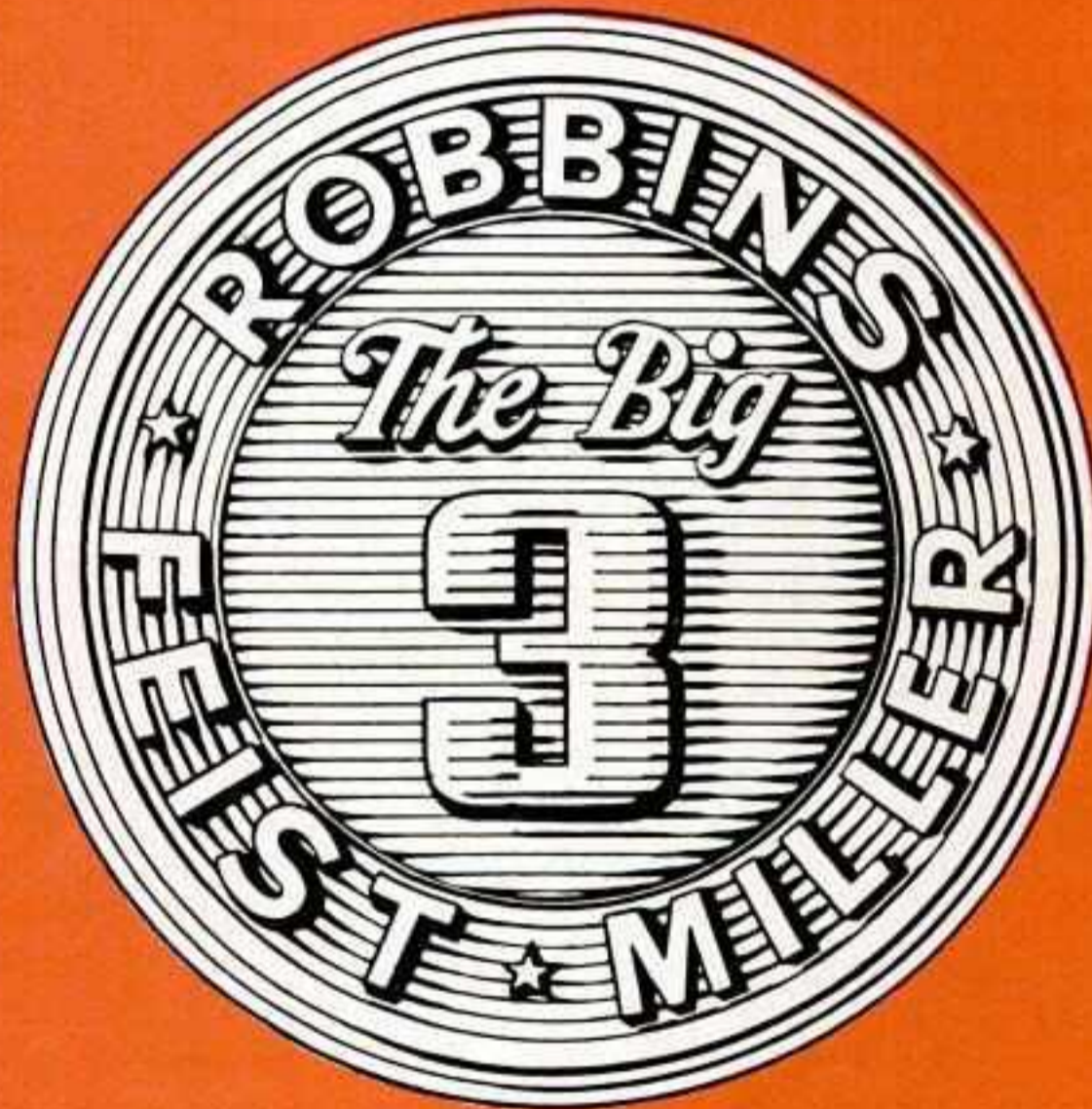
NASHVILLE — Lowell Mason, the **Singing Midget** from Joplin, Mo., has joined the **Gospel Music Association (GMA)** at the invitation of **Maury Lehmann**, GMA board member and president of **Diadem Records**, Grand Rapids, Mich. Mason records on the **Diadem** label. Referred to as the "little man with the big voice," Mason stands only 46 inches tall. He is married and the father of two daughters. As vice-president of **Revival Fires, Inc.**, he is assisting the **Rev. Cecil Todd** as music director, soloist, and song leader for large city-wide tent campaigns.

NARAS Woos

NASHVILLE — Don Light, membership chairman for the **National Association of Recording Arts and Sciences (NARAS)**, said special emphasis will be placed on a drive for getting gospel groups into the **NARAS** fold. Light, of the **Don Light Talent Agency**, said several of the gospel quartets had come into **NARAS** during the past year, and full membership would broaden the base. Nearly a dozen gospel groups were in the finals of the **NARAS** competition last year.



70 Years
of World-Wide
Music Publishing
with



Robbins-Feist-Miller
and Subsidiaries

For the Generations

Music publishing is for the generations. It is an industry whose great practitioners have always taken the long-range view and have had a global outlook. This attitude and point of view is necessitated by the nature of the publisher's basic material—the song, or copyright. For a great song is virtually timeless and knows no boundaries; it can be performed again and again and thrill listeners in the far corners of the world.

But one element is necessary so that a publishing operation may reach its fullest potential. This is the element of continuity on an administrative and creative level. And it is the special glory of The Big 3 that it has had this element of continuity—of leadership—for 70 years. From the days of Leo Feist to the present era of Arnold Maxin the catalog has been built and replenished. Writers have been nurtured and songs have been exploited in all media, with a consequent enrichment of musical culture.

This special section documents this activity and in so doing points up the fact that publishing, when done in the grand manner, is the basis upon which the entire music-record business rests.

While documenting the past, this section also indicates The Big 3's plans and growth potential, and its abiding interest in the contemporary scene. Arnold Maxin, president of The Big 3, fortunately brings to the present operation a world of skill and experience drawn from many facets of the music business. He understands the world market concept and he is familiar with the roots—those indigenous influences which are so pervasive in music today.

We express our appreciation to Maxin for his co-operation; and to Jay Leipzig, Big 3 publicity director, for his creative work and editorial contributions to this section.



1897-1967... From

The first step in the development of The Big 3 was taken in the 1890's by a man who was destined to become one of the most creative competitors in the music publishing field. The man was Leo Feist, a onetime corset salesman who elected to switch from stays to songs. In his first attempt to launch his music career, Feist raced through New York's publishing houses determined to sell his own songs. When this failed, the persistent Feist turned to printing his own material, persuaded performers of the day to feature his songs and doubled as a salesman to peddle his new product to local sheet music shops.

In 1897 he opened an office and by the time the 20th Century arrived, the Feist publishing operation was a reality with such hits as "And Her Golden Hair Was Hanging Down Her Back"—a love ballad, "Anona"—a vaudeville specialty, and "Smoky Mokes"—a cakewalk which was regarded as the music happening of its day. The publishing house that Leo Feist had organized now had a solid foundation—a foundation which was celebrated in the industry's first flamboyant slogan "You Can't Go Wrong With a Feist Song."

In the ensuing years as the music publishing field began to realize its tremendous potential, it seemed likely that more sophisticated slogans would be coined for the booming industry. They were. But years after Leo Feist's jaunty jingle had been dropped from his sheet music editions, the point of that first brash slogan was still well taken—for show business history tells us that Feist certainly was more frequently right than wrong in his judgment of America's popular music.

From 1897 until his death in 1930, the organization which he founded produced a remarkable catalog of hits. "Mandy," "Paradise," "Peg o' My Heart," "When You Wore a Tulip," "Down Among the Sheltering Palms," "I Didn't Raise My Boy to Be a Soldier," "Over There," "What Do You Want to Make Those Eyes at Me For," "The Darktown Strutters' Ball," "Goodbye Broadway Hello France," "Love Will Find a Way," "Round Her Neck She Wears a Yeller Ribbon," "Tiger Rag," "I'm Sorry I Made You Cry," "K-K-K-Katy," "Rose Room," "Alice Blue Gown," "The Vamp," "Whispering," "I'm Nobody's Baby," "Peggy O'Neil," "Three o'Clock in the Morning," "Wabash Blues," "China Boy," "Runnin' Wild," "Stumbling," "Toot Toot Tootsie," "Linger Awhile," "Sleep," "When the Lights Are Low," "I'll See You in My Dreams," "June Night,"

"Five Foot Two Eyes of Blue," "I'm Sitting on Top of the World," "Sleepy Time Gal," "In a Little Spanish Town," "My Mother's Eyes," and "Ramona," were just a few of the Feist greats!

Jack Robbins Arrives

A second historical high note was sounded in 1916 when a young man left his home town in Worcester, Mass., and journeyed to New York to join his uncle in the music business. The uncle was Maurice Richmond, one of the most astute pioneers in the music field. The nephew was Jack Robbins. Young Jack was quick to follow all of the tips offered by the veteran Richmond and in short order he graduated from stock clerk to song plugger. This was the beginning of a remarkable drive which was to take Robbins to the top of the music scene.

By 1917, Richmond knew he had a Tin Pan Alley tiger in his organization and gave the young song dealer plenty of room to run. Jack soon parlayed his new responsibility into a success story as he wrapped up the hit promotion of a fast-growing roster of songs. One of Robbins' special projects at this time was the ballad "Smiles" which sold a record-breaking 2,000,000 copies.

Shortly after this happy episode, Richmond and his star protege opened a new music company—Richmond-Robbins Music. From this firm, the Robbins-Engel catalog evolved and finally in 1924, the restless, hard-driving Jack Robbins hit the Alley with his own Robbins Music Corporation.

Robbins' Dynamic Drive

Rough and ready individualism was perhaps the best and mildest way to describe how Robbins launched his firm in those early days. In this music business of ours, thousands of stories can be told of songwriters and song promoters who harnessed and hung on to an unfaltering ambition to ride to the top. Though Robbins certainly had that kind of firm fiber, this element was only part of his story for Jack knew that he knew music business (he already had the vast potential of the music publishing scene in his sights) and his pronouncements on this subject were legend.

Robbins' frequent appraisals of his own talent, of course, attracted a great many backbiters but, even his severest critics were soon forced to admit that he did have an uncanny nose for new notes in the industry. As the years rolled by these new ideas sparked somewhat of a revolution in music publishing and in the recording field as well. . . . With his intuitive feeling for design, Robbins was the first music publisher to insist that the gingerbread music edition covers of the day were outmoded. The color

and flash of Robbins' sheet music and folio product in the 30's and 40's forecast the slick packaging concepts which were destined to become so important in the marketing of record albums. . . . This same man who lacked any formal music training was also a pioneer in educational music.

Jack's unorthodox approach to this field was an inspired pitch for the use of popular standards in school music training and school music programs. Robbins argued the point convincingly and the fact that he won is graphically illustrated in the extent of today's booming standard-educational market. A conservative estimate of the extent of the standard-educational music publishing field puts grosses in the multimillion-dollar category—a direct outgrowth of Robbins' resolve to explore every possible music market.

Long before it became a vogue, Robbins also responded to the beat of jazz and realized its commercial possibilities. In the late 20's, in the 1930's and through the 40's, he kept his music presses rolling with instruction folios arranged by the top exponents of the jazz field. These folios did much to spark the entire jazz movement and also sustained the jazz image in the blossoming recording field.

His early realization that the "Big Bands" meant big-time tie-ins for music publishers led to perhaps his greatest triumph. Robbins and his fast-moving aide, Jack Bergman, were the first to dig the significance of the name band and the value of their identifying themes. They started bands, kept them going, brought bands to the attention of the recording industry, opened the Robbins office (day and night!) to band arrangers, big band rehearsals and bigger band parties.

As a result the beat of the big bands was soon heard throughout the country and the greatest of the big band themes by such as Jimmy Dorsey, Glenn Miller, Benny Goodman, Vaughn Monroe, Stan Kenton, Jan Garber, Count Basie, were listed in the Robbins catalog.

In another show of his uncanny perception of future developments, Robbins forecast the coming of the motion picture music score—the era of blockbuster soundtracks and best-selling title songs. It was typical of Robbins that he was on to this possibility even before the flick began to talk and sing. He eagerly collected the orchestral scores which were used to highlight the showing of silent films and soon developed a particular facility for extracting themes. His know-how in this area put him ahead of the hustling music crowd after full-fledged sound and songs came to the film industry.

When the "Hollywood Gold Rush" of 1929 sent the top songsmiths racing to the Coast, Jack

ABE OLMAN



MAURICE SCOPP



ARNOLD MAXIN



Corsets to Copyrights

had already staked-out his claim while other publishers were still learning how to prospect in the new music-film territory. This was the beginning of the company's special ties with the motion picture industry—a link which became even more significant in later years.

In the pre-corporate era of the 1920's and 30's, Robbins was one of the first in his field to eye music company combines. He liked to move fast on this merger road and he did because he was astute enough to leave the actual driving to his resourceful copyright lawyer Julian T. Abeles. With Robbins initiating the play, Abeles hammered out agreements which led to the acquisition of or interests in catalogs such as Sherman-Clay, Neil Moret and Vincent Youmans.

Miller Music Acquired

In 1930, another big one was wrapped-up with the purchase of the Miller Music Catalog—a catalog founded by composers Charles Miller and William Woodin. It may be interesting to note that Woodin had a few other things going for himself. An industrialist and financier as well as a composer, he was appointed the nation's Secretary of Treasury in 1933. The firm which he and Charles Miller organized eventually became one of the most substantial in the music business.

In the late 40's when Robbins relinquished his interest in the organization he founded, he left a legacy which few could match or ever will match. That lilting legacy—his "Catalog"—"Blue Moon," "Deep Purple," "Broadway Melody," "You Were Meant for Me," "Goodnight Sweetheart," "I'm Through With Love," "Sweet and Lovely," "Manhattan Serenade," "Try a Little Tenderness," "Don't Blame Me," "Everything I Have Is Yours," "Hold Me," "Temptation," "Broadway Rhythm," "I'm in the Mood for Love," "Maybe," "You Are My Lucky Star," "Sing, Sing, Sing," "Stompin' at the Savoy," "The Whiffenpoof Song," "I Don't Know Why," "You're a Sweetheart," "A-Tisket, A-Tasket," "Don't Be That Way," "When I Grow Too Old to Dream," "One o'Clock Jump," "South Rampart Street Parade," "Spring Is Here," "Moonlight Serenade," "Stairway to the Stars," "Laura," "The Lamp Is Low," "Cabin in the Sky," "I Got It Bad and That Ain't Good," "Elmer's Tune," "Don't Sit Under the Apple Tree," "Everything I Have Is Yours," "I Married an Angel," "All I Do Is Dream of You," "Anchors Aweigh," "Ballad for Americans," "Grand Canyon Suite," were just a few of the great musical properties nurtured by Jack Robbins.



LEO FEIST



JACK ROBBINS

Continued on page RFM-4

The big note was sounded in 1939 when the Robbins, Feist and Miller publishing firms were pulled together within the corporate entity called "The Big 3." The history of The Big 3 from 1939 through the present, is a history singularly shaped by the fact that the organization has consistently attracted top leadership. For so many of Tin Pan Alley's lost empires, their history simply stopped when founders or key people passed away. Unlike this, the story of The Big 3, 1897-1967, is a continuing success story fashioned by a number of leaders and as each one followed he wrote another important chapter in the development of the firm and the growth of the entire music publishing industry.

Robbins, who launched the organization and a number of musical revolutions too as he served with such distinction through the 1940's. Abe Olman, 1946-1956, who anticipated the post-war communications explosion and stepped up The Big 3's promotional machinery to ride with the big blast which was to rock the very foundations of the publishing field. When the television boom finally cut loose in the 40's and disk jockeys also sparked a new brand of radioactivity, The Big 3 was already there and going for the charts while many other publishers were still reorganizing to meet the demands of the new music scene. As a composer in his own right, Olman developed a particular rapport with songwriters and recording artists. These special ties with industry talent turned even more hit tunes



Arnold Maxin (left) is shown with Leonard Feist, executive secretary of NMPA, and son of the original founder of the company.

toward The Big 3 catalog. Olman also had a sharp eye for international publishing links and through his efforts and the counsel of Julian Abeles, the organization of Robbins Music Ltd. of London was conceived.

Maurice Scopp, head of the company from 1957-1965, brought the big business image to The Big 3 and made it a solid reality. His administrative acumen put more motion behind an organization reaching and ready to expand. And it did expand—internationally as well as nationally. During the Scopp years, The Big 3 firmly established a huge and efficient network of global affiliates, associates, and agents who gave the company a decided edge in

the fast-growing world music market. With Julian Abeles once again wrapping up major deals, this was the big beginning of a traffic in talent and tunes which was to run from the U. S. to Britain to the Continent and race back again with unprecedented revenues riding for The Big 3.

Arnold Maxin took over the reins of The Big 3 in 1965 and has moved the company even further into the myriad markets which makes today's lively music scene—film songs and tracks, television themes, teen pops, big standards and blockbusting international tuners. Maxin—from "You Don't Have to Say You Love Me" to "Batman's Theme" and from "The Shadow of Your Smile" to "Somewhere, My Love" (Lara's Theme), has added new dimensions to the build-up of copyrights in The Big 3 catalog. He has brought together the film scene and the pop scene in a dynamic marriage which has turned on more of today's music for tomorrow's standards. Through his perceptive "one world" view of today's music business, he has encouraged a solid global interrelationship of Big 3 companies—a dynamic alliance which has generated more music activity than ever before in the history of the organization. And this action increases each day as Maxin implements The Big 3's current diversification program—a program in which creative music publishing plays the key role. Double back to the beginning of Robbins, Feist and Miller history and you find that the same kind of positive creativity inspired Leo Feist to make his first move. Today The Big 3 is still swinging that way and swinging very well.

Big 3 and the Big Bands

Jack Robbins and his fast moving aide Jack Bregman were the first to dig the significance of the name band and the value of their identifying themes. They started bands, kept them going, brought bands to the attention of the recording industry, opened the Robbins office (day and night!) to band arrangers, big band rehearsals and bigger band parties. As a result, the beat of the big bands was soon heard throughout the country and the greatest of the band themes were proudly listed in the Robbins catalog. Following is a list of noted Robbins themes and the band leaders who were associated with them.

Artistry in Rhythm	Stan Kenton
Contrasts	Jimmy Dorsey
Don't Be That Way	Benny Goodman
Elks Parade	Bobby Sherwood
Hot Lips	Henry Busse
Moonlight Serenade	Glenn Miller
Mr. and Mrs. Swing	Red Norvo
My Dear	Jan Garber
My Twilight Dream	Eddie Duchin
One o'Clock Jump	Count Basie
Quaker City Jazz	Jan Savitt
Racing With the Moon	Vaughn Monroe
Rio Rita	Ted Fiorito
Rose Room	Phil Harris
Sleep	Fred Waring
Thinking Of You	Kay Kayser
The Waltz You Saved for Me	Wayne King



Count Basie
(at the piano)
and his band hit some
high notes with
"One o'Clock Jump."



Stan Kenton
(at the piano)
and his band featured
"Artistry in Rhythm."



Glenn Miller
(front right)
and his band themed
"Moonlight Serenade."



MGM

salutes

Robbins · Feist · Miller

on the occasion
of their

70th Anniversary

**Maxin
On Today's
Scene:**



A Potpourri of Pop Cultures

Today's music business is marked by an interplay of musical cultures, with rhythm and blues, country and western and folk material all contributing to a pop product which is richer than it has ever been. And the catalyst for this product is a generation which now asks "Is it exciting and good?" and answers without reservation "If it is—we'll buy it!" This new kind of evaluation by our free-thinking younger generation has in turn sparked a new kind of full-swinging creativity in our own industry—the freedom to discard "accepted stereotypes" and to move forward in exploring new and exciting music forms based upon solid roots and realities of the past.

Such are the views of Arnold Maxin, head of The Big 3. Maxin, who has had varied experience in all phases of the music business, points out that "the most important music developments of our generation have come from the 'roots.' I welcome all the material I can get from these sources, for it is from these sources that we will obtain the standards of tomorrow.

"The publishing business," Maxin continued, "has come full circle. It is again, as it was years ago, the creative segment of the music field. We are working once again at the very beginning of the beat where things happen. We work with and nurture the writer who is frequently the artist as well. Thus it is that the copyright and the writer-artist's opinion of how it should be presented to the public is the thing of importance today in our booming music-record complex.

"And today's music publisher stays close to this concept by functioning as an editor and by directing writers in ideas and idioms which are most natural to him, be it rhythm and blues, or country, or any type of repertoire. This kind of creativity will in the long run result in a better, more honest music product."

Less Inhibited

The way Maxin sees it, the new modern and creativity evident in today's music reflects the fact that the new generation is less inhibited than previous generations. He posed the question, "Could the Lovin' Spoonful, Simon & Garfunkle or Bob Dylan have happened 20 years ago?"

"Music," Maxin summed up, "today has vast sociological impact, and publishers, record men and writers must keep this fact in mind in order to keep pace with this industry."

Maxin was appointed executive vice-president and general manager of The Big 3 in the summer of 1965 after seven years as president of MGM Records. Prior to this he was director of a&r for Epic, and in earlier years was associated with RCA Victor as a salesman. He started in the field as a musician and established a reputation as a trombone player with Charlie Barnett, Tex Beneke and other top names on the big band circuit. Today, he is one of the youngest top executives of a major publishing firm. His appointment to The Big 3 post has sparked a dynamic step-up in The Big 3 activities which now cover the whole publishing spectrum—from international action to the current teen scene.



Calender of Hits-1897-1967

The biggest hits of each year based upon aggregate performance volume, recorded use, sheet music and folio sales, chart frequency and past popularity listings.

Years indicated represent that period in which each song reached its actual peak in all areas of music development.

- | | |
|--|--|
| 1897—Does True Love Ever Run Smooth? | 1933—Don't Blame Me |
| 1898—Smoky Mokes | 1934—Blue Moon |
| 1899—Hello Ma Baby | 1935—Deep Purple |
| 1900—Violets | 1936—I'm an Old Cowhand |
| 1901—Blaze Away | 1937—That Old Feeling |
| 1902—Anona | 1938—A-Tisket, A-Tasket |
| 1903—Dear Old Girl | 1939—Over the Rainbow |
| 1904—Please Come Down and Play in My Yard | 1940—Ferryboat Serenade |
| 1905—Just a Little Rocking Chair and You | 1941—Chattanooga Choo Choo |
| 1906—National Emblem | 1942—Don't Sit Under the Apple Tree |
| 1907—Anchors Aweigh | 1943—Comin' in on a Wing and a Prayer |
| 1908—I Wish I Had a Girl | 1944—Mairzy Doats |
| 1909—Washington and Lee Swing | 1945—Laura |
| 1910—In All My Dreams I Dream of You | 1946—On the Atchison, Topeka and the Santa Fe |
| 1911—My Little Lovin' Honey Man | 1947—Mam'selle |
| 1912—Isle D'Amour | 1948—Again |
| 1913—Peg o' My Heart | 1949—That Lucky Old Sun |
| 1914—When You Wore a Tulip | 1950—Be My Love |
| 1915—M-O-T-H-E-R | 1951—The Loveliest Night of the Year |
| 1916—Ireland Must Be Heaven | 1952—High Noon |
| 1917—Over There | 1953—Ebb Tide |
| 1918—K-K-K-Katy | 1954—Three Coins in the Fountain |
| 1919—Alice Blue Gown | 1955—Love Is a Many-Splendored Thing |
| 1920—Hold Me | 1956—Friendly Persuasion (Thee I Love) |
| 1921—My Man | 1957—April Love |
| 1922—Toot Toot Tootsie! | 1958—Volare |
| 1923—Linger Awhile | 1959—The Children's Marching Song (Nick, Nack, Paddy Whack) |
| 1924—June Night | 1960—The Green Leaves of Summer |
| 1925—Five Foot Two, Eyes of Blue | 1961—Love Makes the World Go 'Round |
| 1926—In a Little Spanish Town | 1962—Theme From "Dr. Kildare" (Three Stars Will Shine Tonight) |
| 1927—My Blue Heaven | 1963—Deep Purple (Revival) |
| 1928—Ramona | 1964—I'm Telling You Now |
| 1929—Singin' in the Rain | 1965—I'm Henry VIII, I Am |
| 1930—Time on My Hands | 1966—The Shadow of Your Smile |
| 1931—When the Moon Comes Over the Mountain | 1967—Lara's Theme (Somewhere My Love) |
| 1932—Try a Little Tenderness | |

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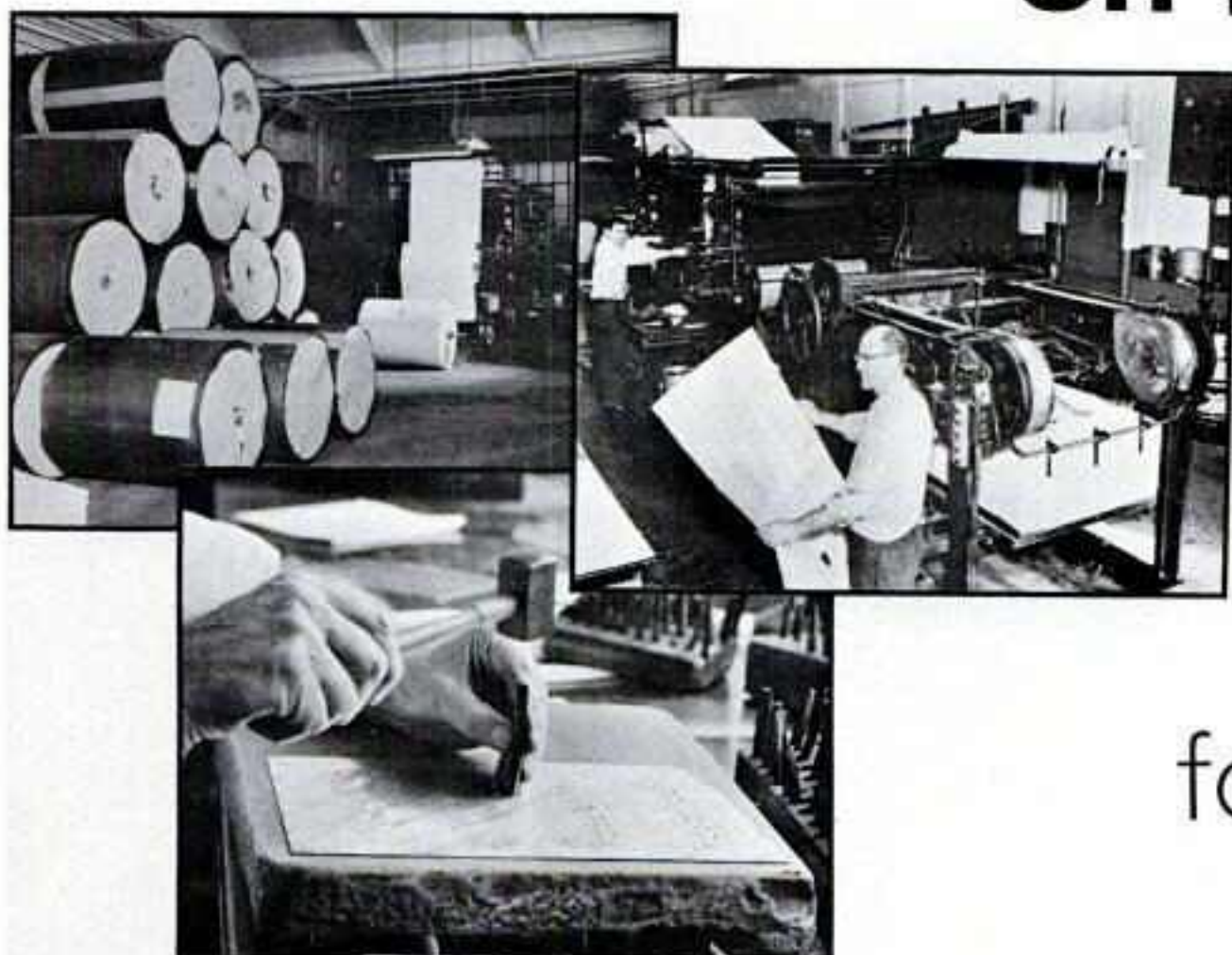
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Our Song!...



Thank you!



Big 3 Gears Global Concept to Music as Universal Language

“When a song can move people in one country, that song very likely has enough emotional validity to move people in many countries. This is particularly true in our Western civilization, where many nations share in a common cultural heritage.”

This is the view of Arnold Maxin, who after two years of operation as head of The Big 3 is committed to the concept of a global publishing operation geared for activity in markets all over the world. Implicit in this concept is the idea of total music traffic: a two-way exchange setting up hits overseas and bringing back chart candidates for the American market.

“Artists and writers today are aware of the values inherent in this type of international organizational strength, and they expect it in a well-run publishing operation,” Maxin continued. He added that only through the implementation of such a broad-scale international concept could a great catalog be replenished with new material, and properly exploited for its standards.

In the past two years the international action achieved by The Big 3 amply illustrates Maxin’s global publishing concept. Here are some examples:

- (1) An international exploitation pact with the Koppelman-Rubin publishing interests—Chardon Music and Faithful Virtue—has paid off on major charts throughout the world.
- (2) A similar pact with Bob Dylan publishing interests also produced top international revenues.
- (3) An agreement with The Yardbirds to handle American action on their original tunes resulted in long chart rides with “Over Under Sideways Down” and “Happenings Ten Years Time Ago.”
- (4) International negotiations wrapped-up with another front-running global group—The Easybeats, an Australian-British group, which promises similar international action.
- (5) Hit traffic from England to the U.S. has

reached a new high as ties between The Big 3 and its British affiliates have been strengthened—“You Don’t Have to Say You Love Me,” “There’s a Kind of Hush,” “Knight In Rusty Armour,” “Look Through Any Window,” and “I’m Henry VIII, I Am” are a few of the top copyrights which raced between the continents as a result of these ties.

(6) Hit traffic from the U.S. to the Continent is also enjoying a tremendous increase. “Lara’s Theme” from “Doctor Zhivago” was the year’s biggest international blockbuster. The year before “Zorba the Greek” was groomed as a giant hit in the overseas market (France, Holland, Belgium) before it became a smash here.

(7) All of the many countries represented in The Big 3’s mammoth global publishing network have benefited from this stepped-up exchange. Some of the more recent examples—“Games That Lovers Play,” a melody which originated in Germany, was hit-launched with English lyrics in the U.S. market. “Can I Trust You” from Italy and “In My Room” from Argentina enjoyed similar successes.

One World of Music

The Big 3 has been wrapping up still another big slice of the international music market through the operations of the American offices of its foreign affiliates, Francis, Day & Hunter, Ltd., and B. Feldman & Co., Ltd. Some top examples are “The Ballad of the Green Berets” acquired for Germany, Austria, Switzerland and Denmark; “Sloop John B” for France, Britain, Germany, Austria and Switzerland; “Mama,” Britain, Germany, Austria, Switzerland and the Netherlands and the Beach Boys catalog for Germany, Austria, Italy, France, Holland and Belgium.

“On a hit,” Maxin said, “40 per cent of the total income often accrues from overseas activity.” He pointed out, however, that this figure is subject to considerable variation, depending upon the nature of the material.

In elaborating on the One World of Music Concept, and its corollary, the common cultural heritage of Western countries, Maxin pointed to such interesting manifestations as Western Germany’s predilection for American jazz, and the British appreciation of Negro blues. In connection with the last-mentioned fact, Maxin noted that the “British approach to blues was indeed scholarly; that their understanding of the idiom can only be termed profound.”

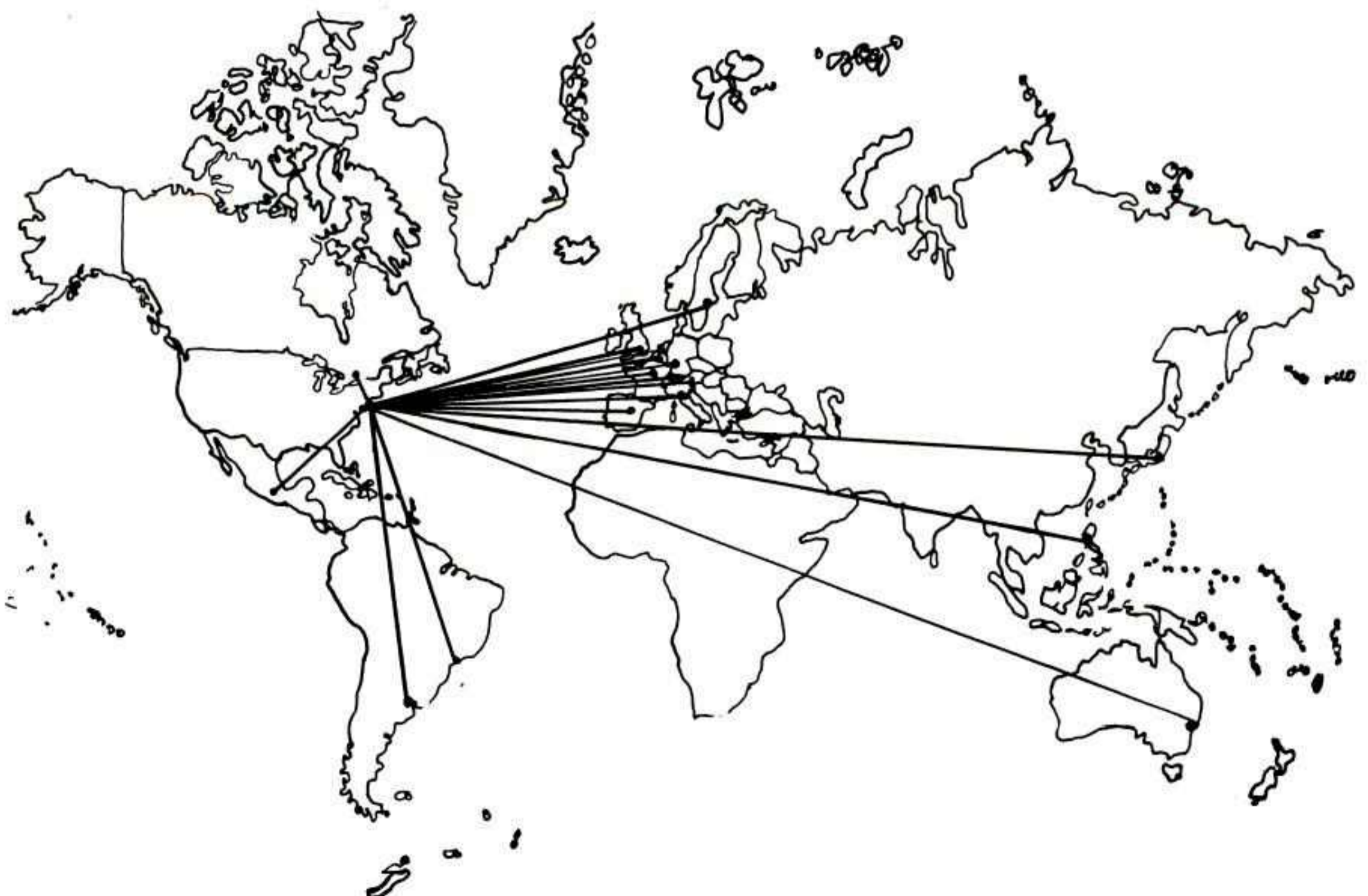
The matter of screening material in a complex international publishing operation is, of course, a tremendous one, Maxin added. “When we were planning the American exploitation of the Italian song, ‘Can I Trust You’ (which hit the charts through the Bachelors recording), we discarded six sets of lyrics written by three teams of writers before we finally got what we wanted. This same arduous process takes place in our key offices overseas.”

Maxin stressed the strength of today’s international copyrights as the means of replenishing catalogs. . . . “The music business today is too challenging and complex to permit the publisher to simply rely on old standards.” Maxin added that there is no longer any validity to the question, often asked in recent years, as to where are the standards of tomorrow. “They are all around us . . . and the jet age, Telstar, and the era of improved global communications generally is making the exploitation of great song material more complicated and more gratifying than ever before.”

Maxin concluded: “Fifteen years ago publishing was still largely a territorial affair. That phase is over. Today we communicate daily with far corners of the world. The publisher as the copyright proprietor has come into his own as the key figure in a world-wide industry which is more exciting than it ever was, in both its economic and cultural facets.”

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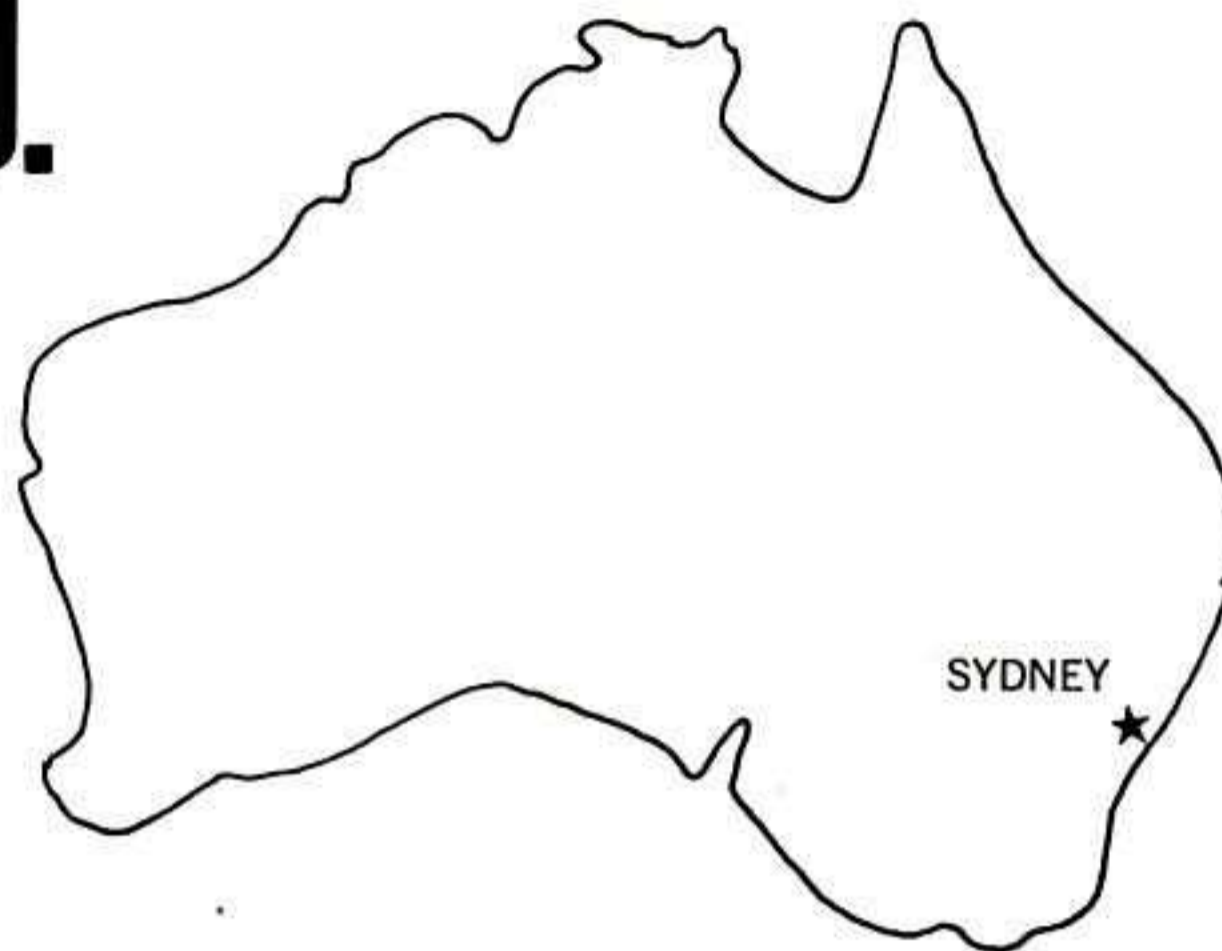


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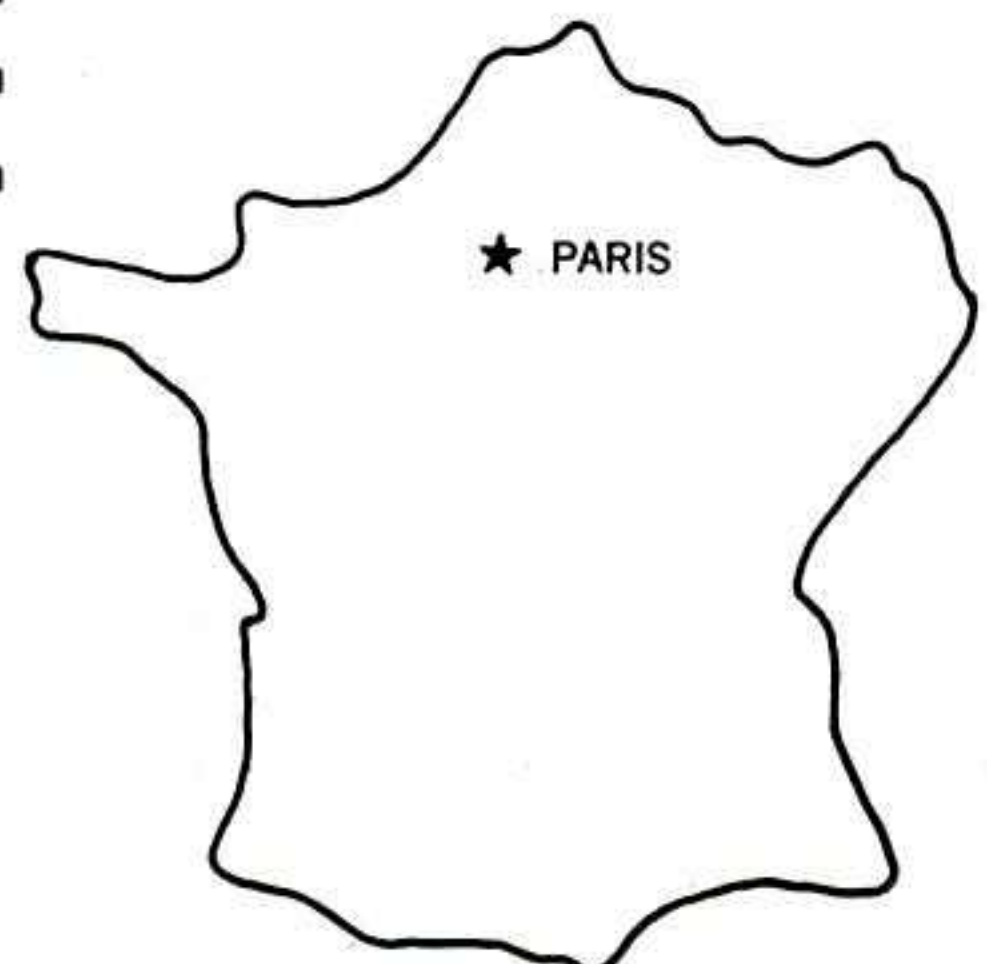
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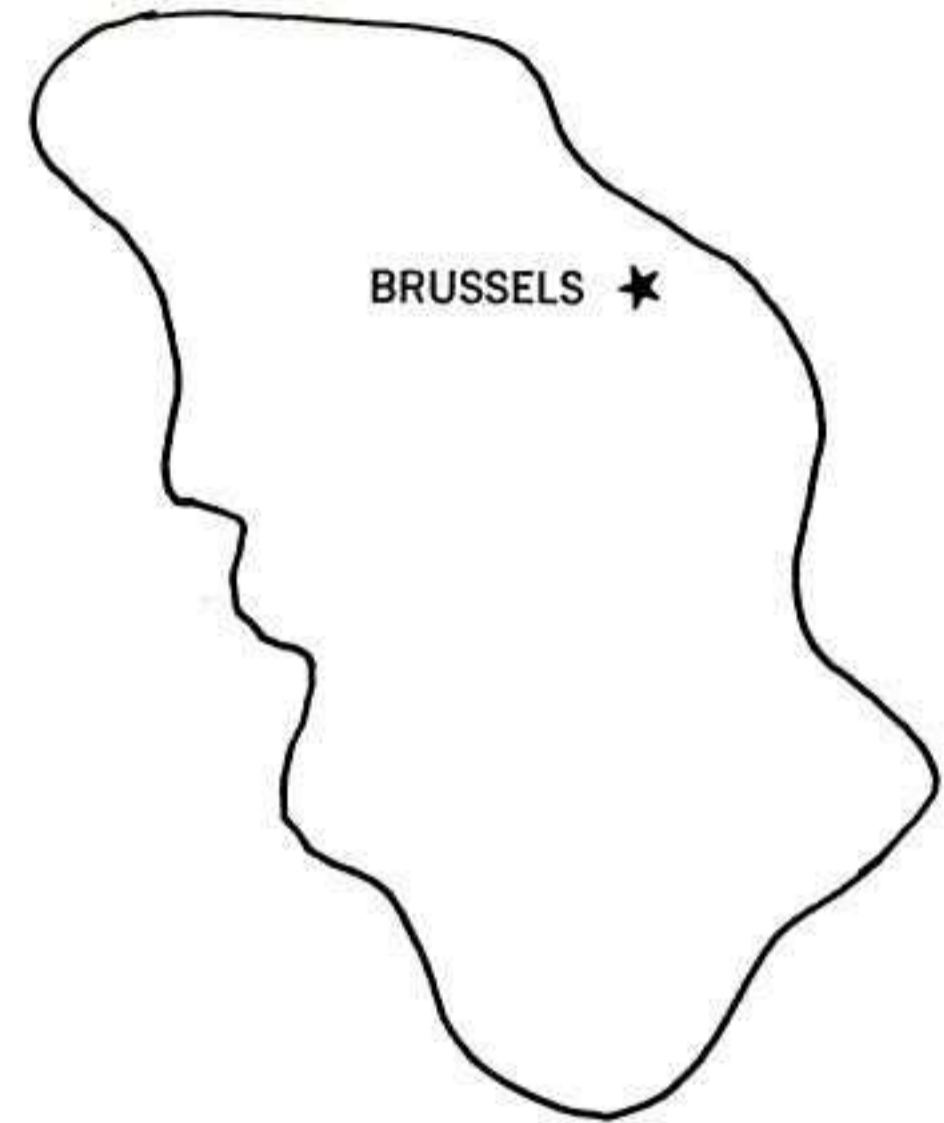


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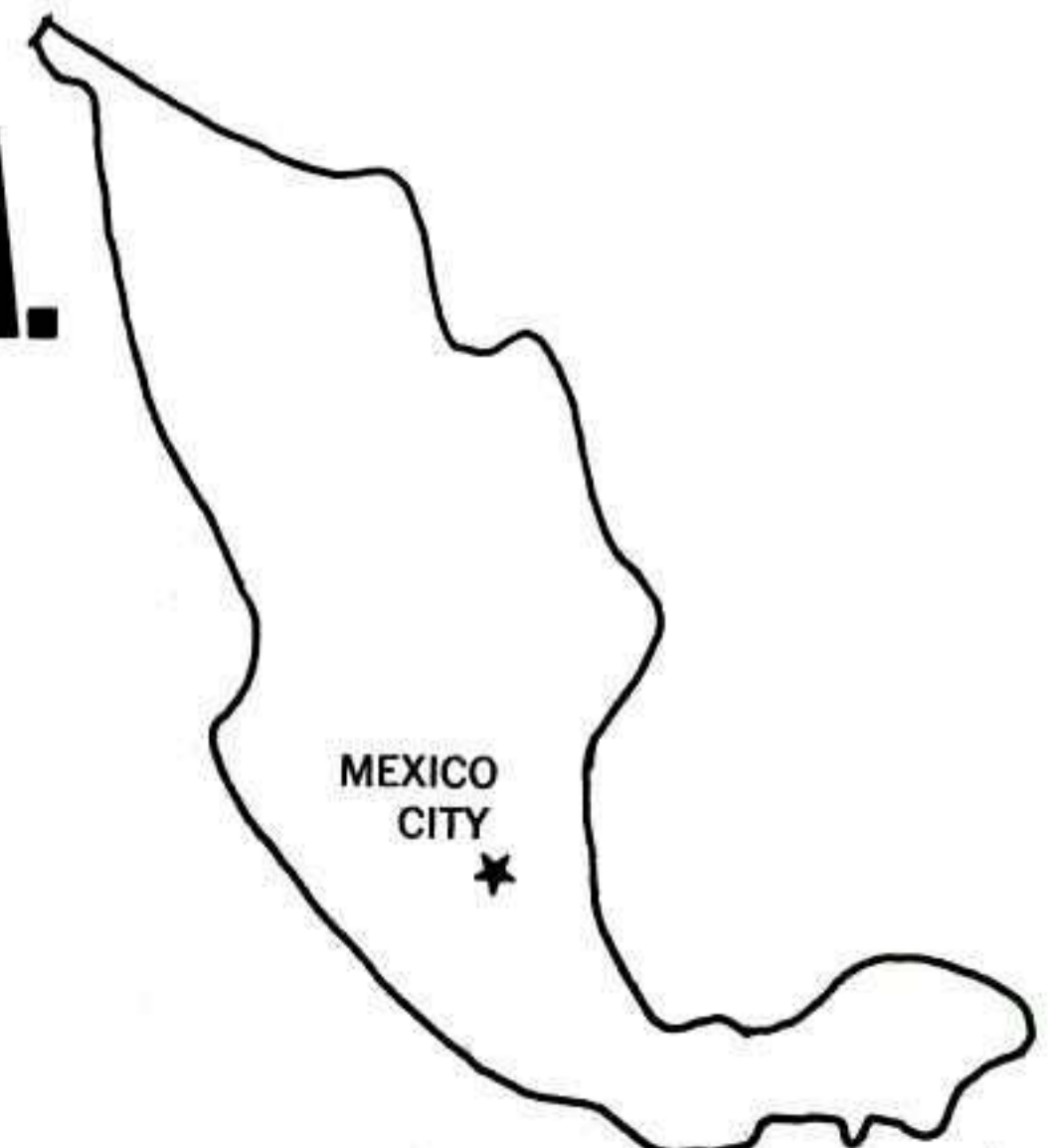
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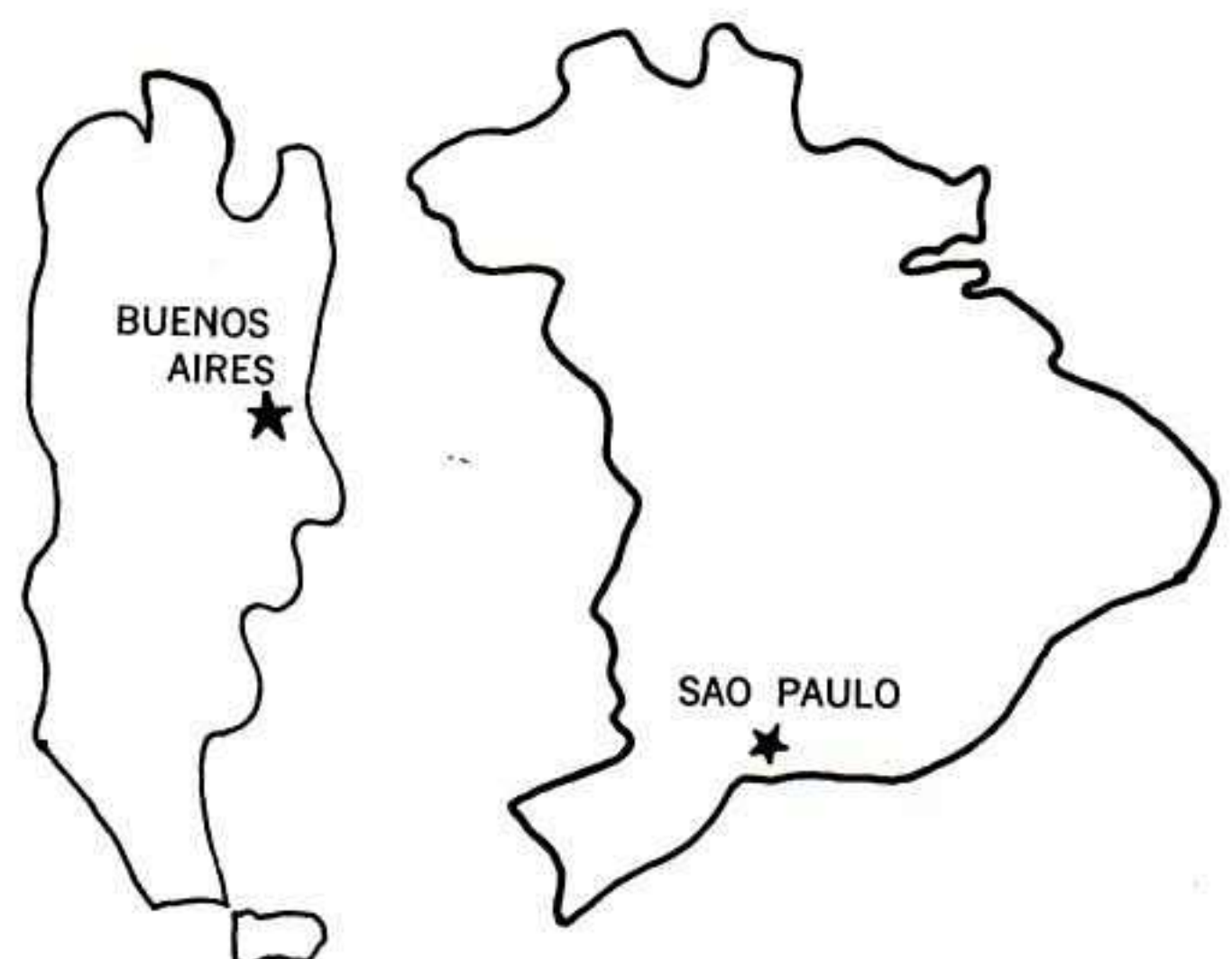
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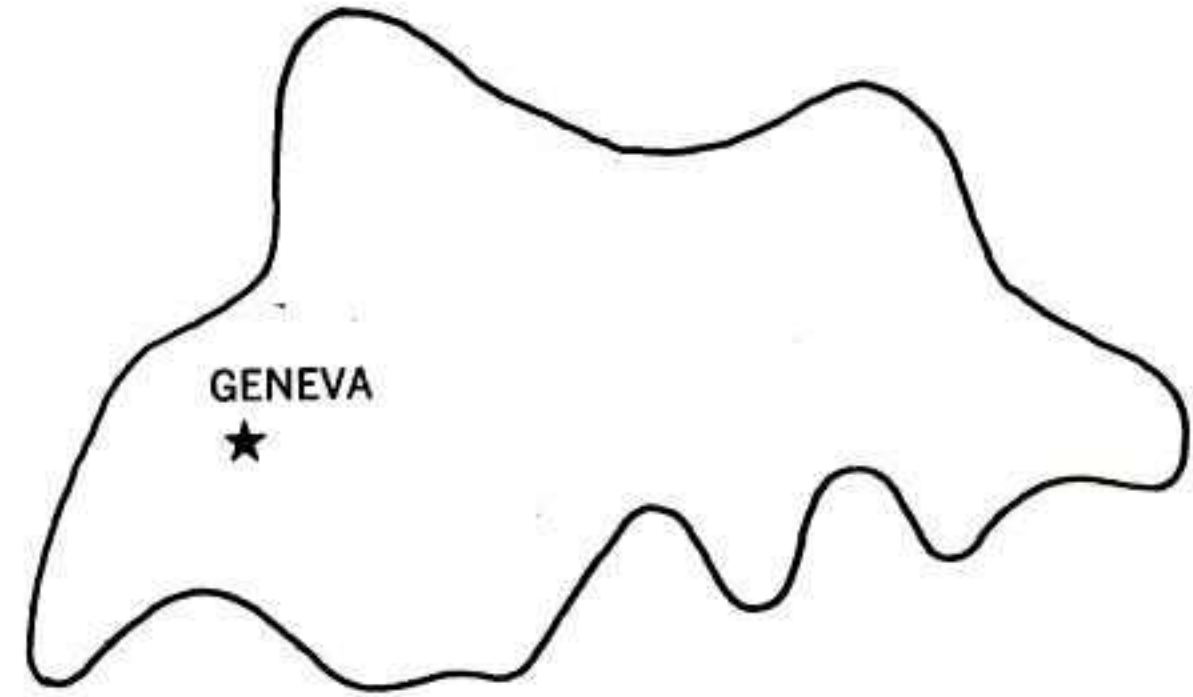


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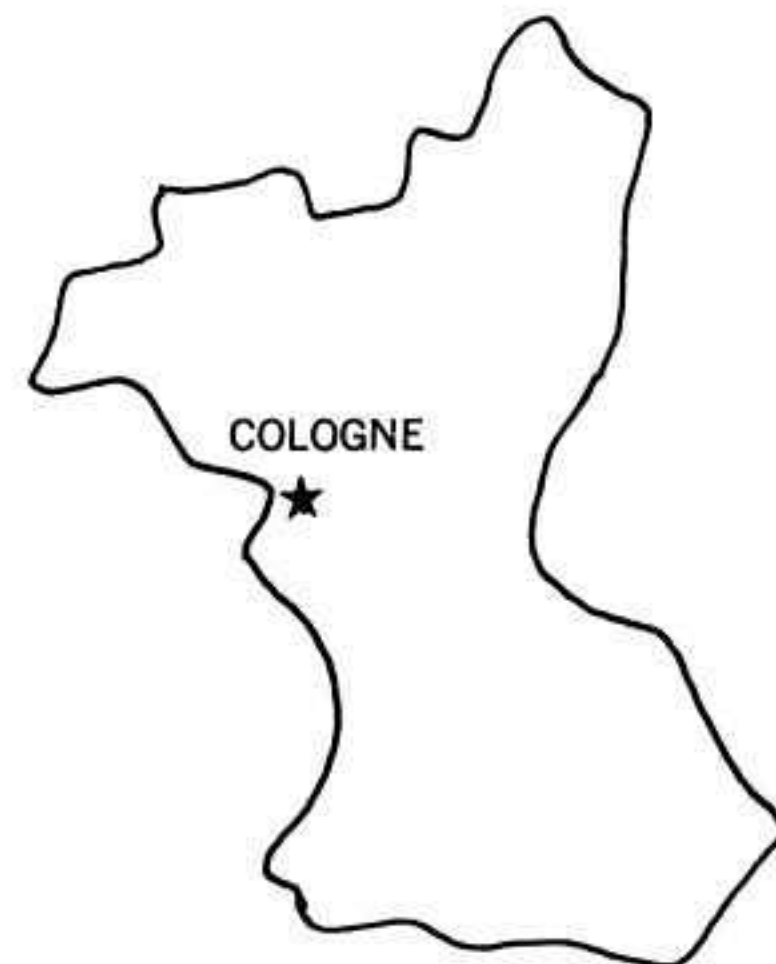
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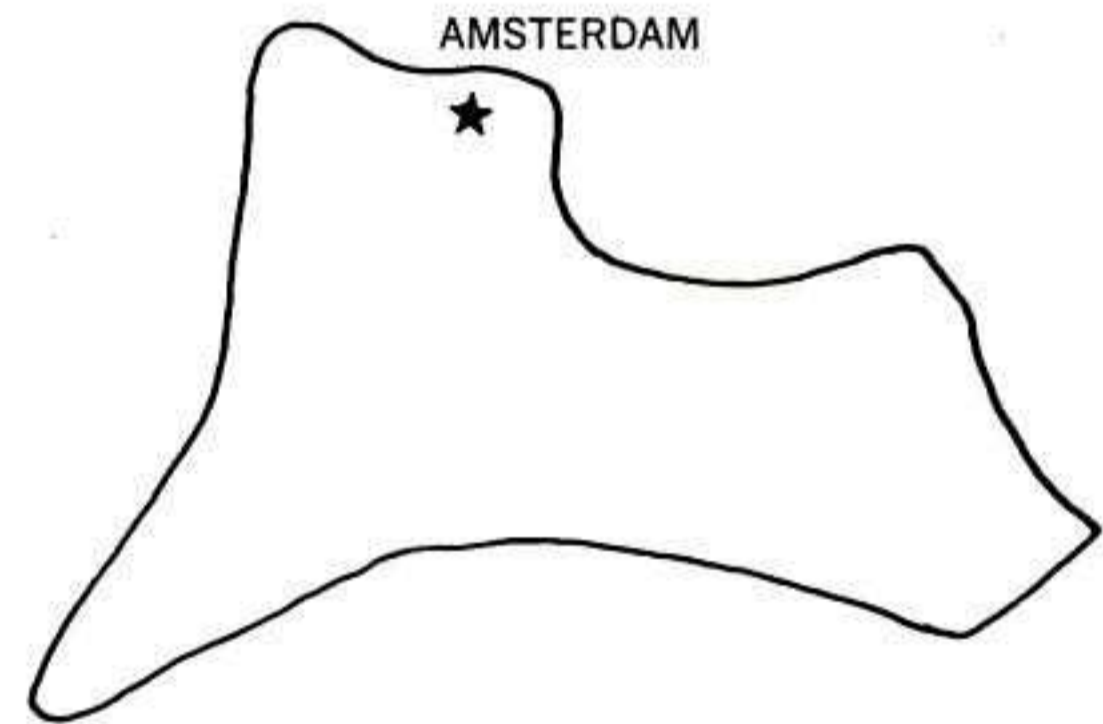
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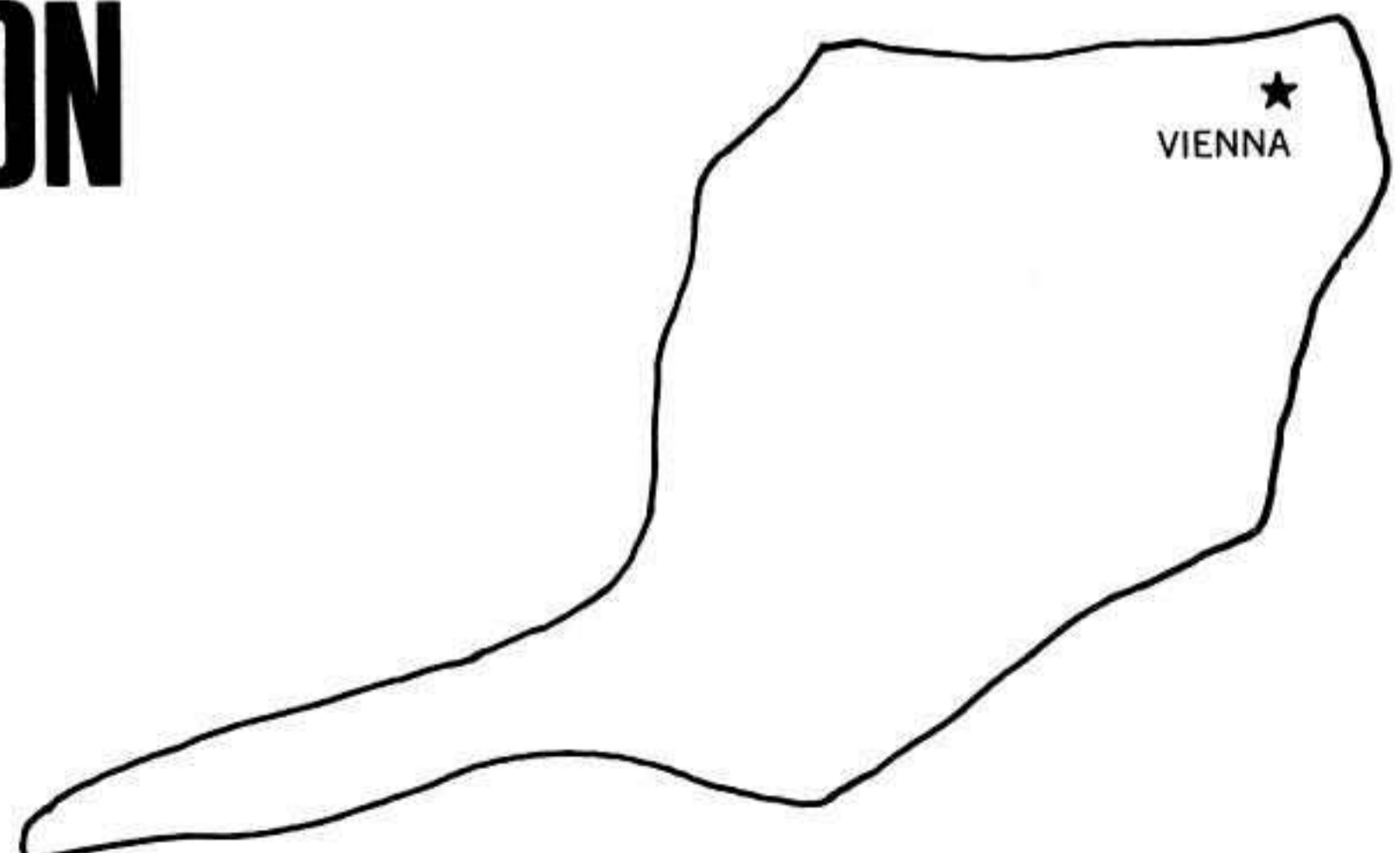
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Big 3 and its Technicolor Ties

From the very beginning, the music publisher was a man of many talents—a man who played many key roles in a fast-developing industry. He served as a creative editor, often became a banker, always a promoter, a dependable adviser, a willing confidant. Some publishers through choice or geography found themselves involved in special areas of music development—Max Dreyfus and the Broadway scene, Wes Rose and c&w, Herman Lubinsky and r&b, Mickey Goldsen and Polynesian music. The Big 3 found its special niche in film music and these technicolor ties are today brighter than ever.

The first reel rolled when Jack Robbins began to match music to silent flicks. Next stop—Hollywood 1929 where a new kind of entertainment burst upon the scene—America's own operatic form—the screen musical. That golden era of provocative fantasy leads us back to the first major Hollywood musical, MGM's "Broadway Melody." In this memorable vehicle, Arthur Freed and Herb Nacio Brown set the pace for a spectacular string of musicals which were soon recognized as the most characteristic and universally appreciated American contribution to the film medium. The Big 3 through its ties with Metro was linked with "Broadway Melody" and has continued to play a dominant role in this area of the music scene as the celluloid stage revolved and evolved through the years.

Perhaps the key to the Big 3's continuing

dominance in the film music field is the company's ability to anticipate the changing screen scene. And, of course, these changes have been many and major ones . . . from the scintillating musical spectacles created during the Hollywood Gold Rush, cinematic history hops to the booming post-war era of on-location films and later to a teen-age explosion which rocked filmland with its relentless search for reality and turned on cameras with an expansive one-world view.

And with each new development more new notes in film music were written until today's movies are projected to the biggest beat of all—a beat which catches the measure of every conceivable kind of music. With its roots in the past and its creative ears attuned to the future, the Robbins-Feist-Miller organization is particularly equipped to ride with this kind of big beat. Today, the company continues to build as a leader in domestic film music by developing contemporary scores in keeping with current music trends. Through its huge foreign publishing network, The Big 3 also reaffirms its leadership in the global film music scene.

Statistics from the Academy of Motion Picture Arts and Sciences tell the story of Big 3's continuing leadership in film music and song. Since 1934 when the Academy launched its music awards, Robbins-Feist-Miller has been represented with 44 "Best Song" nominations and has earned Oscars for "Over the Rainbow," "On the Atchison, Topeka and Santa Fe," "High Noon," "Three Coins in the

Fountain," "Love Is a Many-Splendored Thing," and for "The Shadow of Your Smile," which also copped the music business' Grammy award. In the Academy's "Best Score" categories, The Big 3 has rolled up a blockbuster record of some 85 nominations and 12 Oscars.

A glance at Big 3 music and song in future film product seems to suggest that the company will certainly continue its winning ways. The upcoming roadshow attraction, "Doctor Dolittle," is said to be one of the giant musicals of any year. This production was sparked by the talents of Leslie Bricusse, who wrote the screen play, composed the music and created the lyrics for 14 "Dolittle" songs. The score and songs from "Doctor Dolittle" are published by The Big 3's BMI wing, Hastings Music Corporation.

Leslie Bricusse and The Big 3 are linked with another supermusical, "Baker Street." Blockbuster music action is also anticipated with "Valley of the Dolls" and the full-fledged musical version of the classic "Goodbye, Mr. Chips." Both of these productions have been scored by Andre and Dory Previn. Other films sure to hit some high notes include "Far From the Madding Crowd," scored by the distinguished British composer Richard Rodney Bennett, and "More Than a Miracle" with a big ballad title song written by Eddie Snyder and Larry Kusik to music by Piero Piccioni.

It would appear that as long as movies are made, Big 3 music will continue to be a part of the picture.



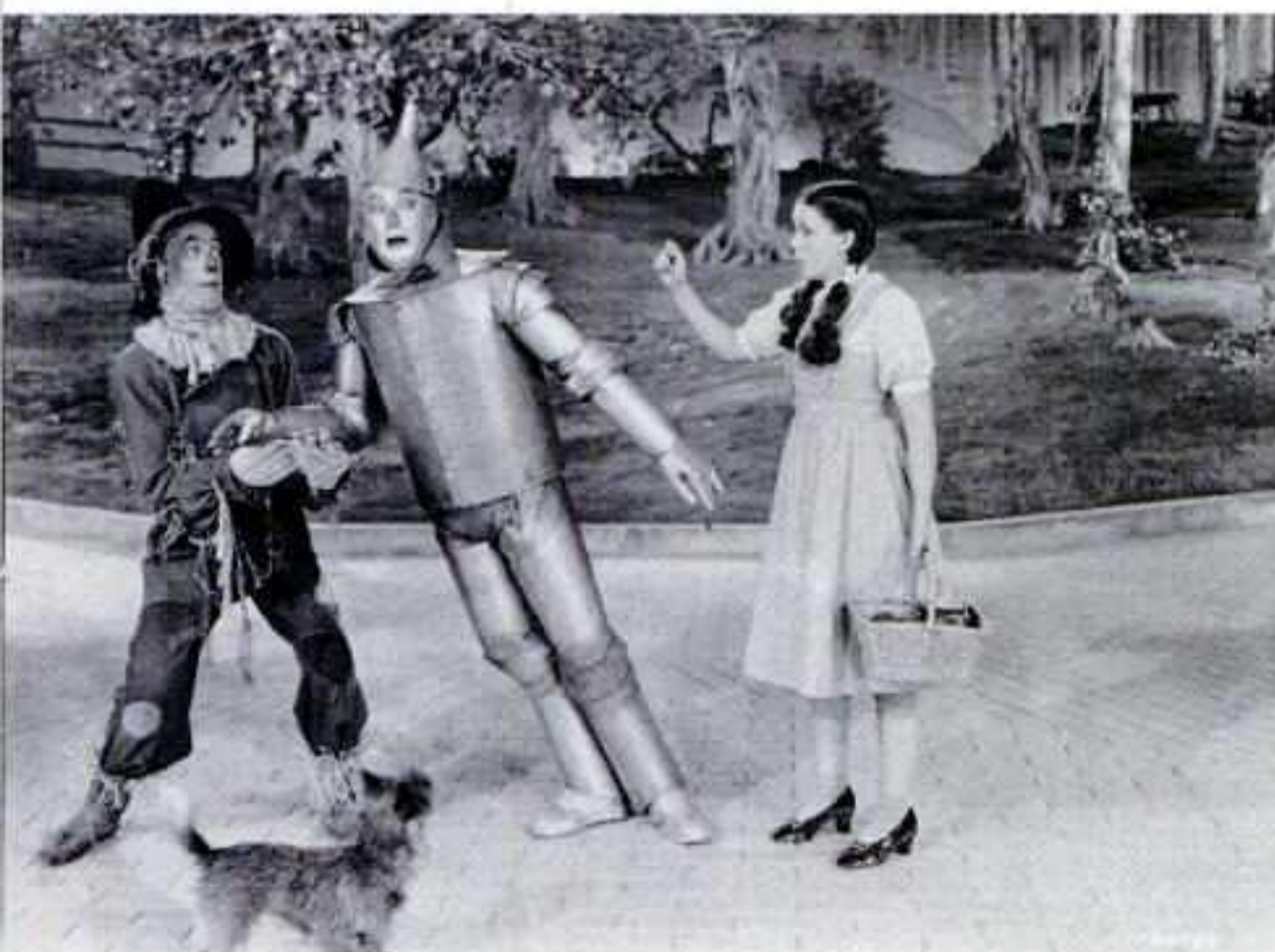
In the beginning . . . MGM's "BROADWAY MELODY" with songs by Arthur Freed and Herb Nacio Brown set the pace for a spectacular string of musicals.



The Academy Award Song and Grammy winner "The Shadow of Your Smile" by Johnny Mandel and Paul Francis Webster was derived from the score of MGM's "The Sandpiper" which starred Richard Burton and Liz Taylor.



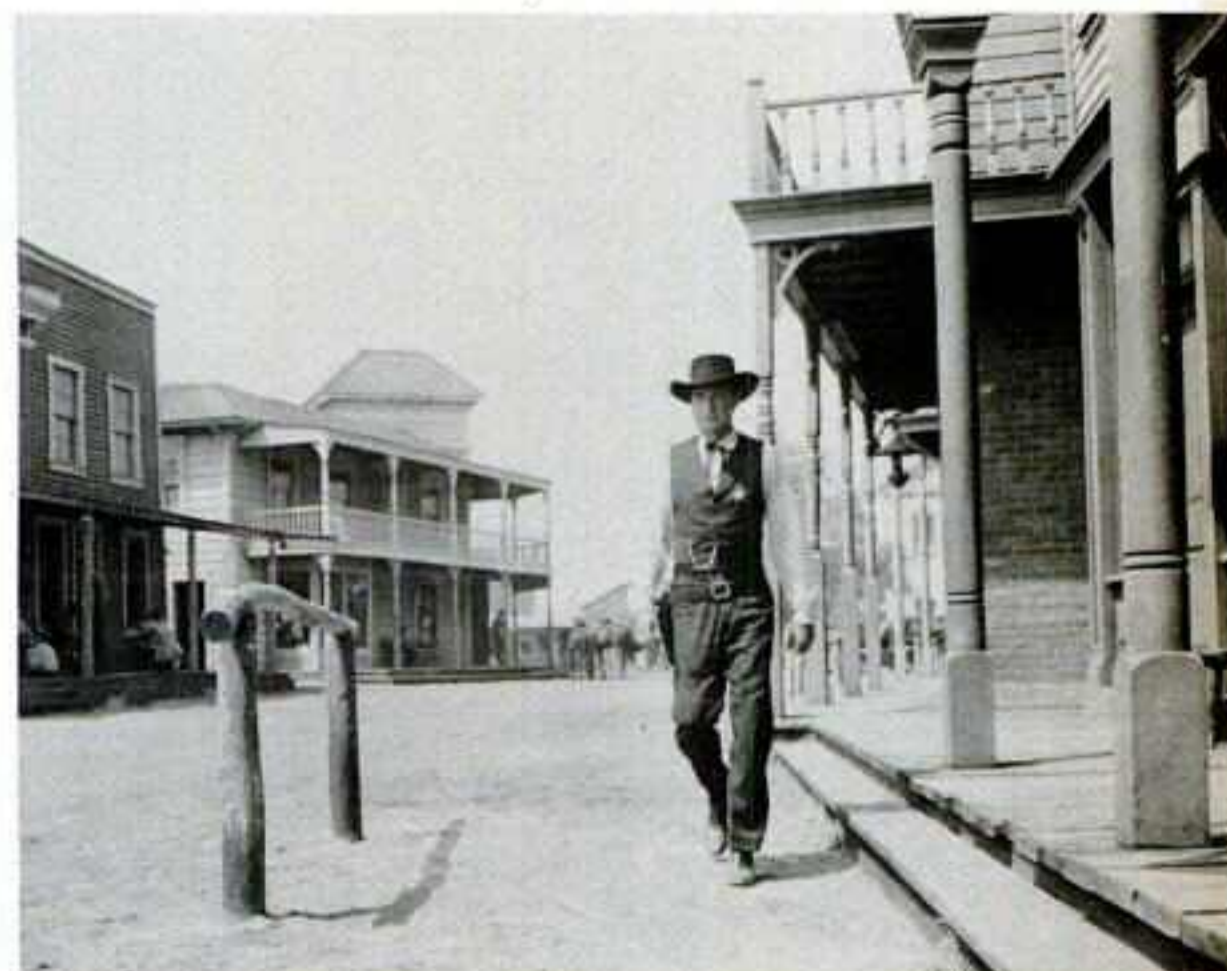
From the MGM blockbuster "DOCTOR ZHIVAGO" with stars Julie Christie and Omar Sharif came an Academy Award winning score by Maurice Jarre and "Lara's Theme" and "Somewhere My Love" by Jarre and Paul Francis Webster.



MGM's "THE WIZARD OF OZ" with a score by E. Y. Harburg and Harold Arlen yielded a parade of evergreens including the Academy Award winning song "Over the Rainbow" which was introduced by Judy Garland.



"DOCTOR DOLITTLE," the Arthur P. Jacobs production and 20th Century-Fox release with Rex Harrison (above), is sparked by the talents of Leslie Bricusse, who wrote the screenplay, composed the music and created the lyrics for 14 songs.



From the Stanley Kramer production and United Artist presentation "HIGH NOON" came the big Academy Award winning title song "High Noon" (Do Not Forsake Me).



WALLY SCHUSTER heads Big 3's new talent development program.



JAY LOWY—general professional manager



Big 3's West Coast professional team (left) HY KANTOR and (right) EDDIE MacHARG are shown with RAY CONNIFF.



HY ROSS—national record promotion

More New Music and More New Talent

In the past two years, The Big 3 has been particularly successful in building a publishing house with steady action in today's expansive music market. As part of this dynamic program, a new division has recently been formed within the company to handle the development of new pop talent by grooming of young songwriters, upcoming pop groups and producers. At the helm of this new operation is Wally Schuster who has indicated that he intends to spark an "active division which will not only open the publishing firm's doors to new music creativity, but will reach out into the field to new pop music centers throughout the world to explore promising new talent."

If anyone can wrap up these key goals Schuster can and will. As a 20-year veteran of the music industry, he has covered the publishing scene, record production and artists relations as well. He first made his mark in the field as a music executive with the George Paxton firm. He later served as general manager of Morris Levy's Planetary Music and also worked with the Alan Jay Lerner music wing, where he co-ordinated the record exploitation of "On a Clear Day You Can See Forever."

Through the years Schuster has been closely allied with promoting a long line of hits including "I'm Into Something Good," "Naughty Lady of

Shady Lane," "Por Favor," "To the Ends of the Earth," "Swinging Shepherd Blues," "Put a Light in Your Window," "Easier Said Than Done," "What Kind of Love Is This," "Lullabye of Birdland," "Walking Miracle" and "Send for Me."

Swinging in close co-ordination with the new talent division is The Big 3's professional staff under the direction of Jay Lowy. This team is at the very heart of what is happening, for it is here that action is generated which extends the company's performance in all areas. From The Big 3's New York professional office a constant flow of new material is directed to a&r men and record producers, album packaging ideas are conceived, performance campaigns launched, slick showcase demos are made and national disk jockey drives are initiated to finally bring the finished music product into the limelight.

On the West Coast, professional staffers Hy Kanter and Ed MacHarg race after more of the same and reach it with a prodigious day-to-day schedule which also includes essential coverage of the major film studios and co-ordination of the publishing company's giant movie music effort. Meetings, screenings, lead sheets, demos, songwriters and scorers, packaging concepts and jockey contacts all are handled with that special "know-how" which makes The Big 3 music scene really click.

Maxin Outlines Publisher Role

By PAUL ACKERMAN

"The publisher today performs a very complex function: He operates not merely as a collection agency, but as an editor who guides and passes judgment on the output of writers and composers. And in the exploitation and development of music in the world market, he also shoulders a cultural responsibility, for he is dealing with the creative output of different peoples and different nations."

Thus Arnold Maxin, president of the Big 3, outlines the role of publisher in today's expanded music industry. This global view of the publisher's many-faceted operation, Maxin added, is backed by the philosophy of Robert O'Brien, president of MGM, parent company of the Big 3.

In analyzing the world music market, Maxin noted that it is advisable today to think of blocks rather than individual countries. The United Kingdom, South Africa, Australia and the Far East may be viewed as one block, where American-English taste is favored. France and Italy is another, as is Germany, Holland and Scandinavia. Spain more closely approximates Italy, whereas South America is strictly South America, Maxin said.

He added: "In the event a record becomes a major hit in any market it can transcend that market and take on an international character—examples being copyrights such as "Volare" and "Milord."

With regard to the economic power of individual markets Maxin said that England, Germany, Japan and France are the most important, in that order; but he pointed out that a hit in Italy can spread worldwide faster than a hit in Germany, because Europe is saturated with Italian music.

Although the sale of folios is a developing part of the world market, the chief income sources are performances and mechanicals. The market continues to broaden as the music industry grows, and as income sources open up in Eastern Europe, Maxin said. Yugoslavia, he pointed out, is currently wide open and Czechoslovakia has for a long time been open. Maxin added that one way of dealing with Eastern Europe markets is through France, which maintains good relations with these nations.

Looming large in the Big 3 global exploitation picture is the development of film material in world markets. "Our problem," Maxin said, "is to tie in a record release with a film opening in every country around the globe. We must know the markets and we often get local writers to write in the idiom of a specific country. . . . We can do this because we have a world network."

"We run ahead of the film and get our music exploitation machinery ready to roll as the film opens in each territory. This facilitates an exchange of recorded film material among the different branches of the Big 3."

With regard to the publisher's cultural responsibility, Maxin noted that in preparation for the MGM film, "Far From the Madding Crowd," musicologists were retained to adapt folk material of the British West country and incorporate this in the score. Maxin traveled abroad three times on this project alone. He said: "We apply our knowledge of copyright and search the material through and see that it is treated properly. . . . The music must be truthful to the film . . . it is a cultural responsibility, apart from monetary considerations."

This meticulous attention to detail on film music was also evident in the development of "Lara's Theme" from "Dr. Zhivago," "The Shadow of Your Smile" from "The Sandpiper," "Forget Domani" from "The Yellow Rolls Royce" and "We Were Lovers" from "The Sand Pebbles."

"And because of such attention great copyrights emerge," Maxin concluded.



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- ★ The Bramble Bush
- ★ Theme From The Dirty Dozen

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- ★ Moonlight Serenade
- ★ Stairway to the Stars
- ★ Ciao, Ciao, Bambino

MAY SINGHI BREEN

- ★ Forever and Ever
- ★ Back in the Old Sunday School
- ★ Bird of Paradise
- ★ Texas Star
- ★ Fast Falls the Evening

JERRY GOLDSMITH

Scores

- ★ The Sand Pebbles
- ★ A Patch of Blue
- ★ The Man From U.N.C.L.E.
- ★ Stagecoach
- ★ Our Man Flint

DAVID RAKSIN

- ★ Laura
- ★ The Bad and the Beautiful

SAMMY CAHN

- ★ Three Coins In the Fountain
- ★ The Second Time Around
- ★ The Best of Everything
- ★ Because You're Mine
- ★ Be My Love

FERDE GROFE

- ★ Grand Canyon Suite
- ★ Mississippi Suite
- ★ Death Valley Suite

MIKLOS ROZSA

Scores

- ★ Ben-Hur
- ★ Quo Vadis
- ★ King of Kings
- ★ El Cid

J. FRED COOTS

- ★ Santa Claus Is Comin' to Town

MAURICE JARRE

Scores

- ★ Doctor Zhivago
- ★ Grand Prix

HARRY WARREN

- ★ On the Atchison, Topeka and the Santa Fe
- ★ An Affair to Remember
- ★ At Last
- ★ By the River Sainte Marie
- ★ Chattanooga Choo Choo

MACK DAVID

- ★ Wednesday's Child
- ★ Hush, Hush, Sweet Charlotte
- ★ Bachelor in Paradise
- ★ The Bramble Bush
- ★ Gloria

BRONISLAU KAPER

- ★ Hi-Lili, Hi-Lo
- ★ Invitation
- ★ On Green Dolphin Street
- ★ Take My Love
- ★ Forever Darling

NED WASHINGTON

- ★ High Noon
- ★ On Green Dolphin Street
- ★ Strange Are the Ways of Love
- ★ A Hundred Years From Today
- ★ Love Me Tonight

Print Division Where New Sales Are Popping

The Big 3 print division, which is responsible for the production and sale of music folios, song books and sheet music editions, is experiencing a dynamic growth pattern marked by gains which dramatically parallel the booming pop scene. Though this part of the publishing industry as an entirety has often been downgraded and particularly fell from favor in the late 30's when records out-raced play-at-home sheet music fare, The Big 3 has made its print department a prime factor in the company's revenue picture.

Song book sales are swinging for every measure over the entire music spectrum; pop folios have come on as strong as today's big beat; standard-educational publications are riding as high in the nation's schools as the formidable population explosion.

To complete the picture, the sale of sheet music is once again reaching a level which can be compared to the heyday of home musicales. If the company ledgers could talk, the plain fact and figure dialogue would indicate that The Big 3 print operation in recent years has jumped its sales volume from hundred of thousands to a dollar count in the millions.

Behind this upsurge is a carefully picked staff of experts in the music print field and a sales manager who has pooled the team talents to tap the full potential of today's music edition market.

With some 40 years of experience in the field, sales manager Herman Steiger can reach back into the roots of The Big 3 catalog to create solid product and from this point jump to the packaging and promotion of today's pops. According to Steiger, "This is where the music print action is—somewhere between the roots and today's pop rock. Maintaining a vital balance of these two (great standards and current pops) in your folios and song books opens the road to maximum sales."

In line with Steiger's views, The Big 3 has produced a strong roster of folios which mix ever-greens and current chart contenders. In the area of single sheet music editions, the company has also stepped out as a leader and can now boast that it controls, on the average, 25 of the hot 100 songs on the charts each week.

This solid statistic includes Big 3 chart success.
Continued on page 22



Herman Steiger

Best Wishes and Continued Success to

ROBBINS·FEIST·MILLER

*Thank you for representing
us world wide.*

*Special thanks
to Herman Steiger for the
great sheet music and
song books.*

Chardon Music, Inc. Faithful Virtue Music Co., Inc.

A PRODUCT OF KOPPELMAN-RUBIN ASSOCIATES, INC.

Big 3 Boosts Music Book Market Through New Million Dollar Distribution Center



Print Division meets to discuss current pop product. (From left) Harold Heppenheimer, production chief; Willie Goldstein, advertising manager; Joseph Levin, head arranger; Jay Leipzig, public relation director; Herman Steiger, sales manager, and Emily Berk, director of school music department.

Continued from page 21

cesses and a line of "outside" heavyweight pops which have been astutely leased for sheet music and folio use by The Big 3.

Obtaining print rights for hits copyrighted by other publishers has proved to be a significant factor in the growth of The Big 3 print division. It's the kind of action which generates more of the same—for as the fast-moving Robbins-Feist-Miller print team boosts its folios and sheet music sales, the operation attracts additional outside publishers who want to realize maximum print distribution for their own copyrights.

Each leasing deal has apparently set in motion a prime two-way bargain. The Big 3 offers indie music publishers and writers-artists a complete print service organization with a versatile art department, speed engraving and folio production facilities, skilled arranging, slick advertising and sales promotion and a broad national distribution to music dealers. It all functions as a "You Are in Good Hands" interaction which eliminates the indie publishers need for maintaining a huge print staff and, most significantly, it gives him the freedom to concentrate his creative firepower in the current record-music scene.

A glance at The Big 3's current leasing agreements reveals a roster of publishing and artist talent which reads like a who's who of the music industry. The Koppelman and Rubin music publishing interests are represented in current Lovin' Spoonful folios, the big Motown sound moves in folios and sheet music to Big 3 dealers throughout the country. Bob Dylan, The Young Rascals, The Easy Beats, Joan Baez, Four Star Publications and Shelby Singleton Productions are all part of the exclusive Big 3 print picture—it's a picture which is getting brighter every day!

And all Big 3 music publications are riding in an ever-increasing sales cycle, with revenues reaching new highs as this division taps the big teen market, sends more pops to the growing school field, and prepares for the future with traffic-boosting folio racks, modern self-service techniques, dynamic packaging and merchandising.



Sales manager HERMAN STEIGER is shown with some of his fast-moving rack merchandise.

A tour of The Big 3's new distribution center dynamically reflects the growing importance of the company's music print division. Located in Astoria, N. Y., the new building provides 27,000 square feet of space for receiving, packing, shipping and bulk storage of sheet music and music books. The new site houses the publishing field's first computer-equipped royalty and billing departments. The Big 3 distribution center also includes a complete printshop operation for the production of promotional material. Trucks roll right into the plant to speed Big 3 pop folios to music dealers and jobbers throughout the country.



Two views of The Big 3's new distribution center in Astoria. Suburban location of the plant allows for fast shipment of merchandise by truck, mail and air to music shops throughout the nation.



ROYALTY INDEX

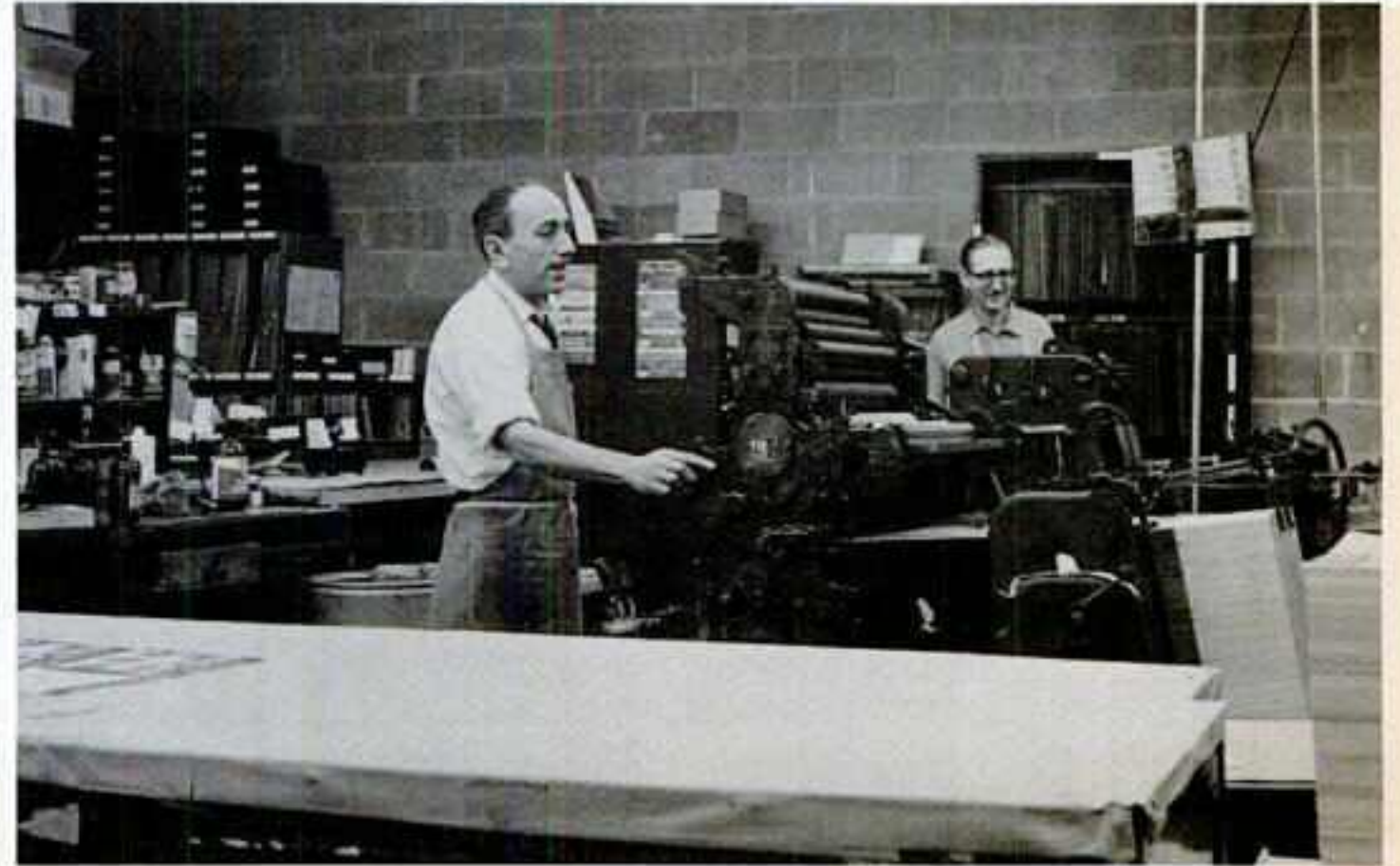
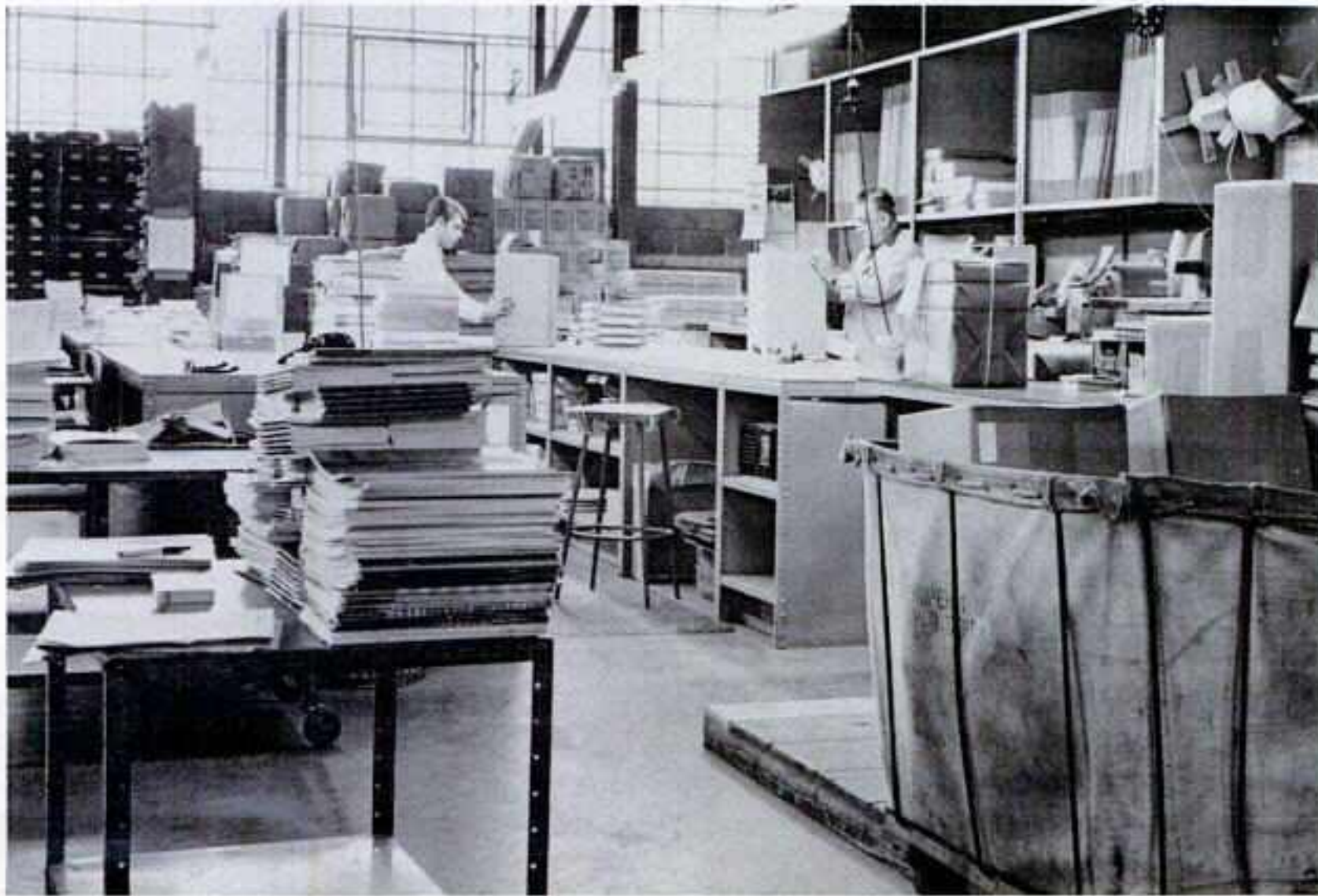


ROYALTY OFFICE



BILLING DEPARTMENT

The System: (Above, left) clerks are shown selecting pre-punched IBM cards which are coded for song titles, writers and royalty rates. These cards are channeled to the royalty office for control procedures. More than a million tabulating cards representing music created by some 16,000 songwriters, are processed each year by Big 3 royalty specialists. Computers also set the pace in The Big 3 billing department where sales volume, prices and discounts are automatically calculated and invoices are machine-produced. All information is recorded on tape for further data processing and actual payment of authors royalties.



Where Orders Are Picked . . . Filled . . . and Packed

A complete print shop produces a continuous flow of circulars, catalogs and window displays to boost traffic and spark sales in music shops carrying Big 3 merchandise.

27,000 square feet of space to warehouse Big 3's huge "working" stock of sheet music and music books. Working stock changes several times a week as fast-moving pop merchandise arrives and is promptly shipped out to dealers and distributors. A stock of seasonal publications is also stored here and placed on standby for timely and rapid shipment to music outlets.



JACK WIECKS, office manager of Big 3's Long Island Plant.

Where The Decisions Are Made



Charles Wiecks



John Fitzgerald



Werner Strupp



Bertha Schwartz



Ed Slattery



Jay Leipzig



Al Kohn



Leo Cullen

And The Staff



Album Reviews

Continued From Back Cover



POP SPOTLIGHT
IT'S JUST A MATTER OF TIME
 The Kit Kats, Jamie LPM 3029 (M); LPS 3029 (S)

Here's a Philadelphia group which could make it nationally with this album. The Kit Kats have scored locally with each of two singles—"Let's Get Lost On a Country Road" and "Breezy," both of which are included here. Their polished rendition of "My Favorite Things" is a standout, while "The Nut Rocker" swings.



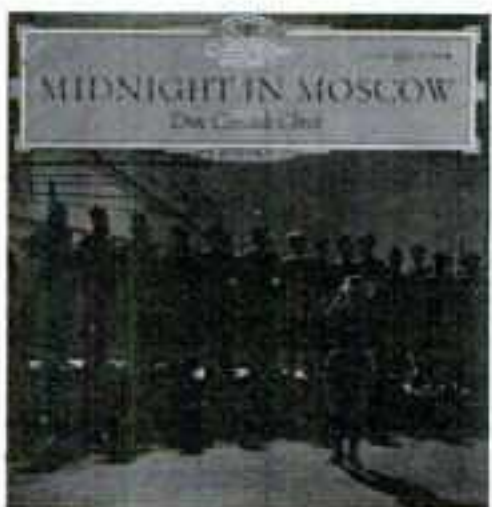
CLASSICAL SPOTLIGHT
THE ART OF MISCHA ELMAN (FAVORITE PIECES)
 Vanguard VRS-1173 (M); VSD-71173 (S)

A fitting final album for the great violinist who died this spring is this recital disk which displays the Elman tune in all its famed purity. Recorded last October, this pressing glows in selections like Smetana's "From the Home Country, No. 2" and Kreisler's "La Precieuse." Violin playing at its best!



CLASSICAL SPOTLIGHT
WERK FOR HARFE & ORCHESTER
 Nicanor Zabaleta / Orch de Chambre (Paul Kuentz). DGG LPEM 139 304 (M); SLPM 139 304 (S)

Devotees of harp music can find no finer example of this often neglected genre than this superb recording, which features Nicanor Zabaleta, probably today's leading harpist. The Handel "Concerto in B Flat, Op. 4, No. 6" is elegantly and stylishly played. An exquisite reading is given Ravel's "Introduction and Allegro."



SEMI-CLASSICAL SPOTLIGHT
MIDNIGHT IN MOSCOW
 Don Cossack Choir. Deutsche Grammophon LPEM 136 545 (M); SLPEM 136 545 (S)

During their U. S. concert tours, the Don Cossacks have built up a following of American fans. And this following should be increased with this album. Much of the material, such as the title song and "Dark Eyes," is familiar to Western audiences. And the other Russian folk material sounds familiar.



CLASSICAL SPOTLIGHT
BACH: THREE KEYBOARD CONCERTOS
 Glenn Gould/Columbia Symphony Orch. (Schmann). Columbia ML 6401 (M); MS 7001 (S)

The keyboard artistry of Gould is in rare polish on this disk and the performance is heightened by the Columbia Symphony Orchestra with Vladimir Golschmann conducting. The pianist and the orchestra give treatment to Bach's Concertos 3, 5 and 7 in what proves an exciting classical item.



SOUNDTRACK SPECIAL MERIT
THE BOBO

Peter Sellers. Warner Bros. WS 1711 (S)
 Francis Lai, composer of "A Man and a Woman," has come up with another melodical score in Peter Sellers' "The Bobo." With Sammy Cahn's lyrics, the Mexican-oriented music includes vocals and instrumental of the title song, "Imagine" and "The Blue Matador." "Matador" stands out as a memorable theme which could make it as a single.

POP SPECIAL MERIT
LOVE, A FEELING OF

Chad Mitchell. Warner Bros. WS 1706 (S)
 Since Chad Mitchell has gone out on his own, he has been developing his own repertoire and style. He's received rave concert reviews throughout the nation and this album, a fine collection of emotional readings, is an excellent display of his talents. With the proper exposure, Mitchell may be one of the most exciting performers of the year and this album should mark his climb to the top.



CLASSICAL SPOTLIGHT
BRUCKNER: SYMPHONY NO. 2
 Sinfonie-Orch. des Bayerischen (Jochum). DGG LPEM 139 132 (M); SLPM 139 132 (S)

Another fine performance in Eugen Jochum's magnificent Bruckner series, this, the maestro's second recording of the "Second Symphony," should fare well with consumers. The crescendos and rhythm show this as an important work in Bruckner's creative development.

SEE ALBUM REVIEWS ON BACK COVER

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

WELCOME TO MY WORLD . . .

Dean Martin, Reprise R 6250 (M); RS 6250 (S)
 (780-06250-3; 780-06250-5)

PETER, PAUL & MARY ALBUM 1700 . . .

Warner Bros. W 1700 (M); WS 1700 (S)
 (925-01700-3; 925-01700-5)

BILL COSBY SINGS/SILVER THROAT . . .

Warner Bros. W 1709 (M); WS 1709 (S)
 (925-01709-3; 925-01709-5)

THESE ARE MY SONGS . . .

Petula Clark, Warner Bros. W 1698 (M); WS 1698 (S)
 (925-01698-3; 925-01698-5)

COUNTRY, MY WAY . . .

Nancy Sinatra, Reprise R 6251 (M); RS 6251 (S)
 (780-06251-3; 780-06251-5)

LUSH LIFE . . .

Nancy Wilson, Capitol T 2757 (M); ST 2757 (S)
 (300-02757-3; 300-02757-5)

★ 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.

THE LIVE KINKS . . .

Reprise R 6260 (M); RS 6260 (S)
 (780-06260-3; 780-06260-5)

SPANKY & OUR GANG . . .

Mercury MG 21124 (M); SR 61124 (S)
 (650-21124-3; 650-61124-5)

THE BEST OF WAYNE NEWTON . . .

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

TODAY'S THEME FOR YOUNG LOVERS . . .

Percy Faith, His Orch. & Chorus, Columbia CL 2704 (M); CS 9504 (S) (350-02704-3; 350-09504-5)

SOUL FINGER . . .

Bar-Kays, Volt 417 (M); S 417 (S)
 (915-00417-3; 915-00417-5)

BEAT GOES ON . . .

Herbie Mann, Atlantic 1483 (M); SD 1483 (S)
 (180-01483-3; 180-01483-5)

POP SPECIAL MERIT

TWO PIANOS TODAY

Ronnie Aldrich. London SP 44100 (S)
 Aldrich's pianos were tailored for this exciting London Phase 4 stereo showcase of favorites. Looking at music from the movies, there is "Barefoot in the Park," "Georgy Girl," "Alfie," "A Man and a Woman," and "You Only Live Twice." The pop scene is represented with "A Whiter Shade of Pale," "Don't Sleep in the Subway," "This is My Song" and "Release Me" as well as others.

POP SPECIAL MERIT

ROY HAMILTON'S GREATEST HITS, VOL. II

Roy Hamilton. Epic LN 24316 (M); BN 26316 (S)

A good collection of Hamilton's old material featuring standards like "How Do You Speak to an Angel," "Love is a Many Splendored Thing." The Hamilton style also does well with "The Golden Boy" and "Oh! What It Seemed to Be."

POP SPECIAL MERIT

THE YOUNG TRADITION

Vanguard VRS-9246 (M); VSD-79246 (S)
 The Young Tradition is a British group, and the album was produced by Transatlantic Records in London. Material is regional English folk—and its so ethnic it could make it pop. The nasal treatment is the only link with the contemporary sound. But the sound of the Young Tradition is interesting enough to be dangerous.

GOSPEL SPECIAL MERIT

SHINE ON ME

The Harmonizing Four. Atlantic R-005 (M); SD R-005 (S)

The celebrated Harmonizing Four have a meaningful album here, mostly of traditional material. Inspirational cuts as "If I Can Help Somebody," "This Rock is Jesus," and "Take Your Burdens to the Lord." A narrative "Shine On Me" is especially effective.

POLKA SPECIAL MERIT

LIL WALLY PRESENTS THE POLKA VAGABONDS

Jay Jay 1111 (M); 5111 (S)

The Polka Vagabonds presented by Lil Wally have a bouncy sparkling collection of polka music. "Our Wedding" is given authenticity by punctuating yelps, while "Happy Max" and "Swiss Yodler" are whirlwinds of action. Ted Kopec is featured on vocals, such as "We Love the Girls Polka" and "Chicken Lover."

LOW-PRICE INTERNATIONAL SPECIAL MERIT

JENNIE TOUREL SINGS RUSSIAN SONGS

Odyssey 32 16 0069 (M); 32 16 0070 (S)
 A package of fine performances of Russian songs. Dealers with this type of buyer will do well to stock the album. Performances are done with rare style and sensitivity.

CLASSICAL SPECIAL MERIT

SHOSTAKOVITCH: SYMPHONY NO. 13

Gromadsky / Various Artists / Moscow Philharmonic (Kondrashin). Everest 6181 (M); 3181 (S)

This moving symphony, essentially a cantata, will draw considerable interest in its premiere recording. Not even heard in the Soviet Union since 1965, the live performance presented here, the poignant work has attained some notoriety, especially the first movement, set to Yevfushenko's "Babi Yar." Vitaly Gromadsky is excellent as the bass soloist, while Kiril Kondrashin conducts the Moscow Philharmonic effectively.

(Continued on page 46)

ALBUM REVIEW POLICY

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

TOP 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 of Top 100 records, week 1. Includes titles like 'Sgt. Pepper's Lonely Hearts Club Band', 'Headquarters', 'Flowers', 'The Doors', 'Surrealistic Pillow', 'Groovin'', 'Release Me', 'Insight Out', 'I Never Loved a Man the Way I Love You', 'With a Lot of Soul', 'Sounds Like', 'Revenge', 'The Hollies Greatest Hits', 'Born Free', 'Reach Out', 'Dr. Zhivago', 'Up, Up and Away', 'More of the Monkees', 'The Sound of Music', 'Aretha Arrives', 'Here Where There is Love', 'Paul Revere & the Raiders Greatest Hits', 'A Man and a Woman', 'Moby Grape', 'The Temptations Greatest Hits', 'Claudine', 'The Best of the Lovin' Spoonful', 'You Only Live Twice', 'Janis Ian', 'Daddy's Little Girl', 'The Best of Sonny & Cher', 'The Super-Hits', 'S.R.O.', 'Frankie Valli Solo', 'Mama's and the Papa's Deliver', 'Bob Dylan's Greatest Hits', 'The Monkees', 'Whipped Cream & Other Delights', 'Temptations Live!', 'Going Places', 'Sergio Mendes & Brasil '66', 'James Brown Live at the Garden', 'Evolution', 'The Supremes Sing Rodgers & Hart', 'Rewind', 'Otis Redding Live in Europe', 'Bill Cosby is a Very Funny Fellow, Right?', 'Thoroughly Modern Millie', 'Double Trouble', 'That's Lou'.

Table of Top 100 records, week 2. Includes titles like 'We Can Fly/Up, Up and Away', 'Man of La Mancha', 'Too Much', 'Absolutely Free', 'Collections', 'The Wild Angels', 'Hip-Hug-Her', 'The Yardbirds Greatest Hits', 'Electric Music for the Mind and Body', 'The Best of the Beach Boys, Vol. 2', 'This is My Song', 'Spring!', 'King & Queen', 'The Sea', 'My Cup Runneth Over', 'Wonderfulness', 'The Best of Eddy Arnold', 'Equinox', 'What Now My Love', 'The Best of the Animals', 'The Lonely Bull', 'I Started Out as a Child', 'Why is There Air?', 'I'll Take Care of Your Cares', 'South of the Border', 'Listen', 'Heads Up!', 'Let's Fall in Love', 'Born Free', 'If You Can Believe Your Eyes and Ears', 'The Sound of Wilson Pickett', 'Time, Time', 'Johnny Cash's Greatest Hits, Vol. 1', 'Happy Together', 'Supremes a' Go Go', 'Somewhere My Love', 'Little Games', 'Fiddler on the Roof', 'New Gold Hits', 'That's Life', 'There's a Kind of Hush All Over the World', 'I'm a Man', 'Future', 'Francis Albert Sinatra/Antonio Carlos Jobim', 'Time & Charges', 'The Magnificent Men "Live!"', 'Big Swing Face', 'Back to Back', 'How Great Thou Art', 'Just for Now'.

Table of Top 100 records, week 3. Includes titles like 'Welcome to My World', 'Happiness is Dean Martin', 'Peter, Paul & Mary Album 1700', 'Good Times', 'Aretha Franklin's Greatest Hits', 'Rhapsodies for Young Lovers, Vol. 2', 'Leonard Nimoy Presents Mr. Spock's Music from Outer Space', 'The Best of the Seekers', 'California Dreaming', 'Bill Cosby Sings/Silver Throat', 'Danny Boy', 'The Bee Gees' First', 'The Best of the Beach Boys, Vol. 1', 'These Are My Songs', 'Parsley, Sage, Rosemary and Thyme', 'Between the Buttons', 'The Grateful Dead', 'A Man and His Soul', 'Four Tops Live!', 'Country, My Way', 'Second Gold Vault of Hits', 'Lady', 'Born Free', 'Let's Live for Today', 'Lush Life', 'Are You Experienced', 'The Mamas and the Papas', 'Tiny Bubbles', 'Supremes Sing Holland-Dozier-Holland', 'Lou Rawls Live', 'Canned Heat', 'Mame', 'The Best of Herman's Hermits', 'Greatest Hits of All Times', 'Georgy Girl', 'Casino Royale', 'Happy Jack', 'Jim Nabors Sings Love Me with All Your Heart', 'Big Hits (High Tide and Green Grass)', 'Western Union', 'The Kinks Greatest Hits', 'Rhapsodies for Young Lovers', 'In Case You're in Love', 'Got Live if You Want It', 'Strangers in the Night', 'Revolver', 'Roger', 'The Sandpipers', 'Joan', 'Young Rascals'.

*EDP Mono and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office.

Compiled from national retail sales by the Music Popularity Dept. of Record Market Research, Billboard.

ORIGINAL MOTION PICTURE SOUND TRACK

Warner Bros. Pictures Presents
CAMELOT
1712



Starring
RICHARD HARRIS
VANESSA REDGRAVE
FRANCO NERO
DAVID HEMMINGS

LIONEL JEFFRIES

LAURENCE NAISMITH

Based on the play "CAMELOT"
Book and Lyrics by Alan Jay Lerner
Music by Frederick Loewe
Directed by Moss Hart

Music Conducted by Alfred Newman

Music by
FREDERICK LOEWE

Screenplay and Lyrics by
ALAN JAY LERNER

Produced by
JACK L. WARNER

Directed by
JOSHUA L. LOGAN

ALBUM #1712

UNPRECEDENTED! PRIMED AND SET—THE PRE-RELEASE PROMOTION FOR THE SOUNDTRACK ALBUM OF THIS EXTRAORDINARY WARNER BROS. FILM TRIUMPH!

PRODIGIOUS AM, FM, TV, DJ PROVOCATION; WINDOW SPECTACULARS, WALL, AISLE, COUNTER DISPLAYS; BROWSER BOXES, MOBILES; NAT'L. MAG., NEWSPAPER ADS; TIMES SQUARE AND MULTI-CITY PAINTED BULLETINS; PREMIERE TIE-INS; RELENTLESS CONSUMER EXCITATION TO TRUMPET THE ORIGINAL FILMCAST VERSION OF THE NEW "CAMELOT" ABOUT WHICH PRE-RELEASE TRADE COMMENT CONSENSUS READS: "INCREDIBLE AURAL EXPERIENCE!"

RADIO STATION PROGRAMMERS:

WARNER BROS. RECORDS
BURBANK, CALIFORNIA

Count us in your big "CAMELOT" push!
Send album and promo material.

NAME _____
STATION _____
ADDRESS _____
CITY _____ STATE _____

RETAILERS:

WARNER BROS. RECORDS
BURBANK, CALIFORNIA

We want to participate in your upcoming "CAMELOT" promotion. Send album and material.

NAME _____
FIRM _____
ADDRESS _____
CITY _____ STATE _____

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ 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.

BYE-BYE BABY . . .

Big Brother & the Holding Company, Mainstream 666 (Brent, BMI) (San Francisco)

HEAVY MUSIC . . .

Bob Seegar & Doug Brown, Cameo 494 (Gear, ASCAP) (Detroit)

THAT'S HOW IT IS (When You're in Love) . . .

Otis Clay, One-derful 4848 (Arc-Cragvee, BMI) (New Orleans)

LET IT OUT . . .

Hombres, Verve/Forecast 5058 (Crazy Cajun, BMI) (Atlanta)

A WOMAN IN LOVE . . .

Bonnie Guitar, Dot 17029 (Lin-Cal/Ring-a-Ding, BMI) (Baltimore)

BELIEVE IN ME BABY . . .

Jessie James, 20th Century-Fox 6684 (Je-Ma/Chevis, BMI) (New Orleans)

TOP LP's • Continued from page 44

151	135	GOLDEN GREATS	46	*176	—	FOR YOUR LOVE	1
		Gary Lewis & the Playboys, Liberty LRP 2648 (M); LST 7468 (S)				Peacock & Herb, Bete TBM 2006 (M); TSS 4008 (S)	
*152	178	COWBOYS & COLORED PEOPLE	2	*177	—	REVOLUTION!	1
		Flip Wilson, Atlantic 8149 (M); SD 8149 (S) (180-08149-2; 180-08149-3)				Paul Brown & the Raiders, Columbia CL 2721 (M); CS 9231 (S)	
153	152	FRESH CREAM	17	178	179	LITTLE BIT O' SOUL	2
		Cream, A&A 33-204 (M); SD 33-204 (S) (175-32204-2; 175-32204-3)				Music Explains, Laurie LRP 2040 (M); SLP 2040 (S)	
154	157	HUGH MASEKELA'S LATEST	5	*179	—	STAX/VOLT REVIEW LIVE IN LONDON, VOL. I	1
		Uet 3018 (M); 73010 (S) (874-03018-2; 874-73010-3)				Various Artists, Stax 721 (M); S 721 (S) (833-00721-2; 833-00721-3)	
155	126	BY REQUEST	16	*180	—	THE BEST OF JOE TEX	1
		Jim Nabors, Columbia CL 2645 (M); CS 9445 (S)				Atlantic 8164 (M); SD 8164 (S) (180-08164-2; 180-08164-3)	
156	117	ERIC BURDON & THE ANIMALS, VOL. II	13	181	194	YAKETY SAX	48
		MM 8 4434 (M); SE 4434 (S) (640-04434-2; 640-04434-3)				Boots Randolph, Monument MLP 8002 (M); SLP 18002 (S)	
157	159	WINCHESTER CATHEDRAL	39	182	—	BYRDS GREATEST HITS	1
		Louise Walker, Dot BLP 3274 (M); BLP 3274 (S)				Columbia CL 2716 (M); CS 9216 (S) (350-02716-2; 350-02716-3)	
158	162	IT'S SUCH A PRETTY WORLD TODAY	7	183	189	PAINT IT BLACK	2
		Wyse Stewart, Capitol T 2727 (M); ST 2727 (S)				Soulful Strings, Capitol LP 774 (M); LPS 774 (S) (245-00774-2; 245-00774-3)	
*159	175	OUTSIDERS . . . HAPPENING "LIVE!"	2	184	197	SUNSHINE SUPERMAN	28
		Capitol, T 2748 (M); ST 2748 (S) (300-02748-2; 300-02748-3)				Beeman, Epic LP 24217 (M); BR 24217 (S) (645-24217-2; 645-24217-3)	
160	155	JOHNNY'S GREATEST HITS	444	185	186	THE FABULOUS IMPRESSIONS	8
		Johnny Mathis, Columbia 330-01123-2; 330-00424-3				A&C A&C 404 (M); A&C 404 (S) (180-04040-2; 180-04040-3)	
161	177	CABARET	35	186	—	BIG BROTHER & THE HOLDING COMPANY	1
		Original Cast, Columbia EQS 6440 (M); EQS 3040 (S)				Mainstream 84099 (M); 84099 (S) (643-04099-2; 643-04099-3)	
162	163	DYNAMIC DUO	16	187	187	LOVIN' SOUND	9
		Jimmy Smith/Wes Montgomery, Verve V 8678 (M); V6-8678 (S)				Isa & Sybil, MGM E 4208 (M); E 4208 (S)	
163	136	BORN FREE	45	188	188	FOREST FLOWER	4
		Soundtrack, MGM E 4348 (M); SE 4348 (S) (640-04348-2; 640-04348-3)				Charles Lloyd, Atlantic 1473 (M); SD 1473 (S) (180-01473-2; 180-01473-3)	
164	166	ALL THE TIME	7	189	200	LOVE-IN	3
		Jack Jones, Decca DL 4904 (M); DL 7404 (S)				Charles Lloyd Quartet, Atlantic 1481 (M); SD 1481 (S)	
165	137	AND THEN . . . ALONG COMES THE ASSOCIATION	55	190	158	SOMETHIN' STUPID	15
		Vallent YLM 3022 (M); VLS 3022 (S)				Leslie Elton, Dot BLP 3297 (M); BLP 3297 (S)	
166	173	I LOVE YOU	4	191	199	THE FOUR SEASONS GOLD VAULT OF HITS	75
		Billy Vaughn Singers, Dot BLP 3281 (M); BLP 3281 (S)				Phillip PPM 200-194 (M); PPS 400-194 (S) (740-20194-2; 740-20194-3)	
167	167	BOOTS WITH STRINGS	34	192	—	TRINI LOPEZ—NOW!	1
		Boots Randolph, Monument MLP 8044 (M); SLP 18044 (S)				Reprise R 6253 (M); RS 6253 (S) (780-06253-2; 780-06253-3)	
168	168	JOHNNY RIVERS' GOLDEN HITS	35	193	156	GIMME SOME LOVIN'	24
		Imperial LP 9234 (M); LP 12234 (S)				Spencer Davis Group, United Artists UAL 2078 (M); UAS 4578 (S)	
169	164	GRAND PRIX	25	194	198	LAST WORD IN LONESOME	22
		Soundtrack, MGM 18-257 (M); 18-257 (S) (640-00058-2; 640-00058-3)				Eddy Arnold, RCA Victor LPM 3425 (M); LSP 3425 (S)	
170	169	GREATEST HITS FROM ENGLAND	17	195	181	WATCH OUT	42
		Various Artists, Parrot PA 61010 (M); PAS 71010 (S)				Raja Marimba Band, A&A LP 118 (M); SD 4118 (S)	
*171	—	WEST MEETS EAST	3	196	184	LITTLE RICHARD'S GREATEST HITS	3
		Yakudi Mombili/Kavi Shankar, A&A LP 12234 (M); LP 12234 (S)				Oak OAK 12121 (M); OES 14121 (S) (643-12121-2; 643-14121-3)	
*172	—	UNDERGROUND	1	197	—	SWEET SIX	1
		Electric Prunes, Reprise R 6262 (M); RS 6262 (S)				Stan Getz, Verve V 8493 (M); V6-8493 (S) (895-04493-2; 895-04493-3)	
173	154	SOUNDS OF SOLENCE	42	198	—	GOLDEN HITS BY THE VENTURES	1
		Simon & Garfunkel, Columbia CL 2649 (M); CS 9249 (S)				Liberty LRP 2053 (M); LST 8053 (S) (640-02053-2; 640-08053-3)	
174	119	SUPER PSYCHEDELICS	14	199	—	COLONIZATION	1
		Ventures, Dotcom LRP 2052 (M); LST 8052 (S)				New Colony Six, Senter ST 3001 (M); SST 3001 (S)	
175	161	CHANGES	38	200	—	YAMA YAMA MAN	1
		Johnny Rivers, Imperial LP 9234 (M); LP 12234 (S)				George Segal, Phillip PPM 200-242 (M); PPS 400-242 (S)	

*Indicates Star Performer

Album Reviews

• Continued from page 43

R&B SPECIAL MERIT

DARRELL BANKS IS HERE

Atco 33-216 (M); SD 33-216 (S)

From his first success, "Open the Door to Your Heart" to his recent "Here Comes the Tears," this album presents Darrell Banks at his best, and his best has a distinct r&b sound that also has pop appeal. "I'm Gonna Hang My Head and Cry" is exceptional. Other fine cuts include "Look Into the Eyes of a Fool" and his old "Somebody (Somewhere Needs You)."

FOLK SPECIAL MERIT

MORNING SONG

Jackie Washington, Vanguard VRS-9254 (M); VSD-79254 (S)

It is Washington's voice that shines through on this LP. With a dozen original numbers, accompanied by Mitch Greenhill and John Nagy, electric guitars, the folksinger has come up with a few handfuls of folk songs that represent some of the best things he has done to date. Included are "Morning Song," "Long Black Cadillac," "Lily of the West," and others.

LOW-PRICE CLASSICAL SPECIAL MERIT

MAHLER: SYMPHONY NO. 1 IN D MAJOR

Halle Orchestra (Barbirolli), Vanguard (Everyman Classics) SRV-233 (M); SRV-233SD (S)

Sir John Barbirolli and the Halle Orchestra perform with skill and imagination in the brilliant Mahler work. The quality of the recording makes it an outstanding buy in its price category—and it would still be an excellent value at the regular price.

LOW-PRICE CLASSICAL SPECIAL MERIT

CORELLI: TWELVE TRIO SONATAS, OP. 4, COMPLETE

Max Goberman/Michael Tree, Odyssey 32 26 0005 (M); 32 26 0006 (S)

Corelli's 12 Trio Sonatas are given new life with the masterful performances of Max Goberman and Michael Tree on violins, and Eugenia Earle and Jean Schneider, continuo. This two-disk set would be a welcome addition to anyone's classical library. The melodic power in these 12 pieces is forever present and colorful.

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

ENTER LAUGHING Original Soundtrack, Liberty LOM 16004 (M); LOS 17004 (S)

POPULAR

THE SOUL OF A BELL William Bell Stax 719

New Album Releases

ANGEL

MANLER: SYMPHONY NO. 9 IN D—The New Philharmonia Orch. (Klemperer); SB 3708
MOZART: TWO SALZBURG DIVERTIMENTI—Bath Festival Orch. (Muhin); S 36-429
17TH CENTURY VENETIAN OPERA—Bath Festival Ensemble; S 36-431
TCHAIKOVSKY'S SWAN LAKE—Vienna Symphony Orch. (Lanchbery); SB 3706
PUCCINI: MADAME BUTTERFLY—Various Artists/Rome Opera House Orch. & Chorus (Barbirolli); SCL 3702
VARIOUS ARTISTS—Shepherd of the Rock and Other Songs; S 36352

BACH GUILD

The Baroque Art of TELEMANN—I Solisti di Zagreb (Janigro); BG 679, BGS 70679

CAPITOL

BOBBIE GENTRY—Ode To Billie Joe; T2830, WANDA JACKSON—Blues in My Heart; T 2306
PATTI DREW—Tell Him; T 2804, ST 2804
GLEN CAMPBELL—Gentle On My Mind; T 2809, ST 2809
PEGGY LEE—Somethin' Groovy; ST 2781
WEBLEY EDWARDS—Blue Skies of Hawaii; ST 2782
VARIOUS ARTISTS—Fly Buttons; ST 2502
TINA MASON Is Something Wonderful!; T 2785, ST 2785
The Inspiration of BOB VERNON; T 2778, ST 2778
FRANK BARBER—Melodic Percussion; ST 2794
DALLAS FRAZIER—Tell It Like It Is!; T 2764, ST 2764
JEAN SHEPARD—Your Forevers Don't Last Very Long; T 2765, ST 2765
CHARLIE LOUVIN—I Forgot to Cry; T 2787, ST 2787
MERLE HAGGARD & THE STRANGERS—Branded Man; T 2789, ST 2789

CAPITOL OF THE WORLD

THE HADARIM ENSEMBLE—The Folk Songs and Dances of Israel; DT 10490
BENEDICT SILBERMAN—Jewish Music; DT 10064

CBS

HONEGGER: JOAN OF ARC AT THE STAKE—Zorina/London Symphony Orch. (Ozawa); 32 31 0003, 32 21 0004

CAMBRIDGE

ERNST BACON: SONGS FROM EMILY DICKINSON—Helen Boatwright; CR 1707, CRS 1707

CMS

HARRISON SALISBURY—Behind the Lines—Vietnam & the United States; CMS 104
JAMES BALDWIN—Giovanni's Room and Another Country; CMS 517
HOWARD FAST—April Morning and Short Stories; CMS 518
BERNARD MALAMUD—The Mourners; CMS 520
WILLIAM STYRON—Lie Down in Darkness; CMS 521
ALASTAIR REID—Oddments Inking Omens Moments; CMS 522
JOHN UPDIKE—Lifeguard & The Centaur; CMS 523
PETER USTINOV—The Loser and The Aftertaste; CMS 524
WILLIAM M. KELLY—A Different Drummer and Short Stories; CMS 525

COMMAND

WARREN KIME & HIS BRASS IMPACT ORCH. Vol. 2—Exposive Brass Impact; RS 9195D

DECCA

BERT KAEMPFERT—The World We Knew; DL 74935

DERAM

PROCOL HARUM; DE 16008, DES 18008

TRIANGLE The Beau Brummels, Warner Bros. W 1692 (M); WS 1692 (S)

THE NEW RELIGION Jimmy James and the Vagabonds, Atco SD 33-222 (S)

WITH BODY & SOUL Miss Julie London, Liberty LRP 3514 (M); LST 7514 (S)

ARTHUR LYMAN AT THE PORT OF LOS ANGELES HIFI L-1036 (M); SL-1036 (S)

GREATEST HITS Cole Porter, Epic BN 26317 (S)

SAY SIEGEL-SCHWALL The Siegel/Schwally Band, Vanguard VRS 9249 (M); VSD 79249 (S)

HANGING 'ROUND Tormentors, Royal RLP 111 (M)

SYMPHONY FOR SOUL The Total Eclipse, Imperial LP 9353 (M); LP 12353 (S)

THE SONGS AND PIANO OF RONNY WHYTE Band Box 1015 (M)

GOSPEL

I MUST TELL JESUS Cassietta George, Audio Gospel AGM 1007 (M)

THE SOUND OF THUNDER Bernice Reagon, Kim Tel KT 1001

THE BEST OF REV. CLEOPHUS ROBINSON Peacock PLP 135 (M)

CLASSICAL

BEETHOVEN: SYMPHONY No. 5 In C MINOR, Op. 67

DEUTSCHE GRAMMOPHON

BRUCKNER: SYMPHONY NO. 2—Sinfonia Orch. des Bayerischen; LPEM 139 132, SLPM 139 132
DON COSSACK CHOIR—Midnight in Moscow; LPEM 136 545, SLPM 136 545
TCHAIKOVSKY: SYMPHONY NO. 4 F MOLL Op. 36—Berliner Philharmonie (von Karajan) LPEM 139 017, SLPM 139 017
Werk von Harfe & Org.—Nicanor Zabaleta/Orch. de Chambre (Kuentz); LPEM 139 304, SLPM 139 304

EPIC

THE VILLAGE STOMPERS—Greatest Hits; BN 26318, LN 24318

HELIODOR

MARIUS CONSTANT: 24 PRELUDES FOR ORCH. SERGE NIGG—Orch. Philharmonie de l'O R.T.F. (Bruck); H 25058, HS 25058
BEETHOVEN: SYMPHONY NO. 5 IN C MINOR—Berlin Philharmonie Orch. (Fricsay); H 25059, HS 25059
MONTEVERDI: 7 MADRIGALS—Various Artists; H 25060, HS 25060
BORODIN: SYMPHONY NO. 2 IN B MINOR; IN THE STEPPES OF CENTRAL ASIA; H 25061, HS 25061
SCHUBERT: SONGS OF GREEK ANTIQUITY—Dietrich Fischer-Dieskau; H 25062, HS 25062
FRITZ WUNDERLICH—Warm, Wonderful, Wonderful; H 25063, HS 25063

JAMIE

THE KIT KATS—It's Just a Matter of Time; LPM 3029, LPS 3029

LIBERTY

ORIGINAL SOUNDTRACK—Enter Laughing; LOM 16004, LOS 17004

LONDON

MANTOVANI Hollywood; PS 516

MELODIYA/ANGEL

PROKOFIEV: IVAN THE TERRIBLE—ORATORIO—Moscow State Chorus/U.S.S.R. Symphony Orch. (Stasevich); SRB 4103
SHOSTAKOVICH: SYMPHONY NO. 10 IN E MINOR, OP. 93—U.S.S.R. Symphony Orch. (Svetlanov); SR 40025
SOVIET ARMY CHORUS & BAND—On Parade; SR 40018

MUSICOR

MELBA MONTGOMERY—I'm Just Living; MM 2129, MS 3129
GENE PITNEY—Golden Greats; MM 2134, MS 3134

REPRISE

THE ELECTRIC PRUNES—Underground; R 6262, RS 6262

VANGUARD

MANITAS DE PLATA at Carnegie Hall; VRS 9247, VSD 79247
The Art of MISCHA ELMAN (Favorite Pieces); VRS 1173, VSD 71173
JOHN HAMMOND—Mirrors; VRS 9245, VSD 79245

VERVE/FORECAST

THE BLUES PROJECT Live at Town Hall; FT 3025, FTS 3025
MIKE KELLIM and the Testimony's Still Coming in!; FT 3028, FTS 3028

WARNER BROS.

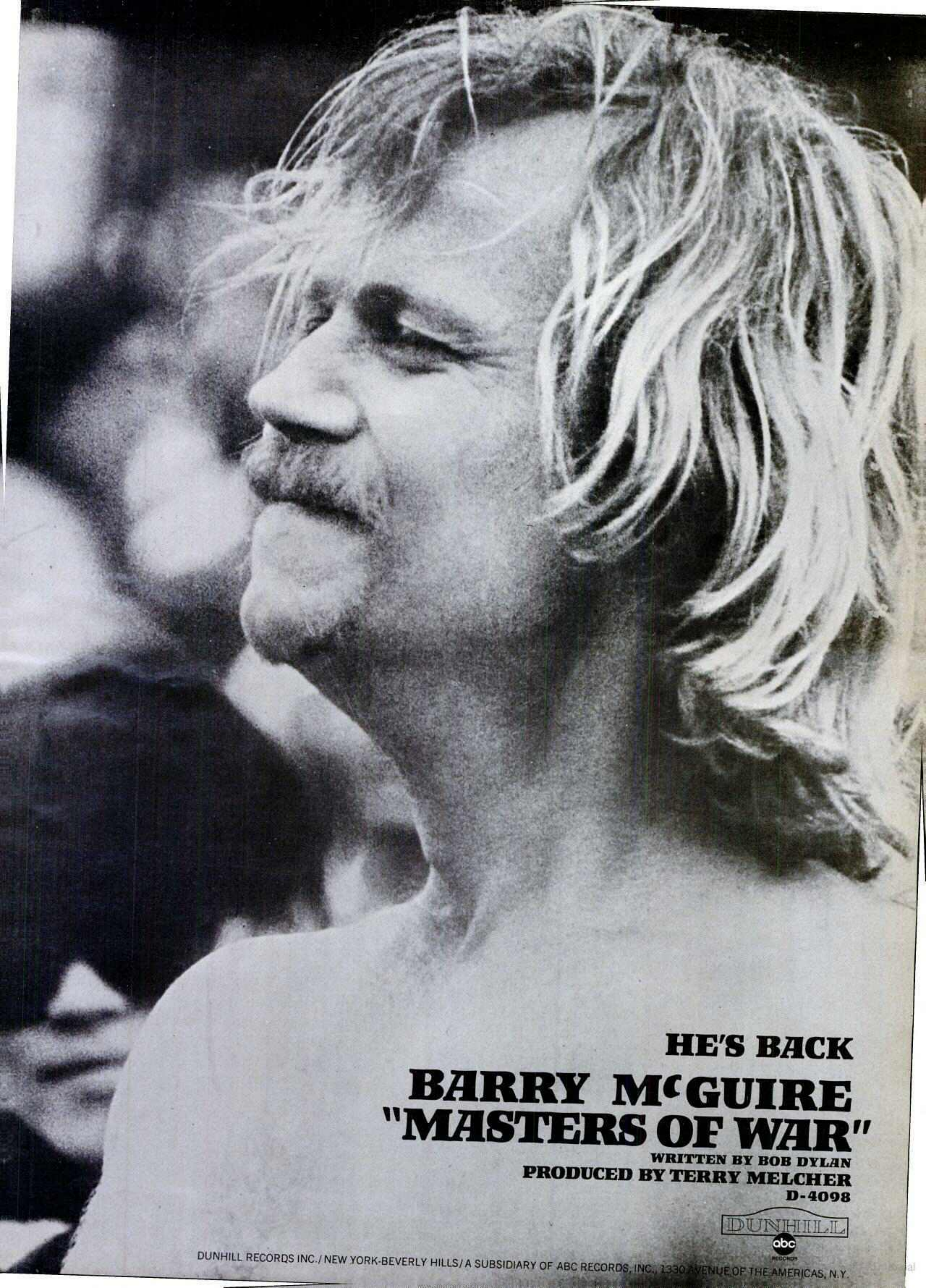
CHAD MITCHELL—Love, a Feeling Of; WS 1706
PETER SELLERS—The Bobo; WS 1711

SCHUBERT: SYMPHONY No. 8 In B MINOR, "UNFINISHED"—Vienna State Opera Orchestra (Prohaska), Vanguard (Everyman Classics) SRV 203 (M); SRV 203SD (S)

HANDEL: 3 CONCERTI GROSSI Op Berlin Philharmoniker (Von Karajan), Deutsche Grammophon LPEM 139 012 (M); SLPM 139 012 (S)

TELEMANN/HANDEL: TRUMPET CONCERTOS Maurice Andre/Munich Bach Orch. (Richter), Deutsche Grammophon LPEM 136 517 (M); SLPEM 136 517 (S)

THE BAROQUE ART OF TELEMANN I Solisti di Zagreb (Janigro), The Bach Guild BG 679 (M); BGS 70679 (S)



HE'S BACK
BARRY M'GUIRE
"MASTERS OF WAR"
WRITTEN BY BOB DYLAN
PRODUCED BY TERRY MELCHER
D-4098

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RECORDS

DUNHILL RECORDS INC./NEW YORK-BEVERLY HILLS/A SUBSIDIARY OF ABC RECORDS, INC., 1330 AVENUE OF THE AMERICAS, N.Y.

Columbia Plans More Tests on Rechanneling Mono for Stereo

By FRED KIRBY

NEW YORK — Columbia Records plans further experiments to see whether classical material recorded in mono can effectively be rechanneled for stereo. John McClure, Columbia Masterworks a&r producer, said experiments might extend to rechanneling some Odyssey releases this winter to see what public acceptance will be. The low-price Odyssey line has issued several mono-only versions of historic recordings.

Opinions from other record companies varied on the rechanneling question which was raised by David Rothfeld (*Billboard*, Aug. 19), division merchandise manager of E. J. Korvette. Rothfeld said rechanneling would increase sales since many consumers would not buy mono product for stereo equipment.

McClure explained that Columbia was "working on a way to get stereo information onto mono records and satisfy the market without degrading the original mono sound. At present, I haven't heard of satisfactory rechanneling that does not do such damage." He noted, "It bothers us to put out records that are only monaural. . . . An educational lag stops many consumers from buying monaural records for stereo machines."

Jac Holzman, president of Elektra Records which produces Nonesuch, pointed out that many consumers did not own stereo equipment. "When we think most of the people have stereo, then it (rechanneling) would be a marvelous idea." He cautioned that rechanneled pressings were "one type of stereo that does not play on mono phonographs."

Jerry Schoenbaum, manager of MGM's Classical Division, noted that the low price Heliodor line had rechanneled from its inception. He explained that recently only material recorded in true stereo was selected from the Deutsche Grammophon catalog. Schoenbaum said Heliodor's new series of historic recordings probably would be rechanneled. "Apparently, the record customer reaches for stereo automatically," he concluded.

George H. de Mendelssohn-Bartholdy, president of Vox Records, called it impossible to come up with a general rule of rechanneling. He said great recordings of the past, such as the Mozart Opera Society packages on EMI, which were released here on Vox's Turnabout label, should remain in mono, while unusual material or lesser-known artists should

be rechanneled to stimulate consumer interest.

Mendelssohn explained that consumers who wanted a good version of Mozart's "The Magic Flute" had several sets to choose from, but people who wanted the performance conducted by Sir Thomas Beecham would be willing to buy it in mono. He said the question was whether the pressing could "stand on its feet on mono as a great performance."

The executive asked, "Why did people buy Beecham's 'La Boheme' on Seraphim with Victoria de los Angeles and Jussi Bjoerling? These were not people who listen only to stereo. They wanted this great performance."

Mendelssohn continued, "It's not true that mono doesn't sell." He also pointed out that in some cases, like the Mozart Society material, "We have no permission to stereo. . . . And they're right . . . especially with opera, rechanneling can only spoil the performance."

However, he cited Weber's two piano concertos, previously available on Vox in mono, which were rechanneled and released on Turnabout to stimulate interest in this only catalog listing. Mendelssohn said that recordings of Arturo Toscanini and Bruno Walter did not need enhancing for sales. "I'd buy them and the public who still reveres these men will buy them."

Mendelssohn also noted that Turnabout was releasing a pressing of Bela Bartok and his wife playing that composer's "Sonata for two Pianos and Percussion" in mono only. "People will not buy this for its sound, but to have the material actually played by Bartok. It depends on the repertoire. It depends on the performance. It is not a technical question."

Harold Lawrence, classical a&r director for Philips and Mercury Records, agreed with Rothfeld's comments, but he warned about improperly rechanneling material. Lawrence said, "According to what dealers tell me, people are impressed with the word 'stereo'."

But he explained, "We don't believe in making electronic stereo that will falsify the sound. . . . We try to preserve the sound of the original recording and only add a sense of space that will make it technically a stereo record, but not destroy its acoustical quality."

Lawrence emphasized the importance of rechanneling with care, adding that the engineers who handle the project for Mercury, Wing and Philips World Series, low price lines, were musically trained. "Ex-
(Continued on page 49)

San Antonio Grant

SAN ANTONIO—The National Endowment for the Arts has approved a \$400 grant to the San Antonio Symphony Orchestra under the composers assistance program.

The money, coupled with \$400 from private contributors, will pay for the premiere performance of "Concerto for Piano and Orchestra" by John Paul Corigliano next April 5 at the Municipal Auditorium here.

Vox Head Calls for \$3 as Economy Tag

NEW YORK—George H. de Mendelssohn-Bartholdy, president of Vox Records, called for the raising of economy priced recordings to \$3 rather than the creation of an intermediate price of \$3.50. He explained, "I think the prices of records is too low, now. Records should be either high price or low price. There should be nothing in the middle."

Mendelssohn was referring to new \$3.50 lines being put out by Elektra (Checkmate) and Vanguard (Cardinal) in saying "You either sell Tchaikovsky's 'Fourth Symphony' conducted by Leonard Bernstein or Herbert von Karajan at full price or you have trouble selling it at lower prices by lesser-known conductors."

"I believe the present low price limit of \$2.50 is almost impossible to keep up if we are to give the public really interesting material. But, I don't believe the limit should go over \$3."

He pointed out that record companies would only realize 15 to 20 cents on the 50-cent increase, but "We need it." Mendelssohn cited the increasing copyright costs as well as hikes for printing and pressing as justifications for retail rises.

While questioning the intermediate price for standard repertoire, Mendelssohn said that had Stockhausen's "Momente" conducted by the composer been released at \$3.50 he could have understood the list because it was a large-scale modern work requiring extensive resources and relatively high copyright costs. Such a recording was released by Elektra on its low price Nonesuch label.

He also discounted the Dolby System as a justification for the intermediate range, noting that RCA Victor had not upped its prices with the introduction of Dynagroove. Mendelssohn said Vox had been using Dolby on its low price Turnabout label.

He noted that Vox could have charged more for its Dallas Symphony recording of Ives' "Holidays Symphony" because it was a first catalog listing, but the material was released on Turnabout. He stressed that he had no immediate plans to raise Turnabout's prices to \$3, but said he would follow suit "within 48 hours" if some other economy price leader would increase its list.

Teldec Expands 2 Low-Priced Labels

HAMBURG — Telefunken-Decca (Teldec) is expanding its two classical budget labels—Meister der Musik and Musikalisches Erbe reicher Vergangenheit.

Twenty new titles have just been added to the two labels, 10 to each. Expansion is to continue with top artists and technical processing.

Each selling for \$4, the "Master of Music" and "Musical Heritage From a Rich Past" are designed to exploit fully the big sales market which has been discovered in Germany for budget classical product.

In contrast to the "pocketbook"-type of budget product, the Teldec \$4 records are promoted as prestige product, an extension of the standard price classical label.

A grouping of the \$4 releases into "Master of Music" and "Musical Heritage" is in

line with the new German trend to subdivide the market as extensively as possible.

Teldec claims that it is thereby able to give custom sales promotion to a mass market for classical. Far from using the "pocketbook" formula, Teldec is promoting the two budget labels as "almost exclusively new recordings with the most admired interpreters of our time."

Artists include Graziella Scutti, Helen Watts, Janet Baker, Waldemar Kmentt, and Lucia Popp, also the instrumental ensemble Virtuosi de Roma under Renato Fasano; the Academy of St.-Martin-in-the-Fields, under Neville Marriner; and the Chamber Orchestra of Kurt Richter.

Teldec is giving heavy promotion, in connection with the new budget label titles, to Denis
(Continued on page 49)

DGG Bows Complete Beethoven Quartets

NEW YORK — Deutsche Grammophon is reissuing the complete Beethoven string quartets in three specially priced three-record packages in September performed by the Amadeus Quartet. DGG also is issuing several albums in connection with United States appearances by the artists.

Herbert Von Karajan, who is making his Metropolitan Opera debut this season, conducts the Berlin Philharmonic on two disks, including one with violinist Christian Ferras in Beethoven. In the other, the conductor continues his Tchaikovsky symphonic series with "Symphony No. 5."

Pianist Christoph Eschenbach, who recently won the Concours Clara Haskil plays a Mozart recital. The 25-year-old

artist will make his North American debut at Expo 67, which will be followed by a United States tour. Cellist Pierre Fournier, who also will be appearing in the United States, plays Elgar and Bloch with Alfred Wallenstein and the Berlin Philharmonic.

Eugen Jochum conducts the eighth album in his DGG Bruckner series, the "Symphony No. 3" with the Bavarian Radio Symphony. A Mozart disk has Igor Markevitch conducting the Lamoureux Orchestra with soloists Maria Stader, Oralia Dominguez, Ernst Haefliger and Michel Roux, paired with Stader and the Berlin Radio Symphony under Ferenc Fricsay. Rounding out the release are Schumann quartets with the Drolc String Quartet.

Szell European Tour Ends

LUCERNE, Switzerland—The Cleveland Orchestra's third European tour in a little over 10 years winds up here on Thursday (31). Appearances at Salzburg, Edinburgh and Lucerne marked the first time any orchestra had performed at all three festivals in one season. George Szell directed the Cleveland's Salzburg concerts on Sunday (13) and Tuesday (15), while Herbert von Karajan conducted on Wednesday (16), the first time the latter has ever conducted an American orchestra in Europe.

The orchestra opens the Dinburgh Festival with Szell conducting on Sunday (20), Monday (21), Tuesday (22) and Wednesday (23). Pianist Clif-

ford Curzon will be soloist on Monday and Tuesday with violinist Leonid Kogan listed for Wednesday. Szell and the Cleveland fly to London on Thursday (24) for a recording session for Columbia Records at the Abbey Road Studios of EMI.

Pianist Robert Casadesus will be soloist on Wednesday (30) for the third of four Lucerne concerts on consecutive nights. Szell will conduct the first three with Karajan repeating his Aug. 16 program on Thursday (31). In this last concert, Karajan will conduct and also be piano soloist along with Joerg Demus and Christoph Eschenbach in Mozart's "Concerto for Three Pianos and Orchestra."

Vanguard Issues LP Commemorating Elman

NEW YORK — Vanguard Records is issuing an album commemorating the recent death of violinist Mischa Elman. The album, which contains pieces by Dvorak-Kreisler, Tchaikovsky, Gluck, Kroll, Debussy, Benjamin, Smetana, Faure, Kreisler and Espejo, was recorded last October. The liner notes include a brief tribute to Elman by Seymour and Maynard Solomon, owners of Vanguard. Joseph Seiger is the piano accompanist. The violinist died last spring. A Bach Guild album has Antonio Janigro conducting "I Solisti di Zagreb" in Telemann concertos.

A two-record Everyman

package has Maurice Abravanel conducting the Utah Symphony in Tchaikovsky's "Swan Lake." Two Everyman sets have symphonic music, one with Felix Prohaska and the Vienna State Opera Orchestra in Beethoven and Schubert, and the other with Sir John Barbirolli and the Halle Orchestra in Mahler. Barbirolli also leads the Halle Orchestra in Strauss waltzes. Anton Paulik conducts the Vienna State Opera Orchestra in music of the Strauss family. Rounding out the Everyman release is a pressing of Bach cantatas with the Cathedral Choir and Bach Orchestra of Bremen under Hans Heintz.

TELDEC DEBUTS 'MARCH MUSIC'

HAMBURG — Telefunken-Decca (Teldec) has released a unique recording of march music "March Music at the Brandenburg-Prussian Courts 1685-1823," based on a rare musical discovery. Dr. Gerhard Paetzig, the Hamburg musicologist, discovered a series of anonymous manuscripts with military march music from the 18th Century in the archives of the former Prussian State Library in Berlin. Dr. Paetzig, after two years of research, determined that his discovery was linked with the oldest Prussian military music orchestra. Teldec recorded Dr. Paetzig's discovery in co-operation with Major Johannes Schade, chief of the German Army Music Corps, in Hamburg.

Teldec Low-Priced

• *Continued from page 48*

Vaughan, who directs the recording of Schubert's music from "Rosamunde," and "The Magic Harp."

The most ambitious project is the recording of three sets each with three LP's, of Mozart's complete marches and dances, with the Vienna Mozart Ensemble under Willi Boskovsky, all members of the Vienna Philharmonic.

Teldec has excerpted from this album Mozart ballet and stage music for one of the titles in its budget series. Another release is Telemann's "Viola Concerto in G" and Vivaldi's "Concerto for Four Violins, Op. 3," with the Academy of St. Martin-in-the-Fields.

Teldec also has released a new regular price album of Mozart's "Piano Concertos Nos. 20 and 25" with Julius Katchen and the Stuttgart Chamber Orchestra under Karl Muenchinger.

Teldec has also just released a recording by Felicia Weathers, an American soprano who lives in Munich, singing arias from Verdi and Puccini with the Vienna Opera Orchestra under Argeo Quadri.

Columbia Plans

• *Continued from page 48*

cept for special historic releases," he said, "there is a need for stereo. But it (re-channeling) should be done with extreme care so as not to destroy the accoustical quality." He noted such care had resulted in no difficulties for the company, although Wing had rechanneled from its start.

Philips and Mercury engineers have rejected many masters recently, according to Lawrence, because they were unsuitable technically and/or musically for rechanneling. Lawrence said engineers in Europe and the United States applied very stringent standards in considering product for stereo.

TCU Series

FORT WORTH — Guitarist Rey de la Torre opens Texas Christian University's 1967-68 Select Series on Oct. 10. Also listed during the season will be the Guarneri String Quartet, organist Virgil Fox, and the Dallas Symphony under Donald Johanos.

BEST SELLING CLASSICAL LP's

Billboard Award		This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
3				WEST MEETS EAST 8 Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)		21	18	ORMANDY-PHILADELPHIA ORCH.'S GREATEST HITS 16 Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)	
2	1			MAHLER: SYMPHONY NO. 8 (2-12" LP's) 30 Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)		22	22	LEONTYNE PRICE-PRIMA DONNA 47 RCA Victor LM 2896 (M); LSC 2896 (S)	
3	2			HOROWITZ IN CONCERT (2-12" LP's) 18 Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)		23	23	NIELSEN: SYMPHONY NO. 1 8 Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)	
4	6			MY FAVORITE CHOPIN 74 Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)		24	26	CHOPIN WALTZES 72 Artur Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	
5	4			ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES, NO. 1, 4 & 6 (3-12" LP's) 12 BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo)		25	24	BERNSTEIN'S GREATEST HITS 11 New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	
6	8			MAHLER: DAS LIED VON DER ERDE 26 James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)		26	34	OLD TIMERS' NIGHT AT THE POPS 5 Boston Pops (Fiedler), RCA Victor LM 2944 (M); LSC 2944 (S)	
7	7			ORFF: CARMINA BURANA 54 New Philharmonic Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)		27	29	SHOSTAKOVICH: SYMPHONY NO. 5 5 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40004 (M); SR 40004 (S)	
8	5			A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's) 20 NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)		28	—	BERNSTEIN CONDUCTS BARTOK 1 Gold & Frizdale/New York Philharmonic (Bernstein), Columbia ML 6356 (M); MS 6956 (S)	
9	19			ART OF DENNIS BRAIN 15 Seraphim IC 60040 (M); (No Stereo)		29	—	HISTORIC ORGANS OF EUROPE 1 E. Power Biggs, Columbia ML 6255 (M); MS 6855 (S)	
10	12			HOLST: THE PLANETS 12 New Philharmonic Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)		30	28	RODGERS: VICTORY AT SEA, VOL. I 40 RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)	
11	11			RACHMANINOFF: SYMPHONY NO. 1 5 Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)		31	27	SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 27 Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)	
12	15			RAVEL: BOLERO/RHAPSODIE/LA VALSE 41 New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)		32	32	ARTUR RUBINSTEIN'S CHOPIN 13 RCA Victor LM 2889 (M); LSC 2889 (S)	
13	13			WAGNER: DIE WALKUERE (5-12" LP's) 16 Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)		33	30	WAGNER: DIE WALKUERE (5-12" LP's) 15 Various Artists/Vienna Philharmonic (Furtwaengler), Seraphim IE 6012 (M); (No Stereo)	
14	14			BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) 53 Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)		34	25	STRAVINSKY: SYMPHONY IN E FLAT, OP. 1 5 Columbia Symphony (Stravinsky), Columbia ML 6389 (M); MS 6989 (S)	
15	9			PUCCINI: LA BOHEME (2-12" LP's) 47 Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)		35	31	MAHLER: SYMPHONY NO. 2 (2-12" LP's) 13 Harper/Watts/London Symphony (Solti); London CMA 7217 (M); CSA 2217 (S)	
16	10			BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN 45 New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)		36	33	WEBER: DER FREISCHUTZ (2-12" LP's) 3 Grummer/Schock/Various Artists/Berlin Philharmonic (Keilberth), Seraphim IB 60010 (M); SIB 60010 (S)	
17	20			GERSHWIN: RHAPSODY IN BLUE 54 New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)		37	38	MAHLER: SYMPHONY NO. 7 (2-12" LP's) 16 New York Philharmonic (Bernstein), Columbia M2L 339 (M); M2S 739 (S)	
18	21			TCHAIKOVSKY: CONCERTO NO. 1 56 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)		38	—	MOZART: CONCERTOS 8 & 9 1 Vladimir Ashkinazy/London Symphony (Kertesz), London CM 9501 (M); CS 6501 (S)	
19	16			RACHMANINOFF: CONCERTO NO. 2 24 Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)		39	—	MOZART: MAGIC FLUTE (3-12" LP's) 1 Various Artists/RIAS Orch. (Fricsay), Heliodor H 25057-3 (M); (No Stereo)	
20	17			THE WORLD OF CHARLES IVES 10 Philadelphia Orch. (Ormandy)/American Symphony (Stokowski)/New York Philharmonic (Bernstein), Columbia ML 6415 (M); MS 7015 (S)		40	37	DVORAK: SYMPHONY NO. 9 (NEW WORLD) 13 New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)	

NEW ACTION LP's

Title, Artist, Label & No.	Title, Artist, Label & No.
ART OF GERALD MOORE —Various Artists, Seraphim 60044 (M); (No Stereo)	BEETHOVEN: THE NINTH SYMPHONY —Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)
STOCKHAUSEN: MOMENTE —Various Artists/Radio Cologne Symphony (Stockhausen), Nonesuch H-1157 (M); H 71157 (S)	MOZART: PIANO CONCERTO NO. 15/SYMPHONY NO. 36 —Bernstein/Vienna Philharmonic (Bernstein), London CM 9499 (M); CS 6499 (S)

BEST SELLING LOW-PRICED CLASSICAL LP's

Title, Artist, Label & No.	Title, Artist, Label & No.
ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES NOS. 1, 4 & 6 —BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo)	WEBER: DER FREISCHUTZ —Grummer/Schock/Various Artists/Berlin Philharmonic (Keilberth), Seraphim IB 60010 (M); SIB 60010 (S)
ART OF DENNIS BRAIN —Seraphim IC 60040 (M); (No Stereo)	MOZART: MAGIC FLUTE (3-12" LP's) —Various Artists/RIAS Orch. (Fricsay), Heliodor H 25057 (M); (No Stereo)
PUCCINI: LA BOHEME (2-12" LP's) —Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	ART OF GERALD MOORE —Various Artists, Seraphim 60044 (M); (No Stereo)
WAGNER: DIE WALKUERE (5-12" LP's) —Various Artists/Vienna Philharmonic (Furtwaengler), Seraphim IE-6012 (M); (No Stereo)	STOCKHAUSEN: MOMENTE —Various Artists/Radio Cologne Symphony (Stockhausen), Nonesuch H-1157 (M); H 71157 (S)
	MAHLER: SYMPHONY NO. 9 IN D MAJOR —Czech Philharmonic Orch. (Ancerl), Crossroads 22 26 005 (M); 22 26 0005 (S)

Country Music

Country Producers Cotton to Classical Cats for Sessions

By BILL WILLIAMS

NASHVILLE — The "symphonic" sound in Nashville recordings, given impetus earlier this year by Ray Price and Columbia Records, is on the increase.

Price, in his single session for "Danny Boy," used 19 strings, including three cellos, four violas and 12 violins. Cam Mullins, who arranged the session, also added eight rhythm instruments and six voices, including those of such standouts as Dottie Dillard, Gil Wright, Louis Nunnley and Millie Kirmham. When the "Danny Boy" album was cut, he increased the session to 23 strings, and to that and the rhythm section he added a timpany and a French horn.

Decca was quick to react. Marion Worth, in a session just cut, is using six violins, nine rhythm instruments (including the electric organ, vibraharp and marimba), plus the voices of the Jordanaires (who've been featured on hundreds of country and pop records).

Mullins also has written an arrangement for RCA Victor, adding strings to the track cut earlier by country-folk artist John Hartford. RCA Victor, in fact, seems to be going all out, especially with artists who had recorded somewhat in the pure country idiom before. Nine strings (six violins, two violas and a cello) have been added to a Willie Nelson album. Connie Smith is now using nine strings in all recordings. Hank Locklin, on his next single, will have not only strings but a saxophone as well (provided, as a side-man, by Boots Randolph).

To Eddy Arnold's multitude of strings in his next release

will be added the French horn, the oboe and the flute. Even an old-timer such as Hank Snow will have a flute on his next country release.

Not to be outdone, Columbia is giving string, horn and voice support to recordings by Marty Robbins, Judy Lynn and the Statler Brothers. Bob Johnston, a&r director for the label, said the public is demanding the "big, rich sound," and that's what Columbia is providing.

More Strings

Mullins, the arranger, sees more and more utilization of strings and horns in Nashville recording sessions. He and Bill McElhiney do the bulk of arrangements involving the strings. Most of the violins, cellos and other instruments are played by present or former members of the Nashville symphony orchestra.

The use of voices is almost an essential part of a recording now. Referring to Billboard charts, the voices of the Jordanaires were on half of the top 10 records in a given week. They were with Sonny James on his "I'll Never Find Another You"; with Marty Robbins on "Tonight Carmen"; with Warner Mack on "How Long Will It Take"; with David Houston and Tammy Wynette on "My Elusive Dreams," and with Charlie Walker on "Don't

Squeeze My Sharmon." The Jordanaires also provide the voices for other chart records including those by Jack Green, George Jones, Loretta Lynn, Bobby Lewis, David Houston, Stonewall Jackson, Liz Anderson, Del Reeves, Red Sovine, Conway Twitty, Ferlin Husky, Jan Howard, Jimmy Dean, Arlene Harden, Bill Anderson, Ernie Ashworth, Slim Whitman, Charlie Louvin and Johnny Dorell.

Violinists, collected primarily from the Nashville Symphony Orchestra, once were among the infrequently employed in the city's recording industry. Now they are in constant demand, so much so they may put a drain on the symphony itself.

There is another problem, too. The artists on tour cannot even closely reproduce the sound on their records without utilizing the extra instruments, posing the possibility of higher costs for show dates. It is bound to lead inevitably as well to more lip-synch use on television appearances. Performers will not want to lose their record sound on the air, and naturally will be less inclined to sing with studio combos.

Some producers still are bucking the trend. Neither Capitol's Kelso Herston nor Epic's Billy Sherrill had a record earlier this year on the market using the strings and/or horns.

Nashville Scene

Johnny Paycheck and the Little Darlin's just closed out one of the most successful 10-day engagements at the Golden Nugget in Las Vegas. Jean Riley, who appeared with Paycheck, goes on a promotion tour through Texas. . . . Hylo Brown, after 13 years of recording bluegrass, now is doing more sophisticated country for K-Ark. . . . Personal appearances at Buckley's Record Shop in Nashville were given by Charlie Walker, Epic; the Four Guys, Sincere, and Tex Ritter, Capitol, Aug. 12. Again there were huge crowds. . . . Harold Tom and the Cumberlands, a smooth group, are in Nashville seeking a recording contract. . . . Tex Ritter and wife, Dorothy, are house-hunting in Nashville. . . . Columbia's steel guitarist, Cudley Chalker, has a new album out.

Charlie Walker is the latest addition to WSM's "Grand Ole Opry." A frequent guest on the "Opry" in the past, he made his first appearance as a regular Saturday night (19). The Epic artist is a native of Collin County, Texas. His latest hit, "Don't Squeeze My Sharmin," will be followed by an album due out almost immediately. . . . Byron Williams is returning. He is the violinist first brought here by Chet Atkins. He plans to bring "four fiddles and five bows," and his wife, Mildred from their Santa Barbara, Calif., home. . . . Roberta Plunkett writes from Phoenix that Waylon Jennings closed a week's engagement at J-D's, the largest club in the Southwest. . . . Bill Drilling, station manager of KOYN Radio, Billings, Mont., says the Midland Empire State Fair concluded after drawing a record seven-day attendance of 190,968 persons. In front of the grandstand for five of those seven days was Jimmy Dean, who also spent several hours at KOYN. . . . Billy Deaton enterprises, San Antonio, through Jack Johnson, has just

completed setting 27 dates in Texas, Oklahoma and Louisiana for Charlie Pride.

Sept. 30 in Tyler, Tex., is Happy Shahan day. Shahan owns Alamo Village, where, on Oct. 16, Dean Martin and James Stewart will do another movie. . . . Hugh X. Lewis, Judy Lynn, Johnny Sea, Don Bowman and Bonnie Guitar in New York. The New York club already has re-signed Tammy Wynette, Ferlin Husky and David Houston. . . . Speaking of return dates, Kenny Roberts has been re-signed to play three spots he played earlier this summer, in Connecticut, Indiana, and New York.

Ethel Delaney, Swiss Miss Yodeler, played several appearances in the New York area. She did several promotional stops. . . . Clyde Beavers bought an additional 125 acres next to his farm in Goodlettsville, in suburban Nashville. The Beavers show is booked solidly for the rest of the year, including trips to Greenland and the Far East. . . . Lorene Mann was so excited over a guest appearance on the "Opry" that, for the first time in her life, she ran a red light, hit another car and was given a ticket. The insurance company paid the damages, Lorene paid the fine. . . . Tim Sharp of WWKY Radio, Winchester, Ky., has a new record out on the Cactus label. Tip also wrote both songs, and published them with Nolan Puckett through Tepone Music Publishing. Tip also is leader of his own country band, and works a local club three nights a week. . . . Bobby Parrish, Florida recording artist, spent several days in Nashville selecting material for his next recording session.

The "Possum Holler Opry," on WGEM-TV, Quincy, Ill., will go full-color Sept. 15. Members of this cast recently broke attendance records at the Keokuk Street Fair

(Continued on page 62)



CHARLIE WALKER, on stage at the Opry House, is the newest member of WSM's Grand Ole Opry. With Walker are Hubert Long, left, his booking agent, and "Opry" manager Ott Devine, right.

Stonemans as Showmen Move to Head of Class

NASHVILLE—If hard work alone were to assure a good performance, the Stonemans would never be topped. The family represents showmanship at its musical best.

The Stonemans returned last week to the scene where they inaugurated country music a year ago, the Black Poodle Lounge in Nashville's printer's alley, and performed before an audience of entertainers and the press.

Performing such tunes as their hit "West Canterbury Sub-

division Blues" and, for the first time, "Julie," they had the overflow crowd screaming for more.

Roni Stoneman was alternately funny and serious. Pop Stoneman sported a new porkpie hat, and worked over his autoharp surrounded by his exuberant family. Donna has to be the best dancing mandolin player in the world, and her performance of "Rawhide" is a treat. Individually, each member of the family is a standout; collectively the unit is unbeatable. BILL WILLIAMS

Atlanta's Country Bistro Pulls in Packed Houses

ATLANTA—The Playroom, Atlanta's country music night club, is operating in the black and fans are growing.

"We're still operating Monday through Saturday," said Buddy Maham, the club operator, "and our crowds continue to grow. We're doing well even in this normally slow season."

There was no sign of a slow season as Tompall and the Glasers entertained a jammed house on a Wednesday night (16). McMahan said he would double that number on the weekend. And, in the fall, he said, the crowds would pick up even more.

"The people don't seem to care who I book in here," he said, "as long as it's a country

artist." The Glasers were scheduled to be followed by Kenny Price, Jim Ed Brown, Jim & Jesse, George Jones, Jimmy Dickens, Roy Drusky, Ray Price (for three days only), Justin Tubb and Ernest Tubb. Jack Greene will be back in December for his second time around. Others making return visits are Mel Tillis, Conway Twitty and Bill Anderson.

The Playroom still uses the

(Continued on page 62)

Owens Sets Fair Mark

SPRINGFIELD, Ill.—Buck Owens and his Buckaroos set an attendance record of 22,000 Aug. 12 here during the Illinois State Fair, announced Jack McFadden, his manager. The performance also set a record gross for one performance, he said.

Owens celebrated his birthday during the show with everybody singing "Happy Birthday" to him. Owens was saluted by radio stations around the world, including such far-flung personalities as Ing Miroslav Cerny, Radio Checho 1, Praha, Czechoslovakia, and John Minson of Radio 2TM, Tamworth, Australia.

Owens has been setting attendance records throughout his tour, McFadden said, and the manager is already lining up fair dates for 1968-1969.



CEDARWOOD PUBLISHING Company presents the Billboard Award to writer-singer Mel Tillis along with citations to Tillis and Wayne Walker for their 10-year-or-more association with the publishing firm. Each has received numerous BMI writing awards.

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Billboard SPECIAL SURVEY For Week Ending 9/2/67

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
Billboard Award	2	BRANDED MAN Merle Haggard, Capitol 5931 (Owen, BMI)	9	37	45	CALIFORNIA UPTIGHT BAND Flatt & Scruggs, Columbia 44194 (Newkeys, BMI)	6
	3	YOUR TENDER LOVING CARE Buck Owens, Capitol 5942 (Blue Book, BMI)	8	38	27	IF YOU'RE NOT GONE TOO LONG Loretta Lynn, Decca 32127 (Sure-Fire, BMI)	17
	1	I'LL NEVER FIND ANOTHER YOU Sonny James, Capitol 5914 (Chappell, ASCAP)	13	39	29	LITTLE OLD WINE-DRINKER ME Robert Mitchum, Monument 1006 (Moss-Rose, BMI)	17
	4	CINCINNATI, OHIO Connie Smith, RCA Victor 9214 (Moss-Rose, BMI)	11	40	38	YOU'RE SO COLD Hugh X. Lewis, Kapp 830 (Wilderness, BMI)	10
	5	HOW LONG WILL IT TAKE Warner Mack, Decca 32142 (Page Boy, SESAC)	11	41	42	TOO MUCH OF YOU Lynn Anderson, Chart 1475 (Peach, SESAC)	4
	7	MY ELUSIVE DREAMS David Houston & Tammy Wynette, Epic 10194 (Tree, BMI)	8	42	39	I LEARN SOMETHING NEW EVERYDAY Bill Phillips, Decca 32141 (Forrest Hills, BMI)	7
	6	LONG LEGGED GUITAR PICKIN' MAN Johnny Cash & June Carter, Columbia 44158 (Perkins, SESAC)	11	43	20	ALL THE TIME Jack Greene, Decca 32123 (Cedarwood, BMI)	20
	8	POP A TOP Jim Edward Brown, RCA Victor 9192 (Stuckey, BMI)	16	44	49	NINETY DAYS Jimmy Dean, RCA Victor 9241 (Forrest Hills, BMI)	7
9	12	BREAK MY MIND George Hamilton IV, RCA Victor 9239 (Windward Side, BMI)	10	45	44	COME KISS ME LOVE Bobby Bare, RCA Victor 9191 (Melody Trails, BMI)	16
10	11	NO ONE'S GONNA HURT YOU ANYMORE Bill Anderson, Decca 32146 (Painted Desert, BMI)	10	46	56	CHOKIN' KIND Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)	3
11	9	TONIGHT CARMEN Marty Robbins, Columbia 44128 (Mojave-Noma, BMI)	14	47	67	TURN THE WORLD AROUND Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	2
12	19	I'M STILL NOT OVER YOU Ray Price, Columbia 44195 (Pamper, BMI)	7	48	47	I KNOW ONE Country Charlie Pride, RCA Victor 9162 (Jack, BMI)	19
13	22	LAURA (What's He Got That I Ain't Got) Leon Ashley, Ashley 2003 (Gallico, BMI)	6	49	50	WEST CANTERBURY SUBDIVISION BLUES Stonemans, MGM 13755 (Jack, BMI)	5
14	14	CAUSE I HAVE YOU Wynn Stewart, Capitol 5937 (Central Song, BMI)	8	50	57	JACKSON AIN'T A VERY BIG TOWN Norma Jean, RCA Victor 9258 (Acclaim, BMI)	3
15	10	DON'T SQUEEZE MY SHARON Charlie Walker, Epic 10174 (4 Star, BMI)	13	51	53	MY LOVE FOR YOU Ernie Ashworth, Hickory 1466 (Acuff-Rose, BMI)	5
16	16	LOVE ME AND MAKE IT ALL BETTER Bobby Lewis, United Artists 50161 (Barmour, BMI)	12	52	72	I DON'T WANNA PLAY HOUSE Tammy Wynette, Epic 10211 (Gallico, BMI)	2
17	17	THE STORM Jim Reeves, RCA Victor 9238 (Tuckahoe, BMI)	10	53	54	I FORGOT TO CRY Charlie Louvin, Capitol 5948 (Hill & Range, BMI)	5
18	15	PROMISES AND HEARTS Stonewall Jackson, Columbia 44121 (Barmour, BMI)	13	54	55	QUEEN OF HONKY TONK STREET Kitty Wells, Decca 32163 (Wells, BMI)	4
19	13	I CAN'T GET THERE FROM HERE George Jones, Musicor 1243 (Glad/Blue Crest, BMI)	16	55	60	HARD LUCK JOE Johnny Duncan, Columbia 44196 (Unart, BMI)	4
20	23	PHANTOM 309 Red Sovine, Starday 811 (Starday, BMI)	6	56	58	I JUST WANT TO BE ALONE Ray Pillow, Capitol 5953 (Jack, BMI)	4
21	30	YOU PUSHED ME TOO FAR Ferlin Husky, Capitol 5938 (Tree, BMI)	8	57	68	DEEP WATER Carl Smith, Columbia 44233 (Milene, ASCAP)	2
22	26	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) Skeeter Davis, RCA Victor 9242 (Glaser, BMI)	7	58	63	SHINY RED AUTOMOBILE George Morgan, Starday 814 (Raleigh-Starday, BMI)	3
23	24	TRUCKERS PRAYER Dave Dudley, Mercury 72697 (Central Songs, BMI)	8	59	59	MY HEART GETS ALL THE BREAKS Wanda Jackson, Capitol 5960 (Tree, BMI)	3
24	18	IN DEL RIO Billy Walker, Monument 1013 (Matamoros, BMI)	10	60	70	NOBODY'S CHILD Hank Williams Jr., MGM 13782 (Milene, ASCAP)	2
25	21	VIN ROSE Stu Phillips, RCA Victor 9219 (Acuff-Rose, BMI)	12	61	71	LIKE A FOOL Dottie West, RCA 9267 (East Star, BMI)	2
26	32	JULIE Porter Wagoner, RCA Victor 9243 (Wilderness, BMI)	8	62	62	YOU'RE LOOKING FOR A PLAYTHING Jamey Ryan, Columbia 44169 (Glehi, BMI)	3
27	33	GOODBYE WHEELING Mel Tillis, Kapp 837 (Cedarwood, BMI)	8	63	73	ALL MY LOVE Don Gibson, RCA Victor 9266 (Acuff-Rose, BMI)	2
28	28	BLACKJACK COUNTY CHAIN Willie Nelson, RCA Victor 9202 (Tree, BMI)	11	64	74	LAURA (What's He Got That I Ain't Got) Claude King, Columbia 44237 (Gallico, BMI)	2
29	34	A WOMAN IN LOVE Bonnie Guitar, Dot 17029 (Lin-Cal/Ring-a-Ding, BMI)	4	65	75	TEAR TIME Wilma Burgess, Decca 32178 (Forrest Hills, BMI)	2
30	40	ROLL OVER AND PLAY DEAD Jan Howard, Decca 32154 (Belton, BMI)	7	66	—	YOU CAN'T HAVE YOUR KATE AND EDITH TOO Stafier Brothers, Columbia 44245 (Tree, BMI)	1
31	31	GENTLE ON MY MIND Glenn Campbell, Capitol 5939 (Glaser, BMI)	6	67	41	IN YOUR HEART Red Sovine, Starday 811 (Cedarwood, BMI)	10
32	43	FOOL, FOOL, FOOL Webb Pierce, Decca 32167 (Cedarwood, BMI)	5	68	64	MY ELUSIVE DREAMS Curly Putnam, ABC 10934 (Tree, BMI)	9
33	36	I WASHED MY FACE IN THE MORNING DEW Tom T. Hall, Mercury 72700 (Newkeys, BMI)	5	69	—	ADORABLE WOMEN Nat Stuckey, Paula 276 (Stuckey/Su-Ma, BMI)	1
34	37	THROUGH THE EYES OF LOVE Tompall & Glaser Brothers, MGM 13754 (Jack, BMI)	7	70	—	THE CAVE Johnny Paycheck, Little Darlin' 0032 (Mahew/Window, BMI)	1
35	35	DON'T PUT YOUR HURT IN MY HEART Conway Twitty, Decca 32147 (Wilderness, BMI)	9	71	—	DOES MY RING HURT YOUR FINGER Country Charlie Pride, RCA Victor 9281 (Jando, ASCAP)	1
36	25	NEW LIPS Roy Drusky, Mercury 72689 (Screen Gems-Columbia, BMI)	11	72	—	BIG WHEEL CANNONBALL Dick Todd & Appalachian Wildcats, Peer-Southern 373 (Southern, ASCAP)	1
				73	—	TINY TEARS Liz Anderson, RCA Victor 9271 (Greenback, BMI)	1
				74	—	GET THIS STRANGER OUT OF ME Lefty Frizzell, Columbia 44205 (Forrest Hills, BMI)	1
				75	—	CHEROKEE STRIP Bob Beckham, Monument 1018 (American, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 9/2/67

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol T 2737 (M); ST 2737 (S)	11
	2	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	10
3	5	JOHNNY CASH'S GREATEST HITS, VOL. I Columbia CL 2678 (M); CS 9478 (S)	7
	4	BUCK OWENS AND HIS BUCKAROOS IN JAPAN Capitol T 2715 (M); ST 2715 (S)	15
	6	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	19
6	9	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	13
	7	THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	33
	8	SINGIN' AGAIN Ernest Tubb & Loretta Lynn, Decca DL 4872 (M); DL 74872 (S)	7
	9	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor LPM 3793 (M); LSP 3793 (S)	12
	10	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	15
	11	MAKE WAY FOR WILLIE NELSON RCA Victor LPM 3748 (M); LSP 3748 (S)	18
	12	TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	32
	13	DIESEL ON MY TAIL Jim & Jesse, Epic LN 24314 (M); BN 26314 (S)	8
	14	ANOTHER STORY Ernest Tubb, Decca DL 4867 (M); DL 74867 (S)	8
	15	STONEMANS' COUNTRY Stonemans, MGM E 4453 (M); SE 4453 (S)	12
16	21	COOL COUNTRY Wilburn Brothers, Decca DL 4871 (M); DL 74871 (S)	9
17	22	APARTMENT NO. 9 Bobby Austin, Capitol T 2773 (M); ST 2773 (S)	6
	18	I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	19
19	25	WALKIN' IN THE SUNSHINE Roger Miller, Smash MGS 27093 (S); SRS 67093 (S)	11
	20	JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' LD 4006 (M); SLD 8006 (S)	4
	21	CONNIE SMITH SINGS BILL ANDERSON RCA Victor LPM 3768 (M); LSP 3768 (S)	11
	22	IT'S A GUITAR WORLD Chet Atkins, RCA Victor LPM 3728 (M); LSP 3728 (S)	18
	23	LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	26
	24	DRIFTING APART Warner Mack, Decca DL 4883 (M); DL 74883 (S)	13
25	33	THANKS, HANK! Jeannie Seely, Monument MLP 8073 (M); SLP 18073 (S)	8
26	30	HITS BY GEORGE George Jones, Musicor MM 2128 (M); MS 3128 (S)	4
	27	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor LPM 3825 (M); LSP 3825 (S)	2
	28	NEED YOU Sonny James, Capitol T 2703 (M); ST 2703 (S)	19
29	32	I CAN DO NOTHING ALONE Bill Anderson, Decca DL 4886 (M); DL 74886 (S)	8
30	35	MR. MEL Mel Tillis, Kapp KL 1535 (M); KS 3535 (S)	3
31	—	CARRYIN' ON WITH JOHNNY CASH & JUNE CARTER Columbia CL 2728 (M); CS 9528 (S)	1
	32	ALL MY TOMORROWS Nat Stuckey, Paula LP 2196 (M); LPS 2196 (S)	8
	33	AMERICA'S MOST WANTED BAND Buck Owens' Buckaroos, Capitol T 2722 (M); ST 2722 (S)	18
	34	DON'T COME HOME A DRINKIN' Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	27
35	—	TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)	1
	36	TOGETHER AGAIN Kitty Wells & Red Foley, Decca DL 4906 (M); DL 74906 (S)	3
	37	MY DIRTY, ROTTEN, COTTON PICKIN' LITTLE DARLIN' Geezinslaw Brothers, Capitol T 2771 (M); ST 2771 (S)	3
	38	WALK THROUGH THIS WORLD WITH ME George Jones, Musicor MM 2119 (M); MS 3119 (S)	22
	39	ALL MY LOVE Don Gibson, RCA Victor LPM 3843 (M); LSP 3843 (S)	2
40	—	YOUR TENDER LOVING CARE Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S)	1

International News Reports

Buenos Aires Festival Seeks To Top San Remo in Stature

By ELEAZAR LOPEZ

CARACAS — Piero Bonino, the well-known Italian theatrical agent, is organizing what may be the biggest song festival ever held. The first Festival of the Latin Song in the World will be staged in Buenos Aires April 3-7, 1968. Twenty-five countries will participate: five European countries (Belgium, France, Portugal, Italy and Spain) and all Latin American countries (except Cuba).

Each country will be represented by two singers who will compete with two songs each written by native composers. There will be five well-known conductors to direct the 46-piece orchestra that will back up the singers. Among these will be France's Franck Pourcel, Venezuela's Aldeamaro Romero and Argentina's Lucio Milena. The remaining two will be one from Mexico (most probable choice: Jose Sabre Marroquin) and one from Brazil.

"This will be San Remo multiplied by 25," said Bonino in his recent visit to Caracas, where he made arrangements with Jose Pages, president of Discos Velvet, to have two of his artists (either Hector Cabrera or Jose Luis Rodriguez and Mirla Castellanos) concur for Venezuela.

Bonino, who has been planning the Festival for the past year and a half, is completing a tour

of Latin America. He has already secured the participation of the five European countries and of more than half of the Latin American countries.

The event, which will be spread over five consecutive nights at the Teatro Coliseo of Buenos Aires, will be televised for the Argentina area by Channel 13. Proartel, owner of Channel 13, has acquired television rights for all Latin American countries, where videos will be shown in filial stations. Bonino will also film the event in color for European showings. Outside of the five concurring European countries, Germany, England and Monaco have already purchased rights to these color videos.

Bonino said, "The leading Argentine radio station will play the recordings of the concurring artists two months before the Festival. This will help to make them known to the Argentine public. But this is just one example of the promotion I am planning. Also, I am inviting one news reporter from each participating country to cover the Festival for the press in his country.

"But this is only the beginning," continued Bonino. "My intention is to make this Festival permanent and through it, to create a whole new market for songwriters, editors, recording companies and, of course, the artists themselves."

Promotion Theme of Phonodisc Meeting

By KIT MORGAN

TORONTO — "Promotion is our most important project" was the theme of Phonodisc Ltd.'s annual sales meeting, held at the Inn on the Park in Toronto Sunday (19) for managers and sales and promotion personnel from the distributor's branches in Montreal, Vancouver and Winnipeg, its distributor in Calgary, and its Maritimes representative. A highlight of the meet was the announcement that Phonodisc will distribute the PlayTape machines and cartridges, the first record company in Canada to go with the newest system in the tape cartridge field.

Special guests on hand to make new product presentations included Ted Shapiro, Kapp Records' international division manager; Carl Greenberg, Audio Fidelity vice-president, international division; Barney Ales, vice-president, and Ron Newman, national album and tape sales manager, Motown Rec-

ords.; Aubrey Mayhew, president, Little Darlin' Records; Leslie Bokor, president of Le-Bo Products, and Bernard Sussman, sales promotion and foreign marketing manager, PlayTape. Bob McAdorey, music director and deejay with CHUM, Toronto, was a special guest speaker.

In president Don McKim's opening remarks he expanded on the theme, saying "We need promotion in the broadest sense, because promotion is sales; you can't have one without the other. I believe in promotion for our product, for our people, for our company, for the whole record industry."

The full day of presentations kicked off with a 27-minute color slide and sound presentation of Phonodisc's growth, titled "The First Ten Years... and What's Next," produced by national sales manager Hal Ross.

CHUM's McAdorey keyed his

(Continued on page 60)

Toronto Theater Tests Rock Show and Dance

TORONTO — The Imperial Theatre here will experiment with a midnight-till-dawn "Turn On" (Sunday) 3 (the Labor Day holiday weekend) featuring local rock and r&b groups for listening and dancing in the aisles, with thoughts of similar shows in other big movie theaters across Canada if the show is a success.

The Imperial, the largest auditorium in Canada with 3,206 seats, will have two groups alternating for dancing in its large lobby, and three or four groups alternating on stage for listening and dancing in the side aisles and lobby, plus go-go girls and other attractions. Tickets are \$3 each.

"This is a brand new idea, and if it's a success the ramifica-

tions are endless," says Famous Players' Mort Margolius, whose idea it is. "We are a bit concerned about audience control, about holding the audience for six hours. We can't let them get bored or restless, when they might do something silly or violent, but I think kids are getting more intelligent and will behave themselves. We want them to have fun, but not go crazy."

Despite the hours, Margolius hopes for a full house of late teens and early twenties. "If they wanted to go to a dance hall all night, mama and papa might say no, but the Imperial has an excellent reputation as a prestige movie house, and if they say they want to go to a midnight show at the Imperial, I think it would go over."

Writer Collects Polish Royalties

LOS ANGELES — Composer Henry Vars, a 20-year resident of California, who recently returned to his native Warsaw, claims he is the first American member of ASCAP to receive special compensation seven years ago to hold membership in ZAIGS, which exclusively represents him in Poland.

Vars, who composed scores for 63 Polish films, was able to receive some of his Polish royalties and he did spend some of the money which had been accumulating in his behalf. The Warsaw Conservatory graduate is currently waiting word from the Polish Government whether he will be returned to membership in the licensing society. He says he has given someone power of attorney in case his membership is not reactivated.

A composer 40 of his 64 years, Vars toured through Polish recording and broadcasting facilities on his trip. Artists unlike composers receive no royalties, only stipends from the State. During his visit he conducted the Polish Radio Symphony in a program of his works, including "Manhattan Impressions."

Helios' English Has Meetings in the U.K.

NEW YORK — Scott English, professional manager of Helios Music, will be in England this week for a series of meetings with record producers and a&r men. English will be joining the firm's president Claus Ogerman, who has been in Europe for the past month.

Both English and Ogerman will be based at the London Hilton until Aug. 27.

Kier Now Ph. D.

COLOGNE — Herfrid Kier, chief of Electrola's press department, has been awarded the Doctor of Philosophy degree in musicology. Kier's doctoral dissertation was on the German composer Raphael Georg Kiesewetter (1773-1850).



THE ULTRA-MODERN, air-conditioned recording studio located in the new Chappell Music Center in New Bond Street, London, is now in full swing. Here band leader Chris Barber blows a trombone phrase for the consideration of Brian Auger (left), leader of the Brian Auger Trinity, and Beatle Paul McCartney, seated at the piano during an experimental session.

Berlin Festival Heavy On Jazz and Classical

By OMER ANDERSON

BERLIN — Unprecedented emphasis on music — classical and jazz — will highlight the 1967 Berlin Festival Weeks from Sept. 24 to Oct. 11.

Two concerts are scheduled for the Sept. 24 opening. The Johannes Damascenus Choir for Russian Orthodox Liturgy will perform music from Sergei Rachmaninov at 11 a. m., and the Berlin Philharmonic under Herbert von Karajan will perform Shostakovich's 10th Symphony in the evening.

Karajan will repeat the opening day concert Sept. 25.

Berlin's famous conservatory, Hochschule fuer Musik, will present a Liederabend Sept. 27 with Evelyn Lear singing selections from Stravinsky, Richard Strauss, Schumann and Benjamin Britten.

The Drolc Quartet, together with Karin Langebo and the Stockholm String Quartet, will play music by Hindemith and Schoenberg on Sept. 28.

Byron Janis will be soloist Sept. 29 for a performance of Prokofiev's Piano Concerto No. 3 and Tchaikovsky's Second Symphony by the Berlin Philharmonic.

Berlin's Akademie der Kuenste will be in charge of the program Sept. 30, which will present the Berlin Philharmonic Octet with music by Prokofiev, Hindemith and Hans Werner Henze.

The Berlin Philharmonic under Ernest Bour will present a program of "Music of the 20th Century." Soloists will be Dorothy Dorow, Jeanne Deroubaix, Ernst Haefliger, Derrik Olsen, Roger Stalman, Denmark's Radio Choir and Klaus Huber.

Berlin's Radio Symphony Orchestra under Jan Krenz will present the German premiere of Silvestrov's "Monodie," as well as Szymanovsky's Stabat Mater and Scriabin's "Poeme de l'Extase."

Georg Solti will conduct the Berlin Philharmonic Oct. 6 in music by Schoenberg and Stravinsky with Helga Pilarczyk as soloist, and Oct. 10 and 11 the Berlin Philharmonic, under Carlo Maria Giulini, will perform the music of Cherubini and Verdi with the choir of the St. Hedwig's Cathedral.

Four jazz programs are scheduled for Nov. 2 through 5. The program Nov. 2 will have the theme "Jazz Meets the World," and consist of Flamenco jazz, "Jazz Meets India," and Tony Scott and the Indonesian All Stars.

Sarah Vaughn and Erroll Garner will appear Nov. 3 with Don Ellis and the Berlin Dream Band; and scheduled for Nov. 4 are Archie Shepp and his Group, the Miles Davis Quintet, Lionel Hampton and Gene

(Continued on page 60)

UK Record Sales Climb; Exports Jump by 39%

LONDON — Record sales continued to climb in the United Kingdom during May, according to Board of Trade statistics just published.

The upward trend registered in the March and April results gained more momentum, and achieved 19 per cent more disk sales than in May 1966, despite the fact that the economic freeze imposed by the government had not taken effect in May of last year.

Record company sales to British dealers rose by 16 per cent, and exports leaped by 39 per cent, accounting for 19 per cent of manufacturers' total sales.

Production mounted again,

too. The manufacturers pressed 6,812,000 records, an increase of 7 per cent on May 1966. Albums maintained an increasing proportion of the total number, rising by 21 per cent. Singles and EP's dropped by 2 per cent.

Some 2,966,000 albums were pressed, compared with a combined total of 3,806,000 singles and EP's, bringing LP production the nearest ever to overtaking 45-r.p.m. disks apart from the September-November period last year.

Exports are becoming more and more modern in form, and the 78-r.p.m. disk slumped nearer still to extinction. Only 40,000 were pressed, representing a drop of 20 per cent.

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Mina Switches

MILAN — Mina, one of Italy's top female recording artist, has not renewed her contract with Rifi Records but has signed instead with Durium. Durium will press, distribute and promote Mina's recordings in Italy from Nov. 1.

Details of the contract and its duration have not been revealed and neither has there yet been a decision as to whether Mina's records will be released under her own label or under the Durium logo.

The companies which will handle Mina's exploitation abroad have also to be decided.

French Version Set Of Sinatra 'World'

PARIS — The French version of the Frank Sinatra hit "The World We Knew" is being written by Charles Aznavour and will be recorded for Barclay by Mireille Mathieu. It is the first French adaptation of a foreign song Aznavour has undertaken in eight years and only the third in the whole of his songwriting career.

The Sinatra recording, released here by Vogue, shows all the signs of matching the sales of "Strangers in the Night" and this week hit the No. 1 spot in the Europe No. 1 radio hit parade.

The song is subpublished in France and Benelux by Editions Barclay.

CBS Intl. to Handle Swann Disk Abroad

NEW YORK—Betty Swann's recording of "Make Me Yours" will be distributed by CBS International affiliates in England, France, Austria, Switzerland, Italy and the Benelux. The disk was released in the U.S. on Malynn's Money label.

MGM Distribution

COPENHAGEN — As a result of the distribution contract between Deutsches Grammophon in Hamburg and MGM in New York, MGM records are now distributed in Denmark by Nordisk Polyphon A/S, in Sweden by Karusell Grammofon AB, in Norway by AS Nor-Disc and in Finland by Finnlevy.

London Delegation

STOCKHOLM—For the first time Grammofon AB Electra sent a delegation of 12 employees to London, August 12-18, to study the RCA and Decca operation in Britain. The delegation, headed by Electra's managing director Sixten Eriksson, visited factories and studied the distribution and sales set-up and also attended recording sessions.

Swedish UN Disk

STOCKHOLM—The United Nations Association of Sweden received nearly \$50,000 from the sales of the special LP "Popligan," which featured some of Sweden's best-known beat groups performing previously unrecorded songs. More than 22,000 copies of this record in aid of the UNA were sold during the six-week campaign last spring.

From The Music Capitals of the World

CARACAS

Hugo Blanco's original composition, "La Chispita" (Palacio), recently in the best seller charts in Mexico and Venezuela, is currently on the top of the Colombian hit parade. . . . Blanca Rosa Gil (Velvet), who is appearing nightly at Casa Costa, is cutting an LP with arrangements by Porfi Jimenez. The LP will feature Luis Aguile's "Cuando Sali de Cuba." . . . La Discoteca, local distributor of Mexico's Musart, has announced here that the label has signed Cuban singer Rolando La Serie. . . . Palacio de la Musica will soon release Ray Barretto's latest recording, "Latino con Soul" (United Artists).

Chilean singer Ginette Acevedo (RCA) offered to donate the royalties from her new album in Venezuela to the homeless victims of the recent earthquake. . . . "Salsa Gallega" is Mario y sus Diamantes' fourth LP. Mario hit it big with "El Cable" and "Atlantico." . . . Many RCA artists are or will soon be in town. Los Indios Tabajaras, now on Channel 2, and Jose Feliciano, on Channel 8, will probably record here. Armando Manzanero, now becoming popular with his hit "Adora," Hermanos Castro and Ismelda Miller are expected soon.

Felipe Pirela (Velvet has returned home after a four-month tour. Pirela will leave for Puerto Rico after he finishes an LP with Porfi Jimenez. Orquesta Los Melodicos (Discomoda) has just completed its 29th album record. . . . Federico Betancourt, of Federico y su Combo (Palacio), went to New York to get new material for his group. . . . Arnoldo Nali's Orquesta Venezuela en Brass (Sonus) is preparing its second LP. . . . "Por un Caminito," by Leo Dan (CBS). Mexican singer Alberto Vazquez (Musart) is expected in town before the end of this month. . . . Los 007, a local Beatle-styled group, will travel to nearby Curacao and Aruba for appearances there.

The sales picture is still pretty dark. . . . Record companies are preparing to record Christmas songs, which are of a very local flavor. . . . Circulo Musical, the Venezuelan record club which opened in Colombia last month, has recruited 4,000 members in this short period. . . . Discomoda has announced that Mercury will distribute Manny Delgado's LP "Harp 'n' Brass" in the United States.

The annual meeting of the Association of Latin American Record Manufacturers (Sept. 25-28) will now take place at the Hotel Tamanaco, which is located within the city, and not at the partially-destroyed and more distant Hotel Macuto-Sheraton, as it had originally been planned. The agenda will include discussion of papers presented by representatives of each country, the abuse to which recordings are submitted to, the economic

'Puppet' Gets Prize

OLSO—Sandie Shaw's European winner "Puppet on a String" (Pye) has won a silver disk here for 25,000 sales, achieved in only three weeks. The song is the only one to have jumped straight into the No. 1 spot in the history of the Norwegian charts.

Big in Denmark

COPENHAGEN — Danish folk singer Birgitte Grimstad has followed her success in Norway with her latest RCA album by an even greater success in Denmark despite the fact that most of the songs are in Norwegian. She now plans an album entirely in Danish.

importance of records (as consumer goods) and the problems that economic integration poses for the industry from the standpoint of differences in cost from one country to another.

RCA reports that it is doing quite well with all LP records it has released by the Monkees, the Grass Roots, Jefferson Airplane and the Mamas and the Papas. None of these are selling for any particular song. This confirms the trend now being experienced in other markets where young kids are buying records for the type of music (and/or the artist and not for the song material they contain. . . . Commercial Serfaty has launched a new label. "Has" has signed newcomer Valentino as its first artist. Valentino is negotiating a contract for his debut with Channel 4 (Venevision). His very first recordings were released on an LP on the RCA label. . . . Sir John Barbirolli, the English conductor, has been signed to give a series of concerts in Venezuela sometime next year. Favedica, local distributor of Pye, the label for which Barbirolli records, has programmed periodical releases of his recordings of light classical music in view of his future visit to the country. . . . This year's fad in parties has been to rent a jukebox (with the latest recordings). Rental price ranges from \$45 to \$70. The latest development of this fad is to rent a tape recorder with prerecorded tapes with up-to-date hits. The reason kids give for the use of jukeboxes or tape recorders is that with proper decoration, they can reproduce the atmosphere of a discotheque. . . .

Favedica has released "Sandie Shaw Canta en Espanol" (S. S. Sings in Spanish) and "Un million de te quiero" (A Million I Love You), by Alberto Cortez. Also, on its local label (Discomoda), it released the most peculiar record of the year. It's a 45 r.p.m. containing the sound of the July 29 earthquake as it was captured accidentally during a recording session at Sonomatrix, its own studio. . . . Jose Feliciano, now appearing on Channel 8, finished an LP for Hnos. Antor (RCA). The album will feature "Un poco tarde" and "Pecado" (a recent local hit by Palacio's Oswaldo Morales which now has chances of going international in Feliciano's voice). . . . Argentino Ledezma finished a very brief but successful stint at La Pena Tanguera. . . . Channel 8 has signed Maria Felix, Luisito Rey, Altemar Dutra, Lola Flores and Yaco Monti for appearances in October and November. . . . Palacio is having its logo and label redesigned by Venezuelan designer Jesus Emilio Franco. . . . RCA is following Armando Manzanero's hit single, "Adora," with an LP. Advance orders for the album have reached close to 4,000 copies. Hnos Antor (RCA) will back up the album with a special promotion to be launched to coincide with Manzanero's visit to Caracas next month. ELEAZAR LOPEZ

CHICAGO

The National Association of Television and Radio Announcers (NATRA) will hold its first board meeting under new president E. Rodney Jones here Sept. 22-24 at the Water Tower Inn. A preliminary meeting of local members was held here last Friday (25). Jones, who is program director at WVON, has more than his election to the NATRA presidency to be happy about these days. WVON showed up in the new Pulse ratings as Chicago's top station over the entire listing day. . . . Falstaff Records Milton and Winston, fresh from an engagement at Twiggy, have just opened at the Sunset Ballroom across from the Capitol Theater. . . . At the first annual F.A.N. awards Congress here, Herb Alpert and the Tijuana Brass were

named "Star of the Year." . . . Pam DeOrion opened in the penthouse of the local Playboy Club on Monday (21). . . . WCFL's Dick Williamson is asking listeners to submit "pet" names for Chicago's newly unveiled Picasso sculpture in the Civic Center Plaza. . . . Innovator Sterling C. Quinlan has resigned as general manager of WFLD-TV, the Field Enterprises station. . . . Barrington Records has signed a local group, the Faded Blue, to a three-year contract. . . . Gladys Knight and the Pips, winners of an award at the recent NATRA convention, are in an engagement at the Capitol Theater. Gene Chandler is headlining the show. Also on the program are the Artistes, the Fantastic Four, Albert King, Jimmy Ruffin, Dwayne Loquidice and the Burgess Gardner orchestra. Starting Sept. 15, Jackie Wilson will headline the Capitol show. . . . The Temptations staged a one-nighter at the Chicago Coliseum last night (27). On the bill, too, were such local acts as JoAnn Garett, George McGreagor, the Esquires and Tyrone the Wonder Boy. . . . Elsewhere in the great South Side's talent milieu, Alvin Cash and the Crawlers, Charles Drain, Josephine Taylor, Jerry Lee and his Blue Eyed Sould Brothers Band, Atco's Arthur Conley and One-Derful's Otis Clay have been performing at the Club (formerly Club De Lisa) on South State Street.

Olivier Coquelin and Borden Stevenson have retained a new publicist, Eva Dolin, for their Cheetah and have initiated a "Dance-In Concerts" series featuring name record acts. Sam the Sham and the Pharaohs launched the new policy, followed by the Byrds, Holy Om and the Faded Blue. The Cyrkle closes Aug. 26. Other acts booked for coming weeks include Baby Huey, the Exceptions, Rovin' Kind, Tommy James, Neil Diamond and the Cryin' Shames. . . . WLS Radio staged an outdoor hop on Michigan Avenue to enlist participants in its annual Teen March to raise funds for Danny Thomas' St. Jude Children's Research Hospital. . . . The Chicago-based Ross Anderson, big band has a new LP out, "Misty," on the Channel label. . . . The Monkees' concert at Chicago Stadium reportedly grossed \$117,000, drawing 19,000 persons. . . . "The Odd Couple" starring Dan Dailey and Elliott Reid, passed its 70th week and 550th performance at the Blackstone Theater Aug. 21. No closing date has been set. . . . Shecky Greene, a product of Chicago's Rogers Park, is currently at Mister Kelly's with singer-dancer Lauree Berger, formerly with the Serendipity Singers. Stiller and Meara and Mara Lynn Brown, another Chicago talent, open at Mister Kelly's Sept. 4. . . . Joan Baez was a recent guest of John Madigan's "At Random" TV show. . . . "Opportunity Please Knock," a musical comedy revue produced by Oscar Brown Jr. and starring the Blackstone Rangers (a young gang), was given prime-time color treatment on WBBM-TV Aug. 27. . . . During the Illinois State Fair the WGN Radio Barn Dance country music program originated from the fairgrounds in Springfield. . . . Stan Getz, with vibraphonist Armando Corea, drummer Ron Haynes and bassist Steve Swallow, is at the London House through Sept. 3. Cannonball Adderley opens for three weeks Sept. 5. . . . The Five Dells, a Chess group, have been launched on a supper club tour by Galaxy Artist Management. . . . Dynamo artist Tommy Hunt was signed to appear in a yet-unnamed Burt Lancaster movie. RAY BRACK

DETROIT

Bang recording artist Van Morrison visited Detroit on promotion Friday and Saturday (18-19). . . . The Merry-Go-Round were in Detroit Monday (21) to do some promotional work. . . . Talent playing at the Michigan State Fair which began Friday (25) and runs through Monday (Sept. 4) included Sergio Mendes and Brasil '66; Diana Ross and the Supremes; Buddy Greco with Buddy Rich and the King Cousins; the New

Vaudeville Band; the Rationals; Question Mark and the Mysterians, and the Sandpipers. . . . Ted Lucas of the Misty Wizards told a song to Jay and the Techniques and it may be their next single. Lucas wrote the Wizards' current Reprise single "It's Love." . . . Bobby Darin opens at the Roostertail Sept. 7. LORAIN ALTERMAN

DUBLIN

Although attendances at Ireland's ballrooms are quite good, show bands are finding it increasingly hard to make progress in the charts because of the dominance of folk disks. On the basis of "If You Can't Beat Them, Join 'Em," Johnny Kelly and the Capitol show band have the summer's biggest smash in "Black Velvet Band." . . . Folk singer Danny Doyle, who is working on his first Tribune LP, is likely to couple "Seth Davey" and Tim Hardin's "Reason to Believe" on his third single. Transatlantic's chief Nat Joseph and Irish Record Factors held a reception to mark the signing of the Grehan Sisters, a folk trio whose previous disks were on RKEX. Transatlantic was the first label to sign the Dubliners and their albums of the quintet are best sellers currently, thanks to the group's Major Minor British-Irish record, "Seven Drunken Nights," which has yet to be issued in the U. S. . . . CBS issued "An Evening in Dublin With Milo O'Shea" and a single taken from it, "Jarveying." It features the star of the movie, "Ulysses." . . . As a substitute for the weekly Top 10 show dropped several months ago, Radio Eireann will air a 30-minute program titled "Release," in which a panel looks at new releases.

LONDON

Pye Records has given the American label B. T. Puppy its own identification here. The Happenings "My Mammy," originally released on Pye, has been switched to the B. T. Puppy logo. EMI is arranging a special promotion around Sir John Barbirolli's first major opera recording, "Madam Butterfly," released Sept. 1. A special sampler has been produced for selected dealers for demonstration purposes, plus display material, and national press advertising space has been bought. The Marmalade label bows in on Oct. 6 with a three-song single by the Blossomtoes and an LP by the same group. The label, headed by Giorgio Gomelsky, will be distributed by Polydor. Herbert Lambert, 62, director and financial comptroller of Decca, died of a heart attack. He had been with the company for over 20 years. . . . Page One Records is introducing two new LP series this fall. One will be featuring jazz under the name Jazzstream, and will be supervised by Page One arranger Colin Frechter, who has already signed British jazz saxist Tony Coe. The other will be called Carnival.

Jimmy Campbell, who founded the Campbell Connelly publishing company with Reg Connelly in 1925 died.

Australian artists, the Bee Gees, are still having work permit blues, Vince Melouney and Colin Petersen are due to leave on Sept. 17 unless a solution can be found. The other three are in the clear on account of their British birth. Bee Gee fans have delivered petitions to Premier Harold Wilson's vacation retreat in the Scillies and chained themselves to Buckingham Palace railings as Mercury has opened its new independent British office under Lou Reizner in Chesterfield Street here. Reizner has just completed a "Sitar Beat" album with guitar sessioner Big Jim Sullivan. Ex-Radio London Alan Keen is favorite for the post of professional manager at Liberty's Metric Music.

The Procol Harum follow-up to "A Whiter Shade of Pale" is expected from EMI's Regal Zonophone label on Sept. 29 entitled "Homburg." This is a result of EMI's deal with Denny Cordell's New Breed Productions which is understood to involve a massive (Continued on page 58)

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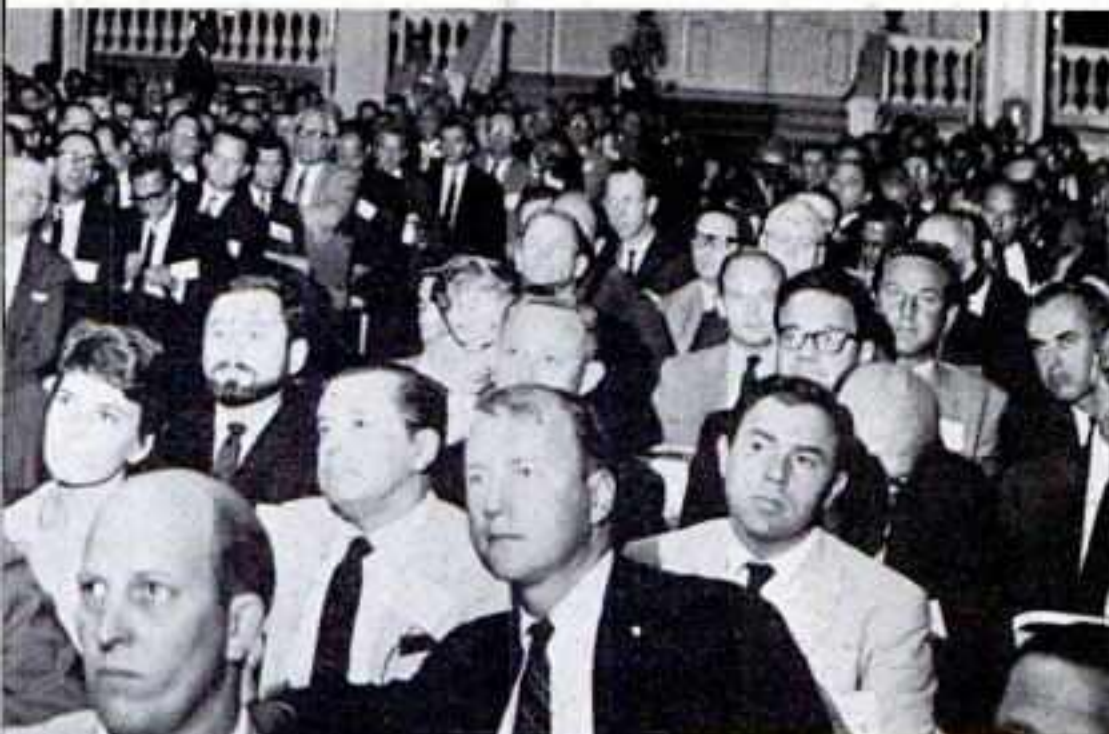
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Copyrighted material

From The Music Capitals of the World

• Continued from page 54

MADRID

royalty arrangement. John Carlson is handling the new operatic section of Dave Carwell's Interpop Publicity Organization. An early client is baritone Peter Glossop. Liberty hosted a reception for P. J. Proby. Here again his "Phenomenon" album was released Sept. 1.

Esther and Abi Ofarim, folk attractions in Germany, begin a three-week season at the Savoy Hotel here Sept. 18. Philips has released their single of two Bee Gee songs, "Morning of My Life" and "Garden of My Home."

Peter Pavey, copyright manager of Lorna Music, has recorded an album of his own humorous songs about suburbia under the name of Partridge Green. The title is "Suburban Serenade" on the CBS label. Songwriter-producer Tony Hatch married singer Jackie Trent Aug. 18, and threw a reception at the Europa Hotel. The twosome are featured in "The Two of Us" released by Pye. The Mothers of Invention leader Frank Zappa visited, accompanied by manager Herb Cohen and MGM producer Tom Wilson, to scout the scene for the group's arrival Sept. 18. They star at the Royal Albert Hall (Wednesday 23).

The Doors may open here at the Saville Theater in the late fall, following their Elektra success with "Light My Fire." HMV completed a Bartok string concerto trilogy with the release of Yehudi Menuhin's performance of the First Violin Concerto and the Viola Concerto with the New Philharmonia under Antal Dorati.

Spanish tenor-singer Pedro Lavirgen (Hispavox) will appear at the Bellas Artes Theatre in Mexico City Sept. 12, singing the opera "Norma." Lavirgen will also go the U. S. Oct. 23 to appear five days at the Pittsburgh Opera House where he will sing in "Lucia De Lammermoor." Esteban Garcia Morencos, director of Novola Records will travel to London in September for the release in the English market of a record of the Spanish duet Juan and Junior (Novola) and to supervise new recording sessions with them and Spanish female singer Massiel (Novola). Juan and Junior will record six new original songs at CBS studios in London. Their first release there is a single with their two songs "La Caza" and "Nad." The date of the release will probably be Sept. 8. The Sandpipers have a song written by Luis Aguile, an Argentine singer and composer established in Spain for many years. The song is "Vuando Sali de Cuba" (When I Left Cuba) and is published in the U. S. by Robbins Music. The Eighth Festival of Hispano-Portuguese Song took place at Oporto, Aug. 13-15. Twenty songs were selected for the finals. First prize for Spanish songs was won by "Lisboa Es Asi" sung by the group Los Ibericos. First prize for Portuguese songs was for "Lluvia De Verano" (Summer Rain). Fonogram Records will now distribute Kama-Sutra records in Spain (formerly distributed by Columbia Espanola). One LP of the Lovin' Spoonful will be released in Sep-

tember; the title of the album is "The Best of the Lovin' Spoonful." Mike Smith, producer of the Tremeloes will be the producer of eight songs recorded in England by Massiel. Two of the songs were written by the writers of "Puppet on a String," Bill Martion and Phil Coulter. Fonogram Records will release 12 new jazz stereo LP's to inaugurate its recent contract for the distribution in Spain of the Verve label. Releases will be by Duke Ellington, Jimmy Smith, Ella Fitzgerald, Stan Getz and Louis Armstrong. Argentine singer and composer Alberto Cortez (Hispavox) won second prize at the song festival at Agrigento, Italy with his own composition "En Un Rincon Del Alma." Among the new releases of Hispavox Records, are "Tonight in Tokio," by Sandie Shaw, and "Tramp" by Otis Redding and Carla Thomas.

RAFAEL MARTINEZ

MEXICO CITY

Mayte Gaos (RCA Victor Mexicana) recorded "Happy Jack." Andy Anderson of Walt Disney Productions talked with RCA Victor Mexicana executives here about pressing Disney records locally. Amalia Mendoza recorded latest song by Jose Alfredo Jimenez, "Extraname" for RCA Victor. Irma Serrano was CBS (Columbia) best seller of the month with "El Chuparrosa." DUSA released an LP with Raphael's hits on Philips. Armando Trejo will play guitar on U. S. TV. CBS released Nancy Ames' "Spiced with Brazil." The Castro Brothers will record an album of songs in English with music by Armando Manzanero. They have signed to do an episode with Bob Conrad's TV series, "Wild, Wild West" and are appearing here with a group of 12 American girl violinists in a night club. Peter Nero's latest album released here by CBS is dedicated to Mexico's 1968 Olympic games, with music by Agustín Lara. "The Brass Ring" is the best selling group in El Salvador, according to DICESA record company there. RCA Victor Mexicana is first with "music for the Olympics" with an album entitled "Los Sonidos de FM" (The Sounds of FM). Amalia Mendoza will soon release her single, "Sobras." DUSA Records is initiating a policy of promoting personal appearances of its local artists on radio stations throughout provinces. Sergio Corona started a five-month tour which will take him to the U. S., Canada, Argentina, Puerto Rico, Salvador, Panama, Ecuador, Venezuela, Chile. Before he left he recorded several singles for DUSA. RCA Victor's neighborhood promotion, together with Radio Variedades, offers personal appearances in Mexico City neighborhoods. This month the following artists are touring: Pablo Beltran Ruiz and orchestra, Cesar Costa, Armando Manzanero, Mayte Gaos, Roberto Jordan, Las Hermanas Jimenez, Las Chics, Los Zignos, Estelita Nunez and Juan Antonio. Gloria Lasso recorded "Ciao Amore Ciao" from the film "The Countess from Hong Kong" for Musart. The government's National Institute of Fine Arts announced the International Opera season, starting Sept. 14, in collaboration with Asociacion Musical Daniel, will present "Norma," "Nabucco," "Rigoletto," "La Boheme," "Cosi Fan Tutte," "Marina" and "Tales From Hoffman."

MILAN

Giorgio Gaber (Rifi) is participating in the International Berlin Song Festival, Aug. 30-Sept. 1. Al Bano (EMI-Italiana), currently topping the Italian charts with "Nel Sole," has been engaged for several dates by French and Spanish TV. Parade Records will be represented at the Rome Festival of Roses, Oct. 3-5, by Louise and Donatella Moretti. TV actress Isabella Biagini has signed a recording contract with Cemed-Carosello of the Curci publishing group. Vedette Records will release a 98-album series this

month, including 46 in the None-such classical line, 22 albums of classical music recorded here by Vedette, three Vedette pop albums, three Everest albums and 11 from the Elektra catalog. Three versions of "Casino Royale" are now available here, well in advance of the opening of the movie. They are by Herb Alpert (A&M), Santi Latora (Durium) and Angel Pocho Gatti (3G-DMS).

Mina (Rifi) has recorded her current hit "A Banda," a Brazilian copyright from Fermata, in English, Spanish and Japanese. Jenny Luna represented EMI-Italiana at the Split Song Festival, Yugoslavia from Aug. 4-6. The contest was organized by Jugoton, the EMI licensee. Marisa Sannia (Fonit-Cetra) will appear in "Stasera Mi Butto," a film in-

CINEVOX RECORD presents "Portami Tante Rose" performed by I CAMALEONTI published by EDIZIONI BIXIO

spired by the chart-topping song of the same name. Cellograf-Simp will release a series of folk albums selected from the various labels it represents. Lara St. Paul (CDI) will participate in the Katowice Song Festival, Poland, Sept. 9-15. Marino Marini, Lucia Valeri, I Frenetici and Niki will represent Tiffany Records in the Oscar of the Italian Song, Aug. 27-Sept. 10. Immediate General Manager Andre Loog Oldham and Chris Farlowe, P. P. Arnold, Twice as Much, Nicky Scott and the Small Faces are set for promotional visits here from Oct. 6-10 to kick off a campaign being mounted by Immediate distributors, EMI-Italiana. Frank Sinatra Jr. (RCA-Italiana) is due in Rome to record in Italian.

CDI has bought masters of 25 albums from Qualiton of Hungary and nine from Everest. The product includes a four-LP history of Hungarian music for which CDI has acquired world rights excluding the Eastern European countries, 21 albums of Hungarian classical music and nine Everest albums of Beethoven symphonies by John Krips, for which license rights are for Italy only. Jonathan and Michelle (Rifi) appeared in the Salerno Folk Festival Aug. 13-15. Archibald and Tim in Stereo has been released in eight more countries, including Spain, Brazil, Greece and Argentina. Album was produced by Cellograf-Simp. Lou Rawls (Capitol-EMI-Italiana) is to visit Italy for radio and TV appearances and may record in Italian. Current RCA best-sellers are "La Mia Serenata" (winner of the "A Disk for the Summer" radio-TV contest), by Jimmy Fontana, "Ricordi Quand' Ero Bambino," by the Rokes, "Puppet on a String," by Sandie Shaw, "Mama," by Dalida and "Io Mi Sveglia a Mezzogiorno," by Dino.

GERMANO RUSCITTO

NASHVILLE

RCA Victor's Perry Como returned to Nashville Monday (21) for three days of recording under a&r chief Chet Atkins. Roy Orbison has scheduled a three-week concert tour across Canada. Acuff-Rose artists said Orbison will perform in 16 cities during the tour which begins Nov. 11. A new Frank Ifield single, "Just Let Me Make Believe," was on the move only a few days after its August release. The song, written by Ronald Blackwell, is on Hickory. Dial's Buddy Killen has a few busy days ahead. He's going to produce sessions for Joe Tex, Bobby Marchand and Diana Trask. The Monkees finished their three-city session in Nashville last week, concluding an album started on the West Coast. Former Chess artist Kip Anderson, now recording on the Nashboro label, has a new release produced by Charles Derrick, of WOIC, Columbia, S. C., the new second vice-president of National Association of Radio Artists. BILL WILLIAMS

NEW YORK

Tommy Hunt headlined at the Apollo Theater. Anita Sheer will give a Town Hall concert Oct. 21. The Loved Ones will sing on the "Model of the Year Pageant" on CBS-TV Wednesday (30). Steve Brodie, president of Thunderbird Records, is on the West Coast promoting "Say You Love Me," by the Rogues. The Coronados are set for the Tamarack Country Club on Saturday (2). The Kingsman will give an Arnold's Park concert on Sunday (3). Roger Miller is appearing at Harrah's in Reno through Wednesday (30). Kay Starr will open Thursday (31), playing through Sept. 20.

The 4 Seasons are listed for a Wallingford, Conn. concert on Sunday (3). Judy Garland will appear at the Merriweather Post Pavilion of Music in Columbia, Md. Friday (8) and Saturday (9). Dudley Moore will compose the soundtrack for 20th Century-Fox' "Bedazzled," which he also co-authored and in which he stars. The Blades of Grass did the Upeat TV Show in Cleveland after doing the Kirby Scott Show in Baltimore. The group also appeared with the Doors in Alexandria, Va. Frank Sinatra Jr. headlines the Washington State Fair Sept. 16-24.

The Serendipity Singers will play the Bitter End from Wednesday (6) to Sept. 19. Ashley-Famous Agency signed Morgan A. King, Julie London and J. P. Morgan. Rufus Lumley will appear at the MOA Convention in Chicago in October. Bill and Boyd will join Herb Alpert and the Tijuana Brass in a nine-city United States and Canadian tour. Nancy Wilson and the Doodletown Pipers are appearing at the Sahara in Las Vegas through Sept. 18. Bill and Steve Jerome of Real Good Productions have recorded "I Believe" and "It's Been Waiting There for You," with Reparata and the Delrons, the artists' first Bell single.

Buffy Sainte-Marie will give a concert at Philharmonic Hall on Oct. 27. She will appear on NBC-TV's "Today" on Tuesday (5). Enzo Stuarti is headlining at the Copacabana. Johnny Tiltson will emcee and sing at the UCP Telethon in Birmingham on Saturday (9) and Sunday (10). Fred Karlin will compose, arrange and conduct the score of United Artists' "His, Hers and Theirs" starring Lucille Ball, Henry Fonda and Van Johnson. Jonah Jones open at the Rainbow Grill on Monday (4). Emil Ascher, Inc. is providing background music for "Sportsmen's Holiday" on NBC-TV.

Lana Cantrell has signed for at least four appearances on the "Ed Sullivan Show." The LaFons, Invincible artists, appeared at Lasker Pool, Central Park, Sunday (27). Tom Illius of the Ashley-Famous Agency is visiting buyers in Miami, Freeport, and Grand Bahama Island, Puerto Rico. He also is attending the opening of Your Father's Mustache at the King's Inn in Freeport and George Chakiris at the Caribbean Hilton in San Juan. Lesley Gore will appear with Johnny Carson and Mike Douglas in several fall concert dates, including Saturday (9) in Cleveland, Sept. 16 at St. Louis, and Oct. 28 in Chicago. She will play 10 consecutive one-nighters in Newfoundland beginning on Tuesday (30). Bartlett's Contemporaries played St. Albans Plaza on Friday (25). The group will cut their first Invincible disk early this fall. Ravi Shankar appeared at Columbia, Md., on Sunday (27).

MIKE GROSS

SAN JUAN

Mike Lipton, vice-president in charge of sales, United Artists, visits Puerto Rico and UA representatives here, J. Martinez Vela, Inc. The heavy sales of the United Artists album by Raphael, the young Spanish film-recording star make it one of the fastest selling all-time albums in the Puerto Rican market. It went on

(Continued on page 60)

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British Music Fair Pulls 35 Exhibitors

• Continued from page 3

products in 10 different countries.

Hammond is installing organs in major Russian communication centers, including Moscow Radio, the Melodia Records studios, the Kremlin Palace of Congress and the Bolshoi Ballet Theater. The company has also broken into the Ghanaian and Hungarian markets, and plans selling expeditions to Bulgaria, Rumania and Czechoslovakia.

Sam Norton of the Association of Musical Instrument Industries said: "This year's fair is our most successful show yet, and orders are substantially ahead of last year."

In the nearby New Ambassadors Hotel, the first comprehensive showing of British pianos was staged Aug. 22-23. Nine manufacturers took part, and their stands were visited by home and overseas traders.

Barratt and Robinson showed its full range of popular uprights, and introduced the new instrument standing only three feet, three inches high. John Broadwood & Sons exhibited its successful 49 Grand, a hit at the Frankfurt Fair earlier this year, and presented its latest model, the 65 upright, which is offered in teak.

A highspot of the Chas. H. Challen (Piano Sales) stand was its six feet, four inches Boudoir Grand, a model supplied to TV studios and top hotels through

the world. The same stand incorporated product from W. G. Eavestaff, including two of its mini pianos.

Chappell's new Model B with modern and clean-cut lines made its bow, and W. Danemann showed three uprights in teak, walnut and mahogany and a grand piano.

Kemble introduced two new models, the small upright three feet six and half inch Ambassador and the antique grey Regency from its associate company, Cramer.

Alfred Knight showed five upright models, including the K15 originally manufactured for the American market but are now selling well here, too. Welmar's five exhibits included its Boudoir Grand in ebonized black.

Sydney Zender, Ltd., exhibited a completely new range, including the six-octave Imperial 73 and the seven-octave Imperial 85 in bright mahogany, bright walnut, satin walnut and teak finishes. The Zender stand also carried models by its associate company, George Rogers & Sons (Tottenham).

Album Reviews

• Continued from page 46

LOW PRICE CLASSICAL

DUETS FOR STRINGS
Rosoff Coletta/S. Rosoff. Mace
MCM 9041 (M); MCS 9041 (S)

**SCHUMANN/BEETHOVEN;
PIANO TRIO IN F MAJOR & IN
E FLAT**
The Prague Trio. Crossroads 22 16
0123 (M); 22 16 0124 (S)

**TCHAIKOVSKY: STRING QUARTET
No. 3 IN E FLAT MINOR**
The Vlach Quartet. Crossroads 22
16 0121 (M); 22 16 0122 (S)

RHYTHM & BLUES

THE BEST OF JUNIOR PARKER
Duke DLP 83 (M)

**BLUES THAT GAVE AMERICA
SOUL**
Various Artists. Duke DLP 82 (M)

FOLK

**'BOUT CHANGES 'N' THINGS
TAKE 2**
Eric Andersen. Vanguard VRS 9236
(M); VSD 79236 (S)

STEVE GILLETTE
Vanguard VRS 9251 (M); VSD
79251 (S)

SPOKEN WORD

IT DON'T MAKE NO DIFFERENCE
Dave Gardner. Tower T 5075 (M)

THE CHAIRS
Slobhan McKenna, Cyril Cusack.
Caedmon (2-record set) TR 3235 (M);
TRS 3235 (S)

From The Music Capitals of the World

• Continued from page 58

sale about three weeks ago and about the time the film "Cuando Tu No Estas" opened in about 10 theaters at once. Lipton also brought with him the first album for UA by Cuban-born vocalist **Vicentico Valdes** (formerly with Seeco Records) and for whom UA plans a heavy promotion in this market. Also from United Artists was **Leroy Holmes**, a&r man, in search of Puerto Rican recording talent and numbers by Puerto Rican composers. . . . **Las Caribelles**, four young female vocalists from Puerto Rico and New York, have a hit in the number "La Felicidad" from their new album by the local label, Hit Parade. . . . From neighboring St. Croix, Virgin Islands and radio station WIVI, Puerto Rican DJ **Raffi Encarnacion** conducts a popular recorded program featuring Puerto Rican music and artists. There is a large Puerto Rican colony in Santa Cruz (St. Croix).

ANTONIO CONTRERAS

STOCKHOLM

Sonora Publishing acquired the Scandinavian rights to "Tell the Boys," a **Sandie Shaw** recording on Pye, the **Hollies'** "Carrie Anne" on the Parlophone label, and also the same group's "Signs That Will Never Change," and the **Dave Dee, Dozy, Beaky, Mick and Tich's** "Okay?" on Fontana. HMV artist **Marianne** has recorded the **Buck Owens** record "Open Up Your Heart" in Swedish, "Alskar Du Mig An?" with lyrics by **B. G. Edling**. Thore Ehrling is publishing. Ehrling has also secured Swedish versions of "Roses of Picardy," called "Sommar'n For Langesen" and sung by **Ann-Louise** on Philips. Local lyrics are by **Britt Lindeborg**. On Olga Records, **Ola Lundstrom** has recorded "It's Been a Long Long Time," in Swedish called "Det Var Saa Langesen."

British group, the **Loot**, recording on the Palette label on the Continent, will be presented on the Sonet label in Scandinavia. The group toured Sweden this summer together with **Gazell** group, the **Hounds**, who reached the No. 1 with "The Lion Sleeps Tonight." This song is published by Reuter

and Reuter. **Lindfors**, Swedish artist, has released "Fri Som En Vind" on Polydor. Philips-Sonora has issued the theme music from two TV-series currently successful in Sweden, "Pojken Och Hundene" and "M. Vidocq." Dane **Johnny Reimar** will be in Sweden this fall singing in Swedish "Vid Din Dorr" on the Philips label. EMI has introduced a low-price LP series presenting earlier hits of the **Animals**, **Alma Cogan**, **Downliners Sect**, **Herman's Hermits**, **Manfred Mann**, the **Shanes** and the **Strepters**.

Miriam Makeba visited Sweden for a four-day tour of Stockholm, Lund and Gothenburg. **Edmundo Ros** also visited Sweden and the **Jefferson Airplane** are due here soon. . . . Sonet Records, Stockholm, acquired the Scandinavian rights of the German Eurovision entry "Anuschka," by **Inge Bruel** on Ariola. . . . Gramofon AB Electra is strongly promoting three young singers, **Mona Wessman**, **Clas Goran Hederstrom**

Phonodisc Meeting

• Continued from page 52

address to the meeting's "promotion" theme, opening with a humorous "What is a promotion man" type reading originally published by Tempo in 1962, and followed up with helpful do's and don'ts for promotion men.

Commenting on Motown's new product, vice-president **Barney Ales** paraphrased a quote from *Billboard's* review (Aug. 19 issue) of the **Temptations** at the Copa, which said "It isn't that the **Temptations** have gone pop. Pop has gone the route of the **Temptations**." Ales said "It isn't that Motown has gone pop, it's that pop has gone Motown." He said that Motown is stressing albums more now, and that radio is turning more to strong album cuts.

The Phonodisc meet had a preview of the largest album

COMEDY

JESSEL AT HIS BEST
George Jessel. Audio Fidelity AFLP
706 (M); AFSD 1706 (S)

POLKA

POLISH ADULT HIT PARADE
Dia Doroslych. Jay Jay 1113 (M);
5113 (S)

INTERNATIONAL

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MEADOW**
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8093 (S)

★★★

THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

UNPREDICTABLE!
Gypsy Boots. Sidewalk T 5904 (M);
ST 5904 (S)

'ROUND THE TOWN
Ernie Menehune. Roadrunner 3825 (S)

GOSPEL

HOW BIG IS GOD?
Community Youth Ensemble. Cye
502 (M)

CLASSICAL

**BACON: SONGS FROM EMILY
DICKINSON**
Boatwright/Bacon. Cambridge CR
1707 (M); CRS 1707 (S)

LOW-PRICE CLASSICAL

MUSIC FOR THE BAROQUE ORGAN
Ernst Gunther (Organ). Mace MCM
9042 (M); MCS 9042 (S)

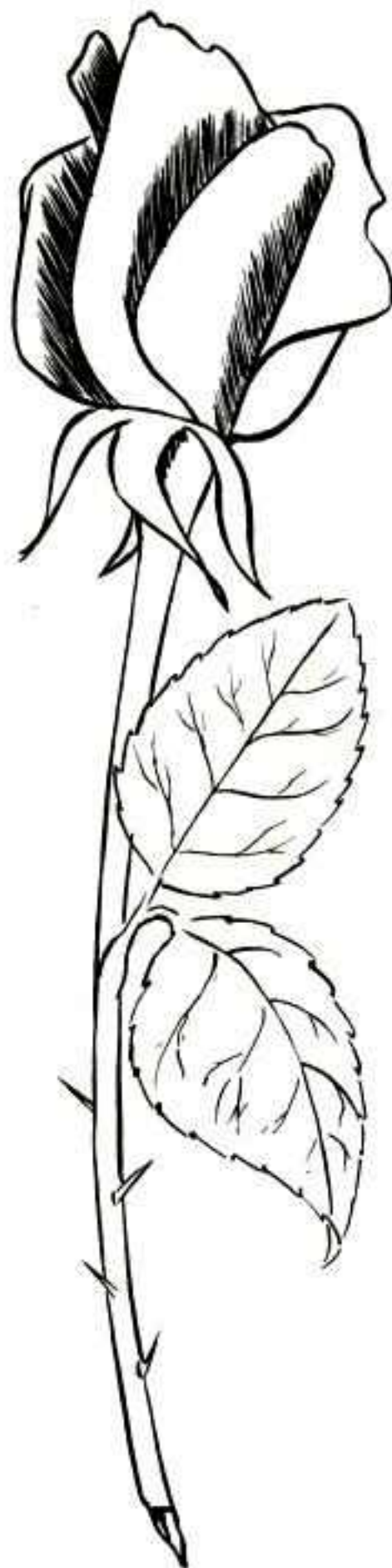
BLUES

STRAIGHT LIFE
Steve Mann. Custom Fidelity CFS
1675

COMEDY

IT'S ALL IN HOW YOU LOOK AT "IT"
Dave Gardner. Tower T 5075 (M);
T 5075 (S)

and **Nina Lizell**. . . . A Cupol group, the **Outsiders**, are back from a successful European tour and will visit Britain this fall. The group's latest disk, "Kinda Dea," was released to coincide with their return to Sweden. . . . EMI in Sweden has produced a special series of "Souvenir From Sweden" disk aimed at tourists. . . . Edition Odeon has secured representation of the Pamco, Ampco and Ampar catalogs for Scandinavia and Finland. Songs included in the deal are the current hits "Sunday Will Never be the Same" and "Mary in the Morning." . . . **Tages** (Parlophone, one of the leading Swedish groups, have followed up "I'm Going Out," which made the Top 10, with "One Red, One Yellow, One Blue," a song penned by **Tommy Blom** and **Anders Toepel**. . . . **Ola** and the **Janglers** (Gazell) have revived an old **Del Shannon** hit, "Runaway," for their new release.



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AUSTRALIA

This Week	Last Week	Title	Artist
1	1	ALL YOU NEED IS LOVE	Beatles (Parlophone)—Northern
2	2	SAN FRANCISCO	Scott McKenzie (CBS)—Associated Music
3	3	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
4	5	UP AND AWAY	5th Dimension (Liberty)—Belinda
5	4	THEME FOR A NEW LOVE	Davy Jones (Astor)—Tu-Con
6	—	THE MONKEES VOLUME 1	(E. P.)—Monkees (RCA)—Tu-Con
7	6	RESPECT	Aretha Franklin (Atlantic)—Essex
8	7	SGT. PEPPERS LONELY HEARTS CLUB BAND	Beatles (Parlophone)—Northern
9	—	I TAKE IT BACK	Sandie Posey (MGM)—Connelly
10	—	WOMAN, YOU'RE BREAKING ME	Groop (CBS)—April Music

BRITAIN

This Week	Last Week	Title	Artist
1	1	SAN FRANCISCO	Scott McKenzie (CBS)—Dick James (Lou Adler/John Phillips)
2	3	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)—Tyler (Peter Sullivan)
3	2	ALL YOU NEED IS LOVE	Beatles (Parlophone)—Northern (George Martin)
4	8	EVEN THE BAD TIMES ARE GOOD	Tremeloes (CBS)—Skidmore (Mike Smith)
5	9	THE HOUSE THAT JACK BUILT	Alan Price Set (Decca)—Alan Price (Alan Price)
6	7	JUST LOVING YOU	Anita Harris (CBS)—Chappell (Mike Margolis)
7	4	DEATH OF A CLOWN	Dave Davies (Pye)—Carlin (Ray Davies)
8	5	I WAS MADE TO LOVE HER	Stevie Wonder (Tama/Motown)—Jobete and the Paps (RCA Victor)—Dick James (Lou Adler)
9	12	CREEQUE ALLEY	Mama's and the Papa's (RCA Victor)—Dick James (Lou Adler)
10	6	UP AND AWAY	Johnny Mann Singers (Liberty)—Carlin (Jack Tracy)
11	22	PLEASANT VALLEY SUNDAY	Monkees (RCA Victor)—Screen Gems (Douglas F. Hatelid)
12	16	GIN HOUSE	Amen Corner (Deram)—Carlin (Noel Walker)
13	10	IT MUST BE HIM	Vikki Carr (Liberty)—Screen Gems (D. Farthing Hatelid)
14	20	ITCHYCOO PARK	Small Faces (Immediate)—Avakak/Immediate (B. Marriott/R. Lane)
15	11	SHE'D RATHER BE WITH ME	Turtles (London)—Robbins (Joe Vissert)
16	21	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)—Burlington (Peter Sullivan)
17	—	WE LOVE YOU/ DANDELION	Rolling Stones (Decca)—Variety (Andrew Oldham)
18	25	EXCERPTS FROM A "TEENAGE OPERA"	Keith West (Parlophone)—Robbins (Mark P. Wirtz)
19	—	LAST WALTZ	Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
20	24	A BAD NIGHT	Cat Stevens (Deram)—Cat (Mike Hurst)
21	18	TRAMP	Otis Redding-Carla Thomas (Stax)—Sparta (Jim Stewart)
22	14	ALTERNATE TITLE	Monkees (RCA Victor)—Metric (Dave Pell)
23	15	YOU ONLY LIVE TWICE/JACKSON	Nancy Sinatra (Reprise)—United Artists (Lee Hazelwood)
24	27	DAY I MET MARIE	Cliff Richard (Columbia)—Shadows (Norrie Paramor)
25	19	007—Desmond Dekker	(Pyramid)—Island (Leslie Kong)
26	—	HEROES AND VILLAINS	Beach Boys (Capitol)—Immediate (Beach Boys)
27	13	SEE EMILY PLAY	Pink Floyd (Columbia)—Magdalene (Norman Smith)
28	28	YOU KEEP ME HANGING ON	Vanilla Fudge (Atlantic)—Carlin
29	17	LET'S PRETEND	Lulu (Columbia)—Carlin (Mickey Most)
30	23	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex (Danny Cordell)
31	30	TIME SELLER	Spencer Davis (Fontana)—Spencer Davis (Ron Richards)
32	—	LET'S GO TO SAN FRANCISCO	Flowerpot Men (Deram)—Carter-Lewis (Carter-Lewis)
33	—	THERE MUST BE A WAY	Frankie Vaughan (Columbia)—Chappell (Norman Newell)

34	38	MY MAMMY	Happenings (Pye)—Francis, Day and Hunter
35	32	THINGS GET BETTER	Eddie Floyd (Stax)—Carlin (Jim Stewart)
36	26	TAKE ME IN YOUR ARMS	Gladys Knight (Tama/Motown)—Carlin (Norman Whitefield)
37	45	A GIRL LIKE YOU	Young Rascal (Atlantic)—Sparta (Young Rascals)
38	46	FIVE LITTLE FINGERS	Frankie McBride (Emerald)—Moss-Rose (Tommy Scott)
39	35	IF I WERE A RICH MAN	Topol (CBS)—Valando (Norman Newell)
40	33	TRYING TO FORGET	Jim Reeves (RCA Victor)—Burlington (Chet Atkins)
41	—	THE WORLD WE KNEW	Frank Sinatra (Reprise)—Copyright Control (Jimmy Bowen)
42	39	SOMEWHERE MY LOVE	Mike Sames Singers (HMV/POP)—Robbins (Walter Ridley)
43	—	SOUL FINGER	Bar Kays (Stax)—Tee Pee
44	36	MARTA	Bachelors (Decca)—Lawrence Wright (Dick Rowe)
45	40	RELEASE ME	Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)
46	31	RESPECT	Aretha Franklin (Atlantic)—Shapiro-Bernstein (Jerry Wexler)
47	—	THINKIN' AIN'T FOR ME	Paul Jones (HMV)—Two Four (John Burgess)
48	37	GREEN STREET GREEN	New Vaudeville Band (Fontana)—Meteor (Geoff Stephens)
49	50	LONG LEGGED GIRL	Elvis Presley (RCA Victor)—Carlin
50	—	BABY I LOVE YOU	Aretha Franklin (Atlantic)—April (Jerry Wexler)

EIRE

This Week	Last Week	Title	Artist
1	1	ALL YOU NEED IS LOVE	Beatles (Parlophone)—Northern Songs
2	2	BLACK VELVET BAND	Johnny Kelley (Pye)—Segway
3	5	TAR AND CEMENT	Joe Dolan (Pye)—Robbins
4	6	SAN FRANCISCO	Scott McKenzie (CBS)—Dick James
5	3	SHE'D RATHER BE WITH ME	Turtles (London)—Robbins
6	4	ALTERNATE TITLE	Monkees (RCA Victor)—Screen Gems
7	7	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)—Burlington
8	10	BOSTON BURGLAR	John McEvoy (Pye)—Box & Cox/Waltons
9	9	LAND OF GINGERBREAD	Gregory (Pye)—A. Schroeder
10	—	SEE EMILY PLAY	Pink Floyd (Columbia)—Magdalene

ITALY

This Week	Last Week	Title	Artist
1	2	NEL SOLE	*Al Bano (VdP)—VdP
2	1	LA COPPIA PIU' BELLA DEL MONDO	*Adriano Celentano (Clan)—Cln
3	7	LA BANDA	*Mina (Ri Fi)—Cicogna
4	3	A CHI	*Fausto Leali (Ri Fi)—Circi
5	4	LA MIA SERENATA	*Jimmy Fontana (RCA)—RCA
6	5	STASERA MI BUTTO	Rocky Roberts (Durium)—Circi
7	9	DIO E' MORTO	*Nomadi (Columbia)—VdP
8	8	A WHITER SHADE OF PALE	Procol Harum (Deram)
9	6	NON C' E' PIU' NIENTE DA FARE	*Bobby Solo (Ricordi)—Fono Film Ricordi
10	12	LA ROSA NERA	*Gigliola Cinquetti (CGD)—Aromando
11	11	TRE PASSI AVANTI	*Adriano Celentano (Clan)—Cln
12	13	29 SETTEMBRE	*Equipe 84 (Ricordi)—R. R. Ricordi-Tank
13	10	ALL YOU NEED IS LOVE	Beatles (Parlophone)
14	14	RICORDO QUANDO ERO BAMBINO	Rokes (Arc)—RCA
15	—	CANNELLA	Antoine (Vogue)

JAPAN

This Week	Last Week	Title	Artist
1	1	MAKKANA TAIYO	Misora *Hibari & Blue Comets (Columbia)—JASRAC
2	2	KOYUBI NO OMOIDE	*Ito Yukari (King)—JASRAC

3	3	SHIRITAKU NAINO (I REALLY DON'T WANT TO KNOW)	*Sugawara Yohichi (Polydor)—Aberback Tokyo
4	4	BLUE CHATEAU	*J. Yoshikawa & Blue Comets (Columbia)—Watanabe
5	5	SHINJUKU BLUES	*Ohgi Hiroko (Columbia)—JASRAC
6	8	KOI	*Fuse Akira (King)—JASRAC
7	6	YOGIRIYO KONYAMO ARIGATOU	*Ishihara Yuujiro (Teichiku)—JASRAC
8	9	HANKY PANKY	Tommy James & Shondells (Roulette)—Aberback Tokyo
9	10	ITOSHI NO MAX	*Araki Ichiro (Victor)—JASRAC
10	—	BLUE FOUNTAIN	*J. Yoshikawa & Blue Comets (Columbia)—Watanabe

MALAYSIA

This Week	Last Week	Title	Artist
1	2	CARRIE ANNE	Hollies (Parlophone)
2	1	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)
3	3	A WHITER SHADE OF PALE	Procol Harum (Deram)
4	5	I'LL COME RUNNIN'	Cliff Richard (Columbia)
5	7	SILENCE IS GOLDEN	Tremeloes (CBS)
6	6	WATERLOO SUNSET	Kinks (Pye)
7	9	LET'S PRETEND	Lulu (Columbia)
8	4	DON'T SLEEP IN THE SUBWAY	Petula Clark (Pye)
9	—	CLAIRE	Paul and Barry Ryan (Decca)
10	8	A WOMAN'S WORLD	*Naomi and the Boys (Philips)

MEXICO

This Week	Last Week	Title	Artist
1	1	YO SOY AQUEL	Raphael (Gamma)—Campei
2	3	CUANDO TU NO ESTAS	Raphael (Gamma)—Campei
3	2	CELOSO	*Panchos (CBS)—M. A. Muniz (RCA)—Mundo Musical
4	4	THEME OF THE MONKEES	(RCA)—Mundo Musical
5	9	SHE—Monkees	(RCA)—Mundo Musical
6	5	FUE EN UN CAFE	*Apson (Peerless)—Pending
7	—	ADORO	*A. Manzanero (RCA)—Emmi
8	6	I'M A BELIEVER	Monkees (RCA)—Mundo Musical
9	7	NO	*Carlos Lico (Capitol)—Emmi
10	8	AUNQUE SE OLVIDE	*Sonora Santanera (CBS)—Mundo Musical

NEW ZEALAND

This Week	Last Week	Title	Artist
1	4	ALL YOU NEED IS LOVE	Beatles (Parlophone)
2	1	A WHITER SHADE OF PALE	Procol Harum (Deram)
3	2	SILENCE IS GOLDEN	Tremeloes (CBS)
4	3	CARRIE ANNE	Hollies (Parlophone)
5	8	TABATHA TWITCHIT	Dave Clark Five (Columbia)
6	—	I GOT RHYTHM	Happenings (B. T. Puppy) (Pye)
7	—	WATERLOO SUNSET	Kinks (Pye)
8	—	THANKS TO YOU	Mr. Lee Grant (HMV)
9	9	THEN I KISSED HER	Beach Boys (Capitol)
10	6	COME ON DOWN TO MY BOAT	Every Mother's Son (MGM)

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)—Filipinas Record Corp.
2	3	WHOEVER YOU ARE I LOVE YOU	Connie Francis (MGM)—Mareco, Inc.
3	2	SOUL & INSPIRATION	Righteous Bros. (MGM)—Mareco, Inc.
4	4	TWO OF US	Harriette Blake (Monument)—Mareco, Inc.
5	7	SOMEBODY TO LOVE	Jefferson Airplane (RCA)—Filipinas Record Corp.
6	8	THIS IS MY SONG	Bobby Vinton (Epic)—Mareco, Inc.
7	5	I'M A BELIEVER	Monkees (RCA)—Filipinas Record Corp.
8	6	SOUL TIME	Shirley Ellis (CBS)—Mareco, Inc.
9	10	SINGLE GIRL	Sandy Posey (MGM)—Mareco, Inc.
10	—	DON'T YOU CARE	Buckingham's (CBS)—Mareco, Inc.

POLAND

This Week	Last Week	Title	Artist
1	1	DZIWNY JEST TEN SWIAT	*Niemen i Arwalec
2	2	A WHITER SHADE OF PALE	Procol Harum (Deram)
3	5	THE NIGHT OF THE LONG GRASS	Troggs (Fontana)
4	3	WATERLOO SUNSET	Kinks (Pye)
5	7	ALTERNATE TITLE	Monkees (RCA)
6	4	STUDNIA BEZ WODY	Blackout
7	10	FINCHLEY CENTRAL	New Vaudeville Band (Fontana)
8	6	ZASPIEWAM CI TAK	*Mira Kubasinska
9	—	OKAY	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
10	9	NEW YORK MINING DISASTER 1941	Bee Gee's

PUERTO RICO

This Week	Last Week	Title	Artist
1	2	CUANDO TU NO ESTAS	Raphael (United Artists)
2	1	GROOVIN'	Young Rascals (Atco)
3	5	LO DE BOOGALOO	Joe Quijano Orch. (Cesta)
4	4	GUARDAME TU AMOR	Celia Cruz (Tico)
5	3	SWEET SOUL MUSIC	Arthur Conley (Atco)
6	10	NO VUELVAS	Raphael (United Artists)
7	7	UN HOMBRE Y UNA MUJER	Hermanos Castro (RCA Victor)
8	8	SEVEN ROOMS OF GLOOM	Four Tops (Motown)
9	9	SHE	Monkees (Colgems)
10	—	OH, THAT'S NICE	Pete Rodriguez Orch. (Alegre)

SINGAPORE

This Week	Last Week	Title	Artist
1	1	A BEAUTIFUL STORY	Sonny and Cher (Atlantic)
2	2	A LITTLE BIT ME, A LITTLE BIT YOU	Monkees (RCA)
3	4	WANDERLOVE	Claudine Longet (A&M)
4	3	MR. PLEASANT	Kinks (Pye)
5	5	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)
6	6	CARRIE ANNE	Hollies (Parlophone)
7	7	CLAIRE	Paul and Barry Ryan (Decca)

8	9	CAN'T TAKE MY EYES OFF YOU	Frankie Valli (Philips)
9	8	SUNDAY WILL NEVER BE THE SAME	Spanky and Our Gang (Mercury)
10	10	FUNNY, FAMILIAR, FORGOTTEN FEELINGS	Tom Jones (Decca)

SOUTH AMERICA

This Week	Last Week	Title	Artist
1	1	SILENCE IS GOLDEN	Tremeloes (CBS)—Ardmore & Beechwood (SA)
2	2	A WHITER SHADE OF PALE	Procol Harum (Deram)—Essex
3	3	SILENCE IS GOLDEN	Square Set (Continental)—M.P.A.
4	4	I TAKE IT BACK	Sandie Posey (MGM)—Low-Sal
5	6	LET'S LIVE FOR TODAY	Grass Roots (RCA)—Dick James
6	9	THERE GOES MY EVERYTHING	Engelbert Humperdinck (Decca)—M.P.A.
7	5	THEN I KISSED HER	Beach Boys (Capitol)—Belinda (Jhb)
8	—	I THINK WE'RE ALONE NOW	Tommy James and the Shondells (Roulette)—Planetary Nom Africa Ltd.
9	8	A GROOVY KIND OF LOVE	Petula Clark (Vogue)—Screen Gems Columbia
10	7	YAMAO TOKO NO UTA	New Christy Minstrels (CBS)—C. Control

SWEDEN

This Week	Last Week	Title	Artist
1	1	ALL YOU NEED IS LOVE	Beatles (Parlophone)—Sonora
2	2	MARIA MIN VAEN	*Larry Finnegan (Svensk-American)—Seven Bros.
3	3	I'M GOING OUT	*Tages (Platina)—Edition Odeon
4	—	SAN FRANCISCO	Scott McKenzie (CBS)—Swedish Music
5	5	ALTERNATE TITLE	Monkees (RCA Victor)—Screen Gems
6	4	IT AIN'T ME BABE	Davy Jones (EMI)—Essex
7	7	A WHITER SHADE OF PALE	Procol Harum (Deram)—Reuter & Reuter
8	—	KVALLENS SISTA DANS	*Lasse Loenn Dahl (CBS)—Sonora
9	8	MALAIKA	*Hep Stars (Olga)—Hep Stars
10	6	CARRIE ANNE	Hollies (Parlophone)—Sonora

Nashville Scene

Continued from page 50

in Iowa. . . Jim and Lyn, of Tiger Records, cut their third session for the Colorado-based label. They are handled by Marve Hoerner, Amboy, Ill. . . Atlantic Coast Records opened this week at Kingston, N. C., with a long line of releases. President is Leonard Loftin. Brite Star Promotions will work with this firm. . . Two hits of Epic's Jimmy Payne have been released on one disk with both sides designated as "A." They are "What Does It Take to Keep a Woman Like You Satisfied" and "Woman, Woman." Billy Sherrill has added a new tangy sound to the new cut. . . Allen McElroy, J. B. artist and Record promotions branch manager in Lubbock, Tex., has signed a personal management contract with Emil Schattel and the Panhandle Playboys. . . Dick Shuey has a new set of releases out on the Film City label. He wrote both numbers. . . Fuzzy Owen, personal manager for Merle Haggard, no longer will play steel guitar with the Strangers. He will travel with the group but will devote full time directing Haggard's career. Merle will have a new Capitol album release early this month. . . The 11th annual National Convention of the American Folk Musicians Association was held (25-26) at Winsted, Conn. Hosting the convention was District Five, American Folk Musicians Association. The WPLO Western Gentlemen celebrated Buck Owens' birthday in a big way, selecting his new album, "Tender Loving Care," as pick of the week, and running a promotional "happy birthday" contest for Buck. Gov. Lester Maddox proclaimed the day "Buck Owens Day" in Georgia. . . Mac

Curtis, WPLO program director, has signed with Epic. . . The Wayside Record Co. Mobile Unit is off on a tour of the U. S. The unit is headed by Lou Casella with promotion by Little Richie Johnson. . . Hank Williams Jr. and the Cheatin' Hearts played a two-day engagement at the Golden Gate Convention Hall. . . New RCA Victor single releases are just out, including the Lonesome Rhodes "Delight of My Day," Vernon Oxford's "Little Sister Throw Your Red Shoes Away," Anita Carter's "Love Me Now," and the Blue Things "Yes, My Friend." . . Eddy Stone's new MVM Records release is "Crazy Now About You" b/w "Down at Ruby's Place." . . Despite rain, Skeeter Davis played to a crowd of 14,000 at the fairgrounds in Gallipolis, Ohio. . . Johnny and Joanie Mosby, former Columbia artists now with Capitol, have their first release out, "Make a Left and a Right." Ken Nelson is high on this one. . . Kelso Herston did a rush session with the Geezenslaw Brothers, a thing called "Chubby (Take Your Love to Town," a parody on Ruby. BILL WILLIAMS

Atlanta Bistro Full

Continued from page 50

WPLO band, with Roy Bee of Nashville acting as emcee. Mac Curtis, Tower recording star and WPLO personality, "helps us out considerably." McMahan is doing a lot of repeat business. He said he was "real happy" with this situation, because it shows satisfied customers.

A black and white, high-contrast portrait of Jimmie Rodgers. He is shown from the chest up, looking slightly to the left of the camera. His hair is styled in a pompadour, and he is wearing a textured, possibly knitted, sweater. The lighting is dramatic, with deep shadows on the right side of his face and neck, and highlights on the left side of his face and hair.

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Tape CARtridge

Tiedjens Sees Hotels, Motels as Future Tape CARtridge Market

By EARL PAIGE

MILWAUKEE—Tape CARtridges in every hotel and motel across the country merchandising an ever broadening repertoire of product, was forecast by Jim Tiedjens, president of Midwestern Tape Distributor, here last week.

"I think the industry should be doing some basic research to determine just how broad the market can be. There must be hundreds of outlets for car tape that we are only vaguely familiar with now.

"We're a mobile society so

we have to take the merchandise where the people are and they're in hotels, motels, resorts, filling stations, tollway oases and dozens of other locations.

Tiedjens said that highway chain operations such as Hornes and Stuckeys would be logical outlets for cartridge merchandising racks. "Anyone who does any traveling at all knows how many products are being sold in these places along the highway.

"It's entirely foreseeable that you will have tapes that explain all the natural wonders of the U. S.," Tiedjens said. "For example, if you're in the West you will find tapes explaining the Grand Canyon and you will play these as you come into the area.

"We're already seeing applications of non-music on car tape in the language instruction series," he noted.

(Continued on page 68)

Discount Firm Makes Inroad In Tape Field

By BILL WILLIAMS

ATLANTA — World Electronics, in the heart of Atlanta, is a "discount electronics" firm which is just now making inroads into the tape CARtridge field.

The Atlanta outlet is one of four owned by the firm. Two are in Norfolk, Va., the other in Charlotte, N. C.

Gilbert Rothstein, who manages the Atlanta store, just moved to this city from Norfolk, where the firm stocked more than 1,000 cartridges and "moved them consistently."

"We're really just getting started in Atlanta," he said. "Our sale of tape will pick up—I know there's a good market for it here—but we have a great deal of work to do."

In Norfolk it was not uncommon for Rothstein to move 50 cartridges a day. He hopes to duplicate that in Atlanta. "Watch the newspapers here," he said. "We'll be doing all sorts of publicity and advertising, and we'll have things moving in this part of the country."

"We're really just getting car tapes, though," he added. He said he felt the Atlanta

(Continued on page 68)

PlayTape Picks Dyn For Latin America

HIACLEAH, Fla.—Dyn Associated Importers here, a distribution and sales organization covering both Central and South America, has been appointed exclusive distributor for the 2-track PlayTape cartridge system in those areas, according to Frank Stanton, PlayTape president.

PlayTape machines and a complete line of cartridges have already been shipped to every country in the hemisphere that permits imports, said Solomon Yuken, general manager of Dyn. This includes all of Central America and Venezuela, Ecuador, Bolivia and Peru. In addition, plans are under way for assembly plants in Brazil, Argentina, Mexico, Colombia, and other countries which prohibit importation of finished product.

Yuken believes the market for PlayTape in Central and South America could conceivably be as big as it is in the U. S. He noted that other cartridge systems featuring Latin-

American artists and Latin-American songs do quite well south of the border.

PlayTape just recently started its move into Italy through the Ezio & Nino Consorti Co. The unit is also in England through George Martin, who produces the Beatles records, and Japan through the Tokyo Broadcasting Service and Yamaha. Irwin Specialty handles the unit and cartridges in Canada. PlayTape is also in several other countries, with further expansion plans already in the works.

Muntz Maps Attack On Foreign Market

LOS ANGELES—Muntz International has mapped a three-step approach to building a solid, global sales-service network. Overseas director Ron Gordon has begun implementing this approach through visits to the duplicator/player manufacturer's 42 international distributors. Recently returned from three weeks on the Continent, Gordon leaves Sept. 1 for three weeks with South American distributors, all of whom have been set up during Muntz' first year as an international company.

Gordon's plan entails service, local music acquisition and "special tools" to enable distributors to cope with local law and marketing conditions.

"Service is the key to a successful overseas operation," Gordon said. "Any client's sales program will die in the face of unsatisfied customers and local competition." Muntz' distributors, depending upon the country, fall into one of two categories: auto and car radio distributors and electronic enter-

tainment equipment manufacturers.

Service entails providing installation procedure information, adequate tools to accomplish the job, spare parts packages and quality control programs.

"Special tools" entails designing 4-track player equipment to the needs of a particular country. "We are developing players for countries with positive grounds, for countries where six volt batteries are used and for countries which have 220 volt, 50 cycle electric systems," Gordon said.

It also involves preparing component kits for countries with a high duty on finished goods, so the units can be shipped in and then assembled.

In the music area, Muntz is working on obtaining music direct from local sources or from licensees of American labels.

Gordon reports in the first year of international operations, that 15,000 4-track players and 60,000 cartridges were sold.

Japanese Broadcaster Expands Duplicating

TOKYO — Japan's leading commercial broadcasting company, the Nippon Broadcasting System, has swung into high gear with its new cartridge duplicating and recording service. According to Johnny Takasaki, the company's executive in charge of tape activities, the company is selling 80,000 cartridges per month of which 50,-

000 are 8-track and 30,000 are 4-track.

Takasaki, who is a disk jockey and performer on Fuji TV and Nippon Hoso Radio, both wholly owned by NBS, plans cassette production this fall. He believes cassettes will assume an important position in the Japanese cartridge market as

(Continued on page 68)

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

On the way to Washington, D. C., last weekend, we picked up a magazine which "unveiled" the new '68 model automobiles and were most happy to see that the "Big Four," General Motors, Chrysler, Ford and American Motors, were featuring the eight track stereo tape deck once again. Of special interest was the fact that Chrysler, which offered a stereo tape deck as an "after-market" product last year, is now offering the eight track stereo tape deck as factory-installed, optional equipment. This also applies to many other automobiles, especially to those in the Ford line.

We do not have the dollar amount, but the "Big Four" will be spending many millions of dollars on television, in newspapers and magazines and on billboards, with a considerable amount of their budget selling the "stereo-eight track" story to the public. This advertising, combined with the advertising done by the major home entertainment manufacturers, will more firmly establish the stereo tape cartridge industry.

The purpose of our trip to Washington was to visit with the "Jones Boys." Allan Jones was starring at the Terrace Room in the Shoreham Hotel and Jack was appearing in concert, together with Hank Mancini, at the Amphitheatre. (This is the first time that both father and son has appeared in the same city.) At Allan's closing show, Jack, Hank and our entire party were treated to an outstanding performance; Allan receiving a standing ovation from the entire audience.

There was a party following the performance with approximately 30 people, and we were amazed to find that a number of the guests had stereo tape decks. Ukie Sherin, who is starring at the Marquee Room of the Sheraton, has an eight track tape deck in his car as well as one in his home; Bob Cross, whose band has proved itself to be one of the most outstanding dance-show bands in the Nation, possesses a Lincoln Continental with an eight track unit; Jack Jones, Hank Mancini and Allan Jones are owners of eight track units; Doug Talbot, Jack Jones' music conductor, the Maitre D' (did not get his name) and Marvin Josephson, Allan Jones' manager, all own four track auto units. Also, Jan King, (Bob Hope's right-hand gal) who was visiting Washington, owns an eight track unit in her car as well as four and eight track units in her home.

All were enthusiastic in their praise of the stereo tape cartridge concept, and the tape cartridge industry became quite the topic of conversation.

The percentage of guests who had stereo units was high—perhaps because these people were associated with show business. However, this is proof that once one is exposed to the stereo tape cartridge concept, his enthusiasm helps to sell other units.

This should be an example for YOU . . . ITCC distributors and dealers . . . to install stereo tape units in your cars and homes in order to acquaint more people with this new entertainment concept. When the idea is sold, the ITCC stereo tape cartridge market will grow at an even greater rate than it is now.

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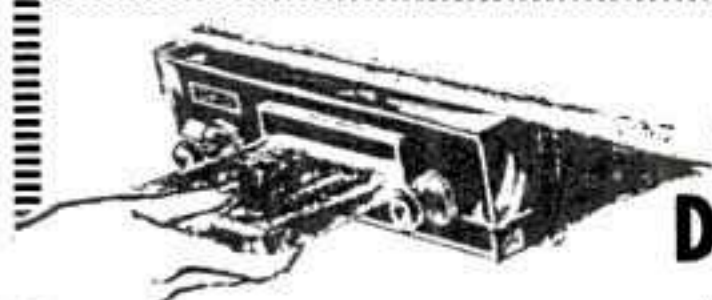
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Tape CARtridge

Norelco Designs New Package For Cassette

NEW YORK — Norelco has designed a new package geared to accommodate its Carry-Corder cassette unit and to double as a self-merchandiser. The new package, which measures 10½ by 8½ by 4¾ inches, will hold the larger carrying case for the unit. Included in the interior storage space is room for the unit's microphone, which previously was carried in a snap-on exterior pouch.

The front and back covers of the four-color package feature an almost full-size replica of the Carry-Corder. One side panel depicts a variety of applications for the unit, while the other side panel displays accessories available for the machine.

Mahler Starts Cartridge Firm

ROYAL OAK, Mich. — A new tape CARtridge duplicating company has been formed here. Headed by Burt Mahler, the company, Tape-Tronics, has recently acquired the entire assets of Rael Sounds and operations have already begun.

Present capacity of the plant is 100,000 cartridges per month, according to Mahler. But he said that expansion was now underway and with the receipt of new equipment on order, this capacity will be substantially increased.

Gauss Steps Up Cassette Move

LOS ANGELES — Gauss Electrophysics, which became an MCA subsidiary in March, has adapted its main tape CARtridge duplicating machine, the G-12 to handle cassettes.

Reproduction quality of cassettes is "commercial high fidelity," in the words of Bill Gara, Gauss' general manager. "It's not super hi-fi yet, but we're quite delighted with the sound quality of the system." Gara, whose two and one-half year old firm has specialized in developing 4- and 8-track continuous loop duplication systems, admits he once felt that cassettes were an inferior system.

Now, after adapting the "focus gap" duplication head process for cassettes, he feels that the Philips system "will wipe out endless loop cartridges for the home consumer within five years."

Using the Keith Johnson invented "focus gap" system for placing the sound information on the tape in a perpendicular pattern to the moving tape, Gauss claims four advantages in cassette duplication.

Lower distortion, better frequency responses (over eight octaves), higher recording levels and improved signal to noise ratios.

The G-12 duplicator was designed in conjunction with Capitol Records last summer as an 8-track machine. It has since been adapted to handle 8-track and the European cassette concept.

There are three parts which have to be converted when

switching from one system to any of the other two. Recording heads, mechanical tape guides and plug-in circuit cards which change the amplifier output have to be switched. Gara says an engineer, after a few run-throughs, can change one slave in 30 minutes.

A duplicating system of one master and one slave designed for both 4-track and cassette sells for \$16,350. The 8-track price is \$17,890. The machines are assembled in the firm's Santa Monica factory, with 60-90 days required for delivery.

Gara says inquires about his duplicators have increasingly been mentioning cassettes. "People overseas who haven't landed with 4 or 8 don't know which way to go," he says.

Gara claims he has held discussions with several domestic and foreign music companies about their adopting the G-12 for cassette use. The factory can produce 10-15 machines a month with existing manpower.

Hopefully, the output will increase in steps to 50 machines a month.

Gara's caution is predicated on the MCA image which engulf's companies it buys. MCA's policy is to avoid specifics. The entertainment industry giant, which owns Decca Records and Universal Pictures, is the controlling stockholder and chief financial backer for Gauss.

In fact a Gauss system was just installed in Decca's Gloversville, N. Y. factory. Originally designed for 4- and 8-track, it is cassette capable.

Since April, Gauss has delivered four duplicating systems to customers in the U. S. and abroad. Gara believes that with the "focus gap" process, cassette tape run at 1½ inches per second is comparable in quality to a 45 single. The G-12 master duplicator can run at speeds of 240, 120 and 60 inches per second—240 being 32 times faster than, a reel tape's playing speed.

Greentree Breaks Ground For New Calif. Tape Plant



LOS ANGELES—Greentree Electronics breaks ground Sept. 30 for its new eight-acre tape manufacturing plant near Newport Beach on the Irvine Industrial Complex in Orange County. The facility should be completed by April, 1968, according to Sidney Brandt, Greentree's president.

bought by Bell & Howell, operates two tape manufacturing factories in Costa Mesa, a nearby Orange County community. These two plants will be closed when the new factory is completed. All executive offices will move to the new location.

The equipment manufacturers' raw tape will be transported to [\(Continued on page 68\)](#)

The company, recently

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| PC4-600-248... FRANKI VALLI SOLO | Phillips |
| 4WA-1692..... TRIANGLE—The Beau Brummels | Warner Bros. |
| 4WA-1698..... THESE ARE MY SONGS—Pet Clark | Warner Bros. |
| 4WA-1700..... ALBUM 1700—Peter, Paul & Mary | Warner Bros. |
| 4WA-1706..... LOVE, A FEELING OF—Chad Mitchell | Warner Bros. |
| 4WA-1708..... THE EVERLY BROTHERS SING | Warner Bros. |
| 4WA-1709..... SILVER THROAT—Bill Cosby Sings | Warner Bros. |
| 4RA-6250..... WELCOME TO MY WORLD—Dean Martin | Reprise |
| 4RA-6255..... TRINI LOPEZ—NOW! | Reprise |
| 4RA-6260..... THE LIVE KINKS—The Kinks | Reprise |
| 4RA-6261..... ARE YOU EXPERIENCED?—The Jimi Hendrix Experience | Reprise |
| 4RA-6262..... UNDERGROUND—The Electric Prunes | Reprise |
| 4CL-2706..... BEST OF THE BEACH BOYS, VOLUME 2 | Capitol |
| 4CL-2711..... SPRING!—The Lettermen | Capitol |
| 4CL-2712..... JUST FOR NOW—Nancy Wilson | Capitol |
| 4CL-2747..... PETER AND GORDON IN LONDON FOR TEA | Capitol |
| 4CL-2797..... THE BEST OF WAYNE NEWTON | Capitol |
| 10A-584..... THERE GOES MY EVERYTHING—Don Cherry | Monument |
| 12A-260..... WHILE WERE YOUNG—The Young Americans | ABC |
| 12Y-263..... I LOVE YOU—The Billy Vaughn Singers | Dot |
| 14Y-682..... LONELY HARPSICHORD ON A RAINY NIGHT—Jonathan Knight | Viva |
| 14A-684..... JAMES BOND DOUBLE FEATURE—Billy Strange | Crescendo |
| 14Y-686..... GOLDEN HITS—THE BEST OF BILLY VAUGHN | Dot |
| 14Y-687..... GOLDEN HITS—THE BEST OF LAWRENCE WELK | Dot |
| 21Y-420..... "LIVE" AT THE APOLLO—James Brown | King |
| 21B-500..... THE HITS OF THE MONKEES SUNG BY THE BOSTON TEA PARTY | Boss-Calendar |
| 21A-510..... THE GREATEST HITS OF IKE & TINA TURNER | Sue |
| 26A-468..... MINGUS, MINGUS, MINGUS, MINGUS, MINGUS—Charlie Mingus | Impulse |
| 26A-487..... THE POLL WINNERS RIDE AGAIN!—Barney Kessel, Shelly Manne, Roy Brown | Contemporary |
| 29A-149..... THE BLUES IS WHERE IT'S AT—Otis Spann | BluesWay |
| 56C-232..... THE BEST OF ODETTA | Tradition |
| 60A-146..... THE FEENJON GOES GREEK | Monitor |
| 90G-162..... GROFE: GRAND CANYON SUITE/MISSISSIPPI SUITE—Howard Hanson Conducting Eastman-Rochester Orch. | Mercury |

FROM THE TOP

OF THIS WEEK'S BILLBOARD LP CHART

CURRENT	BILLBOARD	POSITION	SELECTION	ARTIST	LABEL	CATALOG #	MUNTZ
		1	SGT. PEPPER'S LONELY HEARTS CLUB BAND	The Beatles	Capitol	4CL-2653	
		4	THE DOORS		Elektra	21A-445	
		8	INSIGHT OUT	The Association	Warner Bros.	4WA-1696	
		9	I NEVER LOVED A MAN THE WAY I LOVE YOU	Aretha Franklin	Atlantic	4WA-1696	

FROM THE TOP

OF THIS WEEK'S BILLBOARD HOT 100

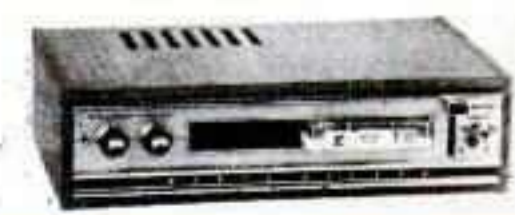
CURRENT	BILLBOARD	POSITION	SELECTION	ARTIST	LABEL	CATALOG #	MUNTZ
		1	ODE TO BILLIE JOE	Bobbie Gentry	Capitol	45K-175	
		4	LIGHT MY FIRE	The Doors	Elektra	45K-167	
		7	COLD SWEAT	James Brown & The Famous Flames	King	45K-170	



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Tape CARtridge

Tape Room Aids Recorder Sales

CHICAGO — Alan Radio claims success with its new audio-video tape room which opened recently. Bill McEvoy, manager of the department, says the room has greatly enhanced the sales of all tape recorder units for Alan.

Formerly, Alan displayed and demonstrated all tape units on the general floor. "This new room is specially designed for excellent acoustics." Tape buffs have the freedom to roam in

the Alan tape room and operate any of the machines on display. The tape units are set attractively apart on built-in shelves so that each can be operated and to its full benefit.

A good portion of the room is devoted to 4-track, 8-track and cassette players in the Lear, Craig, Automatic Radio and Norelco lines. As far as which type is the more popular, McEvoy comments, "it's kind of a toss-up between 4 and 8 track.

In sound quality, I would say 4 and 8 are about the same. There is a little difference in the noise ratio between 4 and 8 but not enough to affect the sale of 8."

The cassette, McEvoy claims, plays a new role in the tape world. "I think there is a lot of public confusion about the cassette. As a recording device it's excellent, but it doesn't do a good job on music reproduction. We carry mostly small portable units of cassettes. Many people buy these for taping lectures and other educational purposes. Even the two-speaker home unit we have doesn't seem to have the quality of music reproduction as the 4 and 8 tracks."

Many tape lovers have become educated about 4 and 8 track, McEvoy says, through the growing popularity of auto units. Alan sells the auto units, but McEvoy says there is a demonstration problem because the store does not install them. "I have a portable Lear which is used to demonstrate the sound, but it really doesn't compare with a car because a car is a perfect sound booth."

What do the real tape buffs want? "The purist still goes for the reel-to-reel unit. The biggest reason for this is because they cannot re-record over the 4 and 8 track cartridges," McEvoy explains.

Japanese Broadcaster

• Continued from page 65

soon as Japanese manufacturers get into production with cassette stereo players. 8-track sales according to Takasaki, are increasing, with 4-track sales diminishing.

Repertoire recorded and sold by NBS in Japan is entirely their own, recorded in their studios, and marketed under their label, Pony Pak. The catalog consists of 2,000 titles. Plans are being made to include foreign repertoire in the near future.

TBS distribution is 70 percent NBS with the remainder through independents. Retail outlets are supermarkets, book stores, coffee shops, gasoline stands, and record stores.

Another NBS first in Japan will be a wired radio (audio) service furnished free to subscribers via leased telephone circuits. Overhead and profits will come from advertisers. The service will be known as the "Nippon Hoso (Japanese word for broadcasting) Cable Radio Service." Programming will begin in September.

Greentree Breaks Ground For New Calif. Tape Plant

• Continued from page 66

the new plant. In addition, Greentree is having outside manufacturers build a number of new pieces of equipment, including tape coaters and splicers, which will increase the factory's output. Brandt estimates the new factory's output will triple Greentree's present production, which is measured in millions of feet of raw tape.

Initially, 120 persons will work in the facility. The company plans expanding its audio tape line, Brandt said to service the parent company's own line of audio tape recorders.

Greentree currently manufactures raw tape for reel-to-reel and cartridge clients. Music duplicators are its customers.

The expanding tape market, both in cartridge and reel, necessitated the company's move to greater quarters, Brandt said. The company manufactures raw tape for Capitol, Columbia, Fedmart, Allied Radio and the May Co., for example. It also sells its American brand to the public through retail outlets. Its industrial division handles lubricated cartridge tape and its stereo tape division manufactures and sells reel tape exclusively for Dot, Warner Bros. and Reprise.

Tiedjens Sees Hotels, Motels as Future Tape CARtridge Market

• Continued from page 65

But he also said that tape playback manufacturers must do much more in the area of consumer promotion if the potential in the business is to be reached.

"We're at least five years away from really approaching the mass merchandising potential in car tape. The manufacturers need to do a lot more promotion because people simply just know what car tape is.

"There is this talk of the confusion between 4-track, 8-track, cassettes and 2-track play tape, but actually," Tiedjens continued, "this isn't the problem. People just don't know about tape period.

"Also, to properly handle, say a motel chain, you would need a service type distribution operation. Of course, maybe we'll be vending cartridges in motels just like they do sundries right now. All this is possible."

Tiedjens isn't concerned about the diverse configuration in tape today. "We're one of the largest suppliers of tape. We'll sell what moves and our men are in the field and know what's moving," he said.

Currently, he sees a direct correlation between chart product and tape, but commented,

"Tape has a longer selling span. We have people still wanting some of the great selling albums of five years back. They buy a tape player and suddenly they're in the market for catalog merchandise.

"About a year ago we contacted Billboard and asked them to do a run-down on all LP's that were on their charts for a period of one year or more. They went back five years for us and this list became a nucleus for our own catalog inventory.

"Midwestern, which is going into computerized inventory and stock movement procedures now and uses restocking tear-tabs on cartridges, is selling 4-track and 8-track about the same ratio, Tiedjens said.

"It depends entirely on the market and which machines are being promoted. You go into a town like Rapid City S. D., and you'll find a lot of 4-track because this has been promoted and the young people have the equipment.

"In Michigan 4-track and 8-track are running even except for Detroit where 4-track has an edge. In Wisconsin 4-track is outselling 8-track. "The direction depends on where you're pointing your promotion."

Discount Inroads

• Continued from page 65

market was particularly strong for car tape sales. We'll be stocking them heavily.

"Record rack jobbers will be racking far more tapes in the very near future," Rothstein believes. "And that's when things will really move."

He said World Electronics was the only such discount firm in operation in this part of the South, and that it would grow to match the other three outlets.

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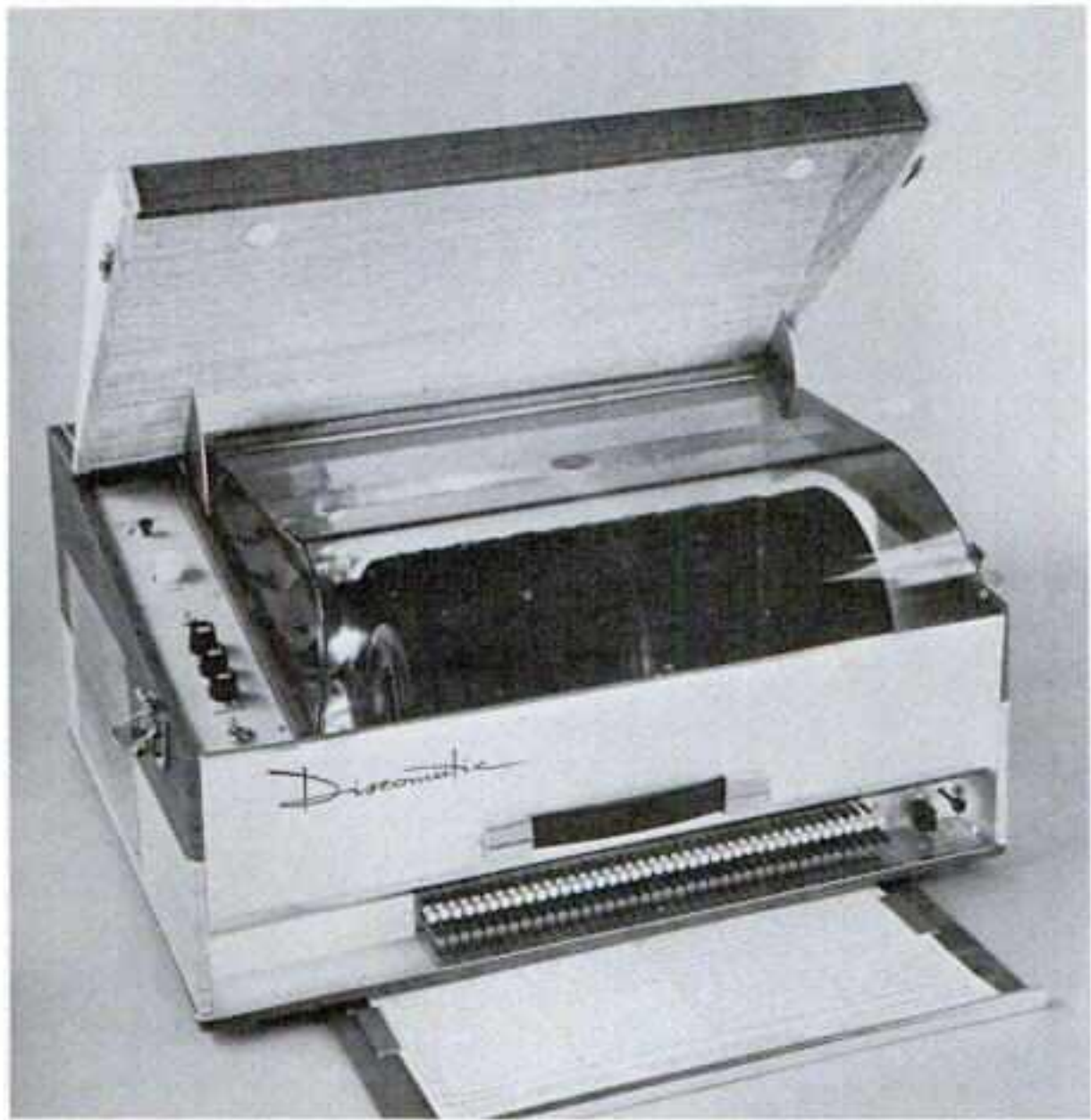
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Audio Retailing



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Scanning The News

Autograph parties have been highlighting record retail activities in August. Lansburgh Department Stores, Washington, D. C., invited the public to meet **Henry Mancini** and **Jack Jones**. . . . The **Lettermen** made a personal appearance at the main store of Maison Blanche, New Orleans. . . . L. S. Ayres Department Store, Indianapolis, had **Liberace** on hand to sign autographs for fans. They featured his latest album, "Liberace Now!" for \$3.89 in mono or stereo. . . . **Phyllis Diller** signed autographs at Z. C. M. I. in Salt Lake City. Her four albums were advertised for \$3.97 each. . . . In celebration of their grand opening, Record Rendezvous, Kansas City, Mo., invited **Peaches and Herb** and **Skitch Henderson**. . . . Stern Bros. in New York City featured **Trini Lopez** in an autograph session. . . . Sears in Dallas had the **Teddy Neeley Five** perform at their fall fashion show. . . . Radio Shack announced the opening of three stores in the greater Kansas City, Mo. area and one in Greensburg, Pa. The company reported that even more stores were planned for the Kansas City area. . . . Music Box, San Francisco, celebrated their grand opening with an album sale. . . . The latest albums by **Ray Charles**, **Frankie Valli** and the **Temptations** went for \$2.99; **Jimmy Smith's** "Blue Note" sold for \$3.99 and "England's Greatest Hits," \$2.42. . . . "Free stereo gifts" were offered by Hi Fi Corner, Los Angeles, in celebration of their expansion. The gifts included such items as turntables, changers, recording tape, cartridges, speakers and more. . . . **John Flintjer** of Record Rack, Houston, discovered an unusual music fan living in the attic of his store, a raccoon. Flintjer commented that he did not know whether the raccoon prefers his attic to a hollow log or whether he just likes the psychedelic sound. . . . Sylvania Electric Products has filed for public sale of \$50 million sinking fund debentures due 1992. The company reports the funds will be used to repay short term bank loans. . . . Philco-Ford has received the "Friends of Service" award from the National Alliance of Television and Electronic Service Associations (NATESA) for the seventh straight year. . . .

Say You Saw It in
Billboard

SEPTEMBER 2, 1967, BILLBOARD

Dayton's Department Store ran a promotion in Minneapolis and St. Paul where the two winners of a drawing personally met the **Monkees**. Over 70,000 entered the contest. . . . The City of Philadelphia staged a "Total Teen Scene" at the John F. Kennedy Plaza which turned out not to be totally teen. Many middle-aged teeny boppers showed. . . . **Howard W. Sams & Co.** has released several new technical books: "Measuring Hi-Fi Amplifiers," "Diode Circuits," "Understanding UHF Equipment" and "101 Ways to Use Your Square Wave and Pulse Generators." . . . Philco-Ford awarded 15 scholarships to two management sessions offered by the National Appliance Radio-TV Dealers Association. The winners are: **Roy Coffey**, Advance Stores, Roanoke, Va.; **Irving Weiss**, Firestone Tire & Appliance, Sharon, Pa.; **L. W. Redick**, Buchanan Service, Dover, Del.; **Loyal Lee Sr.**, Lee's Radio & TV, Oklahoma City; **Alvin Perlman**, Zemel Bros., Bridgeport, Conn.; **Roderick O'Connor**, Seaboard Appliance Co., Atlantic City; **Richard Wells**, Wells Appliance & TV, Minneapolis; **Don Fuller**, Townsite TV Appliance, Monroe, Mich.; **James Ebler**, Ebler Electric Co., Alton, Ill.; **Ralph Quevedo**, AFCO, Inc., Santa Maria, Calif.; **Roger Robohm**, Robohm Appliance & TV, Englewood, Colo.; **Chick Hillier**, South East Furniture Co., Salt Lake City, and **Mac Wilkerson**, Melody TV & Appliance, Seattle. **PERSONNEL MOVES:** **Lawrence LeKashman** has been named president of the Bogan Communications Division of Lear Siegler, Inc. . . . Symphonic Radio & Electric Corp. appointed **William Emmenegger** as manager, sales private label division. The company is a wholly owned subsidiary of the Lynch Corp. . . . Sylvania has made several new appointments: **Paul L. Schiavone** was named to the newly created position of director of operations analysis. **Patrick R. Wilson** becomes project manager for the company's public relations department. **Jack Parish** is the new sales promotion manager. . . . General Electric promotes two: **Christopher T. Kastner** was named general manager of the tube department and **Cecil S. Semple** becomes general manager of the audio products department in Decatur, Ill. . . . Two district service managers were appointed by Philco-Ford: **Leonard H. Hardin** will serve in Memphis, Tenn. and **Wilbur H. Wertz** covers the Detroit area.

Discomatic Creates Mini Jukeboxes

PLAINFIELD, N. J. — Discomatic, Inc. is a newly introduced jukebox which can be used in the home or to display the top 40 singles in a record retailing outlet. Imported from Switzerland, the Discomatic can play 80 sides of 45 r.p.m. records with completely automatic push-button selection of any or all 80 tunes. Suggested retail price is under \$200 with delivery.

It is engineered much the same way as coin operated jukeboxes. Individual tunes are programmed by pushing appropriate buttons. The Discomatic then selects the correct record from the rack, plays the desired side, returns the record and goes on to the next selection.

The miniature jukebox is operated by one heavy-duty motor. Complicated adjustments of full-size jukeboxes, such as relays, solenoids, magnetic clutches and stepping switches, are said to have been eliminated.

Watches

Some of the same techniques used in manufacturing Swiss watches are employed in the mechanism of the Discomatic. Turntable performance has a

(Continued on page 70)

Philco Introduces Three 'Youth' Portable Phonos

PHILADELPHIA — The youth emphasis apparent in many 1968 home entertainment lines showed up in the newest phonographs from Philco-Ford. The firm is offering three small portable phonographs, single-play models, specifically designed for what the company defines as the "youth market."

Two of the new portables have built-in transistor radio receivers.

Philco has also introduced a new all-transistor FM-AM radio Model 972WA, at \$34.95.

Two new console phonographs just introduced by Philco

include Model 1835WA at \$389.95 and Model 1865WA at \$298.95. All these new models supplement 1968 products introduced recently in Las Vegas, Nev.

Radio Promotion A Big Success

NEW YORK — Norelco reports that its current radio promotion has been the "most successful merchandising effort" in the firm's history. Called "Adapt to Promotional Power," the program offers Norelco AC adapters for the company's top four portable radio models to dealers at no cost, a value of \$14.95 each.

The program will be in effect through Sept. 30. To qualify, a dealer must place a minimum order for any assortment of Norelco radios. With each L638, L962, P463 and L573 included in the order, the

(Continued on page 70)



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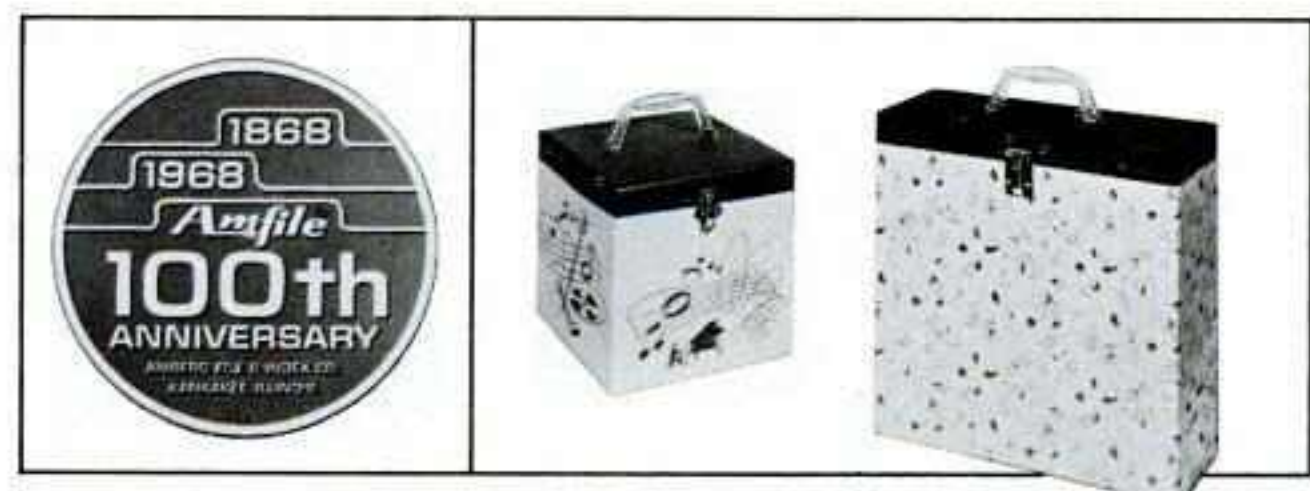
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New Equipment Explosion

A Host of New Units for Fall

By EARL PAIGE & BRUCE CORY

CHICAGO — Coin machine manufacturers are readying a record number of new products for fall.

To be introduced at the Music Operators of America (MOA) and National Automatic Merchandisers Association (NAMA) shows here in October or by the end of the year will be:

- Seeburg's new line of jukeboxes, including a new 100-selection model now being shipped to distributors.
- A new Wurlitzer jukebox line.
- New music and vending equipment from Rowe, which introduced a new wallbox last week.
- Three new Jupiter jukeboxes (this foreign maker is also designing a film/music unit).
- An enlarged version of the Scopitone film/music unit on which J. Cameron (Jack) Gordon has acquired world rights.

- New can drink venders from Rock-Ola.
- At least two new flipper games from Williams.
- A big ball bowler from Chicago Coin.
- A shuffle alley from Midway (where expansion could soon include flippers).
- More new flippers from Gottlieb.
- Bally's can drink vender.
- A new concept in coin-operated soccer from American Machine & Foundry Co.
- At least two new games from Urban Industries.
- A new game from United Billiards.
- Irving Kaye with a new non-pool game.
- A non-pool game from American Shuffleboard.
- New fronts for Northwestern's counter games.
- Two games from All Tech Industries.
- New models from nearly every pool table maker.

Many manufacturers are understandably cautious about making premature announcements. Several are busily constructing prototypes. Others are enlarging existing facilities. Some, as with Rock-Ola, have already introduced new models.

Jukeboxes

Rock-Ola, which is planning major expansions in its vending line, introduced its Ultra 160-selection and its Centura 100-selection jukeboxes last week. At Seeburg, William Adair said his company had delivered to distributors a new 100-selection phonograph. A. D. Palmer at Wurlitzer said last week, "We will have changes or additions in our line by MOA."

At Rowe, which did introduce a new WRC Wallethe wallbox last week, sales manager Joe Barton said, "We expect to have new products this fall," indicating that this could occur in time for the October shows.

(Continued on page 77)

EDITORIAL

'Coin' Utopia

This year's Music Operators of America trade show (and the dovetailing vending show) will be "Coin"-utopias bursting with new record products, jukeboxes, games and vending equipment. (See story above.)

Exhibits at the Pick-Congress Hotel and International Amphitheater in Chicago will be jammed with one of the greatest collections of new coin machines and allied products since the late Will Rogers walked through the industry trade show in 1935 and observed, "This is certainly the only industry that has never asked for government relief."

To be sure, part of this year's new-product plenty may be attributed to the kind of market levelling that leads to manufacturer diversification. But most of the product array is the unmistakable bloom of the industry good health.

It'll be a very big show at Chicago starting Oct. 27, and we urge all operators, one-stoppers and distributors—domestic and foreign—not to miss it.

New Rowe WRC Wallbox

WHIPPANY, N. J. — Rowe Manufacturing Corp. (division of Canteen Corp.) informed distributors last week that its new WRC Wallethe wallbox is immediately available. The unit has two feature highlights not available on either the WRA or WRB wallboxes previously made by Rowe.

The WRC has a new dual price switch, 6-step cancel credit unit and will accommodate a 15-cent standard price, 25-cent premium price or other price options. It is also Rowe's first wallbox that will accept nickels,

dimes, quarters and half dollars.

Other features include compatibility with the last five Rowe jukeboxes; service accessibility from behind the counter through a swing-out-lift-off cover; simplified speaker removal; unlocking title strip page that pops out for easy servicing; a silhouette 1 1/8-inch lower than other models of wallboxes; blinking waitress call light; display space for six miniature album covers or menu drink information; a standard coin accumulator; personalization feature; easy servicing by removal of only two screws with entire unit breaking into easily accessible parts.

No Rock-Ola Video at Show

CHICAGO—Rock-Ola Manufacturing Corp. officials have denied the report published here last week that the firm will unveil its long-awaited video unit to operators at this fall's Music Operators of America trade show.

"Current plans do not include a trade show exhibit of our video machine," a spokesman said.

Rock-Ola will exhibit its new 160 and 100-selection jukeboxes at the show.



THE FALL EQUIPMENT PARADE will be one of the biggest in many years. All important music, game and vending manufacturers are making significant introductions on or about trade show time. Representative of the many new machines are these two units from All-Tech Industries, Inc., two of several new items the firm is releasing this fall. On the left is the firm's new Grip Test machine, all mechanical, which is set for nickel play. The dial teases coins into the machine. Bells ring at different strength stages. It measures 15 inches by 11 inches by 68 inches. On the right is All-Tech's new Gangbuster target game. You may view both machines at the Music Operators of America trade show in Chicago Oct. 27-29.

MOA in One-Stop Push; London Signs for Show

CHICAGO — With seven major record companies signed for its 1967 convention here, the Music Operators of America (MOA) is now initiating a special effort to attract one-stops to the show in order "to bring one-stops, record companies and operators together."

"We're rolling out the red carpet for one-stops again," said MOA President Fred Granger. Last week a special "invitation to one-stops" mailing went out from the MOA offices here. The move is in line with one of the MOA's top-priority projects: opening and maintaining channels of communication between the producers and users of juke-

box records. In the past the association has encouraged one-stop participation in the annual jukebox operator gathering by providing a free exhibit booth for the Record One-Stop Association (ROSA) and by including prominent one-stop executives on the convention program.

In 1964 there was a move initiated to combine ROSA and MOA, but the effort was stymied by variance of interest. One-stops currently qualify as members of MOA, and several were recruited in a special drive last year. But one-stop representation in the association remains disappointingly small, according to MOA officials.

Best Interest

Key one-stop business figures believe in the value of MOA-one-stop co-operation. Following last year's trade show, former ROSA President Irv Perlman declared to Billboard: "My opinion is, the one-stop and the MOA must work more directly. It is in the best interests of both that this should come about." Though he is no longer in the one-stop business, Perlman volunteered his services to help

make "the ROSA-MOA marriage something that is actually possible."

In his letter to one-stops, Granger informed the businessmen that all who attend will be given special recognition through the use of special "one-stop" badges. "We want the record company people to be able to spot you," Granger said.

London records has signed for the Oct. 27-29 MOA convention joining the following firms previously signed: Capitol, Columbia, Decca, Epic, London, MGM and RCA Victor. This is the greatest record company representation at the event in several years.

The exhibit will be the largest in the 17-year history of the event and promises to tax the capacity of the Pick-Congress Hotel. A complete list of exhibitors was to be issued this week.

Highlights of the convention include three days of exhibits, three special business programs including an industry educational seminar on Friday afternoon, Oct. 27, the annual MOA membership meeting on Saturday and the annual banquet and

PLAN FILM UNIT

New Jupiter Jukeboxes Released

MIAMI — Jupiter Corp. is releasing three new jukeboxes and its French-based factory is developing a machine that will incorporate a film concept, according to President Robert Taran who just returned from Europe.

The new jukeboxes use solid-state amplifiers, also a new development for the import line.

The 100F has a 30-watt amplifier, accepts all coins up to 50 cents and has a total play meter. The 120CS utilizes a 66-watt solid-state amplifier as does the Model 160, which will accommodate 3 1/3 Little LP's, another new feature for Jupiter.

Last year Jupiter released three models with a choice of 100, 120 or 160-selection units.

floor show—with artists from all major record companies participating—on Sunday night.

"We are convinced the audio visual feature is the concept of the future," said Taran. "The development of Kodak's Super 8 gives you a large enough picture at half the prime cost. What we need now are the record manufacturers to become involved and give us short films of recording acts at a reasonable price."

Vending News

New NRI Plant in Toronto Will Produce Pure Nickel Rejectors

ST. LOUIS — National Rejectors, Inc. (NRI), is opening a new plant in Toronto to produce the urgently needed coin selectors for Canada's new pure-nickel coins.

In the wake of recent announcement by the Canadian government that the new coins will enter circulation earlier than anticipated, NRI and other coin mechanism firms announced at the Canadian Automatic Merchandising Association (CAMA) convention in Toronto in June that they had developed units that would handle the new coinage and were rushing them into production.

NRI says its new facility, to

be called "NRI of Canada," will be in production early September. The plant will be located at 8-Vanley Crescent in Downsview, a northern Toronto suburb.

"NRI has participated actively in the vending industry in Canada for many years," said Executive Vice-President Eric L. Sokol. "Our decision to open this manufacturing facility and to locate it in Canada reflects NRI's confidence in Canada's economy and in its vending industry."

"The decision further reflects NRI's long established policy of maintaining an alert responsiveness to the Canadian needs. NRI of Canada will provide the slug rejectors necessary to handle the new all-nickel coins that the Canadian government will begin circulating late this year."

First to be produced at the new facility will be NRI's new 82-30 rejector, a multi-coinage selector designed to accept Canada's current pure nickel 5-cent piece and proposed pure nickel dimes and quarters, Canada's existing 80 per cent silver coins, U. S. 90 per cent silver coins and the new U. S. clad coins. Because survey's show that most of Canada's half million eddy current mechanisms are of the three-in-one type, the new NRI

mechanism will be offered first in that form. Physically it will be interchangeable with present mechanisms. Initial production plans call for manufacture in sufficient quantities to meet anticipated demand, company officials said.

Expand

NRI has also announced plans to re-organize and expand its field sales and service activities in Canada. The firm has had sales and service operations in Canada since 1953 and was an early CAMA member. The firm is represented on the CAMA's special coinage committee and is an associate member of the Canadian Soft Drink Association.

In the business for 31 years, NRI claims to have introduced the first successful device to reject spurious and foreign coins while accepting only genuine U. S. coins. The firm is a subsidiary of UMC Industries and has seven area offices and 20 regional locations in the U. S. and Canada. The company has a plant here, another in Hot Springs, Ark., and an overseas production facility, National Rejectors, G.m.b.H. of West Germany, at Buxtehude, near Hamburg. Sales offices are maintained in London, Paris and Milan.

This Bulk Vendor Believes Personality Really Counts

BIRMINGHAM — Personalities count for just as much in operating bulk vending routes as in any other business, reports Abe Kaplan, head of Kelly Vending Co., northern Alabama's largest bulk operation.

Over the years, Kaplan has been irritated when someone called him "that vending machine fellow." He determined to make his face and name as well known to every location owner as any supplier with whom they do business. He disapproved of the anonymity with which too many bulk operators cloak their operations. "This is a throwback to the old slot machine days," he said.

Kaplan does everything possible to insure that he is remembered by name, and that any of his location owners can quickly identify him. He facetiously introduces himself to new location owners as "Mr. Kelly of Kelly Vending Co." He follows up by explaining that his actual name is Kaplan. The humor this always creates goes a long way toward setting up a friendly relationship.

Name

Kaplan puts his name, address, company name, and telephone number on the front of every bulk vending machine. He can be certain that if there is any breakdown problem, vandalism, damage from weather or exterior installations, etc., he will be quickly notified. Location owners who are accustomed to only a cryptic telephone number, or no identification at all on vending machines are always pleased by this, and not infrequently, a customer develops when a businessman notes the Kelly Vending Co. machines, their sparkling cleanliness, their excellent choice of vended items, etc., and decide to contact "Mr. Kelly" for a similar installation.

Kaplan replaces his business card on every other stop, to insure that each is neat and attractive. He makes sure that his card is always posted prominently in the office of whatever business the location represents. In this way, since he is continuously reminded of Kaplan by name, the chances are that he will get a by-name greeting whenever he walks in.

Air Conditioned

Another nicety in Kaplan's

everyday operation which never fails to attract attention is the fact that his van-bodied route truck is air-conditioned down to 78 degrees. This speaks well for the quality which he maintains in vending food products of all types and has had a lot to do with the fact that "finicky" location owners show trust in him.

Where large-scale locations are concerned, such as the biggest chain of convenience stores in the State, Kaplan has found it good business to make an appointment with the person in

(Continued on page 80)

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 16 or 36 \$14.50
N.W. Deluxe, 16 or 36 Comb. 12.00
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00
Atlas 1¢ & 5¢ 100 Ct. Ball Gum. 12.00
Accra 8 lb. Globe 10.50

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White
Afgan Crown Red Lip Pistachio Nuts .63
Afgan Prince Red Lip Pistachio Nuts .57
Cashew, Whole .83
Cashew, Butts .75
Peanuts, Jumbo .32
Spanish .60
Mixed Nuts .45
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's .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
Maltesers, 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.

MODEL 60 BULK-PAK



The popular Model 60 . . . now adapted to vend wrapped confections. Write for circular and prices.

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A super-sized version of Northwestern's Model 60, the SUPER 60 EARNS even more profit. That's because of the Super 60's greater capacity for capsule, 100 count gum or gum and charms, bring you bigger profits per service. Available in 1c, 5c, 10c, 25c, penny, nickel, and 3 for 5c play. Just a quick change of the wheel and brush housing and you are in Super 60 business. Wire, write or phone for complete details.

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Coinmen In The News

MILWAUKEE

Local and upstate music operators showed up in good numbers for the Rock-Ola 437 Ultra jukebox showing, Aug. 7-11, according to Sam Hastings, president, Hastings Distributing Co.

"It created a lot of excitement and we wrote a nice volume of orders, said Hastings.

Bill Findlay, Rock-Ola field engineer, fielded technical questions and demonstrated the equipment throughout the exhibit period. Joe Robbins and Harry Frey, from the Empire Coin Machine headquarters in Chicago, also attended.

Operators signing the roster included Jack Zimmerman, Badger Music Sales, Watertown; Jerome Jacomet, Richard Jacomet, Ed Gronouske, Anton Tuenits and Kaymove Emmer, all with Red's Novelty Co., West Allis; Martin Oberdieck, Juneau; Andy Waterman, Wisconsin Dells; Clyde Fessler, Fessler Coin Machine Co., Sheboygan; George Kurek, South Milwaukee; Anthony Zore and Matt Brulla, Zore Coin Machines, Sheboygan; Fred Smith, Smith's Novelty Co., Westfield; Richard Mraz, Rhinelander; Walter Tetting, T. T. Novelty Co., Oconomowoc, and Ben and Bill Ludwig, Ludwig Music, Oshkosh.

From Milwaukee: Arnold Jost, Harry Horvath and Arthur Zastrow, Novelty Service Co.; William Zajc, Studio Phonographs; Jow Pelligrino, J. P. Distributors; Joe Beck, Mitchell Novelty Co.; Dick Wagner and J. R. Pauloush, Badger Novelty Co.; Bob Puccio, P & P Distributing Co.; Clarence and Dennis Smith, Milwaukee Amusement Co.; George Spheeris, Spheeris Tobacco Co.; Eddie Tarmann; Dave Jakubowski; Morry Fuhrman, Morry's Novelty Co.; Doug Opitz, Wisconsin Novelty Co.; Doug Opitz, Wisconsin Novelty Co., and Alois Drenzek.

Hastings personnel included the

(Continued on page 76)

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\$20.00 M. 250 PER BAG MAGIC

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\$20.00 M. 250 PER BAG



\$100.00 M. 100 PER BAG (\$1.00 PER FRONT DISPLAY)



SPECIAL 25c ITEMS

FOR FURTHER DETAILS, WRITE TO **KNIGHT CHARM CORP.** 57 HANSE AVE., FREEPORT, N.Y. 11520

New Equipment



Ditchburn—Tablespa 970

A NEW COMPACT hot beverage vender—coin operable—has been introduced by Ditchburn Vending Machines, Inc., Chicago. The unit is called the Tablespa 970. It measures 29 inches high, 19 inches wide and 20 inches deep. It vends coffee four ways plus chocolate. It is designed for the small office or factory. Ditchburn equipment is now available through a number of Wurlitzer distributors.

New Products

The Paul Price Co. announces a new gimmick called Vanish Ink — a reddish liquid that evaporates within seconds after being sprayed from a water gun.

Price is marketing the Vanish Ink two ways. One is through a 10-cent capsule with material in powder form that turns into the "ink" after being mixed with water.

Vanish Ink comes with a display card.

Knight Charms, Inc. announces the availability of three new items.

In the 5-cent category, Knight produced a display card carrying 14 items of tricks, jokes, puzzles and scarems. These items include vases, puzzles, gold molar, cigars, holders and razors. "Vanity Treasures," in a special card, make up the 10-cent items. Included in the display card are a mixed offer for boys and girls of a rolling clown on a ball, lip-stick, mesh ring, tie clasp, rat puppet and a necklace. Making up the 25-cent category is a new series of jewelry items. This card includes a necklace, heart pendant, earrings, mesh ring, bracelet, tie bar and lighters.

The Paul Price Co. announces a new gimmick called Vanish Ink, a reddish liquid that evaporates within seconds after being sprayed from a water gun. Price is marketing the Vanish Ink in two ways. One is through a 10-cent capsule with material in powder form that turns into the ink after being mixed with water.

Vanish Ink comes with a display card.

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Vending News Digest

Arizona Gov. at Vending Meet

SCOTTSDALE, Ariz.—Arizona Gov. Jack William will be featured speaker at the convention of the Arizona Automatic Merchandising Council here Sept. 29-30 at the Safari Hotel.

Association President Gerald L. Roseland said that the meeting schedule includes registration at 1 p.m. that day followed by cocktails and dinner at 6. On Saturday, registration will resume at 9 a.m., followed by a general membership meeting at 9:30 and a golf tournament at the Scottsdale Country Club that afternoon.

Hotel reservations are \$10 single and \$14 double. All operators in the State are invited. Reservations should be sent to Gerald L. Roseland, Watkins Cigarette Service, 2706 W. Palm Lane, Phoenix, Ariz. 85009.

McConnell Heads Vend Future Unit

CHICAGO—The National Automatic Merchandising Association's (NAMA) long-range planning subcommittee will be headed by William C. McConnell Jr., president, Servomation of New England, Medford, Mass.

"As part of the NAMA long-range planning effort to adapt the services of the association to future requirements of our members, an outside research organization will undertake a four-month study," said NAMA long-range planning committee chairman Thomas B. Donahue. "This study will concentrate on the technological, social, economic and governmental conditions which are likely to affect our industry in the next decade."

McConnell's subcommittee will advise the outside research consultants and assist in evaluating the results of the study. On the subcommittee are Ted Alpert, Boley A. Andrews, John Fedel, Marvin Heaps, Gerald L. Keifer II, Daniel A. Nimer and William E. Richter. All are planning or marketing experts in the vending industry.

Coke Testing 16-Ounce Cans

ATLANTA—The Coca-Cola Co. has begun to test market 16-ounce soft drink cans in the Portland, Ore., region. This is reportedly the first time the oversize cans have been used for soft drinks. All soft drink cans up to now have been in the 12-ounce size, though 16-ounce bottles have been used. In the Portland area, 20 per cent of all soft drinks sold in food stores are in 16-ounce bottles.

ABC Consolidated to Be Sold

NEW YORK—The widely diversified Ogden Corp. is planning to acquire the ABC Consolidated Corp. for about \$100 million in stock. Under proposed terms, ABC Consolidated stockholders will receive a third of a share of Ogden common stock plus on-fifth share of a new \$3.75 cumulative preferred stock convertible into Ogden common stock.

ABC Consolidated earned \$5,328,000 last year. It will be operated as a wholly owned subsidiary of Ogden.

Report Vendors Selling Coins

DALLAS—A columnist for a newspaper here reported last week that a "large number" of vending machine companies are selling "untouched" receipts to coin collectors at premiums of about 10 per cent above face value. The collectors look through the coins for nickels, pennies, dimes and quarters for premium dates and mint marks, said the writer, Brad Mills, author of a column called "The Realm of Coin."

(Continued on page 76)

Guggenheim In New Home

WESTBURY, N. Y. — The Karl Guggenheim Co. has settled down to life in its new home at 520 Main Street, here.

Bob Guggenheim, president, reports that with the new 11,500 square foot facility, there is additional space for shipping (two doors) and more room to assemble their stock which includes various bags of charms and even a shoe tree, which sells to the U. S. Army for less than a dollar a pair. Most of the molding operations are done in the firm's Leominster, Mass. facility. However, Guggenheim says that some of the molding is done at a nearby private molding firm.

Six new capsule mixes are set for release shortly which include trick and puzzle mixes, two dinosaur mixes, a lock mix and dice mix. Guggenheim moved into the plant earlier this summer. The firm was founded by Karl Guggenheim, Bob's father, and was located in New York City.

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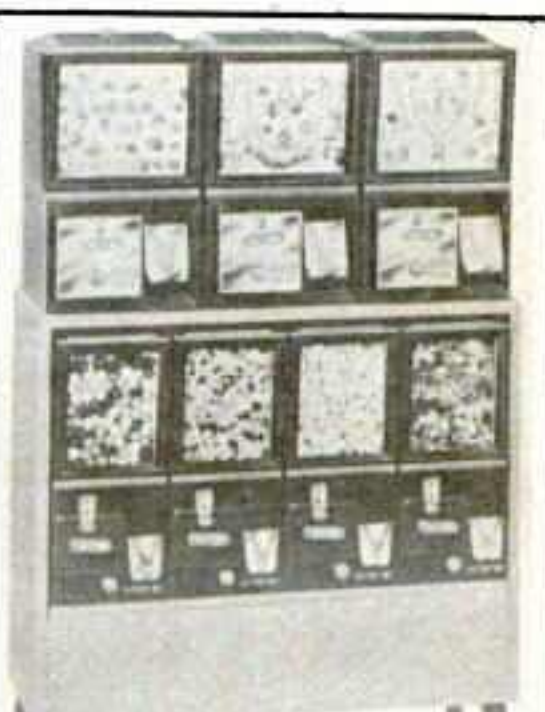
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Operators know a good thing when they get it.

Ask your Distributor to show you the full range of those darn good EPPY Displays, or write us to send you samples.

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Pool Table Makers Diversifying

CHICAGO—Heretofore exclusive manufacturers of pool tables are this year diversifying into other types of amusement games while still offering new pool units and expanding into the home table market.

A few developments:

- United Billiards will have a nonpool game in three sizes.
- Irving Kaye is developing a new game unit.
- American Shuffleboard is designing a game different from any it has previously marketed.
- National Shuffleboard & Billboard Co. is out with a rotation ball return mechanism for its coin tables.
- Fischer is introducing a new Fiesta 58 model.
- All Tech has two new games.
- U. S. Billiards is promoting its convertible time pool tables with emphasis on two snooker models and offering improve-

ments in its previously introduced Coin-A-Copy machine.

- Valley Manufacturing is preparing "something new."
- Campbell Manufacturing, a Kalamazoo, Mich., manufacturer, previously making only home tables, has a new coin model.

New Games

United Billiard's Art Daddis said last week that one model of his new game will be arcade size, over 20 feet. "The other two models will be in a 6-foot and a 12-foot size." Acknowledging that the unit employs a big ball, he said, "This will be radically different from a shuffle or bowling alley."

At Irving Kaye, Howard Kaye was equally mysterious about a game this heretofore exclusive maker of pool tables is building. "I can't disclose anything about the game yet. We're involved in a complete restyling of our regular pool table and will have a newly designed bumper type table in regular and jumbo size."

Sol Lipkin, American's sales manager, was here last week for the American Hospital Association trade show and said his firm was also making an entirely new game. Lipkin, showing a non-coin version of American's Shuffle 88 (introduced last year), said this unit is enjoying wide appeal to hospitals, military posts, boys' clubs and schools.

"We will have a new model of the Shuffle 88 in a 9-foot size for operators," Lipkin said. "Our cushion table will be drastically changed this year. We are working on a new shuffleboard and new improvements on our Classic series pool tables. As for the new game, I just can't reveal anything right now."

New Fischer Unit

At Fischer Manufacturing, which has previously set up its own home table division, Frank Schroeder, who heads the coin machine division, said, "We will definitely have a new Fiesta 58 this fall. We might do something with the Empress. Right now our three Empress models and our two Regent models are taking up our production schedule."

All Tech is also releasing a new table in its Diplomat series, featuring all-mica finish and new coloring. It has new home models, too. Also, it is delivering a grip measuring machine and a new gun unit.

At U. S. Billiards, Len Schneller has just returned from a tour of 23 States and president Al Simon has also been out West on an extensive tour. Both are promoting the convertible time pool tables, available in six models.

Snooker

"We are finding considerable interest in our T106 and T114 snooker models," said Schneller. We've been in all but about 10

States and we're going out again. We are also making improvements in our Coin-A-Copy unit and have six models in our home pool table line in production."

U. S. Billiards' convertible time tables are available in Models T86, T93, T106, 106 Snooker, T114 and T114 Snooker.

At Valley Manufacturing Co. Richard Brooks said his firm had four models in production in its coin-operated line: Models 1787, 1887, 1937 and 1017. Valley also has its Model 565 Bumper type table in production.

"We have something in the mill right now but we are not ready to release anything on what it might be," said Brooks, when asked about new products.

New Mechanism

Paul Kotler, president of National Shuffleboard & Billiard Co., informed his distributors last week that a new invention—a rotation ball return mechanism—will prevent "jamming, cheating and any other service problems."

Kotler named the new mechanism the "Magic Feather Touch Control." A new table, the Coronet, is being made available at a special introductory price. It is available in white or pecan in four models.

Kotler also named Louis Libman as national sales director. Libman has had 40 years of experience in the sales and product design and development fields.

Campbell Manufacturing Co., Kalamazoo, Mich., which previously made home tables, earlier this month announced it was entering the coin-operated pool table field with a unit that has a special drawer that can easily be switched with a non-coin drawer. Other improvements were

Mondial Flash Soccer Game Sparks Interest

NEW YORK—Mondial International, Inc., here, an international outlet throughout European countries for a number of U. S. manufacturers of amusement equipment, continues to find operator interest in its Flash Soccer game and is also stepping up promotion on a shoe shine machine and developing other products.

Richard Sarkisian said last week that Flash Soccer has done particularly well in the Northwest U. S. and that over 200,000 of the units were in use in Europe. The machine sells for about \$190 and a simple \$6 coin chute adapts it for coin operation. It is made in Italy and will likely be shown at the Music Operators of America (MOA) show in Chicago Oct. 27-29.

Sarkisian said the shoeshine unit, which uses a special wax developed by Johnson Wax that yields up to 1,500 shines per filling, performs three functions. "It dusts the shoe, then it waxes it with this special neutral wax and then it shines it. The machine is available in two finishes," he said.

While not disclosing which manufacturer was involved, Sarkisian said the shoeshine unit was being made in the U. S.

European Market

Mondial represents D. Gottlieb & Co., Chicago; Chicago Dynamic Industries, Chicago; Urban Industries, Louisville; Midway Manufacturing, Chi-

cago, and several other U. S. firms in the European markets.

Mondial was founded by Suren D. Fesjian. The firm has a U. S. distribution company known as Mondial Commercial Corp. Both Sarkisian and Aspet L. Varten help head up the executive team.

Sarkisian said Flash Soccer differs from other similar games, in that the rods on either side which activate the ball-propelling flippers, telescope and do not ram opponents on the opposite side of the piece.

Strictly mechanical, the unit is capable of taking in from \$15 to \$20 a week and up, depending on location. Maintenance is a minor factor and a glass top prevents loss of balls. While most operator charge 10 cents per game some charge a quarter.

U. S. Distributors

The following U. S. distributors have been appointed:

- Northwest Sales, Portland, Ore;
- Pioneer Sales, Milwaukee;
- R. F. Jones, Seattle;
- K. C. Salas, St. Paul;
- National Coin Machine, Chicago;
- Empire Distributing, Chicago;
- Miller Newmark, Detroit;
- Central Distributing, Omaha;
- Eli Ross Distributors, Miami;
- Globe Distributing Co., Quincy, Mass.;
- Badger Sales, Los Angeles;
- Toronto Coin Machine, Toronto;
- Bilotta Enterprises, Newark, N. Y.;
- Mike Munves, New York City;
- C. O. Moom, Atlanta.



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Coinmen In The News

NEW YORK

Millie McCarthy, president of the New York Coin Machine Association, reports that she is attempting to set up a State meeting for early October. . . She said that the meeting is tentatively scheduled for Oct. 16 at the Dewitt-Clinton Hotel, Albany, and this date is being decided upon because of the various other conventions being held about that time, and also the Jewish holidays. . .

Lou Wolberg of Runyon Sales, New York City, notes that his wife Rose celebrated a birthday on Tuesday (22). Lou and Rose make their home in Brooklyn. The company is the exclusive distributor for the Rowe in New Jersey, New York and Connecticut. . . Jack Wilson, president of the New York Operators Guild, Newburg, is in Indiana for a few weeks seeing his family. Jack is originally an Indiana boy, and operates Modern Vending, Newburg.

PHILADELPHIA

Shelly Feldman, remembered as a star quarterback at Temple University here and in the food business in New England for the past five years, has been named a vice-president of Berio Vending Co., a division of ABC Consolidated Corp. . . William S. Fishman, president of Automatic Retailers of America (ARA), has been named vice-chairman of the Building Fund for the Federation of Jewish Agencies here. . . Robert W. Speers recently set up the Lansdowne Vending Co. in suburban Lansdowne, Pa. . . J. H. Vending, Inc., has been organized

in Philadelphia with local attorney Abe Lapowsky representing the company in filing petition for corporate status in the State. . . It was a son, David Jonathan, born to Mrs. Steven A. Strauss at Einstein Medical Center, Northern Division, last week. He was the first child for Steven A. Strauss, dietary manager of ARA and its Slater System affiliate. . . A "vendeteria," a bank of vending machines, is included in the plans for the new \$3 million Student Activities Center which Temple University announced will begin construction this summer. . . Amuse-A-Mat Corp. is marking a quarter of a century operating amusement, music and vending machines throughout the entire Delaware Valley area. Heading up the operation is Alan Brock, vice-president and general manager, who has been with the industry for 20 years. Rocco Christillo is the operations manager in charge of service. There are 20 employees staffing the firm. . . William Simpson, who established William Simpson & Co. in 1930 has pioneered in vending in recent years. The firm now has nearly 50 employees handling the operation, which includes cigaret machines, pinball games, shuffleboards and kiddie rides, in addition to sales, service and installation of a complete line of vending machines. . . America Music Co., founded by Abe Witsen in 1952, now has 15 employees staffing the operation, which includes the installation of music, amusement, cigaret and vending machines throughout the entire area, extending to Wilmington, Del., and Southern New Jersey points. Executives of the company are William Witsen and his brother, Harry G. Witsen. MAURIE H. ORODENKER

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New Amusement Games Being Added By Urban Industries

LOUISVILLE — Urban Industries, Inc., here is developing a series of new games and will introduce some at the Oct. 27-29 Music Operators of America (MOA) trade show in Chicago.

Two definite possibilities for fall production are a counter-top version of its Panoram film unit and a game called Horse-race.

One other unit, an electronic version of the Tic-Tak-Toe game, could be ready for fall distribution, too, according to President Nal Bailen, who indicated the firm is working on games licensed under arrangements from foreign developers.

One reliable trade source had indicated that a relatively low-priced knowledge-testing machine has been on test locations. Bailen would not confirm whether Urban Industries is involved. A machine of similar design, developed by Nutting Manufacturing, was shown at the 1964 MOA show and created considerable interest. The Nutting machine is now called Computer Quiz.

Bailen said the counter-top version of Panoram would probably sell to operators in the neighborhood of \$450. Horse-race, also a counter-top game, should be priced at \$150.

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Correction

We incorrectly quoted Dr. David R. Rockola last week as stating, "We expect to sell 75,000 canned drink units this year." "We" is not Rock-Ola Manufacturing Corp. but the industry at large.

AMF Adding to Games Line-Up

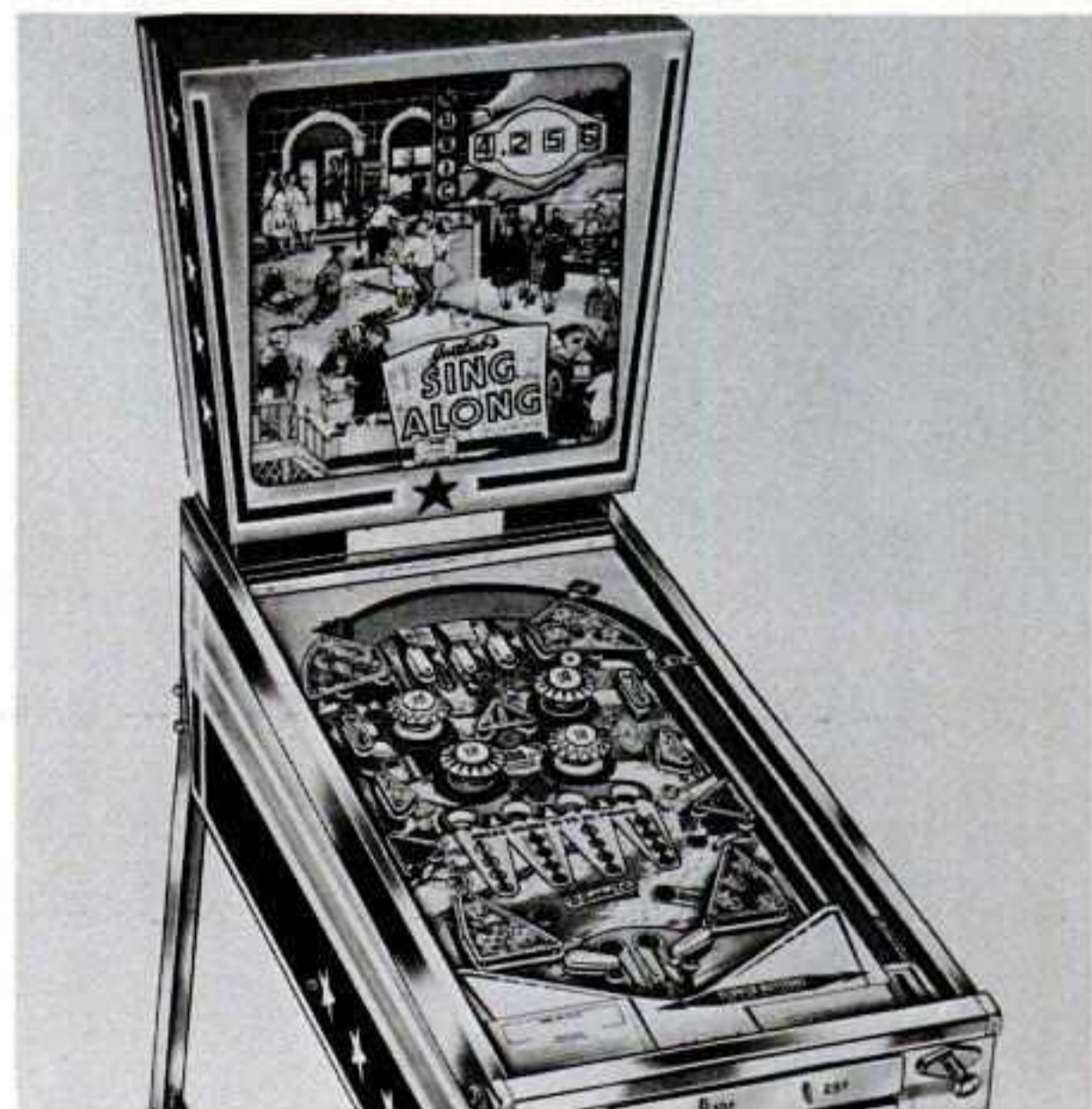
WESTBURY, N. Y.—American Machine & Foundry Co. (AMF) will introduce at least two new games at the Music Operators of America (MOA) trade show in Chicago Oct. 27-29 and has a number of other new amusement games in the developing stage.

One game, Minisoccer, offers a new concept in coin-operated soccer. Two opposing teams of players attached to tracks running the length of the soccer field actually kick a ball into goals. The players are controlled by a series of levers extending from each end of the machine. The game is enclosed by a glass top and can be set for dime or quarter play. The game already is distributed in England, is played under a time limit.

Another game will be offered through international distribution only. This is a unit called Duelling; a table-top game utilizing lights wherein two combatants engage in a duelling match. This game has been introduced in Sweden.

Both units have had some distribution in the U. S. where AMF has previously introduced Little Indy and American Speedway. AMF, a giant corporation, has one division, Paragon Electric Co., Two Rivers, Wis., that produces timers used in games and another firm, Potter-Bromfield, Princeton, Ind., that makes filters for vending machines and relays.

New Equipment



D. Gottlieb—1-Player Flipper

Sing Along is the newest single-player flipper from D. Gottlieb & Co., Chicago. Delivered with triple-chute combinations, the game boasts four-color sequences which advance hole value for high and special scoring. There are four "relay" kick-out holes to provide excitement and 12 rollovers and four targets work to advance the color sequences in the game scheme. A special bull's-eye target scores 100 points and a "cross-action roll-under" scores 50 points. There is four-reel scoring. Play is speeded up by an electric ball lift.

Vending News Digest

Continued from page 73

NCA Meeting on Salmonella

CHICAGO—In a meeting here Sept. 7 sponsored by the National Confectioners Association (NCA), Midwestern candy manufacturers will discuss the current status of the Salmonella problem.

Two recognized health authorities, Dr. John H. Silliker and John H. Guill, will explore the topic in depth. Silliker is president of Silliker Laboratories, Chicago Heights, Ill. Guill is director of the Chicago District, Food and Drug Administration.

Tickets for the dinner meeting, which is open to representatives of non-NCA member firms, are available from the NCA at 36 South Wabash Avenue, Chicago, Ill. 60603.

Araserv Signs New Clients

PHILADELPHIA—Araserv, the recreation service arm of Automatic Retailers of America (ARA), has signed five widely diversified new clients: Louis Sherry Restaurant at Philharmonic Hall in Lincoln Center, New York City; Gracie Mansion, home of New York Mayor Lindsay; Connie Mack Stadium in Philadelphia; the Long Island Arena, home of the Long Island Ducks professional ice hockey team, and the Washington, D. C., armory.

According to division President James H. Peterson, these new accounts bring to 16 the number of recreational and cultural centers added by Araserv this year.

Vandalism in New Hampshire

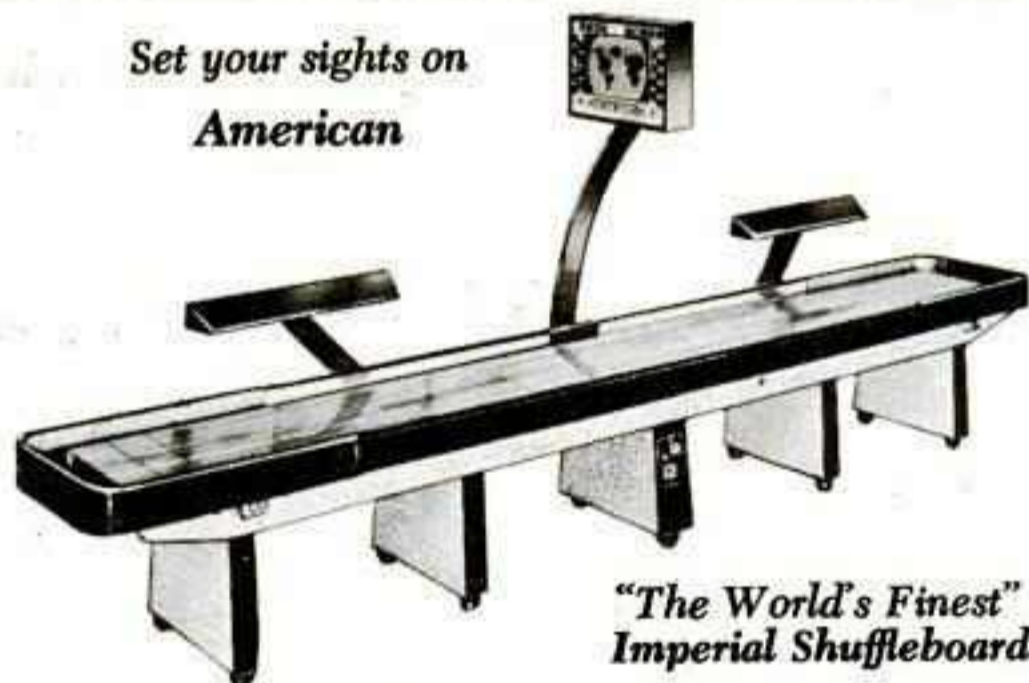
GILFORD, N. H.—Ten bulk vending machines were vandalized here the night of Aug. 1. The globes of all the machines, located in front of the Globe Discount department store, were smashed and the coin compartments were forced open. Damage was estimated at \$250. More than \$100 in change was taken, according to preliminary estimates.

The thieves did not touch a number of penny machines at the location. They broke open only the dime and nickel machines.

ABC Consolidated's Net Declines

Net income for ABC Consolidated Corp. was down for both the second quarter and six-month period despite a climb in sales. Earnings for the first half were \$2,010,086 or 67 cents a share, compared to \$2,041,348 or 68 cents a share for the same period last year. The six month sales, however, rose to \$76,063,718 from \$71,952,488 last year.

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Coinmen In The News

Continued from page 72

boss, Sam Hastings; Jack Hastings and Jim Hastings, Pat Gaffney, Sylvester Kindler, Roy Gierke, Don Doeden, Earl Gebauer and Ollie Hansen.

Paul Jacobs, at United Co., Wurlitzer distributor, is helping out for the next few months while he awaits his military service call-up. Meanwhile, at the United, Inc., headquarters manager Russ Townsend claims business is holding very firm through the summer. Demand for the Wurlitzer Americana has exceeded expectations. . . . Bob Harding, Wurlitzer factory representative in this territory, recently celebrated his 25th wedding anniversary. . . . Leo Dinon, H&G Amusements, is well on his way toward earning his private airplane pilot's license. Dinon notes that only "slight damage" to location equipment occurred during the recent racial strife.

BENN OLLMAN

OAK HILL, W. VA.

Participating in a service school at Wallace & Wallace Music, Inc., under the direction of Bill Findlay, chief field engineer, Rock-Ola Manufacturing Corp.: Harry Crockett, Harry Payne, Danny Hood, Alfred Nicholas, David Morris and Tommy Mullins, Wallace & Wallace Music, Inc., Oak

(Continued on page 77)

Vend

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HEART FUND

SEPTEMBER 2, 1967, BILLBOARD

New Equipment Explosion

• Continued from page 71

Foreign jukebox makers are busy, too. Jupiter Corp., which introduced three models at last year's MOA show, will have three models this year.

At least three other foreign makes have entered the jukebox arena recently. NSM Apparatebau, a German maker, has a Consul 130 model; Swiss manufacturer John Foufounis has licensed a Victor jukebox in Japan; and Nippon Columbia Co., Ltd., has a new 60-selection jukebox.

In film/music equipment, a phase of the industry jukebox makers are watching intensely, Rowe said it now has over 140 different films available for its PhonoVue attachment to its Music Merchant phonograph. The PhonoVue offers 20 selections which the company is keying in with new records as they are released.

Jupiter Corp. president Robert Taran said, "Our manufacturer in France is developing a film concept." He did not indicate how far this development has gone.

Other film/music units that will be seen at the MOA show

will include those from Color-Sonics, Inc., which showed last year, and David Rosen's Cine-jukebox. J. Cameron (Jack) Gordon, who has recently acquired world rights to the Scopitone unit, will show an enlarged version.

Games

Two of the major game manufacturers introduced new models last week, Chicago Coin division of Chicago Dynamic Industries, Inc., and D. Gottlieb & Co. (see separate coverage, this issue). Williams Electronics, Inc., expects to have at least two new flipper games soon, the first likely a two-player.

Chicago Coin anticipates a new big ball bowler soon and Midway Manufacturing Co. is readying a new shuffle alley. Bally Manufacturing Co. has had unusually long production runs on its last three flipper games and director of public relations Herb Jones said Bally would like to schedule a big ball bowler, too.

Other game makers with new products now ready or in development include American Machine & Foundry Co., Urban Industries, Mondial International, DuKane Corp., All

Tech Industries, Inc., and Northwestern Corp.

Billiard Firms

Into this picture new producers of games are emerging. United Billiards is readying a new game to be available in three sizes. President Art Daddis said one model would be arcade size, "probably 20 feet.

"But I can tell you one will be about 6 feet and the other one either an 11 or a 12-foot model. Admitting the game utilizes a big ball, Daddis would not elaborate beyond saying, "It will be radically different from either a normal shuffle alley or a bowler."

Also entering the games field in a non-billiard direction is Irving Kaye and American Shuffleboard. Kaye has been a major pool table manufacturer and did not reveal the exact nature of the new game device.

Nor did American Shuffleboard elaborate beyond admitting it was developing a game from its Shuffle 88, on which it is also making new improvements.

American Machine & Foundry Co. (AMF) is now making shipments on its Little Indy and American Speedway is still in production. Both were introduced last fall. New with AMF are Minisoccer, and available through international distribution only, a game called Dueling, a table top introduced in Sweden.

Urban Industries is introducing a new counter-top Panoram

companion to its Model AD console Panoram and another new counter-top game known as Horse Race. Also new, though in the prototype stage now, is a game called Tic-Tak-Toe.

Mondial International is continuing distribution on its Flash Soccer, a low-priced two or four-player machine and is known to be developing another new game. It also has a coin-operated shoeshine machine using a special neutral wax developed by Johnson Wax that delivers between 1,000 and 1,500 shines per fill.

DuKane Corp., heretofore a manufacturer of Ski N' Shore, Grand Prix and an embossed label vender known as Tag-It,

is offering these items for sale to other makers and is bowing out of the coin-operated machine field. Two engineers who developed Ski N' Shore also have a new game in the "space age" category, which is also being offered.

All Tech Industries, Inc., has two new games. One is a grip machine and the other a gun game known as Gang Busters.

Northwestern Corp., which has been out with two counter games, Booze Barometer and Punt Return, expects to furnish new fronts for these units adding still other characteristics to the basic concepts.

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Coinmen In The News

• Continued from page 76

Hill, W. Va.; Woodrow Mullins, K & K Music Co., Beckley, W. Va.; Pat Sagace, Pat's Amusement Co.; Thomas, W. Va.; Amos Kyle, and Jack Kyle, Coal River Amusement Co., Whitesville, W. Va.; Hulan Beleker, Edward Kersey and Jeff Forren, Mountaineer Amusement Co.; White Sulphur, W. Va.; Steve Vargo, Ernest Miller, Butch Green, Marvin Garette, Al Broom, William N. Anderson, Joe C. Ferrell, Audis W. Keel and Danny Broom, Broom & Anderson Amusement Co., Logan, W. Va.

Ronald Hayhurst and M. C. Hayhurst, Central W. Va., Vending, Buckannon, W. Va.; Curtis Roberts and Larry G. Roberts, Mercer Music Co., Princeton, W. Va.; Robert A. Mitchell, Bob Mitchell, Joe Waldrop and Jerry Derrick, Derrick Music Co., Charleston, W. Va.; William Gannon, Lloyd Burgess and Leona Ballard, Belle Amusement Co., Belle, W. Va.; Charlie Eanes, Butch Lambert and H. E. Evans, Southern Distributors, Inc., Welch, W. Va.; Kenton Price, Kenton Price Jr., Shelton Price and Marvin Price, Price Music Co., Barboursville, W. Va.; Milton S. Katsifos, Mountain Vending Co., Beckley, W. Va.

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Thomas Dail, Carson Dail, Roger Dail and R. C. Blanton, Carolina Music Co., Greenville, N. C.; O. M. Winfield, Tankard Music Co., Washington, N. C.; D. B. Burns, Goldsboro Music Co., Goldsboro, N. C.; J. P. Stancil, J. P. Stancil Co., Falkland, N. C.; Claude Griffin and B. A. Wright, Griffin Music Co., Edenton, N. C.;

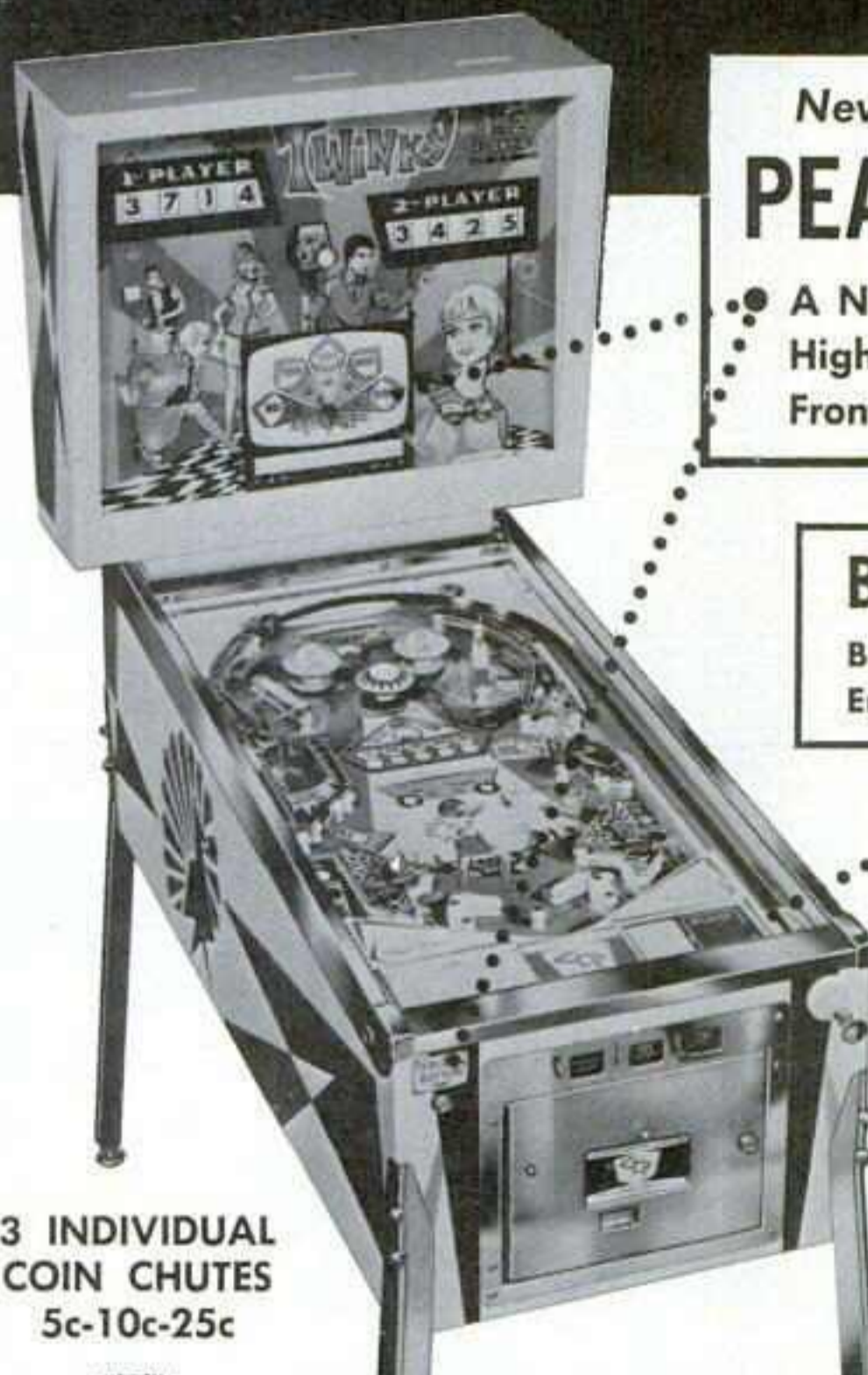
G. S. Jolly, R. L. Jolly, Bobby R. Mayo, and Duville W. Cuthrell, Jolly Radio & TV Service, Englehard, N. C.; Burl Winkler, Wauga Vendors, Boone, N. C.

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Siba M. Matthews, Fayetteville Music Co., Fayetteville, N. C.; John Denson, Jr. and James Cox, Lee Vending Co., Sanford, N. C.; Robert F. Crenshaw and Neil Crenshaw, Raleigh Music Co., Raleigh, N.C.; R. A. Daughtry, J. C. Heath and Harold Clack, Reynolds Music Co., Clinton N. C.; James Herndon, Fayetteville Music Co., Fayetteville, N. C.; Roy Sparks, Goldsboro Music Co., Goldsboro, N. C.; Dan Bright and Ernest Nichols, Nick's Music, Greenville, S. C.; Johnny Moser, Johnny's Music, Pickens, S. C.; Merlin Stutz, Thomas Blackwell and Mike Blackwell, Blackwell Amusement Co., Greenville, S. C.; Fred Collins, J. W. Fisher, Terry Pannea, James A. Parent and George Christenberry, Collins Music Co., Greenville, S. C.; J. E. Brookey Sr., Brookey Music Co., Greenville, S. C.

Huey Womack, Ellenburg Amusement, Easley, S. C.; Marvin Harrelson, J. Lander Gentry and Jack Burwell, Bell Music Corp., Spartanburg, S. C.; Milton Simmons, Palmetto Amusement, Williamston, S. C.; Kenneth Britton and Dave Underwood, Underwood Vending Co., Asheville, N. C.; Devere Lentz, C & W Music Co., Asheville, N. C.; Tony B. Jones and John M. Porter, Porter Music Co., Asheville, N. C.; Darnell Solesbee and C. F. Johnson, Tri-County Music Co., Andrews, N. C.; George Reeves, and J. F. Wallas, J. F. Wallas Co., Asheville, N. C.

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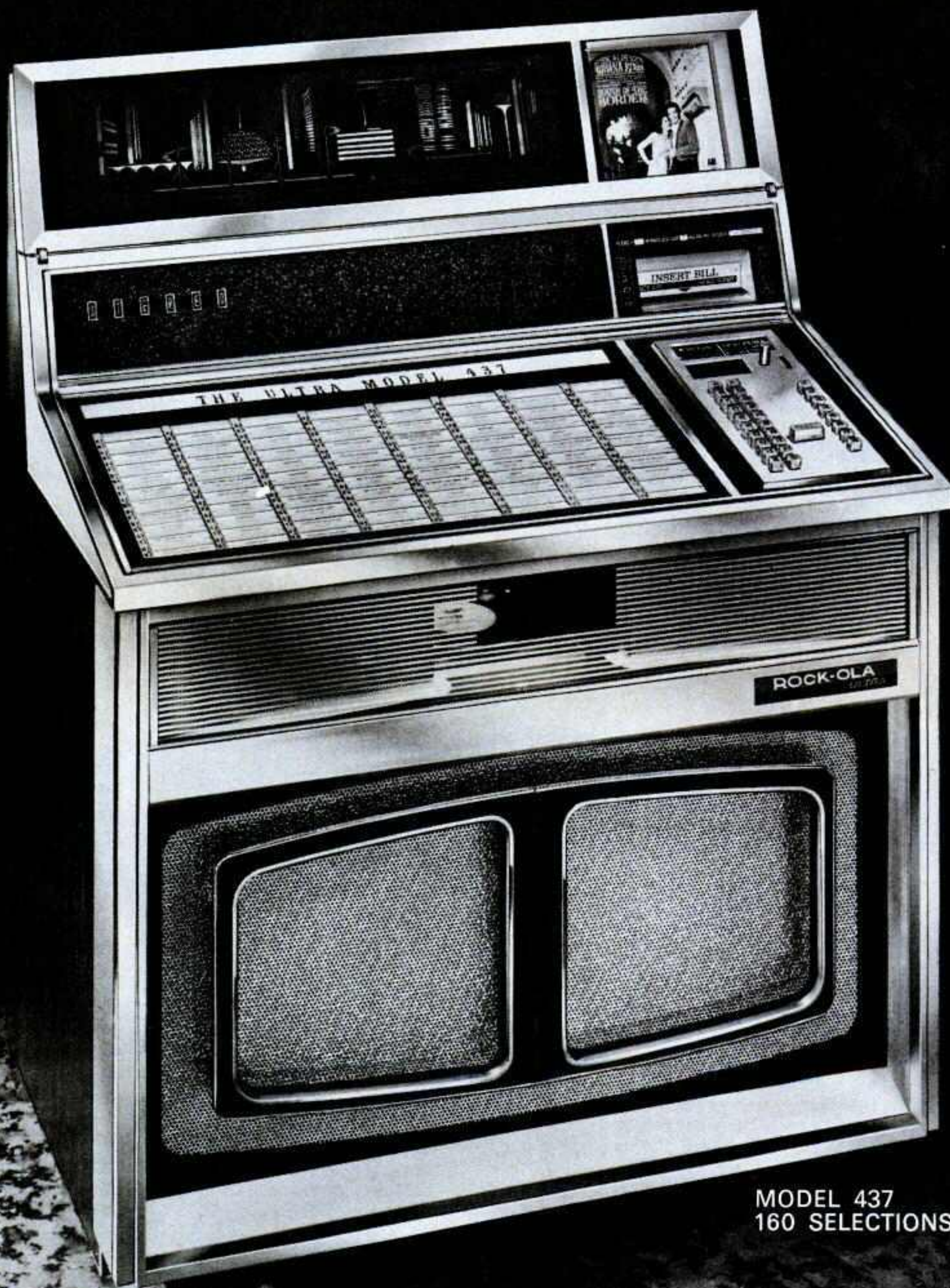
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New Equipment



Chicago Coin—Two-Player Flipper

A revolutionary "Peacock Feature" is included on a new two-player flipper game called Twinky from Chicago Coin machine division of Chicago Dynamics Industries. The new feature, billed by Chicago Coin as "never before on a pin game," incorporates a third button in addition to the traditional flipper button. This new button is on the front of the cabinet to the left of the service door and is close enough to the corner to be operated by the thumb of the player's left hand. The player attempts to gain high scoring by pressing the button as scoring lights flash in the "Peacock" feathers on the back glass. There is special "Peacock" scoring at the top hole and in two bottom lanes. The game also has a "bonus score feature," with the bonus building up and lingering for the duration of each ball. The game also has illuminated ball count and "game-over" signs; a ball return gate that returns a ball to the player when open; two special lanes; high scoring on swing gates and side targets; three "thumper" bumpers and number match. There is an automatic ball lift.

Coinmen In The News

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MAURIE H. ORODENKER

LOS ANGELES

Taking part in Wurlitzer service school under the direction of **Leonard Hicks** were **Carl Lupton**, **Dave Thomas**, **Bill Coile**, **Dick Thomas**, **Ray Collins**, **Paul Collins** and **Jimmy Sellers**, **Collins Amusement Co.**, Bellflower, Calif.; **Eddie Still**, **Jim Teele**, **Stan Vaughn**, **Carry Jones**, **Steve Steveson**, **Paul Vogel** and **Bebe Mathews**, **Roy Jones Music Co.**, North Hollywood, Calif.; **Fred Claudy**, **Alfred Williamson**, **Nels Anderson**, **Dale Reance**, **Joe Owens**, **John Crum**, **Bud Shrugard** and **Ben Gunn**, **Servomation Tri-Counties**, Santa Barbara, Calif.; **Norm Snodgrass**, **Butch Craver**, **Bob Strahner** and **Friend Miller**, **A-L Vending**, Leucadia, Calif.; **Jack Watkins**, **Gee Harrison**, **Gene Sharp**, **Chad Gesik**, **Everett Thomlinson**, **Bob Herlow**, **Kenney Nimen**, **Harvey Pool**, **Ed Barber** and **Terry Bayne**, **Servomation Tri-Counties**, Oxnard, Calif.; **Roger Arco** and **Dick Ward**, **Valley Vending**, San Diego, Calif.; **Thurston Blevens** and **Bill Worthy**, **Star Service**, San Diego, Calif.; **Larry Greenspan** and **Ralph Rader**, **General Music**, Oceanside, Calif.; **Denny Glover**, **Rockwell Vending**, Santa Ana, Calif.

With **Leonard Hicks** conducting Wurlitzer service schools in the southern California area were **Bob**

(Continued on page 80)

DuKane Corp. to Sell Amusement Games Div.

ST. CHARLES, Ill. — DuKane Corp., a 45-year-old electronics manufacturer, is offering its games division for sale, due to expansion of the firm's major products.

The company here entered the amusement game business in 1964 with a unit called Ski 'n Skore that sells to operators for about \$500. It has since added Tag-it, and embossed label vander that sells for \$200 and Grand Prix, another game, that sells for \$795.

DuKane has about 20 distributors, both in the U. S. and abroad.

In offering Ski 'n Skore, DuKane mentions that its inventors have also developed a new game with an "outer space" outline. The new game is offered with Ski 'n Skore along with complete drawings and bill of material; adequate replacement parts; operating manual and sales literature.

DuKane indicated that several new games and vending

machines are in "various stages of development," but that expansion of its electronics and communications lines requires disposition of the games division.

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"Easy View" Programming!

Everything up-top, at eye-level. No stooping, squinting, reaching. Hinged program holders flip down for fast title changes. Magazine has clearly visible record indicator numbers on top for faster loading. Easier for players, too—all controls grouped together, up-top, in one location.

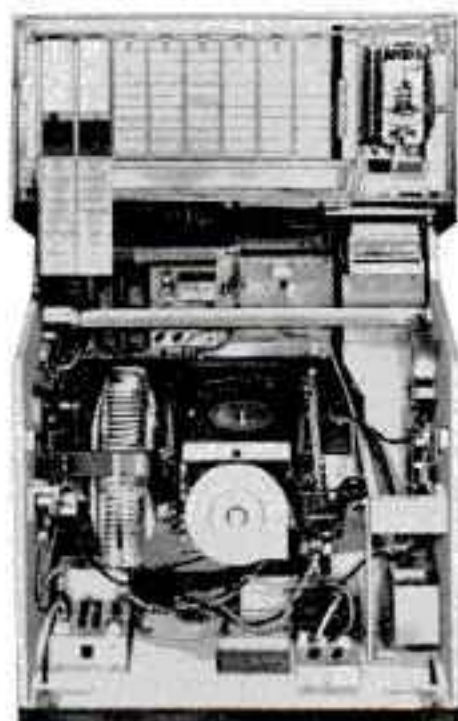
New Flip-Top Servicing!

Open the self-locking program dome and servicing, too, is at your fingertips. Push button switches at eye level. Album price changes made with electrical clips can't be accidentally changed. In-cabinet service for amplifier. Up-top credit unit and free-play buttons.

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Faster, easier service and the world famous Rock-Ola Revolving Record Magazine means more profit! But that's not all. New top-design ends spillage. There's an optional dollar bill acceptor, tamper-proof automatic coin counter and a single cash box for coins and bills. Lower stylus force saves wear on records. Spring-loaded reject prevents button pounding.

The new 100-play Ultra Model 437 plus its 160-play version, the new Centura Model 436 . . . and the modestly priced, compact, 100-play Concerto Model 434 . . . make ROCK-OLA the only manufacturer that covers all locations, large or small, for maximum take.



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800 N. Kedzie Ave., Chicago, Ill. 60651

Operator's Exposure Role Underplayed: Chicofsky

By CHARLES BARRETT

NEW YORK — The operator is virtually "forgotten" by many record labels, declared Music Operators of New York (MONY) manager Ben Chicofsky in a recent Billboard interview.

"Today it's all air play as far as the record companies are concerned," said Chicofsky, a near-30-year veteran in the jukebox business. "The jukebox operator's role in making a disk a success is terribly underplayed by the labels."

Chicofsky, who is currently preparing for MONY's annual convention, to be held at Monticello, N. Y., Sept. 21-24, said that several labels and artists which formerly advertised in the association's convention souvenir program have scrapped their participation this year.

Rapport

He expressed pleasure with the fact that the Music Operators of America (MOA) convention Oct. 27-29 will deal extensively with the subject of the operator and his part in making records sell. He has been in contact with MOA executive Vice-President Fred Granger on the subject, Chicofsky said.

"The MOA will push for the idea of operators receiving stronger recognition from the labels," Chicofsky said, "and will also try to formulate a plan calling for the reconstruction of rapport and liaison between the record manufacturers and the operators."

"However, some of the major labels work with us and have never failed to realize that the operator is a key part of the success puzzle."

Chicofsky, who operated in New York during the 1940's and 1950's, also called for the return of jukebox play popularity surveys in the trade magazines as one of the first steps in rebuilding the former strong relationship between the two music industry segments.

"The jukebox is still important to the success of any label

London Firm Into New Headquarters

LONDON — Phonographic Equipment, a leading coin machine manufacturer here, has moved from its Ladbroke Grove location to a new address on the Cricklewood trading estate.

The new location is a two-story building on the north block formerly occupied by the Handley-Page works, and has been renamed Phonographic House. It is situated three minutes from the North Circular Road leading on to the motorway, and is within easy reach of London's main line stations.

The new headquarters gives additional scope to Phonographic for stocking models and facilities for checking and servicing machines. It also has the largest showroom in the United Kingdom.

MOA Record Award Poll Now in Mail

CHICAGO — Music Operators of America (MOA) has mailed out postage-paid post cards to operators who are being asked to nominate choices for MOA's record industry awards. Categories are "Best Artist," "Best Record" and "Record company consistently supplying good jukebox records." Operators are requested to make three nominations, in order of preference, in each category.

or artist," he said, "and the only way this could be changed is for the jukebox to be done away with."

Va. Venders In Big Meet

VIRGINIA BEACH, Va. — The Automatic Vendors Association of Virginia (AVAV), 100 members strong, will assemble here Sept. 15-17 to participate in one of the most interesting meetings yet planned by the year-old association.

The meeting, to be held at the Mariner Resort Motor Inn, will open at 1 p.m., Friday, with registration. The board of directors will meet at 3:30 p.m. that day and a get-acquainted cocktail party will follow at 6:30 p.m.

On Saturday, registration will resume at 8 a.m.; a business session, conducted by association President Clyde L. Davis, will be held from 9 to 11 a.m., the president's reception will be held at 6:30 p.m. and there will be dinner and dancing at 7:30 p.m.

A final business session will be held at 10 a.m. on Sunday, Sept. 17.

Registration fee for members is \$17.50 per person, \$25 for non-members. The fee for all wives is \$7.50.

MOA OFFICERS AT KAN. MEET

WICHITA, Kan. — Music Operators of America (MOA) President James Tolisano, Clearwater, Fla., and MOA Executive Vice - President Fred Granger, Chicago, will attend a two-day meeting here Sept. 16-17 with registration at 2 p.m.

Planned as a reorganization of the Kansas music and vending operators association, the event will include a cocktail hour, dinner, dance, Sunday breakfast and business meeting. MOA Vice-President Harlan Wingrave is meeting chairman. He can be contacted at (316) DI 2-7274, Emporia Music Service, 309 Neosha, Emporia, Kan. 6680.

Coinmen In The News

Continued from page 79

Farrar, Twentieth Century, Los Angeles; Paul Vogel, Jones Music, North Hollywood, Calif.; Bill Lanzy and Nick Lanzy, Valley Vendors, Glendale, Calif.; Ed Elmore, Ed's Music, Los Angeles; Russ Gibson, Gibson Music, Los Angeles; Mac Naphtal, Way-Mac Music, Los Angeles; Chuck Rowe, Pomona Vending, Pomona, Calif.; Harry Burd and Hanu Maki, A. C. A., Los Angeles; A. B. Lindzey and Ollie Larson, L&H Vending, Ventura, Calif.; Vaughn Fields, Fisher Music, Los Angeles.

Fred Claudy and Ben Shoup, Servomation Tri-Counties, Santa Barbara, Calif.; Sam Jameison and Warren Hoffman, Las Osos Vendors, San Luis Obispo, Calif.; Del Herrold, Del's Music, Paso Robles, Calif.; Don Lauritson and Jim Linder, Lauritson & Son, Salinas, Calif.; Rich Silla, Silla Music, Oakland; Hank Ross, Jerry Haskins, Al Armstrong, Automatic Merchandising, Marysville, Calif.

Al Galant, Musi-Matic, Inc., Santa Ana, Calif.; Richard Faust, Bill Harvey, Dennis Thrasher, Michael Kowalczyk and Bob Robbins, General Amusement, Long Beach, Calif.; Charlie Koski, Playtime Music, Long Beach, Calif.; Paul and Ray Collins, Collins Amusement, Bellflower, Calif.

Coming Events

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 15-17—Automatic Vendors Association of Virginia, Inc., annual convention, Mariner Motel, Virginia Beach.

Sept. 21-23—West Virginia Music & Vending Association, annual convention, Heart O' Town Motor Inn, Charleston.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, Jack Tar Hotel, San Francisco.

Sept. 22-24—New Jersey Automatic Merchandising Council, annual meeting, Seaside Hotel, Atlantic City.

Sept. 30-Oct. 1—South Dakota Music & Vending Association, Pierre.

Oct. 6-9—Missouri Automatic Merchandising Association, combined fall meeting, Tan Tara Resort, Lake of the Ozarks.

Oct. 27-29—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

Oct. 28-31—National Automatic Merchandising Association, 22d annual convention and trade exposition, International Amphitheater, Chicago.

Oct. 29—National Vendors Association, directors meeting, LaSalle Hotel, Chicago.

Nov. 30-Dec. 2—Music Operators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

Jan. 16-18, 1968—Amusement Trade's Association annual exhibition; Alexandra Palace, London.

Feb. 27-29, 1968—Seventh Annual Northern Amusement Equipment and Coin-Operated Exhibition, Blackpool, England.

April 26-May 5, 1968—Hanover Trade Exposition, Hanover, West Germany.

Personality Counts

Continued from page 72

charge, for a "tour" of his beautifully equipped, spic and a span maintenance shop in a Birmingham suburb. Anyone who has ever visited the Kaplan shop comes away well-impressed with his methods, and is certainly to pass this impression along to others.



SHIRLEE MAE, a promising young country and western singer, who knows where to promote material—to the jukebox trade. She recently stopped in at Cleveland Coin International to tell David Liebling and all the fellows about her new Marc release, "When It Comes Right Down to Leavin'" and "What Does She Have That I Don't?"

when answering ads . . . Say You Saw It in Billboard

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United Dixie	95.
United Futura	295.
United 7 Star	95.
United Toronado	355.
Wms. Maverick	595.
Wms. World Series 1962	195.
CC Big League	125.
CC Big Hit	125.
Wms. Batting Champ	185.
Wms. Pinch Hitter	95.
Wms. World's Series	245.
Smokeshop Model V 27	85.
Bally Bucking Bronco	495.
Wurlitzer 2510	275.
Wurlitzer 2500	325.
Wurlitzer 2800	595.
Wurlitzer 2810	495.

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The Bluebook

Valuation of Used & Reconditioned Coin Machines

Sept. 2, 1967

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. The averages are unfit for application to any specific buyer-seller situation.

Pool Tables & Shuffleboards

All-Tech Industries

	Low	High
Gold Crest (3 1/2' x 6', 6-pocket)	100	300
Gold Crest (4 1/2' x 9', 6-pocket)	325	700
Gold Crest (3 1/2' x 7', 6-pocket)	150	395
Gold Crest (4' x 8', 6-pocket)	250	475

Fisher Mfg.

	Low	High
Empress 101A (101" x 57")	175	450
Empress 92A (92" x 52")	175	375
Empress 92C	No Avg.	
Empress 101C	No Avg.	
Empress 105C (105" x 59")	No Avg.	
Regent 92B (92" x 52")	175	375
Regent 77B (77" x 45")	95	350
Regent 91B (92" x 52")	No Avg.	
Regent 86C	No Avg.	
Regent 91C	No Avg.	
Regent 101C (101" x 57")	No Avg.	
Regent 86 (84" x 48")	125	350
Fiesta 59 (rebound pool) (57" x 41")	No Avg.	

Irving Kaye

	Low	High
Deluxe Regular Klub Pool (56" x 40")	75	250
Deluxe Jumbo Klub Pool (75" x 43")	100	250
Deluxe Eldorado Mark I (77" x 45")	125	300
Deluxe Eldorado Mark II (85" x 47")	175	350
Deluxe Eldorado Mark III (92" x 52")	185	375
Deluxe Eldorado Mark IV (105" x 57")	250	550
Deluxe Eldorado Mark V (114" x 64")	550	650
Deluxe Eldorado 66 (77" x 45")	250	525
Deluxe Satellite (77" x 45")	250	550
El Dorado Shuffle Board	No Avg.	
Ring-O-Round Pool Table (56" diameter)	No Avg.	
Junior IV (101" x 80")	No Avg.	

National Shuffleboard

	Low	High
Astrolite Shuffleboard (16'-22')	350	950
Champion Shuffleboard (16'-22')	300	1000
Star Lite Shuffleboard (13')	No Avg.	
Streamliner Shuffleboard (16'-22')	No Avg.	
Coronet I (45" x 77")	65	250
Coronet II (52" x 92")	100	425
Coronet III (59" x 105")	210	450
Coronet IV (63" x 113")	250	575
Model 100 (Select-O-Ball)	No Avg.	

United Billiards

	Low	High
Model 100 (78" x 46")	No Avg.	
Model 200 (88" x 51")	No Avg.	
Model 500 (114" x 64")	No Avg.	
Model 400 (58" x 103")	No Avg.	
Model 300 (53" x 93")	No Avg.	
Model 500 (114" x 64")	No Avg.	
1967 1/2 Progress	No Avg.	

U. S. Billiards

	Low	High
Pro 1 (78" x 45", 6-pocket)	100	295
Pro 2 (88" x 51", 6-pocket)	110	365
Pro 3 (93" x 53", 6-pocket)	145	385
Pro 4 (103" x 58", 6-pocket)	195	450
Pro 5 (114" x 64", 6-pocket)	245	595
Model 6700 Comet (6-pocket series)	No Avg.	
Model 7700 Comet (6-pocket series)	No Avg.	
Model 8200 Comet (6-pocket series)	No Avg.	
Model 9100 Comet (6-pocket series)	No Avg.	
Mustang Pro 27 (50" x 86")	No Avg.	
Club Pool (56" x 40", 73" x 43")	No Avg.	
Deluxe Rotation Bumper Model 48	No Avg.	
Deluxe Rotation Bumper Model 67	No Avg.	
Electro Pool Model 400 4/66	No Avg.	
Convertible Time Table, 10/66 10/66	No Avg.	

Valley Mfg.

	Low	High
5225/w Reg. Size	145	450
785A (78" x 45")	85	275
875A (88" x 50")	125	365
935A (93" x 53")	150	385
884 (88" x 50")	200	460
934 (93" x 53")	200	500
Bumper Pool	200	400
1785M (78" x 45")	No Avg.	
1875M (87" x 50")	No Avg.	
1935M (93" x 53")	No Avg.	
1787M (78" x 45")	No Avg.	
1877M (88" x 50")	No Avg.	
1937M (93" x 53")	No Avg.	
1017M (101" x 56")	No Avg.	

	Low	High
Flair, 9/66	795	995
Gold Crown, 3/62	150	325
Gold Star, 6P, 7/65	375	550
Grand Prize, 3/63	225	450
Imperial Shuffle, 11/66	500	725
Majestic Bowler, 8-64	400	600
Medalist, 5/66	500	700
Official Spare Lite, 9/63	250	450
Park Lane Shuffle, 1/67	No Avg.	
Royal Crown, 8/62	150	325
Spotlite Shuffle, 11/63	200	345
Starlite, 5-62	125	250
Strike Ball, 5-63	210	375
Super Sonic, 3/65	500	725
Top Brass, 4/65	50	175
Tournament Bowler, 12/64	400	625
Triple Gold Pin Pro, 2/61	200	
Triumph Shuffle Alley, 1/65	310	495
Vegas Bowler, 3/67	No Avg.	

Midway

	Low	High
Premier Shuffle, 5/66	250	450
Cobra Shuffle, 5/67	No Avg.	

United

	Low	High
Action, 7/62	100	225
Alamo, 4/62	150	295
Altair Shuffle, 3-67	No Avg.	
Amazon, 3/66	625	895
Astro, 6/63	200	325
Avalon, 4/62	95	215
Aztec, 9/66	No Avg.	
Bank Pool, 11/63	50	175
Blazer 6P, 6/66	450	650
Caravelle, 2/63	165	225
Cheetah, 3/65	310	525
Circus Roll-Down, 9/62	75	200
Corral 6P, 10/65	350	525
Cypress, 12/62	75	225
Embassy, 9/62	95	225
Encore, 6P Bowler, 10/66	600	745
Fury, 8/63	195	325
Futura, 12/63	250	350
Galleon, 3/65	500	695
Jill-Jill, 1/63	100	225
Kickapoo 6P, 9/65	225	400
Lencer, 10/62	100	250
Lucky, 11/62	125	300
Mambo Shuffle, 12/64	325	525

	Low	High
Matador Bowler, 14/64	350	550
Maverick, 11/65	500	700
Oasis 6P, 6/65	445	675
Orbit, 8/64	300	475
Pacer, 4/64	250	400
Polaris, 8/64	350	550
Pyramid, 6P, 6/65	375	550
Regal, 4/63	225	375
Rumpus Targette, 5/63	150	250
Sabre, 2/63	250	425
Sahara, 7/62	125	300
Shuffle Baseball, 6/62	75	200
Silver, 6/62	75	200
Skippy, 11/63	200	350
Sparky, 12/62	125	250
Tango 6P, 2/66	450	625
Tempest Shuffle, 2/64	225	400
Thunder Bowler, 6/64	295	475
Tiger Shuffle, 7/64	275	450
Topper, 2/64	225	385
Tornado Bowler, 3/64	345	525
Tropic Bowler, 9/62	125	275
Ultra, 8/63	200	345

NOTE: All quotes for national averaging are based on operative equipment, both "as-is" and "reconditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.

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Coinmen In The News

NEWARK, N. J.

Wurlitzer field engineer Hank Petecet conducted a service school at Bilotta Enterprises here with men from seven mid-State cities: Frank Muio, John Bilotta, James Bilotta, Ed Tellier, Sid Sitterley, Tony Comella, Al Renzi and Harry Reiners, Bilotta Enterprises, Newark, N. J.; Elmer Jenkins, Jenkins Vending, Geneva, N. Y.; Frank DiPalto, Rochester, N. Y.; Bernard Maxwell, East Rochester, N. Y.; Bob Baxter, Denby Vending Inc., Canadaigua, N. Y.; Ronnie Bruno and Ernie Bruno, Bruno Novelty Co., Canastota, N. Y.; Chuck Cronch, Red Lewis, Dom Gazzavy, George Wright, John Sullivan and Bud Strang, Sullivan Vending, Montour Falls, N. Y.; Pat Cerio, Richard Tringale, C. Hunt, David P. Scott, Herbert Darrow and Paul Egan, American Amusement Co., Syracuse; Ed Stanton, Stanton Automatic, Auburn, N. Y.; E. M. House, Syracuse; Roy Lackey, Ovid, N. Y.; Charles Smeeton, Bob Clark and Sam Aleccia, A & G Vending, Binghamton, N. Y.

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Album Reviews

More Album Reviews Inside



POP SPOTLIGHT
ODE TO BILLY JOE
 Bobbie Gentry. Capitol T 2830 (M); ST 2830 (S)

This album, based on the phenomenal single, "Ode to Billie Joe," has got to be one of the top albums of the year. Bobbie proves to be much more than a flash in the pan. Each of her emotional ballads are standouts — especially the haunting "Hurry Tuesday Child." And Miss Gentry's uptempo jazz waltz, "Papa, Won't You Take Me to Town With You," could step out as a single.



POP SPOTLIGHT
PROCOL HARUM
 Procol Harum. Deram DE 16008 (M); DES 18008 (S)

This album is sure to follow the smashing success of the Procol Harum's single, "A Whiter Shade of Pale." Like "Pale," each selection tells a story. A fine production with excellent lyrics by Gary Brooker, vocalist and pianist for the group.



POP SPOTLIGHT
UNDERGROUND
 The Electric Prunes. Reprise R 6262 (M); RS 6262 (S)

The popular electronic sound of the Electric Prunes delivers 12 numbers from drivers to softer ballads in sales pleasing style. This package includes their latest single "The Great Banana Hoax" and "Dr. Do Good," another single. "I Happen to Love You" is also a top driver, while "I," the longest cut, is nice and soft.



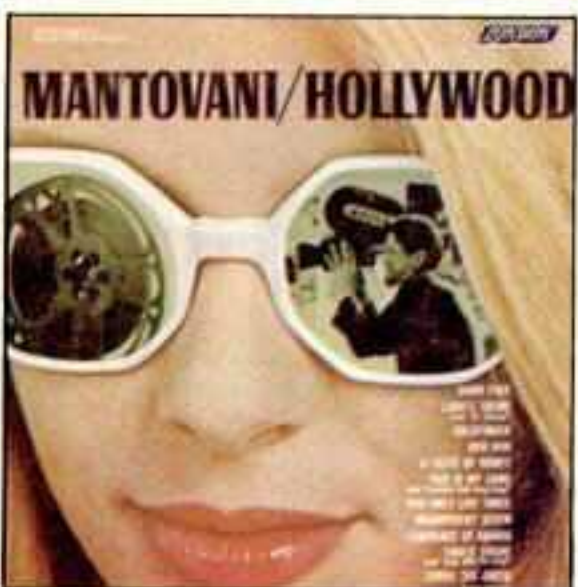
POP SPOTLIGHT
THE WORLD WE KNEW
 Bert Kaempfert. Decca DL 74925 (S)

Bert Kaempfert mixes the sweet sounds of yesterday and today with the most pleasant results. Most of the material is Kaempfert-written, including the title song which is making it as a Frank Sinatra single. But there's also "Moonlight Serenade" and "Lover," and some sparkling trumpet solos by Fred Moch.



POP SPOTLIGHT
GOLDEN GREATS
 Gene Pitney. Musicor MM 2134 (M); MS 3134 (S)

Gene Pitney is moving into the pop field with this outstanding package. In his own inimitable style, he scores on "Bus Stop," "Cara Mia," "Cryin'" and "Mission Bell." Another big one in a catalog of Pitney winners.



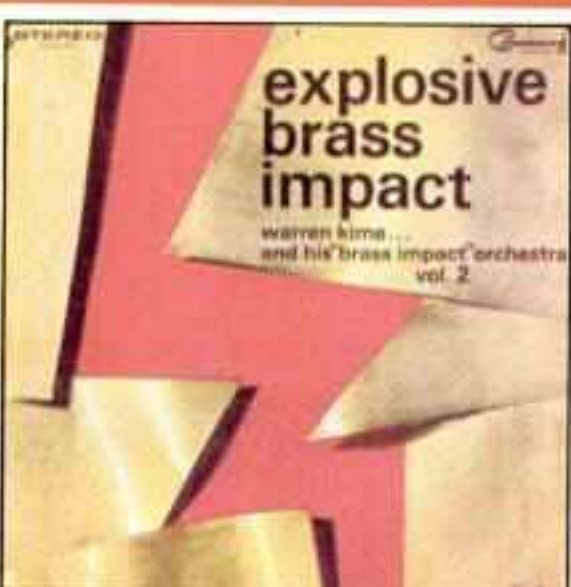
POP SPOTLIGHT
MANTOVANI HOLLYWOOD
 Mantovani. London PS 516 (S)

The opulent sound of Mantovani is given to such screen award winning numbers as "Born Free," "Lara's Theme," "You Only Live Twice," "Goldfinger," "Lawrence of Arabia," "Zorba, the Greek," "The Bible," and "Tara's Theme." This is a superb collection of movie hits and one that should soar high in the sales ranks.



POP SPOTLIGHT
GREATEST HITS
 The Village Stompers. Epic BN 26318 (S); LN 24318 (M)

The warm, jazzy style of the Stompers has won them a lot of fans. They really swing with an upbeat "Midnight in Moscow," and catch the boozey flavor of "Willkommen." And, of course, they do their big one—"Washington Square." Other top cuts include "Second Hand Rose" and "Mame."



POP SPOTLIGHT
EXPLOSIVE BRASS IMPACT
 Warren Kime and His "Brass Impact" Orchestra, Vol. 2. Command RS 919 SD (S)

Just to prove their first album was no fluke, the Brass Impact tops its initial outing with this one. The sound is sharp, clear and arresting, and the bold, brass musicianship rates 'A' all the way. Material includes "Georgy Girl," "A Man and Woman" theme and "Feeling Good."



COUNTRY SPOTLIGHT
WINE, WOMEN & SONG
 Ben Colder. MGM E 4482 (M); SE 4482 (S)

Ben Colder (Sheb Wooley) takes some well-known country songs and gives them his own humorous treatment—parodying the lyrics. There are plenty of laughs here for country fans—and it is all done in good taste.

COUNTRY SPOTLIGHT
I'M JUST LIVING
 Melba Montgomery. Musicor MM2129 (M); MS3129 (S)

This is a package of powerful weepers; and it includes the hit single, "What Can I Tell the Folks Back Home." Album is a sure mover for dealers handling country material. Other typical songs are "I Love To Put Me On" and "I'm Just Living."



CLASSICAL SPOTLIGHT
MAHLER: SYMPHONY NO. 3
 Boston Symphony/Shirley Verrett (Leinsdorf). RCA Victor Red Seal LM 7046 (M); LSC 7046 (S)

Mahler's monumental Third Symphony is performed as close to perfection as is possible. The Boston Symphony is superb, and so is mezzo-soprano Shirley Verrett. The New England Conservatory Chorus and the Boston Boychoir add dimension. And the two-album set is tastefully packaged.



CLASSICAL SPOTLIGHT
TCHAIKOVSKY: SYMPHONY NO. 4 F-MOLL OP. 36
 Berliner Philharmonic (von Karajan). Deutsche Grammophon LPEM 139 017 (M); SLP 139 017 (S)

Few orchestras are better equipped to interpret the majestic Symphony No. 4 by Tchaikovsky than Von Karajan and the Berlin Philharmonic. This should rank as a classic recorded performance of the work.



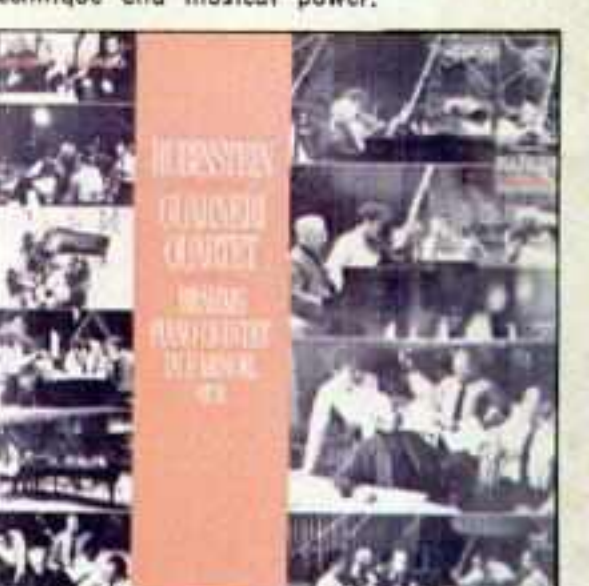
CLASSICAL SPOTLIGHT
HONEGGER: JOAN OF ARC AT THE STAKE
 Zorina / Various Artists / London Symphony (Ozawa). CBS 32 21 0003 (M); 32 31 0004 (S)

This new recording restores this key 20th century opera to the catalog in a fine performance led by Seiji Ozawa. Vera Zorina is an excellent Joan. The quintet of vocal soloists also do well as does Alec Clunes in the part of Brother Dominic.



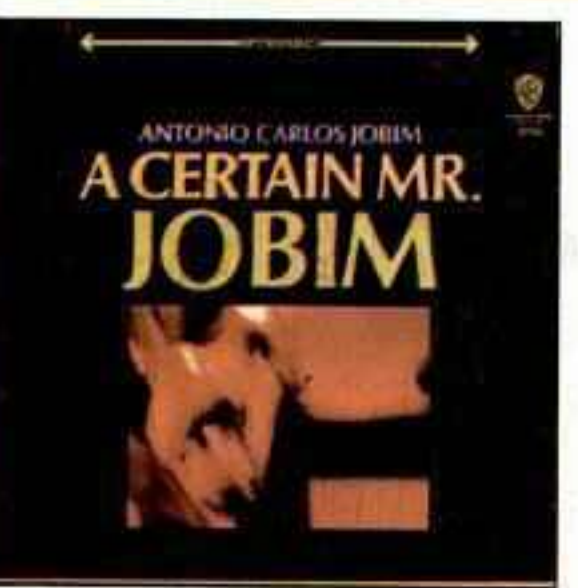
CLASSICAL SPOTLIGHT
BRAHMS: PIANO QUINTET IN F MINOR, OP. 34
 Guarneri Quartet (Rubinstein). RCA Victor Red Seal LM 2971 (M); LSC 2971 (S)

Rubinstein expressed a desire to meet the Guarneri Quartet after he had heard some of their tapes. That meeting resulted, ultimately, in their joining Victor and recording this album with Rubinstein. It is an outstanding performance, with regard to technique and musical power.



LOW CLASSICAL SPOTLIGHT
TCHAIKOVSKY: NUTCRACKER SUITE; BIZET: CARMEN
 NBC Symphony Orch. RCA Victor VIC 1263 (M); VICS 1263 (S)

Featuring recordings at Carnegie Hall in the '50's, the maestro shines brilliantly on "Nutcracker Suite" and "Dance of the Hours."



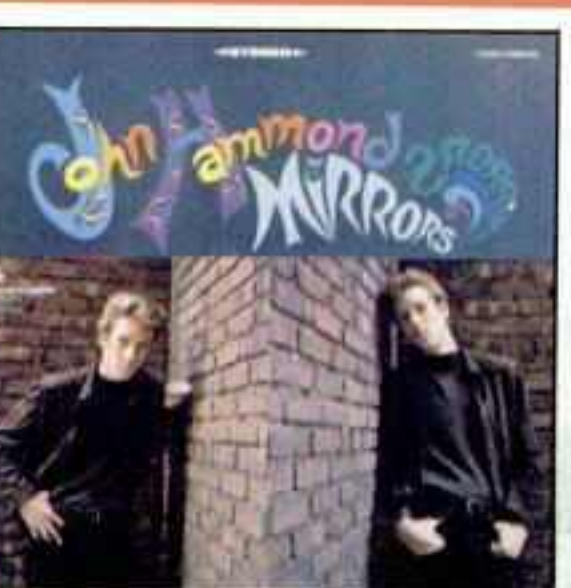
JAZZ SPECIAL MERIT
A CERTAIN MR. JOBIM
 Antonio Carlos Jobim. Warner Bros. W 1699 (M); WS 1699 (S)

Jobim has come up with another batch of things from his cool and crisp bag of "South American" jazz. "Bonita," "Zingaro," "Surfboard" and "Off-Key" (Desafinado) are all served up in that inimitable Jobim style that has won the artist world-wide jazz recognition as one of the towering figures of the bossa nova movement.



JAZZ SPOTLIGHT
LIKE SOMEONE IN LOVE
 Art Blakey and the Jazz Messengers. Blue Note BLP 4245 (M); 84245 (S)

Blakey and his drums are big contributors in making jazz what it is today. Lee Morgan is on trumpet, and Bobby Timmons, piano, with most of the material here written by group member Wayne Shorter. Standards like "Someone in Love," and Shorter's "Noise in the Attic" and "Giants" are included.



FOLK SPOTLIGHT
MIRRORS
 John Hammond. Vanguard VRS-9245 (M); VSD-79245 (S)

Some great blues on this package. On Side 1, John Hammond records with instrumental groups; on Side 2 he accompanies himself on guitar. The performances are full of soul and style. Material includes "Keys to the Highway," "They Call It Stormy Monday" and "Get Right Church."



INTERNATIONAL SPOTLIGHT
MANITAS de PLATA AT CARNEGIE HALL
 Manitas de Plata. Vanguard VRS-9247 (M); VSD-79247 (S)

Plata makes giant strides for flamenco art with his treatment of the two numbers on this disk taken from his concert. On Side 1, there is "Bulerias," a Gypsy wedding song, with its whirling and fast flamenco, while on Side 2, "Fandangos for Soleares" is a more serious study looking at the deeper side of flamenco.