

Billboard

The International Music-Record Newsweekly

NARM Shifting Gears —Tape Wing Planned

By LEE ZHITO

LANCASTER, Pa.—The National Association of Record Merchandisers is seeking a dominant role in the tape CARtridge industry by establishing a Tape Division which will conduct tape sessions apart from, but "of equal importance," to NARM's spring disk meetings.

The move, pending NARM's board approval, was made at NARM's mid-year meeting here last week. It dramatically underscores the association's sudden and full-scale recognition of the burgeoning cartridge industry.

Decca Unveils 2 Cartridge Home Units

NEW YORK—The development of the 8-track stereo tape cartridge as a home entertainment item was speeded up last week with the entry of Decca Records into the manufacturing of two popular priced 8-track stereo tape cartridge players for home use. These units are the first to be marketed by the company and will carry the Decca trade name.

According to Leonard W. Schneider, Decca's move was motivated by the tremendous success the company has enjoyed since its entry into the pre-recorded tape cartridge market a while back.

The two new Decca units, *(Continued on page 70)*

The fact that NARM is now out to embrace the tape business on so grand a scale was revealed in the form of a presentation made by Jim Tiedjens (Midwestern Tape Distributing, Milwaukee) who called on NARM's members to urge their board to approve the association expansion into tape. Tiedjens, one of NARM's founding fathers and the association's first president, outlined the plan with the help of a carefully produced slide-film and taped-sound presentation. Tiedjens was a key record rack jobber as owner of Musical Isle (Milwaukee), which he sold more than a year ago when he entered the tape business on an exclusive basis. *(Continued on page 10)*

Cap Cuts Customer Mono \$ 20% in Plan to Spur Sales

By ELIOT TIEGEL

LOS ANGELES — Capitol Records Distributing Corp. is offering its customers a 20 per cent reduction on its monaural LP stock. The new price policy was announced last week by company salesmen calling on accounts. This, in effect, returns the price of the mono disk at wholesale, to the level it had been before the industry's mono-stereo price equalization move two months ago.

The act by the major is designed to stimulate

movement of its mono LP's at a time when some segments of the industry have been tolling the death knoll for single channel recordings. However, in the words of one local dealer, the new price reduction will probably cause more stores to return merchandise — under a new return policy—rather than add mono to their shelves. The new Capitol return program allows a dollar for dollar exchange, so that a dealer may return *(Continued on page 10)*

Bootleg Suit Hits Dealers

By PAUL ACKERMAN and HANK FOX

NEW YORK — The battle against bootlegging is flaring into the open. Fifteen New York State dealers have just been charged by B. T. Puppy Records, under the New York Penal Code, with purveying illegally duplicated products.

B. T. Puppy, an affiliate of Jubilee, served the summonses in conjunction with a civil suit filed in Supreme Court, Kings County, Tuesday (5). The litigation was initiated by Seymour Barash, attorney and label pres- *(Continued on page 10)*

CAPITOL RECORDS' 25TH ANNIVERSARY
Special Section
See Center Section

Philco-Ford Bows H. P.

LANCASTER, Pa. — Philco-Ford's trade unveiling of its mini-disk single and portable phono system drew mild reaction from wholesalers and record manufacturers assembled here for the midyear meeting of the National Association of Record Merchandisers. The disk, tagged a Hip Pocket record, measures 3 3/8 inches in diameter, is waffer-thin, vinyl and plays at 45 r.p.m. Suggested list price is 69 cents. The playback is a single play, solid-state two-speed unit handling the mini- *(Continued on page 10)*

Cartridge Forum Responses Boom

NEW YORK—Registration to the second annual Tape Cartridge Forum are pouring in from every part of the nation, and Coleman Finkle, Forum coordinator, said most of the firms will be sending personnel to the Oct. 16-17 "in depth." Last *(Continued on page 10)*

Singles Swing Toppling Reign of EP in France

By MIKE HENNESSEY

PARIS — France, the last stronghold of the extended play record, is capitulating in its long-fought battle to prevent the single from taking a dominant spot in the record market.

Despite resistance from record retailers and a move last year to unite Pathe-Marconi, Vogue, Barclay and Philips in a stand against singles, more and more two-track disks are being released here and are competing strongly at 6 francs (\$1.30) with the 10 franc (\$2) EP.

At present, single releases consist largely of foreign product, although CBS has led the swing to singles in France with its Gemini series.

One reason for the spread of

singles on the French market is the greater speed with which British and American hits are now making an impact here. With radio disk jockeys competing fiercely to be the first to play the latest Stateside and British hits, record companies are obliged to get these records on the market as rapidly as possible.

It is no secret that several enterprising record stores have been meeting the increasing demand for singles by buying direct from wholesalers, which are supposedly reserved . . . for jukeboxes only. Such disks are normally stamped "Not for sale" *(Continued on page 66)*



The Double Dynamite Duo, Sam and Dave, have their biggest hit ever with "Soul Man" (Stax 231). The single is breaking both pop and r&b and is jumping up the Billboard pop chart. Sam and Dave will make their second visit to Europe starting October 12, making personal appearances in England, France, Germany, Belgium, Norway, Denmark and Sweden on a 30-day tour. (Advertisement)



The Buckingham Brothers have a skyrocketing single on Columbia, "Hey Baby (They're Playing Our Song)" (4-44254), produced by James William Guercio, mentor of their greatest hits. "Hey Baby" follows hot on the heels of their best selling Columbia album, "Time and Charges" (CL 2669/CS 9469). (Advertisement)

(Advertisement)

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Victor, Kirshner in Label Deal—He Gets Creative Carte Blanche

NEW YORK—RCA Victor is following the pattern it set up last year with the Colgems label by bringing in another label into its manufacturing and distributing operations. The new label, whose name will be announced later, is being established by Don Kirshner, president of the newly formed Kirshner Entertainment Corp.

This is the first deal made by the new Kirshner firm, and is said to be one of the most impressive financial deals ever negotiated involving a record label and an individual. Terms of the deal were not revealed but it's understood that Kirshner will have sole creative direction of the new company.

Kirshner is now negotiating with several top artists to switch to his new label. Norman Racusin, division vice-president and general manager of the RCA Victor record division, said, "We believe that his ability to attract and recognize new talent and material will assure that the new label will be an important addition to the product offered by RCA Victor throughout the world. We are delighted with the opportunity



NORMAN RACUSIN, left, vice-president and general manager of RCA Victor, concludes deal for new label with Don Kirshner.

afforded by this label which will have the creative direction of Don Kirshner, whose broad experience and record of success in the music publishing business represent a major asset of this new undertaking."

Previous Deal

Kirshner, as president of Colgems Records last year, was responsible for the formation of the successful distribution deal with RCA Victor. The arrangement is said to have added \$20

million to Victor's gross sales in a period of eight months. The first personalities recorded by the label, the Monkees, racked up an estimated 8 million sales for their first two albums, and 6 million copies for their first three singles.

Kirshner formed the Kirshner Entertainment Corp. in July 1967, after leaving as president of Colgems Music and Screen Gems-Columbia Music. He has instituted a \$35 million suit against Screen Gems-Columbia Pictures for breach of contract. The Kirshner Entertainment Corp. plans to extend its activities beyond music publishing and records to TV and motion picture production, Broadway musicals and other allied fields.

Peer-Southern to Hold NY Confab

NEW YORK — Peer-Southern's International Convention of Branch Managers will be held in the firm's offices here Monday through Friday (18-22).

The convention will include a series of discussions chaired by Mrs. Monique Peer-Morris aimed at expansion plans, recording activities and general discussion. Also, there will be regional meetings of Peer-Southern's Latin-American, Far Eastern and European managers.

Mrs. Morris will host a cocktail party at the Essex House on Sunday evening, (17) in honor of the managers. Previous conventions have been held in Geneva, Milan, Paris and Barcelona.

Delyse Waxes Mahler Work

LONDON—First recording of Mahler's cantata "Das Klagende Lied," an early work of songs for soprano, mezzo, tenor, and choir with orchestra, has just been completed by Delyse for issue here possibly in October.

VICTOR MEETS CAP ON MONO

NEW YORK—At press time it was reliably reported here that RCA Victor in a competitive move to Capitol's new mono LP price program, will offer its customers a similar additional discount on its pop mono album product. RCA's new price is effective Monday (11).

Peak Yr. Shapes at Decca as Sales Rise

NEW YORK—Decca Records is continuing to roll ahead of last year's peak sales take. According to Sydney N. Goldberg, Decca's vice-president in charge of sales, the company didn't lose any ground during August, and now, with the four strongest sales months for the industry coming up, he's banking on a banner year for the company.

Goldberg also noted an upsurge in the sales of the company's tape cartridge product. Decca has been committed to both 8- and 4-track tape cartridges right from the start and Goldberg indicated that in the recent sales spurt, 8-track sales have been running ahead of 4-track.

To keep the sales ball rolling for its 1967 theme "Coming on Strong," the Decca and Coral labels are releasing 17 pop and classical albums for

September. The new pop product from Decca includes albums by Burl Ives, the Trumpets Ole, Wayne King, George Feyer, Freddy Martin, the Andrews Sisters, Joe Panama, Brasilia Nueve, the International Barbershop Chorus, two Hawaiian albums, and a kiddie album.

Featured in Decca's Gold Label Classical Division are violinist Ruggiero Ricci, the Musica Aeterna Orchestra and Chorus conducted by Frederic Waldman, and the Clarion Concerts Orchestra.

Coral Records' release features the Bunratty Singers in an album recorded in Ireland.

Point-of-sale merchandising aids in the form of mounted lithos have been prepared to support the September product. The company has also supplied its sales force with full color litho books spotlighting all the new releases.

Executive Turntable

David C. Watts joins Dot Records as controller-treasurer. He was formerly Western regional manager on Litton Industry's corporate consulting staff. Prior to his four years with Litton he was associated with Hughes Aircraft. . . . Ken Revercomb joins Dot as a sales oriented executive. His last affiliation was with Imperial as its general manager.

★ ★ ★

Edward R. Moore has been named to the new post of administrator, management services at the Capitol Record Club, handling data processing, industrial engineering and quality control. He was formerly with Science Research Associates in Chicago.

★ ★ ★

Bob Reno has been named general professional manager for Kama Sutra's music publishing firms, Kama Sutra Music (BMI) and Tender Tunes (BMI). He had been general professional manager for the Cameo/Parkway publishing firms and for Mills Music. . . . Mercury Records has hired Bill Jamison as promotion manager for the Baltimore-Washington region. He'll operate out of the distribution branch at Hyattsville, Md. He worked previously for Capitol as Eastern r&b promotion manager and has been in the business 20 years.

★ ★ ★

London Records has named Wendell Parker Southeastern promotion man. He had been with the National Recording Corp., Decatur, Ga. and with Comstock Distributors, Atlanta. Parker will headquarter in Atlanta. . . . Stan Pat has left the Gerard Purcell talent agency to set up his own agency, Stan Pat Enterprises, and his publishing firm Sta-Ber Music.

★ ★ ★

Charlie Barrett, Billboard reporter, has resigned to join the publicity staff of 20th Century-Fox Film Corp. as a film publicist. Barrett had previously been a reporter with the Associated Press and The Hartford Times.

★ ★ ★

Gilbert McKean has been named literary editor for popular album releases in the editorial services department of Columbia Records. He had been a senior broadcast copywriter with J. Walter Thompson, a jazz columnist for The Saturday Review, a contributor to Esquire and assisted Rudy Vallee on his autobiography.

★ ★ ★

Dave Pell has resigned from UNI Records where he was an a&r administrator. He joined the label at its inception last year, after several years with Liberty in the a&r department. . . . Ed Douglas is the new talent-promotion vice-president at the newly formed Stontry Publishing Co., with offices in Hollywood. Dennis Bond is president of the firm. He also manages Stone Country on RCA.

★ ★ ★

Marcia Goldman is joining the advertising and public relations department of Gerard W. Purcell Associates, where she will report directly to Jeff Toffler, director of advertising and public relations for the firm. Before joining Purcell, Miss Goldman handled public relations for several Florida radio and television stations.

★ ★ ★

Disk producer Bones Howe and TV producer Steve Binder and David Winters have formed Total Enterprises in Los Angeles. The firm will develop TV, film and disk projects. . . . Tommy Bee has formed his own label, Duke City Records, (Continued on page 10)

London Keying Mantovani Catalog Drive to U. S. Tour

NEW YORK—London Records is preparing its major annual promotion and merchandising campaign on the full Mantovani catalog in connection with the artist's 11th U. S. personal appearance tour which begins Friday (25) at Abington, Pa. The tour of more than 60 concerts ends in New York on Dec. 3. The tour is booked by Columbia Artists Management.

The promotion will include a series of special newspaper mats for local dealer ads, as well as 24-by-30 window blow-ups of

Mantovani. A limited supply of window pieces captioned "A Man for All Seasons" is being made available to dealers, who also are being serviced with empty album covers.

The London catalog of 46 Mantovani LP's will be promoted in a back-page ad in the special Mantovani tour program. Eight of the 46 albums received gold records. The drive will include special emphasis on Mantovani's latest London LP "Mantovani—Hollywood."

Jubilee Gives Five Comedy Albums 'Serious' Build-Up

NEW YORK—Jubilee Records will run a major national merchandising and promotion campaign on five comedy albums being issued in the next three weeks. Included will be one-minute radio spots and co-op ads with local distributors. Newspaper space also will be used by Jubilee to promote "The Five Funniest."

Excerpts from the albums will be available to deejays on seven-inch 45 rpm disks. The label's field sales and merchandising representatives will work closely with local radio stations, distributors, one-stops, rack jobbers, and newspapers. Retailers will be offered sample copies of the five LP's at \$1.25 each to cover postage and handling. Coupons covering this offer will appear in national advertising.

Heilicher Is RCA's Minneapolis Distrib

MINNEAPOLIS — Heilicher Brothers has been named distributor for RCA Victor Recordings and tapes in the Minneapolis area effective this month. F. C. Hayer Co. will continue as distributor for RCA Victor Home Instrument Division products.

Covered in the offer are "The LBJ Menagerie," "Summer Session with Doug Clark," "Dick Walden's World of Comedy," "Burlesque (With the Nuts Inside)," produced by Five Star Productions, and the Wylde Film Productions' "Boy! Am I Glad We Joined the Indians."

RCA & Chart Enter a Deal

NASHVILLE — Chart Records will be manufactured, promoted and distributed worldwide by RCA Victor as the result of negotiations completed between Steve Sholes, Victor vice-president of pop a&r, and Slim Williamson and Ott Stephens, Chart co-owners. The country label, which was formed in March 1964, includes Lynn Anderson, Junior Samples, Jerry Lane and Sammy Poole among its artists.

Williamson and Stephens will co-ordinate their activities through Victor's Felton Jarvis in Nashville and will continue to handle all sessions and set releases. Chart will continue to own all of its artist contracts and masters.

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EMI Bows High-Flying Plans On Int'l Front at Sales Meet

By NIGEL HUNTER

LONDON — The marketing of 8-track slot stereo cartridges, a Tamla-Motown month, a promotional link with the Cadbury chocolate firm, distribution of 10,000 stereo sampler LP's in British Radio Corporation phonographs and a dealer incentive scheme with a Bermuda vacation as top prize were the outstanding features of the EMI Records sales conference held here Sept. 4.

The theme and slogan of the meet was "Fly High With EMI," and the reception hall and conference room of EMI house were decked out as an airport reception lounge and airliner interior respectively, with a BOAC hostess to usher the sales force to their seats, with appropriate jet take-off effects.

Managing director Ken East opened the conference, welcoming the delegates and preparing them for the disclosures to come. Sales and distribution general manager John Fruin explained the incentive plan details of which had already been mailed to dealers on EMI's list, together with a recorded message from East.

EMI has set a monthly sales

target for the period Oct.-Jan., 1968, and divided the country into four zones, each zone having three classifications to ensure all participants compete on equal footing with dealers of comparable size in the same location. The 36 prize winners and their wives will jet to Bermuda on March 16 for 10 days at the Princess Hotel, and their staffs will get merchandise prizes.

Deputy marketing manager Jack Florey announced the marketing of 8-track stereo cartridges this fall following a deal with University Recordings. University will manufacture and distribute the cartridges in the

U.K. initially using repertoire already released in this form in the States by Capitol. The 8-track slot stereo is based upon the American Motorola deck system, and a trade letter giving full details is being prepared.

Florey also disclosed that EMI is broadening its repertoire available through the Philips muicassette system. By Christmas, there will be new releases featuring the Beatles, Pink Floyd, the Seekers and Paul Jones among others, and the London cast of "The Sound of Music," the first muicassette version available here.

(Continued on page 67)

Music to Have Top Priority At Component Hi-Fi Show

NEW YORK — The music itself will take over the spotlight for a large part of this year's Component High Fidelity Music Show here, with many major record company executives sitting in on panels to discuss pop music, jazz, and classical music. Cartridges will also share some of the limelight.

The National Academy of Recording Arts and Sciences (NARAS) is sponsoring and conducting the symposiums on music. The show is being held this year in the Statler Hilton Hotel, Sept. 21-24. On Thursday, Is Horowitz, classical a&r chief of Decca Records, will moderate a panel that includes Martin Bookspan, consultant to WQXR in New York. Pop music comes up for discussion Saturday with a panel headed by George Avakian, national president of NARAS and former supervisor of album production at Columbia and RCA Victor Records. Joining him on the panel will be David Kapp, president of Kapp Records and Tom Dowd, chief engineer and vice-president of Atlantic Records.

Bob Crewe, head of Bob Crewe Productions, may also participate.

On Saturday, Goddard Lieberman, president of CBS Columbia Group, is slated to head a panel composed of Ernie Altschuler, vice-president and a&r director at RCA Victor Records; Phil Ramone, vice-president of A&R Recording Studios, plus a recording artist.

Father Norman J. O'Connor, president of the New York chapter of NARAS, will moderate a panel on jazz. Sitting in with him will be John Hammond, director of talent acquisition for Columbia Records; Bob Thiele, a&r director of ABC and Impulse Records, and Billy Taylor, deejay with jazz-formatted WLIB-FM and jazz pianist.

Seminars Thursday will also cover 4 and 8-track CARtridges and cartridges will also come up Friday in a panel on cartridges, turntables, and changers.

Norelco is planning to exhibit its automatic cassette changer playback unit 2502 at the show. The unit, retailing for about \$100, permits loading of up to six cassettes, providing a total of four and a half hours of music, according to Wybo Semmelink, assistant vice-president of North American Philips Co. Norelco is also displaying the 2500, a deck for manual playback of mono or stereo cassettes. Semmelink stated there will be more than 700 titles available in cassette form by the end of the year.

Many 4 and 8-track firms will have product on display.

Randell & Linzer Sign Producing Pact With Epic

NEW YORK — Denny Randell and Sandy Linzer, writer-producer team, have signed with Epic Records as a staff producers.

Randell and Linzer estimate that 60 per cent of the songs they have produced as a team have made the charts including "Dawn, Go Away," "Working My Way Back to You," and "Let's Hang On," all by the Four Seasons. Also, the team has a contract with Screen Gems-Columbia Music as songwriters and with Columbia Records as vocalists.

Their first Epic assignment is to produce for Don and the Goodtimes. They will be talent scouting for the label as well.

PSYCHEDELIC STYLE EXPO

NEW YORK — The First International Psych Exposition has been slated here at the Forest Hills Country Club Sept. 21-24. Promoters claim that for a \$1 admission (\$2 after 5 p.m.) fans will be offered everything from folk and rock shows to film screenings, poetry readings and religious ceremonies.

'Dawn' Rises On KOFM-FM

OKLAHOMA CITY—American Airlines' "Music Til Dawn" program has bowed here on KOFM-FM, the first time the program has ever been in stereo, said AA show director Bob Prall. Host of the new show is actor-musician Maurice Eaves. Show is aired 11:30 p.m. to 6 a.m. on the 100,000-watt station.

The show is also heard all night on AM stations in New York, Boston, Chicago, Cincinnati, Dallas, Detroit, Los Angeles, San Francisco, and Washington, originating from each station. Traditionally, light music is featured early in the show, tapering toward heavier classics in the mid-morning hours and going back to lighter music around dawn.

Mounted Is Mounted By Arranger Planck

NEW YORK — A new label, Mounted Records, has been founded by arranger Billy Ver Planck. First release is "Brasiliere" b/w "Growing Old Gracefully," by Marlene Ver Planck. Planck has engaged independent promotion men Joe Petralia, New York; Barney Field, Los Angeles; and Paul Gallis, Chicago, to work on the disk.

An LP by Marlene Ver Planck will be released shortly, with all arrangements and several of the numbers penned by Billy Ver Planck.

ANITA HARRIS FOR U. S. TOUR

NEW YORK—Anita Harris, British CBS artist, will begin her first U. S. tour Oct. 1. Brian Lane, her manager, and Mike Margolis, her producer, were in New York last week to arrange details with Columbia executives here.

She is tentatively set for a guest appearance on the "Ed Sullivan Show" Oct. 15. Lane said that an album titled after her hit U. K. single, "Just Loving You," will be released late fall. The single has been released in this country.

Dylan Featured in Documentary Film

NEW YORK — Folk rock singer Bob Dylan is the subject of a full-length, documentary film "Don't Look Back," which opened in New York Wednesday (6).

The film is comprised of Dylan's 1965 Britain tour taking in interviews, parties and backstage shots. Columbia Records, which Dylan records for, is providing theaters with the artist's albums for play in the lobby and outside. Also, Columbia is working on numerous promotion tie-ins for the film.

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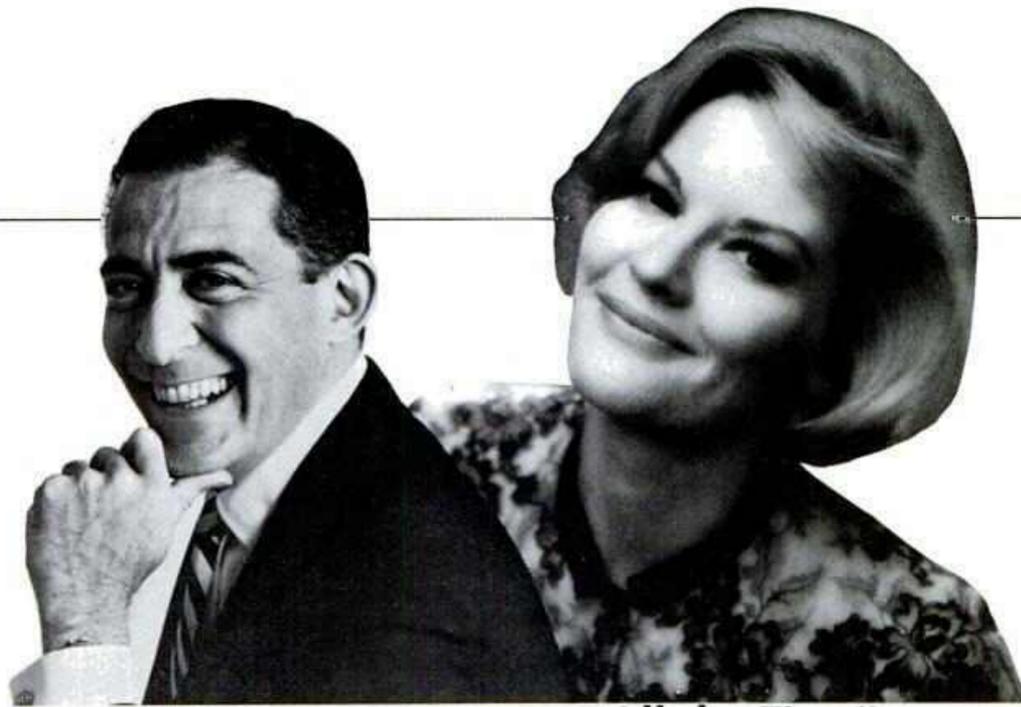
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Dot Undergoes Revamping Study By Executives Burk and Peirce

LOS ANGELES—Dot's new management team of president Arnold D. Burk and Dick Peirce, vice-president and general manager, have begun evaluating the label's functions and services.

Facing them are: the re-establishment of an international distribution network; the future of the Dot Record Club; the continuation of company-owned and independent distribution, including outside lines; the retention of such prestige artists as Lawrence Welk and Billy Vaughn, whose contract renewals have not been completed; infusing a feeling of optimistic excitement among company employees and gearing the company to react to a number of singles which show signs of breaking wide open at a time when the top management switchover from Randy Wood to the new Paramount team is still fresh in everyone's minds.

Taking Hard Look

"We are taking a long hard look at the way Dot's doing business," Burk said. Burk, who has had no prior record industry experience, admits that Peirce carries the predominant administrative load. "Dick's strength in the business predominates the situation," Burk says. With Paramount three years in various business affairs roles, Burk will lean on his contacts with the film company to obtain fresh approaches to problems facing the company.

Concerning the Paramount-Gulf & Western structure, Burk says: "We don't want to be an arm of anything. We want to be part of the industry."

The president says current Dot employees are being retained, although he admits that Chris Hamilton, Randy Wood's long-time associate and executive vice-president, has considered resigning but that they hope she stays with the company. The Burk-Peirce top level team has been bolstered with the addition of a former Litton Industries business technology expert, David C. Watts, as controller-treasurer. Forty-three-year-old Watts, who will initiate modern business techniques throughout the company, fills the post previously held by Bob Vartan, who left before the new management team arrived.

Ken Revercomb, formerly general manager of Imperial Records, who was let go in a recent Liberty personnel switchover, has been hired for his "acute knowledge of independent and branch operations" according to Peirce. Revercomb, as yet untitled, will troubleshoot in all areas.

To Move Swiftly

Burk says the new Dot operation will move swiftly within the year. A broader scope of musical activities will be sought, with all independent production and distribution deals remaining intact. Dot will shoot for closer liaison with Paramount for film soundtracks and TV series mu-

sic. Paramount has five series presently on the air, with such TV names as Barbara Eden and Leonard Nimoy (of "Star Trek") backing the power of Lawrence Welk.

The executives say there is no relationship between the recent consolidation of all Paramount's music-publishing activities under one corporate roof headed by Bill Stinson and the entry at Dot of the new management team. The tightened music concept was in the works over one year, according to Burk. Stinson, as vice-president-general manager of all the publishing companies, co-ordinates the development of music for all Paramount film projects.

Internationally, Dot has to resolve its overseas licensing. It has gone from British Decca to independent pacts with various firms plus representation with Pye for several nations. The Pye pact has not been renewed. Dot's ties with Cosdel in the Far East remain intact.

HOTELMEN TO HOLD PARLEY

CHICAGO — The International Hotel and Nightclub Association holds its Midwest meeting Monday to Wednesday (11-13) at the Sherman House, with topics ranging from developing greater relations with personal managers, talent agents and musicians unions.

David Branower, vice-president of the association, is arranging talent auditions and a screening program. A successful feature of the group's meetings is the open audition sessions which allow club owners from around the country to observe artists and then select those groups which appeal to them. According to president Bob Stane, who runs the Ice House in Pasadena, Calif., the organization seeks to develop discussion groups to help solve mutual problems in the live talent presentation field.

Lawrence, Eydie, Hackett to Aid Parkinson Cause

NEW YORK — Steve Lawrence and Eydie Gorme, and comedian Buddy Hackett will perform at the Sept. 24 American Parkinson Disease Association dinner honoring WNEW air personality William B. Williams. The first annual Ed Wynn Humanitarian Award will be presented to Williams at the dinner for his philanthropic and humanitarian causes. Proceeds from the dinner will be used to establish the Ed Wynn Rehabilitation Center here.

Among the record company, music industry executives and trade papers who've already booked tables include ABC Records, ASCAP, Atlantic Records, Billboard, Cash Box, Columbia Records, Kapp Records, Lou Levy, Edward Morris, Abe Olman, Record World, Howie Richmond, Robbins Music, Scepter Records, Sunbeam Music, Chappell & Co., Famous Music, Richard Rodgers, Ivy Hill Lithograph, Gordon & Weiss, and Musicor Records. David Kapp, president of Kapp Records, is chairman of the dinner, which will be held at the New York Hilton Hotel.



ACTOR TURNED SINGER YUL BRYNNER waxes his debut LP for Vanguard with Aliosha, the gypsy in Vienna. The disk, set for release this month, will receive a special promotion push when Brynner appears on the Ed Sullivan Show Sunday (17).

Groups-Writers Make Tunes Hard to Get, Col.'s Gold Says

LOS ANGELES—The movement toward self-contained groups whereby they write their own songs, is affecting the supply of potent material, believes Jack Gold, Columbia's Coast a&r chief.

"During the past year, I've found that many of my best sources of material can't be counted upon any more because they're keeping songs for their own productions."

In California six months, Gold has recorded the majority of Columbia's Coast artists once. A former singles specialist at United Artists, he is involved now with album product for such artists as Barbra Streisand (living here while filming "Funny Girl"), Percy Faith, Ray Conniff, Jim Nabors, John Davidson, Patti Page, O. C. Smith, Mel Torme, Eddie Albert and such recent additions to the roster as Debbie Reynolds, Tommy Leonetti and Karen Rondell.

Gold is also now screening

songs for Andy Williams, the label's top male vocalist, although Nick DeCaro remains the outside producer. Gold is talking of New York publishers about sending out teams of writers for him for a number of weeks. He will then schedule recording dates and will use some of these newly created tunes on the dates. Gold feels their time won't be wasted because he won't let them finish a tune he doesn't like. "More than likely their tunes will be used on several of the dates," he says.

With Gold in the non-rock field, the label's beat acts are handled by Gary Usher (Byrds, Chad and Jeremy, Peanut Butter Conspiracy and Hondells); Jerry Fuller (Jack Bediant and the Chessmen, the Rooney Brothers (actor Mickey Rooney's sons), the Union Gap and Surprise Package, and outside producer Terry Melcher (Paul Revere and the Raiders and the Buckingham).

CLUB REVIEW

Ames Puts Taste, Top Form Into a Winning Package

NEW YORK — Ed Ames packed a lengthy program with variety, taste, a fine voice and charm in his New York club debut at the Persian Room on Wednesday (6). The result was a success on all counts for the RCA Victor artist.

Whether overpowering a song or spinning out soft phrases, Ames was at his best. Possibly his most effective number was "Try to Remember," which he sang to piano accompaniment without microphone. The lighting and vocal fadeout at the conclusion capped a memorable effort.

But he also had the power when called for, and his acting experience helped make "John Henry" a standout. In fact, many numbers were standouts, but in different ways. "Cabaret" was lilting; "The Impossible Dream" was straightforward as in the show "Man of La Mancha." And the Polish-Yiddish folk song "Belz," on which he accompanied himself with a guitar, was tender and idiomatic with a cantorial ending. Strobe lighting at the beginning helped make "Clang, Clang, Clang Went the Trolley" vibrant.

He introduced Richard Rodgers' "Strangers" from the forth-

coming NBC-TV version of "Androcles and the Lion" in which he will appear, an affecting number which Ames told the audience he would record for Victor. Medleys also were good, especially one of modern pop music.

His recent big hit "My Cup Runneth Over" added to the list of high spots, which included a plaintive "Ballad of the Sad Young Men," which came before his final number, a powerful, spirited "They Call the Wind Maria," a fine ending to a fine evening.

FRED KIRBY

Aretha Franklin 3d Gold Strike

NEW YORK—Aretha Franklin has received her third consecutive gold record, for an Atlantic Records single, "Baby I Love You." The one million seller followed similar success for "I Never Love a Man the Way I Love You" and "Respect."

She also received RIAA gold record certification for her Atlantic LP, "I Never Loved a Man the Way I Love You."



JACK JONES, Kapp Records artist, recently visited Montreal to take in Expo 67, visit stores and talk with local disk jockeys. Rear, left to right, are Ted Shapiro, Kapp international division manager; Bob Johnson, CFCR librarian; Gene Armond, Kapp national promotion director, and Jerry Bascombe, CFCF program director.

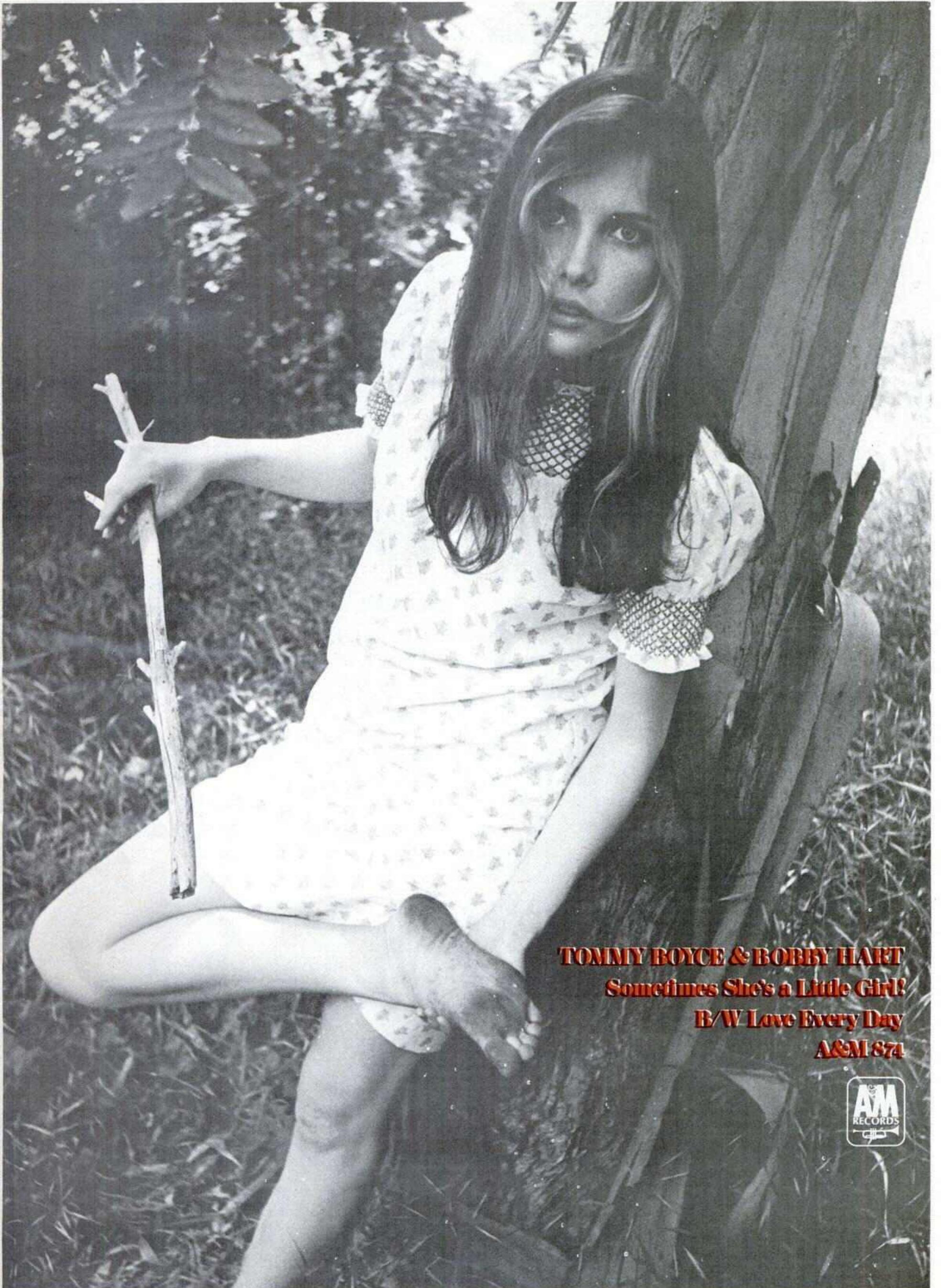
EDITORIAL

Boot to Bootlegger

Bootleg activities have taken on an alarming proportion. Millions of dollars are being lost. Reports are that some illegal duplicators have been able to turn out product even before the original is on the market. Yet manufacturers, for the most part, have chosen to remain silent. Suits have been filed against bootleggers but generally by the song publishers.

Bootlegging harms not only the record manufacturer, it undermines everyone from manufacturer to the customer. Let's face it—bad product alienates the consumer from the label and the artist. Sufficient laws have been enacted both on the local and national levels.

What is needed is a concerted effort on the part of the industry, preferably through the RIAA, to curb bootlegging once and for all.



TOMMY BOYCE & BOBBY HART
Sometimes She's a Little Girl!
B/W Love Every Day
A&M 874



Market Quotations

As of Noon Thursday, September 7, 1967

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	20 3/4	320	24 3/4	23 1/4	23 3/8	- 1/4
American Broadcasting	102	72 3/4	214	76 3/4	74 1/2	76 1/2	+ 1 1/4
Ampex	40 3/4	22 3/4	454	38 3/8	37	37 3/8	+ 1/2
Audio Devices	30 3/8	21 1/2	88	27 1/2	26 1/8	26 1/8	- 1 1/4
Automatic Radio	6 3/8	3 1/4	57	6 3/8	5 3/4	5 3/4	- 1/2
Automatic Retailer Assoc.	76 1/4	51 3/4	72	71	68 3/4	70 3/4	+ 1 1/4
Avnet	44 1/4	16 3/4	449	41 1/2	38 3/8	39 3/4	+ 1 1/4
Cameo Parkway	37 3/8	2 1/2	933	36 3/4	28 3/8	36 3/4	+ 4 1/4
Canteen Corp.	28 3/8	21 1/8	407	26 3/8	24 3/4	26 1/4	+ 1 1/2
CBS	76 3/8	59 1/8	867	62 3/8	61 3/4	62 1/4	+ 3/8
Columbia Pic.	52 3/8	33 1/2	137	50 3/8	49	49 1/2	+ 1/4
Consolidated Elec.	57 3/4	36 3/8	652	46 3/4	45	46	- 1/2
Disney, Walt	106	75	349	96 1/2	93	93 1/4	+ 3/4
EMI	5 3/8	3 1/2	727	5 3/8	5 1/4	5 1/2	+ 1/4
General Electric	110 1/2	82 1/2	607	110 3/8	107	110 3/8	+ 1 1/8
Gulf & Western	64 3/8	30 3/8	1242	55 3/8	53	53 1/8	- 3/8
Handleman	34 1/2	17 1/8	425	35 1/4	33 1/2	34 1/2	+ 3/4
MCA	58 1/2	34 3/4	49	58 3/4	56 1/4	58 1/2	+ 2 1/2
Metromedia	63 1/4	40 3/8	87	63 1/4	60 1/8	62 1/4	+ 1 1/8
MGM	61 1/8	32 3/4	421	59 3/4	54 3/4	59 1/2	+ 4 1/4
3M	93 1/2	75	406	85 3/8	82 3/8	84 3/8	+ 1 1/8
Motorola	134 1/2	90	1368	132 3/8	123 3/4	124 3/8	- 5 1/8
RCA	56 3/8	42 3/8	1246	56 3/8	53 3/4	56	+ 1 1/8
Seeburg	20 3/8	15	232	18 3/8	17 3/4	18	- 1 1/8
Trans Amer.	46 1/4	28 1/2	541	44 1/2	43 1/2	43 1/2	- 3/8
20th Century	59 1/2	32 3/8	683	54 3/8	51 3/4	52 3/4	- 1 1/8
WB	28 1/2	16 3/4	25	27 3/8	26 1/4	27 3/8	+ 1/8
Wurlitzer	36	18 3/8	50	26 1/2	25 3/8	25 3/8	- 3/8
Zenith	70 3/8	47 3/4	334	67 1/2	64	67 3/8	+ 2 3/8

OVER THE COUNTER*

As of Noon Thursday, September 7, 1967

NAME	Week's High	Week's Low	Week's Close
GAC	7 1/2	7	7 1/4
ITCC	12 1/4	11 3/4	12
Jubilee Ind.	9 3/8	8 1/4	8 1/4
Lear Jet	16	15 1/4	15 3/4
Merco Ent.	13 3/4	13	13
Mills Music	26 1/2	26	26 1/2
Orrtronics	6	5 1/2	5 3/4
Pickwick Int.	13 3/4	11 3/4	13
Telepro Ind.	3 3/4	3 1/2	3 3/4
Tenna Corp.	11 3/8	11	11
National Mercantile	8 3/8	7 7/8	8 3/8

*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.

Handleman Sales Continue Climb; Net Rises 48.9 P.C.

DETROIT — Handleman Co. sales increased 24.6 per cent for quarter ending July 31, from \$10,465,091 to \$13,038,445. Earnings before taxes increased 51.0 per cent, from \$757,744 to \$1,144,023 and net earnings after taxes 48.9 per cent, from \$407,232 to \$606,343. Earnings per share rose from 26 to 40 cents.

Figures disclosed at annual meeting of stockholders which re-elected all directors. President David Handleman said August business is approximately \$5,300,000-\$900,000 ahead of 1966.

Paradise Distrib Set by Doraine

NEW YORK—Peter Doraine has formed Paradise Distributing Co. to service the New York metropolitan area. The first disk being distributed by the company is "Casanova" by Rudy Andrews on Zodiac. Other lines to be carried include J & S, Celtex, Expo, Criss Cross, Niki, Sprout, Gold Tone, and Heart & Soul.

Doraine was the founder of Abbey Records and Banner Records. His associates in the new distributorship are Bob Turnbull and George Ewing. They are located at 718 10th Avenue.

Answering stockholders' questions, board chairman Paul Handleman said Handleman family had disposed of 300,000 shares in August "because we wanted to get our estates in order." Handlemans still hold about 700,000 shares, or 44 per cent of stock, worth more than \$20 million at current prices.

Record sales, now accounting for about 75 per cent of business, have increased 186 per cent in five years. David Handleman said, "Record volume is going ahead. Our number of accounts is increasing as well. We are filling in areas we are now in." Company now operates in all continental States except Montana.

"We think 8-track will win, but 4-track is doing very well," David Handleman said, stressing adoption of 8-track by major auto companies as an important influence.

SG-Col. Music Inks Pomus as Lyricist

NEW YORK — Doc Pomus has signed with Screen Gems-Columbia Music as lyricist.

Pomus has written for Elvis Presley, Andy Williams, Ray Charles, Fabian and Damita Jo and for such groups as the Bel-monts and the Coasters.

NARM Seminars Put Spotlight On Ways to Improve Business

LANCASTER, Pa. — The four-day NARM midyear meeting was sprinkled with a smattering of seminars, each dealing with business improvement. The meetings were well attended but drew modest reaction. The meetings were held on three of the mornings, with afternoons and evenings left open for leisure activities.

The first of the seminars dealt with the rack merchandiser in relation to the nation's total economy. Amos Heilicher, president of J. L. Marsh, Minneapolis, chaired this panel in which Jim Shipley, of Main Line, Cleveland, and Fred Traub of Disco in Boston, addressed the gathering of some 250 rack merchandisers, distributors and manufacturer executives.

"Go vertical," Heilicher stressed as he spoke of the rack merchandiser being squeezed by pressure for survival and profit. "The manufacturers have answered the pressures with diversification," he said, "and so have the retailers, with mark-ups on other lines of merchandise. But the rack merchandiser—he hasn't answered the pressures."

Heilicher called for rack merchandisers to introduce new lines of product. "We must introduce more profitable categories of merchandise and feature them," he said. "We must stock low volume merchandise with high mark-ups."

Jim Shipley, Main Line, Cleveland, advised a "system of weight reduction." He said: "We're all a little overweight . . . we added overhead, people, inventory . . . and now everything . . . will advise us on reduction." He urged that this be done in a proper manner and that the distributor should ask himself what it costs to turn the key in the door. Shipley urged: "We must put controls in where we can keep them there . . . and prices must move accordingly . . . the services that must be performed must be paid for."

Shipley told his audience to analyze their goals. He added that the economy is solid; that he preferred the going "If It Is a Little Rough"; but that if a shakeout occurred he did not wish to pay for it. He cautioned his listeners not to attempt to build their businesses on a "home run syndrome." Shipley analyzed the relation between volume, profits and rising costs. He spoke of the population explosion's effect on the record industry and of the need to plan ahead in order to survive. He concluded: "Realistically . . . know what it costs to turn that key in that door . . . and the chances are it can remain your key . . . perhaps your gold key in your door."

Fred Traub, of Disco, Inc., Boston, told the conference of the vastly increased opportunities in the sale of folios and

musical instruments. He buttressed this with statistics on the growth of the piano and guitar fields.

Handling 'Wrong'

Traub stated he felt the record manufacturers were correct in changing the price of mono LP's to the stereo price. What was wrong, he said, "was the way the distributors, rack jobbers and retailers handled this changeover. Not enough thought went into the reaction of the consumer and how this person (the consumer) should have been slowly educated to this change. We failed to realize that the record customer will accept a change, but only if done in a proper manner. . . . We have found in the area we service that the situation of diminishing LP's has not affected sales, and in fact has increased sales. . . . The reason we enjoyed a favorable transition is that we gave much thought to this change."

The need for computerization was stressed by Cecil Steen, president of Recordwagon. "The company's data processing system is basically concerned with two separate, but related areas," Steen said, "the three warehouses and Recordwagon's 400 accounts, which are serviced with records, tapes, musical instruments and accessories by these three outlets." Steen then displayed and explained the feed cards and red out sheets used by the company in the computer's operation. The process basically used tickets which are returned by the stores as records are sold. The tickets are accumulated for each store on a weekly basis.

Rosen Sets Up Tape & Film Distributor Arm in Philly

PHILADELPHIA — With a pronounced and steady increase in sales interest for tapes, films and players, David Rosen, president of David Rosen, Inc., distributor of records, music, amusement and vending machines, announced the setting up of a Tape and Film Center.

The new department, which will be separate and distinct from the records and machines departments, will handle the distribution of tapes, films and player equipment for the Eastern Pennsylvania, Southern New Jersey and Delaware areas. It will mark the fourth separate distributing arm of David Rosen, Inc., which already includes coin-operated machines, the audio-visual Cinejukebox machine, phonograph records; with all four departments under the same roof at the building ex-

tending from 855 North Broad Street.

Lewis Rosen, son of David Rosen, who has been active with the firm for a number of years, has been named vice-president in charge of the Film and Tape Center. Distributor franchises already include the full line of Norelco and Craig tape recorder products. Tape franchises include ABC Paramount and all its subsidiaries, Warner Brothers - Reprise, and International Tape Cartridge Corp.

In addition, the new department will handle sales on both store and consumer levels for a vast library of color-sound 16-mm films for coin-operated movie machines, home and school use. The Rosen firm is the exclusive United States distributor for coin-operated movie machines, home and school use. The Rosen firm is the exclusive United States distributor for Cinejukebox, the only audio-visual machine which combines movies and jukebox in a single unit. David Rosen, Inc., is also a pioneer among independent record distributors and now handles over 30 major record labels.

Tape and film sales, said Lewis Rosen, will be backed by "aggressive dealer promotion which will be geared to stimulate maximum store traffic and store sales."

Syd Foley, Veteran Music Man, Is Dead

NEW YORK — Syd Foley, veteran music man, died Sept. 7. Funeral services are being held at the Riverside Memorial Chapel on Monday (11).

Foley, who was in his 50's, was contact man with Redd Evans' music firm. Before that he was partner in the Smith-Foley publishing firm. He was also a songwriter. His brother, Norman Foley, is with Sam Fox Music.

Jet Set Is Formed

SANTA BARBARA, Calif.—Jet Set Records and Publishing has been formed here to specialize in rock and rhythms and blues material. Doug McGuire is president. Debut release is "Exit Sticky Icky" by the Planned Obsolescence.

Date Buys 'Thing'

NEW YORK — Date Records has purchased the master for "Ain't No Big Thing," by the Electrons.

The disk is stepping out in the Pittsburgh area, and Date will release the song nationally this month.

D'Lisa Formed; Jordan at Helm

NEW YORK — David Lucas, composer, has formed D'Lisa Music, a BMI affiliate. Roy Jordan, also a composer, will operate the firm.

In a move to stimulate young writers, D'Lisa has formed a Concept Development Workshop Laboratory in the firm's New York headquarters. This workshop will be headed by Jordan and Lucas, with groups of young writers meeting to create and test and develop new concepts in lyrics and music.

D'Lisa has already acquired songs from Lucas and Jordan, as well as from Mike Abene, George Grant and Hank Hoffman.

Farrell Pub Issues Folio by Lardens

NEW YORK — Pocketfull of Tunes, Wes Farrell's publishing arm, has released a folio of songs written by Larry and Dennis Larden, two of the lead singers in Every Mothers' Son. One of the songs, "Brandy," has recently been cut by Dave Just-in for Polydor, which Farrell said was part of the big English response to the material.

Farrell noted that about a dozen English groups had cut songs from Every Mothers' Son's debut album on MGM. The group's single hit "Come on Down to My Boat," co-written by Farrell, has been covered several times. The songbook contains 28 pages.

Marvin & Tammy

Have a Hit

YOUR PRECIOUS LOVE

MARVIN GAYE & TAMMY TERRELL

TAMLA 54156

MOTOWN
RECORD CORPORATION
The Sound of Young America

Cap Cuts Customer Mono \$\$ 20%

• Continued from page 1

\$1,000 worth of mono records in exchange for \$3,000 worth of stereo product. Capitol's previous return policy during the period when mono and stereo were equal was a straight mono for mono stereo for stereo situation. It's also understood that Capitol will begin releasing its classical product in stereo only.

The label is in no way suggesting to its customers that they decrease the mono price. In fact, the company hopes this price edge will allow store owners an added margin of profit on mono material and hopefully will spur the sales of catalog and standard titles in mono.

NARM Shifts to High-Cartridge Wing Set

• Continued from page 1

Tiedjen's presentation treated the growth of NARM and the share-of-record market its members enjoyed through the years, and paralleled this with the mushrooming tape market. Tiedjen said the tape market is far too big today and its potential too promising to continue being ignored by the association. He said he is no longer interested in the record business except so far as it is "The mother industry of the business I am now in." He explained that he had a nostalgic regard for the association which he had served as founding president and, therefore, felt he should urge NARM to make its cartridge move now. The presentation was impressive and convincing and apparently was aimed at creating a groundswell among members to favor the move.

Several members, speaking from the floor, pointed out that NARM already covers the merchandising of recorded music and questioned the need for setting up a tape wing. Art Talmadge, Musicor Records president, cautioned members that the tape business perhaps was overblown with ballyhoo, and indicated that the association should not go overboard for tape at this time.

Larry Finley, International Tape Cartridge Corp. president, answered by pointing out that most cartridge product sold today is moved by non-music outlets, and that if the record merchant wants to hold on to a share of the business, he should wake up to the importance of tape before it's too late. As it now stands, Finley said, automotive outlets dominate the cartridge business.

Amos Heilicher, Minneapolis distributor and racker and a NARM officer, told the assembly that his cartridge business was growing at a fast rate, and rack jobbers who are not moving into this field are losing a creditable share of profits.

The NARM board is expected to approve the Tape Division proposal. Indications are that the Tape Division's

sessions will replace NARM's sagging mid-year meetings which have been drawing half-hearted attendance. The meetings have gradually turned into affairs more social than business in content, according to many. The pallid nature of this year's meeting spurred grumbling among many who attended. Target of most complaints was this year's absence of person-to-person sessions between manufacturers and rack jobbers.

It is no secret that the summer sessions have been a problem for Jules Malamud, NARM's executive director, who has been pondering ways and means to attract healthier participation for these sessions. The proposed Tape Division's sessions can help fill the growing mid-year void.

NARM's eagerness at this time to grant equal status to tape cartridges on a par with records was seen by some as a radical turnabout in the association's unofficial attitude toward the new industry. Some members of the cartridge field had been miffed during recent months by what they detected as an anti-tape posture taken by NARM's executive director and some of its officers. A number of cartridge men are still smarting from the sting of NARM's keynote address during its spring sessions which they felt threw cold water on their hot industry. They believed this talk mirrored NARM's cartridge attitude.

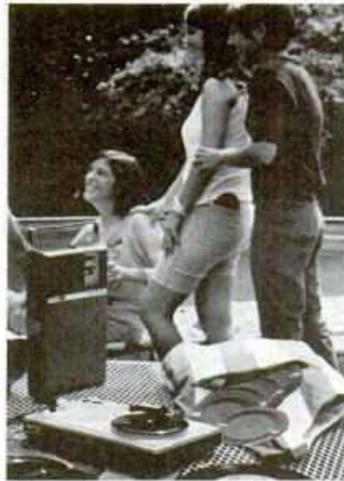
In speaking for approval for a NARM Tape Division, several mentioned the mutual gain which could be derived from this move: NARM's members would benefit from exposure and guidance in a fast-growing industry, and NARM itself could bolster its 101 membership ranks by an estimated 200 members.

Tiedjen's presentation, coming as the last order of business during NARM's Thursday morning tape meeting, sparked what many felt was an otherwise lackluster session. Although the speaker panel consisted of notable and respected members of the industry, those who attended found that the

Stan Gortikov, president of the firm's distributing corporation, is still enthusiastic for the "ultimate conversion to a one class inventory."

At Liberty Records, Lee Mendell, corporate sales vice-president, reports rumblings of support for mono from his field staff. "In our area, as a contemporary sounds of today record company, we have found some resurgence for mono product. Its death is greatly exaggerated."

Reports from around the country offer varied dealer reactions to the purported de-emphasis for mono recordings. There is a total backing for mono, a compromise attitude, plus a total belief in exclusive stereo representation.



PHILCO-FORD'S NEW Hip-Pocket disk is not much larger than the label of a regular 45 rpm single. The company claims it does not scratch.

session offered them little that was new.

Jack Geldbart (L&F Record Service, Atlanta), who served as panel chairman, reported that tape cartridge sales were growing in his area. In addition to Tiedjen, other speakers included Stanley Jaffe (Consolidated Distributing, Seattle), Merritt Kirk (Calectron, Inc., Daly City, Calif.), and Jim Levitus (Car Tapes, Inc., Chicago).

Some of the points covered include such oft-repeated issues as marketplace confusion over multiple configuration, need for standardization in packaging, and the problems of pilferage.

Noteworthy comments by panelists included Jaffe's advice to merchandisers to avoid inventory confusion by restricting the number of sources of cartridge supply, Kirk's report that 90 per cent of Calectron's cartridge sales were to non-music outlets, and Levitus' call for source marking of cartridge product.

General consensus of the tape session—which also seemed to reflect NARM's new attitude—is that the tape cartridge business represents no mere evolution, but is, in fact, a revolution, and one which NARM must join.

Cartridge Forum Responses Boom

• Continued from page 1

year's turnout of more than 400 represented mostly one or two executives from individual firms.

This year, however, "after discovering the market is definitely there, several firms are interested in getting deeper involved," he said. "These include retailers and distributors of equipment, as well as manufacturers. Also automobile and auto accessories manufacturers and dealers, photographic firms, consumer and trade publications, record companies, distributors and dealers." A block of rooms is being held for early registrants by the hotel. Late registrants will have to vie with regular customers for rooms.

This Forum, sponsored jointly

Philco-Ford's Product Mild

• Continued from page 1

disk, standard 45's and LP's. Four units will be marketed: two radio phono models listing at \$24.95 and two phono-only models listing at \$19.95. Marketing starts immediately.

Each recording selected for release in mini-disk consists of a coupling of two top 10 sides by the same artist. Thus an artist has to have two sides which reach the top 10 before he can be released in the Philco-Ford series. The company is using Billboard's Hot 100 Chart to qualify artists for releases. Philco-Ford leases rights for the masters from labels on a master-by-master basis.

The Hip Pocket disk release consists of 14 selections. The firm expects to issue 24 during the first year. Armin E. Allen, vice-president and general manager of Philco-Ford's Consumer Electronics Division, said the company would invest \$1 million in advertising during the first year to get the system launched.

Vincent P. Novak, new products planning manager of the Consumer Electronics Division, said Philco-Ford was aiming its new disk concept at the "8 to 18-year-old market." He predicted the playback system will appeal to the same user as the transistor radio. Since 25 mini-disks fit into a pocket, Novak said, the record will find a new area of use.

Wholesalers and manufacturers here looked and listened to Philco-Ford's presentation but sparked little enthusiasm for the new concept. Some believed its weakness was the use of record-

ings which have hit their sales peak and whose market appeal is spent. Novak's answer to this was that the mini-disk was aimed at the youngster who already owns the regular 45 single, but wants a mini-disk for portable use.

Some wholesalers shrugged off the Hip Pocket disk idea, claiming they do not want to handle another disk form, and that the record business is already burdened with multiple speeds and disk sizes.

A number of record manufacturers here indicated a reluctance to share their hit recordings with another company. Most said it was against policy to turn their product over to an outside firm for marketing. Ford's own marketing organization will handle the disks and phonos, selling direct to rack jobbers and dealers via Philco-Ford's franchised distribution. Several industry leaders here said they saw in Philco-Ford's move an exploratory probe at the record industry and if it succeeded, more could be expected.

The first wave of product includes such hits as "Respect" and "I Never Loved a Man (The Way I Love You)" by Aretha Franklin of Atlantic Records, the Doors of Elektra Records with "Light My Fire" and "Break Through," plus artists like Neil Diamond, Mitch Ryder, Tommy James and the Shondells, Sam the Sham Revue, McCoys, Young Rascals, Buckingham, Otis Redding, Sonny and Cher, Wilson Pickett, Percy Sledge, Lovin' Spoonful and Arthur Conley.

Bootleg Suit Hits Dealers

• Continued from page 1

ident. Each action seeks \$50,000 in compensatory damages and \$100,000 in punitive damages. In addition, Barash said he would examine each of the defendants before trial in an attempt to ascertain who were their suppliers.

"We will sue anyone," said B. T. Puppy's Executive Vice-President Steve Blaine, "who we believe, sells or distributes unauthorized copies of B. T. Puppy."

Defendants of the Puppy action are C & S Discount Stores, Halpin's Music Shop, Robbin's Nest, L. A. S. Music Shop, Fulton Discount, B&R Records, Disco-O-Rama, Crawford Discount Store, Avery Book Stores and Leo's, all of Brooklyn; Record Shack, Blue Note Music Shop and Radio and TV service, all of Manhattan; Triboro Records in Queens, and ABC Record Shop in Hicksville, Long Island.

Barash said that B. T. Puppy has engaged the services of private detectives; that spot checks will be made to determine the purveyors of illegal records; and that a dossier of information will be collected to be made available to all manufacturers willing to fight the bootleggers.

"New York is not the only affected area," he continued. "There is widespread bootleg-

ging in key markets east of the Mississippi, and millions of dollars weekly are being dissipated.

Prices for bootleg goods range from 18 to 23 cents, as compared with the normal wholesale price of 64 cents. "As a result of these illegal operations, we were hurt badly on such merchandise as the Happenings' disk of 'Mammy' and 'I Got Rhythm.' But other labels suffered too—all the hits on both singles and albums are targets."

Barash said, "When bootlegging is unchecked all legitimate facets of the record and music business are the losers. An inferior product is foisted on the consumer; the artists lose in popularity; the labels lose sales and its image deteriorates; the copyright owners lose out in mechanical royalties, and the total industry loss is tremendous."

Pubs Sue

Historically, the brunt of litigation against bootlegging has been borne by music publishers, who have sought to protect their copyrights against infringements. It has been relatively rare for manufacturers to institute suit; and it has been even rarer to aim the litigation at retailers and distributors. In January 1967, the New York Legislature enacted a law making the dealer responsible for any bootlegging product moving through his hands. The law states that it is a misdemeanor to manufacture or sell any record or tape with the knowledge that the product is counterfeited.

In recent weeks, as reported exclusively in Billboard, rampant bootlegging activities have prompted a number of manufacturers including Atlantic, B. T. Puppy, Roulette and others to redesign their labels in order to pose tougher obstacles for the counterfeiter.

Executive Turntable

• Continued from page 3

Albuquerque, N. M. Bee is former vice-president of Lance Music Enterprises, Albuquerque.

Takuzo Sakamoto has been named Western sales manager for the new West Coast headquarters in Los Angeles for Toshiba America Inc., American subsidiary of Tokyo Shibaura Electric Co. Ltd. of Japan. The Los Angeles office will market 27 models of color and black-and-white TV, radios, solid-state stereo, tape recorders and transceivers. . . . Stone Records in Canada has appointed Terry Mann as promotion manager. Mann has 11 years' background in radio in both the U. S. and Canada, most recently as program director of CKLB, Oshawa.

His First Album!...

 **VANGUARD**
RECORDS

The Gypsy and I

YUL BRYNNER

SINGS
GYPSY
SONGS
with
Aliosha
Dimitrievitch

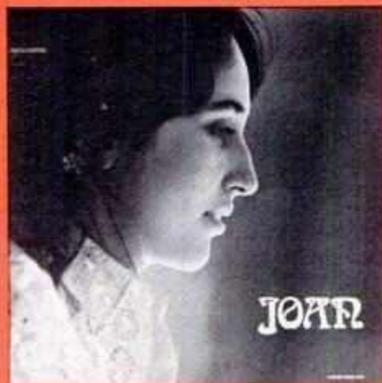

VANGUARD
RECORDINGS
FOR THE
CONNOISSEUR

The
ED SULLIVAN SHOW
will present selections
from this album with
YUL BRYNNER
singing with his Gypsies
September 17th
Coast to Coast

VRS-9256 mono & VSD-79256 stereo

Available from Your Distributor Now!

OTHER VANGUARD BEST SELLERS



JOAN BAEZ
"JOAN"

VRS-9240 mono & VSD-79240 stereo



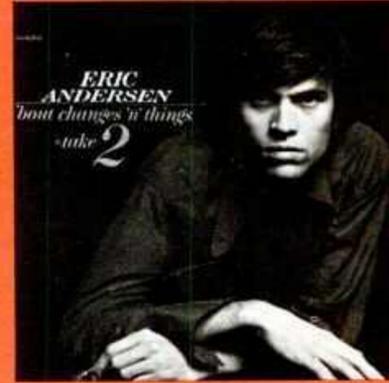
COUNTRY JOE & THE FISH
Electric Music for the Mind & Body

VRS-9244 mono & VSD-79244 stereo



BUFFY SAINTE-MARIE
Fire & Fleet & Candlelight

VRS-9250 mono & VSD-79250 stereo



ERIC ANDERSEN
'Bout Changes 'N Things take 2

VRS-9236 mono & VSD-79236 stereo

Philips Bucks French Downslide; Sales Up 2 P.C.

By MIKE HENNESSEY

PARIS—Despite the general slump in record sales registered by most French companies this year, Philips sales for the first eight months of 1967 are 2 per cent up on the same period last year.

This was reported at the annual Philips congress (Aug. 31, Sept. 1) which was presided over by S. P. Philips president Georges Meyerstein-Maigret and attended by Philips executives from the U. S., U. K., Germany, Holland, Belgium, Canada, Spain, Finland, Morocco, Lebanon, Switzerland and Italy, including Philips International Director General C. Solleveld.

Meyerstein-Maigret said that the record industry in France was going through a difficult period and the one French company quoted on the stock exchange (Pathe-Marconi) had sales figures 19.3 per cent down on 1966.

"However," said Meyerstein-Maigret, "thanks to a

fantastic August period in which our LP sales were double the figure for August 1966, we are now 2 per cent up on last year."

Vigorous Growth

C. Solleveld, who said he was celebrating his 25th year with Philips, told representatives that Philips in France had shown vigorous growth and was often quoted as an example to other Philips companies. The record market was far from lively at the present time and Philips, under Meyerstein-Maigret, had done extremely well, not only in the matter of turnover but also in the matter of creativity.

The various Philips department chiefs presented their program of new releases to the congress, aided by film clips, slides and excerpts from selected records, and laid particular emphasis on records for children. Philips now leads the French market in children's

records and has sold 10 million in 10 years. Plans for the 1967-1968 season include a special record-coloring book offer with a 10-inch LP and a 12-page coloring book featuring the adventures of the popular children's character Colargol the Bear, will sell for 23francs 90 (\$4.78) and is aimed primarily at the Christmas market.

Said Meyerstein-Maigret: "There is great potential in the children's market and we must set out to interest children in records when they are two years old, not wait until they are five years old."

New Series

In this "get 'em while they're young" spirit, Philips is also launching a new series of record-book EP's of classical recordings with a 64-page catalog of rec-

(Continued on page 66)

New Album Releases

ATLANTIC

BOBBY DARIN—Bobby Darin Sings Doctor Dolittle; 8154 (M), SD 8154 (S)

BAROQUE

BACH/PEPUSCH/LOEILLET/TELEMANN: TRIO SONATAS—Rampal/Duschenes/Gilbert; 1879 (M), 2879 (S)

BAROQUE CHAMBER ORCH.—Four Italian Baroque Concerti; 1880 (M), 2880 (S)

EICHENDORFF WIND QUINTET—Danzi/Reicha Devienne; 1869 (M), 2869 (S)

McGILL UNIVERSITY MARTLETS (Whyte)—Choral Masterworks Through the Centuries; 1877 (M), 2877 (S)

MOZART/BACH/TARTINI: VIOLIN & HARPSICORD SONATAS—Winifred Roberts/Geraint Jones; 1868 (M), 2868 (S)

MOZART: VARIATIONS FOR PIANO—Lise Boucher; 1872 (M), 2872 (S)

JEAN-PIERRE RAMPAL/KENNETH GILBERT—Sonatas for Flute and Harpsichord; 1878 (M), 2878 (S)

STEVEN STARYK/KENNETH GILBERT—Masters of the Old Baroque; 1874 (M), 2874 (S)

MARIE AIMEE VARRO—Marie Aimee Varro at Paderewski's Piano; 1873 (M), 2873 (S)

VIVALDI: IL PASTOR FIDIO—Berman/Jones/Jochim; 1875 (M), 2875 (S)

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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.

I'LL RELEASE YOU . . .

Joann Bon & the Coquettes, MTA 129 (Four Star, BMI) (Philadelphia & Baltimore)

RICHMOND OPERA TREASURY

STRAUSS: DER ROSENKAVALIER—Reining/Gueden/Jurinc, Various Artists/Vienna Philharmonic (Kleiber); RS 64001 (M)

WAGNER: DIE MEISTERSINGER—Schoeffler/Gueden/Treptow/Varioust Artists/ Vienna Philharmonic (Knappertsbusch); RS 65002 (M)

WAGNER: PARSIFAL—Windgassen Moedl/London/Varioust Artists; Bayreuth Festival (Knappertsbusch); RS 65001 (M)

WAGNER: PARSIFAL—Windgassen Moedl/London/Varioust Artists; Bayreuth Festival (Knappertsbusch); RS 65001 (M)

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FOR WHAT IT'S WORTH . . .
Staple Singers, Epic 10220 (Ten East/Cotillion/Springalo-Toones, BMI) (New Orleans)

EVERLASTING LOVE . . .
Robert Knight, Rising Son 705 (TM, BMI) (Philadelphia & Nashville)

HUSH . . .
Billy Joe Royal, Columbia 44277 (Lowery, BMI) (New Orleans)

WHAT DOES IT TAKE (TO KEEP A MAN LIKE YOU SATISFIED) . . .
Skeeter Davis, RCA Victor 9242 (Glaser, BMI) (Nashville)

SEVEN DAYS TOO LONG . . .
Chuck Wood, Roulette 4754 (Popup/Branston, BMI)

VERVE

LOU JACOBI—The Yiddish Are Coming! The Yiddish Are Coming! V 15058 (M), V/V6-15058 (S)

VOX

SCHOENBERG: FOUR STRING QUARTETS—Kohn & Ramor Quartets; SVBX 590 (S)

VOX TWINS

CHOPIN MAZURKAS—Orazio Frugoni; 52017 (S)

ZONDERVAN

VIBRAHARP & CHIMES—Steeple Time; ZLP 720 (M)

Gulf & Western In New Move

NASHVILLE—Gulf & Western continued its move into Nashville by establishing representation for Famous, Paramount and Ensign Music Publishing companies.

Henry Hurt, who moved to Nashville from Los Angeles to form publishing firms for Dot Records under Randy Wood, will continue with his Sun-Vine and Vin-Sun companies, and take on the additional publishing outlets. He also will represent Desi-Lu music.

Hurt, a brother-in-law of Dot's Pat Boone, already has added the catalogs of Famous Music to his office in the RCA Victor building, and will complete the catalog listings as soon as they are available. He also has been authorized to sign a limited number of exclusive writers, and will concentrate heavily on the country field.

Wood, meanwhile, is expected to return to

A 15 DAY HAPPENING!

24,479 SOLD!

#6 on KHJ, #7 on KRLA

#12 on KFWB in L.A.

ALL IN 12 DAYS!



"INCENSE AND PEPPERMINTS" BY

THE STRAWBERRY ALARM CLOCK

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PHOTOS BY ED CAHAFF



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"Follow Me Back to

LOUISVILLE" ↗

RCA Victor 9292



the Group...
the song...
doing things...
saying something...

We the People...

GOING PLACES!!!

Production:
Tony Moon
806 16th Ave. So.
Nashville, Tenn.

Management:
Ron Dillman
P.O. Box 9044
Union Park, Orlando, Florida

Billboard SPECIAL SURVEY For Week Ending 9/16/67

BEST SELLING JAZZ LP's

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
◆	1		DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	18
	2	2	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	28
	3	3	BIG SWING FACE Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	11
	4	4	LOVE-IN Charles Lloyd, Atlantic 1481 (M); SD 1481 (S)	6
	5	5	SWEET RAIN Stan Getz, Verve V 8693 (M); V6-8693 (S)	6
	6	6	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); SP 4116 (S)	13
	7	7	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	3
	8	8	EQUINOX Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)	19
	9	10	BEAT GOES ON Herbie Mann, Atlantic 1483 (M); SD 1483 (S)	6
	10	9	LOU RAWLS LIVE Capitol T 2459 (M); ST 2459 (S)	28
	11	11	MERCY, MERCY, MERCY Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	28
	12	12	BILL EVANS AT TOWN HALL, VOL. I Verve V 8683 (M); V6-8683 (S)	5
	13	19	LISTEN Ray Charles, ABC ABC 595 (M); ABCS 595 (S)	3
	14	17	THAT'S MY KICK Erroll Garner, MGM E 4463 (M); SE 4463 (S)	4
	15	20	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	2
	16	15	THE MOVIE ALBUM Ramsey Lewis, Cadet LP 782 (M); LPS 782 (S)	10
	17	16	SWINGIN' NEW BIG BAND Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	25
	18	13	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	28
	19	—	MIXED BAG Richie Havens, Verve Forecast FT 3006 (M); FTS 3006 (S)	1
	20	—	BOLA SETE AT MONTEREY JAZZ FESTIVAL Verve V 8689 (M); V6-8689 (S)	1

Family Dog, KS Plan on Studio Out

LOS ANGELES—The Kama Sutra-Family Dog Productions project to construct a recording studio at the Avalon Ballroom in San Francisco has been sidelined. If Chet Helms, head of the pop/hippie ballroom decides to pursue any recording studio construction, as he has been considering, the project will be his alone.

The two companies are still planning to go ahead with KS's selling and distributing psychedelic poster art created by Bay Area artists associated with Helms.

On the creative front locally, KS's major "push artist" Tony Bruno has been set for his Las Vegas debut Sept. 20 at the Frontier Hotel with an 18-piece band, for \$10,000 per week. His debut Buddah LP will be released following change of cover art. Artie Ripp, KS co-owner, is completing a single and LP by Penny Nichols and directing the debut LP of Pete Anders and Vinnie Poncia, both for Buddah, KS's newest label.

The two writers turned vocalists, in turn produced the Innocence single of "Turned On Time" for KS, which has been re-recorded as the background music for a new TV commercial. The commercial usage in TV marks a first for the company, which plans expanding into other visual media.

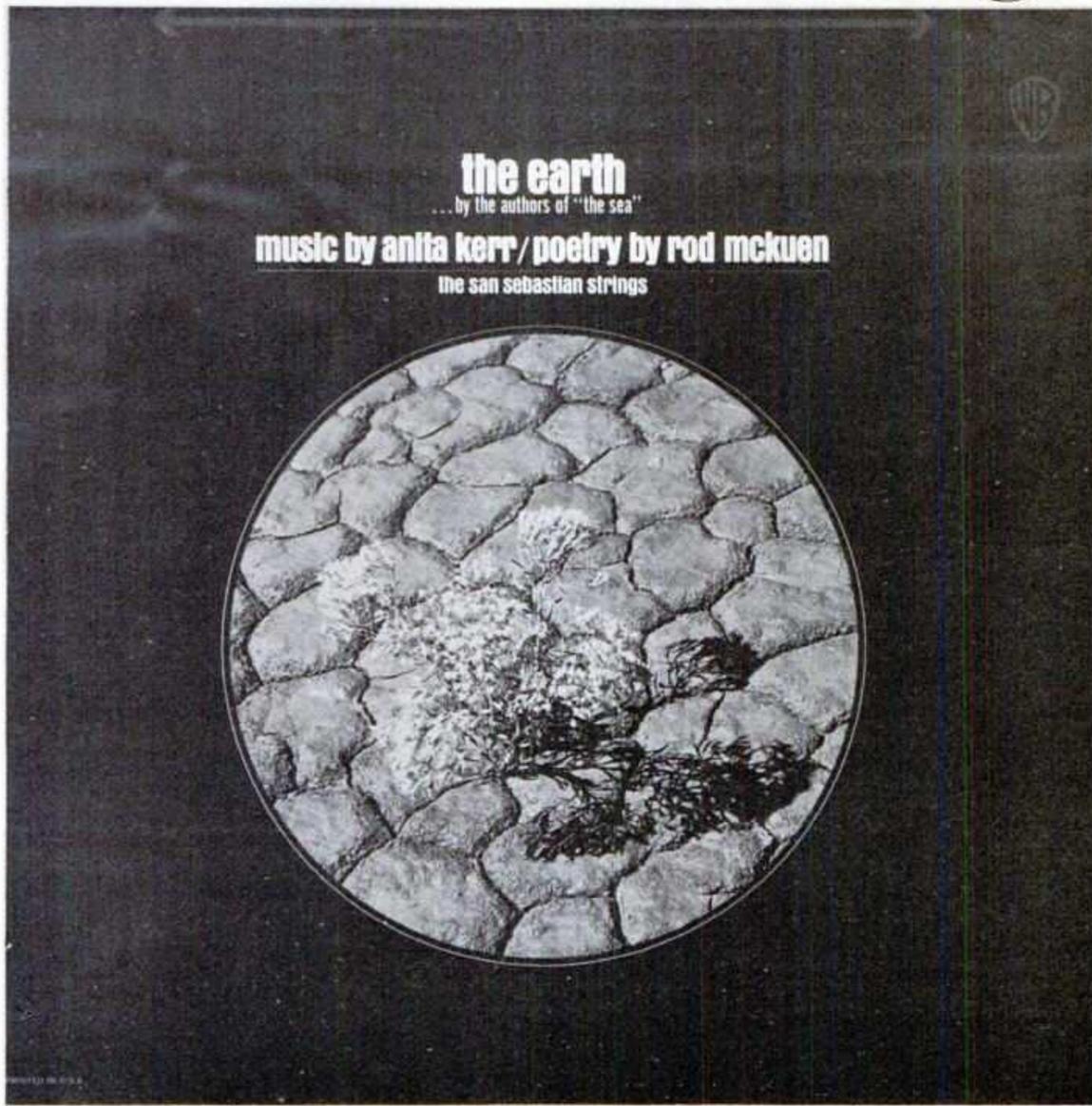
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Musical Instruments

What Retailers Are Doing About Sheet Music Blues

CHICAGO — Dealers report an increasing number of calls for old blues and current hot pop tunes on sheet music, but they say the proliferation of new publishers sometimes make it difficult to locate new sheet music releases.

Most of the calls, according to dealers and jobbers, are coming from instrumentalists in teen rock groups. They're looking for material to broaden repertoire. Though they learn most of their new material by listening to records and other groups, much of the old blues material they cannot find on record.

Though there are reports that old blues is in short supply on sheet music, jobbers deny this. Jobber executive Dennis DeCor-

dova of Music Dealers Music Service, Inc., New York, said, "I feel there is enough traditional blues material out. There's an excellent Leadbelly songbook available from Oak and a good Leadbelly method available from the publishing arm of The Richmond Organization. And there's a Leadbelly 12-string method that may be called a bestseller."

Jobete

DeCordova also said that sheet music for current r&b hits is in good supply. "Respect," he said, is out on sheet music from Hanson Publications, for example. And he said Big Three handles material from Jobete, the Motown publishing wing. These assure that hot material from Motown and Gordy will be available.

Charles Dumont, of the Philadelphia jobbing firm, Charles Dumont & Son, suggested that the young musicians looking for blues sheet music "inflate" the number of calls for an item because in their determination they go from store to store. "Blues sheet music is in short supply," he said, "chiefly because we get few calls for it. We do get isolated calls for soul music, but not enough to indicate a growing demand. The big sheet-music sellers today have an adult buyer at the other end."

Celeste Jennings sheet music buyer for Lyon & Healy, Chicago, reports that the big music chain is getting more requests for current teen and traditional blues material on sheet music.

"And we have a problem," she said. "There are so many subsidiary publishing companies today that it's difficult to track

them down. If it weren't for the publisher's list under Billboard's hot 100 I don't know how we would locate this music."

Miss Jennings keeps an exhaustive cross-reference file on music publishers and looks consistently to Big 3, Sonway Service and Hanson in New York for her supply.

"We're getting more calls now for the newer blues things, but for a while we were really having a run on material like 'Soul Time'."

Despite three-month guarantee sale policies from most publishers, Miss Jennings watches the charts closely when ordering. She only orders in large quantity those that show rapid progress on the chart. "Those that have been on the chart several weeks don't warrant as much quantity," she said.

Resourceful producers, such as Dunwich here, have found their own sources of notated blues and other material. "We've had no trouble getting old blues material," said Bill Traut of Dunwich, "because Ark Music, a subsidiary of Chess Producing Corp., has a series of great books out on the real folk blues material of men like Jimmy Reed, Muddy Waters and Howlin' Wolf. Oak has some excellent material, too."

"But most groups are still getting their ideas from records. The kids are the greatest copiers in the world. They copy records and they copy each other. In the blues field they copy everything Paul Butterfield does, which is really copying a copy. For Butterfield copied several old blues bands he heard when he used to hang around on Maxwell Street in Chicago."

What Makes a Good Guitar?

CHICAGO — What do guitar lovers look for when buying a new instrument? Every dealer handling this popular instrument should know these basics, outlined by the American Music Conference:

The first important must is good fingerboard action—the ease with which the strings can be depressed to the fingerboard. A musician should be able to achieve clear chords without too much effort.

Established brand name products are an eye catcher of guitar shoppers. A beginner can become thoroughly discouraged if his instrument cannot produce good sound no matter how adept he becomes with the fingering. This may make him give up playing instead of going back a year later for a more expensive instrument.

Tabla on TV

NEW YORK — Well-known sitar and tabla player Colin Walcott was seen on the Eastern Educational Network's "Summer Sampler" TV program Sept. 3. The program, taped in the Museum of Modern Art here, featured the Tony Scott jazz quartet and folk singers Steve Addis and Bill Crofut. Crofut provided clarinet accompaniment to one of Walcott's sitar solos.

Warpage in the neck and fingerboard should be checked on all models. Without exception, no type of guitar can be played if the neck and fingerboard are out of line. The quality guitars have a steel rod for neck support. Electrical guitars with steel strings especially need a lot of neck support, whereas some classical and flat top models have nylon strings which cause less tension.

Ebony

Most good guitars are made of different ratios of maple, spruce and mahogany. The best models feature ebony fingerboards. A guarantee from the manufacturer is about the best testimony a buyer can have concerning the quality of his instrument.

Used guitars, especially the more expensive models, are also an excellent market for dealers because there is very little depreciation in price. A good used guitar has nearly the same value as a comparable new model.

If you are handling used models, here are the pitfalls to look for: warpage in the neck and fingerboard; holes or splits in the body; a loose neck; cracked or loose ribs in the body (these will make chords buzz), good action and musical accuracy.



THE EASYBEATS have just signed a product endorsement contract with Beverly Drums. Latest recording for the group is "Falling Off the Edge of the World" on United Artists. Harris-Teller Inc. of Chicago is the exclusive distributor for Beverly Drums in United States.

\$78 Million West German Musical Instrument Export

COLOGNE—West Germany has become one of the world's biggest producers and exporters of fine musical instruments.

Sales are increasing year by year. For 1966, they totaled \$73,500,000, and for 1967 are expected to exceed \$78 million. The Federal Guild of German Instrument Makers reported that German musical instruments are withstanding competition on the world market better than almost any other German specialty product.

The dilemma facing the German industry, however, is whether or not to mechanize. Those opposing mechanization contend that the strong competitive position enjoyed by German musical instruments at present is due to their hand-crafted production.

Although mechanization has doubled production since 1959, many instruments are still completely or partly hand-made. There are 300 instrument factories in Germany, but a large part of production comes from some 1,300 small workshops of artisans.

Prestige

It is these small workshops

which give German musical instruments their great prestige. Almost all hand-made instruments in Germany are made on order, and are tailored to the specifications of the musician.

The most famous German-made musical instruments are probably Steinway pianos (made in Hamburg) and violins made in Mittenwald and Bubenreuth-Erlangen.

At Lake Constance, the Lothar Gaertner factory makes Lyres straight out of antiquity. The ancient Greek lyre was symmetrical, with seven to nine strings. Gaertner has created new forms for the lyre and given it new range. His lyres are asymmetrical, made of maple and have a two and one-half to three octave range.

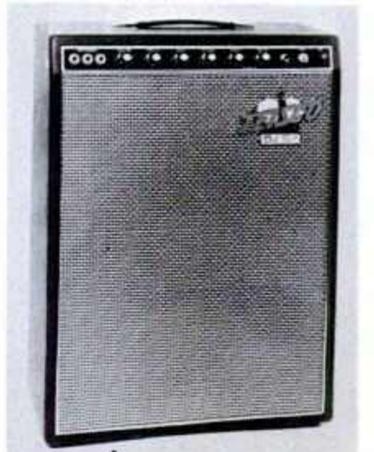
Philly Imports Up

PHILADELPHIA — Imports of the guitars here have reached an all-time high, according to Philadelphia port officials.

A large shipment of Spanish-made guitars arrived here on Monday (21) aboard the freighter Prudential Seajet—the guitars being such products as satin handbags, lamps, wrought iron and brass candelabras.



NATE DOLIN, left, president of King Musical Instruments, shows the firm's new accessory display rack to dealer Robert P. Schmitt, Schmitt Music Co., Minneapolis. King introduced a new line of accessories at the Music Show in Chicago. Shipments commenced Sept. 1.



CHECKMATE 18 is one of two new amplifiers introduced by WMI Corp. of Evanston, Ill. This unit has two 10-inch heavy-duty speakers which can handle 24 watts of peak power. It has a full complement of controls and inputs for guitar, accordion, rock organ or wind instruments.



Al Caiola's newest United Artists album, "King Guitar" (3586/6586), sets the stage for a red-carpet celebration of King Guitar Month. "King Guitar" tops the list of 15 superb Caiola albums. This exciting album may be Caiola's best yet. Its range of tunes and moods—from a melodic "Something Stupid" to the tender "Man & a Women" to the vitality of "Kansas City" and "A Few Dollars More"—create an unmatched stage for Caiola's commanding musicianship. It takes an outstanding instrument to keep up with the range and intensity of his performance: only an Epiphone Guitar will do.

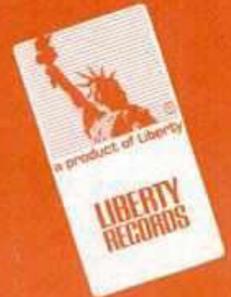
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SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 186—Last Week, 228

*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

NANCY SINATRA—LIGHTNING'S GIRL (Prod. Lee Hazlewood) (Writer: Hazlewood) (Hazlewood, ASCAP)—Right in the biting vein and sales bag of "Boots," the stylist comes up with a hot topper for her recent two-sided smash "Jackson" and "You Only Live Twice." Lee Hazlewood wrote it, and Miss Sinatra performs the rhythm item for all it's worth. Flip: "Until It's Time for You to Go" (Gypsy Boy, BMI). Reprise 0620

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

LESLEY GORE—BRINK OF DISASTER (Prod. Steve Douglas) (Writers: Griffin-Gordon) (Stone Canyon, BMI)—Good rock ballad material, right in the teen groove, should prove to be even more successful than her recent "Summer and Sandy" hit. Outstanding production work by Steve Douglas. Flip: "On a Day Like Today" (Tamerlane, BMI). Mercury 72726

***ED AMES—WHEN THE SNOW IS ON THE ROSES** (Prod. Jim Foglesong) (Writers: Last-Bader-Kusik-Snyder) (Miller, ASCAP)—Beautiful new ballad, penned by James Last (of "Games That Lovers Play" fame) affords Ames his strongest contender for top chart honors since his "My Cup Runneth Over." Flip: "Let Me So Love" (Famous, ASCAP). RCA Victor 9319

LINDA JONES—WHAT'VE I DONE (To Make You Mad) (Prod. George Kerr) (Writers: Kerr-Hollon) (Zira/Floteca, BMI)—Following her initial chart winner "Hypnotized," Miss Jones snaps back with a wailing blues number that should prove to be a hot sale item in both pop and r&b markets. Flip: "Make Me Surrender (Baby, Baby Please)" (Zira/Floteca, BMI). Loma 2077

***CLAUDINE LONGET—SMALL TALK** (Prod. Nick DeCaro & Tommy LiPuma) (Writers: Bonner-Gordon) (Chardon, BMI)—Accompanied by an unidentified (but familiar) male vocalist, Miss Longet offers her most commercial effort to date. Top programming ballad that will prove to be a big sales winner. Flip: "Man in a Raincoat" (Regent, BMI). A&M 877

BUFFALO SPRINGFIELD—ROCK 'N' ROLL WOMAN (Prod. Stephen Hills & Neil Young) (Writer: Stills) (Ten-East-Springalo-Cotillion, BMI)—With even more sales and programming potential than their recent "Bluebird" hit, the group should quickly surpass the former disk on the Hot 100. Flip: "A Child's Claim to Fame" (Ten-East-Springalo-Cotillion, BMI). Ato 6519

***RAY BRYANT—ODE TO BILLIE JOE** (Prod. R. Evans) (Writer: Gentry) (Shayne, BMI)—The Bobbie Gentry smash proves captivating material for pianist Bryant in this commercial dance arrangement loaded with juke box and discotheque appeal. A winner that could make it to the top in sales. Flip: "Ramblin'" (M.J.Q., BMI). Cadet 5575

UNKNOWN—TIGHTER (Prod. Loughve T. Hashepote) (Writers: Lindsay-Meicher) (Daywin, BMI)—Exciting rhythm entry, well performed and arranged, should fast establish the new group as top sellers. Hot teen market item. Flip: "Young Enough to Cry" (Boom-Boom, BMI). Marlin 16008

BOBBY VINTON—PLEASE LOVE ME FOREVER (Prod. Billy Sherrill) (Writers: Malone-Blanchard) (Selma, BMI)—Vinton is at his best with good solid ballad material in the vein of "Blue Velvet." His smooth revival of this oldie should prove to be one of his hottest sales items in some time. Flip: "Miss America" (Marks-Command, BMI). Epic 10228

THE HOLLIES—JUST ONE LOOK (Writers: Payne-Carroll) (Premier Albums, BMI)—The rock oldie is smoothly brought up to date by the British group, just coming off their Epic hit "Carrie Anne," and should hit the Hot 100 hard and fast. Flip: "Running Through the Night" (Maribus, BMI). Imperial 66258

***WAYNE NEWTON—THROUGH THE EYES OF LOVE** (Prod. Al De Lory) (Writers: Clement-Addington) (Jack, BMI)—The recent country winner is given a beautiful pop reading by Newton and should quickly bring him back to the hit category. The Leon Russell arrangement is outstanding. Flip: "Just a Memory" (Wayjerny, BMI). Capitol 5993

JERRY BUTLER—MR. DREAM MERCHANT (Prod. Jerry Ross) (Writers: Weiss-Ross) (Saturday, BMI)—By far his most commercial entry in some time, Butler offers a top blues ballad that fits all programming and is loaded with sales appeal. Producer Jerry Ross and the Jimmy Wisner arrangement lend strong support. Flip: "Cause I Love You So" (Longport, BMI). Mercury 72721

***ANITA HARRIS—JUST LOVING YOU** (Prod. Mike Margolis) (Writer: Springfield) (Chappell, ASCAP)—Currently in the Top Ten on the British charts, Miss Harris could easily make it big on this side of the Atlantic. Beautiful ballad, penned by Tom Springfield, will be started by middle-of-the-road stations. Flip: "Butterfly with Coloured Wings" (Morris, ASCAP). Columbia 44236

JIM & DALE—LIVIN' ON LOVE (Prod. Hunter-Levenson) (Writer: Levenson) (Branston-Pocono-Macfaye, BMI)—Infectious dance beat, exceptional vocal workout, and good lyric material are the ingredients that should bring the new duo onto the Hot 100 the first time out. Flip: "Sounds of the City" (Branston-Pocono-Macfaye, BMI). Roulette 4755

CAPTAIN BEEFHEART & HIS MAGIC BAND—YELLOW BRICK ROAD (Prod. Richard Perry & Bob Krasnow) (Writers: Van Vliet-Berman)—Culled from their hit LP "Safe as Milk," the group should soon find themselves riding high on the singles charts with their driving workout of this clever rock material. Flip: "Abba Zaba" (Kama Sutra, BMI). Buddah 9

INNOVATION—HEARTACHES AND HEADACHES (Prod. Danny Davis & Fred Parker) (Writers: Kelly-Redinger) (Parker, BMI)—Raucous rocker is this debut of new quintet from New Jersey. Loaded with teen appeal, group has an exciting sound well produced by Danny Davis and Fred Parker. Flip: "I Can Make It Without You" (Parker, BMI). RCA Victor 9318

LEMON PIPERS—TURN AROUND AND TAKE A LOOK (Prod. B. Pipers Corp.) (Writer: Bartlett) (Anjoe, BMI)—New group with all the ingredients of a fast smash. Well-blended voices and unique arrangement should carry this easy rock number to a high spot on the Hot 100 in short order. Clever material is in the Lovin' Spoonful vein. Flip: "Danger" (Anjoe, BMI). Buddah 11

AMERICAN BLUES—YOUR LOVE IS TRUE (Prod. Dale Hawkins) (Writers: Kirk-Hendrix-Hawkins) (Tyler-Belldale, BMI)—Dale Hawkins' first production for Amy has the earmarks of a hot chart item in this pulsating rocker with good group sound and identifiable lyric content for the teen buying market. Flip: "Say So" (Belldale, BMI). Amy 997

BEAU BRUMMELS—Lower Level (Wax Tablet, BMI). WARNER BROS. 7079
BUDDY ENGLAND—Movin' Man (H&L, BMI). DOT 17039
VINCE HILL—When the World is Ready (Famous, ASCAP). TOWER 358
NICK PALMER—On Saturday Night (Ludlow, BMI). RCA VICTOR 9320
REPARATA & THE DELRONS—I Believe (Cromwell, ASCAP). MALA 573
JERRY SHARELL—It'll Never Happen Again (Top Drawer, BMI). MAIN LINE 1365
VOLUMES—My Kind of Girl (Gomba, BMI). INFERNO 2004
BUZZ & TRACI—My Girl/My Guy (Jobete, BMI). ELF 90,005
TOOTS THIELMANS—I Wonder Why (Duchess, BMI). COMMAND 4102
HINES, HINES & DAD—Look for the Silver Lining (Harms, ASCAP). COLUMBIA 44294
LINZER & RANDELL—Love Is on the Way (Screen Gems-Columbia, BMI). COLUMBIA 44250
LAST FRIDAY'S FIRE—Something's Happening (Madcap/Northern, ASCAP). LHI 17019
ORIGINAL SOUNDTRACK—Hell's Angels on Wheels (Irod, BMI). SMASH 2114

COUNTRY SPOTLIGHTS

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

JACK GREENE—WHAT LOCKS THE DOOR (Writer: McAlpin) (Acclaim, BMI)—More potent ballad material with another top Greene performance headed right for the top of the country chart. Could spill over into the pop field as well. Decca 32190

GEORGE JONES—IF MY HEART HAD WINDOWS (Prod. "Pappy" Daily) (Writer: Frazier) (Glad-Blue Crest, BMI). Musicor 1267

DELL REEVES—A DIME AT A TIME (Prod. Bob Montgomery) (Writer: Chestnut) (Pass Key, BMI)—A juke box must and loaded with sale appeal this clever rhythm item could prove the fine stylist's top seller to date. Powerful entry. Flip: "So Much Got Lost" (Moss-Rose, BMI). United Artists 50210

BOBBY BARE—THE PINEY WOOD HILLS (Prod. Chet Atkins) (Writer: Sainte-Marie) (T.M.-Gypsy Bou, BMI)—Bare turns in an exceptional performance on this intriguing ballad material penned by folk singer Buffy Sainte-Marie. Loaded with sales potential, this one could easily spill over into the pop field as well. Flip: "They Covered Up the Old Swimmin' Hole" (Jack, BMI). RCA Victor 9314

JOHNNY DARRELL—COME SEE WHAT'S LEFT OF YOUR MAN (Prod. Kelso Herston) (Writer: Self) (Combine, BMI)—Infectious, clever rhythm material with a fine Darrell performance should hit the charts with impact and move right on up. Well done production work by Lelso Herston. Flip: "Passin' Through" (Central Songs, BMI). United Artists 50207

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

HAROLD WEAKLEY—Since Never (Window, BMI). COLUMBIA 44286
ROY ACUFF JR.—You, You, You (Acuff-Rose, BMI). HICKORY 1476
DELLA RAE—Leaving Crying (Cedarwood, BMI). RCA VICTOR 9313
WARREN ROBB—I Can't Stand the Light (Tarheel, BMI). STARDAY 815
TONY DOUGLAS & HIS SHRIMPERS—Keep Your Little Eyes on Me (Glad-Suma, BMI). PAULA 2780
JIMMIE DAVIS—The Chair That Rocked Us All (Pass-Key, BMI). DECCA 32192
DUANE DEE—Before the Next Teardrop Falls (Raleigh, BMI). CAPITOL 5986
RONALD PARKER—I Don't Care (Cedarwood, BMI). RICH-TONE 8010
JIMMY SMART—Try Crossing Over Sometime (Cedarwood, BMI). JED 10,008

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

R&B SPOTLIGHTS

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

LARRY WILLIAMS—JUST BECAUSE (Prod. Larry Williams) (Writer: Price) (Pamco, BMI)—Culled from the Williams Greatest Hits LP, this Lloyd Price rhythm oldie has hot sales potential for both the r&b and pop selling markets. Strong entry with a well-done Williams vocal workout. Flip: "Boss Lovin'" (Nelchell, BMI). Okeh 7294

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

DELLS—O-O, I Love You (Chevis, BMI). CADET 5574
RANDOLPH WALKER—Achin' All Over (Edwina/Aim, BMI). MALA 572
MARY LOVE—Talkin' About My Man (Modern, BMI). MODERN 1039
LOVETTES—I Need a Guy (Sanavan, BMI)—I'm Afraid (To Say I Love You) (Sanavan, BMI). CARNIVAL 530
DIANE CUNNINGHAM—Someday Baby (Amber, BMI). FONTANA 1601
KNIGHT BROS.—Nobody's Fault (Metric, BMI). MERCURY 72718
CAVALIERS—I've Gotta Find Her (Millbridge, BMI). RCA VICTOR 9321
JEAN STANBACK—I Still Love You (Don, BMI). PEACOCK 1958

CHART Spotlights—Predicted to reach the HOT 100 Chart

PATTIE DEUTSCH—Ode to the Great Society (Blackwood, BMI). R.S.V.P. 1127
DICK SMOTHERS—Saturday Night at the World (Irving, BMI). MERCURY 72717
MONGO SANTAMARIA—There is a Mountain (Peer Int'l., BMI). COLUMBIA 44303
JUST US—What Are We Gonna Do (Blackwood, BMI). KAPP 853
TAMIKO JONES—Don't Let Me Lose This Dream (14 Hour/Pronto, BMI). DECEMBER 876
TRADEWINDS—Mind Excursion (Kama Sutra, BMI). KAMA SUTRA 234
JUDY STONE—And the Trouble With Me is You (T.M., BMI). MONUMENT 1026
DUANE & MIRIAM EDDY—Guitar on My Mind (Criterion, ASCAP). REPRISE 0622
HARBINGERS—Come Into My World (Gil, BMI). COLUMBIA 44290
BABY RAY—Yours Until Tomorrow (Screen Gems-Columbia, BMI). IMPERIAL 66256
ASTRUD GILBERTO—I Had the Craziest Dream (Bregman, Vocco & Conn, ASCAP). VERVE 10548

TONI LAMARR—It's Too Late (McCoy/T.M., BMI). BUDDAH 10
SHAG—Stop and Listen (Beechwood, BMI). CAPITOL 5995
BARTHOLOMEW PLUS THREE—When I Fall in Love (Young-Northern, ASCAP). ATLANTIC 2439
KIT KATS—Sea of Love (Kamur, BMI). JAMIE 1343
SHAM-ETTES—You're Welcome Back (Beckie, BMI). MGM 13798
THE HARD TIMES—Colours (Southern, ASCAP). WORLD PACIFIC 77873
BEVERLY—Museum (Peer Int'l., BMI). DERAM 7512
ROVIN' FLAMES—Love Song No. 6 (Nozark/Fuller, BMI). DECCA 32191
JERRY NAYLOR—Today and Tomorrow (We Three, BMI). TOWER 365
LOTTIE JOE JONES—Walk Tall (Zawinul, BMI). CAPITOL 5994
MARK TURNBULL—The Hunter (Crystal, ASCAP). REPRISE 0623
RICHARD DAWSON—His Children's Parade (Granger, ASCAP). CARNATION 20,020
CHOCOLATE TUNNEL—Ostrich People (Garpax, BMI). ERA 3185
LARRY & TOMMY—Yo-Yo (Viva, BMI). MODERN 1041
THE FAMILY—Face the Autumn (Trendsetters, ASCAP). U.S.A. 886
THE SOUL SET—Mickey's Funky Monkey (Jobete, BMI). BB 4012
KATHY & LARRY—Magic Island (4-Star, BMI). CHALLENGE 59374



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Billboard TOP 40

EASY LISTENING

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

THIS WEEK	Wk. Ago			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	1	1	9	THE WORLD WE KNEW	Frank Sinatra, Reprise 0610 (Roosevelt, BMI)	6
2	3	4	10	TIMELESS LOVE	Ed Ames, RCA Victor 9255 (Gypsy Boy/T.M., BMI)	7
3	4	7	13	STOUT-HEARTED MEN	Barbra Streisand, Columbia 44225 (Harms, ASCAP)	7
4	2	2	2	MORE AND MORE	Andy Williams, Columbia 44202 (Sunbeam, BMI)	11
5	14	19	24	IT MUST BE HIM	Vikki Carr, Liberty 35986 (ASA, ASCAP)	6
6	5	6	6	IN THE BACK OF MY HEART	Jerry Vale, Columbia 44185 (Feist, ASCAP)	10
7	7	8	8	LOVER'S ROULETTE	Mel Torme, Columbia 44180 (Peer Int'l, BMI)	8
8	10	10	5	YOU ONLY LIVE TWICE	Nancy Sinatra, Reprise 0595 (Unart, BMI)	13
9	15	16	35	LITTLE OLD WINE DRINKER, ME	Dean Martin, Reprise 0608 (Moss-Ross, BMI)	4
10	18	22	29	TURN THE WORLD AROUND	Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	5
11	20	20	26	ANYTHING GOES	Harpers Bizarre, Warner Bros. 7063 (Harms, ASCAP)	5
12	12	14	28	IT MAKES NO DIFFERENCE	Vic Damone, RCA Victor 9250 (Roosevelt, BMI)	6
13	17	18	21	YELLOW DAYS	Percy Faith, Columbia 44166 (Marks, BMI)	7
14	11	11	23	I LOOKED BACK	Perry Como, RCA Victor (Music, Music, ASCAP)	6
15	13	17	17	THERE MUST BE A WAY	Jimmy Roselli, United Artists 50179 (Laurel, ASCAP)	11
16	6	3	1	IN THE CHAPEL IN THE MOONLIGHT	Dean Martin, Reprise 0601 (Shapiro-Bernstein, ASCAP)	10
17	23	33	34	OUR SONG	Jack Jones, Kapp 846 (Maclean, BMI)	4
18	37	40	—	ODE TO BILLIE JOE	Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	3
19	33	—	—	A BANDA	Herb Alpert & the Tijuana Brass, A&M 870 (Irving, BMI)	2
20	22	31	31	BON SOIRE DAME	Sandpipers, A&M 861 (Metric, BMI)	5
21	—	—	—	MORE THAN A MIRACLE	Roger Williams, Kapp 843 (Robbins, ASCAP)	1
22	19	15	15	WONDERFUL SEASON OF SUMMER	Ray Conniff Singers, Columbia 44192 (Gill, BMI)	10
23	26	29	33	LAURA (What's He Got That I Ain't Got)	Frankie Laine, ABC 10967 (Gallico, BMI)	4
24	25	38	—	HORN DUEY	King Richard's Floogel Knights, MTA 131 (Jaypaal, SESAC)	3
25	34	—	—	FOR ONCE IN MY LIFE	Tony Bennett, Columbia 44258 (Stein & Van Stock, ASCAP)	2
26	—	—	—	A STRANGE SONG	Harry Belafonte, RCA Victor 9263 (Blackwood, BMI)	1
27	27	30	30	MOONLIGHT BRINGS MEMORIES	Ray Conniff Singers, Columbia 44192 (Tobey, ASCAP)	6
28	—	—	—	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones, Parrot 4018 (Hollis, BMI)	1
29	35	—	—	THE CAT IN THE WINDOW	Petula Clark, Warner Bros. 7073 (Chardon, BMI)	2
30	30	—	—	I'M STILL NOT THROUGH MISSING YOU	Andy Russell, Capitol 5971 (Greenbar, ASCAP)	2
31	31	—	—	I CAN'T KEEP REMEMBERING YOU	Anita Kerr Singers, Warner Bros. 7065 (Roosevelt, BMI)	2
32	32	35	—	WINDOWS OF THE WORLD	Dionne Warwick, Scepter 12196 (Jac/Blue Sea, ASCAP)	3
33	9	9	7	THE HAPPENING	Herb Alpert & the Tijuana Brass, A&M 860 (Jobete, BMI)	10
34	8	5	4	BRAMBLE BUSH	Trini Lopez, Reprise 1596 (Feist, ASCAP)	11
35	—	—	—	MORE THAN THE EYE CAN SEE	Al Martino, Capitol 5909 (Saturday, BMI)	1
36	—	—	—	TOGETHER	Trini Lopez, Reprise 0618 (Vogue, BMI)	1
37	—	—	—	DANCING IN THE STREETS	Ramsey Lewis, Cadet 5572 (Jobete, BMI)	1
38	38	—	—	I HAVE LOVED ME A MAN	Morgana King, Reprise 0604 (Colgems, ASCAP)	2
39	40	—	—	DON'T TALK TO ME	Johnny Mathis, Columbia 44266 (Roosevelt-AMRA for GEMA, BMI)	2
40	—	—	—	MISTY ROSES	Johnny Mathis, Columbia 44266 (Faithful Virtue, BMI)	1

LIGHTNING'S GIRL



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0620

Billboard

HOT 100

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Table with columns: Week, Weeks on Chart, Title, Artist (Producer), Label & Number. Includes songs like 'ODE TO BILLIE JOE', 'REFLECTIONS', 'COME BACK WHEN YOU GROW UP'.

Table with columns: Rank, Title, Artist (Producer), Label & Number. Includes songs like 'LITTLE OLE MAN', 'SILENCE IS GOLDEN', 'THE CAT IN THE WINDOW'.

Table with columns: Rank, Title, Artist (Producer), Label & Number. Includes songs like 'JUST OUT OF REACH', 'WHAT NOW MY LOVE', 'HEY BABY (They're Playing Our Song)'.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

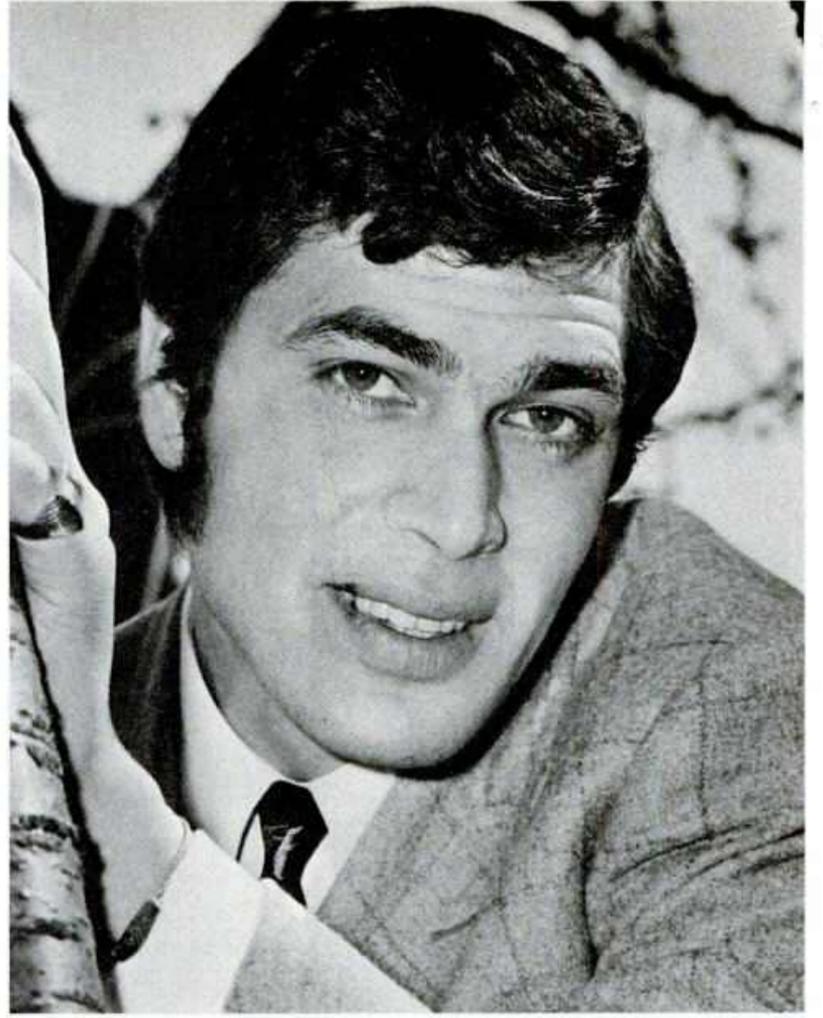
Table listing songs A-Z with their chart positions and publishers/licenses.

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Table listing songs A-Z with their chart positions and publishers/licenses.



ENGELBERT HUMPERDINCK'S new hit!

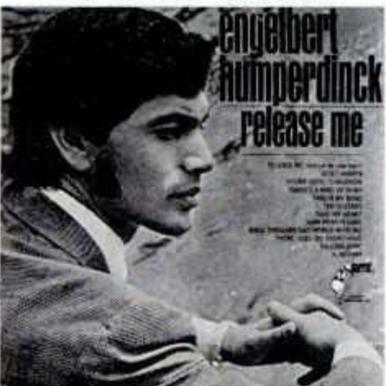
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Talent

Griffin Turns Record Producer

NEW YORK — Television personality and recording artist Merv Griffin will be a record producer through his Merv Griffin Productions.

As a start, he is signed to produce songstress Gloria Loring, South American composer and artist Marcus Valle, Shawn Fleming and David Soul. These

Sinatra Scores At Sands With 'Stuffed Horn'

LAS VEGAS — Frank Sinatra made his 29th appearance at the Sands Hotel Wednesday night (30) to a capacity crowd.

Sinatra, who had a sore throat, received heavy medication throughout the day and within minutes of showtime, appeared on stage and sang eight songs, including "Moonlight in Vermont," "Don't Sleep in the Subway, Darling," and brought the house down with his swinging version of his recording of "That's Life."

Describing his cold as a "stuffed horn," Sinatra joked about Howard Hughes who recently bought the Sands.

Sinatra spent about 40 minutes on stage, with Sammy Davis unexpectedly spelling him for about 15 minutes. Sinatra and Davis closed the show with a version of "The Lady Is a Tramp."

Buddy Rich and his 16-piece band, conducted by Bill Miller, backed Sinatra. Also on the bill is comedian Pat Henry.

DON DIGILIO

three have made appearances on Griffin's television show, and Griffin emphasizes that TV exposure for these types of singers are invaluable. Griffin has pacted with MGM to record his clients.

The four artists, along with others Griffin will sign, will comprise a roadshow that will open in Boston this fall and play Philadelphia and Atlanta. The show will appear at the Westbury Music Fair in April, and then on to the Riviera, Las Vegas, in July.

Griffin said he will produce artists for LP's only and be producer for artists like Loring and Valle.

Valle is the recipient of the "Best Composer of the Year" in Brazil from 1964-1967, and recently penned the title number for the new Astrid Gilberto LP "Surfing in Rio," on Verve.

Griffin said he is receptive to most musical acts for an appearance on his show, but that he prohibits lip synch. "Singers receive backup from some top musicians, including Bobby Brookmeyer and Jim Hall," he added.

3 Atl. Artists Set For Europe Tour

NEW YORK — Atlantic's Sam and Dave, Arthur Conley and Percy Sledge are set for a 30-day tour of Europe starting Oct. 12. They will play England, France, Belgium, Germany, Norway, Denmark and Sweden. The tour was set by Phil Walden and is being booked by Arthur Howes.

Griffin has three LP's to his credit on MGM, and also produced successful singles in the 50's such as "I've Got a Lovely Bunch of Coconuts," with the Freddy Martin Orchestra. A new single for Griffin on MGM will be released this month titled "Keep It In the Family" c/w "Tomorrow Is Another Day." He also plans to produce and compose a Broadway show.

Chambers Bros. Captivate in Detroit Shows

DETROIT — The Chambers Brothers played to good-sized crowds at the Grande Ballroom here on Friday and Saturday (1-2).

Throughout their two shows on Saturday night the brothers, who record for Columbia, completely captivated the audience with their powerful harmonizing and fine musicianship.

The four brothers, with drummer Brian Keenan, play and sing with a fervor that comes from their gospel music background. Their sound combines rhythm and blues and psychedelic in a unique style that comes across with tremendous impact.

Whether the Chambers Brothers played "People Get Ready," "Mustang Sally," or their own compositions like "Time Has Come Today," the excitement they create has few equals in pop music.

LORRAINE ALTERMAN

Jimi Hendrix Experience Is Exciting Experience

DETROIT — Playing at the Fifth Dimension in Ann Arbor recently, the Jimi Hendrix Experience, Reprise Records group, proved themselves to be a tremendously exciting act.

Onstage, Hendrix with hair a la Dylan puts on a show with his brilliant guitar work and

electric stage presence. While performing, he swings the guitar in back of him and plays it resting on his back. He also zings it with his teeth or falls to the floor to play it.

While all this wild movement is taking place, the music Hendrix, his guitarist Noel Redding and drummer Mitch Mitchell make is beautiful in its invention and execution. Most of the numbers were Hendrix originals like "The Wind Cries Mary" and "Foxey Lady."

Hendrix's voice has that tough soulful quality that reflects his roots in the blues. The group is tight and musically disciplined while their music is freed from traditional constraints.

Hendrix is scheduled to return to play the Grande Ballroom in Detroit in February.

LORRAINE ALTERMAN

Spanky, Gang — Busy, Busy

BALTIMORE — Spanky & Our Gang have a heavy schedule through the end of the year, including Painters Mill Music Fair on Monday (4). Other September dates are Fenway Park, Boston (5); Reading (Pa.) Fair (7); Santa Fe (N. M.) College (17); Minneapolis (21); St. Joseph's College, Rensselaer, Ind. (24); University of Michigan, Detroit (29); and New Paltz (N. Y.) University (30).

In October dates will be Chicago (6); Grand Rapids (13); American University, Washington, D. C. (20); Princeton University (27); University Bridgeport (28); and Philadelphia (29). The group will play at Tufts University on Nov. 3 and Indiana (Pa.) University (17). They will perform at Holiday House on Monroeville, Pa., Dec. 18-31.

The Mercury artists also will appear on the "Upbeat" TV show on Saturday (9), "Hollywood Palace" on Sept. 19 and the Oct. 27 on ABC-TV's "John Davidson Homecoming Special."

Van Morrison A Bang-Up Act At Bitter End

NEW YORK — Bang Records Van Morrison made an explosive New York club debut at The Bitter End Wednesday night (30), weaving an effective musical pattern of blues, rock, r&b and even gospel.

Morrison did most of the songs from his new LP, "Blowin' Your Mind," and included his current high-riding single, "Brown Eyed Girl." Others were "T. S. Sheets," a Dylanesque dream poem number and an r&b number, "Rosanne," which was made up of Morrison's snarling, whining vocal work to the backdrop of a heavy amplification providing the Big Beat. Also, three girls were on the stage backing Morrison, acting as a chorus, on a separate mike. Morrison stirred the audience to a near fever pitch with "Ro, Ro, Rosey" and then walked off stage midway through leaving the song to the chorus, two guitarists and drummer.

CHARLES BARRETT

Association Talented, Harmonious Group

LOS ANGELES — It took three single records to land the Association on the Coconut Grove stage Tuesday (5). Their booking marks a first for the club in that the sextet is the first amplified guitar group to work the room. Fortunately for the staid Ambassador Hotel the Association's strength is in its vocal chords, with its guitar strumming secondary.

Group is hard-working and intense, with their harmonies cleverly arranged and power-

fully pretty. Their stage presence is excellent and their utilization of comic bits, including black-outs in one non-singing group based on a news around the world motif, adds a welcome lightness to an otherwise heavy and cerebral potpourri of tunes, all originals.

While their singing style is fine, the act misses on tunes associated with itself. The 15-tune line-up goes by with only those aware of their LP's aware of what they are singing. The act needs more familiarity, more melodic strength beyond their three single smashes.

"Cherish" (introduced by ex-New Christy Minstrel Larry Ramos as 'Cherries') and "Windy" are their best efforts because their voices are displayed in a properly balanced arrangement. Following a moving "Cherish," singers turn to "requiem for the masses" (dedicated to those who have died without knowing why), which is a questionable choice as a follow-up song. Terry Irkan's powerful voice is effectively showcased, with each individual member offering some distinctiveness.

Repertoire includes "Never My Love," "Wasn't It a Bit Like Now," "All Is Mine," "Round Again" and "Babe." A youthful following showed its appreciation, but elders showed their unfamiliarity with this material. The Association should associate with other people's compositions besides its own.

ELIOT TIEGEL

Neiman-Marcus Backs Concerts

HOUSTON — An 11-date Spotlight Series is being offered customers by the Neiman-Marcus store beginning with the Association on Sept. 25. Customers of the store may select a three-show or a six-show package. The series is being produced by Southwest Concerts. Other artists will include Nancy Wilson, Carlos Montoya, Charles Aznavour, Fred Waring, the Vienna Boys Choir, and Ferrante and Teicher.

Concert Gross: 71G

NEW YORK — The Steve Lawrence-Eydie Gorme concert at Forest Hills Stadium on July 23 pulled a gross of \$71,141. The report in last week's Billboard inadvertently listed the gross as \$17,141.

Signings

Good Time Singers to InArts, where their initial single will be "High Flyin' Bird." InArts also contracted for ESB, whose debut disk will be "Let Me Touch You." . . . Earl Wilson Jr. to Mercury. . . . The Children of Paradise inked a Columbia pact. Their first disk will be "What Am I Doing Here?"

New Club Field Flounders On Coast; 2 Look for Hit

LOS ANGELES—One down and two opening is the scorecard on this city's nightclub field. The Spectrum 2000, opened Aug. 16 as the newest innovation in blending visual effects with big beat sounds, folded Sept. 1. The latest failure is the third attempt in the old Ciro's property within the past two years to book contemporary rock and rhythm and blues acts.

In separate actions away from the Strip, where Spectrum was situated, Fred and Mickie Finn are opening a roaring 20's-type club on LaCienega Boulevard Sept. 20 and Pierre Salinger, former Presidential press secretary, is opening a members-only discotheque in Beverly Hills called the Factory. Lifetime membership costs \$500 plus \$15 monthly dues. Already operating as private clubs in the wealthy community are the Daisy and Other Place.

Mickie Finn's will be patterned after the room opened by the husband-wife duo in San Diego in 1960.

On the psychedelic front, a number of small rooms have sprung up along Sunset Boulevard several miles away from the famed Strip and out in the San Fernando Valley, combining light shows with music by unknown acts.

New York Sets Jazz Group Date

NEW YORK — The inaugural concert of the New York Jazz Repertory Orchestra has been set for Sept. 28 at Town Hall. It will be presented by Norman J. Seaman under the sponsorship of New York University. Two or three guest composer/conductors will be invited to participate.

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October:

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2 Detroit
3 Cleveland
7 Minneapolis
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12 Los Angeles

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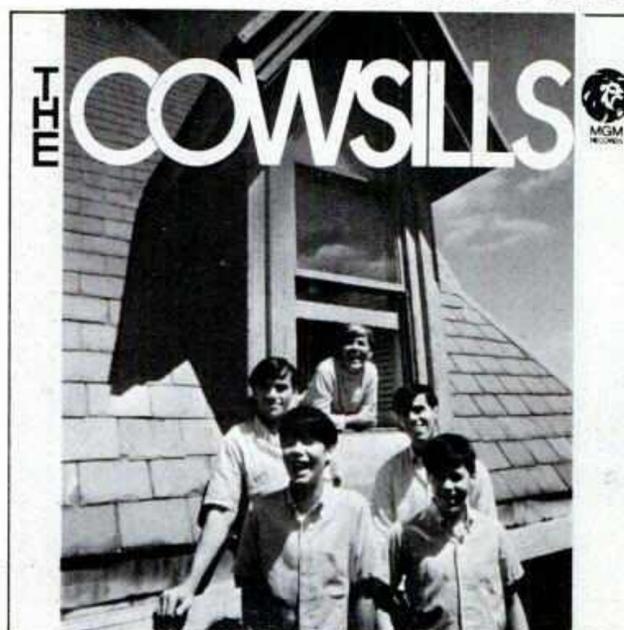
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Radio-TV programming

A Brighter TV Season Glows Ahead for Trade

By CLAUDE HALL

NEW YORK — The TV season, getting into high gear this week, shapes up as much better for the music-record industry than a year ago. There are several new shows, including "The Carol Burnett Show" which bowed Monday 11 and "the Jerry Lewis Show" that debuts on NBC-TV Tuesday (12) offer record companies and publishers excellent opportunity to expose new artists and records. In addition, the networks are going in stronger for music-variety specials this year. And many of the old favorites, some that are all music and some that present music in their format, are back again. These include everything from that giant among shows, "The Ed Sullivan Show," to "The Dean Martin Show," and "The Red Skelton Hour," which is in its 15th year on CBS-TV.

On CBS-TV, Sunday is highlighted by "The Ed Sullivan Show," with the dean who gave the Beatles their big boost in the U. S. presiding over his 20th year on the network. Right after that show, "The Smothers Brothers Comedy Hour" is

back. Last year, the two comedians stepped out of the spotlight long enough to give very valuable exposure to groups like the Buffalo Springfield, Paul Revere and the Raiders, and the Turtles. The first show to put a dent into "Bonanza," "The Smothers Brothers Comedy Hour" quickly developed as a major exposure medium for rock 'n' roll and Easy Listening artists and is continuing the trend this year.

Monday nights, watch "The Carol Burnett Show" at 10 p.m. (EST). It is a showcase for Miss Burnett, but she'll share the spotlight with special guest stars. Show is produced by Burngood Inc. and Bob Banner Associates. Jim Nabors guests on the first show.

Red Skelton continues his policy of presenting guests on his Tuesday night show. Johnny Rivers guested on the Tuesday (5) debut of the season. Saturday nights, "The Jackie Gleason Show" will be involved again with Honeymoon episodes, but setting asides entire nights occasionally for music-variety specials hosted by the great one.

Last year, he devoted time to a country music special that went over very well and another could be in the wind. "Ted Mack and the Original Amateur Hour" will be back again Sunday afternoons, offering exposure to the amateur.

Jerry Lewis, as they say, put on the dog for his Tuesday NBC-TV premiere show. There was Sonny & Cher for the young at heart. Bob Finkel is executive producer.

Backtracking to Mondays on NBC-TV, one finds the Monkees, who do quite well at selling their own records from the ex-

(Continued on page 30)



"THE JERRY BLAVAT SHOW," seen on all Triangle TV stations and several others throughout the nation, is always a boon to exposing a record. Here, Robert Knight prepares to do his single "Everlasting Love" on Rising Sons Records, a label of Monument Records. From left: Bill O'Brien of Monument, Blavat, Knight, and Eddy Webber, Philadelphia promotion man for Rising Sons.

New Syndicated TV Shows on W. Coast

By ELIOT TIEGEL

LOS ANGELES — A new crop of TV variety shows with syndication ties have been developed here for the new fall season. Already on the air is the "Woody Woodbury" show, a Ralph Edwards production beamed over Metromedia. The 90-minute show, taped at KTTV-TV, has an informal chatter single-a-show type format. The Righteous Brothers, for example, have already appeared before the live audience program. Booking artists are TV, Mary Markham and Gary Gamska.

KTTV-TV, which is generally a motion picture, live kiddie show repository, has also ventured into the venturesome late evening live variety competition with the signing of Les Crane to headline an hour show to vie against Johnny Carson and Joey Bishop.

Crane, who gained national TV exposure on ABC several seasons ago, only to fade after one season, will feature entertainment personalities in the circular audience form which gave his ABC outing out of New York its unusual kick. Crane's show will emphasize local happenings and guests, both in and out of town.

The final new show in preparation is a Pat Boone variety program being filmed at General Services by Filmways. Boone, who recently presided over a daytime NBC variety program, takes the plunge into syndication Sept. 18 with the 90-minute show slotted here on KBJ-TV, the RKO-General station. Artists like Joanie Sommers, James Darren and Michelle Lee are among those booked. It has been sold to 16 markets. Talent co-ordinator is Rose Richinson.

In a move to increase its exposure for contemporary big beat acts, the "Hollywood Palace" hour on ABC-TV, will seek more rock acts, reports co-producer Nick Vanoff. Reason for the increased interest in rock 'n' roll is the shifting of the program from Saturdays at 9:30-10:30 p.m. to 10 p.m. Tuesday (5) were the Association, with subsequent shows to present the Checkmates, Fifth Dimension, Donovan, Grass Roots, Every Mothers Son plus the more established chart acts like Nancy Sinatra and the Supremes. Vanoff feels more teens will be tube watching on Tuesday than on a weekend night.

C. F. Walker Dies in Crash

NASHVILLE — Charles F. (Smoky) Walker, 41, president and general manager of WKDA AM-FM, was killed here Labor Day when a motorbike he was driving went out of control.

Walker's 10-year-old daughter, Michelle, a passenger on the vehicle, suffered minor injuries.

Walker was the husband of Mrs. Jo Walker, executive director of the Country Music Association. Walker began with WKDA in 1950 as an engineer. He moved into the sales department later, and then became president and general manager in 1965, succeeding Jack Stapp, now president of Tree Publishing.

Canadian TV: Mecca for Acts

By KIT MORGAN

TORONTO—The two Canadian television networks offer a wide variety of music-oriented programs, with coast-to-coast exposure of literally hundreds of Canadian and international recording artists, in their fall and winter schedules.

To begin where the ratings do, with country music, CBC-TV's "Don Messer Jubilee," starring Apex recording artist Don Messer and regulars Marg Osborne, Charlie Chamberlain and Johnny Forrest (also on Compo's Apex and Point labels) returns for its ninth season of "down east" country music. Also on CBC-TV, "The Tommy Hunter Show" is back for a third season starring Hunter, signed to Columbia in the U. S., with the Rhythm Pals, on the Banff label, Debbie Lori Kaye, also with U. S. Columbia, RCA Victor's Al Cherny, the Allan Sisters, and occasional guest artists. On CTV, "Country Music Hall" hosted by Nashville's Carl Smith, is back for a third season with a line-up of guests that includes such U. S. stars as Stonewall Jackson, Roy Clark, Dottie West, Kitty Wells, Carl and Pearl Butler, and Don Gibson, and such Canadian country music artists as Capitol's Gary Buck, Point's Jimmy Arthur Ordge and Harry Rush, Banff's Irwin Prescott, and Johnny Clark.

In the pop music bag, CTV has "It's Happening" starring Capitol artists Robbie Lane and the Disciples, with special guest weekly, and "After Four," a teen magazine show with music features. CBC-TV's popular "Music Hop" series every day at 5:30 has been re-titled "Let's Go" and again originates from five different major cities with pop music artists from each center.

"In Person" returns to the CBC-TV network in the choice post-Saturday night NHL Hockey slot with a variety of music programs from one-man/one-woman shows to book shows, English music hall, and a program built around Canadian recording artists to be taped in recording studios. Canadian stars will include Ian and Sylvia, Gordon Lightfoot, Tommy Ambrose, Rich Little and Doug Crosley, and U. S. stars slated for the show include Barbara McNair, Glenn

Yarbrough, Leon Bill, Joe Williams, and Carmel Quinn.

'Festival' Series

CBC-TV's prestige "Festival" series will offer music programs once a month, including shows featuring contralto Maureen Forrester; pianist Glenn Gould; soprano Rei Grist and oboist Harold Gomberg; pianist Byron Janis; cellist Mstislav Rostropovich with the Toronto Symphony conducted by Seiji Ozawa; and Stravinsky's "Oedipus Rex" featuring Ernst Haefliger, Marilyn Horne and Louis Quilico, with the Toronto Symphony conducted by Robert Craft.

"Show of the Week" on CBC-TV combines local specials with U. S. imports, including a series of NBC-TV specials pre-released in Canada. Season's opener (11) was "And All That Brass" starring Herb Alpert and the Tijuana Brass with special guest star Louis Armstrong.

Another highlight of the CBC-TV schedule is six hour-long "O'Keefe Centre Presents" specials. The first features the Jefferson Airplane, the

Doors, Dionne Warwick, Sergio Mendes, and folksinger Eric Anderson. Others in this series will star Harry Belafonte and Miriam Makeba; trumpeter Al Hirt and British pop singing star Shirley Bassey; with negotiations under way with other big names for future shows.

Non-Music Shows

Even non-music shows are drawn to the music scene. CBC-TV's documentary series, "Telescope," opened its season with a profile of Gordon Lightfoot, with a profile of Marueen Forrester scheduled later in the season. "Take 30," a daytime public affairs magazine-type show will include such items as an interview with Ed Sanders, leader of the Fugs, and coverage of a visit to his Halifax home by Denny Doherty of the Mamas and the Papas. "Through the Eyes of Tomorrow," an outstanding series for and about youth, has already lined up an appearance by Bobbie Gentry.

New on CTV this year is "Pig and Whistle," a variety

(Continued on page 32)

'Big Ralph Show' Replaces 'Big Jack' on WKYC-TV

CLEVELAND — The "Big Ralph Show" has replaced WKYC-TV's Saturday 6 p.m. "Big Jack Show" and, "we plan to add country music and r&b

ABC LP Boosts New TV Shows

NEW YORK — The American Broadcasting Co. is using a special album to promote its fall line-up of TV shows. The LP, featuring theme music of the various shows including "The Lawrence Welk Show," "Hollywood Palace" and "The Joey Bishop Show," was sent out to affiliates to use in preparing on-the-air promotional spots and also for use in contests calling for the viewer or radio listeners to identify the themes and link them with the new shows. The LP contains 24 cuts and features the ABC-TV studio orchestra under the direction of Alexander Vlas Datzenko.

to reach more teens and young adults," said Helen E. Simpson, TV public relations administrator. The show will retain essentially a Hot 100 format. There are no plans for syndication.

In a sudden switch, Jay Lawrence, 12 to 3 p.m. WKYC Radio disk jockey, was named an announcer for the half-hour color show in place of Big Jack, WKYC Radio 7 to 11 p.m. disk jockey. Pressure of work and outside appearances were given as reasons by WKYC Radio general manager Robert Martin.

Lawrence, a three-year WKYC veteran, has another TV show, "Panorama," Sundays at 2 p.m. He came to Cleveland from WNOR, Norfolk.

Big Jack, billed as Jack Armstrong at his previous WIXY-1260 post, had been host of WKYC's TV show for six months.

So far "Big Ralph" has not appeared on the show. By coincidence, "Ralph" is also the name of Jay Lawrence's horse.

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NAB Parley to Beam On Program Trends

WASHINGTON — Current programming trends in radio will be the major topic at eight fall conferences scheduled by the National Association of Broadcasters (NAB). The day-and-a-half conferences are set for Atlanta, Oct. 16-17; Dallas, Oct. 19-20; Washington, Oct. 23-24; Boston, Oct. 30-31; Kansas City, Mo., Nov. 9-10, and Denver, Nov. 20-21.

Elmo Ellis, general manager of WSB in Atlanta will speak in both Dallas and Chicago on "How to Program a Middle-of-the-Road Station." Irv Lich-

tenstein, program director of WWDC in Washington will talk on "How to Get and Hold Listeners" at the Boston conference. "Modern Music: Here to Stay?" is the topic of Danny Williams, program director of WKY in Oklahoma City for the Kansas City audience.

The radio programming features are actually highlights for NAB's radio program clinics held a few months back, said Sherril Taylor, NAB vice-president for radio. Broadcasters attending the eight conferences will also hear a panel discussion on broadcast management and a report on the radio code. Charles M. Stone, NAB vice-president for station services, will guide a presentation in each city on what the association has to offer.

WWOK Bows Country TV'er

CHARLOTTE, N. C. — WWOK, 5,000-watt country music operation here, has launched a country music TV show on WCTU-TV. The hour-long color show—"The Brand New Opry Show"—is taped Wednesday nights for showing in prime time Saturday evening, said WWOK program director Phil Rainey.

"We use local and regional talent, plus any record artist that might happen to be in our area on taping night. Most recently, we had Bob Veno of Crane Records stop by the station and he sang his new recording of 'White Orchid' for the show."

New LP Honors Lutheran Church

ST. PAUL — Some 5,000 radio stations have been mailed a special album in recognition of the 450th Reformation Anniversary of the Lutheran Churches. One side of the LP features the "Cantata of New Life," a serious work composed by Robert Way, vice-president of WEZE in Boston, and written by John Rydren, director of TV, radio and films for the American Lutheran Church. Flipside features 12 one-min-

ute radio spots designed for various formats portraying the validity of a close man-to-God relationship. The cantata was recorded in Germany.

Jack A. Holiday, program director of KMBZ and KMBR-FM in Kansas City, Mo., has been appointed national program consultant for the Bonneville International chain. Besides his KMBZ duties, he'll act as consultant to KSL, Salt Lake City; KIRO, Seattle, and WRFM-FM, New York. Holiday joined KMBZ in January 1966. . . . Skip Broussard, former early evening man at WCLA, Baton Rouge, La., has joined the Storz group at WTXI, New Orleans. Broussard has just had a collection of poetry published — "Solomon Place." . . . Charlee (Dave Nixon) Brown has resigned as program director of KDWB, Minneapolis, to become owner and general manager of KICS and KICS-FM in Hasting, Neb. Couldn't happen to a nicer guy. A native of Nebraska, Brown had been with KDWB for four years. His replacement hasn't been named yet. KICS programs both rock 'n' roll and country music.

Would you believe that Rocky G's real name is Ellsworth Groce? Rocky is new program director of WWRL, New York. . . . Bill Calder, host of the afternoon show on KWK, St. Louis, has been appointed program manager of the station; he'll continue his radio show. . . . Alan M. Peck, music

Vox Jox

By CLAUDE HALL
Radio-TV Editor

director of the past eight years at KLIK, Jefferson City, Mo., has been appointed production supervisor at WCLU, Cincinnati. . . . Don Terry, program director of KUZN, West Monroe, La., has shifted over to the new KUZN-TV to become sports director and Phil Harmonic, formerly with Hot 100-formated WTUP in Tupelo, Miss., takes over the KUZN program director slot. Harmonic is looking for Tom Clay who worked as Jack the Bellboy at WJBK in Detroit. Anybody know where Clay is?

Jack Reno, music director of WXCL, country music station in Peoria, Ill., has a new release coming out soon on JAB Records and is continuing to get huge publicity — this time in the October TV-Radio Mirror. . . . James McNeill Clark has been promoted from operations director to program director at WNOX, Knoxville, Tenn., and Petere R. Dryer, sales manager, has been upped to assistant general manager.

Don B. Curran, formerly vice-president and general manager of KGO, San Francisco, is the new head of WABC, New York. In San Francisco, Edward F. McLaughlin will replace Curran as general manager of KGO; he'd been sales manager of the station. . . . The trio of Norman Wain, Robert Weiss and Joe Zingale has become major stockholders in WIXY, Cleveland, and Harry Stone is forming a new corporation to handle WFAS, White Plains, N. Y.

Jay Lawrence, under the guise of Big Ralph, has taken over the WKYC-TV bandstand show, replacing Jack Armstrong. Both are deejays on WKYC in Cleveland. . . . Win Opie has been signed to direct "Pat Boone in Hollywood," the new 90-minute daily TV talk-variety show. . . . Milton Q. Ford, owner and manager of WTID, Norfolk, Va., was honored with a dinner recently in Washington, attended by Secretary of Labor Willard Wirtz, FCC's Robert E. Lee, and Sen. Vance Hartke of Indiana.

Cal Shrum, a veteran of some 55 Western movies with such as Gene Autry and Roy Rogers, and a music director of Westerns for Columbia Pictures, has joined the staff of WPEO, country music operation in Peoria, Ill. He'd been host of a country music show for a Springfield radio station the past 13-plus years. . . . Dave Conley, formerly program director of KSEE in Santa Maria, Calif., is the new music director of 10,000-watt KACY, Oxnard, Calif.

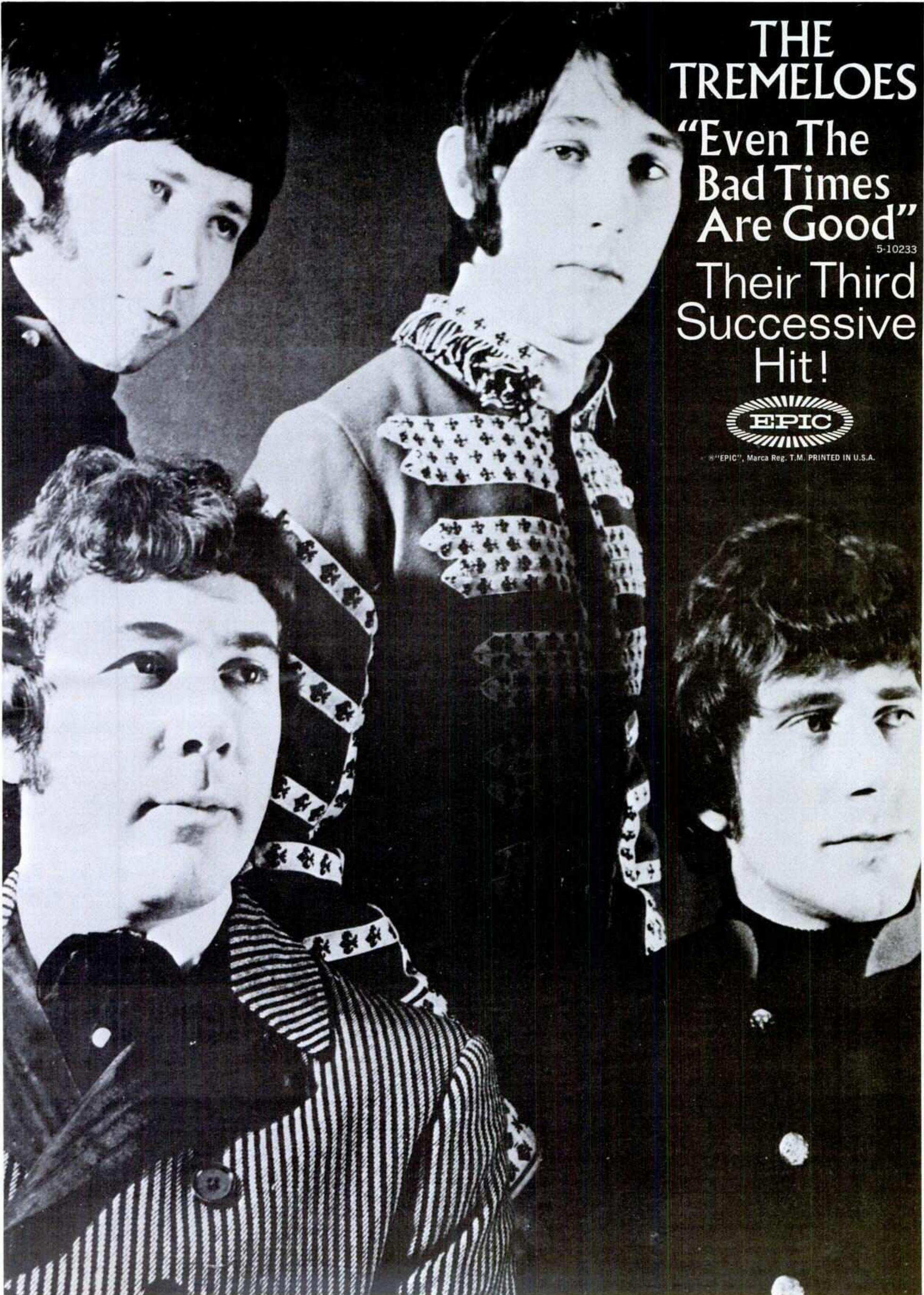
"My real job is that I'm assistant professor of English at Penn State University's Ogontz campus right outside Philadelphia . . . but I like radio so much I can't stay out of it," says Shel Kagan, who has just taken over the all night concert slot weekends on WPBS, Philadelphia. He was formerly WEIC, Charleston, Ill., as announcer and music librarian. . . . Douglas China has been appointed program director of

(Continued on page 32)



MGM RECORDS

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Bad Times
Are Good"

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A Brighter TV Season Glows Ahead for Trade

• Continued from page 26

posure. "The Danny Thomas Hour" at 9 p.m. (EST) Mondays is setting aside six musical hour specials with 16 other comedy shows. The premiere Sept. 11 has as guests Nanette Fabray and Tennessee Ernie Ford, among others. Thomas is executive producer of the series himself.

Music Hall

The "Kraft Music Hall" on NBC-TV this year, produced by Garry Smith and Dwight Hemion, has set a series of specials. The Wednesday (13) debut should be a wow, starring Herb Alpert and the Tijuana Brass, Jackie Vernon, and Louis Armstrong. Bobby Darin sets in as George M. Cohan in an Oct. 4 show. "Tin Pan Alley Today" is the topic of an Oct. 11 show featuring George Burns, Nancy Ames, Dionne Warwick, and Brasil '66. The Oct. 18 show

spotlights Lorne Greene, Lou Rawls, and Baja Marimba Band. Oct. 25 will see Sonny & Cher and Hugh Masekela, among others.

"The Dean Martin Show" is back, starting Sept. 14, each Thursday at 10 p.m. The show continues its policy of featuring four or more entertainers each week besides Reprise Records artist-host Dino.

"Bell Telephone Hour" continues its policy of hour documentary studies in music. This year the shows will be seen Fridays at 10 p.m. (EST) at the rate of one every third week. The Christmas and Easter programs will be on Sunday. As an example of the type of topics covered by the show, one of the studies will be a musical portrait of Chicago, another will be a Bach program from the Bach Bethlehem Festival in Bethlehem, Pa. Henry

Jafee Enterprises and Robert Drew Associates share the productions.

On ABC-TV, the stalwart "Hollywood Palace" again opens its doors, but in a new day and time—Tuesdays at 10 p.m. (EST) and Tuesday (5) was the premiere. Ravi Shankar, with sitar, joined Bing Crosby, Diannah Carroll, Joey Heatherton, and Every Mother's Son on the first show.

In addition to these shows, all networks are slating specials. Would you believe that NBC-TV has 50 lined up? More than 100 stars will be featured on these, including Ed Ames, Nancy Ames, the Beatles, Petula Clark, Perry Como, Bill Cosby, and Bobby Darin. Andy Williams will host and star in a series of specials on NBC-TV. Carol Channing has six specials lined up for ABC-TV and feature guests. First will be aired Nov. 16. Barbra Streisand has some specials coming up.

Several other recording artists are standing in the wings with shows, including Andy Russell and Wayne Newton. And there are countless syndicated shows.

Pat Boone Show

In New York, Pat Boone will be seen on WPIX-TV Monday through Friday 8:30 to 10 p.m. in a talk-variety show titled "Pat Boone in Hollywood." Twelve productions titled "The Broadcasters' Specials" featuring name artists and one of these "A Very Special Occasion" with Jack Jones and Vikki Carr made the video rounds last week. These are produced by groups like the Storer Broadcasting Co. for its own outlets and syndication.

One of the mainstay exposures of artists shouldn't be overlooked, the nightly "Tonight Show Starring Johnny Carson" on NBC-TV. The show is a major exposure medium for the record field.

All in all, with both the network shows and specials combined, this looks like a banner year for the recording field on TV.

Hot Promotions

TORONTO — CHUM, Toronto, drew more than 250,000 CHUMbugs to its CHUM City at the Canadian National Exhibition in Toronto (Aug. 18-Sept. 4), broadcasting live from the big fair from 10 a.m. to 10 p.m. daily and presenting top Canadian recording groups nightly for free concerts. CHUM is celebrating the 10th anniversary of its pop music format.

This was the station's 10th year of broadcasting from the fair. In past years that station had just a broadcast trailer, but this year added a 15-foot covered stage for the live band appearances and a 20 by 40-foot pavilion - tent with photo displays; the Star Line feature of six phones programmed with exclusive interviews with such disk stars as the Beatles, the Monkees, Herman's Hermits, the Beach Boys, the Dave Clark Five, attracting line-ups; a go-go cage for fans from 6 to 60 who'd ever wondered what it was like to be a go-go girl; an autographing center for featured groups, all hosted by 11 CHUM chicks, very attractive teen-agers.

A different recording group appeared each night between 7 and 10 on the CHUM City stage, with each appearance given saturation promotion both on air and on the CHUM City sound system, resulting in crowds of 3,000-4,000 or more in the large area fronting the stage. Groups which appeared were the Lords of London, whose debut Apex single was No. 1 of the CHUM chart; Capitol's Staccatos; Quality's the Guess Who and the Rock Show of the Yeomen; Columbia's A Passing Fancy; the Stone label's Kensington Market; Little Caesar and the Consuls, now on the Roman label; Apex's Spasstiks; Yorkville's Stitch in Tyme, the Ugly Ducklings, the Quiet Jungle and the Rising Suns and two groups newly signed, not yet released by Yorkville, the Spectrums and the Synics. Spencer Davis, in Toronto for the final appearance of his North American tour, made a special guest

appearance to sign autographs.

Another CHUM City feature was the Miss Canadian Teen contest to choose a typical teenager to win a catered party for 50 friends complete with music by Little Caesar and the Consuls, a CHUM deejay as emcee, with cut-ins from the party broadcast on CHUM and photographed for a photo-story in Canadian Teen magazine. CHUM City was specially designed to be portable, for broadcasts from other fairs and events.

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b/w Stormy

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MGM
RECORDS

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TOP SELLING R & B SINGLES

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	COLD SWEAT James Brown & the Famous Flames, King 6110 (Dynatone, BMI)	9	26	46	APPLES, PEACHES, PUMPKIN PIE Jay & the Techniques, Smash 2086 (Akbestal/Act Three, BMI)	2
2	2	BABY I LOVE YOU Aretha Franklin, Atlantic 2427 (Pronto, BMI)	8	27	29	DON'T YOU MISS ME A LITTLE BIT, BABY Jimmy Ruffin, Soul 35035 (Jobete, BMI)	5
3	3	YOU'RE MY EVERYTHING Temptations, Gordy 7063 (Jobete, BMI)	6	28	34	KNUCKLEHEAD Bar-Kays, Volt 148 (East, BMI)	6
4	4	REFLECTIONS Diana Ross & the Supremes, Motown 1111 (Jobete, BMI)	5	29	32	FORGET IT Sandpebbles, Calla 134 (Unbelievable, BMI)	7
5	7	FUNKY BROADWAY Wilson Pickett, Atlantic 2430 (Routine/Drive-In, BMI)	6	30	40	LOVE IS A DOGGONE GOOD THING Eddie Floyd, Stax 223 (East, BMI)	4
6	9	(Your Love Keeps Lifting Me) HIGHER AND HIGHER Jackie Wilson, Brunswick 55336 (Jalynne/BRC, BMI)	4	31	26	A WOMAN'S HANDS Joe Tex, Dial 4061 (Tree, BMI)	5
7	5	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 35034 (Jobete, BMI)	10	32	37	WINDOWS OF THE WORLD Dionne Warwick, Scepter 12196 (Jac/Blue Seas, ASCAP)	3
8	6	THAT DID IT Bobby Bland, Duke 421 (Don, BMI)	9	33	39	YOU ARE THE MAN Inez & Charlie Foxx, Dynamo 109 (Cat-a-log/Cee & Eye, BMI)	3
9	8	I WAS MADE TO LOVE HER Stevie Wonder, Tamla 54151 (Jobete, BMI)	13	34	47	EXPRESSWAY TO YOUR HEART Soul Survivors, Crimson 1010 (Double Diamond/Downstairs, BMI)	2
10	11	GROOVIN' Booker T. & the M.G.'s, Stax 224 (Slascar, BMI)	5	35	35	UNDER THE STREET LAMP Exits, Gemini 1004 (Hangra/Stockbridge, BMI)	3
11	17	CASONOVA (Your Playing Days Are Over) Ruby Andrews, Zodiac 1004 (RicWil/Colfam, BMI)	4	36	36	AIN'T IT THE TRUTH Drifters, Atlantic 2426 (Pronto/Saturn, BMI)	4
12	12	COME ON SOCK IT TO ME Syl Johnson, Twilight 100 (Carforn, BMI)	10	37	42	TURN ON YOUR LOVELIGHT Oscar Toney Jr., Bell 681 (Don, BMI)	3
13	10	YOUR UNCHANGING LOVE Marvin Gaye, Tamla 54153 (Jobete, BMI)	11	38	38	AS LONG AS I LIVE Fantastic 4, Ric Tic 130 (Myto, BMI)	4
14	13	SWEETEST THING THIS SIDE OF HEAVEN Chris Bartley, Vando 101 (Blackwood, BMI)	9	39	48	IT'S GOT TO BE MELLOW Leon Haywood, Decca 32164 (Jim-Edd, BMI)	3
15	14	HYPNOTIZED Linda Jones, Loma 2070 (Zira/Floteca, BMI)	19	40	45	THE LETTER Box Tops, Mala 565 (Barton, BMI)	2
16	15	MORE LOVE Smokey Robinson & the Miracles, Tamla 54152 (Jobete, BMI)	13	41	50	IN THE HEAT OF THE NIGHT Ray Charles, ABC 10970 (United Artists, ASCAP)	2
17	28	KNOCK ON WOOD Otis & Carla, Stax 228 (East, BMI)	3	42	—	LOVE BUG, LEAVE MY HEART ALONE Martha Reeves & the Vandellas, Gordy 7062 (Jobete, BMI)	1
18	16	NEARER TO YOU Betty Harris, Sansu 466 (Marsaint, BMI)	10	43	43	SOPHISTICATED SISSY Rufus Thomas, Stax 221 (East, BMI)	4
19	19	GIMME LITTLE SIGN Brenton Wood, Double Shot 116 (Big Shot, ASCAP)	6	44	49	BELIEVE IN ME BABY Jesse James, 20th Century-Fox 6684 (Je-Ma/Chevis, BMI)	2
20	31	GET ON UP Esquires, Bunky 7750 (Hi-Mi, BMI)	3	45	—	MEMPHIS SOUL STEW King Curtis, Alco 6511 (Pronto/Kilynn, BMI)	1
21	20	MAKE ME YOURS Bettye Swann, Money 126 (Cash Songs, BMI)	20	46	—	SOUL MAN Sam & Dave, Stax 231 (East/Pronto, BMI)	1
22	27	YOU'VE GOT TO PAY THE PRICE Al Kent, Ric Tic 127 (Myto, BMI)	6	47	—	BABY, I'M LONELY Intruders, Gamble 209 (Razorsharp, BMI)	1
23	23	(I Wanna) TESTIFY Parliaments, Revilot 207 (Groovesville, BMI)	12	48	—	KARATE-BOO-GA-LOO Jerry O., Shout 217 (Boogaloo/Love Lane, BMI)	1
24	18	TAKE ME (Just as I Am) Solomon Burke, Atlantic 2416 (Fame, BMI)	10	49	—	DIRTY MAN Laura Lee, Chess 2013 (Chevis, BMI)	1
25	30	LITTLE OLE MAN (Uptight—Everything's Alright) Bill Cosby, Warner Bros. 7072 (Jobete, BMI)	2	50	—	ODE TO BILLIE JOE Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	1

Radio-TV programming

WLAG Querying Stations On Collection Agencies

LAGRANGE, Ga.—Ed Mullinax of radio station WLAG here has launched a questionnaire to pinpoint how many radio stations in the State use ASCAP, BMI, and SESAC music and how much. Mullinax called upon fellow broadcasters to fill the questionnaire out, saying it "is vital in our proposed court test of the new ASCAP contract." His letter stated, "We must make consolidated summaries, prepare and file court briefs in U. S. court by Sept. 11 . . . if we can get up a

good case, there is every reason to believe we can save Georgia broadcasters a substantial sum of money."

The questionnaire asks, among other things, if the stations would prefer a "per program" commercial contract, if stations object to the ASCAP audit, and if the proposal of a 1/2 of 1 per cent rate to ASCAP on programs using music (discussed at a recent meeting of the Georgia Association of Broadcasters) is "too high, too low, or just about right."

Vox Jox

Continued from page 28

KPRC, Houston; during the past two years, China has a radio consulting business in Miami; prior to that, he was vice-president of WINZ, Miami. . . Harrell Blanks, formerly with A. V. Bamford's KBER in San Antonio, has shifted over to the country music station's local competition — KBUC — operated by Tom Turner.

Canada, program director of WORD, Spartanburg, S. C., about the death of deejay Tim Parker in an auto accident Aug. 26. The station just recently lost John Cashion, another deejay, as the result of illness.

Neil E. Derrough has been named general manager of KCBS, San Francisco; he'd been with WEEL, Boston. . . Two new deejays are now at CKLW in Detroit — Bob Todd, formerly with WQXI, and Mike Rivers, formerly with KAKC, Tulsa, Okla. . . E. Alvin Davis, 7-midnight personality with KLEO, Wichita, Kan., has been upped to music director; he'll keep his air show. . . KTRH in Houston is moving its "Ed Case . . . and All That Jazz" show to KTRH-FM Saturdays 1-3 p.m.

Carnegie Hall Show on QXR

NEW YORK—Carnegie Hall is launching its own radio show on WQXR, the kingpin classical music station here. The first in the weekly half-hour series, which present the Hall as a life-giving force on the international music scene, bows Sept. 12 at 7:30 p.m. Host is Martin Bookspan, WQXR program consultant. Julius Bloom, executive director of the Hall, is the first guest and each week the show will feature a guest and musical works representative of the events at the Hall. Carnegie Hall Corp. has slated the show for 39 weeks.

Marty Kelly, formerly with WEMP in Milwaukee, has joined WQXI in Atlanta, noon to 3 p.m., and will work under the air name of Joe Kelly. . . Ray Lynn, Epic Records artist, is now doing a 2-6 p.m. deejay show on WIOD, Miami; he's worked at both WKDA, Nashville, and WMEX, Boston. . . Tom Penzone, general manager of WKUZ-FM, Box 342, Wabash, Ind., asks for Easy Listening and Hot 100 chart records "and I can assure you it will receive devoted airplay."

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	4	16	17	REVENGE Bill Cosby, Warner Bros. W 1691 (M); WS 1691 (S)	15
2	2	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	6	17	19	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	7
3	3	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	6	18	21	MAGNIFICENT MEN "LIVE!" Capitol T 2775 (M); ST 2775 (S)	2
4	4	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	24	19	10	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	36
5	6	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	4	20	—	COLD SWEAT, PARTS 1 & 2 James Brown & His Famous Flames, King 1020 (M); S 1020 (S)	1
6	5	HIP-HUG-HER Booker T. & the M.G.'s, Stax 717 (M); S 717 (S)	13	21	23	BILL COSBY SINGS/SILVER THROAT Warner Bros. W 1709 (M); WS 1709 (S)	2
7	7	SOUND OF WILSON PICKETT Atlantic 8145 (M); SD 8145 (S)	6	22	—	LUSH LIFE Nancy Wilson, Capitol T 2757 (M); ST 2757 (S)	1
8	8	OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	6	23	22	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	28
9	14	SUPER HITS Various Artists, Atlantic 501 (M); SD 501 (S)	5	24	24	UP, UP AND AWAY 5th Dimension, Soul City SCM 91000 (M); SCS 92000 (S)	8
10	13	GROOVIN' Young Rascals, Atlantic 8148 (M); SD 8148 (S)	5	25	27	TOO MUCH Lou Rawls, Capitol T 2713 (M); ST 2713 (S)	18
11	12	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	40	26	29	WONDERFULNESS Bill Cosby, Warner Bros. W 1634 (M); WS 1634 (S)	5
12	11	TEMPTATIONS LIVE Gordy 921 (M); S 921 (S)	25	27	15	SUPREMES SING RODGERS & HART Motown MLP 659 (M); SLP 659 (S)	14
13	9	JAMES BROWN LIVE AT THE GARDEN King 1018 (M); S 1018 (S)	14	28	25	LISTEN Ray Charles, ABC ABC 595 (M); ABCS 595 (S)	10
14	—	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	1	29	26	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros. W 1618 (M); (No Stereo)	8
15	18	FOR YOUR LOVE Peaches & Herb, Date TEM 3005 (M); TES 4005 (S)	2	30	16	THE FABULOUS IMPRESSIONS ABC ABC 606 (M); ABCS 606 (S)	10

WCXL-FM TO LIVE DJ SHOW

CINCINNATI—After a year and a half of automated programming, WCXL-FM is now using a live deejay show daily 4-9 p.m. The stereo operation has been using the same type of conservative music, cluster programming as KXL in Portland, Ore., only with uptempo music selections. But now Bob Kellogg, formerly with KXL, is heading up the new WCXL venture and predicts "more live time in the future."

Canadian TV

Continued from page 26

show in an English pub setting which will feature British music hall performers with regulars, the Carlton Showband and host John Hower, British actor-singer.

U. S. programs in the Canadian schedules offer even more music and variety programs, with "The Ed Sullivan Show" on CBC-TV; "The Smothers Brothers Show," "The Dean Martin Show," "The Jackie Gleason Show," the new "Jerry Lewis Show," and "The Monkees" on CTV.

RADIO-TV MART

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E/SE-4477

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Produced by Mickey Stevenson





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You remember how it used to be when the piano was king?

When the piano was the instrument everybody wanted to play and hear. When every family owned, or knew someone who owned, a piano. When almost every pop song was written on the piano. And just about every kid in the world, it seemed, was busy practicing piano.

But, as we know, that's in the past.

Today's music is dynamic — constantly changing. So that while the guitar may be in one year, next year it could be the harmonica. The year after, the organ.

Whatever happened to the piano?

Well, if that seems like a ridiculous question, even in these electronic times, we have Roger Williams to thank.

For 12 years Roger has kept the piano alive in the hearts and homes of millions of American families.

Year after year his feeling for his instrument cuts through the trends, to produce singles and albums as "in" as the current superstar.

He makes good music, this Roger Williams. And maybe that's why he's sold more records than any other pianist, popular or classical, in recording history.



Kapp Records.

Billboard

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. For Week Ending September 16, 1967

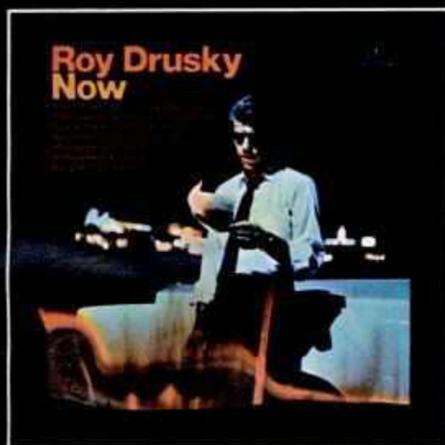
Table with 3 columns: Rank, Title-Artist, Label & No. (Mono & Stereo No.), Weeks on Chart. Includes entries like SGT. PEPPER'S LONELY HEARTS CLUB BAND, THE DOORS, HEADQUARTERS, FLOWERS, SURREALISTIC PILLOW, GROOVIN', RELEASE ME, WITH A LOT OF SOUL, ARETHA ARRIVES, INSIGHT OUT, REACH OUT, I NEVER LOVED A MAN THE WAY I LOVE YOU, BORN FREE, SOUNDS LIKE, REVENGE, DR. ZHIVAGO, THE SOUND OF MUSIC, THE SUPER-HITS, MORE OF THE MONKEES, A MAN AND A WOMAN, PETER, PAUL & MARY ALBUM 1700, THE TEMPTATIONS GREATEST HITS, CLAUDINE, THE BEST OF SONNY & CHER, HERE WHERE THERE IS LOVE, UP, UP AND AWAY, YOU ONLY LIVE TWICE, WHIPPED CREAM & OTHER DELIGHTS, THAT'S LOU, PAUL REVERE & THE RAIDERS GREATEST HITS, BILL COSBY SINGS/SILVER THROAT, OTIS REDDING LIVE IN EUROPE, THE BEST OF THE LOVIN' SPOONFUL, THE MONKEES, THE HOLLIES GREATEST HITS, ARE YOU EXPERIENCED, THE BEE GEE'S FIRST, BYRDS GREATEST HITS, HIP-HUG-HER, WELCOME TO MY WORLD, THESE ARE MY SONGS, MOBY GRAPE, BOB DYLAN'S GREATEST HITS, ELECTRIC MUSIC FOR THE MIND AND BODY, JANIS IAN, MAMA'S AND THE PAPA'S DELIVER, ABSOLUTELY FREE, GOING PLACES, EVOLUTION, SERGIO MENDES & BRASIL '66.

Table with 3 columns: Rank, Title-Artist, Label & No. (Mono & Stereo No.), Weeks on Chart. Includes entries like REVOLUTION!, JOAN, THE BEST OF THE BEACH BOYS, VOL. 2, S.R.O., THOROUGHLY MODERN MILLIE, THE SOUND OF WILSON PICKETT, THIS IS MY SONG, BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?, THE WILD ANGELS, ODE TO BILLIE JOE, COLLECTIONS, THE LONELY BULL, WONDERFULNESS, REWIND, EQUINOX, TEMPTATIONS LIVE!, WHAT NOW MY LOVE, THE YARDBIRDS GREATEST HITS, THE SEA, COUNTRY, MY WAY, WE CAN FLY/UP, UP AND AWAY, FRANKIE VALLI SOLO, THE SUPREMES SING RODGERS & HART, SPRING!, LET'S LIVE FOR TODAY, JAMES BROWN LIVE AT THE GARDEN, SOMEWHERE MY LOVE, WHY IS THERE AIR?, THE BEST OF THE ANIMALS, LUSH LIFE, THAT'S LIFE, LISTEN, MY CUP RUNNETH OVER, TOO MUCH, MAN OF LA MANCHA, LITTLE GAMES, DADDY'S LITTLE GIRL, BORN FREE, THE MAGNIFICENT MEN "LIVE!", THERE'S A KIND OF HUSH ALL OVER THE WORLD, HAPPINESS IS DEAN MARTIN, RHAPSODIES FOR YOUNG LOVERS, VOL. 2, IF YOU CAN BELIEVE YOUR EYES AND EARS, FUTURE, JOHNNY CASH'S GREATEST HITS, VOL. 1, LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM OUTER SPACE, THE BEST OF THE SEEKERS, SPANKY & OUR GANG, FIDDLER ON THE ROOF, FOR A FEW DOLLARS MORE.

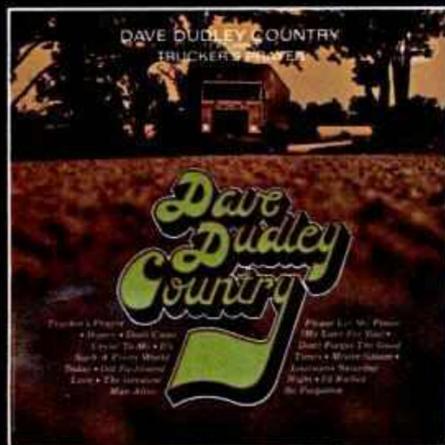
Table with 3 columns: Rank, Title-Artist, Label & No. (Mono & Stereo No.), Weeks on Chart. Includes entries like THE BEST OF THE BEACH BOYS, VOL. I, BACK TO BACK, I STARTED OUT AS A CHILD, THE WINDOWS OF THE WORLD, FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM, TIME & CHARGES, SOUTH OF THE BORDER, THE BEST OF EDDY ARNOLD, KING & QUEEN, GOLDEN HITS BY THE VENTURES, CALIFORNIA DREAMING, THE GRATEFUL DEAD, PARSLEY, SAGE, ROSEMARY AND THYME, I'LL TAKE CARE OF YOUR CARES, FOUR TOPS LIVE!, HOW GREAT THOU ART, NEW GOLD HITS, SECOND GOLD VAULT OF HITS, HAPPY TOGETHER, DOUBLE TROUBLE, LOU RAWLS LIVE, TIME, TIME, HEADS UP!, SUPREMES 'A' GO GO, THE MAMAS AND THE PAPAS, BIG HITS (High Tide and Green Grass), RHAPSODIES FOR YOUNG LOVERS, GOOD TIMES, BETWEEN THE BUTTONS, CANNED HEAT, GREATEST HITS OF ALL TIMES, GOT LIVE IF YOU WANT IT, CASINO ROYALE, REVOLVER, THE BEST OF HERMAN'S HERMITS, ROGER WILLIAMS GOLDEN HITS, TINY BUBBLES, BORN FREE, BOOTS WITH STRINGS, YOUNG RASCALS, OUTSIDERS... HAPPENING "LIVE!", THE KINKS GREATEST HITS, JUST FOR YOU, BIG SWING FACE, ERIC BURDON & THE ANIMALS, VOL. II, STAX/VOLT REVIEW LIVE IN LONDON, VOL. I, MAME, FOR YOUR LOVE, ROGER, BIG BROTHER & THE HOLDING COMPANY.

*EOP 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.

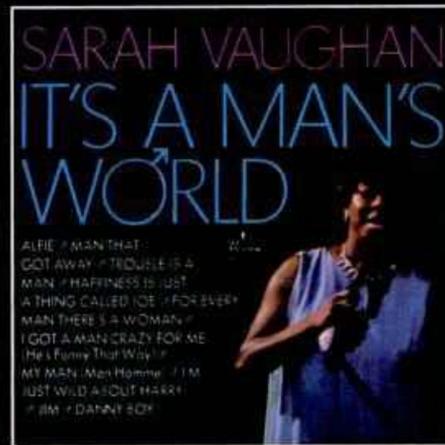
A Chart Directed Release Recorded For The Now Action... From Mercury



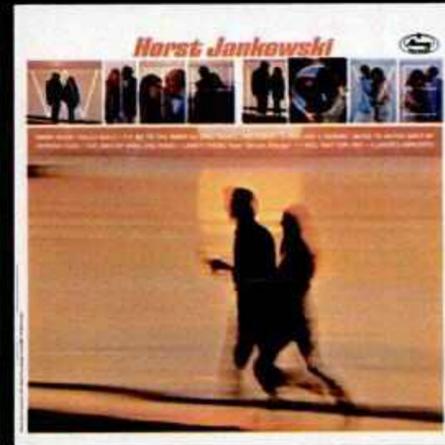
ROY DRUSKY/NOW IS A LONELY TIME
SR 61118



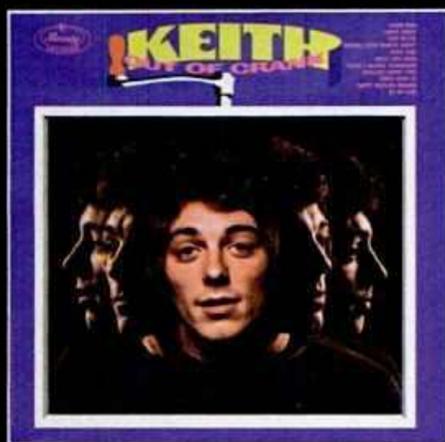
DAVE DUDLEY/DAVE DUDLEY COUNTRY
MG 21133



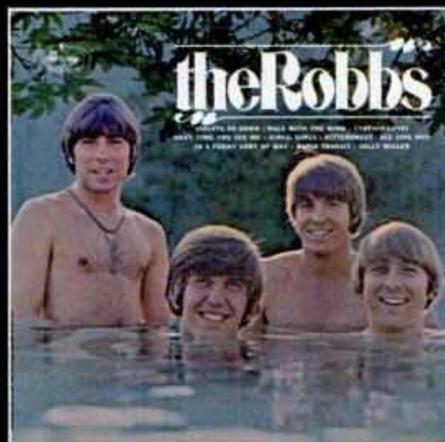
SARAH VAUGHAN/IT'S A MAN'S WORLD
SR 61122



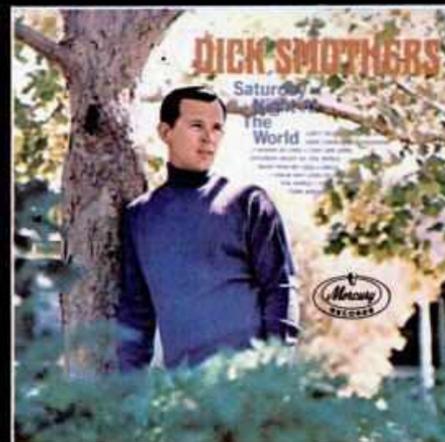
WITH LOVE/HORST JANKOWSKI
MG 21125



KEITH/OUT OF CRANK
SR 61129



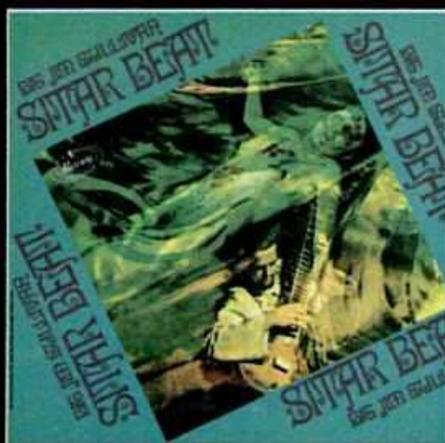
THE ROBBS
MG 21130



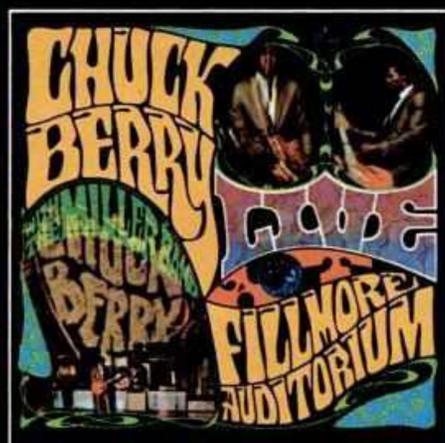
SATURDAY NIGHT AT THE WORLD/DICK SMOTHERS
MG 21134



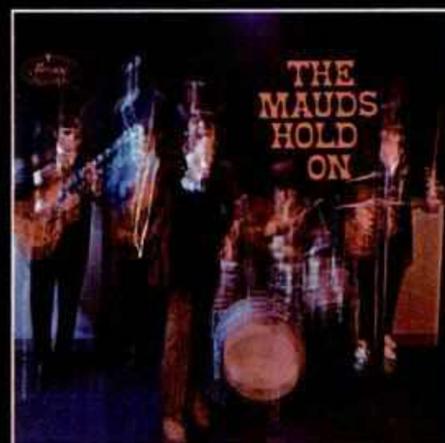
LORI BURTON/BREAK OUT
MG 21136



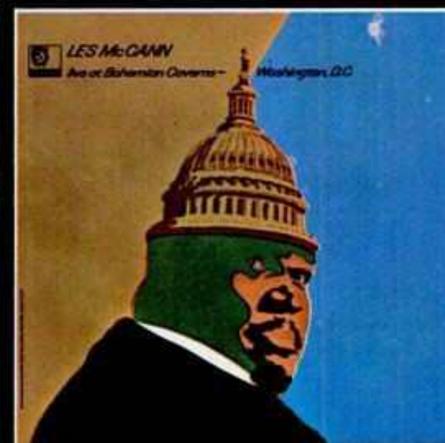
BIG JIM SULLIVAN/SITAR BEAT
SR 61137



CHUCK BERRY/LIVE AT THE FILLMORE
AUDITORIUM, SAN FRANCISCO
SR 61138



THE MAUDS HOLD ON
SR 61135



LES McCANN/LIVE AT THE BOHEMIAN CAVERNS
CLUB, WASHINGTON, D.C.
LS 86046

HAPPENING HAPPENING HAPPENING HAPPENING HAPPENING HAP

HAPPENING HAPPENING HAPPENING HAPPENING HAPPENING HAP

ABC...IS WHERE New Fall



The Album Event Of The Year!



*JUDY GARLAND AT HOME AT THE PALACE OPENING NIGHT
ABC 620



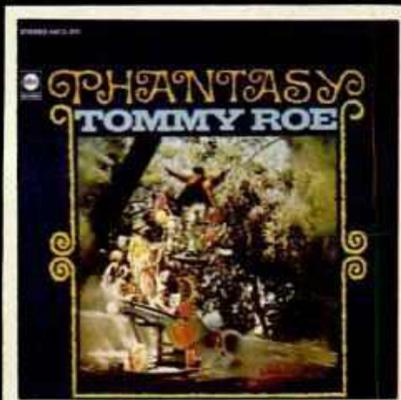
*FRANKIE LAINE
I WANTED SOMEONE TO LOVE
ABC 608



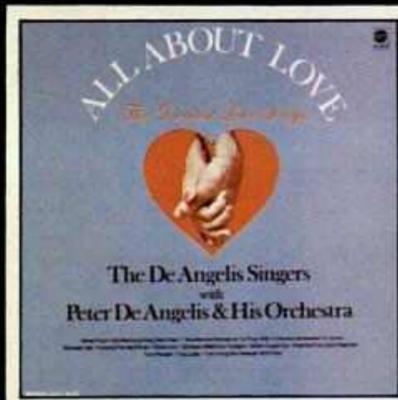
*DELLA REESE
DELLA ON STRINGS OF BLUE
ABC 612



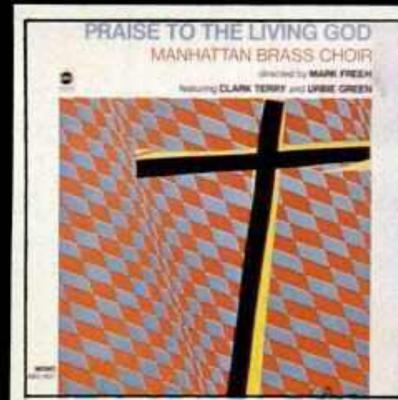
*SHEILA MacRAE
HOW SWEET SHE IS
ABC 611



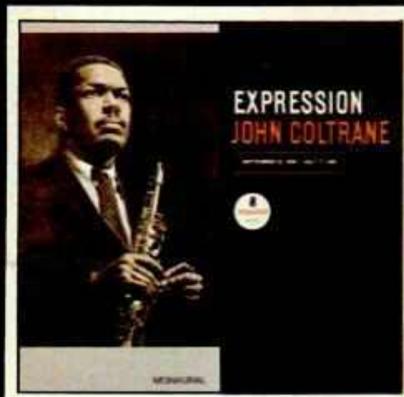
*TOMMY ROE
PHANTASY
ABC 610



*The De Angelis Singers with
Peter De Angelis & His Orch.
ALL ABOUT LOVE
ABC 609



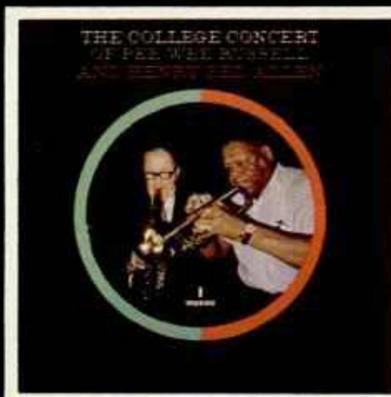
*MANHATTAN BRASS CHOIR
PRAISE TO THE LIVING GOD
ABC 607



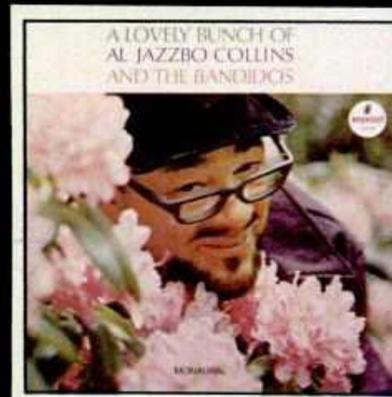
*JOHN COLTRANE
EXPRESSION
A 9120



*DIZZY GILLESPIE
SWING LOW, SWEET CADILLAC
A 9149



*THE COLLEGE CONCERT OF
PEE WEE RUSSELL &
HENRY RED ALLEN
A 9137



*A LOVELY BUNCH OF
AL JAZZBO COLLINS &
THE BANDIDOS
A 9150

HAPPENING HAPPENING HAPPENING HAPPENING HAPPENING HAI



THE GENTS, A GROUP FROM UTAH, receive their first-place award in the National Finals of the Battle of the Bands. More than 11,000 bands in 30 States competed in city, regional, and State contests to reach the finals sponsored by Junior Chamber of Commerce organizations. Presenting the awards were Tom Simms, Massachusetts Jaycee State president, left, and John W. Agnew Jr., right, national director of the Battle of the Bands. Group members are, standing from left, Lance Robert, Boosy & Hawks sax and Kay bass guitar; Mike Ostler, Vox organ; Craig Rollins, Kay guitar and Glaudot violin. Kneeling are Barry Jensen, left, Ludwig drums, and Kevin Rollins, vocalist.

Capitol's R&B Program OK; Seeks New Hit Act

LOS ANGELES — Capitol's rhythm and blues development program, begun one year ago, is producing jobs for sales and promotion men, with the label still looking for its first sustaining new r&b artist.

Lou Rawls and Cannonball Adderley have both been the label's top blues performers during the past year, but both were well-known in the jazz ranks.

On the sales level, the company has been looking for r&b sales specialists who fit the "Capitol image"—are looking

for a solid future, in the words of one executive.

One month ago, Logan Westbrook was hired as Chicago r&b salesman. He handles all the ethnic accounts plus some regular non-r&b locations. Planned are r&b salesmen for Los Angeles, Chicago and New York.

The label's r&b promotion men are Ronnie Granger in Chicago; Sidney Miller in Philadelphia and Joyce Miller locally.

In the new artist ranks, the label has the Magnificent Men, Patty Drew, Willie Hightower and Tina Mason, who along with the Magnificent Men, falls in the "blue-eyed soul" category.

Dave Axelrod, who produces Rawls, Adderley and Miss Mason, soon to bow, is the label's top staff blues producer.

During its first year of trying to break into the r&b field, generally dominated by independent labels, Capitol has learned that r&b stations appreciate service. In the outer regions, the stations hardly receive any notice. "In these fringe markets (generally in the South) they'll play your records because they're grateful for receiving them," commented one sales executive.

GOLF HONORS TO MUSICIANS

ALBANY, N. Y. — Musicians walked off with top honors at the recent member-guest golf tournament at the Colonie Country Club here. Winning duo was Al Bennett and Dave Schlang. Bennett, a 10 handicapper from the Belair Country Club in California, is president of Liberty Records. Schlang, who works for Mershaw of America, record merchandising company, is son of Charlie Schlang, Mershaw president.



CINCINNATI COLUMBIA RECORDS STAFF MEMBERS who were awarded "Distributor of the Year Award" for 1966-1967 at the recent Columbia Records convention in Hollywood, Fla. This is the first time a Midwest Columbia branch has led the nation in sales. The Cincinnati branch covers Ohio, Indiana, Kentucky and West Virginia. Left to right: Bud Rieland, sales manager of Region 3; Norm Finkelstein, phono manager; Bob Hall, Louisville rep; Jim McManamon, service center manager; Bill Kelly, Cincy sales manager; Jack Lameier, Cincinnati-Columbus rep; Don England, national sales manager; Chuck Moore, promotion manager; Charlie Draper, West Virginia rep; Barry Mog, Indianapolis rep, and Don Stanaford, Cincinnati-Dayton rep.

ILLINOIS CAP. CLUB TO OPEN

LOS ANGELES—A Capitol Record Club distribution center in Champaign, Ill., has begun interviewing job applicants, with the 60,000 square foot facility scheduled for opening shortly. The building, the third club distribution center opened in the last two years, will service mail order members in 19 States. The majority of the albums mailed will be pressed at the company's Jacksonville, Ill., plant. Wayne Tappan is manager of the center at 1616 W. Interstate Drive.

Family Dog to Open Denver Ballroom

LOS ANGELES — Family Dog Productions of San Francisco opens its first out of State psychedelic light show rock 'n' roll ballroom in Denver, Oct. 8-9-10.

The new facility marks the first attempt by a major San Francisco power in "total environment theater" to transform its successful light show-pop/hippie musical movement to another State.

The new ballroom at 1601 West Evans Street has been completely renovated and will accommodate 2,000. Bob Cohen, partner in the Avalon with Chet Helms, has been in Denver the past several weeks overseeing the renovation. The entry of a psychedelic ballroom into the Denver scene is a result of several Denver businessmen contacting Helms.

First acts opening the room are Big Brother and the Holding Company and Blue Cheer. Hired to work at the new facility is Tony Gilrey as business manager. A San Francisco lighting company, called the Diogenes Latern Works, has moved to Denver to create the visual moods while the amplified guitar bands wait away.

Operating on weekends, the Ballroom will charge \$2.50 at the door and book contemporary big beat bands. Howard Wolf and Chet Helms will book the acts for both the Avalon and new Denver outlet.

Invincible Into Album Derby

NEW YORK — Invincible Records, which started as a singles label, is branching into the album field with four offerings slated for early next year. LP's by the Chimes, the Perfections, Lauri Paris and Bartlett's Contemporaries are set. The Perfections, who signed with the company for personal management and recordings, will debut with a single of "The Key to Your Heart" and "Really Love You."

LIB. OFFERING 'BANNER' DISK

LOS ANGELES — A Mel Carter single version of the "Star-Spangled Banner" is being offered to radio-TV stations, ball parks, theaters and recreation centers by Liberty Records. The disk is not a commercial release.

Jazz Beat

Erroll Garner is moving his base of operations from Manhattan to Los Angeles.

Opportunities for motion picture assignments are the lure, the pianist said recently during a visit to the Los Angeles Billboard offices. Having played the Greek Theatre on the same bill with Andy Williams, Garner has been thinking about sticking close to be available for film scoring assignments. He has written over 100 tunes—not all of which have lyrics. He wrote four songs for the film "New Kind of Love" two years ago. "The things I wrote went mainly through the film as themes," he explained.

To remain loose for film gigs, the 43-year-old Pittsburgh pianist who remained remarkably out of recordings for three years during his hassle with Columbia Records, will carefully plan his live appearances. According to manager Martha Glaser, "Erroll has had to bypass several important picture offers in recent years because of his various concert engagements which were scheduled far in advance."

Now, the plan reads thus:

- In September and October he will begin collaborating with lyric writers in treating some of his compositions, while developing themes for recording sessions.

- Using a Coast base, Garner will concentrate on Far Eastern tours with the proximity of Los Angeles to Las Vegas and the other stops along the Silver Circuit, enabling him to work these resort locations more frequently. Ditto for Los Angeles and San Francisco.

- A de-emphasis on concerts which have been his forte for the past 12 years, in favor of cafes and hotels in more intimate settings.

- He will perform in Europe in October, return for concert dates with the Milwaukee Symphony (Nov. 9-10-11) and the Baltimore Symphony (around Thanksgiving) and then swing West to Los Angeles.

"I've played more clubs in the last year than in the past six or seven," Garner said. "When I was with Hurok I was strictly concerts. I like concerts and clubs, but don't let me play to tables and chairs."

Garner refuses to perform on revolving stages in tent theaters or houses in the round. "Half the crowd is going to be salty, so I always station myself near the entrance so most of the people can see the keyboard."

Garner's supple keyboard, coming alive with a romping left hand and a inquisitive right, has been given a rhythmic shot in his newest MGM LP, "That's My Kick." The boost is attributed to the inclusion of a guitar and Latin percussionist. "I wanted to prove to people," Garner said between puffs of a ubiquitous cigaret, "that rhythm is the foundation of all music. I used the guitar to show that it's a rhythm instrument. I won't use a guitar on a live date. My left hand will still handle that" (fill in as a bass line).

Garner has been looking for sidemen to form his new rhythmic group. His last trio of Eddie Calhoun and Kelly Martin stayed together ten years. The leader plans retaining the simple soft snare brush drum pattern which became associated with his romping single notes and happy grunts. Garner calls it the "Denzil Best sound" in honor of his former drummer.

As a result of the growing popularity for guitars, Garner believes pianists are getting lazy. "They don't use their left hands," he argues. "A real good guitarist knows how to play without affecting the pianist. With 88 keys I don't believe you can do it all with one hand. You've got to cover it all somehow; you follow what I'm trying to say to you?" he says, ending his statement with a question.

Asked to comment on his legal battle with Columbia over product he felt should not have been released, Garner says despite his three years of not recording anything new, he was kept busy with personal and TV appearances. "It proves that you can sustain by doing public appearances. Man, one year without record is enough!"

Garner has never over-extended himself on national TV. "The average singer has something visual going for him. When you're an instrumentalist you have to have enough there to keep the public's attention without wearing yourself out." Glaser shoots for TV bookings every three or six months apart.

Having worked the college circuit extensively, Garner's albums at the book store level have moved nicely. "The kids are really starting to dig jazz." Reflecting on other sounds in jazz, Garner feels it's "like going from one century to another."

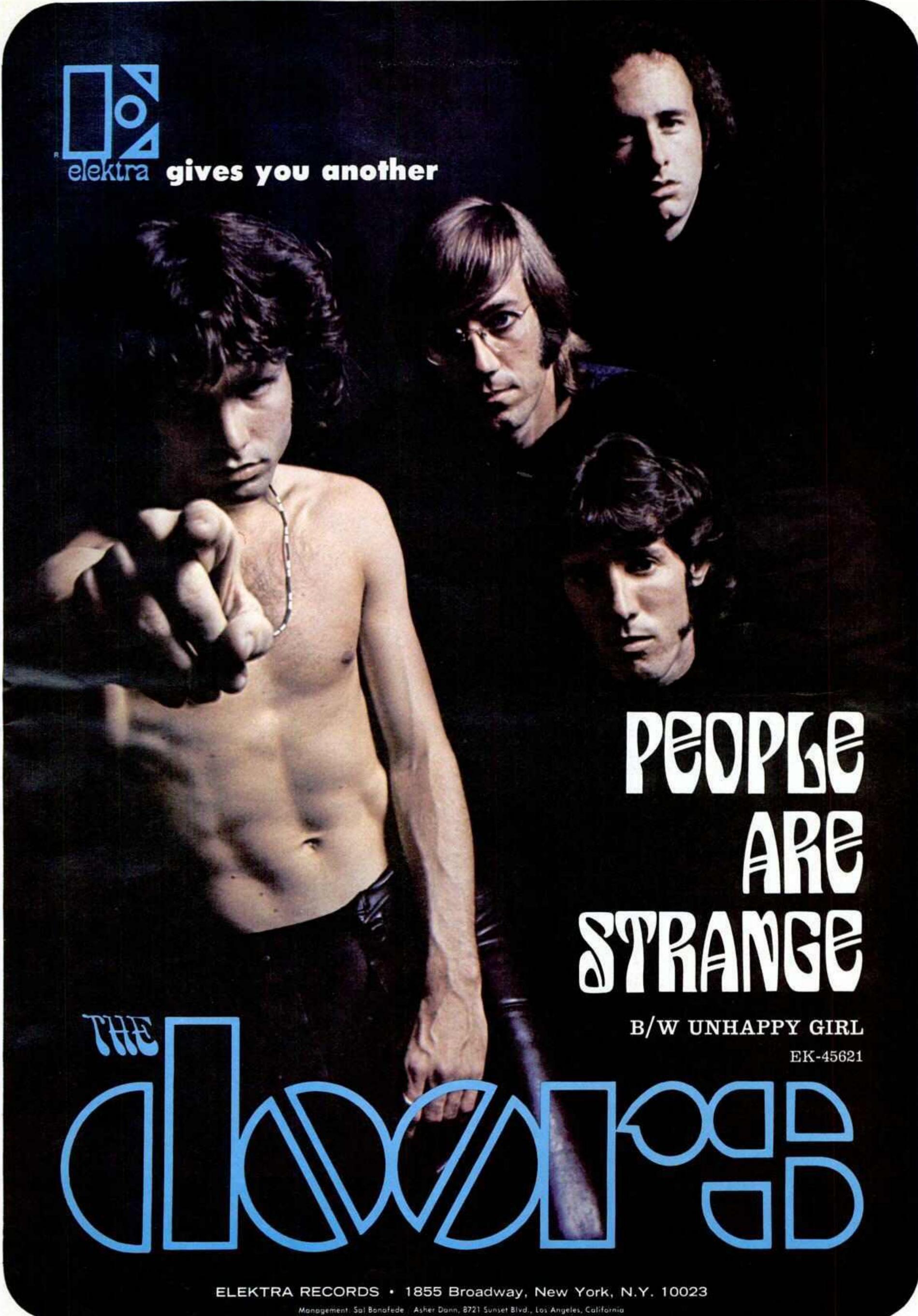
"Today," he emphasizes, "if you don't have an original style, you're a dead duck. You understand what I mean?" By its support for innovators, the jazz public apparently understands.



AVAST, MATES! Cox'n Bert Berns, president of Bang Records, emcees festivities aboard the Circle Line yacht, "S.S. Blowin' Your Mind," at a bash recently, welcoming Irish poet-singer Van Morrison to New York. Morrison's latest single is "Brown-Eyed Girl." His album, "Blowin' Your Mind," is due soon.



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PEOPLE ARE STRANGE

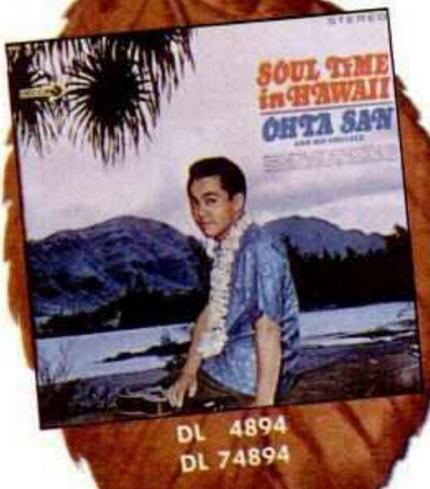
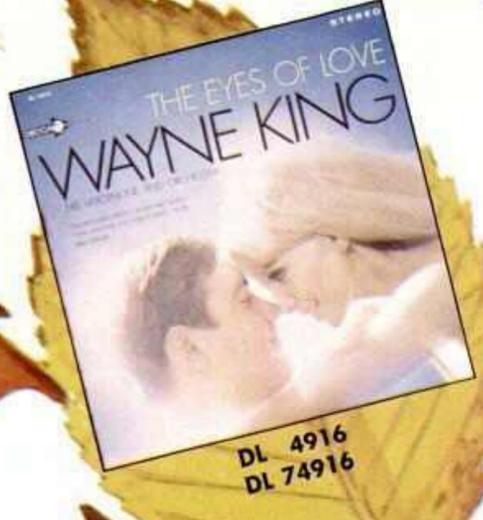
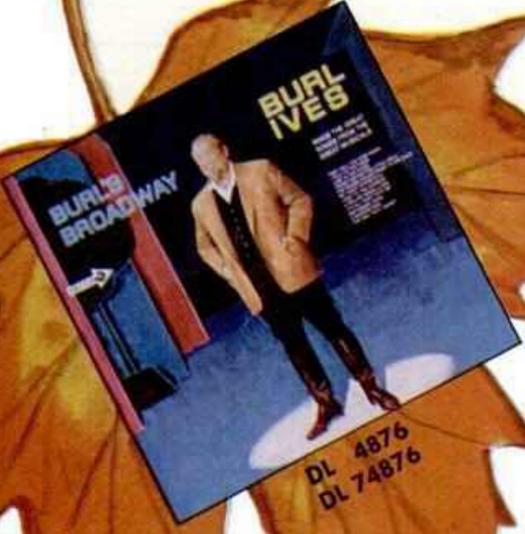
B/W UNHAPPY GIRL

EK-45621

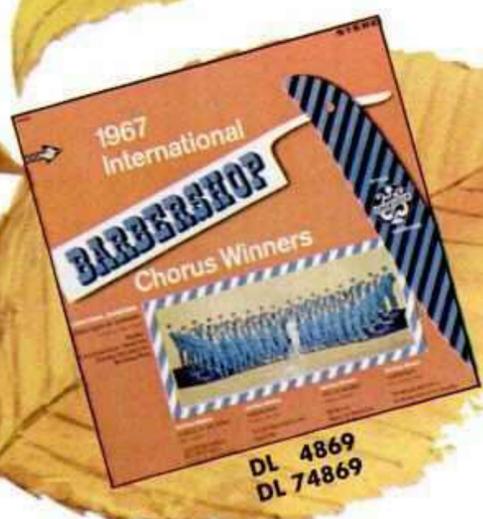
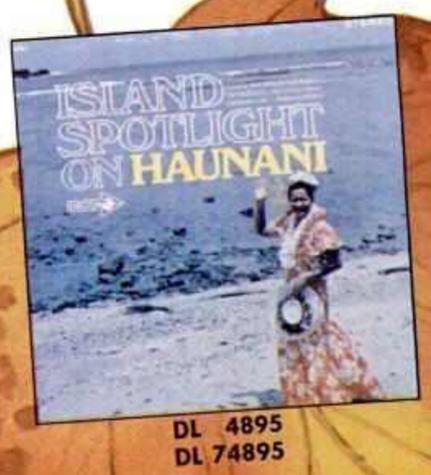
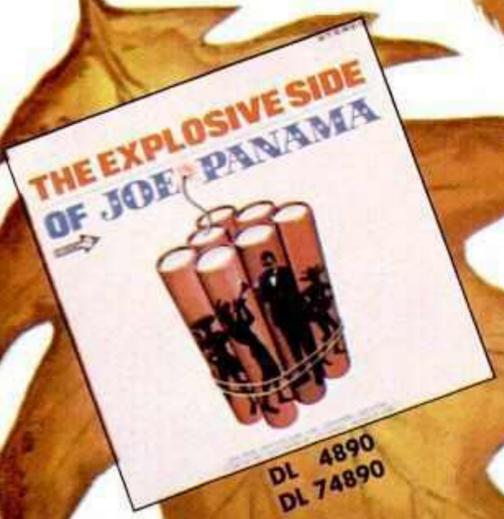
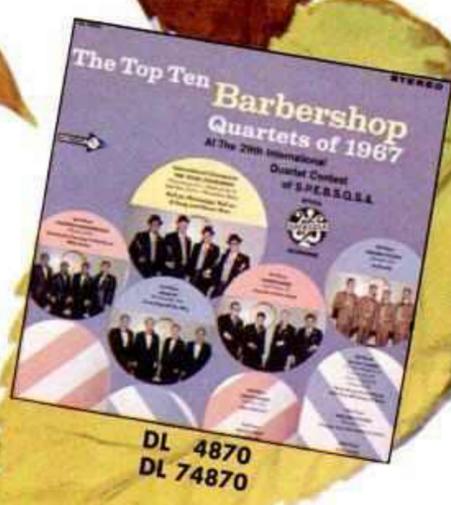
THE
DOORS

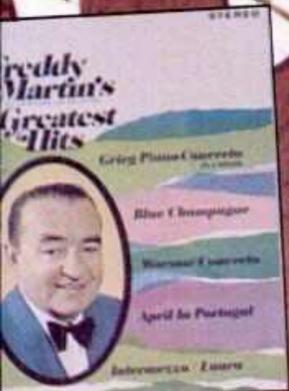
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Management: Sal Bonafede | Asher Dann, 8721 Sunset Blvd., Los Angeles, California



COMING ON ST
An Exciting





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DL 74908



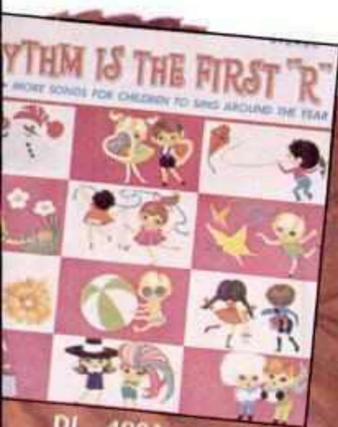
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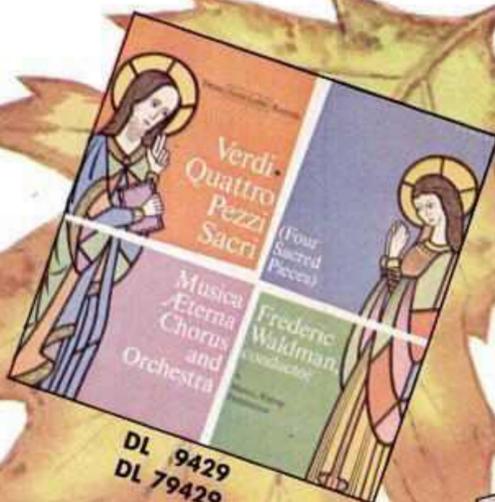
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STRONG for the BIG \$ELLING \$EASON

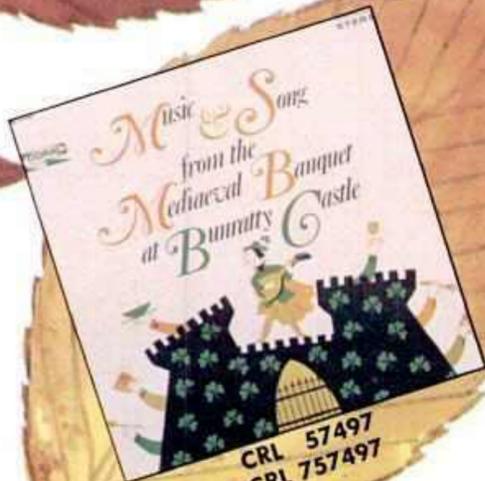
NEW SEPTEMBER RELEASE from
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DL 4901
DL 74901



DL 9429
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CRL 57497
CRL 757497



DL 10141
DL 710141



DL 10142
DL 710142

DL 7 denotes stereo

TO GLENN E. WALLICHS,
 CHAIRMAN OF THE BOARD,
 AND CAPITOL RECORDS
 I SEND MY WARMEST CONGRATULATIONS
 ON THE OCCASION OF THEIR
 25th ANNIVERSARY CELEBRATIONS.

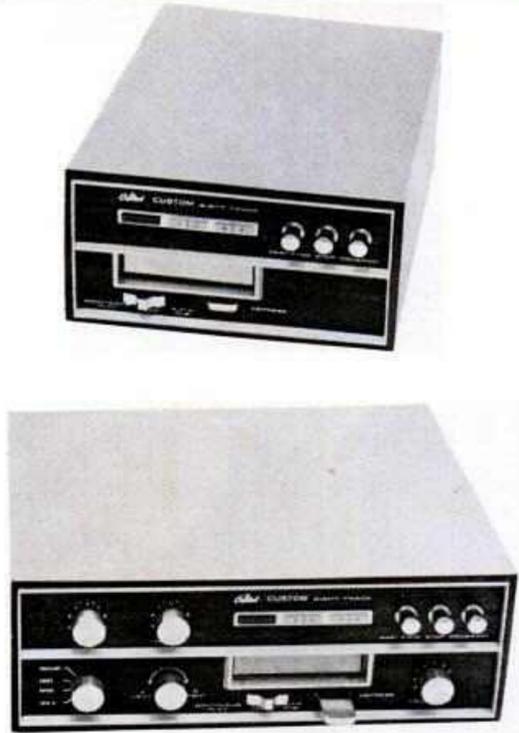
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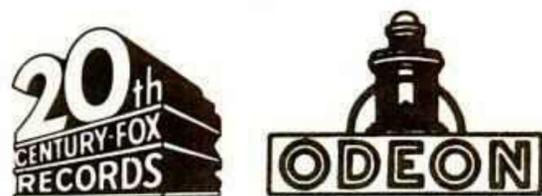


Recording Studio

A Billboard Salute

*Capitol's
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1942-1967
Twenty-five Years
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The Moulding of an Era

This is the story of a man, Glenn Wallichs, the company he built, and how that company and its people affected the growth of our industry during the past 25 years.

The story is as dramatic as the record business itself. It is a tale cut from traditional Horatio Alger cloth. It deals with a young Nebraskan—a non-smoking, non-swearing, teetotaler—who started a little record company in Hollywood during that city's flamboyant wartime period—and by dint of hard work, a determination to stick to his principles of honesty and integrity and with the wisdom to go contrary to accepted practices was able to build his little label into one of the world's giant record companies.

The fact that Capitol was born on the West Coast in itself ran against the tide of established procedure. The Big Three companies were all based in New York. But in this case, as in countless similar instances

that followed, Capitol's strength could be found in its determination to cut new paths. It built new artists, rather than pirate the roster of other labels. When other firms restricted their records from broadcasting, Capitol pioneered special servicing of disk jockeys, thus gaining maximum radio exposure for its artists and recordings.

At a time when record companies were lining up in opposing camps during the Battle of the Speeds, Capitol was the first to make its product available in all speeds, leaving it to the consumer to make the final choice. Capitol's "firsts" are far too many in number to be recounted here, but it was this eager spirit of forsaking the security of the tried-and-true in favor of reaching for the unknown which honed its management to the fine edge of industry leadership.

It was this same spirit which led Capitol to abandon traditional drab album covers in favor of full-color

art with its "Music Out of the Moon" package. It was this "let's try it" spirit which moved Capitol to create the self-service concept in stores, and the use of magnetic tape recorders in the studio.

A group of untiring young men, intrigued and inspired by the Wallichs philosophy, comprised the company's management. They helped it grow at an unbelievable pace, and they grew in scope and capacity with the company. Some of those men left Capitol's ranks, but have remained disciples of the Wallichs concepts in the positions they now hold. Many are still at Capitol and are responsible for that company's commanding stature.

The story of Capitol and its achievements during the past 25 years is more than the story of a company and its growth. It is the story of the most eventful era in our business—and how it was indelibly moulded by the people and ideas which that company created.



THE FOUNDING THREE, Glenn Wallichs, flanked by Johnny Mercer and Buddy De Sylva, who formed Capitol Records in 1942.

We Wouldn't Want It Any Other Way

By **GLENN E. WALLICHS**
Chairman of the Board and Chief Executive Officer
Capitol Records, Inc.

In the record business where success and failure tumble one after the other, I've always had a personal philosophy that has helped me retain my objectivity through the years . . . **Don't look back!** We all know a company is as good as its latest hit, so I've saved nostalgia for my old age.

But 25 is a lot of years. And while it pains me to state it, I must admit to an occasional glance over the shoulder to those "good old days."

I suppose if we analyzed it, those days weren't so good. They were uncertain, precarious, and just plain exhausting days. But there was always the promise of the big hit tomorrow . . . and it usually happened with a partner like Johnny Mercer composing, singing, and consistently landing in the top 10. Johnny's creativity was a constant wonder to behold. (And, as we all know, he's still at it, with two recent Academy Awards.)

As I think back, I realize most acutely the relation of people to success in business. Some of our top executives today were with me in that little "store" we had on Vine Street, with inside cubicles for offices, no air conditioning . . . not much air, as a matter of fact! And in the back room there was that young fellow just out of the Army, who started a whole new industry in

children's albums, led by Bozo the Clown, a happy inspiration. With the present pressures of his role as president of Capitol, we suspect that occasionally Alan Livingston looks back fondly to those days working with Pinto Colvig, Mel Blanc and Billy May.

Capitol's alumni is large and contains many names we proudly list. Jim Conkling, former president of Columbia Records and Warner Bros. Records, which he founded. And Mike Maitland, present head of Warner's and Reprise . . . Dick Linke and Bob Stabler, big names in television production . . . Elmo Williams, a top film producer at 20th Century-Fox. And Al Levine, a major figure in distribution. And, of course, Hal Cook, who needs no introduction. There are many others, far too many to mention here—good competitors and doing so well that it occasionally hurts!

Today, I have to say that the business is different. For one thing, I can't whistle the hits like I used to in the days of "Mona Lisa," "Nature Boy" and such. Music is more complex, rhythms trickier, lyrics less discernible . . . and sales more spectacular. Who's complaining?

Just rambling on . . . I guess it's obvious to all of us that today the record business is now a vast, global affair. Almost everything of significance that happens "locally" can cause a chain of reaction throughout the major markets of the world. Marketing records surely takes more money, executives and staff with specialized training, and "bases" in many parts of the world. It's fascinating to me to see a record break in one or two

markets, then suddenly explode internationally, perhaps bring fame and fortune to some young artist who, weeks ago, was concerned with sordid matters like paying rent and obtaining occasional nourishment. In the old days the climb was relatively slow and steady, and internationally hits lagged months behind, if they ever made it. It's more exciting now, for all of us.

Today, the competition is tougher, there's more of everything, and operating a big record company involves hundreds of people of specialized training running madly in different directions. It's all very necessary, of course. But I get a secret kick out of knowing that behind all this vast machinery is—as it always has been—some young, talented person . . . singing, strumming, hoping for a break. Such people continue to hold the future of our industry in their hands.

I can't close without a tribute to one of the three Capitol founders . . . who furnished money, and talent in those crucial days, and who I was proud to call a friend; the late and still great Buddy De Sylva.

Come to think of it, I guess there haven't been so many changes after all. We're in a round building now. The air conditioning works. Our volume should be in nine figures this year. We're part of EMI—the world's largest record organization.

But we're looking for another great new artist. We are still struggling for our next big hit. We're still screaming about prices, competition, costs and a hundred other problems. And we wouldn't want it any other way!

By ALAN W. LIVINGSTON
President, Capitol Records

The record business has obviously changed considerably in the past 10 years. The changes have been so rapid that it has taken all of our time and attention to keep up with them. While we have grown and prospered with these changes, it nevertheless behooves us to look forward to the next 10 years and to anticipate whether existing trends will continue or what new ones might appear, and how this might affect a major record company. Someone once said that the only thing that you could predict about the stock market for certain was that it would fluctuate. This may well be true of the record business. Nevertheless, by looking at the past, perhaps we can draw certain conclusions about the future.

The outstanding changes of the past are the emergence of the rack jobber, and the entry into the field of literally thousands of new companies who compete effectively with the majors. The rack jobber has certainly enhanced distribution. The rack jobber is responsible to some degree for the tremendous expansion of the record business. The rack jobber is largely responsible for the ease of entry of new companies with low capitalization, since he provides a ready means of independent distribution. And, unfortunately, the rack jobber is largely responsible for the cut-price nature of the record business today, and the widespread exposure to the public of only those limited titles which represent the top sellers.

The result of these significant changes in our distribution pattern has created an industry which, in my opinion, is unparalleled in the speed of intensity of its competition. We well know the hits of tomorrow can come from companies which are not even in existence today—there is no monopoly on creative ability. The future, in my opinion, can only bring an intensification of this activity, and to an even greater extent on a worldwide basis. Although today we obviously feel the importance of foreign talent and foreign record companies, it is my feeling that this will well increase.

In the face of all this hectic activity in the popular market, the encouraging thing is that the in-depth record business has improved along with it. There is a bigger market today than ever before for all standard recordings as apart from the teen-age and popular fields, including classics. The problem that confronts Capitol, as a major company, is how to take fullest advantage of that market in the face of today's distribution methods. That's an easy question to answer, but no so easy to solve. The answer, of course, is new methods of distribution.

One of the solutions is the sale of recordings by direct mail. Record club buyers are, indeed, different in their tastes from those who buy the hit records from the racks, and this has become a device for those of us who were having difficulty reaching consumers who otherwise would probably be unable to buy the kind of music that they prefer, and that we are prepared to offer. For this reason alone, record clubs are here to stay, al-

Anticipating New Trends in the Total Record Business



Alan Livingston

though by the large capitalization required to build a direct-mail organization, I feel reasonably certain that the number of clubs and mail-order record outlets will necessarily be very limited.

There will be other methods of getting catalog product to the specialized buyer, and circumstances are forcing us to explore many new approaches in this area. The nature of these explorations and the approaches being considered are, of course, something that I cannot expose at this point.

I foresee, as well, changes in the method of exploitation of records. Radio exposure, while today the primary means of exploiting a record, is at the same time a vicious circle which works hardship on the record company and the phonograph record performer, and is importantly effective in only limited segments of the business. The problem is becoming so acute that I have no doubt that before too long the industry will find a way to prevent overexposure, premature exposure, and the unlimited and unproductive use of our product in providing free programming for commercial sponsors. A new balance must be reached between the "exploitation" and "overuse" relationships that involve radio play of phonograph records, and this problem will somehow find its own solution.

Of one thing I am sure. The major record company, threatened by the entrance of so much competition from all over the world, must and will, nevertheless, continue as big business. A phonograph record is the only way a consumer can get the *particular song* he wants sung by the *particular artist* he wants at the *time* he wants to hear it. Tastes and interest in music are as varied as there are people in the world, and so long as the major company can find the distribution devices to reach the people with the multifarious range of products which they individually prefer, then the major company will prosper.

True, we have in the past and will continue to share even more of the teen-age sale with small independents, but it will take the risk capital of major companies to exploit and maintain the new distribution methods and the heavy catalog necessary to a complete broad spectrum of sales.

As to music itself, I would not begin to speculate on trends in the popular field. Trends will be created by the explosion of a hit record indicating a new appeal to young people. And by the explosion of this new appeal, there will be a thousand followers immediately. That will be a trend. Some trends will last for only a short time, and some will extend for many years. But the trend is not something which can be predicted—it will invariably come from one hit record which has excited the fancy of the teen-age buyer. Some of these trends will be picked up by older buyers who also find them to their liking, while others will never get beyond the teen-age world.

But music of every single kind and dimension will be with us for the whole foreseeable future, and it is this kind of total record business, which Capitol will continue to exploit and even widen through every possible manner of merchandising and distribution. We assume that the other majors are apt to do the same.

By STANLEY M. GORTIKOV
President, Capitol Records Distributing Corp.

Capitol's History Mirrors Industry's Dynamic Changes



Stan Gortikov

Somebody, somewhere, erroneously decided that the attainment of a 25th anniversary miraculously endows one with the unique capacity to sift wisdom from the past and to perceive the future in perfect clarity. But the 25th milestone truly brings no such special insight and scarcely offers opportunity to pant a little before resuming the race at breakneck speed. The event does provide, at least, via the columns of a trade paper, an official "license" to talk, a chance to reflect upon the state of our commercial environment.

Having spent but few of the last 25 years with the Capitol companies, I am more inclined to look at prospects, not history. Of course we must give thanks for our bounties of the past, but we also must continue to pray for another hit. The prior 25 years have been great . . . but how are we going to make our figures for our 26th?

Capitol's successes of the past 25 years are meaningful, of course, to those of us in the Capitol companies and to the artists who helped shape those successes. It might be enlightening for you of the trade—subdistributors, retailers, radio stations—to reflect, too, on the possible benefits yielded personally to you during Capitol's quarter century. What gains in sales, profits, and programming have you made, directly traceable to the scores of big names on the Capitol talent roster? What rewards have been yours as a result of Capitol's original pioneering in self-service retailing, in radio station servicing, in point-of-sale merchandising, in album packaging? Certainly those 25 years have favorably influenced most segments of the industry . . . just as most segments of the industry have, in turn, enhanced the accomplishments of Capitol itself.

I have only shared in the most recent seven of Capitol's 25 years. I was spawned from the ladies' garment industry, which I remember wistfully and fondly for one reason only . . . there were no product returns. The cardinal rules of the clothing business won't vary from those of the record industry. You live off your "hits" . . . you constantly need a new "hot number" . . . you must aggressively exploit the sales breakthrough of a sudden big seller . . . the loyalty of your customers varies with the strength of your line . . . you

On the Third Martini- at 38,000 Feet



Lloyd Dunn

By LLOYD DUNN
Vice-President, Capitol Records, Inc.

They asked me to write about the international end of the record business. I said I couldn't because being an international man I was leaving tomorrow for Sydney. They said, "Write it while you're traveling." So I am.

I can't talk about international work without talking about Alex Porges who practically invented the business. Alex was Capitol's first international manager, and he introduced the world to newcomers like Nat Cole, Jo Stafford, Peggy Lee and Stan Kenton. In the pre-stratacruiser days, Alex took the boat to Europe, wandering by train from country to country, leaving a trail of upped guarantees behind him. Trips in those days took endless weeks—months—and Alex was surely the Lowell Thomas of the record business. We, at Capitol, owe a lot to him.

Today, as the English say, it's a piece of cake. At this moment I am returning from a trip which encompassed Aukland, Sydney, Manila, Hong Kong and Tokyo . . . all in a bit over two weeks. True, the brain gets a bit soggy from time and climate changes. And it leaves no time for romantic dalliances, I am told. But you can touch all the bases and pick up enough local intelligence to later fortify your complaints about inadequate royalties.

I can remember when, returning from a trip like this, I would be the focal point of cocktail parties, where I would expound on foreign economics, politics and sexual mores without fear of successful contradiction. Now, the family may not bother to meet the plane, and the man who cleans our pool was there before me. In the office, far from being unique, I can be greeted by an executive (like Glenn Wallichs) with "How come we're not getting our share of window space in Addis Ababa?" He's just returned. (You think I'm kidding? Ask Glenn!)

An interesting and obvious commentary: In earlier

years only the classical business was truly international, operas and symphonies being the same world wide. World War II exploded American pop music abroad. And the Beatles H-bombed the compliment right back at us. Today, any record company that doesn't have strong outlets in major markets is just not in business.

Capitol, of course, is fortunate because 12 years ago it became a member of the EMI family of international record companies. When the announcement of EMI's purchase was first Paul Revered through our company, I issued instructions that concerned the whites of their eyes. But EMI had some great ambassadors in the form of the late Dick Dawes, Charlie Thomas and others who charmed the muskets right out of our hands and gave us the world-wide picture; a big, beautiful picture it was, and continues to be.

Among other things it didn't take me long to discover that the English are the world's great internationalists by tradition and perhaps necessity. EMI carries on "business as usual" in remote places during revolutions, plagues and massacres, when the average American, like me, would be at the airport screaming for a ticket to anywhere. I am fortunate because I have the opportunity to meet my English associates in exotic places and acquire some of their habits, drawing the line only at gin-and-water.

Thus I have been able, in negotiations, to occasionally hoist them on their own petard . . . all in the friendliest fashion, of course. When, for example, a cry of pain comes from a colleague like EMI's Bill Sanford, I can always say, "I learned that gambit from you!"

As I ramble on, I become aware of the fact that Billboard expects me to say something profound and informative about the world and its music. Actually, in my profound moments I am constantly reminded that music is today the world's only international language. It knows no politics, no imperialistic chicanery, no ideologies. Capitol's new relationship, as sole distributor of all Russian recordings, in the Western hemi-

promote style change if your season is bad . . . you perpetuate style if your season is good.

Certainly the past 25 years in the record business have produced dynamic change. Changes and growth equally dramatic probably will mark the immediate years ahead.

During my seven years in the industry, I've repeatedly heard the death knell sounded for the small independent retailer, and still he survives, resolutely bucking all the forces that allegedly imperil him. I predict that on Capitol's golden anniversary, too, the independent proprietor will continue to fill a needed role. This will go on as long as certain entrepreneurs are fascinated with our kind of product, as long as they crave the autonomy of proprietorship, and as long as they provide personal services the public wants.

Sure, too, to grow at an accelerated pace is the chain retailer, both those serviced by subdistributors and those which are internally operated. Say a little blessing each day for the chain retailer. He is constantly multiplying outlets for product. He brings the merchandise into the suburban population heartlands. He goes where the traffic is and then creates more. He appeals to those groups with the highest discretionary income. And he generally pays his bills.

The growth in records of many chain retailers is directly traceable to the contributions of the rack jobber, who has proved to the chains that profits can be made from well-operated record departments. Among the many changes in distribution patterns that have marked Capitol's first quarter century, the emergence of the rack jobbers has certainly been the most dynamic. The rack jobber has accelerated the distribution evolution by becoming the prime channel for trafficking large quantities of product through the large chain accounts. The rack jobber's own profile is hardly a static one. He is becoming more sophisticated in his methods, better capitalized, more promotionally inclined . . . and bigger. The bigness is the hallmark of the "super" rack jobber who now specializes in servicing large national accounts from a network of warehouses and local representatives.

It is hardly likely that the forms of record distribution will stand still during Capitol's next quarter century. Bigness undoubtedly will continue to characterize the profile of major wholesalers. The role of rack jobbers as prime distributors will become even more

deeply rooted, as they strive for lower purchase prices from manufacturers.

One manufacturer, through the purchase of two rack-jobbing firms, has already stepped into this form of distribution, and it is questionable whether this will set off a parallel chain reaction by other manufacturers. If true, then the entire distribution trade could become a tangle of interlocking, overlapping mazes—all carrying duplicate inventories of everybody's labels. Whether this will come about will probably rest with the adequacy of retail product exposure for a manufacturer via the present forms of distribution. If such exposure unduly shrinks, then manufacturers undoubtedly will seek supplemental and alternative avenues.

One should not pass one's 25th anniversary without saluting the one-stop too. The one-stop remains the key patron of the single record, and the single record is cherished by us all as the fount of new albums and new artists. The one-stop also has become the valued funnel for channeling product to many small retailers.

It is now time to pause for a "commercial" . . . for the radio station. Twenty-five years' worth of gratitude is due the radio industry for its role in showcasing our product. The gains have been mutual, as that same product has built formats, audiences, and income for the stations. Unsolved problems in reaching the airwaves still plague all record companies, however . . . in gaining representation on the ever-diminishing playlists . . . in attaining a spot for a new artist . . . in whetting and not satiating a listener's appetite for a record . . . and in discouraging the mounting trend toward off-the-air recording, particularly as acceptance of the tape cartridge mounts.

In the same year that Capitol marks its 25th year, the mono album begins its exit, coincident with the unification of the mono and stereo prices. This "disappearing act" would create quite a commotion at anybody's anniversary party. The eventual demise of mono will be beneficial for Capitol, as its new turns toward an album disk inventory of but one configuration. The physical space that is thus freed and the duplicated inventory dollars that will be released represent long-awaited achievements.

As mono descends slowly on the horizon, it appears that we will not be wanting for substitute duplicated inventories. The proliferation of cartridge forms—8-track, 4-track, 2-track, and cassette—promises to make even more extensive demands on space and

sphere, is a case in point. The great artistry of Soviet instrumentalists and vocalists has no political or geographic barriers. Hopefully such music contributes in some small way toward better understanding . . . mutual toleration . . . peace. We like to think so.

Ultimately, we hope our American popular records will be offered as freely to the Russians. There is some indication of interest in this area. Perhaps someday there will be a blending of our folk cultures . . . like electrified balalaikas. (Please, Moscow — I'm only kidding!)

Oh yes . . . another thing Billboard told me was to give them a "look to the future." This was another way of asking me not to dwell on the past, a common failing with chaps of my vintage.

What will the international record business of the future be like? I can only guess, like you. And my first guess is that they may not ever call it an "international business." Selling will be as routine in Calcutta as Cleveland. One big sales organization may be responsible for simultaneous world-wide releases, prices, policies and such, domestic and foreign. No more mystery about it. (And I'm kinda sorry about that!)

A major contribution to such one worldliness, will surely be the speed-up in travel time, when the new supersonic planes scream through the heavens . . . God help us.

And I hope it won't sound anti-trust if I mention that, in my opinion, the giants of the industry will grow bigger . . . because this is not a penny-ante game, setting up companies throughout the world, and operating them with local skill and local know-how.

But "as it was in the beginning" these giants will be just as dependent upon the talent of creative individuals—perhaps more so. And I am sure that more can be offered the artist in terms of immediate world-wide releases, promotional tours, profitable bookings, and probably new attractions that will be conjured up by the bright minds of the future.

While on this subject, may I emphasize the importance of artists and their managers having the vision to see beyond the week-to-week domestic bookings, and dedicate time for promotional tours abroad. A trip, properly planned, can return record royalties for years to come. Two trips can almost assure it. We have many case studies to prove this. The U.S.A. market is a huge one, but it is still only half the total. You've got to travel a few miles for the other, but it's well worth it . . . and most artists have fun doing it.

My lineage is too long now, so this point I will add something in a sentimental mood. (Another Martini, honey!) The editors can snip this without any serious loss to humanity at large.

A question: With all our headaches and heartaches in the music business, have you ever known anyone who left it, and doesn't miss it? (Regardless of how successful he may be in Canned Tuna, Industrial Insurance, the like.) Someone once defined happiness as "Doing what you like to do and getting paid for it." When you look at it that way, there should be a lot of happy people in our industry. I am.

dollars for the future. With the advent of the tape cartridge, it is almost a misnomer to state that we are in the field of recorded entertainment, and we'll target our music to the consumer, regardless of the communication vehicle he prefers.

Despite the confusion inherent in the multiplicity of its forms, the tape cartridge offers an avenue for increasing places and occasions where recorded music is utilized and sold. Peculiarly, the initial impetus for the tape cartridge was generated by the automobile and automobile-oriented retail and wholesale distribution channels. This is both a complication and a blessing—a diversion from our tidy, comfortable format, but a revelation of brand-new market opportunities.

It is safe to assume that at some point in the future most of the cost and mechanical problems inherent in the tape cartridge will diminish. Still threatening, however, is the apparent growth of off-the-air recording of broadcast music, captured on tape cartridges via cheap self-contained rapid-recorder-playbacks. Such a trend can significantly displace the sale of records—chiefly singles—and dry up important sources of profit and new talent.

Capitol's 25 years mirror an entire industry's image—a capsule of dynamic changes in patterns of techniques, distribution, people and product. If any single Capitol contribution can be identified, then that would be the legacy of Capitol's "people." In its present complement and among its alumni, Capitol has spawned a consistent high level of responsible, dedicated industry personnel from which all segments of the trade today benefit.

But one other unvarying force prevails as potently today as it did 25 years ago and as it will 25 years from now. That force is the power of talent itself to shape the gains of a record company and an industry. Through its artists, therefore, Capitol proudly traces its basic success . . . and to its artists Capitol will continually look for tomorrow's growth.

Now, at this 25th check point, appropriate reflections having been made, we should move onward and upward, dedicated to the challenges and massive opportunities of the future. I must remember to do that. To date, I am certainly gratified with Capitol's newly achieved 25-year foundation. It's been a successful "experiment." However, now that the "test" is over, let's go to work! Records, anyone?

25 YEARS OF SPI

All the

EMIWOR



CANADA

MALTON, ONT.
CAPITOL RECORDS (CANADA) LTD.,
3109 American Drive,
Malton,
Ontario.
Phone: Malton 677-5050
Cable: Capitolrec Malton, Ontario

MEXICO

MEXICO CITY
DISCOS CAPITOL DE MEXICO, S.A.,
Ayuntamiento 54,
Mexico 1,
Phone: Mexico 18-13-20
Cables: Caprecords, Mexico

COLOMBIA

MEDELLIN
EMI Licensee and Manufacturing
Associate

UNITED KINGDOM

LONDON
EMI RECORDS
(The Gramophone Company Ltd.)
EMI House,
20 Manchester Square,
London, W.1.
Phone: 01-486 4488
Cables: Emirecord, London

EIRE

DUBLIN
ELECTRIC & MUSICAL
INDUSTRIES (IRELAND) LTD.,
23 Lower Dominick Street,
Dublin 1.
Phone: 46108/9, 48563
Cables: Jabberment Dublin

BELGIUM

BRUSSELS
S.A. GRAMOPHONE N.V.,
171 Boulevard Maurice Lemonnier,
Brussels.
Phone: Brussels 12.98.15.
Cables: Gramophone Brussels

FRANCE

PARIS
LES INDUSTRIES MUSICALES
ET ÉLECTRIQUES PATHÉ-MARCONI,
19 Rue Lord Byron,
Paris 8^e.
Phone: Balzac 53-00
Cables: Gramophone Paris

CENTRAL AMERICA

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MONTEVIDEO
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WEST INDIES

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RIO DE JANEIRO
INDÚSTRIAS ELÉTRICAS
E MUSICAIS FÁBRICA ODEON S.A.,
Rua Evaristo da Veiga, 20-1^o andar,
Rio de Janeiro.
Phone: Rio de Janeiro 22-3887
Cables: Turntable Rio de Janeiro

PERU

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Associate

ECUADOR

GUAYAQUIL
EMI Licensee and Manufacturing
Associate

BOLIVIA

LA PAZ
EMI Licensee and Manufacturing
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SANTIAGO
INDUSTRIAS ELÉCTRICAS
Y MUSICALES ODEÓN S.A.,
Compañía 2045,
Santiago.
Phone: Santiago 85565, 84674, 87981
Cables: Turntable Santiago

REPUBLIC OF THE CONGO

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EMI Licensee and Manufacturing
Associate

EAST AFRICA

NAIROBI
ELECTRIC & MUSICAL
INDUSTRIES LTD.,
107 St. George's Street,
Parliament Road,
Nairobi,
Kenya.
Phone: Nairobi 25575
Cables: Emitron Nairobi

ARGENTINA

BUENOS AIRES
INDUSTRIAS ELÉCTRICAS
Y MUSICALES ODEÓN S.A.I.C.,
Av. Corrientes 485,
Buenos Aires.
Phone: Buenos Aires 49-6651
Cables: Turntable Buenos Aires

NIGERIA

LAGOS
E.M.I. (NIGERIA) LIMITED,
P.O. Box 3228,
9 Breadfruit Street,
Lagos.
Cables: Eminiq Lagos

RHODESIA

BULAWAYO
EMI Licensee and Manufacturing
Associate

SOUTH AFRICA

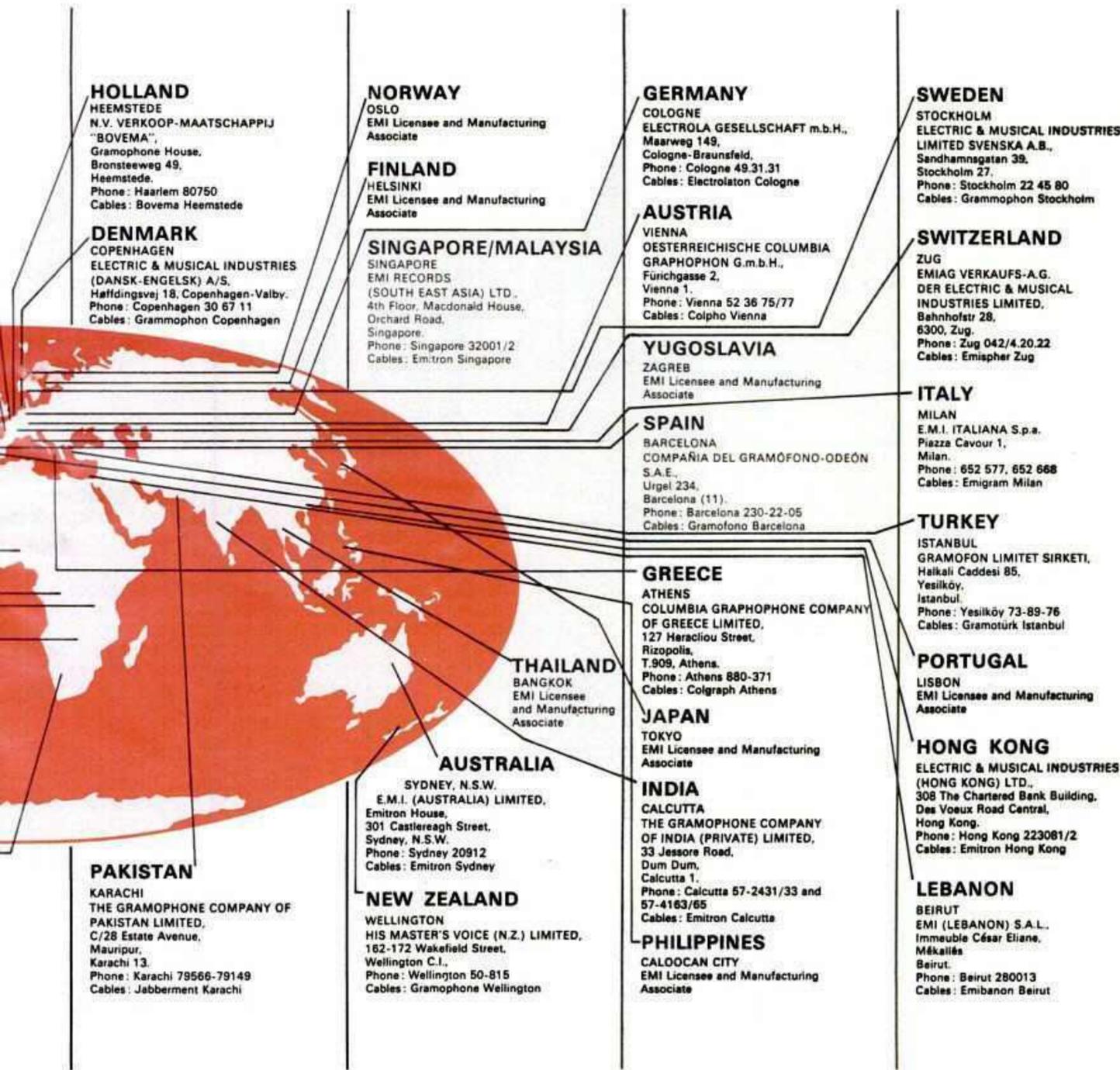
JOHANNESBURG
E.M.I. (SOUTH AFRICA)
(PTY) LIMITED,
32 Steele Street,
Steeledale,
Johannesburg.
Phone: Johannesburg
869-2661/2/3/4/5/6/7
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CAPITOL

GLORIOUS PROGRESS!

WORLD

congratulates...



Records



Let's Go for Another 25!



IN THE BOOTH (above) — Masterminding 1943 Capitol session which produced "Eager Beaver," by Stan Kenton's early orchestra were Dave Dexter Jr., Johnny Mercer and Glenn E. Wallichs. Kenton today is outranked only by Tex Ritter in tenure with the Hollywood waxworks.



THIS 1943 (left) gathering of Capitol's Hollywood employees goes so far back that several in the group can no longer be identified. At extreme left, however, is the late Floyd A. Bittaker, national sales manager, and at extreme right is Dave Dexter, now an exec producer, who is the only remaining employee from 1943. Also in the group are Bernice Sullivan, Ann Wolfe, Ariel MacFie, Chiqui Gastel and Hub Reid.

Getting his start as Kansas City correspondent for *The Billboard* and *Down Beat* in 1936 after leaving the University of Missouri, Dave Dexter Jr. produced his first records for Decca in 1940. Capitol hired him in early 1943 as an assistant a&r producer, director of public relations, advertising and publicity chief and editor-writer of *The Capitol News*, and he's been there ever since. A veteran sports fan, Dexter has long been active in Pony-Little League baseball for boys in his home at Encino, Calif. He occasionally contributes to *Billboard* and other publications.

By **DAVE DEXTER JR.**
Executive Producer, Capitol Records, Inc.

Has it been a quarter of a century?

The big names in the news were Franklin D. Roosevelt and Gen. Douglas MacArthur. Corregidor had fallen April 9. Gasoline rationing had begun May 15 in the Eastern States. Gen. Jimmy Doolittle and 79 American kids had just raided Tokyo. American troops were landing in North Ireland.

Songs on the Hit Parade—and there was a high-rated radio show by that title beamed Coast to Coast every Saturday night—included "That Old Black Magic," "I Had the Craziest Dream," "My Devotion," "Serenade in Blue" and, later that autumn, "Warsaw Concerto" and "White Christmas."

Then along came Capitol.

Glenn E. Wallichs roared into New York from Hollywood on a humid June afternoon, checked in at the New Yorker Hotel, and called the only trade paper editor—and perhaps the only human being he knew—who lived in Manhattan. Together, we made the rounds of radio stations with a supply of the first Capitol records to come off the presses. They featured Dennis Day, Martha Tilton, Connie Haines, the Paul Whiteman orchestra and, fortunately for the fledgling firm, Johnny Mercer and a Hollywood studio dance band led by pianist Freddie Slack backing a big-voiced Texas brunette, 18-year-old Ella Mae Morse.

She was unknown to record buyers. There were some who recalled that Jimmy Dorsey had discovered her in Fort Worth in 1939 and fired her a month later. But that war-torn summer when the Cardinals and Yankees were heading for pennants, she found herself in the C. P. MacGregor studios in Hollywood which Capitol had leased for its first sessions. Johnny Mercer sat in the booth.

Mercer was not only one of the nation's finest lyricist, but a gifted singer, talent finder and co-founder of Capitol with Wallichs and Buddy DeSylva of Paramount Pictures. He found a novelty song

composed by Don Raye, Benny Carter and Gene DePaul which Ella Fitzgerald had sung in a Universal movie musical. Based on a boogie-woogie bass figure, "Cow-Cow Boogie" was left, as they say, on the cutting floor. And that's how Slack, Miss Morse and Capitol popped with an exclusive (No. 102) million-selling platter on their first time out.

On the same initial release, Mercer's own "Strip Polka" with Dave Shelly doing the lines with Paul Weston's orchestra also hit big. Wallichs, returning to home plate in Hollywood, had done his promotion well. Alan Courtney and Martin Block in New York, Rush Hughes in St. Louis, Gene Norman in Oakland and Al Jarvis and Don Otis in Los Angeles pushed the new West Coast label generously.

Sixty days later, the American Federation of Musicians under James Caesar Petrillo decreed that no more records were to be made. "Records," the belligerent old ex-trumpeter bellowed from his throne in Chicago, "are killing off jobs for musicians. From this day on no more will ever be made by union musicians in the United States."

And so, after July 31, 1942, all recording ceased.

Compounding the crisis for Capitol, and for Decca, Columbia and RCA Victor as well, was the acute dearth of shellac. Discs in those days required the "juice" of millions of ground-up, pulverized, slightly dead little insects whose gooey remains formed a rare compound which gave strength to a record. The insects, moreover, lived in trees only in the Orient and Far East, most of which area was occupied by the Japanese.

With the union's ban on recording and the frustrating shortage of bug "juice" for shellac, Capitol's chances for survival were estimated at 100 to one. "Cow-Cow Boogie" and "Strip Polka" could hardly be expected to keep the California firm alive indefinitely.

But somehow it did.

In the autumn of 1943, Petrillo changed his mind, then signed contracts with the various networks, and the most spectacular growth of an American industry began. Along with that expansion, of course, came rewarding military victories in Europe and the South Pacific, and finally peace.

By 1946 the old Big Three of the recording world had become the Big Four. Capitol was a power. The firm not only sold records, it published a money-making music magazine (*The Capitol News*) which attained a world-wide circulation of 800,000 copies monthly; it marketed phonographs; it sold needles and blank recording discs, and it had inaugurated a system of supplying radio announcers with special, vinylite pressings of all its new singles which led to the lamentable dog-eat-dog radio exploitation system in effect today.

The late Floyd A. Bittaker, national sales chief, along with Wallichs and the former New York trade paper writer-editor who had long since moved to Hollywood and joined Capitol as advertising-publicity chief, director of public relations, editor and writer of *The Capitol News* and assistant artists and repertoire producer (all of which command a weekly paycheck, we recall, of \$75 before deductions) conceived a plan which gave the nation's most important record-spinners highly personalized advance pressings of new records. Many a night we stayed up until 3 and 4 a.m. typing labels which read . . . **THIS SPECIAL PRESSING EXCLUSIVELY FOR PETER POTTER.** It worked. For years Capitol led all labels in airplay.

With the end of World War II, Capitol had accelerated its annual sales from a modest \$200,000 in 1942 to \$750,000 in 1943, then \$2,250,000 in 1944 on up to a truly impressive \$5,100,000 in 1945. That year, Capitol marketed 14 albums and 48 singles.

Mercer was not only writing one hit after another as a lyricist, but his records as a vocalist were consistent smashes. The modest Georgian, serving as Capitol's president, also kept a strong hand in signing and recording talent he favored.

Wallichs was tireless in guiding Capitol from the administrative and sales ends. He hit the road to set up company branches and indie distributors, and with the end of World War II he pioneered Capitol's entrenchment throughout Europe.

DeSylva, the third partner in management, was still a different type. A creative and top boss at Paramount and, like Mercer, a great songwriter on his own, Buddy wisely concerned himself with making profitable movies and leaving Capitol to the dynamic Wallichs-Mercer team. DeSylva's original investment of \$25,000 in 1942 was repaid time and time again before he died on July 11, 1950. Never once, in his eight-year affiliation with the company, did he interfere with Capitol executives or employees.

Acting on the recommendation of music director Paul Weston, a Dartmouth Phi Beta Kappa, Wallichs and Mercer hired James Conkling away from DuPont in Delaware and made him a&r boss. Conkling, a trumpeter, had attended Dartmouth with Weston and was married to Donna King of the King Sisters. Lee Gillette came in from Chicago to head a new country and western division. Alan W. Livingston, fresh out of service and wandering casually down Vine Street one afternoon, knocked on the Capitol door, got an interview, was hired to make children's records (although he had no children) and eventually parlayed his Bozo the Clown series of sock kiddie packages into the presidency of the company.



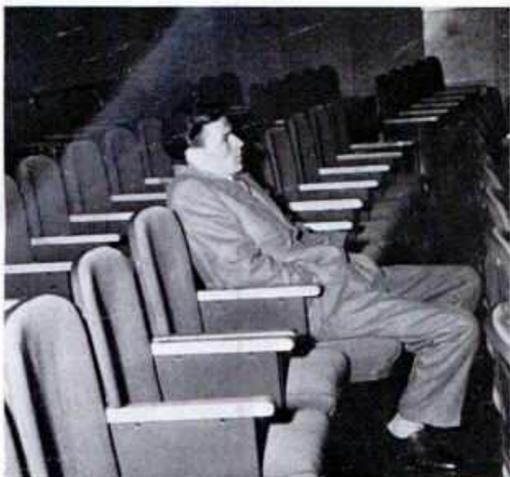
GLENN WALLICHS (second from left) in his pre-Capitol days behind the Music City counter is seen during a Woody Herman-Decca Record autograph party.



DAVE CAVANAUGH, now a Capitol executive producer, first worked for the Dome label in Hollywood as a tenor saxist and arranger for Julia Lee, Kay Starr, Sammy Davis Jr. and Joe Alexander. This is a rare 1947 studio photo by Otto Rothschild.



OUTSIDE THE BOOTH—Stan Kenton looked like this in late 1943, immediately following the AFM's first recording ban, as he led his powerful ensemble from the Steinway on the Capitol session which produced "Eager Beaver." Over a 25-year period, Kenton has sold more records for Capitol than any other band.



UNWANTED in 1952-1953, Frank Sinatra's career took a spectacular turn for the better when he switched to Capitol Records. His first single, "I'm Walking Behind You" and "Lean, Baby," made the charts as did his still-popular "Songs for Swinging Lovers."



THE KING, Nat Cole, poses with Capitol's songwriting president Johnny Mercer in this 1948 studio shot made on a New York date by Jay Seymour. Cole's death of cancer on Feb. 15, 1965, was one of the company's greatest losses.



HAPPY DUO—Tennessee Ernie Ford, Molly Bee (and have you seen her lately?), Dave Dexter Jr., and Leland Gillette combined talents on this 1952 Capitol session which produced a solid chart-maker. Gillette, who produced virtually every Ford, Nat King Cole, Dean Martin and Guy Lombardo record for Capitol, now is a free lancer in Hollywood. Ford and Dexter are still with Capitol.

All this time, Capitol occupied a small office suite in the 1400 block on Hollywood's Vine Street. Wallichs was the man who unlocked the doors every morning. Mercer came in, if not every day, frequently enough to keep his artistic fingers in the booming Capitol operation. Next, Michael H. Goldsen was brought out from New York to set up and operate a Capitol music publishing enterprise.

And so, when the company in 1948 faced another recording ban starting New Year's eve, Capitol issued its first stock dividend of exactly 20 cents—its first public stock issue had gone on sale April 30 in 1946. Wallichs became the new president, artists were recording on tape for the first time, 45-r.p.m. and 33-r.p.m. were in the immediate future and a few of the label's best-sellers included Tex Williams' gabby "Smoke, Smoke, Smoke," Nellie Lutcher's "Hurry on Down" and "Real Gone Guy," Peggy Lee's "Manana" and "Golden Earrings," Margaret Whiting's "A Tree in the Meadow," Pee Wee Hunt's "Twelfth Street Rag" which Gillette dubbed off a 16-inch electrical transcription, Nat Cole's remarkable "Nature Boy," and the inspired collaboration of Gordon MacRae and Jo Stafford on "My Darling, My Darling."

Under Conkling's guidance, Capitol released 400 singles and 44 albums in 1948 and reaped sales of \$16,900,000. Capitol also moved its personnel into new office space on the northwest corner of Sunset and Vine just above the spacious Music City retail store. Those same facilities are today occupied by Dot Records.

By 1950 there were no more radio announcers. Now they were disk jockeys. Guys who didn't know a tenor sax from a tuba were spinning disks on three speeds and telling listeners what to buy. They were receiving hundreds of records a week from scores of companies. Payola became evident. More stress was being made on promoting, merchandising and selling. The "little" record shops began to fold. One-stops became the Goliaths. From the 1950's on, the Capitol story needs little recapping.

Conkling moved to New York as president of Columbia Records. DeSylva was dead. Wallichs continued to expand the company in every department. Mercer, perhaps disenchanted with the immensity and complex operation of the company, quietly concentrated on songwriting for motion pictures—as he does today. Livingston became vice-president of a&r. Hal Cook, now the publisher of Billboard, came in from Peoria, Ill., to become national sales chief and second baseman on Cap's softball team. Ken Nelson moved west from Chicago to take over the country and western wheel as Gillette moved up to a pop executive producer's desk. The brilliant arranger and saxophonist Dave D.

Cavanaugh, having served apprenticeship in New York well, was named a Hollywood a&r executive.

The hits continued.

Les Paul and Mary Ford broke through, making their own tapes at their residence and bringing them in on little spools ready to master.

There was Tennessee Ernie Ford, Frank Sinatra, Kay Starr, Les Baxter, Tex Ritter and Jimmy Wakely, Dean Martin and Jackie Gleason, Betty Hutton, Sugar Chile Robinson, the Kingston Trio, the late Harry Stewart, who recorded as "Yorgi Yorgesson"; Stan Kenton's band, Jonah Jones, and the most consistent of all, Nat Cole.

Some came and went, but the early clicks led to today's new crop of talent, the Beatles, Al Martino, Buck Owens, the Beach Boys, Nancy Wilson and others.

Livingston, who played saxophone, sold whiskey and served in the Army before aligning with Capitol, is now Capitol's president. Wallichs is active, despite a serious illness earlier this year, as chairman of the board. Great Britain's mighty EMI owns the company, and has since 1955. There are vice-presidents ensconced throughout the top "E" floor of the Capitol Tower in Hollywood, an imposing, unique circular structure which was completed in April, 1956. Instead of Gillette, Nelson, Cavanaugh, Dexter and Voyle Gilmore comprising the entire a&r division as was true until the late 1950's, a crop of more than a dozen producers scattered from Hollywood to Nashville to New York attempts to seek out salable talent and songs, and exceed the achievements of both men of the past. As Capitol swings into its 26th year, its oldest employee in terms of service—the one who careened about New York with Wallichs getting those first black and silver Cap singles aired—occasionally reminisces:

Let's start with Sammy Davis Jr.

We pulled him out of the Negro ghetto of Los Angeles' Central Avenue in 1948, invited him to make records as a singer-dancer and worked with him nearly two years before Capitol's bosses demanded we drop him. It wasn't until five years later, when he etched "Hey, There" for Decca, that his star began its astounding ascendancy. But never once has he acknowledged his "discovery" orally or in his recent biography. Maybe he's forgotten it.

Nat Cole, bless him, was a failure on Decca before he rang the bell on Capitol. When the struggling little dome label was running out of masters to release in the early fall of 1943 because of the first AFM recording ban, we made a deal with big Hughie Claudin to take over and release two Cole masters which Nat (with Wesley Prince and Oscar Moore) had recorded a year

previously for Bob Sherman on an even smaller label than Capitol.

"All for You" and "Vom, Vim, Veedle" became the 39th single issued by Capitol. It sold big. And when the union flashed the green light to resume live sessions, the King Cole Trio was quickly signed by Wallichs and Mercer for exclusive disking services. It proved a memorable liason. When the lovable Cole died on Feb. 15, 1965, he was still proudly recording for Capitol.

Stan Kenton's story is somewhat similar. He founded his orchestra in June, 1941, at Balboa, Calif. Decca recorded the group until the AFM ban began 13 months later. In the fall of 1943 when record studios became active again Wallichs and I were delighted to find Kenton available, and with the approval of Stan's sweating, nervous mentor, Carlos Gastel, the daring six foot-four inch pianist moved into the MacGregor studios and came out with "Eager Beaver," the company's 59th single. It promptly placed Kenton on a level with the immensely popular bands of Glenn Miller, Harry James and the two Dorsey brothers.

Benny Carter also comes to mind. His record of "Hurry, Hurry" with a sexy, insinuating vocal by Savannah Churchill put Capitol into the "Sepia" charts (that's what they were called in 1944) for the first time.

Capitol's first album featured Johnny Mercer as vocalist with Jo Stafford, the Pied Pipers and Weston's solid studio band. Its second package, all 78 shellacs, remember, offered Christmas carols by a children's choir. The third, a jazz program featuring impressive names like Jimmie Noone, Jack Teagarden, Joe Sullivan, Zutty Singleton, Eddie Miller, Dave Barbour and Billy May, brought Peggy Lee back from retirement. A mother just a few weeks, her singing of "That Old Feeling" and "Ain't Going No Place" led her to a long-term Capitol contract and 25 years of enviable show business achievements.

We recall one mad night when the genial Mercer, fortified by a case of fifths in a studio corner, worked as songwriter, singer and producer with Weston, Jerry Colonna and two dozen musicians. Somebody brought in a live horse and rode it around to lend "atmosphere" to the session. It took a couple of days to clean up the mess.

Coleman Hawkins, one of the two greatest tenor saxists in history, insisted he could record only after he finished a nightclub gig at 2 a.m. Along about 5, we finished a catchy little riff tune called "Stuffy" which sold 300,000 copies. He still gets royalties. He's

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JOHNNY MERCER, founder of Capitol with B. G. (Buddy) DeSylva and Glenn E. Wallichs, and Ella Mae Morse, whose first record on Capitol's first release in 1942 (*Cow-Cow Boogie*) proved an overwhelming success, are shown between takes during World War II. Miss Morse, now retired, came out of Texas to team with pianist Freddie Slack for several smashes.



FREDDIE SLACK and his band, with Ella Mae Morse at the mike, made several wartime movies after their "*Cow-Cow Boogie*" was released by Capitol in 1942. This is a scene from Columbia's unmemorable "*Reveille With Beverly*" musical.



PAUL WESTON, for a decade musical director at Capitol, works on a 1945 chart with the Pied Pipers and Andy Russell. The girl is June Hutton. Weston, Russell and the Pied Pipers turned out a series of hit singles and albums throughout the 1944-1950 era in Hollywood.



KAY STARR, a consistent Capitol seller for years, hit it big with "*Wheel of Fortune*" after dozens of jazz and blues entries. She got her start, however, with the orchestra of Joe Venuti.



TWO CANARIES who were prized Capitol attractions as far back as 1943 pose at the Knabe together. Jo Stafford and Peggy Lee got their first start in dance bands, then branched out as soloists shortly after Glenn E. Wallichs, Buddy DeSylva and Johnny Mercer launched the new Capitol label in Hollywood.



ONE OF the all-time favorite blues singers in the Midwest, the late Julia Lee of Kansas City, hit big on Capitol in the 1946-1950 era with novelties like "*King-Size Papa*," "*My Man Stands Out*" and "*Gotta Gimme Watcha Got*" which she recorded with top-flight sidemen like Vic Dickenson, Benny Carter, Red Nichols, Baby Lovett and Red Norvo.



BACK in 1945 on a Capitol Jazzmen session, in which he happily played for union scale, Nat King Cole took a break from his stream of highly successful trip diskings to record with Coleman Hawkins, Benny Carter, John Kirby and other titans.



JAZZ SESSION at the old C. P. MacGregor Studios in Los Angeles in 1943 not only brought Peggy Lee out of retirement but to the Capitol label for a long and happy association. Here she's shown cutting "*That Old Feeling*" and "*Ain't Going No Place*" with (left to right) Les Robinson, Eddie Miller, Nick Fatool, Barney Bigard, Nappy Lamare, Pete Johnson, Shorty Sherock (seated) and bassist Hank Wayland. Only a month previously, Peggy had given birth to Nikki Barbour, now married.

never had another that came anywhere near 100,000.

Kay Starr was always a marvelous singer. In Texas, in Oklahoma, in Tennessee and with Joe Venuti's dance band she impressed, but in 1945-46 hardly anyone knew of her talents. When we pleaded to sign her with Jim Conkling, he agreed only if we placed her on the smaller Americana subsidiary label and treated her as a Negro blues shouter. Even with that handicap, Kay made it big.

Julia Lee was a warm and good-natured woman who played two-fisted piano and belted the blues along with inoffensive double-entendre novelty songs. Recording Julia was like taking a vacation. She sold hundreds of thousands of shellacs using men like Benny Carter, Red Norvo, Red Callender, Red Nichols, Baby Lovett and Dave Cavanaugh as sidemen.

Blues and jazz were fun projects and in those days they all sold profitably. We regularly traveled to New Orleans to catch Sharkey Bonano, Armand Hug, Lizzie Miles and Bugle Sam Dekemel on acetate masters. We made the old Peer standard, "South," into a national juke hit with Pete Daily's Dixielanders. For special sessions in which all styles were combined we named the band, with remarkable lack of ingenuity, The Capitol Jazzmen. Members comprised Benny Goodman, Red Norvo, Charlie Shavers, Buster Bailey, Nat Cole, John Kirby and dozens of others. On one wild date we wound up with Goodman and Kenton singing a duet.

Duke Ellington, greatest of the great, was a major disappointment. During his two years with Capitol he composed only one original that has emerged as a standard, "Satin Doll." On virtually every session he preferred to remake his old standards. A solo piano album, nonetheless, remains a most artistic and musically valuable entry in the 25-year Capitol catalogue.

Woody Herman? Nicest man in the world to work with, and his musicianship and taste are unerringly the finest.

Frank Sinatra was down and almost out in 1953.

Nobody wanted him. He had neither movie offers nor personal appearances. Columbia's Mitch Miller humiliated Frank with bad songs; he even teamed him with a big-bosomed, no talent girl named Dagmar on a song which called for the once-mighty Sinatra to bark like a dog.

But Frank's few loyal friends kept punching in his behalf. Capitol artists June Hutton and Axel Stordahl persisted in pleading with this writer that Frank, after Columbia dropped him, was singing superbly once again and could become a winner if given another chance with a fresh label. And so with Alan Livingston's arranging for a contract with the William Morris office, the stubborn predictions of the Hutton-Stordahl team soon proved accurate and Sinatra has never slowed since, although his 51-year-old pipes may at times sound rusty to some of who followed him closely as far back as 1939 when he pushed off from New Jersey as a kid baritone with Harry James' first band.

Moving into the stretch as we start our 25th year with Capitol, and not unaware of the hundreds of Capitol workers down through the years who have contributed much to the CRI success story, we'll stagger into the final furlong with the truth about the Beatles, never before published.

In 1963, British EMI offered to this writer, along with some 20 or more other singles samples in one carton, a 45-r.p.m. Beatles single entitled "Love Me Do." It was an undistinguished song, John Lennon's breathy harmonica sounded like a poor imitation of Sonny Terry, and the four Liverpool voices weren't much different than a jillion other quartets. We swiftly rejected the record. After several other submissions, EMI placed it with VeeJay, which not only released it but diligently promoted it, gave up on it, and then came back with a second Beatles' single. Neither record sold. Today, VeeJay is bankrupt.

EMI then leased a third Beatles single to Swan of

Philadelphia. But although it rated excellent airplay, it failed to sell.

Once again, Roland Rennie of EMI contacted Capitol. We discussed the group on a visit to London in August, 1963, and became aware that they were, indeed, making it spectacularly in England. We were assured that "I Want to Hold Your Hand" was to be published in America by Lou Levy with "determination and muscle." And so, with the approval of Livingston, we accepted "I Want to Hold Your Hand" with the promise to EMI that Capitol would promote the singers thoroughly throughout the 50 States. Released during Christmas week that year, it zoomed into million-plus sales the first week and led into what still stands in 1967 as the most phenomenally successful artist—or group of artists—in history. No attraction in 25 years has meant so much to Capitol.

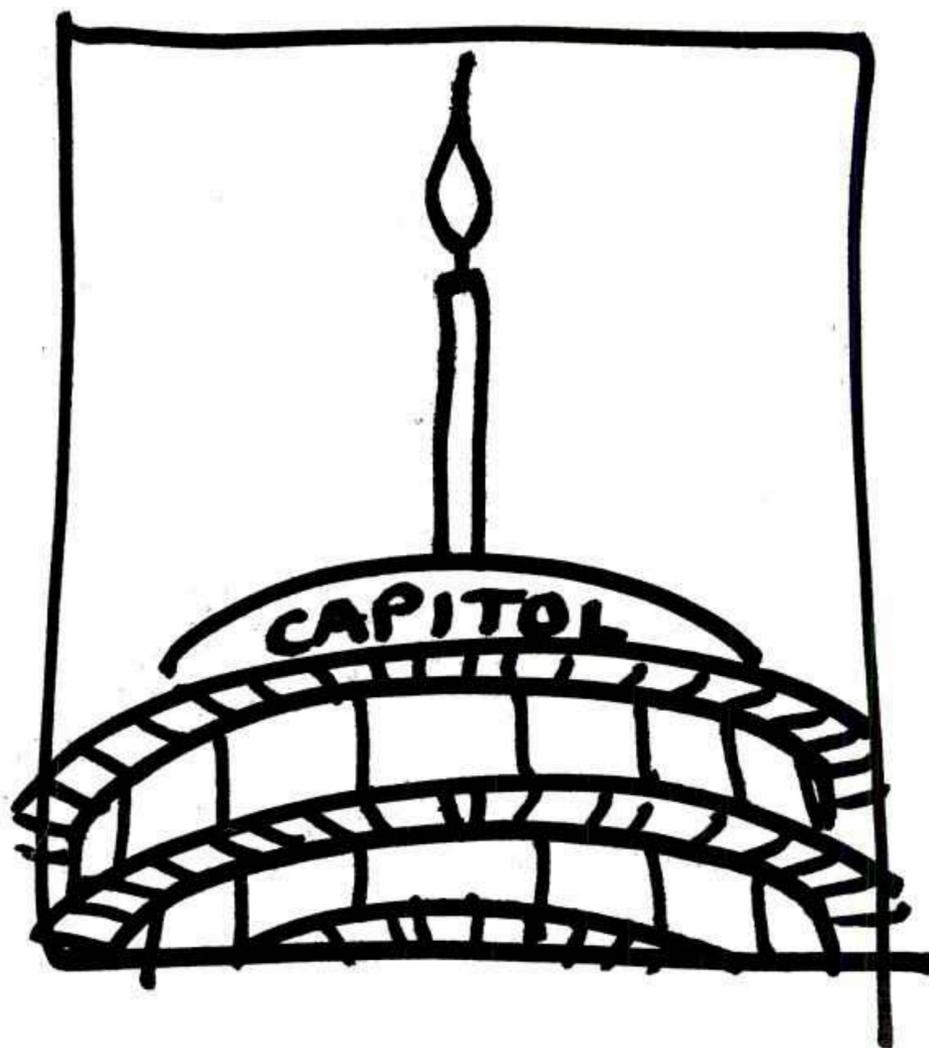
It's a long dim trail from the war-torn days of 1942 when "Cow-Cow Boogie" and "Strip Polka" catapulted Capitol off the firing pad and into contention as a record company. Artist and employees have come and gone, mammoth rack operations have replaced thousands of little record shops, 78-r.p.m. is long forgotten, costs of recording and manufacturing have escalated, and instead of three competitors Capitol now has more than 700 worthy rivals.

All of us who deal in talent and sounds have made more flops than hits.

And today the world is inundated with albums and singles. Fewer than 5 per cent pay for their making.

Yet it all remains a challenge, a test, a constant competition to the many of us who know no other way of life. It is definitely more difficult today to create entertainment that people want, and will buy, than it was 10, 25 or 50 years ago. But to some of us who were destined to become record men, and who will remain record men until we die off one by one, there simply isn't anything else.

Let's go for another 25!



Queens Lithographing

It Took Imagination, Vigor, Belief, Integrity, Humor and Guts

By JAMES B. CONKLING

In the early days of Capitol, its philosophy in selecting artists and staff manpower was to take on the unknown and develop him. Even today, Capitol seems to have no reputation of raiding its competitors for artists or manpower.

I think it was this philosophy that got me my job with Capitol. I really knew nothing about record making but Paul Weston (then musical director of Capitol) introduced me to Glenn Wallichs and Johnny Mercer. In spite of my lack of qualifications, they seemed willing to take a chance on an unknown and I was hired to assist Johnny Mercer.

At that point, Capitol was only a couple of years old. It operated out of a couple of small store fronts on Vine Street with just a handful of people (women, 4-F's, and veterans—because that's the only kind of personnel a new company was permitted to hire under the wartime manpower freeze). But with Johnny Mercer's intuitive sense of songs and artists, Capitol enjoyed a constant string of hits and new artists—while Glenn Wallichs (without a factory and with all kinds of wartime restrictions on shellac, etc.) was ingeniously finding ways of getting these hits manufactured and distributed. This was at a time when independent distribution didn't exist and Columbia, Victor and Decca controlled all existing distribution.

One great push forward occurred when Glenn Wallichs located a source of Vinylite which enabled Capitol to furnish the DJ's with the first non-breakable, noiseless record. This, coupled with the excitement of new artists and new hits, made the Capitol label overnight the most played label on the air.

About a year later, it was decided to expand the release of albums and to pioneer heavily in the untapped children's record field. I remember an Army lieutenant (about to be discharged) pestering me almost every day for a job. He insisted that he could break open the children's market for Capitol and also run the album department with his left hand. His qualifications to run a children's department were challenging, for in addition to being an Army officer he had specialized before the war in public relations for Calvert's whisky.

Seeming no less qualified for this new job than I had been a year before when Glenn and Johnny hired



PROMOTIONAL STUNT STAGED on behalf of Bob Hope's "I Never Left Home" album—Capitol's pioneering effort in comedy field—shows a&r vice-president Jim Conkling (center), flanked by Glenn Wallichs and Peggy Lee "unpacking" Hope from box.

me, I hired him. His name was Alan Livingston and he created an overnight hit with his writing and production of the Bozo the Clown Series and many other great classics in the children's recorded field. As an anti-climax, he is now president of Capitol.

Both Glenn and Johnny were especially wonderful to work for because they encouraged all of us to seek out the unusual and to take chances—always with the assurance that we had the right to make mistakes. In this latter privilege, I sometimes think I overstepped what they had in mind.

For example, I remember singlehandedly refusing to release a Nat King Cole recording of, "There I've Said It Again" (weeks before the Vaughan Monroe hit reached the market) because, as I carefully explained to Nat, "A couple of Oscar Moore's guitar notes are a little out of tune." A few years later, the same thing almost happened to Nat's great hit recording of "Mona Lisa." None of use except Nat particularly liked the recording and we were sure that it couldn't be a hit. However, as a favor to Nat and the writers we condescended to throw it on the back of a sure hit and give it a free ride. The absolute, positive, sure hit that it was to ride on the back of was called "The Greatest Inventor of Them All," which fell on its face the day after release and was never heard from again.

The first real hit by Les Paul and Mary Ford was "Nola" ("How High the Moon" came about four months later). I remember the day that we in a&r introduced this release to the sales department, which at that time

was headed by Hal Cook. I forget what we scheduled on the "hit" side because Hal kept saying: "But listen, fellas, play that 'Nola' side again—that's the biggest hit we'll have this summer." This convinced all of us that Hal had lost his touch—after all, don't all a&r departments know more than those squares in sales? In three weeks we ate our words.

Of course we didn't goof on everything. The best kicks were passing off Jo Stafford as Cinderella G. Stump on "Temptation"—and Pee Wee Hunt's great hit of "12th Street Rag" which almost escaped us when the master was accidentally thrown in the ash can. The biggest drag was recording a Christmas song with Peggy Lee and having to put up a Christmas tree in the studio to get her in the mood—in July.

In spite of this, Capitol was a businesslike operation most of the time although more often than not its approach was hardly orthodox and sometimes seemed a little free swinging with a tinge of poker playing intuition.

In 1945, when shellac was very short and Capitol, to make matters worse, didn't have a factory of its own, Johnny Mercer recorded "On the Atchison, Topeka and the Santa Fe." For once both sales and a&r thought this might be a hit. But Glenn Wallichs went further. He was sure it was a hit and secretly had a half million copies manufactured before the record was ever released. Today this might not seem so brave but you must remember then that this committed half of the shellac available to Capitol for a six-week period—committed to an untried record.

Capitol pioneered in a number of new fields. The children's record field turned out to be a great success. The comedy field (as a pioneering effort) was a disaster. It wasn't the artist's fault, for he was Bob Hope at the peak of his wartime popularity. The material was sure-fire—it was edited down from the outstanding shows he had done for the various branches of the Armed Services. The promotion was the biggest Capitol had ever done (full-page ads in Life plus a chartered DC-4 carrying thousands of the heavy 78-r.p.m. albums to every major city in the country with attendant publicity). But the album hardly sold a copy. I think they are still coming back on the return privilege. We could never figure out what happened although years later, after certain types of humor had sold great quantities of records, we reasoned that Hope's material was built for "one-shot" laughs and therefore perhaps not adaptable to replaying several times on records.

If you ask me what is responsible for the great growth and success of Capitol, I would have to include: Imagination in creating new artists and concepts; vigor and great vision in promoting, distributing and retailing; management's belief in its personnel and in encouraging them to grow (and the high morale that goes with this philosophy); complete integrity from those at the top; a good sense of humor; and guts.

I like to use Capitol (some other independent companies would also qualify) as an example of what can be created under the free enterprise, competitive system in this country. It seems to prove that it is still possible to build a leading company from scratch (in a field dominated by giants)—without money in front; without pull or "knowing the right people"; without a PhD degree; without cheating or paying off, and, as you can still observe in its founders, without any compromise in their personal principles and without letting success go to their heads.

Innovation---Always a Major Policy

By WILLIAM H. FOWLER

Vice-President, Music City Stores, Inc.

In the spring of 1944 while I was engaged in some special work for the Naval Rocket Bomb Project on the Cal Tech campus, an old friend, Glenn E. Wallichs, invited me to lunch in Hollywood. During the course of our luncheon, he filled me in on the progress of one of his newer ventures, a new record company which he had set up in 1942 with Johnny Mercer, lyricist, and Buddy De Sylva, executive producer of Paramount Pictures.

Glenn's invitation to join Capitol was too tempting to pass up. "Come on and join us and look around and see what needs to be done and do it."

This I did in September 1944 after completing my special project at Cal Tech, and for the next 10 years I was never at a loss in finding things that needed to be done.

Nothing equals the excitement or challenge of becoming a part of a new, vibrant and rapidly expanding operation in the entertainment field. Capitol was growing with explosive violence in those first few years, and all problems were compounded by the wartime regulations. In effect, wage, salary, manpower and price controls were major blocks to expansion of nonessential industries. Office space was even in short supply, and building restrictions made for difficulties in altering existing structures. Recording studio space and time was at a premium, and the availability of custom pressing materials and plant facilities was a constant limitation on sales. At that time, 78 r.p.m. breakable shellac records were the industry standard, and shellac from India and the Orient was in desperately short supply because of shipping difficulties throughout the world.



AT MEETING IN CAPITOL'S CONFERENCE ROOM (1949) executives include (left to right) Bill Fowler; Paul Weston, who was label's musical director; the late Floyd Bittaker, national sales chief; Johnny Mercer, co-founder and Capitol's then president, and co-founder Glenn Wallichs, firm's executive vice-president and general manager at that time.

One by one, we tackled and solved, or compromised, these problems, and with the additional help of the first Petrillo recording ban which gave new and small companies exclusives on their releases, Capitol rapidly established itself as the company to watch.

Johnny Mercer's genius was evident in the choice of tunes and artists recorded and tucked away before the ban stopped new recordings. De Sylva's stature and connections with top artists too was of inestimable help to the company. All these factors, when combined with careful planning on the distribution of available merchandise and new ideas and methods of promotion through DJ's and radio stations throughout the country, quickly brought Capitol to the status of a major factor in what was then a pop singles industry.

Innovation was always a major policy with Capitol, which pioneered in the development of specially planned albums of records, as opposed to other companies which packaged existing singles in album form.

Another major first for Capitol during its early years was the development of a very strong children's catalog using Disney and other cartoon characters as well as their own specially developed characters, stories and record readers, which combined books and records for children.

Later years were equally productive and hectic, particularly the years of the speed changes and switch from shellac to vinyl records. Once again, Capitol was the first of the larger companies to make its product available on all three speeds.

During these years, not all ventures were successful, but the net results were a major growth, year after year, in both domestic and world-wide markets and certainly, the end of the story is still to be told.



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And from the album, a star-spangled single, **Peter's Trip 929-B/W Green and Gold**

Personalities and Lessons that Shaped My Thinking



Mike Maitland

By JOHN K. MAITLAND

President, Warner Bros./Reprise Records

Like most of my contemporaries, I was just stepping into civvies and thinking about my future at the same time—just at the end of World War II.

My prescription for my future was to join an expanding industry that held the promise for the future and for John (Mike) Maitland. Capitol Records was the fastest growing company in that industry and more promising than the G.I. Bill.

Before Pearl Harbor, there were the majors. While I was overseas, Capitol came on the scene and made enormous progress. "They" were doing all the right things. It was my chance to get with a company that was growing faster than its own industry, and luckily for me, I was hired.

(My advice to myself turned out good; I'd pass along the same advice to anyone starting out now.)

As I began moving into positions with more responsibility within Capitol, I became aware of one of the keys to Capitol's surge to prominence: the immediate, minute-to-minute leadership of Glenn Wallichs. Glenn made his enthusiasm felt throughout Capitol on many levels.

I can specifically recall, as I became a member of "home office," any number of sales and marketing

meetings when Glenn would open up the discussion to new ideas and new solutions. Most of us, fortunately, didn't have the burden of a decade of experience in the record business. The prevalent moods were "what if?" and "why not?," rather than "but . . ." and "Well, seven years ago. . . ." If the idea made sense, it went into effect immediately. And that meant *right now*, not next Friday. Not after it cleared legal. Not after it went through the accounting department or board of directors.

If it made sense, it happened. Any detail problems could be straightened out later.

Looking back to my Capitol days, I think that attitude, more than any other, made the company the exciting, growing, and leading company that it became. This kind of thinking became our habit. The bold moves that Capitol made put the company into the Top Three, where it's remained ever since.

No one leaves his first big experience in his industry and moves on to another job without learning. I spent my early record years in an exciting company that usually managed to stay young, no matter how it grew.

In my new assignment at Warner Bros. Records, Inc., it's impossible to forget the personalities and lessons that shaped much of my thinking about the record business.

And I wouldn't want to.

The Good Old Days at Capitol



NEW YORK BRANCH OFFICE (late 1943) is backdrop for staff photo with (left to right) Al Levine, manager (now ABC Records vice-president); Al Silver, shipping department head; Leonard Smith, sales (now owner, Bee Gee Records one-stop, Latham, N. Y.); Les Walters, sales (killed in Battle of the Bulge, December 1944); Bob Stabler, national sales manager (now TV film producer, Hollywood), and Glenn Wallichs.

By AL LEVINE

Vice-President, ABC Records

Early in 1941 I received a phone call from a friend in California telling me that a fellow named Glenn Wallichs was starting a record company and was looking for someone to represent them on the Eastern Seaboard.

After my meeting with Glenn, I was quite impressed with him as a person and really looked forward to working with him. I began working for Capitol in 1941 as the only employee on the Eastern Seaboard. My duties consisted of a one-man operation of selling, bookkeeping and packing.

It was a wonderful thrill to be a part of an organization that started off with immediate hits such as "Cow Cow Boogie," "Elk's Parade," etc. Those were the days when we had to look for old shellac records and considered ourselves very lucky if the manufacturing plant was able to give us 400 or 500 of a number.

Very shortly after the inception of this organization, they started to expand quite rapidly. In 1942 they appointed Modern Music Sales Company the New York distributor. This lasted a comparatively short time when Glenn decided that we would be better off handling our own distribution. At that point a tremendous boom in the company began as we hired salesmen, bookkeepers, shippers, etc., which was only the beginning of Capitol's phenomenal growth.

In 1943 I was drafted into the Navy. Throughout my entire military career, I was always in touch with Glenn who was continually concerned about my safety. He was most anxious to have me return home and constantly assured me that I would always have a position with Capitol Records.

I returned the latter part of 1945 and opened the New Jersey branch. I stayed there about a year and

was then transferred to the New York branch. While operating the New York branch, I opened the Brooklyn office, which is a sub-branch of the New York operation.

Excitement was always in the air, and everyone was aware of the comparatively short time it took Capitol to fight competition and be known as the fourth major label in the record industry. In my opinion, this was the greatest training ground for record people as evidenced by the roster of today's successful executives that are either in business for themselves or holding high positions with other major companies, such as Mike Maitland, president of Warner Bros.-Reprise; Sid Shafer, vice-president of Kapp; Dick Linke, Artist Management, etc.

I remained the New York branch manager until 1953 and was then promoted to Eastern District Sales Manager for one year when I was elevated to National Syndicate Store Sales Manager which I remained until December 1954.

At this time I became the New York distributor for MGM Records and formed Ideal Records which I operated until July, 1961, when I sold it and started New Deal Records, a nationally known one-stop and rack jobbing operation. In 1966 New Deal was sold to the American Broadcasting Company with whom I am now employed as a vice-president.

Throughout my entire record career, traveling from one end of this country to the other, it never fails to come up in conversation about the "good old days at Capitol." Everyone still remembers how we worked side by side with Glenn Wallichs and how stimulated you became working with him. Glenn always made you feel as if you were a tremendous part of his organization.

I would like to take this opportunity to wish Glenn Wallichs and his entire organization a happy and successful 25th birthday!

his desk was, "How would you like to get into a relatively new but exciting business?" Interested but inquisitive, I asked, "What kind of business?" The answer was direct and decisive—"The record business," Nidorf replied.

My only connection with the music business up until that day was my former association with the "Chesterfield Supper Club," a 15-minute five-day-a-week radio show starring Perry Como and featuring as the announcer, Martin Block, who was at that time one of the top disk jockeys in the country and was heard daily over WNEW.

I had just spent two years as a publicity director for the Newell-Emmett Advertising Co., which produced the radio show for Chesterfield and NBC. Naturally, this was a far cry from knowing the inner workings of a record company and the many associations to be derived. As I was between jobs, Nidorf's conversation struck a harmonious chord. "What makes you think you can get me a job in the record business?" I asked. Nidorf replied, "Because Glenn Wallichs, the general manager, is a friend of mine; and because I think you would be just right for the company."

Nidorf said they were looking for someone to

head the East Coast publicity department; and with my background in public relations, it seemed that I was a worthy candidate for the position.

Nidorf's intuition was correct, since I got the job and went on to spend some six happy and successful years with the new but farsighted company. I actually spent two terms with Capitol Records—1947 to 1949 serving as East Coast publicity director, and again from 1951 to 1955 as national promotion manager.

I have watched Capitol Records grow from the neophyte stages until today, when it is a serious contender for the top record company in the industry. I acquired much knowledge about the record business while working at Capitol with some of the best executives in the industry. It was during my second tenure with the company that Hal Cook, who was then the vice-president in charge of sales, put me in contact with Andy Griffith.

Since then the company has grown and I have grown. However, many pleasant memories still cross my mind about those struggling days for recognition. However, all has not been lost, since the past 20 years have been my capitol gain.

My Capitol Gain

By RICHARD O. LINKE,
President, Richard O. Linke Associates, Inc.

In 1947 a very well known and respected personal manager named Mike Nidorf called me for a meeting at his offices on Fifth Avenue and proposed the following question—which, by the way, immediately posed a new problem. The question shot to me from across

Management Is the Message



Hal Cook

By HAL COOK

Publisher, Billboard

As long as a record company can come up with hits, management can make all the goofs in the world without upsetting the stockholders. It's when the hits don't come that management class begins to show.

I learned the music business as a salesman, promotion man, and as a sales manager on a local, regional and national basis for Capitol Records. The opportunity to work with dealers, radio stations, jukebox operators, artists, music publishers, artists' managers, talent agencies, songwriters and most important, the management team put together by Glenn Wallichs provided the foundation for my business career.

There were several dry periods during my days at Capitol; however, I do not recall a time when panic buttons were pushed or anyone subjected to undue pressure to get out and make it happen.

Capitol was one of the first companies in the

entertainment business to use management techniques introduced by Larry Appley's American Management Association. A number of executives were enrolled in the five-week management course and the "management game" became a way of life for the company. Thus, when the hits were scarce, good management processes were in operation through planning, organizing, implementing and controlling results. There was a great deal of joking about "management school" among its employees, but Capitol did demonstrate under Glenn Wallichs' direction that it had achieved management capability.

As the publisher of Billboard I have an opportunity to view management in action on all fronts in the record-music business, retail, wholesale, and manufacturing. Our industry can take pride, the record-music industry will gross \$1 billion this year. The past 25 years have been a trial-and-error period. But the result of these trials and errors could be a \$2 billion record-music industry within 10 years.

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Gilmore--- A & R Link Between Today's Sound and Yesterday's Hits



VOYLE AND FRIENDS: The Beach Boys receive their gold recognition from Capitol as a&r Vice-President Voyle Gilmore announces their achievements.

Voyle Gilmore, Capitol's artists and repertoire department vice-president, has been in a&r 16 years. He clearly remembers how in his early days a glass ashtray played a decisive part in teaching him to follow his own convictions about how records should sound.

One of his first projects involved a date with Ella Mae Morse and a song called "Blacksmith Blues." "I could hear the sound of an anvil in my mind as part of the arrangement, Voyle recalled.

"The hardest thing for me to overcome in those early days was whether my concept for what I thought the song should sound like was better than the way it sometimes came out after an established arranger had worked on it. When I joined the company in a&r, we used to have meetings and I remember telling Lee Gillette about my ideas for an anvil on the 'Blacksmith' record. Well, after we started recording, we began to run late. Lee happened to be working in another studio in the building and during a break he stopped by at our studio. He asked me about the anvil and I said I hadn't gotten around to it and that I felt we'd better finish the date and that I could add the anvil later. Lee told me to add the anvil there and then. If it was a good idea, he said, then use it. We really didn't have any anvils around, so we started banging on things in the studio. Someone picked up a glass ashtray and hit it with a bass drum screw. I knew right away from the clink that that was it. Nelson Riddle wound up holding the ashtray, hitting it with the screw. The ashtray broke, and we went through the building looking for others. Everytime Nelson hit the ashtray and it broke, the contractor on the date would slip him another so he wouldn't miss the beat. He must have broken five ashtrays. The record was my first hit and it taught me to stick to my beliefs. I was very nervous on my first big date, a session with Giselle MacKenzie. The musicians were all very famous people—Manny Klein on trumpet, Billy May and Felix Slatkin as first violin. I was so awed by them that I was afraid to tell them anything. But I found out later that the bigger the musicians were, the more cooperative they were and willing to work with you.

"I think the record business was more fun then. There weren't as many companies; there wasn't as much clamour for radio play. A record got exposure if it was a hit. You could tell more in front if it was a hit. It wasn't as faddish. There was more loyalty to the artists. There were no left-field or odd-ball hits. Today, you're just as good as your last record. Hits don't last as long. It's more frantic and it's not because I'm older that I feel this way. Record people were more friendly competitors then. And you never had the frustrating feeling of hoping that someone would play your record.

For the past four years, Gilmore has headed Capitol's a&r department, having entered the creative department after six and one-half years in sales. "Today, it's still the material which is the most important part of the record; then you have to have a performance. In the earlier days, the artists were more accomplished and records came later in their careers. Not too many started out as recording artists. It was easier to make records then. You got takes quicker. Now, the younger kids get into the business quicker. They're usually pretty green. They have to rehearse more before a

date. There is a lot more trial and error in the studio. Two sides is what you get on a date now."

Chatting with Voyle, one gets the feeling that he is in some easy-going field, rather than heading a hard-hitting a&r department which must keep abreast of all the kookie trends upon which popular music thrives. "We believe in order to make hit records an artist should be in a good frame of mind." That concept also covers gracefully allowing an artist to pass un-renewed.

Gilmore's hectic studio session days are gone for the most part. As one of the early three a&r men (Lee Gillette and Dave Dexter were the other two stalwarts), Gilmore recorded the aforementioned Giselle MacKenzie, Ella Mae Morse, Gordon MacRae, Margaret Whiting, Frank Sinatra, Jerry Lewis, Louie Prima and Keely Smith, Jack Jones ("he didn't sell here"), Nelson Riddle, Billy May, Judy Garland, the Kingston Trio and Al Martino, with whom he still does sessions.

Gilmore also remembers a TV actor who was hanging around who cut four sides which were never put out. The actor: Vince Edwards, who rose to stardom as TV's Dr. Ben Casey. "When he got hot, we put out two of the sides but nothing happened."

About the explosive Judy Garland, Gilmore recollects that "she was temperamental but always very nice to me. She had to have her own way, but I got along with her. Francis Scott was recording her and she got mad and chased him out of the studio. I don't know what he said to her, but I wound up finishing the album." Voyle continued to record here for three to four years.

From 1953-1957, he worked with Frank Sinatra and the memories of those days are quite vivid. "We signed him before 'From Here to Eternity' came out. He had just gotten the part. He wasn't selling records on Columbia and he didn't like Mitch Miller. There were no bones about that; everybody knows that. Columbia dropped him. RCA didn't want him. Somebody approached Alan Livingston, who was head of a&r. That was when we only had the three producers. I remember Alan came in and said we had a chance to get Frank Sinatra on a regular deal. We all said we ought to try him; he had talent and it should come out despite his being cold. I was never a real Sinatra fan. But Dave Dexter always dug him and he said he'd like to work with him. Sinatra thought Dexter was a 'Dixieland guy.' He had contributed to various music magazines and had reviewed Sinatra with the Dorsey band and said some sarcastic things about him. Sinatra said Dexter wasn't 'his kind of Guy.' Then Alan pointed out that Lee Gillette recorded Nat Cole and Dean Martin. 'How about Gilmore?' he asked. I had been in a&r one year. But Sinatra said, 'Okay, I'll try him.' We really never had a cross word or argument during that time. I must have cut 10 albums with him, including 'Tone Poems of Color,' the first date in Capitol's new studios on which he conducted a 56-piece orchestra. It was kind of a fiasco. We put it out because he was in the black. Frank quit me because he said I was too much of a company man. My last album was 'Come Fly With Me.' Then he tried Dave Cavanaugh."

How did being a company man affect his relations

"Shubert's 'Unfinished Symphony' was money in the bank when I got into the record business. Now, people are more interested in baroque and Bach's 'Brandenburg Concerto.' I remember when it was box-office poison."

The speaker is Bob Myers, repertoire director for Angel Records, who has always been a classical buff in spite of having been in pop sales/promotion with another company.

"I'm being deeply philosophical when I say there is a decline of interest in 19th century romanticism. Young people today are repelled by this form of music. Orchestral programs still feature mostly 19th century works, although here too, there is evidence of change.

"Bach is much more important now than he was. To put it simply, what we need in classical music are more Leonard Bernsteins. He gets across to the people. There is a British pianist, Daniel Barenboim, who is

with Sinatra? Easing back in his swivel chair, Gilmore, 55 years old, streaks of gray in his hair and a former band drummer in the San Francisco area, explained: "I had been after him to record a duet with Keely Smith. He came in with two tunes, one from a Bob Hope picture which he'd promised Hope he would record. So I called Keely one afternoon. I asked her, 'Do you want to make a record with Frank Sinatra?' She said: 'Is the Pope Catholic?' I'll never forget that. We made the record but it didn't sell well.

"One year before we made the duet we had a blockbuster singles release in which Sinatra, Nat Cole and Tennessee Ernie Ford were represented. Sinatra's record of 'Witchcraft' was the biggest seller. In those days it took four weeks to get a record out. Nat asked that his records not be included in any future releases with Sinatra and we promised him we wouldn't. Nat had a new single scheduled and Sinatra wanted his duet with Keely to be a rush release. We told Frank about Nat's request and then suggested that we wait one week after Cole's record came out before releasing his. Sinatra was in Chicago on the date he thought his record was being released. He called the Chicago branch and asked for some copies. They had no stock. When he got back to the Coast his lawyer called Glenn Wallichs and requested another producer.

"I haven't seen Frank since Nat Cole's funeral. At the funeral, several of the Capitol executives were honorary pallbearers, as was Frank. He ignored the other guys. When he got beside me he said, 'Hello, kid,' and stuck out his hand."

Gilmore was the first a&r man assigned to a Northern California group called the Kingston Trio. "I always called them a pop group capable of making hits out of folk songs." Was going from Frank Sinatra to the Kingstons a difficult transition?

Not really. "A lot of guys today say 'that's not my bag.' We used to have a different attitude. You were supposed to make hits with the artists assigned you."

Sometimes this wasn't as simple as the wish. As a neophyte producer (low man on the totem pole), Gilmore was assigned Mickey Zatz, Mel Blanc and Jerry Lewis. With Lewis, Voyle made several recordings, including "Lay Something on the Bar Besides Your Elbow" and "I Like Girls." "He really wanted to record ballads but we had his partner, Dean (Martin) doing that. He never came very prepared; he never knew the song or the melody, but he was very clever, a pretty quick studier. He would clown around, break up the musicians, fall down, do all these things so he could have the time to learn the song. When he had it, we'd make a take."

It is conceivable that Voyle Gilmore, for all his gentleness and quiet wisdom, is, at 55, the last link with an era of show business which can never be duplicated. His demeanor is anathema of the mod dressed, long-haired a&r man who "lives" with his hirsute artists.

Recordings have become a young man's trade. The "swingers" of the business today are in their 20's and 30's. But in his own careful way, pin strip-suited Voyle Gilmore has lent his own indelible brand of swing to Capitol's growth.

Angel's Bob Myers Views Changing Classical Scene

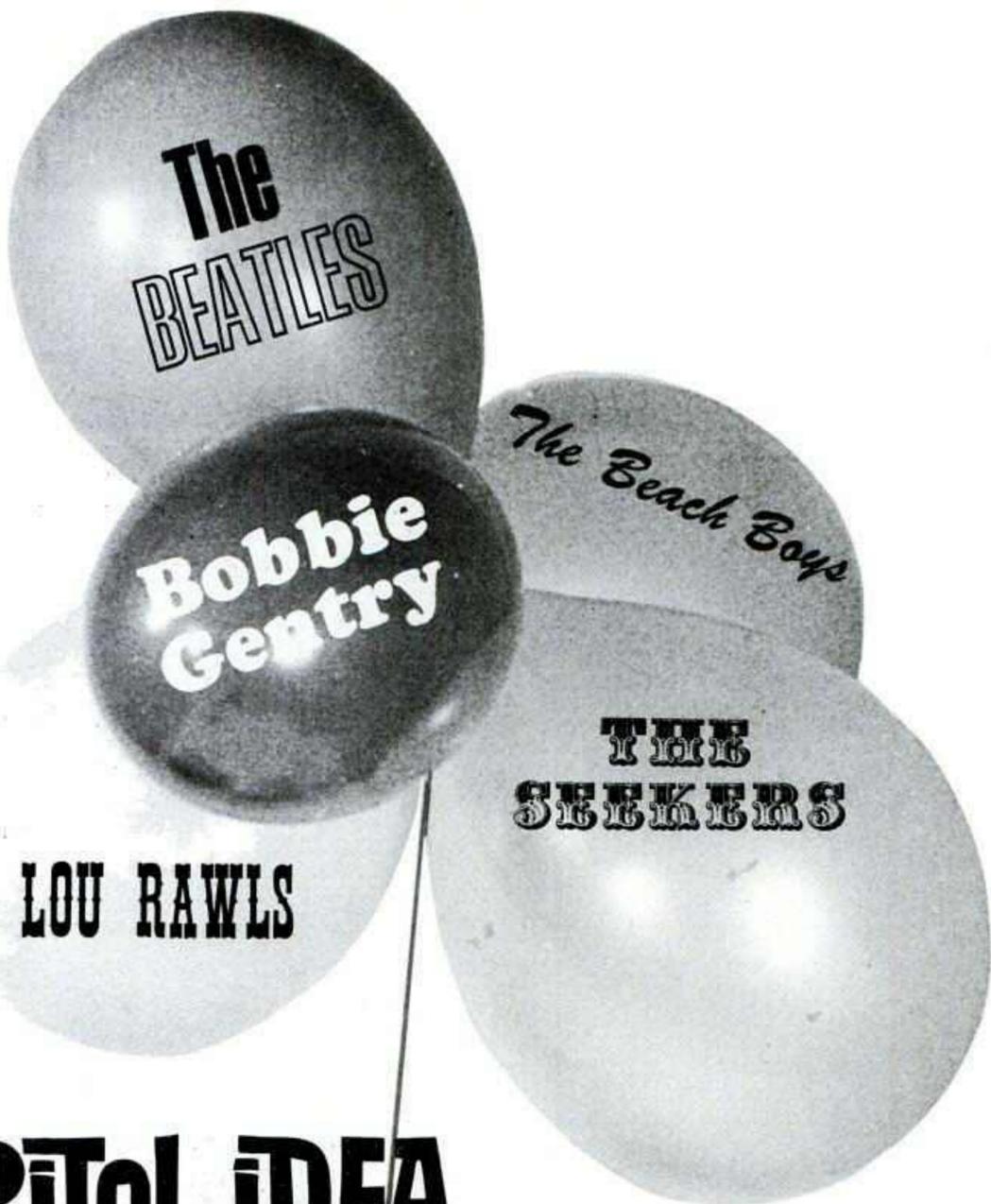
doing the same thing as Bernstein on British television and he seems to be generating excitement."

The "nitty gritty" of the whole thing, Myers says, "is that in 1958 classical started to go downhill. For a couple of years we put out an ungodly number of releases and we began to feel dealer resistance to this deluge. There was glorious confusion. We were attempting to compete with ourselves with our two labels, Angel and Cap.-EMI plus with our competitors. So a decision was made in 1960 to retrench, slow down. It was decided that Angel would remain the class label, particularly with EMI-originated material.

The Cap.-EMI line, developed in 1958, was eliminated, and in 1962, Myers was given his departmental crown. He had been the West Coast producer for the Capitol Classics from 1954-1958, when he took over newly formed Cap.-EMI.

Continued on page C-28

Guy Lombardo • Frank Sinatra
 The Four Freshmen • Miles Davis
 Judy Garland • June Christy
 Stan Freberg • George Shearing
 Chad and Jeremy • Bobby Darin
 Merle Haggard & The Strangers • Jonah Jones
 Dean Martin • The Kingston Trio
 Sonny James • Cannonball Adderley
 The Lettermen • Nancy Wilson
 Wayne Newton • Buck Owens and His Buckaroos
 Senator Everett McKinley Dirksen • Al Martino
 Stan Kenton • Hank Thompson
 Peter and Gordon • Nat King Cole
 Tennessee Ernie Ford • Jackie Gleason
 Ella Fitzgerald • Tony Sandler and Ralph Young
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September 11, 1967

GLENN E. WALLICHS
CHAIRMAN OF THE BOARD AND
CHIEF EXECUTIVE OFFICER

IT STARTED AT LUCEY'S...

I've been told that people don't read this kind of writing. If it's true, I have no problem. Because I sure can't find the words to tell you how I feel about all this.

Maybe some of you remember Lucey's restaurant on Melrose, across from Paramount and RKO. It closed a few years back. Anyway that's where Johnny Mercer introduced me to the late Buddy de Sylva, and the three of us started Capitol. The great talent that these two men contributed to our little company was surely a major reason for its success.

I can't look back without a myriad of names and faces coming to mind... men and women in every branch of our company who meant so much to Capitol and to me. Many have moved to important positions today, and when our paths cross occasionally we always begin, "Do you remember when-----".

You bet I remember. And it's a warm, glowing memory. To all of you go my heartfelt thanks and hopes for your happiness, wherever you may be. It was a great twenty-five years.

Glenn Wallichs

Nelson Sees Country Music Getting Better, Widening Its Appeal



KEN NELSON (left), head of Capitol's country a&r and Tex Ritter, the first country artist to join the label's fold.

"A jukebox in a bus station is the greatest place to discover people's tastes. I used to take buses all over the country and I was always able to get the pulse of the people by sitting near a jukebox in a bus station."

To Ken Nelson, Capitol's country and western expert, its Hollywood-based c&w producer, having a grasp on the pulse of the record-buying public is an invaluable tool, especially in creating homespun material where emotional truth is so vital.

The key to the lasting success of country music, as Nelson explains it, is that an audience relates to a country song. The secret to producing successful recordings, Nelson explains, going one step further, is "hiring an artist for what he can do, not for what you as a producer can do."

"The trick is to pick an artist who has the ability to create. All you do is give them the opportunity and guide them; never tell them how to interpret a song."

Now 55 years old and able to sit back and reflect on his long association with Capitol and country music, Nelson has greatly reduced his traveling. In his hey-day, he was on the road six to eight months a year. Now, with the company's Nashville office handling liaison in the heart of countryland, Nelson is able to communicate long distance with his two staff producers there: Kelso Hurston and Billy Graves. The Nashville office has been open five years. Record dates are done at rented facilities.

Although Nelson's reputation has been built around his keen ability to record country music, people tend to forget that he was a classical announcer on WJJD, Chicago, in 1944. He had his first taste of country music while with WAAF, in the Windy City, prior to switching to WJJD where he met Lee Gillette, who subsequently was hired by Glenn Wallichs and brought

to California. Nelson followed Gillette into the Capitol family shortly thereafter as head of the transcription department, designed to create programs for radio stations, since the famed musicians union ban on recordings was in effect.

Nelson was just getting his feet wet in Hollywood with transcription, "when the bottom fell out of the transcription business." "Capitol killed its transcription business by giving away free records to radio stations," Nelson said. "When I was in radio we bought our records from the other companies. It was unheard of to get free records."

So with transcriptions fading away, Nelson was handed Capitol's country activity. His artists included Wesley Tuttle, Tex Williams, Tex Ritter, Hank Thompson and Merle Travis.

Most of the recordings were done in the field—at radio stations, with portable equipment which could take three microphones for one-track tape. Nelson and Gillette both traveled around and worked the control panel on the board themselves. "We recorded Leon Payne's 'I Love You Because' in a Houston hotel. We recorded Hank Thompson in his West Texas home. Hell, wherever an artist was, that's where we went. It was easier for me to go to the artist than for them to come to Hollywood." Capitol's first country artist was Tex Ritter, signed in 1944 by Lee Gillette. Ritter's streak with the label was extended when he re-signed last month. His recordings, both singles and albums, number in the hundreds, of which Nelson recorded his biggest hit, "High Noon," in 1952.

Capitol's first country million seller was "Smoke, Smoke, Smoke" by Tex Williams in 1948. Lee Gillette cut that. Nelson's first million seller was his first session with Hank Thompson which produced "Wild Side of

Life" in 1950. Nelson's first "real discovery" was Faron Young, whom he heard in 1951 on a Shreveport, La., radio station while driving away from that city. Needless to say he turned tail and headed back to Shreveport.

Following Young, Nelson signed Sonny James, Wanda Jackson, Merle Haggard, Win Stewart, Ferlin Husky and Buck Owens. Nelson spoke of Buck Owens:

"Buck was playing lead guitar with Tommy Collins, who was one of our artists. I used him as rhythm guitar on many of our dates and he used to bug me that he could sing. 'When are you going to let me sing?' he was always asking. Well, I finally gave him an audition and I'll be damned, he could sing! He had been bugging me for about a year to listen to him."

Nelson lays claim to having introduced drums to country music in 1953. "They would never allow a drum on the 'Opry' and, when they finally did, they kept it behind the curtain." Nelson also believes he was the first producer to feature a high female voice on a country disk. It appeared on Ferlin Husky's million-seller platter "Gone."

Nelson firmly believes the major reason records cut in Nashville are successful is that on a date, all the musicians offer arrangement suggestions. Instead of the producer telling everyone what to do, Nelson continues, all the musicians contribute their ideas. "Five heads are always better than one," he believes.

In the face of a changing popular music scene (the psychedelic sounds and sociological lyrical movements), Nelson is inclined to believe country music is safe from change. "I don't believe it will basically change. The writing is getting better and there are more people involved. In the old days it was the publishers who brought up the tunes. Today," he said, as his office phone rang, "I listen to anybody."

Francis Scott: There's More to Disk Creativity Than Music



Francis Scott III

For seven years, Francis Scott III's department of business affairs has allowed Capitol's a&r department to concentrate on its primary function: making his records. "And also to quit worrying about artist contracts," the affable 18-year employee adds.

Before he entered the realm of corporate finances and allocations, Scotty, as he is affectionately known throughout the industry, was head of Capitol's album a&r for 10 years.

"I don't believe creativity begins or ends with music," he says. "Creativity extends to dealing, contracting and building enterprises; putting together a concept."

During the past several years, several projects of more interesting value with which Scotty has been associated are: Time/Life's use of Capitol's classical catalog for its "Story of Great Music" mail-order LP series; the Angel/Melodiya affiliation for the release of Soviet music in the U. S.; the purchase of Bing Crosby's Project Records; the development of Brothers Records by the Beach Boys, and, in a "peripheral" way, the bankrolling of Arch Oboler's dimensional film process.

"Business affairs," Scotty begins, "starts out as a service function for a&r. And it starts out in principal as a function which provides negotiation and administration for contracts on behalf of a&r and business relations between the company, its artists, and their representatives."

"Ideally run, business affairs gets off the a&r department's back the necessity to do a lot of contract work with lawyers and businessmen. The department (a euphemism for Francis Scott III and artist negotiator Doovid Barskin), maintains a lot of contact inside the company and outside that otherwise a&r would have to maintain."

The idea for the creation of the department belongs to Alan Livingston, the company's president, who developed a liking for a liaison-type office between the creators (the producers) and the pencil pushers (the lawyers) when he was a vice-president with NBC Television.

Scotty's operation is responsible for practically all the licensing of masters, such as with Muntz and Play-Tape for tape cartridge systems. If someone had an idea for utilizing Capitol's music, Scotty would enter the negotiating picture. In this situation, as in any instance where someone brought in a new idea or sought Capitol's involvement, Scotty appraises his role thus: "As a co-ordinator of whether the idea made good business sense."

Reflecting on the use of the Angel and Capitol Classics catalogs by Time/Life, Scotty calls the special classical project (four albums per package, each package based on a major musical theme) "quite encouraging. It's exposing a lot more people to the classics than would be exposed through normal distribution channels."

In some instances, Scotty is the label's "man-in-the-middle," or buffer between an outside idea source and an internal acceptor or rejector of the proposal. "I pass along ideas to the appropriate person," he says.

Scotty doesn't believe that the department was a natural outgrowth of Capitol's expansion. "It made a great deal of sense, but it wasn't inevitable. The primary concept behind its formation which makes it likely that it'll continue, is the belief that a&r be given as much free time as possible to make hit records." In Scotty's jargon "a&r" is a live, breathing person, rather than the nomenclature for a particularly specialized segment within the Capitol family.

Having gone from producing LP's to developing deals through which artists will in turn produce Capitol's product, Scotty is aware of the changing nature of the record business. "The business is becoming much more accessible to the non-professional or beginner. That's the natural outgrowth of the recording studios and record presses making their facilities available to custom clients. We now see it full flowering. You can make a record for \$300-\$500. With exposure, you get some excitement going and you find yourself in the record business."

Although he's been away from control rooms and whirling tapes, the 47-year-old executive still has his memories of his creating days. "Years ago we were putting together a series of albums for an Arthur Murray dance set. Billy May cut 'All of Me' and it was that bent sax sound. Everybody in the band just fell down; a sort of natural happening. 'Miss Show Business'—Judy Garland—was sort of a natural happening herself. She just sang so damn great that you didn't believe it."

"You can also get that same kind of satisfying feeling on the business end when you've completed a contract that works out properly for all concerned."

Ideally, a good business affairs man is someone, Scotty believes, who has been a producer, because "he understands the artistic attitude and temperament. But he has to be a guy who can communicate with lawyers and businessmen. I just happen to have been an arranger with a masters in business administration. You need this kind of bent to do this work easily."

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CRDC---A Vital Arm Embracing, Sales, Promotion, Merchandising

Capitol Records Distributing Corp. (CRDC): a vital arm of the company. Its distinctive strength, as explained by its president, Stan Gortikov, encompasses:

Wholly owned branches, called distribution centers, located in Los Angeles (Glendale), Chicago (Niles), Bethlehem, Boston, Atlanta, Dallas, Detroit, Pittsburgh and Seattle. "As opposed to independent distributors who must segment their attention to a variety of labels, our people wholly devote their time to the massive concentration of their selling effort." (CRDC does have three independent outlets in Billings, Mont.; Denver and Hawaii—the last remnants of an independent network.)

Massive, concentrated effort, rapid communication and rapid response when a product shows hit potential. "We can respond on the distribution end as quickly as any independent company. Inherent in size there are certain slowdowns, but when we do get rolling, there is massive response."

Consistency of action and reaction. "We don't have

problem of transshipping because there is but one source of Capitol product. The customer knows he needn't shop around. We approach product in terms of price uniformity from area to area."

Career opportunity. "We are able to offer growth potential to the field employee which the independent has limitations on. We have quantitative measures and qualitative reports on his performance. Every salesman, promotion man and field manager is on a salary plus incentive, with stimulus contests and additional bonus." (After being named CRDC's general manager in September 1960, Gortikov worked toward increasing salaries and benefits to bring them up to competitive levels. "Our turnover problem has not been serious," he says. All field salesmen, for instance, have leased cars.)

CRDC is structured with three vice-presidents: Bill Tallant, national sales, whose responsibilities cover the field sales force plus radio promotion; Brown Meggs,

merchandising, whose specialties include marketing tools through advertising and public relations; and Bruce Becker, operations, whose areas are overseeing distributors and inventory management.

Tallant's organization encompasses five division managers who supervise 14 district sales managers. Within a district, a manager supervises salesmen, promotion men, inventory clerks and junior salesmen. A junior salesman is similar to a trainee; an inventory clerk (either full time or part time) checks a location's stock to maximize the company men's effective selling time.

Tallant has two promotion managers: Rocky Catena, pop albums, and Maury Lathower, pop singles. Jack Cohen in New York is the classical sales manager and Wade Pepper in Nashville handles country sales promotion. Pete Goyak is Tallant's assistant national sales manager in Hollywood.

Meggs: Ability to Generate Impulse Sales Is Paramount

A vast flow of product is producing confusion in the marketplace. There are so many excellent records by so many artists crammed into the same display space. There's no lack of excellence, but there is a problem of concentrating on worthwhile product.

This is the picture of the record industry as seen from Brown Meggs' viewpoint. He is Capitol's merchandising vice-president, the man who controls the internal "shock troops" which get things rolling to devise merchandising aids for LP products.

"There are a great many records on the market deserving of public recognition, but nobody knows they're available. . . . The a&r people are far ahead of us in innovating, of bringing new groups forth, of exploiting the talent of their artists. The failure is in the marketing process—in the economics, certainly not due to a lack of desire."

X number of albums are released each period due to contractual commitments, due to the large number

of people employed by the label who must be kept active. These LP's are the "denizens" of the marketing man, confronted with creating programs for what he believes are the strongest, the most viable of the lot.

A classical buff, the 36-year-old exec maintains his professional respect for all brands of music in working with the Beatles ("a show business phenomenon") to Cannonball Adderley to Buck Owens to Bobbie Gentry, the label's newest star.

"There has to be a day for special products, connoisseur's products," Meggs says.

"We must always have room economically and aesthetically to allow us to be purveyors of special material. The classics are a prime example. The record business is a business of turn. We don't get any turn in the classics, but we have an obligation to present this material."

Indeed, it was Meggs' own design to create the Seraphim economy classical line which celebrated its



BROWN MEGGS DISPLAYS eye-catching point-of-sale material aimed at delivering the Seraphim line's slogan, "Champagne at Beer Prices."

first 64-release birthday Sept. 1. It has had as many as seven titles on the nine-title Billboard best-selling low-priced LP survey. "There is often a premature dearth of worthwhile product because of a lack of turn. A great deal has permanent value. The obvious answer is a second go-around at a lower price. We can now return to circulation a very worthwhile cultural product." Seraphim's \$2.49 mono or stereo catalog is built on major titles from the coffers of the prestigious Angel line.

With Capitol since 1958, including two turns in the merchandising department (he became its chief in 1965), Meggs' general philosophy on merchandising runs along realistic circuits. "We go for a 'taste' provided by the vast screening mechanism which is the disk jockey complex in America. They in turn wait for a taste from their listeners. Do the switchboards light up when they play something? If they (DJ's) get excited, we get excited. Then when something happens, it's no holds barred. Of course there is a breed of artist who will never have a hit single. They do well in the album field."

Meggs' merchandising department consists of 15 men, the majority geared toward developing programs for albums. Singles don't fit into the expensive planning. There are merchandising managers for popular albums and singles (Jack Schneider and Ken Mansfield, respectively), and they co-ordinate programs with CRDC's pop albums and pop singles promo chiefs).

The other team members include: market research manager Bill Burkhalter; press managers Christie Barter (New York) and Joe Price (Hollywood); classical merchandising manager Brad Engel; national merchandising development manager Fred Rice; merchandising services manager Bob Bates; merchandising project managers George Sponhaltz and Don Doughty and radio-TV services manager Allen Davis. Lew Marchse and Joyce Miller, merchandising production managers, and Hal Rothberg, merchandising project manager. Meggs' merchandisers meet (usually outside the office) to hear dubs of forthcoming releases 60 days before they are distributed. A project manager is assigned each album and a marketing plan is devised for each title. These promotions can run from \$1,000 to \$50,000.

With so much of the personal touch gone from retailing and self-service and racks the impersonal manner in which product is offered the public, "the ability to generate impulse sales is paramount," Meggs feels. "We use all the the modern tools of consumer merchandising (displays, publicity, promotional junkets). Their application and the timeliness of this application makes or breaks the campaign."



BROWN MEGGS, CRDC MERCHANDISING vice-president, (right foreground) discusses merchandising aspects during LP planning meeting.



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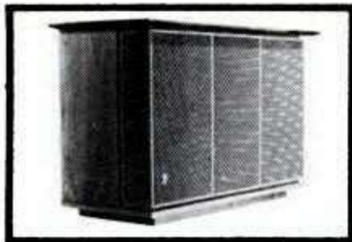
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Bobbie Gentry's Mercurial Rise Typifies Capitol's Operation



Bobbie Gentry

From obscurity to number one in four weeks was the phenomenal success story written around 23-year-old Bobbie Gentry, the Chickasaw County, Mississippi, miss.

Her mercurial rise typifies how Capitol as a major company operates. Consider:

That Jim Mackrell of Larry Shane's publishing company sent over some dubs of Bobbie to a&r man Kelly Gordon in February, shortly after Gordon joined the company. Gordon brought Bobbie into the studio on April 3 and cut the attractive vocalist with just her guitar accompaniment. "We cut some 'wood shedding' tunes," Gordon recalls. He had been talking with free-lance arranger Jimmy Haskell and on May 24 brought Haskell into the studio to overdub some strings to give one of the tunes, "Ode to Billy Joe," a lush motion picture type arrangement. Bobbie was signed as an artist on June 13.

The single, which ran four minutes, was released nationally July 10. It began to receive immediate disk jockey reaction. A&r decided to cut an album, which Gordon began on July 27-28.

Brown Meggs' merchandising department, which normally holds product planning meetings 90 days before an LP is released, rushed into action. An LP marketing plan and promotion junket were quickly created on Aug. 9 to capitalize on the fantastic public sales acceptance for the sad, reflective song about a suicide which ended a young love affair.

An 11-city personal appearance junket was devised and Ken Mansfield was assigned to accompany Miss Gentry. Capitol brought Miss Gentry to the attention of Jess Rand, manager of the Lettermen, who was naturally pleased to add her to his artist roster. Meggs hired an outside public relations firm, Ivor Associates

for 90 days, with another 90-day option. The PR specialists helped land her in Newsweek's Aug. 21 issue.

Capitol's own press chief, Joe Price, set to work writing a bio, news releases and a press bit covering the company's new sensation.

Manufacturing began rush priority for the LP, with the first allocation of 500,000 copies being frantically "swallowed" by CRDC branches.

Don Doughty began preparing trade and consumer ads for the LP. Allen Davis set to work preparing slide films for the sales force and voice tracks for DJ's. Fred Rice began designing store displays. Jack Schnyder worked on a special mailing of the LP to all broadcasting stations. CRDC president Stan Gortikov prepared a personal letter to selected sub-distributors. Rocky Catena telegraphed the field staff that the LP would be available Aug. 21.

Lew Marchese sent special promotion kits of posters, displays, press kits to Hawaii to support her appearance at a Beach Boys concert, Aug. 25-26. PR man, Christie Barter, began pitching the vocalist to major magazines and TV producers in New York. She landed an Aug. 18 "Tonight" show airing and a guesting on Perry Como's special airing Nov. 30.

"Bobbie Gentry," Meggs said, "typifies what the record business is all about. It's like she was born fully developed artistically. It looks like she'll have a gold LP on her first release. With the exception of the Beatles, it's never happened before with an unknown artist." Miss Gentry validates the industry's system of turnover: the one blockbuster new hit makes up for all the flops by unknowns. Reflects Meggs: "She'll make \$1 million from all her activities in the next 12 months. It just shows you that a 'long record' won't make it."

Fred Rice --- His Ideas Stimulate Sales and Affect the Industry

There are some people who have the knack or skill, call it whatever you will, for inventing things. Sometimes their ideas have the potency to affect other people's lives.

Fred Rice falls into this category. The 21-year Capitol employee, whose specialty is creating merchandising aids, which boogie, oogle, wave, twist, turn and shout is the inventor of the browser box, a commonplace item today, but a revolutionary piece of ingenuity when he first unveiled it in 1947.

As merchandising development manager, Rice developed in addition to the browser box:

- The LP inner sleeve (in 1954) to substitute for green stock envelopes into which 78 recordings were placed when they came off the presses;
- The first use of a polyethylene sleeve on the "Study In High Fidelity" series which came out in 1953;
- The use of information about an artist's LP catalog on an album sleeve in 1955;
- The advertising of multi-artist product on an album sleeve in 1955;
- The Starline Series of albums featuring top hits culled from artist catalogs in 1959.

And, he's also been designing retail stores gratis for people around the country since 1947.

"Dealers are my stimulus for ideas," he explains as a counter display of Stan Freberg waving an American flag ticks-tocks back and forth behind him. "Most of the gripes from dealers, whether about a divider card or lack of space, turn into suggestions. If you can turn a gripe into a plus . . ."

Before Rice invented his browser box, retailers used to stack their albums up on their end. Music City in Hollywood was the first store using the browser, Rice says. "The browser helped Capitol become a major source of material for the dealer. We used it as a dealer loader. We would give a browser with a certain amount of stock and this really helped expose product. We told dealers to put their albums out on the counter. It



FRED RICE, CAPITOL'S MERLIN of merchandising aids, poses in his workshop surrounded by a current crop of sales stimulants.

seems so ridiculous today to think that all records used to be behind the counter."

Today, Rice is thinking of ways to stimulate the sale of singles. He firmly believes in color sleeves for singles. "The a&r guys feel that merchandising doesn't count in singles. I disagree. A colored sleeve has great impact. If packaging doesn't add something, then why are we doing it to albums?"

"Since most singles are bought by teen-agers, this is what I want to do." He holds up a single with a photo of a vocalist printed on the vinyl.

Rice has worked on label logos and it was he who created the four color "Spectrum of Sound" design when stereo was introduced and the company sought to associate its product with the "full range of tones and colors" available in the new recording technique.

Rice's versatility is so broad that he is able to spread himself over a multitude of projects all designed to stimulate the sale of product. He has written manuals on how to self-serve a store, including how to place stock, where to place it and how to get the most out of new releases.

He moved into designing displays while working on Capitol's famed children's disk line. In fact, his little toy train merchandiser won a silver award as a point of purchase display from a trade association.

Rice's displays are brightly colored and often combine motion with a message. He has one outgrowth of a rotating LP display case which combines cartridge music with an LP jacket presentation. The machine is called the "Record Center" and is a moving display for 58 LP's. An 8-track player is hooked to a switch under a mat. When a customer steps on the mat, the rotating LP display stops, and the tape goes on, offering a stereo taste of the LP the customer is staring at.

"I get around five requests a week from people who want to open a record store. A lot of times I don't dissuade them, but I do tell them the facts about

opening a new business, like never go into a new shopping mall or near a new community. People here are mostly concerned with household items. Your best bet is going to a community which is at least ten years old. Then you know there are bound to be kids there and they are your record buyers."

Every two months Rice designs a merchandising campaign of some sort. He does not do it all alone. "I buy creativity," he admits. "Here, let me show you something." And he's off again into his display room filled with hundreds of cardboard signs, shapes and slogans. "I buy ideas." Pulling down a hanging mobile of Lou Rawls LP's, Rice explains. "Some guy came in with an idea for a mobile. See how it lays flat? When you hold it up it joins into this position." The four LP covers, all compressed one on top of each other, suddenly formed a geometric shape.

Despite his attractive surfer displays, Frankenstein ghouls with purple faces and jolly St. Nicks, Rice contends his browser is the most interesting thing he's ever designed.

"We're all caught up in economy. One of my biggest jobs is how to do things cheaper." Rice holds up a new lightweight plastic, with which he hopes to mold LP jackets instead of using cardboard. The artwork would be affixed to the plastic. "Feel how much lighter it is. This would be a great saving with so much product now going air freight."

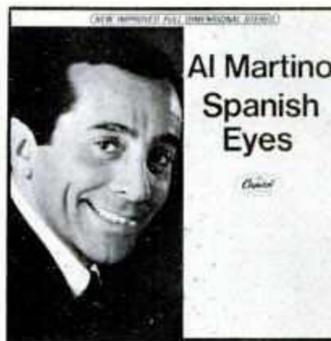
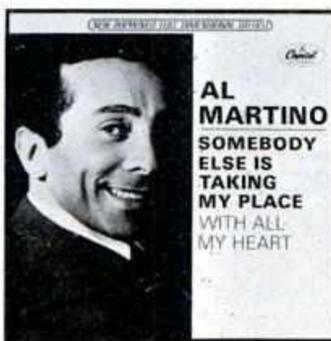
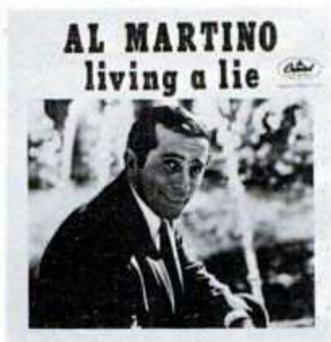
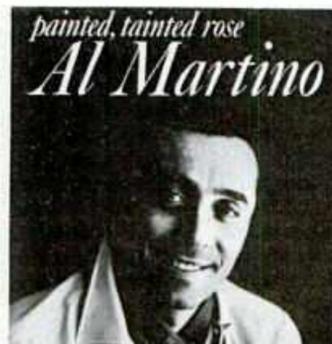
Rice believes that if a new release is to reach best seller status, it has to happen within the first three months of its release. New releases, both singles and LP's, account for approximately 70 per cent of all record sales. That first 90 days accounts for 80 per cent of the total record's sales.

Rice's mind is loaded with facts and figures about motivation and sales stimulus. Perhaps that's why he is working on his third book, appropriately called "How to Sell Music."



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It's Art for Record Sales' Sake



Marv Schwartz

Time, the lack of it, plus the growing influence of "nonprofessionals" influencing the design of album covers, are the two main problems facing today's record company art director, believes Marv Schwartz, Capitol's creative director.

Nonprofessionals, Schwartz says, could be the "artist himself, his wife, the a&r man—anybody, and it's getting worse as performers become aware of the liberty they can take such as the right of approval of their covers. If an act is really strong, unfortunately a bad cover won't matter. It'll sell in spite of the cover. The lesser influential acts will suffer from poor design."

With Capitol 16 years, Schwartz is responsible for many popular and classical jackets plus directing the editorial (liners and merchandising material), photo and production branches (printing and fabricating) of the creative department.

His design work has attained Grammys for "Madam Butterfly" and "The Intimate Bach" on Angel, and for "Latin A la Lee" and "Garland at Carnegie Hall" on Capitol.

Schwartz feels simple smiling photos of artists are weak. Is there any frustration having to put out jackets built on this design concept? "The most serious problem, and you can look at covers being designed today, is that hundreds are so poorly designed that they lose their effectiveness because some amateur has got to be satisfied," he explained.

"A large company gets hung up by its size. You have to indulge a number of people in the design: legal to protect the company, the a&r man who represents the artist; the sales and merchandising people who want to be included because they want to sell the package. Everyone's trying to protect himself. The easiest thing for the a&r man to do to keep in the good graces of an artist is to put his picture on the cover.

"There's also the terrible problem of time—trying to capitalize on the timeliness of the tunes and the recording. It takes so much time to physically produce the product. It's not how fast you can do one album because you're working on 40 or 50 albums at one time."

Schwartz feels it's expeditious to use illustrations to create a mood or when a photo just doesn't carry any meaning, i.e., when the company is introducing a new artist. "You use illustrations when you're selling a type of music rather than a performer, the 43-year-old artist explains.

Schwartz estimates that three quarters of the product is on a rush release basis. When creative services is informed that an LP is planned, some member of the department meets with the producer to determine where the greatest sales potential lies and what his concept is for the package. "We determine who the LP

appeals to and then we decide how graphically we can reach that person. We are also constantly aware of merchandising problems in designing the cover such as what its rack potential is. A lot of product has no rack appeal; no rack will take it because its appeal is limiting. These album jackets are more difficult to design. The difficulty is in the not knowing what its potential lies. If an album is conceived for a specific market—no matter how small—it's easy to design for.

"We ran into problems with the Hollyridge Strings. These were teen songs, yet the kids want the originals. It was also background type music. Would adults accept it? We were just gambling, but fortunately, the series was a musical success."

The classics, in Schwartz's opinion, are the easiest LP's to design. The repertoire is well known ("there rarely is a record which hasn't been done 20 times before"), and there is generally a strong program connected with the music like the composer titling it or having a theme he wanted to express musically. These are simple things to illustrate. For those packages which don't have a theme, you can design around the image of the artist or composer.

In the pop area, there are many hip groups like the Beatles, whose LP art shows great imagination, Schwartz says. "Not dull photos of artists smiling."

Of all the people working in creative services, the photography section has the most transient existence. It members do the most traveling to shoot Capitol/Angel artists around the country, including frequent sojourns to Hawaii to capture material for pop music to Christmas projects. "Most classical artists don't get to the Coast, so the boys do a lot of shooting in the East." Ken Veeder, a 15-year vet with the company, is the photo head, with Ed Simpson his assistant. Staff shutterbugs are Eric Partlow, Dick Brown and Rich Rankin.

Schwartz produces all the Angel covers for EMI affiliates. He has an "international design unit" within the Tower which creates all the Angel and Melodiya packaging.

There are nine artists under Schwartz: George Osaki, art director; Roland Young, assistant art director; designers Rod Dyer and Roy Kohara; production artists Gil Reyes, Milt Newman and Helene Jacobs and John Von Hammersveld, merchandising art designer.

The writers who do liners and librettos are headed by Bill Frost with assistance from Rory Guy, Blaine Hightower (classical) and pops specialists Janice May and Dan Davis. A production unit, which buys color separations, fabrication and printing is headed by veteran employee Ray Polley, assisted by Elma Dunn. "These people are consultants to all departments in matters of printing and fabrication."

Fraser Has Best of Both Worlds --- Runs Indie Label for Major Firm

"There's no doubt that the large record companies are powerful, and have the distinct advantages of strong manpower and established stables of artists. However," cautions Gordon (Bud) Fraser, head of Tower Records, "the smaller companies have their own distinct advantages of flexibility and maintaining better and faster communications.

"We are able to work on a more individual basis with independent producers, offer them faster releases and more concentration on their artists. I'm not knocking the big companies, I'm part of one, but the smaller companies today, with one or two successful artists, along with a relatively low overhead, can show a much greater share of profit—provided the direction and control is there to ensure that everything goes right."

Things have been going "right" for Bud Fraser since he joined Capitol 21 years ago. His top post with Tower, the three-year-old Capitol subsidiary, has been his most recent and his greatest challenge. In a sense, Tower has given Fraser an opportunity to explore concepts and ideologies he's developed during his 21 years in Capitol's sales, merchandising and as director of its international department for four years.

Tower's gross sales are up this year 52 per cent over 1966, according to the graying executive. The reason for the sales burst is "a combination of more salable singles product, the addition of more albums to our catalog, plus a better co-ordination at the field level on the part of our distributors." Tower's field force embraces 30 independent distributors.

"It's been an asset being owned by Capitol," Fraser noted, a glance outside his fourth floor office revealing the sign "Up-Trend Realty," which in itself bears a symbolism to the nature of Tower's direction. "Our asset from the financial viewpoint is that distributors and others in the industry are aware of our affiliation and they know we're here to stay. They have more faith in our long-range potential."

From a skeleton staff three years ago, Tower currently has 15 on its payroll, including a&r director Eddie Ray; merchandising manager Perry Mayer (both of whom have been with the label since its inception); Hugh Dallas, national sales director; Sal Licata, Eastern operations-assistant national sales; Joe Campolone, Eastern promotion manager; Bill Burdsol, administrative manager; George Sherlock, West Coast regional sales-promotion manager, and Lee Trimble, his Eastern counterpart.

From the outset, Tower sought to develop ties with independent producers. Greengrass Productions supplies the Standells and Mike Curb provides the strongly rhythmic soundtracks for American International Pictures (AIP), which Tower releases. Fraser estimates 85 per cent of his product is from outside sources. "We decided to go this way because that's where the talent and hit material is coming from. Whether it's from Houston or Cleveland, we'd rather concentrate in this area than work with a number of staff producers."

In addition to the Standells and Arrows, Tower's roster is a conglomerate of fresh artists: Dick Curlis, Kay Adams, Pink Floyd (from England), Curtis Blandon, Ian Whitcomb, Jake Holmes and Tim Wild.

A number of country specialists prepare masters for the label: Cliffie Stone, Eddie Miller (in Nashville), and a fellow named Buck Owens, who happens to record for the parent label.

In the rhythm and blues field, such outside sources as Fred Barr and Robert Banks are relied upon heavily.

A recently concluded pact brings Kama Sutra into Tower. This successful company is developing new acts for Tower to distribute, Fraser said.

In the LP field, Tower's strength has evolved through its triangle association with 24-year-old Mike Curb, whose Sidewalk Productions supplies commercial recordings to Tower and who writes teen-oriented scores for American International's "trend" films such as "Wild Angels," "Devil's Angels" and "The Born Losers." Very shortly AIP and Tower will release "The Trip," the LSD exploratory film with Mike Bloomfield's psychedelic score.

"If the box-office figures are correct," Fraser notes, "75 per cent of the people who go to movies are teenagers. So you can see the importance of American International."

When he was head of Capitol's international division, Fraser spoke to people all over the world. When he was Capitol's sales director (in 1959), he spoke with contacts around the country. Today, he is both a domestic and overseas phone gabber. "In order to stay on top of the business, you must maintain considerable contact with people all over the world."

His experience in international work has given him a sharply honed sense of awareness which cannot be broken down into dollars and cents. Nonetheless, Tower



Gordon (Bud) Fraser

is fortunate to have it. "You develop an understanding for the mentalities and business practices of the overseas companies. You know the value and the sizable revenue which can be obtained once an artist is established around the world. The potential is much greater than many people in the record business still believe."

Fraser says he changed his a&r direction some since those "early days" when outside masters were eagerly swallowed up. "We're accepting considerably less masters for release and we're working with self-contained acts, those that write and have strong management."

Fraser's career with Capitol parallels his 21 years in the record business. "You either love this business, it's in your blood, or you get out," he philosophizes. "It's a calculated gambling business where you have to be right the majority of the times. A correct decision at the right time enables your company to make large amounts of money and to make it fast! That's one reason for my staying in the record business."

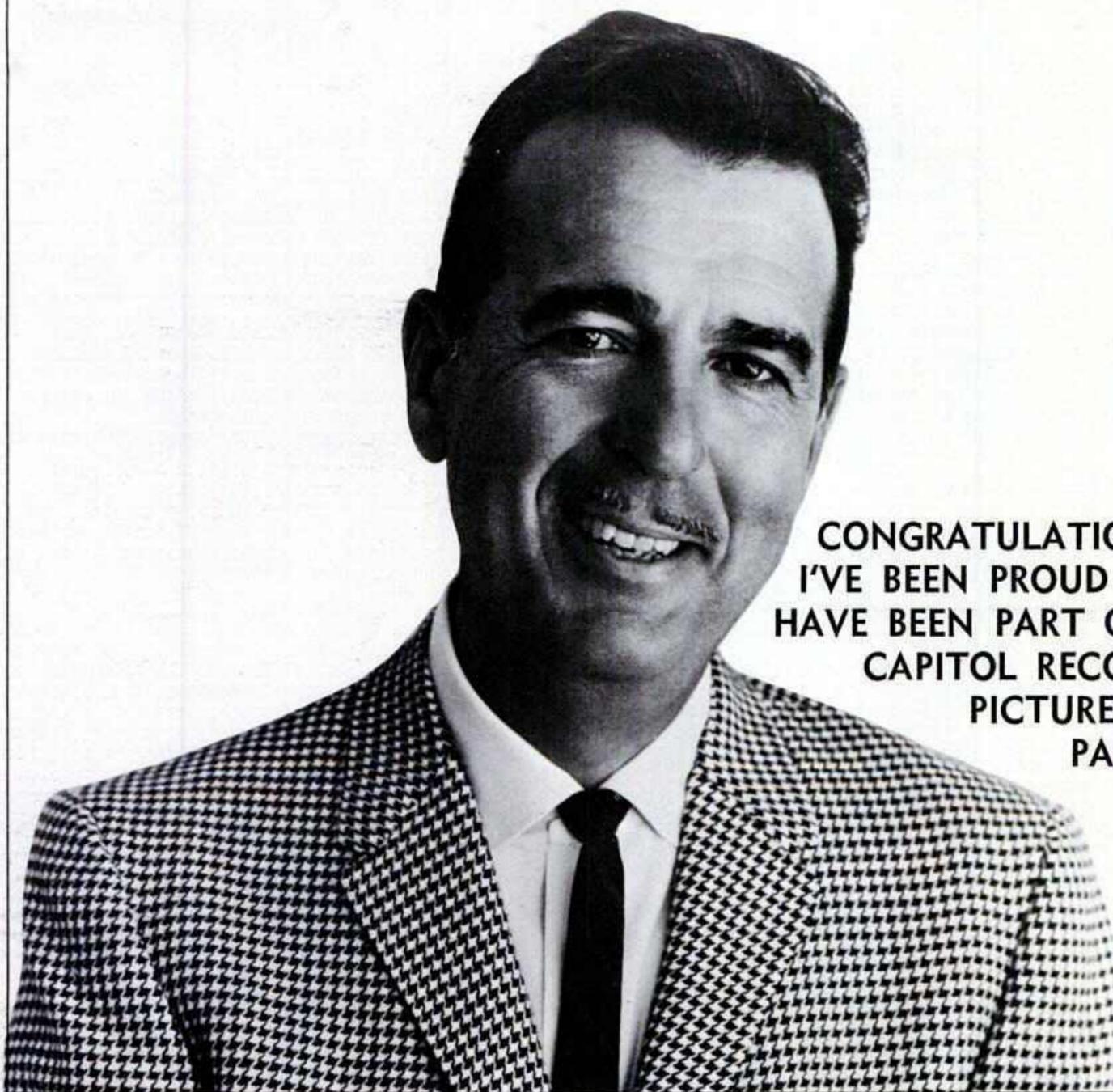
Fraser likes the feeling of constant change, the formation of an idea and hopefully the swift carry-through until it appears on wax. "The record business probably has more headaches than the majority of other businesses because there are so many products being released. Once you create it, it's only the beginning. . . ."

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It's In Beucler's Bag, If It's Not a Disk but Deals With Music



ORIS BEUCLER, SPECIAL PRODUCTS DIVISION manager, is seen in his "hardware store" office, surrounded by some of the non-disk items which spell special profits for Capitol.

"We try to design ourselves out of the rat race," explains Oris Beucler, manager of Capitol's special products division, "in order not to get trapped. We've got giants like RCA which we're trying to outmaneuver."

"We don't do one thing. We do a lot of things; that's what makes it interesting."

The multiplicity of products which Beucler's shop handles covers: Capitol's 8-track CARtridges; Capitol and Angel reel to reel tapes; 45 and 33 r.p.m. carrying cases; spindle adapters; cartridge accessories; record cleaning accessories; phonograph needles; portable phonographs; the combination instrument amplifier/phonograph; 8-track cartridge players; stereo modulators (frequency tuned pipes which act as speakers); harmonicas; wire record racks and stands; and instrument strings.

If it's not on a recording, but has something to do with music, chances are Beucler's department sells it. Recently moved out of the Tower and into an office building on the corner of Hollywood and Vine, the 10-year old department is possibly the No. 1 supplier of accessories in America.

Special products growth is also a parallel picture with the expansionist mood for leisure activities in America. During the 1962-1963 fiscal year, SP's sales accounted for 6.4 per cent of CRDC's sales. During the 1967-1968 fiscal period, the department's sales projection is for 18.3 per cent of CRDC's business.

To work in special products, one has to be a combination engineer/salesman. Beucler's own background boasts a degree in mechanical engineering. He invented the instrument amplifier/phonograph player combination, which allows an electric instrument to be played simultaneously with a phonograph recording; or allows the instrument to be played alone through the amplification system. Two years later, a host of major electronics companies introduced their own versions of the machinery.

From these expensive playalong combinations to the minimal cost 45 r.p.m. adapters, special products has obtained success. "During the past five years we have sold 300 million 45 adapters and that's a lot of beans, isn't it?" Beucler asks.

Special's most expensive item is a \$300 phonograph; its least expensive item is a card of 25 phonograph needles for 7 cents.

In Capitol's earlier days, phonographs and accessories were lumped into one department. SP is the consolidated result. Beucler has been in the department

seven years. His merchandising manager is Gil Matthies, who started with the parent company in 1958 as a business analyst and moved into Beucler's realm in 1963. The department has two additional men: Roger Brown, national sales manager, who joined one and one-half years ago and Bob Campbell, Beucler's executive assistant, who joined the team last year.

The operation has its own field force, consisting of: Bob Scheehy (Los Angeles); Tom Malia (Dallas); John Davidson (Cleveland) and Paul Adams (New York). There are more hands in the offing.

Beucler helped establish the 3 3/4 inches per second speed for reel tape in 1964. "Our technology had advanced to the point where we could give comparable quality at a much lower price. This breakthrough enabled us to sell prerecorded tape at comparable record prices."

Wandering through Beucler's lair is like walking through a hardware store. There's a little bit of everything: Hohner harmonicas; Duotone needles; vinyl album cases. In conjunction with Duotone, SP devised a dealer stock plan by which a computerized inventory control system allows a store to control 91 per cent of its needle business by selling 39 items.

In many instances, special products is the exclusive distributor for these companies. With the introduction of two sophisticated 8-track cartridge players, SP embarked on a program of new distribution. SP became sole marketing agent for Universal Tapedex Corp., which makes 8-track players, plus the Orrtronics Corp., which also manufactures 8-track machines.

"We have 60 tape wholesalers reaching all the after-market trade," Beucler said.

"The company's philosophy with special products could be special profits," Beucler added. "We don't have to limit ourselves to products totally related to recordings. We offered Beatles portraits—99 per cent of which were sold in grocery stores. We simply opened up food brokers for the item."

SP is aggressively expanding into tape cartridge accessories (a home walnut storage cabinet which can handle 36 tapes, dust cover clips, vinyl carrying cases).

Beucler, 43, has seen the rise of the phonograph record and the birth of the continuous loop cartridge. "There has been a 60 per cent growth in the home instrument field, all due to the introduction of the cartridge player. Our line has one auto unit and five home models. We really are aiming at the home audience. The potential there is terrific."

George Jones: "Capitol Has Tripled Its Production in 5 Years"



George Jones

The manufacturing wing of Capitol is producing product faster today than ever imagined. If we get a tape of the Beatles or the Beach Boys and we're asked, "How fast can you get out one half million copies?" Our answer is: "How fast do you need them?"

The speaker: George Jones, vice-president for manufacturing and engineering. His department works out realistic releasing schedules with the marketing people and then plans its pressing load for its Scranton, Los Angeles and Jacksonville, Pa., owned plants.

Jacksonville, which opened in July 1965, is fully automated and is the future fate of the company's other facilities in the near future.

The automatic pressers aren't turned off from Sunday midnight through Friday midnight. "You don't shut down for coffee breaks or lunch, only for plate changes," Jones says. "We are using high-speed compression molds which turn out an album every 35 seconds and a single every 14 seconds." When there is a rush, rush release, or some project which cuts into the normally scheduled product, the company can add a third shift or bring people in on the weekend. Or it can farm out work to other pressers.

Jacksonville's LP capacity by the end of 1967, Jones estimates, will be in excess of 20 million units a year. In Los Angeles the factory's capacity exceeds 8 million LP's a year, with Scranton turning out a yearly 16 million units.

"Our challenge," says the 46-year executive, "is to

make better product cheaper and yet maintain fast service." Automation is obviously a great cost saver.

Jones says Capitol has tripled its album production in less than five years, with singles coming close to also tripling in output in the same period of time. "We're producing more product today with less people than we did five years ago."

In addition to "pressing efficiency," Jones' department looks for efficiency in other areas. "We used to run three shifts at the LA matrix department. Today, we run one shift. We have less than half the people. We're turning out many more parts because of faster plating cycles and modern electroplating techniques. We can make a stamper in less than 30 minutes. In the old days it used to take all night."

Jones' department is in actuality three separate departments. Carl Nelson heads electronic development; Paul Weshler heads manufacturing development and Bill Robinson heads electronic engineering. Assisting Jones additionally are national plant manager Dave Lawhorn, to whom the following plant managers report: Tom Hopkins (LA), Forrest Dyer (Jacksonville) and Don Evans (Scranton). These technical minds have all been associated with Capitol for lengthy periods.

Weshler has developed a number of patents which Capitol holds, including a de-labeling machine (which is sold to companies around the world) and automatic timers used in pressing equipment.

"We are a quality control conscious company," Jones says, never slipping on the alliteration.

Angel's Bob Myers Views Changing Classical Scene

Continued from page C-16

Despite burgeoning population figures, classical music remains a small segment of the musical culture. Myers has a few reasons for its lack of escalation in stride with the population outburst.

- When radio presented a number of classical programs sponsored by Standard Oil, Bell Telephone, Firestone, General Electric, many people were introduced to the classics for the first time.
- Many public schools worked their European-

oriented music programs in conjunction with these radio shows. The programs made required listening.

- When radio all but abdicated programming in favor of popular music singles, the classics ceased to have a national exposure outlet. Television, the new electronic darling, hardly consoled the mourning classical buff.

- When the radio shows faded from the programming schedule, the public schools retrenched in their own classical appreciation programs.

- The advent of self-service record stores added to classic's sick toll. Gone were the devoted, well-read dealers who could "spoon feed" a neophyte on what comprised a basic classical library.

- For 10-15 years the light classics were strong sellers. These packages slipped in popularity to the point where they are not as pre-eminent as they once were. Thus eliminating another form of stimulus to the truer sounds.

Angel hopes it has created a stimulus to shore up this market through the releases in America of Soviet music through the joint label Melodiya/Angel. Myers selects all the repertoire from the official Soviet record company. (Bill Miller, another classicist, selects USSR material for release on the Capitol of the World Melodiya line.

Myers has been to Moscow three times ("not that I like Moscow"), and he's been impressed by the verve of the Melodiya people. "There's been a marked im-

provement in the Russian recordings. They are very bright people, eager to learn. I've been amazed by the sheer number of major musical talents, most of whom we don't know."

If a producer feels elated over bringing home a winner, then Myers' experience during his year's association with Melodiya certainly offers him an international kick of sorts. He has uncovered several pieces of material and several artists whom he feels are fit for the American market.

Shostakovich's "Execution of Stepan Razin," which has been on the Billboard best-selling classical LP chart, plus two as yet unreleased works: a requiem by Kabalevsky and Prokofiev's "Ivan the Terrible" film score are Myers' discoveries. He equally enthuses about two vocalists: Boris Shtokolov and Irina Arkhipova.

The unprecedented agreement between the official Soviet recording company and Angel for product release in the U. S. has instilled a feeling of pride in the Tower. In a sense, the public's curiosity about Russian music and the sound of the product, immeasurably boosted the sale of the first release.

While record executives customarily depart on business trips, Myers, with perhaps a handful of other Capitol executives, can lay claim to the elite LA to New York to Moscow flight club. When Myers leaves on a trip to the heart of communism, he doesn't tell his secretary to call him at the hotel if anything comes up. These trips are a wee bit different.

*What else can we say, but continued
success, and thank you to Mr. Glenn Wallichs
and the wonderful Capitol Organization.*

THE LETTERMEN

Jim Pike • Tony Butala • Bob Engemann

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Bill Miller --- The Music of the World Is in His Groove



Bill Miller

Bill Miller literally has his eyes on the world. Taking it one step further, the graying, distinguished director of Capitol's international a&r operation, hears the musical pulse of the globe as a common occurrence. German music is the most salable ethnic item Miller imports from his EMI affiliates. "The Germans are fiercely nationalistic people," Miller says, "and this strong feeling in their music, helps sell it to Germanic people here in America."

As international a&r head for the past one and one-half years, Miller has come to learn rather quickly that authenticity of ethnic creation is the key to selling it domestically. Albums which offer foreign artists covering another nationalities hits, fall short of the mark. "Mexican albums which come through as Beatle covers, are ineffective. You can't get arrested with them. The Mexican kids in America prefer the original Beatles tunes."

"We have a hard time selling international rock here. The music has to be adult in nature. We are just now starting to get good sounding foreign rock groups. During the early days of rock, when foreign groups were imitating the Americans, they were terrible. Now, they're getting their own individual sounds."

For 22 years, Miller has been involved with sound, first as the company's recording department manager (in 1945) and then as a pop album producer.

In his role as contact with the EMI affiliates to secure domestic release of their product—which he presents to a selection committee—Miller has 30 days in which to decide whether he'll accept a recording. After Miller exercises his first refusal right, the material is offered EMI's American clearing company, Trans Global in New York for further placement.

Miller recalls that "in the early days, he had the Dave Clark Five, Rolling Stones and Beatles," but that the timing just wasn't right. "We tried two records on each of these groups. But it was too early." The Beatles masters which "slipped through" wound up at VeeJay and literally helped pull that floundering company out of the quagmire of bankruptcy.

Remembering how this British material wound up on other labels, Miller has re-appraised his thinking about overseas product. "We look at everything now. You can't just look at it casually. You have to look real hard. It's a chance to use your sixth sense."

Japanese language material is the toughest to sell in the U.S. There was a million selling single and a good album several years ago and then nothing.

However, as a result of the recent interest and sales acceptance for Indian music, Miller plans releasing an LP of koto music, since it bears a melodic resemblance to the Indian sitar sounds. The label has uncovered its own source of Ravi Shankar masters and has begun releasing this product domestically. Shankar thus competes with himself on Capitol and on World Pacific for whom he has been recording for a number of years.

Perhaps Miller's most interesting—and challenging—assignment during the past year, has been to select the repertoire from the Soviet Union's official company, Melodiya, for release on the Capitol of the World Melodiya label. Asked how an American can accurately choose repertoire from the USSR, Miller answered: "I have to base my thinking on folk songs. I have to do research, check books and background on Soviet music and just talk with people in the know about Russian music. I've had some help from our classical people and the lawyers who have worked on the deal. There is really no such thing as a Russian pop album; the music is a blending of many sources."

The Melodiya catalog is selling domestically on the strength of the Soviet artists and the repertoire itself. "Americans know the Russian artists." The Melodiya recordings, all cut in Moscow, have drastically shown American classical buffs how advanced the Russians have become in their recording techniques. This has not always been the case.

Over-all, stereo recordings are just coming into their own on the international scene. "In the past, mono sold better than stereo," Miller says, getting up from his desk to stand beside his large wall poster promoting the Capitol of the World classical line.

"In a lot of countries there hasn't even been stereo

albums. It's been extended plays (EP's). The Italians changed over to stereo albums a while ago and our Italian affiliate is starting to also release stereo albums. Japan is one of the most advanced stereo countries. Toshiba makes stereo singles and albums. It's quite an operation."

Miller recalls: "We were among the first companies to experiment with stereo. We did experimental stereo records with Lawrence Welk when we were down on Melrose Avenue. We weren't going to release it. How we got him I don't know. He was with Decca then."

Capitol's first ventures with stereo recordings were based on concepts for cutting classical music. "We started with two mike set-ups. Our people thought pop should be made with two mikes. It took quite a bit of convincing and time to change that. They said, 'See how simple a two mike arrangement is?' We soon found out that there was no presence—no sales, so we went back to close miking. We really wandered around in those early days."

"The pioneering which Capitol did in the early days so far as sound was concerned was real exciting. We were the first company to use equalization and the first to use an echo chamber. We wanted to do certain technical things, so we asked Harry Bryant, the chief engineer at Radio Recorders, (the commercial studio which Capitol used) to check into them. He came up with equalizers in wooden boxes which plugged into the control boards."

When Miller moved out of recordings and into a&r in 1952, one of his assignments was to cut Webley Edwards, the Hawaiian music expert. "I didn't know a damn thing about Hawaiian music," Miller said. The association has resulted in 25 albums in the company's catalog. "For a long time he was among the company's top 10 artists. Nobody realizes that. He's one of the few artists who can look at a royalty statement and read it."

Years ago, vocalists didn't have the technical knowledge about recording as they do today, Miller contends. Band leaders like Benny Goodman and Stan Kenton knew what they wanted. "Stan helped us a great deal. He told us: 'You've got to find a way to make the sax sound big and gutty.' So we put a mike on the floor and the guys stood around it. When we first miked the saxes, the mike was up high and the sound was going up."

"Vocalists," Miller said, "tried to work like they were doing a radio show. When they belted a phrase, they stood back from the mike. The mixer would have to crank them in. We told them to stand still and we'd do the mix. Belters like Betty Hutton were the real hard ones. The person with the best mike technique was Nat (Cole). You never had to coach him; he knew how to approach a mike. He picked it up working clubs."

During his career as a producer, Miller cut sessions with Gordon MacRae, Ray Anthony, June Christy and the Four Freshmen. These products were available for public consumption. There was still another side of Miller's recording activity which perhaps has gone unjudged and unacknowledged. The recordings were a series of special internal projects featuring the company's a&r men-musicians. A December, 1951 release bore the ominous title: "Music For Musicians" starring Les Pallbearers (Lee Gillette, vibes; Walt Heebner, clarinet; Gene Becker, trumpet; Voyle Gilmore, drums; Hal Cook, assistant drummer; Dick Jones, piano-organ; Tom Morgan, alto sax; Dave Dexter, alto sax; Jack Coerne, guitar; Ed Nielsen, bass; John Palladino, accordion and Lloyd Dunn, banjo-bass).

The following year's effort was titled: "Glenn Wallichs Prolong—This Is An Orchestra?" which presented such musical whizzes as Dave Cavanaugh, Dave Dexter, Lee Gillette, Voyle Gilmore, Ken Nelson and John Palladino.

These fun projects, taken with a grain of salt by all concerned, typified the jovial, bubbling atmosphere of enthusiasm which permeated the company in the early '50's. Today, Bill Miller, certainly one of the company's senior seniors, is as enthused in his current international seat as he was when he first started putting a transcription service together for the company in the mid-1950's.

United Kingdom Capitol Plays Full Role in EMI's Global Drive

EMI acquired controlling interest in Capitol Records in January 1955 at a cost of \$8,300,000, with a primary purpose in view.

It gave the organization the associate company and the marketing outlet it had been seeking in the United States.

"The States constitute the biggest single record market in the Western world," said John Read, group managing director (U. K.) of EMI, Ltd. "As such it was and is very important to EMI, and Capitol gave us the marketing outlet we wanted for our product over there."

Prior to the acquisition of Capitol, EMI's only Stateside operation was EMI (U. S.), which marketed classical repertoire only. This was absorbed when Capitol came into the EMI global fold.

EMI has a majority interest in Capitol shares now, and only a few outside shareholders remain. Capitol ranked third among major American labels at the time it was taken over. And its turnover has increased six-

fold since 1955.

A new, highly automated pressing plant at Jacksonville, Ill., has been added to the Capitol assets since EMI acquired the label, joining those already in operation at Los Angeles, Calif., and Scranton, Pa. Plans are progressing for a fourth plant.

Read disclosed that a major facet of the Capitol operation and one that promises even greater results in the future is its record club business.

Product is made available to club members normally three months after it has been released to the trade, and mail order club turnover is steadily growing in proportion.

"I recently attended the foundation stone ceremony of Capitol's new administrative office building at Thousand Oaks, Calif.," Read went on. "This is a \$1,500,000 project to be devoted entirely to the administration, control and clerical processing of the label's record club business, and an indication of the importance and potential of this part of the market."

In common with EMI's other overseas companies, Capitol is left very much alone to handle its own affairs.

"All the overseas companies have their own managing director and local board of directors," explained Read. "Capitol's board consists of four American directors and three U. K. directors."

Apart from its pressing plants, the label has its studios and main office in Los Angeles and another office in New York. It runs its own distribution organization, and also supervises Capitol Records of Canada and its Mexican company from Los Angeles. Capitol has a flourishing music publishing side to its business in Ardmore and Beechwood.

"We have ambitious plans for developing our record business around the world," said Read, "and Capitol will play a full role in this. We have a very high regard for the Capitol management group and the excellent job it is doing, and EMI generally is very pleased with the investment it made in January 1955."



The pleasure is mine...

Love Nancy

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Central Songs, Inc.
Salutes
Capitol Records
And
Glenn Wallich

HOLLYWOOD

NASHVILLE

Report from Germany:

Repertoire Delivering Greater Market Share

In 1948, Capitol Records became the first leading American phonographic record company to enter the German market.

Capitol signed an agreement at that time with Telefunken (now Teldec) by which Telefunken acquired the Capitol repertory for the German market.

This was only two and a half years after the end of the war, and Germany was still under military occupation. The Capitol-Telefunken agreement meant that Germany's long isolation—and insulation—from foreign music under the Nazi regime had been ended.

German disk fans were wild for American pop, and the high technical and artistic quality of the Capitol

recordings created a sensation on the starved German music market.

Capitol's entry into the postwar German market, through the Telefunken agreement, had been well prepared in advance, albeit inadvertently, by the Anglo-American military radio stations AFN and BFN, which broadcast U. S. and British pop for the occupation forces, with German radio listeners as eager eavesdroppers.

Top Capitol artists released in Germany in this period were Ray Anthony, Les Baxter, Nat King Cole, Tennessee Ernie Ford, Les Paul, Mary Ford, Stan Kenton, Peggy Lee, Billy May, Johnny Mercer, Ella Mae Morse, Kay Starr, and Margaret Whiting.

Electrola made tremendous sales capital from such hits as "The World Is Waiting for the Sunrise," "Too Young," "September Song," "The Blacksmith Blues," "Blue Tango," "Tampico," "On the Atchison, Topeka and Santa Fe," "Dream," "Here in My Heart," "Vaya con Dios," "Mona Lisa," "Manana," "Wheel of Fortune."

Since the end of 1956, Capitol has been a member of the EMI group, and since Jan. 1, 1957, the Capitol repertory has been distributed in Germany by Electrola, the German affiliate of EMI.

Capitol "superhits" in Germany have included "True Love" with Grace Kelley and Bing Crosby; "Tom Dooley" with the Kingston Trio, and "Buona Sera" with Louis Prima.

The Capitol recordings of Frank Sinatra, Dean Martin, and Nat King Cole have enjoyed tremendous sales in this country. Many of the leading Capitol artists have made personal appearance tours in Germany, including Ray Anthony, the Beach Boys, Wanda Jackson, Al Martino, Jody Miller and Nancy Wilson.

Wanda Jackson has recorded for Electrola at Cologne—in German. Her German-language hit "Santo Domingo" was at the top of the charts in this country in 1965. The Beach Boys vie with the Beatles in Germany as the most popular beat group, and they toured this country last autumn.

Their influence in recent years on the German market has been extraordinary with such great hits as "Barbara Ann" and "Sloop John B." Ray Anthony recorded in the Electrola studios such world hits as "The Ballad of the Green Berets," "Il Silenzio," "Merci Cherie" and "What Now, My Love."

Electrola counts as one of its greatest Capitol successes the 1966 Al Martino recording of "Spanish Eyes." Martino's personal appearance on the top German TV show—"The Golden Shot"—made him one of the biggest selling artists on the German market last year.

Electrola said that Capitol had strengthened its position in 1966 on the German market as one of the top foreign disk firms, mainly by virtue of its first-rate repertory.

Report from Japan:

Toshiba Link, and Idea Exchange Paying Off

The Capitol concept in Japan is one of close co-operation with Toshiba Records, the Japanese company in which Capitol has an investment equity. According to Glenn Wallichs, founder and chairman of Capitol, it isn't enough to provide repertoire to a foreign associate. There must be a continuing close exchange of technical know-how.

During the past seven years, Capitol and Toshiba have worked together to make the Capitol label and other Toshiba-released labels tops in Japan. A testimonial to the Capitol label influence is the recent Toshiba success in releasing new Japanese artists on the Capitol label. Jun Mayuzumi, with limited experience, made her first record in Japan on the Capitol label this year and the song, "Hallelujah," has sold more than 400,000 records. Another hit on the Capitol label is the first recording of a Japanese group known as the Wild Ones. Their record, "Memory Shore," has sold 300,000. Toshiba officials credit these Capitol label successes to the prestige of the Capitol name in Japan.

In today's second largest world record market, Toshiba, with its own repertoire plus Capitol and other international labels, has climbed to the No. 2 position in Japan in international repertoire sales. Some of this success is due to effective exposure of artists in Japan by means of personal appearances.

The Capitol list of artists who have performed in Japanese concert halls and clubs includes Nat Cole, George Shearing, Buck Owens, Roger Wagner, Ray Anthony, June Christy, Kay Starr and the Beach Boys. Record sales in Japan are closely tied to personal ap-

pearance tours when they are accompanied by proper timing of new releases.

Another important side of the Capitol-Toshiba relationship is the release of Toshiba artists by Capitol in the United States and in other areas of the world. Toshiba repertoire is regularly reviewed by Capitol for potential hits. The 1,000,000-record hit in the U. S. in 1963 of "Sukiyaki" is well remembered by U. S. record buyers. Kyu Sakamoto rocketed to stardom in Japan as a result of the record and today performs frequently on Japanese TV. His most recent record, "Let's Kiss," has sold more than 350,000 records.

Motoji Kuno, Toshiba Records board chairman, and Lloyd Dunn, Capitol vice-president and international chief, meet frequently in Tokyo and stress co-operation. Capitol's know-how is available to Toshiba at all times. The co-operation extends through sales, engineering, repertoire and to every segment of the record business.

The Japanese record market has been expanding at about 20 per cent a year over the past three years and today is estimated at more than \$100,000,000 retail value per year or \$1 for each man, woman and child in these music loving islands! Capitol, with the aid of its Japanese partner, intends to remain an important part of this rosy picture.

Report from Mexico: Capitol In South-of-the-Border Expansion

By KEVIN KELLEGHAN

"We feel we have the material to become the first record company in Mexico within the next few years," Andre Midani, president of Discos Capitol de Mexico, S. A., explained. Plans include penetration of the national market for the company.

The company, which was formed in May 1965, issued its first release of 25 LP's, 10 EP's and 10 singles. Releases on Capitol, Odeon, imported Angel and imported Pickwick now average 10 albums and 10 EP's monthly. "Without any doubt, international groups are the best sellers in Mexico today," Midani said, pointing to such top sellers for the company as the Beatles, Herman's Hermits, the Beach Boys, the Outsiders, and the Animals.

Pickwick was added in March, Midani explained, because "an economy label is 10,000 times more necessary in a country like Mexico than in Europe or the United States." Sales increased by 135 per cent in the second year of Capitol de Mexico's operations with a 50 per cent rise projected for the third year. Exporting has exceeded early expectations with Capitol de Mexico represented in all other Latin-American countries except Paraguay.

Other activities include a publishing company,

Beechwood de Mexico, and the producing of a TV show. Capitol de Mexico sells 4 and 8-track tape CARtridges, but does not manufacture such product. Another TV show is being added.

Explaining its record release policy, Midani said, "Any Capitol record which hits Billboard's chart in the United States is released in Mexico. Sometimes our American offerings have better success here than in the States. Any go-go sound that's a hit in the United States is bound to be a hit in Mexico. Romantic American music isn't always a hit here. We follow Billboard very closely. I use Billboard to keep informed on the industry."

The roster of local artists has been pared from a high of 67 to 27 with local product representing about 25 per cent of total sales. The company is promoting a second anniversary album "Musica y Voz de Mexico," which includes the national anthem and sounds of Mexican civic life selling for \$8 mono and stereo.

Report from France:

Artists Keep Label in Forefront

Capitol was one of the first American labels to be distributed in France, originally by Telefunken and, since 1954, by France's biggest record company, I.M.E. Pathé-Marconi.

Because of the international reputation of its artists it has always been in the forefront of the post-war movement which has seen the increasing internationalization of the tastes of French record buyers.

The label quickly became celebrated in France through the recordings of top stars such as Frank Sinatra, Nat King Cole—both as leader of his trio and a singer on such albums as "Cole Espagnol" and "Amigos"—Dean Martin, Yma Sumac and Les Paul and Mary Ford.

Between 1957 and 1960, Capitol artists who enjoyed great success in France were Tennessee Ernie Ford with "Sixteen Tons," Peggy Lee with "Fever" and the Kingston Trio with "Tom Dooley."

At this period Capitol's jazz repertoire was in great demand, particularly recordings by Benny Goodman, Woody Herman, Art Tatum, Stan Kenton, George Shearing and Duke Ellington. The Ellington albums "Ellington 55" and "The Duke Plays Ellington," one of Duke's rare piano solo recordings, made a big impact. Perhaps the most important jazz LP of all at this time, however, was the historic Miles Davis "Birth of the Cool" album, a major landmark in the evolution of jazz.

The middle '50's was the period in France when the rock 'n' roll boom was at its height. Sensational success was enjoyed by Gene Vincent, who was then under the Capitol banner and his recording of "Be Bop a Lula" was a tremendous seller.

Capitol was one of the first labels to introduce into France original soundtrack recordings from major feature films. Big sellers in this field were "The King and I," "Carousel," "You'll Be a Man My Son,"

"High Society" with Bing Crosby, Frank Sinatra and Louis Armstrong and the James Dean film "Giant."

Today, when the competition from foreign labels has become intensive, Capitol nevertheless retains a leading place among them with such prestige artists as Tennessee Ernie Ford, Peggy Lee, Ray Anthony, Al Martino and the phenomenally successful Beach Boys.

Stimulated by concert and TV appearances in France, the sales of Beach Boys records have been accelerating at an impressive rate. It has taken more than two years of strong promotion work by Pathé-Marconi to build the image of the Beach Boys in France.

The group first came in November 1964 where they enjoyed remarkable success at the Olympia, considering it was their debut in France. A return visit in October 1966 was even more wildly acclaimed and they are now considered by the French public as being on the same level as the Beatles. In a country dominated by EP's, the sale of their single "Good Vibrations" was immense and the number was high in the charts for several weeks.

Meanwhile Pathé-Marconi is optimistic about the French future of such talented Capitol artists as Lou Rawls, Wayne Newton, the Outsiders and Nancy Wilson.

In recent years the jazz climate in France has cooled considerably, but Capitol still makes an impression through such established jazz figures as Stan Kenton and George Shearing and Pathé-Marconi is anticipating a big success in the pop-jazz field with the Cannonball Adderley hit, "Mercy, Mercy, Mercy."

LOU RAWLS

STILL SOULIN' AFTER SIX YEARS

PERSONAL MANAGEMENT: J. W. ALEXANDER

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Report from Canada:

Label's Dominion Milestone Coincides With Anniversary



Capitol Records (Canada) Ltd.'s modern new headquarters in Malton, on the outskirts of Toronto, houses the company head office, Ontario branch, Capitol Record Club, and national warehousing, with 50,000 square feet on a four-acre site, officially opened at a gala open house on August 23, 1967.

As Capitol Records in the United States celebrates its 25th anniversary, Capitol Records (Canada) Ltd., is also celebrating a milestone in its history, the building and grand opening of its own large, modern headquarters in Malton, on the outskirts of Toronto.

The handsome new building, in one of the fastest-growing areas of Toronto, opposite Toronto International Airport, provides 50,000 square feet of office and warehouse space on a four-acre site, housing the Canadian head office, Ontario branch, national warehousing and the Capitol Record Club. Although the company moved in early in June, the official opening was Aug. 23 with a gala open house. The guest list was headed by Sir Joseph Lockwood, chairman of EMI, and his administrative assistant, W. H. T. Cavendish, from London, and Lloyd Dunn, vice-president, international, Capitol Records, Inc., from Hollywood, with some 200 dealers, suppliers, radio, press and others.

"This is a milestone in the history of Capitol's continued growth in Canada," says G. Edward Leatham, executive vice-president and general manager of Capitol Records (Canada) Ltd., of the building. "And we look forward to continued growth, both with Capitol and its affiliated lines, and also, of course, we are always interested in the possibility of distributing other lines in Canada. We are very optimistic about the future of the record industry in Canada and our participation in it—why, we have room for an additional 38,000 square feet on our existing property, if need be."

The Canadian company was formed in 1949 with headquarters in London, Ont.; five years later, when head office was moved to Toronto, there were 12 employees. Last month, more than 150 Capitol employees (including those of the Capitol Record Club) were invited to bring their families to the "family" open house at the new headquarters.

As in any record company, this expansion in personnel was based upon an ever-expanding catalog of product. In 1949, the Capitol label was the only label manufactured and distributed by the Canadian company. In 1959 the distinguished Angel catalog and the popular French label, Pathe, were acquired. In 1965 Capitol contracted to handle the 20th Century-Fox catalog in Canada, then acquired the prestige economy line, Pickwick, and early this year, distribution of the Disneyland and Buena Vista lines.

The Canadian company also has its own a&r division, formed in 1960, and its own 6000 series of over 200 albums of product gleaned from various international sources and assembled by the a&r department. Its support of Canadian talent is a source of pride and prestige, with its French-Canadian artists among the most popular in their market, and Canadian artists from several provinces.

Capitol's Coast-to-Coast distribution operation in

Canada is based on two company-owned branches, in Toronto and Montreal, with three independent distributors in Western Canada and an independent representative in the East—Electrical Supplies in Manitoba; Van Dusen Bros. in Alberta; Select Music in British Columbia and Maritime Records in the Atlantic Provinces. Electrical Supplies and Van Dusen Bros. have been Capitol distributors since the company was formed 18 years ago, while Select has been associated for some seven or eight years.

Although the company had its own pressing plant, with 15 presses, in the early days in London, it closed the plant in 1954 and made arrangements with RCA Victor to press Capitol product. By 1964 its growth demanded additional pressing facilities and a pressing agreement was also made with the Compo Co.

"The success of any organization rests with the key executives and the members of the staff, and I'm fortunate in having excellent people at all levels," says Leatham. "I think moving into this new building has given our employees a new enthusiasm; it's been good for their morale to see the company moving ahead, expanding."

Taylor Campbell, vice-president and director of sales, shares Leatham's philosophy and also credits his staff with Capitol's sales success. "I'm proud of the advances we've made and they're due to a very strong sales force, in which we've been fortunate in having a very low personnel turnover, and this has been good for dealer relations. I think it also reflects the staff's satisfaction with our progress and the management policies."

The Canadian company, while guided by the corporate policies set by the parent company, is free to set its own merchandising, pricing and distribution policies, and has taken its responsibilities as a corporate citizen of Canada seriously in supporting Canadian talent.

"We are extremely interested in, and continually searching for, new and exciting Canadian talent, to promote not only here but, hopefully, throughout the world," says Leatham. "We have had some modest success in this area and we are continuing to move in this direction. We're enthusiastic about the French-Canadian market; it's an important market and we've had good success with our artists there."

Capitol's biggest Canadian success has been with a French-Canadian folk group, Les Cailloux, whose four albums have sold over 30,000 copies, a solid sales figure in the Quebec market. An album of the best of their material has been released by Pathe in France. Malka and Josso, a folk song duo specializing in international material, have spanned Canada's language barrier, with three albums released nationally and

one gleaned from that material, "Folk Songs Around the World," specially for the French-Canadian market.

This album was also released in England and both the Capitol and Tower labels in the U. S. have released a Malka and Josso album. Gary Buck, Capitol's best-selling Canadian country music artist, has also had singles and an album released in the U. S. on the Tower label.

Most popular of Capitol's pop music groups is the Staccatos an Ottawa-based group signed in 1965 and recently re-signed to a six-year contract. Steadily promoted through a series of singles and an album, they are now on the brink of an international breakthrough, having recorded their latest single at the Capitol Tower in Hollywood with producer Nick Venet for release on Capitol in the U. S. as well as in Canada. Capitol artist Barry Allen, from Edmonton, was one of the first Canadians to have a truly national hit here, with "Love Drops" last year, released in the U. S. on another label.

"We are also constantly searching for new artists or new sounds that may develop in other countries and become a significant factor in the Canadian market," says Leatham.

This is a subtle reference to the Canadian company's "discovery" of the Beatles first in North America, something of highlight in the company's history. This now-almost-historic event is attributed to the perspicacity of a&r director Paul White, who became aware of the Beatles' initial underground success in England through his careful reading of the English trade papers.

White picked up the Beatles first single from EMI, "Love Me Do" and "P.S. I Love You" and had it on the Canadian market in February 1963, though Beatlemania didn't hit the U. S. till November. The Canadian public wasn't as quick to recognize the Beatles as was Capitol, but their response warranted release of a second single, before their third release "She Loves Me," marked the beginning of the craze in North America. It's been Capitol for the Beatles all the way in Canada, though their early releases in the U. S. were on other labels.

The Capitol Record Club was established in Canada in 1958, but until recently the processing of memberships, fulfillment and accounting functions were performed by an outside company under Capitol Record Club direction. However, record club membership has doubled over the past year and sales have more than doubled, prompting over-all operation by the club itself now in separate quarters in the new building. The club, under general manager Allen Black, has acquired a staff of over 60 in recent months. It issues its own monthly publication, *Keynotes*, for the Canadian market, with a special section on French repertoire.

Report from Belgium:

"Firm Has Done Most to promote U.S. Pop Music"

Capitol is the label which has done the most to present and promote U. S. pop music in Belgium, says John Kirsch, managing director of S. A. Gramophone N. V., the company which has distributed the Capitol label in Belgium since 1952.

From the very beginning the Gramophone company achieved great success with the Capitol repertoire through such artists as Stan Kenton, Frank Sinatra, Dean Martin and the late Nat King Cole, who, according to Kirsch, is still the most popular American artist in Belgium. Every one of his records released here has had excellent sales and most of them have been big hits.

"Records by Billy May, Nelson Riddle, Jonah Jones, Ray Anthony, Peggy Lee, the Kingston Trio, Louis Prima, George Shearing and many others have made a

great contribution to the Belgian public's fondness for American music.

We must also remember the other top artists," says Kirsch, "such as Yma Sumac, June Christy, Les Paul and Mary Ford, Tennessee Ernie Ford, Jane Froman, Kay Starr, the Four Freshmen, Jackie Gleason, Wanda Jackson, Wayne Newton, and the best-selling soundtrack albums of "Oklahoma," "Carousel," "The King and I," "Pal Joey" and "High Society."

In Belgium as in many other European countries, LP sales have increased considerably over the last few years and Capitol has one of the largest and most successful LP libraries.

Says Kirsch: "To all the artists mentioned above, we can now add the names of Al Martino, Lou Rawls, Nancy Wilson, the Beach Boys and Ella Fitzgerald.

ANNOUNCING THE INVASION OF THE MARVELOUS MAGIC MUSIC MACHINES



PLAYTAPE HAS THE CAPITOL RECORD LIBRARY ON TAPE CARTRIDGES.

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also had a nice little price tag. Naturally, everybody fell for it in a big fat way.

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tapes play from eight to 24 minutes, and then start playing all over again.

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capitol records, inc.
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jimmy haskell

*"ODE TO BILLY JOE" — BOBBY GENTRY.
 ALL THE HITS OF THE LETTERMEN FROM
 "THE WAY YOU LOOK TONIGHT" TO "THEME
 FROM A SUMMER PLACE." "DANKE SCHOEN"
 —"SUMMER WIND"—"SUMMER COLORS"
 —WAYNE NEWTON. "YOU'RE THE REASON
 I'M LIVING" — BOBBY DARIN. "WORRIED
 MIND"—RAY ANTHONY.

and my own
 "Sweet September"
 Jimmy Haskell



STEREO

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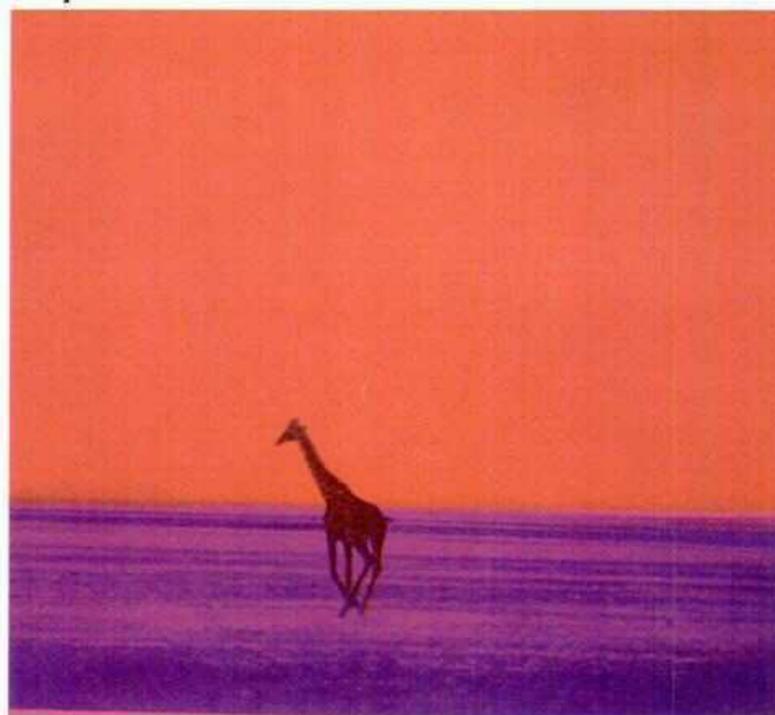
BURT BACHARACH: REACH OUT

THE WINDOWS OF THE WORLD · I SAY A LITTLE PRAYER · ARE YOU THERE (WITH ANOTHER GIRL) · A HOUSE IS NOT A HOME · LISA ALPIN · MESSAGE TO MICHAEL · BOND STREET · THE LOOK OF LOVE · WHAT THE WORLD NEEDS NOW IS LOVE · REACH OUT FOR ME



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ANTONIO CARLOS JOBIM: WAVE



Arranged & Conducted by Claus Ogerman



Stereo A&M-SP 3001

WES MONTGOMERY: A DAY IN THE LIFE



Arranged & Conducted by Don Sebesky



STEREO

A&M SP 4132

THE MERRY-GO-ROUND YOU'RE A VERY LOVELY WOMAN · LIVE



IT'S ALBUM TIME AT A&M

(when isn't it album time at A & M?)

and for fun
we are pinning labels on people.

Burt Bacharach is a composer.
The Merry-Go-Round is a group.
Jimmie Rodgers is a singer.
Antonio Carlos Jobim is a South American.
Claudine Longet is a lady.
Wes Montgomery is a jazzman.
A & M is a record company.

but also...

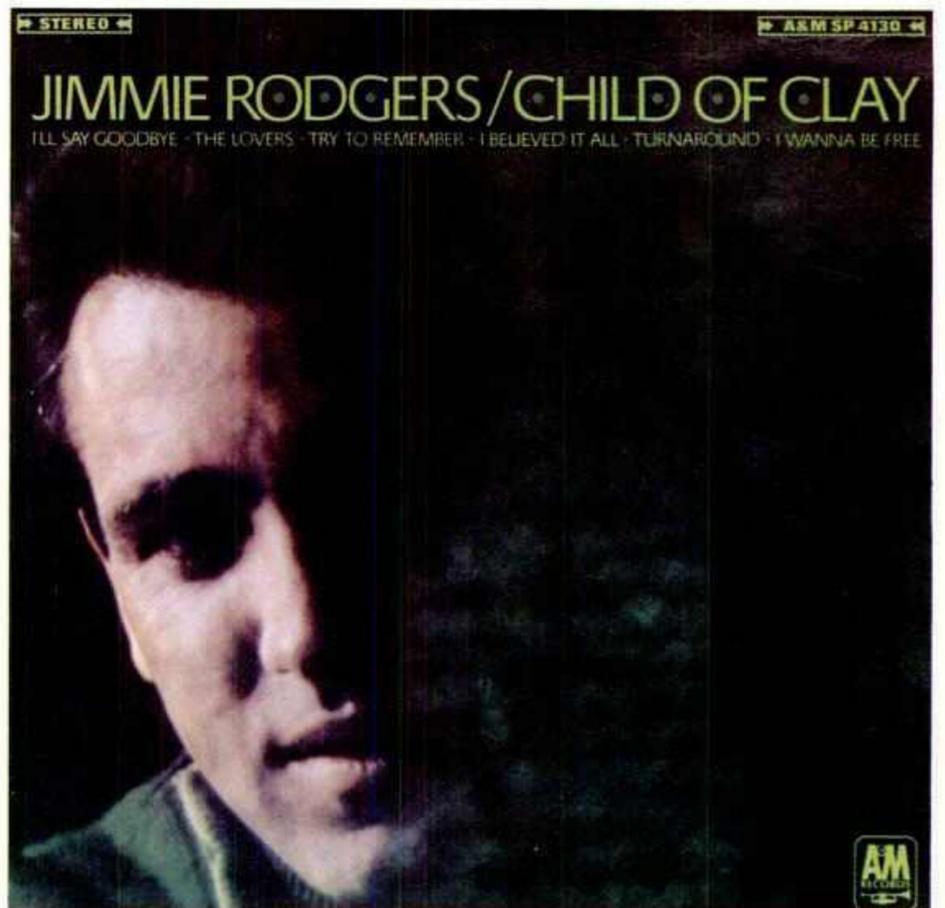
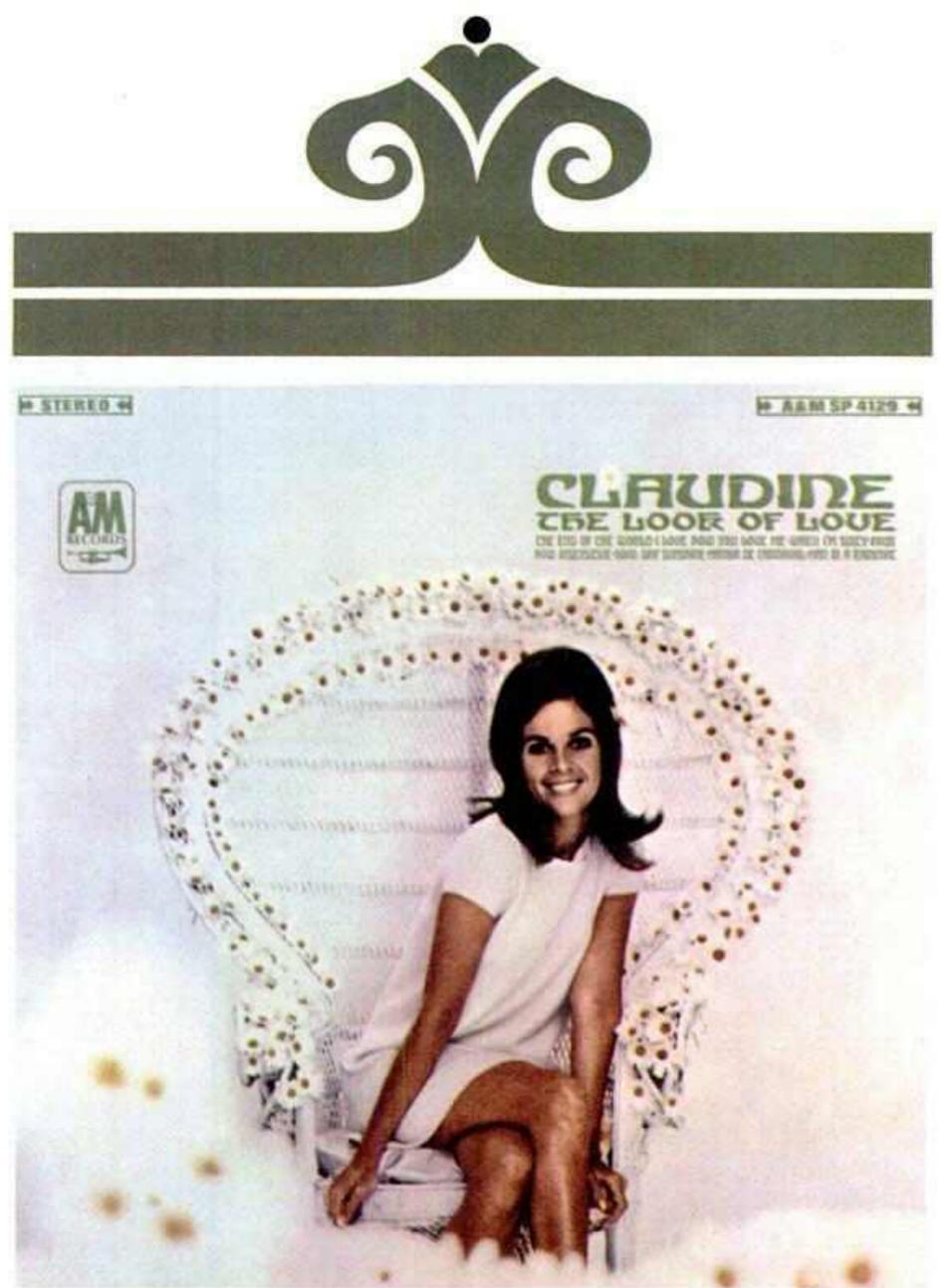
Burt Bacharach is a pianist
The Merry-Go-Round is musical
Jimmie Rodgers is a veteran
Antonio Carlos Jobim is sophisticated
Claudine Longet is lovely
Wes Montgomery is a guitar player
A & M is a label

but wait... for in addition...

Burt Bacharach is an arranger
The Merry-Go-Round are hitmakers
Jimmie Rodgers is a song-writer
Antonio Carlos Jobim is a Grammy-winner
Claudine Longet is Andy's wife
Wes Montgomery is wondrous
A & M is the label

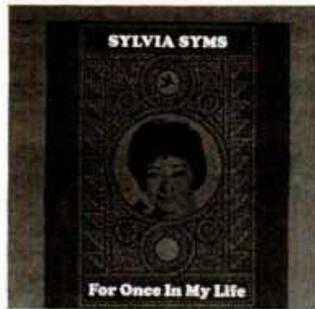
In fact A & M is the only label we're sure of so
pin your own on the beautiful people we're
releasing this week...

**Burt Bacharach,
the Merry-Go-Round,
Jimmie Rodgers,
Antonio Carlos Jobim,
Claudine Longet,
Wes Montgomery**



Album Reviews

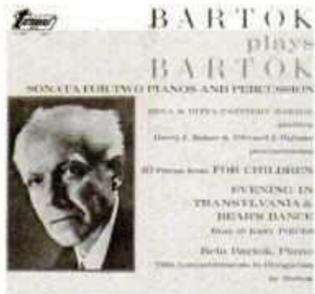
Continued From Back Cover



POP SPOTLIGHT
FOR ONCE IN MY LIFE

Sylvia Syms. Prestige PR 7489 (M); PR 7489 (S)

Sylvia Syms is about to make a comeback and this, her Prestige Records debut album may just be the ingredient needed. Miss Syms is backed by jazz musicians, but her delivery is pop. She performs in an uptempo, vibrant, classy style, which should quickly make her a favorite of the easy-listening, supper-club set.



LOW PRICE CLASSICAL
SPOTLIGHT

BARTOK PLAYS BARTOK
Bela & Ditta Paszatory Bartok. Turnabout Vox TV 4159 (M)

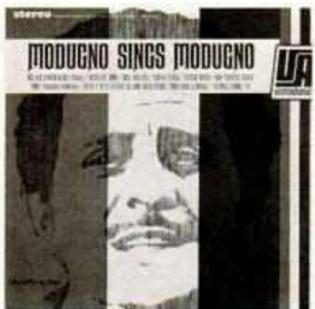
Much musical energy is poured out in this "historic recording" by the Bartoks. The sonata work, aided by percussionists Baker and Rubsan, glows with skill and feeling. The 10 pieces from the collection are short and amusing, and make for pleasant listening.



CLASSICAL SPOTLIGHT
MUSIC FOR SOLO VIOLA

Walter Trampler. RCA Victor LM 2974 (M); LSC 2974 (S)

Trampler gives a rich, commanding performance in these four works by modernists Hindemith, Stravinsky and Reger. He's touching and tender on the tragic "Elegie" and on the "Sonata, Op. 25 No. 1." And delivers sharply and decisively on both Roger suites.



INTERNATIONAL SPOTLIGHT
MODUGNO SINGS MODUGNO

Domenico Modugno. UA International UN 14528 (M); UNS 15528 (S)

"Modugno Sings Modugno" can be translated as "Modugno Sings Hits." And hits they are, especially the lead-off selections on each side: "Bel Blu Dipinto di Blu (Volare)" and "Piove (Ciao, Ciao Bambino)." Add the fine voice of the composer-artist and you have a consumer lure.



CLASSICAL SPOTLIGHT
MOZART: VIOLIN CONCERTOS NO. 5 & NO. 6

Henryk Szeryng/New Philharmonia Orchestra (Davis). Philips PHS900-163 (S)

Szeryng's violin sings in these two violin concertos by Mozart. He weaves the No. 5 into harmonic, pastoral images and his second movement flows brilliantly. The No. 6 shows Szeryng in all his technical glory as he gives out with fast passage-work and in-depth expression.



LOW PRICE CLASSICAL
SPOTLIGHT
BACH: LITTLE ORGAN BOOK

Chorus of the Gedachtniskirche, Stuttgart (Rilling). Nonesuch HD 73015

Helmut Rilling, well known for his talents as an organist and conductor, performs these baroque works in all their splendor. His interpretations are reverent and the entire collection of three albums are certainly a buy. A magnificent recording.

NEW ACTION ALBUMS

★ **NATIONAL BREAKOUTS**

ODE TO BILLY JOE

Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S) (300-02830-3; 300-02830-5)

WINDOWS OF THE WORLD

Dianne Warwick, Scepter SRM 563 (M); SPS 563 (S) (805-00563-3; 805-00563-5)

★ **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.

MIXED BAG . . .

Richie Havens, Verve Forecast FT 3006 (M); FTS 3006 (S) (895-03006-3; 895-03006-5)

BEAT GOES ON . . .

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

ALLIGATOR BOOGALOO . . .

Lou Donaldson, Blue Note BLP 4263 (M); 84263 (S) (230-04263-3; 230-84263-5)

BLUES THEME . . .

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

IN THE HEAT OF THE NIGHT . . .

Soundtrack, United Artists UAL 4160 (M); UAS 5160 (S) (875-04160-3; 875-05160-5)

TO SIR, WITH LOVE . . .

Soundtrack, Fontana MGF 27569 (M); SRF 67569 (S) (498-27569-3; 598-67569-5)

THE EARTH . . .

The San Sebastian Strings, Warner Bros. W 1705 (M); WS 1705 (S) (925-01705-3; 925-01705-5)

I'LL NEVER FIND ANOTHER YOU . . .

Sonny James, Capitol T 2788 (M); ST 2788 (S) (300-02788-3; 300-02788-5)

THE BEST OF BILLY VAUGHN . . .

Dot DLP 3811 (M); DLP 25811 (S) (430-03811-3; 430-25811-5)

PROCOL HARUM . . .

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

McCALLUM . . .

Davie McCallum, Capitol T 2748 (M); ST 2748 (S) (300-02748-3; 300-02748-5)

HELL'S ANGELS ON WHEELS . . .

Original Soundtrack, Smash MGS 27094 (M); SRS 67094 (S) (815-27094-3; 815-67094-5)

GOLDEN HITS—THE BEST OF LAWRENCE WELK . . .

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

RALLY 'ROUND THE FLAGG . . .

Fannie Flagg, RCA Victor LPM 3856 (M); LSP 3856 (S) (775-03856-3; 775-03856-5)



POP SPECIAL MERIT

IT'S A MAN'S WORLD

Sarah Vaughan. Mercury MG 21122 (M); SR 61122 (S)

Aside from "Alfie," Miss Vaughan does the standards of way back—there's "I Got a Man Crazy for Me," "My Man," "Danny Boy" and "I'm Just Wild About Harry." Through the years, her voice, phrasing and approach to a lyric get even better. She's class all the way.



COUNTRY SPECIAL MERIT

FLOYD TILLMAN'S COUNTRY

Floyd Tillman. Musicor MM 2136 (M); MS 3136 (S)

Tillman, one of the great country stylists and writers, presents some of his new songs here, as well as some penned by Ted Daffan and others. These names are manna to the country fans and jocks. Typical are "I Reap What I Sow," "Memories on Your Doorstep."



JAZZ SPECIAL MERIT

LUMINESCENCE!

Barry Harris Sextet. Prestige PR 7498 (M); PR 7498 (S)

The Barry Harris jazz piano shines brilliantly through this entire LP. However, jazz personages such as Pepper Adams, Junior Cook, Slide Hampton, Bob Cranshaw and Lenny McBrowne are necessary in weaving this fine jazz package. "Luminescence," "Dance of the Infidels," and "Even Steven," are served up representing an important album offering for this talent-laden jazz combo.



LOW PRICE BLUES SPECIAL

MERIT

LISTEN TO THE BLUES

Jimmy Rushing and Various Artists. Vanguard Everyman Series. SRV-3007 (M); SRV-73007 (S)

Jimmy Rushing, one of the classic blues singers, continues to appeal to the faithful. His sound is distinctive, as are his vocal breaks. Pete Johnson, Freddie Greene, Walter Page and Jo Jones are on piano, guitar bass and drums respectively.



LOW PRICE CLASSICAL

SPECIAL MERIT

SCHOENBERG: WIND QUINTET OPUS 26

Danzi Quintet. Philips World Series PHC 9068 (S)

An exemplary performance of one of the key works in contemporary music, which is a genuine bargain on this economy label. Considered the first major work to use the 12-tone scale, the quintet is expressive throughout.



INTERNATIONAL SPECIAL

MERIT

ENCADENADOS

Carmen Delia Dipini. Dorado DRM 1000 (M); DRS 2000 (S)

After an absence from recording, Carmen Delia Dipini returns with her easy romantic style to a background of gentle cha chas. The popular Latin American vocalist is in fine form throughout with "Por Eso No Debes" and "No Debo Perdonate" among the standouts.

★★★★
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.

CLASSICAL

AND ME . . . I'M ED McMAHON
Cameo C-2009 (M); SC-2009 (S)

BRAHMS PIANO MUSIC VARIATIONS AND FUGUE
Turnabout Vox TV 34165 (M)

CHOPIN MAZURKAS (2 LP's)
Orazio Frugoni Vox Twins 52017 (S)

AN EVENING IN VENICE
I Musici Philips PHS900-147 (S); PHM500-147 (M)

SCHOENBERG: (3 LP's) FOUR STRING QUARTETS
Kohon & Ramor Quartets. Vox SVBX 590 (S)

LOW PRICE CLASSICAL

HAYDN: SALVE REGINA
Collegium Aureum (Reinhardt). RCA Victrola VIC 1270 (M); VICS 1270 (S)

MUSIC FOR A BALL VIENNA/1825
Orchestra of the Vienna Volksoper (Angerer). Turnabout Vox TV 341568 (S)

PROKOFIEV CONDUCTS PROKOFIEV
Brendel/Moscow Philharmonic (Prokofiev/Vienna State Opera Orch. (Sternberg. Turnabout TV 4160 (M)

RAMEAU: SUITES FROM LES IBDES GAKABTES & LES DE L'AMOUR
Lamoureux Orchestra (Couraud). Philips World Series PHC 9062 (S)

SCHUBERT: "TROUT" QUINTET D. 667
Hungarian String Quartet. Turnabout TV 34140 (S)

TELEMANN; PIMPINONE
Roscher/Suess/Broedmer/Berlin Chamber Orchestra (Koch). Philips World Series PHC 9066 (S)

JAZZ

COOL BURNIN'
Chet Baker Quintet. Prestige PR 7496 (M); PR 7496 (S)

PEAS N' RICE
Freddie McCoy. Prestige PR 7487 (M); PR 7487 (S)

MR. JELLY LORD
Jelly Roll Morton. RCA Victor LPV 546 (M)

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.

Everybody benefits when everybody gives



SEE ALBUM REVIEWS ON BACK COVER

Soul territory.



When those soul giants
The Righteous Brothers
are
**Stranded In The Middle
Of No Place** VK-10551

c/w
Been So Nice

Another great new single, another limitless chart possibility from



Produced by
Mickey Stevenson

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Copyrighted material



GEORGE FREEMAN, president of Cleveland's Northern Record Sales Co., a one-stop, receives a plaque from Epic Records for his contribution to the Robert Cameron promotion campaign. Three thousand singles were sold in a week. From left, Gene Settler, sales manager, Columbia Records; Cameron; Freeman; Donald T. Rothenberg, vice-president, and Robert Burger, sales head, Northern Record Sales, and Rick Blackburn, regional sales promotion, Epic Records. The party, for jukebox men, was held at the Holiday Inn.

Chasers Chase Competitors —Take World Rock Crown

LAMBERTVILLE, N. J. — The Chasers, a Memphis rock group, captured the annual crown at the World Rock Championships sponsored by the St. Jean Terrell Music Circus and the Tea Council of the U. S. But it was a tough battle; the Combinations of Philadelphia, a group that also exploited a soul sound, fought the Chasers right down to the final ballot. Cousin Brucie Morrow, WABC, New York, air personality who emceed the contest, announced that the Chasers had won by only one point.

Sitting in as judges for the final day's events were such notables as author James Michener; Bobby Vinson of WINX, Rockville, Md.; John Berry of WGRT, Atlanta; Don Rose, WQXI, Atlanta; Adam Bond, KKOK, St. Louis; Leonard Murray, WAAT, Trenton; Morrow; representatives of several newspapers, and Billboard magazine.

Third place was taken by the Nouvelles of Los Angeles. The Day Before took fourth.

Eliminated in morning competition were the Helium Bubble of New York, which won fifth; the Peter's Pipers of Pittsburgh, which took sixth; the Shillings of Boston, seventh; and the Cousins of Miami, eighth.

Performing before a near capacity crowd, the Chasers displayed excellent choreography and soul music, lead by a driving drummer. Key to the musical attack of the Combinations was an excellent lead vo-

calist who had not only a very good command of his music, but an extremely professional style.

This was the second year the championships have had national scope (the first rock event was three years ago, but it was regional in nature). The regional event three years ago was taken by the Galaxies IV; the first national event a year ago was won by Robin and the Hoods. Both groups were back to perform this year as an extra attraction. Ampex provided the amplifiers this year.

DiBenedetto Dies —Banner Director

NEW YORK — Julio DiBenedetto, producer and director with the Bob Banner Association, died Wednesday, Aug. 30, after a long illness. DiBenedetto, among his other activities, was vitally interested in the country music field and served as producer of the "Jimmy Dean Show" on ABC-TV for several years. He was also active in other areas of the music business, serving as judge and panelist at the Lycoming Music Festival, Williamsport, Pa., and similar functions. He was also producer of the "Candid Camera Show" on CBS-TV.

He is survived by his wife, Kim, and son, Julio. Services were scheduled at the Fortunato Funeral Home, Youngstown, Ohio.

Power Plant Disk Rights to Diamond

NEW YORK — Diamond Records has acquired worldwide rights from Amos Productions, Inc., of Los Angeles to all pressings by the Power Plant, a new vocal group. Their first disk, "I Can't Happen Without You," was written by Baker Knight for Amos Productions.

2 Masters Bought By Shelby Singleton

NEW YORK — Shelby Singleton, has acquired two masters for his SSS International label.

"Dancing to the Beat," by Mouse and the Boys with Brass, was acquired from Ar-Bee Productions, Jacksonville, Fla. The other master, "If It's Not One Thing," by Oscar Irving, was bought from Macon, Ga. producer Bobby Smith.

RITTER STAYS IN CAP. FOLD

LOS ANGELES — Tex Ritter, the first country artist signed by Capitol Records in 1944 has re-signed with the label. Initially recorded by Lee Gillette and then Ken Nelson, Ritter is now cut in Nashville by Kelso Hurston. Although Ritter has never had a gold record, he has recorded a number of major best sellers, including "High Noon" and "Hillbilly Heaven."

Bonner Gets Banner Push By Columbia

NEW YORK — Columbia Records plans a full-scale national promotion on Garry Bonner, a songwriter-artist newly signed to the label. His debut single, "The Heart of Juliet Jones," was written by Alan Gordon and Bonner, who have written several hit songs, including the Turtles' "Happy Together" and "She'd Rather Be With Me." The single, a Koppelman-Rubin production, was supervised by Jack Nitzsche.

Bonner will be introduced to Columbia's regional and district field force through a special audio - visual showcase, with showings in turn by the field force for key disk jockeys and dealers. The campaign also will include a press kit and personal appearances in major markets.

Bell Steps Up LP Activity

NEW YORK — Bell Records is beefing up its album activity. The independent label, which had scored in the singles market with the Box Tops, Mitch Ryder and James and Bobby Purify, will seek to dent the album market with the release of eight packages in the fall.

As part of its plan, Bell will offer the dealer free LP's with every 10 purchased. Among the fall releases are a Box Tops LP, "All Mitch Ryder Hits," "The Wonderful Wacky World of Woody Allen" and "The Pure Soul of the Purifys—James and Bobby."

Kapp's Shapiro On Europe Trek

NEW YORK — Ted Shapiro, Kapp International general manager, is in Europe, calling on the label's affiliates. He will return Oct. 2.

Shapiro will review current LP product and introduce new singles together with sales aids and merchandising materials to British Decca; Vogue, France and Germany; Negram, Holland; Fonit-Cetra, Italy and Vergara in Spain.

Also, he will see Scandinavian affiliates in Sweden and visit the U. S. Army and Air Force in Nuremberg, Germany, buyers for the European PX's.

Kay Starr to ABC

NEW YORK — Kay Starr has signed an exclusive recording contract with ABC Records. Bob Thiele, ABC a&r chief, is gathering material for her first ABC sessions, with a release planned in a few weeks.

From The Music Capitals of the World

CLEVELAND

Cleveland Coin International held a successful two-day school here recently on Williams-United bowlers, shuffles and flipper games, according to company executive D. H. Liebling. Instruction was handled by Seeberg field representative Bob Zeising. Among those attending the school were Roland Jenkins, Atlas Enterprises; Endre Adler, Eagle Amusement; Charles Mann, L&N Music; Jerry Verbelum, L&N Music; Dave Plageman, Roy George Music; Joseph Loth, Roy George Music; Skys Sarcy, Union Vending; Tom Elum, Elum Music; Ray Hamilton, Hamilton Music; Martin Laska, L&N Music; Jack Dunbar, L&N Music; Hy Silverstein, Excel Phono; Richard Attewell, Attewell Music; Ralph E. Butler Jr., S&M Music; Edward R. Butler, S&M Music; Charles Metro, C. M. Music; A. Attewell Attewell Music; Charles Pirich, S L & L Clary; Booth Matlack, Dodson Enterprises, David Pauls, William Emery, Atlas Enterprises and Keith Lampman, Roy George Music.

Also present were Gilmore Rosocil, Roy George Music; Bob Both, Roy George Music; Jim Panauilla, Roy George Music; Joe Carrigan, Roy George Music; Charles Nediow, Atlas Enterprises; John Rainey, United Automatic Vending; John E. Waltz, United Automatic Vending; Perry Hackbart, Curry Music; Odis Porter, Stephens Cigaret Service; William A. Witalis, Western Music; Bill Baker, United Automatic Vending; George Haydocy, L&N Music; R. Abdas, Castle Music, and Clarence Lorben, Shaffer Distributors.

2 Masters, 2 Artists to KS

NEW YORK — Neil Bogart, who two weeks ago was named general manager for Kama Sutra Productions and Buddah Records, has bought two masters and signed two artists, Lemon Pipers and Miss La Marr, to the Buddah label.

The masters are the Lemon Pipers' "Turn Around, Take a Look," from B. Pipers Corp., and Toni La Marr's "It's Too Late," produced by Van McCoy and Ken Williams, from V.M.P. Productions.

Magic Touch, Stax in Deal

MEMPHIS — Stax/Volt Records will distribute the Magic Touch label of Milwaukee. The first release under the pact will be "Get Down," by Harvey Scales and the Seven Sounds. Al Bell, executive vice-president of Stax/Volt, and Lenny Ceour, Magic Touch president, are preparing another disk, "Gotta Find a Way Out," by the Mar-J's.

Brettler Re-Elected

NEW YORK — Leon Brettler, executive vice-president of Shapiro-Bernstein, was re-elected to the board of the American Society of Composers, Authors and Publishers, Thursday Aug. 24.

Lucky Penny Set

CHICAGO — A new label, Lucky Penny Records, has been formed at Kearny, Neb., by guitarist Bob Ayers. First release is "Denver" by the Secret Agent Men.

DETROIT

Triangle Productions is bringing Judy Garland to Cobo Hall Arena on Sept. 29 for one performance. . . . Johnny Trudell has become the leader of the Roostertail Orchestra. Lead trumpet player Trudell has played in the club's orchestra for seven years and is also a staff musician at Motown Records. . . . Diana Ross and the Supremes are scheduled to tape the Hollywood Palace TV show Sept. 20-22. . . . The Fabulous Pack taped an upbeat TV show in Cleveland on Aug. 19. . . . The Grande Ballroom brought in the Chambers Brothers Friday and Saturday (1 and 2). . . . The "Pop" series at the Masonic Auditorium for the 1967-1968 season features Mantovani, Harry Siemeone Chorale, New Christy Minstrels, Ferrante and Teicher and Victor Borge. . . . Fred Saxon, Mercury promotion man here, is putting out a weekly newsletter for radio stations and press in his area. The newsletter gives information about new product in the Mercury family.

LORRAINE ALTERMAN

MEXICO CITY

French singer Jacqueline Fellay has been signed to a series of six TV programs. . . . DUSA released "No Puedo Dejar de Verte" with Frankie Valli. . . . Connie Francis sings "Strangers in the Night" in Spanish on a DUSA-MGM release. . . . Ceremony inaugurating "Composers Walk" with a bust of composer Gonzalo Curiel in the city's principal park was aired on a TV network live, Aug. 27. . . . Italian Iliana Celi appeared with Italy's singing comics, the Cyranos on a special TV Italian hour in the Studio Raleigh series, aired live. . . . Jan Peerce was scheduled for a concert at month's end at the Palace of Fine Arts. . . . Silvia Pinal was signed to Enrique Guzman's new label, Discos Acuario. . . . "All You Need Is Love" continues in first place on rock stations.

KEVIN KELLEGHAN

MADRID

Singer Marife de Triana (Columbia Espanola) appears Sept. 16 at the Salle Wagram, Paris. . . . The Adam Group (Sonoplay) and Los Bravos (Columbia Espanola) are set to appear in the Venice Beat Music Festival on Sept. 25. . . . Alberto Cortez (Hisvavox) will give recitals in Madrid and Barcelona in October. Cortez is currently completing a new album dedicated to Atahualpa Yupanqui. . . . RCA's Gil Beltran visits Detroit this month to arrange for Spanish recordings of the hits of Tamla-Motown artists, the Four Tops, the Supremes, the Marvelettes and others. . . . Manuel Alejandro (Hisvavox) goes to Mexico this month to write the music for the movie "Sor Ye-Ye" (Sister Ye-Ye) which will be produced by Wallerstein and directed by Escriba. On his return to Spain, Alejandro will record a new instrumental album. . . . Singer Palito Ortega returned to Argentina after a 10-week stay in Europe in which he made a movie in Spain with Spanish singer Rocio Durcal (Fonogram), recorded in Italy for RCA, and made a number of radio, TV and concert appearances.

Hisvavox a&r man Rafael Trabuchelli is planning to take Los Angeles to London to record a number of songs in English in the Pye studios. . . . Newcomers to this week's Spanish Top 20 include the Tremeloes' "Silence is Golden" (Discophon) at No. 14, and Sacha Distel ("Incendio en Rio," sung in Spanish—Odeon) at No. 17. . . . Latest releases here include "Somebody To Love" by the Jefferson Airplane (RCA), "2.35 de Bonheur" by Sylvie Vartan (RCA), "Pleasant Valley Sunday" by the Monkees (RCA), "Tonight in Tokyo" by Sandie

(Continued on page 52)

2 WIN DOT'S SALES CONTEST

LOS ANGELES—Jack Silverstein of Los Angeles and Robert Perloff of Philadelphia were named winners of Dot's all star sales contest last week. The three-month contest covered Dot's owned branches and independent distributors.

Points accumulated were valued at half a cent in redeemable merchandise. Silverstein collected 472,000 points worth \$2,360 in merchandise; Perloff, of Philadelphia's Universal distributors, earned 547,000 points worth \$2,735. The two can accept merchandise or an all expense trip to Hawaii for eight days, a weekend in Hollywood plus \$500 cash.



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From The Music Capitals of the World

• Continued from page 50

Shaw (Hispavox), "Ame Caline" by Michel Polnareff (Hispavox), "The Happening" by Herb Alpert (Hispavox) and "We Love You" by the Rolling Stones (Columbia Espanola).

NASHVILLE

Chattanooga's Memorial Auditorium was the Sept. 1 site for the start of the 1967-1968 version of the "Masters Festival of Music," with Chet Atkins, Boots Randolph and Floyd Cramer. The new schedule consists of 99 per cent repeat business, according to manager X. Cosse. The only new addition is Fort Lauderdale, added to the December schedule. An additional headline act may join the show at a later date.



HARVEY LISBERG, MANAGER of Herman's Hermits, receives the RIAA Gold Disc award from Mort Nasatir, president of MGM Records, right. Award was for million-selling single "There's a Kind of Hush All Over the World."

Tower Records Jake Holmes will do the college tour in this area, playing the University of Tennessee Sept. 25-30, and Vanderbilt Oct. 2-7. . . . Monument's Mike Shepherd reports that "Everlasting Love," by Robert Knight, suddenly is breaking strong in Philadelphia, New Orleans, Atlanta, and Memphis, with one distributor ordering 10,000 in Philadelphia alone.

Lenny Dee is huddling with Owen Bradley in Florida, picking songs for an upcoming recording session in Nashville. . . . Hickory Records' Sue Thompson plus the Denny Martin Trio, finished with an Asian tour, will leave for Europe Oct. 1. . . . Jack O' Diamonds Records has released an answer to "Ode to Billie Joe" entitled "The Return of Billie Joe." It's written and sung by Tommy Dee. . . . Bob Dylan has signed a new longterm contract with Columbia, and will be recording in Nashville under Bob Johnston. . . . Hickory's Gayle Wynters is scheduled for an appearance on the "Tonight" show in September.

BILL WILLIAMS

NEW YORK

Mongo Santamaria and Ornette Coleman co-starred for a week at the Village Gate beginning on Tuesday (29). . . . Bobby Goldsboro guested on the Joey Bishop Show on Tuesday (29). . . . The Four Seasons are vacationing this month. . . . The Pair Extraordinaire are playing a return engagement at the Bistro in Columbus, Ohio through Tuesday (5). They will then play two concert dates in the San Francisco Bay area with Jonathan Winters. . . . Clara Ward and the Ward Singers are headlining at the Golden Horseshoe at Disneyland. . . . Bobby Scott is collaborating with veteran songwriter

Carl Sigman. . . . The Sting-Rays are playing Kutcher's Country Club in Monticello, N. Y. . . . Just Rita is appearing at Pheasant Run in Charles, Ill. through Sept. 23.

PHILADELPHIA

William Fishman, president of Automatic Retailers of America (ARA) adds to his many community activities in accepting the role as co-chairman of the Advanced Gifts Division for the forthcoming Allied Jewish Appeal campaign. . . . Stouffer Vending Corp., based in Cleveland, obtained a Certificate of Authority to conduct its business in Pennsylvania. According to its application for a State charter, its business is to provide "food and drink services through vending machines to offices, plants and institutions and all things necessary and incidental thereto. The registered office of the corporation in Pennsylvania will be at 123 S. Broad Street in Philadelphia. . . . Ralph W. Preis, vice-president of Berlo Vending Co., goes to Israel in November in his capacity as president of Variety Tent in Tel Aviv. . . . Jack Beresin, president of ABC Consolidated Corp., back at his desk after being hospitalized for observation at Jefferson Hospital here. . . . Mrs. Martin Berger has been chosen to serve as co-chairman of the Women's Committee of the Israel Bonds Inaugural Ball to be held Sept. 24 at the Sheraton Hotel, marking the formal installation of the new leadership for the State of Israel Bonds Committee here. Her husband is president of Cigar-Pak Vendors and Cigaromat Corp. of America.

SAN JUAN

George Chakiris (Capitol) is at the Puerto Rico Caribe Hilton Hotel. . . . The Knockouts (Four Seasons) musical comedy group, are at the Carioca Lounge of the Americana Hotel. Arturo Somohano (Alcazar) with his Orquesta Filarmonica, will re-



REVAMPED TEAM—Following a tightening of its divisional sales concept, Liberty Records, Inc.'s corporate sales team now includes, from the left: Mike Elliot, sales director; Mel Fuhrman, Sunset sales manager; seated: Macey Lipman, Imperial-Minit-World Pacific sales manager; Jack Bratell, Liberty-Blue Note sales manager; Lee Mendell, assistant to the president, and Wally Peters, Liberty Stereo-Tape sales manager.

sume his Sunday afternoon free pop concerts at the San Jeronimo Hotel. These concerts are top favorites with tourists as Maestro Somohano always features traditional Puerto Rican music of the same type as on his many records. . . . Los Challengers, the Soul Robbers, the Son Stones and Strange Souls are some of the local rock groups that enjoy bookings in local luxury hotels for teen dances. Some have already recorded with local labels.

Fuupe Pirela (Velvet), one of the top selling Latin-American vocalists, is back in Puerto Rico for TV (WAPA); one-night stands and nightclub dates. He has about 12 albums in the Velvet catalog of the Florida-based label. . . . Borinquen Records, Puerto Rican label, just released an LP by vocalist Adalberto De Cordova. . . . Los Trovadores de Espana (Montilla), Spanish group of instrumentalists, singers and dancers, open a four-week engagement at El San Juan Hotel.

Daniel Santos, Puerto Rican vocalist, and all-time big seller of records, has another album, "Papel de la Calle" for Patty Records of New York. . . . Decca Records announced four new albums on its Latin catalog: "Aprovecha el Tiempo" by Manny Corchado; "Boogaloo in Apt. 41" by Ozzie Torrens; "Latin Soul" by Johnny Zamot and "Eras" by Manny Roman. All these albums were produced and recorded in New York.

Johnny Albino, Puerto Rican vocalist and composer, formerly with Trio Los Panchos, just finished his fourth album for Starbright Records of Little Ferry, N. J. and Puerto Rico. His previous albums: "El Diluvio," "El Internacional" and "Celoso y Solitario" have all been top sellers in all Latin markets. Albino's single "Celoso" (Jealous Heart) has headed the Mexico Hits of the World chart for many weeks.

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Classical Music

'Die Meistersinger' With New Look To Be Featured at Bayreuth Fest

BAYREUTH — Wolfgang Wagner, who had a highly successful first year as the head of the Bayreuth Festival, announced that he will build the 1968 festival around an entirely new staging of "Die Meistersinger."

Wolfgang took over the festival management after the death of his brother, Wieland, last year. Moving cautiously, Wolfgang produced only one new staging — "Lohengrin." Otherwise, he retained substantially the same productions from previous years.

The 1967 festival was sold out for all 28 performances with total sales of 55,000 tickets.

Wolfgang thus believes that

his policy of "gradualism" in exerting his own personality on Bayreuth has succeeded, and this will be his approach to the 1968 festival.

Grandsons of Richard Wagner, Wieland and Wolfgang revived the Bayreuth festival after the war. Wieland stirred considerable controversy by completely renovating the Bayreuth productions.

His modernistic staging won acceptance, however, and the festival, under the grandsons, soared to new renown. Wieland, however, was always plagued by financial difficulties, an area into which Wolfgang is moving with bold imagination.

For the 1967 festival, Wolf-

gang hiked ticket prices and re-scaled prices to increase gross revenue. For 1968, he will continue this "upgrading" of prices through replacement of all wood seats in the festival house with more expensive seating.

TWO ZELENKA WORKS BOW ON GOLD LABEL

NEW YORK—First recordings of two works by Jan Zelenka, Czech baroque composer, are coupled in this month's Decca Gold Label release. Newell Jenkins conducts the Clarion Concerts Orchestra in Zelenka's "Suite in F" and "Sinfonie a 8 Concertante."

The Musica Aeterna Chorus and Orchestra under Frederic Waldman perform four Verdi sacred pieces in a de luxe package. The third album in the release has Ruggiero Ricci in the first of three albums of Bach's complete sonatas and partitas by the violinist.

Mitropoulos Int'l Contest Set Jan. 8-21

NEW YORK—The Dimitri Mitropoulos International Music Competition for young conductors is scheduled for Jan. 8-21. First prize will consist of the Mitropoulos Gold Medal, \$5,000, and an appointment as assistant conductor of the New York Philharmonic or the Washington National Symphony.

The four-stage competition (preliminaries to finals) is open to applicants from 20 to 33 years old. Applications must be postmarked by Dec. 1. Repertoire to be prepared includes three selections each from lists of baroque and classical, post classical, and contemporary music, and obligatory semi-final selections.

The obligatory group consists of the first movement of Mahler's "Symphony No. 4," Bloch's "Schelomo," the fourth act duet from Bizet's "Carmen" between Carmen and Don Jose, and a sight reading of a short new composition, which candidates will see 30 minutes before they are to conduct it.

San Antonio Society Slates 'Pop' Series

SAN ANTONIO — The San Antonio Symphony Society will present a series of five "pop" concerts at Villita Assembly Building. George Yeager will conduct the series which will open on Oct. 31 with "A First Night to Remember," a variety of tunes from Gershwin to Meyerbeer.

Others in the series will be presented on Nov. 21: "Music to Dance By," potpourri of music



FREDERIC WALDMAN conducts the Musica Aeterna Chorus and Orchestra in a Decca recording session of Verdi's "Quattro Pezzi Sacri," which is being issued this month.

Specially Priced Bach Organ Series by Epic

NEW YORK—Epic Records is issuing its first specially priced volume of a complete Bach organ music series this month. Lionel Rogg is the soloist in the three-record package. The 18 LP's in the series will be issued in three-disk volumes listing at three for the price of two.

A collection of virtuoso violin music featuring Joseph Suk includes a first catalog listing for modern Hungarian composer Ede Poldini, his "Poupee Valsante," and first listings for Benjamin's "Jamaican Rhumba" and Kubelik's "Canzonetta." The pressing also contains pieces by Kreisler, Schumann, Paganini, Albeniz, De Falla, Debussy, Ravel, Mendelssohn, Prokofiev, Foster and Gersh-

Monitor Disk — 1st Pressing Of Myslivecek

NEW YORK—Monitor Records this month is releasing a first pressing for 18th century Czech composer Josef Myslivecek, his "Octets in E Flat and B Flat." The album by James Bolle and the Musica Viva Ensemble also contains a Mozart serenade. Soprano Bethany Beardslee is soloist with Bolle and the Musica Viva in a recital of Haydn and Pergolesi. A third LP with Bolle and the Musica Viva contains music of C. P. E. Bach. Also being issued are two sets with Georg Jochum and the Nordwestdeutsche Philharmonie, one of Schubert and one of Haydn. The Haydn pressing also features cellist Ludwig Hoelscher.

In its Music of the World Series, Monitor is offering the Feenjon Group in Israeli, Yiddish and Arabic songs; Charles Shirley instrumental arrangements of Russian selections; and the Serbian Vocal Quartet and the Igon Puchalski Instrumental Ensemble in Polish numbers.

that everyone loves; Dec. 28, "Christmas Carousel," a round of rhythms to celebrate the season by; "Feb. 6, "Hello Spring," stuff to remember and whistle, and April 18, "Hasta la Vista," a farewell mixture of show stoppers.

win. The third Epic album has the Norman Luboff Chorus in a collection of Mozart's ribald songs.

Five albums are being released on the low-price Crossroads label, including a collection of old English vocal music by the Prague Madrigal Singers. The LP contains selections by Byrd, Tallis, Browne, Dunstable, Cooper, Morley, Gibbons and Dowland as well as anonymous material.

A two-record album of Bartok music for violin and orchestra features Andre Gertler as soloist with Karel Ancerl conducting the Czech Philharmonic and Janos Ferencsik conducting the Brno State Philharmonic. Ancerl and the Czech Philharmonic also appear on a Dvorak disk. Rounding out the release are the Suk Trio in Schubert, and clarinetist Harold Wright and pianist Harris Goldsmith on Brahms.

DENTIST PULLS A MOUTHFUL

MT. KISCO, N. Y. — It's still possible to start a record company on a shoestring, especially if you have unusual repertoire ideas, Dr. Edward T. Salvato Jr. has discovered. Salvato, director of Ultraphone Records, got the idea to start a label while in his last year of dental school at the University of Pennsylvania from a magazine article which said that it was possible to start a company with \$5,000.

He hit upon concentrating on Russian opera recordings, especially material not available elsewhere. Salvato obtained a contract with the Soviet since the material he was interested in did not have any great demand elsewhere. He does his own translating into English for synopses and librettos.

Much of the small label's operatic packages are only recordings, such as Dargomyzhsky's "Russalka" and "The Stone Guest"; Tchaikovsky's "Tcherevichki," Napravnik's "Dubrovsky," and a pairing of the complete Shaporin "The Decembrists" and fragments of Shebalin's "The Taming of the Shrew."

Archive Bows Four Records; Offers Special on Telemann

HAMBURG — Deutsche Grammophon's Archive Produktion has released four new recordings, and has opened promotion for a special Telemann subscription offering.

Included are two LP's of the organ works of Johann Pachelbel, Johann Gottfried Walther and Johann Ludwig Krebs, with Hans Heintze on the Silbermann organ in Freiberg, Saxony; baroque trumpet music, with the Vienna Ensemble Musica Antiqua under Rene Clemencic, and two Bach cantatas, with the Munich Bach Choir and Orchestra under Karl Richter. Soloists for the Bach LP are Ursula Buckel, soprano; Hertha Toepper, mezzo-soprano; Ernst Haefliger, tenor, and Theo Adam, bass.

Heading the subscription offerings is an album of five LP's of Telemann's "Der Getreue Music Meister," with Edith Mathis, soprano; Toepper, alto; Ernst Haefliger and Gerhard Unger, tenors; Barry McDaniel, baritone, and the instrumental ensemble of Archive Produktion under Josef Ulsamer.

The Telemann album will be available until January 15 at the subscription price of \$24.50, after which the price will be \$31.25. The Archive label is also promoting its complete recording of Telemann's "Table Music" (tafelmusik) as a major autumn offering. The complete set of six LP's is priced at \$37.50. The recording is by the Schola Cantorum Basiliensis under August Wenzinger.

EMI Cuts Walton's 'Bear'

LONDON — William Walton's opera "The Bear," specially written for this year's Aldeburgh Festival just ended, has been recorded by EMI for release here shortly.

The opera lasts only 45 minutes and has a cast of three plus a small chorus. The recording will have the same artists as in the theater performance headed by Monica Sinclair, John Shaw and Norman Lumsden.

Also from EMI will be the

first complete Mozart opera set in English. It will be based on this year's Bath Festival performance of "The Seraglio." Yehudi Menuhin, who conducted the festival performance will also direct the recording. Most of the Bath cast will be on the recording with Mattiwilda Dobbs as Constanze and Noel Mangin as Osmin. Nicolai Gedda will sing Belmonte and Reri Grist plays Blonde. Release will probably be at the end of the year.

Classical Notes

Soprano Leyla Gencer will open the San Francisco Opera season Sept. 19 in the title role of Ponnchielli's "La Gioconda," replacing Regine Crespin, who was unable to learn the role because of illness. Miss Crespin, however, will appear in Richard Strauss' "Der Rosenkavalier" later in the season. Also in the "Gioconda" cast will be Grace Bumbry, Maureen Forrester, Renato Cioni, Chester Ludgin and Ara Berberian. . . . Victor Altay and Sidney Weiss will be co-concertmasters of the Chicago Symphony next season, alternating in the post. Altay has been the orchestra's associate concertmaster, while Weiss currently is with the Los Angeles Philharmonic.

The Philadelphia Woodwind

Quintet left New York's Kennedy Airport on Tuesday (29) for a three-week concert tour of Greece, Turkey, Cyprus and Yugoslavia. The quintet consists of principal players of the Philadelphia Orchestra. . . . Tenor William Neill has won the \$1,000 Gropper Memorial Award of the San Francisco Opera. . . . The Minneapolis Symphony has passed the halfway mark in its \$10 million fund drive. . . . Soprano Gabriella Tucci will sing Puccini's "Tosca" with the Connecticut Opera in Hartford on Oct. 7. Her schedule also includes recitals in Stamford, Conn. on Oct. 10, Miami on Oct. 17, and Jacksonville on Oct. 20. She will sing in Verdi's "La Traviata" on Oct. 27 at the Philadelphia Grand Opera.

Teldec Lures Youth With 'Old' Series

By OMER ANDERSON

HAMBURG — Telefunken-Decca (Teldec) is encouraging young people to become interested in old music through a special presentation of selected vintage masterworks under the format "Lebendig Musik Geschichte" or "Living Music History."

Selections are grouped under the heading "Musik und ihre Zeit—Das alte Werk." The emphasis is on old music in its historical context.

Teldec selected more than 100 recordings of baroque. The selected titles then were placed on sale early this summer in retail outlets at prices of \$5.25 and \$6.25—the normal price for classical LP's.

Teldec selected the best recordings from a large repertory to illustrate the different epochs and styles in the history of classical music. The record company worked on the premise that interest in vintage classical is increasing enormously in Germany among all age groups. The idea was to break down the barrier between young people and baroque.

A special display was created consisting of self-service racks. Retailers were encouraged to place these racks in the center of the sales room. Teldec advised retailers: "We should break down the barrier of awe which keeps young people from enjoying old music. Let the young people be free to go the old music racks without ceremony."

Epochs and styles are classified for easy identification, and everything is done to encourage young people to browse among the recordings of old music with the same familiarity they do among pop singles.

WFMT Airs 'Chicago Pops'

CHICAGO—For the second consecutive year, Chicago's leading fine arts radio station, WFMT, is presenting "Music in Chicago," a series of programs featuring Midwest artists.

The series began on Sunday (3) with a program of music by Lalo, Massenet, Bizet and Thiriet, with harpist Edward Druzinsky and the Chicago Symphony Orchestra under Jean Martinon in performances taped at Orchestra Hall. On Sunday (10) Morton Gould conducts his "Showpiece for Orchestra" and music by Grieg, Hanson, Liszt and Ives. Nell Gotkovsky is soloist in Mendelssohn's "Violin Concerto," and Irwin Hoffman conducts selections by Dvorak, Ravel, Grieg and Rimsky-Korsakoff on Sunday (17). And on Sept. 24, Gould and Seiji Ozawa share the baton for a performance taped at Ravinia Park on Chicago's North Shore. The Chicago Symphony is featured in the latter three concerts, as well.

The purpose of the series,

BEST SELLING CLASSICAL LP'S

Billboard Award		This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	WEST MEETS EAST	10	Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	21	20	NIELSEN: SYMPHONY NO. 1	10	Philadelphia Orch. (Ormandy), Columbia ML 6404 (M); MS 7004 (S)
2	2	MAHLER: SYMPHONY NO. 8 (2-12" LP's)	32	Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	22	22	THE WORLD OF CHARLES IVES	12	Philadelphia Orch. (Ormandy)/American Symphony (Stokowski)/New York Philharmonic (Bernstein), Columbia ML 6415 (M); MS 7015 (S)
3	3	MY FAVORITE CHOPIN	76	Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	23	23	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN	47	New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)
4	9	ART OF DENNIS BRAIN	17	Seraphim IC 60040 (M); (No Stereo)	24	24	OLD TIMERS' NIGHT AT THE POPS	7	Boston Pops (Fiedler), RCA Victor LM 2944 (M); LSC 2944 (S)
5	6	MAHLER: DAS LIED VON DER ERDE	28	James King/Dietrich Fischer-Dieskau/Vienna Philharmonic Orch. (Bernstein), London OM 36005 (M); OS 26005 (S)	25	25	LEONTYNE PRICE—PRIMA DONNA	49	RCA Victor LM 2896 (M); LSC 2896 (S)
6	5	ARTURO TOSCANINI CONDUCTING BEETHOVEN SYMPHONIES, NO. 1, 4 & 6 (3-12" LP's)	14	BBC Symphony Orch. (Toscanini), Seraphim IC 6015 (M); (No Stereo)	26	27	ARTUR RUBINSTEIN'S CHOPIN	15	RCA Victor LM 2889 (M); LSC 2889 (S)
7	8	A TOSCANINI TREASURY OF HISTORIC BROADCASTS (5-12" LP's)	22	NBC Symphony (Toscanini), RCA Victor LM 6711 (M); (No Stereo)	27	27	CHOPIN WALTZES	74	Artur Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)
8	10	GERSHWIN: RHAPSODY IN BLUE	56	New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	28	—	RACHMANINOFF: CONCERTO NO. 2 IN C FOR PIANO	1	Graffman/New York Philharmonic (Bernstein), Columbia ML 6034 (M); MS 6634 (S)
9	12	HOLST: THE PLANETS	14	New Philharmonic Orch. & Chorus (Boult), Angel 36420 (M); S 36420 (S)	29	29	HISTORIC ORGANS OF EUROPE—SWITZERLAND	3	E. Power Biggs, Columbia ML 6255 (M); MS 6855 (S)
10	7	ORFF: CARMINA BURANA	56	New Philharmonic Orch. (DeBurgos), Angel 36333 (M); S 36333 (S)	30	37	BEETHOVEN: THE NINTH SYMPHONY	2	Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)
11	11	RAVEL: BOLERO/RHAPSODIE/LA VALSE	43	New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	31	34	STRAVINSKY: SYMPHONY IN E FLAT, OP. 1	7	Columbia Symphony (Stravinsky), Columbia ML 6389 (M); MS 6989 (S)
12	18	BERNSTEIN'S GREATEST HITS	13	New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	32	30	SHOSTAKOVICH: EXECUTION OF STEPAN RAZIN/SYMPHONY NO. 9	29	Moscow Philharmonic (Kondrashin), Melodiya/Angel R 40000 (M); SR 40000 (S)
13	4	HOROWITZ IN CONCERT (2-12" LP's)	20	Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	33	36	ART OF GERALD MOORE	2	Various Artists, Seraphim 60044 (M); (No Stereo)
14	15	PUCCINI: LA BOHEME (2-12" LP's)	49	Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)	34	40	STOCKHAUSEN: MOMENTE	2	Various Artists/Radio Cologne Symphony (Stockhausen), Nonesuch H 1157 (M); H 71157 (S)
15	17	TCHAIKOVSKY: CONCERTO NO. 1	58	Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	35	35	DVORAK: SYMPHONY NO. 9 (New World)	15	New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)
16	13	RACHMANINOFF: SYMPHONY NO. 1	7	Philadelphia Orch. (Ormandy), Columbia ML 6386 (M); MS 6986 (S)	36	33	MAHLER: SYMPHONY NO. 2 (2-12" LP's)	15	Harper/Watts/London Symphony (Solti); London CMA 7217 (M); CSA 2217 (S)
17	14	WAGNER: DIE WALKUERE (5-12" LP's)	18	Crespin/Vickers/Various Artists/Berlin Philharmoniker (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	37	38	MOZART: CONCERTOS 8 & 9	3	Vladimir Ashkinazy/London Symphony (Kertesz), London CM 9501 (M); CS 6501 (S)
18	19	RACHMANINOFF: CONCERTO NO. 2	26	Van Cliburn/Chicago Symphony Orch. (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	38	31	RODGERS: VICTORY AT SEA, VOL. 1	42	RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)
19	16	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's)	55	Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	39	28	BERNSTEIN CONDUCTS BARTOK	3	Gold & Frizdale/New York Philharmonic (Bernstein), Columbia ML 6356 (M); MS 6956 (S)
20	21	ORMANDY-PHILADELPHIA ORCH.'S GREATEST HITS	18	Philadelphia Orch. (Ormandy), Columbia ML 6334 (M); MS 6934 (S)	40	—	PUCCINI: LA RONDINE (2-12" LP's)	1	Moffo/Barironi/RCA Italiano Orch. & Chorus (Molinari-Proadelli), RCA Victor LM 7048 (M); LSC 7048 (S)

ESP LP GOES POLYPHONIC

NEW YORK—A new approach to classical music is scheduled for ESP Records. The Electric String Ensemble has produced an album of polyphonic music of Bach, Corelli, Morley, Telemann and Purcell. The three-man group has made no attempt to jazz up the music, most of which originally was written for three voices. The album is being aimed for the college and classical markets. The group uses a Guild Guitar, and Epiphone guitar, custom-built electric bass, and Fender and Ampex amplifiers.

sponsored by Illinois Bell Telephone Co., is to increase listener awareness and appreciation of the scope and quality of serious music being performed in the Chicago area today.

Richter, Unit On Bach Tour

BUENOS AIRES — Karl Richter and the Munich Bach Orchestra, completing a concert series here, will perform Bach's "Mass in B Minor" and Haydn's "Creation" in Montreal on Saturday (23) and day (24). The orchestra also will perform the two works at Washington's Constitution Hall on Sept. 26 and 27 and at New York's Carnegie Hall on Sept. 29 and 30.

They will return to Germany after performances of Bach's "St. Matthew Passion" at the Teatro Colon here on Thursday (14) and Saturday (16). They will then fly to Montreal. During their stay here, which began on Aug. 30, the orchestra is featuring soloists flutist Aurele Nicolet, violinist Otto Buechner, and tenor John von Kesteren. Soloists in the Canadian and United States performances

Subscription Series on Four Nights Scheduled by Philly

PHILADELPHIA—Subscription series on four nights are scheduled for the Philadelphia Orchestra's coming season. Included are 28-concert series on Friday afternoons and Saturday evenings, each of which can be split into two 14-concert sets. The 14-concert Thursday evening series also can be split in half. Four seven-concert Saturday concerts are listed. Saturday (16) is the deadline for obtaining subscriptions.

The season begins on Thursday (21) with organist Richard Ellsasser as soloist and Eugene Ormandy, music director, conducting. Other soloists appearing during the season will be

will be soprano Colette Boky, contralto Marie-Louise Gilles, bass Victor van Halem, and Kesteren.

violinists Yehudi Menuhin, Nelli Sholnikova, Itzhak Perlman, David Oistrakh, Norman Carol and Isaac Stern; pianists Anthony di Bonaventura, Annie Fischer, Daniel Barenboim, Gina Bachauer, Rudolf Serkin and Gary Graffman; cellist Jacqueline Du Pre, violist Joseph de Pasquale, bassoonist Bernard Garfield and trumpeter Gilbert Johnson.

Other conductors will be Lorin Maazel, Leopold Stokowski, Istvan Kertesz, Jean Martinon, Antonia de Almeida and William Smith, the orchestra's assistant conductor. The season closes on May 18.



Country Music

Kentucky Resort Country-Sold

MURRAY, Ky. — An all-out effort is being made to bring continuous country music to Kentucky's lake resort area. Jim Johnson, director of Murray's Chamber of Commerce, said the area's 8,000 daily tourists would "buy" country music, and little else.

Murray, home of a state college, is located in west-central Kentucky, in the midst of five state parks and near the banks of Kentucky Lake, the largest man-made lake in the world. At Ken-Lake park, a \$287,000 amphitheater which seats some 1,200 had been sitting mostly unoccupied while officials "tried to sell culture" to the tourists.

"We tried everything else, and nothing worked," Johnson said. "Then we made a test run with Boots Randolph. We promptly were oversold by nearly 500. Loretta Lynn played the county fair here, and set records on three of six nights, despite rain."

Johnson said Bobby Lord also played to packed houses in the area, "and we determined that more than 80 per cent of those in attendance were down here at our lake resorts from other parts of the country."

He sees country music as the lure to bring even more in. "Our parks in this area have won top honors in national awards for six consecutive years," he said. "We have the five parks, 154 resorts, and a strong natural

tourist attraction. Now we need to keep them entertained."

Johnson said he had contacted WSM officials in Nashville with an eye toward providing constant "Grand Ole Opry" talent for the series of parks. His aim is to line up 15-week series, of 30 shows and really expose country music in the area.

"Once WSM has provided us with the talent line-up, we'll do the rest," Johnson said. The "rest" includes the go-ahead from the State Department of

Parks. Endorsement has been received from most of the State officials.

Johnson, a one-time country music disc jockey, envisions doubling tourist attendance, ultimately building a telescoping canopy to prevent rain-outs, and making country music Kentucky's greatest outdoor entertainment attraction.

He said that one million fliers are distributed around the world annually and "when country music is added, we'll be telling the story everywhere."

Music City Golf List Adds Mickey Wright

NASHVILLE—Through the efforts of Mary Reeves, Mickey Wright, top woman golfer in America, will join other big names in the Music City Pro-Celebrity Golf Tournament here Oct. 14-15.

Mickey Wright, holder of virtually every woman's championship, will join Mrs. Reeves, Mrs. Chet Atkins, Minnie Pearl, Bonnie Guitar, Wilma Burgess and other leading female personalities. Tournament director Hal Neeley of Starday Records says there is a "strong possibility" Dinah Shore also may play in the affair, sponsored jointly by the Country Music Association, the Nashville Tennessean, and

the Junior Chamber of Commerce.

On the male side, the name of NBC executive Don Durgen has been added. He will play as a guest of John H. DeWitt Jr., and Irving Waugh, president and vice-president of WSM Inc.

Thirty-four professional golfers, including several of this year's tournament winners on the PGA tour, have now agreed to take part, along with the top country and pop entertainers in the nation. Defending champion Perry Como is among them.

The tournament will precede *(Continued on page 60)*



A RECENT CAPITOL RECORDS promotion at the Ernest Tubb Record Shop in Nashville attracted thousands of visitors, and a sellout of some Capitol singles and albums. Among those taking part were, left to right, Ray Pillow, shop manager Sue Beaty, Capitol's country promotion director Wade Pepper, and Bob Taylor of WMTS, Murfreesboro, which broadcast live remotes from the shop.

Nashville, N. Y. Country Nitery, Into Bigger Spot

NEW YORK — The Nashville, New York country music nightclub, has moved to a bigger location—the Taft Hotel in the Times Square area—and is expanding its action to five nights — Tuesday through Saturday. The new site is the former Rendezvous Room where band leader Vincent Lopez presided for 28 years.

The new location opened

Thursday (5) featuring Tammy Wynette, Mel Tillis, Marion Worth and Glenn Ash. Lee Arnold, music director of WJZZ, the Hackensack, N. J., country music outlet, was emcee.

Lazar Emanuel, president of Nashville Inc. and general manager of WJZZ, opened the Nashville club about 10 weeks ago in the Hotel New Yorker in a

(Continued on page 60)



BILLY GRAMMER'S HIT
"MABEL,
 (YOU'VE BEEN A
 FRIEND TO ME)"

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Nashville Scene

By BILL WILLIAMS

Monument's **Jeannie Seely** is the newest member of the "Grand Ole Opry." Miss Seely performs for the first time as an official member Saturday (16). The Grammy winner thus joins **Charlie Walker** as newly contracted member of the show. Her latest album, "Thanks, Hank," has been rising on the Billboard charts. Only this past week Miss Seely filled in for **Dottie West** who, when playing the Black Poodle, was stricken with laryngitis.

Network TV continues to beckon Nashville artists. **Boots Randolph** and **Eddy Arnold** are scheduled for the **Jackie Gleason** show this early winter. **Minnie Pearl** will be on the **Dean Martin** show Sept. 21. . . . **Red Murphy** and wife celebrated silver wedding anniversary. . . . **Bill Anderson** received South Carolina's Country Musician of the Year award. . . . **Sonny James** and the **Southern Gentlemen** are off on a tour that will keep them away from Nashville until convention time in October. **Tompall and the Glaser Brothers** played to an SRO crowd at the Southern Louisiana Hayride in Ponchatoula, La. Their September bookings take them all over the country. . . . RCA's **John Hartford** is scheduled to play the **Bistro** in Atlanta Sept. 18-23. . . . **Justin Tubb** is due in next at the Black Poodle in Nashville. . . . **Buster Doss**, Wizard president, announced the launching of a subsidiary label, **Doss Records**. The new firm will have releases by **Sherry Hamilton**, **Vince Roberts**,

Burr Smith and **Jack Parris**. . . . Guitarist **Bob Dyson** showed a talented voice while singing on the **Boyce Hawkins** show here. . . . **Stan Pat** has severed, amicably, his five-year association with

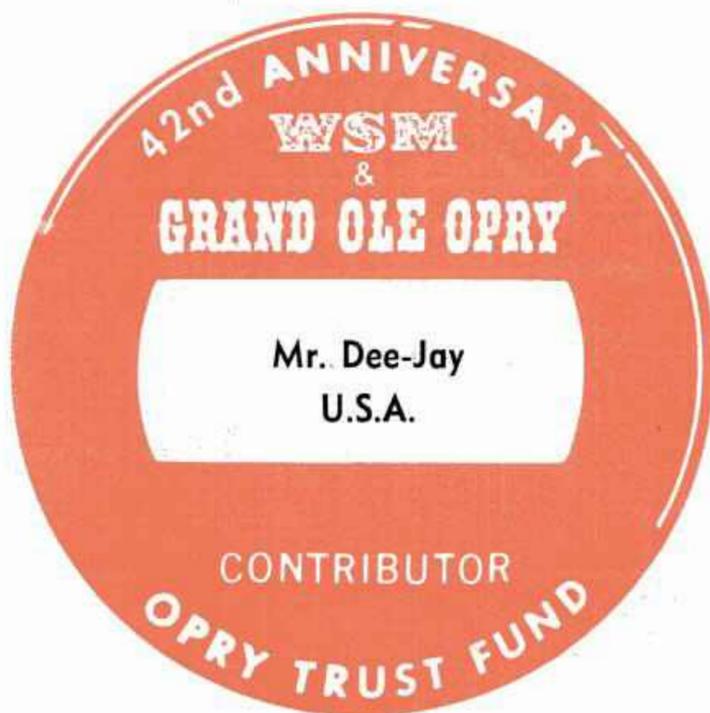
Gerard Purcell to head up his own company in Hollywood. Known as **Stan Pat Enterprises**, it will include his publishing firm, **Sta-Ber Music**.

TV personality **Pete Sayers** showed his showmanship ability by entertaining a packed studio crowd for 45 consecutive minutes prior to a delayed videotaping. . . . **Chet Atkins** picked a youngster out of the crowd and had **David**

Conrad perform with him on a recent TV appearance. . . . **Buckley's Record Shop** drew more big crowds over the Labor Day weekend by having top names on hand. Among them, **Tex Ritter**, **Merle Kilgore** and **Wilma Lee and Stony Cooper**. . . . The **Johnny Cash** show is booked almost solidly through October. He has 25 appearances in 10 States. . . . The **WPLO Country Caravan** will

appear at the Home Entertainment show in Atlanta's new auditorium. Also scheduled to make appearances during that show are **Del Reeves** and the **Blue Boys**. . . . **Ron Biberthaler** advises that jockeys not covered on "Mule Skinner Blues" need only contact him at Federal Way, Washington. . . . The "summer of **Connie Smith**" continues on into fall with heavy bookings set for the RCA star.

WSM GRAND OLE OPRY 42nd ANNIVERSARY CELEBRATION



A BADGE OF DISTINCTION

This badge with your book of tickets will be your pass to all official 1967 Opry anniversary events. It represents your \$10 contribution to the Opry Trust Fund, and must be worn to gain entrance to all events. The Opry Trust Fund provides assistance during times of adversity to persons performing in the country music field.

October 19-20-21

AGENDA

- Registration
- Minnie Pearl's Chicken System, Inc.
- Fender Country Music Show
- United Artists' Party & Show
- WSM BREAKFAST
- OPRY SPECTACULAR
- WSM-CMA Sales-Programming Workshop
- Dot Records Luncheon
- Decca Records Party & Show
- WSM FRIDAY NIGHT OPRY
- RCA Victor Breakfast & Show
- Columbia Records Luncheon & Show
- Capitol Records Party & Show
- WSM GRAND OLE OPRY
- Pamper Music Dance
- Columbia Coffee Clatch
- Pre-register to make sure you are among those taking part.
- CONVENTION HEADQUARTERS: MUNICIPAL AUDITORIUM

Ritter Greater Than Ever, Says Herston

NASHVILLE—Capitol Records' **Tex Ritter** is "greater now than he's ever been," says producer **Kelso Herston**.

Herston is Ritter's fourth producer in a 25-year association between the artist and Capitol. Ritter was the first artist signed to the label by **Johnny Mercer** and for two years was the only country music artist Capitol had. Mercer also was his first producer.

The first successful song these two turned out was a Mercer-authored masterpiece titled "I've Got Spurs That Jingle, Jangle, Jingle." This was followed by the plaintive "Have I Stayed Away Too Long." Other early successes included "Jealous Heart," "Green Grow the Lilacs," "We Live in Two Different Worlds," "Boll Weevil," "Rye Whiskey," and "High Noon." More recently his hits were "Just Beyond the Moon," and "Working Man's Prayer."

Lee Gillette was Ritter's second producer at Capitol, and it was an association which lasted several years. **Ken Nelson** was next. **Nelson**, a close personal friend of the Ritter family continued handling the sessions even after **Tex** made the move to Nashville and the "Grand Ole Opry." Just recently, however, with a full staff of artists under his command on the West Coast, he relinquished the Ritter duties to **Herston**.

"He's the easiest man I've
(Continued on page 60)

APPLICATION FORM . . . PRE-REGISTER NOW . . . AVOID WAITING!

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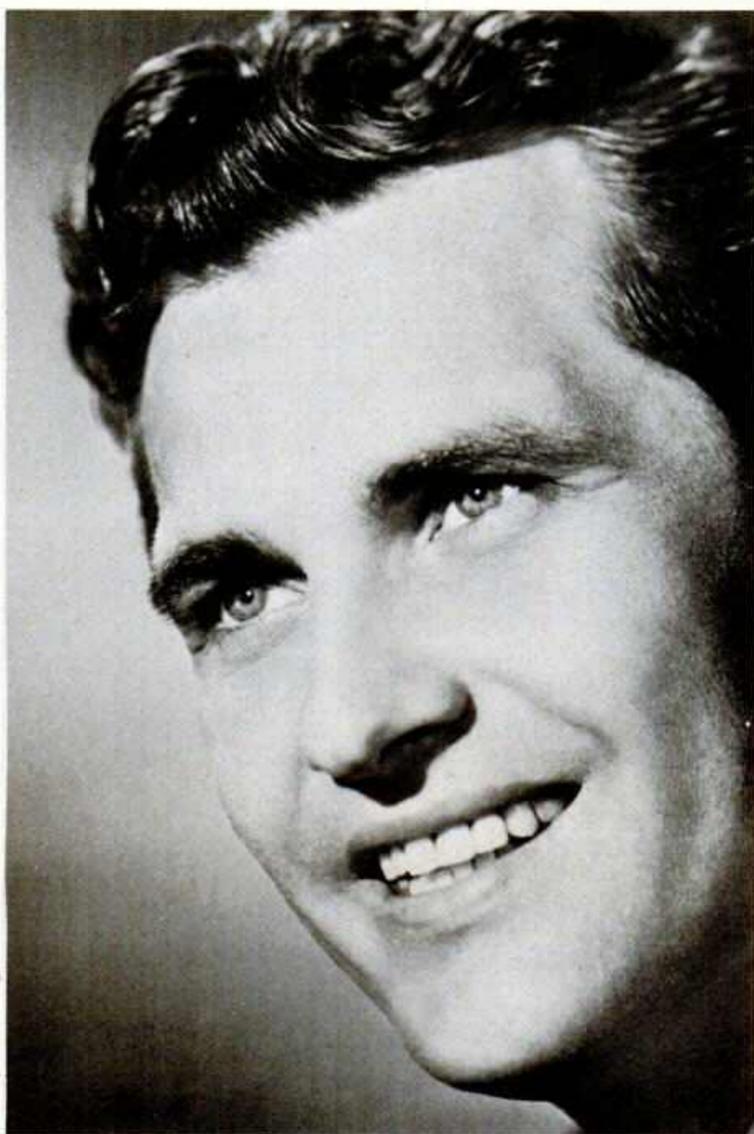
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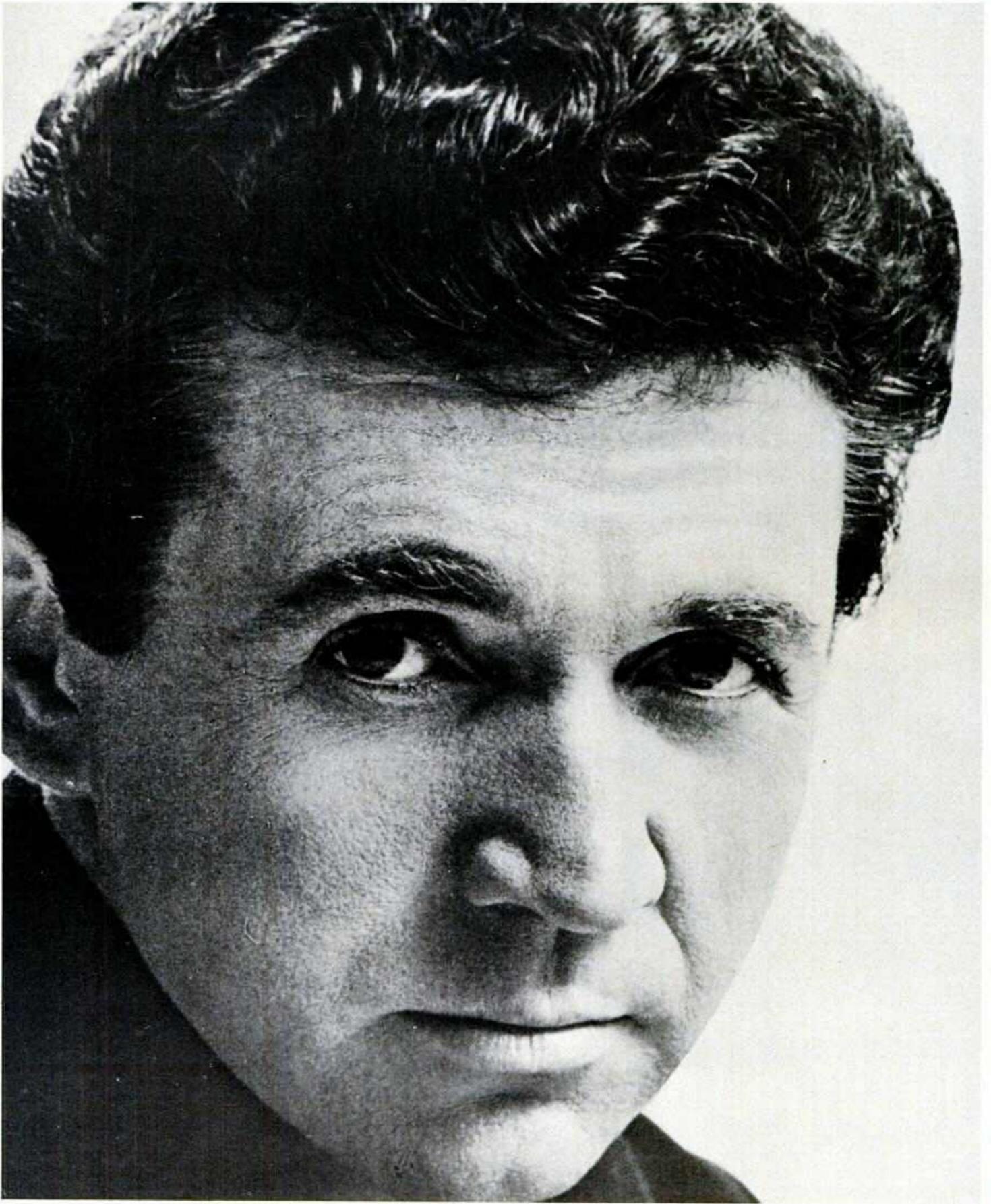
HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY For Week Ending 9/16/67

★ 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
	3	MY ELUSIVE DREAMS David Houston & Tammy Wynette, Epic 10194 (Tree, BMI)	10	38	32	VIN ROSE Stu Phillips, RCA Victor 9219 (Acuff-Rose, BMI)	14
	2	YOUR TENDER LOVING CARE Buck Owens, Capitol 5942 (Blue Book, BMI)	10		46	DEEP WATER Carl Smith, Columbia 44233 (Milene, ASCAP)	4
	3	BRANDED MAN Merle Haggard, Capitol 5931 (Blue Book, BMI)	11		45	JACKSON AIN'T A VERY BIG TOWN Norma Jean, RCA Victor 9258 (Acclaim, BMI)	5
	4	HOW LONG WILL IT TAKE Warner Mack, Decca 32142 (Page Boy, SESAC)	13		41	ODE TO BILLIE JOE Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	2
	10	LAURA (What's He Got That I Ain't Got) Leon Ashley, Ashley 2003 (Gallico, BMI)	8		42	GENTLE ON MY MIND Glenn Campbell, Capitol 5939 (Glaser, BMI)	8
	6	BREAK MY MIND George Hamilton IV, RCA Victor 9239 (Windward Side, BMI)	12		43	LOVE ME AND MAKE IT ALL BETTER Bobby Lewis, United Artists 50161 (Barmour, BMI)	14
	7	I'LL NEVER FIND ANOTHER YOU Sonny James, Capitol 5914 (Chappell, ASCAP)	15		44	DON'T PUT YOUR HURT IN MY HEART Conway Twitty, Decca 32147 (Wilderness, BMI)	11
	8	LONG LEGGED GUITAR PICKIN' MAN Johnny Cash & June Carter, Columbia 44158 (Perkins, SESAC)	13		50	PARTY PICKIN' George Jones & Melba Montgomery, Musicor 1238 (Glad/Zanetis, BMI)	2
	9	I'M STILL NOT OVER YOU Ray Price, Columbia 44195 (Pamper, BMI)	9		51	I FORGOT TO CRY Charlie Louvin, Capitol 5948 (Hill & Range, BMI)	7
	19	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) Skeeter Davis, RCA Victor 9242 (Glaser, BMI)	9		53	TEAR TIME Wilma Burgess, Decca 32178 (Forrest Hills, BMI)	4
	11	NO ONE'S GONNA HURT YOU ANYMORE Bill Anderson, Decca 32146 (Painted Desert, BMI)	12		48	PROMISES AND HEARTS Stonewall Jackson, Columbia 44121 (Barmour, BMI)	15
	12	'CAUSE I HAVE YOU Wynn Stewart, Capitol 5937 (Central Songs, BMI)	10		49	MY LOVE FOR YOU Ernie Ashworth, Hickory 1466 (Acuff-Rose, BMI)	7
	39	TURN THE WORLD AROUND Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	4		55	NOBODY'S CHILD Hank Williams Jr., MGM 13782 (Milene, ASCAP)	4
	14	CINCINNATI, OHIO Connie Smith, RCA Victor 9214 (Moss-Rose, BMI)	13		51	MY HEART GETS ALL THE BREAKS Wanda Jackson, Capitol 5960 (Tree, BMI)	5
	15	PHANTOM 309 Red Sovine, Starday 811 (Starday, BMI)	8		63	TINY TEARS Liz Anderson, RCA Victor 9271 (Greenback, BMI)	3
	16	YOU PUSHED ME TOO FAR Ferlin Husky, Capitol 5938 (Tree, BMI)	10		53	WEST CANTERBURY SUBDIVISION BLUES Stonemans, MGM 13755 (Jack, BMI)	7
	21	A WOMAN IN LOVE Bonnie Guitar, Dot 17029 (Lin-Cal/Ring-a-Ding, BMI)	6		54	THE CAVE Johnny Paycheck, Little Darlin' 0032 (Mayhew/Window, BMI)	3
	33	I DON'T WANNA PLAY HOUSE Tammy Wynette, Epic 10211 (Gallico, BMI)	4		55	ADORABLE WOMEN Nat Stuckey, Paula 276 (Stuckey/Su-Ma, BMI)	3
	19	THE STORM Jim Reeves, RCA Victor 9238 (Tuckahoe, BMI)	12		56	GRASS WON'T GROW ON A BUSY STREET Kenny Price, Boone 1063 (Pamper, BMI)	2
	25	JULIE Porter Wagoner, RCA Victor 9243 (Wilderness, BMI)	10		57	LAURA (What's He Got That I Ain't Got) Claude King, Columbia 44237 (Gallico, BMI)	4
	21	GOODBYE WHEELING Mel Tillis, Kapp 837 (Cedarwood, BMI)	10		68	ODE TO BILLIE JOE Margie Singleton, Ashley 2011 (Shayne, ASCAP)	2
	29	FOOL, FOOL FOOL Webb Pierce, Decca 32137 (Sure-Fire, BMI)	7		59	HARD LUCK JOE Johnny Duncan, Columbia 44196 (Unart, BMI)	6
	23	POP A TOP Jim Edward Brown, RCA Victor 9192 (Stuckey, BMI)	18		60	NINETY DAYS Jimmy Dean, RCA Victor 9241 (Forrest Hills, BMI)	9
	38	CHOKIN' KIND Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)	5		61	DOES MY RING HURT YOUR FINGER Country Charlie Pride, RCA Victor 9281 (Jando, ASCAP)	3
	25	CALIFORNIA UPTIGHT BAND Lester Flatt & Earl Scruggs, Columbia 44194 (Newkeys, BMI)	8		62	I JUST WANT TO BE ALONE Ray Pillow, Capitol 5953 (Jack, BMI)	6
	26	ROLL OVER AND PLAY DEAD Jan Howard, Decca 32141 (Belton, BMI)	9		63	GET THIS STRANGER OUT OF ME Lefty Frizzell, Columbia 44205 (Forrest Hills, BMI)	3
	27	TRUCKER'S PRAYER Dave Dudley, Mercury 72697 (Central Songs, BMI)	10		64	BIG WHEEL CANNONBALL Dick Todd & Appalachian Wildcats, Decca 32168 (Southern, ASCAP)	3
	34	THROUGH THE EYES OF LOVE Tompall & Glaser Brothers, MGM 13754 (Jack, BMI)	9		65	GIRL CRAZY Carl Belew, RCA Victor 9272 (Four Star, BMI)	2
	29	TONIGHT CARMEN Marty Robbins, Columbia 44128 (Mojave-Noma, BMI)	16		66	GOODY GOODY GUMDROPS Wilburn Brothers, Decca 32169 (Sure-Fire, BMI)	2
	36	LIKE A FOOL Dottie West, RCA 9266 (East Star, BMI)	4		67	MARY IN THE MORNING Tommy Hunter, Columbia 44234 (Pamco, BMI)	2
	31	I WASHED MY FACE IN THE MORNING DEW Tom T. Hall, Mercury 72700 (Newkeys, BMI)	7		68	SHINY RED AUTOMOBILE George Morgan, Starday 814 (Raleigh-Starday, BMI)	5
	37	ALL MY LOVE Don Gibson, RCA Victor 9266 (Acuff-Rose, BMI)	4		69	HERE WE GO AGAIN Virgil Warner & Suzi Jane Hokom, LHI 17018 (Dirk, BMI)	2
	40	TOO MUCH OF YOU Lynn Anderson, Chart 1475 (Peach, SESAC)	6		70	YOU'VE BEEN SO GOOD TO ME Van Trevor, Date 1565 (Summerhouse/Harmony Hill, ASCAP)	2
	34	DON'T SQUEEZE MY SHARON Charlie Walker, Epic 10174 (4 Star, BMI)	15		71	GARDENIAS IN HER HAIR Marty Robbins, Columbia 44271 (Hill & Range/Mariposa, BMI)	1
	47	QUEEN OF HONKY TONK STREET Kitty Wells, Decca 32163 (Wells, BMI)	6		72	AMERICAN POWER Johnny Wright, Decca 32162 (Wells, BMI)	6
	36	IN DEL RIO Billy Walker, Monument 1013 (Matamira, BMI)	12		73	SHE'S LOOKING GOOD Stan Hitchcock, Epic 10182 (Tree, BMI)	1
	42	YOU CAN'T HAVE YOUR KATE AND EDITH TOO Statler Brothers, Columbia 44245 (Tree, BMI)	3		74	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor 9259 (Wilderness, BMI)	2
					75	THE WHEELS FELL OFF THE WAGON Johnny Dollar, Date 1566 (Mayhew, BMI)	1

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S. James*



P.S. Thanks for another hit.

"IT'S THE LITTLE THINGS"

Capitol 5987

Sales Incentive Plan For Starday Distributors

NASHVILLE—Starday Records this week announced a distributor sales incentive program, Sept. 11-Oct. 24, coinciding with the debut of 5 new album releases, 6 new Nashville Records packages, and 20 Starday LP's re-released, this time in stereo, according to Jim Wilson, vice-president of marketing.

The program will center on a "Starday Doug Sanders Golf

Sweepstakes," and will involve incentive prizes for sales over quota. The prizes will be Doug Sanders Golf Equipment. The PGA pro is among those scheduled to play in the Music City Pro-Celebrity Open tournament Oct. 14-15.

Starday's 34 distributors and 300 salesmen and promotion men also will compete in a "Beat Doug Sanders" golf match with special trophies and awards given to all contestants whose net score is lower than a pro tournament score shot by Sanders.

The five new Starday releases, available in mono and stereo, are by Kenny Roberts, George Jones, the Lewis Family and George Morgan, and two multi-artist packages involving George Jones, Red Sovine, Buck Owens, Sonny James and Dave Dudley on one; George Morgan, Boots Randolph, Del Reeves, Flatt and Scruggs, Patsy Cline, David Houston, Sonny James, Melba Montgomery, Roger Miller, Buck Owens and Jimmy Dean on the other.

The Nashville Economy releases include Roger Miller, Red Sovine, the Willis Brothers, Buck Owens, George Morgan, Dottie West, Dave Dudley, Cowboy Copas, Phil Baugh, Pete Drake, Leon McAuliff and Roy Wiggins.



PGA PRO DOUG SANDERS is welcomed to Nashville by Col. Jim Wilson, Starday's vice-president of marketing, in conjunction with the start of the distributor-aimed "Swing With Starday Doug Sanders Golf Sweepstakes."

Mickey Wright On Music City Golf Listing

• Continued from page 56

by six days the annual Birthday Anniversary Celebration of the "Grand Ole Opry," the CMA annual convention, and other affairs which will bring some 5,000 members of the music fraternity to Nashville. The week will be highlighted by the first annual CMA Awards show and presentation, coupled with the Hall of Fame awards.

WSM has added two more official functions to the agenda of the 42d anniversary celebration of the "Grand Ole Opry." Minnie Pearl's new franchised fried chicken corporation will present a function on Thursday evening (Oct. 19) following registration. Later that same night, United Artists will present a party and show at the Ramada Inn. The rest of the convention agenda appeared in Billboard Aug. 26.

The "official" designation deals only with those functions to which all registrants at the convention are given tickets to attend. There are many more invitation - only affairs and others, such as the CMA awards and Hall of Fame presentation, which have space limitations, and require either a separate invitation or ticket.

New York Niter

• Continued from page 56

basement room. Crowds soon warranted a move upstairs to a larger room in the hotel. Now comes the need for larger quarters. "The Taft Hotel is perfect for our needs," Emanuel said. The new club will have no cover or admission charges. Ron Underwood and the Nashvillians provide dance music between shows. Records were given away opening night.

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HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
3	1	JOHNNY CASH'S GREATEST HITS, VOL. I Columbia CL 2678 (M); CS 9478 (S)	9
2	1	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	12
3	2	IT'S SUCH A PRETTY WORLD TODAY Wynn Stewart, Capitol T 2737 (M); ST 2737 (S)	13
4	4	COLD HARD FACTS OF LIFE Porter Wagoner, RCA Victor LPM 3797 (M); LSP 3797 (S)	15
5	5	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	21
6	6	SINGIN' AGAIN Ernest Tubbs & Loretta Lynn, Decca DL 4872 (M); DL 74872 (S)	9
7	21	YOUR TENDER LOVING CARE Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S)	3
8	8	THERE GOES MY EVERYTHING Jack Greene, Decca DL 4845 (M); DL 74845 (S)	35
9	14	ANOTHER STORY Ernest Tubbs, Decca DL 4867 (M); DL 74867 (S)	10
10	7	BUCK OWENS AND HIS BUCKAROOS IN JAPAN Capitol T 2715 (M); ST 2715 (S)	17
11	11	APARTMENT NO. 9 Bobby Austin, Capitol T 2773 (M); ST 2773 (S)	8
12	13	COOL COUNTRY Wilburn Brothers, Decca DL 4871 (M); DL 74871 (S)	11
13	16	JUKEBOX CHARLIE Johnny Paycheck, Little Darlin' LD 4006 (M); SLD 8006 (S)	6
14	9	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor LPM 3793 (M); LSP 3793 (S)	14
15	15	DIESEL ON MY TAIL Jim & Jesse, Epic LN 24314 (M); BN 26314 (S)	10
16	10	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	17
17	18	THANKS, HANK! Jeannie Seely, Monument MLP 8073 (M); SLP 18073 (S)	10
18	31	I'LL NEVER FIND ANOTHER YOU Sonny James, Capitol T 2788 (M); ST 2788 (S)	3
19	22	HITS BY GEORGE George Jones, Musicor MM 2128 (M); MS 3128 (S)	6
20	26	CARRYIN' ON WITH JOHNNY CASH & JUNE CARTER Columbia CL 2728 (M); CS 9528 (S)	3
21	40	MY ELUSIVE DREAMS David Houston & Tammy Wynette, Epic LN 24325 (M); BN 26325 (S)	3
22	25	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor LPM 3825 (M); LSP 3825 (S)	4
23	24	I CAN DO NOTHING ALONE Bill Anderson, Decca DL 4886 (M); DL 74886 (S)	10
24	17	WALKIN' IN THE SUNSHINE Roger Miller, Smash MGS 27093 (S); SRS 67093 (S)	13
25	12	TOUCH MY HEART Ray Price, Columbia CL 2606 (M); CS 9406 (S)	34
26	20	MAKE WAY FOR WILLIE NELSON RCA Victor LPM 3748 (M); LSP 3748 (S)	20
27	19	I'M A LONESOME FUGITIVE Merle Haggard, Capitol T 2702 (M); ST 2702 (S)	8
28	28	CONNIE SMITH SINGS BILL ANDERSON RCA Victor LPM 3768 (M); LSP 3768 (S)	13
29	29	MR. MEL Mel Tillis, Kapp KL 1535 (M); KS 3535 (S)	5
30	30	TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)	3
31	34	ALL MY LOVE Don Gibson, RCA Victor LPM 3843 (M); LSP 3843 (S)	4
32	23	LONELY AGAIN Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	28
33	33	TOGETHER AGAIN Kitty Wells & Red Foley, Decca DL 4906 (M); DL 74906 (S)	5
34	—	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	1
35	41	JACKSON AIN'T A VERY BIG TOWN Norma Jean, RCA Victor, LPM 3836 (M); LSP 3836 (S)	2
36	37	MY DIRTY, ROTTEN, COTTON PICKIN' LITTLE DARLIN' Geezinslaw Brothers, Capitol T 2771 (M); ST 2771 (S)	5
37	32	ALL MY TOMORROWS Nat Stuckey, Paula LP 2196 (M); LPS 2196 (S)	10
38	39	LET'S GET TOGETHER George Jones & Melba Montgomery, Musicor MM 2127 (M); MS 3127 (S)	3
39	—	TURN THE WORLD AROUND Eddy Arnold, RCA Victor LPM 3869 (M); LSP 3869 (S)	1
40	42	FOLKSY George Hamilton IV, RCA Victor LPM 3854 (M); LSP 3836 (S)	2
41	43	JUST BEYOND THE MOON Tex Ritter, Capitol T 2786 (M); ST 2786 (S)	2
42	45	GOIN' TO CAL'S PLACE Cal Smith, Kapp KL 1537 (M); KS 3537 (S)	2
43	—	SIX OF ONE, HALF A DOZEN OF THE OTHER Del Reeves, United Artists UAL 6595 (M); UAS 6595 (S)	1
44	—	WORLD OF JUNIOR SAMPLES Junior Samples, Chart CLP 1005 (M); CLP 1005 (S)	1
45	—	KING OF WESTERN SWING Bob Wills, Kapp KL 1523 (M); KS 3523 (S)	1

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Chandler V. Hottel
President
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International News Reports

French Facing New Revolution: Singles Threaten Reign of EP's

• Continued from page 1

to the public" by the record companies, but it is a restriction which cannot be legally enforced.

These "jukebox" singles can be bought from wholesalers at 3 francs 40 (68 cents) and sold for 5 or 6 francs (\$1-\$1.20). Now, however, French record companies are proposing to increase the wholesale price of these singles to about 5 francs.

A further loophole in the protective armour of the EP has been the importation by certain record stores doing a big trade in foreign product, and particularly in the Parisian region, of singles from Britain and America.

Thus the English Decca pressing of the huge Procol Harum hit, "A Whiter Shade of Pale," was imported from Britain in substantial quantities despite the fact that the Societe Francaise du Son, British Decca distributors here, had the single pressed and released almost simultaneously with its appearance in Britain.

In many cases, however, certain record stores prefer to import hit singles to meet an exciting demand rather than wait for the French distributors to compile an EP.

Jacques Ferrari, head of master acquisition and special projects at CBS (France) says: "A

good title will sell whether it is in single or EP form. But there is much more impulse buying in the case of singles and singles also give us a chance to follow trends much more rapidly. We have found that we sell from two to four times as many copies of a hit single form than in EP form, particularly where foreign product is concerned."

Philips is planning to continue with its newly launched singles series, "Parade," featuring groups such as Spencer Davis, the Troggs, Dave Dee, Dozy,

LONDON PACT WITH PUPPY

NEW YORK — London Records and B. T. Puppy Records have reached an agreement for London to distribute the other label in Austria, Germany, Greece, Scandinavia, South Africa, and Switzerland. The contracts were signed by the two companies after discussions among Mimi Trepel, London's manager for foreign distribution; Marcel Stellman, British Decca's European sales representative, and Seymour Barash, head of B. T. Puppy.

Beaky, Mick and Tich and others. Vogue has decided to put out all recordings by new local talent in single form.

Nevertheless, it is expected that established French artists will continue to have their recording marketed in EP form. One reason for this is that French singers depend much less good title will sell whether it is on "instant hit" material than artists in many other countries.

Many of the most popular singers in France write their own material and are judged on the over-all consistent quality of their work rather than on the impact of one particular track. They are not ready to risk their reputations by putting one good title on an EP and filling the remaining tracks with mediocre material. For this reason it is sometimes impossible to know which track on a particular record is contributing most toward the sale of that record.

Robbs Producers

CHICAGO — Mercury's the Robbs, who have a new album in the company's fall offering, are now producing independently. Their first effort is with a group called the Destinations. The release, "Hello, Girl," is on Destination Records.

New BBC Program Boasts Top Knights of Turntable

LONDON — The anticipated crew of former pirate disk jockeys is the most notable feature of the BBC's program schedules for the New Radio 1 and 2 set-up starting Sept. 30.

Veteran BBC knights of the turntable such as Jack Jackson, Pete Murray, Alan Freeman and Jimmy Young survive into the new schedules, but David Jacobs is a conspicuous absentee. And Jimmy Saville, perennially popular with the teen population, has still to make his BBC radio debut.

Light program controller Robin Scott said Jacobs may be offered a show later, but at present it had not been possible to fit Saville into the schedules.

Radio 1, the pop music service, and Radio 2, the light program, will be on the air daily from 5:30 a.m. until 2 the following morning. They will share programs for part of each day, but in the main Radio 1 will concentrate on filling the pop gap left by the pirates, and radio 2 will broadcast venerable BBC stand-bys such as "Grand Hotel," "Sing Something Simple" and "Those Were the Days."

Jazz will get a sizable chunk of Radio 1 airtime, and so to a less extent will r&b, folk and country music. Apart from these, there is no provision for other minority interests on either service.

The BBC is distributing visual aids such as window banners, posters, car stickers and badges bearing hip slogans like "Go Radio 1 Better" to promote the new broadcasting pattern.

Latin Festival Organizer in N. Y. Stopover

NEW YORK — Piero Bonino Milan-based theatrical agent who is organizing the First Festival of Latin Song, to be held in Buenos Aires April 3-7 next year, visited New York en route from Buenos Aires to Milan this week.

Bonino said that all the Latin-speaking European countries (Spain, Portugal, France, Belgium and Italy) will participate as will all the countries of South and Central America.

He envisions the festival as a "Latin Common Market of song," designed to promote musical ties among Latin countries on both sides of the Atlantic.

While in New York, Bonino visited U. S. labels with Latin artists to discuss their participation in the Festival.

Philips Bucks French Downslide; Sales Up 2 P. C.

• Continued from page 12

ords available on the Philips labels. The company will produce 100,000 copies of these EP's which will sell for only 2 francs (40 cents).

Referring to the cassette market, Meyerstein-Maigret said that Philips had had the good fortune to be 487,000 cassettes or cartridges in France of which 230,000 were Philips, representing 49.3 per cent of the market.

There were 280 titles from various record companies available in cassette form and of these 73, or 25 per cent, were Philips. Philips had led the way in the production of classical music cassettes and had 71 per cent of the titles available in this category. More than 50 companies in the world were now represented on Philips-type musicassettes and the playback machines were being manufactured in Japan and by several companies in Europe.

New Philips cassette issues would include "Carmen" by June Rhodes, an album of Strauss waltzes, Beethoven sonatas played by Werner Haas, and, in the popular field, albums by Claude Francois, Nana Mouskouri and Georges Brassens.

A new catalog of Mercury, Fontana and Philips cassettes had been printed and 50,000 copies would be distributed to dealers.

Encouraging Sign

Meyerstein-Maigret said that an encouraging sign for the future was the increase in the sales of Philips record players, particularly in the lower price lines. In 1962 there were only 3 million homes with record players. The figure for 1967 was over 5 million. Philips' share of the record player market had similarly progressed from 25 per cent in 1962 to 33 per cent in 1967, and the current best-selling record player was the Playphone, for which the demand was so great that two other production lines had been switched over to the manufacture of this model.

For 1967-1968 Philips is planning a big assault on the classical market with special subscription offers and a new label for the presentations of the most popular semi-classical recordings.

Subscription offers will include a five-disk set of the complete symphonies of Schubert, conducted by Sawallisch, packaged in three-language sleeves and selling for 124francs, 50 (\$24.90) instead of 174francs 50 (\$34.90); 12 concerti grossi by I Musici in a three-disk set for 74 francs 50 (\$14.90) instead of 104 francs 70 (\$20.94); and Bach's "St. John's Passion" by the Concertgebouw Orchestra conducted by Eugen

Jochum, a three-disk set at the same price as the Corelli package.

Serious Music Cited

Classical a&r manager Rene Klopfenstein said that with the exception of complete operas, Philips had the biggest range of serious music in its catalog. There was evidence of a trend in public taste toward romantic music, in particular Mahler and Bruckner, and Philips was well equipped in this respect by the recordings of the Concertgebouw Orchestra.

Mahler's 11 symphonies were all performed in Paris last season, the 9th symphony three times. The new label for popular semi-classics is Soiree Musicale which will feature compatible recording of such works as Chopin's waltzes, the Carnival of the Animals, Strauss waltzes, Suppe overtures, William Tell and Rhapsody in Blue and An American in Paris by Gershwin.

Philips will also continue regular releases in the de luxe Connaissance des Arts series and the Chamber Music Plaisir du Classique, Plaisir du Lyrique, Tresors Classiques and Perspectives du 21 siecle lines.



C. SOLLEVELD, president of Philips, addresses the annual congress of the Societe Phonographique Philips (France) in Paris. Georges Meyerstein-Maigret, president of Philips France, is pictured, center, with director general Louis Hazan, left.

Film Music

Gerard Davoust reported that Philips was not neglecting the market potential of film and TV themes. Film music to be released in the coming months included the theme from Otto Preminger's "In the Heat of the Night," by Ray Charles and the Quincy Jones Orchestra; the theme by Claude Channes from the new Jean-Luc Godard Venice Festival entry, "La Chinoise," and the music from "October Revolution," a film by Frederic Rossif. This album would have simultaneously release throughout Europe. Philips also had the soundtrack to the new Jacques Tati film, "Playtime," with music by Francis Lemarque, and the theme from "La Route de l'Quest," the Kirk Douglas, Robert Mitchum, Richard Widmark film, sung by the Serendipity Singers and released on United Artists.

The theme for the TV series "Les Chevalier du Ciel" recorded by Johnny Hallyday was being released as a single in the Parade series and Philips also had the music to the 26-week one-hour TV series "Le Monde Parallele" which would be shown in Germany, France, Switzerland, Belgium, Austria and Japan.

Another new LP series to be launched by Philips is the "Apres Minuit" line of reissued material, classic and pop, for late night listening with pin-up covers by Aslan, the "Lui" artist.

In the pop field Jean-Jacques Tilche single out the Joe Dassin-J. M. Rivat song "Bebe Requin," recorded in London by France Gall; a new recording by the Singing Nun, Dominique, about the birth control pill, called "La Pillule d'Or"; Johnny Hallyday's "Petite Fille"; "Chante Une Femme," an anti-Vietnam war song by Jean Arnulf; and "T'as Pas Change, Tu Said," by Yves Simon.

Philips presented its new 16-year-old singing discovery Bea Tristan featuring her disk debut songs "Le Temps" and "C'est Trop Facile."

Plans were outlined for the simultaneous release throughout the world of a Christmas album by the Paul Mauriat orchestra and for strong promotion of Jean Paul Cara who was the revelation of Philips' summer promotion campaign with the song "Un Adieu."

The congress was concluded by a special appearance of Nana Mouskouri who sang three songs including her big summer hit, "C'est Bon La Vie" (Feelin' Groovy) and two titles from her new release "The Dove and the Olive Tree" and "Au Coeur du Septembre," the Eddie Marnay adaption of "Try to Remember."

EMI Thaws East-West Cold War With Jugoton Contract

By OMER ANDERSON

COLOGNE—EMI, including its German affiliate Electrola, is establishing very successful co-operation with Jugoton, the Yugoslav record label.

EMI's agreement with Jugoton provides for the most extensive partnership now in effect between East-West labels. Jugoton has the right to produce and distribute for the entire East bloc (excluding China) all EMI material, including the labels His Master's Voice, Columbia, Parlophone, Odeon, Angel, Capitol, Pathe, Regal and Stateside.

This has created what an Electrola official called "an entirely new and happy situation."

Jugoton has the right to press EMI repertory or to import the disks. EMI is giving Jugoton wide technical assistance in building production centers. In return, EMI affiliates receive the full use of Jugoton recordings for their respective areas. They have the right to press Jugoton tapes or to import Jugoton records.

A "Milestone"

Electrola officials said that the EMI-Jugoton contract "surely represents a milestone in East-West relations on the phonograph record market.

It is the first time after the war that East-bloc States have gained unrestricted access to the world-wide EMI repertory."

Prewar, EMI had its own affiliates in all of the Eastern European countries, and also had its own factories in this area.

Electrola officials said the agreement with Jugoton will restore the closeness which EMI had before the war with the countries of Eastern Europe. They pointed out that it has been the policy of EMI—and Electrola—for many years to build links to the Eastern European countries through catalog exploitation, repertory exchange and co-production.

In recent years, EMI has made agreements with a series of Eastern European countries for repertory exchange and distribution on a compensation basis. These countries include Poland, Hungary, Romania, Bulgaria and Yugoslavia.

EMI has a special arrangement with the Czech company Artia of Prague permitting the world-famed Smetana Quartet to produce chamber music from Haydn to Janacek for Electrola. These Electrola recordings are then made available without restriction for the world market.

EMI Bows High-Flying Plans On Int'l Front at Sales Meet

• Continued from page 4

He recalled that EMI has been in the forefront of tape record marketing since July 1954. It will continue marketing 3 $\frac{3}{4}$ -i.p.s. twin-pack mono tape records, but effective with the October supplement the packaging will be plastic cases instead of the former cardboard box containers.

Tamla-Motown Month

Deputy marketing manager Brian Jeffrey announced Tamla-Motown month from mid-October to mid-November. It will be spearheaded by a composite LP compiled here entitled "British Motown Chart Busters" coinciding with visits from Stevie Wonder and Junior Walker. In addition, there will be new LP's from the Four Tops, Marvin Gaye and Tammy Terrell, Stevie Wonder, Gladys Knight, and the Temptations.

He attributed Tamla product's current success to the breakthrough achieved by the Four Tops with "Reach Out, I'll Be There." Some 100,000 Tamla LP's had been sold out of the Tamla counter browser unit in three months, and this success had made the public conscious of the label's album product.

Jeffrey declared Capitol to be one of the most consistent of all American labels, and affirmed that this consistency would be maintained. "The Best of the Beach Boys, Vol. 1" had sold nearly 200,000 copies, and Vol. 2 was coming, plus LP's by Nat King Cole, Nancy Wilson, and Matt Monro. Material from Brother Records, the Beach Boys' production company, would be released here on Capitol.

He drew the conference's attention specially to "Ode to Billie Joe" by Bobbie Gentry, and hoped it would emulate its American success here. Jeffrey mentioned the EMI deal with the Amy-Mala-Bell group which will give it its own label identification here in the late fall under the Bell trade-mark. EMI has secured the talents of Bob and Dan Crewe, whose material

will be released on Stateside here. Jeffrey also said that Gene Pitney was touring here again this fall, and his "Just One Smile" LP will be released then.

Turning to the United Artist label, Jeffrey said that, following the success with Easybeats, UA is actively acquiring pop talent, and big results are expected from the Fortunes and Spencer Davis group.

There will be a UA sound-track follow-up to "A Man and a Woman," called "Vivre Pour Vivre," and other UA sound-tracks will include "Red, White and Zero," for which Vanessa Redgrave makes her singing debut; "Here We Go Round the Mulberry Bush."

Classical Plans

This classical section was introduced by classical division General Manager Leonard Smith, who appraised the current situation, giving special emphasis to the international aspect of EMI's operations, especially in the classical repertoire field. John Whittle, classical marketing manager, mentioned the praise lavished on the Angel set of "Madame Butterfly," conducted by Sir John Barbirolli.

Car stickers have been printed with this successful release, an innovation in classical promotion, and a supply had been printed in a larger size for use in shop windows. Whittle revealed that a complete version of "Aida" would be released in November, featuring Birgit Nilsson, Franco Corelli and Grace Bumbry. It would be marketed in a box illustrated front and back.

New HOM releases before Christmas would include albums of Fritz Kreisler and Richard Tauber, and a Studio 2 coupling of Tchaikovsky's "Nutcracker Suite" and "Sleeping Beauty" played by the Royal Philharmonic Orchestra under Sir Adrian Boult should not be overlooked.

"This is a superbly commercial coupling," said Whittle, "and the first featuring these two works together in stereo."

Deputy classical marketing manager Bill Simmons gave de-

tails of the HMV concert classics promotion campaign to be conducted under the slogan "The greatest quality value on record." A special wire two-story browser unit had been produced with a pocket on its headboard to contain a special leaflet and checklist. Also available would be a cardboard free-standing display unit featuring the sleeves of the five October releases spearheading the campaign. These five, including "Swan Lake" excerpts, Viennese music, Gilbert and Sullivan excerpts and Beethoven and Mozart symphonies and concertos would be supported by the 24 best-selling items from the concert classics series. With stereo equivalents, a total of 40 LP's would be involved.

Special Promotions

Pop General Manager Ron White and Marketing Manager Roy Featherstone detailed special promotions for the fall and winter months. A link with Cadburys involves consumer selection of 10 songs for a Matt Monro LP to be recorded in February. The public will choose these songs from a list of 20, and the first prize will be \$15,000. 5,000 runners-up will each receive a Matt Monro LP.

The contest is part of a major fall sales campaign being mounted by Cadburys, and Monro will get major store, TV and press advertising, from which he and EMI will derive much exposure and benefit. Entry details are given on the drinking chocolate container labels, and the competition closes Feb. 1.

EMI has produced 10,000 copies of a special promotional LP to be distributed by the British Radio Corp., with 10,000 new phonographs. One side will be classical, with a commentary by Russell Turner, and the second will feature pop with Alan Dell as commentator also being distributed with the LP will be 10,000 "Records for All" booklets and these and the LP's will be free to the purchasers of the BRC machines.

A Studio 2 sampler LP has been compiled to retail at \$1.75.

Pop Acts Set Right Tempo For Teen Fair in Canada

TORONTO—The first Teenage Fair in Eastern Canada was held here at the Canadian National Exhibition (Aug. 18-Sept. 4) and with pop music the main attraction—featuring top U. S. groups, leading Toronto groups, and amateur bands in competition—was called a success by its organizers. A second edition is already scheduled for Easter Week.

In addition to non-stop sounds, sometimes from two stages at once, the Fair featured exhibits geared to the teen market, with three record companies participating (Columbia, RCA Victor, and Arc Sound's pop label, Yorkville), one record retailer, and several musical instrument dealers with displays. Radio station CKFH, which switched to a pop music format this year and increased its ratings with the move, broadcast live from the FH Pad at the Fair. Other attractions included fashion shows and a theater showing clips from current movies.

U. S. groups which appeared were the Electric Prunes, the Yellow Balloon, the Grass Roots, and Keith and the Wild Kingdom. TV star and recording artist Noel Harrison appeared to crown Miss Teenage Fair, who will represent Canada at the Miss Teen International Pageant telecast on the ABC-TV network at Easter.

Twenty-six local bands made Teenage Fair appearances, including such recording acts as the Lords of London, the Stitch in Tyme, the Ugly Ducklings, Little Caesar and the Consuls, A Passing Fancy, the Quiet Jungle, the Kensington Market, the Last Words, the Spasstiks and the Magic Cycle. Forty-two amateur groups performed in Fender Musical Instruments' competition, with the winners awarded a recording contract with the Yorkville label, a \$400 certificate for Fender equipment and enrollment in the Toronto Musicians' Association paid by Teenage Fair (Toronto) Ltd.

14 Int'l Disk Artists Pitch in LP to Aid German Children

HAMBURG — Fourteen international recording big names have collaborated to produce an LP to raise money for child welfare in West Germany.

The LP, "Eine Sternstunde der Musik" or "An Hour of Stars of Music," was produced with the co-operation of CBS, Deutsche Grammophon, Metrophone, Edition Montana, and Philips.

It is the 100th LP in the series "Stern-Musik," records produced by Gram companies in co-operation with the German magazine Der Stern. The "Sternstunde" LP is one of the biggest welfare projects ever undertaken by the German disk industry.

Participating artists have waived all fees and royalties,

and the entire sale proceeds will go to child welfare work. The LP was 10 months in production, and more than 100 directors, producers, and artistic advisers were involved.

CBS is distributing the disk in West Berlin and Bavaria, and Philips in the rest of West Germany.

The LP sold 50,000 copies in the first few days. The LP's artists are the Max Greger Orchestra, Wencke Myhre, Andy Williams and the Williams Brothers, Freddy, the Ray Conniff Orchestra, Vicky, Roy Black, Esther and Abi Ofarim, Juliette Greco, Nina and Frederik, the James Last Orchestra, Mireille Mathieu, Udo Juergens, Heidi Brühl and Peter Alexander.

Puerto Rican Distrib Head Acquires Principal's Stock

SAN JUAN—Gilberto Gonzalez Arenas, president of Distribuidora Nacional de Discos, one of Puerto Rico's leading record distributors, has bought the shares of the other principal stockholder, Orestes Sanchez, treasurer.

The new treasurer is Dario

Gonzales Fajardo, and Nery Gonzalez Fajardo is the new secretary.

Distribuidora Nacional has its headquarters in Santurce and is the principal record supplier for the local Sears stores. It is also exclusive distributor for Monument Records in Puerto Rico.

Arenas is also president of Gonzarens Corp., operator of three retail appliance-record stores in Santurce, and president of Distribuidora Dominicana de Discos C. por A., of Santo Domingo, Dominican Republic. This company is a pressing licensee of Dot Records, Monument, Audio Fidelity, Seeco, Ansonia, Kubaney, Odeon (Argentina) and Velvet (Venezuela). At present it is negotiating with Kapp Records for a license.

Arenas is also one of the principal stockholders of Distribuidora Nacional de Discos of Caracas, Venezuela. Dario Gonzalez Fajardo owns the Borinquen label of Puerto Rico and New York, one of the leading developers of young rock-type artists of Puerto Rico.

EMI Bows High-Flying Plans On Int'l Front at Sales Meet

• Continued from page 67

Vince Hill, Ken Dodd, the Seekers, the Hollies and Lulu, and Featherstone spoke of EMI's pleasure at seeking Frankie Vaughan back in the hit parade after nearly four years following his recent label switch.

Blue Beat Series

A Blue Beat series will be inaugurated on the Columbia label following EMI's success

with Prince Buster's "30 Pieces of Silver" on Stateside and the current vogue for this Caribbean-oriented music. A deal has been set with independent producer Siggie Jackson whereby he will record Laurel Aitken, Blue Rivers and the Maroons and others for the Blue Beat series. Pop promotion manager Colin Burn emphasized the enhanced importance of Radio Luxembourg following the demise of

the Pirates. EMI rated the Grand Duchy station highly, and was increasing its disk jockey staff by the addition of Tony Blackburn and Chris Denning, both former pirates.

Featherstone spoke on the sales drive to be concentrated on the middle market, repertoire that was neither pop nor classical, but covered areas like film and show soundtracks, humor, sophisticated artists and stereo series. This product will be promoted under the tag "Records for all on EMI." Some 500,000 "Records for All" booklets will be available free in October to support the market, and advertising space has been booked in key consumer magazines from October through January. Featherstone stated that Studio 2 stereo repertoire is now released in practically every country of the western world as branch product or direct imports. A newly designed logo for the series is to be introduced, and there will be a new edition of the Studio 2 stereo catalog.

He reminded the conference of EMI's past success with humorous records, and mentioned further releases in this vein, including an LP by Madge Cutler and a new goon LP of two BBC radio show transcriptions.

Command Series

The Command Stereo series would be launched in October with an initial issue of 12 albums. The label had been available before here, but was now completely repackaged with full color laminated sleeve fronts and

backs, with the focal point of the front repeated on the back. The LP's would retail at \$4.90 each, and to ensure the original sound, the albums are being pressed from American metal parts. Special command promotional aids include a triangular display item for pyramid building with a command headboard, a four-color window streamer and a special 12-track sampler LP for disk jockeys and producers.

Command product will be advertised as part of the general record for all campaigns and in specialist hi-fi magazines. EMI anticipates substantial demand for the "Dr. Dolittle" soundtrack album, to be released before Christmas on Stateside. The 20th-Century Fox movie had the largest budget in the history of the company.

Guest speakers at the conference were CBS Sales Manager Carl Denker, MGM Promotion Manager Peter Prince, Dr. Ronald Young of Delyse Records, and Frank Weintrop of Walt Disney Productions. Young addressed the delegates on the size and importance of the children's market, and Weintrop showed film clips including extracts from "Jungle Book" and "The Happiest Millionaire."

A 15-minute film about Andrew Oldham's Immediate label operation was screened, and a booklet issued to everyone present. John Mew from EMI's Hayes office gave a talk on shop fitting. The conference concluded with a dinner at the Mount Royal Hotel, with cabaret entertainment featuring Ken Dodd and Alan Smethurst, the Singing Postman. The conference arrangements, including the taped record examples and film clips and slides, were organized by Colin Hadley, market planning and services division manager.

Rowland Quits Hansa Post

LONDON — American record producer Steve Rowland, now a resident here, has quit as British director of the German record label Hansa to concentrate on his production company Double-R. Rowland, who appeared in many American movies such as "Battle of the Bulge" and "Wild Youth," plans to launch his own label before the end of the year.

The company will enter the world of films, and the first movie to be made by Double-R will be "Sergeant Major" starring Rowland and another director of the company, Ty Hardin, from the popular "Bronco Lane" TV series.

The first release from the new label will feature Hardin. Rowland will continue to record his British act, Dave Dee, Dozy, Beaky, Mick and Tick for Fontana on an instrument basis.

LATINS SEEK TARIFF OUST

MONTEVIDEO — Record manufacturers from Argentina, Brazil, Chile, Ecuador, Mexico, Peru, Venezuela and Columbia met at the headquarters of the Latin-American Free Trade Association (ALALC) here to discuss the removal of tariffs for masters and recorded tapes.

Transatlantic, Everest Deal

LONDON—Transatlantic has taken over the rights here of the American label, Everest. Previously this low-price classical catalog has been largely available through the World Record Club.

The initial release, available this week, will contain 16 LP's. Regular releases will follow every month.

The product will be issued in stereo only and will retail at around \$2.95.

The deal gives Transatlantic the rights to all current and future Everest material except for a few standard repertoire classics which the label hopes to issue here on an established budget label.

Highlights from the first release include the only recording of Shostakovich's "Symphony 13," Vaughan Williams' "Masque Job" and "Symphony 9" and Mahler's "Symphony 55." October and November releases include Mahler's "Symphony 8" and Gershwin's "Rhapsody in Blue" coupled with "An American in Paris."

and Bobby G. Griffith, who has appeared at the Friars in Toronto.

The Roman label, dormant for the past year, has been revived by Danny Roman with a new single by Little Caesar and the Consuls, "Personality" and two albums, "David Clayton Thomas Sings It Like It Is" and "Something Else," mainly a collection of previously-released singles by the Paupers, David Clayton Thomas and the Shays. Upcoming is a single, "Long Tall Sally," by the Paupers, recorded more than a year ago before Adam Mitchell took over as lead singer. (Continued on page 69)



4th edition of the national

FESTIVAL OF ROSES

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From The Music Capitals of the World

DETROIT

For three weeks CKLW radio featured Motown Records introduced by a special jingle by Johnny Mann, music director of the "Joey Bishop Show." CKLW commissioned Mann to record the jingle. The Motown sound was part of a contest in which the grand prize was \$2,000 and a ring-side table to see the special Motown Showcase Revue at the Roostertail. Diana Ross drew the winning entry, which belonged to Karl Debets of Detroit. . . . Motown Record Corp. taped their Showcase Revue, which highlighted the company's first sales convention, for possible use in a "live" album. . . . Betty Kelly has resigned from Martha Reeves and the Vandellas. Martha's sister, Lois Reeves, is the new Vandella. . . . The Stone Country finished a two-week engagement at the Living End on Sunday (10). . . . The John Gary show with Susan Barrett was at the Ford Auditorium Thursday (14) in a benefit for Mercy College of Detroit Cultural Series.

LORAIN ALTERMAN

SAN JUAN

Sponsored by the President of Puerto Rico's Senate, the Hon. Samuel R. Quinones, a plaque bearing the lyrics of one of his immortal songs, was placed at the grave of beloved Puerto Rican composer, Rafael Hernandez.

A new stereo record outlet, Stereoton Corp., forms part of the recently opened El Monte Commercial Center, the first enclosed multifloor shopping center

in Puerto Rico. Stereoton, a licensee of Lafayette Radio of New York, is owned and operated by Domingo Hernandez and his son Hanford Hernandez, veterans in the electronic field.

Casino Records, New York distributors of Latin labels, opens its new enlarged quarters at 135 West 23rd Street. Casino distributes on an exclusive basis the following labels: Panart, Sonolux, Parnaso, Modiner, Lyra, Maseda and Teca.

TORONTO

Stone Records has contracted with Ster Record Industries in Johannesburg, South Africa, to represent and distribute the Stone label and its country cousin, Caledon, in South Africa. . . . London Records has introduced the Golden Treasury series in Canada, featuring re-issues of classical product with great orchestras and conductors from the London catalog, at \$2.98. The series was introduced in the U. S. a year ago, but here duplicates much of the product previously released in the Ace of Diamonds series and may ultimately replace that line.

Stone Records has signed organist Jackie Davis, who has recorded for Capitol and Warner Bros. in the U. S. in the past, and for RCA Victor and Columbia in Canada since becoming a frequent and popular attraction at the Park Plaza Hotel in Toronto. First Stone release will be an album of hymns, with international release under negotiation. . . . Stone has also signed Dick Maloney, host of CJOH-TV Ottawa's teen show,

AUSTRALIA

(Courtesy Modern Melbourne)

This Week	Last Week	Title	Label
1	1	ALL YOU NEED IS LOVE—Beatles (Parlophone)—Northern	
2	2	SAN FRANCISCO—Scott McKenzie (CBS)—Associated	
3	6	THE MONKEES (E. P.)—Monkees (RCA)—Tu-Con	
4	3	UP, UP AND AWAY—5th Dimension (Liberty)—Belinda	
5	7	IN THE CHAPEL IN THE MOONLIGHT—Dean Martin (Reprise)—Albert	
6	4	THEME FOR A NEW LOVE—Davy Jones (Astor)—Tu-Con	
7	5	A WHITER SHADE OF PALE—Procol Harum (Deram)—Essex	
8	—	I WANNA BE FREE—Monkees (RCA)—Tu-Con	
9	9	SGT. PEPPERS LONELY HEARTS CLUB BAND—Beatles (Parlophone)—Northern	
10	—	CAN'T TAKE MY EYES OFF YOU—Frankie Valli (Philips)—Castle	

BRITAIN

(Courtesy Record Retailer)

This Week	Last Week	Title	Label
1	3	LAST WALTZ—Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)	
2	2	I'LL NEVER FALL IN LOVE AGAIN—Tom Jones (Decca)—Tyler (Peter Sullivan)	
3	1	SAN FRANCISCO—Scott McKenzie (CBS)—Dick James (Lou Adler/John Phillips)	
4	12	EXCERPTS FROM A "TEENAGE OPERA"—Keith West (Parlophone)—Robbins (Mark P. Wirtz)	
5	4	THE HOUSE THAT JACK BUILT—Alan Price Set (Decca)—Alan Price (Alan Price)	
6	5	EVEN THE BAD TIMES ARE GOOD—Tremeloes (CBS)—Skidmore (Mike Smith)	
7	7	JUST LOVING YOU—Anita Harris (CBS)—Chappell (Mike Margolis)	
8	10	WE LOVE YOU/DANDELION—Rolling Stones (Decca)—Variety (Andrew Oldham)	
9	8	I WAS MADE TO LOVE HER—Stevie Wonder (Tamla/Motown)—Jobete	
10	18	ITCHYCOO PARK—Small Faces (Immediate)—Avakak/Immediate (B. Marriott/R. Lane)	
11	11	PLEASANT VALLEY SUNDAY—Monkees (RCA Victor)—Screen Gems (Douglas F. Hatfield)	
12	13	HEROES AND VILLAINS—Beach Boys (Capitol)—Immediate (Beach Boys)	
13	6	ALL YOU NEED IS LOVE—Beatles (Parlophone)—Northern (George Martin)	
14	23	DAY I MET MARIE—Cliff Richard (Columbia)—Shadows (Norrie Paramor)	
15	25	LET'S GO TO SAN FRANCISCO—Flowerpot Men (Deram)—Carter-Lewis (Carter-Lewis)	
16	9	DEATH OF A CLOWN—Dave Davis (Pye)—Carlin (Rav Davies)	
17	16	GIN HOUSE—Amen Corner (Deram)—Carlin (Noel Walker)	
18	32	BURNING OF THE MIDNIGHT LAMP—Jimi Hendrix Experience (Track)—Shroeder-Stamp/Lambert	
19	15	CREEQUE ALLEY—Mamas and the Papas (RCA Victor)—Dick James (Lou Adler)	
20	14	UP, UP AND AWAY—Johnny Mann Singers (Liberty)—Carlin (Jack Travy)	
21	17	IT MUST BE HIM—Vikki Carr (Liberty)—Screen Gems (D. Farthing Hatfield)	
22	22	YOU'VE GOT ME HANGING ON—Vanilla Fudge (Atlantic)—Carlin	
23	43	REFLECTIONS—Diana Ross & the Supremes (Tamla-Motown)—Jobete/Carlin (Holland/Dozier)	
24	19	THERE GOES MY EVERYTHING—Engelbert Humperdinck (Decca)—	
25	20	YOU ONLY LIVE TWICE/JACKSON—Nancy Sinatra (Renriss)—United Artists	
26	26	A BAD NIGHT—Cat Stevens (Deram)—Cat (Mike Hurst)	
27	33	THERE MUST BE A WAY—Frankie Vaughan (Columbia)—Channell	
28	41	BLACK VELVET BAND—Dubliners (Major Minor)—Scott Solomon (Tommy Scott)	
29	29	007—Desmond Dekker (Pyramid)—Island (Leslie Kong)	
30	24	TRAMP—Otis Redding-Carla Thomas (Stax)—Sparta (Jim Stewart)	
31	36	FIVE LITTLE FINGERS—Frankie McBride (Emerald)—Moss-Ross (Tommy Scott)	
32	21	SHE'D RATHER BE WITH ME—Turtles (London)—Robbins (Joe Vissert)	
33	37	SOUL FINGER—Bar Kays (Stax)—Tee Pee	
34	27	ALTERNATE TITLE—Monkees (RCA Victor)—Metric (Dave Pell)	

35	30	TIME SELLER—Spencer Davis (Fontana)—Spencer Davis (Ron Richards)
36	34	MY MAMMY—Happenings (Pye)—Francis, Day and Hunter
37	48	RESPECT—Aretha Franklin (Atlantic)—Shapiro-Bernstein (Jerry Wexler)
38	—	YOU'RE MY EVERYTHING—Temptations (Tamla-Motown)—Jobete Carlin (Norman Whitfield)
39	49	BABY I LOVE YOU—Aretha Franklin (Atlantic)—April (Jerry Wexler)
40	—	FLOWERS IN THE RAIN—Move (Regal-Zonophone)—Essex (Denny Cordell)
41	40	THE WORLD WE KNEW—Frank Sinatra (Reprise)—Copyright Control (Jimmy Bowen)
42	—	GOOD TIMES—Eric Burdon and Animals (MGM)—Schroeder Slamina (Tom Wilson)
43	42	RELEASE ME—Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)
44	—	HOLE IN MY SHOE—Traffic (Island)—Island (Wilson)
45	38	SOMEWHERE MY LOVE—Mike Sames Singers (HMV/POP)—Robbins (Walter Ridley)
46	46	TAKE ME IN YOUR ARMS—Gladys Knight (Tamla/Motown)—Carlin (Norman Whitfield)
47	31	LET'S PRETEND—Lulu (Columbia)—Carlin (Mickey Most)
48	45	A GIRL LIKE YOU—Young Rascals (Atlantic)—Sparta (Yvonne Rascals)
49	28	SEE EMILY PLAY—Pink Floyd (Columbia)—Magdalene (Norman Smith)
50	39	THINGS GET BETTER—Eddie Floyd (Stax)—Carlin (Jim Stewart)

IRE

(Courtesy New Spotlight, Dublin)

*Denotes local origin

This Week	Last Week	Title	Label
1	1	BLACK VELVET BAND—Johnny Kelly (Pye)—Segway	
2	3	SAN FRANCISCO—Scott McKenzie (CBS)—Dick James	
3	4	TAR AND CEMENT—Joe Dolan (Pye)—Robbins	
4	2	ALL YOU NEED IS LOVE—Beatles (Parlophone)—Northern	
5	10	FIVE LITTLE FINGERS—Frankie McBride (Emerald)—Moss-Rose	
6	9	DEATH OF A CLOWN—Dave Davis (Pye)—Carlin	
7	—	I'LL NEVER FALL IN LOVE AGAIN—Tom Jones (Decca)—Tyler	
8	6	ALTERNATIVE TITLE—Monkees (RCA-Victor)—Screen Gems	
9	7	BOSTON BURGLAR—Johnny McEvoy (Pye)—Waltons	
10	—	ALL FOR ME GROG—Dubliners (Major Minor)—Scott, Solomon	

FRANCE

*Denotes local origin

This Week	Last Week	Title	Label
1	1	ADIOS AMOR—Sheila (Phillips)—Carrere	
2	2	MAIS QUAND LE MATIN—Claude Fracois (Phillips)	
3	4	ARANJUEZ MON AMOUR—Richard Anthony (Columbia)	
4	3	A WHITER SHADE OF PALE—Procol Harum (Deram)—Essex	
5	6	ALICE—Eddy Mitchell (Barclay)—Semi	
6	7	ALL YOU NEED IS LOVE—Beatles (Odeon)—Tourner	
7	—	THE WORLD WE KNEW—Frank Sinatra (Reprise)—Butterfield	
8	8	JACKSON—Nancy Sinatra (Reprise)	
9	5	AMOUR D'ETE—Johnny Halliday (Phillips)—Pigalle	
10	9	ADIEU A LA NUIT—Mireille Mathieu (Barclay)—Salabert	

GERMANY

(Courtesy Der Musikmarkt)

This Week	Last Week	Title	Label
1	1	ALL YOU NEED IS LOVE—Beatles (Odeon)	
2	—	SAN FRANCISCO—Scott McKenzie (CBS)	
3	2	MEINE LIEBE ZU DIR—Rov Black (Polydor)	
4	—	VERBOTENE TRAUME—Peter Alexander (Ariola)	
5	3	A WHITER SHADE OF PALE—Procol Harum (Deram)	
6	5	OKAY!—Dave Dee, Doz, Beaky, Mick & Tich (Star-Club Records)	
7	4	PUPPET ON A STRING—Sandie Shaw (Deutsche Vogue)	
8	—	JACKSON—Nancy Sinatra & Lee Hazlewood (Reprise)	
9	—	DEATH OF A CLOWN—Dave Davis (Deutsche Vogue)	
10	9	CARRIE ANNE—Hollies (Ariola-Hansa)	

HOLLAND

This Week	Last Week	Title	Label
1	1	SAN FRANCISCO—Scott McKenzie (CBS)—Bospel	
2	3	DEATH OF A CLOWN—Dave Davis (Pye)—Belinda	
3	2	ALL YOU NEED IS LOVE—Beatles (Parlophone)—Leeds/Basart	
4	—	I TAKE IT BACK—Sandy Posey (MGM)	
5	4	IF I WERE A RICH MAN—Roger Wittaker (Imperial)—Chappell	
6	—	I'LL NEVER FALL IN LOVE AGAIN—Tom Jones (Decca)—Essex-Holland/Basart	
7	7	HERE WE GO AGAIN—Ray Charles (Artone)	
8	6	WAAROM HEB JE MIJ LATEN STAAN—Heikrekels (Telstar)—Benelux	
9	8	JIJ BENT VOOR MIJ ALLEEN—Heikrekels (Telstar)—Benelux	
10	5	SOUND OF THE SCREAMING DAY—Golden Earrings (Polydor)—Impala/Basart	

ITALY

(Courtesy Musica E Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Label
1	1	NEL SOLE—Al Bano (VdP)—VdP	
2	2	LA BANDA—Mina (Ri Fi)—Cicogna	
3	3	LA COPPIA PIU' BELLA DEL MONDO—Adriano Celentano (Clan)—Clan	
4	4	A CHI—Fausto Leali (Ri Fi)—Curci	
5	5	LA MIA SERENATA—Jimmy Fontana (RCA)—RCA	
6	8	LA ROSA NERA—Gigliola Cinquetti (CGD)—Aromando	
7	6	A WHITER SHADE OF PALE—Procol Harum (Deram)	
8	7	NON C' E' PIU' NIENTE DA FARE—Bobby Solo (Ricordi)—Orsa Maggior-Fono Film Ricordi	
9	9	DIO E' MORTO—Nomadi (Columbia)—VdP	
10	12	NON C' E' NIENTE DI NUOVO—Camaleonti (CBS)	
11	10	STASERA MI BUTTO—Rocky Roberts (Durium)—Curci	
12	15	CANNELLA—Antoine (Vogue)	
13	11	29 SETTEMBRE—Equipe 84 (Ricordi)—R. R. Ricordi-Tank	
14	14	TRE PASSI AVANTI—Adriano Celentano (Clan)—Clan	
15	13	RICORDO QUANDO ERO BAMBINO—Rokes (Arc)—RCA	

JAPAN

*Denotes local origin

This Week	Last Week	Title	Label
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	10	BLUE FOUNTAIN—J. Yoshikawa & Blue Comets (Columbia)—Watanabe	
5	4	BLUE CHATEAU—J. Yoshikawa & Blue Comets (Columbia)—Watanabe	
6	5	SHINJUKU BLUES—Ohgi Hiroko (Columbia)—JASRAC	
7	9	ITOSHI NO MAX—Araki Ichiro (Victor)—JASRAC	
8	7	YOGIRIYO KONYAMO ARIGATOU—Fushihara Yumiro (Teichiku)—JASRAC	
9	6	KOI—Fuse Akira (King)—JASRAC	
10	—	SEASIDE BOUND—Tigers (Polydor)—JASRAC	

MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

This Week	Last Week	Title	Label
1	2	A WHITER SHADE OF PALE—Procol Harum (Deram)	
2	1	CARRIE ANNE—Hollies (Parlophone)	
3	6	SILENCE IS GOLDEN—Tremeloes (CBS)	
4	3	LET'S PRETEND—Lulu (Columbia)	
5	7	ALMOST PERSUADED—Crisjan St. Peters (Decca)	
6	4	I'LL COME RUNNING—Cliff Richard (Columbia)	
7	—	A WOMAN'S WORLD—Naomi and The Boys (Philips)	
8	—	THE HOUSE THAT JACK BUILT—Alan Price Set (Decca)	
9	—	A BAD NIGHT—Cat Stevens (Deram)	
10	5	THERE GOES MY EVERYTHING—Engelbert Humperdinck (Decca)	

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	Title	Label
1	4	THANKS TO YOU—Mr. Lee Grant (HMV)	
2	1	ALL YOU NEED IS LOVE—Beatles (Parlophone)	
3	5	TABATHA TWITCHIT—Dave Clark Five (Columbia)	
4	2	A WHITER SHADE OF PALE—Procol Harum (Deram)	
5	3	CARRIE ANNE—Hollies (Parlophone)	
6	6	I GOT RHYTHM—Happenings (B. T. Puppy)	
7	—	DON'T SLEEP IN THE SUBWAY—Petula Clark (Pye)	
8	8	SHE'D RATHER BE WITH ME—Turtles (London)	
9	9	WATERLOO SUNSET—Kinks (Pye)	
10	—	WINDY—Association (WB)	

PHILIPPINES

This Week	Last Week	Title	Label
1	1	WHOEVER YOU ARE I LOVE YOU—Connie Francis (MGM)—Mareco, Inc.	
2	2	A LITTLE BIT ME, A LITTLE BIT YOU—Monkees (RCA)—Filipinas Record Corp.	
3	3	SOMEBODY TO LOVE—Jefferson Airplane (RCA)—Filipinas Record Corp.	
4	5	THIS IS MY SONG—Bobby Vinton (Epic)—Mareco, Inc.	
5	4	SOUL & INSPIRATION—Righteous Bros. (MGM)—Mareco, Inc.	
6	7	DON'T YOU CARE—Buckingham (CBS)—Mareco, Inc.	
7	6	TWO OF US—Harriette Blake (Monument) Mareco, Inc.	
8	8	SINGLE GIRL—Sandy Posey (MGM)—Mareco, Inc.	
9	9	I'M A BELIEVER—Monkees (RCA)—Filipinas Record Corp.	
10	—	COME ON DOWN TO MY BOAT—Every Mother's Son (MGM)—Mareco, Inc.	

PUERTO RICO

(Courtesy of TE-VE Gula and Radio WUNO)

This Week	Last Week	Title	Label
1	1	CUANDO TU NO ESTAS—Raphael (United Artists)	
2	2	LO DE BOOGALOO—Joe Quijano Orch. (Cesta)	
3	5	NO VUELVAS—Raphael (United Artists)	
4	7	COMO NACE EL AMOR—Al Zeppy (United Artists)	
5	3	GROOVIN'—Young Rascals (Atco)	
6	8	OH, THAT'S NICE—Pete Rodriguez orch. (Alegre)	
7	6	SWEET SOUL MUSIC—Arthur Conley (Atco)	
8	4	GUARDAME TU AMOR—Celia Cruz (Tico)	
9	—	PLEASURE VALLEY SUNDAY—Monkees—(Colgems)	
10	10	SHE—Monkees (Colgems)	

SINGAPORE

(Courtesy Radio Singapore)

*Denotes local origin

This Week	Last Week	Title	Label
1	1	CLAIRE—Paul and Barry Ryan (Decca)	
2	2	WANDERLOVE—Claudine Longet (A&M)	
3	6	CARRIE ANNE—Hollies (Parlophone)	
4	3	A LITTLE BIT ME, A LITTLE BIT YOU—Monkees (RCA)	
5	9	DON'T SLEEP IN THE SUBWAY—Petula Clark (Pye)	
6	5	CAN'T TAKE MY EYES OFF YOU—Frankie Valli (Philips)	
7	7	SUNDAY WILL NEVER BE THE SAME—Spanky and Our Gang (Mercury)	
8	—	SOMETHING FISHY—Dolly Parton (Monument)	
9	—	TO BE A WOMAN—The Boys (Philips)	
10	4	A BEAUTIFUL STORY—Sonny and Cher (Atlantic)	

SPAIN

(Courtesy of El Gran Musical)

*Denotes local origin

This Week	Last Week	Title	Label
1	2	A WHITER SHADE OF PALE—Procol Harum (Columbia Espanola)—Musica del Sur	
2	1	LOLA—Los Brincos (Novola)—Zafiro-Universal Jazz	
3	3	ALL YOU NEED IS LOVE—Los Beatles (Odeon)—EGO	
4	7	NOS FALTA FE/BAJO EL SOL—Juan & Junior (Novola)—Zafiro-Canciones del Mundo	
5	5	LA CAZA—Juan & Junior (Novola)—Zafiro-Canciones del Mundo	
6	9	NOTRE ROMAN—Adamo (Odeon)—EGO	
7	10	SERGEANT PEPPERS LONELY HEARTS CLUB—Beatles (Odeon)—EGO	
8	4	ALELUYA NO. 1—L. E. Aute (RCA)—RCA	
9	6	LA FELICIDAD—Palito Ortega (RCA)—RCA	
10	8	ROSAS EN EL MAR—Massiel (Novola)—RCA	

VENEZUELA

(Courtesy Exhibica)

This Week	Last Week	Title	Label
1	7	RICHE'S JALA JALA—Ricardo Ray (Tico)—Palacio	
2	2	CON—Charles Aznavour (Barclay)—Venevox	
3	—	POR UN CAMINITO—Leo Dan (CBS)—La Discoteca	
4	4	ADORO—Armando Manzanero (RCA)—Hnos. Antor	
5	3	PERDON—Marco Antonio Muniz (RCA)—Hnos. Antor	
6	6	PUPPET ON A STRING—Rudv Hernandez (Velvet)—Sandie Shaw (Orbe-Pye)—Favedica	
7	1	CUANDO TU NO ESTAS—Raphael (Orbe-Hispavox)—Favedica	
8	—	PELEA—Altemar Dutra (Odeon)—Musitron	
9	9	NEGAILO TODO—Julio Jaramillo (Velvet)	
10	—	GEORGY GIRL—Seekers (Odeon)—Musitron	

From The Music Capitals of the World

Continued from page 68

and another single, "No No," by David Clayton Thomas. Formerly distributed by Capitol, Roman is now handling its own distribution in Ontario, negotiating distribution elsewhere.

The Irish-born Calgary-based Irish Rovers recently completed sessions in Los Angeles for their second Decca album, slated for release just after Christmas, with a single from the LP upcoming. The group has been headlining the "Sounds of Ireland" revue in the resort center of Vail, Colo., for the past two months, taped the Smothers Brothers TVer for New Year's Eve, and moves into Detroit for three weeks mid-month. . . . The internationally-known big Esso Trinidad Steel Band, gaining popularity in Canada this year with dates at Expo 67, Ottawa and Toronto, makes its disk debut on Arc with "Michelle" and the Mighty Sparrow's "No Money No Love Calypso," with an album to follow. . . . The Sugar Shoppe, Toronto group that made the national scene with its hip version of the official Centennial song, "Canada," follows up with an original, "Attitude," adding a 10-piece string section, French horns and

sitar, and a distinctive arrangement of "If I Were a Carpenter." The Yorkville group appeared with Twiggy in her first Toronto appearance late last month.

Muntz Develops 4-Track Portable Unit to Capture Under-16 Market

LOS ANGELES — Muntz Stereo-Pak has devised a 4-track portable as its answer to PlayTape, the Eastern portable 2-track cartridge system. Named the Porta-Pak 4, the 4-pound machine—which resembles the PlayTape unit—will retail for \$29.95 when it debuts domestically in October-November.

The battery-operated machine, manufactured for Muntz in Japan by Maruwa, is Muntz's answer to the sub-16 market,

president Earl Muntz says. "We've never had the under-16 market before. This unit is designed for kids without cars."

Muntz further feels the plastic portable, with AC and cigarette lighter plug-in adapters, could in time become a stronger sales item than regular 4-track car models simply because there are more teens without cars than own autos.

Sales Boost

As a stimulus to boost the

sale of the machine, the duplicator has created a new cartridge form, a four tune golden hits pack titled the extended play cartridge. Music director Ed Michel is hard at work developing the first 25 packs, retailing for \$1.49 and spotlighting four top hits by a single artist. The Mamas and Papas, Frank Sinatra, Dean Martin and Bill Cosby are among headliners set for EP release.

In addition to this new programmed form, the machine will play a standard 4-track pack plus the mini pack, consisting of both sides of a sizzling singles hit.

The machine has a 3½-inch speaker, with the cartridge inserted in a side slot and three controls set above the speaker. These include channel selection and tone and volume regulators.

Two years ago, Muntz offered a black cased portable which weighed 15 pounds. "I was never really sold on it," Muntz comments, comparing that machinery with his forthcoming new lightweight model. He flies to Japan to meet with his manufacturer Sept. 19 for one week and hopes to return with finished units.

The unit is designed to be played flat but it can work in an upright position. "All continuous loop cartridges are designed to play flat," he says.

Muntz feels that the already developed 4-track audience (he

Philips Cassette Has Germany in Its Fold

HAMBURG — Philips has scored a critical victory on the German market for its cassette "Compact-System," which now seems certain to have untested leadership.

Teldec has switched from the "DC-International" system to the Philips system, and Grundig, the major manufacturer of the DC-International system, announced that it will also start manufacturing cassette players for the Philips system.

estimates there are 1.4 million 4-trackers around the U. S.) will buy the portable to gain additional use out of their cartridge libraries.

Asked if this portable machine portended his entry into the cassette field, Muntz parries that he feels cassette "is not the answer for music." "It's not continuous. It's actually a reel system."

In a concurrent move to strengthen his player line, Muntz is planning to introduce a compatible 4-8 (model 60), a straight 4 AC home unit (HW 4) and the \$39.95 automatic start-stop car model 35. This latter unit will play a Muntz 600 series cartridge, housing 88 minutes of music.

For the home market, Muntz has begun selling the HW 12, a \$119.95 compatible and the MR 500, a 4-track recorder/player.

All major German disk companies are now concentrated on cassette production solely for the Philips Compact-System. These include, besides Teldec, Deutsche Grammophon, Electrola, Metronome and CBS. It is regarded as only a matter of time until Grundig abandons the DC-International system and concentrates entirely on the Compact-System.

Telefunken and Blaupunkt have switched from the DC-International to the Compact-System, leaving Grundig as the only manufacturer of this system. The Compact-System has been adopted by Schaub-Lorenz, Graetz, Lowe Opta, Akkord, Siemens and Bosch. Worldwide, the Philips Compact-System has been adopted by some 60 firms.

The primary factor in concentrating production of the Compact-System has been the need for standardization to promote cassette sales. Sales have been hobbled by the competing systems. Record companies now believe that with the German market now concentrated on the Philips system, cassette sales will zoom. There are now more than 350 cassette titles on the market.

These consist of the cassette equivalent of the pop LP for \$6, the classical for \$6.50, the cassette equivalent of the pop EP for \$2.25, and a fairy tales series at \$4.50.

Any cartridge is only as good as the tape it contains.

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4FA-1022	... FRANK SINATRA	Reprise
4CL-2830	... ODE TO BILLIE JOE—Bobbie Gentry	Capitol
MC4-90434	... AN EVENING OF FLAMENCO MUSIC—The Romeros	Mercury
PC4-622	... BUT NOT FORGOTTEN!—Edith Piaf	Philips
PC4-600-214	... ROCOCO A GO-GO—The Swingle Singers	Philips
10B-582	... DAMITA JO SINGS	Everest
10A-590	... I WANTED SOMEONE TO LOVE—Frankie Laine	ABC
12Y-262	... GREAT PERFORMERS—The Andrews Sisters	Dot
14Y-645	... GUITARS UNLIMITED—The Barclay Stars	Atco
14Y-679	... KING CURTIS PLAYS THE GREAT MEMPHIS HITS	Atco
21A-508	... INEZ & CHARLIE FOXX	Sue
21A-511	... DAVID BLUE	Elektra
21Y-534	... GOLDEN INSTRUMENTALS—THE ORIGINAL HITS—Various Artists	Dot
21Y-542	... PLEASE, PLEASE, PLEASE—James Brown	King
21Y-544	... SMASH SOUNDS—Various Artists	Atco
21Y-545	... THE BEST OF SONNY AND CHER	Atco
21Y-546	... OTIS REDDING LIVE IN EUROPE	Volt
21Y-547	... BACK TO BACK—The Mar-Keys/Booker T. and The MG's	Stax
21Y-548	... THE SUPER HITS—Various Artists	Atlantic
21Y-549	... THE PERCY SLEDGE WAY	Atlantic
21Y-550	... THE BEST OF JOE TEX	Atlantic
21Y-551	... SHAKE, RATTLE & ROLL—Arthur Conley	Atco
21Y-552	... KING & QUEEN—Otis Redding & Carla Thomas	Stax
21Y-553	... ARETHA ARRIVES—Aretha Franklin	Atlantic
21Y-554	... THE STAX/VOLT REVUE—VOLUME 2—LIVE IN PARIS—Various Artists	Stax
21Y-555	... THE STAX/VOLT REVUE—VOLUME 1—LIVE IN LONDON—Various Artists	Stax
21Y-556	... BEE GEES' 1st	Atco
21Y-557	... GROOVIN'—The Young Rascals	Atlantic
21Y-558	... THE SOUND OF WILSON PICKETT	Atlantic
21Y-560	... VANILLA FUDGE	Atco
26Y-482	... BLUES AT CARNEGIE HALL—The Modern Jazz Quartet	Atlantic
26Y-504	... PRAIRIE DOG—Duke Pearson	Atlantic
26Y-507	... TOBACCO ROAD—Brother Jack McDuff	Atlantic
26Y-509	... DRUMS UNLIMITED—Max Roach	Atlantic
26A-518	... CARMEN—Barney Kessel	Contemporary
26Y-528	... BACKLASH—Freddie Hubbard	Atlantic
26Y-543	... THE BEAT GOES ON—Herbie Mann	Atlantic
26Y-544	... LOVE-IN—The Charles Lloyd Quartet	Atlantic
28A-175	... SCOBEY & CLANCY RAID THE JUKE BOX—Bob Scobey and Clancy Hayes	Good Time Jazz

54B-248	... THE ALL NEW HAWKSHAW HAWKINS	King
56C-224	... ODETTA AT THE GATE OF HORN	Tradition
60A-142	... SPAIN—Lutys de Luz	Monitor
66C-262	... MAS QUE NADA AND GUANTANAMERA—Brazilia '67	Wynote
66Y-263	... THE BEAT OF BRAZIL—Sergio Mendes	Atlantic
68A-189	... WANDA VAGAMENTE—Wanda de Sah	RGE
70A-107	... THE DEUTSCHMEISTER BAND PLAYS SOUSA MARCHES	Westminster
76B-128	... BLACKBEARD THE PIRATE—First Episode	Adventure
76B-129	... BLACKBEARD THE PIRATE—Second Episode	Adventure
76B-130	... BLACKBEARD THE PIRATE—Third Episode	Adventure
90G-223	... BEETHOVEN: NINTH SYMPHONY—Monteux/London Symphony	Westminster

NEW MINI-PAK SINGLES

45K-176	... TWELVE-THIRTY (YOUNG GIRLS ARE COMING TO THE CANYON)/STRAIGHT SHOOTER—The Mamas and The Papas	Dunhill
45K-177	... IN THE HEAT OF THE NIGHT/SOMETHING'S GOT TO CHANGE—Ray Charles	ABC
45K-178	... MAKING EVERY MINUTE COUNT/IF YOU COULD ONLY BE ME—Spanky and Our Gang	Mercury
45K-179	... I MAKE A FOOL OF MYSELF/SEPTEMBER RAIN (HERE COMES THE RAIN)—Frankie Valli	Philips
4RK-0608	... LITTLE OLE WINE DRINKER, ME/I CAN'T HELP REMEMBERING YOU—Dean Martin	Reprise
4WK-7063	... ANYTHING GOES/MALIBU U.—Harpers Bizarre	Warner Bros.
4WK-7067	... I DIG ROCK AND ROLL MUSIC/THE GREAT MANDELLA (THE WHEEL OF LIFE)—Peter, Paul & Mary	Warner Bros.
4WK-7072	... LITTLE OLE MAN (UPTIGHT—EVERYTHINGS ALRIGHT)/HUSH, HUSH—Bill Cosby	Warner Bros.
4WK-7073	... THE CAT IN THE WINDOW (THE BIRD IN THE SKY)/FANCY DANCIN' MAN—Petula Clark	Warner Bros.
4WK-7074	... NEVER MY LOVE/REQUIEM FOR THE MASSES—The Association	Warner Bros.

TOP OF THIS WEEK'S BILLBOARD LP CHART

1	... SGT. PEPPER'S LONELY HEARTS CLUB BAND	The Beatles	Capitol	4CL-2653
2	... THE DOORS		Elektra	21A-445

TOP OF THIS WEEK'S BILLBOARD HOT 100

1	... ODE TO BILLIE JOE	Bobbie Gentry	Capitol	45K-175
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Audio Retailing

Tiny Radio-Phono Will Play Philco's Hip-Pocket Record

NEW YORK—With its "Hip-Pocket" records, Philco-Ford Corp. last week introduced a line of battery-operated radio-phonographs to play the miniature disks.

In another move into what the industry now commonly terms the "youth market," Philco-Ford is making the players, with the teen-oriented disks, available this fall. The new disks are smaller in diameter (3 7/8 inch) than standard 45's (7 inch) and are considerably thinner. (See story elsewhere, this issue.)

The company demonstrated the tiny unit here last week. Weighing less than two pounds, the first model is one of four single-play mono phonographs now in the Philco-Ford line. The unit is Model 1376 and will retail at \$24.95. According to Carl E. Lantz, vice-president of the firm's consumer products group, the new unit will be marketed through the firm's own distributor-dealer organization. He said a new Personal Electronics division has been formed which will supplement distributors and dealers in the field. This new sales force, headed by Robert Whitehouse, has representatives in New York, Chicago, Los Angeles, Atlanta, Boston, Cleveland and Dallas. They will handle special accounts for such small, personal

products as radios, tape recorders, small-screen TV, phonographs and records.

The Model 1876 has a six-transistor radio. It will play records in a stationary position only, and plays all standard singles and LP's in addition to the new disks. It is solid state, comes in a plastic case with carrying handle and is available in red or blue. It is powered by four penlite batteries and an AC adapter is optional.

Additional models will be offered, a radio-phono model at

\$24.95 and two with phonograph only at \$19.95 each.



FOR ITS "HIP-POCKET" RECORDS, Philco-Ford has developed this lightweight radio-phono portable at \$24.95 list.

Scanning The News

Sherman Clay in San Francisco, celebrating its 97th year, has been running a 50 per cent sale. . . . Apex President William E. Roberts says his company's sales and earnings will increase an average of 15 per cent annually over the next five years. . . . Loren E. Stewart, a foreman in the Electronic Tube Plant at Sylvania Electric Products, Inc., Altoona, Pa., is credited with saving the life of a fellow employee through mouth-to-mouth resuscitation. In October of 1964, Stewart went to the aid of Carl A. Bullock, an electrician, who was felled when electrical equipment on which he was working was accidentally energized. Last week—almost three years after the accident—Stewart was awarded the company's La-Croix medal and a \$250 check.

PERSONNEL MOVES: Lear Siegler, Inc., has named Harold Gold Pittsburgh branch manager for the Olympic division and Dore Schwab manager of Olympic's West Coast branches; John G. (Jack) Gellinas has joined National Union Electric Corp. as director of public relations; John H. Fuller has been named sales manager, Northwest area, for Sylvania Electronic components; General Electric's Consumer Electronics division has appointed two new patent attorneys, Francis H. Boos Jr. and Thomas A. Briody; Darrell D. Dyer has been appointed controller for the Communications Group of the Telex Corp.; the job of director of Industrial Relations Staff

MusicTapes' Free Offer

CHICAGO — MusicTapes, Inc., is offering one open-reel tape free with every order of five. The offer, which expires Oct. 2, 1967, applies to all items in the MusicTapes open-reel catalog, including the firm's latest 7 1/2 and 3 3/4-i.p.s. releases.

Dealers may select any titles they wish, said president Peter Fabri, but all free tapes must be in the same price bracket as the other five.

MusicTapes' new 4-track stereo, 7 1/2-i.p.s. release includes albums by the Nitty Gritty Dirt Band, Ventures, Her Majesty's Royal Marines, Johnny Mann Singers and Tommy Garrett on Liberty; the Ramsey Lewis Trio and Ahmad Jamal on Chess; Buddy Rich, Ravi Shankar and Bud Shank on World Pacific; the 5th Dimension on Soul City; Jimmy Smith on Blue Note and Billy Strange on Crescendo. All are priced at \$7.95.

The Hollies' "Greatest Hits" on Imperial has been issued at 3 3/4-i.p.s. at \$5.95.

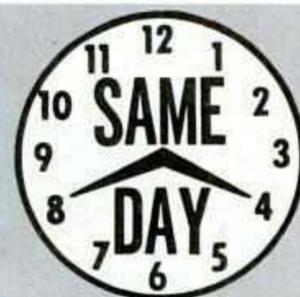
for the Philco-Ford Corp. is now filled by Charles E. Shaw, and John W. Hines has been named district sales manager for General Electric's Electronic Components Sales Operation distributor sales in North Carolina, South Carolina and a portion of Virginia.



SKITCH HENDERSON visited these Milwaukee audio retailers recently. From left, Dave Wulfsun, Henderson and Gordon Pelzak. Wulfsun and Pelzak are buyers for Record City Rack Jobbers.



POCKET PORTABLE from Arvin offers eight transistors, 3-diode chassis, AM/FM reception, ferrite rod AM antenna, folding chrome whip antenna for \$19.95. Model 78R09.



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A SQUARE DANCE DRESS in one hand and a square dance record in the other, Miss Evelyn Kermiet shows what is sold in her father's record store, Record Roundup, one of the most unusual in the country.

Square Dance Music Dealer

DENVER — Paul Kermiet, owner of Record Roundup, specializes in square dance music. He even stocks square dance costumes and accessories!

Kermiet has enlarged his store until now Record Roundup carries as large an inventory of square dance outfits and music as any retailer in the West. Alongside browser boxes you see dirndls, bouffant underskirts and petticoats, pantaloons, blouses and bonnets for women, and elaborate trouser and shirt combinations, boots, and Western garb for men. The stock includes a broad selection of dancewear footwear.

The record department is located at the left front of the store, visible through the window, which features a pair of half manikins, which model lacy square dancing blouses the year around.

Mail-Order

Kermiet still does more volume on records than on any



MULTI-DUTY micor-integrated circuit AM/FM radio from Arvin carries \$39.95 suggested retail price. The nine-transistor unit is designed for home or office use.



MOBILITY is a must for a new generation of radio buyers, and this \$32.95 portable from Arvin has it, playing up to 200 hours on four "C" batteries. It'll play on AC at home. There are eight transistors. Model 68R89.

other facet of the inventory. The reason has been a mail-order business which has built up over the last few years. He ships records not only to other Western States, but throughout the country. He has developed a reputation for being able to predict correctly whether a new square dance number will be successful. The market has expanded sharply with the rising popularity of "round dancing," which, because of the slight variations from square dancing, often prompts the devotee to buy a separate outfit for the round version.

Camp

Kermiet operates a "square dance camp" near Lookout Mountain, some 15 miles from Denver, which accommodates large classes of both adults and teen-agers for one-week sojourns. "They square dance all day and all night," he said. From 80-100 people make up each class, which includes folk dancing, and square dancing. There is also a "junior camp" for teen-agers and children following.

First-time customers, Kermiet said, are delighted to find that they can buy authentic square dance costumes. The most valuable customer, of course, is the professional caller who sets the pace for square dancing, and who sends in new customers.

Kermiet makes a continuing effort to wean square dance clubs away from the familiar square dance numbers of the past such as "Turkey in the Straw," in favor of bright new developments in music which lend more spice and interest to every dance.



INDOORS OR OUT, this new AM table model (28R17) from Arvin offers AC-battery play versatility at \$19.95. It has seven transistors and the AC cord stores away in the back of the set when not in use.

BUSINESS OPPORTUNITIES

COMPLETE RECORDING STUDIO FOR sale, less than a year old, in Midwestern town. Crown recording equipment. Four-track and quarter-track stereo. Will sell recording equipment separately. Box B-330, Billboard, 188 W. Randolph St., Chicago, Ill. 60601. se16

FOR SALE: RECORD SHOP IN DOWN-TOWN suburb, south of Chicago. Terrific rhythm & blues and country & western potentialities. Old and new stock, not discounted. Close to high school and Jr. college. Well established, over 12 years. Box 329, Billboard, 188 W. Randolph St., Chicago, Ill. se23

EMPLOYMENT SECTION

HELP WANTED

EXPERIENCED MAN WANTED, AGE 25-38. Able to read Schematics. All late equipment jukeboxes, shuffle alleys, etc. Nancy Music, 528 N. Carver, Greensburg, Ind. oc7

Experienced National Country and Western PROMOTION MANAGER wanted by phonograph record manufacturer. Will be based in Nashville but will cover entire southern region. Please send resume including personal data, job experience and salary requirements. BILLBOARD, BOX #215 165 W. 46th St., New York, N. Y. 10036 se16

JUKE BOX MECHANIC WANTED — Will pay moving expenses to Des Moines, Iowa. Top wages for experienced man; we have been in business 35 years. Box 328, Billboard, 188 W. Randolph St., Chicago, Ill. se23

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WE WILL PROMOTE YOUR RECORD in the Midwest area for five weeks for \$25. Park Avenue Promotions, P. O. Box 11522, Memphis, Tenn. se16

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35,000 PROFESSIONAL COMEDY LINES! 40 Books, plus Current Comedy, the topical gag service. Catalog free. Sample selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. 11510. tfn

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ATTENTION, RECORD OUTLETS: WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 390 Kings Highway, Brooklyn, N. Y. tfn

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NEW AND USED VALLEY BUMPER Pool Table for sale. Dierickx Music, Inc., 1316 Springfield Ave., Irvington, N. J. 201-371-0777. se16

PUBLISHING SERVICES

HOW TO WRITE, SELL, PUBLISH AND record your own songs. Professional methods. Information free. Ace Publishing, Box 64, Dept. 2, Boston, Mass. 02101. se23

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED AIR-mail. Beatles First Album, 12-track mono/stereo, \$4.75 inclusive airmail. Quantity orders accepted. LP/EP pop catalog, \$2 airmailed. Singles catalog, \$2 airmailed (surface \$1). Stones album soon, \$6.15. John Lever, Gold St., Northampton, England. tfn

FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heanor Record Center, Derbyshire, England.

FOR SALE: ONE OF THE LARGEST discotheques in Europe. 2 dance floors, 4 bars, capacity for 1,500, situated in a central tourist area on the Costa Brava, Spain. Constitutes a sound investment with a very high seasonal turnover. For further details write to Box No. 61, Billboard, 7 Welbeck, London W.1, England. tfn

ROLLING STONES' NEW SINGLE, "Dandelion," out end of August, \$1.75 airmailed. Stones' all-new cuts album, expected September, \$6 airmailed. Order yours now for airmailing on release date! Beatles' 16-cut oldies, Hendrix, Pink Floyd, or any other English album from Record Centre, Ltd., Nuneaton, England. tfn

UNITED STATES

RECORDING ARTISTS WITH MASTER. We will produce, press, promote and distribute internationally your records. Fee \$250 and 5¢ commission on each sold. Or place your masters material with major record company, fee \$100. (Fee in advance only.) Thunder Record Co., P. O. Box 271, Jenkintown, Pa. 19046.

CLASSIFIED ADVERTISING RATES

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

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

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

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188 West Randolph Street
Chicago, Illinois 60601

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Everything sounds better on...

AMERICAN CRYSTALINE RECORDING TAPE

manufactured by

GREENTREE ELECTRONICS

2135 Canyon Dr., Costa Mesa, Calif. 92626

supplier of the world's finest recording tapes to the record, music and tape cartridge industry

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

From The Music Capitals of the World

MILAN

RCA-Italiana's Claudio Fabi, a&r director of the Victor line, flew to New York to supervise recordings in Italian by RCA Victor artists. The Mamas and the Papas, Harry Nilson, Len Barry and Paul Anka will cut Italian versions of U. S. songs and Frank Sinatra Jr. and Feliciano will re-

CINEVOX RECORD

introduces THE SNAKES performers of "Tanta Parte Di Male" published by EDIZIONI BIXIO.

cord Italian copyrights. . . . The Second Cantaeuropa, a singing tour of Europe featuring a big package of Italian stars who will play the main European cities, (Billboard, April 1) will run from Nov. 28 to Dec. 18. The tour will take in Austria, Belgium, Czechoslovakia, Denmark, France, East and West Germany, the U. K., Yugoslavia, Norway, Holland, Poland, Sweden, Switzerland and Hungary.

Dionne Warwick (Scepter-CGD) has recorded "La Vita Come Va," Italian versions of "The Win-

dows of the World." . . . Three French Vogue artists are the current best sellers for Saar, distributor of Vogue in Italy. They are Antoinette, with "Cannella," Françoise Hardy, with "I Sentimenti" and Christophe with "L'Estate Senza Te" ("J'Attendrai a la Mer"). Antoinette and Christophe have cut Italian versions of two of their French hits and Mlle. Hardy has recorded an Italian song published by MAS. . . . Cinevox, recently established record division of the Bixio Music Group, is entering the jazz field with albums by top Italian jazzmen Piero Piccioni and Giorgio Gaslini. . . . Gigliola Cinquetti (CGD) took part in the Budapest Song Festival, Friday (15), as guest of honor. She is on the Italian charts with "La Rosa Nera" published by Sugar Music. . . . Sandie Shaw (Pye) will introduce Adam Faith (Pye) to the Roman press at a reception on Thursday (14) as part of a campaign by Pye's licensee, RCA-Italiana, to launch Faith's recordings in Italy. . . . Caterina Caselli (CGD) is to tour Canada in October. GERMANO RUSCITTO

NEW YORK

Jane Morgan will play the Americana's Royal Box from

Monday (11) through Saturday (23). . . . Just Rita is appearing at Pheasant Run in Charles, Ill., through Sept. 23. . . . Sonia Molloy, manager of the record department of Rizzoli International, died at Lenox Hill Hospital on Sunday of injuries suffered when struck by an automobile near her home on Aug. 20. She was 62. . . . Gene Krupa and his quartet begin a two-week stint at Toronto's Colonial Tavern on Monday (18). . . . Bill and Steve Jerome of Real Good Productions left last week on a Midwest and West promotion tour plugging their productions by the Blades of Grass on Jubilee, Reparata and the Delrons on Bell and the San Francisco Earthquakes on Smash. Before leaving, they completed studio work on the new Blades of Grass album.

Ray Anthony's "Bookend Revue" opens at the Riverboat on Monday (11). The Les and Larry Elgart Orchestra plays for dancing. . . . Margie Singleton and Leon Ashley, Ashley Records artists, have signed management agreements with Joe Wright of Wright Talent Agency. . . . Laurie Productions has signed Dick Roman for commercials. . . . Clyde Otis' Argon Productions has signed to produce singles and albums for Jubilee Records. . . . Chuck Kaye, manager of A&M's Almo/Irving Publishing Co., was married Aug. 26 to actress Kay Farrington at the Little Brown Church of the Valley in North Hollywood. . . . Bobby Scott is collaborating with veteran songwriter Carl Sigman. . . . The New Vaudeville Band will perform

a new version of "The Anniversary Song" over the credits of "The Anniversary," Bette Davis' new 20th Century-Fox film. . . . Paul Tannen produced Johnny Tiltson's first session at the Olmstead Studio on Thursday (7) for a Broadway-oriented MGM album.

Andy Williams will be honored by the Brazilian overnment at its International Popular Song Festival in Rio de Janeiro Oct. 26-29. . . . The Association appears on the Smothers Brothers show in September, the Dean Martin show in October, the Carol Channing Special in November, and the "Hollywood Palace" in December. . . . Peaches and Herb played the Embassy Club in Toronto through Saturday (9). They play the 40 Thieves in Hamilton, Bermuda, Monday (18) through Sept. 30 and O'Dee Plantation in Cambridge, Mass., Oct. 1-7. . . . Peter Leeds went to Hollywood to supervise the appearance of Every Mother's Son, which he manages, on "Hollywood Palace." The group had a Labor Day stint at Disneyland. . . . Maxine Sullivan gives a Twilight Jazz Concert at Town Hall on Sunday (10). . . . Steve Gillette, who completed a one-week stand at the Gaslight Cafe, is currently on an eight-week Bitter End college tour.

Nina Simone and Montego Joe's Septet opened at the Village Gate on Tuesday (5) for two weeks. . . . The Fuzzy Bunnies began a one-week engagement at Arthur on Tuesday (5). . . . Stan and Betty Catron have a song, Tracy Preston Catron, who was born Aug. 15. The child's father is general manager of Bornwin Enterprises, while his mother is a sound studio employee. . . . The Conference of Personal Managers—East will dedicate a plaque in memory of Dick Gabbe, former president, at the Actor's Temple. . . . The Southern Library of Recorded Music supplied music for the Marcel Marceau special of RKO General Productions, which was televised on WOR-TV on Sunday (10). . . . The Candy-men signed with Sicilia Associates for promotion. . . . Bobbie Gentry to Jess Rand for personal management. . . . Jennifer and the United Fruit Company signed with Cooper-Meyer Productions.

The Doodletown Pipers and Nancy Wilson will do a Christmas special for Armed Forces Radio Service. . . . Al Caiola is taping his second Mike Douglas show. . . . Dionne Warwick will sing the theme song in 20th Century-Fox' "Valley of the Dolls." . . . Dot Records is producing a 20-minute film to promote Leonard Nimoy's single "Visit to a Sad Planet." . . . Jerry Butler and the Drifters are headlining at the Apollo. Also Franklin, the Sweet Inspirations, the Mad Lads, James Cross and the Reuben Phillips Band. . . . Leonard Stogel has added the Darling Sisters and the Cowsills for personal management. . . . The Glories played the Village Theater on Wednesday (6) with the Vibrations and Sam the Sham and the Pharaohs. MIKE GROSS

STOCKHOLM

The Tremeloes' CBS hit "Silence Is Golden," published here by Edition Odeon, has been recorded by two different Swedish groups with different lyrics. The Country Four's Amigo version is "Smaa ord av kaerlek." . . . During the annual RCA Victor European Conference, held in Helsinki, Finland, Electra's managing director, Sixten Eriksson, was lauded for his sales success with "The Sound of Music" album. . . . American-born singer Larry Finnegan, who has had success here singing country and western style numbers, many of his own composition, has recorded his first song in Swedish, title: "Maria min van." The song is on Finnegan's own label, Svensk-American, and is published by Finnegan's Seven Bros. Co.

Ann-Louise Hanson has recorded "The Last Rose of Summer" (Min Sista Ros) and "Roses of Picardy" (Sommar'n for Langesen) for Philips. . . . The summer's best Folk-park show, "Hullabaloo," starring Jerry Williams and Lasse Samuelson's Dynamite Brass will tour Finland and then return for an appearance at the Strand Hotel, Stockholm. . . . The British group, the Hollies, toured Sweden from Aug. 16-28, giving 12 concerts. ESPEN ERIKSEN

AMPEX

STEREO TAPES

SALUTES THE WORLD OF FRANK SINATRA

...and his great new album "The World We Knew." It's available, along with all his other Reprise releases exclusively on Ampex 8-track Stereo Tape Cartridges!

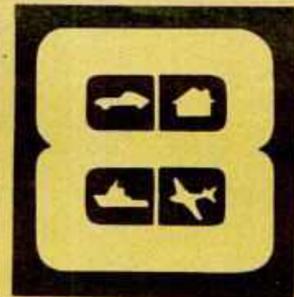
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STEREO TAPES

2201 Lunt Avenue, Elk Grove Village, Illinois 60007



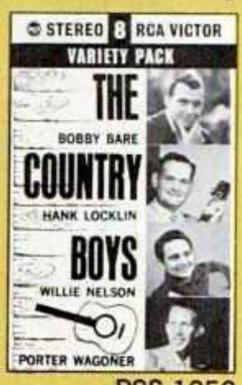
New for September on RCA STEREO CARTRIDGE TAPES



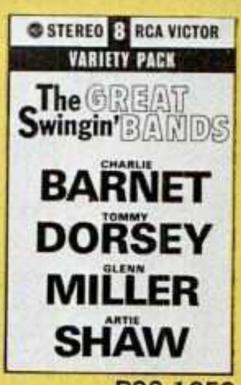
The most trusted name in sound

NEW RCA STEREO 8 VARIETY PACKS

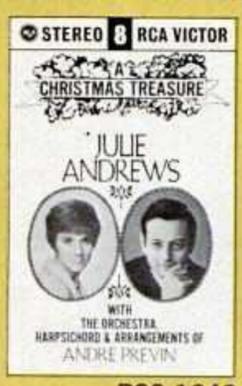
Multi-Artist Tapes Specially Programmed for Added Listening Pleasure



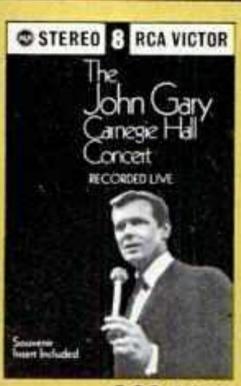
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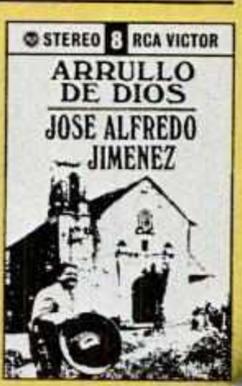
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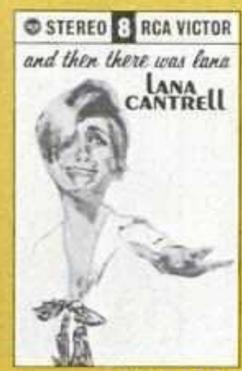
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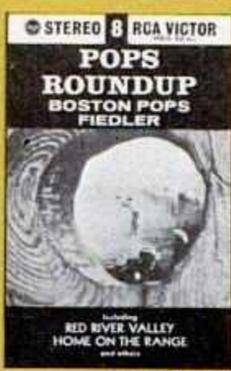
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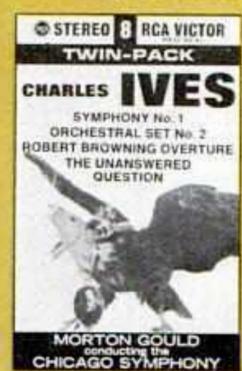
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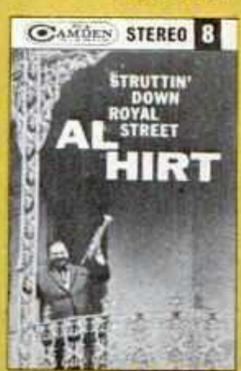
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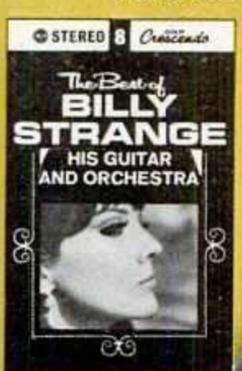
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R8S-5051



C8S-1027



P8GN-1003

8-TRACK CARTRIDGE TAPE: THE AUTOMATIC SYSTEM AVAILABLE FOR HOME-LISTENING THAT'S ALSO DETROIT-APPROVED FOR THE NEW-MODEL CARS



KERR SIPIORA MONTOTH SCHAFFNER

CAPITOL

25 Years of Jukebox Hits

(Jukebox business veterans fondly recall some of the great-grossing sides from Capitol. The list is not exhaustive.)

"Cow Cow Boogie"—Ella Mae Morse

Millie and LeRoy Davidson, Davidson One-Stop, Kansas City, Mo., remembered the big Ella Mae Morse hit, "Cow Cow Boogie," and like many reminiscing tradesters, they also recalled early Capitol salespeople.

"I can't ever forget Joe Gleason, Marge Sires and Bill Ball and the gang at Capitol here in Kansas City," said Millie. "There were so many big hits, 'Eager Beaver,' by Stan Kenton, 'Route 66,' by the old King Cole Trio, so many."

"World Is Waiting . . ."—Les Paul and Mary Ford

A number of trade people connected Capitol's early hits with events in the beginnings of their own businesses. "I remember when I first opened up here with 'The World Is Waiting for the Sunrise,' by Les Paul and Mary Ford," said Fred Sipiora, Singer One-Stop, Chicago.

"That was the first record I stocked. I remember I bought 100 78's and 25 on 45 r.p.m. Norm Paisley was manager of the branch here then and later there was Mike Maitland."

"Straighten Up and Fly Right"—Nat King Cole

Harry Brockman owner of Uptown Music One-Stop in St. Louis, and his assistant Joe Strele, were both jukebox operators in the days from which they recall some early Capitol hits. "I remember 'Travelin' Light,' by Lady Day," said Strele. "That was Billie Holiday," said Brockman.

"Like 'Straighten Up and Fly Right' by the Nat King Cole trio," said Brockman, "some of the first big Capitol records were rhythm and blues."

"Wheel of Fortune"—Kay Starr

Brockman, like several one-stop owners, also recalled such hits as "(On the) Atchison, Topeka and the Santa Fe," "Shoo Fly Pie and Apple Pan Dowdy," by Stan Kenton and the Margaret Whiting and Jimmy Wakely hit, "Slippin' Around," was echoed by Pat Cohen, Pat's One-Stop, Richmond, Va.

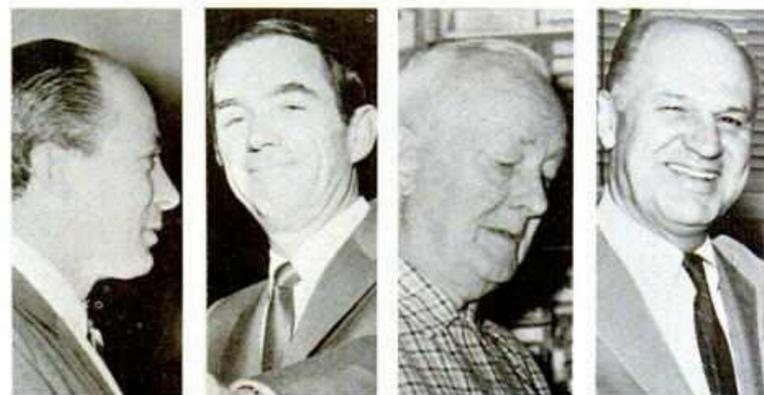
"Where do you start?" Cohen asked. "There were so many hits. 'Wheel of Fortune,' by Kay Starr; 'That's Amore,' by Dean Martin; Nat Cole's 'Too Young.' What about 'Tom Dooley,' by the Kingston Trio?" asked Cohen, who said he first started buying Capitol records from Nelson & Co. in Baltimore.

"Green Light"—Hank Thompson

A number of operators recall that Capitol has always had a stable of good selling country and western artists. In Alton, Ill., Harry Schaffner, Schaffner Music Co., answered with the title "Green Light," when asked to think of one of the c&w best records he remembers.

Schaffner, and his record programmer, Helen Franklin, have prepared special jukeboxes equipped with million sellers. Helen quickly recalled a number of big hits and mentioned "Smoke, Smoke, Smoke," by Tex Williams. "'Atchison, Topeka and the Santa Fe' was another big record for us," he said.

(Continued on page 86)



COHEN CANNON STRELE GRANGER

TV Tie-Ins Brighten Bulk Market Picture This Fall

By EARL PAIGE

CHICAGO — Bulk vending merchandise makers are using TV to kick off new products this fall allowing distributors the chance to tie-in with promotions on a local level.

Leading the promotion parade are Dal-Tex, with disappearing ink and Samson Products with a series of Wizard of Oz products keyed to a new ABC-TV show.

Novelty characters are much in the picture, too. Guggenheim's Frimps," Penny King's "Nod-Niks" and Henel Novel-

ties' "Casper the Ghost" are a few. Fleer, Leaf and Cramer are all adding a novelty touch in gum products as one of the most exciting bulk seasons looms.

Dal-Tex, a Dallas concern that merchandised a summer item called "Super Stuff," is purchasing 2,400 TV spots in 51 markets to promote its "Disapero, the Vanishing Bleed." A special chemical compound, fired from a water pistol or other squirt device, the item leaves a blood-appearing smear

on the "victim." But the smear quickly disappears.

Contests

At least two other versions are available, too. One is from Paul Price Co. and is called "Vanish-Ink," employing the same principle but packaged in powder form. The disappearing ink, an outgrowth of success achieved in over-the-counter sales in larger quantities, is being aimed at the dime capsule vendor.

Dal-Tex, headed up by Al *(Continued on page 80)*

S. D. Assn. Obtains Exemption From 3% Background Music Tax

PIERRE, S. D. — The Music & Vending Association of South Dakota obtained a ruling last week from the tax commission exemption background music from the State's 3 per cent service tax. Member companies are now refunding tax collected from background music customers.

MOA SIGNS 1ST FOREIGN FIRM

CHICAGO — Music Operators of America (MOA) has signed its first foreign firm, Sega Enterprises, Ltd., Tokyo. Sega has both joined the association and signed as an exhibitor at the Oct. 27-29 trade show here. "MOA in time will develop into more of a national organization," said executive vice-president Fred Granger. The association recently organized a public and foreign relations committee under San Francisco operator Henry Leyser. Previously, the only members in MOA that might be called "international" were Canadian.

Elect Spalding in Arizona; Plan Co-Operative Meetings

SCOTTSDALE, Ariz. — Ben Spalding, Spalding Sales, Phoenix, has been elected president of the Arizona Coin Machine Operators Association (ACMOA). The trade group, originally known as the Arizona Music Guild, is currently reorganizing and driving for more members. A special meeting will be held at the Safari Hotel Oct. 1 here, with Music Operators of America (MOA) President James Tolisano, Clearwater, Fla., MOA Executive Vice-President Fred Granger, Chicago, and MOA Past President J. Harry Snodgrass, Albuquerque, N. M., participating. The affair will coincide with a meeting of Arizona's vending organization.

In explaining ACMOA's desire to meet in conjunction with the Arizona Automatic Merchandising Council, Stan Beasley, Garrison Sales Co., Phoenix, said, "Most of the music operators here are in vending, too, in one way or another. We

The association will be further advised on the exemption at its meeting here Sept. 30-Oct. 1 at which time the group will discuss topics pertinent to the convening of the 1968 State Legislature in January.

In explaining the exemption, Deadwood operator John Trucano said, "Under South Dakota's tax law the revenue from jukeboxes and amusement games is subject to the service tax but that the tax department ruled that background music was not covered by the measure."

Two legislative topics certain to be discussed at the meeting here will be plans to seek gross

receipts tax exemption on items vended at 10 cents and less, and whether or not the association will oppose the current ban on flipper game free plays.

"Most of our members are in vending and the exemption on sales of a dime and under has a big effect on candy, canned drinks and coffee," said Trucano, who operates Automatic Sales and Black Hills Novelty Co. as two separate firms in Deadwood.

Trucano, also sergeant at arms of Music Operators of America (MOA), said he would make a special appeal to mem- *(Continued on page 85)*

Seeburg Showing 100-Selection Jet

CHICAGO — Taking aim at the thousands of marginal locations in the U. S., the Seeburg Corp. has introduced a new 100-selection phonograph called the "Phono-Jet." (See photo elsewhere in this section.)

Seeburg executives also see a good market for the new unit throughout the world.

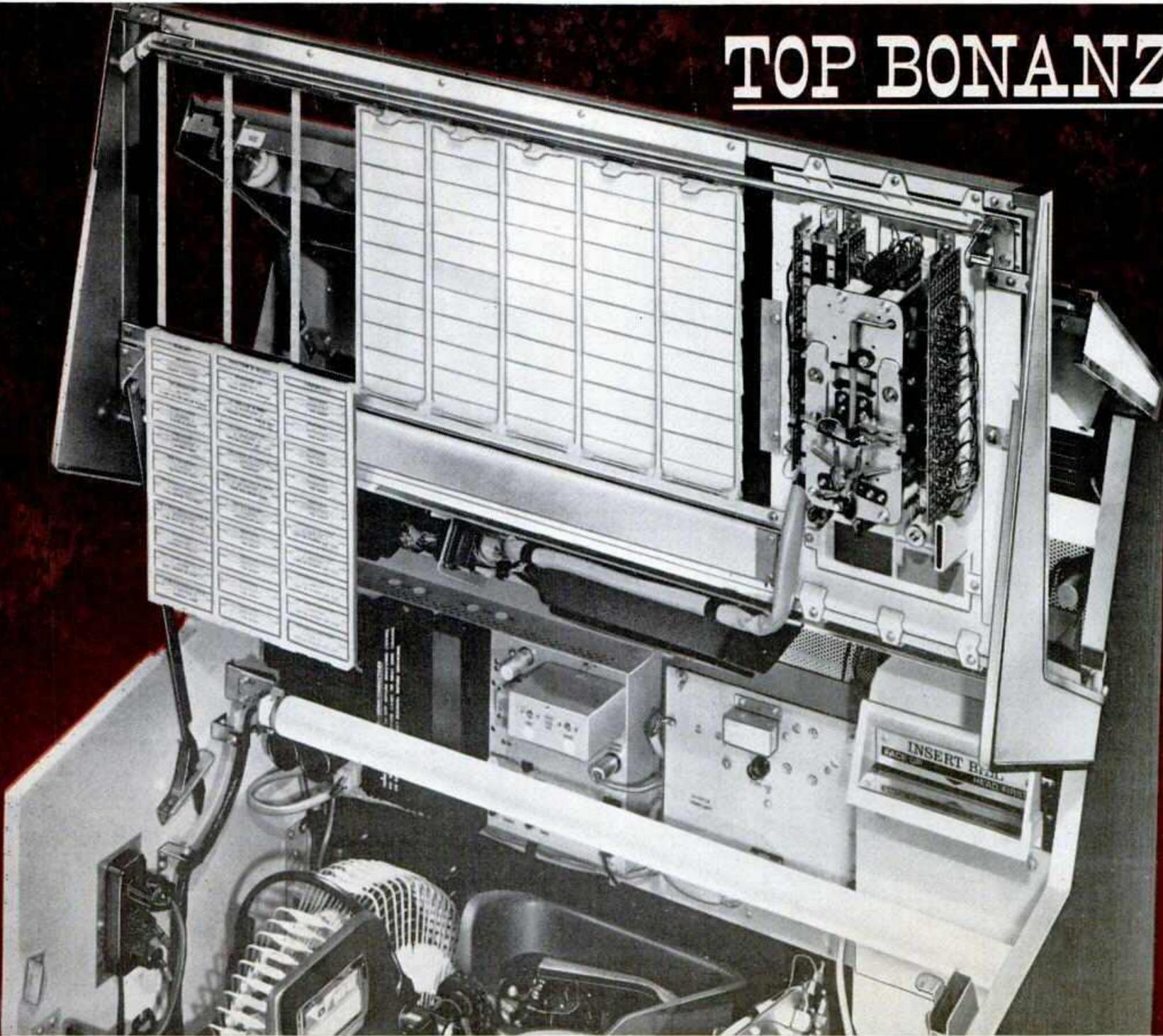
"There are hundreds of locations that still have very old model phonographs in operation," said Seeburg Sales Corp. president William F. Adair. "The operator wants to give the location newer equipment. He knows he can increase the income if he does, yet he has been unable, for sound, economic reasons, to give the location a brand new full-sized phonograph. The arithmetic just wasn't there. But now the Seeburg Phono-Jet solves his problem."

Adair added: "This phonograph is ideally suited to enter- *(Continued on page 84)*



NEW OFFICERS of the Arizona Coin Machine Operators Assn. are, front row from left, vice-president Bill Watts, director Paul DeSanti, president Ben Spalding, director Joel Kaufman; back row from left, director Sal DeBrune, director Red Arnold, director Stan Beasley. Treasurer Sam Robinsin is not pictured.

TOP BONANZA!



We've put everything **UP TOP** on the new Rock-Ola Ultra Phonograph... for **ALL-OUT ACCESSIBILITY!**

Flip up the program dome and you'll see why the new 160-selection Rock-Ola Ultra makes sure the lion's share of those coins goes for *profit*...

"EASY VIEW" PROGRAMMING

Everything up-top. 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.

FLIP-TOP SERVICING

Selection panel at eye level. Album price changes made with *electrical clips* so they can't be accidentally changed. Up-top credit unit and free-play buttons.

NEW PROMISE OF PROFITS

New, lighted *animation*, brilliant colors and sleek chrome trim to keep the "action" going. New top-design ends spillage. Dollar bill acceptor, (optional) automatic tamper-proof coin counter and single cash box for coins and bills.

The new 160-play Ultra Model 437 plus its 100-play version, the new Centura Model 436... and the modestly priced, compact, 100-play Concerto Model 434... make ROCK-OLA the only manufacturer that covers all locations, large or small, for maximum take.

Look to

ROCK-OLA

All-out, all the way, for profits!

Rock-Ola Manufacturing Corp., 800 North Kedzie Avenue, Chicago, Illinois 60651

Vending News

TV Tie-Ins Brighten Bulk Market Picture This Fall

• Continued from page 78

Gibbons, J. C. McClure, Ronny McClure and Larry Tarletz, is packaging Disapero in a tube which is included with a water squirter in each capsule. It is offering distributors full cooperation for local TV tie-ins.

"We used a local TV on program here to promote Disapero by putting on a water squirting contest. Most TV stations and radio stations will work with a distributor on something as new as this item," said Tarletz, "and all he has to do is furnish the product."

Samson Products' Wizard of Oz items were inspired by a new TV series which began last

Friday (8). The line includes vinyl figures, labels, buttons and flicker rings. The TV program has a one-hour cartoon format showing 120-minute films in two continuous segments, a half film one week followed by the final sequence.

Such Wizard of Oz characters as Clarence the Cross-Eyed Lion and Huckleberry Finn will be available for both capsule vending and as items to mix with 210 gum.

The climate of promoting bulk items via TV could spark still other tie-ins. For example, Green Duck has come out with a series of buttons keyed to the National and American Football League teams.

New Mixes

A sneak preview of other new items from various manufacturers includes:

Six new 5-cent mixes from Karl Guggenheim. Items within the mixtures include False Eyes, Chinese Abacus, Triple Magic Fingers, Apes with jointed arms and legs, Trick Lock, Crazy Labels and many others. Guggenheim also has a new 10-cent item called "Frimp," a shaggy, hairy character to pin on clothing and is featuring a Zip Ball.

Penny King has a number of new mixes, including one featuring its "Nod-Nik" character,

a little man with a slit in his head through which a panel slips in and out. Snappy sayings are printed on the panels.

Other Penny King mixes feature High Bouce Balls, Scissors, Happening Rings, Mad Mad Rings, Mummy Heads and circus animals. One mix in this 5-cent item range is built around key chains.

Knight Charm Corp. is featuring four mixes, two are 5-cent assortments, one features 10-cent items and one is for 25-cent vending. The two nickel mixes include magic items and plastic creatures. Rings, key chains, the high bounce ball and other items are included in the 10-cent mix and pins, charms and chain items predominate in the quarter package.

Henel Novelties & Premiums, in addition to its Casper the Ghost character, is featuring decorated snap-together chain links, a "Thing-A-Ma-Ring" lucky 7-11 mix and five finger puppets.

Paul Price has large, jumbo "Scarem" creatures in nine varieties available loose for 25-cent capsule vending. His "Vanish-Ink" has two ounces of powder and a squirt bag in each capsule.

Eppy Charms, Inc., has five new mixes ready for the approaching season and is working on a "Fun Ball" 10-cent capsule mix consisting of 20 miniature dime-value toys, including the new novelty ball. Fun Ball, according to vice-president Sidney Eppy, bounces and does tricks.

Eppy's new mixes consist of a nickel assortment with 15 individual items; a super capsule mix of 15 items each selling for 5 cents; a surprise capsule mix of 15 5-cent items and the 1968 Charm Capsule 15-item mix.

Creative House Promotions' newest item is "Mad Panic Buttons." These are printed in one color against a background of five various colors such as orange, lime and green, day-glow red. There are 20 different buttons. This firm has also given its popular "Mini-Book" series new day-glow covers.

Novelty Gum

Frank H. Fleer is among the gum manufacturers marketing a novelty tie-in item with its series of tattoos and transfers used as wraps for square bubble gum. Over 100 comic tattoos are available and zoo animals are currently featured, also.

"Creepy Space Invaders" is the newest in a series of imprinted gum from Leaf Brands. Others in this series have been "Mr. Atlas," "Mod Man" and "Banan-za." Other current items for Leaf are its Pal series bubble gum, caramel chews, a candy, and its standard series of candy in six flavors. Leaf is also newly involved in manufacturing candy bars for large vending machines.

Another candy item that is creating its own novelty image is Cramer Gum's "Big Baldy." This is a 10-cent jawbreaker candy-coated gum ball that changes colors as each of six successive layers is consumed.

Sunline, Inc., has fashioned its "Sweet-Tarts" for penny vending and has several flavors avail-

New Equipment



E. B. Metal — All-Purpose Vender

An all-purpose vender is being offered now by E. B. Metal Products Co., Inc. Seen above in use with packaged dye, it could be used to vend scenic photos, nylon stockings, seeds, shoeshine kits, detergents, bleaches, bluing and softeners, small pamphlets, instant cold drink mixtures and many other products.

able. This is a candy-coated dextrose lozenge.

Larger, Diversified Units

A trend to larger equipment in bulk vending could be an influence on new machines this fall. Harby Industries has just redesigned its Komet unit to accommodate products the size of golf balls and even slightly larger.

Oak Manufacturing Co. is reportedly readying machines for larger vendables. Victor Vending Corp. is about to announce a new product.

Northwestern Corp., which is still in production with its Vantage Professional stand, has also been extensively promoting its "Booze Barometer" counter novelty game.

And at least one prominent distributor is selling a new plastic laminating machine from Sidewalk Vending. The unit dispenses a ready-to-adhere plastic coating for driver licenses and other valuable items.

BOOZ-BAROMETER



- Entertaining
- Great Repeater

The BOOZ-BAROMETER has great appeal for thousands of customers and their friends . . . played for fun or seriously.

BIG PROFITS FROM THIS PROVEN NICKEL NABBER!

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N.W. Model 49, 1¢ or 5¢ \$14.50
N.W. Deluxe, 1¢ or 5¢ Comb. 12.00
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00
Atlas 1¢ & 5¢ 100 Ct. Ball Gum. 12.00
Acorn 8 lb. Globe 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red \$.92
Pistachio Nuts, Jumbo Queen, White87
Afgan Crown Red Lip Pistachio Nuts63
Afgan Prince Red Lip Pistachio Nuts57
Cashew, Whole83
Cashew, Butts75
Peanuts, Jumbo45
Spanish32
Mixed Nuts60
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct.48
Munchies, 16-lb. carton, per lb.39
Hershey's47

Wrapped Gum—Fleers, 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
Maltettes, 2400 per carton. 8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.
Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct.45
Hershey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

IMMEDIATE DELIVERY on the New Northwestern GOLDEN 60



This "all product" vender is truly the most versatile on the market. Handles ball gum, charms, capsules, all nuts and any small bulk products without breaking or crushing. Gold decorative front panel. Mammoth capacity.

Available with 1c, 5c, 10c or 25c Mechanisms

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MOE MANDELL

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Northwestern's Model 60 produces more profit per dollar of investment

Whether it's in a super-market or super service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandise wheel allow you to dispense all types of popular items. The Model



60 has the most foolproof coin mechanism in its field. Extra-wide chute and interchangeable globe accommodates all sizes of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Wire, write or phone for complete details.

Northwestern

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NEW-NEW-NEW-!

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VANISH-INK is a blood red fluid that when squirted on a white shirt or any object will appear as a red blotch or spot and will disappear in seconds. A package of VANISH-INK and a specially printed squirt bag with simple instructions is packed in each capsule. Shoots up to 15 feet. Not a few drops but—a liberal amount in each package.

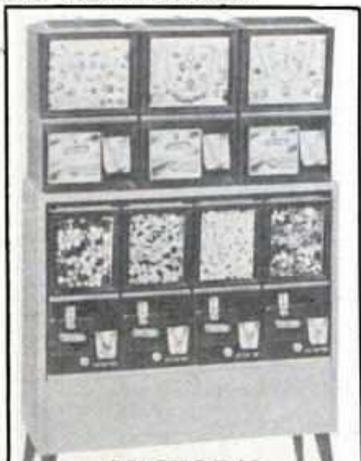
IMMEDIATE DELIVERY
This item is a must for your machines.

PAPCO PAUL A. PRICE CO., INC.
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NAMA Meet Set for Oct. 7

OSAGE BEACH, Mo.—National Automatic Merchandising Association president James T. McGuire and Lt. Gov. Thomas F. Eagleton of Missouri are scheduled speakers at a meeting of the Missouri Automatic Merchandising Association (MAMA) here Oct. 7 at the Tan-Tar-A Resort. All Missouri vending operators, whether members of MAMA or not, are invited and urged to bring their wives. Manufacturers and suppliers are also invited.

There will be individual meetings of both the St. Louis and Kansas City arms of MAMA at a combined meeting and banquet. A registration fee of \$3 and \$9 tickets can be obtained from MAM treasurer Len Stegeman, Capitol Vending Service, P. O. Box 1035, Jefferson City, Mo. 65102. The Tan-Tar-A Resort phone number is (314) 348-2283, for those wishing to secure accommodations.



VICTOR'S '77' & '88'

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Two pennies given is double one penny. Three pennies given is triple one penny.

Mama is a shopper. She likes a good buy for her children buying at your vending machines.

A clean machine pleases her. An attractive display offering attractive Charms and Gimmicks win her and her children as customers.

EPHY knows this. That's why the EPHY line is beautifully made and beautifully displayed. Buy EPHY.

EPHY CHARMS INC.

163 Denton Ave.
Lynbrook, N.Y. 11563

CONVEX '67

NAMA Convention Program Is Set

CHICAGO — Some 22 exhibit hours and eight hours of educational meetings have been scheduled for "Convex '67," the annual convention and trade show of the National Automatic Merchandising Association (NAMA). The event will be held here Oct. 28-31.

All educational meetings and official membership functions will be held at the Conrad Hilton Hotel, 720 South Michigan Avenue. Exhibits, representing the largest array of vending machines, merchandise and allied lines ever assembled, will be set up in Donovan Hall at the International Amphitheatre, 43d Street at South Halsted Street. The two locations are about 15 minutes apart by taxi, and special buses will be provided for convention transit.

The convention commences with the NAMA annual meeting and convention program review at 10 a.m. Saturday, Oct. 28. At the same time, a sanitation workshop for vending routemen and supervisors will be held. Chief speaker at the workshop will be David E. Hartley, Public Health Counsel, NAMA.

Exhibits will open for the first time at noon on Saturday the 28th. They will remain open till 6 p.m. Exhibit hours on Sunday are from noon until 6 again; noon to 5:30 p.m. on Monday, and noon till 4 p.m. on Tuesday, Oct. 31.

Bertsch

Educational sessions scheduled for Sunday, Oct. 29, include "Enlightened Money Management," "Incentive Compensation for Routemen" and "Upgrading Location Relations." Featured speaker at the first session will be John F. Childs, vice-president, Irving Trust Co., New York, N. Y. Speaking on routemen incentives will be Charles E. Bertsch, Bertsch Vending Co., Inc., Warsaw, Ind., and William A. Marti, administrative vice-president, Canteen Service Co. of Toledo, Toledo, Ohio. And panelist for the location relation discussion will be Charles R. Farren, the

Farren Co., Tulsa Okla., and Ralph L. Sanese, Sanese's Complete Vending Service, Columbus, Ohio.

Profit Planning

On Monday morning, Oct. 30, three experts will discuss "Analyzing Management's Alternatives for Profit Planning." Participants will be Dr. James Olsson, dean of the school of business and industrial management,

Milliken University, Decatur, Ill.; Dr. Melvin G. Parsons, director, bureau of business services and research, college of business administration, Eastern Michigan University, Ypsilanti, Mich., and Dr. Donald R. Webb, professor of marketing, school of business and public administration, University of Missouri, Columbia, Mo.

(Continued on page 86)

SATURDAY, OCT. 28

10 a.m.—NAMA Annual Meeting, Waldorf Room, Conrad Hilton Hotel.

10 a.m.—Sanitation Workshop, Williford Room, Conrad Hilton Hotel.

Noon—Exhibits open, Donovan Hall, International Amphitheater.

6 p.m.—Exhibits close.

SUNDAY, OCT. 29

9:45 a.m.—"Enlightened Money Management," "Incentive Compensation for Routemen" and "Upgrading Location Relations," Grand Ballroom, Conrad Hilton Hotel.

Noon—Exhibits open, Donovan Hall, International Amphitheater.

6 p.m.—Exhibits close.

MONDAY, OCT. 30

9:30 a.m.—"Analyzing Management's Alternatives for Profit Planning," Grand Ballroom, Conrad Hilton Hotel.

11 a.m.—"Route Management and Analysis," Grand Ballroom, Conrad Hilton Hotel.

Noon—Exhibits Open, Donovan Hall, International Amphitheater.

5:30 p.m.—Exhibits close.

TUESDAY, OCT. 31

9:30 a.m.—"Data Processing for Vending," Grand Ballroom, Conrad Hilton Hotel.

11 a.m.—"The Promise and Impact of Convenience Foods," Grand Ballroom, Conrad Hilton Hotel.

Noon—Exhibits open, Donovan Hall, International Amphitheater.

4 p.m.—Exhibits close.

7:30 p.m.—Annual banquet, International Ballroom, Conrad Hilton Hotel.

LADIES' LUNCH AT CONCLAVE

CHICAGO—An "early bird" luncheon for the ladies has been scheduled for this year's Music Operators of America (MOA) convention Oct. 27-29 at the Pick-Congress Hotel here. The luncheon will be at noon on Friday, Oct. 27, at the hotel. A special program will follow the luncheon. The event, based on a record number of advance registrations received, will be well attended.

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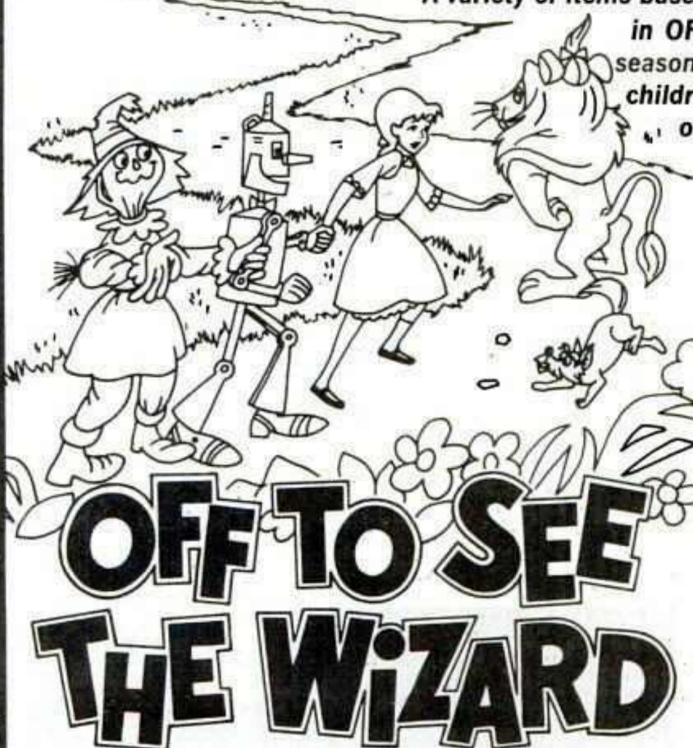
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Los Angeles Considers Ban On Pool, Arcades, Bowlers

By BRUCE WEBER

LOS ANGELES — The City Planning Commission here is considering a ban on pool halls, penny arcades and bowling lanes in portions of the San Fernando Valley and along several of the city's famous shopping strips.

This is the third attempt in Los Angeles to close "family billiard halls," or to ban juveniles from playing in them. The "family billiard hall" offers operators an additional source of revenue (Billboard, July 1966).

Legislation to ban juveniles from billiard halls, or to close pool halls, penny arcades and bowling lanes, is opposed by operators who insist the family pool hall is another method used by the coin and vend industry "to capture the leisure-time dollar."

The new attack will be presented to the Planning Commission in the form of zoning regulations to protect the city from "deterioration caused by incompatible uses."

A proposed ordinance which would prohibit family billiard halls, pool halls, penny arcades and bowling lanes in C-4 commercial zones has been prepared for consideration by the commission. The legislation is aimed at Ventura Boulevard, the Miracle Mile section of Wilshire Boulevard and sections of

Hollywood and Sunset boulevards.

Several operators are worried the ban will have widespread repercussions throughout Southern California.

Charles S. Rozzelle, planning commissioner, said:

"The C-4 zone was specifically designed to create and preserve 'high-class' shopping centers. Many pool halls, penny arcades and bowling alleys can give an area a blackeye."

Also considered incompatible by several members of the commission are establishments with "games of skill and chance," skating rinks and penny arcades.

The proposed ordinance would add family billiard halls, pool halls, bowling alleys and penny arcades to prohibited uses.

"If the ordinance passes," an operator explained, "coin operators with locations in bowling alleys, pool halls and penny arcades will have to readjust their thinking. It's difficult to fight city hall."

Harby Set for Dime Vending

LOS ANGELES — Harold Probasco has the answer to bulk vending operators who complain about a "creativity gap" in the industry.

Probasco, president of Harby Industries in Burbank, Calif., has redesigned the Komet bulk vender to give operators an opportunity to improve sales by using equipment with a "new look."

By retooling and modifying the Komet, Probasco has designed a machine capable of vending merchandise the size of golf balls, or slightly larger. An enlarged delivery shoot gives the machine a new body capable of merchandising larger items in the candy, gum and product lines.

"Bulk vending operators often complain to manufacturers about the lack of machine creativity and new equipment available on the market," said Probasco. "The new Komet opens many avenues in sales, merchandising and earnings for the operator."

The redesigned machine, now in production, will enable operators to sell product for a dime or more and give them a fresh approach to merchandising product, he remarked.

Recently back from a business trip to the East, Probasco reports a backlog of orders. "Several operators in the East are experimenting with the machine and have doubled their take almost immediately," explained the executive.

Because the machine can vend golf balls, Probasco suggests operators investigate placing bulk venders at golf courses, driving ranges and sports equipment shops as new location possibilities.

Frankelstein Dies

CHICAGO — Joseph L. Frankelstein died on Sept. 1. He was the father of Rae Blumberg, wife of Atlas Music Co. official Michael Blumberg.

New Equipment



Bally — Wiggler Four Player

Bally Manufacturing Co. is now shipping "Wiggler," a four-player flipper game that company president Bill O'Donnell says "lives up to the off-beat name." The game has a new play feature called "Wiggle Alley" which delivers from 10 to 500 points per passage of one ball, depending on the number of "Alley" rollovers lighted by the skilled player. A 2,000 per cent rollover at the top of the playfield jumps from 10 to 200 when a ball is "skill-wiggled" off an illuminated rebound. And there's a "Wigglesville Rollover" at the playfield bottom which offers 100, 300 or 500 points on a "mystery-light" basis. The "captive ball" idea which appeared with "Capersville" is retained on this game with a new twist, putting up to three balls on the playfield when the "captive" balls are jostled loose through skilled play. Or "captive" balls may remain uncollected as a "player-to-player, game-to-game" play incentive. The "Free Ball Gate" and "Flipper-Zipper" (which closes the flipper gap) are also on the game.

Industry Hits Banquet Circuit

PHILADELPHIA—The coin machine industry will hit the banquet circuit in a big way during the next few months, with participation in three major testimonial dinners.

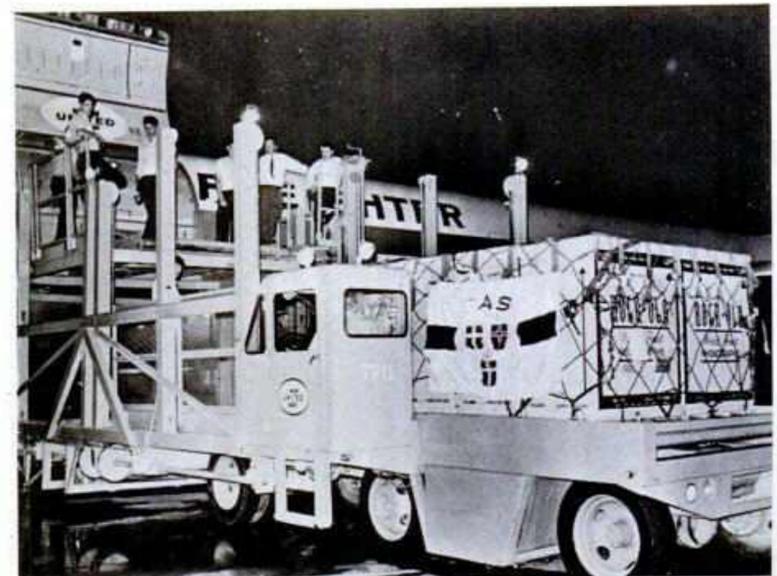
Greatest industry interest is expected in connection with the State of Israel Tribute Dinner sponsored by the coin operators of Philadelphia in honor of J. Harrison Jones, president of the Continental Bank & Trust Co. to be held on Oct. 22. Earlier in the month, on Oct. 3, Herman Scott, president of Jay Vending Co., will be honored at a dinner by the Uptown

Home for the Aged.

The third major event will be a dinner by Philadelphia Variety Club, Tent No. 13, honoring Ralph W. Pries, vice-president of Berlo Vending Co., to be held early in December.

The Harrison Dinner will be co-sponsored by the Coin Machines Division of the Philadelphia Branch, State of Israel Bonds, and the Philadelphia Amusement Machines Operators Association. Scheduled to be held at the Bellevue-Stratford Hotel, the event will honor Harrison both for his support in

(Continued on page 83)



SHRINKING DIMENSIONS of the world operating community are demonstrated by the fact that the Chicago factories are only hours away from their European customers via air freight. This shipment of new Model 437 Ultra phonographs from Rock-Ola Manufacturing Corporation in Chicago went to A. W. Adickes' Nova Apparate in Hamburg, Germany. From a United Airlines jet freighter, the phonographs were transferred to Scandinavian Airlines Systems, arrived in Stockholm overnight, then to Hamburg and into European distribution channels.



JUPITER IS JUMPIN' according to "Miss Jupiter." She'll introduce the new Jupiter line (see Billboard, Sept. 2) to the U. S. trade at the MOA show in Chicago, Oct. 27-29, says company president Robert Taran.

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GRAND TOUR	185	BIG HIT	105
HARVEST	210	ALL STAR BASEBALL	140
MAD WORLD, 2-PI.	205	BIG LEAGUE	315
BULL FIGHT	210	HULA HULA	345
DISCOTEK, 2-PI.	265	MIDWAY	
50/50, 2-PI.	290	TROPHY GUN	\$245
MAGIC CIRCLE	260	RIFLE CHAMP GUN	295
SHEBA, 2-PI.	250	MONSTER GUN	350
TRIO	250	MYSTERY SCORE	190

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Vending News Digest

Nominate 7 for NAMA Board

CHICAGO — Meyer Gelfand, chairman of the nominating committee of National Automatic Merchandising Association (NAMA), has named the following vending industry executives as nominees for election to the organization's board:

J. Robert Graham, Avenco, Minneapolis; William H. Martin, Automatic Candy Co. Columbus, Ga.; B. M. Montee, Cater-Vend, Inc., Jacksonville, Ill.; Robert G. Morris, Coan Manufacturing Co., Madison, Wis.; Patrick L. O'Malley, Canteen Corp., Chicago; W. R. Patton, Valley Vendors, Modesto, Calif., and Arthur D. Stevens, Automatique, Inc., Kansas City, Mo. Graham, Martin and Stevens are currently members of the 21-man board. Elections will occur Oct. 28 at the Conrad Hilton Hotel in Chicago during the NAMA convention.

Cigaret Tax a Relief

SACRAMENTO, Calif.—A special unincorporated area tax rate here will drop drastically this year as a result of the California State taxes levied on cigarettes.

The Sacramento County Board of Supervisors said that additional income which will accrue from the cigarette tax will reduce the county area tax rate.

The action will not benefit taxpayers within the cities of the county, including the city of Sacramento. However, a spokesman for the Sacramento County Board of Supervisors, said that since cities also will get some of the cigarette tax money, their budgets also should benefit by the new cigarette levy.

Legislation already signed by Gov. Ronald Reagan provides for a 3-cent-per-pack tax to become effective Oct. 1 with the funds going to local government. A 4-cent-per-pack increase went into effect Aug. 1. After Oct. 1, California will have a 10-cent-a-pack levy.

M. D. Tarshes, Sacramento County executive, said the cigarette tax should return \$415,573 to the unincorporated area this year and \$785,432 next year. He said there also would be \$54,418 for county-wide services from the tax.

To be eligible for the 3-cent-per-pack State rebate in October, however, charter cities—such as Los Angeles, which has its own 4-cent-per-pack levy—must drop their own taxes in favor of the State's fee. The State rebate would go only to those cities which do not impose their own cigarette taxes.

Nevada Collects \$5.4 Million

CARSON CITY, Nev.—More than \$5.4 million in cigarette tax dollars has been collected by the Nevada Tax Commission in the fiscal year ended June 30. The tax collection dipped slightly from the previous year.

New Hampshire Gross Up

CONCORD, N. H.—New Hampshire's tobacco tax receipts during July were \$750,000 higher than during the same month in 1966, it has been reported by the Tobacco Products division of the State Tax Commission.

Division officials said the principal reason for the big increase in revenue was the 2-cent hike per pack of cigarettes which went into effect July 1 after approval by the 1967 Legislature.

After the increase, cigarette manufacturers added half a cent to their sales price, with the result that the State tax went from 4 to 6.5 cents per pack.

Net sales for July were \$1,723,911 as compared with \$973,090 last year.

Single Federal Tax Proposed

DENVER—Speaking to the National Association of Tobacco Tax Administrators here, New York City finance administrator Roy M. Goodman proposed repeal of all State and local cigarette taxes in favor of a single federal levy of 20 cents per pack.

Goodman said the scheme would yield \$1.2 billion more in revenue annually, would reduce the cost of collection and would eliminate bootlegging because of the uniformity in taxes and prices.

Suggesting that the increased revenue be used to combat "urban problems," Goodman said, "I would rather tax smokers than see our cities go up in smoke."

The Vigilance of Vending

HOUSTON—Patrons of the Telephone Road Twin Drive-In Theater here now have access to food, drinks and concessions from opening till closing. A Vendo Cafeteria has been set up for this purpose. In normal operation of drive-in theaters, the concession stand closes about 10 p.m., cutting off the patron's supply of food and drink.

Surgeon General Hits 100's

WASHINGTON—Surgeon General William H. Stewart has decried the "unconscionable campaign" by the tobacco industry to promote longer cigarettes to get "longer profits."

Testifying before the Senate Commerce Committee, Stewart said the 100mm cigarettes increase the smoker's intake of tar and nicotine, creating a greater danger to health. The long cigarettes, he

(Continued on page 84)

Industry Hits Banquet Cirk

• Continued from page 82

behalf of the State of Israel and for his long-standing support of the coin machine industry.

Harrison was one of the first local bankers to give recognition to the operators as a stabilized industry and has long favored financial support in their behalf. His bank has also been in the forefront in the purchase of State of Israel Bonds from the very beginning.

As a result, the Harrison Tribute Dinner is expected to attract a large turnout of operators and distributors. Joe Ash, president of Active Amusement Co., local Rock-Ola distributor, will serve as chairman for the dinner. Leadership will also be provided by Martin A. Berger, president of Cigaromat Corp. of America, and Cigar-Pak Vendors, Inc., manufacturers, and David Rosen, head of the Rowe AMI distributing firm here bearing his name. They are co-chairmen for the Coin Machines Division for State of Israel Bonds.

Third Time

It will mark the third time that the State of Israel has seen fit to honor a figure identified with the coin machine industry. The first time was in November, 1964, when David Rosen was the recipient of the honor. The second Tribute Dinner, held in February, 1966, honored Joseph Silverman, executive secretary of the Philadelphia Amusement Machines Association. The Harrison Dinner will be held on Oct. 22.

Herman Scott, who is a pioneer in the coin machine industry, will be honored at the Oct. 3 dinner in recognition of his efforts in behalf of the Uptown Home for the Aged. He has been actively identified with the Home for many years and is providing leadership in its present building fund campaign.

George Friedland, former president and one of the founders of the Food Fair supermarket chain, will make the award presentation to Scott at the dinner to be held at the Warwick Hotel.

Industry interest will also be pronounced in the dinner honoring Ralph W. Pries in recognition of his recent election as president of International Variety Clubs. Pries, who is also one of the vice-presidents of ABC Consolidated Corp., is a former Chief Barker of Philadelphia Variety Club, Tent No. 13. A large number of amusement machine operators are members of the show business organization, and David Rosen, who heads the distributing firm bearing his name, also served as a Chief Barker (president) of the local Tent.

The testimonial dinner, to be held at the Bellevue-Stratford Hotel, is being sponsored by the Philadelphia Variety Club, and James Carreras, London motion picture producer who is Chairman of the Board of International Variety Clubs, has announced already he will come here and head the list of distinguished guests. Honorary chairman for the dinner is Jack Beresin, president of ABC Consolidated Corp.

Elect Spalding in Arizona; Plan Co-Operative Meetings

• Continued from page 78

meeting is Sept. 29-30, with Gov. Jack Williams scheduled as a special guest speaker. Beasley and Snodgrass, who are jointly organizing the ACMOA meeting, are working now to secure accommodations at the Safari.

Pool Tournament

ACMOA, as with other associations around the country, is developing public relations programs and generally strengthening its function. A special city-wide billiard tournament is being planned in Phoenix.

Other officers elected to ACMOA are Vice-President Bill Watts, Valiant Amusement; secretary-treasurer, Sam Robinson, Robinson Bros. Amusement, and directors Red Arnold, Arnold's Music & Games; Sal De Bruno, Sal's Distributing Co.; Joel Kaufman, Valley Vendors & Distributing Co.; Beasley, and Paul De Santi, Westside Amusements. All are from Phoenix.

For further information on

the meetings here operators can contact Beasley at Garrison Sales Co., 1000 West Washington, Phoenix, Ariz. 85007 or phone (602) 252-6121 or 252-6123.



SAMUEL VARCO JR. has been named assistant advertising and sales promotion manager for Wurlitzer. He comes from Norman, Craig & Kummel and Young & Rubicam ad agencies. He assists A. D. Palmer Jr.

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Ted Folz Dies

OCEANSIDE, N. Y. — Ted Folz, 77, father of bulk vending industry leaders Roger and Harold Folz, died suddenly Sept. 5 at his home here. He was associated in Folz Vending Co. with his sons from 1954 to 1958 and was semi-retired at the time of his death.

Services were held Thursday (7) and burial was in Ferncliff Cemetery, Hartsdale, N. Y. Besides his two sons, he leaves his wife, Faye, and four grandchildren.

EAGLE EYE
BILLIARD CUES
Really Rugged
 Your Best Buy **\$1.40 ea.**
 IN 100 CUE LOTS
 MODEL E-57W 57"
 Triple turned, professional taper, plastic coated shaft and weighted butt with new attractive Ny-Flek coating.
 ELLICOTTVILLE WOOD PRODUCTS CORP.
 BOX 481, READING, PA 19603

DON'T WAIT FOR THE M.O.A. SHOW TO SEE THE NEW CINEJUKEBOX
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MOA SHOW
BOOTHS 32 & 33

Exclusive Rowe AMI Distributor
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DAVID ROSEN inc
 855 N. BROAD ST., PHILA., PA. 19123
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Vending News Digest

• *Continued from page 83*

pointed out, are expected to account for 15 per cent of the market this year.

Stewart suggested that it is not in the public interest to influence the smoker to increase his intake of "injurious ingredients." And he urged that the longer cigarettes be removed from the market.

Canadian Smoking Up 9%

MONTREAL—The rate of revenue stamp sales indicates that Canadian cigaret consumption was up 9 per cent in July. In the month, 2,741,253,045 cigarets were consumed, compared with 2,415,912,615 in July of 1966.

New Nestle Candy Bar Line

WHITE PLAINS, N. Y.—The Nestle Co., Inc., has introduced a new line of dime candy bars. The milk chocolate-covered cream bar line includes Triple Decker, Caramel Cream and Peppermint Cream. A children's TV program campaign created by Leo Burnett will launch the line this fall.

Nestle is also expanding the distribution of its new Bonanza Bar to the entire U. S. This 10-cent bar, consisting of peanuts, chocolate fudge and milk chocolate coating, has been tested for over two years in Buffalo, New York and Portland, Ore.

To Vend Baggage Carts

MINNEAPOLIS—The Metropolitan Airports Commission plans to give a new baggage cart vending system a six-month trial at the Minneapolis-St. Paul International Airport. Travelers rent carts by inserting 50 cents in a coin mechanism on the storage rack, releasing a cart to tote their baggage. The cart may be returned to the rack after use where the mechanism will automatically refund 25 cents. The racks will be situated in the terminal building and parking lots.

Seek ABC Injunction, Penalty

NEW YORK—A suit filed in Brooklyn Federal Court seeks an injunction against ABC Consolidated Corp. and a \$300,000 penalty. ABC is the object of monopoly charges by the Federal Trade Commission in connection with theater concessions in the New York-Philadelphia area. The injunction would force ABC to sell its theater concessions. The suit demands a penalty because ABC allegedly disregarded an agreement to drop the concessions by Oct. 29, 1965.



J&J DISTRIBUTORS, Indianapolis, recently played host to this group of 47 operators and wives in Freeport, Grand Bahama Island. The luxury trip, Aug. 3-7, was billed as "J&J's Music Merchant Special." The vacationers arrived at the plush Lucayan Beach Hotel to find a Rowe Music Merchant phonograph in the cocktail lounge. They were greeted by company president Joe Flynn and his partner, John Stocksdale. The Indiana operators swam, sailed, snorkled, fished, lounged, sunned, golfed, cycled, boated, dined and snapped photographs. Some even relaxed.

Coinmen In The News

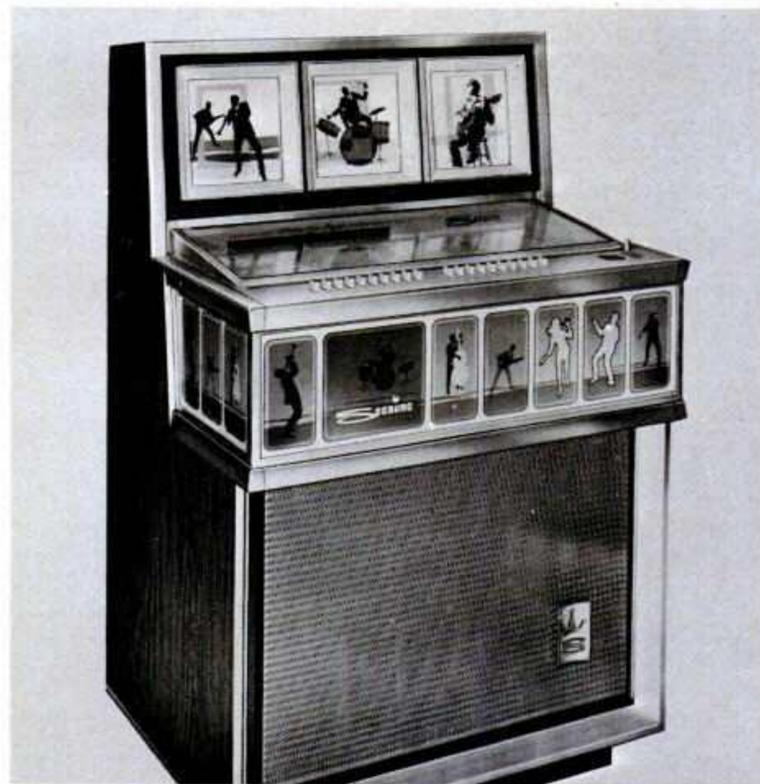
NEW YORK

Meyer Parkoff of Atlantic Sales, 10th Ave., reports that he is happy with his new Seeburg 100-selection machine. . . . Ben Chicofsky of MONY here, says that the organization's Journal will go to press Monday (11) with some 130 pages in all. . . . Ben said that he received a full-page ad from Colgems artists the Monkees. . . . Plans for the MONY convention in Monticello on Sept. 22-24 are set with only a few reservations left and Ben asks those interested to contact him immediately.

CLEVELAND

Cleveland Coin International held a successful two-day school here recently on Williams-United bowlers, shuffles and flipper games, according to company ex-

New Equipment



Seeburg—Phono Jet 100-Play

Measuring 45 $\frac{1}{4}$ inches high, 30 $\frac{1}{2}$ inches wide and 24 $\frac{3}{4}$ inches in depth, this is the new Phono Jet 100-selection unit just introduced by the Seeburg Corp., Chicago. It has the Seeburg "vertical play" mechanism holding 50, 45-rpm records; high compliance magnetic pick-up; Tormat Memory Unit (pick-up and memory unit with 5-year warranties); built-in provisions for remote volume control; solid state circuitry with 40 watts of output power; 70-volt connection for utilization of any Seeburg remote speaker system; two 12-inch, full-range speakers and a stepper to permit use with the Seeburg Wall-o-Matic (3W-100) (See story.)

Seeburg Showing 100-Selection Jet

• *Continued from page 78*

tainment locations where limited space has posed a problem in the past. There are still many locations that want coin-operated phonographs but don't want to sacrifice a lot of floor space for a regular size model."

The new unit measures 45 $\frac{1}{4}$ inches high by 30 $\frac{1}{2}$ inches wide by 24 $\frac{3}{4}$ inches deep. It plays 100 selections on 50 singles and has a solid state amplifier with 40 watts of output power through two 12-inch full-range speakers. There is a 70-volt connection for utilizing any existing Seeburg Remote Speaker System and the new unit will operate with Seeburg's 100-selection Wall-O-Matic (Model 3W-100).

"Operators have been questioning me, wanting to know when Seeburg would have a new 100 selection model phonograph so that they could update many of the locations where they have installed 100-selection Wall-O-Matics," said Bill Prutting, Seeburg vice-president. "We've been listening to these requests."

Engineering vice-president Al Bodoh described the new Phono-Jet as "brand new from top to

bottom. This is not a smaller version of any other model."

George L. H. Gilbert, president, Seeburg International, said:

"Seeburg equipment is built, not adapted, for use anywhere in the world. This means that we build machines with motors and all electrical components designed for specific use in specific countries. We build 50-cycle for countries that have 50-cycle current. We build for the voltage where the machine will be used, be it 110 or 230 or anything in between. We don't believe in sticking in transformers that make models work but with less efficiency than in the country for which they were designed. And so it is with the new Phono-Jet."

Recycling

Adair observed that, "recycling of equipment is not too prevalent any more. Thus, moderate income locations seldom see a new phonograph in their place of business, even if it is not the latest model machine. In the past, these locations got newer equipment that was new to them and had been moved down from a higher income-producing location. This abolishment of recycling by the operator has failed to introduce income simulating newer phonographs in moderate income locations. Accordingly, some locations even dropped to a marginal status."

The new model has been on display at Seeburg distributors for several days and goes on exhibit officially this week. It will be shown with other new Seeburg products at the Music Operators of America trade show in Chicago Oct. 27-29.

ective D. H. Liebling. Instruction was handled by Seeburg field representative Bob Zeising. Among those attending the school were Roland Jenkins, Atlas Enterprises; Andre Adler, Eagle Amusement; Charles Mann, L&N Music; Jerry Verbelum, L&N Music; Dave Plageman, Roy George Music; Joseph Loth, Roy George Music; Skys Sarcky, Union Vending; Tom Elum, Elum Music; Ray Hamilton, Hamilton Music; (Continued on page 88)

1c SALE

1c SALE

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If you are not already on Royal's used equipment mailing list write today. In our September bulletin we are having a gigantic 1c SALE. Don't miss out on these great bargains. The bulletin will be in the mail the 2nd week in September. WRITE TODAY.

1c SALE

1c SALE

New Equipment



Victor — Bottle/Can Vender

Versatility in vending is offered by Victor Products Corp. in this Model VPA-408C bottle or can vender, dispensing 6- to 16-ounce bottles for 8- to 12-ounce cans. Capacity is 408 cans or 234 bottles. An optional feature, a solid-state "Qualitron" control system, is also available.

New Equipment



Williams—Beat Time 2-Player

Williams Electronics, Inc. has issued this new two-player, Beat Time, in an adjustable three or five-ball play model convertible to add-a-ball. The unit has four top rollover lanes which score 100 points and illuminate 3-6-9 and 12. It has four rotating targets which also score 100 points and illuminate 3-6-9 and 12. Achieving these numbers lights three rollover lanes for an extra ball and one rollover for a special. Targets, "Jet Bumpers" and rollover lanes increase in value with each number achieved. Unit has a new on-off toggle switch under the cabinet and comes with single, double or triple chute options.

Obtains Exemption

• Continued from page 78

bers here asking them to participate in the MOA convention Oct. 27-29 at Chicago's Pick Congress Hotel.

Commenting on attendance at meetings of the South Dakota group, Trucano said, "We've cut our meetings from four to three a year and we have been having a good increase each time."

Past-president Darlow Maxwell, Maxwell Music Service here, will host the meeting which will be held in the St. Charles Hotel. Reservations may be made by phoning the hotel at (605) 224-5961 or Maxwell at (605) 224-4097.

All Machines Ready for Location

United Dixie	95.
United Futu	295.
United 7 Star	95.
United Toronado	355.
Wms. Maverick	59.
CC Big Hit	125.
Wms. Pinch Hitter	95.
Smokeshop Model V 27	85.
Be'y Bucking Bronco	495.
SeeLurg V	155.
Wurlitzer 2410	195.
Wurlitzer 2510	275.
Wurlitzer 2500	325.
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HEART FUND

Say You Saw It in Billboard



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We're proud to present the new Jupiter 100F ... great new addition to a fine old European family ... with such added features as a 50¢ coin chute, total play meter and solid state 30-watt amplifier. The specially designed multi-range speaker in concert with the solid state amplifier reproduces every nuance of sound exactly as it was recorded in the studio ... full range of sound from 20 to 40,000 cycles, ... from the lowest bass note on a Mingus platter to the high E above C on a Pete Fountain clarinet solo. And, without distortion, ... even at full volume.

Throughout its classic continental chassis, the Jupiter mechanism is simplicity personified, a maintenance man's dream, an operator's salvation, ... since less servicing means higher net per machine. Spare parts available throughout the country, ... and not only is Jupiter superior mechanically, but it represents an important price break-through on both the distributor and operator level.

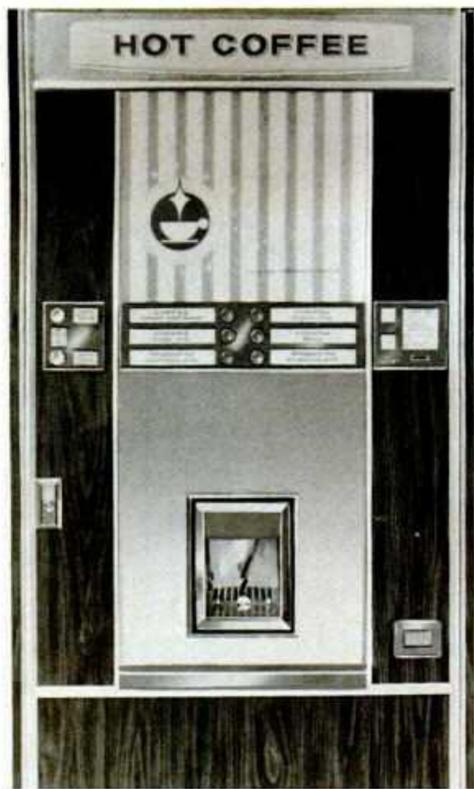
A few choice distributorships are still available in the U.S., Canada and the Caribbean. Write, wire or call

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 Sales of America

Division of Taran Enterprises, Inc.

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 (305) 635-2531
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New Equipment



Coffee-Mat — Coffee Vender

Coffee-Mat's newest 600-cup capacity Model CSSC-600 coffee vender delivers coffee six ways and vends whipped hot chocolate. Companion models (C1SC-600S) dispense coffee six ways with hot chocolate and soup (C1SC-600T) dispense coffee six ways and hot chocolate in addition to either tea, soup or soluble coffee. All models include dime and nickel payout changers and are available in three finishes.

Joel Brown's Son Is Cited For Heroism

NEW YORK — Dr. Jeffrey Brown, son of Joel C. Brown, regional vending representative for the Atlantic New York Corp., has been awarded the Bronze Star for heroism during combat in Vietnam.

States the official citation:

"Captain Brown distinguished himself by heroic actions on Oct. 2, 1966 in the Republic of Vietnam. On this date, Captain Brown was serving as Battalion Surgeon at the forward base camp of the 2nd Battalion, 14th Infantry. Early in the evening on Oct. 2 a man from the Battalion ENTAG Platoon was critically injured when a land mine exploded on the base perimeter. Personnel in the area who went to the assistance of the injured soldier were unable to move him because of the seriousness of his injuries. Captain Brown unhesitatingly, and at grave risk to his own life, entered the minefield to administer first aid to the man's wounds and prepare him for evacuation. He then accompanied the injured man from the mined area. . . ."

Commented Meyer C. Park-off, president of Atlantic New York Corp.: "It is always most gratifying to read of the merits and awards received by the children of the people in the phonograph and vending industry."

**CAPITOL
25 Years of Jukebox Hits**

• Continued from page 78

"Oh"—Pee Wee Hunt

At California Music in Los Angeles, Dean Martin's "Memories Are Made of This" and Nat Cole's "Mona Lisa." The firms spokesman said that the label has been important to his jukebox operators because of the many country and western artists.

"Sonny James with hits like 'Young Love' and Ferlin Husky's 'Wings of a Dove' are a couple that come to mind easily," said Robinson. "Many of Capitol's country artists are stocked as a matter of routine. Jean Shepard is an example."

"Ramblin' Rose"—Nat King Cole

Without hesitating, Les Montooth, Peoria, Ill., thought of "Ramblin' Rose," when asked to name some of the big Capitol records he remembers. Montooth, one of the few exclusive jukebox operators in the country, named "Wheel of Fortune," "Slippin' Around" and a half dozen such big titles.

"In those early days the salesmen from all the big labels like Capitol would call on us regularly. This was long before the one-stops. Who can forget those days in the music business?" Montooth reflected.

"Ode to Billie Joe"—Bobbie Gentry

Several jukebox tradesters, while waxing nostalgic about old Capitol best sellers, were equally enthusiastic about more recent hits. "I think this 'Ode to Billie Joe' will be one of Capitol's biggest records," said Ken Kerr, record programmer at Lucky Coin Machine Co., New Orleans.

"Of course, they've had so many big hits like Tennessee Ernie Ford's '16 Tons' and others, but don't forget the Beatles and the Beach Boys or even artists like Cannonball Adderley. We've done exceptionally good with Cannonball's 'Mercy, Mercy, Mercy,'" said Kerr.

Little LP's

At Cannon Coin Machine Co., Haddonfield, N. J., William Cannon, secretary of the Music Operators of America (MOA) and head of a committee for liaison with record companies, congratulated Capitol for still another part of its contribution to the jukebox business.

"I think we should congratulate Capitol for making available Little LP's. In our own operation we have found that Little LP's can add another 10 per cent to revenue. This is on top," Cannon pointed out. "This means you can couple your profit because the overhead and everything else has been taken care of and you still have 10 per cent extra."

MOA Support

Other congratulations came from MOA Executive Vice-President Fred Granger in Chicago. "During my three and a half years with MOA, Capitol Records has been one of our most loyal supporters. Capitol not only has been a consistent exhibitor at MOA trade shows year after year—which we very much appreciate—but Capitol is also a dues-paying member of this association."

"On behalf of the officers, directors and members of MOA, I extend to Capitol Records our warmest and most sincere congratulations on the happy occasion of its 25th anniversary. All of us at MOA look forward to many years of close co-operation with this outstanding record manufacturer."

NAMA Convention

• Continued from page 81

On Monday afternoon, "Route Management and Analysis" will be discussed by Roger W. Kallock, associate, A. T. Kearney & Co., Inc., Chicago, a management consultant firm.

"Data Processing for Vending" will be the topic to lead off Tuesday's sessions. Speaker will be Dr. Robert G. Seymour, president, Tec-Search, Inc., Wilmette, Ill. Panelists will be Joseph J. Levin, president, Blue Ribbon Vending Co., Philadelphia, and Gary R. Sternberg, manager of data processing, The Macke Co., Washington.

Greyhound

That afternoon, R. D. Chatfield, food service consultant, Stamford, Conn., will address the topic, "The Promise and Impact of Convenience Foods." Panelists discussing the same topic will be Cuthbert C. Snowden, director, Food Standards and Research, Automatic Retailers of America, Inc., and Terry Vince, director, research and development, Greyhound Food Management, Inc., Detroit.

The convention closes with the NAMA annual banquet in the International Ballroom of

Two Distributors Bound for Europe

PHILADELPHIA — Two major machine distributors were Europe-bound this week. Joe Ash, head of Active Amusement Co., Rockola distributor, was off to Europe to combine pleasure with business. Also taking off for a flight across the Atlantic was David Rosen, head of the Rowe AMI distributing firm bearing his name. Rosen was headed for Milan, Italy, where he will supervise the shipment of a large order of Cinejukebox movie-music machines coming off the assembly lines at the Innocenti plant there.

The consignment will arrive here in advance of the Music Operators of America (MOA) show at which the new model will be exhibited by Rosen.

In Milan, Rosen will also meet with Angelo Bottani, president of the International Phonovision Society, manufacturers of the Cinejukebox, and make arrangements for Bottani to come to Chicago next month for the MOA show.

the Conrad Hilton Hotel at 7:30 p.m. Tuesday, Oct. 31. Over 10,000 vending industry executives are expected to attend the convention.

when answering ads . . .

Say You Saw It in Billboard



Williams®
BEAT TIME

2 PLAYER

**ADJUSTABLE 3 or 5 BALL PLAY
CONVERTIBLE TO ADD-A-BALL MODEL**

- 4 Top Rollover Lanes Score 100 Points and Lite 3-6-9- & 12
- 4 Rotating Targets also Score 100 Points and Lite 3-6-9- & 12
- Making 3-6-9- and 12 Lites 3 Rollover Lanes for EXTRA BALL and 1 Rollover for SPECIAL
- Targets, Jet Bumpers and Rollover Lanes Increase in Value with Each Number Made.



- Stainless Steel Front Door, Frame, Moulding and Trim.
- Automatic Ball Lift; Plastikote Finished; Playfield Number Match.
- INDIVIDUAL LIFT OUT COIN TRAYS; Protected Coin Switches.
- New (On & Off) Toggle Switch Under Cabinet.

OPTIONAL

- Single, Double or Triple Chutes.

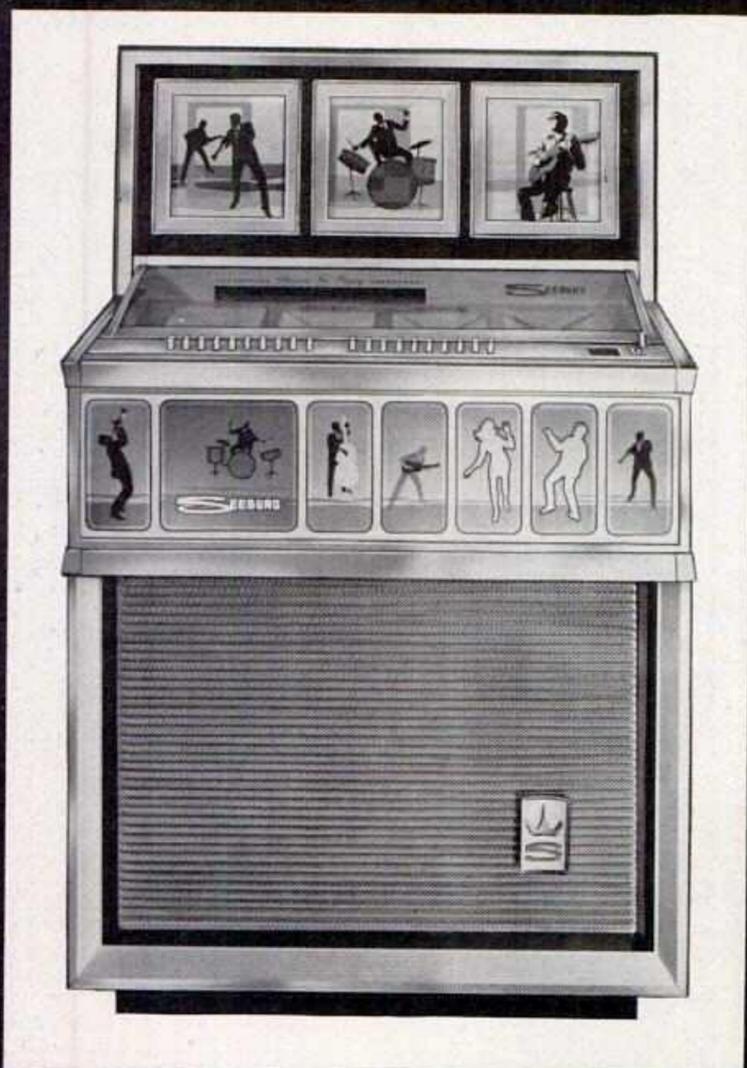


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CABLE ADDRESS WILCOIN CHICAGO
AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR



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ALTAIR
CORONADO**

Suddenly moderate-income locations are profitable with new equipment.



Seeburg's Phono-Jet is here.

Small it is— $48\frac{5}{8}''$ x $30\frac{1}{2}''$ x $24\frac{3}{4}''$ —but big in sound and quality. And economical to operate.

Phono-Jet has two 12" full-range speakers for room-filling sound. Holds fifty 7-inch 45 rpm records—100 selections. Plays them with the Pickering precision cartridge for true, long-lasting reproduction and has the exclusive Tormat memory unit. Both are guaranteed 5 years. Phono-Jet's reliable solid-state circuitry is longer-lasting, trouble-free.

The Phono-Jet is Seeburg quality at a mini-cost. What's more, Phono-Jet needs only a stepper-kit for easy hookup to existing 100-selection wall boxes. So when moderate-income locations ask for new equipment, you've got a good comeback—the Phono-Jet. Contact your Seeburg distributor.

SEEBURG — Growth through continuous innovation

The Seeburg Sales Corporation • International Headquarters, Chicago 60622

Coinmen In The News

Continued from page 84

Martin Laska, L&N Music; Jack Dunbar, L&N Music; Hy Silverstein, Excel Phono; Richard Attewell, Attewell Music; Ralph E. Butler Jr., S&M Music; Edward R. Butler, S&M Music; Charles Metro, C. M. Music; A. Attewell Attewell Music; Charles Pirich, S L & L Clary; Booth Matlack, Dodson Enterprises; David Paulis, William Emery, Atlas Enterprises and Keith Lampman, Roy George Music.

Also present were Gilmore Rostocil, Roy George Music; Bob Both, Roy George Music; Jim Panaulla, Roy George Music; Joe Carrigan, Roy George Music; Charles Nediow, Atlas Enterprises; John Rainey, United Automatic Vending; John E. Waltz, United Automatic Vending; Perry Hackbart, Curry Music; Odia Porter, Stephens Cigaret Service; William A. Witalis, Western Music; Bill Baker, United Automatic Vending; George Haydocy, L&N Music; R. Abdas, Castle Music, and Clarence Lorben, Shaffer Distributors.



THESE MEN HAVE BEEN NAMED to new posts at National Rejectors, Inc. by H. F. (Hugh) Sackett, director of marketing. David D. Williams, left, has been promoted to supervisor, administrative services, from O.E.M. co-ordinator. O. Leroy Romine, center, formerly supervisor, retail sales, is now product supervisor. And Robert J. Haake, right, has moved up from the post of supervisor, product applications to product supervisor.

PHILADELPHIA

William Fishman, president of Automatic Retailers of America (ARA) adds to his many community activities in accepting the role as co-chairman of the Advanced Gifts Division for the forthcoming Allied Jewish Appeal campaign. . . . Stouffer Vending Corp., based in Cleveland, obtained a Certificate of Authority to conduct its business in Pennsylvania. According to its application for a State charter, its business is to provide "food and drink services through vending machines to offices, plants and institutions and all things neces-

sary and incidental thereto. The registered office of the corporation in Pennsylvania will be at 123 S. Broad Street in Philadelphia. . . . Ralph W. Preis, vice-president of Berlo Vending Co., goes to Israel in November in his capacity as president of Variety Tent in Tel Aviv. . . . Jack Beresin, president of ABC Consolidated Corp., back at his desk after being hospitalized for observation at Jefferson Hospital here. . . . Mrs. Martin Berger has been chosen to serve as co-chairman of the Women's Committee of the Israel Bonds Inaugural Ball to be held Sept. 24 at the Sheraton Hotel, marking

REGISTRATION CARDS MAILED

CHICAGO — Advance registration cards for the Oct. 27-29 Music Operators of America (MOA) trade show and convention here at the Pick-Congress Hotel went into the mail today, according to MOA Executive Vice - President Fred Granger. The advance system of registration, which has badges and banquet tickets waiting for MOA members when they check in at the convention, was a new service instituted by Granger when he came to MOA in 1964. The MOA is also sending out advance registration cards for rooms at the Pick-Congress Hotel. Hotel representative Tom Macke reports that rooms—suites in particular—are being booked at a fast pace.

the formal installation of the new leadership for the State of Israel Bonds Committee here. Her husband is president of Cigar-Pak Vendors and Cigaromat Corp. of America.

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. 16-17—Coin-Operated Industries of Nebraska, regular meeting, Holiday Inn, Norfolk.

Sept. 21-24—Music Operators of New York, Laurels Country Club, Monticello.

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. 29-30—Arizona Automatic Merchandising Council, annual meeting, Safari Hotel, Scottsdale.

Sept. 30-Oct. 1—South Dakota Music & Vending Association, St. Charles Hotel, Pierre.

Oct. 1—Arizona Coin Machine Operators Association, special meeting, Safari Hotel, Scottsdale.

Oct. 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.

Big Play-Exciting Action

Gottlieb's SING ALONG

- 4 color sequences advance hole value for super high score and special scores.
- 4 "Relay" kick-out holes provide exciting action.
- 12 rollovers and 4 targets advance color sequences.
- Bulls-eye target scores 100 points.
- Cross action rollover scores 50 points.
- Electric auto-ball lift speeds play.
- 4 Reel scoring for greater player appeal.
- Delivered with triple chute combinations.

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Trade Leads Bond Drive

PHILADELPHIA — Philadelphia Branch, State of Israel Bonds, has turned to the coin machine industry to provide the necessary leadership for the Israel Bonds' Industry Division. Martin A. Berger and David Rosen were named co-chairmen for the division.

Berger is president of the Cigaromat Corp. of America and Cigar-Pak Vendors Co., Inc., manufacturers of cigar vending machines. Rosen is head of David Rosen, Inc., distributor of Rowe AMI music, vending and amusement machines, phonograph records and is the U. S. distributor for a combination movie-jukebox machine.

The Industry Division is planning a number of major events for the fall. The first of such events will be a State of Israel Tribute Dinner honoring J. Harrison Jones, president of Continental Bank and Trust Co., who has provided financial strength and support to the local coin machine industry from the very beginning.

Joe Ash, head of Active Amusement Co., Rock-Ola distributor, has accepted the general chairmanship for the Harrison tribute dinner, which will be sponsored in conjunction with the coin operators of Philadelphia and the Amusement Machines Association of Philadelphia. The award dinner is scheduled for Sunday evening, Oct. 22, at the Bellevue-Stratford Hotel.



WURLITZER

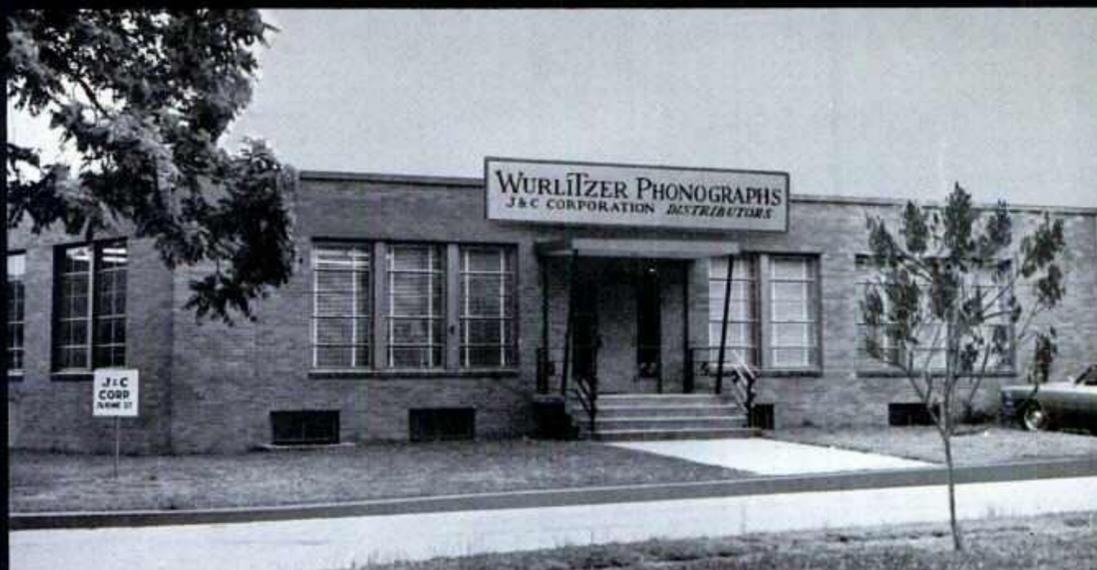
proudly announces
the appointment of

J. & C. CORPORATION

as its phonograph distributor
for the New England States



Charles H. Brinkmann
President



Located at 76 Rowe St., Auburndale, Mass.; J. & C. Headquarters will provide New England operators with complete Wurlitzer and allied coin operated equipment, sales and service.

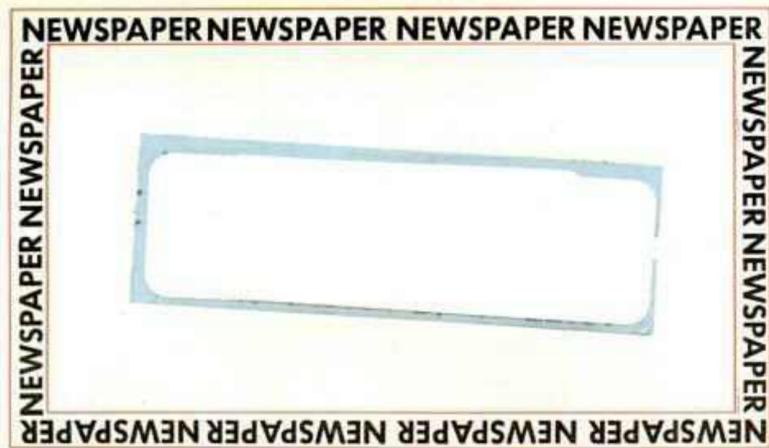


John Colgan
Sales Manager

Gala Opening • Wednesday, September 13th

Come in and join with J. & C. in celebrating their appointment as Wurlitzer Distributors. Enjoy hospitality and view the Wurlitzer line while inspecting their modern facility.

THE WURLITZER COMPANY, PHONOGRAPH DIVISION, NORTH TONAWANDA, N. Y.



Album Reviews

More Album Reviews Inside



POP SPOTLIGHT
THERE MUST BE A WAY

Jimmy Roselli. United Artists
UAL 3611 (M); UAS 6611 (S)

Featuring his hit single, "There Must Be a Way," Roselli's open, full tones score throughout this highly commercial LP of standards and today's popular tunes. "There Goes My Everything" and "Get Out of My Heart" have the right country feeling. Produced by Henry Jerome.



POP SPOTLIGHT
SOUL IN THE HORN

Al Hirt. RCA Victor LPM
3878 (M); LSP 3878 (S)

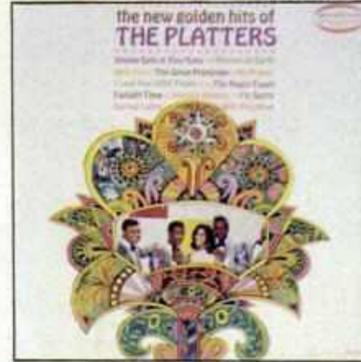
Al Hirt goes r&b? Not quite, but Al sure gets a lot of soul in that horn with "Honey Pot," his chart single, and such material as "Long Gone" and "Sweetlips." It's a groove for both the squares and the "in" crowd. It's a bit different from most of the Hirt albums—but it's just as good.



POP SPOTLIGHT
THE NEW GOLDEN HITS OF THE PLATTERS

The Platters. Musicor MM-2141 (M); MS-3141 (S)

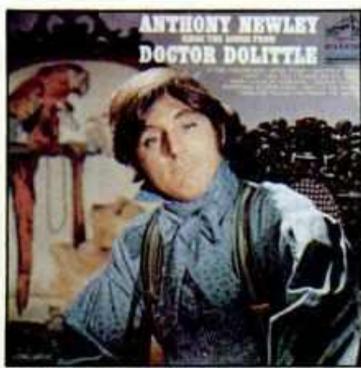
This disk is a fine showcase of the Platters' big ones. Their most recent numbers such as "I Love You 1,000 Times," "With This Ring," and "Washed Ashore," are included as well as their oldies "The Great Pretender," "My Prayer," "Only You," "Twilight Time," "Smoke Gets in Your Eyes," and "Heaven on Earth," among others.



POP SPOTLIGHT
BOBBY DARIN SINGS DOCTOR DOLITTLE

Atlantic 8154 (M); SD 8154 (S)

Bobby Darin has captured the flavor of the "Doctor Dolittle" score, while adding his special touch to bring about a strong chart contender. Roger Kellaway, who arranged and conducted the album, also rates high praise for the resulting set. Top interpretations among the 10 selections are "At the Crossroads," "I Think I Like You," and "After Today."



POP SPOTLIGHT
ANTHONY NEWLEY SINGS THE SONGS FROM DOCTOR DOLITTLE

RCA Victor LPM 3839 (M); LSP 3839 (S)

Newley's strong performance, aided by the strong box office the film will enjoy, should make this LP a hot dealer item. The opener, "Talk to Animals," displays Newley's distinctive, intimate style. "Where Are the Words?" "My Friend the Doctor" and "When I Look in Your Eyes" click.



POP SPOTLIGHT
STAN GETZ & ARTHUR FIEDLER AT TANGLEWOOD

Stan Getz and The Boston Pops (Fiedler). RCA Victor Red Seal LM 2925 (M); LSC 2925 (S)

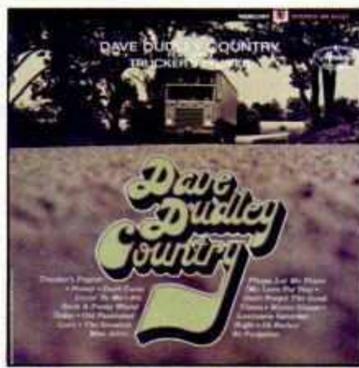
Fiedler and Getz perform a musical marriage as they combine their talents for a splendid performance. Each tune is a gem, with composer Eddie Sauter taking bows for his classically oriented concerto for symphony and sax—"Tanglewood Concerto."



COUNTRY SPOTLIGHT
TURN THE WORLD AROUND

Eddy Arnold. RCA Victor LPM 3869 (M); LSP 3869 (S)

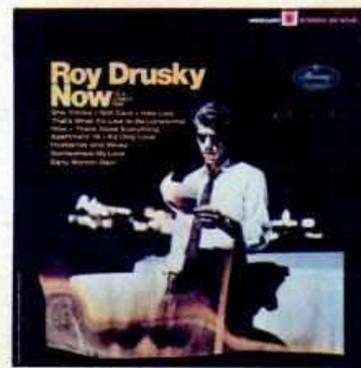
Eddy Arnold won't miss with his latest sure-fire album, which has his latest hit as its title. The album contains 11 other cuts that will appeal to Arnold's many pop country fans. In addition to such top material like "Release Me," "Walk With Me," and "It's Such a Pretty World Today," gems include "Castle Made of Walls" and "Don't Keep Me Lonely Too long."



COUNTRY SPOTLIGHT
DAVE DUDLEY COUNTRY

Mercury MG 21133 (M); SR 61133 (S)

Leading off with his current hit "Trucker's Prayer," Dave Dudley has another winner in this LP. Another topnotch number is "Old Fashioned Love," which is a telling attack on the hippy set. Recent hits such as Jimmy Newman's "Louisiana Saturday Night" and Wynn Stewart's "It's Such a Pretty World Today" add to the album's appeal.



COUNTRY SPOTLIGHT
NOW IS A LONELY TIME

Roy Drusky. Mercury MG 21118 (M); SR 61118 (S)

Roy Drusky's mellow, romantic and compelling approach has won him a host of country fans. In addition to the title song, he performs a poignant "Apartment #9," and Roger Miller's "Husbands and Wives." His concession to pop is "Somewhere My Love," performed in true Drusky style.



COUNTRY SPOTLIGHT
NASHVILLE WOMEN

Hank Locklin. RCA Victor LPM-3841 (M); LSP-3841 (S)

Hank Locklin sings of women and the tribulations they can cause. His fans will love the package, and dealers in country merchandise are sure to do well with it. Album has a smart cover, which should be placed where it can be seen.



CLASSICAL SPOTLIGHT
PUCCINI: LA RONDINE

Moffo/Barioni/Various Artists / RCA Italiana Orch. (Molinari-Pradelli). RCA Victor LM-7048 (M); LSC-7048 (S)

A stunning performance by Anna Moffo should bring this Puccini opera to the fore. Francesco Molinari-Pradelli interprets the score glowingly. Good performances also are turned in by Daniele Barioni, Graziella Scutti, Mario Sereni and Piero De Palma.



CLASSICAL SPOTLIGHT
BEETHOVEN: SYMPHONY NO. 7

Boston Symphony (Leinsdorf). RCA Victor LM 2969 (M); LSC 2969 (S)

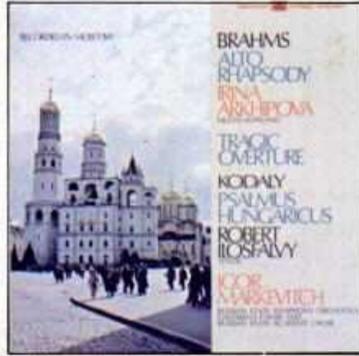
Beethoven's Seventh is one of the most recorded works in the classical field, but a great recording of the masterpiece will always sell. And Leinsdorf and the Boston Symphony have come up with a great recording.



CLASSICAL SPOTLIGHT
BRAHMS: ALTO RHAPSODY/TRAGIC OVERTURE/KODALY: PSALMUS HUNGARICUS

Arkhypova / Ilosfalvy / Russian State Symphony (Markevitch). Mercury SR90467 (S)

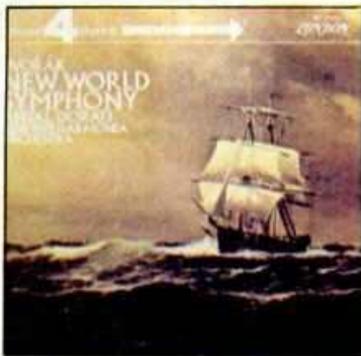
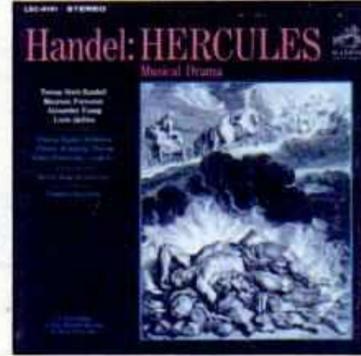
Irina Arkhipova, the Russian mezzo-soprano, gives a moving rendition of the Brahms "Alto Rhapsody." The Russian State Academy Choir and the Russian State Symphony Orchestra stack up with the best.



CLASSICAL SPOTLIGHT
HANDEL: HERCULES

Stich-Randall / Forrester / Various Artists / Vienna Radio Orch. (Priestman). RCA Victor LM 6181 (M); LSC 6181 (S)

This three-LP package is a superior selling product. Louis Quilico, as Hercules, is effective and rich; Maureen Forrester's Dejanira is sympathetic and true; Teresa Stich-Randall's soprano is superb; and Alexander Young, as Hercules' son, displays an exceptionally fine tenor voice.



CLASSICAL SPOTLIGHT
DVORAK: NEW WORLD SYMPHONY

New Philharmonia Orch. (Dorati). London SPC 21025 (S)

Vibrant Phase 4 sound plus the expert baton of Antal Dorati leading the excellent New Philharmonia combine to make this one of the most exciting pressings of Dvorak's most popular work. The familiar poignant Largo is played with feeling, but the other three movements cannot be faulted either.



JAZZ SPECIAL MERIT
MORE BRAZILIAN BYRD

Charlie Byrd. Columbia CL 2692 (M); CS 9492 (S)

Jazz a la Brazilian style is dished out by Byrd and his men in what proves a smashing showcase of South American numbers. Byrd offers "Felicidade," "One Note Samba," and "Jequibau," a moving rhythmic number in 5/4 beat.



R&B SPOTLIGHT
SILK & SOUL

Nina Simone. RCA Victor LPM 3837 (M); LSP 3837 (S)

Simone's power as a jazz songstress appears infinite. She has produced one of the finest things on wax to date as she belts out 10 numbers in her bluesy-jazz manner. Included is the theme from the film Casino Royale, "The Look of Love," as well as "Go to Hell," "Turn Me On," "Cherish" and "Consummation."



GOSPEL SPOTLIGHT
MORE GRAND OLD GOSPEL

Porter Wagoner & the Blackwood Brothers Quartet. RCA Victor LPM 3855 (M); LSP 3855 (S)

This is a power-packed package, combining the sales power of Wagoner and the Blackwoods. It will rack up heavy sales in both country and gospel, and dealers handling such merchandise should stock it immediately. "I'll Fly Away," "Where the Soul Never Dies" are typical material.



COMEDY SPOTLIGHT
THE YIDDISH ARE COMING!

Lou Jacobi with Various Artists. Verve V 15058 (M) V/V6-15058 (S)

Bob Booker and George Fester of "Firs Family" fame are back again with who looks like another smash comedy package. The pair, who also scored with "You Don't Have to Be Jewish," presents 20 sketches and songs in a well-balanced, hilarious collection of stories.