

Billboard

The International Music-Record Newsweekly

Chevrolet Into CARtridge Race

By HANK FOX

DETROIT — The Chevrolet division of General Motors has thrown its hat into the tape CARtridge ring as it announced Monday (12) that it will offer cartridge playback units as optional equipment on most of its 1967 models.

The entry of General Motors into the field marks the second car manufacturer to embrace the cartridge concept on a factory-installed basis. Ford Motor Co. has offered 8-track continuous loop equipment since the beginning of the 1966 car year. Chrysler has jumped aboard the cartridge caravan following Ford, and American Motors disclosed it will offer players this year. Thus all four major car makers are in the field.

The unit on the Chevrolet will be 8-track continuous loop. This dispels all rumors that the division was eyeing the Philips 4-track reel-to-reel cassette. "We decided on the 8-track solid-state stereo player after nearly two years of study to find the best possible type," a spokesman for the company said.

(Continued on page 14)



The Butterfield Blues Band will again smash to the top of the charts with its newest album on Elektra Records, "East-West" (EKL-315 mono/EKS-7315 stereo). Advance orders for this new Butterfield LP are the largest in Elektra's history. A sure hit. (Advertisement)

Caution Is Tone At NARM Parley

By RAY BRACK

CHICAGO—Seven recommendations for product standardization drawn up at the National Association of Record Merchandisers meeting here last week cautiously omitted any suggestion related to multiple tape CARtridge configurations.

Caution, in fact, colored the attitudes of many of the 55 giant rack-jobbers confronted with extensive tape cartridge catalogs brought to the Sept. 6-9 meet by many of the 60 associate-member manufacturers. A spokesman for a major record company said, "The first thing the rack jobber wants to talk about is tape cartridges, but he frequently hedges where the extent of his involvement is concerned."

"We're intensely interested in the tape cartridge," said an executive for a major rack jobber, "but we're waiting. The track record on tape has not been too outstanding for us. We've been had too many times."

Declared NARM secretary Amos Heilicher, "We feel we are on the verge of a tremendous opportunity with tape cartridges. And we feel we should put ourselves in the best possible position to service the market. But at the same time we want it done on a sound basis. We want to avoid excessive and costly obsolescence at the very beginning."

Dirty Word

Observing what he felt was overcautiousness on the part of the rack jobbers, Larry Finley, president of International Tape Cartridge Corp., declared: "The automotive and parts people are far more knowledgeable than record people about tape cartridges. Record merchandisers have had this dirty word 'tape' bothering

(Continued on page 10)

Disk Firms in Peak Spree as B'way Big-Time Spenders

By MIKE GROSS

NEW YORK—The record companies are putting more money into the financing of the Broadway musical theater this season than ever before. RCA Victor has \$1,500,000 on the line for the backing of shows produced by David Merrick; Columbia Records has more than \$450,000 invested in "The Apple Tree" as well as a small stake in "Cabaret"; Capitol has a token \$50,000 in "Walking Happy," being produced by Cy Geuer and Ernest H. Martin, with whom they are partnered in theater ventures, and a \$250,000 kitty to assist producer Hillard Elkins in developing musical properties, and the Detroit-based Motown label is waiting in the wings with \$600,000 to invest in Broadway properties.

The record company executives are in agreement on the importance to the disk business of original cast albums and Broadway show music in general. Alan Livingston, president of Capitol Records, realizes the risks involved, but, he says, when you get a show like "Funny Girl," it pays for a lot of others that don't.

Clive Davis, vice-president and general manager of CBS Records, said that Columbia does not put money into Broadway shows for the purpose of acting as an investor only but mainly to obtain original cast album rights for properties it thinks worthwhile. "Columbia has long been associated with Broadway," he added, "and it's our intent to keep that association intact." He also said Columbia will continue its policy of recording works by established composers and taking a chance with composers who have no track record.

Norman Racusin, RCA Victor division vice-president and operations manager, said that a record company's involvement in Broadway shows doesn't have to be likened to crap-shooting. "Selectivity is the key," he said. He pointed out that in keeping with the company's policy to see and hear as much as it can, the Victor execs have auditioned about 20 shows so far this season and have decided to take the plunge with only two shows. "If you're selective enough, you can wind up ahead," he said, "and as far as Broadway is concerned, we're on the plus side of the ledger."

Although companies like Mercury, London and Kapp have been investors in Broadway musicals in

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3M Corp. Unveils Home Tape Unit

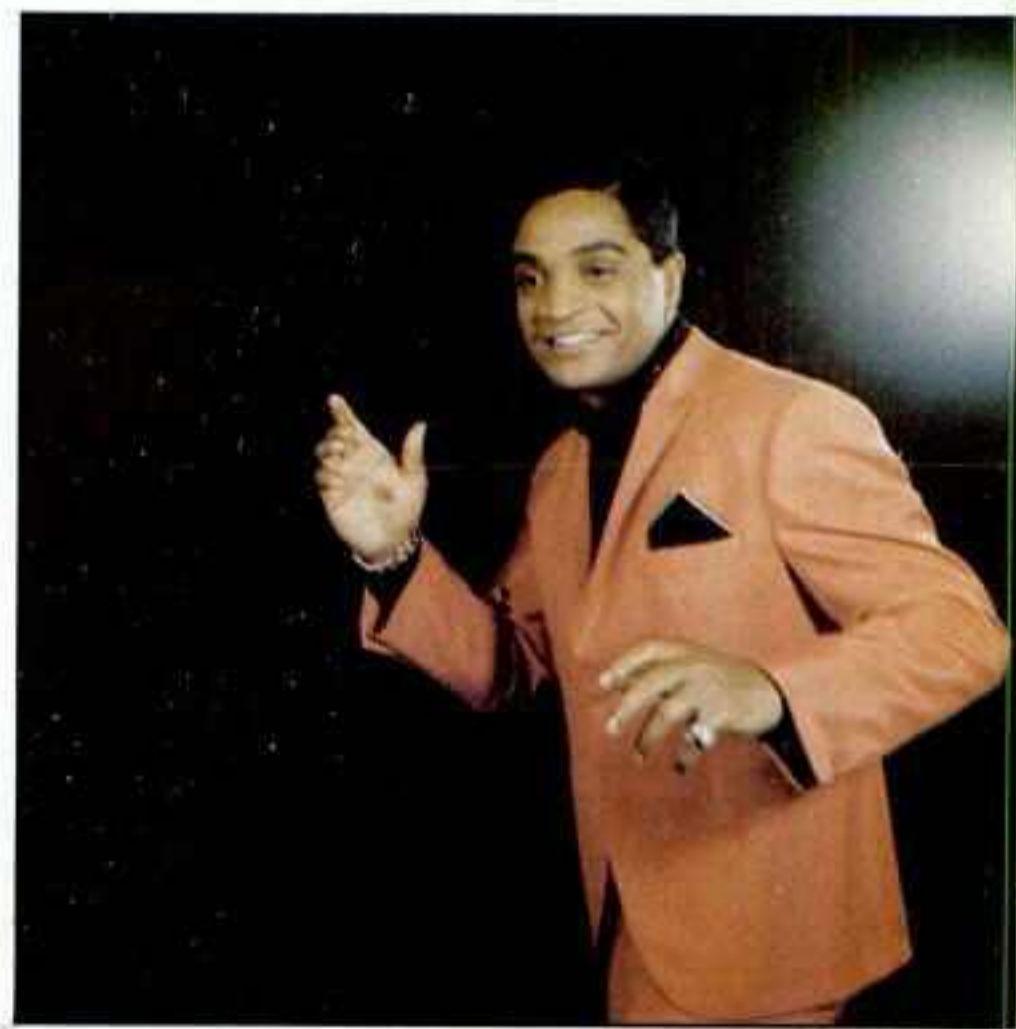
By PAUL ACKERMAN

NEW YORK—The 3M Corp., which months ago made a precedential agreement with music publishers covering performing rights on songs used in the firm's tape cartridge background music system, held a meeting with publishers Thursday (8) at the Hampshire House to apprise them of 3M's latest development—a taped home background music system. The device is a modified version of its commercial background music system, and uses 500 tunes instead of 700.

The publishers were addressed by Ray Lindgren, 3M's background music project manager, and Allen Arrow of the legal firm of Orenstein, Arrow and

(Continued on page 14)

NARM Tape CARtridge Seminar Coverage . . . P. 55



"Mr. Excitement" Jackie Wilson continues his breath-taking pace of sold-out personal appearance engagements from coast to coast and his tremendous string of hit Brunswick recordings with a brand-new single titled, "Whispers" c/w "The Fairest of Them All" (55300).

(Advertisement)

Earl Muntz Section . . . See Center Fold

MGM RECORDS

a great big single like this

LI'L RED RIDING HOOD

K-13506

MGM Records is a division of Metro-Goldwyn-Mayer Inc.

LI'L RED RIDING HOOD

SAM THE SHAM & THE PHAROHS

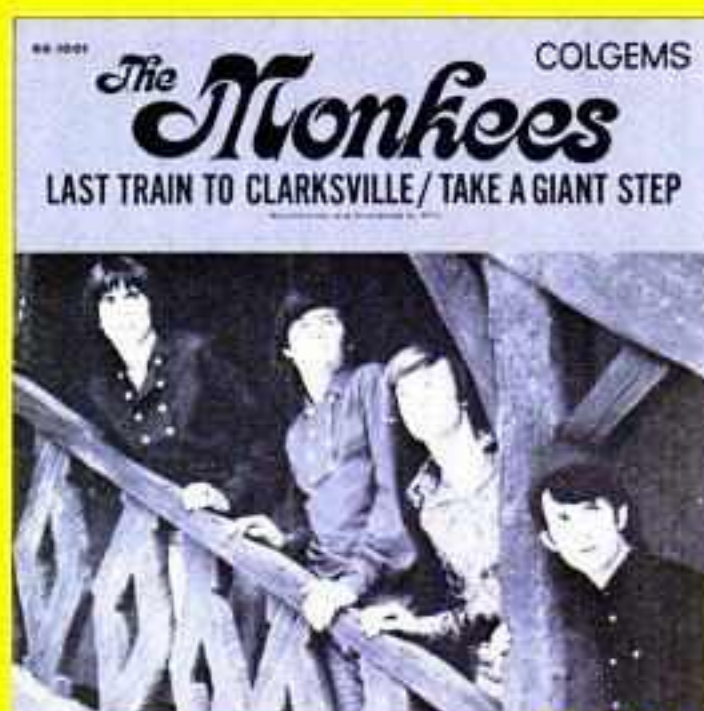
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deserves a great big album like this

by **SAM THE SHAM & THE PHAROHS**, of course!

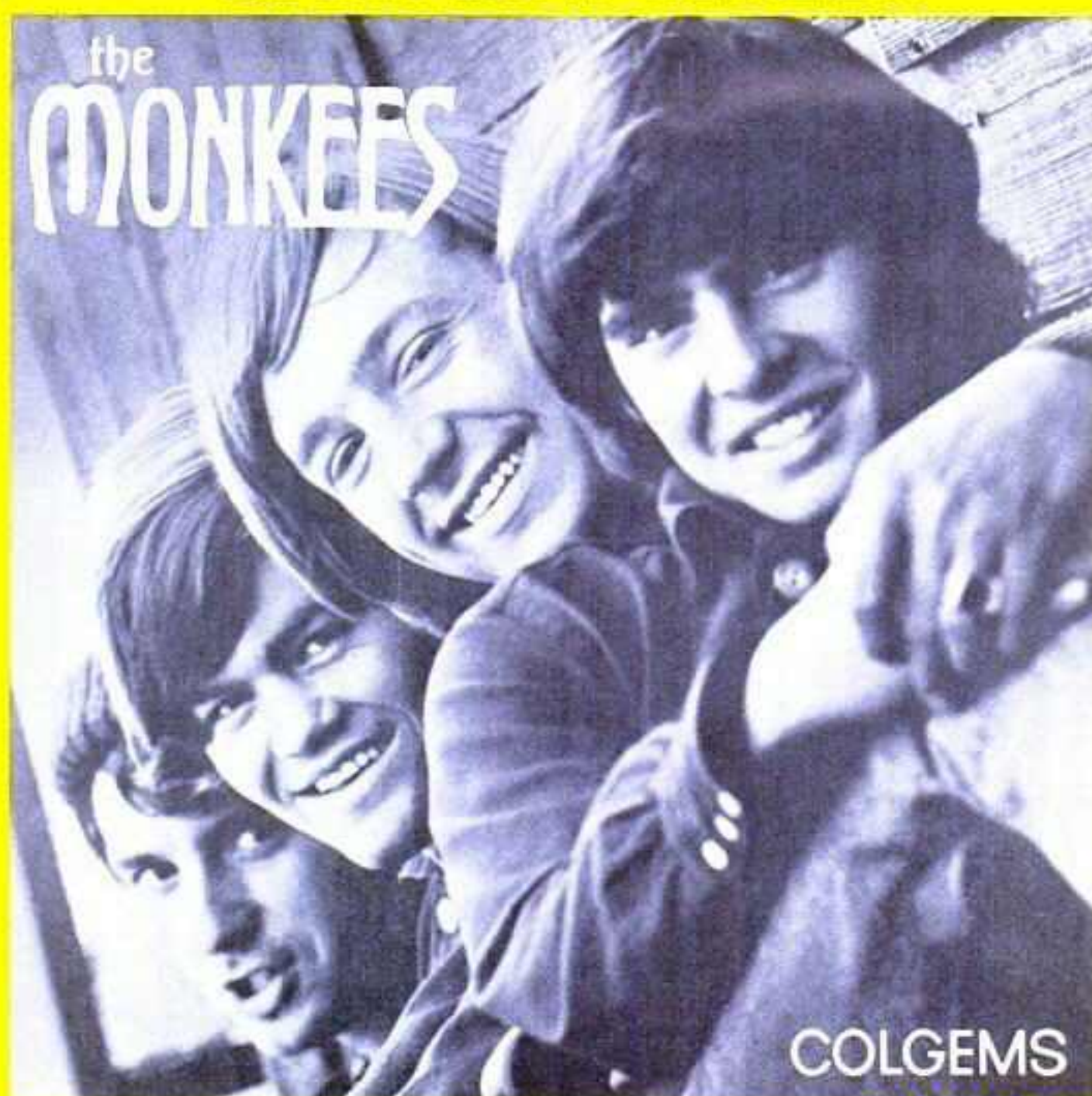
It's Monkee time!

Hit Single!



#66-1001

Great new album!



COM/COS-101

Exciting TV show begins tonight!

It's here! The Monkees' first fantastic Colgems album, "The Monkees" COM/COS-101, featuring twelve exciting tunes from their new TV series, including "Last Train to Clarksville" and "Take a Giant Step" #66-1001. It could be one of the most important new albums of the year.

■ And this is just the beginning! The action gets rolling tonight with the

debut of the Screen Gems TV show "The Monkees," produced by Bert Schneider and Robert Rafelson—every Monday night on NBC-TV at 7:30 p.m. E.D.T. Success story? You know it! ■ "Last Train to Clarksville" produced by Tommy Boyce and Bobby Hart. "Take a Giant Step" produced by Tommy Boyce, Bobby Hart and Jack Keller. Music Supervision, Don Kirshner.

COLGEMS

Manufactured and Distributed by RCA

Audio Fidelity Gives Cheetah A Cushion Cover Within Cover

By AARON STERNFIELD

NEW YORK — Audio Fidelity's Cheetah line, which will make its debut early next month, will embody a radical packaging concept. Albums will be packed in the conventional covers, but will also contain a heavy translucent outer cover, which, when inflated, serves as a throw cushion.

According to Herman Gimbel, president of the label, the outer cover will have a silk screen, four-color reproduction of the album cover.

Gimbel said that a minimum of six such Cheetah albums will be released in the next year, all featuring new groups recorded live at the Cheetah discotheque clubs.

First in the series, recorded at the New York club, is entitled "Where It's At" and features the Esquires, Michael Shaw and the Prophets, and the Little Flowers. All these groups were booked by the Cheetah as regular attractions.

The second album will be recorded Oct. 2 at the opening day of the Chicago club. The artists will be announced shortly.

As a companion piece to the pop art inflatable outer covers, Audio Fidelity will release inflatable earrings and key chains of the same material. These items will also carry silk screen reproductions of the album cover and will be sent to disk jockeys and major distribution outlets for promotion.

Audio Fidelity merchandising plans call for the inflated outer covers to be used as store displays. Gimbel has applied for a patent for use of the devices as album covers.

The covers are produced by Mass Art Productions, a Greenwich Village firm headed by Sujun Souri and Phil Bornstein.

Cheetah Records will be released as Audio Fidelity product, but will carry the Cheetah logo. In addition to the New York and Chicago clubs, Cheetah outlets will open in Los Angeles, Montreal and London.

The Cheetah line will serve as a showcase for new talent, generally rock. It will be a regular-priced line. Plans call for all recordings to be made live at Cheetah clubs.

EDITORIAL

A Tribute to Muntz

Earl Muntz emerged as one of industry's most lauded individuals during Billboard's Tape Cartridge Forum in Chicago, Aug. 29-30. Almost every speaker who mounted the rostrum honored Muntz as a visionary, a dynamic merchandiser, and as one of the most colorful and brilliant leaders in the field today.

Praise came from all sides—from competitors as well as from the men who follow closely the Muntz CARtridge philosophy.

This is giving credit where credit is due. Earl Muntz is, after all, the man who founded the industry. He was the first to install cartridge playbacks in automobiles and to sell cartridges to his equipment customers.

Now that he is nearing his fifth year in the cartridge business, the Muntz story, as told by his own organization, appears in the center section.

RCA Pop A&R Dept. Gets a Dual Set-Up

NEW YORK — RCA Victor has split its pop artists and repertoire divisions into two separate entities. One unit will be headed by Victor veteran Steve Sholes, a division vice-president for pop a&r, and the other will be headed by Ernie Altschuler, who was appointed to the newly created position of division vice-president and executive producer upon his moveover from Columbia Records where he had been executive producer.

The double-pronged pop a&r set up was conceived by Joe D'Imperio, division vice-president for Product and Talent Development after a long study of the increasing demands of the pop music business. It's D'Imperio's belief that the pop music business has grown so complex that specialists are needed who can cope with the increasing number of problems presented by the pop field, but that a focal point is also needed to which the a&r producers and staffers can look to for guidance. Sholes and Altschuler, D'Imperio feels, are now the focal points

for their particular areas. "The aim of this new organizational setup," D'Imperio said, "is to put RCA Victor into every phase of the music business."

Altschuler, who will be in charge of all new RCA Victor pop records produced in New York and Hollywood, will be pegging his product at a market range that will run from the young teen-ager to the young adult. He's now in process of evaluating the Victor roster which may result in the re-signing of artists and a&r producers. Altschuler already has had meetings with the a&r staffers based in New York and is on his way to California this week to acquaint himself with Victor's Coast set-up.

Sholes will continue his responsibilities for the company's Nashville operation, a&r creative services, RCA Camden, Vintage product and religious recordings. In addition, he will be responsible for co-ordinating creative and other matters in connection with the new Col-
(Continued on page 56)

Atlantic Making UK Take Notice With Five Hot-Selling Records

NEW YORK—Atlantic Records is the hottest American label in England right now, with five records dominating the English market. The big-selling Atlantic disks include the new Sonny & Cher recording, "Little Man," which will be released in the U. S. next week, Wilson Pickett's "Land of a 1,000 Dances," Otis Redding's "I Can't Turn You Loose," Percy Sledge's "Warm and Tender Love" and Sledge's "When a Man Loves a Woman."

Atlantic Records in England is handled by Polydor, which took over distribution in the spring of 1966. Nesuhi Ertegun, Atlantic vice-president, who is in charge of the foreign operation, recently spent a month in England with English Polydor chief Roland Rennie, setting up close co-ordination for release of Atlantic product in England. Polydor took on Frank Fenter at that time to take charge of Atlantic's single promotional activity in the United Kingdom, and handle liaison with Atlantic's New York headquarters.

Sales of Atlantic Records in England have been aided immeasurably by recent trips to that country by many of the label's top artists. Sonny & Cher just completed a week of promotional activity in England, including TV shows and a charity

show at the Finsbury Park Astoria Theater. Their new disk, "Little Man," is the hottest single they have issued in England since "I Got You Babe."

Otis Redding, who left last week for a concert in France at the Olympia Theater on Sept. 10, will hop over to England for a two-week series of one-nighters and TV shows.

Sam & Dave are scheduled to go to England the end of September, and Percy Sledge will visit England for at least a week during his forthcoming European tour. Solomon Burke and Rufus Thomas have each just completed a two-week tour of the United Kingdom.

Polydor has been capitalizing on hot Atlantic product, with many of the company's top artists' records being issued in England almost simultaneous with the American release.

'Peep Peep' to Col.

TUCSON — Columbia Records has purchased the master of "Peep Peep Pop Pop," by Dearly Beloved, currently on Boyd Records. The number was produced by Moxie Productions here.

Record Artists Brighten TV Screens

By CLAUDE HALL

NEW YORK—Music shows continue to provide the backbone in network TV programming. This season CBS-TV is debuting one new show of major importance to the record industry and NBC-TV will have two. CBS-TV has "The Garry Moore Show," which will follow the "Ed Sullivan Show" on Sunday nights, beginning its 19th season. Garry Moore's show will be comedy-variety in format. NBC-TV has "The Roger Miller Show" and "The Monkees." The new Roger Miller show spells exposure for guest recording artists. The premiere show Monday (12) will feature comedian Bill Cosby, who'll make his singing debut, and the Doodletown Pipers. Other artists slated for shows include Bobby Darin, Petula Clark, Arthur Godfrey, Liberace, the Kingston Trio, and Peter, Paul and Mary. The half-hour color show has Dwight Hemion as producer-director and Gary Smith, last year's "Hullabaloo" producer, as co-producer and director.

The second musical show to be unveiled Monday (12) by NBC-TV is a half-hour color situation comedy show titled "The Monkees," starring the Monkees. The Colgems Record group, whose records are distributed by RCA Victor Records, already have a hit—"Last Train to Clarksville," which is No. 43 and climbing on this week's Hot 100 Chart. Show is produced and created by Bert Schneider and Bob Rafelson, directed by Mike Elliott.

Country Show

During the summer, however, NBC-TV debuted a half-hour country music daily show in color—"Swingin' Country." The program stars Rusty Draper, Molly Bee, and Roy Clark, plus guest stars. Executive producer is Rosalind Ross; Jack Watson, producer; J. Winther, director. The 12:30 p.m. show is a Dick Clark Production.

ABC-TV, which dropped the popular Jimmy Dean country music TV show of last year, has no new music shows this year. The network will, though, present a series of specials under the banner of "ABC Stage '67."

This will include several musicals and one review. A special about Rogers and Hart will feature record artists like Bobby Darin, Petula Clark, Count Basie, the Mama's and the Papa's, and the Supremes. Another, titled "Flip Side," will star Rick Nelson in a dramatic role; musical version of "Canterville Ghost" will feature Peter Noonan of MGM Records' Herman's Hermits.

Milton Berle is back on TV this season on ABC-TV and, while the show won't be musical in nature, record artist Bobby Rydell and singer Donna Loren are regulars.

Back on ABC-TV

Back on ABC-TV this season are the musical shows of "Where the Action Is," "The Lawrence Welk Show," "New American Bandstand '66," and "Hollywood Palace."

The return of "The Ed Sullivan Show" on CBS-TV heralds possibly the best news for record companies because exposure on the longest-running show in network TV can make not only a record, but a group. For example, the Beatles. The Sullivan show is produced by Bob Precht, directed by Tim Kiley. Talent co-ordinator is Jack Babb.

Sylvester L. (Pat) Weaver is executive producer of "The Garry Moore Show" which follows Sullivan on CBS-TV. Though the show will basically aim at comedy, record artist exposure gives the network a one-two musical punch. Producer is Perry Cross, director is Hal Gurnee.

CBS-TV's "The Red Skelton Hour" offers record artists a chance for exposure on Tuesday nights. Skelton's in his 14th year; he uses usually one name artist a show from the entertainment fields. Producer of the show is Seymour Berns; director is Bill Hobin.

"The Danny Kaye Show" will be back on CBS-TV for the fourth year. In these years, the show has proved very valuable as a guest-shot medium for record artists. Executive producer is Herbert Bonis; producer is Robert Scheerer; director is Bill Foster.

Gleason Back

On Saturday night, the "Jackie Gleason Show" re-

turns in color, again originating from Miami Beach. Executive producer is Jack Philbin; producer is Ronald Wayne; director is Frank Bunetta.

"Ted Mack and the Original Amateur Hour" begins its ninth year on CBS-TV; producer is Lewis Graham, directors are Lloyd Marx and Jac Hein.

NBC-TV has several good musical shows returning this season, of which probably the best is "The Dean Martin Show." The Thursday night variety show is in its second year. Artists slated to appear on the show, which launches action Thursday (15) include Jack Jones, Peggy Lee, Robert Goulet, Phyllis Diller, Wayne Newton, and Bob Newhart. Hal Kemp is executive producer; Greg Garrison is producer and director. The show features a half dozen or more top show business names each week.

Williams in 5th Year

The "Andy Williams Show," a prime vehicle for recital, is back for its fifth season of hour-long colorcasts—this year on Sunday 10-11 p.m. New York time. Some of the artists set by producer Ed Stephenson include the Smothers Brothers, Ella Fitzgerald, Herb Alpert and the Tijuana Brass, Al Hirt, Jack Jones, Eddie Arnold, Diahann Carroll, Eddie Fisher, Tennessee Ernie Ford, Burl Ives, Jimmy Dean, and Bing Crosby. Director is Bob Henry, talent co-ordinator is Frank O'Connor.

The "Pat Boone Show," a mid-morning color variety show, debuts on NBC-TV Oct. 17 as the latest Coast-based entertainment program on network TV.

Boone's show will air from 10 to 10:30 a.m. featuring an informal setting and show business guests. The former star of his own TV series several years ago has been concentrating of late on the supper club and recording fields. His program joins the likes of the Dean Martin, Roger Miller, Danny Kaye, "Hollywood Palace" and Andy Williams programs which all originate from L. A. and provide exposure outlets for new and established performers.

Over-all, the TV season shapes up as very beneficial for the record industry.

Round Two of Licensor-MOA Meeting Ends With No Decision

By MILDRED HALL

WASHINGTON — A second meeting between representatives of the music-licensors, ASCAP, BMI, SESAC, and the jukebox operators was held here last week, but no particular progress was reported on royalty terms under negotiation. The only comment came from MOA executive vice-president Fred Granger, who said discussion was general, and "as far as we are concerned, the door is still open," to further attempts to reach a compromise agreeable to both sides.

As reported in Billboard last week, both sides have been considering a legislative proposal by the House Copyright Subcommittee that would establish compulsory licensing for jukebox use of copyrighted music. A historical first "amicable" meeting between the opposing interests in the 50-year-old standoff over the 1909 performance exemption, took place Aug.

24, to discuss compromise.

The terms of the House unit's proposal, recently released by the jukebox interests, would leave both sides free to negotiate any desired terms. recourse to the statutory compulsory licensing requirements would involve both sides in some heavy bookkeeping, which may be eased in the final legislation.

Statutory ceiling for performance fees on jukebox play would be geared to the capacity of the box. Operators would pay 3 cents per side quarterly, or 12 cents per year, totalling around \$20 ceiling for the typical 160-play juke box. Jukebox people feel that statutory rates, geared to quarterly accounting, are too high and too complicated. Music licensors are unhappy over the amount of policing that would be required to collect under the compulsory licensing route.

No date has been set for further meeting between the oper-

ators and the music licensors. The MOA will have lengthy discussions with membership during upcoming convention in Chicago Oct. 28-30. The House Subcommittee has made it clear that any compromise reached between the licensors and the operators will be welcome in formulating final wording of the jukebox section of the over-all copyright revision bill, which is being hammered out in weekly executive meetings.

The subcommittee chairman Rep. Robert W. Kastenmeier (D., Wis.) has also made it clear that while he intends the law to be fair to both sides, the over-all revision will not be held up by the jukebox issue in subcommittee deliberations.

The proposed statutory ceiling for jukebox performance royalty, tying it to number of records per box, took many months to reach. The original revision bill now being amended would simply abolish the old jukebox exemption.

'Acuff Sings Williams' Seen Milestone in Country Field

NEW YORK—Hickory Records last week issued an LP which is destined to be one of the milestones in the country field. It is: "For the first time, Roy Acuff Sings Hank Williams." Both Acuff and Hank Williams are members of the Country Music Hall of Fame. Heretofore, Acuff refrained from recording Williams' songs because he did not want to compete with Williams' recorded product. Prior to this package, he had recorded only one of Williams' songs, the sacred item, "I Saw the Light."

Idea for the current package stemmed from the thinking of Wesley Rose, president of Acuff-Rose and Hickory, who wanted to present a package of Williams' songs in their utmost purity—that is, pure country in arrangement and style, with the advantage of modern sound and engineering.

From the historical standpoint, the album also is of vast interest, for it was Acuff who persuaded Fred Rose to join him in the Acuff-Rose publishing venture, and, of course, it was Fred Rose who found and tutored Hank as a songwriter.

The album is the essence of the traditional country style and includes a dozen of the great Hank Williams standards. These include "Hey, Good Lookin'," "Mansion on the Hill," "Your Cheatin' Heart," "Jambalaya," "You Win Again" and others.

A letter from W. "D." Kilpatrick of Hickory to distributors indicates a big promotional drive on this package. The drive is merited, for here is the work of the greatest country writer interpreted by the man most able to interpret him — Roy Acuff. Deejays and fans should grab this one. It has been a long time a-coming. P.A.

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Executive Turntable

Mike Lipton has been named vice-president of United Artists Records. Lipton, in his new position, will be Director of Marketing and will assume charge of the sales, national promotion, merchandising, advertising and art departments. He will also co-ordinate his activities with the a&r staff. Lipton will shortly embark on an extensive nationwide tour of UA distributors in an attempt to formulate plans for closer co-ordination in merchandising campaigns and he will also try to facilitate a steady flow of new masters to UA from independent producers.



LIPTON

air personality at WAPC, Riverhead, N.Y.

Frank LaSalle, president of LaSalle Music Corp. and Pat Pagnotta Rome, personal manager, become associated in the new personal management firm of Power Artists, Los Angeles.

Frank Hansen named Greentree Electronics purchasing director. He was formerly manager of the New York office of Crozier, a European steel company. Hansen shifts to the tape company's Costa Mesa, Calif. offices.

Eli Chezar named national sales manager for Audio Magnetics, Gardena, Calif. tape manufacturer. He was formerly in audio equipment sales.

Warren Ling last week joined Americom Corp., a producer of flexible vinyl records. Ling's experience includes artist management and music publishing at RCA Victor, Kapp Records, Belafonte Enterprises and Mills' Music.

Allan Parker has been appointed eastern district album sales manager for MGM Records. He will report to Sol Greenberg, MGM Records' national album sales manager. He also was division sales manager for Columbia Records. Before joining MGM, Parker had an executive sales berth with Command Records.

Wes Farrell, vice-president of Picturetone Music Publishing Corp., has left Picturetone and its affiliated companies, Wes Farrell Music Publishing Corp., Weslu Productions, Inc., and KFK Enterprises, Inc.

Farrell, who has been a partner of Phil Kahl, president of Picturetone Music, since the firm was formed three years ago, intends to announce his plans after a brief vacation.

Ralph Polone has been named district manager of ASCAP's Dallas office. Polone joined the society as field representative in 1963.

Henry Allen is the new national singles promotion man for Atlantic Records. In his new post, he will handle Atlantic and Atco as well as labels distributed by Atlantic, including Stax, Volt, Dial, Bright Star and Four Brothers. Before his promotion, Allen, who joined Atlantic 14 years ago, was the firm's Eastern singles promotion head.

Joe Linhart has joined RKO General singles promotion man, left the company to become general manager of r&b product for Decca, Coral and Brunswick Records.

Joe Linhart has joined RKO General Productions as music consultant. In his new post, he will advise on the use of music for soundtracks of motion pictures and TV series. He recently left a position as a&r director of original cast albums and movie soundtracks for RCA Victor. He previously was associated with the Frank Loesser Music Publishing Co.

Jack Levy joined Liberty Records as advertising-merchandising manager, reporting to Alan LaVinger, marketing co-ordinator. Levy was formerly with Capitol Records and Randy Sparks Enterprises.

Arthur Gelles has been appointed sales manager of Schwartz Brothers, Inc., of Washington, where he was salesman for nine years. He previously was record and radio-phonograph buyer for the Hecht Co. in the Washington area.

Al Sears has been named general manager of Tangerine Records and its associated publishing firms Tangerine Music and Racer Music. Sears, who has had 36 years in the business as a musician, record company executive, publisher and writer, will report to Ray Charles, who heads the Tangerine firms. Sears will operate out of New York.

Dick Peirce joins Liberty as administrative head of artist and repertoire. He replaces Dave Pell, who resigned several weeks ago. Peirce formerly served as RCA Victor's Coast artist and repertoire chief and, more recently, headed the Hollywood office of Famlus Music.

Steve Morris has been promoted to the post of administrative co-ordinator between 20th Century-Fox Records and ABC Records, which merchandises 20th Century-Fox products. Morris, formerly head of production and foreign distribution for 20th Century-Fox Records, will act as liaison between executives and officers of both companies in the production, advertising, promotion and merchandising of 20th Century-Fox recordings.



MORRIS

Lou Kasman, formerly account executive for Morty Wax Record Promotions, New York, is now an

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They don't make singles like
"I Like You" any more.
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Because it is the most
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of this or any year.


Alan Arkin is his name.
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compelling talents.

Alan Arkin
and

"I Like You"

c/w **"Barney's Love Song"** 4-43787

From the ABC-TV "Stage 67" Production
"The Love Song of Barney Kempinski"
to be presented on Wednesday, September 14th.

Where the Arkin is. On COLUMBIA RECORDS 



This One

7A9Y-3JA-B4C1

Artifacts, Anyone? See CMA

NASHVILLE — The Country Music Hall of Fame Museum is conducting a drive for country music artifacts and needs the help of country music deejays and music-record industry people. One of the items being sought for the museum is a June 1904 copy of Harper's Weekly, supposed to be the first published article about country music. The article was "Some Real American Music" written by Emma Bell Miles.

Some of the items already slated for the museum include the guitar of Jimmie Rodgers,

Earl Scruggs' banjo, the Carter Family autoharp, Bill Monroe's mandolin, Chet Atkins' guitar, and Minnie Pearl's hat.

Roy Horton of the Peer-Southern Organization, a member of the CMA artifacts committee, said that the museum will be on a constant search for country or hillbilly music artifacts and will accept them either on loan or permanently. Dick jockeys who learn of a valuable, historic country music item should write Mrs. Jo Walker, executive director, Country Music Association, 801

16th Avenue South, Nashville, to see if the item can be used.

One of the items acquired for the museum through Paul Cohen of Kapp Records is the cowbell which rang for years on the WLS "Barn Dance" radio show, Chicago.

RCA Victor Records executive Steve Sholes, a member of the artifacts committee, wants to locate for the museum one of the old weight-driven wax disk recorders used to cut songs with in the early record business days.

"It was portable and operated like clockwork. I can remember that it took a strong engineer to work it," Sholes said. While the museum will be largely a sight and sound museum, part will be devoted to artifacts.

RCA Winds Up Swinging 10-Day Tour for Monkees

NEW YORK—RCA Victor wound up a 10-day promotion spree on behalf of the Monkees' Colgems release in the Los Angeles area last Sunday (11). Victor, which recently set up a distribution deal with Colgems, took the group on a cross-country trek that began in Los Angeles on Sept. 11 and then went on to Chicago, Boston and New York.

The final's day promotion centered on a town near San Diego which changed its name to Clarksville for the Victor campaign. The name tie-in is based on the title of the Monkees' disk "Last Train to Clarksville." The record, produced by Don Kirschner, is in the No. 43 spot on Billboard's Hot 100 chart this week.

The campaign, which was under the direction of Pat Kel-

leher, manager of pop promotion for Victor, was tied in with the premiere of "The Monkees," a TV series bowing on NBC on Sept. 19. The promotion in each city included a special showing of one of the series segments as well as filmed interviews with some members of the group. An added fillip to the promotion in New York was a special late afternoon showing of the segment for teen-agers lured to the Broadway Theater by the disk jockeys on WMCA. The group was also there to meet the youngsters.

The Monkees' first album has been scheduled for release the week of the TV show's premiere. Victor plans to release a tape cartridge of the LP shortly thereafter. The members of the Monkees are David Jones, Peter Tork, Micky Dolenz and Mike Nesmith.

ASCAP Data On CATV

NEW YORK—Herman Finkelstein, ASCAP general counsel, submitted a survey to the U. S. Senate showing that only 25 group owners of CATV systems own a total of more than 650 CATV franchises and have applications pending for almost 400 more. The survey was submitted by Finkelstein to Sen. Quentin N. Burdick, acting chairman of the Committee on Patents, Trademarks and Copyrights.

Finkelstein in his original statement before the committee on Aug. 25 argued against exempting CATV from the requirements of Federal copyright laws. Finkelstein claimed, "No case has been made for the exemption of CATV — a commercial operation — under the copyright law. The rights of authors should not be made subservient to the claims of private commercial interests. This was done in 1909 with respect to coin operated machines. The precedent should never have been established. It is unsound and is not likely to be continued. It certainly should not be extended."

K-Ark Suit

NASHVILLE — Papers in a suit by K-Ark Records against Hilltop Records, Barmour Music, a division of Pickwick International, and Aubrey Meyhew, who represented Hilltop and Barmour, have been withdrawn by Jack Davis, attorney for K-Ark. Davis said last Friday (9) that he plans to resubmit amended papers to the clerk of the Federal District Court here. An earlier story said the papers had officially been filed, but they had been withdrawn from the court clerk's office before being recorded.

NEW DRIVE ON LONDON PHASE

NEW YORK — London Records will begin a new advertising and promotion program on Oct. 15 for its Phase 4 line. The promotion, which will include printed consumer media and radio time, will start with a series of Sunday night FM programs in co-operation with distributors in New York, Chicago and Los Angeles. Ads are planned for 13 consumer magazines. One of the main targets of the drive will be "The Vaudeville Story," the latest Phase 4 entry.

Dot Is Getting New Mileage on Reissues

LOS ANGELES — Based on the success of reissuing the Safaris' "Wipe Out" single, Dot's promotion and merchandising director Ted Rosenberg has scheduled a monthly program of reseriving past teen hit singles.

"Every three or four years, there's a whole new generation for teen singles," said Rosenberg, who joined the company last May. Nationally, 600,000 copies of "Wipe Out" have been sold, with Boston, where the record was first aired, having moved 100,000 copies, Rosenberg added.

The sales energy from the singles has sparked a resurgence for the album which followed it in 1963.

Dot's next reissue will be "Pipeline," by the Chantays, another 1963 hit. Rosenberg said that the key to a successful reissue program was to convince radio station personnel that the single can sell again.

"Wipe Out" was revitalized on WMEX in Boston, Rosenberg's home town. The single has been a steady seller for the label so the executive suggested the station program the song as an oldie, which started the audience reaction.

Once "Pipeline" has been re-serviced, Rosenberg will check the Dot catalog for additional material for the experiment. Singles are ideal reissue material because of the audience turnover. Albums, the former Columbia Records salesman feels, have a seven-to-eight year audience acceptance.

Dot is still very interested in new product and Rosenberg

points to Pat Boone's Vietnam satire "Wish You Were Here, Buddy" as a rising single.

In line with his joining the company, Rosenberg has begun reorganizing the promotion-sales staff. Ted Ponsetti, also a former Columbia employee, has replaced Dick Carpenter as Los Angeles branch manager. And six new promotion men have been added at company branches. They are Bob Smith, Seattle; Chuck Dier, San Francisco; Terry Powell, Los Angeles; Tom MacConnell, Dallas; Tony Dercole, Cleveland, and Howard O'Donnell, Pittsburgh.

Kapp Ties in New LP's With CMA's Parley

NEW YORK—Kapp Records is stepping up its country release schedule for the annual Country Music Association convention, to be held in Nashville Oct. 20-22.

New albums timed for the show will include "Sorry, My Name Isn't Fred . . . It's Bobby Helms," "All the World Is Lovely Now," with Cal Smith, and "Dern Ya," with Ruby Wright.

Last month Kapp released country albums by Mel Tillis, Freddy Hart, Hugh X. Lewis and Leroy Pullins.

Paul Cohen, Kapp's country a&r head, will visit distributors and key accounts throughout the nation to promote the country product. A special discount program, and point-of-sale merchandising and promotion will back the program.

Most of the Kapp executives and the label's key artists will be at the CMA convention.

Ricketts Chappell

NEW YORK — M. E. Ricketts, senior executive with Chappell & Co., Ltd., of London, arrived here last week for meetings with executives of several American firms which Chappell and its various firms represent in Britain and other countries. These firms include Frank Music, Famous Music, Williamson Music and the Walt Disney music firms. He also will confer at Chappell's Canadian branch in Toronto.

U.K. Elektra Eyes U.S. Label Scene

NEW YORK—Don Johnston, managing director of Elektra Records UK, Ltd., was here last week to discuss the acquisition of new U.S. labels for distribution in the United Kingdom.

Johnston and Jac Holzman, president of Elektra Records, also planned promotional activities for the Elektra artists who will be in England during the next 60 days. These artists are Judy Collins, Tom Paxton and the Paul Butterfield Blues Band.

NARAS' Nashville Unit Gets 200 New Members

NASHVILLE — The Nashville Chapter of the National Academy of Recording Arts & Sciences capped a two-week membership campaign push Thursday afternoon (8) with nearly 200 new members — double the old figure. The key recruiters in the final push of what had been a six-week drive were secretaries and receptionists of the music industry here. The chapter has more than 400 members now, with others coming in.

Purpose of the drive was to counteract a rumor in the country music capital that NARAS was considering cutting down some of the country music categories. A spokesman for the record industry said that the local NARAS chapter held a dinner for the secretaries and receptionists—the girls who day after day see people in the business—and asked them to help show

national NARAS "that we care too much about the record business to be limited." The girls really got out and worked, he said, and "people have got on fire here about NARAS." Gospel music quartets are reported moving strongly to join the chapter, with more than 40 now enlisted.

The national board of trustees of NARAS were to meet in New York this past Saturday and Sunday. Regular Nashville trustees attending were to be Hal Bradley and Bill Denny, president of the Country Music Association. Since an additional trustee is allowed for each 100 chapter members over 250, it was likely that at least one more Nashville music executive would make the trip on behalf of country music. Jack Stapp is head of the membership drive. His secretary, Mrs. Joyce Bush, was still counting the votes Thursday evening late.

Decca's Fall Kickoff in High

NEW YORK — Decca Records is spearheading its drive into the fall-buying season with product by new artists as well as by rosterites who've already made their mark in the market. The label's September release includes 20 pop and classical albums.

Making their Decca debut this month are trumpeter Pete Candoli, singers Marion Montgomery and Ami Rouselle, and comedian Rodney Dangerfield. Making their debut in the country field for Decca are Wilma Lee and Stony Cooper. Among Decca's steady sellers who will be hitting the market with new LP's this month are Bert Kaempfert, Earl Grant, Fred Waring, Xavier Cugat, Carmen Cavallaro, the Dukes of Dixieland, Guy Lombardo, George Feyer,

Loretta Lynn and Ernest Tubb. There will also be two albums featuring the winners of the 1966 International Barbershop singing competitions.

Represented in Decca's Gold Label classical division are harp-sichordist Sylvia Marlowe, supported by the Baroque Chamber Orchestra under the direction of Daniel Saidenberg; Frederic conducting the Musica Aeterna Orchestra, and pianist Marjorie Mitchell with the NDR Symphony under the direction of William Strickland.

Full-color litho books spotlighting the 20 releases have been sent to the company's sales force. In-store and window displays in the form of mounted lithos are available in quantity from the local Decca branch.

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New Cartridge Tapes for

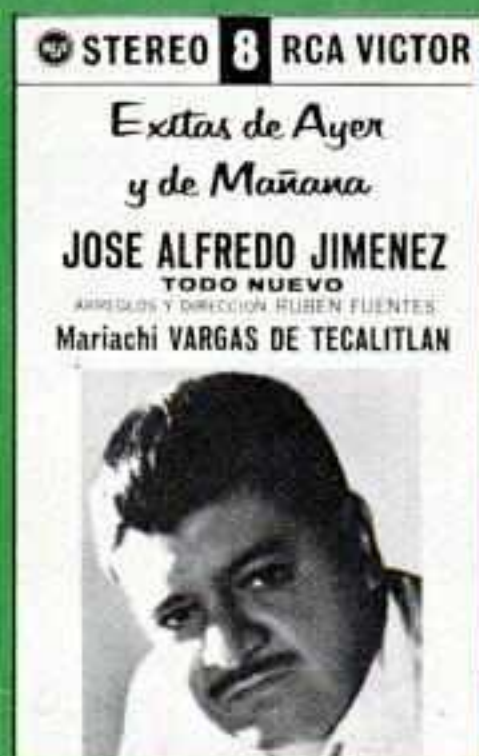
More Than 330 Tapes



08S-1021



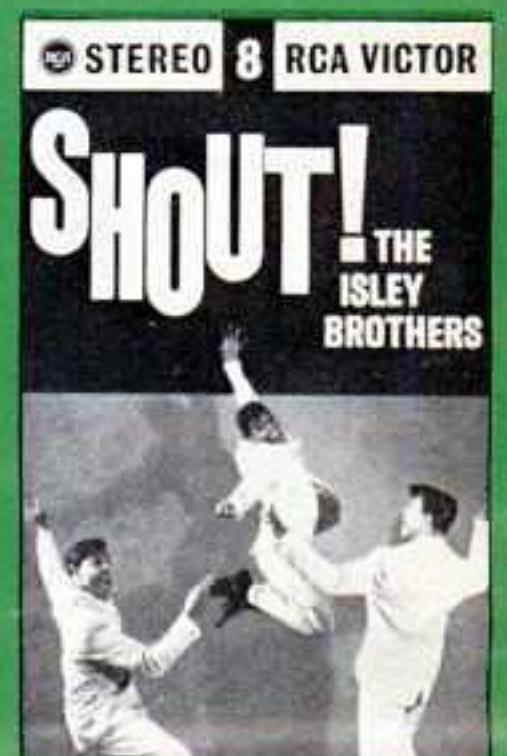
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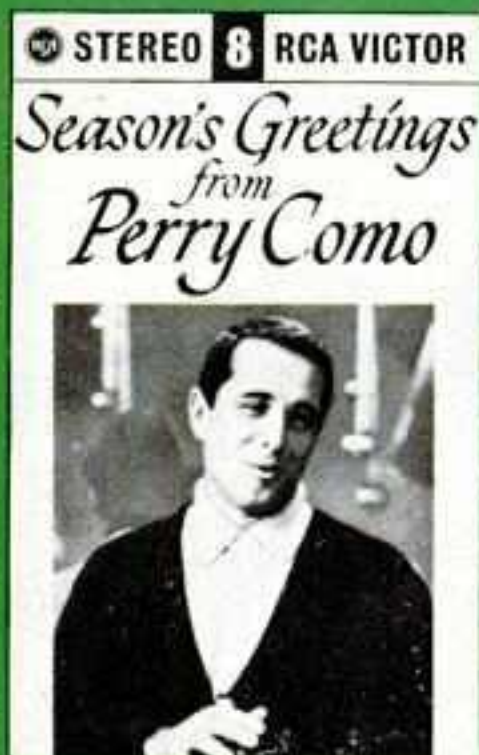
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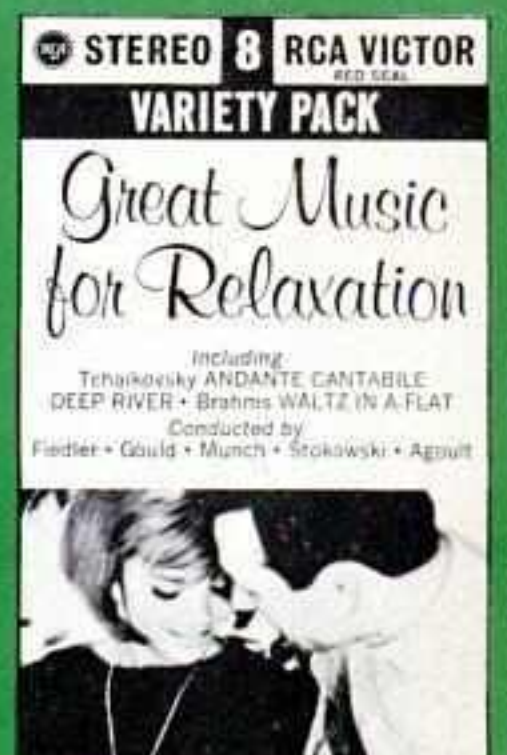
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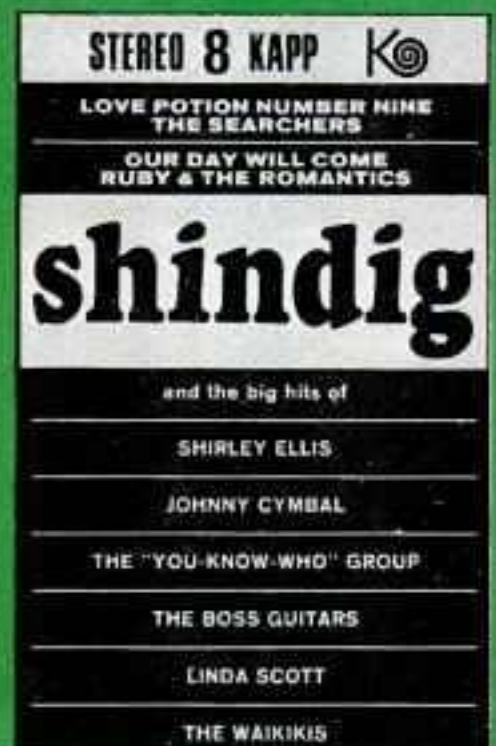


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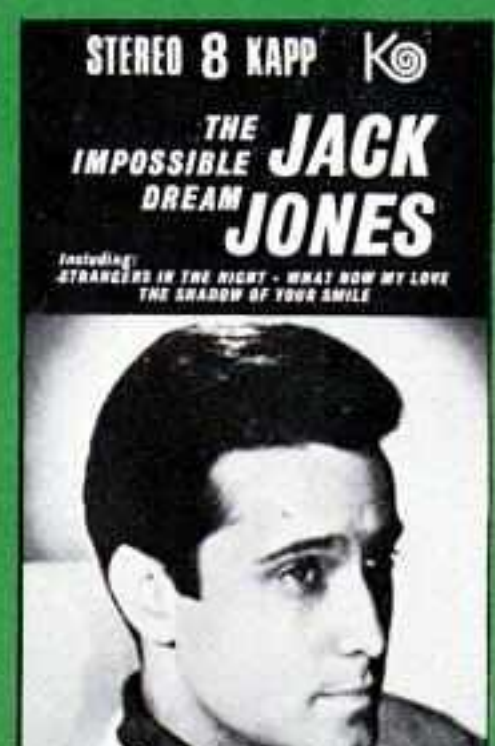
New Kapp
Stereo 8
Cartridge Tapes



P8KA-1011



P8KA-1013



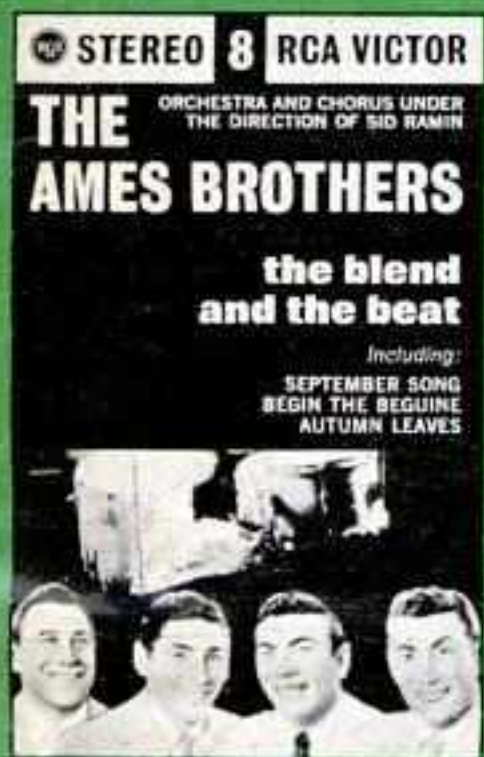
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8-Track Cartridge Tape Developed and Introduced by RCA Victor

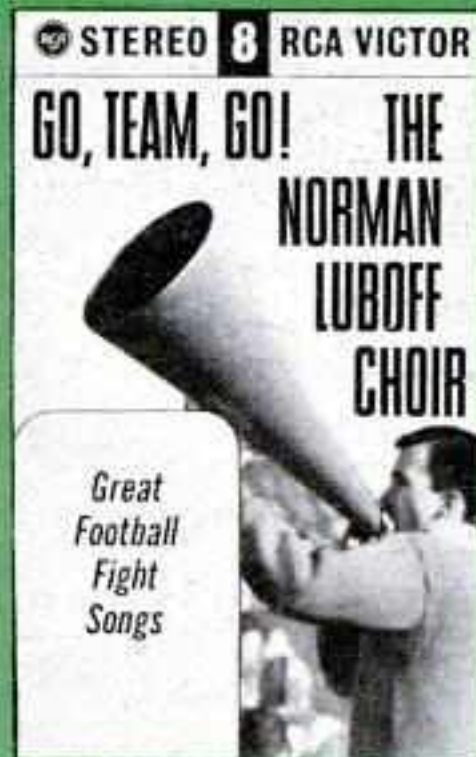
8-Track Cartridge Tape

September from RCA Victor

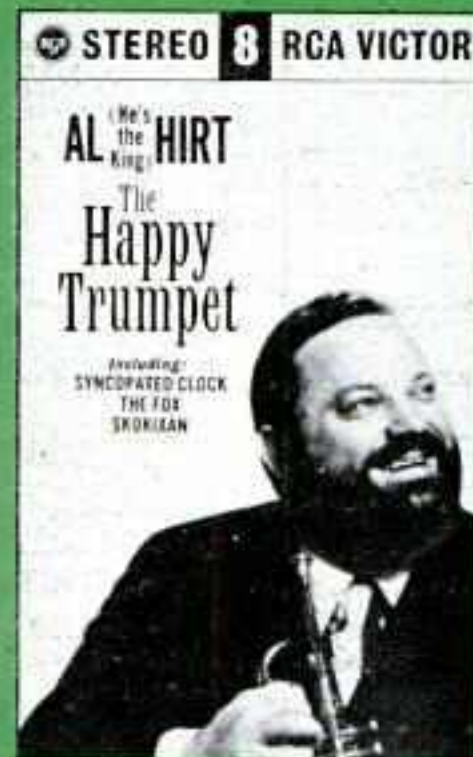
Now Available



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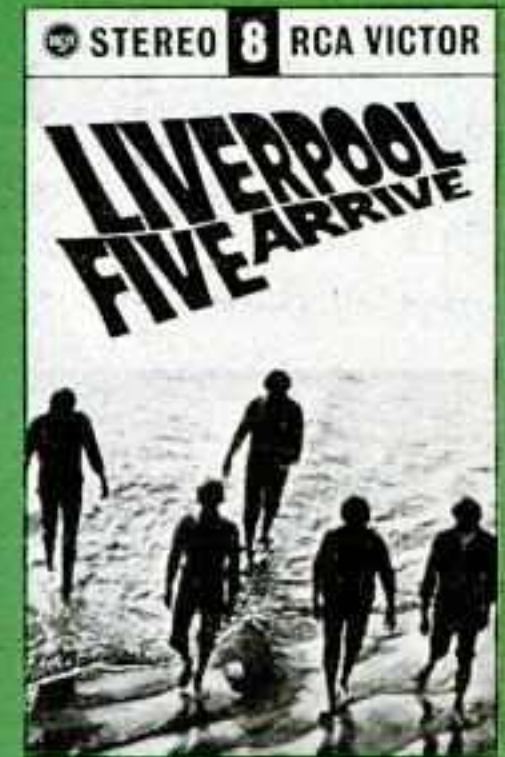
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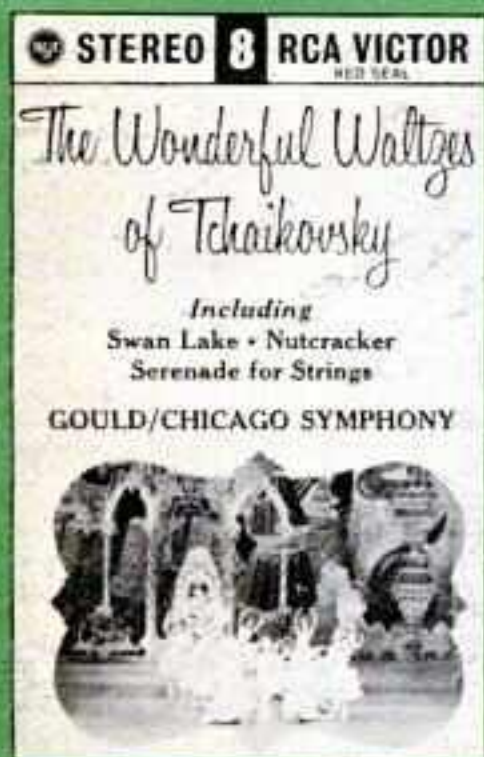
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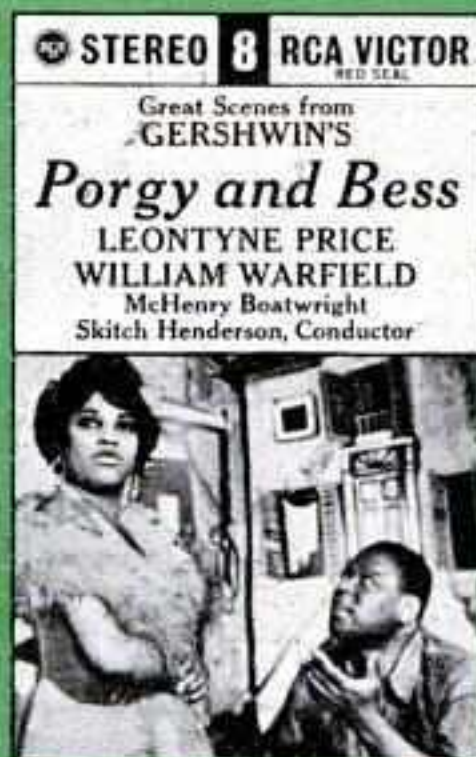
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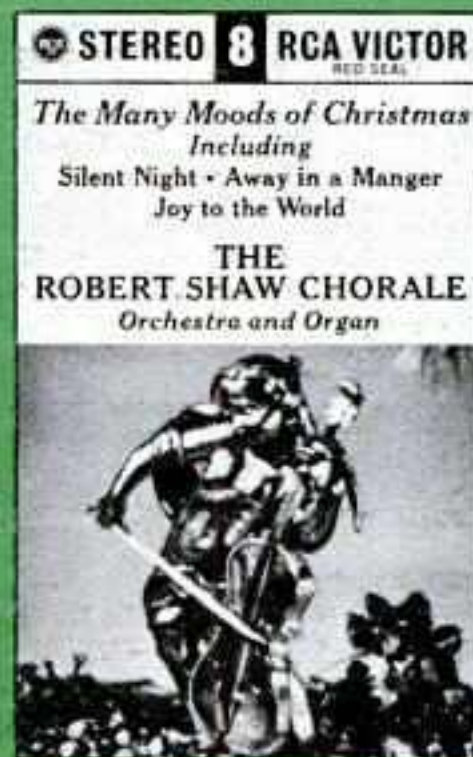
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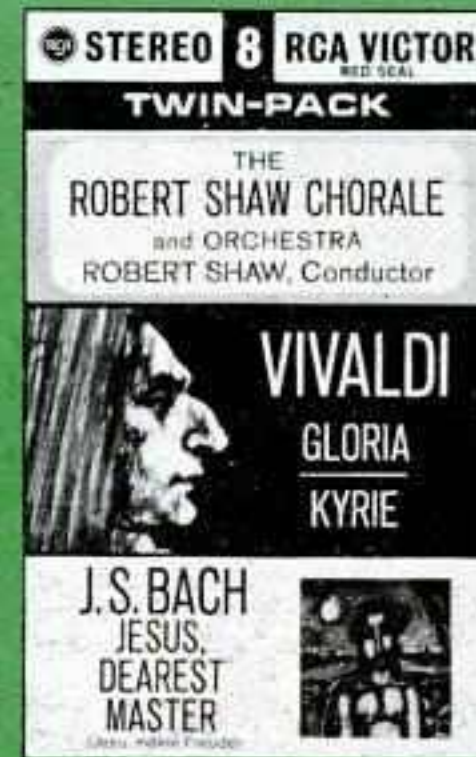
R8S-1064



R8S-1065



R8S-1067



R8S-5040



C8S-1016

ACCESSORIES FROM RCA STEREO 8



Handsome leatherette "Caddy" holds up to 10 cartridge tapes—makes an attractive consumer offer.

IT-757 (Ships 24 to a Carton)

Exclusive new cartridge checks Tape Speed, Head Height Adjustment, Wow and Flutter, Frequency Response, Speaker Phasing, Crosstalk, Track Switching and Stereo Music—keeps player and sound quality at their best.

8TSC-101



8THC-100: Handy counter dispenser holds 10 Head Cleaning Tape Cartridges—a compact and effective merchandiser.



RCA STEREO CARTRIDGE TAPES

The most trusted name in sound



Caution Sets the Tone at NARM Convention

• Continued from page 1

them for some time. Now, 70 per cent of our tape cartridge business is in the non-record merchandising field. If record people don't watch out, the cartridge business will slip away from them. It's starting to already."

So went the major discussion of the midyear meeting of the rack-jobbing giants at the Continental Plaza, as members and associate members awaited NARM's own tape cartridge seminar on the final day of the conclave (see separate story).

Among NARM's seven recommendations for standardization of music product, was one suggestion related to tape cartridge packaging. The recommendations, drawn up by a special products standardization committee headed by Jack Geldbart of L & F Record



FLANKING NARM PRESIDENT John Billinis as he addresses members at opening Chicago session were, from left, executive director Jules Malamud, director Cecil H. Steen, Recordwagon, Inc. and treasurer Jack Geldbart, L&F Service, Atlanta.

Service, Atlanta, will be presented to Record Industry Association of America executive secretary Henry Brief prior to the meeting of the association's marketing committee meeting Sept. 15. NARM's recommendations:

Code

1. That an alphabetical code be adopted as a standardized method for indicating a manufacturer's suggested list price. A prefix to the manufacturer's catalog number was suggested (example: A-LPM 2083; B-LSP 2083; C-COD 2005, etc.).

2. That a 2-inch square space in the upper right corner of each album be kept free of important copy or art work to permit affixing of price stickers, thus precluding obliteration of important design or copy elements.

3. That there be a standard method of packaging tape cartridges, preferably in compact, shrink-wrapped packages.

4. That there be a uniform position for printing of manufacturers' catalog numbers on albums.

5. That there be a more distinct indication of "monaural" or "stereo" on albums.

6. That a complete list of selections be printed on the outside of double pocket albums to eliminate unnecessary unsealing of same.

7. This to be presented to needle and phonograph manufacturers and the Electronics Industry Association: That there be a simple, uniform method of num-



NARM TREASURER Jack Geldbart (left), L&F Record Service, Atlanta, and other rack jobber personnel (at right) are greeted by Robert Livesey of the Cortina Co. during NARM meet.

bering replacement needles for phonographs, and a method of indicating, within the phonograph itself, the necessary information regarding cartridge replacement.

Implementation

Geldbart said steps have already been taken toward implementation of the recommendations. "We hope this is not one of those things everyone agrees on but nothing is acted on," Geldbart said. To that end, he announced, the recommendations were discussed with RIAA board member Irwin Steinberg, executive vice-president of Mercury Records Corp., prior to formalization.



BUSY RCA VICTOR table at NARM person-to-person session found John Burgess, Allan Clark, Ray Clark, William O'Dell, Henry Reifke, Ed Welker, Ralph Williams, Lee Schapiro, Irwin Tarr and David Savage on hand at various times to greet rack jobbers.

"Mr. Steinberg, one of the unqualified authorities in the business, said he thought the recommendations have an excellent chance of implementation," Geldbart said. Other members of the NARM product standardization committee include Ben Bartel, Cal Raks, Los Angeles; David Press, D & H Distributing Co., Harrisburg, Pa.; Jay Jacobs, District Records, Washington, D. C., and Cecil Steen, Recordwagon, Inc., Woburn, Mass.

Scholarships

Steen made news at the midyear meet by announcing the institution of a special NARM scholarship program. Steen, who heads a special association scholarship committee, said that several \$1,000 scholarships will be awarded annually to children of employees of NARM members. Sponsored by NARM and NARM members jointly, the program will finance for the student a maximum of four years in a course of study leading to a bachelor's degree. (See box.)

"NARM is vitally interested in the development of future leaders through higher education," Steen said. Members of Steen's committee are Don Ayers, Nor



AT THE ITCC TABLE at NARM meet in Chicago, Larry Finley, Louis Capone and Jerome Pillersdorf (all facing camera) were kept busy answering tape cartridge questions.

Cal, San Francisco; Amos Heilicher, J. L. Marsh Co., Minneapolis; Louis Klayman, New Deal Record Service, and Charles Schlang, Marshaw of America, Albany, N. Y.

"We will grant about \$16,000 in scholarships the first year," Steen said. "And we hope the industry will hop on the bandwagon and sponsor memorial scholarships to help the program grow."

New Members

The growing place of the tape cartridge in the rack jobbing picture was not only apparent from the emphasis placed on it by NARM's associate manufacturer members, the line-up of new regular members admitted at the midyear meeting is indicative. The new members included Midwestern Tape Distributors, Inc., of Milwaukee; All Tapes Distributing Co., of Chicago; Car Tapes, Inc., of Chicago. Other new regular members are Missouri Discs, Inc., of St. Louis; Dart Records,



Inc., of Minneapolis; Calectron, Inc., of San Francisco; James H. Martin Co., of Chicago, and Main Line Record Service of Cleveland. Total NARM regular membership is now 75 firms.

New associate members accepted at midyear were Music Sales Corp., New York City; Nashboro Record Co., Nashville; Westminster Records, New York City; Display Fixtures Co., Charlotte, N. C.; Gateway Records, Pittsburgh, and Melodie Vendor Corp., Appleton, Wis. Melodie Vendor Corp. vice-president Myron Black said that the company intends to make a concerted push to interest rack jobbers in the vending of singles. Black believes that his machine is the first truly trouble-free record vender to enter the market.

NARM now has 100 associate members. About 50 of NARM's regular members are also involved in the



ABC-PARAMOUNT RECORDS was represented to record merchandisers at NARM midyear meet by Bud Katzel, Ron Merenstein and Chris Saner, all facing camera.

distribution of records. Following the demise of ARMADA, NARM opened its ranks to distributors.

98 Per Cent

"NARM associate members now account for 98 per cent of the total U. S. production of records," declared executive director Jules Malamud. Commenting on the trend to overlapping roles by NARM member CAPITOL RECORDS' men at the NARM midyear meet were Peter Goyak and William Tallant, seen here conversing with a NARM member.

bers (i.e., manufacturer-distributor-retailer mergers), Malamud said: "It's phenomenal how few problems this has caused for NARM. After all, to merge seems to be the modern business trend."

While Malamud expressed the opinion that perhaps the tape cartridge has come along before record merchandisers have realized the full potential of hi-fi and stereo, some disagreement was voiced by other NARM officials. President John Billinis, in explaining why NARM cannot feasibly make recommendations with respect to tape cartridge configuration standardization, declared: "A NARM committee cannot prevent obsolescence." And Heilicher declared to the press: "Obsolescence. It's great!"

Observer's Report

"Our standardization committee felt that to make recommendations in the area of tape cartridges would be outside its realm," offered NARM vice-president Stan Jaffee, Gordon Sales, Seattle. "We are examining



ROULETTE RECORDS had Gerry Cousins, Morris Levy and Morrie Pelsman on hand to meet with rack jobbers at NARM conclave in Chicago.

this new field at this conference because we want to try to get a clear picture."

All who attended the NARM midyear meet were given "An observer's report" of the Aug. 29-30 Tape Cartridge Conference sponsored by Billboard in Chicago. The seven-page report, written by Malamud, did not allude to the trade publication that sponsored the event.

Responding to the apparent wait-and-see attitude of some rack jobbers toward the tape cartridge, one manufacturer executive observed: "We'll sell to anybody, you know. Even the automobile people."

"Let the automobile people try," countered Amos Heilicher. "They'll discover that merchandising music is nothing like merchandising spark plugs. A lot of automobile-oriented retailers are going to get burned."

More Blockbusters from **STAX-VOLT!**

Otis Redding



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Sam & Dave



SAID I WASN'T GONNA TELL NOBODY

Stax #198

Carla Thomas



B-A-B-Y

Stax #195

- **Booker T. & The M.G.'s - MY SWEET POTATO** Stax #196
- **Eddie Floyd - KNOCK ON WOOD** Stax #194
- **Albert King - OH, PRETTY WOMAN** Stax #197
- **William Bell - NEVER LIKE THIS BEFORE** Stax #199

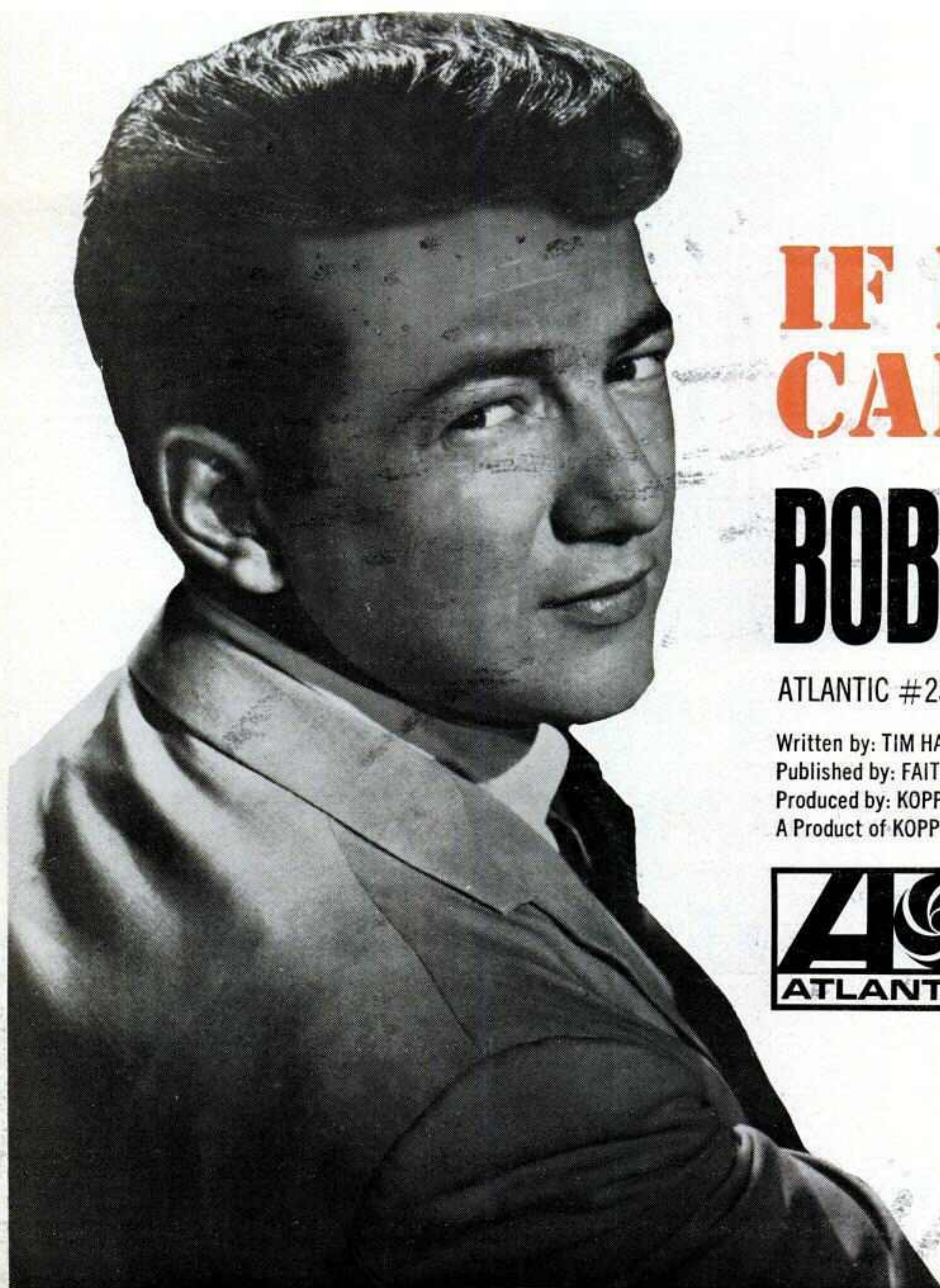
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**IF I WERE A
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ATLANTIC #2350

Written by: TIM HARDIN

Published by: FAITHFUL VIRTUE, BMI

Produced by: KOPPELMAN & RUBIN

A Product of KOPPELMAN-RUBIN ASSOCIATES INC.



HIT!

The Young

RASCALS

**COME
ON UP**

Atlantic #2353



Written by: Felix Cavaliere
Published by: Slacсар, BMI



Management: Sid Bernstein
Booking: Associated Booking Corporation

Record Firms In Peak Spree

• Continued from page 1

recent years, Columbia, Victor and Capitol have a lock on the original Broadway cast album market for the first segment of the upcoming season running to the first of the year. The season will open on Oct. 18 with "The Apple Tree," which will be recorded by Columbia. The other musical in Columbia's hopper is "Cabaret," which is scheduled to open on Nov. 20. RCA Victor has "I Do! I Do!" opening on Nov. 15, and "Holly Golightly," scheduled to open Nov. 26. Capitol has "Walking Happy," also scheduled to open on Nov. 26, and the revue "At the Drop of Another Hat," opening on Dec. 26.

Paces the Field

On the publishing end Tommy Valando's Sunbeam Music is pacing the field with "The Apple Tree" and "Cabaret." Chappell has "I Do! I Do!" Shapiro-Bernstein has "Walking Happy" and Treetop has "Holly Golightly." Treetop is composer Bob Merrill's own firm which has Buddy Robbins as professional manager. Robbins is now preparing a musical production of the Bruce Jay Friedman novel, "A Mother Kisses," on the Coast. Treetop will be handled by Marshall Robbins, Buddy's brother. It marks the first time in 16 years that the brothers Robbins have been working together.

"The Apple Tree," which has music by Jerry Bock and lyrics by Sheldon Harnick, stars Barbara Harris, Alan Alda and Larry Blyden. "Cabaret" is a musicalization of "I Am a Camera," by John Jander and Fredd Ebb. In the cast are Jill Haworth, Lotta Lynya, Jack Gilford, Bert Convy and Joel Gray. "I Do! I Do!" the musicalization of "The Fourposter" by Harvey Schmit (music) and Tom Jones (book and lyrics), stars Mary Martin and Robert Preston. "Holly Golightly" is the musical version of "Breakfast at Tiffany's," by Bob Merrill. It stars Mary Tyler Moore. "Walking Happy" is the Sammy Cahn-Jimmy Van Heusen musical treatment of "Hobson's Choice" and stars Norman Wisdom, George Rose and Louise Troy. "At the Drop of Another Hat" is the British import starring Michael Flanders and Donald Swann. An earlier edition of their topical

Chevrolet Into CARtridge Race

• Continued from page 1

Offered as a factory or dealer-installed option, the unit will be manufactured by General Motors' Delco division. Cost of the accessory has not been determined. "We expect the tape cartridge player to become an important seller among the 400 options and accessories offered by Chevrolet," said E. M. Estes, GM vice-president and Chevy general manager. The 8-track player will be available in all Chevrolet models except the Corvette and Chevy II.

The deck, mounted on the lip of the instrument panel, may be installed with an AM-FM push-button radio and FM stereo Multiplex to provide a "complete music center on wheels." Four speakers, one in each corner, are mounted in the car.

Chevrolet has also disclosed a deal with RCA Victor in which the record company will furnish one tape cartridge to be given away by Chevy dealers when the customer orders a playback unit for his new car. The cartridge features Lorne Greene narrating a musical tour of the U. S. The cartridge will not be available elsewhere.

The tape cartridge unit will receive prominent play in all new model advertising run by the company. Also a special promotion package will be sent to dealer salesmen. The package contains window posters and literature on the product. Salesmen will be given special information on the playback equipment features. The unit will also be displayed on Chevrolet television commercials.

DETROIT—At press time, both the Pontiac and Oldsmobile divisions of General Motors revealed that they would offer 8-track tape CARtridge playback units as factory-installed, optional equipment on their 1967 lines. Buick and Cadillac will not offer the equipment this year. A full report will follow next week.

revue, "At the Drop of a Hat," was also released by Capitol Records.

There are a flock of musicals on tap for the latter half of the 1966-1967 season but opening dates and record company affiliations have not yet been set.

3M Corp. Unveils Home Tape Unit

• Continued from page 1

Lourie. The publishers were told that use of this instrument in the home will entail payment of mechanical fees, not performances—inasmuch as the use does not involve a public performance for profit.

3M, it was revealed, is planning a big campaign to promote the instrument, which will be tested in 30 markets via its Thermofax outlets. It will sell for approximately \$1,350, including the first reel of tape. The 500 selections on this reel will be taken from the 14 already recorded. They will be in the nature of lush orchestrations. Successive tapes will sell for \$80 to \$90. It was also stated that this tape will not be usable on the original playback, the one used for commercial background music.

10-Second Pause

The new device also has on the tape a 10-second pause after each performance; during this period a low voice will announce the song—but the listener may disregard this if he wishes, or he may press a button and the voice will become clearly audible.

It was also stated that the user will be notified that the player and tape cannot be used for commercial purposes.

Publishers present included representatives of Shapiro-Bernstein, Bourne, Leeds Music, Frank Music, Peer-Southern, Edward B. Marks Music, Mills Music, San Fox Music, Tempo Music. Also present were Harry Fox and a representative of SESAC.

The speakers told the publishers that sales results of the original equipment have been excellent.

It was explained that because of the nature of the original deal between the publishers and 3M, the latter was restricted from making sales to supermarkets. 3M was forced to turn down this proffered business. 3M hopes to iron out this problem with the publishers, feeling that it would mean more dollars for 3M and the copyright owners.

It was decided that liaison between 3M and the publishers would be speeded by the formation of a publishers' committee which would be able to act for all publishers. This is expected to be crystallized shortly.

**EPIC'S
NEW
HITS
COME
ANYWHERE
FROM
MIAMI
TO TOKYO!**



GARY STITES
"HURTING" 5-10064

BLUE COMETS
"BLUE EYES" 5-10066



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the ballad knows it's been sung.

MEL CARTER

'TAKE GOOD CARE OF HER' #66208

It's from Mel's newest LP



EASY LISTENING • LP-9319/LP-12319
• Somewhere, My Love; Strangers In
The Night; The Impossible Dream;
Love Letters; You're Gonna Hear From
Me; and others.





SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 97—Last Week, 155

*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

THE McCOYS—DON'T WORRY MOTHER (Prod. by Feldman-Goldstein-Gottelher) (Writer: Zehringer) (**Grand Canyon, BMI**) — Off-beat, hard-driving rocker that should spiral them rapidly to the top of the Hot 100. Clever material, well-performed and arranged. Flip: "Ko-Ko" (Grand Canyon, BMI). **Bang 532**

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

THE YOUNG RASCALS—COME ON UP (Prod. by Young Rascals) (Writer: Cavaliere) (**Slacсар, BMI**) — Hot follow-up to "You Better Run" is this solid dance beat number from the pen of organist Felix Cavaliere. Flip: "What Is the Reason" (Slacсар, BMI). **Atlantic 2353**

CHARLIE RICH: THAT'S MY WAY (Prod. by Jerry Kennedy) (Writers: Ahlert-Scott) (**Jenny, BMI**) — Wild blues swinger from the pen of Bobby Scott and Dick Ahlert serves as a powerhouse hit sound for the top blues belter. Should hit hard and fast. Flip: "When My Baby Comes Home" (Makeamillion, BMI). **Smash 2060**

SHADES OF BLUE—HAPPINESS (Prod. by John Rhys) (Writer: Rhys) (**Gomba, BMI**) — Culled from their current album, this well-written John Rhys tune and top group performance has all the ingredients of a fast smash. Flip: "The Night" (Gomba, BMI). **Impact 1015**

***RAY CONNIFF SINGERS—LOOKIN' FOR LOVE** (Prod. by Ernie Altschuler) (Writer: Rotella) (**Jay, ASCAP**) — **IT TAKES TWO** (Prod. by Ernie Altschuler) (Writers: Evans-Parnes) (**Mills, ASCAP**) — Two strong rhythm sides with equal commercial appeal offered by the class vocal group. The success of "Somewhere My Love" should strengthen the chart climb for this follow-up. **Columbia 43814**

MANFRED MANN—WHEN WILL I BE LOVED (Prod. by John Burgess) (Writer: Everly) (**Acuff-Rose, BMI**) — The Everly Brothers' former hit composed by Phil Everly, is brought up to date in this swinging arrangement aimed at the top of the Hot 100. Flip: "Do You Have to Do That" (Unart, BMI). **United Artists 50066**

***MEL CARTER—TAKE GOOD CARE OF HER** (Prod. by Nick De Caro) (Writers: Warren-Kent) (**Paxton-Recherche, ASCAP**) — A recent proved hit revived in the country field by Sonny James, has the same potential in the pop field via this easy, back-beat Carter rendition. Strong entry. Flip: "Tar and Cement" (Fiest, ASCAP). **Imperial 66208**

***BAJA MARIMBA BAND — THE PORTUGUESE WASHERWOMAN** (Writers: Popp-Lucchesi) (**Remick, ASCAP**) — This revival of the former Joe (Fingers) Carr hit could be just the one to establish the Baja Marimba Band as top singles sellers. Infectious beat throughout. Flip: "Telephone Song" (Staid, BMI). **A&M 816**

OTIS REDDING—FA-FA-FA-FA-FA (Writers; Redding-Cropper) (**East-Redwal, BMI**) — A powerful, soulful ballad performance with an easy beat in strong support will far surpass the success of his "Lover's Prayer." Flip: "Good to Me" (East-Redwal, BMI). **Volt 138**

***LOUIS ARMSTRONG—CABARET** (Prod. by Bob Johnston) (Writers: Ebb-Kander) (**Sunbeam, BMI**) — The Fred Ebb, John Gander title tune of the forthcoming Broadway musical is given a hot commercial treatment in the hard to beat Armstrong style. Flip: "Canal St. Blues" (International, ASCAP). **Columbia 43819**

HARVEY RUSSELL AND THE ROGUES—SHAKE SHERRY (Prod. by Richard Hoover) (Writer: Gordy) (**Jobete, BMI**) — The Berry Gordy composition serves as a powerful, wailing and rocking debut for the new and exciting group. Flip: "I'm Still in Love With You" (Big Songs-Anjoe). **Roulette 4697**

***BROOK BENTON—THE ROACH SONG** (Prod. by Clyde Otis) (Writers: Otis-Biggs-Nothorn) (**Iza, BMI**) — This novelty number with all the appeal of Benton's "Boll Weevil Song" hit of the past should meet with the same success here. Top Benton performance on clever and humorous lyric idea. Flip: "Where Does a Man Go to Cry" (Eden-Benday, BMI). **RCA Victor 8944**

LAURA NYRO—WEDDING BELL BLUES (Prod. by Milt Okun) (Writer: Nyro) (**Celestial, BMI**) — Debut of a big talent (composer-performer) with a compelling folk-rock sound, loaded with sales potential. This initial entry has the strength to establish her fast. Flip: "Stoney End" (Celestial, BMI). **Verve Folkways 5024**

THE DUPREES—IT'S NOT TIME NOW (Prod. by T. Bruno-V. Millrose) (Writers: Sebastian-Uanovsky) (**Faithful Virtue, BMI**) — The Lovin' Spoonfuls composition, well-performed by the smooth group has all the earmarks of a top of the chart hit. Well-written tune and the group's hottest sale entry in some time. Flip: "Didn't Want to Have to Do It" (Faithful Virtue, BMI). **Columbia 43802**

MICKEY ROONEY JR.—I'LL BE THERE (Prod. by Alex Grob) (Writer: Rooney-Sardo) (**Windsor, ASCAP**) — The film stars' son comes up with a raucous teen rocker with all the ingredients of a fast hit. Rooney Jr. wrote it and turns in an exciting performance. Flip: "The Choice Is Yours." (Windsor ASCAP). **Liberty 55912**

CHART Spotlights—Predicted to reach the HOT 100 Chart

MARY WELLS—Fancy Free (Shakewell, BMI). **ATCO 6436**
THE ODDS & ENDS—Before You Go (Hometown, ASCAP). **RED BIRD 083**
DANNY HARRISON—Water Boy (Boosey & Hawkes, ASCAP). **CORAL 62498**
THE BROTHERS FOUR—The Ballad of Alvarez Kelly (Colgems, ASCAP). **COLUMBIA 43811**
THE ROBBY—Next Time You See Me (Robbs, BMI). **MERCURY 72616**
BILLY LARKIN—Hold On! I'm a Comin' (East-Pronto, BMI). **WORLD PACIFIC 77844**

THE JOE CUBA SEXTET—Bang! Bang! (Cordon, BMI). **TICO 475**
THE CARLTON SHOWBAND—The Merry Ploughboy (Melody Trails, BMI). **MALA 537**
RAVIN' BLUE—Love (Jack, BMI). **MONUMENT 968**
EARL GRANT—When I Grow Too Old to Dream (Robbins, ASCAP). **DECCA 25704**
BILLY FURY—She's So Far Out She's In (Noma, BMI). **UNITED ARTISTS 50061**
RAY SHARPE—I Can't Take It (Kilynn-Pronto, BMI). **ATCO 6437**

COUNTRY SPOTLIGHTS

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

DAVE DUDLEY—LONG TIME GONE (Prod. by Jerry Kennedy) (Writers: Dudley-Morrison) (**Newkeys, BMI**) — Infectious rhythm number with good lyric content should prove one of Dudley's biggest hits to date. Clever change of pace for the stylist. Flip: "I Feel a Cry Comin' On" (Newkeys, BMI). **Mercury 72618**

RAY PILLOW—VOLKSWAGEN (Prod. by Marvin Hughes) (Writers: O'Brien-Emerson) (**Raleigh, BMI**) — Another novelty winner from Pillow with even more sales potential than his past hits. Flip: "And I Like That Sorta Thing" (Shoji, BMI). **Capitol 5735**

THE BROWNS—COMING BACK TO YOU (Prod. by Chet Atkins) (Writer: Robinson) (**Tree, BMI**) — With "I'd Just Be Fool Enough" still riding the chart, this catchy rhythm number has possibilities for the top of the country chart and potential for the pop chart as well. Flip: "Gigawackem" (American, BMI). **RCA Victor 8942**

BEN COLDER — ALMOST PERSUADED NO. 2 (Prod. by Jack Clement) (Writers: Sutton-Sherrill) (**Gallico, BMI**) — Hilarious comedy take-off of the No. 1 country hit has tremendous sales appeal for a big chart item. One of his best performances with strong piano support to add to the laughs. Flip: "Packets of Pencils" (Channel, ASCAP). **MGM 13590**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

LEROY PULLINS—The Taterville Women's Auxiliary Sewing Circle (Youmans Co. & Sleepy Hollow, ASCAP). **KAPP 775**
ERNEST TUBB—There's No Room in My Heart (Milene, ASCAP). **DECCA 32022**
RICKY SEARS—Bring Me Some Water (Glad, BMI). **MUSICOR 1193**
LARRY BUTLER—Almost Persuaded (Gallico, BMI). **HBR 499**
BOBBY HELMS—Sorry, My Name Isn't Fred (Wilderness, BMI). **KAPP 777**
AL CHANEY—If This Is Love (Yonah, BMI). **CHART 1365**

R&B SPOTLIGHTS

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

RONNIE MILSAP — AIN'T NO SOUL LEFT IN THESE OLE SHOES (Prod. by Huey Meaux) (Writers: Resnick-Levine) (**T. M., BMI**) — This raucous wailer should grab hefty sales in both the r&b and pop markets. Powerful performance and driving dance arrangement. Flip: "Another Branch From the Old Tree" (Crazy Cajun-Flomar, BMI). **Scepter 12161**

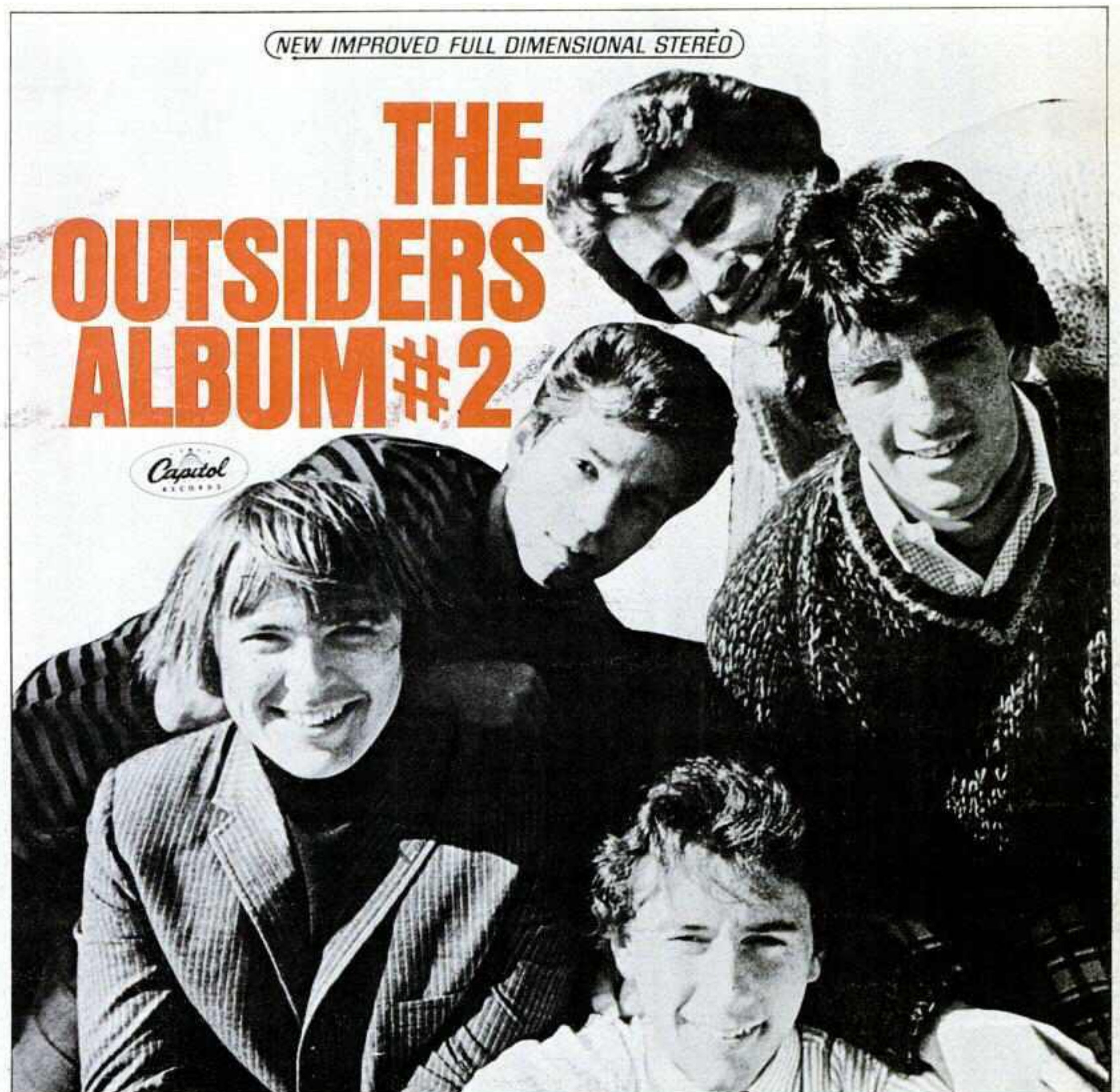
CHART Spotlights—Predicted to reach the R&B SINGLES Chart

THE VAN DYKES—Never Let Me Go (Lion, BMI). **MALA 539**
BOBBY LEE—I Missed It By That Much (Sagittarius-Ramblin, BMI). **SUE 145**
SONNY WARNER—Bell Bottom Blue Jeans (Chevis, BMI). **CHECKER 1151**
ALDER RAY—I Need You, Baby (Kinic-Aspire-Pure Soul, BMI). **MINIT 32005**
MARTHA STAR—It's Too Bad Baby (Thelma-Thermo, BMI). **THELMA 111**
MAMIE P. GALORE—You Got the Power (Arc-Cragvee, BMI). **THOMAS 309**
HOMER BANKS—60 Minutes of Your Love (East, BMI). **MINIT 32008**
THE AMBASSADORS—I Need Someone (Smashville, BMI). **UPTOWN 734**

CLEFS OF LAVENDER HILL—One More Time (Galico, BMI). **DATE 1530**
LUDDY GRECO—Walking on New Grass (Pamper, BMI). **REPRISE 0515**
THE GREENWOOD SINGERS—The Eagle and Me (Players, ASCAP). **KAPP 774**
DON CHERRY—Married (Sunbeam, BMI). **MONUMENT 971**
LORRAINE ELLISON—Stay With Me (Ragmar-Crenshaw, BMI). **WARNER BROS. 5850**
THE DENIMS—White Ship (River's Edge-Cavort, BMI). **MERCURY 72613**
GARY STITES—Hurting (Legend, BMI). **EPIC 10064**
CHANCE EDEN—I Could Have Loved You So Well (Screen Gems-Columbia, BMI). **ROULETTE 4698**
WILLIE CHARLES GRAY—I'm Gonna Be a Winner (Fingerlake, BMI). **MERCURY 72608**
BRENDA BYERS—Hush (Jaypaul, SESAC). **MTA 108**
SMALL FACES—All or Nothing (Miller, ASCAP). **RCA VICTOR 8949**
THE TWILIGHTERS—Shake a Tail Feather (Vapac, BMI). **IMPERIAL 66201**
LEE MALLORY—That's the Way It's Gonna Be (Witmark, ASCAP). **VALIANT 751**
BOB WILSON—Conception (Cape Ann, BMI). **SOUND STAGE 7 2570**
BLUE COMETS—Blue Eyes (JASRAC, ASCAP). **EPIC 10066**
JOHNNY CASWELL—I.O.U. (Double Diamond-Champion, BMI). **DECCA 32017**

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ST 2568



Downtown Discotheque Keeps In Step as New Act Showspot

By HANK FOX

NEW YORK — In one year, The Downtown, Greenwich Village discotheque, has emerged as one of the top showcases for new talent in the metropolitan area. Celebrating its first birthday on Sept. 16, it has served as the launching ground for several key acts on record and tours.

The Cyrkle is the most prominent group to have been discovered through the Downtown stand. Beatles' Manager Brian Epstein, a frequent visitor at the nightery, heard the group perform there. He consulted a number of people in the record industry and the Cyrkle's contract with Columbia Records was forthcoming.

But the Cyrkle is just one singing group who have been propelled by their appearance at the discotheque. The Sparrow, Mike St. Shaw and the Prophets, and the Fifth Estate are some of the other performers. The Sparrow, one of the hottest groups in Canada, but relatively unknown here, made their offi-

cial debut to the press at the Downtown during the summer. Throughout their two-week stay, they were met by full houses almost every night. Returning to the Downtown this week to help celebrate the club's first anniversary, the group cites the nightspot as a major factor in advance promotion for their initial single on Columbia Records.

The ingredient found in the Downtown success story lacking from many others is promotion. The club hires a public relations company to act as a liaison between itself and other organizations. The agency, for one, secures opening night reviews from several of the record trade papers.

"Performers want to come to The Downtown," owner Kelsey Marechal said, "because they're taken more seriously than in other discotheques. We try to obtain adequate coverage for everyone who performs here." Marechal said his club can afford to be selective in the acts it books. "Out-of-town talent that has gathered a strong local following is what we're looking for when we search for performers."

The club's location has long garnered a reputation throughout the city. At 1 Sheridan

Square, the building served as a speakeasy before the days of Prohibition. Presently furnished in 1920 decor for a pop art effect, the Downtown features prerecorded top 100 dance songs between performances. "When we opened, we hired a ragtime piano player, but later on we felt our customers would prefer rock 'n' roll between sets," Marechal said. "Also, we can control the selections. If we see that the customers are continually dancing and not buying drinks, we change the type of music." Marechal co-owns the Downtown with Marty Lorin. General manager is Herbert Jacoby.

Along with proper atmosphere and interesting decor, Marechal believes a good sound system is a must. "Our place is acoustically more than adequate and we've spent a lot of money on our system." The discotheque is out to please two types of customers with its music. One, of course, is the paying customer, and the other is any talent agent or person associated with the record industry. A good sound system reflects upon the performer's act. "We strive to place him in the best possible light, for his own benefit and the club's."

Angel 4's Music by Any Other Name Is Still Smash

NEW YORK — Concocting hybrid names for contemporary music styles is the fashion today. There's folk-rock, blue-eyed soul, urban blues, rock-protest, etc.

If a hybrid name must be invented for the style presented by the Andy Angel Quartet currently at Sheppard's Discotheque here, jazz-rock-big band will do as well as any.

The group, which recently signed with Capitol Records, consists of Hammond organ, drums, tenor sax and trumpet. They deliver a big band sound, with elements of jazz and contemporary rock. And they deliver these sounds with the finesse of accomplished musicians and the inventiveness of a modern jazz quartet.

Friday night (2), the Andy Angel Quartet dazzled the patrons of the Park Ave. establishment with a solid performance that had the customers clapping, stomping and listening.

Marvin Schuck on organ can sit in on any rock group in the country, and Angel, on trumpet and coronet, plays in the approved Herb Alpert style. Lynn Zody on drums and Paul London on tenor sax are top solo performers and accomplished band musicians.

The quartet played a wild

"Watermelon Man" and an upbeat, contemporary arrangement of "The Song Is You," with jazz licks and some rock instrumentation.

It's entirely likely that the groups will build up a strong adult following and be a force in the album field. The sound is bold and brassy; the musicianship is first-rate, and the arrangements are in keeping with contemporary tastes.

AARON STERNFIELD

MESSAGES GET MIXED—BUT IT'S ALRIGHT

NEW YORK—Western Union almost caused a calamity. Nate McCalla, president of Calla Records, sent out wires via Western Union thanking deejays for breaking the J. J. Jackson record, "But It's Alright." Later on that same evening, McCalla said he sent a telegram to a distributor who was not aware of the record. The wire stated that "we can all make money on this with very little effort." McCalla said the Western union clerk switched messages and sent the latter statement to the deejays.

The first 30 deejays turned the telegrams over to the New York Public Service Commission. McCalla said Western Union promised to send the correct messages to the proper recipients. "We will provide legal counsel to anyone who may have been wrongly affected by this mistake," McCalla said.

tet. All were graduated from Penn State High School in June and all are freshmen at Penn State University this Fall.

The Tea Council, which paid all expenses, is considering making next year's competition international. Other finalists were The Dynamic Daiquiries of Atlanta, the Cat's Meow of Norwood (Boston), Mass.; the Topics of Cincinnati; the Sierras of Downey (Los Angeles), Calif.; the Gas Company of Ft. Lauderdale, Fla.; the Pirates of Orangeburg, N.Y.; and the Spades of Silver Spring, Md., and Washington. St. John Terrell awarded the winners' prizes.



The musical spirit and personality of Trini Lopez are excitingly showcased in the collection of songs that make up his newest Reprise release, "The Second Latin Album" (Reprise R 6215). Included are such beautiful tunes as "Spanish Harlem," "Sin Ti," and "You Belong to My Heart." And while Trini sings in Spanish, his infectious personality, excitement and brilliant showmanship transcend any language barriers. It is Trini Lopez all the way. For recording, TV and personal appearances, Trini plays a Gibson "Trini Lopez" guitar. And now there are two models of the "Trini Lopez" Gibson available, the Full Body Deluxe and the Thin Body Standard. Gibson, choice of professional artists and acknowledged world leader in fine guitars. (Advertisement)

Robin & Hoods Hit Pact Bullseye

LAMBERTVILLE, N.J. — Robin and the Hoods, a quintet of Pittsburgh teen-agers, won \$1,000 and a recording contract as first-place winners in the Sept. 4 "Rock 'n' Roll World Championships" run by The Tea Council of the U.S.A. and St. John Terrell's Music Circus here. The group of 17-year-old boys gained a Columbia Records contract by besting nine other finalists in performing "The Tea Song" by Cathy Lynn and Tony Lordi, a standard rock piece, and an original composition,

"Stay Away." First place also meant a TV appearance.

Runner-ups were the Mankind from Dallas-Fort Worth, who received \$500 and a Columbia Records audition for second place, and the Legends from Flemington, N.J. representing the Philadelphia-Trenton area, who got \$250 for third place. About 2,000 bands participated in Tea Council-sponsored music contests in 10 major markets, New York, Boston, Baltimore-Washington, Miami, Pittsburgh, Los Angeles, Atlanta, Dallas,

and Kansas City to get the 10 finalists.

Bruce Morrow, disk jockey for WABC Radio in New York, was master of ceremonies and one of the judges. Other judges were Hal B. Cook, Billboard publisher; Harry Haenigsen, creator of the syndicated "Penny" comic strip; Paul Whiteman; David Rubinson, Columbia Records a&r producer; Chris Holmes, leader of the Galaxies IV, last year's winners; Courtney Lane, "Miss Disco-Tea," the Tea Council's teen-age representative, and Ken Rapieff, "Tea Taster" and spokesman for the council.

Robin and the Hoods are led by Robin Breon, lead vocalist. The other members are Geoff de Lissovoy, drummer; Mike Gilligan, bass guitarist; Ridge Riley, rhythm guitarist; and Gregory House, lead guitarist in the quin-

Tony and Siegrid: 2 Musical Sandpipers

FIRE ISLAND, N. Y.—Tony and Siegrid will be making their debut on RCA Victor sometime this month but they've already established a beachhead on the entertainment scheme of this sandbar 40 miles from Manhattan, with their song frolics at the Sea Turtle Restaurant in Ocean Beach. They've added much to the summer fun here, and, in addition, they display show business values for the contemporary music market that transcends seasons. They are a good bet for a disk breakout, for a performing spread on the club and campus circuits, and for a buildup as a songwriting team.

They are an attractive couple which makes them as easy to look at as to listen to. They fit their style to the rhythm of the evening making each set an entity of its own. At the dinner hour, for example, the stress is on the ballad mood which serves as a good backdrop for dining. As the evening

progresses, they pick up the tempo for the watusi and frugging crowd or move into a medley of standards for the sing-along contingent. Their musical accompaniment is just a guitar and harmonica, played by Tony and a tambourine which Siegrid hits with enjoyable heartiness.

Their compositions are in the Simon and Garfunkel and Lennon and McCartney groove. The songs are musically effective and lyrically meaningful. Some of their songs which could make a mark in the pop field are "Long Hair," "You Saved the Day," "No More Than Love" and "I Remember When." Most of their ideas are provocative and poignant.

Their careers now are in the hands of Danny Davis, who is producing their disks at RCA Victor, and Marvin Cane, who is handling the managerial reins for TRO Management. With proper exploitation and exposure, Tony and Siegrid should go far. MIKE GROSS



MRS. MARY REEVES, widow of Jim Reeves, receives an RIAA record for the RCA Victor album, "The Best of Jim Reeves," from Chet Atkins, manager of pop a&r in Nashville for the Victor Record Division.

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Music on Campus

Ohio University, Athens, Ohio, hosted a concert by **Carlos Montoya** on Aug. 20, reports Billboard college correspondent **Eileen Earith**. Poster promotion was used in dormitories and numerous conspicuous locations around campus for this free concert. Mr. Montoya's captivating flamenco guitar set a spell over the audience with such numbers as "Malaguena" and "St. Louis Blues." A huge standing ovation, three encores, and another standing ovation for Carlos Montoya proved this to be one of the highlights of the summer concert series. . . . Billboard's **Steven Curcuro** at William & Mary College reports that a coffee-house will be added to the school's campus center, also Homecoming Weekend in mid-October will feature the **Otis Redding Revue**.

Corinthian Special Productions of Houston, Texas, will be producing a series of collegiate variety shows on 44 television stations in the mid and southwest for a Fall Special. Corinthian will audition students at 93 universities for this hour long program of outstanding alumni involved in the popular entertainment arts. The

Signings

Larry Williams signed to Okeh Records. His Okeh debut single, "I'd Rather Fight Than Switch," is slated for release later this month. In addition, an independent production pact has been formed with Williams' company, El Bam Records. Williams' recordings and his independent producing activities will take place under the direction of **Stu Phillips**, Epic's West Coast artists & repertoire producer. . . . **Olatunji**, exponent of authentic African music, has returned to the Columbia label under a long-term agreement. An LP, produced by **Teo Macero**, is due for release within a few weeks. . . . New York based Ajax Records signed the **Overtones**. First release is "Please Let Me Know." . . . **Mireille Mathieu**, 19-year-old French singer, will have her first album released in the U.S. on the Atlantic label this fall. In the U.S. she's already appeared on **Ed Sullivan's** show, and is scheduled for the **Andy Williams**, **Danny Kaye** and **Sullivan** shows this fall.

Barbara Feldon, star of NBC-TV's "Get Smart," has signed with RCA Victor. Her first release, due this week, is "Agent 99." . . . Prestige Records has inked saxman **Eddie Daniels**. . . . Trumpeter **Harry (Sweets) Edison**, conductor **Si Zentner** and banjo player **Fredie Morgan** all signed with Liberty Records. . . . Drummer **Shelley Manne** and pianist **Junior Mance** from Capitol to Atlantic. . . . **Hank Thompson** from Capitol to Warner Brothers. . . . The **Anita Kerr Quartet** from Victor to Warner Brothers.

Art Farmer signed with Columbia Records. His first disk, to be produced by **Theo Macero**, Columbia a&r producer, will be released later this year. . . . **Anthony & the Imperials** inked a long-term contract with the William Morris Agency. . . . **Don Friedman**, pianist-composer, signed with Prestige Records. His initial LP will contain traditional and avant-garde material. . . . **Karen Sue** to United Artists Records. Her debut single will be "Wild, Wild Roses" and "Nobody Loves a Loser." . . . **Sandy Baron** has contracted with Capitol Records for a comedy album. . . . **Nell Diamond** joined Associated Booking Corp. roster. . . . **Rosemary Clooney** inked a long-term pact with United Artists Records. . . . **Eileen Fulton** to **Dobie Gray** signed a long-term contract with Capitol Records. . . . **Mia Morrell** inked a long-term pact with United Artists Records, with her initial disk set to coincide with her forthcoming Copacabana opening. . . . The **Doodletown Pipers**, a group of 10 boys and 10 girls, to Epic Records. . . . The **Napoleonic Wars** to 20th Century-Fox Records.

show will be sponsored by Southwest Bell Telephone Company, St. Louis. . . . **Reginald Crowder** of Polk Junior College, Barton, Florida, and **Tony Lay** of the University of Georgia will be new Billboard college correspondents in the fall.

G. W. Lamb, Billboard campus correspondent at the University of Arizona, reports that the campus television station, KUAT-TV, has received a government grant to start color transmission. . . . The **Bitter End Singers** will be appearing at North Carolina State University in Raleigh, N. C., Oct. 1. . . . The **Four Seasons** are set for the East Carolina College Gym in Greenville, N. C., Oct. 7-8. . . . The University of Tennessee, Sewanee, Tenn., has announced its 1966-1967 concert series which will include **Jean Ritchie**, **Marie-Madeline** and **Maurice Duruffe**, the **Esterhazy Orchestra**, **John Browning**, the **Balsam Kroll Heifetz Trio**, and the **Bach Aria Group**.

Billboard's College Bureau has added two new campus correspondents during the past week. They are: **Thomas W. Adkins** of the University of Toledo and **Gary S. Lemer** of Morris Harvey College, Charleston, W. Va.

The 1966-1967 Town Hall Series of Texas A&M's Memorial Student Center at College Station, Tex., has been announced. The **New Christy Minstrels** will open the series Sept. 30 at G. Rollie White Coliseum. A&M hosts Texas Tech in Southwest Conference football the next night. Next come the **Four Freshmen**, Oct. 28. The Aggies tangle with Arkansas the following night. On Dec. 7, **Fred Waring and His Pennsylvanians** will hold the spotlight. **Johnny Mathis** will appear Feb. 13, followed by the **University of Texas Concert Choir** and the **Dallas Symphony Orchestra** March 19. Town Hall extras will be **Doc Severinsen** Oct. 4 and the **Harlem Globetrotters** Feb. 6. Another extra is to be arranged for the week of March 20-25. Music for Sunday afternoon programs will feature **James Dick** Nov. 13, **Sam Hinton** Dec. 4 and **Sergiu Luca** Feb. 19.

New Generation Wins Texas Fest

AUSTIN, Tex.—The Texas Talent Festival, held here as part of the Texas Youth Conference, a project of the Texas Law Enforcement and Youth Development Foundation, was won by the Dallas-based folk singing group, the New Generation.


In addition to cash awards, a trip to Hollywood, where they will meet talent scouts from Paramount, Metro-Goldwyn-Mayer and Universal studios, the group will also appear in a national TV show.

There will also be a State-wide TV telecast of the top acts of the festival.

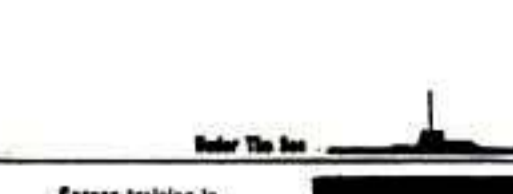
Hirt Live Album

NEW ORLEANS—RCA Victor will record Al Hirt's second live album at the Al Hirt Club here between Sept. 12 and 17, when he makes one of his rare appearances at his own jazz club. Hirt is appearing at the Nugget, Sparks, Nev. He will fly to London Sept. 25 to do the International Cabaret Show on Sept. 26 and 27. He also will appear at TV's Grand Gala du Disque in Amsterdam, and the BBC's "Show of the Week" and the Billy Cotton Show in London.

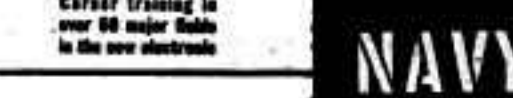
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NAVY

London to Beat the Drums For the Highland Fusileers

NEW YORK—London Records is readying a special merchandising drive in connection with a tour by the Royal Highland Fusileers from Great Britain. The 150-member group opens a 46-city tour of the United States and Canada in Montreal on Sept. 20 under the auspices of Sol Hurok.

Billed as "The Regimental Band, Pipes, Drums and Bugles of the Royal Highland Fusileers," the group will play five dates at New York's Madison Square Garden. The promotion will be running simultaneously with major London merchandising campaigns for Mantovani, who will arrive in the United States on Sept. 24 for his 10th anniversary tour here, and Ronnie Aldrich, who arrived in New York on Sept. 6 to begin a 30-day American promotion tour.

London is set to release "Mr. Music" with Mantovani just before the British conductor's arrival. "All Time Piano Hits," Aldrich's latest release, will be the prime focus on his tour. Tom Virzi, London's album promotion manager, will accompany Aldrich.

Two overseas attractions, which were the subject of London promotions earlier this year, were

vanians will hold the spotlight. **Johnny Mathis** will appear Feb. 13, followed by the **University of Texas Concert Choir** and the **Dallas Symphony Orchestra** March 19. Town Hall extras will be **Doc Severinsen** Oct. 4 and the **Harlem Globetrotters** Feb. 6. Another extra is to be arranged for the week of March 20-25. Music for Sunday afternoon programs will feature **James Dick** Nov. 13, **Sam Hinton** Dec. 4 and **Sergiu Luca** Feb. 19.

A reminder to keep the college news coming to Roger Lifeset, Billboard College Bureau, 165 West 46 Street, New York, N. Y. 10036. If your college is not represented by Billboard's College Bureau, write: Billboard College Bureau, Care of Box H, and the above address.

"L'Orchestre de la Suisse Romande" and its conductor Ernest Ansermet, and Egerlander Musikanten, Stuttgart's well-known brass band, which appears on London's Telefunken label. The Early Music Quartet of Munich, another Telefunken group, is slated to arrive here next month for a 25-city tour of the United States and Canada beginning on Oct. 16 in Madison, Wis. Included will be three performances at New York's Hunter College. The group, consisting of Andrea Von Ramm of Germany, Willard Cobb of England, and Americans Thomas Brinkley and Sterling Jones, specializes on the music of the Middle Ages from about 1250 to the Renaissance.

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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	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE Artist, Label & Number	Weeks On Chart
1	1	2		BORN FREE Roger Williams, Kapp 767 (Columbia, BMI)	8
2	2	3	6	IN THE ARMS OF LOVE Andy Williams, Columbia 43737 (Twin-Chris, ASCAP)	8
3	4	5	10	QUANTANAMERA The Sandpipers, A&M 806 (Fall River, BMI)	7
4	5	9	16	THERE WILL NEVER BE ANOTHER YOU Chris Monter, A&M 810 (Morris, ASCAP)	6
5	9	15	23	MAS QUE NADA Sergio Mendes and Brasil '66, A&M 807 (Peer Int'l, BMI)	7
6	11	18	24	SUMMER SAMBA Walter Wanderley, Verve 10421 (Duchess, BMI)	6
7	16	30	—	SUMMER WIND Frank Sinatra, Reprise 0509 (Witmark, ASCAP)	3
8	3	2	1	I COULDN'T LIVE WITHOUT YOUR LOVE Petula Clark, Warner Bros. 5835 (Northern, ASCAP)	10
9	10	11	13	ALFIE Joannie Sommers, Columbia 43731 (Famous, ASCAP)	7
10	6	4	3	SOMEWHERE MY LOVE Ray Conniff & Singers, Columbia 43626 (Robbins, ASCAP)	14
11	13	13	15	WADE IN THE WATER Ramsey Lewis, Cadet 5541 (Ramsel, BMI)	11
12	7	7	5	THE IMPOSSIBLE DREAM Jack Jones, Kapp 755 (Fox, ASCAP)	19
13	14	16	29	CAST YOUR FATE TO THE WIND Shelby Flint, Valiant 743 (Friendship, BMI)	5
14	18	32	—	FLAMINGO Herb Alpert & Tijuana Brass, A&M 813 (Tempo, ASCAP)	3
15	8	6	4	A MILLION AND ONE Dean Martin, Reprise 0500 (Silver Star, BMI)	9
16	15	12	12	JUST YESTERDAY Al Martino, Capitol 5702 (Damian, ASCAP)	9
17	12	8	8	THE TIP OF MY FINGERS Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	9
18	24	39	—	I REALLY DON'T WANT TO KNOW Ronnie Dove, Diamond 208 (Hill & Range, BMI)	3
19	17	10	7	MISTY Groove Holmes, Prestige 401 (Vernon, ASCAP)	13
20	22	25	30	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor 8902 (Glad, BMI)	5
21	21	23	26	KHARTOUM Ferrante & Teicher, United Artists 5003B (Unart, BMI)	10
22	19	19	20	A SIGN OF THE TIMES King Richard's Fluegel Knights, MTA 107 (Dutchess, BMI)	7
23	26	29	32	THE WHEEL OF HURT Margaret Whiting, London 101 (Roosevelt, BMI)	6
24	27	27	31	PUT YOURSELF IN MY PLACE Buddy Graco, Reprise 0495 (Screen Gems-Columbia, BMI)	7
25	25	31	39	THE SON OF IRVING Frank Gallop, Musicor 1191 (Thirteen, ASCAP)	4
26	29	—	—	SO NICE Johnny Mathis, Mercury 72610 (Dutchess, BMI)	2
27	20	14	11	YOU YOU YOU Mel Carter, Imperial 66183 (Mellin, BMI)	11
28	30	34	36	HAPPINESS IS Count Basie & Singers, ABC 10830 (Mills, ASCAP)	5
29	31	—	—	I CAN'T GIVE YOU ANYTHING BUT LOVE Bert Kaempfer, Decca 3200B (Mills, ASCAP)	2
30	32	—	—	DOMMAGE, DOMMAGE Jerry Vale, Columbia 43774 (Feist, ASCAP)	2
31	34	36	37	MY HEART REMINDS ME Vikki Carr, Liberty 55897 (Symphony House, ASCAP)	5
32	33	33	34	ALFIE Carmen McRae, Mainstream 650 (Famous, ASCAP)	5
33	35	—	—	CRY SOFTLY Nancy Ames, Epic 10056 (Tree, BMI)	2
34	40	—	—	SO NICE Connie Francis, MGM 13578 (Dutchess, BMI)	2
35	37	37	38	KING OF THE ROAD Mickie Finn, Dunhill 403B (Tree, BMI)	4
36	—	—	—	SECRET LOVE Richard (Groove) Holmes, Pacific Jazz 88130 (Ramick, ASCAP)	1
37	38	—	—	ALMOST PERSUADED Patti Page, Columbia 43794 (Gallico, BMI)	2
38	—	—	—	I'M GETTING SENTIMENTAL OVER YOU Glenn Miller Ork. (De France), Epic 10057 (Mills, ASCAP)	1
39	39	40	—	PROMISES Ray Charles Singers, Command 4085 (Chappell, ASCAP)	3
40	—	—	—	ONCE I HAD A HEART Robert Goulet, Columbia 43760 (Leeds, ASCAP)	1

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HOT 100

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Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes songs like 'YOU CAN'T HURRY LOVE', 'YELLOW SUBMARINE', 'SUNSHINE SUPERMAN'.

Table with columns: Rank, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes songs like 'THERE WILL NEVER BE ANOTHER YOU', 'THE JOKER WENT WILD', 'BLOWIN' IN THE WIND'.

Table with columns: Rank, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes songs like 'MONEY WON'T CHANGE YOU', 'CAN'T SATISFY', 'BORN FREE', 'DIANNE, DIANNE'.

HOT 100—A TO Z—(Publisher-Licensor)

Table listing songs A-Z with publisher/licensor information.

Table listing songs A-Z with publisher/licensor information.

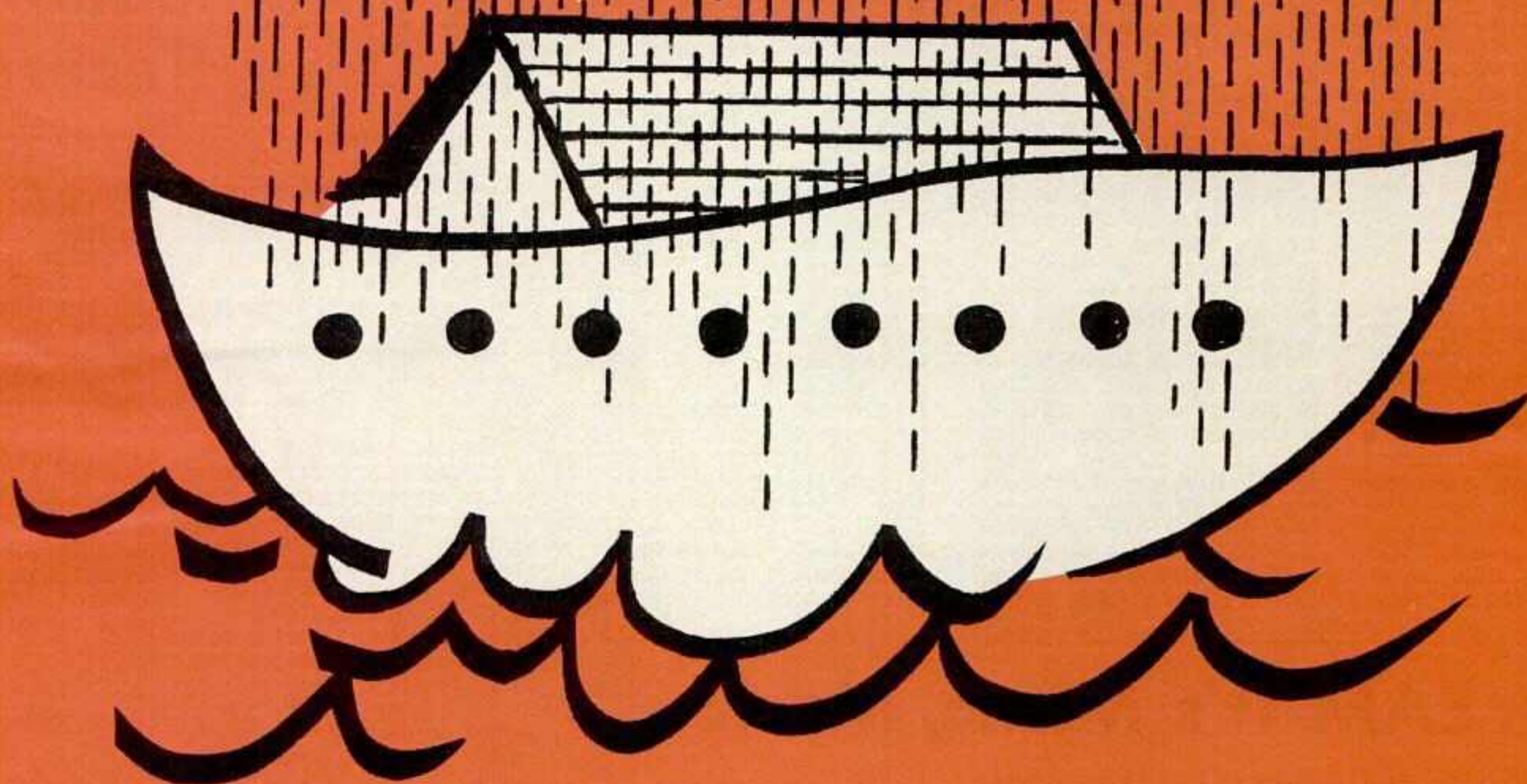
Table listing songs A-Z with publisher/licensor information.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100 with publisher/licensor information.

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ROULETTE
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"SHAKE SHERRY"—HARVEY RUSSELL—THE ROGUES—R4697

"BULLFIGHT"—CHUCK EDWARDS—R4705

"WHY DO YOU HAVE TO GO"—RHYTHM RASCALS—R4696

"HAVE FUN"—ANN COLE—R4452

"I COULD HAVE LOVED YOU SO WELL"—CHANCE EDEN—R4698

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 **ROULETTE**

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RADIO-TV programming

WHDH Dual Playlist Combines Weekly and 'Preferred' System

By CLAUDE HALL

BOSTON—An unusual dual playlist system has been installed by WHDH here to provide a "better balance in programming." John Bassett, program director of the Easy Listening powerhouse, said that the station's air personalities still have a lot of leeway. "It's not a top 40 type playlist by any stretch of the imagination."

The system is based on a weekly list of new singles and LP's, plus a "preferred" list of singles and albums that are happening. Music director Ken Wilson and Bob Clayton not only review all new records each week, but are responsible for compiling the two playlists. "And they're devoting a tremendous amount of work on them," Bassett said. "The result is that we feel we're now playing the best of the currently popular records, records with a good beat. We started the dual system a couple of weeks ago and are still trying it out. But it looks great so far. I have a feeling it's going to work. The only programming rule the deejays have to follow is that every other record should be from the preferred list. Deejays can play the new records as they see fit, as long as it's on the other list, or they can throw in memory tunes."

Bassett said the dual playlist system was launched "because I wanted to get more consistency in the sound of the station—to reflect modern music, yet reflect what's happening elsewhere across the nation on albums. We're aiming for better

balance in programming from 6 a.m. to 11:30 p.m. without regimentation. We're a personality station and don't intend to change... this playlist system is only guidance." The all-night side of the programming is different. Norm Nathan plays jazz, essentially, and "this we don't touch. Ninety-nine per cent of his program is jazz-blues idiom and he's on seven nights a week."

No. 1 Station

To illustrate that WHDH is doing not only something, but everything right, the 50,000-watt outlet is the No. 1 station by a fantastic margin for influencing sales of albums in the market—indicating a tremendous young adult and adult audience. Billboard's latest Radio Response Rating survey of Boston gained the station 67 per cent of the votes of businessmen who depend on record sales—record dealers, distributors, one-stop operators, and local and national record company executives. Jess Cain, air personality with WHDH, won 60 per cent of the votes as the personality most influencing album sales. He was followed in the voting by WHDH's Norm Nathan with 20 per cent, Alan Dary with 12 per cent, and Bob Clayton with 8 per cent.

Last year the station had 49 per cent of the votes. Alan Dary of WHDH was the leading air personality influencing album sales.

WHDH is one of those stations that have done very well over the years. In 1957-1958, with the explosive popularity of rock 'n' roll, it lost some numbers in audience rating surveys,

"but we've always had a good music image and adult listeners. In the last year and a half we've even started to come back in the numbers. We were over-all No. 2 in the July-August Hooper. And the April-May-June Pulse in metropolitan Boston showed WHDH tied with the local rock 'n' roll outlet for No. 1 6 a.m. to noon. We were No. 1 noon to 6 p.m. and a close No. 2 at night."

Bassett felt this audience growth reflected, somewhat, that rock 'n' roll stations over-all were losing some of their dominance. "It's now beginning to pay off for those stations who stuck to their good music programming. At WHDH, we never panicked, but we have lately revised the music some. We're playing more currently popular music; day in and day out the records on Billboard's Easy Listening Chart crop up on our playlists. We play a lot of the Easy Listening singles, but a lot of albums, too. It's sort of a 50-50 ratio of singles and albums until about 2 p.m., then we concentrate more on albums."

Within the framework of the Alan Dary show is an hour-interview-record show with record artists and movie stars. The radio station recently sent Dary to the West Coast for two weeks to tape material. Artists visiting Boston for nightclub engagements are also interviewed on the show; the interview is tied in with playing their records. Some of the artists who've appeared on the show include Ray Conniff, Johnnie Mathis, Andre Previn, Tammy Grimes, Henry Mancini and Anita Kerr.



JERRY BLAVAT, HOST OF the "Discophonics Scene" syndicated bandstand TV show which originates at WCAU, Philadelphia, joins in with guest artist James Brown, in striped coat, who appeared on a recent show.

Toronto Sound Show To Draw Recordmen

By KIT MORGAN

TORONTO—Canadian and U. S. record companies are showing interest and enthusiasm for the "Toronto Sound" show, a 14-hour marathon pop music show and dance featuring 14 top Toronto groups, being sponsored by radio station CHUM and the After Four teen supplement of The Toronto Telegram.

"Toronto Sound," at Maple Leaf Garden Sept. 24, is more than an opportunity for fans to listen to or dance to non-stop music by their favorite local groups, it is a showcase for Toronto talent. Key record company executives and a&r producers from both Canadian and U. S. companies have been invited to attend the show and dig the Toronto sound. CHUM promotion manager Allen Farrell reports that an encouraging number of companies have expressed interest in the venture and hope to have representatives attend.

The show is being heavily promoted by both CHUM and After Four, which will turn over any profits from the venture to charity. CHUM is airing a strong promotion campaign, which mentions that record company executives will attend, and is featuring music by the group and interviews with members of the groups nightly on "The Brian Skinner Show."

Groups appearing on the show include Little Caesar and the Consuls, the Big Town Boys, Dee and the Yeomen, the Ugly Ducklings, the Last Words, the

Five Rising Sons, Bobby Kris and the Imperials, Luke and the Apostles, the Stitch 'n Tyme, Roy Kenner and the Associates, the Paupers, Sue Taylor and the Peytons and the Spasstiks. Several of the groups have had considerable success on disk, perhaps the most notable being Little Caesar and the Consuls with "Hang On Sloopy," which saw chart action in the U. S. as well as in Canada.

In co-sponsoring the show, CHUM hopes to create and boost record industry interest in Canadian talent, not only to pave the way to recording contracts but to stimulate a&r producers and promotion men to show the extra interest and enthusiasm in Canadian talent product that it will take to put the "Toronto Sound" on the charts internationally.

WRW Emcees Rock 'n' Roll Battle

READING, Pa.—More than 50 local rock 'n' roll groups participated in a battle of the bands here emceed by air personalities of radio station WRW.

The three-day event was staged in the Boscov's department stores and WRW program director Bob Hollands said well over 2,000 teens turned out for the promotion. A&r and promotion man Dave Chalker and Tom Kennedy of Capitol Records judged the contest.

For WEAM It's Music, Music...

WASHINGTON—Any good rock 'n' roll radio station can be sold out in advertisements to its limits. The secret is the music itself. "The music, as far as we're concerned, is the main product we sell," said Harry Averill, vice-president and general manager of WEAM here. "News and public service commitments are attendant product, but everything is done to complement the music."

Throughout the nation competition between Hot 100 format stations playing rock 'n' roll may have created a situation

where an Easy Listening station has climbed to the top of the rating game during parts of the day, he said. But "rock 'n' roll is still the mass music."

"I've noticed no slackening whatsoever of the popularity of the music, though the era of the screamers seems to be through. But that has happened many times in the last 10-12 years. In the beginning days, a lone guy with a guitar was rock 'n' roll. Then along came the evolution of groups. Look at your instrumentalization of today—you've almost always got an

electric organ, drums. Now, every once in a while, a horn. Two years ago, you never heard a horn in a rock 'n' roll band. If this were a revolution taking place, I might become concerned, but it's just an evolution. I don't detect at the moment any lessening of the popularity of the sound; look at 'Yellow Submarine' by the Beatles. We sponsored their

(Continued on page 38)

FM Stereos Make Gains

NEW YORK—As an indication of the growing flexibility and reach of FM stations, 32 per cent of the listeners of WPIX-FM Stereo, the Easy Listening station here, tuned in out-of-home this summer, according to a recent survey by Mediastat. This also indicates, obviously, growing FM transistor sales, since the number of in-car FM sets is not yet measurable.

Leader in the survey was WHN, which airs New York Mets baseball, with 47 per cent. WPAT and WPAT-FM, 42 per cent; WABC and WABC-FM, 40 per cent; WINS, 35 per cent; WNEW and WNEW-FM, 34 per cent; WMCA, 31 per cent, and WQXR and WQXR-FM, 26 per cent.



THREE THOUSAND WOUNDED VIETNAM VETERANS listen to Frankie Laine, right, at Great Lakes Training Center, in a special concert sponsored by WIND Radio, Chicago. Morning air personality Howard Miller (at mike) hosted the show. Fontana's Oscar Brown Jr. also appeared on the program.

3 OUTLETS GET KXFM'S 'CLUBTIME' EASY WAY


SANTA MARIA, Calif.—Network stereo? Air personality Bob McLaughlin's stereo "Clubtime" show on KSFM-FM Stereo is also being heard on radio stations in San Luis Obispo, Salinas and Santa Barbara. But, instead of hiring the high cost of remote telephone lines, a problem anyway with transmission of stereo over any distance, the three stations are picking up the three-hour broadcasts of the show and hooking their receivers directly to their transmitters.

McLaughlin was host of the popular "570 Club" show on KLAC, Hollywood, between 1945 and 1954. At one time, the show was syndicated on AM-radio stations globally, including all of the U. S. and Canada, plus stations in South America, England, Honolulu and Tokyo. He's now planning to syndicate his stereo show, which mingles conversations with record artists and records.

“I’ll Eat My Hat”

Susan Rewis

c/w “And the Trouble With Me Is You” 4-43777

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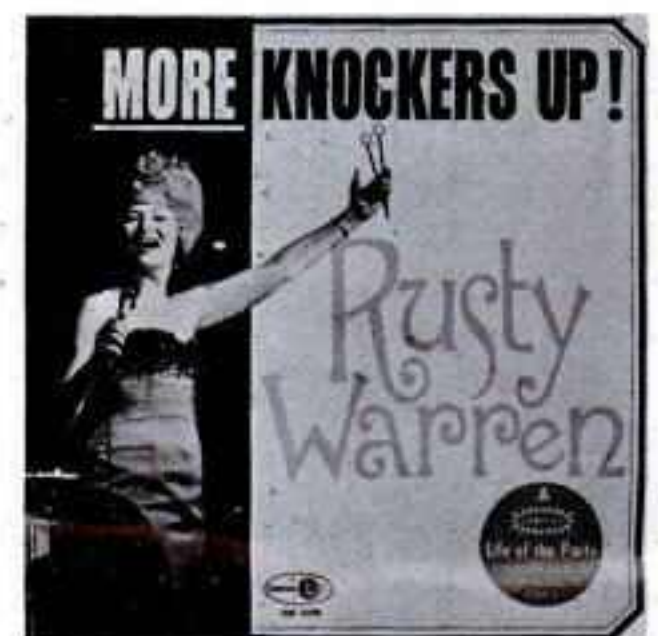
JGM 2029—KNOCKERS UP, Rusty Warren



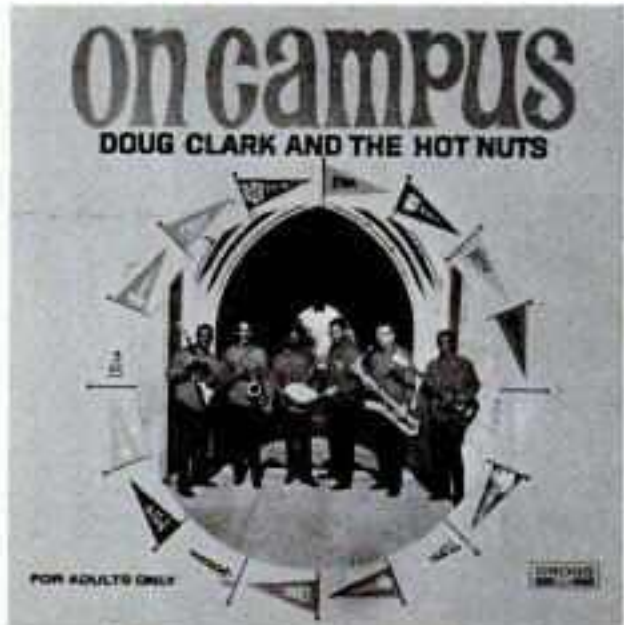
JGM 2039—RUSTY WARREN BOUNCES BACK



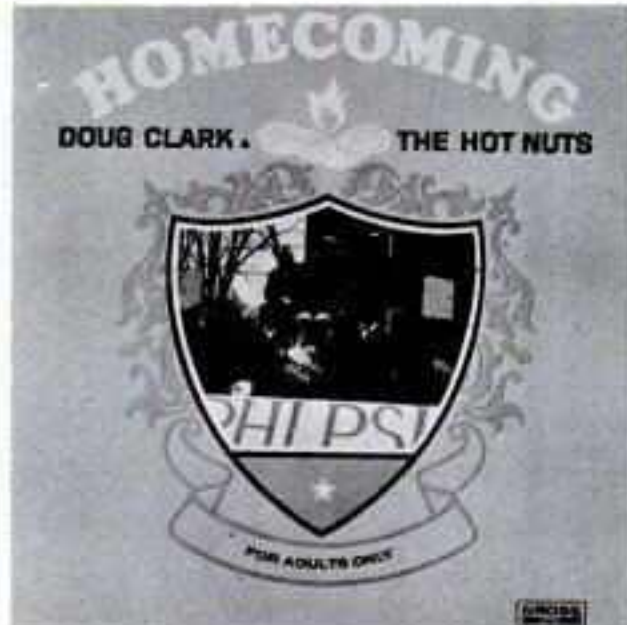
JGM 2049—BANNED IN BOSTON? Rusty Warren



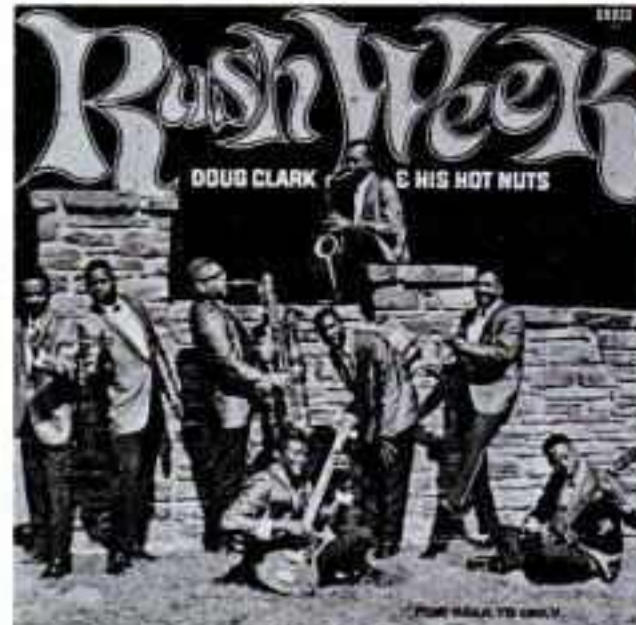
JGM 2059—MORE KNOCKERS UP, Rusty Warren



GROSS 102—ON CAMPUS, Doug Clark



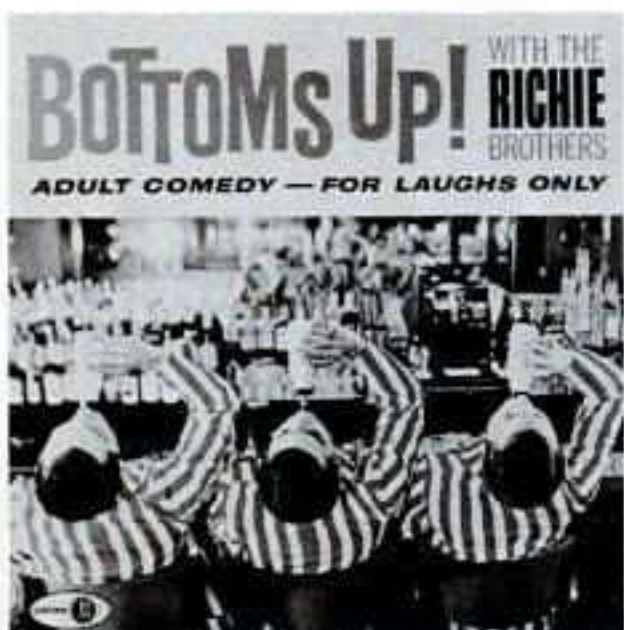
GROSS 103—HOMECOMING, Doug Clark



GROSS 104—RUSH WEEK, Doug Clark



GROSS 105—PANTY RAID, Doug Clark



JGM 2037—BOTTOMS UP, Richie Bros.



JGM 2052—A WET BIRD NEVER FLIES AT NIGHT, Jackie Vernon



JGM 2060—AGENT 0069, Saucy Sylvia



JGM 2061—STORIES OUR JEWISH MOTHER FORGOT TO TELL US, Barton Bros.

- JGM 2001 COMEDY OF ERRORS—KERMIT SCHAFFER VOL. 1
- JGM 2002 SLIPPED DISKS—KERMIT SCHAFFER VOL. 2
- JGM 2003 PRIZE BLOOPERS—KERMIT SCHAFFER VOL. 3
- JGM 2004 SUPER BLOOPERS—KERMIT SCHAFFER VOL. 4
- JGM 2005 OFF THE RECORD—KERMIT SCHAFFER VOL. 5
- JGM 2006 STATION BREAKS—KERMIT SCHAFFER VOL. 6
- JGM 2007 FUNNY BONERS—KERMIT SCHAFFER VOL. 7
- JGM 2008 FOOT N'MOUTH CLUB—KERMIT SCHAFFER VOL. 8
- SPMB 9 SPORTS BLOOPER—KERMIT SCHAFFER
- QPMB 9 QUIZ BLOOPER—KERMIT SCHAFFER
- GROSS 101 NUTS TO YOU—DOUG CLARK
- JGM 2017 OVER SIXTEEN VOL. 1

- JGM 2018 PROF. IRWIN COREY AT LE RUBAN BLEU
- JGM 2019 OVER SIXTEEN VOL. 2
- JGM 2024 SONGS FOR SINNERS—RUSTY WARREN
- JGM 2030 MY FAIRFAX LADY
- JGM 2032 ILL WILL—WILL JORDAN
- JGM 2033 LARRY STORCH AT THE BON SOIR
- JGM 2034 SINSATIONAL—RUSTY WARREN
- JGM 2035 AT THE PALACE WITH SMITH & DALE
- JGM 2036 THE OTHER SIDE OF LEE TULLY
- JGM 2038 COCKNBULLTAILS—ROY AWBREY
- JGM 2041 HARRY HERSHFIELD—PRESIDENT'S JESTER
- JGM 2042 DON SHERMAN GOES BACK TO COLLEGE

- JGM 2044 RUSTY WARREN IN ORBIT
- JGM 2045 LAUGH CAJUN, LAUGH—J. B. KLING JR.
- JGM 2050 THE SPICE IS RIGHT—RUTH WALLIS
- JGM 2051 THE FUNNY SIDE OF RUDY VALLEE
- JGM 2053 RICHIE BROS. IN POW-WOW
- JGM 2054 SEX-X-PONENT—RUSTY WARREN
- JGM 2055 RISCOOTHEQUE SAT. NIGHT—AUTRY INMAN
- JGM 2056 RISCOOTHEQUE—VOLUME 2—AUTRY INMAN
- KS 1 THE BEST OF KERMIT SCHAFFER
- KS 2 CANDID CAMERA
- BL 1 BLOOPERAMA
- JGM 2057 DIAL-A-TELEPHONE—EFFIE SMITH

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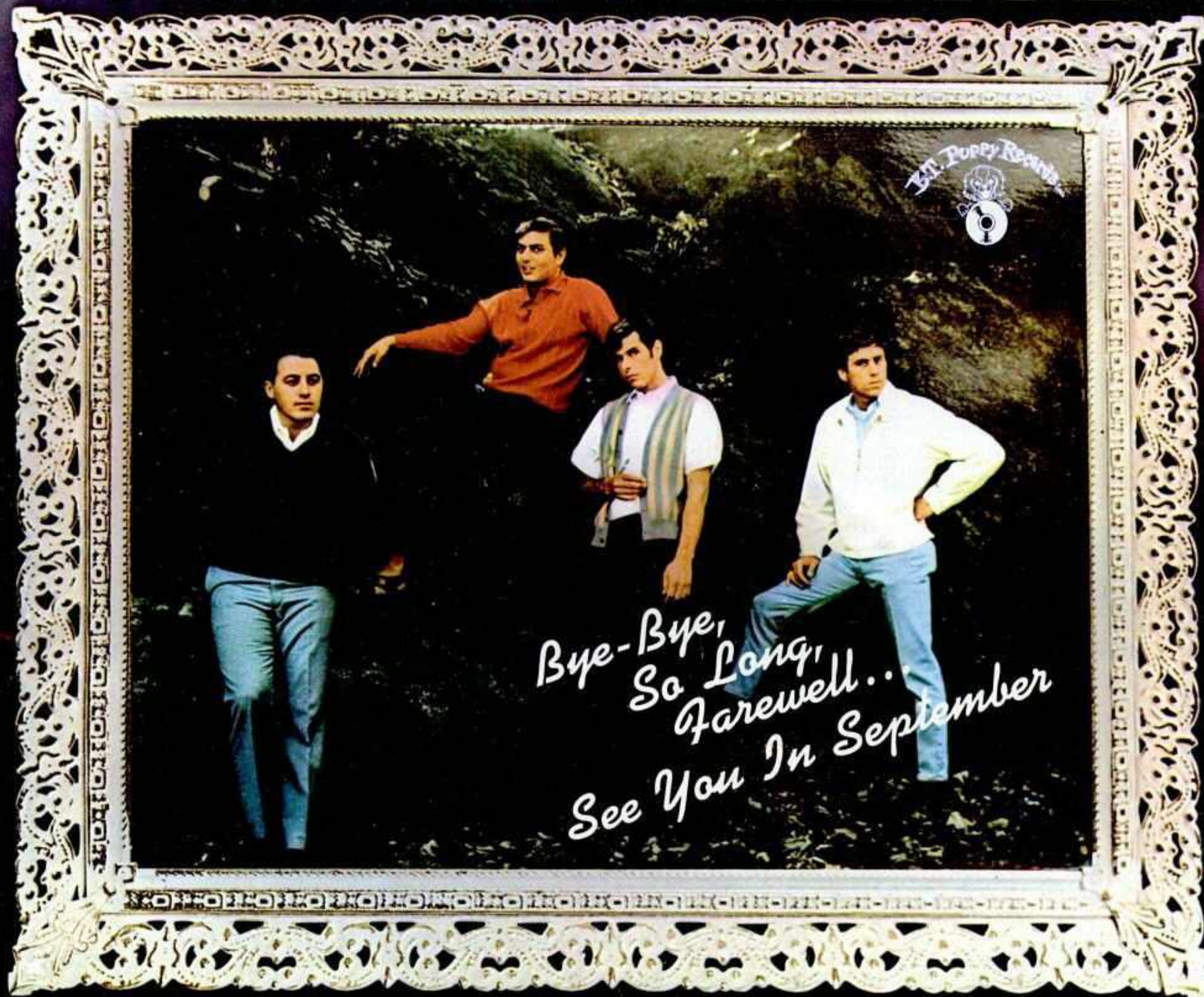
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BTPS 1001

THE HAPPENINGS



BTP 1001 — BTPS 1001

THE HAPPENINGS SMASH ALBUM

“THE HAPPENINGS”

IS GOING TO BE #1

Watch it Go!

It contains: SEE YOU IN SEPTEMBER • TONIGHT I FELL IN LOVE • GIRL ON A SWING
GO AWAY LITTLE GIRL • IF YOU LOVE ME, REALLY LOVE ME • SEALED WITH A KISS

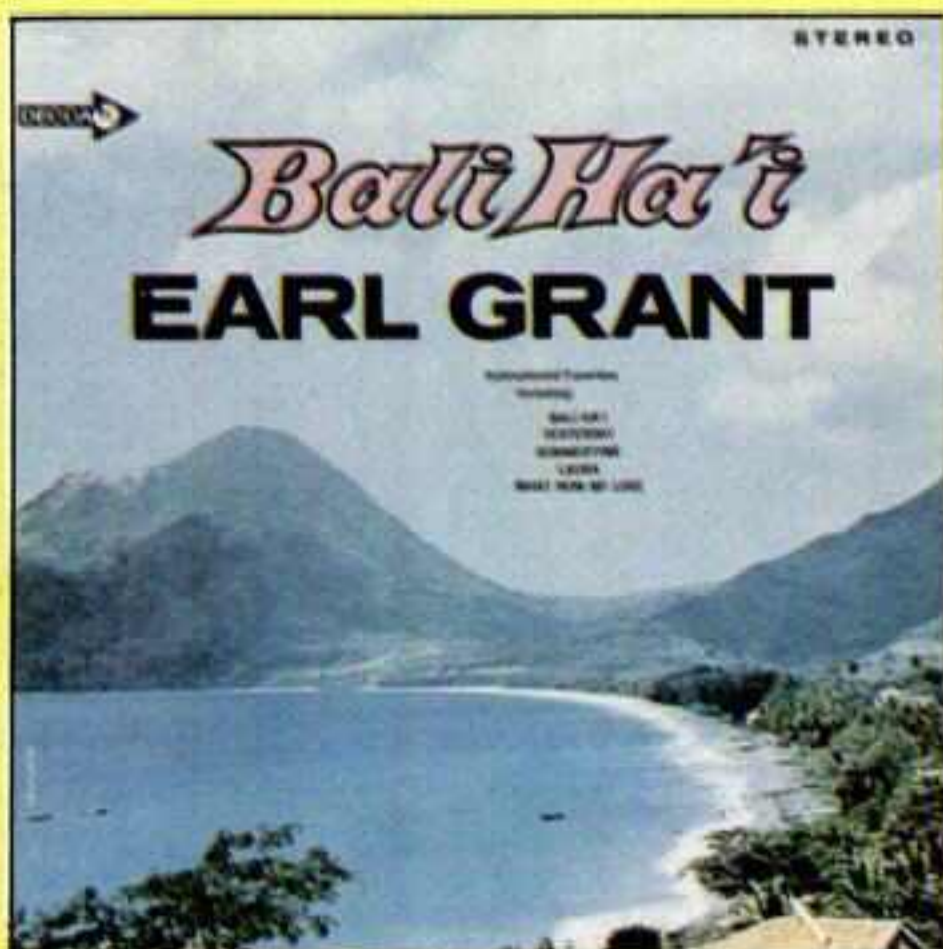


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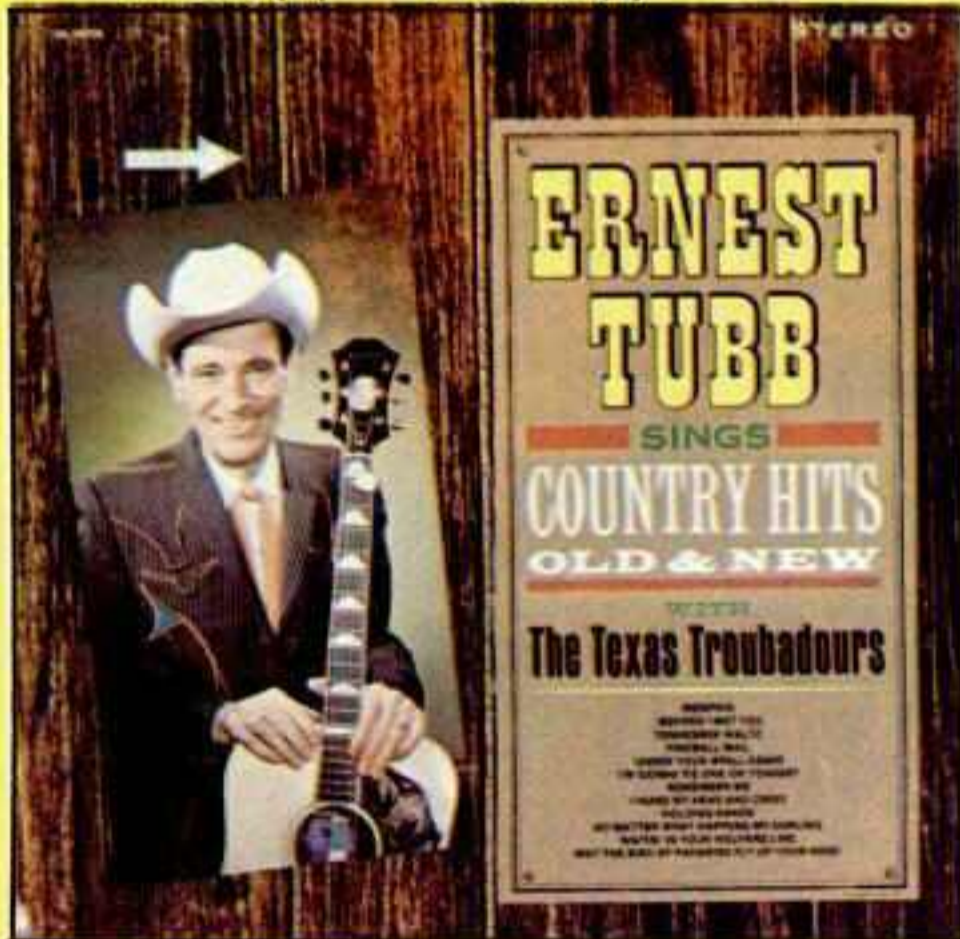
BERT KAEMPFER'S GREATEST HITS
 BERT KAEMPFER AND HIS ORCHESTRA
 DL 4810 (M) DL 74810 (S)



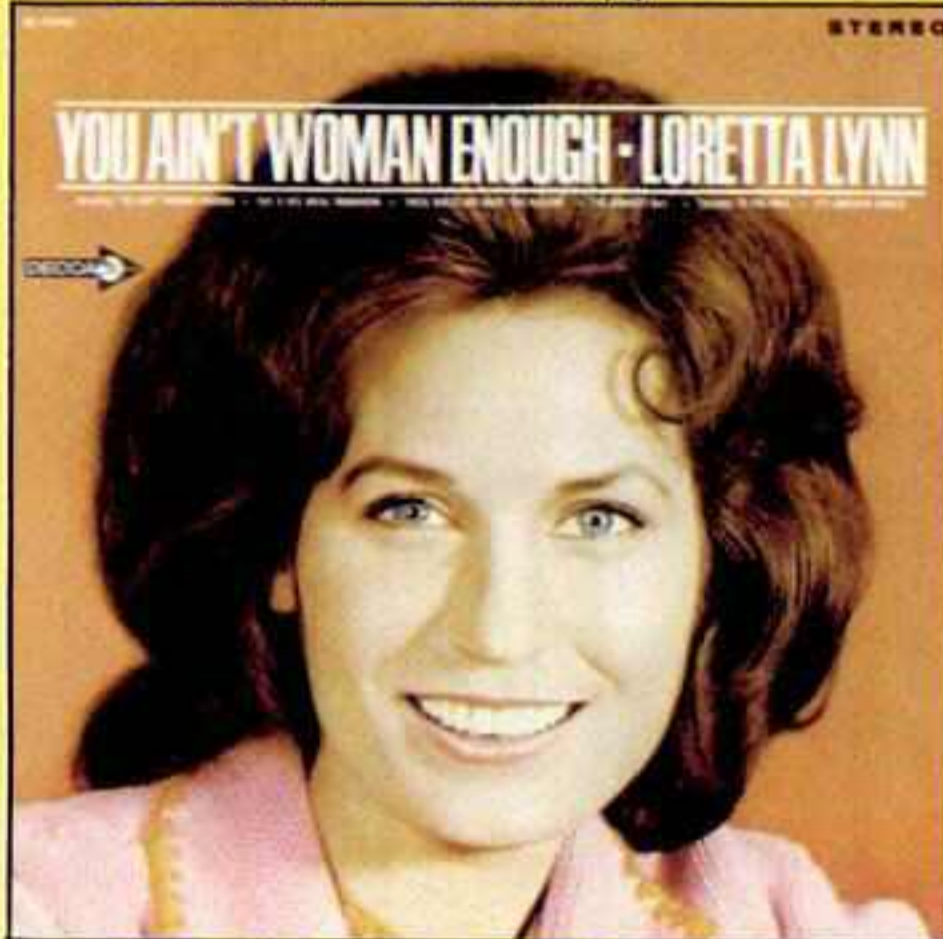
BALI HA'I
 EARL GRANT
 DL 4806 (M) DL 74806 (S)



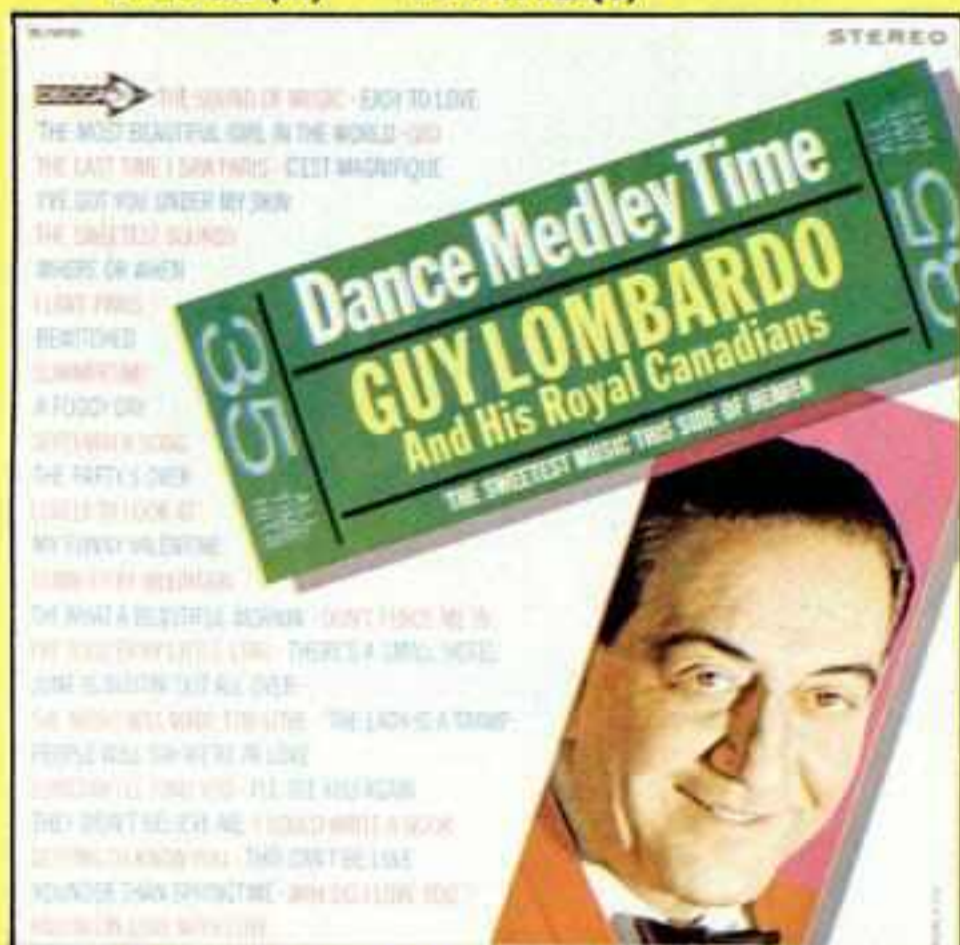
BANG BANG
 XAVIER CUGAT
 DL 4799 (M) DL 74799 (S)



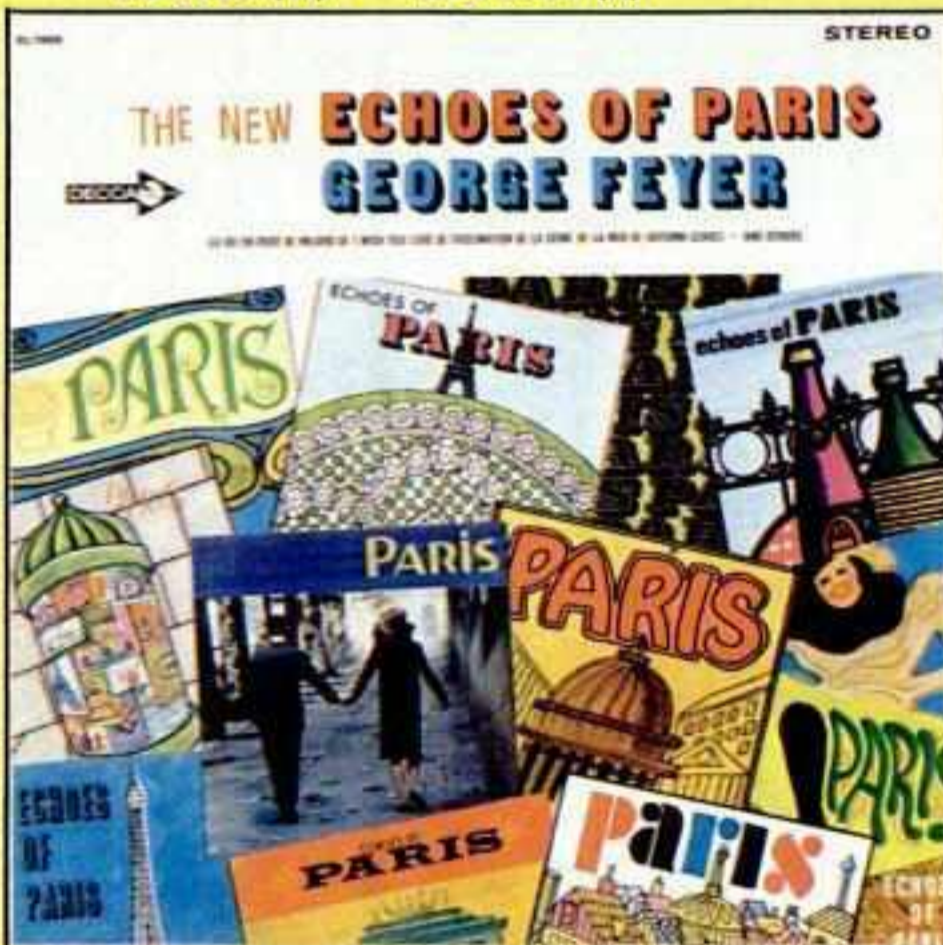
ERNEST TUBB SINGS
 COUNTRY HITS OLD & NEW
 DL 4772 (M) DL 74772 (S)



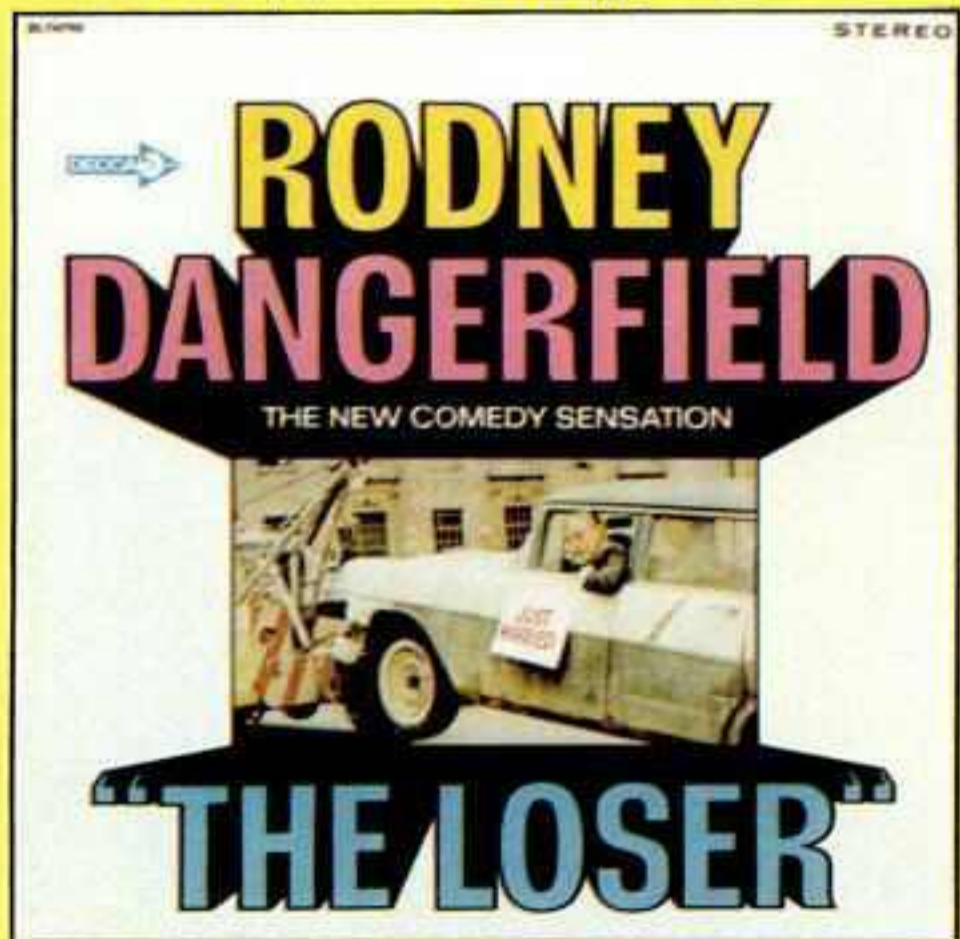
YOU AIN'T WOMAN ENOUGH
 LORETTA LYNN
 DL 4783 (M) DL 74783 (S)



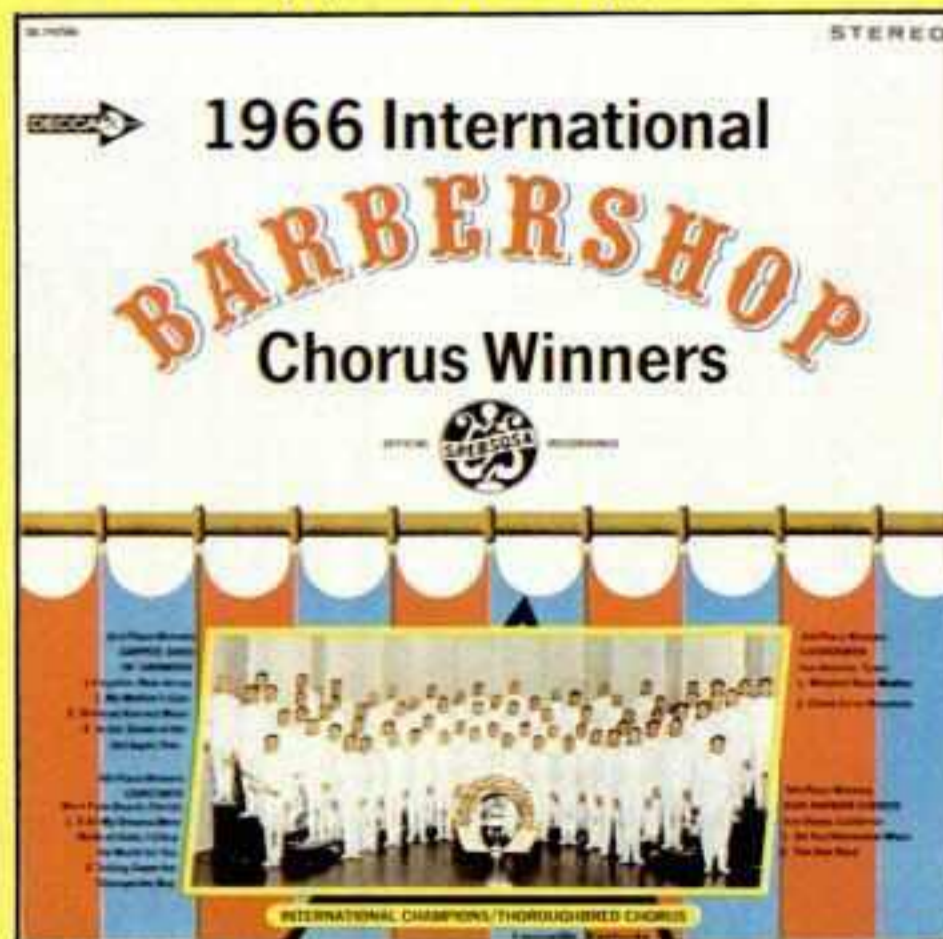
DANCE MEDLEY TIME
 GUY LOMBARDO
 DL 4735 (M) DL 74735 (S)



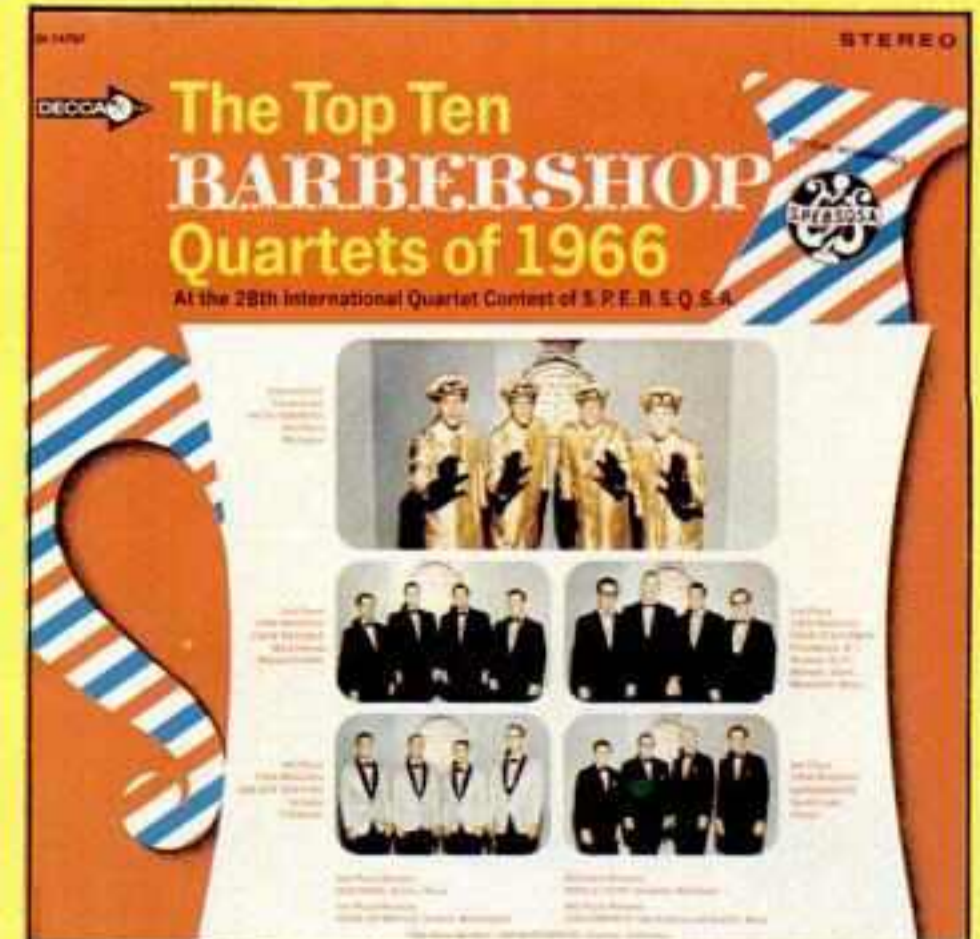
THE NEW ECHOES OF PARIS
 GEORGE FEYER
 DL 4808 (M) DL 74808 (S)



THE LOSER
 RODNEY DANGERFIELD
 DL 4798 (M) DL 74798 (S)



1966 INTERNATIONAL BARBERSHOP
 CHORUS WINNERS
 DL 4786 (M) DL 74786 (S)



THE TOP TEN
 BARBERSHOP QUARTETS OF 1966
 DL 4787 (M) DL 74787 (S)

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NEW A
RELEASES
DEC

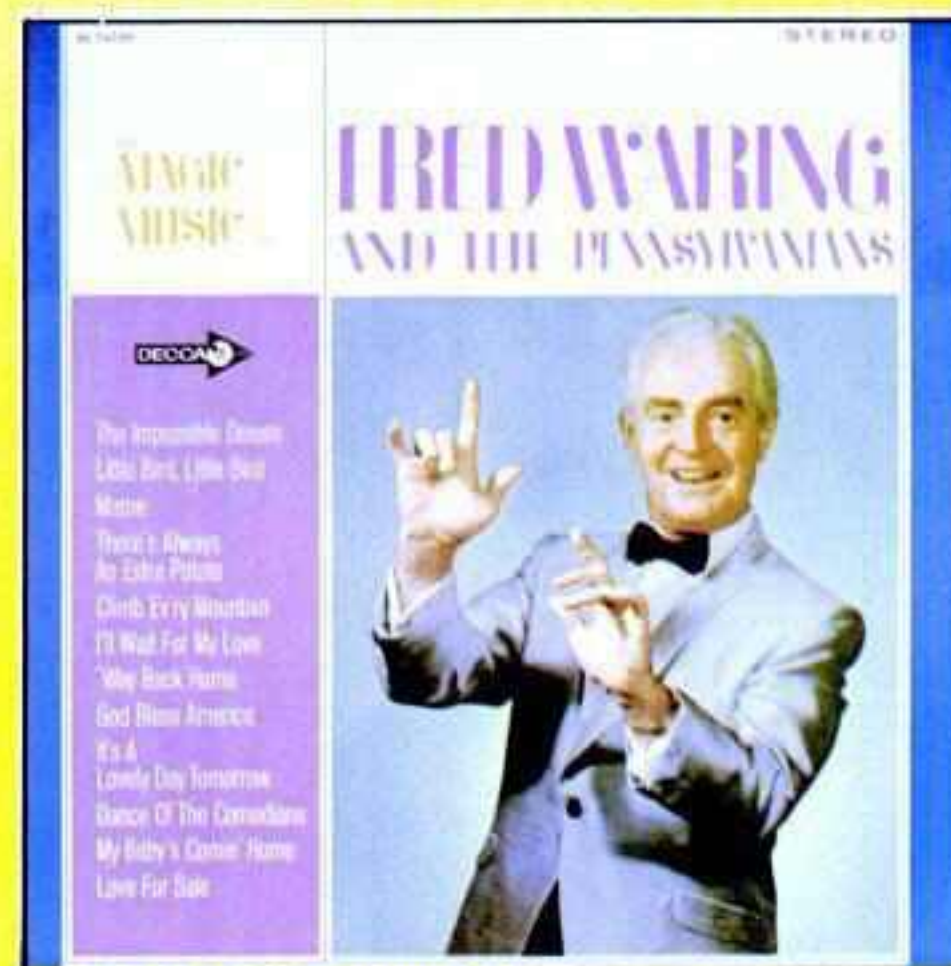
DECCA RECORDS IS A D



SUNRISE, SUNSET
THE DUKES OF DIXIELAND
 DL 4807 (M) DL 74807 (S)



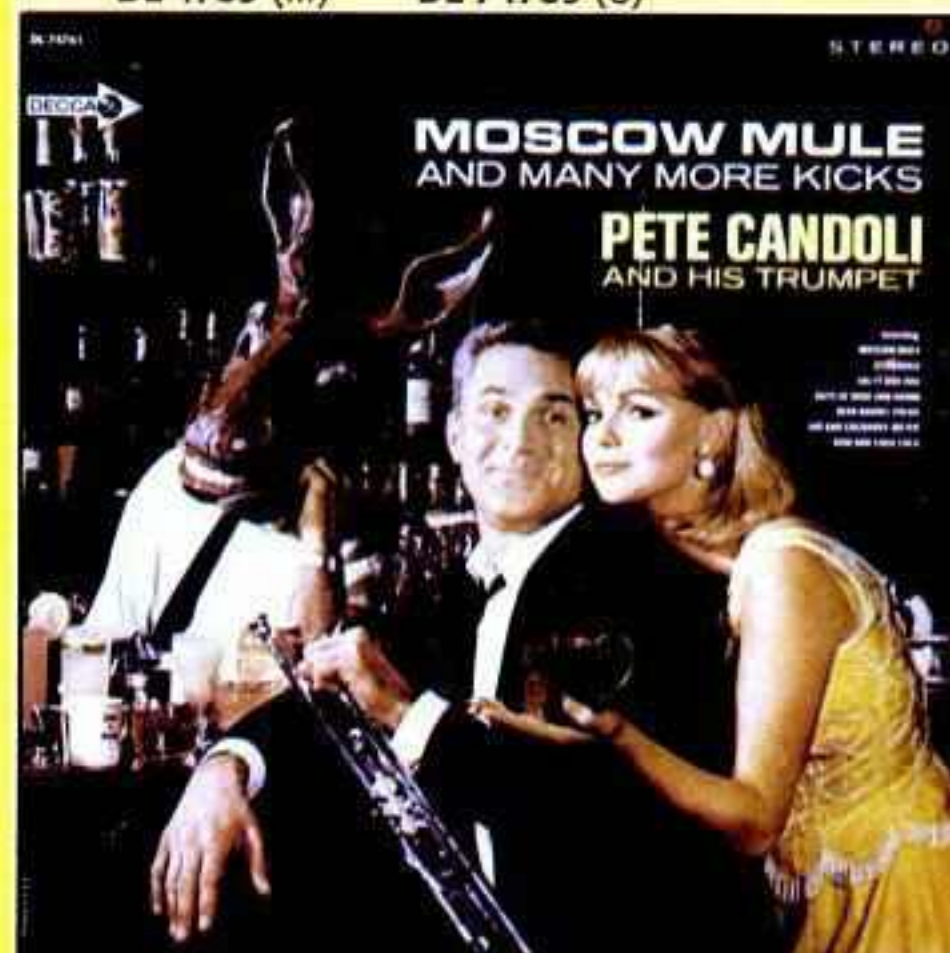
CAVALLARO PLAYS ELLINGTON
CARMEN CAVALLARO
 DL 4774 (M) DL 74774 (S)



THE MAGIC MUSIC OF
FRED WARING AND THE PENNSYLVANIANS
 DL 4759 (M) DL 74759 (S)



WILMA LEE & STONEY COOPER SING
 DL 4784 (M) DL 74784 (S)



MOSCOW MULE AND MANY MORE KICKS
PETE CANDOLI AND HIS TRUMPET
 DL 4761 (M) DL 74761 (S)

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WHAT'S NEW?
MARIAN MONTGOMERY
 DL 4773 (M) DL 74773 (S)



AMI
AMI ROUSELE
 DL 4778 (M) DL 74778 (S)



SYLVIA MARLOWE
 DL 10130 (M) DL 710130 (S)



MUSICA AETERNA ORCHESTRA
 DL 10132 (M) DL 710132 (S)



MARJORIE MITCHELL
 DL 10133 (M) DL 710133 (S)

ALBUM REVIEWS (continued)

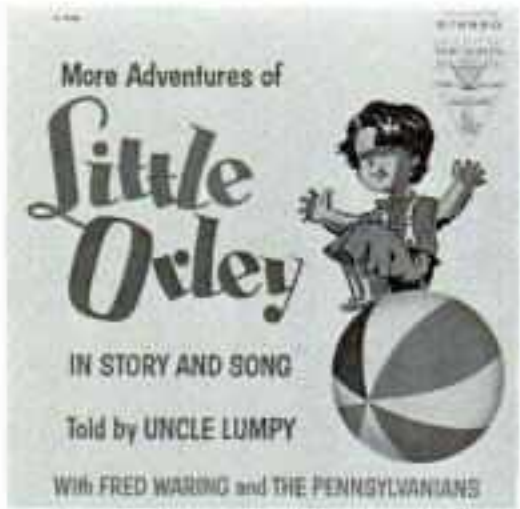


POP SPOTLIGHT

THE SOUNDAROUNDS

Marty Gold and His Ork. RCA Victor LPM 3599 (M); LSP 3599 (S)

This is background music at its best—unobtrusive, yet never bland, and engineered so the sound adds dimension, but never becomes gimmicky. The rich, full arrangements of "Shadow of Your Smile," "Taste of Honey," "King of the Road" and "Lara's Theme" should find favor.



CHILDREN'S LOW-PRICE SPOTLIGHT

MORE ADVENTURES OF LITTLE ORLEY

Uncle Lumpy/Fred Waring and the Pennsylvanians. Vocalion VL 3780 (M); VL 73780 (S)

Charming little stories, told charmingly once again by "Uncle Lumpy," makes this disk a must for the small fry. In addition, there are some special songs which should give a lift to the sick kids. Entertaining and in good taste.



CLASSICAL SPOTLIGHT

BRUCKNER: SYMPHONY NR. 1

Berlin Philharmonic (Jochum). Deutsche Grammophon 39131 (M); 139131 (S)

Jochum gives Bruckner's boldness a forceful reading which brings more flash to the work, matching Bruckner's determination with intense style. It is a record of dramatic strength, highly appealing to the listener.



CLASSICAL SPOTLIGHT

BRAHMS: SYMPHONY NR. 3/ VARIATIONS ON A THEME BY HAYDN

Berlin Philharmonic (Von Karajan). Deutsche Grammophon 38926 (M); 138926 (S)

This goodie, originally released in a package containing the four symphonies, is now available as a single LP. Additionally, it carries the "Variations on a Theme by Haydn" as a bonus, done meticulously.



JAZZ SPOTLIGHT

MEAN WHAT YOU SAY

Thad Jones/Pepper Adams Quintet. Milestone MLP 1001 (M); MSP 9001 (S)

First-class jazz by a first-class quintet. Mostly originals by Thad Jones, the tunes are all swingers. Supporting Jones' flugelhorn and Adams' baritone sax are Mel Lewis (drums), Duke Pearson (piano) and Ron Carter (bass). All experts in jazz leardemain, they "Mean What They Say."

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.



SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

POP SPECIAL MERIT

MY COUNTRY

Brook Benton. RCA Victor LPM 3590 (M); LSP 3590 (S)

Benton goes country style in this easy listening package of standard country hits. He weaves his clear delivery through numbers such as "Cold, Cold Heart"; "Please Help Me, I'm Falling," and "I Walk the Line."

CLASSICAL SPECIAL MERIT

HANDEL: APOLLO AND DAPHNE

Agnes Giebel/Dietrich Fischer-Dieskau/Berlin Philharmonic Orch. (Weissenborn). Deutsche Grammophon 39153 (M); 139153 (S)

Handel's stately dramatic cantata is performed well by Dietrich Fischer-Dieskau and Agnes Giebel, who successfully cope with the florid vocal line in the title roles. Baroque sound is captured by the competent conducting of a chamber ensemble by Guenther Weissenborn. The work is a forerunner of Handel's operas, which will be receiving more live and recorded performances this season.

NEW ACTION ALBUMS

NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK

NEW ACTION LP's

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

FREAK OUT! . . .

Mothers of Invention, Verve V 5005-2 (M); V6-5005-2 (S) (895-05005-3; 895-65005-5)

TELL IT LIKE IT IS . . .

Richard (Groove) Holmes, Pacific Jazz PJ 10105 (M); ST 20105 (S) (720-10105-3; 720-20105-5)

MAN OH MAN! . . .

Womenfolk, RCA Victor LPM 3527 (M); LSP 3527 (S) (775-03527-3; 775-03527-5)

LI'L RED RIDING HOOD . . .

Sam the Sham & the Pharaohs, MGM E 4407 (M); SE 4407 (S) (660-04407-3; 660-04407-5)

SUNSHINE SUPERMAN . . .

Donovan, Epic 24217 (M); BN 26217 (S) (465-24217-3; 465-26217-5)

JOHNNY RIVERS' GOLDEN HITS . . .

Imperial LP 9324 (M); LP 12324 (S) (570-09324-3; 570-12324-5)

SEARCHING FOR MY LOVE . . .

Bobby Moore & the Rhythm Aces, Checker LP 3000 (M); LPS 3000 (S) (320-03000-3; 320-03000-5)



CLASSICAL SPECIAL MERIT

TCHAIKOVSKY: MANFRED

London Symphony Orch. (Markevitch). Philips PHM 500-110 (M); PHS 900-110 (S)

Markevitch puts the London group through a well-paced vivid performance. It's a straightforward reading even at its difficult moments and the conductor emerges with a quality interpretation. Should be recorded more frequently.



CLASSICAL SPECIAL MERIT

BOCCHERINI: CONCERTO IN G/ HAYDN: CONCERTO IN C

Maurice Gendron/London Symphony Orch. (Leppard). Philips PHM 500-111 (M); PHS 900-111 (S)

Cellist Maurice Gendron gives distinguished performances to both these marvelous works. The featured Boccherini concerto, appearing for the first time on records, is a beautiful, tender piece, told by Gendron in warm tones. The Haydn work is handled skillfully.



CLASSICAL SPECIAL MERIT

THE GOLDEN AGE OF PIANO VIRTUOSI—RECORD 1

Josef Lhevinne. Argo DA 41 (M)

A brilliant send-off to the "Golden Age" series as Argo presents the delicacy and virtuosity of Josef Lhevinne as transcribed from Ampico Piano Rolls. Stunning virtuoso performances of "The Blue Danube" and Tausig's "Fantasia on Hungarian Gypsy Songs" are joined with his famous Liszt-Busoni "La Campanella," a prime example of the combination of speed, infallible precision and delicacy and evenness of touch.



JAZZ SPECIAL MERIT

LIVING SOUL

Richard (Groove) Holmes. Prestige PR 7468 (M); PRST 7468 (S)

Recorded live at Count Basie's, this album presents the Holmes forceful organ style supported by Gene Edwards (guitar) and George Rondall (drums). They have great fun with "Gemini" and the title tune. With "Blues for Yna Yna" and "Over the Rainbow," they have a pure meeting of the souls. Altogether a swinging set.



FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

SOUNDTRACK

THE WILD ANGELS
Tower. T 5043 (M); DT 5043 (S)

POPULAR

ALFIE
Carmen McRae. Mainstream. 56084 (M); S 6084 (S)

EVERYONE'S GONE TO THE MOON (AND OTHER TRIPS)
T-Bones. Liberty. LRP 3471 (M); LST 7471 (S)

LARA'S THEME
Gunter Kallmann Chorus. 4 Corners FCL 4235 (M)

YOU DON'T HAVE TO SAY YOU LOVE ME
Ramond Lefevre & His Ork. Kapp KL 1510 (M); KS 3510 (S)

THE BLUE THINGS
RCA Victor LPM 3603 (M); LSP 3603 (S)

JUAREZ WOODWINDS
Viva V 6002 (M); VS 6002 (S)

RHAPSODIES FOR YOUNG LOVERS
Midnight String Quartet. Viva V 6001 (M); VS 6001 (S)

FORTY-SECOND STREET
Rod Levitt Ork. RCA Victor LPM 3615 (M); LSP 3615 (S)

THE JOHN PRICE SOUND ON BROADWAY
RCA Victor LPM 3604 (M); LSP 3604 (S)

VIRGIN ISLAND BEACH PARTY
Mike Alexander and the Pott Steelers. Westlindy ML 1006 (M); ST 1006 (S)

CLASSICAL

FAVORITE CLASSICS FOR PIANO
Leonard Pennario. Capitol P 8312 (M); SP 8312 (S)

CHOPIN: NOCTURNES NR. 11-20
Tamas Vasary. Deutsche Grammophon 37487 (M); 136487 (S)

THE OBOE
Heinz Holliger/Bamberg Symphony Orch. (Maag) Deutsche Grammophon 39152 (M); 139152 (S)

BEETHOVEN: STRING TRIOS
Jean Pougnet/Frederick Riddle/Anthony Pini. Westminster WM 1017 (M); WMS 1017 (S)

HAYDN: CELLOKONZERTE C MAJOR/D MAJOR
Ottomar Borwitsky/Wiener Symphony (Ronnefeld). Telefunken LT 43092 (M); SLT 43092 (S)

J. S. BACH: TRIO SONATAS AND TRIOS (3-12" LP's)
Carl Weinrich. Westminster WM 1014 (M); WMS 1014 (S)

VALENTI INTERPRETS MASTERS OF THE HARPSICHORD (3-12" LP's)
Fernando Valenti. Westminster WM 1016 (M); WMS 1016 (S)

JAZZ

THINGS AIN'T WHAT THEY USED TO BE
Johnny Hodges/Rex Stewart. RCA Victor LPV 533 (M)

CLASSIC DELTA BLUES
Big Joe Williams. Milestone MLP 3001 (M)

OUT OF THE STORM
Ed Thigpen. Verve V 8663 (M); V6-8663 (S)

COMEDY

YOU'RE A LONG WAY FROM HOME, WHITEY
Dick Davy. Columbia CL 2545 (M); CS 9345 (S)

POLKA

POLAND TOUR
Lil Wally. Jay Jay 1101 (M); 5101 (S)

MY VACATION
Lil Wally. Jay Jay 1064 (M); 5064 (S)

SPOKEN WORD

THE ENCHANTED SPRING: AN AMERICAN INDIAN LEGEND
Princess Nowedonah. Folkways FC 7753 (M)

• Continued

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Don Steele of KJH, Los Angeles, makes his acting debut on ABC-TV's "Bewitched" series this season. **Reb Foster** has quit KFWB, Los Angeles, to become affiliated with **Ted Randal Enterprises** in the programming of radio stations. A deejay for 11 years, Foster will seek to create new business for the company.

Dan McKinnon, president and general manager of KSON, has his passport for Communist China, North Vietnam and North Korea ready for a trip this winter. The broadcaster toured South Vietnam last fall.

Mike Mitchell, program director of KLUE in Longview, Tex., writes: "KLUE is not playing the part of a vociferous braggart, but just very proud of the position we took and still maintain concerning the banning of Beatle records. Our position has not and will not change even though it appears many stations have decided to do so. Does a rating mean so much that it should be achieved at all cost? Even if it means sacrificing the minds of impressionable young people. By continuing to play Beatle records you are giving your audience reason to believe that someone of such prominence can make such sacrilegious statements and continue on their merry way without any type of action being taken against them. Is this the kind of example you would like set for your youngster?" Mike, I'm a reporter and not about to take sides in this; to play or not to play a record is up to you. But, as a matter of fair play, I point out to you that the Beatles are a quartet—you're making three other people suffer for the faux pas of one.

Brad Melton is the new program director and air personality of WCLU, the country music station for Cincinnati. He was formerly morning air personality for KPCN, Dallas. . . . **KSFO**, San Francisco, program director **Allan Newman** has a one-man art show at Rubini in Fairfax, Calif., featuring oils, acrylics, collages, through September.

KJH, Los Angeles, has just distributed souvenir copies of a two-color booklet listing the station's all-time top 300 records—a well-done eight-page booklet. . . . **Howard W. Meagle** has been elected vice-president of Wheeling Radio Inc., which operates WHLL in Wheeling, W. Va.

Claude Freeman and **Andy Still** have joined the air staff of WSB, Atlanta. Freeman was vice-president of Poole Productions, Greenville S. C., producers of radio and TV shows; Still was with WFRC, Athens, Ga. . . . **Mike Troderman**, formerly of WXHR and program director of WBCN-FM in Cambridge, Mass., has moved over to WBUR-FM connected with Boston University, Boston, to become music director. Needs classical and jazz records.

KQWB, Fargo N. D., is planning a **Ray Charles Day** in honor of his birthday Sept. 23. Event will include a party, plus a show by Charles and his orchestra. Program director **Deano Day** asks for birthday cards care of the station.

KBER in San Antonio has added **Gary Hamilton** to its staff; he was with WACO, Waco, Tex. He'll be handling 10 a.m. to 2 p.m. chores. . . . The "Motown Mondays" at Detroit's Roostertail Supper Club are now being broadcast on WKNR, Detroit, each Saturday at 11 p.m. **Scott Regen** is host. Artists of Motown Records appearing on the show include the **Four Tops**, **Junior Walker and the All Stars**, **Marvin Gaye**, **Martha and the Vandellas**, **Smokey Robinson and the Miracles**, the **Marvelettes**, and the **Temptations**. This is the first

time in recent years that "live" music has been on WKNB.

William D. Greene has been named director of CBS-FM Broadcasting, a new department. Duties include operation of the seven CBS-owned FM stations, CBS-FM National Sales, and the new CBS-FM program syndication service. He was formerly director of Administrative operation for CBS radio.

Dusty Rhodes has left WSAI, Cincinnati—and five years of night shows — to become the morning drive man at CKLW, Detroit. . . . **Jerry O. MacFarlane** is the new program director of WUBE, Cincinnati; he was formerly with

(Continued on page 36)

Taylor on Licenses

LITTLE ROCK, Ark.—Radio broadcasters will soon be granted longer license periods, predicts **Sherril Taylor**, vice-president for radio of the National Association of Broadcasters. Both Congress and the Federal Communications Commission favor extending the current three-year term, he told a meeting of the Arkansas Broadcasters Association here Aug. 25.

WIKI to Hot 100

RICHMOND, Va. — WIKI, a 5,000-watt outlet here, has switched to a Hot 100 Chart format. Music director **David Hill**, who needs singles from all labels, said the station was formerly programming r&b music.



AIR PERSONALITY **CLARK WEBER**, right, of WLS, Chicago, talks with the Wild Ones of United Artists Records. The group, on a nationwide promotion tour for Sears, Roebuck stores, visited the Chicago radio station to promote their "For Your Love" single.

RADIO RESPONSE RATING

BOSTON, MASS. . . . 4th Cycle
SEPT. 10, 1966

TOP STATIONS

Rank	Call Letters	% of Total Points
* POP Singles		
1.	WBZ-AM & FM	60%
2.	WMEX	40%
* POP LP's		
1.	WHDH-AM & FM	67%
2.	WXHR-AM & FM	22%
3.	WBOS-AM & FM	11%
* R&B		
1.	WILD	100%
* JAZZ		
1.	WHDH (Norm Nathan)	100%
* COUNTRY		
1.	WHIL-FM	60%
2.	WBZ (Sat. PM)	40%
* CONSERVATIVE		
1.	WEZE	100%
* COMEDY		
1.	WBZ	38%
2.	WHDH	35%
3.	WMEX	27%
* FOLK		
1.	WBZ (Ron Landry)	100%
* CLASSICAL		
1.	WCRB-AM & FM	73%
2.	WBCN-FM	20%
3.	WXHR-AM & FM	7%

THE RADIO RESPONSE RATINGS of stations and individual air personalities have been determined by survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are strictly on the comparative ability of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air. The ratings likewise point up the importance of music of all types in building audiences and creating the framework conducive to influencing the listener to purchase other products and services advertised on radio stations.

TOP DISK JOCKEYS

Rank	Disk Jockeys	Call Letters	% of Total Points
* POP Singles			
1.	Arnie Ginsburg	WMEX	38%
2.	Bruce Bradley	WBZ	33%
3.	Dave Maynard	WBZ	10%
	Others		19%
	(Jay Dunn, WBZ; Larry Justice, WMEX; Ron Landry, WBZ)		

* MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

(Most co-operative in exposing new records)
(Listed alphabetically)
Ernest Campagna Music Director WMEX
Al Heacock Program Director WBZ
Ed Logue Music Director WBZ
Mel Miller Program Director WMEX

* TOP JOCKEYS (Pop Singles) BY TIME SLOT

Morning	Larry Justice	WMEX
Mid-Morning	Dave Maynard	WBZ
Early Afternoon	Jay Dunn	WBZ
Traffic Man	Ron Landry	WBZ
Early Evening	Arnie Ginsburg	WMEX
Late Evening	Bruce Bradley	WBZ
Dick Summer	Dick Summer	WBZ

* TOP TV BANDSTAND SHOW

Note: No TV Bandstand show in Boston area.

* POP LP's

1.	Jess Cain	WHDH	60%
2.	Norm Nathan	WHDH	20%
3.	Alan Dary	WHDH	12%
4.	Bob Clayton	WHDH	8%

* PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most co-operative in exposing new LP's)
Ken Wilson Music Director, WHDH

* R&B

1.	Jimmy Byrd	WILD	100%
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* COUNTRY

1.	Ron Landry	WBZ	60%
2.	Bob Ness	WHIL-FM	40%

STATIONS BY FORMAT

AM RADIO FREQUENCIES

WHRB	550	WRYT	950	WEZE	1280
WEEL	590	WBZ	1030	WCRB	1330
WNAC	680	WILD	1090	WHIL	1430
WXHR	740	WCOP	1150	WMEX	1510
WHDH	850	WKOX	1190	WBOS	1600

FM RADIO FREQUENCIES

(S) WBOS-FM	92.9	WRKO-FM	98.5	(S) WBCN-FM	104.1
(S) WHDH-FM	94.5	WCOP-FM	100.7	(S) WKOX-FM	105.7
WHRB-FM	95.3	(S) WCRB-FM	102.5	WBZ-FM	106.7
WXHR-FM	96.9	WEEL-FM	103.3	WHIL-FM	107.9

BOSTON, MASS.: Country's 6th Radio Market (15 AM; 12 FM).

WBCN: Owned by WBCN, Inc. On the air 19 hrs. Music format: Standard (42%) - Conservative (42%) - Classical (16%). Special programming "Koussevitzky Legacy," with Art Sperry, Koussevitzky recordings, 8-9 p.m., Wed. "Toscanini Years," with Ron Della Chiesa, Toscanini recordings, 8-9 p.m., Fri. Ron Della Chiesa is director of 2-man news dept. 5-min. news at 55 past the hr., approximately every 3 hrs. Folk Music featured mid.- 1 a.m., Sun. New classical records selected by music dir. New popular records selected by gen. mgr. Approximately 20 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Marlin R. Taylor. Prog. dir., Ron Della Chiesa. Send 1 copy of stereo LP's to Mr. Taylor, 171 Newbury St., Boston, Mass. 02116. Phone: (617) 607-6020.

WBOS: 5,000 watts. On the air 20 hrs. Music format: Standard (100%). Gen'l mgr., Ralph Welman. Prog. dir., Norman Ruby. 400 Commonwealth Ave., Boston, Mass. 02215. Phone (617) 262-9111.

WBOS-FM: ERP 15,000 watts stereo. Simulcast with WBOS. Address and other information same as WBOS.

WBZ: 50,000 watts. Owned by Westinghouse Broadcasting Co., Inc. Music format: Contemporary (100%). Editorializes daily. Special programming: Boston Patriots Football. "Bob Kennedy/Contact" with Bob Kennedy, audience call-in with guests, 6:30-8 p.m., M-F. TV outlet is WBZ-TV, channel 4, NBC affiliate. Robert C. Lape is director of 10-man news dept. Special equipment: 4 mobile news units. 5-min. news on the hr., headlines at 40 past the hr., extended news at 6 p.m. Folk Music featured on "Hootenanny" with Ron Landry, 6-8 p.m., Sun. New records selected for air-play by committee of station personnel. Play list published weekly. No set number of new records programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Perry B. Bascom. Prog. dir., Al Heacock. Music dir., Ed Logue. Send 6 copies of 45's and 3 copies of LP's to Mr. Logue, 1170 Soldiers Field Rd., Boston, Mass. 02134. Phone: (617) 254-5670.

WBZ-FM: ERP 2,600 watts. On the air noon-6 p.m., and 8 p.m.-midnight, M-F. Sat. & Sun. noon-midnight. Simulcast with WBZ. Address and other information same as WBZ.

WCOP: 5,000 watts. NBC affiliates. Owned by Plough, Inc. On the air 24 hrs. Music format: Pop Standard (100%). Special programming: Boston College Football, Hockey, Basketball. NBC events. "Monitor" weekend NBC. "Chance of a Lifetime," with Dick Winslow, local talent show, 7:05 p.m., Sun. "Spotlight," with John Masters, political and public affairs, 6:05 p.m., Sun. John Masters is director of 3-man news dept. Special equipment: 2 mobile units. 5-min. news on the hr., headlines on the half hr., Morgan Beatty at 7:30 p.m., M-F. New records selected for air-play by committee of station personnel. Approximately 15 new singles and 10 new LP's programmed weekly. Record promotion people are seen M-F.

Gen'l mgr., John F. Crohan. Music dir., Jack Wheeler. Send 2 copies of 45's and 2 copies of LP's to Mr. Wheeler, 234 Clarendon St., Boston, Mass. Phone: (617) CO 7-0123.

WCOP-FM: ERP 20,000 watts. Simulcast with WCOP. Address and other information same as WCOP.

WCRB: 5,000 watts. Owned by Charles River Broadcasting Co. CRB network affiliate. On the air 6 a.m.-1 a.m. Music format: Classical (100%). Editorializes occasionally. David S. MacNeill is director of news dept. Special equipment: portable recorders. 5-min. news on the hr., except 2, 3, 9, 10 p.m. and noon. Headlines on the half hr. Extended news at 7:55 a.m., 5:25 p.m., 11 p.m. Comedy LP's featured on "Comedy Program," with Richard L. Kaye, 7:05-8 p.m., Sat. New records selected for air-play by station mgr., Play list published monthly. Approximately 8-10 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Theodore Jones. Prog. dir., David S. MacNeill. Station mgr., Richard L. Kaye. Send 1 copy of stereo LP's to Mr. Kaye, 750 South St., Waltham, Mass. 02154. Phone: (617) 893-7080.

WCRB-FM: ERP 50,000 watts stereo. Simulcast with WCRB. Address and other information same as WCRB.

WEEL: 5,000 watts. On the air 24 hrs. CBS affiliate. Music format: Primarily audience call-in, talk and information. Classical (90%). Pop Standard (10%). Gen'l mgr., Donald Trageser. Prog. dir., Dominic Quinn. 182 Tremont St., Boston, Mass. 02111. Phone: (617) 482-2323.

WEEL-FM: ERP 20,000 watts. On the air 18 hrs. Simulcast with WEEL. Address and other information same as WEEL.

WEZE: 5,000 watts. On the air 24 hrs. Music format: Conservative (100%). Ken Wayne is director of 4-man news dept. 5-min. news at 55 past the hr., headlines on the half hr., extended news at traffic times. New records selected for air-play by music dir. Approximately 12 new LP's programmed weekly. Record promotion people are seen M-F. Pres. & gen'l mgr., Arthur E. Haley. VP & prog. dir., Bob R. Way. Music dir., Dr. Louis Goldberg. Send 2 copies of LP's to Dr. Goldberg, Statter Office Bldg., Boston, Mass. 02116. Phone: (617) 542-1717.

WHDH: 50,000 watts. On the air 24 hrs. Music format: Pop Standard (100%). Special programming: Boston Browns Football, Boston Red Sox Baseball, Notre Dame Football, Bruins Hockey, Celtics Basketball. Special equipment: Helicopter for traffic reports. Comedy LP's programmed occasionally on Jess Cane Show. Jazz featured on Norm Nathan Show. Pres. & gen'l mgr., George Ackerson. Prog. dir., John Bassett. 50 Morrissey Blvd., Boston, Mass. 02125. Phone (617) 288-5000.

WHDH-FM: ERP 3,300 watts stereo. Address and all other information same as WHDH.

WHIL: 5,000 watts. Daytimer. Music format: Pop Standard (100%). Editorializes occasionally. (Continued on page 36)



HERB ALPERT, OF A&M RECORDS, demonstrates to air personality Martin Block (left) how to produce a mariachi sound. Block is host of the National Guard musical show "Guard Session" now heard on nearly 2,400 radio stations. Narwood Productions, in conjunction with Columbia Records, is now producing the show on compatible stereo/mono records to gain further exposure on FM stereo radio stations. At right, Alpert chats with Rod Roddy, air personality at WKBW, Buffalo, before performing to an SRO audience at Kleinhans Music Hall. The show was soldout four weeks prior to the concert.



Campus Market Gets Firms' College Try

NEW YORK—Most broadcasters, program directors, music directors and air personalities of tomorrow will come out of today's colleges and universities. Many record companies, realizing this, have concentrated public relations efforts directed at the college level. A pathfinder in the field, before many record companies recognized the college market at all, is Sol Handwerker, press chief for MGM Records.

Sol Rabinowitz, merchandising director of Epic Records, and Frank Campagna, promotion manager of Columbia Records, also realize the importance of

public relations in the college market as well as the sales potential of the market itself. Those small-wattage AM stations, FM stations, or carrier-current operations can create

(Continued on page 38)

RADIO-TV MART

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps. DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad. FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%. BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address. CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue. PAYMENT MUST ACCOMPANY ALL ORDERS.

Send order and payment to:
RADIO-TV MART, Billboard
 188 W. Randolph St., Chicago, Ill. 60601

HELP WANTED

ANNOUNCER-CHIEF ENGINEER: Immediate opening. Send tape, photo and background to Carl Yates, KSIS AM-FM, Sedalia, Mo.

ANNOUNCER — MORNING MAN needed for top 40 format station in metropolitan market. Good salary for right man plus extra income from upcoming TV operation. Send tape and resume to Box 267, Billboard, 188 W. Randolph, Chicago, Ill. 60601.

EXPERIENCED ANNOUNCING STAFF wanted for new fall tower one hundred thousand watt FM station opening in early October. Extra good salaries with fringe benefits for variety of people who can help out program AM stations with an AM format on an FM frequency. Especially need a country music announcer with format approach rather than howdy friends and neighbors. No bluegrass. Also especially need mature MOR announcer with desire to do part-time news gathering looking toward more development in news. Salaries are open and dependent on experience and ability, but will range upward from \$110 per week. This separately programmed and sold FM is part of group ownership with financial ability to operate with best programming regardless of income for next few years. Mostly interested in people from Oklahoma, Kansas, Missouri, Arkansas and Western Tennessee. Will personally interview. Jerrell A. Shepherd, Radio Station KWIX, Moberly, Missouri 65270.

SALES UP 307%

The Davis Broadcasting Company has purchased another station. We are expanding and need talented people. Program Director, Station Manager, Sales Manager, Production Men, Salesmen, D. J.'s., call or write Bill Weaver for full particulars.

KWIZ

3101 West 5th St., Santa Ana, Calif.
 Phone (714) 839-4220

FEMALE JOCKS — ARE YOU TALENTED? Do you know music? Do you have a bright, sincere, different approach? Do you want to live and work in Southern California? Send tape and resume to Larry Granis, KWIZ, 3101 W. 5th St., Santa Ana, Calif. 92703.

SITUATION WANTED

ONE OF AMERICA'S BEST-KNOWN DJ's & PD's seeks permanent association with "good people." Also experienced as Manager. Call: (213) 876-6248.

TOP 40 DISK JOCKEY AVAILABLE June 15. Major market experience. Documented audience builder. Funny, fast and gimmicks galore. Wife, 3rd ticket and undraftable. Wanna tape? Johnny Walker, WNUR, Evanston, Ill.

EXPERIENCED DEEJAY-ANNOUNCER will relocate anywhere to any music format. Write today for a sincere, dedicated announcer, single, draft exempt. Box 265, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

TOP 40 JOCK, NOW WORKING IN major market, traffic hours. Married. Would like another major market. 5 years' experience. Will send tape and picture. Call (801) 277-1451.

WANTED TO BUY

RECORDS: 45's, LP's, SURPLUS, RETURNS, overpressings, etc. Quantity only. Knickerbocker Music Co., 453 McLean Ave., Yonkers, N. Y. 10705. Tel. (914) GR 6-7778.

STATIONS BY FORMAT

• Continued from page 35

izes occasionally. Special programming. North Shore H.S. Hockey, Basketball, Football, "Joe Pyne Show," interviews, 9:05-10 a.m., M-F. Dave Lane is director of 3-man news dept. 5-min. news on the hr., extended news at 8 a.m. and noon. Comedy LP's and Folk Music included in regular programming. New records selected for air-play by committee of station personnel. Approximately 15 new singles and 10 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Joseph Kruger. Prog. dir., Ken Manley. Music dir., Rick Drover. Send 2 copies of 45's and 2 copies of LP's to Mr. Drover, 99 Revere Beach Pkwy., Medford, Mass. 02155. Phone: 396-1430.

WHIL-FM: ERP 50,000 watts. On the air 6 a.m.-1 a.m. Music format: Country (100%). FM prog. dir., Robert Ness. Send 2 copies of 45's and 2 copies of LP's to Mr. Ness. Address and all other information same as WHIL.

WHRB: IVY network affiliate. Owned by Harvard Radio Broadcasting Co., Inc. On the air 8-10 a.m., 1:25 p.m. 2 a.m. During Jan. & May, 24 hrs. Music format: Classical (54%) Jazz (26%) Folk (5%) Country (3%) Rhythm & Blues (1%). Special programming: Harvard Football, Hockey, Basketball. Special Concerts live or taped in Harvard area, 9-11 p.m., Mon., Fri. "Ford Hall Forum" speeches on timely subjects, 3-5 p.m., Sun. "Harvard Radio Reports," documentary, 7:30-8 p.m., Sun. "Kaleidoscope," "Creative Arts," "Newsman View the News," "Harvard Radio Forum," all public affairs interviews, 30-min. each, Wed. 7-8 p.m., Sun. 6:30-7:30 p.m. Richard Newstadt is director of 10-man news dept. Extended news at 1:25 p.m., 5 p.m., 7:50 p.m., 11:30 p.m.-midnight. Programming included Folk Music and Jazz segments. New records selected for air-play by committee of station personnel. Program listings appear in Good Listening Magazine. Approximately 10-15 new LP's programmed weekly. Record promotion people are seen M-F. Station mgr., Joe Erlanger. Prog. dir., George Klemp. Send 2 copies of LP's to Mr. Klemp, 45 Quincy St., Cambridge, Mass. 02138. Phone: (617) UN 4-9550.

WHRB-FM: ERP 880 watts. (soon to be 3,000 watts.) Simulcast with WHRB.

VOX JOX

• Continued from page 35

WKYC, Cleveland, and, prior to that, with WQAM, Miami.

Stan Knowles, program director of WVCB, Shalotte, N. C., states that his station has six hours a day of country music programming and covers the Myrtle Beach, S. C., area. The station also programs 18 hours weekly of country gospel music. "We are the only station in the area which has its own live country band and programs live country music weekly," he said. The live music is by the **Hired Hands and Durbin Varnum and the Southern Harmonizers.**

Bob Kinney, veteran country deejay and entertainer, returns to KFDI, Wichita, Sept. 12; for the past year he was with WMCR, Oneida, N. Y. . . . Ray Dorey has joined the staff of WCOP, Boston, to handle a 2-7 p.m. show; Dorey is a former Benny Goodman vocalist; was with WHDH and

Address and other information same as WHRB.

WILD: 1,000 watts. Owned by Noble Broadcasting Corp. Daytimer. Music format: Rhythm & Blues (100%). Station mgr., Norman Kruglak. Music dir., Jimmy Byrd. 719 Boylston St., Boston, Mass. 02116. Phone: (617) 267-1900.

WKOX: 1,000 watts. Owned by WKOX, Inc. Daytimer. Music format: Pop Standard (100%). Special programming: Framingham and Natick Football. B.A.A. Marathon. "WKOX Mike on the Go," interviews, various times. "Accent" syndicated talk, once per hr. daily. James Robbins is director of 3-man news dept. Special equipment: Traffic reports from AAA, 3 mobile units, 4 police and fire monitors, walkie talkies, 2 news machines (UPI). 5-min. news on the half hr., headlines on the hr., extended news 3 times daily. Jazz featured on "Joe Hyder on Jazz" Sat. 1-2 p.m. New records selected for air-play by prog. dir. Record promotion people are seen M-F., 10 a.m.-4 p.m. Gen'l mgr., Richard Adams. Prog. dir., Carl Ducean. Send 2 copies of 45's and 2 copies of LP's to Mr. Ducean, 100 Mount Wayte Ave., Framingham, Mass. Phone: (617) 879-1190.

WKOX-FM: ERP 15,500 watts. In September will go to ERP 50,000 watts stereo. On the air 8 a.m.-1 p.m. Music format: Standard (100%). Special programming: Baystate League Hockey and Basketball. "Our Changing World," with Earl Nightingale, syndicated talk, 7:25 p.m., M-F. "Spotlight on Sports," with Bill Galvin, background on sports events, 7:55 p.m., M-F. Folk Music featured on "Voice of Man," 4-5 p.m., Sun. Jazz featured on "Ray Smith Jazz Show," 10 a.m.-noon, Sat. FM prog. dir., Bernie Silva. Send 2 copies of stereo LP's to Mr. Silva. Address and other information same as WKOX.

WMEX: 5,000 watts. Owned by Richmond Bros., Inc. On the air 24 hrs. Music format: Contemporary (100%). Comedy LP's featured on Larry Glick Show on the hr. M-Sat. New records selected for air-play by committee of station personnel. Gen'l mgr., Maxwell E. Richmond. Prog. dir., Mel Miller. Music dir., Ernest Campagna. Send 4 copies of 45's and 2 copies of LP's to Mr. Campagna, 111 Broadway, Boston, Mass. 02116. Phone (617) 426-1700.

WNAC: 50,000 watts. Owned by RKO General. On the air 5:30-1 a.m. Music format: Pop Standard (100%). Mostly news & conversation. Gen'l mgr., Perry S. Ury. Prog. dir., Robert Henabery. 21 Brookline Ave., Boston, Mass. 02215. Phone: (617) 266-0800.

WRKO-FM: ERP 11,000 watts. Simulcast with WNAC. Address and other information same as WNAC.

WRYT (formerly WORL): 5,000 watts. ABC affiliate. Owned by Ralph Guild & George Fritzing. Music format: Conservative (100%). VP & gen'l mgr., George Fritzing. Prog. dir., Ken Carter. Send 2 copies of LP's to WRYT, 330 Stuart St., Boston, Mass. 02215. Phone (617) 423-0210.

WXHR: 250 watts. On the air 6 a.m.-7:45 p.m. Music format: Pop Standard (65%) - Classical (35%). 10-25 new LP's programmed weekly. Record promotion people are seen M-F. Gen'l mgr., Mansel Chaney. Prog. dir., Billy Dale. Send 2 copies of LP's to WXHR, Harvey Radio Labs, Boston, Mass. 02138. Phone: (617) 354-0500.

WXHR-FM: ERP 50,000 watts. On the air 6 a.m.-1 a.m. Simulcast with WXHR. Address and other information same as WXHR.

Yesteryear's Hits

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

POP SINGLES—5 Years Ago September 18, 1961

1. Take Good Care of My Baby, Bobby Vee, Liberty
2. Michael, Highwaymen, United Artists
3. My True Story, Jive Five, Beltone
4. (Marie's the Name) His Latest Flame, Elvis Presley, RCA Victor
5. Cryin', Roy Orbison, Monument
6. Does Your Chewing Gum Lose Its Flavor (On the Bedpost Over Night?), Lonnie Donegan, Dot
7. Without You, Johnny Tillotson, Cadence
8. Wooden Heart (Muss i denn . . .), Joe Dowell, Smash
9. One Track Mind, Bobby Lewis, Beltone
10. When We Get Married, Dreamlovers, Heritage

R&B SINGLES—5 Years Ago September 18, 1961

1. My True Story, Jive Five, Beltone
2. Baby, You're Right, James Brown, King
3. It's Gonna Work Out Fine, Ike & Tina Turner
4. Bright Lights, Big City, Jimmy Reed, Vee Jay
5. Take My Love, Little Willie John, King
6. Let the Four Winds Blow, Fats Domino, Imperial
7. San-Ho-Zay, Freddy King, Federal
8. Last Night, Mar-Keys, Satellite
9. Nothing But Good, Hank Ballard & the Midnighters, King
10. I Love You, Yes I Do, Bullmoose Jackson, Seven Arts

POP SINGLES—10 Years Ago September 15, 1956

1. Hound Dog/Don't Be Cruel, Elvis Presley, RCA Victor
2. My Prayer, Platters, Mercury
3. Whatever Will Be, Will Be, Doris Day, Columbia
4. Canadian Sunset, Hugo Winterhalter, RCA Victor
5. Tonight You Belong to Me, Patience & Prudence, Liberty
6. Flying Saucer, Buchanan & Goodman, Lunivere
7. Honky Tonk (Parts I & II), Bill Doggett, King
8. Allegheny Moon, Patti Page, Mercury
9. The Fool, Sanford Clark, Dot
10. Canadian Sunset, Andy Williams, Cadence

POP LP'S—5 Years Ago September 18, 1961

1. Judy at Carnegie Hall, Judy Garland, Capitol
2. Never on Sunday, Soundtrack, United Artists
3. Yellow Bird, Lawrence Welk, Dot
4. Camelot, Original Cast, Columbia
5. Something for Everybody, Elvis Presley, RCA Victor
6. Goin' Places, Kingston Trio, Capitol
7. Dance Till a Quarter to Three, Gary (U.S.) Bonds, LeGrand
8. Sinatra Swings, Frank Sinatra, Capitol
9. Exodus to Jazz, Eddie Harris, Vee Jay
10. Portrait of Johnny, Johnny Mathis, Columbia

WXCL Tent Show



COUNTRY MUSIC FANS crowd into the WXCL tent at left, during the eight-day Heart of Illinois Fair where the Peoria country music station broadcast live. At right, air personality Jack Reno, also a record artist, doing his afternoon show live and, instead of spinning records, singing songs he wrote and recorded. The 24-hour station switched to country music Nov. 15. Local bands performed final day of tent broadcasts. Surprise guest interviews included Roger Miller, Minnie Pearl, the Stoneman Family, Sheb Wooley and Claude Grey.

THE DISNEYLAND LITTLE LP SERIES

IS THE **BIGGEST** SELLING
CHILDREN'S LINE OF RECORDS
IN THE WORLD

THE INDUSTRY'S **BIGGEST** DOLLAR VALUE

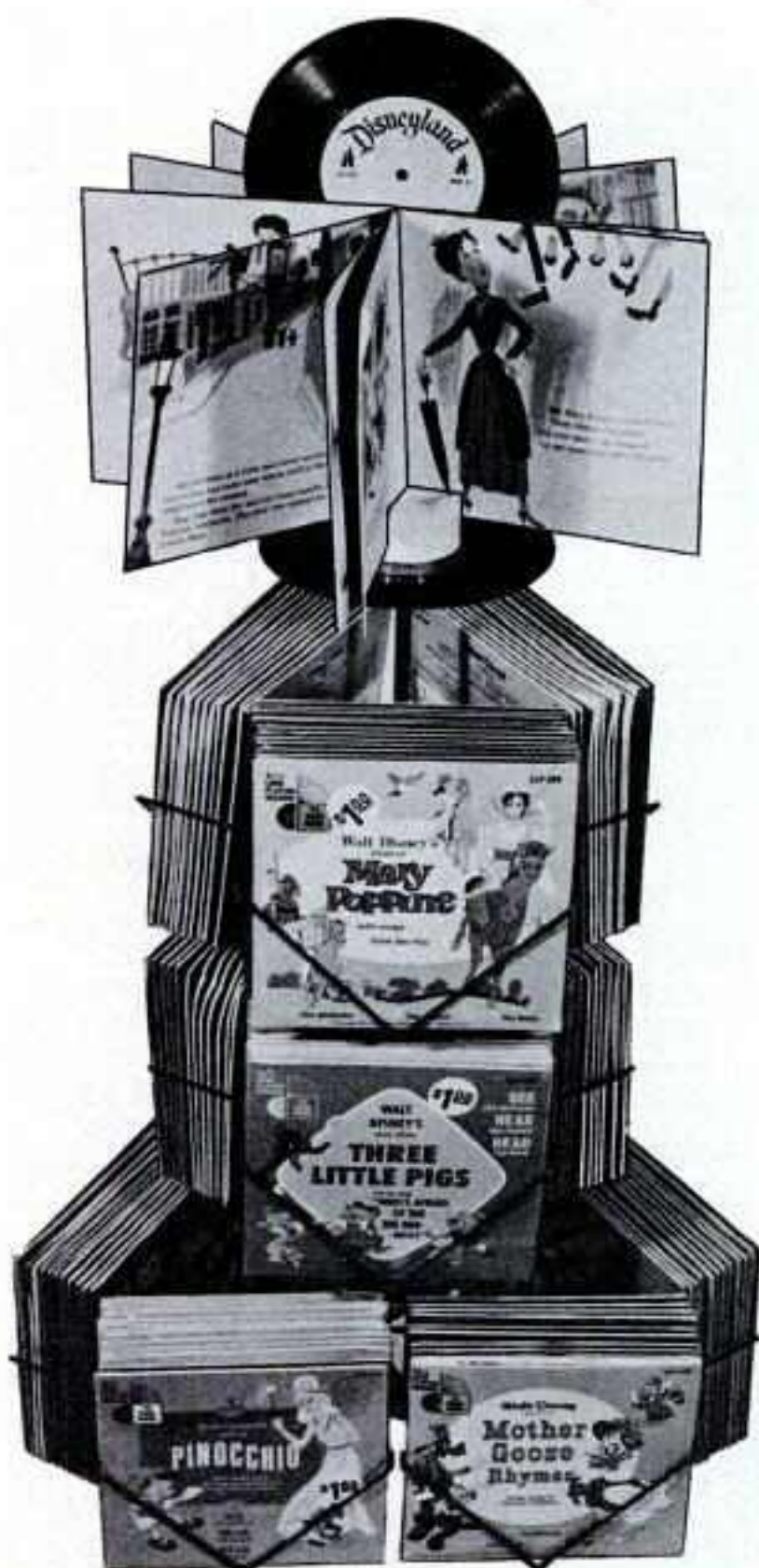
IT'S THE **BIGGEST** CHILDREN'S
ENTERTAINMENT PACKAGE ANYWHERE

A 7" 33 $\frac{1}{3}$ RPM LONG PLAYING RECORD
IN A 24 PAGE FULL COLOR ILLUSTRATED BOOK

12 PRE-SOLD FAVORITE CHILDREN'S TITLES

LLP-301	SLEEPING BEAUTY	LLP-305	101 DALMATIANS	LLP-309	BAMBI
LLP-302	MARY POPPINS	LLP-306	ALICE IN WONDERLAND	LLP-310	SNOW WHITE
LLP-303	THREE LITTLE PIGS	LLP-307	LADY AND THE TRAMP	LLP-311	PINOCCHIO
LLP-304	PETER PAN & WENDY	LLP-308	CINDERELLA	LLP-312	MOTHER GOOSE RHYMES

THE NEW LP REVOLVING
PACKAGE DISPLAY RACK
FOR DEALER COUNTERS



THIS IS JUST ONE LP PACKAGE



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CONTACT YOUR DISNEYLAND RECORDS DISTRIBUTOR FOR IMMEDIATE DELIVERIES

Campus Market Gets Firms' College Try

• Continued from page 36

healthy bonus sales. Handwerker works hand-in-hand with college radio students. For example, MGM Records is supplying WNYU at New York University here with 100 heavy cardboard posters to promote the campus radio station on campus and off campus at local stores. Besides boosting the station, the posters bill: "The college sound is on MGM/Verve Records." The record company also provided 5,000 small tent-cards for the dormitory rooms, the cards plug four MGM albums as well as the station's schedule.

WNYU is one of the nation's "hot" college stations; the students operate it like a commercial station even to selling spots. The station operates part-time from the Washington Square campus, the rest of the time from the University Heights campus. Jon Nelson heads the Washington Square operation; Richard Robbins the other. Lee Rudnick is advertising and promotion director, and the Washington Square student works, as do many of the broadcasting students, at New York's commercial stations in his spare time.

By January, with permission

of the FCC, the university hopes to add FM facilities and broadcast in stereo. Part of the two-week orientation schedule of the station for new students includes a live talent remote broadcast 8-10 p.m., Sept. 13, from one of the dorms. In the past, such record artists as Billy Taylor, Phil Ochs and the Holy Moly Rounders have participated in the annual show.

On Sept. 20 the station will present a combination stage show-record hop. Bob Lewis, air personality at WABC, will team up with student Jerry Carroll to host the hop—giving student radio personalities a chance to see how it's done in the commercial world. The stagershow will feature the Hassels and the Ovations. Free albums will be given.

Programming at WNYU calls for rock 'n' roll in the morning. The station is off the air from 10 a.m. to 4 p.m. From 4-5:30 p.m. is an "Album Showcase" program, then comes a special documentary or interview half-hour show, a quarter-hour of news. From 6:15-7 p.m. is jazz, then a special hour program before the University Heights campus takes over the programming. The station has separate staffs to reach each campus.

For WEAM It's Music, Music

• Continued from page 28

show in Washington and it drew 33,000."

Promotion

Behind the power of WEAM lies 52 weeks a year of promotion. "Our promotion is extensive, it's creative, it's continuous. Our deejays appear before more people off the air than all other deejays in the area combined."

Averill has had considerable success in radio; he was with CKLW in Detroit when it was middle-of-the-road and when he left in 1960 it was a Hot 100 format station and No. 1 in the market. After a period as national sales director with Bartell operations, he spent a year with WRAB in New York, then switched to WEAM. WEAM, in a July-August Hooper placed No. 1 in a five-county area survey in the daytime by a solid margin, he said. "And we've been No. 1 at night for a long time."

But it hasn't been easy. "You have to pay close attention to detail," he said. "That's one of the reasons we have a rotating programming system. Eight records are scheduled each half hour. They're balanced to include two up-tempo records, one slower. From 10 a.m. to 3 p.m. the balance is just a shading off this—about 1½ to 1 ratio."

"It's relatively impossible to play the full eight records in a half-hour segment, because of commercials and public service announcements. But if the deejay doesn't finish the grouping, he just forgets the one or two records not played. Because of the rotation system, they'll be at the head of the list in another half-hour segment sometime during the day, so no record gets ignored."

Balanced

"The rotation system used keeps the programming balanced as about near perfection as it can be done," Averill said.

The only consideration taken in regards to selecting new records for airplay is good taste. "We have an obligation to youngsters and young adults because of the tremendous influence we exert on them. So we pay close attention to all records received and won't play them if they're objectionable and we're bound only by our own feelings in this."

KRAK Launches A Happenings

SACRAMENTO, Calif.—To provide country music fans with news and tidbits about happenings in the world of country music and the activities of record artists, KRAK has introduced a new feature six times a day. "Kountry Kolumn," written and produced by Duke Martin, also answers general questions that the station receives about country music. Station reports that the new show was created by listener demand.

COUNTRY ROCK IN 3-WAY TIE

BOSTON—WMEX, the Hot 100 format station here, recently devoted its six-hour, all-night talk show to country music—including playing many country records. The host of the show, Larry Glick, had as guests Robert Ness, program director of WHIL-FM, the Boston country music station, and, via telephone, Ralph Emery, host of WSM's "Opry Star Spotlight" program, Nashville. The unusual thing about Emery guesting via telephone on Glick's show is that Emery, at the time, was still on the air on his own show in Nashville.

Billboard SPECIAL SURVEY for Week Ending 9/17/66

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
2	2	LAND OF 1,000 DANCES Wilson Pickett, Atlantic 2348 (Tune-Kel-Anatole, BMI)	7
4	4	BEAUTY IS ONLY SKIN DEEP Temptations, Gordy 7055 (Jobete, BMI)	4
3	1	YOU CAN'T HURRY LOVE Supremes, Motown 1097 (Jobete, BMI)	5
4	3	WADE IN THE WATER Ramsey Lewis, Cadet 5541 (Ramsel, BMI)	8
8	8	WORKING IN THE COAL MINE Lee Dorsey, Amy 958 (Marsaint, BMI)	7
6	5	HOW SWEET IT IS (To Be Loved by You) Jr. Walker & the All Stars, Soul 35024 (Jobete, BMI)	6
7	7	SUMMERTIME Billy Stewart, Chess 1966 (Gershwin, ASCAP)	7
8	9	WHAT BECOMES OF THE BROKENHEARTED Jimmy Ruffin, Soul 35022 (Jobete, BMI)	7
9	6	BLOWIN' IN THE WIND Stevie Wonder, Tamla 54136 (Witmark, ASCAP)	8
10	10	WARM AND TENDER LOVE Percy Sledge, Atlantic 2342 (Pronto-Bob-Dan-Quincy, BMI)	8
11	13	MONEY WON'T CHANGE YOU James Brown & the Famous Flames, King 6048 (Dynatone, BMI)	7
12	14	AIN'T NOBODY HOME Howard Tate, Verve 10420 (Riffenhouse, BMI)	5
13	11	SUNNY Bobby Hebb, Philips 40365 (Portable, BMI)	13
14	12	WORLD OF FANTASY Five Star-Steps, Windy C 602 (Camad, BMI)	7
15	17	CAN'T SATISFY Impressions, ABC 10831 (Chi-Sound, BMI)	4
16	16	OPEN THE DOOR TO YOUR HEART Darrell Banks, Revilot 201 (Myto, BMI)	10
22	22	I GOT TO LOVE SOMEBODY'S BABY Johnnie Taylor, Stax 193 (East, BMI)	7
18	18	I WANT TO BE WITH YOU Dee Dee Warwick, Mercury 72584 (Morley, ASCAP)	7
19	19	LITTLE DARLING (I Need You) Marvin Gaye, Tamla 54138 (Jobete, BMI)	4
34	34	KNOCK ON WOOD Eddie Floyd, Stax 194 (East, BMI)	4
15	15	I BELIEVE I'M GONNA MAKE IT Joe Tex, Dial 4033 (Tree, BMI)	7
26	26	B-A-B-Y Carla Thomas, Stax 195 (East, BMI)	3
39	39	LOVE IS A HURTIN' THING Lou Rawls, Capitol 5709 (Rawlous, BMI)	3
21	21	BABY I LOVE YOU Jimmy Holiday, Minit 32002 (Metric, BMI)	8
20	20	PHILLY FREEZE Alvin Cash & the Registers, Mar-V-Lus 6012 (Vapac, BMI)	9

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
47	47	REACH OUT, I'LL BE THERE Four Tops, Motown 1098 (Jobete, BMI)	2
33	33	NOTHING IN THE WORLD CAN HURT ME (Except You) Buddy Ace, Duke 397 (Emphasis, BMI)	5
25	25	THAT'S ENOUGH Roscoe Robinson, Wand 1125 (Kapa, BMI)	12
24	24	YOUR GOOD THING (Is About to End) Mabel John, Stax 192 (East, BMI)	10
28	28	AIN'T TOO PROUD TO BEG Temptations, Gordy 7054 (Jobete, BMI)	17
27	27	THE RIGHT TRACK Billy Butler, Okeh 7245 (Jalynne, BMI)	10
32	32	WHO DUN-IT? Monk Higgins, St. Lawrence 1013 (Special Agent & Cragvee, BMI)	6
48	48	MY SWEET POTATO Booker T. & M.G.'s, Stax 196 (Instrumental, BMI)	3
30	30	MISTY Groove Holmes, Prestige 401 (Vernon, ASCAP)	10
35	35	HE'LL BE BACK Players, Minit 32001 (Stanc, BMI)	7
36	36	MAKE ME BELONG TO YOU Barbara Lewis, Atlantic 2346 (Blackwood, BMI)	5
46	46	DAY TRIPPER Vontastics, St. Lawrence 1014 (MacLen, BMI)	3
40	40	THE BEST OF LUCK TO YOU Earl Gains, HBR 481 (Cal, BMI)	2
23	23	CAN I Manhattans, Carnival 517 (Samayan, BMI)	7
38	38	LOVE (Oh How Sweet It Is) Jerry Butler, Mercury 72592 (Overcome, BMI)	7
42	42	I WAS BORN A LOSER Bobby Lee, Sue 144 (Rambling, Sagittarius, BMI)	4
43	43	KEEP LOOKING Solomon Burke, Atlantic 2349 (Pronto-DeFaith, BMI)	3
41	41	POOR DOG (Who Can't Wag His Own Tail) Little Richard, Okeh 7251 (Neichell, BMI)	4
—	—	YOU'LL NEVER EVER KNOW Fontella Bass, Checker 1147 (Chevis, BMI)	1
37	37	IN THE BASEMENT Etta James & Sugar Pie DeSanto, Cadet 5539 (Chevis, BMI)	6
—	—	POVERTY Bobby Bland, Duke 407 (Don, BMI)	1
—	—	SAY IT ISN'T SO Fascinations, Mayfield 7711 (Camad, BMI)	1
49	49	YOU'VE GOT YOUR TROUBLES Nancy Wilson, Capitol 5673 (Mills, ASCAP)	2
50	50	I GOT TO HANDLE IT Capitols, Karen 1525 (McLaughlin-Gomba, BMI)	3
—	—	I WORSHIP THE GROUND YOU WALK ON Jimmy Hughes, Fame 1006 (Fame, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 9/17/66

TOP SELLING R & B LP's

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

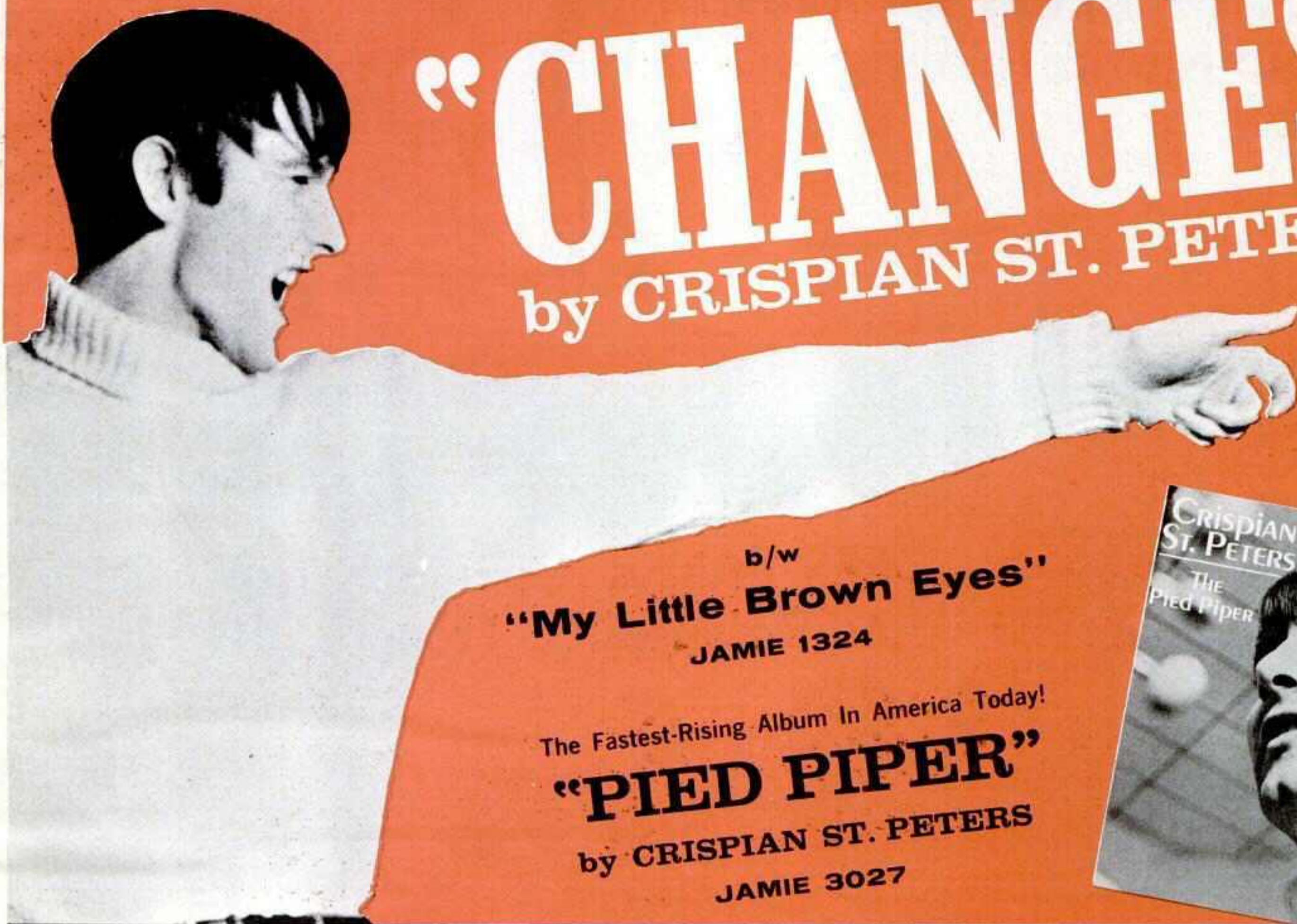
This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
2	2	LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S)	21
1	1	GETTIN' READY Temptations, Gordy GLP 918 (M); SLP 918 (S)	11
3	3	THE EXCITING WILSON PICKETT Atlantic 8129 (M); SD 8129 (S)	4
4	4	ON TOP Four Tops, Motown MLP 647 (M); SLP 647 (S)	4
6	6	LOU RAWLS SOULIN' Capitol T 2566 (M); ST 2566 (S)	3
7	7	TENDER LOVING CARE Nancy Wilson, Capitol T 2555 (M); ST 2555 (S)	4
8	8	HOOCHIE COOCHE MAN Jimmy Smith, Verve V 8667 (M); V6-8667 (S)	4
9	9	ROAD RUNNER Jr. Walker & the All Stars, Soul SLP 703 (M); S 703 (S)	4
5	5	UP-TIGHT Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S)	17
11	11	WADE IN THE WATER Ramsey Lewis, Cadet LP 774 (M); LSP 774 (S)	3
10	10	A CHANGE IS GONNA COME Brother Jack McDuff, Atlantic 1463 (M); SD 1463 (S)	5
16	16	SOUL ALBUM Otis Redding, Volt 413 (M); S 413 (S)	20
13	13	TEQUILA Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	4

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
18	18	A TOUCH OF TODAY Nancy Wilson, Capitol T 2495 (M); ST 2495 (S)	17
15	15	SOUL MESSAGE Richard (Groove) Holmes, Prestige PR 7435 (M); PRS 7435 (S)	20
21	21	SOUL BROTHER #1 James Brown, King 985 (M); S 985 (S)	2
12	12	HOLD ON! I'M COMIN' Sam & Dave, Stax 708 (M); 708 (S)	8
19	19	MOODS OF MARVIN GAYE Tamla TLP 266 (M); SLP 266 (S)	13
17	17	I LOVE YOU 1,000 TIMES Platters, Musicor MM 2091 (M); MS 3091 (S)	13
—	—	SEARCH FOR THE NEW LAND Lee Morgan, Blue Note 4169 (M); 84169 (S)	1
22	22	SUNNY Bobby Hebb, Philips PHM 200-212 (M); PHS 600-212 (S)	2
23	23	WILD IS THE WIND Nina Simone, Philips PHM 200-207 (M); PHS 600-207 (S)	2
20	20	GOTTA TRAVEL ON Ray Bryant Trio, Cadet LP 767 (M); LP5 767 (S)	14
14	14	CRYING TIME Ray Charles, ABC ABC 544 (M); ABCS 544 (S)	29
24	24	BAREFOOTIN' Robert Parker, Nola LP 1001 (M); (No Stereo)	6

DOUBLE DYNAMITE! 2 NEW HITS FROM THE
"PIED PIPER" AND "SWEET DREAMER"

"CHANGES"

by CRISPIAN ST. PETERS



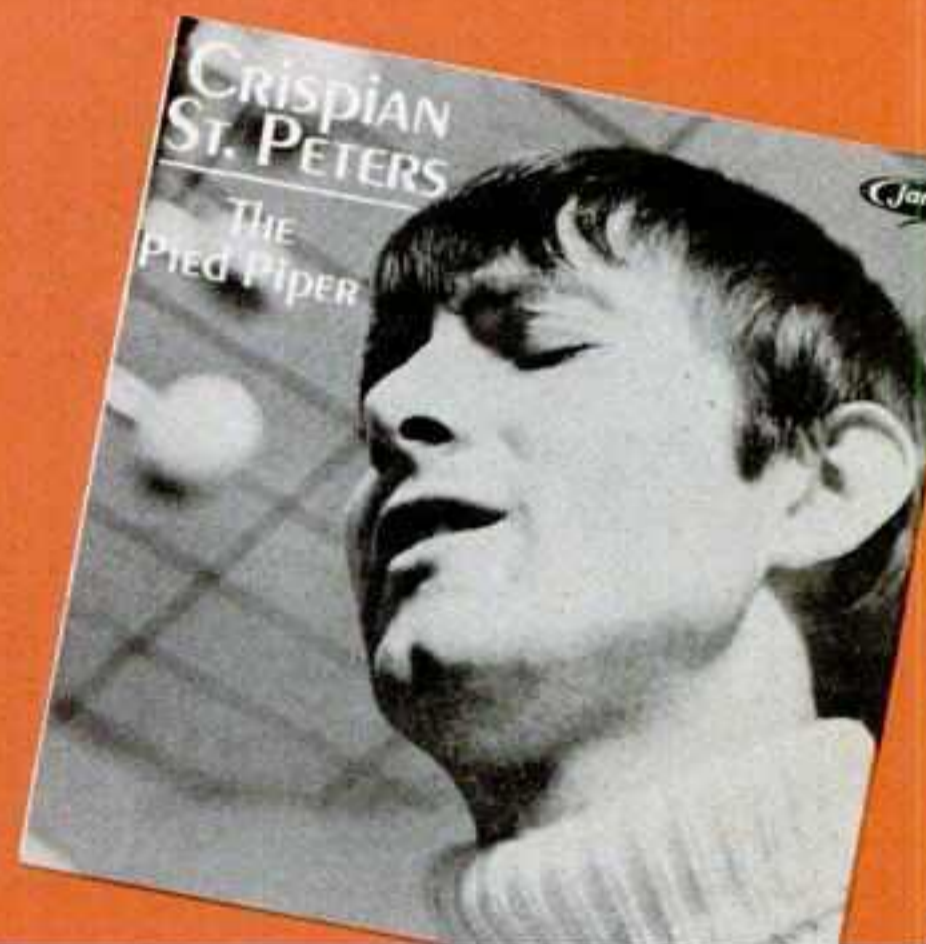
A
Phil Ochs
Composition

Published by
Barricade Music, Inc.

b/w
"My Little Brown Eyes"
JAMIE 1324

The Fastest-Rising Album In America Today!

"PIED PIPER"
by CRISPIAN ST. PETERS
JAMIE 3027



Tommy's fantastic follow-up to
"Sweet Dreams" is turning everybody on!

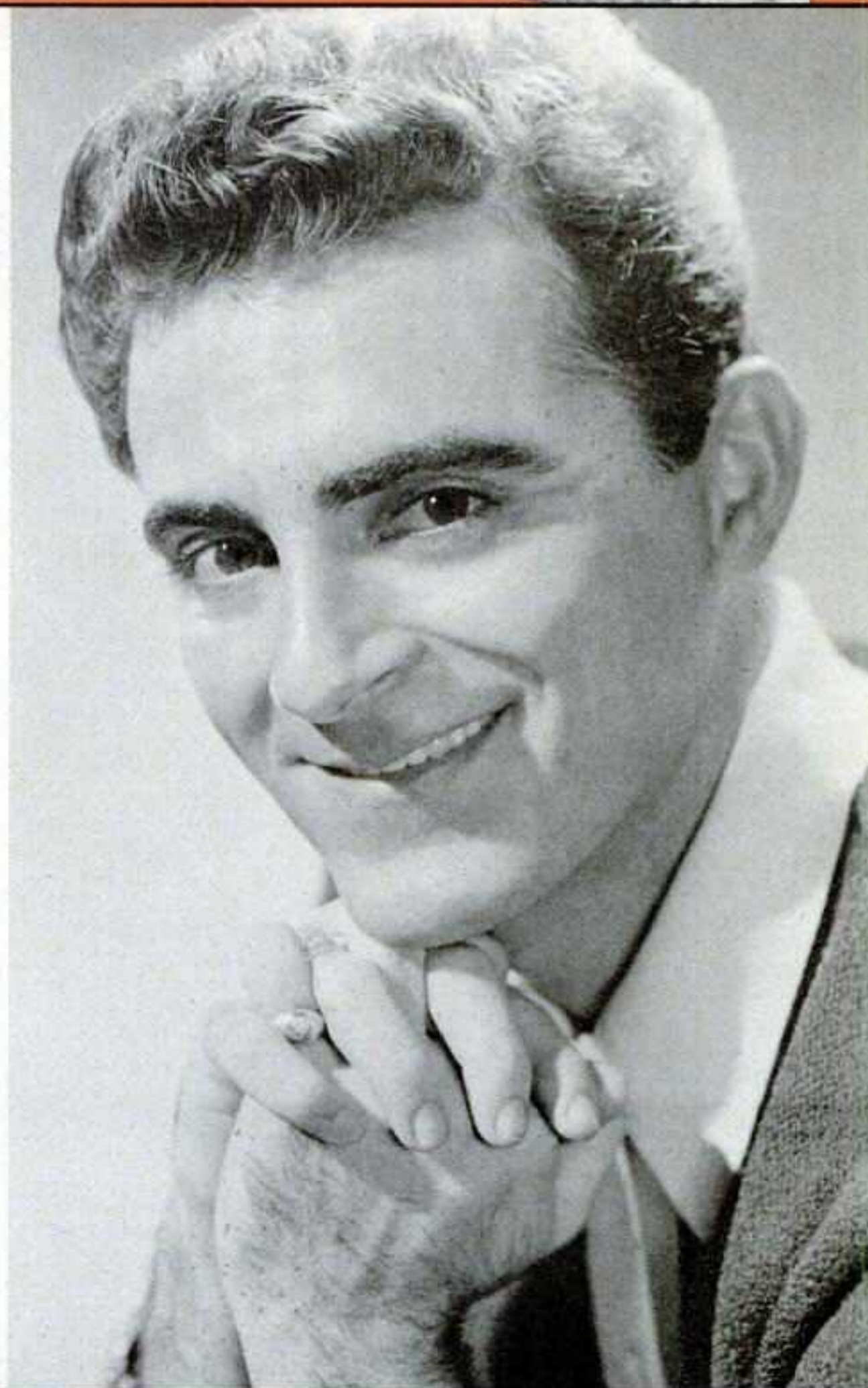
"THINK IT OVER"

by TOMMY McLAIN

b/w

"I CAN'T TAKE NO MORE"

MSL-209



Jamie/Guyden Distributing Corporation
PHILADELPHIA, PENNSYLVANIA 19123

Philips' Cut-Pricing Doubles LP Sales; Four Market Changes Cited

PARIS—Since Philips slashed LP prices by one-third, reducing them to 19.95 francs (just under \$4), sales have more than doubled, Georges Meyerstein-Maigret, president director general of the Societe Phonographique Philips, announced at the company's annual congress in Paris. Meyerstein-Maigret said that testimony to the success of the price cut, introduced in February, was that all the other record companies in France had followed suit. Promotion had been so effective that even LP's in the Philips' catalog which had always retailed at \$4 were selling better than before.

The French market was going through a period which was particularly favorable for the sale of LP's, and Philips was now planning a big development of sales of classical LP's at the cut price, he said.

3 Other Changes

The Philips president spoke of three other important changes in the French market:

First, he said, it was notable that the development of the sales of English and American pop product, an area in which France had for many years lagged behind other countries in Europe was now considerable. 2.) There was a tendency for hit records to succeed each other more rapidly and, thus sell fewer copies. No longer did a handful of artists dominate sales in the popular field. "We welcome this change," said Meyerstein-Maigret, "since we have a very diversified catalog. One of our competitors whose success has come largely from the sales of one artist, might not find it so desirable."

Meyerstein-Maigret admitted, however, that the new trend had

a drawback in that it tended to result in the production of too many records. 3.) The lead the company had taken in launching cartridges on the French market. "We got together with other record companies and with tape recorder manufacturers in an attempt to avoid having 36 different systems in France.

"So far we are the only makers of cassettes in France and we have made a point of supplying other record companies so that they may all simultaneously take advantage of the cassette market."

Meyerstein-Maigret added that the cartridge market was complementary to the disk market and that the standard disk had nothing to fear in the way of competition from cassettes.

New Type Set

Philips will shortly produce a new type cassette—a monozassette—which included a counter enabling the listener to select any section of the tape.

During the first day of the congress, Philips' representatives from Britain, Canada, Greece, Italy, Belgium, Germany, Switzerland, Sweden, the Belgian Congo, Holland, Spain and Portugal were played excerpts from the new Philips records, while film clips or color slides of the sleeves were projected on to a screen.

Among the new releases will be three albums from United Artists, a label which Philips will now release in France.

Philips is also launching a new deluxe series of albums each of which will include a 12-inch LP by established artists, together with an LP including interviews with the artists, comments on their work by distinguished persons from all realms of art and

personal recollections. The package will also include a 12-page illustrated booklet. First two releases in the series, called Nombre d'Or, will be by Catherine Sauvage singing the poems of Louis Aragon, and a posthumous album of Boris Vian.

In line with the increasing impact of English-language product on the French market, Philips plans a big offensive this season with groups like Spencer Davis, the Troggs, the Mindbenders, Kiki Dee and Dave Dee, Dozy, Beaky, Mick and Tich. Promotion of American material will be centered on the LP, "James Brown Plays

(Continued on page 42)



DURING A RECENT ENGAGEMENT at the Friars in Toronto, Ruby and the Romantics visited Sam the Record Man, leading record dealer Sam Sniderman (in shirt sleeves), and attracted crowds of fans asking for autographs and their new Kapp single, "We Can Make It."

EES Presses 'Operation Expansion' As Defense Vs. Troop Shifts Plan

NUREMBERG — The European Exchange System (EES), which operates Army and Air Force merchandise and service outlets in Europe, is rushing expansion of record sales facilities at its shopping centers in Germany in preparation for the shifting of about 150,000 troops and airmen to this country from France.

EES officials disclosed that Gen. Charles de Gaulle is taking a tough stand on his eviction notice to the U. S. forces. The deadline is next April, and de Gaulle has refused to extend this by even a few months. Accordingly, EES is pressing a crash program to expand record handling and sales to meet the big new market to be created by the troop shifting. EES' task is complicated by the fact that some of the units from France will be stationed in areas with no or meager post exchange facilities. These sites will require completely new disk sales shops.

In other areas, existing record shops can be expanded to meet the troop augmentation. In most cases, disk shops are being expanded in tandem with the sale

of hi-fi equipment and record players.

Unprecedented

EES' rush to expand record sales facilities in Germany is unprecedented. EES is concentrating attention on hi-fi equipment, and sales from this segment are running about \$300,000 a month. EES has expanded to 21 the hi-fi "Salons" it operates in major post exchanges.

Expansion of EES hi-fi facilities and product has brought the automatic expansion of disk sales. EES follows a shrewd merchandising policy of coupling closely to record stocking.

"We are not satisfied to sell the customer merely hi-fi equipment as a steady market for record sales. It's like camera and film—the real money is in the film."

For all the effort being lavished on hi-fi equipment, the big disk sales are concentrated in country and western, and the trend definitely continues in this direction.

Nevertheless, the Beatles top all disk sales in both LP's and singles. There is no clear evidence their popularity is waning despite the controversial "Christ - and - the - Beatles" interview. EES finds that GI tastes in disk artists generally follow U. S. patterns, favorites being Elvis Presley (who seven years ago was a GI himself in Germany), Joan Baez, Bob Dylan, Barbra Streisand, the New Christy Minstrels, Trini Lopez and Peter, Paul and Mary.

This is probably because EES uses Billboard as a disk-buying guide and airlifts the hot singles to Europe, putting them on sale in EES outlets while they are still on the Hot 100 in the U. S. The GI radio, Armed Forces Network (AFN) follows a similar policy of programming the U. S. Hot 100 hits. All in all, the U. S. Forces in Germany, musically speaking, are never far from home.

Miller Plant Posing Challenge to Trade

COLOGNE — The German disk trade is eyeing apprehensively work on the new plant of Miller International Schallplatten GmbH at Quickborn, near Hamburg.

This structure will be the most modern integrated plant in Europe. It will have a minimum annual LP capacity of 5 million records. The plant symbolizes for the German disk industry the dynamic budget marketing concepts of David I. Miller, the American director.

The plant is ultramodern throughout and will give Miller International important production advantages, both from technical and economy aspects. Miller's German rivals are taking at face value the American entrepreneur's claim that his new plant will produce "technically unexcelled product at unrivalled prices."

The plant was designed in the U. S., and much of its equipment is from the U. S. When Miller first appeared on the German scene in 1962, there was a tendency on the part of German disk executives to dismiss Miller's hard-sell at mass appeal price.

Miller's lackluster performance the first few years in Germany encouraged the local

trade's sangfroid toward his price-cutting. In 1962 and 1963 Miller sold a total of only 300,000 disks.

But then Miller's sales zoomed—to 500,000 in 1964 and to 1.2 million last year. This year Miller sells about 3 million LP's. The firm's target is 5 million annual LP sales from its new Quickborn plant.

Far from laughing Miller off, German "traditionalist" disk executives are now scrambling to cut prices and become competitive with the dynamic American disk merchandiser. Miller has inspired waves of price cutting within the German disk industry and trade.

Every major German record company is now accenting "mass appeal price" product.

Moreover, Miller has flabbergasted the Germans by cutting prices on classical product and making it popular instead of highbrow. There has been a rush by his competitors to emulate Miller. And in this case, what has been good for Miller has been good for the entire German disk industry. Classical product at mass appeal pricing is now the fastest growing segment of the German record industry.

Gamma Seeks More Labels

MEXICO CITY — Discos Gamma is seeking to add new labels to its current stable of 33 trademarks. The company represents manufacturers in U. S., Portugal, Austria, Italy, France, Germany, Russia, England, Belgium, Czechoslovakia and Spain.

Tomas Munoz Romero, general director of the eight-year-old company, which presses its own disks here, said he prefers pop music. Gamma's representative in New York is Frederick Reiter, Compass Music Corp., 250 West 57 Street.

Nearly 30 per cent of the company's sales are in the rock field. The balance is represented by music on European labels.

Gamma is an associate of Spain's Hispavox.

London of Canada Meeting — Separate But Together

MONTREAL—London Records of Canada took a new approach to its annual sales meeting this year, holding separate meetings in the west and the east. The western sales meeting, held at the Highlander Hotel in Calgary Aug. 19 and 20, was attended by branch managers and salesmen from the Vancouver, Calgary and Winnipeg branches. In from Montreal head office to present fall product with full-color slide presentations were general manager Fraser Jamieson, assistant general manager Alice Koury, sales administrator Gilles Aubin, and national sales and promotion managers Adrian Bilodeau for the Liberty group, John Toews for the Philips-Mercury group, Fred Reffca for the London and London group labels, and Jacques Druelle for all classical product.

The following week (Aug. 25-27) a three-day meeting was

held at L'estereil in the Laurentians for branch managers and sales representatives of the Quebec, Maritimes and Ontario branches. The meeting opened with a day devoted to French-language product, presented by national sales and promotion manager for all French product, Guy Bertrand, with special guests Yvan Dufresne of Jupiter Records and Roger Miron of Rusticana Records introducing their lines. The following two days were a repeat of the Calgary sessions, with the addition of special guest George Taylor of Rodeo Records to introduce Rodeo-Banff product.

The sales meetings marked London's introduction to the Canadian market of 4 and 8-track auto tape cartridges from London, Philips-Mercury and the Liberty group of labels, and the company is currently organizing distribution of the tape cartridge product across the country.

A MAN...



...AND HIS MAGIC



CAR STEREO \$79⁹⁵
I wanna give 'em away but
Mrs. Muntz won't let me.
She's Crazy!

FACTORY SALES AND SERVICE 300

CATEGORY a — \$5.98 — ABC-PARAMOUNT □ ATCO □ ATLANTIC □ BOOM □ CADET □ CAMEO □ CHECKER □ CHESS □ COMMAND □ CONTEMPORARY □ DOT □ DUNHILL □ DUNWICH □ ELEKTRA □ FERMATA □ FOCUS □ GOOD TIME JAZZ □ GRAND AWARD □ HELIODOR □ IMPULSE! □ LEO THE LION □ LOMA □ METRO □ MGM □ MILESTONE □ MONUMENT □ MOONGLOW □ MUSIC GUILD □ MUSICOR □ PARKWAY □ PEP □ PHILLES □

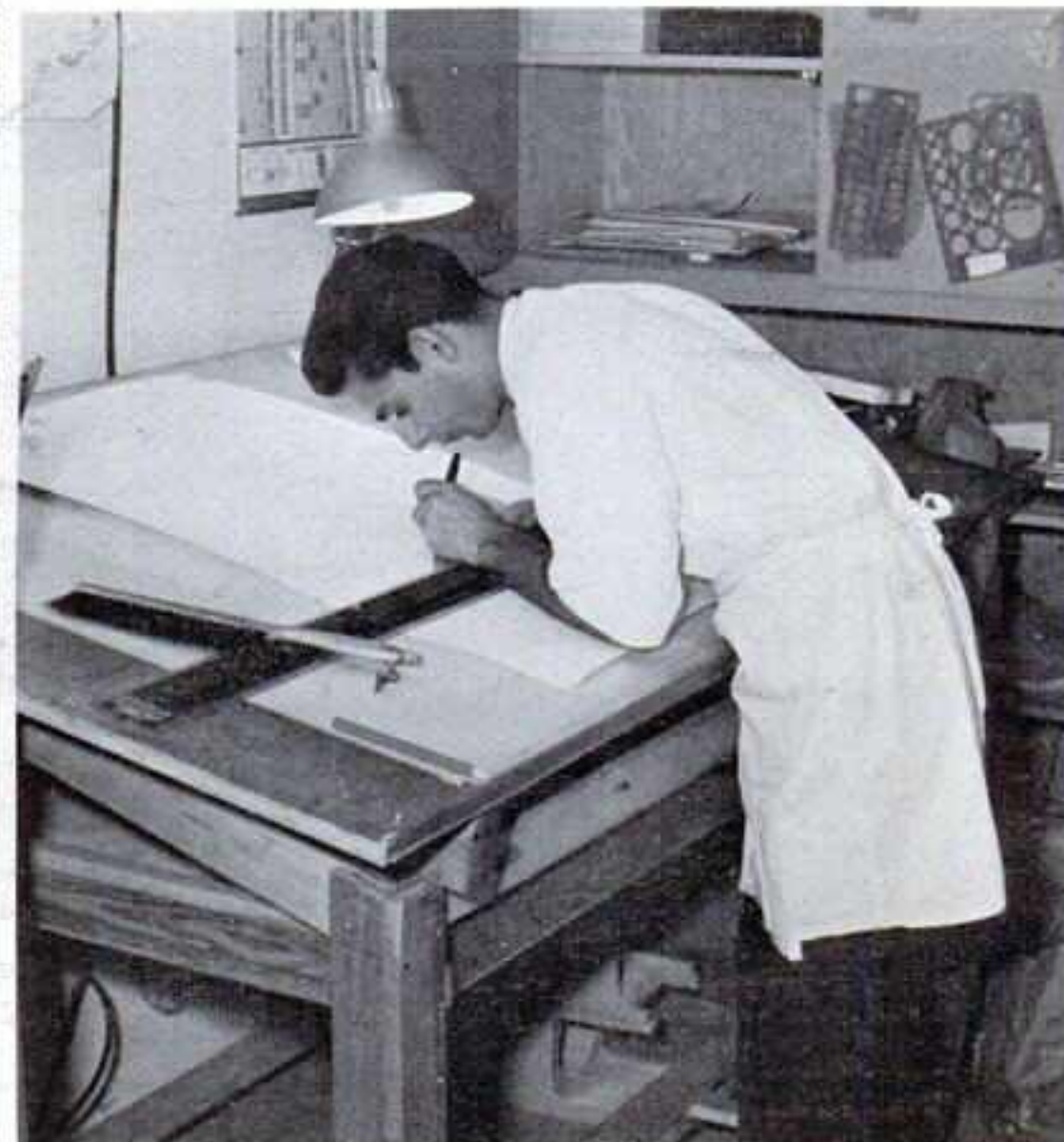


PPX □ REPRISÉ □ RGE □ SOUND STAGE7 □ TANGERINE □ VALIANT □ VERVE □ VERVE BLUE □ VERVE/FOLKWAYS □ VOLT □ VSP □ WARNER BROS. □ WESTMINSTER □ WHITEHALL

CATEGORY b — \$4.98 — ACCENT □ ARCHIVE OF FOLK MUSIC □ ARVEE □ AUDRAY □ AUTO-LEARNING □ BAROQUE □ BIBLE VOICE □ CHARGER □ CHAPTER □ CONCERT-DISC □ CORO □ COUNTERPOINT □ CRUSADER □ DIXIELAND JUBILEE □ DOVE □ ESOTERIC □ EVEREST □ FAT FISH □ 49TH STATE HAWAII □ GENERAL MUSIC

□ GNP CRESCENDO □ HANNA-BARBERA □ HI-FI □ KIDDY-GO □ KING □ LA COMEDIE FRANCAISE □ LANCELOT □ LANCER □ LIFE □ MAZE □ MEL □ NAMDAM □ NASHVILLE □ OLD TOWN □ PERIOD □ PREMIER □ PURE SOUL □ RAMPART □ RAYNETT □ RED BIRD □ RENAISSANCE □ SCALA □ STANLEY WILSON □ STARDAY □ STRADIVARI □ SUMMIT □ VAULT □ WAIKIKI

CATEGORY c — \$3.98 — AVA □ CAROUSEL MUSIC □ CHARLIE PARKER □ ECHO □ EUROTONE □ HAMILTON □ NONESUCH □ OMEGA □ REXFORD □ VI PE TI □



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VAN NUYS, CALIFORNIA

MUNTZ  **STEREO-PAK** INC.
NOT AFFILIATED WITH MUNTZ TV

MUNTZ ROLLING ALONG IN FIFTH YEAR

Muntz Continues To Pace Stereo Cart Sweepstakes

By SY FRALICK
Muntz Stereo-Pak, Inc.

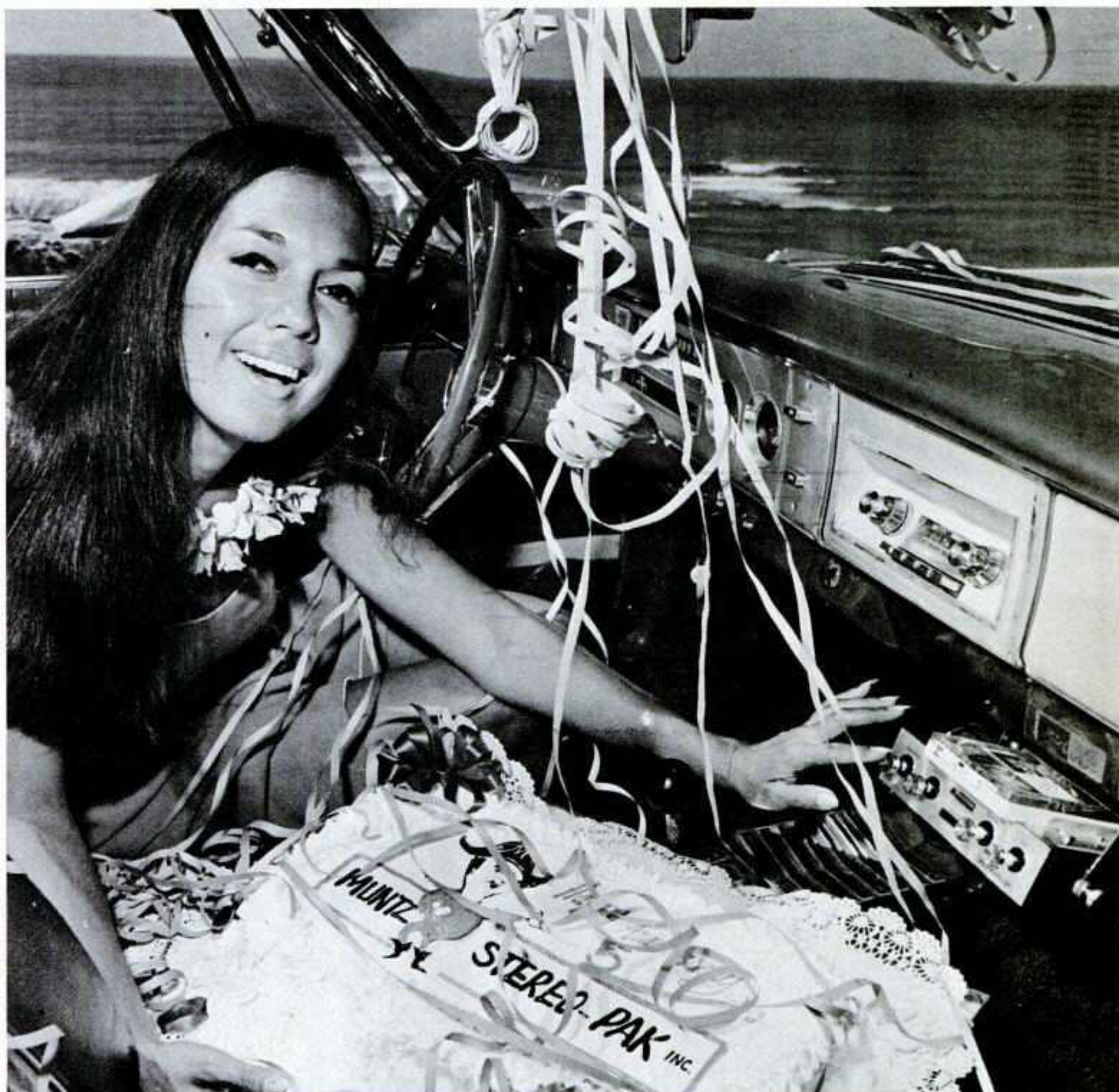
VAN NUYS, Calif. — Earl (Madman) Muntz, perhaps the most colorful U. S. business personality of the past three decades, rolls head-on into his fifth Stereo-Pak year securely installed as the field's most celebrated figure.

Pre-eminent in every professional area with which he has ever been associated, including used-car sales, automobile production, television manufacture — and the current Stereo-Pak orbit—the 52-year-old marketing whiz claims that the CARtridge field is still very much in its infancy despite the ringing success it has already registered throughout the U. S.

"The statistics," says Muntz, "indicate we've barely made our presence felt with the public. And, as good as business seems for everyone in the field, it's sure to get a lot better."

The dazzling Muntz Stereo-Pak statistics alone would indeed tend to confirm Muntz' glowing outlook for producers and distributors of Stereo-Pak equipment and the field's sundry by-products. Although his company continues to accrue a monthly 33 per cent growth increase, he frankly admits that his traditional domination of the Stereo-Pak market—once reported as high as 75 per cent—has waned slightly because of the scramble into the field by scores of other companies. Muntz welcomes the competition, claiming that it will bring with it increased general promotion of the industry.

Continued on page EM-32



MUNTZ ALOHA NUI KAKOA—Dazzling Rose Marie Muntz pitches in to help brighten the Muntz Fifth Anniversary theme with a gracious Hawaiian smile and the sound of Muntz Stereo-Pak. Muntz Stereo-Pak is presently represented throughout the United States by over 1,000 dealers who are marketing the world's largest library of cartridge tape entertainment. And we're especially glad that Rosie's on our side.

presented throughout the United States by over 1,000 dealers who are marketing the world's largest library of cartridge tape entertainment. And we're especially glad that Rosie's on our side.

Cart Biz Market

By JAMES LeVITUS
Muntz Stereo-Pak, Inc.

(The following analysis of the huge market faced by stereo equipment dealers first appeared in the August issue of the Muntz Reporter. In view of its significance to members of the cartridge industry, Muntz Stereo-Pak takes this opportunity to reprint the article for Billboard readers.)

I've been charged with the responsibility of redefining the inaccurate, industry-wide notion that our potential market in stereo-playback units will be sharply diluted by car manufacturers in 1967. Actually, an objective evaluation of the total picture will encourage any retail dealer of tape CARtridge products.

In order to determine just how large and stable our actual market is, it's necessary to briefly sketch a historical review of car accessories and to acknowledge that car makers have always moved slowly in accessory penetration. Traditionally, a huge aftermarket has remained for producers of such accessory items as radios, power systems, air-conditioning and stereo tape cartridge playbacks.

By way of example, many people will be surprised to learn that even car radio cannot yet be considered standard automotive equipment. Car radio was introduced in the late 1920's by Atwater Kent, Simplex and Philco Transitone, but didn't become an accepted accessory until it was offered to buyers of 1935 Fords and 1936 Dodges. Today, less than 70 per cent of the

Continued on page EM-34

Memoirs of Muntz Stereo-Pak

By LLOYD NEHEN

"HOLY DUPLICATORS!" We frivolously borrow from the super-hero of television's current moment with which to set the stage for the rapid-fire sequence of events that has punctuated the growth of Muntz Stereo-Pak.

"Quick, madam . . . to the madcave . . . just have time to tell our story in outline form . . . ready . . . here it comes . . ."

September, 1961 — Earl W. Muntz arrives from Elk Grove Village, Ill. . . . unpacks . . . leases modest building on Robertson Boulevard in Beverly Hills and forms Muntz Music.

November, 1961—Muntz phases out Illinois operation to concentrate Stereo-Pak effort within booming Southern California market.

January, 1962—Rolls owner Sammy Davis Jr. sees . . . digs . . . buys first Muntz Music Model 500 unit for \$225. Same scene repeated in rapid sequence by Peter Lawford, Jerry Lewis, Milton Berle, others.

February, 1962—Partners are taken on and Muntz Music becomes Auto Stereo, Inc. . . . Continues to market Muntz Music product.

March, 1962—Billboard breaks exclusive story on the Muntz development of stereo music and entertainment reproduced in tape CARtridge form.

March, 1962 — Label agreement consummated with Dot, MGM, ABC-Paramount, Command, Westminster, others.

January, 1963—Auto Stereo, Inc. introduces second model, P-1. . . . Soon followed by C-1.

April, 1963—Auto Stereo, Inc. renamed Muntz Auto Stereo to exploit magic power of Muntz name with public.

July, 1963—Muntz notes daily cigaret consumption. . . . three packs . . . shrugs.

September, 1963—Muntz resigns Auto Stereo interests to open Muntz Stereo-Pak, Inc., on Arminta Street in Van Nuys. Operation involves nine employees, three of whom are named Muntz.

Continued on page EM-31

EARL MUNTZ DEFINES 4 & 8-TRACK ROLES See Page Eleven

CONGRATULATIONS, EARL

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Lou Spear
Amnon Barness
and all the
Employees of Muntz***

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Phone: 397-5764**

We of the music and record industries
are indebted to Earl W. Muntz
for pioneering and shaping, singlehandedly,
the development of the
Continuous Loop Cartridge
into the awesome, burgeoning potential
its refinement represents.



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Our customers are never mad!

(THEY'RE BUSY SELLING AMERICAN TAPE)

Take Earl "Madman" Muntz for instance—he's the maddest! But he's not mad at us. How could he be, he's already loaded millions of Muntz Stereo-Pak tape cartridges and he's loaded every one with **AMERICAN** brand recording tape. He particularly likes the special process we put our tapes through to make sure that his "now-famous" stereo cartridge systems are number one in quality, sound and, naturally, number one in sales. ■ Fidelity, reliability, long life...these are the qualities that



Earl Muntz demands in a recording tape. ■ And these are also the qualities your customers will demand in the tape they buy for their home recording pleasure. Don't make them mad—specify **AMERICAN**.

Special high quality, long life formulations available now for OEM use. For complete details contact Greentree Electronics Corporation direct. Telephone: (714) 549-2265, Cable: PROGRESS

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RECORDING TAPE**

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Sutnick to Okla. As V.-P.-Gen. Mgr.

Hy Sutnick has been named vice-president and general manager of Oklahoma Operating Co. of Oklahoma City, Okla., by the company's president, Jack Williams. According to Williams, the appointment becomes effective Sept. 12, with Sutnick arriving from California to initiate development of new retail dealerships throughout Oklahoma and New Mexico for Oklahoma Operating.

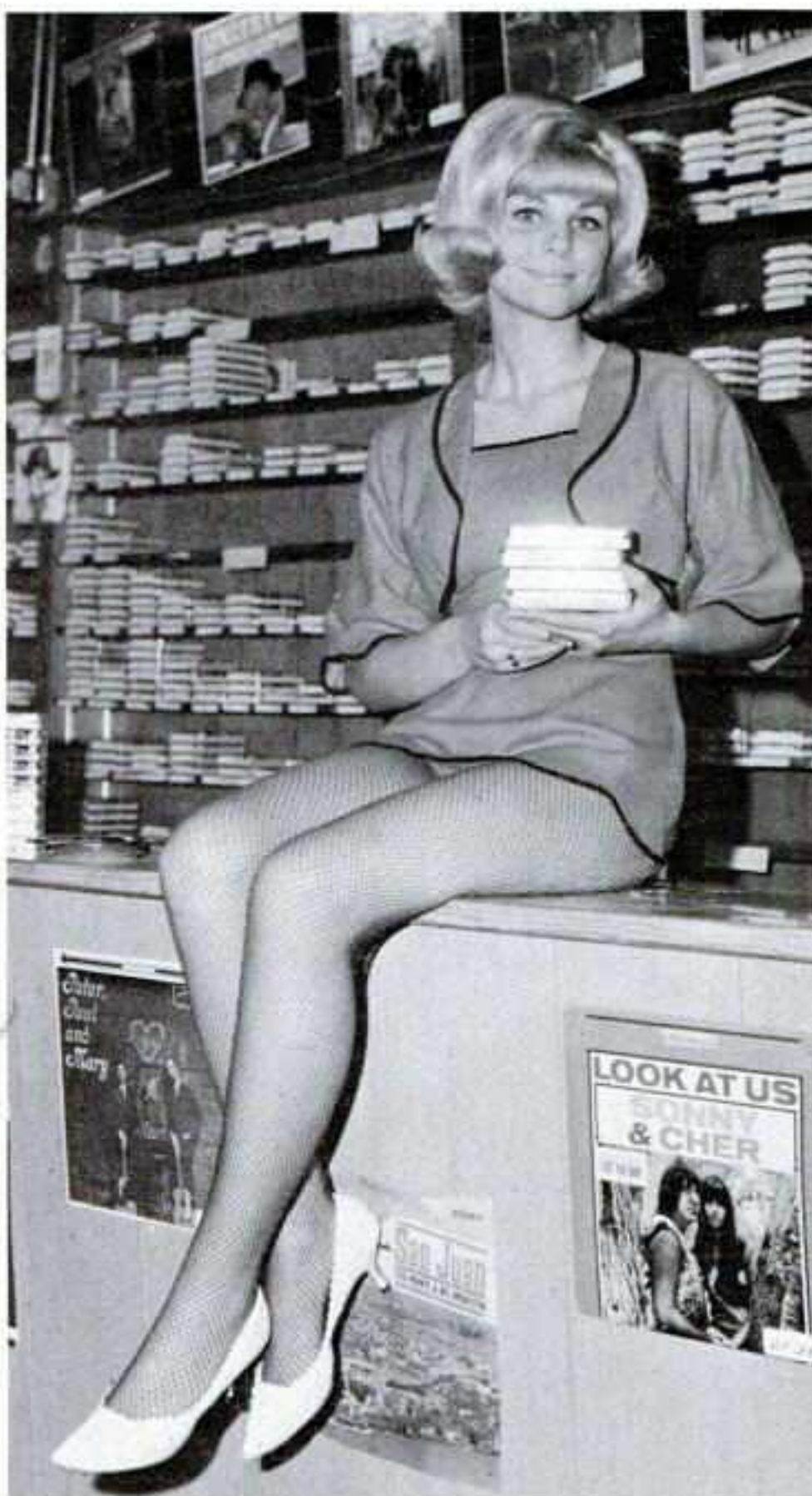
Oklahoma Operating is an exclusive Muntz Stereo-Pak franchise dealer, with a complete sales, service and installation facility at 1618 North May Avenue in Oklahoma City. The company has a second Muntz Stereo-City in Oklahoma City and one each in Tulsa and Albuquerque, N. M.

Sutnick, 43, leaves his national director of shipping and transportation post at Muntz Stereo-Pak, Inc. in Van Nuys, Calif., with which he has been associated since April 1, 1964. Earlier, he had been director of wholesale sales for Jerry Hollander's Stereotronics, Muntz outlet in Oakland, Calif.

A product of New York City, Sutnick has been active in all phases of transportation for a quarter-century, and has logged major shipping assignments in Boston, Mass., New Jersey and New York. He is a graduate of New York's Traffic Managers Institute.

"The Midwest is still in its CARtridge infancy," commented Sutnick, in acknowledging his new position. "The prospect of participating in the growth of the cartridge industry throughout the Midwest is a great personal challenge."

Meanwhile, Muntz officials revealed that Frank Andres, Sutnick's former assistant, has been moved up to director of shipping for the California-based cartridge company.



SELLING'S A BREEZE at CARtridge City, especially if you look like tape-bar girl Andrea Muntz. The lovely lass decorates the retail divisions of the new Cartridge City Muntz outlet in Van Nuys, where she is among the sales-girl squadron presiding over the huge Muntz music inventory of 40,000 titles.

Arrangemuntz, Assignmuntz And Installmuntz From Muntz Cartridge City

Muntz executives flushed with the amazing success of the new 35,000-square-foot Cartridge City in Van Nuys. All hands agreeing that the free lifetime service



MUNTZ

policy is a major factor in drawing hundreds of customers every day. We've estimated that nearly 4,000 cars are passing our store on busy Roscoe Boulevard every hour and are setting our sights on 200 service customers a day. It's the service that makes music customers. . . . "Strangers in the Night," "Zivago," "The Mamas and the Papas" and "Chuck Berry's Greatest Hits" registering the most sales attention. . . . Sight of the month: Popular record star Dick Dale—he has seven new albums in the works—pulling in for an installation with his newest pet, a mountain lion weighing in—conservatively—at well over 100 pounds. Dale has about 30 exotic animals for pets at his home near Hollywood. He's well on his way to becoming one of the music industry's brightest stars—a multi-talent who sings and plays seven instruments. . . . Jerry Lewis dispatched his Rolls to our installation department for a new unit. . . . Trini Lopez victimized again by a larcenous CARtridge buff. Third time in recent weeks that Trini's Cadillac has been the scene of the cartridge player crime. . . . Some of the Cartridge City salesgirls producing an average daily \$1,300 sales figure. . . . Janet Leigh and Laraine Day arrived at Cartridge City within hours of each other for new music. . . . We aren't about to forget that fabulous Thursday we had this month when we put together no less than 32 unit installations. . . . There's this fanatic who's equipping his scuba-diving gear with a Muntz unit just so he can bring some music into his watery depths. Guy's name is Jim Muntz. . . . Steve Allen said to be coming in for a Cartridge City installation when he wraps up his Tahoe nitery stint. . . . Gorgeous Leticia Von Epps—that's

Continued on page EM-34

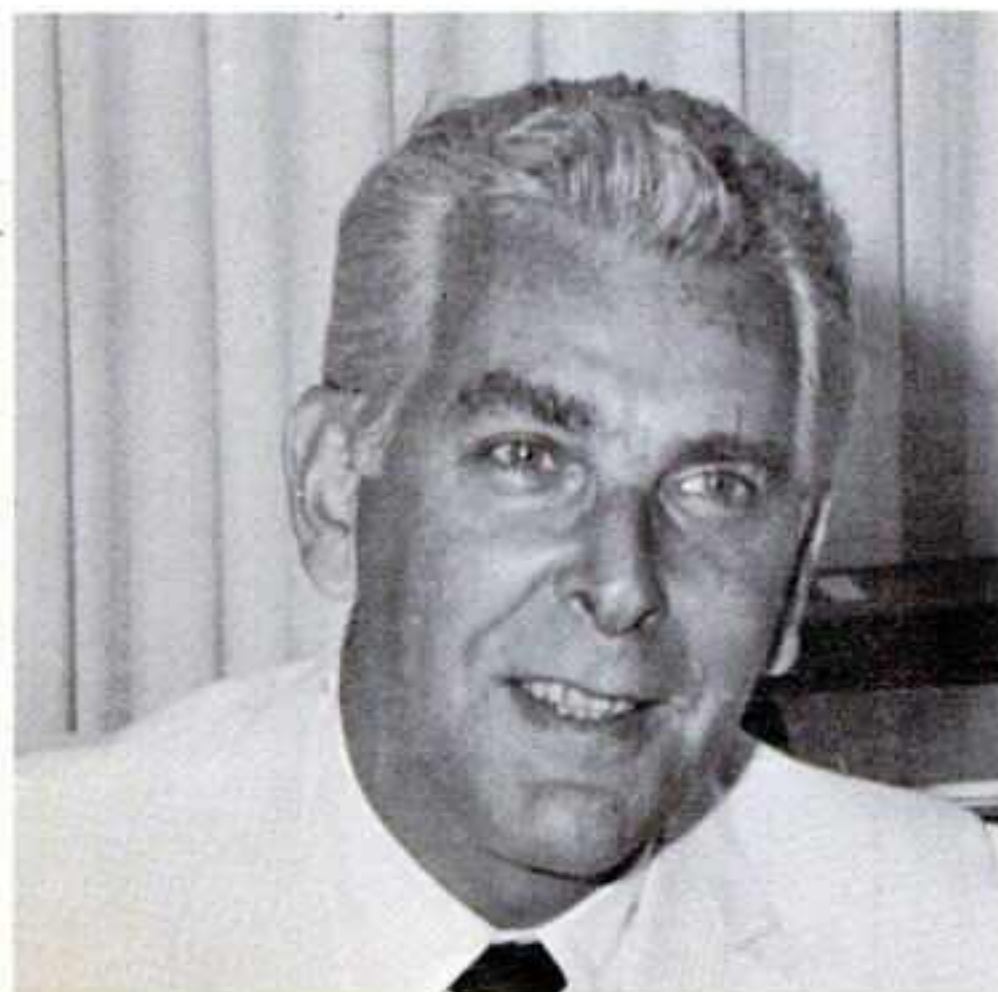
The Odyssey of Harry Winternitz

When Harry Winternitz, circa the mid-1930's, saw the amount of action being generated by Horace Greeley's exhortations to "Go west, young man," he promptly headed off in the other direction, east to India.

For the record, Winternitz is the self-same Muntz executive at whom editors of the company's Muntz Reporter publication have been poking gentle fun for an issue or two. In truth, Winternitz can be likened in equal measures to Marco Polo and the hero of any Somerset Maugham novelette. Toss in several parts of Errol Flynn and the complete Winternitz picture emerges.

Winternitz is currently the treasurer of Muntz Stereo-Pak, the CARtridge field's big picture. In fact, he has been treasurer of every Earl Muntz enterprise since arriving in the U. S. in the late 1940's. The Winternitz saga bears telling, so we avail ourselves of this space in *Billboard* in which to do the telling.

Harry Winternitz was spawned in Vienna by a Viennese musician and his wife, the latter still alive and living in Switzerland. The senior Winternitz, Maestro Max, was featured daily on Radio Vienna and is remembered by his offspring as "The Lawrence Welk of Europe."



HARRY WINTERNITZ

SEPTEMBER 17, 1966, *BILLBOARD*

Off to See the World

The first time his parents weren't looking, young Harry sprinted out the door and hiked off to Hamburg, where he signed on with the Moeller Line as a merchant seaman. He jumped ship in Bombay, India, and proceeded by train to Bangalore, Mysore, where he went to work in a German's friend's leather factory.

A few months later, Winternitz was confronted by a pair of angry British officials who pointed out the possible penalties of illegal entry to the attentive youngster. He agreed with their suggestion to leave the country, but instead, headed deeper into India to Madras, Bengal, and to a job at still another factory owned by his German friend.

Eventually, the weary officials turned up in what Winternitz recalls as "a cranky mood" and hustled the errant Austrian onto a boat bound for Japan. Winternitz regards his major achievements in India as (1) the acquisition of a Morris automobile, (2) an eleventh-hour decision not to join the underground Gandhi movement ("I was young and idealistic"), (3) a by now first-name relationship with the beleaguered British officials, (4) his mastery of the Hindustani language, and (5) a still-retained affection for hot curry foods.

Settles in China

En route to Japan, he jumped ship at Singapore and trudged off to an aunt's home in the town of Kuala Lumpur. The British pair reappeared, and Winternitz was deposited on the first departing freighter. He singled out the free port of Shanghai as his next jumping-off place and was soon hearing tales about the hiring of policemen at a \$450 monthly salary, a huge earning considering the time and place.

Police Sergeant Winternitz was assigned to dealing with the then strong Communist infiltration in Shanghai and the department handling the heavy influx of German refugees. Meanwhile, he claimed a Russian girl as his bride and enrolled in a special language school in order to learn the difficult Shanghai Chinese dialect.

The Winternitz idyll was shattered during a December day in 1941 when bombs began falling on Shanghai. Any speculation on this turn of events was interrupted by his arrest at the hands of five Japanese marines. Winternitz was escorted at bayonet point to Poontung Prison Camp, where he was charged with being "a hireling of the British imperialists" and sentenced sans trial to remain in prison until "the glorious armies of Asia overthrow the foreign devils."

This Japanese goal of conquering the world did not at the time strike Winternitz as one that would be accomplished with any particular speed, so he settled

into prison life. His routine included making boots for soldiers, eating a watered-down version of rice called congee, and diving under the nearest cover whenever allied planes appeared on bombing missions.

In June 1945, Winternitz switched on the radio long enough to take in Emperor Hirochito's dramatic surrender proclamation. When the words faded away, he strode to the edge of the prison, stepped through the gate to the accompanying bows of the guards, he strode to the edge of the prison, stepped through and headed to the Whangpoo River and a sampan ride to Shanghai. He celebrated his arrival there by disappearing into the closest bar for what he can best remember as three days.

Postwar Winternitz

For the next year, Winternitz set up motor pools throughout China for the China-Burma military theater.

Continued on page EM-28



SHANGHAI POLICE SERGEANT WINTERNITZ

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Millman & Associates

SALES AND MERCHANDISING CONSULTANTS

MEMO TO: Earl Muntz
FROM: Sid Millman
SUBJECT: An Anniversarial Accolade

Best wishes and sincerest congratulations on the
Fifth Anniversary of the Muntz leadership in the
stereo-pak and cartridge field.

I personally look forward to the next five.
At least.


Sid Millman

cc: Billboard Magazine
Music Industry

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Nicki Bei Co., #18 Mori Building, Kasumi-Cho, Azabu Minato-Ku, Tokyo

***Congratulations to Earl Muntz on this Fifth Anniversary**



R. F. J. WILLIAMS, JR., PRESIDENT

R. F. J. Williams, Jr., is a man who thrives on new ideas and business challenges. His Oklahoma Operating Company was the nation's first laundry chain. Later he expanded it to include operation of concessions at Frontier City, a Disney-like Western amusement park in Oklahoma City, and, two years ago, found a home in the fabulous future of cartridge stereo as a Muntz Stereo Pak dealer. Today his firm is one of the largest Muntz key dealers in the nation.

Oklahoma Operating Company Appoints Hy Sutnik as General Manager!



HY SUTNIK, GENERAL MANAGER

Hy Sutnik, formerly Director of Shipping for Muntz Stereo Pak, and one of the acknowledged experts in the field of cartridge stereo, is now General Manager of Oklahoma Operating Company, distributor for Muntz units and cartridges in Oklahoma, Arkansas, Kansas and New Mexico.

One of America's Largest MUNTZ Stereo-Pak Dealers Gears for Greater Growth!

Distributor Plans to Add 100 More Dealers by January, 1967!

"We're going to add a minimum of 100 more dealers by January in our four state distribution area," says "Jack" Williams, Oklahoma Operating Company President. "With the complete Muntz Stereo Pak line and with Hy Sutnik's experience and guiding hand we can offer dealers more than any other distributor can. We've carved out a position of leadership in our area and we intend to increase our size dramatically in the months just ahead. We're driving a bandwagon in the most dynamic and stimulating facet of the music business in America and we invite dealers in our area to climb aboard for greater profits."

"Oklahoma Operating Company will Become the World's Largest Muntz Stereo-Pak Dealer," Says Williams!

R. F. J. "Jack" Williams is a direct man when he discusses his future business plans. "My goal," he says, "is to become the biggest Muntz Stereo Pak distributor-dealer in the world. I am convinced that the surface of the cartridge stereo business has only been scratched and there is enormous sales potential just ahead. We are gearing for greater wholesale sales . . . greater



One of the attractive sales girls who invite customers to buy at Oklahoma Operating Company's Stereo City retail locations. No wonder they come back again and again.

retail sales . . . and more promotion to create more consumer demand. And, when you fit the terrific Muntz line into this expanded distribution set-up, headed by Hy Sutnik, well . . . we believe it's the most promising organization in the nation."

Oklahoma Operating Company, Inc.

1618 North May Avenue

Oklahoma City, Oklahoma

Survival: 4-Track or 8-Track

(There has been an increasing public interest in learning of the advantages—if any—that one stereo CARtridge system enjoys over another. These points drew particular examination during the recent Billboard Cartridge Forum in Chicago.

During this event, Earl Muntz clearly defined his thinking with respect to 4-track and 8-track and their respective roles in the cartridge industry's future. The following is a review of some of the questions fielded by Muntz and the answers he gave.)

Would you give us your predictions on all phases of the cartridge business for 1967?

I think that the industry will be forced during 1967 into a 12-track or compatible unit that will sell at the prices attached to today's stereo products. Breaking it down, I feel that hang-on units will outsell original equipment by a five-to-one ratio.

Let's add up the 8-track picture; there are now approximately 100,000 systems in use that will play only 8-track; the automobile industry will probably supply 400,000 units in 1967; and there should be an approximate 200,000 unit aftermarket for 8-track. That's a total of 700,000 8-track units in use by the end of the 1967 car model year. There are already at least that many 4-track units in customer's hands.

The 4-track situation is this: that there are presently 70,000 in use; that 300,000 compatible 12-track units will be sold; that a million 4-track units will be sold in 1967, half of which will be the new Muntz \$39.95 unit.

Will the big labels be available on 4-track?

Of course. It's a matter of simple economics. The larger 4-track market guarantees a permanent major label loyalty. Remember, the two million 4-tracks in use by the end of 1967 represents too huge a market to be ignored by anyone. We're clearly faced with a 4-track and compatible 12-track future.

One point I really want to make is that we've run into a lot of people who bought cars with the units already in them. Many of these people bought the car because of its style or color—maybe it was white—and the unit was little more than an incidental accessory, at least to them. My point is that these are not music customers. I know of several cases where people have had Continentals for six months and have yet to buy a cartridge. The music customer—and that's where our futures lies—is the guy who goes to the trouble of getting a unit installed in his car. He obviously wants music.

Why do you feel there is no room for 8-track?

Simple—a compatible unit that plays 4-track and 8-track just makes more sense. Our new model A-12 unit is the only machine I know of that can accept all cartridge music, except that produced by Columbia and Orrtonics. In other words, the A-12 is equipped to handle cartridges produced by ITCC, Lear, Muntz and the others. It is thus the most practical consumer solution. We once thought it might be economical to produce 8-track machines, because we could save on tape. You can actually build an 8-track unit for less than a 4-track. As it turned out, the tape saving did not nullify the aggravations of the 8-track unit, espe-

cially the position of the pinch wheel in the cartridge. I repeat, if a compatible unit is available, no one is going to buy 8-track.

There was a strong suggestion at this Forum that it's an 8-track world east of the Mississippi. Is that correct?

I would say that it's anything but true. A few moments ago someone mentioned to a man across the table that he was selling 10 4-tracks to every 8-track. The other fellow said, "Sure, but you're from California." The other man smiled, shook his head, and said, "No, I'm not. I'm from Boston." We haven't actually found anyone who is retailing 8-track in any large quantities. If dealers have identical libraries in 4 and 8-track—I don't care what part of the country he's in—he's going to sell more 4 than 8 because there's about seven times more 4-track units out.

Short answer: there are others, but the biggest problem is that the pinch roller is now in the cartridge. Get it out of there and put it where it belongs, in the unit.

What about the quality?

Eight-track is like putting eight cars on a four-lane highway. With 4-track, we're not fighting the tolerances and we have a wider track for the head to pick up the information programmed onto the tape. There's really no comparison. When you squeeze eight tracks into the quarter-inch space designed for four tracks, you reduce the size of the windows on the playback head and literally reduce the amount of fidelity and information on the tape. One negative by-product of

Continued on page EM-28

Customer Satisfaction Insures Massive Success Of Dynamic Devices, Inc.

George K. Mery, president of Dynamic Devices, Inc., of Texas, is a particularly outspoken advocate of insuring customer satisfaction through free lifetime service. In fact, Mery swears by it.

That is not at all to suggest that Mery swears a lot—far from it, since his considerable vocabularic endowments could easily glide him through any spoken situation in a highly acceptable social manner—but the hard fact remains that Mery does indeed swear by customer satisfaction.

Mery frankly admits that such was not always the case and that his high respect for customer satisfaction appeared only as recently as last February when he sat across a desk from Earl Muntz and absorbed the personal Muntz philosophy of public relations. Namely: "Give, give, give to the customer and develop his confidence in you at any cost. The best advertising in the world can't stand up to word-of-mouth. He'll bring his friends back and they'll become your friends."

Mery spent a moment mulling over Muntz' advice, said good-bye, and climbed aboard a jet liner headed back to his home base in San Antonio. That was on Tuesday. By Thursday, he'd got word around to his 20 dealers and 69 subdealers that Dynamic Devices, Inc., was immediately instituting a new policy of free lifetime service to its customers.

Exactly one day later, Dynamic Devices recorded the busiest shift in its history and Mery personally counted 37 customers who had purchased units many months before and who were now returning for service. "The important thing," remembers Mery, "is that none of these people would have been back had I not taken Earl's advice. As it was, they bought music from us that day and have continued to visit our stores."

Many merchants dilute their own success potential, believes Mery, by settling on the dollar return as the level of success without due consideration of the steps necessary to realizing their dollar return. The Mery retail creed, as gleaned from Muntz, is to simply "satisfy the customer. Give him his full dollar's worth or more, if you can."

"Without Earl Muntz," declares Mery, "the industry could never have reached its present stage. He actually places the customers' interests above his own, realizing that this is the premise on which a product or service can best reach its full potential. I honestly believe that Muntz would get out of this business tomorrow if he didn't think he could do much more for the consumer."

Mery has established his own professional guidelines of retailing. Among them:

1. **Demonstrate the stability of your operation to the public in terms of store appearance and manpower.** Public acceptance of dealers and their products will depend entirely on the image developed by the dealer. Our public was impressed at first glance and was convinced that this was a substantial operation. In fact, they seemed amazed that our only business was to sell and service music and tape decks.

2. **Offer the complete line.** In many cases, the sale of a car unit will stimulate the sale of a home unit. The customer begins by buying a car unit. He eventually

accumulates a sizable stereo-CARtridge library. The home unit is the next logical sequence. We've installed furniture in our stores so that our customers can relax and study the product display of car and home units. They naturally visualize the equipment in their own homes and are again impressed with appearance.

3. **Develop in-house promotion.** Our San Antonio store occupies nearly 26,000 square feet of floor space and features attractive interior and exterior color combinations. Six separate listening booths have been installed for customers so that they can "hear" before they buy. Behind our music counter is a display of over 17,000 stereo-cartridges. Our employees all have company identification. Our presentation to the public includes an 82-foot sign with a rotating beacon down which the word "stereo" descends. It isn't too hard to find us if you're in San Antonio.

4. **Expose! Expose! Expose!** There is no real criteria for selecting the appropriate advertising media. It depends completely on the need of the moment, time of year, and audience you're after. In any case, all advertising copy should be kept simple and to the point. It should include a picture of the unit in a car or home, a brief description of its operating ease, the available selection of music, and such proper store identification as location, phone and hours of operation. Our stores also have a four-page brochure in which our variety of car and home units and accessory merchandise is completely reflected. But, the most effective sales technique by far is the actual demonstration. We maintain a fleet of cars with different units installed in which we can demonstrate in actual car conditions. Our main selling points are (a) that listeners can hear the music they want to hear when they want to hear it, (b) that this is true stereophonic sound, (c) that free service is available

at all Dynamic Devices locations, (d) that a number of easy financing plans are available.

5. **Be a complete dealer.** This is necessary in order to generate a flow of steady business. Stock the units, stock the music, do the installing, and provide the free customer service. An equipment dealer must stock music cartridges in strong supply. This, probably more than any other single factor, is the key to survival in our business. I cannot emphasize too strongly the need for a well-stocked music library in which every form of music taste is represented.

6. **Develop a one-stop store.** It is important—no, critical—that installation and service be side-by-side with actual retail sales. While the customer's unit is being installed, he need walk only a few feet to audition and eventually buy the music of his choice.

Mery recently added a seventh basic point to his program by renaming each of his outlets Muntz Cartridge City.

Muntz Stereo-Pak CARtridge Center on Sunset Strip in Montage of Color

HOLLYWOOD—Muntz Stereo-Pak, Inc.—Sunset Strip-style—is a colorful operation. Would you believe red, white and black?

When Dan Shaw unveiled his sparkling new facility at 8801 Sunset Boulevard in Hollywood last May, he treated his 3,000-or-so first-nighters to near Billy Rose showmanship: a half dozen fetching tape-bar girls paraded the complete Muntz product line through the audience while clad in dazzling uniforms of red leotards, black lace stockings and white go-go boots.

Elsewhere, store manager Walt Spandau was leading his sales force—all attired in black slacks and red jackets with the familiar Muntz cartoon emblem. Movie stars and movie czars—Hollywood's finest—mingled with other customers; champagne flowed; and news-reel cameras clicked off news coverage of the glittering premiere.

It's been just as festive ever since, with Shaw and his staff usually maintaining a dead-run pace to match the heavy customer flow into his lavish Muntz store. "We're pretty busy at that," admits Shaw. "Our staff has to be fast on their feet to keep up with the business. Some of them should be entered in the next Olympics."

To make sure Hollywoodites and tourists alike get—or at least see—the message, Shaw has sent a Muntz Stereo-Pak sign spiraling 50 feet into the Hollywood sky. He has also stationed a pair of new Lincoln Continentals, a 1966 Mustang and a fully stereoized Ford Econolone—all bearing the Muntz message—near the store's prominent entrance at the well-traveled intersection of Sunset, Holloway, Horn and Palm streets. This arresting montage provides Shaw with a dramatic attention-getter for the huge flow of Sunset Strip traffic, estimated by Shaw as high as 50,000 cars daily.

Shaw has his Muntz outlet on a seven-day schedule, with the 35,000-square-foot operation featuring complete retail, service and installation.

The store's parent firm is Beverly Hills Electronics, of which Shaw is president.



MUNTZ STAR TIME. Stereo buff Janet Leigh pays recent visit to Muntz Stereo-Pak facilities in Van Nuys, Calif. She was given personal inspection of seven Muntz plants by Earl Muntz. The lovely Janet is currently seen with Jerry Lewis in "Three on a Couch," and with Stuart Whitman, Les Crane and Eleanor Parker in Warners' "An American Dream." Janet is Mrs. Robert Brandt in private life.

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Especially in the music industry.

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Congratulations, Earl

MECCA
STEREO-PAK



C. HOWARD WILSON

C. Howard Wilson Has Genius For Computerizing Complex Muntz Stereo-Pak Statistics

C. Howard Wilson, president and namesake of a huge Van Nuys data processing service, flatly predicts that human logic will soon be replaced by an electronic brain in shaping the future of the CARtridge industry. According to 44-year-old Wilson, actual manpower is giving way to an elaborate network of computer controls as the guiding force of such critical cartridge field functions as inventory, purchasing and production control.

Wilson and his staff of highly trained systems analysts, programmers and accountants are currently elbow-deep in the Muntz Stereo-Pak picture, with most of their energies being channeled into the correct determination and distribution of royalty payments.

The Wilson association with Earl Muntz pre-dates to the 1963 debut of Muntz Stereo-Pak. The first Muntz duplicating agreement was with Dot Records, and Wilson was put to work computing royalty obligations to such artists as Lawrence Welk and Billy Vaughn. As Muntz added new duplicating pacts, Wilson expanded his system to stay in step and is currently compiling royalty figures for over 1,000 artists and other music figures, all of whom are featured in the huge Muntz music library and are thus in line for a guaranteed percentage of the company's cartridge sales.

There is substantially more to producing royalty figures than simply measuring an artist's contracted royalty percentage against his cartridge sales success. A single specialty or "quad" album (i.e., four LP's) can reflect royalty fees on behalf of nearly 100 persons who were somehow involved in the actual recording session.

In any case, Wilson states that artist and record company royalties are based upon a predetermined percentage agreement and royalty payments are issued quarterly. He believes that the Mamas and the Papas' Dunhill recording of "If You Can Believe Your Eyes and Ears" is well on its way to accumulating one of the highest royalty figures ever paid by a cartridge company.

Wilson also foresees the day when a Frank Sinatra or Petula Clark will command a royalty check in the neighborhood of \$75,000 from sales of a cartridge. "We aren't all that far from an era of 1,000,000 cartridge sellers," claims Wilson. "When that happens, and it will, the stars of the music industry will have good cause to pay silent tribute to Earl Muntz for developing the concept of stereo music in cartridge form."

The effects of Wilson's sophisticated data processing pursuits are felt far beyond the Muntz home base in Van Nuys and extend to the more than 1,000 national dealers of Muntz products. It is Wilson's computer system that reflects current cartridge popularity and enables dealers to commit themselves to efficient and rapid inventory.

The data processing system can also digest past performances figures from which growth projections can be made. This is of particular value to such companies as Muntz whose 33 per cent monthly growth rate must be matched with properly planned space acquisitions.

"The ability of computers to handle huge chunks of information in the flash of an instant underwrites its incredible value to Muntz product dealers," says Wilson. "Within a few years, the entire cartridge industry will be completely programmed in terms of production volume, inventory control and sales forecasting. The result will be a greater all-level efficiency and a total elimination of wasted motion and product retrieval by parent companies."

We close the issue by citing a recent statement from Earl Muntz, who is ever mindful of crowded conditions within his company produced by growth pressures: "A data processing unit will probably never replace people, but at least it doesn't need a parking space."

Case rested.

EM-14

Oklahoma Operating's R. F. J. Williams Jr. Responding to New Ideas

"R. F. J. Williams Jr. is his name . . . responding to the challenge of new ideas is his game."

Earl W. Muntz—1966

Maybe our modest attempt at poetry won't cop any awards for higher verse, but at least we can't be faulted for misrepresentation. "Jack" Williams is a stylish, enterprising individual who finds it almost impossible to resist a challenge.

Williams is the affable president of Oklahoma Operating Company, an exclusive Muntz Stereo-Pak franchise dealership with a complete sales, service and installation facility at 1618 North May Avenue in Oklahoma City. To say that Williams is dishing up the Muntz product line to a well-populated audience is gross understatement: Oklahoma Operating represents Muntz Stereo-Pak throughout Oklahoma, Kansas, Arkansas and New Mexico from Muntz bases in Oklahoma City (2), Tulsa and Albuquerque, N. M.

The Williams case—as good as it is—isn't about to be rested there; he is currently whipping up major expansion programs for his wholesale and retail activities, and is planning to augment his operation with the addition of 100-or-so dealers and various new retail locations.

Williams launched his association with Muntz Stereo-Pak two years ago. Suffice to say that he was following an urge to respond to the challenge of new ideas—a premise on which he has based his brilliant business career from its earliest moments.

Oklahoma Operating was originally conceived by Williams as the nation's first chain of laundries. Later, it was expanded to include concessions at Frontier City, a Disneyland-like amusement park east of Oklahoma City. Today, Oklahoma Operating stands as one of the nation's key distributorships of Muntz Stereo-Pak.

"Mr. Williams has played an active and vital role in the growth of the cartridge field," says Muntz Stereo-Pak President Earl Muntz. "He pays close attention to his operation and is dedicated to the principal of customer satisfaction. He's one of the finest retailers I've ever known."

No small tribute, that—considering its author's own legendary status in the national retailing field.

Heebner—Music Biz History on Hoof

Walt Heebner, newly appointed director of music and label acquisition for Muntz Stereo-Pak, Inc., estimates that he has known Earl Muntz for 10 years. Of far greater significance, however, to the pragmatic Muntz is the relationship Heebner has enjoyed for the past 20 years with the major figures of the music industry.

"The fact that I was so familiar with the music business and the people in it," says Heebner, "was probably the factor most instrumental in bringing me to Muntz."

Heebner conjures vision of baseball's invaluable infielder, a player who can be rushed into any key situation at any time, and on whose shoulders usually depends the eventual outcome. Heebner has been involved with virtually every phase of music since his departure from pre-law pursuits at the Temple and University of Pennsylvania campuses in the 1930's.

At the time, music seemed like greener grass to Heebner than the practice of law, and he quickly signed on as a musician with the Lester Lanin and Meyer Davis organizations. He played the saxophone—"Johnny Hodges is as good as anyone who ever lived"—and the clarinet, rating Benny Goodman and Artie Shaw as the foremost masters of the latter instrument.

He eventually stepped into the executive area of music and supervised major recording sessions throughout the world, to him the most memorable of which was the recording of "The Great Caruso" with Mario Lanza at Hollywood's Republic Studios.

Heebner has been a cartridge advocate since it first became an idea and spent some time in the East with George Eash trying to drum up industry interest. He feels that the entire course of the music business, including distribution patterns, listening audiences and recording styles, are being dramatically altered through the simple expedient of reproducing music in cartridge form.

There are endless applications for the cartridge form, Heebner believes, and the field's future can only be limited by a lack of human imagination.

Heebner feels that the field of education represents an ideal subscriber for cartridge programming and even envisions the day when supermarket shoppers will inadvertently trip beams that will, in turn, trigger product sales messages.

Meanwhile, Heebner's immediate concern remains the programming of Muntz music and the reinforcing of the already huge Muntz Music Library of 40,000 titles.



MUNTZ STEREO'S ED MICHEL

Ed Michel Supervising Huge Muntz Music Department in Label Deals and Acquisitions

Ed Michel, associate director of the Muntz Music Department, considers himself a producer. Before coming to Muntz Stereo-Pak, Inc., in February, Michel represented Riverside Records, managing several of its European companies in Switzerland, England and Italy, and producing recordings in both Europe and New York.

Muntz' expansion into the record field created a need for someone with experience in tape mastering who could also deal with record companies and was equipped to acquire new lines. "Since I'm a producer myself," comments Michel, "I know what producers talk about. I know what they like and what they listen to."

Michel, who speaks four languages fluently and can communicate in several others, finds it a great asset to be multi-lingual because "if you can speak with a record producer in his language, you're already way ahead. Not only can you deal with him linguistically, but, more important, musically."

Ed Michel, 30-year-old father of two, takes great pride in his work and feels it is essential that there be someone in tape production departments as concerned with the quality of manufactured products as the record manufacturers are. Michel believes the true importance of a music department is to remember that you are dealing with someone else's products; that the masters you work with are being produced by someone else. "We don't change someone's product to meet our needs," says Michel. "We want every master to maintain its own identity. It's important for manufacturers to have this feeling."

"We produce 2,500 masters per year and we expect every one to be up to the quality standards of the manufacturers who produced it in the first place. We want our Warner's masters to sound exactly as good as the records themselves. We never let this out of our minds."

When dealing with the strongest record lines in the world it is important that they be represented as strongly in the tape area as they represent themselves in the record area. Michel feels the most critical parts of his job are: (1) the acquisition of new lines, (2) the selection of music to release, and (3) quality control.

As for the future of Muntz in the tape production area, Michel has this to say: "Muntz has a running start on everyone else. We can produce in one week what four major record manufacturers can produce in one month. Not only do we have the largest music catalog in the world, we also have the experience and the expertise to keep far ahead of competitors. We have the technique, the equipment and enough sophistication so that by the time other companies imitate us, as they inevitably must, we will have progressed into even more advanced techniques."

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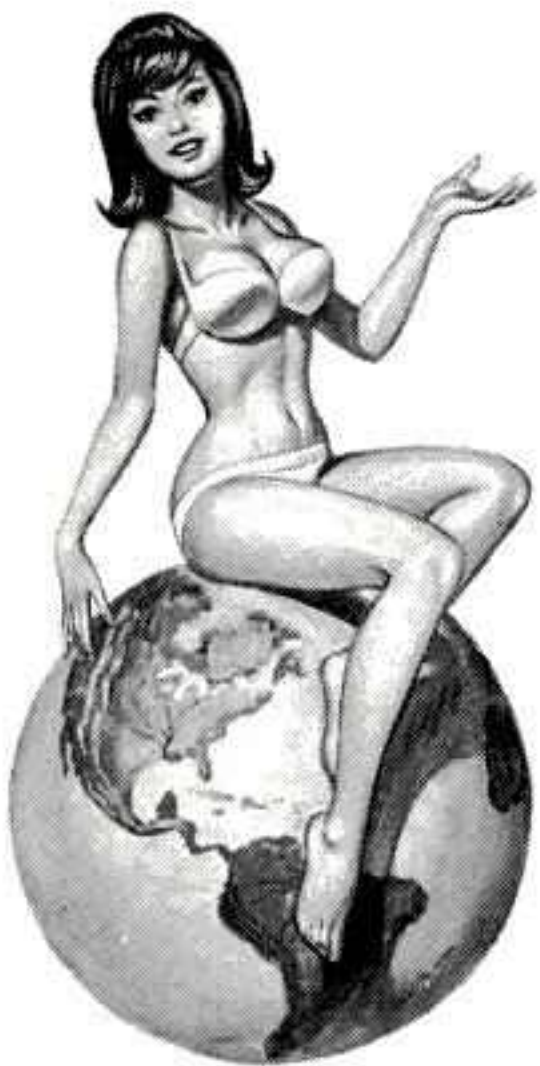
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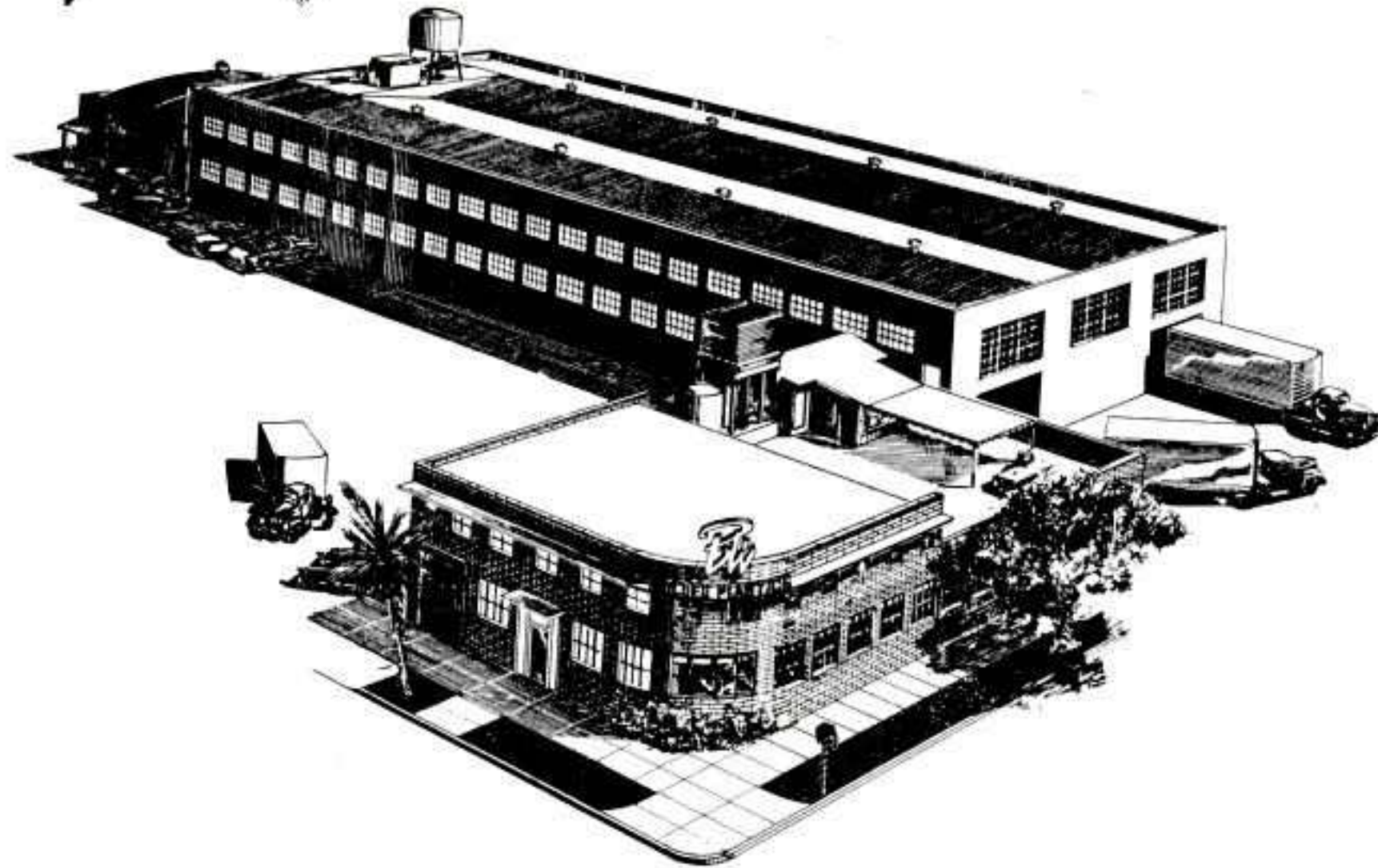
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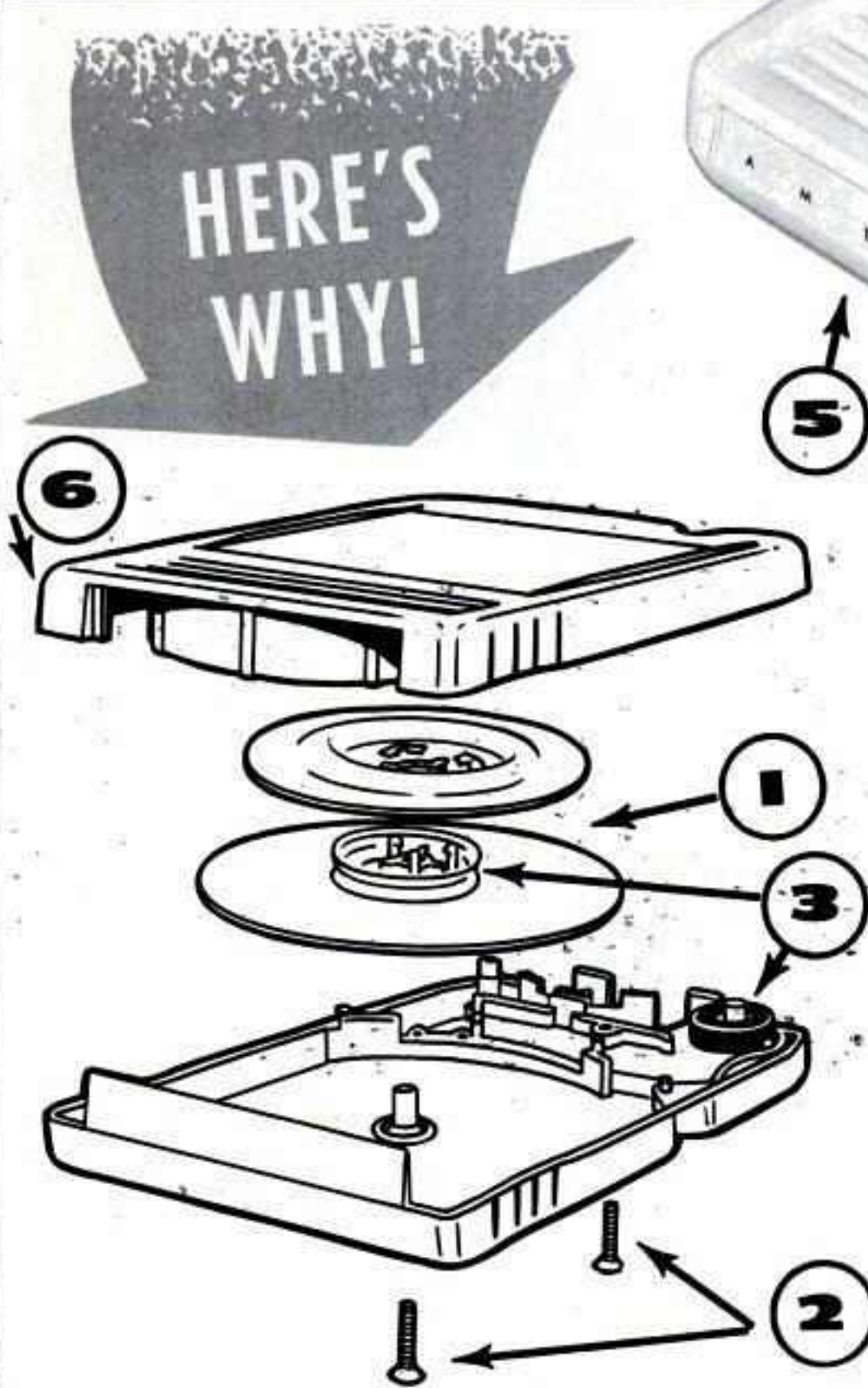
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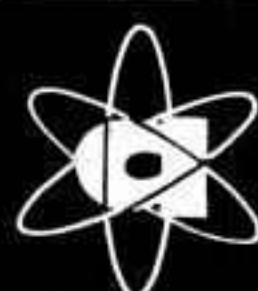


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C. J. (Crazy Jack) Frankford Is Enterprising Key to Sales Success of Michigan Mobile

Take a product as unique as a 4-track stereo tape player for cars and couple it with the dynamic personality of a 26-year-old guy, known to his friends as C. J. (short for "Crazy Jack") and you have the key to the success of "the world's largest automotive sound specialists" . . . Michigan Mobile Radio.

It didn't happen overnight. Six years ago you would have found Jack Frankford behind the wheel of his business, driving from used car lot to used car lot fixing car radios and doing speedometer maintenance around the motor-city. Business was good and soon the boys were sending the business to Jack, who was then occupying one bay of his uncle's muffler shop. Soon the one bay turned into two, and pretty soon Jack needed more room and so did his uncle. The two-bay operation then moved to "an old car wash building up the street." Here, in a 2,400-square-foot facility, was the egg that would soon hatch Michigan Mobile Radio!

Some sign work on the building stimulated off-the-street retail trade, and Michigan Mobile Radio was born. "The first year was really a struggle," recalls Jack. "Growing pains all over the place. Pretty soon we were installing new radios as well as fixing old ones. The in-car record-player was added to our product line, along with reverb units, and then I bought some radio time and the roof fell in. We got so busy so fast we didn't know whether we were coming or going, but somehow we got the job done.

"In December of 1965 we just outgrew our building," reflects Frankford, "and made the move to our present location." It got to the point at the old location that by 2 p.m. on a busy day there were more cars waiting on the street for service and the installation of a record player or Muntz tape unit than we could possibly handle that day. They were actually turning away business at the same rate they were taking it in.

The first radio commercial held the key to his huge success. "We felt it 10 minutes after the first spot ran, and we're still feeling it," Jack says happily.



SMALL WORLD? It can be if you're Earl Muntz and you use enough lubricated tape each month to circle the world's 24,902.44 miles. Muntz, whose monthly tape orders can circle the earth many times annually, demonstrates the global point to pretty Janet Kelly.

and now 100 per cent of our advertising budget is concentrated in radio.

Michigan Mobile Radio's advertising was initially handled by a friend of Jack's who was "moonlighting" as a favor to Jack, "and that really started it all," says Frankford. "We even outgrew our first ad agency, and now we employ a specialist in our field who handles out public relations as well as our advertising. Their new agency is doing the same type of thing for several other Muntz dealers across the U.S.A. (with, incidentally, the same degree as M.M.R. is now enjoying).

From a one-man organization working out of a 1958 Chevrolet convertible to a 28-man organization working out of an ultramodern, 11,000-square-foot building, from an operation with gross dollar volume yielding enough profit to support one man to a projected \$1,250,000 volume this year, in less than six years, is quite a story. Title it rags to riches if you like. We prefer to call it Michigan Mobile Radio, a genuine Muntz Stereo tape success story.

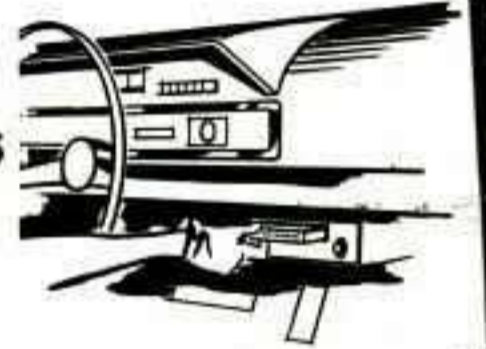
Congratulations, Earl!

Imagination, initiative and intestinal fortitude are the vital characteristics of a man who will pioneer and blaze paths to new horizons.

For his many accomplishments in the past, for the foresight of "imagineering" stereo music via magnetic tape cartridges into the automobile and ultimately the popularization of cartridge tape into homes; NORTRONICS salutes Earl Muntz.

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Have you ever considered how difficult it is to faithfully play back music in your car—with vibration, sudden starts, stops, jiggles and jars? Today's brilliantly engineered cartridge players make it possible, and working hand-in-hand with the major equipment manufacturers, Nortronics engineers have developed a unique new family of tape heads for the cartridge-type, auto stereo unit!



Next time you see an in-car stereo player, take a peek at the tape head . . . it's most likely one of ours!

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Muntz Stereo-Pak duplicates enough tape every month to circle the world's 24,902.44 miles. . . . The Muntz music library is reported to be the world's largest tape inventory and features an estimated 40,000 titles. . . . Earl Muntz uses a series of six rotating billboard displays throughout the Los Angeles-Hollywood area to trigger an estimated million-plus reader impressions each month. . . . The huge Muntz fleet of Lincoln Continentals prowling Southern California streets carry colorful advertising messages to provide Muntz Stereo-Pak with on-the-road exposure.

Muntz Stereo-Pak, Inc., continues to register a monthly 33 per cent growth rate. . . . Muntz retail stores across the nation are now offering language lessons in cartridge form. Courses available are Spanish, German, French and Italian. . . . The 1966 Muntz 8-track inventory of nearly 100 Warner Bros.-Reprise albums, and supersedes all previous 8-track release sheets. . . . Muntz dealers are now featuring cartridge savers at a \$2.49 retail tab. The saver easily attaches to car visors and holds up to four cartridges.



MUNTZ CARTRIDGE CADDY. Muntz Stereo-Pak CC-10 is exclusive storage accessory for stereo-cartridges and has retail cost of \$3.98. Item holds up to 10 single album cartridges and prevents damage to cartridge tapes. Cartridge Caddy is 7 3/8 inches wide, 6 1/4 inches high, 4 3/4 inches deep, and is available at all Muntz national retail sales outlets.

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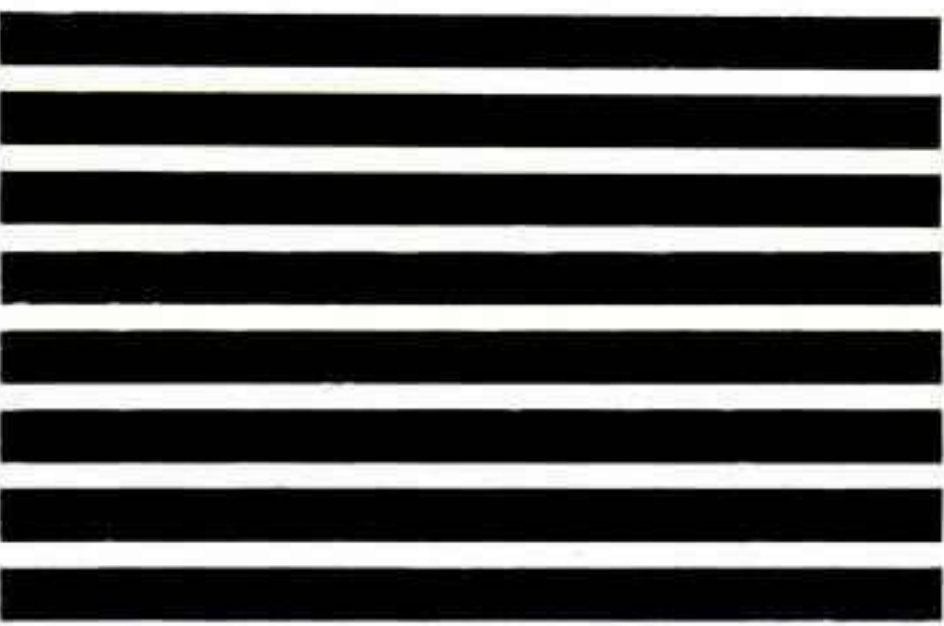
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SEPTEMBER 17, 1966, BILLBOARD



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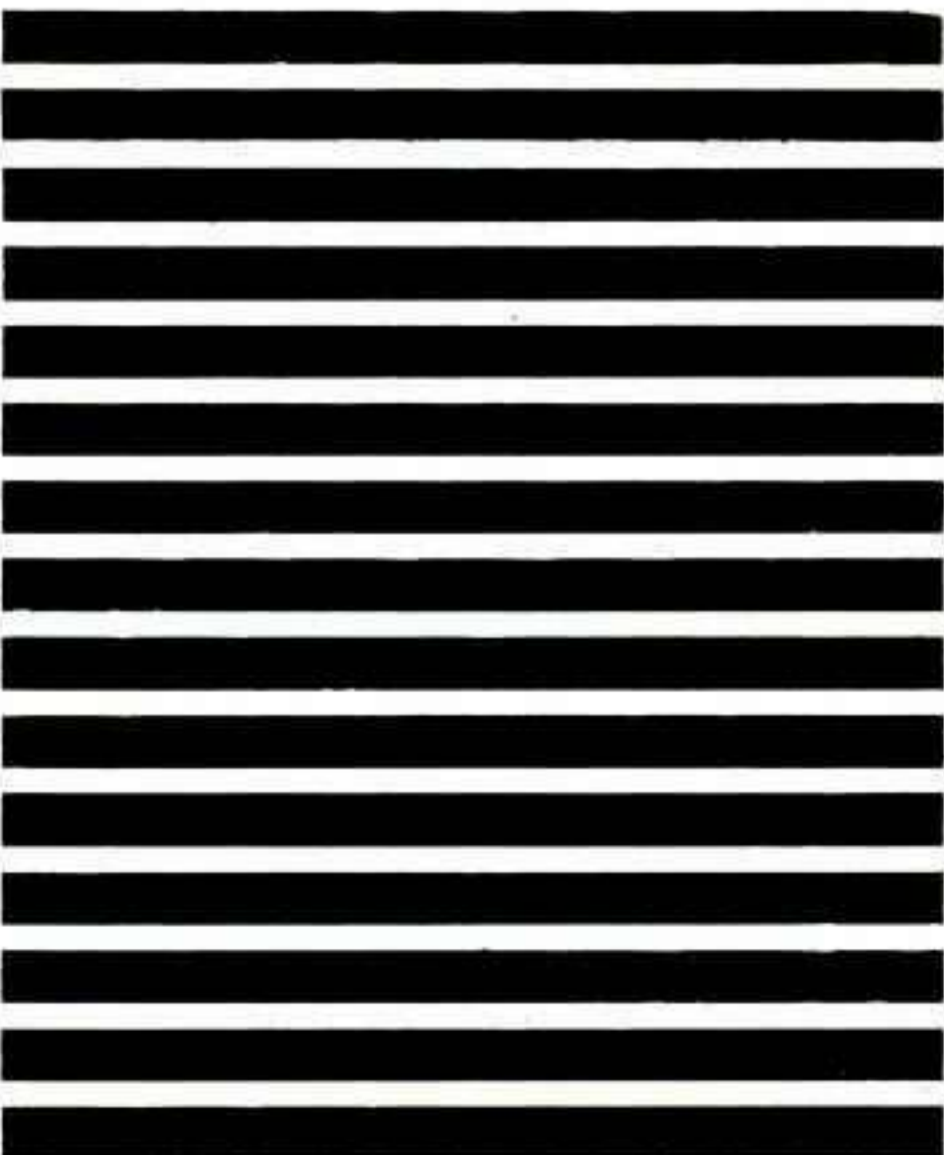
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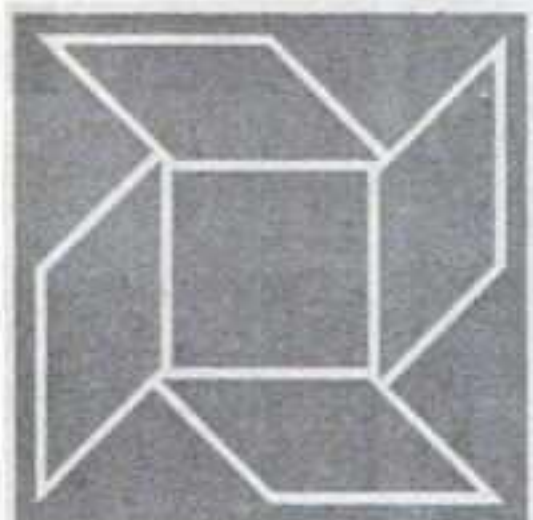
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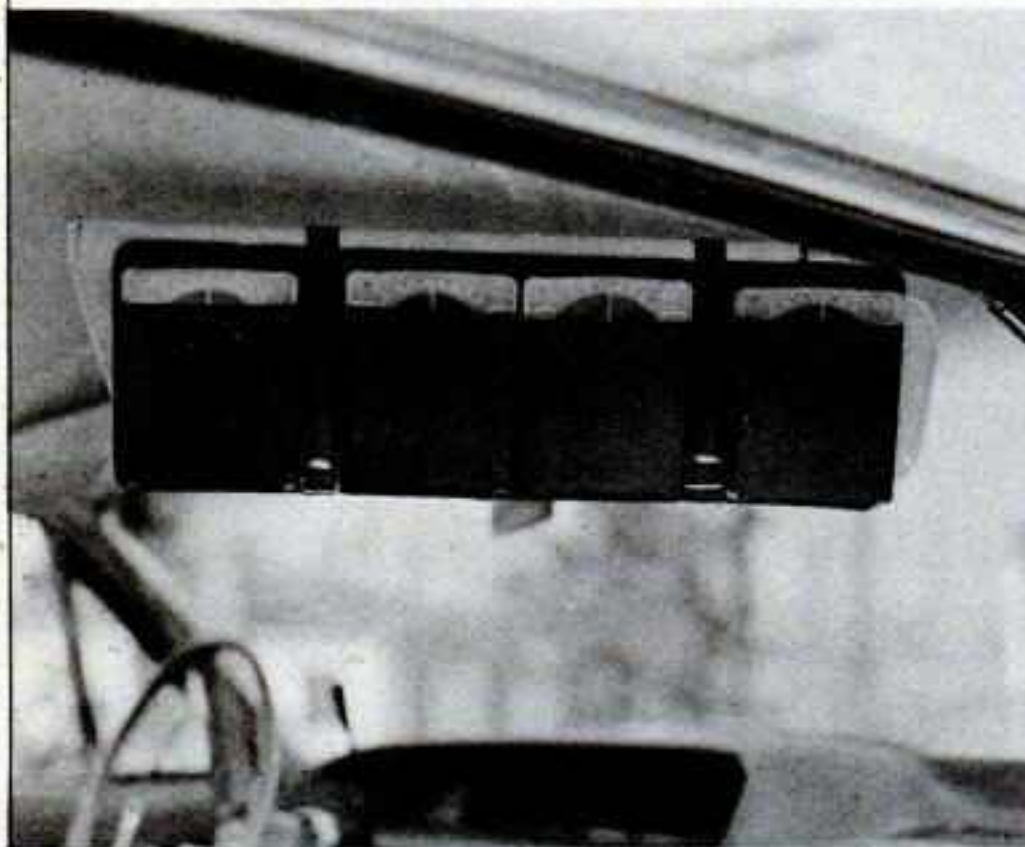
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(ADVERTISEMENT)

Survival: 4-Track Or 8-Track?

Continued from page EM-11

the window-reduction is the double-tracking or "cross-talk." That's the kind of inefficiency that'll scare customers away from all of us.

Is the 8-track problem really in the tape or in the unit?

The biggest problem is in the cartridge. The 8-track cartridge is quite different from the 4-track in its configuration because the pinch wheel is built right into it. The 4-track cartridge has a more positive lock, since the pinch-wheel is located in the unit and there is more positive contact with the capstan.

Which system is the most expensive?

The 8-track is proportionately a more expensive system to buy. The 4-track units are going now for \$79.50 and less, while the 8-track is selling for \$119, which is absolutely ridiculous. I think it's safe to say that most 4-track units will be under \$50 by the early part of next year. Since the customer knows little about either system, he is often led to believe that he gets twice as much music on the same size 8-track cartridge. HE'S GETTING LESS! He's actually getting half the amount of tape, the same amount of program, and is paying more money for it! There's a big difference between a \$3.98 4-track cartridge and a \$7 8-track cartridge.

Will stereo as optional equipment in some new cars affect Muntz sales?

Not at all. The one thing that's going to kill them is the price they've set on their merchandise and the low-quality installation. You can go to any Muntz dealer and buy a unit for 50 per cent of the automobile manufacturer's price, and still get a much better installation. Automobile factories, up to now, have not been making good installations. Eventually they might. But they'll have to put the speakers in the doors like we do. The only way to make small speakers sound brilliant is by setting them in the correct enclosure. If the speakers aren't in the doors, they won't sound as well as they should.

Automobile factories are installing units today the way we used to back in 1961. We can take one of their own units and improve its fidelity by a proper installation. It's hard to believe the incredible difference in stereophonic sound a good installation can make. Any Muntz dealer, with Muntz training, can take any unit, regardless of cost—and install it so that it sounds better, even if it's an 8-track machine. The installation is very important—no, it's critical.

What will your \$39.95 unit do to the industry?

It's going to wake them up. We've already had the indications and it'll be just a matter of supplying the market. You'll be seeing this units on bicycles—on beaches—it's even adaptable to a small portable unit. This new Muntz M-30 will probably revolutionize the field and cause a more realistic pricing of equipment.

Odyssey of Winternitz

Continued from page EM-7

He remained in Shanghai as a gas company official following the military pullout and was paid 7,000,000 yuans weekly which he had to haul home in a suitcase each payday. According to Winternitz, inflation had spread through China and "you could blow half your suitcase on a square meal."

Mao Tse Tung's armies soon rolled into town and Winternitz fled to Hong Kong aboard a French steamer. He settled in the Peninsula Hotel and reviewed his past decade in the Orient. The Winternitz conclusion was that it was high time to move on to other less-Oriental vistas. He obtained a visa for Haiti, since "it was the only place without a quota for a displaced Austrian."

Upon his arrival in New York for a change of ships, Winternitz instead disembarked and boarded a train for Chicago. He called on a cousin there who headed up a huge Midwestern industrial auction firm with "the immigration people hot on my tail."

Citizenship

The Winternitz company assigned its attorney, Scott Lucas, also the House Majority Leader at the time, to "introduce a private bill for the relief of Harry Winternitz." The bill failed passage, but provided Mrs. Winternitz with sufficient time to gain citizenship on the strength of another bill that had been passed into law by President Eisenhower. Winternitz himself became a U. S. citizen in Hawaii in 1965. He lives in Bel Air, Calif., with his wife and their children, Lester, 14, and Elizabeth, 12.

In interviewing our subject for this article, our reporter felt constrained to draw on the Winternitz background for a qualified and exclusive opinion of China's future. The answer: "How the ★-\$\$ would I know?" If I could answer that, I'd be sitting in the White House."

"Uh, well, then, what about the Muntz future in the cartridge field?" ventured our writer. This time he met with substantially more success: "Glorious! It's a growing and stable market; we've got an outstanding product and are competitively priced; and we're more advanced technologically than our competitors."

Thank you, Mr. Winternitz.

Congratulations, Earl

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This highly significant and successful conference was attended by over 400 key executives from all areas of the record, tape and automobile industries. Addressing the group were over 25 top-level industry leaders covering every phase of manufacturing, marketing, wholesaling and retailing in the burgeoning new tape cartridge industry.

The conference proceedings were tape-recorded in their entirety and have been transcribed, into a 60-page book, available through Billboard's Special Projects Division.

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Memoirs of Muntz Stereo-Pak

Continued from page EM-3

- October, 1963**—Office furniture arrives . . . typewriter . . . old desk . . . card table.
- November, 1963**—Lear-Jet of Wichita, Kan., becomes one of first Muntz dealers.
- November, 1963**—Voila! Muntz offers P-1 unit . . . first stereo-pak in history available for less than \$100.
- December, 1963**—Muntz receives first model C-1 unit from Clarion-Shoji Co., Japan.
- December, 1963**—Engineer Arnold Rush, Badge No. 714, oversleep third successive day . . . warned . . . given pep talk by immediate supervisor. Sorry about that.
- January, 1964**—Earl Muntz takes first trip to Japan to introduce new test specifications for Muntz units.
- March, 1964**—Building overflowing with 47 employees. Company spills into adjacent building . . . first cabinet shop installed.
- November, 1964**—Muntz receives first model M-70, M-80, from Japan's Maruwa Electronic & Chemical Co.
- February, 1965**—Muntz expands to four buildings . . . totals 170. . . . Quarters for quality control established.
- April, 1965**—First contract with Montgomery Ward signed enabling Muntz to establish national chain. Daily cigaret consumption now noted at four packs.
- July, 1965**—New uniforms arrive and are donned by squadron of winsome Muntz salesgirls. . . . Retail sales mark immediate increase.
- August, 1965**—Jere Davis appointed sales manager of Audio-Stereo, Muntz private label division.
- September, 1965**—James Muntz enters 100-mile Grand National Catalina Waterski Race, equipped with earphones and 175 feet of wire-wrapped tow rope hooked to boat-installed Stereo-Pak. Claims he'll listen to "Victory at Sea" all the way. . . . No one argues.
- September, 1965**—Sandy Koufax hurls perfect nine inning no-hit game against Chicago Cubs at Dodger Stadium.
- October, 1965**—Billboard gives tape cartridge industry first major break citing Muntz ad duplicator of cartridges for use with Motorola playback equipment optional in 1966 Fords.
- November, 1965**—Muntz announces completion of first AR-300 cartridge player-record unit equipped with turntable and playback head. Records can be recorded onto cartridges or played independently . . . unit geared to record from microphones, tape recorder, FM stereo.
- December, 1965**—Muntz personnel at 300 . . . new space acquired at 7715 Densmore Avenue, Van Nuys.
- January, 1966**—Language lessons in Spanish, German, et al., available on cartridges . . . each cartridge contains pair of 15-minute lessons in dialog, vocabulary, etc.
- February, 1966**—Muntz continues to register 33 per cent growth rate.
- March, 1966**—Dick Van Dyke arrives in Jag for Stereo-Pak installation . . . normal salesgirl aplomb shattered . . . one salesgirl moved to comment. "Ahhahhahhhhhh . . ." (Ed. note: or whatever) . . . girl warned . . . instructed to pull herself together by immediate supervisor.
- April, 1966** — Earl Muntz receives telegram from daughter-in-law revealing impending blessed event . . . daily cigaret consumption zooms to five packs.
- May, 1966** — Dan Shaw opens glittering \$500,000 Muntz retail outlet in midst of Hollywood's famed Sunset Strip . . . movie stars . . . photographers . . . reporters . . . glamour . . . the works!
- May, 1966**—Enough tape to circle the earth 25 times annually ordered from Greentree Electronics, Costa Mesa, Calif. Order reported world's largest for lubricated tape.
- June, 1966**—First Muntz Musical Achievement Award presented to pianist George Greeley. Muntz cited Greeley for "reflecting highest standards of excellence in music field as performer-composer-conductor."
- June, 1966**—James LeVitus named executive officer and vice-president.
- July, 1966**—Development of the Muntz Mini-Pak cartridge priced at \$1.19 announced. Sinatra's "Stranger in the Night" programmed as first single cut on Mini-Pak cartridge.
- July, 1966**—Publication of first Muntz Reporter . . . Paul Weston appears as guest columnist.
- August, 1966**—Muntz \$39.95 Mad-Miny unit introduced. . . . Unit can be used in cars, adapted for home, slung over shoulder while walking.

Continued on page EM-34

Congratulations Earl Muntz

Without your foresight and effort and tremendous drive, the tape cartridge business would never have reached the position it has now attained.

We know that with your help the future will be limitless.



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to be a part of this
anniversary.*

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(ADVERTISEMENT)

**Muntz Continues
To Pace Stereo
Car Sweepstakes**

Continued from page EM-3

try and thus elevate the field for all of its members.

"Once the industry settles into an established order, we'll begin paying more attention to our specific role in it," Muntz states. "But our present preoccupation is with product development and establishing the most efficient possible national distribution and sales system."

If Muntz, as his statement indicates, isn't exactly looking back over his shoulder at competitive firms, it is due in large part to his company's blue-ribbon ability to produce both equipment and music with equal ease and success. And the company has enough engineering acumen in its technological bloodstream to be able to swiftly adapt its resources to the mercurial whims of the public. Ergo: Muntz develops and stocks product and music in step with the public appetite of the moment.

Six car unit models are embraced in the Muntz product inventory, along with four different home units and various supplementary accessories, including cartridge savers and caddies and special locks for units. Additionally, Muntz has duplicating pacts with over 50 record labels and is currently marking a daily production rate of 30,000 cartridges from 240 slaves fed by six master playback units.

The Muntz family of cartridges consists of five members, including one in 8-track form. Cartridges range from the newly developed \$1.19 Mini-Pak single to the huge 1200 capable of storing up to 150 minutes of programming. The first Muntz Mini-Paks feature Frank Sinatra's "Strangers in the Night" and Napoleon XIV's "They're Going to Take Me Away, Ha-Haaa."

Additionally, Muntz production officials recently announced the company is duplicating the Warner Bros.-Reprise catalog in 8-track form.

The huge Muntz Stereo-Pak program is physically executed by 400 employees in a sprawling, 65,000-square-foot seven-plant complex here. Independent divisions are maintained for duplicating, cartridge loading, mastering, library, music quality control, tape storage, cartridge warehouse, maintenance, cabinet and wood finish, unit quality control, engineering, home record unit assembly and quality control, shipping and packaging of private brand merchandise. The Muntz administrative office are quartered in Muntz Plant Six at 7715 Densmore Avenue, Van Nuys.

"It's a streamlined, efficient structure," comments Muntz. "In fact, we're presently blueprinting similar plants for the Midwest and East Coast in order to produce within heavy markets. These factories would include 100,000 square feet of floor space each in which to accommodate every phase of the production, installation and sales elements."

Meanwhile, Muntz product is being sold across the country by 686 dealers, all of whom credit the personal Muntz penchant for competitive price as the major single factor in developing what is clearly a healthy market.

The Muntz program also includes Audio-Stereo, the company's private label division headed by Jere Davis. Audio-Stereo is represented by 66 manufacturer's representatives throughout the U. S., a figure exclusive of Audio-Stereo's association with Montgomery Ward. In any case, Audio-Stereo is detailed in depth on another page of this section.

Muntz limits his promotion to trade advertising, a series of six rotating billboards in the Los Angeles-Hollywood-San Fernando Valley area, trade and industrial expositions, a fleet of Lincolns and Mustangs showcasing Muntz product identification as they swing through the West, and the company's monthly publication of its Muntz Reporter, a sleek 8-page newsletter featuring product, personnel and industry-trend hard news. Consumer press advertising is left by Muntz to the individual prerogatives of Muntz dealers so that promotion can be directly tailored to specific outlets within individual areas.

Earl Muntz is president of Muntz Stereo-Pak. The company's officers are Harry Winternitz, treasurer, and James LeVitus, vice-president. Jeff Volkaerts heads the company's accounting director, and Doreen Pontius is credit manager. Lloyd Nehen is the Muntz plant supervisor.

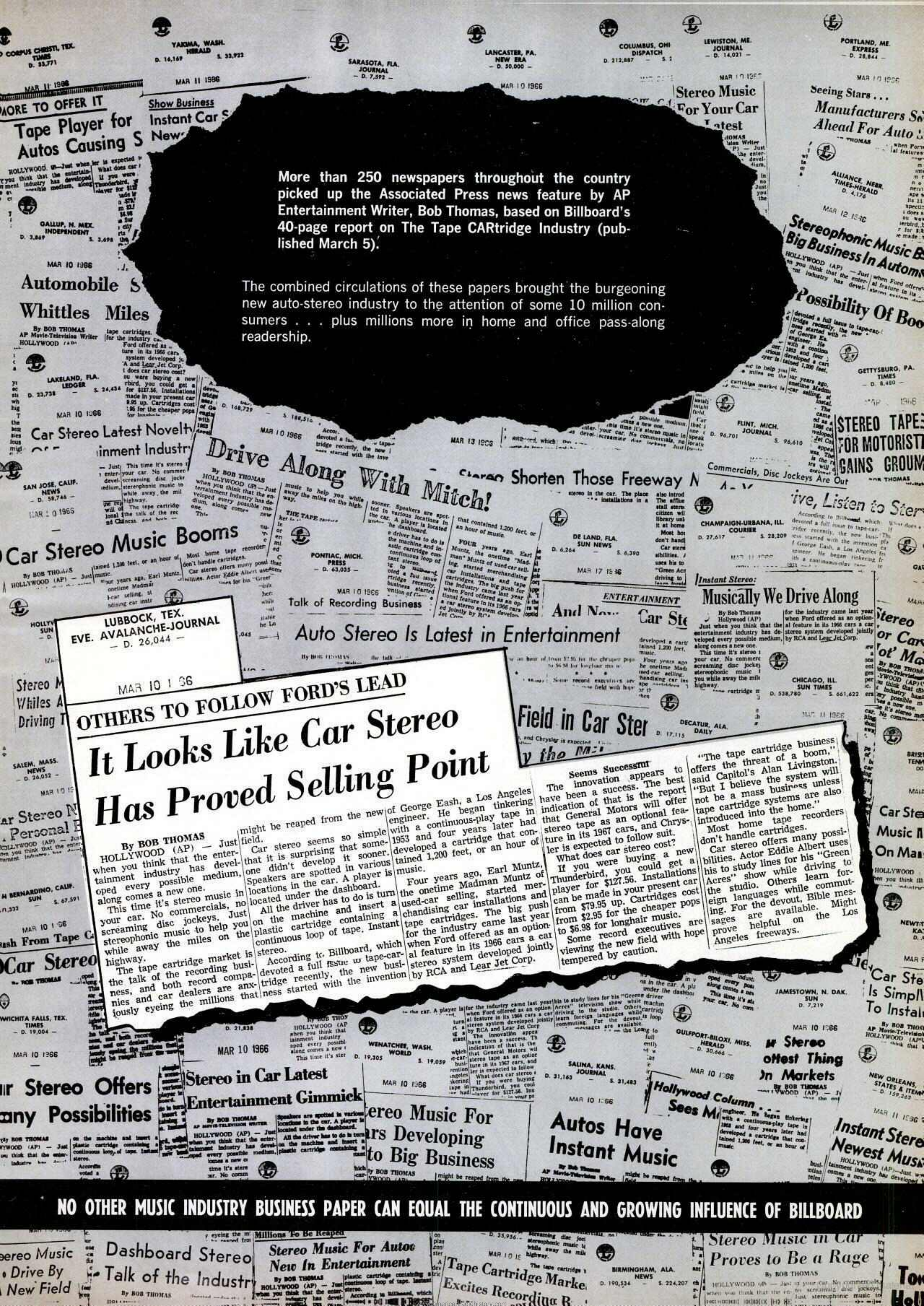
Muntz Stereo-Pak operates its own retail outlet at 15601 Roscoe Boulevard here, adjacent to the busy San Diego and Bakersfield Freeways. Called Cartridge City, the sparkling, 35,000-square-foot facility is managed by James Muntz and is staffed by a squadron of comely, uniformed Muntz salesgirls who make shopping at Muntz an altogether pleasing habit. Cartridge City also houses its own service and installation departments and can perform 150 car installations in a day.

The family of Muntz products continues to grow: latest members on the scene are the compact \$39.95 Mad-Miny unit, and an automatic 4- and 8-track car unit labeled the A-12 and set with a \$99.95 retail tag.

**Sign
up**



... as a Red Cross volunteer
YOU CAN HELP TOO. +



CORPUS CHRISTI, TEX. TIMES D. 33,771
 YAKIMA, WASH. HERALD D. 16,169 S. 33,922
 SARASOTA, FLA. JOURNAL D. 7,592
 LANCASTER, PA. NEW ERA D. 50,000
 COLUMBUS, OHI. DISPATCH D. 212,887 S. 2
 LEWISTON, ME. JOURNAL D. 14,021
 PORTLAND, ME. EXPRESS D. 28,844

MAR 11 1966
 MORE TO OFFER IT
Tape Player for Autos Causing S
 Show Business
Instant Car S
 NEW

More than 250 newspapers throughout the country picked up the Associated Press news feature by AP Entertainment Writer, Bob Thomas, based on Billboard's 40-page report on The Tape CARtridge Industry (published March 5).

The combined circulations of these papers brought the burgeoning new auto-stereo industry to the attention of some 10 million consumers... plus millions more in home and office pass-along readership.

HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

By BOB THOMAS
 AP Movie-Television Writer
 HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

Automobile S
Whittles Miles
 By BOB THOMAS
 AP Movie-Television Writer
 HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

LAKELAND, FLA. LEDGER D. 23,738 S. 24,434
 SAN JOSE, CALIF. NEWS D. 58,744
 MAR 10 1966
Car Stereo Latest Novelty in Entertainment Industry
 Just this time it's stereo in your car. No commercial screaming disc jockeys while away the miles on the highway. The tape cartridge is the talk of the recording industry.

MAR 10 1966
Drive Along With Mitch!
 By BOB THOMAS
 HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

CHAMPAIGN-URBANA, ILL. COURIER D. 27,617 S. 28,209
 DECATUR, ALA. DAILY D. 17,115
 WENATCHEE, WASH. WORLD D. 19,305 S. 19,059
 SALINA, KANS. JOURNAL D. 31,163 S. 31,483
 GULFPORT-BILOXI, MISS. HERALD D. 30,666
 JAMESTOWN, N. DAK. SUN D. 7,219
 NEW ORLEANS, STATES & ITEM D. 157,263

Car Stereo Music Booms
 By BOB THOMAS
 HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

LUBBOCK, TEX. EVE. AVALANCHE-JOURNAL D. 26,044
 MAR 10 1966
Auto Stereo Is Latest in Entertainment
 By BOB THOMAS
 The talk of the recording industry is the new invention of George Eash, a Los Angeles engineer. He began tinkering with a continuous-play tape in 1953 and four years later had developed a cartridge that contained 1,200 feet, or an hour of music.

CHICAGO, ILL. SUN TIMES D. 538,780 S. 661,622
 MAR 11 1966
Musically We Drive Along
 By Bob Thomas
 Hollywood (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

IT LOOKS LIKE CAR STEREO HAS PROVED SELLING POINT

OTHERS TO FOLLOW FORD'S LEAD

By BOB THOMAS
 HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

Car stereo seems so simple that it is surprising that someone didn't develop it sooner. Speakers are spotted in various locations in the car. A player is located under the dashboard. All the driver has to do is turn on the machine and insert a plastic cartridge containing a continuous loop of tape. Instant stereo.

According to Billboard, which devoted a full issue to tape-cartridge recently, the new business started with the invention of George Eash, a Los Angeles engineer. He began tinkering with a continuous-play tape in 1953 and four years later had developed a cartridge that contained 1,200 feet, or an hour of music.

Four years ago, Earl Muntz, the onetime Madman of used-car selling, started merchandising car installations and tape cartridges. The big push for the industry came last year when Ford offered as an optional feature in its 1966 cars a car stereo system developed jointly by RCA and Lear Jet Corp.

Field in Car Stereo

Seems Successful
 The innovation appears to have been a success. The best indication of that is the report that General Motors will offer stereo tape as an optional feature in its 1967 cars, and Chrysler is expected to follow suit.

What does car stereo cost? If you were buying a new Thunderbird, you could get a player for \$127.56. Installations can be made in your present car from \$79.95 up. Cartridges cost from \$2.95 for the cheaper pops to \$6.98 for longhair music.

Some record executives are viewing the new field with hope tempered by caution.

"The tape cartridge business offers the threat of a boom," said Capitol's Alan Livingston. "But I believe the system will not be a mass business unless tape cartridge systems are also introduced into the home."

Most home tape recorders don't handle cartridges. Car stereo offers many possibilities. Actor Eddie Albert uses his to study lines for his "Green Acres" show while driving to the studio. Others learn foreign languages while listening to tapes. Bible messages are available. Might prove helpful on the Los Angeles freeways.

WICHITA FALLS, TEX. TIMES D. 19,004
 MAR 10 1966
Car Stereo Offers Many Possibilities
 By BOB THOMAS
 HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

WENATCHEE, WASH. WORLD D. 19,305 S. 19,059
 SALINA, KANS. JOURNAL D. 31,163 S. 31,483
 GULFPORT-BILOXI, MISS. HERALD D. 30,666
 JAMESTOWN, N. DAK. SUN D. 7,219
 NEW ORLEANS, STATES & ITEM D. 157,263
 MAR 10 1966
Stereo in Car Latest Entertainment Gimmick
 By BOB THOMAS
 HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

WENATCHEE, WASH. WORLD D. 19,305 S. 19,059
 SALINA, KANS. JOURNAL D. 31,163 S. 31,483
 GULFPORT-BILOXI, MISS. HERALD D. 30,666
 JAMESTOWN, N. DAK. SUN D. 7,219
 NEW ORLEANS, STATES & ITEM D. 157,263
 MAR 10 1966
Car Stereo Music For Developing to Big Business
 By BOB THOMAS
 HOLLYWOOD (AP) — Just when you think that the entertainment industry has developed a new medium, along comes a new one. Just when you think that the entertainment industry has developed a new medium, along comes a new one.

NO OTHER MUSIC INDUSTRY BUSINESS PAPER CAN EQUAL THE CONTINUOUS AND GROWING INFLUENCE OF BILLBOARD

Dashboard Stereo Drive By New Field
 Stereo Music For Autos New In Entertainment
 Tape Cartridge Market Excites Recording Business
 Stereo Music in Car Proves to Be a Rage
 Instant Stereo Newest Music

MUNTZ STEREO-PAK CARTRIDGE UNITS

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IMPERIAL
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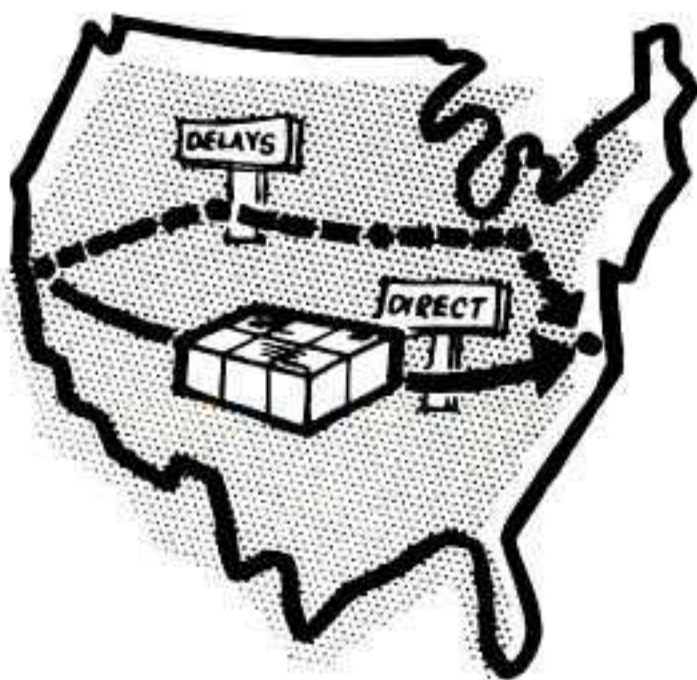
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ZIP Codes
keep postal costs
down but only if
you use them.



(ADVERTISEMENT)

Cart Biz Market

Continued from page EM-3

cars produced roll off the assembly line equipped with radio.

The snail's pace in accessory penetration is also convincingly demonstrated with regard to automobile air-conditioning. Air units were available as early as 1942, when Earl Muntz bought an air-conditioned Packard from China's Chiang Kai-Shek, but it's unlikely that more than 25 per cent of today's cars come equipped with air-conditioned units.

80,000,000 Cars on Road

These are bread-and-butter facts for dealers of tape cartridge playback equipment. If car manufacturers trot out 10,000,000 new cars in 1967, only a 5 per cent maximum tape cartridge penetration will be realized. In other words, tape cartridge dealers can work from a minimum new car market of 9,500,000 automobiles. Supplement that impressive statistic with the even more staggering figure of 80,000,000 older cars already on the road without stereo equipment and a clear picture of a healthy market potential takes form for Muntz dealers.

Another good yardstick to use for determining car tape potential is to measure our market projections against that of the record industry's. We've carefully researched the available facts and are able to produce the following statistics from which a car vis-a-vis home comparison can be made. And these facts clearly support our contention that we're sitting on one of the biggest potential volumes in commercial history.

Here are the documented facts: (1) There are 41,000,000 record players in the 100,000,000 listed U. S. homes; (2) There are approximately 800,000 cartridge playbacks currently installed in the 75,000,000 cars owned by American drivers.

These figures indicate that the potential of record players into homes has reached a present 41 per cent figure, while the cartridge playback industry has achieved less than 1 per cent of its potential. By adding the potential on cars to the potential in homes, it becomes obvious that less than a slight dent has been made into the true potential of the cartridge field.

There remains one solid fact on which dealers can face all their tomorrows with a genuine assurance that their future is in their own hands: in 1966, the Ford Motor Co. was the only automobile manufacturer that offered factory-installed cartridge units as optional equipment. The car industry realized a fraction of 1 per cent of its own market in cartridge player sales for 1966. The remainder of the 1966 cars will have units installed by dealers.

Memoirs of Muntz Stereo-Pak

Continued from page EM-31

August, 1966—"Largest cartridge retail store in the world," Muntz Stereo-Pak's factory retail outlet opens in Van Nuys. Muntz Cartridge City located at 15601 Roscoe Boulevard.

August, 1966—Muntz announces completion of first A-12 cartridge player . . . unit accepts 4- or 8-track cartridges at flick of switch.

August, 1966—8-track production begins on Warners-Reprise catalog.

August, 1966—Film star Tina Louise authors guest column in second publication of Muntz Reporter.

August, 1966—Pact made with Flying Tiger Lines providing Muntz with deferred air-freight shipping system. Company now able to move products to Eastern dealers at air speed while charging ground costs.

September, 1966—Muntz covering 65,000 square feet of building space in seven different plants . . . employing over 400.

Arrangemuntz, Assignmuntz And Installmuntz From Muntz Cartridge City

Continued from page EM-7

the one who signed on last month as a Cartridge City tape-bar girl—drawing more than her share of appreciative attention from customers. Leticia's a former California beauty winner. . . . Installation's Dave Waldon upped to assistant sales manager, with Steve Lyons taking over service and installation responsibilities. . . . We're whipping up a revised new-car installation manual, so, dealers, send us any measurements of cars not presently listed so we can include the information in the new manual. Be sure to also send along any corrections or changes — an important request. . . . That's it from Muntz Cartridge City. Remember, happiness is a Cartridge City customer.

**IF THE BILLIONS OF DOLLARS
THAT HAVE GONE INTO FINDING
NUCLEAR WAYS TO DESTROY
EACH OTHER HAD BEEN SPENT ON
CANCER RESEARCH—NAT COLE
MIGHT STILL BE WITH US.**

A cure for cancer within the next decade is not impossible . . . if more scientists and more facilities can be devoted exclusively to the cause of cancer research.

Such research costs only money. Yet the world continues to allow this dread killer to stalk its streets . . . and to strike down such beauty of mind and being as was Nat Cole's.

Magnificent human beings are not that easy to come by for us to mourn the loss of Nat Cole with mere sadness . . . a profound anger must be added that the light of such artistry and humanity should be snuffed out midway through life.

Let each of us in the music industry do all in our power to prevent the continuation of this wanton destruction by a disease that *can be conquered* . . . and let us do it in the name of the man who gave so much of himself to us all.

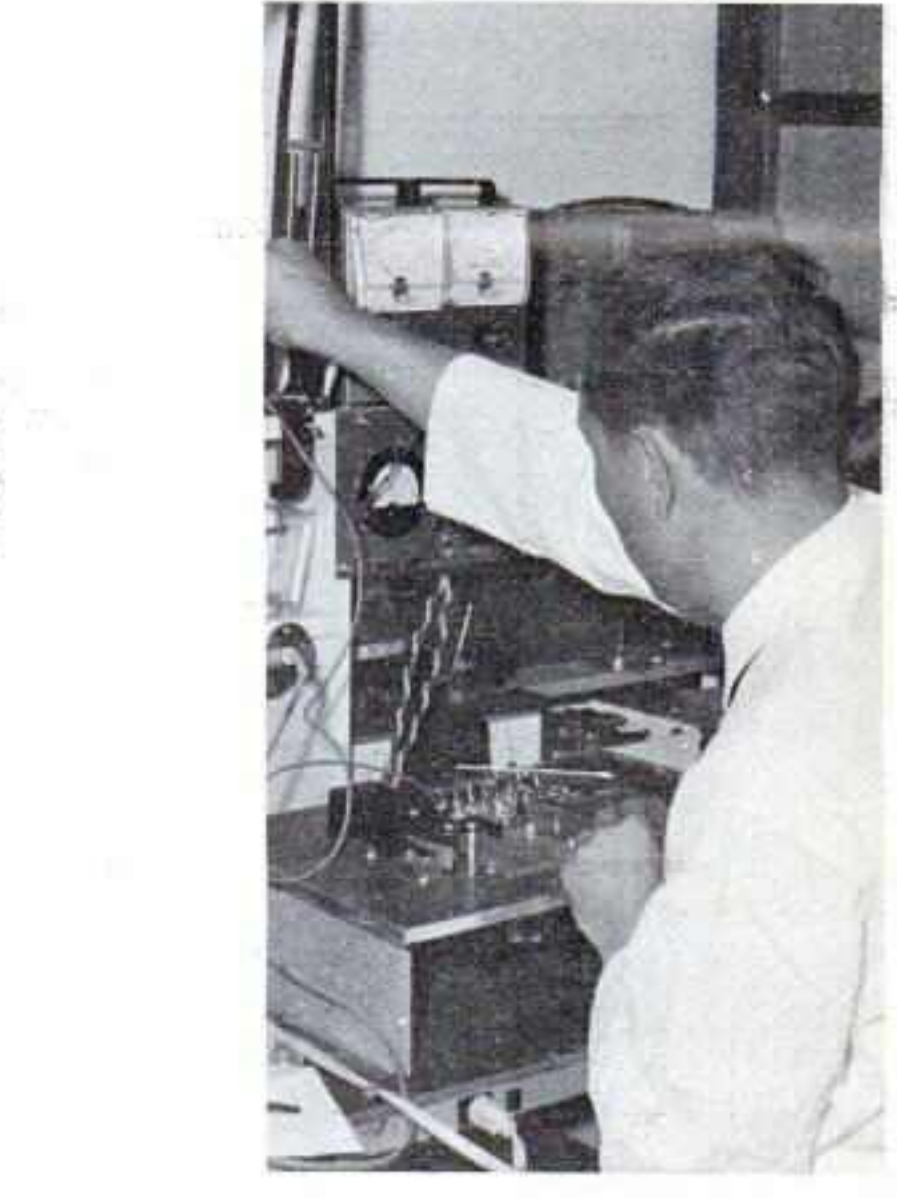
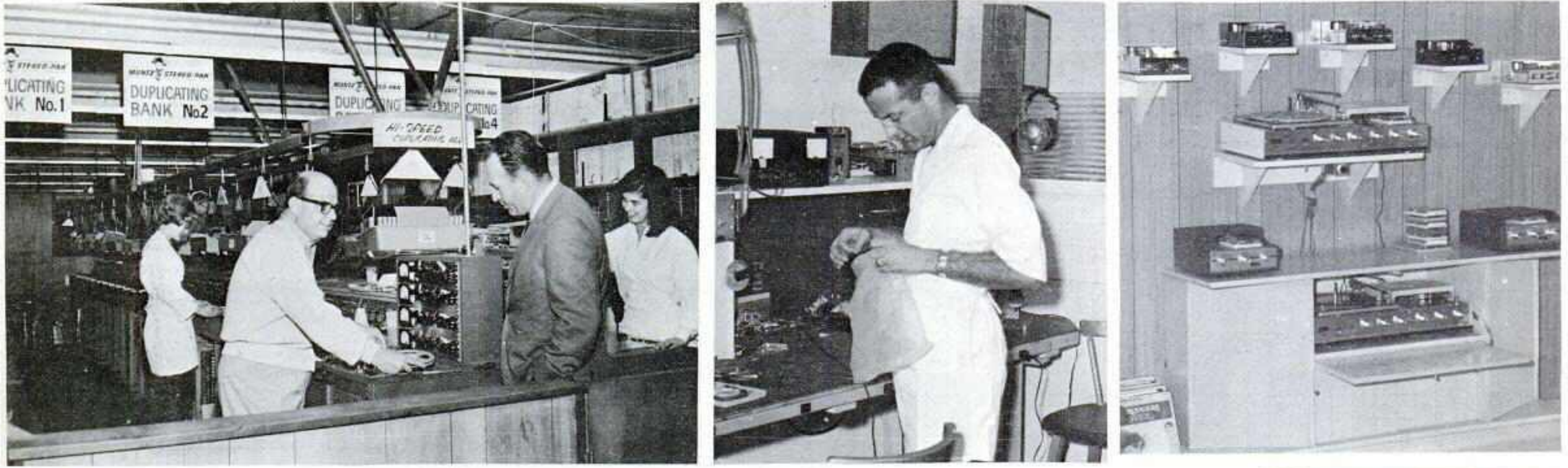
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Cancer Foundation**

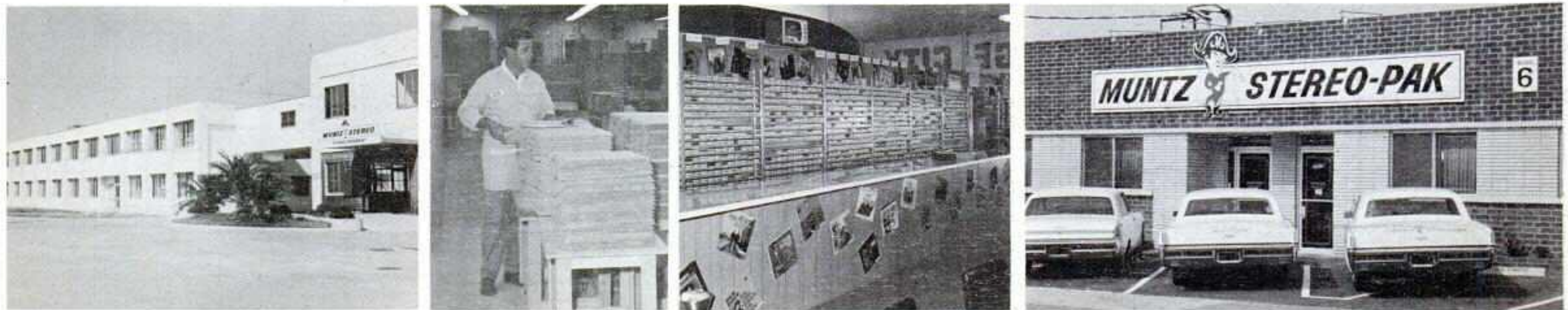
**Box 8598, Crenshaw Station
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A Nonprofit Organization**



ALL CONTRIBUTIONS TAX DEDUCTIBLE



*Thank you Billboard
Earl W Muntz*



Opening Bell Ready to Sound On the Naples Song Festival

NAPLES — Despite litigation, 27 singers, 15 Neapolitan specialists, two new voices and 10 from the general Italian field will perform the 26 songs chosen for the 14th Neapolitan Song Festival, Sept. 15-17, at the Teatro Politeama as planned.

Under the eye of the Ente della Canzone Neapolitana and the Ente Salvatore Di Giacomo, this year's event will once again be guided by Gianni Ravera, organizer of the San Remo, Castrocaro Terme and Venice Song Festivals. It will be tele-

vised nationally all three nights; the final evening will be beamed via Eurovision as well. Fourteen songs will be chosen for the finals.

The following is a list of competitors:

Title and Translation	Author-Composer	Singers and Labels
'A Pizza (In the Square)	Testa-Martelli	Aurelio Fierro, King-Univ. Giorgio Gaber, Ri-Fi
Bella (Beautiful)	Pugliese-Rendini	Sergio Bruni, Voce-EMI (To Be Named)
Canzone Senza Fine (Song Without End)	DeCarro-Ferraro-Rossetti	Nino Fiore, Phonotype Antonello
Ce Vo Tempo (One Needs Time)	Pagano-Maresca	I Giganti, Ri-Fi (To Be Named)
Che Chiagne A 'Ffa (What Can You Do?)	Annona-Acampora-Donadio	Mario Trevi, Durium Tony Astarita, Kappa-O
Ciento Catene (One Hundred Chains)	Chiarazzo-Ruocco	Mario Merola, Zeus Maria Paris, Vis-Radio
Come Faccio A Te Sunna (How You Sound to Me)	Manlio-Forte	Mario Abbate, Vis-Radio Complesso VIS, Vis-Radio
Diciott'Anni (18 Years)	Palmieri-Paliotti	Enzo Del Forno, King-Univ. Wilma Goich, Ricordi
Facceno Finta 'E Non Capi (They Make Believe They Don't Understand)	Martucci-Marini	Lucia Valeri, Italmusica (To Be Named)
Femmene E Tammorre (Women and Drums)	Bonagura-Lumini	Mario Merola, Zeus Daisy Lumini
Lacremme d'Autunno (Autumn Tears)	Cioffi-Buonafede	Tony Astarita, Kappa-O Dino Porta, Vedette
L'Ammore (Love)	Dura-Salerni	Giorgio Gaber, Ri-Fi Pino Mauro, Jockey
Lucia	Boselli-Caravaglios	Peppino di Capri, Carisch (To Be Named)
Ma Pecche (But Why)	Fiore-Vian	Luciano Tomei, Edibi Iva Zanicchi, Ri-Fi
Na Fronna Gialla (I'm a Yellow Leaf)	DeMura-Giganti	Henghel Gualdi, MRC Claudio Villa, Cetra
Na Guagliona Ye-Ye (Neapolitan Ye-Ye)	Zanfagna-Zotti	Aurelio Fierro, King-Univ. I Giganti, Ri-Fi
Nun M'Abbandunaa (Don't Leave Me)	Alfieri-Palomba	Peppino Gagliardi, SAAR Gloria Christian, King-Univ.
P' 'E Strade 'E Napule (By the Road to Naples)	Maniscalco-Pattaccini	Maria Paris, Vis-Radio Wilma Goich, Ricordi
Quanno Dduie Se Vonno Bbene (When Two Get Along)	Rutigliano-DeAngelis	Nello Ferrara, Peppino Di Capri, Carisch
Rose D' 'O Mese Di Maggio (May Roses)	Ippolito-Mazzocco	Mario Trevi, Durium Mirna Doris, Vis-Radio
Scriveme (Write Me)	Murolo-Forlani	Sergio Bruni, Voce-EMI Peppino Gagliardi, SAAR
Sole Malato (Ailing Sun)	Pazzaglia-Modugno	Mario Abbate, Vis-Radio (To Be Named)
Stu Poco 'E Bbene (Little Goes Well)	Salerno-Remigi	Nunzio Gallo, Vis-Radio Renata Mauro, GTC
Te Chimmavo Fortuna (They Called You Luck)	DeLutio-Cioffi	Nino Fiore, Phonotype Nunzio Gallo, Vis-Radio
Te Purtavo Na Rosa (I Brought You a Rose)	Pisano-Barile	Robertino, Carosello Claudio Villa, Cetra
Tu Saie 'A Verita (You Know It's True)	D'Alessio-Mazzucchi	Michele Juliano, Iva Zanicchi, Ri-Fi

Italian-Western Song Boom

ROME—On top of the western film boom—20 Italian westerns have been issued during 15 days in August—western-type songs in Italian seem to be heading for a boom of their own here.

"Sognando La California" (Dreaming of California) has hit best seller lists here in versions by Ricordi's I Dik and EMI-Voce's Richard Anthony. The trend is new, since all the Italian westerns up to now have fea-

tured western songs either in English—to create the illusions that they are the American product—or with instrumental music only aided usually by a trombone solo.

With the acceptance of the Italian western, the music has now become Italian, too. However, such singers of western songs here like Peter Tevis, an American, have not been affected. He now sings his lyrics in Italian for local release and in English for foreign export.

Track on JFK In W. Germany

COLOGNE—Electrola is releasing in West Germany, through its foreign Special Service, the Capitol LP soundtrack of the U. S. Information Agency's documentary tribute to President Kennedy, "Years of Lighting, Day of Drums."

The disk is being promoted in Germany as "a portrait of a great statesman and the sorrowful recollection of a fascinating personality."

English-Language Records Making Comeback in Italy

ROME — Thanks to beat combos, especially the Beatles, Anglo-American recordings in the original English version are on the rise again in Italy. This occurs after a six-year absence, except in instances where the Anglo-American artists came here to record in Italian, phonetic or otherwise.

The Beatles' success on Parlophone is being followed by that of the Rolling Stones on Decca and the Animals on EMI-Voce, followed by the up-beat of sales for such stars as Frank Sinatra, whose Reprise disk of "Strangers in the Night" is now a best seller. His daughter, Nancy, has been on top with both "These Boots Were Made for Walking" and "How Does That Grab You, Darling?"

In addition to the best seller lists the English-language invasion is most apparent on Italian jukeboxes, which now have at least one-third of their titles in English. Often the figure runs well above the mark. The upswing of English has been

notable, too, on the new radio shows. On both "Bandiera Gialla" and "Disk Jockey" the votes have been almost regularly in favor of foreign-important English-language disks over local product. Former vote is by noise-meter with studio audience and latter by mail, with postcards arriving at clip of 1,000 per day.

Demand for the latest disks from England and the U. S. has spurred broadcasts to import new offerings the moment they come on the market rather than to wait until they are issued by local outlets on the Italo market.

The effect has been to create demand for many disks well before they appear here and to force release often on the heels of the release in Great Britain or the U. S. This was not the case in the past. Radio broadcasters, for instance, are using Rome's biggest disk house, Consorti, to import top classified disks via air as soon as they hit the top 10 of the Hot 100.

From The Music Capitals of the World

AMSTERDAM

Phonogram's Rein Klaassen is determined to develop a wide-ranging catalog of musicassettes, the Philips name for its cartridge system pre-recorded tapes. . . . Bovevema president Gerry Oord claimed a turnover increase of more than 20 per cent at the group's annual sales meeting at Zandvoort. He launched the season with news of budget line album series; due to include 80 titles initially. . . . Funkler launches the Hanna-Barbera line with two singles—the Guillo-teens "For My Own" and "Bare-footin'" by the Tribesmen. . . . Top local singer Rob de Nijs has recorded "Sunny" in Dutch for the Philips label, which also has the Bobby Hebb original. . . . Artone is building the Dutch group De Maskers. Its latest release is "Batman" to tie in with the Dutch screening of the TV series. . . . Funkler's releases of singles by the Supremes, Stevie Wonder, the Miracles and Junior Walker has helped the recently improved impact of the Tamla-Motown catalog here.

CBS brings in Tony Bennett to replace Hildegard Knef at the Grand Gala du Disque Oct. 1. . . . Almost simultaneously with Bennett's visit is the Dutch premiere of his film "The Oscar." CBS ties in with this by the release of the Percy Faith soundtrack LP. . . . For RCA, Inelco has mounted a giant publicity campaign around Al Hirt's Gala appearance. . . . Paul Acket brings in the Pretty Things Oct. 8. . . . From Czechoslovakia, the S & H Jazz Quartet is touring and launching its Supraphon records. . . . After a highly acclaimed concert at Scheveningen Kurhaus last month, Alexander Brailowsky returns Oct. 7. . . . Set for concerts this month is Robert Casadesus. . . . George Szell is guest conductor of the Amsterdam Concertgebouw Orchestra Nov. 16-27.

BAS HAGEMAN

BRUSSELS

Paraguayan singer Digno Garcia, now a Belgian resident and European star, returns to his native country for a month in November, to be hailed as a government reception marking his 25th anniversary as an artist.

COPENHAGEN

Skandinavisk Grammophon, EMI's Danish affiliate, has just released the soundtrack LP of "Flagermusen" ("Die Fledermaus"). The film, made by Palladium, is the most costly movie ever made in Denmark.

DUBLIN

EMI's new press officer, Anthea Joseph, is also doubling as a talent scout looking for folk talent with original material. She also plans to open a club and is negotiating for such talent as Judy Collins, Tom Paxton and Phil Ochs.

KEN STEWART

LONDON

Britain's record scene moves yet closer to the American's. EMI is expected to announce that U.K. sales of the Beatles single "Yellow Submarine"/"Eleanor Rigby" have been topped by the "Revolver" album from which it came. It's happened with standard artists before but rarely with pop groups. Certainly not with the Beatles.

The day after publication of Record Retailer of a project by the International Publishing Corp. to distribute monthly Bill Wellings' (Continued on page 42)



THREE OF the world's biggest-selling instrumental album artists, Frank Chacksfield, Henry Mancini and Mantovani meet in London. The British conductors were at a London party given jointly by Chappell, RCA-Victor and CBS for Mancini.

ADAMS TOUR PACKS PUNCH

ROME—Pop songs with a punch will be delivered to audiences who follow the nationwide tour of EMI-Voce's Adamo which will continue to the end of this month. He is being co-featured with Sandro Mazzinghi, super-welter boxing champion of Europe, who began his vocal career during the summer.

Ann'I Verdi Festival Seen

PARMA, Italy—An annual Verdi musical festival which could become the equivalent of the Richard Wagner event at Bayreuth, Germany, is envisioned by Mario Medici, director of the Institute of Verdi Studies here. Starting this month, the event will be on a modest scale, beginning with a performance of the "Requiem Mass" by La Scala artists under direction of Herbert von Karajan.

The program is the latest by the institute which now has a library of 1,670 Verdi publications, photostatic documents and letters. It is currently preparing the publication of a study of "Rigoletto," the third in a series of annual issues. Periodically, a Verdi bulletin is issued with all new information collected about the famed composer.

Among other activities under Medici's direction are musical courses operated in conjunction with La Scala, preparation of technical studies of Verdian music scores and eventual erection of a center for studies and performances.

A Big Advance (5,000) for IRF 'Larry' Album

DUBLIN—Irish Record Factors' Michael Geoghegan reports advance orders of an unprecedented 5,000 copies for the first LP featuring regular chart artists Larry Cunningham and the Mighty Avons. Titled "The Two Sides of Larry," it is released on King and includes the group's two major hits, "Tribute to Jim Reeves" and "Lovely Leitrim."

The album has the biggest advance order in the history of IRF—including releases by the Clancys and Tommy Makem. It follows such best selling show-band disks as "The Cadets" and "The Fabulous Irish Showbands Vol. 1" which topped about 16,000 copies between them.

Albums will be cut by an increasing number of Irish artists in the months before Christmas. Promotion of the Avons' LP included a two-page advertising feature in one of the national evening papers.

W. Gurtler Takes Control of Saar

MILAN—Walter Gurtler has bought out his brother Ernest and assumed control of Saar (Jolly Records). He becomes president and managing director. Gurtler said he intends to bring Saar into line with the "European policy" of Disques

From The Music Capitals of the World

• Continued from page 41

Top Six line—six covers of hits for the price of a single—negotiations were called off. IPC is partnered by EMI in the Music For Pleasure budget line, and indirectly has a stake in Pye Records and owns Records For Pleasure. Latter has completely overhauled its Supraphon low-price classical label. The catalog has been cut back to 170 records. Authorized dealers are being appointed who will receive a special discount in return for carrying a full line. The label has been given a new crown logo and special promotion material.

Sunshine Records, Australia, has obtained rights to two British-made singles—Kim Fowley's "Lights the Blind Can See" (from the artist) and the Bunch of Fives' "Go Home Baby" (from Peter Sames). Sunshine has obtained a split logo deal with Polydor for British release of its main artist, Normie Rowe, now getting a U.K. launch. . . . In a deal with the Cheese Bureau, Pye has released a single, "Moussaka," based on the cheese TV jingle. It is out with a special sleeve with a recipe for the dish. . . . Despite Amy-Mala-Bell President Larry Uttal's claim that all product is to be distributed internationally by EMI on a Bell label beginning Jan. 1, the British company says nothing has been completed. EMI currently releases Bell product on its Stateside label. "We have discussed giving Bell its own label, but no final decision has been made," insists Rex Oldfield, head of EMI Records' outside repertoire.

Next Troggs' single, "I Can't Control Myself," will launch Dick James' new Page One label, which Philips will distribute. The group will not tour America next month as originally planned because of the Fontana-Atco duplication of its record releases. When the mix-up over the group's U.S. disk outlet has been settled a new tour is likely to be fixed. . . . British writer-producer Barry Mason added lyrics to "Guantanamo"; recorded by Maria Andipa as "Once in a Lifetime," it has been licensed to British Decca. . . . Philips is readying an album packaging Dusty Springfield's "Golden Hits." . . . Petula Clark was scheduled to wax her next single in London Sunday (11). . . . Lee Pincus of the Gill, Pincus-Ambassador publishing group was

25 Countries in Polish Music Fest

WARSAW—Over 25 countries took part in the Polish International Festival of Light Music held at Sopot on the Baltic.

The contest was won by Greece, with Britain's Sheila Southern second. Bulgaria came in third, with America and Cuba fourth and fifth respectively. Each singer had to perform a Polish song in his own language.

A Correction

PARIS—Philips of France says while it releases some of the single records independently produced by Pierre Berjot, it has no distribution agreement with Berjot, nor is it associated with his campaign for selling singles at 5 francs.

Vogue, owned and managed by his friend, Leon Cabat. Saar has been distributing Vogue records for the last three years.

On the American side, Gurtler stated a closer co-operation will be established with Atlantic, Dot and Roulette.

scheduled to arrive London Sept. 4 to take up local song material for the U.S. and start a big push by the group to exploit its TV and movie tunes in Europe.

On Liberty, EMI rushed out Cher's "Sunny," an album track in the U.S. It comes seven weeks after Philips issued Bobby Hebb's version, which has seen little action here. The Cher single follows EMI's decision not to push her recent single, "I Feel Something in the Air." This had aroused criticism here because of its lyrics about an unmarried mother. . . . Following exploitation manager Roger East-erby, press officer Sue Hawgood has left CBS. Rodney Burbeck takes over press and publicity. Marketing manager Olaf Wyper has reorganized the departments handling radio and TV promotion, production of the firm's own air show for Radio Luxembourg and artist relations. New staff will be brought in soon to expand these operations.

Donovan's American smash "Sunshine Superman" is still awaiting British release. The singer's record career has been hung up for several months because of a dispute about his recording contract. If the hassle can be ironed out Pye hopes to put the single out this month.

Despite the drop in U.S. demand, Pye Records' overseas sales in other markets improved in the last trading year. Lord Renwick, chairman of ATV, owner of the record firm, told stockholders. . . . Philips' marketing manager Darcy Glover attended the French Philips sales conference. . . . Next May, the Seekers represent Australia at the Montreal World's Fair. . . . Peter and Gordon are due for another U.S. tour Oct. 1. . . . Jimmy Johnson, president of the Walt Disney music division, is due back here this week after visits to the Continent to set new distribution and licensing deals. . . . Muzak's daily audience now exceeds 2 million, claims ATV. . . . At the Musical Industry Trade Fair, Jennings reports export orders of \$550,000. . . . Gerald McGrath, president, Teal Records, South Africa, visited Pye's Louis Benjamin. GRAEME ANDREWS

LOS ANGELES

Musicians Union Local 47, in conjunction with the city's music bureau, presented its annual country music jamboree Sunday (11). Cuiffie Stone was master of ceremonies, with guests including Johnny Bond, Eddie Dean, Jimmy Pruett, Sons of the Pioneers, Carl Cotner and the Melody Ranch Boys, Sammy Masters, Doye O'Dell, Norm Forrest, Red Rhoades and Jerry Inman. The eighth annual event was held at MacArthur Park.

KDEO in the San Diego area has switched to a middle of the road sound, tossing out rock'n'roll. Station's program director Jim Price calls the sound "progressive modern." Audience aimed at runs from 18 to 35.

Violinist Byron Williams, recently returned from performing at a memorial concert to Fritz Kreisler in Vienna, has received word from Chet Atkins that the guitarist has recorded his "La Fiesta" composition. Williams plans a concert locally this fall.

When Victor Borge played the Greek Theater recently, the outdoor arena placed 21 musicians backstage to comply with Musician's Union Local 47 pressure. The players stood by without playing a note, while the pianist-comic performed his solo act. The theater later asked the city to help its financial plight by donating \$40,000, but the city council claims its cultural budget is already complete.

Lyric writer Buddy Kaye has moved here from New York and has completed two film assignments: The title for "Hurry Sundown," a forthcoming Otto Preminger film, and new words for the

Philips' Cut-Pricing Doubles LP Sales

• Continued from page 40

Rhythm and Blues," and albums by Miriam Makeba, Nina Simone, Sarah Vaughan and Chuck Berry, recently signed by Mercury.

In Film Music

In the realm of film music, Philips has high hopes that the soundtrack album from the new Jacques Demy film, "Les Demoiselles de Rochefort," starring Gene Kelly, Catherine Deneuve and Francoise Dorleac, will prove one of the big LP's of the year. The film has 12 songs by Michel "Les Parapluies de Cherbourg" Legrand. Philips will also release the soundtrack album of the new Jacques Tati film, "Playtime" and the Johnny Dankworth score for "Modesty Blaise." New French product will include an album by the big-selling Paul Mauriat Orches-

"I Dream Of Genie" TV series. Composer of the music for both properties was Hugo Montenegro. Kaye is associated with Chappell.

Another rock club has bitten the dirt, with the action on La-Cienega Boulevard switching from big beat to big bands, with Buddy Rich launching the policy Sept. 21. Following bands mentioned are Gerald Wilson, Maynard Ferguson (both of whom have been at the local Playboy Club) and Lionel Hampton. New name for the club will be Chez Supper Club. Owners are Jerry Ranieri and Johnny Mastu with Jerry Franks booking acts through ABC.

Attorney Irwin Spiegel will speak before the L.A. Copyright Society Monday (12). His topic is "A Realistic Consideration of Royalties." Spiegel specializes in copyright law and is teaching the course "Legal Aspects of the Music and Recording Industry" at USC's Law Center.

ELIOT TIEGEL

NEW YORK

Murray Deutch, executive vice-president of the United Artists Music Companies, is attending meetings in Europe with UA music and film representatives in Italy, Germany, France, Holland and England. . . . Teddy Bart named director of Music, Music, Music's new country division in Nashville. . . . Jimmy Dean to Philadelphia on Sept. 12 to tape a week's schedule of shows on the Mike Douglas Show, which he'll co-host. . . . Violinist Henry Rosner begins his musical stroll at the Windsor Room in the Forest Hills Inn, Queens, N. Y., on Sept. 12 for an indefinite engagement. . . . Jimmy Roselli does a Carnegie Hall concert on Sept. 12. . . . The Serendipity Singers, Philips recording artists, will be appearing at the Roostertail in Detroit from Nov. 21 through Nov. 27. . . . Atco recording artists, the Bitter End Singers, will be at the University of Iowa in Iowa City on Nov. 12.

Jerden Records signed a non-exclusive agreement with Paul Tannen's PMT Production firm whereby PMT will be recording the Kingsmen for Wand Records. . . . Johnny Tillotson, MGM artist, will be the host of the Cerebral Palsy Telethon in Albany, Ga., Sept. 24-25. . . . Gene Krupa and his orchestra open at the Tropicana in Las Vegas on Sept. 23 for a three-week engagement. . . . Petula Clark has been signed by French network (ORTV) to star in a color special that will be taped in Paris on Sept. 17, seen throughout Europe, and sold to the U.S. for syndication. . . . Gale Garnett, RCA Victor's pop singer-composer, has set Roy Guest Enterprises, Ltd., in London, to line up a series of fall concert engagements in England. . . . Rod McKuen signed with General Art-

tra and albums by Nana Mouskouri, Georges Brassens, Johnny Hallyday and Sheila. Philips also plans big promotion for fast-rising newcomers Jean Vallee of Belgium and Graham Allwright from New Zealand.

On the jazz front, Philips will release five new albums before Christmas—Erroll Garner's Amsterdam Concert, and LP's by Louis Armstrong, John Lee Hooker, Sarah Vaughan and Quincy Jones. There will also be a new album by the Swingle Singers.

Jean-Jacques Tilche, of Philips international department, said that with the increasing internationalization of the disk market and exchanges of artists and product among countries it became more vital for Philips' French stars to record in foreign languages. Johnny Hallyday was now recording in Italian, German and Turkish, France Gall in Italian, German and Japanese, Juliette Greco in German, Michele Torr in four languages and Nana Mouskouri in six.

The policy has already paid off, Herve Vilard's "Capri C'est Fini" had become No. 1 in Spain and a big seller in Brazil and the Argentine, and Claude Francois' recordings in English were making a big impact in Great Britain, where he was set to do seven TV programs for BBC.

Finally, it was announced that Philips will extend its activity in bringing more and more foreign artists to France for concerts and TV and radio promotion, beginning with a package including the Spencer Davis group, the Walker Brothers and the Pretty Things.

ists Corp. for representation in all fields. Peter Rachtman continues as personal manager. . . . Eddie Harris, Atlantic artist, currently at the Five Spot.

Roy Orbison mulling an overseas tour early next spring which will be set up by Acuff-Rose Artists. . . . Garn Littledeyke currently touring the Nevada circuit. . . . The Kimberlys, Columbia artists, will be appearing at the Golden Nugget in Las Vegas through Christmas. . . . Kay-May Productions signed Rasputin & the Mad Monks, group out of New Jersey. . . . Bob McGrath has returned to Japan for recording sessions with Nippon-Columbia. While there, McGrath will do two concerts in Tokyo; a TV show, and film commercials for a Japanese confectionery company. . . . Tony Sandler & Ralph Young, Capitol duo, at Caesars Palace for the rest of the month. . . . Julie Wilson opens the fall season at the St. Regis-Sheraton on Sept. 12.

MIKE GROSS

SYDNEY

Dot recording artist Jimmie Rodgers and English pop star Helen Shapiro have been booked for Football Clubs in Sydney during September. . . . Kay Starr follows Alan Sherman into Sydney's Chequers during September. Sherman received rave notices from press and radio after opening night.

Manfred Mann, who previously recorded for the EMI Group, has his first single on Philips Records from Fontana (England)—"Just Like a Woman." . . . Sandy Edmonds, New Zealand pop vocalist, is visiting here for five weeks to promote her latest Zodiac recording, "Come See Me." She has been booked for 25 TV appearances. . . . Bill and Boyd, New Zealand vocal duo now living in Sydney, under contract to Zodiac, have

(Continued on page 44)

SUPER CHART BUSTERS

ALMOST PERSUADED
HBR 499
LARRY BUTLER

**OFF TO DUBLIN
IN THE GREEN**
HBR 498
THE ABBEY TAVERN SINGERS

I DON'T NEED LOVE
HBR 501
TIDAL WAVES

**PSYCHOTIC
REACTION**
HBR 500
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THE DYNATONES

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HITS OF THE WORLD

AUSTRALIA

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	SOMEWHERE MY LOVE	Ray Conniff Singers (CBS)—Alberts
2	3	BUS STOP	The Hollies (Parlophone)—Connelly
3	5	BORN FREE	Matt Monro (Parlophone)—Leeds
4	—	YELLOW SUBMARINE	The Beatles (Parlophone)—Northern
5	—	BLACK IS BLACK	Los Bravos (Decca)—Chappels
6	10	HANKY PANKY	Tommy James (EMI-Roulette)—Belinda
7	—	WOULDN'T IT BE NICE	Beach Boys (Capitol)
8	4	GUANTANAMERA	Sandpipers (Festival)—Essex
9	6	SWEET PEA	Tommy Roe (Ampar-Fest.)
10	7	THE DANCER	Allusions (Parlophone)

BRITAIN

(Credit Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YELLOW SUBMARINE	Beatles (Parlophone)—Northern
2	3	ALL OR NOTHING	Small Faces (Decca)—Robbins
3	2	GOD ONLY KNOWS	Beach Boys (Capitol)—Immediate
4	4	THEY'RE COMING TO TAKE ME AWAY HA-HA	Napoleon XIV (Warner Bros.)—Copyright
5	8	TOO SOON TO KNOW	Roy Orbison (London)—Acuff-Rose
6	17	DISTANT DRUMS	Jim Reeves (RCA Victor)—Acuff-Rose
7	9	LOVERS OF THE WORLD	David & Jonathan (Columbia)—Mills
8	6	MAMA	Dave Berry (Decca)—Francis, Day & Hunter
9	5	WITH A GIRL LIKE YOU	Troggs (Fontana)—Dick James
10	19	WORKING IN THE COAL MINES	Lee Dorsey (Stateside)—Ardmore-Beechwood
11	13	JUST LIKE A WOMAN	Manfred Mann (Fontana)—Feldman
12	7	VISIONS	Cliff Richard (Columbia)—Joaneline-Belinda
13	11	I SAW HER AGAIN	Mama's and Papa's (RCA Victor)—Dick James
14	12	HI-LILI-HI-LO	Alan Price Set (Decca)—Robbins
15	18	GOT TO GET YOU INTO MY LIFE	Cliff Bennett (Parlophone)—Northern
16	15	MORE THAN LOVE	Ken Dodd (Columbia)—Keith Prowse
17	10	SUMMER IN THE CITY	Lovin' Spoonful (Kama Sutra)—Faithful Virtue
18	14	THE MORE I SEE YOU	Chris Montez (Pye)—Bregman
19	16	BLACK IS BLACK	Los Bravos (Decca)—Robert Mellin
20	42	I'M A BOY	The Who (Reaction)—Fabulous
21	22	LOVING YOU IS SWEETER THAN EVER	Four Tops (Tamla-Motown)—Jobete, BMI
22	29	ASHES TO ASHES	Mind Benders (Fontana)—Screen Gems
23	38	WHEN I COME HOME	Spencer Davis Group (Fontana)—Island
24	24	BAREFOOTIN'	Robert Parker (Island)—Island
25	21	AIN'T TOO PROUD TO BEG	Temptations (Tamla-Motown)—Belinda
26	20	I WANT YOU	Bob Dylan (CBS)—Feldman
27	32	HOW SWEET IT IS	Junior Walker (Tamla-Motown)—Belinda
28	25	BIG TIME OPERATOR	Zoot Money (Columbia)—Germania
29	26	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Welbeck
30	23	OUT OF TIME	Chris Farlowe (Immediate)—Mirage
31	—	WALK WITH ME	Seekers (Columbia)—Springfield
32	33	I CAN'T TURN YOU LOOSE	Otis Redding (Atlantic)—Copy Control
33	27	GIVE ME YOUR WORD	Billy Fury (Decca)—Connelly
34	41	LAND OF 1000 DANCES	Wilson Pickett (Atlantic)—Dick James
35	—	LITTLE MAN	Sonny & Cher (Atlantic)—Belinda
36	36	STOP THAT GIRL	Chris Andros (Decca)—Glissando

This Week	Last Week	Title	Artist
37	37	BLOWIN' IN THE WIND	Stevie Wonder (Tamla-Motown)—Blossom
38	—	YOU CAN'T HURRY LOVE	Supremes (Tamla-Motown)—Belinda
39	34	WARM AND TENDER LOVE	Percy Sledge (Atlantic)—Belinda
40	28	LOVE LETTERS	Elvis Presley (RCA Victor)—Famous Music
41	46	THE KIDS ARE ALRIGHT	The Who (Brunswick)—Fabulous
42	—	WINCHESTER CATHEDRAL	New Kvaudeville Band (Fontana)—Meteor
43	—	RUN	Sandie Shaw (Pye)—Glissando
44	—	I DON'T CARE	Los Bravos (Decca)—Palace
45	—	SUNNY	Bobby Hebb (Phillips)—Campbell Connelly
46	—	SUMMERTIME	Billy Stewart (Chess)—Chappell
47	45	I GUESS I'LL ALWAYS LOVE YOU	Isley Bros. (Tamla-Motown)—Belinda
48	30	GOIN' BACK	Dusty Springfield (Phillips)—Screen Gems
49	—	SWEET DREAMS	Tommy Malain (London)—Acuff-Rose
50	31	COULDN'T LIVE WITHOUT YOUR LOVE	Petula Clark (Pye)—Welbeck

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LOVE ME PLEASE LOVE ME	Michael Polnareff (A.Z.)—Meridian
2	4	ET MOI, ET MOI, ET MOI	Jacques Dutronc (Vogue)—Vogue International
3	2	TON NOM	Adamo (Voix de son Maitre)—Pathe-Marconi
4	3	QU'ELLE EST BELLE	Mireille Mathieu (Barclay)—Legrand
5	12	ANGELIQUE	Michel Orso (Riviera)—707
6	8	LES JOLIES COLONIES DE VANCANCES	Pierre Perret (Vogue)—Nouvelles Editions Barclay
7	6	POURQUOI PAS NOUS	Line et Willy (A.Z.)—Meridian
8	7	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Champion et Roosevelt Music
9	15	IT'S A MAN'S MAN'S WORLD	James Brown (Polydor)—Contese
10	5	LE DESERTEUR	Les Sunlights (A.Z.)—Beuscher

GERMANY

*Denotes local origin

This Week	Last Week	Title	Artist
1	10	HIDEAWAY	Dave Dee, Dozy, Beaky Mick and Tich—Star Club Records—Lynn Music
2	3	MONDAY, MONDAY	The Mama's and the Papa's (RCA Victor)—Intro
3	5	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Gerig
4	6	PAPERBACK WRITER	The Beatles (Odeon)—Northern Songs
5	7	SLOOP JOHN B	The Beach Boys (Capitol)—Francis, Day & Hunter
6	4	FREMDE IN DER NACHT	Peter Beil (CBS)—Gerig
7	11	OVER UNDER SIDEWAYS DOWN	The Yardbirds (Epic)—Francis, Day & Hunter
8	8	HOLD TIGHT	Dave Dee, Dozy, Beaky Mike and Tich (Fontana)—Lynn Music
9	12	ICH LIEBE DAS LEBEN	Peter Alexander (Ariola)—Rialto
10	22	SUPER GIRL	Graham Bonny (Columbia)—Morris

HOLLAND

*Denotes local origin

This Week	Last Week	Title	Artist
1	6	YELLOW SUBMARINE/ELEANOR RIGBY	The Beatles (Parlophone)—Ed. Basart
2	3	BLACK IS BLACK	Los Bravos (Barclay)
3	9	LADY JANE	Davis Garrick (Pye)—Ed. Essex-Basart
4	1	WITH A GIRL LIKE YOU	The Troggs (Fontana)—Ed. Leeds-Basart
5	2	SUMMER IN THE CITY	The Lovin' Spoonful (Kama Sutra)—Ed. Melodia-Trident
6	4	DANS JE DE HELE NACHT MET MIJ	Karin Kent (Decca)—Ed. U.A. Music-Nederland N.V.
7	8	I SAW HER AGAIN	The Mama's and the Papa's (RCA)
8	—	OH WHAT A KISS	Will Andy (CNR); Micky Day (Omega)—Ed. Basart

This Week	Last Week	Title	Artist
9	—	MOTHERS' LITTLE HELPER/LADY JANE	The Rolling Stones (Decca)—Ed. Basart
10	5	SUNNY AFTERNOON	The Kinks (Pye)—Ed. Belinda

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	NOTTE DI FERRAGOSTO	Gianni Morandi (RCA)
2	5	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)
3	3	CHE COLPA ABBIAMO NOI	Rokes (Arc)
4	2	IO HO IN MENTE TE	Equipe 84 (Ricordi)
5	8	TA RA TA TA	Mina (Ri Fi)
6	6	RIDERA	Little Tony (Durium)
7	10	PAINT IT, BLACK	Rolling Stones (Decca)
8	4	TEMA	Giganti (Ri Fi)
9	9	PAPERBACK WRITER	Beatles (Parlophone)
10	7	PERDONO	Caterina Caselli (CGD)
11	14	SOGNANDO LA CALIFORNIA	Dik Dik (Ricordi)
12	—	SE TELEFONANDO	Mina (Ri Fi)
13	12	GIRL	Beatles (Parlophone)
14	13	JOHN BROWN	Marcellos Ferial (Durium)
15	—	UN RAGAZZO DI STRADA	Corvi (Ariston)

JAPAN

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KOKKOTSU NO BLUES	Aoe Mina (Victor)—JASRAC
2	2	YOGIRI NO BOJO	Ishihara Yuujiro (Teichiku)—JASRAC
3	3	OYOMENI OIDE	Kayama Yuuzo (Toshiba)—JASRAC
4	6	KOI TO NAMIDA/NO TAIYOH	Hashi Yukio (Victor)—JASRAC
5	4	GINZA BLUES	K. Matsuo & Mahina Stars (Victor)—JASRAC
6	7	HOSHI NO FLAMENCO	Saigo Teruhiko (Crown)—JASRAC
7	5	AOI HITOMI	J. Yoshikawa & Blue Comets (Columbia)—JASRAC
8	8	YANAGASE BLUES	Mikawa Kenichi (Crown)—JASRAC
9	—	ONNA NO TAMEIKI	Mori Shinichi (Victor)—JASRAC
10	—	YASASHII AME/NANDEMO NAIWA	Sono Mari (Polydor)—JASRAC

MEXICO

(Courtesy Audiomusica)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MI RAZON	Sonora Santanera (CBS)—Pham
2	3	SENZA FINE	The Brass Ring (RCA)—Pending
3	4	GORDA	Javier Solis (CBS)—Emroth
4	2	FUISTE A ACAPULCO	Los Apson (Peerless)—Brambila
5	5	EL DESPERTAR	Marco Antonio Muniz (RCA)—Emroth
6	6	TANGO NEGRO	Jorge Valente (CBS)—Pham
7	8	TIERRA MALA	Irma Serrano (CBS)—Brambila
8	7	EL ULTIMO BESO	The Last Kiss—Polo (Peerless)—Pending
9	9	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Pending
10	10	SIEMPRE TE AMARE	Los Reno (Peerless)—Pending

PHILIPPINES

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BORN FREE	Matt Monro (Capitol)—Mareco, Inc.
2	2	NOW THAT YOU KNOW	Merci Molina (Villar)—Mareco, Inc.
3	3	I AM A ROCK	Simon & Garfunkel (CBS)—Mareco, Inc.
4	4	MONDAY, MONDAY	The Mama's and the Papa's (RCA)—Filipinas Record Corp.
5	5	RED RUBBER BALL	The Cyrkles (CBS)—Mareco, Inc.
6	6	SOMEWHERE, MY LOVE	Connie Francis (MGM)—Mareco, Inc.
7	8	YOU DON'T HAVE TO SAY YOU LOVE ME	Vic Damone (RCA)—Filipinas Record Corp.
8	7	LOVE IS ME, LOVE IS YOU	Connie Francis (MGM)—Mareco, Inc.

This Week	Last Week	Title	Artist
9	10	STRANGERS IN THE NIGHT	Jack Jones (Kapp); Merci Molina (Villar)—Mareco, Inc.
10	9	GLORIA	The Shadows of Knight (Atco)—Mareco, Inc.

SOUTH AFRICA

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LARA'S THEME	Roger Williams (London)
2	2	SOMEWHERE MY LOVE	Ray Conniff Singers (CBS)
3	3	RED RUBBER BALL	The Cyrkle (CBS)
4	14	LIL' RED RIDING HOOD	Sam the Sham (MGM)
5	18	TELL 'EM I'M SURFIN'	The Fantastic Baggys (Imperial)
6	4	16 CANDLES	Jody Wayne (Pye)
7	15	I SAW HER AGAIN	The Mama's and the Papa's (RCA)
8	7	SEA OF HEARTBREAK	Dickie Loader (Parlophone)
9	5	WILD THING	The Troggs (Fontana)

This Week	Last Week	Title	Artist
8	8	LOVE MINUS ZERO	The Dream Merchants (Decca)

SWITZERLAND

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	STRANGERS IN THE NIGHT	Frank Sinatra (Reprise)—Gerig
2	8	SUNNY AFTERNOON	The Kinks (Pye)—Aberbach
3	—	YELLOW SUBMARINE	The Beatles (Odeon)—Northern Songs
4	—	WHEN A MAN LOVES A WOMAN	Percy Sledge (Atlantic)—Wright
5	3	SLOOP JOHN B	The Beach Boys (Capitol)—Francis, Day & Hunter
6	4	MONDAY, MONDAY	The Mama's and the Papa's (RCA)—Intro
7	—	LOVE ME PLEASE LOVE ME	Michael Polnareff (AZ)
8	—	SUPER GIRL	Graham Bonney (Columbia)—Chappell
9	2	PAPERBACK WRITER	The Beatles (Odeon)—Budde
10	—	BEISS NICHT GLEICH IN JEDEM APFEL	Wencke Myrhe (Polydor)—Minerva

From The Music Capitals of the World

* Continued from page 42

just recorded a single "Edelweiss" from "Sound of Music." . . . Alan Sherman is in town playing to packed houses at Sydney's Chequer nightclub. He's backed by pianist Al Lerner, who will remain in Australia to accompany Kay Starr who will follow Sherman at the club. . . . Australian singer Patsy Ann Noble, now in London, will return home between November and February for recording sessions, TV and club appearances. . . . The English-Australian movie, "They're a Weird Mob," is scheduled for world premiere during September. The theme song, "Big Country," has been recorded and will be released as a single by Johnny Ashcroft, for Columbia. . . . Col Joye, the Joye Boys and Little Pattie are touring Vietnam entertaining troops.

GEORGE HILDER

TORONTO

Quality Records continues to promote Canadian talent around the world, with Mico Industries Inc. in the Philippines releasing "Dream Boy" by the Allan Sisters, "Please Don't Ever Change" by M. G. and the Escorts, "On a Wintry Night" by Bartholomew Plus 3, and "Lost Love" and "She Is My Life" by the Deverons; CNR (Rood) picking up "Clock on the Wall" by the Guess Whos for Belgium and Holland; W & G in Australia releasing "1-2-5" by the Haunted; and Teichiku Music in Japan going a few disks back for "Hey Ho" by the Guess Whos. . . . London Records of Canada's general manager, Fraser Jamieson, assistant general manager Alice Koury, Guy Bertrand, national sales and promotion manager for all French product, and Jacques Amann, French product promotion man, in Paris the end of last month for French Philips' annual convention. Bertrand and Amann made it a two-week trip, also seeing French Decca and other affiliate companies on the continent. . . . Quality is stepping up releases on its French-language Solfege label, including "Je Suis Anglais" from the "Both Sides of Herman's Hermits" LP, where it's entitled "L'autre jour"; a new Montreal group, Le Spectre, doing "Sunny"; Les Demi Douzaines, their identity a mystery, doing "Le Bounce" as done by Don Norman and the Other Four in English; a French version by the Guess Whos of their "Believe Me"; and an album by Les Cousins, picked up from Palette in France. Jenny Rock, named ye-ye singer of the year in French-Canada re-

cently, has hit the English-language market with "Come a Little Closer," recorded in New York on Apex, and is due in Toronto soon to promote the disk. UA in the U. S. is interested in Jenny and she returns to New York shortly for more sessions. . . . Latest Coral single by Canadian Danny Harrison is a favorite from his club act, "Water Boy," backed with "You Took the Best Years of My Life." . . . London makes one of its rare ventures into the Canadian talent scene with "The Quiet of the Country" and "Rain-check on Love" by Alan Rowe and the Coachmen, from Montreal indie producer Ben Kaye, better known for his hot French-language material. U. S. release looks likely. . . . Gamma Records chansonnier Claude Gauthier is making his first appearance at the Olympia in Paris this month, and rave reviews indicate it won't be his last booking there.

The artistic calendar for this season at La Comedie Canadienne in Montreal reflects the past success of French-Canadian recording artists in concert, with such names as Gilles Vigneault (Aug. 30), Claude Gauthier (Oct. 6-9), Pauline Julien (Nov. 17-20), Claude Levellie (Jan. 19-25), Monique Leyrac (March 13-19), Muriel Millard, and Les Cyniques. Four internationally known French artists will appear this season: Colette Renard (Nov. 21-27), Gilbert Becaud (Nov. 28-Dec. 11), Barbara (Jan. 26-Feb. 1), and Jacques Brel (March 25-April 9). . . . Only Canadian city in Mantovani's upcoming North American tour is Vancouver, the Queen Elizabeth Theatre, Oct. 21. . . . Canadian dates on the current tour by Johnny Cash, June Carter and the Statler Brothers include Sault Ste. Marie (17), Sudbury (18), Ottawa (20) and Montreal at the Forum (22). . . . The Penny Farthing, in Toronto's Yorkville Village, tries a name artist policy with RCA Victor's Jose Feliciano in for two weeks (5-17).

WARSAW

The Foreign Trade Ministry and the American Ambassador signed a new agreement extending the Informational Media Guarantee program for another year.

The program permits Polish institutes to purchase American books, films, recordings and TV programs and pay authors' royalties and other rights in Polish currency. In recent years, the U. S. government has allotted \$1,200,000 for this purpose, 20 per cent up on the first IMG agreement, reached in February 1958.

Barbra segues from
smash concert tour to
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for Barbra...following
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of her one-night,
in-person appearances
that made the critics
cheer in Philadelphia,
Boston, Providence,
Chicago and Atlanta!



'Free Again'^{c/w}
(English version of 'Non c'est rien')

'I've Been Here'⁴⁻⁴³⁸⁰⁸

On COLUMBIA RECORDS

Billboard

TOP LP'S

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

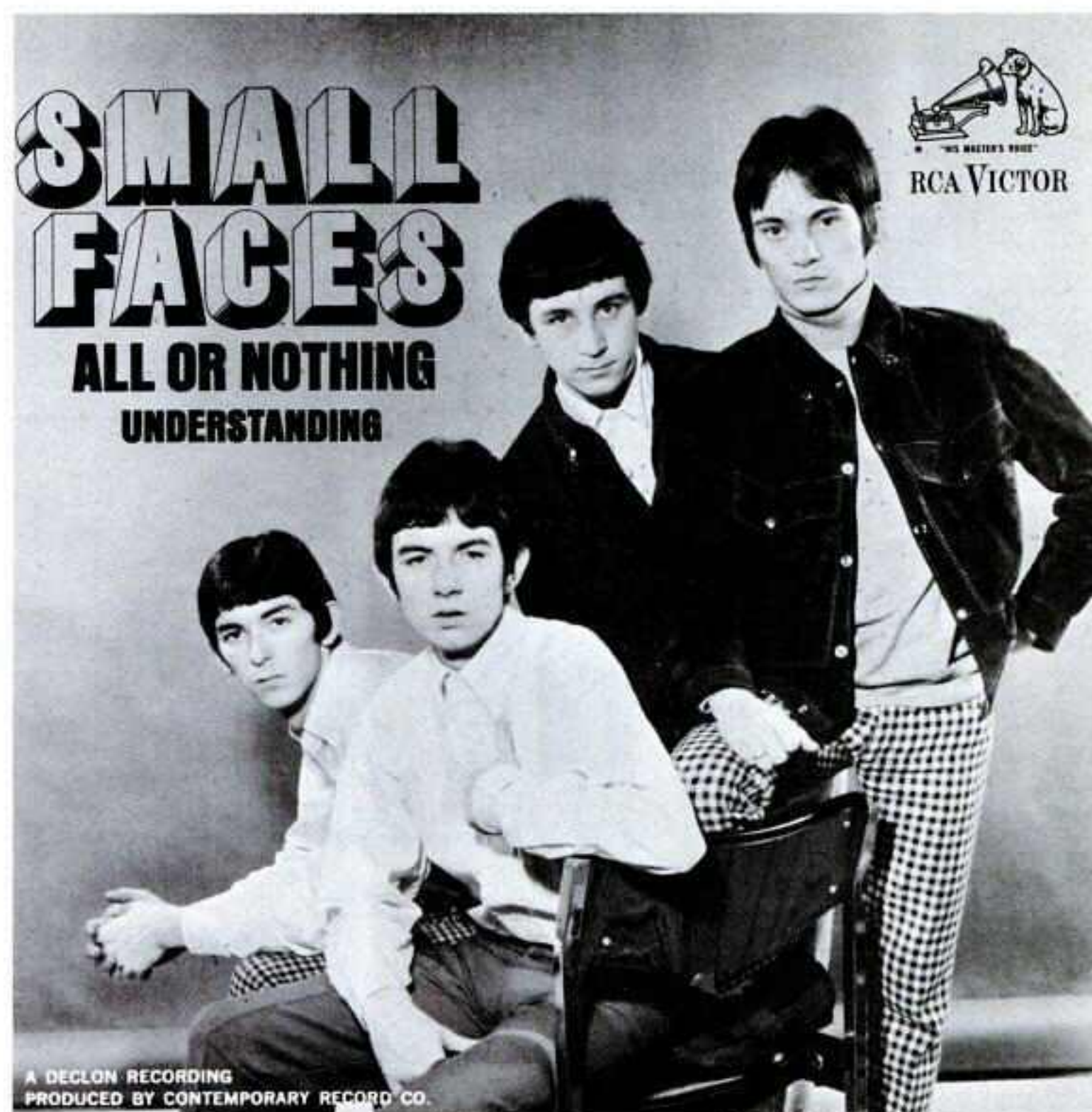
Record Industry Association of America seal of certification as million dollar LP's.

Table with 5 columns: Rank, Title-Artist, Label & No., Weeks on Chart, and chart details. Includes entries like 'REVOLVER' by Beatles, 'DR. ZHIVAGO' by Soundtrack, 'WHAT NOW MY LOVE' by Herb Alpert & the Tijuana Brass.

Table with 5 columns: Rank, Title-Artist, Label & No., Weeks on Chart, and chart details. Includes entries like 'AND THEN... ALONG COMES THE ASSOCIATION' by Valiant, 'MARY POPPINS' by Soundtrack, 'BOOTS' by Nancy Sinatra.

Table with 5 columns: Rank, Title-Artist, Label & No., Weeks on Chart, and chart details. Includes entries like 'SUPREMES LIVE AT THE COPA', 'HOLD ON!', 'DANCE THE COOL JERK WITH THE CAPITOLS'.

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CLASSICAL MUSIC

17 to Make Debut With Met Opera

NEW YORK—Fourteen singers and three conductors will debut with the Metropolitan Opera Co. in its first season at the new opera house in Lincoln Center, which begins Friday (6). Several other artists are returning after absences of one season or more. The season, which will run through April 15, will include seven new productions in a 23-opera repertoire.

The first debutante will be baritone Walter Berry, who will appear in the first Met performance of Richard Strauss' "Die Frau ohne Schatten," one of four new productions which will open the season. Berry, who will sing with his wife Christa Ludwig, one of the returnees, Sept. 24, also will be heard with her in the new production of "Lohengrin" on Dec. 8. They both are represented by more than 20 titles in the catalog.

Another early debut will be on Oct. 8, when tenor Fritz Wunderlich sings in Mozart's "Don Giovanni." Wunderlich sings in Mozart's "Don Giovanni." Wunderlich also is on many disks. Another recording artist, who will appear at the Met for the first time, is Evelyn Lear, who starred in last year's Deutsche Grammophon waxing of Berg's "Wozzek," which won a Grammy award. Her Met debut will be on March 17 in the world premiere of Ward's "Mourning Becomes Electra," which will also be soprano Marie Collier's debut performance.

Lucia Popp will be the Queen of the Night in one of the two casts for the new production of Mozart's "Die Zauberfloete (The Magic Flute)." Other debuting singers will be Virginia Zeani, Kitty Carlisle, Loren Driscoll, Ticho Parly, Edmund Hurschell, Nancy Williams, Karan Armstrong, Patricia Welting, and Ron Bottcher.

New conductors will be Colin Davis, who will conduct the new "Peter Grimes"; Josef Kripps, listed for "Zauberfloete"; and Richard Bonyng, who will conduct "Lucia di Lammermoor" with his wife Joan Sutherland, who is returning after one year's absence.

Other singers returning to the company are Phyllis Curtin, Laurel Hurley, Belen Amaran, Murray Dickey, William Olvis, Karl Doench and Hermann Prey. Leading in number of performances will be the new production of Verdi's "La Traviata," whose first cast next Monday (22) will include Anna Moffo, Bruno Prevedi and Robert Merrill. Following "Traviata's" 17 performances will be Puccini's "La Gioconda," also a new production, and Verdi's "Aida" with 12 performances each. Following at 11 each are Puccini's "Turandot," Donizetti's "Lucia," and Puccini's "La Boheme."

Other operas and number of performances are Gounod's "Faust," 10; "Die Frau," 9; Verdi's "Rigoletto," 9; Wagner's "Tristan und Isolde," 9; "Lohengrin," 9; Verdi's "Il Trovatore," 9, and "Zauberfloete," 9. Samuel Barber's "Anthony and Cleopatra," which will open the season in a world-premiere performance, will play eight times as will Wagner's "Die Meistersinger." Following will be "Peter Grimes," 7; Puccini's "Madama Butterfly," 7; Johann Strauss' "Die Fledermaus," 6; Tchaikovsky's "Queen of Spades," 6; Verdi's "Otello," 6; "Mourning Becomes Electra," 6; and Richard Strauss' "Elektra," the other new production, 5.

Highlights of the opening week presentations will be colorcast on a delayed basis on the "Bell Telephone Hour" over NBC-TV. Rehearsal activities will be included.

Cambridge Adds Opera, Symph.

WELLESLEY, Mass.—Cambridge Records is expanding its activities into opera and symphony after previously confining releases chiefly to chamber music, and vocal and instrumental recitals. The company claims the first complete pressing of Monteverdi's "Incoronazione di Poppea," which was cut this summer on four LP's at the University of California after public performances. A large cast included Carole Bogard, Charles Bressler, Louise Parker and Herbert Beattie. A fall release is planned.

The company's first orchestral projects include bassoon concertos by Hummel and Weber, two symphonies each of Beethoven and Mozart, one of Robert Schumann, and a collection of large orchestra pieces by Charles Ives.

The five records involved were prepared and conducted by Harold Farberman of New York, the last three with the Royal Philharmonic Orchestra in London. Farberman will be a guest conductor with that orchestra in November. Previous Cambridge disks included catalog firsts of music by Hummel, Zelenka, Faure and Ives.

RCA Signs Milnes

NEW YORK—Sherill Milnes, baritone star of the Metropolitan and New York City Opera Companies, has signed an exclusive contract with RCA Victor. He has tentative been set for his Red Seal debut as Germont in Verdi's "La Traviata" to be recorded in Rome next summer. Other artists of "La Traviata" will be Montserrat Caballe and Carlo Bergonzi. George Pretre will conduct.

Wagners Breaking Cultural Ice

BAYREUTH—Wolfgang and Wieland Wagner, grandsons of Richard Wagner who revived the Bayreuth Wagner Festival with such success after the war, are now embarked on an equally ambitious venture which could create a huge market in East Germany for records.

The Wagners have used the current Bayreuth Festival to negotiate with East German cultural officials on the future of East-West German disk production and sales.

The immediate project under discussion is the production of East Berlin opera spectacles by the Brothers Wagner. These productions would be accompanied by East-West German hoopla and camaraderie on an unprecedented—if only cultural—scale.

Hot Promotion

The Wagner productions would be waxed and sold with high-voltage promotion in East as well as West Germany. These records would provide for vehicle for the general entry of West German disk firms into the East German market on a quid pro quo basis.

At Bayreuth, the Wagners have been negotiating with the general manager of the East Berlin Staatsoper (State Opera), Hans Pischner.

"We trade foodstuffs, coal, machinery and petroleum. Why

not phonograph records? The rising standard of living in the German Democratic Republic (Communist East Germany) is providing a large demand for records."

Current negotiations are for Wieland Wagner to produce Richard Strauss' "Electra" in the East Berlin opera house early in 1967, with East German artists Anja Silja and Martha Moedl in the main roles. Wolf-

gang Wagner would follow his brother with production of a Wagner opera in East Berlin in late 1967 or early 1968.

These productions would clear the way for a general East-West German exchange of producers and artists—and the joint production and sales of records. The personal prestige of the Wagner brothers and the Bayreuth Festival would be used to promote worldwide sales.

Solti Gets Massive Push by U. K. Decca

By KEN WILLSMER

LONDON — British Decca has launched its biggest-ever international classical campaign around Georg Solti. It marks both the conductor's 20th anniversary with the first and completion of Wagner's cycle of operas comprising "The Ring." Latter has been hailed by critics here as a supreme achievement in gramophone history.

"Die Walkure," the last opera in the cycle, received international release Sept. 1.

Special 5-Disk Package Added By Grammophon

NEW YORK — A specially packaged, specially priced five-record set, "The Art of Helmut Walcha—J. S. Bach: Great Organ Works," has been added to Deutsche Grammophon's October release. The package, which will sell for the price of three LP's, will include a brochure containing photographs plus a specification chart of the organ. The music has been available singly in the past.

Walcha plays the organ of St. Laurens Church in Alkmaar, The Netherlands, in a total of 21 works. Also set for release next month is a pressing of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" conducted by Herbert von Karajan, who also directs a LP of Richard Strauss' "Don Quixote" with cellist Pierre Fournier. Other October releases have pianists Paul Badura-Skoda and Joerg Demus in four-hand piano pieces of Schubert; Schubert's "Mass No. 5 in A-Flat" with Maria Stader, Elizabeth Hoeffgen, Ernst Haefliger and Hermann Uhde; Pilar Lorengar in Spanish songs and Mozart's "Divertimento in E-Flat."

Two choral pieces are included in the Archive release, C. P. E. Bach's Magnificat and Heinrich Schuetz's "St. Luke Passion." Other Archive releases include works by Arne and Boyce, and by Graupner, Pisendel and Stoezel.

ven's "Lenore No. 3 Overture," which completed the "Symphony No. 4" LP.

Command is also releasing the soundtrack of "Bolshoi '67" from the ballet film. Featured on Beethoven's "Symphony No. 9" are the Mendelssohn Choir of Pittsburgh and soloists Ella Lee, Joanna Simon, Richard Kness and Thomas Paul.

Argo's Piano Series Rolling

NEW YORK — The Argo series "The Golden Age of Piano Virtuosi," which is under way with an initial disk of Josef Lhevinne recorded from Ampico Piano Rolls, has two more entries in the works, with three more slated after Jan. 1. While the first three are only in mono, the next set will be available in stereo. The second LP, set for release soon, contains pianists Moriz Rosenthal and Sergei Rachmaninoff. Soloists on the other announced LP are Erwin Nyireghazy, Mieczyslaw Muenz, Jan Chapius, Leopold Godowsky, Julius Chaloff, Tina Lerner, Richard Buehlig, Benno Moise-witsch, Robert Schmitz, Ernst von Dohnanyi and Mischa Levitzki.

The Ampico rolls on these LP's were transcribed especially for the BBG Sound Archives from a six-foot Grotrian-Steinweg. The second series of three was decided on after the success of the Lhevinne transcriptions.

Command Bows Steinberg Pkg.

NEW YORK — Command Records is completing its release of William Steinberg leading the Pittsburgh Symphony in the Beethoven symphonies this month, with a two-record package of the "Symphony No. 8" and "Symphony No. 9" and is also offering an eight-record package of all nine symphonies by the Pittsburgh Symphony. The series was begun in 1964 with the release of the "Symphony No. 7."

All nine symphonies issued over the two-year period were waxed in the Soldiers and Sailors Memorial Hall in Pittsburgh and used the same engineering and a&r personnel. All were recorded on 35mm film. The package also includes Beetho-

Special displays have been prepared by Decca which are to be for use overseas as well as home. Requests have been received by the company from places as diverse as Finland and Malaya. Many countries are arranging their own displays and leaflets. Japan reports tremendous interest being shown in "The Ring" in response to their own displays.

Decca set a precedent here with the arrangement, in co-operation with leading classical dealers, of personal appearances by Solti throughout the country. British TV appearances also have been lined up. Taped messages have been prepared by him for broadcast use in foreign territories. The three-month campaign will be boosted during October with the issue of Solti's recording of Bruckner's Seventh Symphony, and in November with Mahler's "Second Symphony."

DALLAS SETS 3 NEW VERDI PRODUCTIONS

DALLAS—New productions of Verdi's "Rigoletto" and "Macbeth" are slated for the 10th anniversary season of the Dallas Civic Opera, which opens on Nov. 5. Making their American debuts will be sopranos Margherita Rinaldi and Gwyneth Jones, and basso Amin Feres. Miss Rinaldi, Feres, Carlo Bergonzi, Nicola Zaccaria, and baritone Peter Glossop, making his Dallas debut, will "Rigoletto."

The "Macbeth," which will be presented Nov. 23 and 26, will star Miss Jones, Mario Zanasi, Franco Tagliavinni, Zaccaria, and Franco Ricciardi. These performances will be the first for this opera in the Southwest. The season's third opera will be Puccini's "La Boheme," which will feature Lydia Marimpietri, Tagliavinni, Zaccaria, and Mary Munroe, making her debut with the company.

The company also will offer one student performance each of its two new productions. Nicola Rescigno, artistic director, will conduct all performances of the Dallas Symphony Orchestra in the pit.

Col. Offers Bonus Disk With Album

NEW YORK — A seven-inch bonus disk with Leonard Bernstein discussing Charles Ives is being included in this month's Columbia Records' release of Ives' "Symphony No. 2" and "The Fourth of July" with Bernstein conducting the New York Philharmonic. Bernstein also leads the Philharmonic in his own "Symphony No. 2 for Piano and Orchestra (Age of Anxiety)." Philippe Entremont is the piano soloist. Other September Columbia Masterworks releases feature George Szell and the Cleveland Orchestra, the Mormon Tabernacle Choir, Eugene Ormandy and the Philadelphia Orchestra, Entremont and tenor Richard Tucker.



Decca Adds 3 Selections

NEW YORK—Three selections are being added to the catalog in the new Decca release schedule, two on one disk. Marjorie Mitchell is soloist for both of these, Britten's "Piano Concerto, Opus 13" and Frank Martin's "Five Preludes for Piano." William Strickland conducts the NDR Symphony Orchestra in the concerto.

The third new work is the first American pressing of Britten's "Serenade for Tenor Solo, Horn and Strings" with tenor Charles Bressler and Ralph Froelich as soloists. The reverse side is Barber's "Cello Concerto" with Raya Garbousova as soloist. Frederic Waldman is the conductor of the Musica Aeterna Orchestra in both selections. Another Gold Seal disk offers harpsichordist Sylvia Marlowe, violinist Isadore Cohen and flutist Samuel Baron with chamber orchestra conducted by Daniel Saidenberg.

5th World Tour Is Slated for DGG's Behrend

BERLIN — Deutsche Grammophon has announced the fifth world tour for Siegfried Behrend, the 31-year-old Berlin folk guitarist.

Behrend, famed for his "simple" guitar, will depart in December for Italy, Greece, Cyprus, Iran, Pakistan and Ceylon. In January he will be in India, Thailand, Malaya, Indonesia, Cambodia, South Vietnam, the Philippines, Hong Kong and South Korea.

He will be in Japan during February and March and in the United States during April. Behrend will close the tour in May with appearances in Senegal, Ghana and Morocco.

Prior to embarking on his world tour, Behrend is undertaking a European tour of mainly appearances in Germany but including Vienna and Paris during October, November and the first part of December.

Chicago Plans 3 Subscription Pkgs.

CHICAGO—Three subscription series are planned by the Chicago Symphony Orchestra for the 1966-1967 season. Making their initial appearances with the orchestra directed by Jean Martinon will be pianists Peter Frankl, violinist Itzhak Perlman, soprano Evelyn Lear, baritone Thomas Stewart, bassoonist Willard Elliot, and the Symphony String Quartet. The season will run from Sept. 20 to May 20.

In addition to Martinon, conductors will include Carl Maria Giulini, Rafael Kubelik and Charles Munch. Other soloists listed are pianists Vladimir Ashkenazy, John Browning, Van Cliburn, Emil Gilels, Byron Janis, Wilhelm Kempff, Witold Malcuzyński and Arturo Benedetti Michelangeli; violinists Zino Francescatti, Arthur Grumiaux, Leonid Kogan, Yehudi Menuhin and Isaac Stern; cellists Pierre Fournier and Mstislav Rostropovich; soprano Phyllis Curtin, and oboist Ray Still.



BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
12		MAHLER: SYMPHONY NO. 7 (2-12" LP) N. Y. Phil. (Bernstein), Col. M2L 339 (M); M2S 739 (S)	3
2	1	MAHLER: SYMPHONY NO. 6 (2-12" LP) Boston Symph. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S)	13
3	2	BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S)	17
4	18	VERDI: NABUCCO (3-12" LP) Soliotis-Gobbi & Various Artists, Vienna Opera Orch. (Gardelli), Lon. A 4382 (M); OSA 1382 (S)	3
5	7	MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S)	24
6	8	ORFF: CARMINA BURANA New Phil. Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	4
7	3	CHOPIN WALTZES Rubinstein, RCA LM 2726 (M); LSC 2726 (S)	24
8	5	PURCELL: MUSIC FOR THE THEATRE Bath Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S)	13
9	4	IVES: SYMPHONY NO. 1 Chicago Symph. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S)	16
10	10	GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6901 (S)	24
11	6	BAROQUE GUITAR Bream, RCA LM 2878 (M); LSC 2878 (S)	21
12	13	TCHAIKOVSKY: OVERTURE 1812 Minn. Symph. Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	10
13	11	BACH ON THE PEDAL HARPSICHORD Biggs, Col. ML 6204 (M); MS 6804 (S)	21
14	15	MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S)	24
15	14	ZARZUELA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S)	15
16	17	OPERA ARIAS De los Angeles, Angel 36351 (M); S 36351 (S)	8
17	19	R. STRAUSS: FOUR LAST SONGS AND OTHERS Schwarzkopf, Berlin Radio Symph. Orch. (Szell), Angel 36347 (M), S 36347 (S)	3
18	31	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP) Berlin Phil. Orch. (Von Karajan), DGG (No Mono), SKL 101/108	3
19	20	ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S)	11
20	21	TCHAIKOVSKY: CONCERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S)	23
21	33	RODGERS: VICTORY AT SEA, VOL. I RCA Victor Symph. Orch. (Bennett), RCA LM 2335 (M); LSC 2335 (S)	7
22	16	HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M2S 728 (S)	24

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
23	9	IVES: SYMPHONY NO. 4 Amer. Symph. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S)	24
24	22	E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Col. ML 6256 (M); MS 6856 (S)	1
25	27	RACHMANINOFF: PIANO CONCERTO NO. 2 Entremont/N. Y. Phil (Bernstein), Col. ML 5481 (M); MS 6148 (S)	4
26	23	BRITTEN: CURLEW RIVER Pears, Shirley-Quirk, Lon. A 4156 (M); OSA 1156 (S)	12
27	25	BERG: WOZZECK (2-12" LP) Lear, Fischer-Dieskau & Various Artists, DGG 18991/2 (M); 138991/2 (S)	6
28	24	BRAHMS: DEUTSCHE VOLKSLIEDER (2-12" LP) Schwarzkopf, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675 (S)	19
29	26	CONCERT IN THE PARK Boston Pops (Fiedler), RCA LM 2677 (M); LSC 2677 (S)	4
30	29	BIZET: CARMEN (3-12" LP) Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S)	20
31	30	GRIEG: CONCERTO NO. 1 Rubinstein, RCA LM 2566 (M); LSC 2566 (S)	6
32	28	AN HYSTERIC RETURN—P. D. Q. BACH AT CARNEGIE HALL Schickele, Van VRS 9223 (M); VSD 79223 (S)	5
33	—	DVORAK: SYMPHONY NO. 9 ("New World") N. Y. Phil (Bernstein), Col. ML 5793 (M); MS 6393 (S)	1
34	34	ELGAR: VIOLIN CONCERTO Menuhin/New Philm. Orch. (Boult), Angel 36330 (M); S 36330 (S)	7
35	39	MONTSERRAT CABALLE SINGS SONGS OF ENRIQUE GRANADOS RCA LM 2910 (M); LSC 2910 (S)	2
36	32	BEETHOVEN: MISSA SOLEMNIS (2-12" LP) New Philm. Orch. (Klemperer), Angel B 3679 (M); SB 3679 (S)	3
37	35	COPLAND: MUSIC FOR A GREAT CITY/STATEMENTS London Symph. Orch. (Copland), CBS 32 11 0001 (M); 32 11 0002 (S)	3
38	—	A WAGNER PROGRAM Philh. Orch. (Klemperer), Angel 35947 (M); S 35947 (S)	1
39	40	BACH: LUTE SUITES, NOS. 1 & 2 Bream, RCA LM 2896 (M); LSC 2896 (S)	2
40	36	BEETHOVEN: SYMPHONY NO. 5 Berlin Phil. Orch. (Fricsay), DGG LPM 18813 (M); SLPM 138813 (S)	3

NEW ACTION LP's

No New Action Classical LP's This Week

BEST SELLING BUDGET-LINE CLASSICAL LP's

This Week	Title, Artist, Label & No.
1.	STRAVINSKY: LE SACRE DU PRINTEMPS (Rite of Spring)—R. T. F. Orch. Nat'l (Boulez), Nonesuch H 1093 (M); H 71093 (S)
2.	MILANOV—FAMOUS OPERATIC ARIAS—RCA Victrola, VIC 1198 (M); VICS 1198 (S)
3.	HANDEL: WATER MUSIC (Complete)—Hague Phil. (Boulez), Nonesuch H 1127 (M); H 71127 (S)
4.	MUSIC OF THE FRENCH BAROQUE—Soloists/Chamber Orch. of Versailles (Wahl), Nonesuch H 1080 (M); H 71080 (S)
5.	BRAHMS: CONCERTO NO. 1 FOR PIANO—Graffman/Boston Symph. Orch. (Munch), RCA Victrola VIC 1109 (M); VICS 1109 (S)

This Week	Title, Artist, Label & No.
6.	VIVALDI: FIVE CONCERTI FOR DIVERSE INSTRUMENTS—Soloists/Chamber Orch. of Saar (Ristenpart), Nonesuch H 1104 (M); H 71104 (S)
7.	ART OF THE BAROQUE ORCHESTRA—London Baroque Ensemble (Haas), Van. Everyman VRS 192 (M); VSD 192 (S)
8.	FESTIVAL OF RUSSIAN MUSIC—Chicago Symph. Orch. (Reiner), RCA Victrola VIC 1068 (M); VICS 1068 (S)
9.	VIVALDI: THE FOUR SEASONS—Southwest Chamber Orch. (Tilegant), Nonesuch H 1070 (M); H 71070 (S)
10.	NIELSEN: SYMPHONY NO. 2—Tivoli Con. Symph. Orch. (Garguly), Turnabout TV 4049 (M); TV 34049 (S)

AF to Release Beethoven Pkg.

NEW YORK—Audio Fidelity will release a low-price package of Beethoven's "Nine Symphonies" featuring different orchestras. The seven-record set, which lists for \$9.95, will be out next month. The embossed cover will have a gold-stamped head of Beethoven. The package title will only appear on the spine.

In addition to the package, Audio Fidelity will release the six symphonies not previously out, in pairs. The pairings will be "Symphony No. 1" with the Frankfurt Opera Orchestra and "Symphony No. 2" with the Vienna State Opera Orchestra; "Symphony No. 4" with the Frankfurt Opera Orchestra and "Symphony No. 5" with the Hamburg Symphony Orchestra, and a two-record set with "Symphony No. 9" with the Radio Frankfurt Symphony.

WHEN YOU GIVE THE UNITED WAY WONDERFUL THINGS HAPPEN FOR PEOPLE



COUNTRY MUSIC

Yates Expands in Pontiac

PONTIAC, Mich. — Jerry Yates, of Jerry Yates Publications and Music Center, 268 N. Saginaw, has set Oct. 1-2 for the grand opening of his new retail store at 148 N. Saginaw, in the heart of Pontiac's downtown shopping center.

According to Yates, there has been a large influx of country music lovers to the Pontiac area in the last five years, due to the many job opportunities in the territory. As a result, he plans to make his new location the country music headquarters for the Pontiac sector.

The new store will be stocked

with a full line of musical instruments, accessories, sheet music and records, Yates says. Teaching, recording and shipping will continue at the firm's present location.

With the opening of the new store, Yates plans to set up a booking agency, with Arizona Weston, well-known country music deejay, in charge. Yates says his firm is in the process of publishing over 150 new songs for its first catalog. His operation, using the firm's own publications, has panned out surprisingly well, Yates reports.

Where They're Showing

ROY ACUFF—Catlettsburg, Ky., Sept. 16; Milwaukee, Wis., 17; Angola, Ind., 18; Flint, Mich., 20-21; Columbia, Miss., 24, and Augusta, Ga., 30.

BILL ANDERSON — Decatur, Ga., Sept. 14-15; New Lexington, Ohio, 17; Bainbridge, Ohio, 18; Salisbury, Md., 24; Norfolk, Va., 25; Omaha, Neb., 29, and Topeka, Kan., 30.

ERNIE ASHWORTH — Detroit, Mich., Sept. 18.

BOBBY BARE—Chesapeake, Va., Sept. 17, and Richmond, Va., 18.

MARGIE BOWES — Colorado Springs, Colo., Sept. 16-17; Indianapolis, Ind., 30.

JIM EDWARD BROWN — Jacksonville, Fla., Sept. 17; Melbourne, Fla., 25.

ARCHIE CAMPBELL — Jacksonville, Fla., Sept. 17; Nashville, Tenn., 30.

THE CARLISLES—Detroit, Mich., Sept. 18.

CARTER FAMILY — Horse Show, Toronto, Ont., Sept. 12-17.

WILMA LEE AND STONEY COOPER — Jacksonville, Fla., Sept. 17; Lakeland, Fla., 18; Toronto, Ont., 26-30.

JOHNNY CASH—Memorial Gardens, Sault Ste. Marie, Ont., Sept. 17; Arena, Sudbury, Ont., 18; Capitol Theater, Ottawa, Ont., 20; Forum, Montreal, Que., 22; High School Auditorium, Alexandria, Va., 23; Coliseum, Winston-Salem, N. C., 24; Memorial Auditorium, Norfolk, Va., 25; Charleston, W. Va., 30; Coliseum, Knoxville, Tenn., Oct. 1, and the Mosque, Richmond, Va., 2.

SKEETER DAVIS—Denver, Colo., Sept. 13; Cheyenne, Wyo., 14; Pomona, Calif., 16-18; Ashland, Ohio, 19; St. Jose, Calif., 20; Fresno, Calif., 21, and El Paso, Tex., 24.

ROY RUSKY — Latham, N. Y., Sept. 16-18, and Melbourne, Fla., 24.

TOMPALL AND THE GLASER BROTHERS — Columbus, Ohio, Sept. 13, and Carrollton, Ill., 19.

BILLY GRAMMER—Tampa, Fla., Sept. 16; Jacksonville, Fla., 17; Columbus, Ohio, 18, and Hamilton, Ohio, 29-30.

GEORGE HAMILTON IV—Casper, Wyo., Sept. 13; Colorado Springs, Colo., 14; Fort Collins, Colo., 15; Greeley, Colo., 16; Denver, Colo., 17-18; Ashland, Ohio, 19; Hutchinson, Kan., 20-21, and West Jefferson, Ohio, 25.

JIM AND JESSE — South Hill, Va., Sept. 23; Weber City, Va., 24, and Fredericksburg, Va., 25.

FLATT AND SCRUGGS — Whitesville, W. Va., Sept. 14; Mullins, W. Va., 15; Jackson, Ky., 16; Detroit, Mich., 18; Christianburg, Va., 22; Beckley, W. Va., 23, and Muskegon, Mich., 29.

RAY PILLOW — Columbus, Ga., Sept. 9.

BOBBY LORD — Chesapeake, Va., Sept. 17; Richmond, Va., 18, and Kingsport and Greeneville, Tenn., 24.

Billboard SPECIAL SURVEY for Week Ending 9/17/66

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1	1	ALMOST PERSUADED David Houston, Epic 10025 (Gallico, BMI)	13	26	26	A TASTE OF HEAVEN Jim Edward Brown, RCA Victor 8867 (Regent, BMI)	8
2	2	A MILLION AND ONE Billy Walker, Monument 943 (Silver Star, BMI)	13	27	30	I GET THE FEVER Bill Anderson, Decca 31999 (Stallion, BMI)	4
3	3	THE TIP OF MY FINGERS Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI)	9	28	17	AIN'T HAD NO LOVIN' Connie Smith, RCA Victor 8842 (Blue Crest, BMI)	15
4	7	BLUE SIDE OF LONESOME Jim Reeves, RCA Victor 8902 (Glad, BMI)	6	29	33	IT TAKES A LOT OF MONEY Warner Mack, Decca 32004 (4 Star, BMI)	3
5	5	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca 31966 (Sure Fire, BMI)	16	30	35	LOVE'S SOMETHING (I Can't Understand) Webb Pierce, Decca 31982 (Cedarwood, BMI)	4
6	4	THE SHOE GOES ON THE OTHER FOOT TONIGHT Marty Robbins, Columbia 43680 (Mariposa, BMI)	11	31	32	MOMMY, CAN I STILL CALL HIM DADDY Dottie West, RCA Victor 8900 (Tree, BMI)	6
7	9	4033 George Jones, Musicor 1181 (Blue Crest/Husky, BMI)	8	32	34	THE GREAT EL TIGRE Stu Phillips, RCA Victor 8868 (Delmore, ASCAP)	5
8	6	THE STREETS OF BALTIMORE Bobby Bare, RCA Victor 8851 (Glaser, BMI)	13	33	31	LITTLE PEDRO Carl Butler & Pearl, Columbia 43685 (Regent, BMI)	7
9	18	ROOM IN YOUR HEART Sonny James, Capitol 5690 (Marson, BMI)	6	34	36	(That's What You Get) FOR LOVIN' ME Waylon Jennings, RCA Victor 8917 (Witmark, ASCAP)	3
10	10	THE WORLD IS ROUND Roy Drusky, Mercury 72586 (4 Star, BMI)	12	35	37	THE COMPANY YOU KEEP Bill Phillips, Decca 31996 (Combine, BMI)	6
11	21	OPEN UP YOUR HEART Buck Owens, Capitol 5705 (Bluebook, BMI)	3	36	29	GET YOUR LIE THE WAY YOU WANT IT Bonnie Guitar, Dot 16872 (Blue Crest, BMI)	9
12	8	THE LOVIN' MACHINE Johnny Paycheck, Little Darlin' 008 (Mayhew, BMI)	16	37	40	IT'S ONLY LOVE Jeannie Seely, Monument 965 (Pamper, BMI)	2
13	11	THINK OF ME Buck Owens, Capitol 5647 (Bluebook, BMI)	18	38	27	I'D JUST BE FOOL ENOUGH Browns, RCA Victor 8838 (Acuff-Rose, BMI)	12
14	14	IT'S ALL OVER Kitty Wells, Decca 31957 (Wilderness, BMI)	9	39	41	BOA CONSTRICTOR Johnny Cash, Columbia 43763 (Hollis, BMI)	2
15	20	WALKING ON NEW GRASS Kenny Price, Boone 1042 (Pamper, BMI)	5	40	42	PURSUING HAPPINESS Norma Jean, RCA Victor 8887 (Wilderness, BMI)	6
16	16	IF TEARDROPS WERE SILVER Jean Shepard, Capitol 5681 (Tree, BMI)	10	41	—	LOOK INTO MY TEARDROPS Conway Twitty, Decca 31983 (Wilderness, BMI)	1
17	19	I CAN'T KEEP AWAY FROM YOU Wilburn Brothers, Decca 31974 (Bronz, SESAC)	11	42	45	EARLY MORNING RAIN George Hamilton IV, RCA Victor 8924 (Witmark, ASCAP)	3
18	13	STANDING IN THE SHADOWS Hank Williams Jr., MGM 13504 (Ly-Rann, BMI)	17	43	43	HECK OF A FIX IN '66 Jim Nesbitt, Chart 1350 (Peach, SESAC)	4
19	22	THE BOTTLE LET ME DOWN Merle Haggard, Capitol 5704 (Bluebook, BMI)	4	44	48	NO ONE WILL EVER KNOW Frank Ifield, Hickory 1397 (Milene, ASCAP)	4
20	12	SWINGING DOORS Merle Haggard, Capitol 5600 (Bluebook, BMI)	24	45	—	MAN WITH A PLAN Carl Smith, Columbia 43753 (4 Star, BMI)	1
21	15	LONELYVILLE Dave Dudley, Mercury 72585 (4 Star, BMI)	12	46	46	SWEET THANG Nat Stuckey, Paula 243 (Su-Ma/Stuckey, BMI)	2
22	23	AT EASE HEART Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI)	10	47	49	THIS GUN DON'T CARE Wanda Jackson, Capitol 5712 (Barmour, BMI)	3
23	28	I HEAR LITTLE ROCK CALLING Ferlin Husky, Capitol 5679 (Acclaim, BMI)	7	48	44	I'M GONNA LEAVE YOU Anita Carter, RCA Victor 8923 (Wilderness, BMI)	3
24	24	MEAN OLD WOMAN Claude Gray, Columbia 43614 (Blue Crest, BMI)	8	49	50	WHO LICKED THE RED OFF YOUR CANDY? Little Jimmy Dickens, Columbia 43701 (Window, BMI)	5
25	25	BLUES PLUS BOOZE (Means I Lose) Stonewall Jackson, Columbia 43718 (Sure Fire, BMI)	7	50	—	EVIL OFF MY MIND Burl Ives, Decca 31997 (Wilderness, BMI)	1

Bluegrass on WHIL-FM

BOSTON — Boston's only country music station, WHIL-FM, has launched a Sunday evening program to preserve bluegrass music. "Practically all modern country music stations exclude bluegrass excepting singles that make the country chart," said Bob Ness, program director of WHIL and its FM country operation.

"Because WHIL-FM is no exception, and because I have found that there is a definite, but limited audience for bluegrass, with the help of one of New England's top bluegrass bands, the Rainbow Valley Boys & Sweetheart, this bluegrass show was originated." Any type of bluegrass record will be considered for airplay on WHIL-FM's "Sunday Night Bluegrass Spectacular."

Barbara Allen On Presta Label

PHOENIX, Ariz. — Thrush Barbara Allen, formerly heard on Decca Records, has been signed to a recording contract by Presta Records, of Phoenix, owned by Earl V. Perrin, of Buena Vista Productions. Her first single release is due out this week, according to her personal manager, Jim Gemmill, of Richmond, Va.

Miss Allen, who returned to the c&w scene in 1964 with an engagement at the Golden Nugget, Las Vegas, is currently featured on the syndicated Billy Grammer TV show and the WWVA "Jamboree" in Wheeling, W. Va. She is also set on a full schedule of personal appearances at outdoor events up and down the East Coast. Miss Allen's recent recording session was done at the Columbia studios in Nashville and a&r'd by Johnny Russell.

She is represented on personal appearances by the Wil-Helm Agency, Nashville.

peake, Va., Sept. 17; Richmond, Va., 18, and Kingsport and Greeneville, Tenn., 24.

LERoy VAN DYKE — Nashville, Tenn., Sept. 19; Fort Wayne, Ind., 23; Milwaukee, Wis., 24, and Lake Charles, La., 30.

CHARLIE LOUVIN—Philadelphia, Pa., Sept. 17; Clayton, Dela., 23, and Ann Arbor, Mich., 24.

JIMMY NEWMAN—Atlanta, Ga., Sept. 16; Jacksonville,

York on the Mend

CINCINNATI — Country singer Rusty York is on the mend after spending several days in Mercy Hospital here for observation and treatment of a bleeding peptic ulcer. He was slated to return to work Sunday (11) at the UAW Auditorium in suburban Evendale here, on a bill with the Osborne Brothers, Jimmy Skinner and band, the Bluegrass Parners, and Moon Mullins.

Fla., 17; Detroit, Mich., 18, and Jackson, Ohio, 22.

BOB LUMAN — St. Louis, Mo., Sept. 17.

TEX RITTER — Ishpeming, Mich., Sept. 15; Port Huron, Mich., 16; Clinton, Tenn., 18; Ashland, Ohio, 19; Hutchinson, Kan., 21-22; Douglas, Ariz., 24-25.

GRANDPA JONES—Sweetwater, Tenn., Sept. 15; Philadelphia, Pa., 17; Dickerson, Md., 18; Fort Wayne, Ind., 23.

GEORGE MORGAN—Cape Girardeau, Mo., Sept. 14; Indianapolis, Ind., 16-17.

NORMA JEAN — Tremont, Ill., Sept. 17; Davenport, Ia., 18.

MINNIE PEARL—Allegan, Mich., Sept. 15; Philadelphia, Pa., 17; Hutchinson, Kan., 21-22; Bentonville, Ark., 23; Centerville, Ia., 24; Fort Smith, Ark., 26, and Chattanooga, Tenn., 29.

HANK SNOW — Los Angeles, Calif., Sept. 12; San Ber-

nardino, Calif., 13; Oakland, Calif., 14; Seattle, Wash., 16; Portland, Ore., 17; Vancouver, B. C., 18; Salmon Arms, B. C., 19; Revelstake, B. C., 20; Calgary, Alta., 21; Edmonton, Alta., 22; Saskatoon, Sask., 23; Regina, Sask., 24; Minot, N. D., 25; Winnipeg, Man., 26.

JUSTIN TUBB — Jacksonville, Fla., Sept. 17.

PORTER WAGONER — Wooster, Ohio, Sept. 13; Cape Girardeau, Mo., 15; Fort Wayne, Ind., 16; Milwaukee, Wis., 17; Davenport, Ia., 18; Chanute, Kan., 20; Hutchinson, Kan., 21-22.

BILLY WALKER—Los Angeles, Calif., Sept. 12; San Bernardino, Calif., 13; Oakland, Calif., 14; Seattle, Wash., 16; Portland, Ore., 17; Vancouver, B. C., 18; Port Alberne, B. C., 19; Calgary, Alta., 21; Edmonton, Alta., 22; Saskatoon, Sask., 23; Regina, Sask., 24; Minot, N. D., 24; Winnipeg, Man., 26.

DOTTIE WEST—Los Angeles, Calif., Sept. 12; San Ber-

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COUNTRY MUSIC

Billboard SPECIAL SURVEY for Week Ending 9/17/66

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S)	6
2	3	ALMOST PERSUADED David Houston, Epic LN 24213 (M); BN 26213 (S)	6
3	4	SUFFER TIME Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S)	8
4	6	THE COUNTRY TOUCH Warner Mack, Decca DL 4766 (M); DL 74766 (S)	10
5	2	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	8
6	7	ALONE WITH YOU Jim Edward Brown, RCA Victor LPM 3569 (M); LSP 3569 (S)	8
7	11	I LOVE YOU DROPS Bill Anderson, Decca DL 4711 (M); DL 74711 (S)	6
8	14	STEEL RAIL BLUES George Hamilton IV, RCA Victor LPM 3601 (M); LSP 3601 (S)	3
9	5	DON'T TOUCH ME Wilma Burgess, Decca DL 4788 (M); DL 74788 (S)	11
10	9	COUNTRY ALL THE WAY Kitty Wells, Decca DL 4776 (M); DL 74776 (S)	10
11	12	PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	8
12	8	MANY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol T 2547 (M); ST 2547 (S)	12
13	17	LET'S GO COUNTRY Wilburn Brothers, Decca DL 4764 (M); DL 74764 (S)	7
14	10	EVIL ON YOUR MIND Jan Howard, Decca DL 4793 (M); DL 74793 (S)	7
15	13	DUST ON MOTHER'S BIBLE Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S)	17
16	15	I'M A PEOPLE George Jones, Musicar MM 2099 (M); MS 3099 (S)	13
17	24	LONESOME IS ME Charlie Louvin, Capitol T 2482 (M); ST 2482 (S)	7
18	20	TILL THE LAST LEAF SHALL FALL Sonny James, Capitol T 2561 (M); ST 2561 (S)	6
19	29	GETTIN' ANY FEED FOR YOUR CHICKENS? Del Reeves, United Artists UAL 3530 (M); UAS 6530 (S)	3
20	34	THE DRIFTER Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	3

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
21	16	DISTANT DRUMS Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S)	17
22	21	DON GIBSON WITH SPANISH GUITARS RCA Victor LPM 3594 (M); LSP 3594 (S)	12
23	18	MAN WITH A PLAN Carl Smith, Columbia CL 2501 (M); CS 9301 (S)	6
24	25	JOHNNY PAYCHECK AT CARNEGIE HALL Little Darlin' LD 4001 (M); SLD 8001 (S)	8
25	30	LONELYVILLE Dave Dudley, Mercury MG 21074 (M); SR 61074 (S)	13
26	22	TIPPY TOEING Harden Trio, Columbia CL 2506 (M); CS 9306 (S)	11
27	23	IN A NEW DIMENSION Roy Drusky, Mercury MG 21083 (M); SR 61083 (S)	7
28	19	I LIKE 'EM COUNTRY Loretta Lynn, Decca DL 4744 (M); DL 74744 (S)	22
29	38	ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M); CS 9228 (S)	2
30	28	ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS Capitol T 2443 (M); ST 2443 (S)	30
31	31	THE WHO'S WHO OF COUNTRY AND WESTERN MUSIC Various Artists, Capitol TT 2538 (M); STT 2538 (S)	13
32	27	TRUE LOVE'S A BLESSING Sonny James, Capitol T 2500 (M); ST 2500 (S)	18
33	37	I'M A NUT Leroy Pullins, Kapp KL 1488 (M); KS 3488 (S)	2
34	36	I COULD SING ALL NIGHT Ferlin Husky, Capitol T 2548 (M); ST 2548 (S)	10
35	35	THE LEGEND LIVES ANEW Hank Williams, MGM E 4377 (M); SE 4377 (S)	3
36	26	I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S)	28
37	39	CONNIE SMITH SINGS GREAT SACRED SONGS RCA Victor LPM 3589 (M); LSP 3589 (S)	2
38	32	FOLK-COUNTRY Waylon Jennings, RCA Victor LPM 3523 (M); LSP 3523 (S)	24
39	38	WEBB'S CHOICE Webb Pierce, Decca DL 4782 (M); DL 74782 (S)	7
40	40	GIRLS GET PRETTIER Hank Locklin, RCA Victor LPM 3588 (M); LSP 3588 (S)	10

Where They're Showing

Continued from page 51

nardino, Calif., 13; Oakland, Calif., 14; Seattle, Wash., 16; Portland, Ore., 17; Vancouver, B. C., 18; Port Alberne, N. C., 19; Calgary, Alta., 21; Edmonton, Alta., 22; Saskatoon, Sask., 23; Regina, Sask., 24; Minot, N. D., 2; Winnipeg, Man., 26.

COUSIN JODY—Crossville, Ill., 17.

OSBORNE BROTHERS — Lebanon, Va., Sept. 15; Philadelphia, Pa., 17; Toronto, Ont., 26.

JEAN SHEPARD—Lebanon, Va., Sept. 15; Philadelphia, Pa., 17; Dickerson, Md., 18; Kingsport, Tenn., 22; Hazard, Ky., 23; Cumberland, Ky., 24.

WELBURN BROTHERS — Russellville, Ark., Sept. 13; Searcy, Ark., 15; Concordia, Mo., 17; Blytheville, Mo., 21; DeWitt, Ark., 22; Muskogee, Okla., 24; Fort Smith, Ark., 26.

LORETTA LYNN—Kosciusko, Miss., Sept. 13-14; Chicago, Ill., 18; St. Martinville, La., 22-23; Angola, Ind., 25; Mississippi-Alabama Fair, Tupelo, Miss., 27-30.

STRINGBEAN — Boston, Mass., Sept. 16; Hartford, Conn., 17; Newark, N. J., 18; Allentown, Pa., 20; Toronto, Ont., 22; Cleveland, Ohio, 23; Buffalo, N. Y., 24; Roberts, N. Y., 25; Albany, N. Y., 28; Scranton, Pa., 29; Syracuse, N. Y., 30.

Phillips Directs Salisbury Event

SALISBURY, Md. — The week of Sept. 18 has been declared Country Music Week in Salisbury, by order of Mayor Dallas Truitt.

Headlining the week's events will be Station WICO's country music spectacular Saturday night (24), starring Sonny James and the Southern Gentlemen, Bill Anderson and the Po' Boys and Warner Mack.

The show, to be held in Salisbury's Youth & Civic Center, is being produced and directed by William H. Phillips, WICO program director. WICO is the only full-time country music station on the Delmarva Peninsula.

MIRA

SKATERDATER; LP 3004, LPS 3004
SOUNDTRACK—On Her Bed of Roses; LP 3006, LPS 3006

UNITED ARTISTS

TOM GLAZER Sings the Ballad of "Name the Killer Whale"; UAL 3540, UAS 6540

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.

OPEN UP YOUR DOOR

Richard & the Young Lions, Philips 40381 (Starday, BMI) (Detroit)

THE WHEEL OF HURT

Margaret Whiting, London 101 (Roosevelt, BMI) (Cleveland)

PLEASE MR. SUN

Vogues, Co & Ce (Weiss-Barry, BMI) (Pittsburgh)

HOLD ON I'M COMIN'

Billy Larkin & the Delegates, World-Pacific 77844 (East-Pronto, BMI) (Miami)

DOMMAGE, DOMMAGE

Jerry Vale, Columbia 43774 (Feist, ASCAP) (Milwaukee)

THE SCRATCH

Robert Parker, Nala 726 (Bonatemp, BMI) (New Orleans)

TRIO BEL CANTO—Greek Hit Parade of Songs; GR 310, GRS 310

HICKORY

ROY ACUFF Sings Hank Williams; LPM 134, LPS 134

IMPACT

Happiness is THE SHADES OF BLUES; IM 101

JAY JAY

LIL WALLY—Nice With Polish Spice; 1098, 5098

LIL WALLY Presents Eddie & The Slovenes; 1102, 5102

POLKA SAM & HIS PENNSYLVANIA BAND—A Slovenian Festival; 1092, 5092

KAMA SUTRA

THE LOVIN' SPOONFUL In Woody Allen's "What's Up, Tiger Lilly?"—Soundtrack; KLP 8053, KLPS 8053

LIMELIGHT

JULIAN CANNONBALL ADDERLEY/NAT ADDERLEY—Them Adderleys; LM 82032, LS 86032

ART BLAKEY—Hold On, I'm Coming; LM 82038, LS 86038

GERRY MULLIGAN—Something Borrowed Something Blue; LM 82040, LS 86040

OSCAR PETERSON—Blues Etude; LM 82039, LS 86029

New Album Releases

BRUNO

MALINA MICHIEWICZ—Great Music From European Operettas; Polish Radio Orch. (Rachon); BR 50165L
SHOSTAKOVICH: THE GADFLY—USSR Symphony Orch. (Khachatryan); BR 14078L

CAPITOL

GABRIELA; T 10446, ST 10446
LEONARD PENNARIO—Favorite Classics for Piano; P 8312, SP 8312
MARIACHI ORE Y PLATA—Mexico Lindo; T 10449, ST 10449
STAN FREBERG—Freberg Underground! Show No. 1; T 2551, ST 2551
VARIOUS ARTISTS—Percussion!; HBR 21003
VARIOUS ARTISTS—Modern American Ballet; HDR 21004

CBS

I SOLISTI VENETI—Baroque Italian Concertos; 32 11 0003, 32 11 0004

COLUMBIA

HERSCHEL BERNARDI Sings Fiddler on the Roof; DL 6610, OS 3010
BERNSTEIN: AGE OF ANXIETY—Philippe Entremont/N. Y. Philharmonic (Bernstein) ML 6285, MS 6885

Clair De Lune — Philadelphia Orch. (Ormandy); ML 6283, MS 6883

PHILIPPE ENTREMONT—Fantasy-Impromptu; ML 6286, MS 6886

IVES: SYMPHONY NO. 2/THE FOURTH OF JULY—New York Philharmonic (Bernstein); ML 6289, MS 6889

NIELSEN: SYMPHONY NO. 6—Philadelphia Orch. (Ormandy); ML 6282, MS 6882

RICHARD TUCKER—What Now My Love; ML 6295, MS 6895

VARIOUS ARTISTS—The Irish Uprising 1916-1922; 32 B5 0001

DEUTSCHE GRAMMOPHON

BRAMMS: SYMPHONY NO. 3—Berlin Philharmonic (Von Karajan); 38926, 138926

The Oboe—Heinz Holliger/Bamberg Symphony Orch. (Maag); 39152, 139152

ELEKTRA

DAVID BLUE; EKL 4003, EKS 74003
133 Authentic Sound Effects; EKL 313/314, EKS 7313/7314

GRECOPHON

NIKOS GOUNARIS—The Immortal Nikos Gounaris; GR 309

LONDON

MANTOVANI—Mr. Music . . . ; LL 3474, PS 474

LONDON INTERNATIONAL

REV. SIMON HASS—Great Hebrew Prayers in Song; TW 91410, SW 99410

The Regimental Band, Pipes, Drums & Bugles of the Royal Highland Fusiliers; TW 91425, SW 99425

MERCURY

COATES: LONDON SUITE—London Pops Orch. (Fennell); MG 50439, SR 90439

HORST JANKOWSKI—So What's New?; MG 21093, SR 61093

MOMS MABLEY at the White House Conference; MG 21090, SR 61090

JOHNNY MATHIS—So Nice; MG 21091, SR 61091

NIELSEN: FYNK FORARES TWELVE SONGS—Danish Radio Symphony Orch. (Weidlike); MG 50450, SR 90450

MGM

SAM THE SHAM & THE PHAROHS—Li'l Red Riding Hood; E 4407, SE 4407

Yesteryear's Country Hits

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

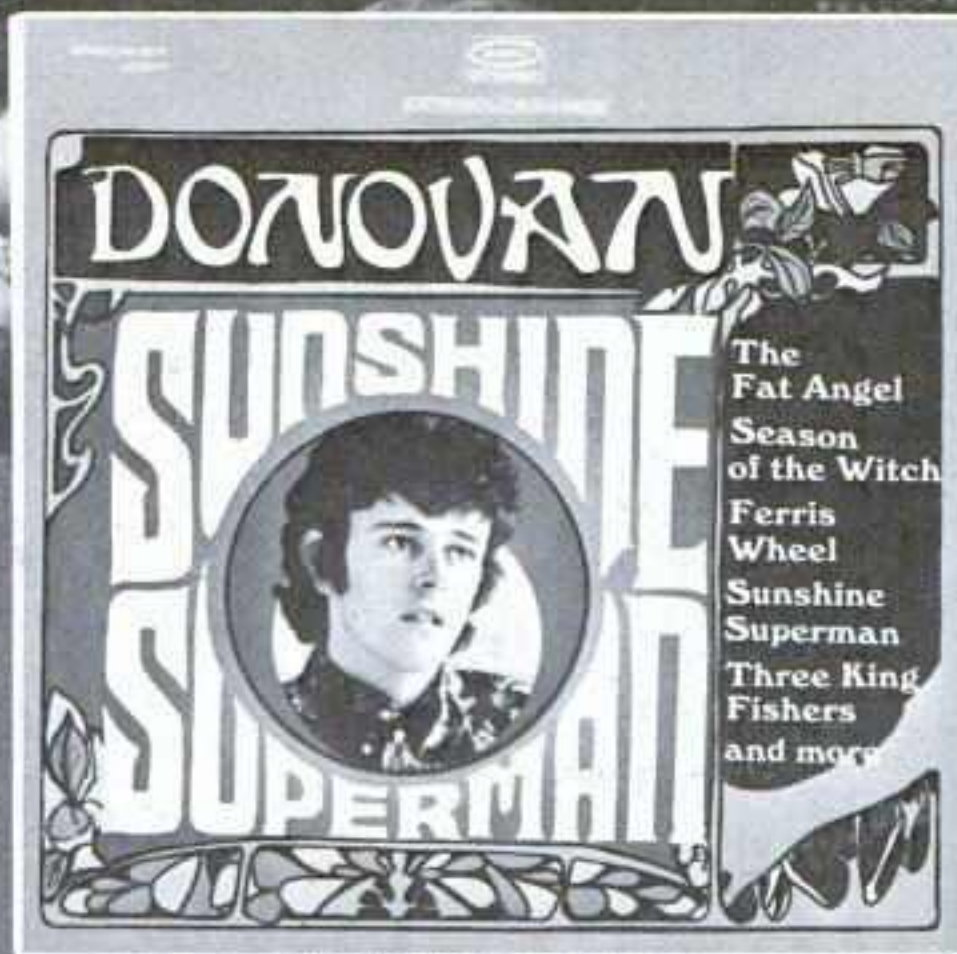
COUNTRY SINGLES—5 Years Ago September 18, 1961

1. Tender Years, George Jones, Mercury
2. I Fall to Pieces, Patsy Cline, Decca
3. My Ears Should Burn, Claude Gray, Mercury
4. Sea of Heartbreak, Don Gibson, RCA Victor
5. Under the Influence of Love, Buck Owens, Capitol
6. Walk on By, Leroy Van Dyke, Mercury
7. Heartbreak, U.S.A., Kitty Wells, Decca
8. Hello Fool, Ralph Emery, Liberty
9. I Went Out of My Way, Roy Drusky, Decca
10. Signed, Sealed and Delivered, Cowboy Copas, Starday

COUNTRY SINGLES—10 Years Ago September 15, 1956

1. Crazy Arms, Ray Price, Columbia
2. Hound Dog/Don't Be Cruel, Elvis Presley, RCA Victor
3. I Walk the Line, Johnny Cash, Sun
4. Searching, Kitty Wells, Decca
5. Be-Bop-A-Lula, Gene Vincent, Capitol
6. I Want You, I Need You, I Love You, Elvis Presley, RCA Victor
7. Sweet Dreams, Faron Young, Capitol
8. You Are the One, Carl Smith, Columbia
9. I Take the Chance, Jim Edward & Maxine Brown, RCA Victor
10. Conscience, I'm Guilty, Hank Snow, RCA Victor

A little sunshine goes a long way.
A big hit single becomes a bigger hit album.



LN 24217/BN 26217 Stereo

The single, Sunshine Superman, also available 5-10045

The Donovan style.

Gently passionate, sometimes urgent, always compelling.

The Donovan song.

A lyrical folk tune. A haunting ballad. Bawdy satire. Down home rock'n'roll.

Sunshine Superman

is a rare blend of all this. It's "Season of the Witch" and "Celeste." It's "Guinevere." It's "The Trip."

It rocks and soars and is out of this world. It's super, man!

Donovan on  Records

MUNTZ STEREO-PAK BEST SELLERS!

WEEK OF SEPTEMBER 17, 1966

POSITION & TITLE	ARTIST	LABEL	MUNTZ CAT. NO.
73 RING-A-DING DING	Frank Sinatra	Reprise	10-100A
48 SINATRA SWINGS	Frank Sinatra	Reprise	10-101A
78 ALL ALONE	Frank Sinatra	Reprise	10-103A
92 THE CONCERT SINATRA	Frank Sinatra	Reprise	10-105A
62 WHAT KIND OF FOOL AM I?	Sammy Davis, Jr.	Reprise	10-110A
9 TRINI LOPEZ AT P. J.'s	Trini Lopez	Reprise	10-117A
47 SINATRA'S SINATRA	Frank Sinatra	Reprise	10-132A
72 DINO LATINO	Dean Martin	Reprise	10-133A
69 MORE TRINI LOPEZ AT P. J.'s	Trini Lopez	Reprise	10-134A
12 DAYS OF WINE AND ROSES, MOON RIVER AND OTHER ACADEMY AWARD WINNERS	Frank Sinatra	Reprise	10-153A
75 ROSCO'S EVERGREENS	Various Artists	W-B	10-177B
54 DREAM WITH DEAN	Dean Martin	Reprise	10-196A
59 THE LATIN ALBUM	Trini Lopez	Reprise	10-199A
7 EVERYBODY LOVES SOMEBODY	Dean Martin	Reprise	10-200A
74 IT MIGHT AS WELL BE SWING	Frank Sinatra & Count Basie	Reprise	10-201A
57 SOFTLY, AS I LEAVE YOU	Frank Sinatra	Reprise	10-213A
53 THE DOOR IS STILL OPEN TO MY HEART	Dean Martin	Reprise	10-232A
67 DEAN MARTIN HITS AGAIN	Dean Martin	Reprise	10-233A
37 RAY CHARLES GREATEST HITS	Ray Charles	ABC	10-234A
15 DOWNTOWN	Petula Clark	W-B	10-246A
24 I KNOW A PLACE	Petula Clark	W-B	10-247A
80 SINATRA '65	Frank Sinatra	Reprise	10-268A
41 SEPTEMBER OF MY YEARS	Frank Sinatra	Reprise	10-287A
27 (REMEMBER ME) I'M THE ONE WHO LOVES YOU	Dean Martin	Reprise	10-288A
10 HOUSTON	Dean Martin	Reprise	10-340A
17 ROY ORBISON'S GREATEST HITS	Roy Orbison	Monument	10-361A
4 BOOTS	Nancy Sinatra	Reprise	10-366A
40 MY LOVE	Petula Clark	W-B	10-371A
33 SOMEWHERE THERE'S A SOMEONE	Dean Martin	Reprise	10-376A
28 CRYING TIME	Ray Charles	ABC	10-379A
51 TRINI	Trini Lopez	Reprise	10-381A
42 HOW DOES THAT GRAB YOU?	Nancy Sinatra	Reprise	10-418A
2 STRANGERS IN THE NIGHT	Frank Sinatra	Reprise	10-427A
45 PERVASIVE PERCUSSION	Percussion Favorites	Echo	E14-105C
95 COLORFUL PERCUSSIONS	Arthur Lyman	Life	14-122B
87 YELLOW BIRD	Arthur Lyman	Life	14-123B
26 PERSUASIVE PERCUSSION	Enoch Light	Command	14-154A
49 WHISPERING SANDS	The Rene Paulo Group	Life	14-190B
61 MOON RIVER	Lawrence Welk	Dot	14-260A
77 BILLY VAUGHN PLAYS THE MILLION SELLERS	Billy Vaughn	Dot	14-269A
99 THEME FROM A SUMMER PLACE	Billy Vaughn	Dot	14-275A
96 DINE AND DANCE WITH GEORGE LIBERACE AT THE BEVERLY HILTON	George Liberace	Omega	14-332C
97 LATIN RHYTHMS	Latin Favorites	Omega	14-365C
65 MICHELLE	Billy Vaughn	Dot	14-415A
31 YAKETY SAX	Boots Randolph	Monument	14-418A
91 RAGTIME MELODIES	Jo Ann Castle	Hamilton	16-155C
88 BOSSA NOVA GOES TO THE MOVIES	Harry Belts	Ava	16-156C
13 PIPELINE	The Chantays	Dot	21-117A
79 TORQUAY	The Fireballs	Dot	21-118A
5 WIPEOUT AND SURFER JOE	The Surfaris	Dot	21-120A
55 YOU REALLY GOT ME	The Kinks	Reprise	21-143A
86 LIVE . . . THE IKE & TINA TURNER SHOW	Ike and Tina Turner	W-B	21-147A

POSITION & TITLE	ARTIST	LABEL	MUNTZ CAT. NO.
19 THE IMPRESSIONS GREATEST HITS	The Impressions	ABC	21-155A
63 PEOPLE GET READY	The Impressions	ABC	21-156A
58 KINKS SIZE—ALL DAY ALL NIGHT	The Kinks	Reprise	21-161A
60 THIS IS NEW	The Righteous Bros.	Moonglow	21-177A
23 RIGHT NOW!	The Righteous Bros.	Moonglow	21-178A
36 SOME BLUE-EYED SOUL	The Righteous Bros.	Moonglow	21-179A
29 WOOLY BULLY	Sam the Sham & the Pharaohs	MGM	21-186A
20 LOOK AT US	Sonny & Cher	Atco	21-203A
94 I'M A FOOL	Dino, Desi and Billy	Reprise	21-205A
89 OLDIES BY THE DOZEN	Various Artists	Parkway	21-224A
90 UNDER THE BOARDWALK	The Drifters	Atlantic	21-225A
38 THE BEST OF THE DRIFTERS—UP ON THE ROOF	The Drifters	Atlantic	21-227A
64 BABY DON'T GO	Sonny and Cher and Friends	Reprise	21-230A
93 KINKDOM	The Kinks	Reprise	21-240A
16 JUST ONCE IN MY LIFE	The Righteous Bros.	Philles	21-242A
3 YOU'VE LOST THAT LOVIN' FEELIN'	The Righteous Bros.	Philles	21-244A
14 BACK TO BACK	The Righteous Bros.	Philles	21-269A
1 IF YOU CAN BELIEVE YOUR EYES AND EARS	The Mama's and The Papa's	Dunhill	21-270A
81 THE KINK KONTROVERSY	The Kinks	Reprise	21-273A
50 SOLID GOLD SOUL	Various Artists	Atlantic	21-284A
39 THE GOLDEN HITS OF THE EVERLY BROTHERS	The Everly Brothers	W-B	21-295A
11 SOUL AND INSPIRATION	The Righteous Bros.	Verve	21-298A
22 THE WONDROUS WORLD OF SONNY AND CHER	Sonny & Cher	Atco	21-299A
32 THE VERY BEST OF THE EVERLY BROTHERS	The Everly Brothers	W-B	21-305A
30 THE YOUNG RASCALS	The Young Rascals	Atlantic	21-339A
18 THE BEST OF THE RIGHTEOUS BROTHERS	The Righteous Bros.	Moonglow	21-343A
76 CHUCK BERRY'S GREATEST HITS	Chuck Berry	Chess	21-342A
66 BUMPIN'	Wes Montgomery	Verve	26-250A
43 GOIN' OUT OF MY HEAD	Wes Montgomery	Verve	26-251A
8 GOT MY MOJO WORKIN'	Jimmy Smith	Verve	26-252A
70 THE CAT	Jimmy Smith	Verve	26-279A
52 OTIS BLUE/OTIS REDDING SINGS SOUL	Otis Redding	Volt	29-115A
100 WHEN A MAN LOVES A WOMAN	Percy Sledge	Atlantic	29-122A
84 THE SOUND OF MUSIC	The Trapp Family Singers and Chorus	W-B	42-109A
25 DOCTOR ZHIVAGO	The Original Soundtrack Album	MGM	46-135A
34 THE VERY BEST OF HANK WILLIAMS	Hank Williams	MGM	54-171A
56 MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC	Ray Charles	ABC	54-213A
6 PETER, PAUL AND MARY	Peter, Paul, and Mary	W-B	56-108A
35 MOVING	Peter, Paul and Mary	W-B	56-109A
21 IN THE WIND	Peter, Paul and Mary	W-B	56-110A
98 A SONG WILL RISE	Peter, Paul and Mary	W-B	56-158A
68 SEE WHAT TOMORROW BRINGS	Peter, Paul and Mary	W-B	56-169A
44 BOSSA NOVA	Pedro Rodriguez	Echo	E-66-109C
71 AUTHENTIC BRAZILIAN BOSSA NOVA	Simonetti and His Orchestra	Dot	66-131A
46 BILL COSBY IS A VERY FUNNY FELLOW RIGHT!	Bill Cosby	W-B	72-110A
83 I STARTED OUT AS A CHILD	Bill Cosby	W-B	72-116A
85 WHY IS THERE AIR?	Bill Cosby	W-B	72-120A
82 WONDERFULNESS	Bill Cosby	W-B	72-131A

FROM THE WORLD'S LARGEST 4 & 8 TRACK CARTRIDGE LIBRARY. FROM \$1.19 PER CARTRIDGE.



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TAPE CARtridge

Tape Parley Talks Up An Eight-Track Storm

By RAY BRACK

CHICAGO—Spokesmen for the major producers of 8-track cartridge music and machines implied, with some reservation, here last Friday (9) the ultimate disappearance of their 4-track competition.

Participating in a special tape cartridge meeting sponsored by the National Association of Record Merchandisers at its mid-year meet, Irwin Tarr, vice-president, recorded tape marketing, RCA Victor Records; Columbia Records' vice-president Bill Gallagher and Oscar P. Kusisto, vice-president and general manager, automotive parts division, Motorola, were unanimous in the opinion that as Detroit has notched the tree, so it will fall.

Declared session keynote speaker Tarr: "Our basic strategy was to use the automobile to unlock the home market. Now all four major automobile manufacturers plus Volkswagen will have 8-track players as optional new-car equipment this fall. This is not a trend; it is a tide.

"Will RCA make its music available in other configurations? The answer for now is no. We don't expect the consumer to invest in more than one system, so we want the industry to settle on one concept. We'll stick to Stereo 8."

Tarr suggested to the crowd of some 65 to 70 major rack jobbers, however, that they make their own decision. He cautioned the record merchandisers to protect their future in tape cartridge. "You can't sit this dance out until the dust settles or it might settle on you. The tape cartridge business will not be confined to disk retail outlets. So protect your future by logically, rationally experimenting in automobile, marine and other new locations. If you don't, others will."

Kusisto followed Tarr to the podium to explain why Motorola and Ford went 8-track.

"We are more deeply involved in the 8-track player than any other company in the world," he

said. "Although we developed a 4-track player in 1956 and are still tooled to produce it, we wanted major music firms to show their hand. Meanwhile, Ford wanted sufficient time capability on a cartridge to accommodate an entire Broadway show. When this became possible, Ford got excited. We were called in and got the contract. Originally they wanted a compatible unit but we talked them out of it."

He later explained under questioning from Jim Tiedjens, Midwest Tape Distributors, that Motorola is eschewing a compatible unit for two reasons: the move of major record and home electronic companies have made compatibility impractical and the company has found that 4-track cartridges are fraught with insurmountable dimensional variation problems.

Also responding to Tiedjens, Kusisto estimated that one to two million 8-track players will be produced in the U. S. during 1967. Lear Jet's Paul Featherstone grabbed a mike and predicted that 1.5 million 8-track units will be on the market by the middle of 1967. And International Tape Cartridge Corp. president Larry Finley, a participant in a special NARM tape cartridge panel, offered the estimate that 1.5 million to one and three-quarter million 8-track units will be sold during 1967.

"We're deeply committed to 8-track," Kusisto concluded. "You gentlemen will decide whether we're right or wrong."

"Through we have no emotional blocks to 4-track," declared panelist Gallagher, "we have taken the advice of our R & D people that technologically, 8-track is the correct configuration for us. We are restricting ourselves to 8-track because we can't afford to spread ourselves out over multiple inventories. Sure, we are interested in other concepts. We have met with the Philips people and are currently testing the cassette system. We're very much interested in it.

"But we're a publicly held company and must make a profit. We cannot supply a limited market such as 4-track. For example, 90 per cent of the record players sold today will play 16 $\frac{2}{3}$ -rpm discs, but we produce no 16 $\frac{2}{3}$ discs. In short, we're in 8-track because we feel it is the only system with top U. S. and international potential. And the Volkswagen move, which I heard about for the first time this morning, is very encouraging."

Capitol's Bill Tallant chimed in from the floor that his company, noting Detroit's preference, is in 8-track exclusively to preclude multiple inventorying. "We don't want to sell 300,000 tapes and lose \$100,000 doing it," he said.

Gallagher was asked by panelists Irwin Steinberg, executive vice-president, Mercury Records Corp., and by Finley why Columbia is not interested in the 20-million-annual 4-track cartridge market (in asking his question, Finley confided that he too feels that 8-track will ultimately prevail).

"Muntz is not a standardizer in any sense of the word and neither are we," Gallagher responded. "If 4-track and cassette markets grow, we'll go into

them. I don't put anybody's system down."

Session speaker Amos Heilicher, president of the J. L. Marsh Co., Minneapolis, called, as a wholesaler, for multiple tape cartridge distribution and then, as a merchandiser, agreed with himself. "There is not room for additional discount from distributor to rack jobber," he said.

He named the potential tape cartridge outlets as small and large automobile accessories outlets, small and large record shops and exclusive tape stores. Starting tape cartridge inventories for the small store, he said, should total about \$1,000 in investment; about \$5,000 for the larger record and automotive stores and about \$18,000 for the exclusive tape dealer.

Warned Finley: "The biggest tape cartridge advertising barrage imaginable will break this fall, and only 20 per cent of you are really in the business. The other 80 per cent of you are going to lose out to the automotive and electronics people. This is incredible in view of the fact that the tape cartridge business will equal the dollar volume of the record business in three years."

Asked Charles Schlang of Mershaw of America:

"If we stand a chance of losing tape to the automotive people, how do we sell an average account on tape cartridge inventory when there are no players out. There aren't enough machines in northern New York to keep a bird alive. There are six machines in Plattsburgh, N. Y."

Steinberg responded: "We once advised our distributors to get into racking, and they did. Now, you must seed the market—in the manner of Mad Man Muntz, who's not so mad. He's selling players at \$42. He's moving into Chicago in three months with a unit for \$25. So get into the equipment business. And, by the way, don't ignore Muntz and 4-track. If you plan to carry stock, carry a full line."

Kusisto was asked if 8-track players will come down in price and he said they would come down but could not be reduced to 4-track prices because of their greater sophistication.

In other NARM tape discussion:

- Tarr announced that RCA will soon introduce a cartridge standardized in size with other 8-track cartridges.

- NARM members and panelists debated the pros and cons of "customer feel" of cartridge product as opposed to display in an enclosed case. No conclusion was drawn as to the best method.

Discos Tizoc to Make 4-Tracks

MEXICO CITY — Discos Tizoc will manufacture 4-track tape CARtridges here this month. Each cartridge will wholesale for \$5.38, and retail at \$8. Labels will include A & M, 20th Century-Fox, Valiant, Specialty and possibly Pickwick.

Four other record companies are currently manufacturing cartridges through a local jobber, Ruben Solis, who works for all and will make Tizoc product.

ITCC Forms Third Warehouse Facility

NEW YORK — International Tape Cartridge Corp. has formed its third shipping and warehouse facility, the Midwest Tape Cartridge Corp.

The outlet's initial inventory is close to 200,000 4 and 8-track CARtridges. "They will carry all of our product in depth," Larry Finley, ITCC president, said. ITCC has a library of some 70 labels with 500 8-track and 1,300 4-track titles. Finley said the company will enable ITCC to better service its distributors.

Based in Cincinnati, Midwest Tape Cartridge is equipped to ship to any ITCC distributor in Ohio, Indiana, West Virginia, Tennessee and Kentucky overnight. Midwest has initially hired 17 employees and has its own fleet of trucks for quick delivery. All of its shipping, billing and inventory will be controlled through an IBM computer system in its 15,000-square-foot facilities.

Midwest Tape Cartridge will also actively promote ITCC cartridges. The company has

rigged up two Volkswagens with a tape cartridge deck and speakers on each side of the cars. Finley calls the cars "Traveling tape cartridge showrooms." Salesmen will drive the cars to distributors throughout the five-State area to demonstrate the equipment and cartridges.

Maurice Rose will head the organization. Rose, a veteran of the record industry, has worked most of his life in the Midwest for Columbia and London Records. For 13 years he was Columbia's Cincinnati branch manager and district manager for the Midwest and East. Prior to that, Rose served as London's Cincinnati branch manager.

Rose headed Columbia's Home Music Library since 1962.

The addition to ITCC's national distribution set-up is the newest of Finley's warehouse and distribution centers. The other two are West Coast Tape Cartridge Corp. in Los Angeles and Texas Tape Cartridge Corp.

RIAA OK's Usage of Seal —With an If

NEW YORK—Henry Brief, executive secretary of the Record Association of America (RIAA), said last week that RIAA members have the right to use the Association's seal on their duplicated CARtridges, provided duplication complied with RIAA's "Standards for Magnetic Tape Records."

Brief said that non-members complying with the standards are free to say so, but may not use the RIAA seal. The standards were issued by the Association in July 1965, and, according to Brief, additional standards will be announced shortly by RIAA's Engineering Committee.

Brief's statement came in response to widespread call for standards governing cartridge duplication voiced during Billboard's Tape Cartridge Conference, held in Chicago Aug. 29-30.

Say You Saw It in Billboard

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Ampex Expands In Production

CHICAGO—In a move designed to consolidate operations and expand production facilities, Ampex has transferred its tape-duplicating facilities to Elk Grove Village, Ill. The site is the company's consumer and educational products division headquarters.

Donald V. Hall, Ampex Stereo Tapes general manager, said the transfer would permit an immediate 20 per cent increase in reel-to-reel tape production. He added that the move will bring the manufacturing operation to the geographical center of the company's distribution set-up. While the 4 and 8-track duplicating facilities have also been relocated, the entire tape-mastering operation continues to be conducted at the Hackensack, N. J., plant. Ampex manufactures and markets more than 1,600 reel-to-reel CARtridges for 44 recording labels. It has recently entered the 4 and 8-track field.

running on all tracks!



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226 Franklin Ave., Hewlett, L. I., N. Y., FR-46600

TAPE CARTRIDGE TIPS

by Larry Finley

In today's BILLBOARD, instead of running our usual full page ad which announces another important record company whose labels are licensed to ITCC for duplication and distribution, we are using the space to salute Earl Muntz in the special section devoted to Earl and the growth of his company. Today's column in its entirety is also devoted to Earl.

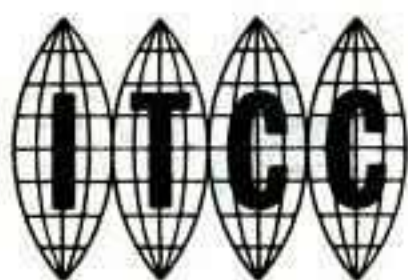
In our opinion, and as we stated in our speech at the BILLBOARD Tape Cartridge Conference, Earl's faith, perseverance and guts in the stereo tape cartridge concept lead the way for his great new developments in the 4-track concept. This certainly aroused the interest of Bill Lear who developed, and who enables us to have, the great 8-track concept. Earl Muntz's as well as Bill Lear's success no doubt lead to the entry of Frank Stanton into the field with the Play-Tape machine which, we feel, will become "The" portable tape unit for the teen trade. We are extremely grateful to Earl; if he had not pioneered in telling the tape cartridge story to the world, ITCC would not enjoy its position today as the giant in the music cartridge industry.

We are very often asked if Earl is our competitor and we always answer . . . he is not!

In addition to being our personal friend for the past 20 years, Earl is responsible for the sale of hundreds of thousands of stereo playback units which use our cartridges. It is true that Earl supplies music, but with the strength of the ITCC catalog of 70 labels, consumers of Muntz use hundreds of thousands of ITCC cartridges. Also, ITCC is not in the business of selling playback units. ITCC's sole function is that of being a duplicator and distributor of cartridges so Earl is actually NOT a competitor.

Like Macy's and Gimbels, we do not tell each other what the other is doing, and we do not agree about many things . . . such as 4-track versus 8-track. Earl says 4-track . . . we say 8-track and 4-track (ITCC has both). One thing we do agree on and that is . . . the stereo tape cartridge concept is here to stay and will become the most important aspect ever in the music industry.

Keep punching away Earl . . . we love you!



INTERNATIONAL TAPE
CARTRIDGE CORPORATION
Subsidiary of Dextra Corporation

Main Office
663 Fifth Avenue
New York, New York 10022
212: 421-8080
TWX 710: 581-3498

A Factory-Warehouse Is Bought by Audio Magnetics

LOS ANGELES—Audio Magnetics has bought a new factory-warehouse facility at 144-00 S. Broadway in Gardena and expects to move its tape manufacturing and duplicating operations there about Oct. 1.

The five-year-old manufacturer of blank tape for reel-to-reel and now continuous loop CARtridge systems, expects to triple its volume in 1967, according to President Irv Katz.

The company, through its Amcar division, custom duplicates cartridge tapes for six accounts. The firm maintains duplicating equipment for 4 and 8-track plus the Norelco-Philips cassette systems.

Katz says AM has developed a new cartridge tape lubricant with an anti-graphite shedding quality.

Having provided blank tape to such drug chains as Thrifty

and Walgreens, AM now plans developing distribution through photo stores.

AM's Artco international wing was recently merged with the Mendal Stewart Co. after the death of Artco's head, Bob Abor, and his wife in a motorcycle-auto accident. Artco accounted for 20 per cent of AM's volume by its tape-exporting activities.

Daugherty Is Dropped as A Defendant

LOS ANGELES — Papers were filed Thursday (8) releasing Chuck Daugherty, former KDEO disk jockey, as a defendant in the Al Huskey payola suit. The action was filed in Los Angeles Superior Court by attorney Frances Mintz representing Huskey.

Defense attorney Walter Hurst, who represents Daugherty, noted nothing further had been done yet about releasing another of his clients, Jimmy O'Neill, a KFWB disk jockey. O'Neill had been mentioned as being dropped from the suit after Hurst filed a motion for a summary judgment, requesting these clients be released since no proof had been offered tying them to the allegations.

The summary judgment motion was taken off the court calendar as a result of Mintz' filing the release for Daugherty.

Alpert Brass to Tour Europe

LOS ANGELES—The Herb Alpert Tijuana Brass will depart on a European tour Wednesday (21), which general manager Gil Friesen feels will benefit TJB product on the Continent.

"The European appearances will made people realize that the Brass are real people entertaining them and nothing is lost in seeing them live," said Friesen. The instrumentalists will play four concerts and four TV specials, including a date for the Armed Forces.

Domestically, A&M Records is still negotiating with sponsors for a TV show to be built around films of the group performing before live audiences.

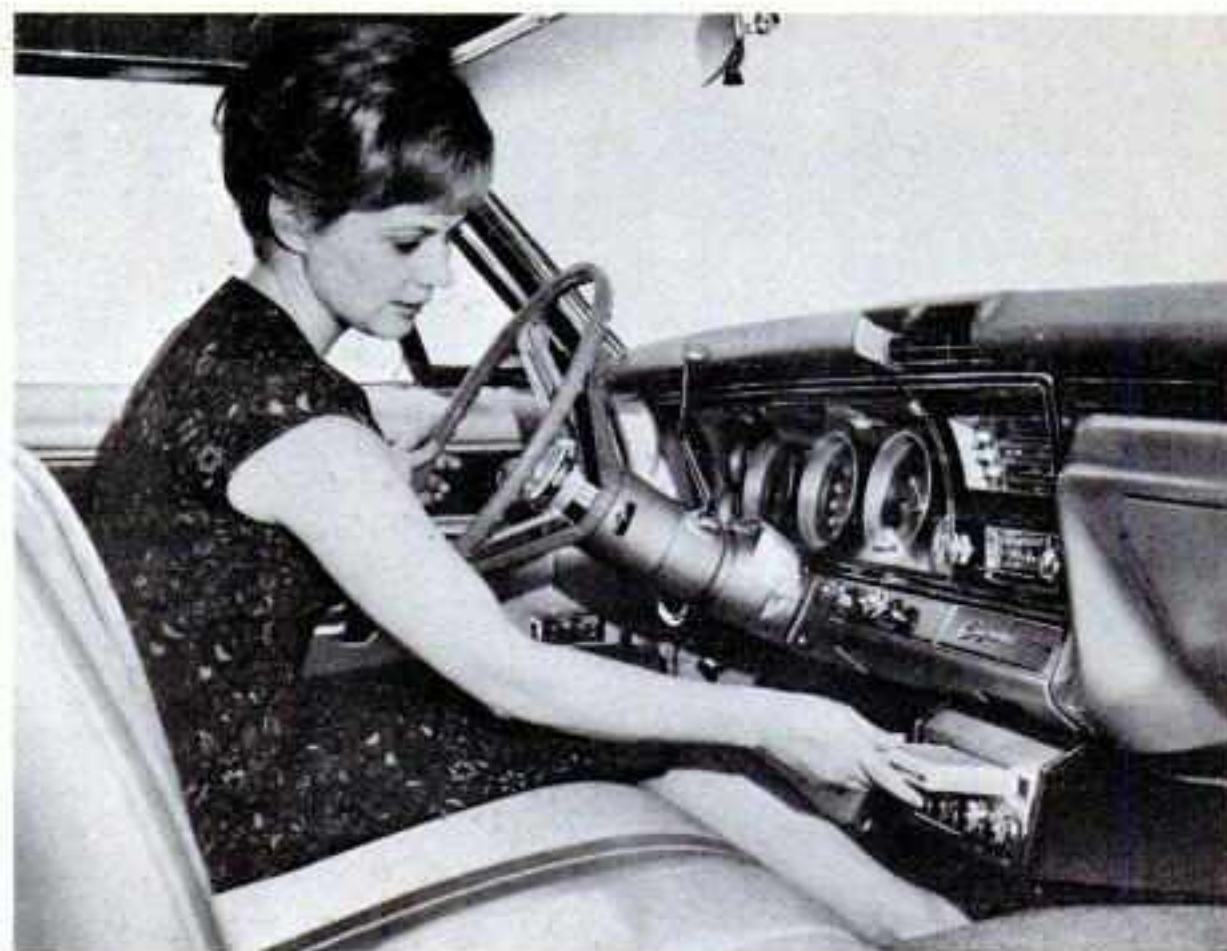
Mira's Product To New Outlets

LOS ANGELES—Mira Productions has begun placing product turned down by Philips, its foreign licensee, with other overseas outlets. Randy Wood, Mira's president, explains that Philips has first refusal rights on all product and he is free to place it with other firms within four months after offering the merchandise to Philips.

First additional foreign outlets for his product is CBS Records in England, which has accepted two albums and two singles: "Rubber Soul Jazz," by the Music Co.; featuring pianist Don Randi, "The Afro Blues Quintet Plus 1," "I'm Coming to Take You Away," by Kim Fowley and "Words," by the Regents.

Wood has also secured sub-

TAPE CARTRIDGE



CHEVROLET UNVEILS its new tape CARtridge equipment. The 8-track unit will be available as optional on all 1967 models except the Corvette and the Chevy II. Customers purchasing the unit can have it factory or dealer installed. It is also available with an AM-FM radio and FM stereo multiplex.

Tri-Parte New Firm

NEW YORK—Tri-Parte Productions was formed last week to produce masters for sales to record companies. Peter T. Steinman is president and Peter H. Grossman, vice-president of the new firm which will be located in the Time & Life Building. Steinman said the company would be active in producing pop records initially, but planned to expand into other entertainment fields including motion pictures. Tri-Parte also will acquire publishing rights to songs.

Lonie Levister, composer-arranger, has been signed to supervise two recording sessions, including four of his own compositions. Levister previously produced and arranged for Motown, Capitol and Columbia Records. Mark Barkin has been hired as producer, arranger and composer. Barkin composed such songs as "Pretty Flamingo," "Do Not Disturb," "She's a Fool," "I Don't Want to Be a Loser," and "The Writing on the Wall." Steinmann also has an executive

Psychedelic's the Thing for Garson

LOS ANGELES — Psychedelic music is an experimental, courageous form of expression, believes 40-year-old arranger-writer Mort Garson, who vies with much younger creative minds for success in the contemporary music business.

Veteran arranger-scorer Garson calls the slowly developing West Coast fad the "avant-garde of the pop music business."

Consumers' ears are becoming more educated, according to Garson. This provides the arranger with an opportunity to develop some of his own original ideas for a client.

In Garson's case, his clients are Doris Day, Glenn Yarbrough, the Sandpipers, Joanie Sommers, Arthur Prysock, Vikki Carr, Mel Torme and Irene Reed, to name just a hard core.

publishing arrangements for his copyrights in Mirwood, BMI; Miraka, ASCAP and Arima, SESAC, to be published by Agence Musicale in France; Flamingo in England, Gruppo Elegra Musica in Italy and Sweden Music in Scandinavia.

MONUMENT & BARCLAY PACT

LOS ANGELES—Monument has signed a contract with Barclay Records of France for domestic release of singles and albums. Among the artists set for U. S. exposure are the Eddie Barclay orchestra, Stephane Grappelly, Wal-Berg and his orchestra, Dimas Segundo and Raymond Lefevre.

The first disk set for American release under the new deal is "Barclay Plays Paris," a large band package.

The two companies are reported studying the teaming of American and French performers on disks for world-wide release.

position with Landau/Unger Co., a movie production company.

ONE-STOP RECORD SERVICE

Complete line of Spirituals, R & B and Catalog Merchandise.

Write to be placed on our national mailing list.

We ship C.O.D. in the U.S. Check must accompany order from all international accounts.

Barney's One-Stop

3234 Roosevelt, Chicago, Ill. 60624
PHONE: (312) VA 6-1828

Announcement

The great, new, 1966 Tri-State Industrial Fair OCT. 29, 30, 31 and NOV. 1.

Robert's Stadium
Evansville, Indiana

FEATURE EXHIBITS WANTED

The most piercing sales weapon in the Ohio Valley. Another promotion extraordinary by Penniwood Productions.

PHONE: (812) 424-5501
HAROLD WOODS, Executive Dir.



AUTOGRAPH-SIGNING STINT at the Montgomery Ward store in Evergreen Shopping Plaza outside Chicago stimulated sales at retail for Columbia artists Simon and Garfunkel (seated). According to Columbia Chicago promotion manager Fred Salem, some 1,700 to 2,000 persons showed up, buying some 300 LP's and as many singles. Standing, from left, are Ralph Ebler, Columbia Records Chicago LP promotion manager; Salem; Fred Bernstine, department manager, Montgomery Ward; Carl R. Cook, national merchandise manager, Montgomery Ward; B. S. Norian, buyer, Montgomery Ward, and Lou Kwiker, branch manager, Chicago Drug.

Biggest Admiral Ad Push

CHICAGO—Newspaper and magazine advertisements, television spots, sweepstakes with prizes up to \$10,000, incentive programs and dealer ads will mark the biggest advertising campaign in Admiral Corp.'s history.

Under the theme "Admiral Unbeatable," the company will launch its fall program with full-page ads in 91 markets. The newspaper campaign will be supplemented by magazine ads and national television spots. TV commercials featuring Admiral

products will be seen six nights a week.

As a follow-up, Admiral will mail some 5 million copies of a 12-page mailer featuring the entire line-up of products. Also, a sweepstakes is planned with a top prize of \$5,000. The winning family will use the money to remodel any room of their home and equip it with Admiral electronic products. As a kicker, the company will throw in an additional \$5,000 kitchen complete with Admiral appliances if the winner has qualified at an Admiral dealer.

Admiral will run some 20 800-line and 1,200-line local dealer ads for a 13-week period. According to a company spokesman, more than 22,000 lines will appear in each market throughout the fall program. The company will announce special distributor and retail salesman incentives.

Magazines that will carry Admiral ads are Life, New Yorker, TV Guide, Esquire, Town and Country, Ebony, Time, Playboy, National Geographic, Sports Illustrated and Time. Forty-six ads are planned.

Admiral will also make extensive use of direct mail advertising. More than 5 million full-color 12-page mailing pieces will be sent to prospective customers depicting Admiral's full line of electronic equipment and appliances. The brochure will serve a double purpose by including a section on home decorations (with Admiral products, of course).

Some 67 minutes of TV spots are scheduled for seven shows. They are "I Spy," "Tuesday Night at the Movies," "The Sherer-MacNeil World News Report," "Run for Your Life," "The Dean Martin Show" and "Laredo."

A Correction

CHICAGO—The manufacturer reports overwhelming response to a new Major automatic changer reported here as listing at just under \$20. Unfortunately, the model, battery/AC mini-charger by Major retails at a suggested \$44.95. Our error.

RAY BRACK

Why You're Not Getting All Your Tax Refunds

CHICAGO—If you are a typical record retailer, you haven't yet received from all the record companies you do business with the floor stock refunds stipulated under the 1965 Excise Tax Reduction Act.

The word "stipulated" is important. For, though the Excise Tax Reduction Act did not decree that manufacturers pass on tax savings in the form of price

cuts subsequent to the June 21 date of passage, it did make mandatory a refund amounting to 10 per cent of the original price on stock held as of June 22, 1965, the so-called "inventory date." Some confusion exists in the industry between the refund provision of the law and its implied long-term saving to the consumer, a saving strongly advocated by President Johnson when he signed the bill. He asked manufacturers, payers of the excise tax, to "pass on" the tax cut savings to the consumer by reducing wholesale prices 10 per cent.

(About half the record companies followed the President's advice in this regard.)

Ground Rules

With the passage of the Act, the Internal Revenue Service issued tax rebate ground rules which required that dealers desiring refunds file affidavits with manufacturers no later than Dec. 31, 1965, reporting all stock held as of the June 22 date. (Several manufacturers, fearing that the Dec. 31 date would not give them enough time to process claims before their own deadline for passing the claims on to the Treasury—their deadline being Feb. 10, 1966—asked, through their distributors, that stock inventories from retailers be filed earlier. One manufacturer set an arbitrary Sept. 15 dealer deadline.)

Having followed these instructions to the letter, many phonograph record retailers complain that a number of labels, most of them small, have yet to be heard from with respect to the refund. (See adjacent report from New York.)

Best estimates by Midwest retailers indicate that about 50 per cent of the total refund dollars have filtered down from the Treasury via manufacturer and distributor to dealers.

Varied Experience

Local dealers say most major labels have complied 100 per cent. But with smaller labels they report varied experiences. No smaller label appears to be

totally delinquent—and none appears to have refunded completely.

According to Henry Elsnick, of Vitak-Elsnic here, only about 16 of the 250 or so labels with which he deals have attended to his refund. He has received rebates from Decca, Capitol, Columbia, Epic, RCA Victor, Liberty, Hickory, United Artists, Walt Disney, Duke, Savoy, Hall, Blue Rock, Kent and Modern.

V. H. Anderson of the Record Center reported that approximately 40 to 50 per cent of the rebate total has to date reached the retailer.

Though dealers tend to blame the labels for the delays, a Billboard check with the IRS turned up other possible reasons for absent refunds.

According to Marion A. Sieracki, group supervisor of the excise tax group at the local office of the Internal Revenue Service, the following factors could be holding up dealer refunds:

- Many manufacturers—in this industry and others—asked for and were granted a deadline extension for filing their second-quarter income tax returns. The extensions, granted because of the unprecedented problems deriving from the tax cut, was from July 31, 1965, to Nov. 2, 1965. This extension, though a temporary regulation, has delayed many refunds, for the manufacturer's tax return had to be processed before its tax refund claims could be handled.

78 R.P.M.

- Manufacturer and distributor inventory difficulties. Both were deluged with claims and frequently hired additional help to process them. According to Sieracki, some manufacturers received claims on 78-r.p.m. stock still in dealer inventory. This happened because the Excise Tax Reduction Act as it applied to floor stock refunds did not carry the usual three-year statute of limitations clause. Some manufacturers were hard-

(Continued on page 58)

Mixed Refund Pattern in New York City

NEW YORK — The excise refund picture in the New York area is mixed, but the general pattern seems to be that major record companies are the only ones coming through with the money for dealers. RCA Victor seems to be a very consistent company in making the refunds, with dealers generally reporting having received their money from Columbia, Epic, Capitol, Liberty and United Artists. In addition to the smaller companies, several dealers reported they had not received refunds from Warner Brothers/Reprise, London, MGM, ABC or Mercury.

One dealer, Nathan Jacobs, of W. H. Nelson's, said he hadn't yet received his refund from Decca, but most other dealers in a spot check said they had. William Swenton of Garden City Music Center, however, reported only Victor had refunded the tax money. He said he would wait to see whether he can get back even one-eighth of the amount owed the store.

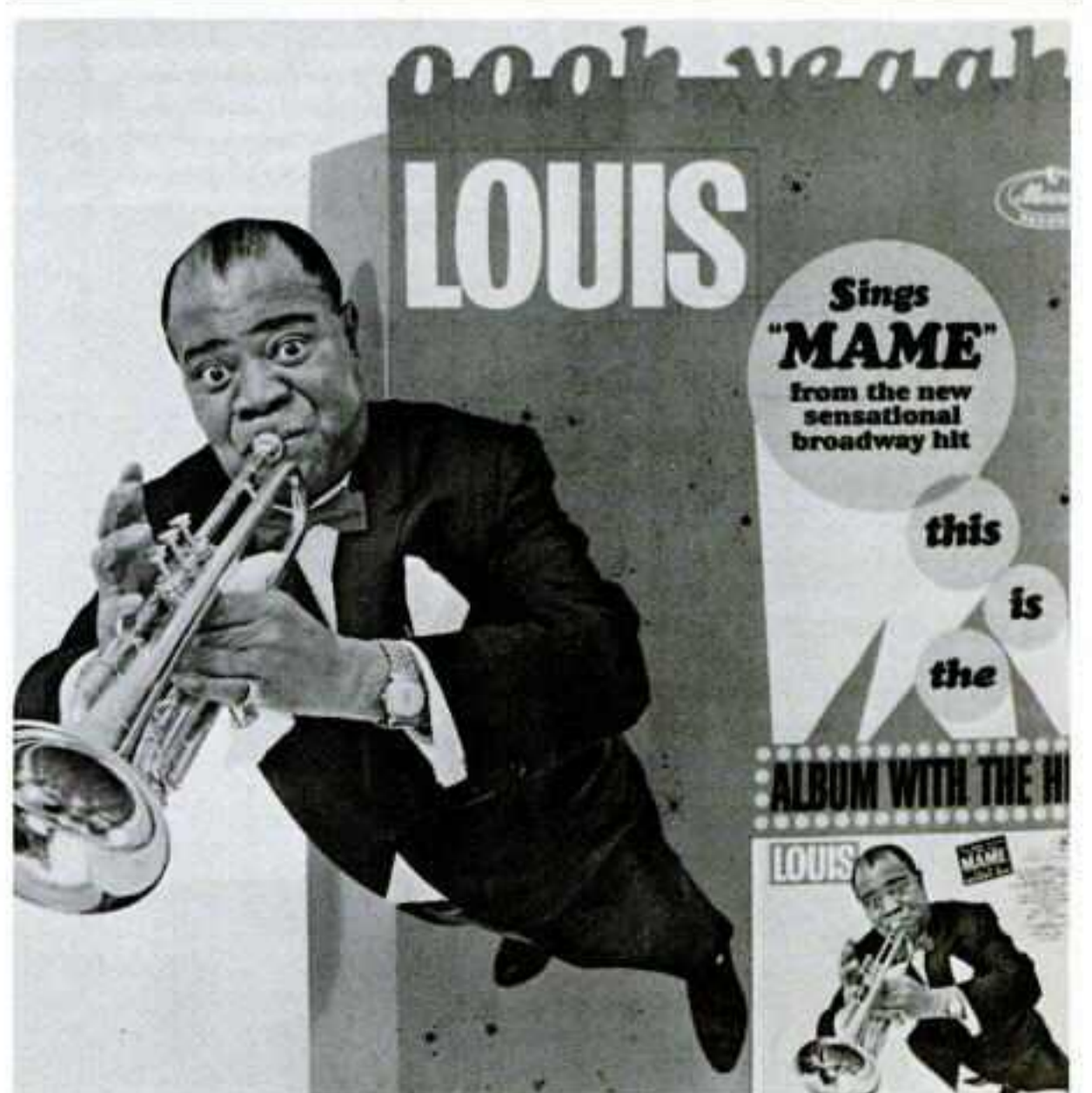
Two Brooklyn dealers, Jules Amrose of Bushwick Music and Marvin Bernstein, reported their refunds had been coming in well from major labels. Similar reports were received from George Bagdanos of Marconi Brothers in Manhattan and from Ted Krolikowski of E. K. Music in Bridgeport, Conn.

Lou Chichetti of Cousins in the Bronx, however, reported that none of the small labels, via distributors, had returned the money. He also said none of the Cosnat labels had refunded, nor had Colpix, Vanguard, London, ABC, Kapp, MGM, Warner Brothers/Reprise or Mercury.

Mrs. Louise Switky of National Music listed Columbia, Victor, Decca, Capitol and Liberty as the only companies having paid. After recalling that nothing had been received from Mercury, London, Warner Brothers/Reprise, MGM or ABC, she said, "It's our money. We're entitled to it. It's a federal matter. I'm sure all companies received the money from the government."

Ben Bush of Symphony Music of Yonkers said only one distributor had failed to forward the money. However, he declined to identify the firm.

(Reasons for refund delays explained in adjacent story.)



NEW RETAIL DISPLAY from Mercury Records features Louie and his trumpet in four colors. The compact size permits use in window, on counter, shelf, etc. Blue background.

CLASSIFIED MART

DISTRIBUTING SERVICES

RECORD RIOT 45'S, BRAND NEW, some late hits. \$6.80 per hundred; \$65 per thousand. Send check with order for prepaid postage. No overseas orders. Reliable Record Co., Box 136, Glen Oaks Post Office, Glen Oaks, N. Y. Phone: Area Code 212; 343-5881.

RECORD RIOT — 45 RPM RECORDS, brand new, factory fresh, \$6 per hundred, \$50 per thousand. Major labels, popular hits, top artists. Freight prepaid with check - in-advance orders. Apex-Rendezvous, Inc., 4007 9th Ave., Brooklyn, N. Y. 633-9400.

WANTED TO BUY

CASH TOP DOLLAR PAID. MONO. & Stereo Records, DJ's, LP's & 45's. Call LO 7-6310, Stereo King, 15 N. 13, Philadelphia, Pa.

WANT TO BUY FROM PRIVATE party: Ampex recorders and equipment, 1-2-3 and 4 track. Board, etc.; all or part. Must be cheap price. Cash, Donald Lytle, Box 1958-GPO, New York, New York 10001.

EMPLOYMENT SECTION

HELP WANTED

HELP: SINGER WANTS HONEST RECORD company to back him in making commercial, 45 rpm. Will pay recording expenses. Contact: Luigi's, Saybrook, Conn.

SINGERS WHO ARE RADIO DISC jockeys. If you will furnish us with a master tape of your own songs, will release on our label. Royalty paid on records sold. Cowtown Records, Box 84, Avery, Tex. 75554.

POSITION WANTED

DEPT. STORE EXECUTIVE (BUYER), former professional musician, seeks music industry. Position, N.Y.C. area. Box 333, Billboard, 165 W. 46th St., New York, N. Y. 10036.

TOP 40 JOCK, NOW WORKING IN major market, traffic hours, married, would like another major market. 5 years' experience. Will send tape and picture. Call (801) 277-1451.

PROMOTIONAL SERVICES

National Record Promotion

(You Record It—We'll Plug It)
Music Makers Promotion Network
★ New York City ★
20 Years' Dependable Service
Brite Star, Cleveland, Ohio
Covering All Major Cities, Nashville, Chicago, Hollywood, Etc.
★ DISTRIBUTION ARRANGED
★ MAJOR RECORD LABEL CONTACTS
★ NATIONAL RADIO & T.V. COVERAGE
★ BOOKING AGENT CONTACTS
★ NASHVILLE NEWSPAPER PUBLICITY
★ RECORD PRESSING

General Office:
801 17th Ave. S., Nashville, Tenn.
Mailing Address:
14881 Overlook Dr., Newbury, Ohio
Send ALL Records for Review to:
Brite-Star, 14881 Overlook,
Newbury, Ohio
CALL: Cleveland (216) JO 4-2211

ENTERPRISE THIRTEEN RECORD PROMOTION

Individual attention given to each artist or group. Your recording promoted in all major markets. Call or write:

ENTERPRISE THIRTEEN
523 Main St., Suite 529
Racine, Wis. 53403
414-637-8600 or 414-654-1943

10½ MILLION RADIO LISTENERS, 40 radio stations coverage. Complete States: Texas, New Mexico. Emphasis: Personal presentation, telephone. Director: Musical programming. Submit records: Request appraisal, brochure. Will purchase masters for release: DJ Star recording label. Star Records Promotions, 102 Texas Ave., El Paso, Tex. 79946.

PUBLISHING SERVICES

ATTENTION, SONGWRITERS
Hit desperately needed by House of Sound & Music. Send your best to Box 268, Billboard, 188 W. Randolph St., Chicago, Ill. 60601. All unused songs will be returned. Great financial reward could easily be yours!

when answering ads . . .

Say You Saw It in
Billboard

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

PRESSING, PLATING

PRESSING
No Job too small
CONSULTATION
All questions answered about Recording, Distribution, Printing, Shipping, Music Publishing, etc.
NATIONAL RECORD PROMOTION & PUBLICITY
National disc jockey coverage . . .
Trade paper publicity . . . etc.
DISTRIBUTION ARRANGED

MORTY WAX PROMOTIONS
1650 Broadway
N.Y., N.Y. 10019
CI 7-2159

RECORD PROMOTION & PUBLICITY

RECORD PROMOTION AND PUBLICITY. Masters produced, pressed. Co-Op Recording Plan. Compare! Geo. E. Primrose, 165 O'Farrell St., San Francisco, Calif. 94102.

Spiritual, Gospel Quartets, C&W, Pop, Combos, etc.
Finance your own recording session with the great Nashville Sound, A&R Director and Nashville Musicians available for your session. National promotion and distribution.
Write:
GOLDMONT MUSIC, INC.
726 16th Ave., South
Nashville, Tenn. 37203

MISCELLANEOUS

G.M.C. CUSTOMIZED DIESEL BUS. Recent complete overhaul. Seats 10 plus 4 bunks, lockers, air cond., refrigerator, etc., \$5,500. Contact: (212) CO 5-5587.

LIFETIME IDENTIFICATION: BRASS Social Security Plates, with name and Social Security number, \$1.50. Story Records, 651 Judson St., Evansville, Ind. 47713.

WANT TO RENT: OFFICE OR SPACE in midtown New York (music area), private. Under fifty dollars a month. Does not have to be fancy. Furnished or unfurnished. Aubrey Mayhew, Box 1958-GPO, New York, N. Y. 10001.

OLDIES WANTED

WE NEED OLDIES — UNUSED. SEND lists and best price to Cutler's One Stop, 33 Broadway, New Haven, Conn. 06511.

USED COIN MACH. EQUIP., PARTS & SUPPLIES

10 PHIL. SKEE BALL ALLEYS, CLEAN and ready to go, \$350 each; 10 for \$2,950. Available after Labor Day. Mangels Shooting Gallery, \$1,500; 4 guns. Want Kiddy Rides, Animal Forest, York Beach, Maine.

INTERNATIONAL EXCHANGE

ENGLAND

ALL ENGLISH RECORDS RUSHED BY airmail. Beatles all-new 14-track album, mono/stereo, \$6.15 airmail on release day. 300-page new LP/EP catalog, \$1 surface, \$2 airmail. A-1 records, John Lever, Gold St., Northampton, England.

BEATLES NEW ALBUM! STONES' new English album, "Aftermath," English "Rubber Soul," 14 cuts on each, and any other English album, mono or stereo: \$6. airmail. Stones' "Poison Ivy" E.P.: \$2.20. Pop catalogue airmail: \$2. Record Centre, Ltd., Nuneaton, Eng.

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. Heanon Record Center, Derbyshire, England.

"REVOLVER," BRAND-NEW BEATLES album. Stones' "Aftermath." Any album of your choice, \$6 incl. airmail. Cash with order. Berkeley Records, 6 Lansdowne Row, Berkeley Sq., London W.1, England.

zip code
helps
keep
postal
costs



BUT ONLY IF YOU USE IT.

Classified Advertising Department

BILLBOARD MAGAZINE
188 West Randolph Street
Chicago, Illinois 60601

Please run the classified ad copy shown below (or enclosed separately) in _____ issue(s):

PLEASE TYPE OR PRINT YOUR AD COPY IN THE ABOVE SPACE. FULL PAYMENT MUST ACCOMPANY YOUR CLASSIFIED AD ORDER.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

AUTHORIZED BY _____ AMOUNT ENCLOSED _____

Type of classified ad desired—check one
 REGULAR CLASSIFIED DISPLAY CLASSIFIED

HEADING DESIRED: _____

New Products



Viking of Minn'pls

VIKING MODEL 423 features professional type equipment at \$249 list. Designation 423 stands for 4-track, 2 heads and 3 speeds. Accepts seven-inch reel and available with a walnut enclosure and optional remote control accessory.



Admiral console

THIS ADMIRAL CONSOLE is already equipped with stereo headset and microphones. The combination radio-phonograph has Ampex stereo tape recorder, two recording microphones, FM/AM with FM stereo multiplex, push-button controls, eight matched speakers and is completely transistorized.



Emerson radio

POCKET-SIZE EMERSON radio has eight transistors and is priced at \$8.88. Plays AM only and has two controls.

NAMM Sets 5 Seminar Dates

CHICAGO — The National Association of Music Merchants — currently wooing the nation's record dealers — has set dates and sites for its 1967 spring series of sales-management seminars, as follows:

Feb. 19-20, Atlanta, Marriott Motor Hotel

March 5-6, Dallas, Marriott Motor Hotel

March 19-20, Philadelphia, Marriott Motor Hotel

April 2-3, San Francisco, Fairmont Hotel

April 16-17, Chicago, O'Hare Inn

A survey taken at the recent Music Show indicated a 2-to-1 preference for airport-vicinity sites over downtown locations. Seminar features and luncheon speakers will be announced soon.

Why You're Not Getting Refunds

• Continued from page 57

pressed to verify a given 78-r.p.m. disk in their catalogs.

• In the case of some manufacturers, not enough tax had been paid to cover the refund claims. Clearing up these discrepancies consumed time and caused delays. Some of these cases are still being cleared up.

• The IRS had its problems. "We had bugs in our procedures that slowed us up," said Sieracki. "It was a new thing for us, and like any new thing, we had to break it in." Because of this, he said, some manufacturers have not yet received their refunds to pass on to dealers.

Sieracki said that the IRS has adopted expedient measures to speed up the refund pace. For example, instead of auditing claims in advance of payment, payment is being made subject to a post-refund audit.

Complaints from retailers about lack of refunds began coming into the IRS offices as early as last December, Sieracki said. In their impatience, some dealers have begun discussing plans of action. A Wisconsin retailer even took initial steps to file suit against a large Chicago distributor only to learn that the funds were being held up for other reasons and bookkeeping adjustments cleared the matter up. Similar examples of confusion are numerous.

Meanwhile, dealers assembling at the National Association of Music Merchants convention here in July requested that the association investigate whether or not income tax deduction would be allowed the dealer on non-rebated floor stock refund amounts. NAMM is reportedly investigating this possibility.

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.

FREQUENCY DISCOUNTS: 3 consecutive insertions, noncancellable, nonchangeable, 5% discount; 6 insertions, 10%; 13 or more consecutive insertions, 15%.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

BOX NUMBER: 50c service charge per insertion, payable in advance; also allow 10 additional words (at 25c per word) for box number and address.

INTERNATIONAL EXCHANGE ADVERTISING RATES

International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.

REGULAR CLASSIFIED AD: \$1 per line. Minimum: 4 lines per insertion.

DISPLAY CLASSIFIED AD: \$14 per inch. Minimum: 1 inch. Same frequency discounts as above apply.

PAYMENT MUST ACCOMPANY ALL ORDERS

SEND ORDERS & PAYMENTS TO: John O'Neill, International Exchange Advertising Director, Billboard, 188 W. Randolph St., Chicago, Ill. 60601, or Andre de Vekey, European Director, 15 Hanover Square, London W. 1, England.

BULK VENDING news

Zola Resigns WVMOA Post

BEVERLY HILLS, Calif. — Eugene L. Zola, local attorney, has resigned as counsel and secretary-treasurer of the Western Vending Machine Operators Association, a post he has held since September 1961. The resignation is effective immediately.

Zola addressed his resigning letter to Kenneth Ferrier, the association's president, and Leo Weiner, a past president. In sending the letter to Weiner, Zola explained that he was doing this as it was Weiner who brought about Zola's connection with the group, and "you have been one of the foremost instrumentalities in continuing ties of the association." Checks for the association were signed by Zola and Weiner.

"I find that I can no longer continue my interest in your association due to the increased pressures and responsibilities of my law practice," Zola wrote in resigning. "I have given this situation some very serious thought for the last several weeks and I find that, in good conscience and all fairness to the entire association I do not have the time available to properly continue with the activities. Rather than continuing my interest with the group in any other manner than that which would reflect due diligence and conscientious efforts, I have elected to terminate my position with the association."

Treasure the Warmth

Zola said that he will always remember his relationship with the WVMOA and continue to treasure the warmth of the group and the many new friends that he had made among the individual members.

Since he joined the association in 1961, Zola has been instrumental in obtaining more equitable licenses in the various municipalities for the association and bulk vending in general. Prior to taking over the duties of secretary-treasurer, Zola's main work was trouble shooting on licenses considered discriminatory.

Zola said that he would turn over the books, records and other material at the direction of the association officers. He asked that the letter of resignation be read to the membership at the next meeting, which will probably be on Sept. 27.



EUGENE L. ZOLA, Beverly Hills, Calif., attorney, who last week announced his resignation as counsel and secretary-treasurer of the Western Vending Machine Operators Association.

The Long Hot Summer—What Happened to Bulk Machines?

By EARL PAIGE

ST. LOUIS — The long, hot summer here had little appreciable effect on bulk vendors. On July 11 and 12 large areas of the city were alternatively and arbitrarily blacked out because the utility could not supply power. Over 100 deaths occurred in a matter of a few days as the mercury soared.

What happens when machines sit outside and are exposed to the sizzling sun?

"Who keeps machines outside?" said Granite City, Ill., operator George Chapman. "I certainly don't. And not just because of the heat. I find that sand, dirt and rain get into the machine and gives me nothing but headaches. If a store owner insists on putting my machine outside I pull the location."

"Outside? Not my machines," said Lew Block, veteran St. Louis vendor. "I had this happen not long ago. A good location, too. I went back and the machines were on the sidewalk. The

guy said he thought it would pull in traffic. I told him to get the machines inside or I would do the pulling," Block said.

Ridiculous

"They're too easily knocked over," said Jason Koritz when asked about machines that are kept outside. "Kids cram sand and rocks in 'em, it rains and the pennies all stick together, it's just ridiculous. But, of course," he continued, "in Florida everybody keeps them outside."

Koritz, who operates routes in Florida and elsewhere, said, "But it's the same thing down there. Sand, rain, it's a mess, but everybody keeps machines outside down there."

"I have very few machines outside," said Irv Katz, another large St. Louis vendor. "I suppose some people do but I find it doesn't pay at all. You would have to stay away from candy and confections. Capsule merchandise would be all right, and charms. But who wants their machines outside?"

What about machines inside — but still exposed to the sun shining in through windows?

Sun Guard

"We made up a bunch of sun guards for our machines," said Lew Block. "We used cardboard, about the weight that comes in shirt stiffeners like you get from the laundry. Then we wrapped Kaiser foil over these cardboards and curved

them around inside the globe with the foil facing out."

"We leave the inside three-fourths of the globe open so the merchandise shows up," Block said, "but this foil guard provides protection against the sun in those locations where you have this problem."

"Northwestern has these guards, too," said Block, "and they're very reasonable. We just had ours made a long time ago and have plenty around the shop."

Blacked Out

Contact paper was also mentioned as a protection for machines exposed to the sun's rays when Jason Koritz was asked about this problem. "I use a lot of the Oak machines with three sides blacked out," added Koritz. "I can remember the half-cab-

(Continued on page 60)

Letters to the Editor

A Few Opinions

Sir:

Enclosed are a few opinions and thoughts I had when I read recent issues of Billboard, actually on three different subjects.

Knowing that you always like to give both sides of a story, I am hoping you can use this as an open letter to Billboard.

First, on the topic of distributors: The distributors are the life blood of our business. What would General Motors do without their distributors? Ours are just as essential to us. The distributor takes care of the many, many problems of the local operator such as financing, the purchase of other supplies . . . chewing gum, candy, machines, parts . . . all of which are necessary for the success of the operator. We definitely feel that the distributor is very important to the operator, and we know that he is tremendously important to us. The distributor has merchandise in stock ready for the operator when he needs it. He can give advice on all local

problems which we are not in position to do. He is our sales force. We value him highly.

Then, on the subject of fads: Penny King has had its share of fads, and we know, of course, they are profitable to a manufacturer while they last. However, we believe that in the long run it is poor business for the operator to use a single item in his machines. When the item is hot, all is well, but no one can predict when it will suddenly stop selling. Past experience has proven that no matter how spectacular the fad is, when it stops it seems as if every kid in the neighborhood, city, State and country knows it is over . . . the machines are dead and the operator is stuck! Our belief is backed by information received from operators, that they lose more than they gain by loading up all their machines with one item. It is for this reason that Penny King has spent so much time and effort in making up display fronts showing a variety of merchandise which will continue to move in a machine, perhaps not as fast as the first empty on a fad, but there is no dead period when the machine stands idle for weeks and months. Naturally, everyone has his own ideas on how a business should be run. We don't try to dictate to our customers. If the customers want to buy individual items, we sell them individual items. We abide by the old slogan . . . "The customer is always right!"

Now, on the subject of imports: When it comes to importing merchandise from Hong Kong and Japan, Penny King is now the largest importer in the business. In fact, Mr. Hardman, the owner of our company, made his first trip to Japan and Hong Kong over seven years ago and now spends months at a time there working on designing new charms. He made his first trip to the Orient after he had seen imported charms and figured that if anyone went over there

(Continued on page 60)

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1c or 5c . . . \$14.50
N.W. Deluxe, 1c or 5c Comb. . . 12.00
N.W. 10-Col. 1c Tab Gum Mach. 18.00
Atlas 1c & 5c 100 Ct. Ball Gum. 12.00
Acorn 8 lb. Globe . . . 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red . . . \$.92
Pistachio Nuts, Jumbo Queen, White87
Afghan Crown Red Lip Pistachio Nuts60
Afghan Prince Red Lip Pistachio Nuts53
Indian Nuts, 5 lb. bag, per lb. . . 1.25
Cashew, Whole86
Cashew, Butts79
Peanuts, Jumbo45
Spanish32
Mixed Nuts60
Baby Chicks35
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct. . . .48
Munchies, 16-lb. carton, per lb. . .39
Hershey-ets47

Rain-Blo Gum, 72 ct. . . . \$.32
Malt-ette, 100 ct., per 10035
Rain-Blo Ball Gum, 140 ct., 170 ct., 210 ct. . . .32
Rain-Blo Ball Gum, 100 ct. . . .34
300 lb. minimum prepaid on all 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.

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GUM VENDER PACKAGE

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The Oak pen vendor has all the popular cabinet features, including anodized aluminum corner posts, simplified coin removal and the exclusive Oak-patented trouble-free, fail safe mechanism. It holds 300 ball point pens and, with easy coin conversion, will vend 1c, 5c, 10c or 25c items. Designed to vend other cylindrical items as well as pens, it requires no special loading. Simply bulk load as you would other machines. It fits either the standard Oak Tree or the Futura stand and can be ordered with either durable baked epoxy enamel or handsome simulated wood-on-metal finishes. \$23.95 F.O.B. LOS ANGELES

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650 SOUTH AVENUE 21, LOS ANGELES, CALIFORNIA 90031

Letters to the Editor

• Continued from page 59

and designed charms properly he could put us out of business.

SCHOENBACH CO.

Manufacturers Representative
Acorn - Amco Distributor

MACHINES

GREAT MONEY MAKER



ACME ELECTRIC MACHINE

Sample ... \$28.50

4 and up... 23.50

Batteries \$1.00
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HOT — HOT

10c VEND ITEMS

(all 250 per bag)

Marvel Mini-Books (3 Books
Per Capsule) ... \$9.50
Fancy Fingers & Fancy Toes 8.00
Key Chain Assmt. ... 9.00
Necklaces, Brooches,
Bracelets (Penny King) ... 8.00
SUPER BALLS for 25¢
VEND ... 21.25

HOT 5c VEND ITEMS FROM \$4 TO \$5 PER BAG

1c VEND ITEMS

(all price per M)

Mini-Books ... \$10.00
Yo-Yo ... 7.50
1¢ Mixes from ... 3.50

Parts, Supplies, Stands & Globes.
Everything for the operator.
One-third deposit with order,
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We have a large, successful charm manufacturing plant in Puerto Rico, and still have it, but decided that if anybody was going to put us out of business it might as well be L. O. Hardman.

While other manufacturers are criticizing imports, we like to assume that they are thinking of items brought in by other importers; not those especially designed for the vending machine trade by Penny King. We are constantly creating new items with beautiful workmanship and considerably more detail than was possible on charms made in the U.S.A. We agree with the manufacturers who say that many importers are hurting our business. The damage is done when they make sloppy copies of items we have designed without the detail and quality, so they can be sold at a lower price. We are more victimized by this copying than anyone else. During the past seven years almost every item we made was copied. About nine months from the time the item was first introduced by us, some one has sent it to Hong Kong to be copied and the inferior merchandise is back on the U. S. market. The sad part of it is that the items are sent to Hong Kong by a few large operators, or even by other manufacturers, who feel they can get the item more cheaply that way. They don't realize that the are hurting their own business more than anyone else.

However, this does not discourage us. There will always be chiselers and copiers in every business. We shall continue to manufacture and import new, fresh, quality items with an even greater variety than we have ever offered before."

Sincerely yours,
Mrs. M. H. Kelly,
Manager,
The Penny King Co.,
Pittsburgh, Pa.

Good to hear from you, Margaret.—Ed.



ROBERT R. BAILEY, Norge vice-president, signs one of the firm's new franchise agreements in his Chicago office. Materials prepared for franchise holders are spread on desk. See story, Sept. 10 issue.



DOUGLAS S. STEINBERG, president of the National Confectioners Association, who has announced his resignation effective Oct. 1. He'll become president of E. J. Brach & Sons, Chicago, largest manufacturer of general

Candy News Corner

NCWA Crowd Up

CHICAGO—The airline strike didn't hurt attendance at the recent national convention of the National Candy Wholesalers Association here. Attendance hit 3,657, up 20 per cent over the association's meeting here in 1963. The number of buyers increased 28 per cent over the same year.

Elected president for the coming year was J. Anthony Puissegur, Candy Specialty Co., Crowley, Ia.; H. Raymond Almy, Almy Bros., Endicott, N. Y., was elected vice-president.

The 22d national convention and candy show will be held at the Washington Hilton (Washington, D.C.), July 29-Aug. 1, 1967. The association's 80th western convention and candy show is scheduled for Feb. 26-28, 1967, at the Century Plaza Hotel, Los Angeles.

New NCA Director

FORT WAYNE, Ind.—John H. Blake, executive vice-president and manager, Wayne Candies, Inc., here has been elected a director of National Confectioners Association. During a three-year term he will represent the NCA's Central West Trading area.

The announcement came from NCA secretary-treasurer Lyman Moore, executive vice-president and treasurer, Reed Candy Co., Chicago.

The Central West area includes Illinois, Indiana, Michigan and Wisconsin. Other directors from the area are Paul M. Beich, president, Paul F. Beich Co., Bloomington, Ill., and Nello V. Ferrara, partner, Ferrara Candy Co., Forest Park, Ill.

Standard a Champ

OAKLAND, Calif.—Standard Specialty Co. here was honored at the recent National Candy Wholesalers Association con-

vention in Chicago as one of 21 "Candy Champion" manufacturers. Bert Fraga's firm contributed \$100 toward the NCWA's "Drive Safely" decal program. The money is being used to supply decals free of charge to freight lines throughout the country for display on their trucks.

Sweetest Day

CHICAGO—"Sweetest Day" is Oct. 1 this year. Speaking at a recent convention here, Albert H. Chiappi, executive director of the Sweetest Day Council for the National Candy Wholesalers Association, said, "During the past 30 years, Sweetest Day has moved from a regional promotion primarily identified with the candy and florist industries, to a national stature, including many other gift industries."

Price Flies With Official Hornets

NEW YORK—Paul A. Price Co. has obtained exclusive distributing rights for vending and over-the-counter sales for the official Green Hornet flicker rings. The rings are currently in production and distribution. The company will also be producing and distributing Green Hornet masks and pressure sensitive comic strip stickers.

Twelve different items make up the series of plated flicker rings, which are timed to coincide with the new Green Hornet ABC network television series premiering Sept. 10.

The 10-cent rings come either with or without capsules and include four live display fronts with the actual ring as part of the art work. Characters in the series include Green Hornet whose real name is Britt Reid, crime fighter and publisher of The Daily Sentinel; Casey, his gorgeous female secretary; Kato, his oriental chauffeur and master of the deadly art of Gung-fu, and Black Beauty, Green Hornet's fully gadgetized automobile.

Also among other items in the set are Scanlon the district attorney; Mike Axford, editor of The Daily Sentinel; the Hornet gun which overcomes enemies by putting them to sleep, and the Hornet stinger (looks like a harmless cane, but blasts through walls and doors). The upcoming Hornet mask will be a 10-cent vending piece while the comic strips are slated to be 5 cents.

The Long Hot Summer

• Continued from page 59

inet type of machine and the back and two sides blacked out. These were ideal for those places where the sun hits the machine at least part of the day," Koritz said.

"But I don't think there's any problem with merchandise itself," Koritz related, "not if you change product as often as necessary." Koritz, who operates

a lot of nut machines, stressed the importance of servicing machines as often as feasible, regardless of the weather.

Why do some store owners want machines put outside? "I think just to get them out of the way," George Chapman said. "Or they might figure they will stimulate traffic. I don't

Bulk Banter

LOS ANGELES

Sam Weitzman, chairman of the board and president of Oak Manufacturing Co., reports that his son, Lane, just left for McCord Air Force Base near Seattle. Lane, 21, is reporting for duty following a 30-day leave upon completion of basic training. He served his basic at Lackland Air Force base in San Antonio and attended radar school at Keesler Field in Biloxi, Miss. . . . Phil and Frieda Sreden of Western Vending Machine Co. are back from a trip to New York. . . . Murray Carr has returned from Canada where he went to visit his father, who is ill.

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GRAFF 5c Capsule Mix\$18.00/M
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25c Display Fronts Extra

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DISTRIBUTOR INQUIRIES INVITED



SEEBURG DISTRIBUTORS got this initial view of the new Seeburg Stereo Showcase (Model SS 160) at recent showing in the company's new plant in Chicago. Vice-President William F. Adair raised the curtain on the new unit.

Millie McCarthy Attacks Mayors' Anti-Bill Memo

By HANK FOX

ALBANY, N. Y.—Millie McCarthy, president of the New York Coin Machine Association, charged that most of the State's mayors were not individually consulted on the amusement licensing bill that they as a body voted against. The vote was decisive in killing the bill (Billboard, Aug. 13).

In a telephone interview with Billboard, Mrs. McCarthy said she has been contacting several of the mayors throughout the State and none of the ones she talked to knew anything about the Conference of Mayors taking an opposing stand. "Not even the mayor I know on the legislative committee was consulted," she said.

Mrs. McCarthy said she believed that the opposition, in the form of a memo to Governor Rockefeller, was done through an office staff headed by an attorney, Donald Walsh. She assumes that one or two mayors may have been asked but she is not even certain of that.

"The bill wasn't brought to the full legislative committee, not to mention the whole body of mayors," Mrs. McCarthy continued. "It appears that it was handled as a routine matter."

Earlier in the week Walsh disclosed to Billboard the text of the memo sent to the governor. He said that the bill, which was supposed to regulate amusement games actually was an operators bill. Any positive features that the bill must have contained were overshadowed by the side effects.

Cut Into Tills

Walsh said the bill would take

away local regulations and control, and convey that control to a remote State agency. He also claims that the proposed legislation would cut into the tills of the localities. For the larger coin companies, he said the bill would fix the fee to be relatively nominal as compared to the size of the operation. The legislation would preclude local governments from regulating the games, he continued. It would be costly to the State since the fees will never meet the costs of regulation and enforcement, he said, and a local government would be barred from collecting

(Continued on page 64)

Local Bill Setting Op Licenses at 7 Killed

ELIZABETH, N. J.—An attempt to limit the number of license granted to jukebox operators to seven has been defeated here. The decision, vetoed unanimously by the city council, came after local and out-of-town operators testified before the council in public hearings.

The proposed measure was designed to replace an existing law which set up a one-year residency as a license prerequisite. Ordinance, now on the books, has been challenged as unconstitutional by an Irvington, N. J., operator. In view of both the litigation and of the fact that similar laws have been declared unconstitutional, the city council hoped to devise a new law which would still limit the number of licenses issued.

Operators from beyond the city limits denounced the proposed bill as discriminatory. They said the bill, if passed, would place too much authority with the license bureau. However, local operators, fearing a take-over by large out-of-city operators, voiced strong support for the legislation. David Schreier, owner of County Service Co., and one of the staunchest exponents of the bill, said, that

it would prevent the "big giants from coming in and gulping up the small local people who have been in this business for 20 years."

According to license inspector Frank Puma, the proposed measure would eventually cut down the number of operators from 20 to 7. There are some 300 jukeboxes in the town of population 107,000.

"We've never had any problems whatsoever involving jukebox or pinball machine operators," Puma said. "The bill sought to prevent this area from becoming a jukebox town. How can I supervise Bergen County operators who would be able to function in Elizabeth," he continued.

"Large companies have tried to come into town trying to monopolize the industry. Jukebox operators will be spending big money trying to pick up locations. We're attempting to prevent strong-arm tactics which might possibly be used," Puma conjectured.

"Most operators here use one phonograph company," Puma explained, as another reason for large operators seeking a foot-

(Continued on page 70)

The New Seeburg—It Has a Dollar Bill Acceptor, Motion

CHICAGO—The new Seeburg phonograph was unofficially unveiled last week to U. S. operators. It is called the Seeburg Stereo Showcase and is designated Model SS-160.

The new unit, as viewed by the trade in distributor showings throughout the country, stirred interest over the following features which the manufacturer terms firsts":

1. A dollar bill acceptor available as optional equipment. It has its own separate cash box, is touted as of extremely simple design, and is intended to delight location personnel.

2. A three-sided motion display designed to attract attention and at the same time exhibit 10 Little LP covers. A separate panel is exposed every 20 seconds. There are two album display panels and a scenic panel. Additional scenes will be made available. Company suggests that special album groupings will make possible special promotions. More merchandising innovations will be made available later for use with the motion display.

3. A print-out income totalizer, an optional accessory,

which provides a visual tally and printed slip of phonograph income. It stamps the cash total on a special collection slip. In tests, reported Seeburg vice-president William F. Adair, one operator found that the print-out totalizer meant a 30 per cent saving in service time.

4. A wrap-around front panel. This panel, bearing figures of dancers and musicians in a colorful panorama, wraps from front around the sides. Color film, plastic and silk screening

methods were used to achieve the panel design.

Balanced Sound

The company is also high on the unit's new "balanced sound system." It is described as "new from pickup to speakers." There is a new cartridge assembly, removable without tools, requiring a stylus pressure of two grams (said by the company to be the lowest in the industry). The new cartridge carries a five-year warranty.

(Continued on page 68)

Color-Sonics' Coming-Out Party in San Francisco

By GODFREY LEHMAN

LOS ANGELES—A typical California setting was the locale chosen to introduce to the Western music trade the latest in coin-operated entertainment.

Some 500 persons, representing many levels of the entertainment industry, gathered at the poolside patio behind the

glistening new luxury, towering palace known as the Century Plaza Hotel to be the first to see in full color and to hear in vibrant sound the new six-foot-high Color-Sonics 24-selection electronic wonder, which takes only a quarter to operate. Hosts for the occasion were executives of Color-Sonics, who had just flown in from a similar presentation the previous day in Chicago, and Henry Leyser, president of the Associated Coin Amusement Co. of Oakland and Los Angeles, together with other ACA executives and sales personnel. ACA was recently named the sole western distributor for Color-Sonics.

The spectacular "Hollywood bash" began with each guest being presented with a sample strip of color transparencies, to which was attached a quarter, together with a page of Billboard reprints of earlier Color-Sonics news stories. George Fenneman of Groucho Marx television fame made the introduction of the machine, together with danc-

(Continued on page 62)

Lou Wolcher's 'VISTA' An Aid to the Palsied

The following appeared in The San Francisco Examiner on Aug. 31, 1966, under the head: "Pinball King's Boon to the Palsied." We reprint the article in full, for it is one of the most thrilling items we've seen in a long time. This is the kind of men our business is made of.—Ed.

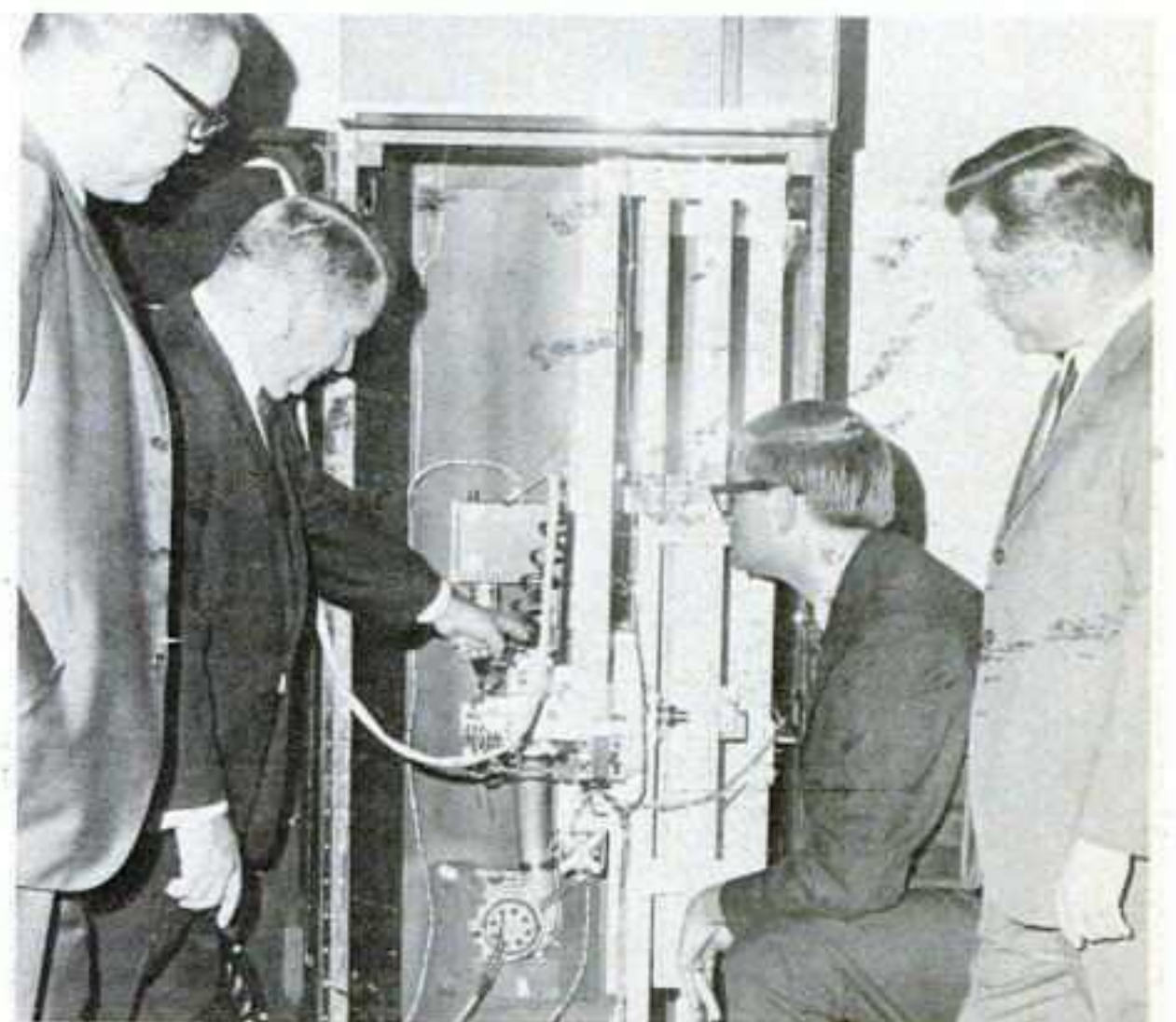
SAN FRANCISCO — Lou Wolcher, San Francisco's pinball machine king, and his chief me-

chanic, Andy Diamond, have developed an automatic typewriting device which allows severely palsied youngsters to communicate.

One Lodi girl who has never been able to speak, let alone write, is now attending Delta College and doing all her assignments and examinations on Wolcher's machine.

It was built by Diamond at the Advance Automatic Sales

(Continued on page 64)



AT COLOR-SONICS coming-out party in Chicago (from left) Robert Flink, Larry Kaghan, president, Color-Sonics of Illinois, Inc.; Billboard coin machine editor Ray Brack and Ron Kaghan of Color-Sonics of Illinois, Inc., explore the inside of the company's new jukebox theater.

Field Report—Illinois Trade Evaluates Chi Coin Flippers

As the occasion calls for it, we report from the field on significant moves by major coin machine manufacturers. Here's

some feedback on the recent entry by Chicago Coin into flipper game production.—Ed.

By RAY BRACK

CHICAGO—U. S. operators have had all summer to weigh the resumption of flipper game production by the Chicago Coin Machine Division of Chicago Dynamic Industries.

The company's move came in May of this year with the introduction of a two-player called "Hula-Hula." As single-player, "Kicker," came out in August.

We turned to Illinois game operators for their appraisal of the impact of Chicago Coin flipper games on their business and received comments such as the following:

Tyler Sorgen, City Vendors, Peoria, Ill.—"As an operator of some 120 games, I find that it is advantageous to have many lines to choose from. We have needed a wider selection for a long time. For this reason I welcome the Chicago Coin pin game line. It would also be desirable if the Chicago Coin entry would mean new price competition that would help hold down rising equipment costs—but I hardly think that will happen."

George Woolrdidge, Blackhawk Music Co., Sterling, Ill.—"The return of Chicago Coin to flipper game production is an advantage for us. Maybe we'll get a price break and improved

(Continued on page 65)

Color-Sonics Coming Out

• Continued from page 61

ing-singing Color-Sonics star Fran Jeffries. A second star, Nancy Sinatra, was unable to attend, having reportedly suffered a small accident.

Peripatetic Leyser

Stanley Green, president, and Hank Schwartz, executive vice-president, headed the Color-Sonics delegation, and Leyser was joined by such ACA notables as Harry Burd and Irving Bied of the Los Angeles offices, and others. From Los Angeles the Color-Sonics executives sped Dallas and thence to Kentucky for two other eastern presentations.

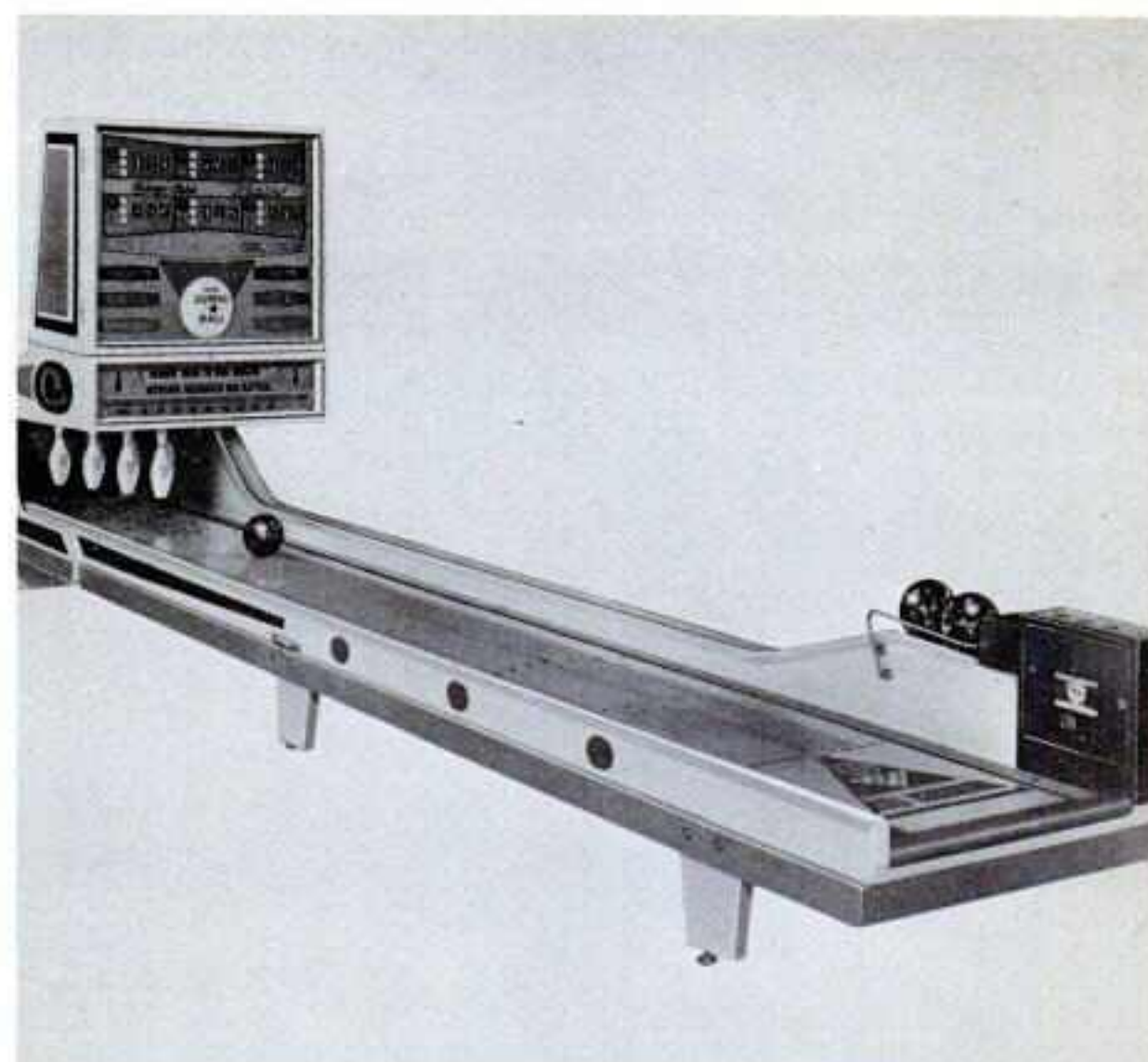
But the peripatetic Leyser is not satisfied and is even now in the throes of developing something further in coin-operated entertainment: a box which will alternately behave as a standard 200-selection jukebox and a Color-Sonics machine all in the same instrument. The function of this double advance is to meet the demands of locations which would like both machines, but cannot afford both, and would like to offer customers their own opportunity to select three-for-a-quarter or a quarter-a-piece entertainment, depending upon whether the customers wish to dance or gape.

Some locations desire only one or the other, the ACA people have learned, and, beginning now, can choose. Others would desire a combination, and it is expected that by November or so the new "Combo" will be available. A pilot model of this machine is presently being constructed under Leyser's astute guidance in his native Germany, and the restless leader of the music box industry is demonstrating his ubiquitousness by reducing central Europe to only a commuter stop from Oakland.

In the meantime a pair of producing organizations—Official Films for Color-Sonics, and the recently founded ACA Productions are busy turning

(Continued on page 68)

New Equipment



Chicago Coin—Flair 6-Player Bowler

CHICAGO COIN brings the thumb hole to coin-op bowling with the introduction of Flair, a bowler utilizing a jumbo ball. The manufacturer says that with the thumb hole, the player may now hook, back up and control the ball for more skillful and realistic bowling. Unit also features the exclusive swivel score rack (enabling front or back service from either side), a new, larger cash box with removable partitions, six ways to play and a wider playfield. Offers 15-cent play, 2 for 25 cents, and is also adjustable for dime play. Nickel, dime and quarter individual coin chutes.



WHO'S WHO in the Chicago coin machine industry was on hand to see the new Color-Sonics machine. Shown here greeting Color-Sonics president Stanley Green (left) is Sam Stern, president, Williams Electronic Manufacturing Corp.



Seeburg STEREO SHOWCASE Features

- ✓ An exciting true sound that's delightful to the ear.
- ✓ A glamorous bold new look that enhances any location.
- ✓ A revolutionary album display that sells as it spins.
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- ✓ Optional accessories: new dollar-bill acceptor and new print-out income totalizer.

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- ✓ A glamorous bold new look that enhances any location.
- ✓ A revolutionary album display that sells as it spins.
- ✓ Totally different and creative lighting.
- ✓ Plays Little LP albums and singles in 33 1/3 and 45 r.p.m. speeds.
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EXPORT TO ITALY

Some Recovery From Dismal 1965 During First Quarter

WASHINGTON — Statistics released by the Department of Commerce show that shipments of new U.S.-made coin machines to Italy during the first quarter showed considerable increase over the same 1965 period. Italian imports during much of 1965 were cut back drastically due to government

restrictions that have since been relaxed.

Game exports during the first quarter of 1965 totaled \$22,052 in volume, compared with \$367,786 this year. The 1964 first quarter game volume was \$895,471.

Phonograph dollar volume, however, dropped from \$26,081

during the first quarter of 1965 to \$6,043 during the same span this year. The 1964 figure was \$221,131.

The vending machine exports volume to Italy during the first quarter this year was \$45,416, up from \$12,485 last year.

Total dollar volume of coin machines shipped to Italy during the first 1966 quarter was \$419,245, up from a meager \$60,618 during the same 1965 period.

Month-by-month first-quarter comparative figures for the past three years are as follow:

MUSIC

1966

Jan.	None Reported
Feb.	None Reported
March	\$6,043
Total	\$6,043

1965

Jan.	\$26,081
Feb.	None Reported
March	None Reported
Total	\$26,081

1964

Jan.	\$ 33,545
Feb.	16,822
March	170,764
Total	\$221,131

GAMES

1966

Jan.	\$ 52,620
Feb.	54,971
March	260,195
Total	\$387,786

1965

Jan.	\$ 6,100
Feb.	5,441
March	10,511
Total	\$22,052

1964

Jan.	\$394,796
Feb.	322,193
March	178,482
Total	\$895,471

SAPAR Works To Curb Illicit Coin Operation

ROME — Italian Automatic Association, SAPAR, has launched a campaign to curb illicit non-member operations which have installed slot machines and gambling devices in non-licensed locales to the detriment of legitimate machine operators.

Luigi Lazzaroni, president, in a letter to members has stated that it is important that the authorities be advised wherever possible that illegal operations are being conducted by non-members in order not to jeopardize association's activity which has enabled public installations of pinball machines when they have no gambling or "free game" features.

Calling upon all members to adhere strictly to the law, Lazzaroni insists that the association can be accomplish future forward steps with the authorities in the automatic field. He held that every single case of an illegal operation can undo years of work by SAPAR.

VENDING

1966

Jan.	\$12,764
Feb.	10,789
March	21,863
Total	\$45,416

1965

Jan.	None Reported
Feb.	None Reported
March	\$12,485
Total	\$12,485

Next week: Britain.



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- Imaginative lighting.
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Mike Munves In Surgery

NEW YORK—Mike Munves, dean of the 10th Avenue coinmen, is in Mount Sinai Hospital recovering from surgery. The operation was successful, and Mike expects to be home in a couple of weeks.

W. S. Show 'Like Old Days'

By CAMERON DEWAR

BOSTON—It was like the old days of lavish parties to show off new phonographs as the W. S. Distributing Company introduced the new Stereo Seeburg Showcase. Operators from

all of the New England States dropped in over the two days (29-30) at the Brighton plant, festooned in gala decoration. The management offered the finest in food and refreshments.

Hosting for the W. S. firm was president Bill Swartz, Bob Green, John Colgan and Al Levine together with office and service personnel. Approval appeared to be the order of the day for the new machine. Chiefly noted was the dual look, good for the elegant location and not too garnish for the more sedate premises, the improved sound, the varied pay arrangement with the dollar bill acceptor, the scenic panel and the businesslike printed income totalizer.

Among the several hundred persons who attended were: Jack Kerner, Melo-Tone Vending, Somerville, Mass.; George Swartz, Hilltop Vending Co., Quincy, Mass.; Phil Surette, Bradford, Mass.; John Connor, Salem, N. H.; Bob LeJoy, Haverhill, Mass.; Jack Swartz, Hilltop Vending Co., Quincy, Mass.; Harold Brid, Brookline, Mass.; Maurice Stone, Hull, Mass.; Arthur Rizzo, East Boston, Mass.; Arthur Mahoney, Somerville, Mass.; Sumner Segall, Kiddietime Corp., Cambridge, Mass.; Stanley Lucky, Pioneer Music, Hyannis, Mass.; Luke Levine, Advance Coin Machine, Allston, Mass.; Ernest Karyds, Central Machine, Lynn, Mass.; Leon Glosband, Central Machine, Lynn, Mass.; Al Dolins, Pioneer Music, Hyannis, Mass.; Mr. and Mrs. Tom Libbey, Haverhill, Mass.; William O'Brien, Newport, R. I.; Thomas Bartosik, Danvers, Mass.; Hugo Capriccio, Cappy's Music; Bob Wolbasst, N.E. Music Corp.; Stan Jarocki, Advance Coin, Allston, Mass.; Charles Baker, Highland Music, Sharon, Mass.; Dave Baker, Melo-Tone Vending, Somerville, Mass.; Bill Barter, Beverly, Mass.; Al Brindla, Beverly, Mass.; Don Foote, Harison, Mass.

M. L. and Al Coulter, Worcester Music, Worcester, Mass.; Beryl L. and Ken Nutt, Whitman, Mass.; Irving Taube, Manchester Music, Manchester, N. H.; Hy Elkins, Harry Rogers and Peabody Amusement Co., Peabody, Mass.; Romeo H. Rivard, Melvin Milliken, Lewiston, Me.; S. R. R. Schwartz and Julia Swartz, Winrox Vending, Brookline, Mass.; Al Sharpe, Portland, Me.; Tony Casole, ABC Music, Portland, Me.; Roger C. Blake, So. Easton, Mass.; Robert Blake, Burlington, Mass.; Rudolph LaForest, Kathleen LaForest, Rudolph LaForest Sr., Rosemarie Latraverse, Albert Fockey, Woonsocket, R. I.

Dino Danati, Manchester, Mass.; Joseph M. Viana, Fitchburg, Mass.; Charles Ford, Cohasset, Mass.; Dick Rugg, State-line Music, Greenland, N. H.; John Lazar, Lazar Music, Manchester, N. H.; Mr. and Mrs. W. P. Hamel, Hamel Music, Manchester, N. H.; Vivienne Swanson, Manchester, N. H.; Walter Grazik, Pioneer Music, Greenfield, Mass.; Francis L. Cardaropolio, Greenfield, Mass.; William E. Jones, Tiverton, R. I.; Jack Rubin, Joy Enterprises, Boston, Mass.; Saul H. Robinson, Paramount Music Co., Dorchester, Mass.; Elsie M. Jones, Tiverton, R. I.; Mrs. E. D. Morin, Fall River, Mass.; A. C. Sturgis, Jamaica Plain, Mass.; Alfred Yorke, Millbury, Mass.; Arthur K. Strahan, Mohawk Music Co., Greenfield, Mass.; Guy Cucchiara, Sid Myers, Melo-Tone Vending, Somerville, Mass.

Lou Wolcher's 'VISTA' An Aid to the Palsied

• Continued from page 61

Company on Howard Street, using step-units, relays, and solenoids commonly used in pinball machines and coin-operated phonographs.

The newest model of the machine, called VISTA (Visual for Visual Instant Scanning Type-writer Adapter), is on display at the AMA's Congress of Physical Medicine and Rehabilitation in the Sheraton-Palace Hotel.

It costs \$895. The first model was given by public subscription in Lodi to Casandra Moreland, now just over 21, the Delta coed.

Wolcher has spent about \$25,000 developing VISTA during the past 10 years, a friend told The Examiner.

He himself, a man more accustomed to dealing with lawyers and wheeler-dealer businessmen than with handicapped children, says:

"We never expected to break even. But I have visited some of those schools for kids with cerebral palsy. It is a heartbreaking thing.

"Many of them have normal intelligence. But their minds are trapped. They can't communicate with the world because they can't speak or write.

"Imagine what it is like to be helpless in a bed or a wheelchair and not even be able to ask for a drink of water when you are thirsty.

"It may be only a few people can use a machine like VISTA, but for those few it is a fantastic boon."

VISTA displays 50 commonly used typing characters on a lighted panel, analogous to the lighted panels on pinball machines. A motor drives a series of step-units and relays to constantly scan the panel. It takes 17 seconds to run through the entire series of 50 characters.

Miss Moreland cannot use her

hands at all, but she can control one of her shoulder's movements. She therefore uses her shoulder blade to strike a relay trip when the scanner tells her a wanted letter or punctuation character is "up."

She need not run through the entire 50 characters each time. If the subsequent letter or character she wants is near the beginning, she can send the scanner back there. Thus, it is not 17 seconds between each character. On the average, she can write about 10 words a minute.

If this seems terribly slow, it should be compared with no communication at all.

"These people have a tremendous need to communicate," says Wolcher. And his friend told this story:

"An 18-year-old boy with severe cerebral palsy was shown how to operate VISTA. With great difficulty he typed his name. When he saw it there on the paper, he burst into tears. It was the first time in his life he had been able to tell anyone his name."

Wolcher's interest in the problem was aroused by E. A. Lown, a former superintendent of the Northern California Residence School for Cerebral Palsied Children at Parkmerced.

Lown previously had asked both International Business Machines Corp., and Pacific Telephone if they could develop such a machine. They told him they could, but they expected him to finance the development.

He then turned to Wolcher, reasoning that the electrical devices in pinball machines might be adapted to this problem.

One great advantage of VISTA's pinball innards: Men competent to repair pinball machines (and therefore VISTA) are easily found in every American city, large or small.



See and hear the most exciting phonograph in the world...

the Seeburg

... plays and displays the best in music.

Features of the Stereo Showcase

- Most perfectly balanced stereo sound system.
- Exciting new motion display that highlights new hit stereo albums.
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I have never been able to speak or use my hands, but I typed the paragraph you are reading just as I typed all my homework and assignments at Delta College, thanks to VISTA.

Casandra Moreland
2021 Yosemite Dr.
Lodi, Calif., 95240

Thanks to Lou Wolcher, she was able to type this

THE ABOVE ILLUSTRATION, with caption, appeared in the Aug. 31 edition of The San Francisco Examiner. The handicapped Miss Moreland, in mentioning VISTA, is referring to an invention of Lou Wolcher, Advance Automatic Sales Co., San Francisco. (See adjacent story.)

Millie McCarthy Attacks Memo

• Continued from page 61

but would have no way of knowing to what extent the State would take over enforcement and how much it will have to maintain itself.

In essence, Wash contended that had the bill been passed, the operators would have got virtually a free ride; they would avoid paying their fair share.

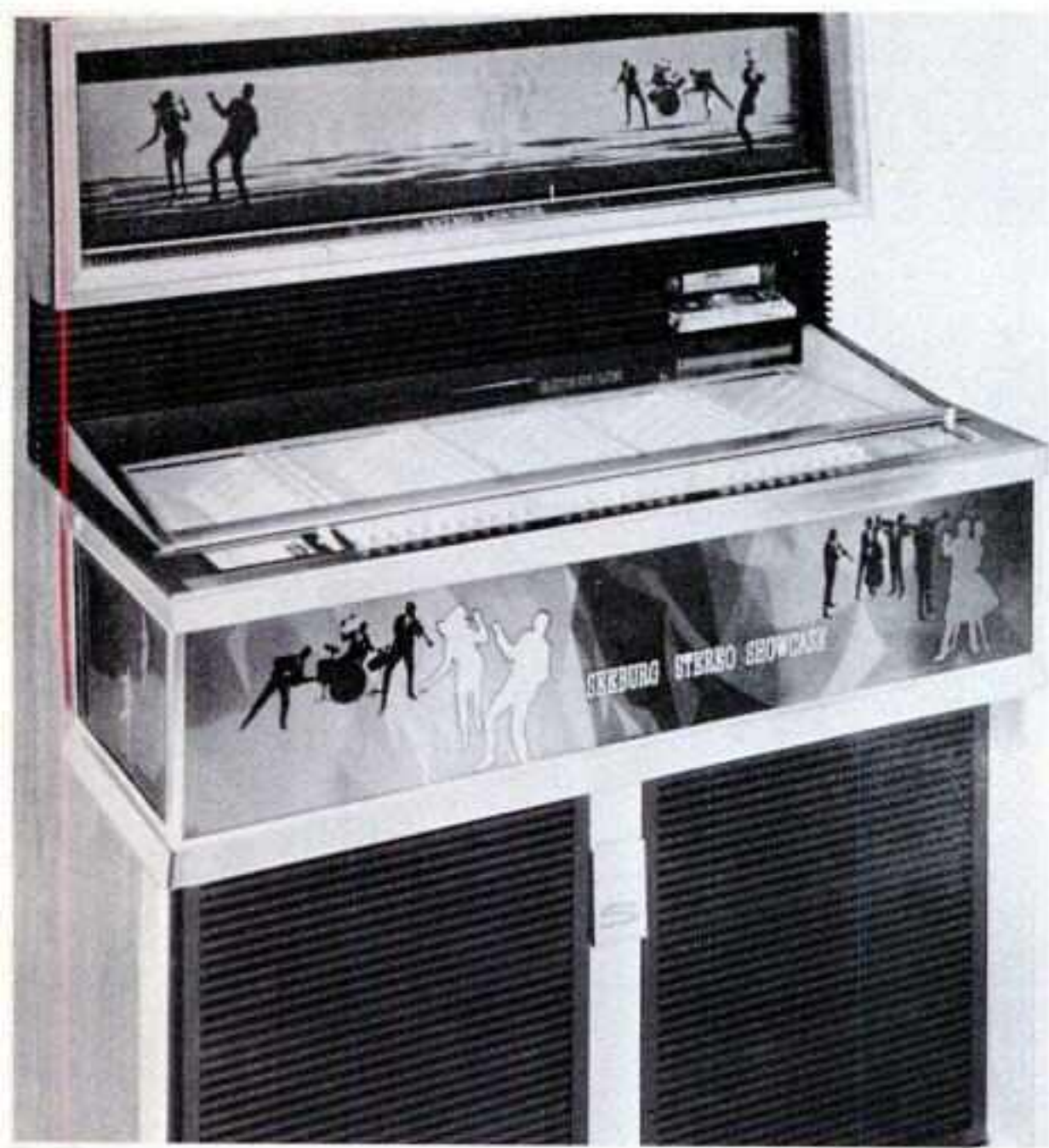
Tightened Enforcement

Section 452 was clearly drawn, Walsh said. The section was an amendment that Mrs. McCarthy added in the hope of tightening enforcement. It prohibited the granting of a license to a company in which a convicted felon owned 10 per cent or more of the outstanding shares of stock. "The criminal element is known to be inter-

ested in the trade," Walsh stated. If 11 felons got together, each owning 9 per cent, he explained to Billboard, they would own 99 per cent of the company. "If the section could have read: '... any combination of felons owning 10 per cent or more would not be granted a license, then that section would have been okayed.'" (See Billboard, Aug. 27, page 73.)

However, Walsh added that his memo containing the points listed above was only a partial list of the faults the conference found with the bill. He said that the conference was too busy to compile a complete listing for the governor. Only the major points that the conference thought the governor should be aware of were presented to him, he said.

New Equipment



SEEBURG STEREO SHOWCASE. New 160-selection phonograph debuted last week by the Chicago firm. Has new dollar bill acceptor, print-out totalizer, rotating Little LP display panel and new wrap-around color front panel. (See story.) In addition to walnut and cherry finishes, Danish teak has been added. Album covers on three-sided top motion panel are keyed to selector buttons for convenience of patron. Design: Sundburg-Ferar Associates, Detroit. "Floating element" concept gives the jukebox the appearance on location of having the top display panel and the wrap-around front panel floating in mid-air. Model: SS 160.

Field Report

• *Continued from page 62*

equipment through increased competition in the market. It's healthy. I'm also pleased to see that Chicago Coin and other firms are going to introduce new equipment at the MOA Show. I have my reservation in already."

Thomas P. Cassidy, Amusement Service & Dist. Co., Springfield, Ill.—"I'm glad to see the increased competition provided by Chicago Coin in the field.

We have one of their new games and are pleased with it. Sure, Williams, Gottlieb and the others do a good job, but competition is healthy. Hats off to Chicago Coin. And I'd like to see lots of new games at the MOA Show. I'll be there."

Chicago Coin announced that it will have a full line of flipper games. "Operators can expect a continuity in the line," a spokesman said. "We are adding flipper games as a permanent product."

Coinmen In The News

ST. LOUIS

This has been the first summer that all the territory in the market here has been on "fast" time. Illinois, of course, has been on daylight saving time for years, but

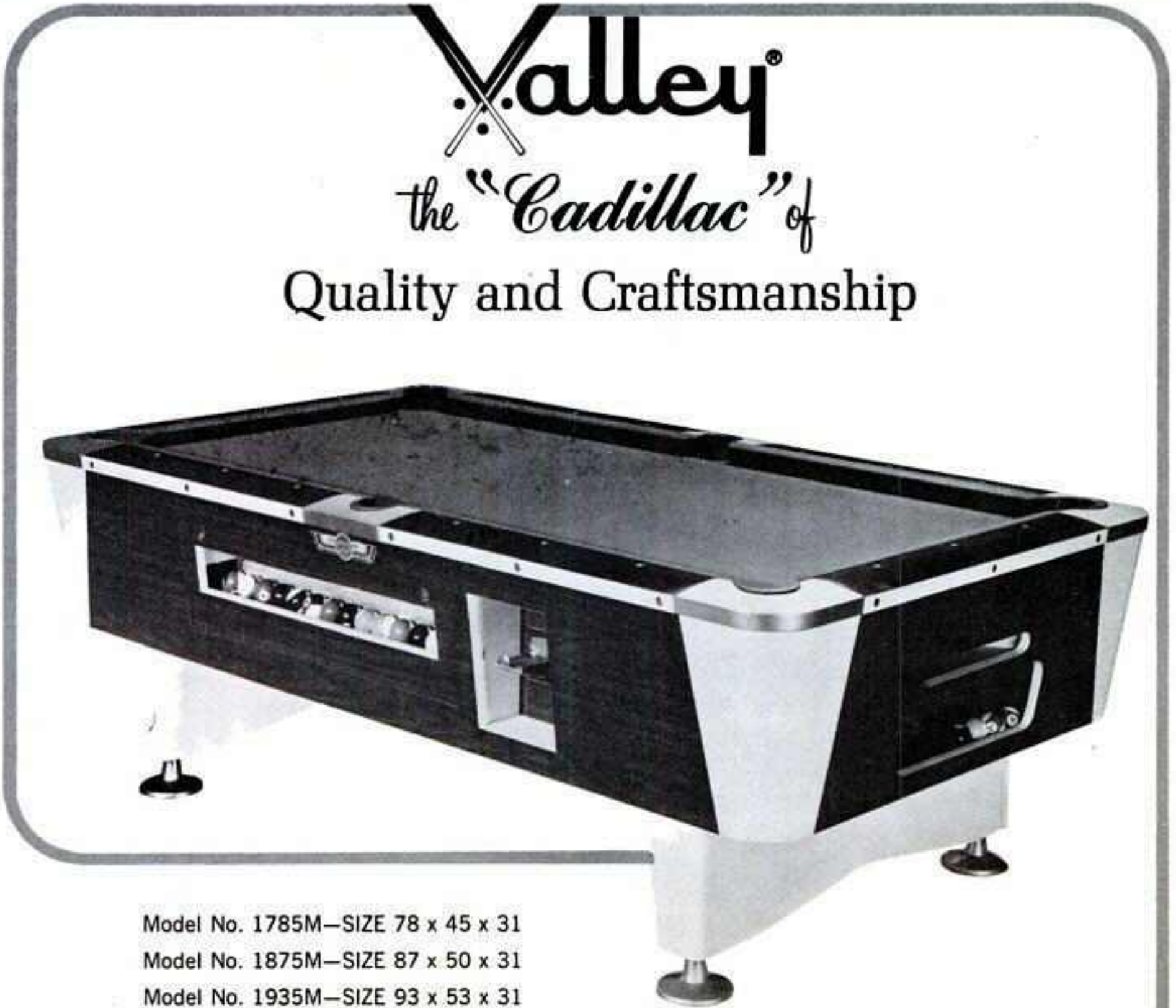
for the first time in Missouri history "fast" time extends to the mid-state north-south Highway 65 line. Operators have found the new uniformity much more convenient in planning their trips into town.

Of course, distributor road men

can't sack in that extra hour when planning trips west either. Jack Gorelick at L & R just back from a trip out Missouri way where he was spreading the good word on Seeburg.

Pete Brandt and Wurlitzer regional sales manager Ralph Cragan just back from a trip, too. They were visiting up in Springfield, Ill. (Continued on page 69)

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red and says
"Play-Me"
on cue?

L. A. Vending Operators Debate Possible Cigarette Price Boost

LOS ANGELES — Local vending operators have been discussing the new 2-cent-a-pack increase in the city's cigarette tax and how the industry is going to react to it.

Cigarette machine operators insist they will do everything they can to hold the line on cigarette prices in city vending machines at 35 cents a pack despite the tax hike. The tax proposal to raise the price on cigarettes and other tobacco products will go into effect Oct. 1.

Vending industry executives, irritated at members of the Los Angeles city council for approving the tax levy after turning down the measure on six separate occasions, promised not to increase the price of cigarettes to the consumer "for the time being."

But several vending companies are preparing to boost the price of cigarettes to 40 cents, labeling the action as necessary to meet increasing costs in today's business market. Several major vending firms operating within the city are taking a "wait-and-see" attitude before making a price decision.

Scapegoat

All agree, however, that the vending industry here is being cast as a "revenue scapegoat." Bernard Gootkin of 20th Century Cigarette Vendors, 8639 Venice, Los Angeles, predicts that the vending industry in California is in for more "harassment by the politicians."

Gootkin, who admits 20th Century Vending is "up in the air" on whether to increase the price of cigarettes in its machines, believes there is a strong possibility the State legislators will impose a State cigarette tax on top of the city levy when they meet in January 1967.

"Our (vending operators) troubles are not over yet," Gootkin said, "especially if the State decides it needs additional revenues. We have to wait and see

what happens, because to boost the price of cigarettes now and again in February when the State imposes another cigarette tax would be foolish."

Ed Wachter of California Cigarettes, 13100 S. Broadway, Los Angeles, admits management at his firm is giving "serious thought about the price increase. It will be several weeks before we reach a decision," he said, "but every effort is being made to hold the line at 35 cents per pack."

Death Blow

He feels the cigarette tax increase may be the death blow to the "mama-and-papa" stores operating in Los Angeles, but sees a boom for gas stations and liquor stores operating just outside city limits.

"So many people travel out of the city to work," Wachter said, "that they'll pick up a supply of cigarettes in a neighboring community before re-entering the

(Continued on page 69)

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DO YOU BELIEVE that the man on the right is Walt Peteet, field service representative for Wuriltzer? It is. He's pictured with Jeter Cox of Charlotte, N. C., a pilot. Walt, under the show names "Red," "Pete," etc., was an air barnstormer during the '30's. "My whole career in aviation was centered around exhibition flying, wing-walking and parachute jumping—and other foolhardy antics," Peteet said. "It was a part of my life that I thoroughly enjoyed . . . but don't care to repeat."

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C.C. Long Range . . . 325	Sandy Horse . . . 325	Lancer . . . 235
Rifle Gallery . . . 350	Scientific Boat . . . 275	Majorette AB . . . 275
C.C. Playland . . . 295	Stone Age . . . 395	Egghead . . . 195
C.C. Pony Express . . . 275	Tusko Elephant . . . 425	Gaucho . . . 295
C.C. Riot Gun . . . 345		Kewpie Doll . . . 135
C.C. Texas Ranger . . . 495		Ice Review . . . 395
C.C. World's Fair		Square Head AB . . . 225
Rifle . . . 350		Sunset . . . 295
Dale Desert Hunter . . . 175		Oklahoma . . . 245
Frantz U.S. Marshall . . . 125		North Star . . . 310
Fenco Sky Gunner . . . 175		Melody Lane . . . 195
Keeney Sportsman . . . 165		Swing Along . . . 315
Keeney Two Gun Fun . . . 195		Tropic Isle . . . 225
Mid. Shooting Gallery . . . 175		Flying Circus . . . 225
Seeburg Bear Gun . . . 185		
Seeburg Coon Gun . . . 185		WILLIAMS
Un. Sky Raider . . . 175		Big Deal . . . \$315
Wms. Crusader . . . 175		Friendship 7 AB . . . 150
Wms. Space Glider . . . 225		Jolly Joker AB . . . 135
Wms. Vanguard . . . 175		Space Ship . . . 175
		Pot O Gold . . . 475
KIDDIE RIDES		Music Man . . . 210
All Tech Chuck		Kismet . . . 195
Wagon . . . \$345		Soccer . . . 225
All Tech Fire Engine . . . 345		Ski Club AB . . . 315
All Tech Hi-Way		
Patrol . . . 325		
All Tech Indian Scout . . . 450		
All Tech Satellite . . . 375		
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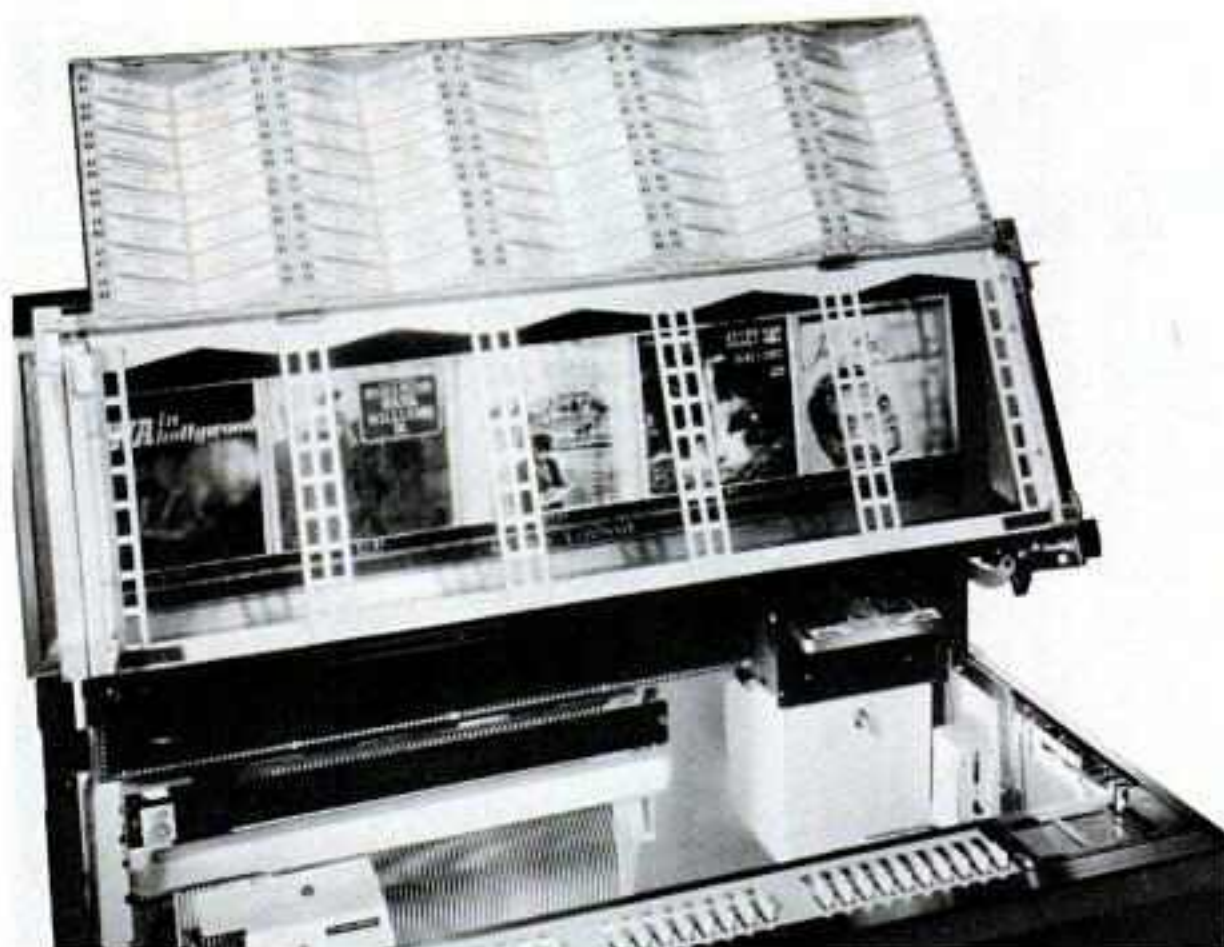
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Say You Saw It in
Billboard



SERVICEMAN'S EYE VIEW of the new Seeburg Stereo Showcase. (See story.)

Pool Cue Theft A \$2,344 Loss

LOS ANGELES — Gordon W. Murrey, president of Murrey & Sons Co., a bowling and billiard equipment manufacturer in Gardena, Calif., reported the theft of 382 pool cues valued at \$2,344 to police Wednesday (31).

Murrey told police he discovered the pool cues missing when he completed a stock inventory.

In addition to the cues, Murrey said 36 boxes of pool cue tips were taken. Several tools also were stolen, he said.

The company recently made its initial venture into the coin machine field with the release of coin-operated tables. The firm also received close to a \$1 million contract from the government to supply billiard equipment to military installations (Billboard, May 28).

Coming Events

Sept. 8-18—United States Exhibit of Automatic Merchandising, Zagreb.

Oct. 15-16—Third annual convention and trade show of the South Carolina Coin Machine Operators Association, Columbia, S. C.

Oct. 28-30—16th annual convention and trade show of the Music Operators of America, Pick-Congress Hotel; Chicago.

Oct. 29-Nov. 1—National Automatic Merchandising Association convention and exhibit, McCormick Place; Chicago.

Nov. 12-15—International Congress and Exhibition of Coin-Slot Machines for Industry and Trade (INCOMAT); Kunsterhaus, Vienna, Austria.

Nov. 29-Dec. 1—23d Annual Amusement Trades Exhibition, Alexandria Palace, London.

Jan. 24-26—Sixth Northern Amusement Equipment and Coin-Operated Machine Exhibition, the Olympia; Blackpool, England.

New Seeburg Has a Dollar Bill Acceptor

• Continued from page 61

In a showing to distributors in the Seeburg plant here prior to the phonograph's unveiling to the industry at large, company vice-president/phonograph sales, Ed Claffey, demonstrated a new means incorporated in the unit for tripping records at end of play. Said Claffey, "There no longer is any physical contact between the tone arm and a trip mechanism. As the tone arm passes through the end of the playing area of any record, a magnetic field is interrupted and a delicate reed switch is tripped, setting the changing cycle in motion. The reed switch is hermetically sealed and has performed its function without any failure in millions of test operations."

Claffey said the new tone arm and trip method offers the following advantages:

- Improved frequency response.
- Longer record wear.
- Greater output.
- Longer stylus wear.

"In eliminating the micro switch to trip records, we have eliminated a source of trouble to operators" Claffey said.

Barium Ferrite

The Stereo Showcase uses two new type magnetic speakers for bass response, utilizing barium ferrite. They are different colors to distinguish that they deliver a different response, eliminating feed-back and affording a more complimentary cone response.

Two new mid-range speakers and two improved tweeters combine to provide what the company calls "a new quality of sound reproduction." The speakers no longer are placed behind grille cloth that accumulates dirt. Metal grills are used instead.

The phonograph amplifier features a new S.O.S. (Speaker Overload System). This makes it impossible for the serviceman to improperly hook up speakers and cause damage. When a faulty hook-up is made, or if a short circuit of external speaker wires occurs, the phonograph amplifier automatically senses the problem and takes protective steps, giving an audible warning simultaneously.

The new unit has the following components that are interchangeable with the previous model: The Tormat Memory Unit, Solid-state control center, amplifier; Autospeed unit and stepper unit.

Adair announced that as a result of orders already received, production has been presold for an extended period and Seeburg distributors have been asked to recalculate their needs for the remainder of the year.

Color-Sonics Coming Out

• Continued from page 62

out three-minute color films for the new machines. Don Andrews, producer for the Leyser firm, likes to make "on location" films in exotic places like Hawaii, New York, Los Angeles and perhaps the Midwest to match the story line of his respective scenes.

Coin operators from San Francisco and other western cities attended the preview, and Herbert J. Perkins, president of the Coin Machine Corp. of America, flew out from his home base, Chicago, to attend a second preview, because he was so impressed at the Chicago showing.

Gottlieb's

CROSS TOWN



Note These Big Traffic-Producing Features!

- 1 Animated Subway Car Doors Open to Reveal Comical Characters
- 2 4 Top Rollovers Light Corresponding Pop Bumpers for High Score
- 3 Making 4 Top Rollovers Lights Side Rollovers for Mystery Special Score.
- 4 Center Target Scores Special When Red and Yellow Lights are Paired in Special Section.
- 5 Target scores mystery special when other red and yellow lights are paired.
- 6 3 or 5 Ball Play. Match Feature

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New Equipment



THE NEW ROWE MUSIC MERCHANT, "Loaded to the hilt," say Rowe spokesmen, "with new features and backed by a dynamic sales campaign." (See story in Sept. 10 Billboard.) Features 30-second "play-me" records, a dollar bill acceptor, change-a-scene front panels, and has provisions for an audio-visual accessory as optional equipment. May be programmed for 100, 160 or 200 selections. Console-style cabinet is built with stainless steel and vinyl.

L. A. Vending Ops Debate Cig Price Boost

• Continued from page 67

city in the evening. Far more business will be lost to Los Angeles in cigaret revenue than will be gained."

Other opinions include:

Bob Grenier, DeLux Vending, 5876 Smiley Dr., Culver City: "We are planning a price increase to 40 cents in street machines but plan to hold the line at 35 cents in our machines in industrial locations. Although cigaret buyers will become ac-

customed to spending 40 cents for a pack of cigarets, the 2-cent-a-pack increase is unfair, unwise and will harm the vending industry in Los Angeles."

Chuck Mananian, M.A.B. Industrial Vending, 2915 Temple, Los Angeles:

"Industrial locations will remain at 35 cents, but competition will force an increase to 40 cents in street machines."

Harry Robb, Automatic Retailers of America, 5959 W. Jefferson Blvd., Los Angeles:

"Although we have yet to decide what our policy will be, we're trying to stick to 35 cents. The situation remains unsettled."

Arnold Miller, L&M Vending, 248 Mair, Venice:

"We're not going to increase

Coinmen In The News

• Continued from page 65

Pete telling us that Norman Marsh has been away from Brandts' Dist. for a two-week summer hitch with the Naval Reserve at Great Lakes.

Ed Grempler is taking a much-deserved vacation from his sales manager post at Central Dist. He's out in L.A. visiting his newly married daughter, Diane. Norwood Veatch reports a brisk business on rentals of Williams games this summer. Earl Veatch set for a brief four-day vacation, says that the branch has just installed a complete parts section for its growing bulk vending lines. Central is distributor for Northwestern.

Nearly everybody has had some type of trip this summer. Joe McCormick, sales-staffer Sam Massaro and parts manager Stan Selter were all at the Rock-Ola showing in New Orleans. Rock-Ola's Ed Lorkowski was a recent visitor at Musical Sales, too.

Another marriage this summer, too. Daniel Landsbaum's son, Dan Jr., just tied the knot with Ina Kaplan, making the veteran Advance Dist. sales staffer a very proud daddy-in-law. A host of new names at Advance where general manager Pete Entringer has brought in Elmer Jansen, SIU student at Edwardsville, Ill., and son of a dairy farmer; Washington Univ. junior Bob Alexander and pre-med student from St. Benedict's College John Vitale. Some other new names at Advance: Tony Dudenhoeffer, whose dad is a long-time operator here; also Beano Tyler, long-experienced parts man in town, and Raymond Ferguson, games mechanic from Las Vegas.

One way to beat the suffocating temperatures of the city this summer has been on the golf course. Advance's boss-man Charles Kagels won a tournament: the Norwood Hills Invitational. And Frank Schroeder, of Fischer Mfg. in Tipton, Mo., took the Tipton Country Club Invitational for the second year. Fischer prexy Ewald Fischer was runner-up. Marvin Mertes, also of Fischer Mfg. and Advance Dist.'s Pete Entringer, were in the tourney, too.

Harry Raiffie, veteran coinman of Raiffie Vending Co. here, just

our prices, but what the future will hold is still uncertain. There is no panic, but an increase is a possibility—in the near future."

won nomination to what could be his eighth consecutive term as state representative from St. Louis' first district.

Ray Scharf, of Scharf Vending Co., was involved in a shoot-out with three would-be hold-up men at his headquarters on South Kingshighway here. Two men entered earlier inquiring about change. Scharf reported he became suspicious. Later, the same two men entered again and Ray was ready. The two men opened fire on Scharf from 20 feet away and the veteran vendor returned the shots. No one was hit and the driver outside escaped.

Sam Rosenblatt, veteran record distributor with Roberts Dist. Co. here, has hung up the order pad and retired. . . . Clem Dledrich, another long-timer at Roberts and more recently with Pat's One Stop, is back at Decca where he started out. EARL PAIGE

MENOMINEE, MICH.

An important meeting to discuss the shortage of trained coin machine servicemen was held here on July 27. Main purpose of the meeting, according to convenor Bob Rondeau, district manager for Empire Distributing, Inc., "was to

ALL MACHINES READY FOR LOCATION

CC 4 Game Shuffle	95.00
United Avalon	295.00
Williams Titan	125.00
Williams Vanguard	95.00
AMI F	85.00
AMI Lyric	255.00
Rock-Ola 1458	185.00
Rock-Ola 1468	265.00
Seeburg G	95.00
Seeburg Q100	375.00
Seeburg VL	115.00
AMI WQ 120 & 200	
Wall Box	35.00
Seeburg 3W1 Wall Box, As Is, But Complete	5.00
Seeburg E1 Cigaret Machine	65.00
Seeburg E2 Cigaret Machine	95.00
Eastern, 22 Col.	45.00

ED GOSS

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show the operator how he can secure qualified and trained help by sending a man of his choice to Jack Moran's Institute of Coin Machine Operations in Denver at no cost to them." Two government representatives explained details of the Manpower Training Develop- (Continued on page 80)

"NO"
LOCATIONS
BECOME
"GO"
LOCATIONS



with ROCK-OLA'S
NEW
CORONADO
Model 431
100 selection
music maker!

ROCK-OLA

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money makin' music makers.

Rock-Ola Manufacturing
Corporation
800 North Kedzie Avenue
Chicago, Illinois 60651

Take in the big DOUGH with ROWE!

What talks, takes dollar bills and changes looks?

THE BLUEBOOK

• Continued from page 66

10-38-4—COIN Bluebook . . . aw	2500, 200 Sel., 45 RPM, 1961	355
2304, 104 Sel., 45 RPM, 1959	2504, 104 Sel., 45 RPM, 1961	330
2310, 100 Sel., 45 RPM, 1959	2510, 100 Sel., 45 RPM, 1961	330
2400, 200 Sel., 45 RPM, 1960	2000, 200 Sel., 33 & 45 RPM, 1962	435
2404, 104 Sel., 45 RPM, 1960	2610, 100 Sel., 33 & 45 RPM, 1962	410
2410, 100 Sel., 45 RPM, 1960	2700, 200 Sel., 33 & 45 RPM, 1963	520

2710, 100 Sel., 33 & 45 RPM, 1963	500
2800, 200 Sel., 33 & 45 RPM, 1964	570
2810, 100 Sel., 33 & 45 RPM, 1964	595
2900, 200 Sel., 33 & 45 RPM, 1965	695
2910, 100 Sel., 33 & 45 RPM, 1965	670
3000, 200 Sel., 1966	No Av.

Next Week: Games

NOTE: All quotes for national averaging are based on operative

equipment, both "as-is" and "reconditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore, local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.

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Coinmen In The News

• Continued from page 69

ment Act, under which the Denver Institute has been funded for coin machine technical training. "I also feel that this meeting, along with being informative to all the operators, was another step toward a better public relations image in our industry," Rondeau said.

Operators and employees attending included Tom Strong, Jim Stansfield, Red Sievert, Al Durand, Lyle Pentony, Tony Hirt, Elmer Schmitz, Allen Mader, Dewey Wright, Bill Gestner, Sonny Smith, Bob Benny, Mel Melcore, Herb Tonnell and Bill Swanson. The government representatives were Russ Nelson and John Del Santo.

TEXAS

Lubbock and Odessa recently were the sites of service schools hosted by Commercial Music Co., Inc., Dallas, and the Wurlitzer Co. Conducting the one-day sessions was Karel Johnson, Wurlitzer field service representative. Attending at Lubbock were Cliff Brewer, Gene Jones, Leo Daniel, Henry King, Thomas Cargill, Joe Merritt, James Delavan and Bill Baucum, all of Standard Cigarette Service and John Clark, C. W. Noel and H. R. Greene, all of Jordan Music Co.

In Odessa, the following were present: Bill Woodward, Bill South, Eugene Fletcher and Rodney McDonald, all of B&B Vending Co., and Ray Halbert, Cliff Johnson, T. J. Slinger, Chuck Perry, Glen Robinett and George Carver, all of Standard Cigarette Co.

This series of Wurlitzer classes is under the over-all direction of C. B. Ross, Wurlitzer service manager.

Op License Bill Killed

• Continued from page 61

hold in Elizabeth. Distributors of the other manufacturing companies in nearby communities are pressuring operators buying their equipment to secure locations in town."

The decision on the constitutionality of the residents requirement of the present ordinance is still pending in Superior Court. Edward Dierickx, owner of Dierickx Vending Machine Co., Irvington, N. J., is challenging. He received a \$25 fine for placing a jukebox in an Elizabeth diner and a \$200 fine a month later for failing to remove another jukebox from a bar. He claims the fines were levied against him because of the residency requirement. However, Puma told Billboard that Dierickx had placed the phonographs in the two locations before applying for a license. "The jukebox was placed April 29. It wasn't until June 7 when Dierickx applied for a license," he said. Dierickx was fined on July 7 while the application was in status quo. "I'm not charging Dierickx with breaking the one-year residency requirement," Puma said. "He's being charged with operating without a license. I haven't even mentioned the requirement." The ordinance which was adopted in 1945 sets no limit on the number of operators as did the one just vetoed.

Superior Court Justice Milton Feller has reserved judgment on Dierickx' appeal. On Sept. 22, he will receive briefs from Dierickx' attorney.

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AND CONTROL THIS
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NEW GIANT
OVERSIZE BALL...

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Front or back of Score Rack
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with Removable Partitions
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- WIDER PLAYFIELD

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JM REVIEWS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

SOUNDTRACK SPOTLIGHT

THE LOVIN' SPOONFUL IN WOODY ALLEN'S "WHAT'S UP, TIGER LILY?"
Soundtrack. Kama Sutra KLP 8053 (M); KLPS 8053 (S)

The selling power, currently enjoyed by the Lovin' Spoonful, should rapidly pull this one up the LP chart. The theme song titled "Pow" has strong possibilities of a hit single for the quartet. The off-beat musical material is written by the group.



POP SPOTLIGHT

CHER
Imperial LP 9320 (M); LP 12320 (S)

With her singles hit "Alfie" and an exceptional rendition of the Bobby Hebb hit "Sunny" to lead the way, the unique stylist has a hot contender here for the top of the chart. A fresh approach is brought to "The Twelfth of Never," while "I Feel Something in the Air" is a plaintive ballad with a compelling story line from the pen of Sonny Bono. "The Cruel War" also tops.



POP SPOTLIGHT

LIL RED RIDING HOOD
Sam the Sham and the Pharaohs. MGM E 4407 (M); SE 4407 (S)

Their million seller single "Lil Red Riding Hood" spotlighted in this package should spiral this blockbuster right up the LP chart. They have given the Memphis Pharaoh sound to "Hanky Panky" and a collection of new material. "Mary Is My Little Lamb" and "Little Miss Muffet" sound like naturals.



POP SPOTLIGHT

SUNSHINE SUPERMAN

Danovan. Epic LN 24217 (M); BN 26217 (S)

Based upon his hit "Sunshine Superman," this package should have not trouble rushing up the LP chart. The remaining material is new and intriguing. "The Trip" is a folk-rocker with hit singles potential, while the plaintive, compelling ballad, "Celeste," is exceptionally well performed.



POP SPOTLIGHT

MR. MUSIC . . .
Mantovani. London LL 3474 (M); PS 474 (S)

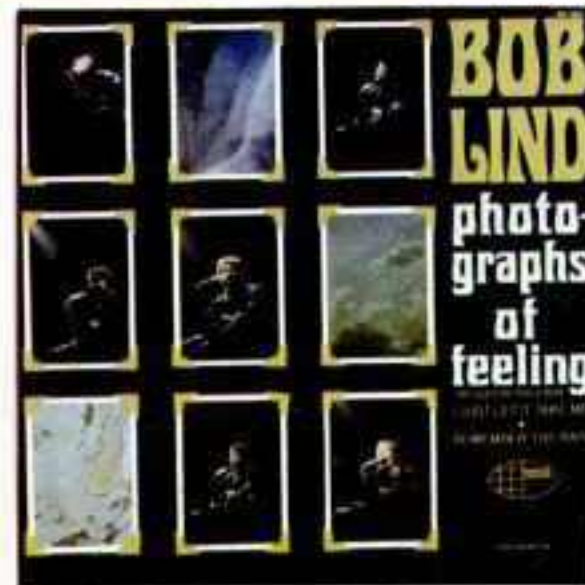
The magic touch of Mantovani which spells top sales and delightful listening is completely captured in this sparkling program of familiar favorites, past and present. The conductor brings additional beauty to the Beatles' "Yesterday" and Bert Kaempfert's "Strangers in the Night." "Smile" and "Ebb Tide" sparkle.



POP SPOTLIGHT

THE BEST OF THE LETTERMEN
Capitol T 2554 (M); ST 2554 (S)

Take the most requested and popular performances of the trio and put them into one package and you have a strong sales entry destined for a long chart life. Referred to as "The Lettermen's Kind of Love Songs" this well-planned collection includes "Theme From A Summer Place" and "When I Fall in Love."



POP SPOTLIGHT

PHOTOGRAPHS OF FEELING
Bob Lind. World Pacific WP 1851 (M); WPS 21851 (S)

Opening with an outstanding delivery of San Francisco Woman, Lind demonstrates his talents as both singer and writer. He unites a semi-rock quality with emotion and depth to focus attention on his style and performance. Included are "I Just Let It Take Me" and "Remember the Rain."



POP SPOTLIGHT

HAPPINESS IS THE SHADES OF BLUE
Impact IM 101 (M)

Featuring their initial hits, "Oh How Happy" and "Lonely Summer" the young Detroit group have a sure-fire winner in this well-performed debut package. Along with their hits, the quartet excels with "World in His Hands" and a strong ballad, "The Night." "Happiness" and "Millionaire" have singles potential.



POP SPOTLIGHT

THE BEST OF BOBBY DARIN
Capitol T 2571 (M); ST 2571 (S)

Continuing along with their successful Star Line series, Capitol has a winner in this well selected "Best of Darin." Culled from a variety of his moods and his versatility in style, the program runs the gamut from "The Good Life" to a swinging "Charade" to the country feel of "18 Yellow Roses." All strong performances.

POP SPOTLIGHT

GOLDEN GREATS
Vic Dana. Dalton BLP 2048 (M); BST 8048 (S)

With his smash hit "Red Roses for a Blue Lady" as the lead, Dana develops this package into a sure chart item with a smooth, emotional delivery. His rendition of "Somewhere, My Love" and "Crystal Chandelier" are enough to sell this album.



POP SPOTLIGHT

SO NICE
Johnny Mathis. Mercury MG 21091 (M); SR 61091 (S)

The rich individual Mathis sound embraces a dozen favorites, and the result should be a top sales item. The program combines current hits such as "The Impossible Dream" and "So Nice" with evergreens "Baubles, Bangles and Beads" and "I Dream of You." His interpretation of "What Now My Love" is another standout.



POP SPOTLIGHT

OLD 'N' GOLDEN GOODIES, VOLUME 2
Various Artists. RCA Victor LPM 3641 (M); LSP 3641 (S)

A dozen teen hits served up by the stars that performed them should have no trouble climbing the LP chart. The success of "Oud 'n' Golden Goodies Vol. 1" prompted the release of this hot sales item, which includes hits by the Isley Brothers, the Tokens, Boots Randolph and Paul Anka, among others.



POP SPOTLIGHT

ROCCO A'GO GO
Swingle Singers. Philips PHM 200-214 (M); PHS 600-214 (S)

The Swingle Singers' sophisticated vocal treatments of works by Telemann, Couperin, Muffat, Daquin, Marcello and Quantz should find ready acceptance in both the pop and classical markets. The group's handling of baroque material is both imaginative and delightful. And the cover art catches the theme of the album admirably.



POP SPOTLIGHT

NIGHTIDE
Mystic Moods Ork. Philips PHM 200-213 (M); PHS 600-213 (S)

Proven successful with their initial album "One Story Night," the sensuous strings strike back with an equally hot chart entry in this excellent collection of standards. Extremely effective in the mood of "Summertime," while "My Own True Love" is enhanced by the sound of a thunderstorm. A bow to producer Brad Miller.



POP SPOTLIGHT

50 GUITARS IN LOVE
50 Guitars of Tommy Garrett. Liberty LMM 13037 (M); LSS 14037 (S)

The pop hits of today take on fresh meaning in this exceptional group of arrangements based upon the guitar work of Tommy Garrett. Package could prove his biggest seller to date. From the opener "Michelle" to the closer, Ernie Freeman's "Dream Theme," a magnificent, romantic mood is created.



COUNTRY SPOTLIGHT

THE STREETS OF BALTIMORE
Bobby Bare. RCA Victor LPM 3618 (M); LSP 3618 (S)

With "The Streets of Baltimore" to lead the way, Bare has one of his finest packages to date in this well-produced LP. The material and the Bare performance have wide sales appeal that will spill over into the pop field. His treatments of "Early Morning Rain," "Houston" and "Changin' My Mind" are among the outstanding numbers.



CLASSICAL SPOTLIGHT

MOZART: DIE ENTFUHRUNG AUS DEM SERAIL/BASTIEN UND BASTIENNE
Various Artists. Deutsche Grammophon 39213/15 (M); 139213/15 (S)

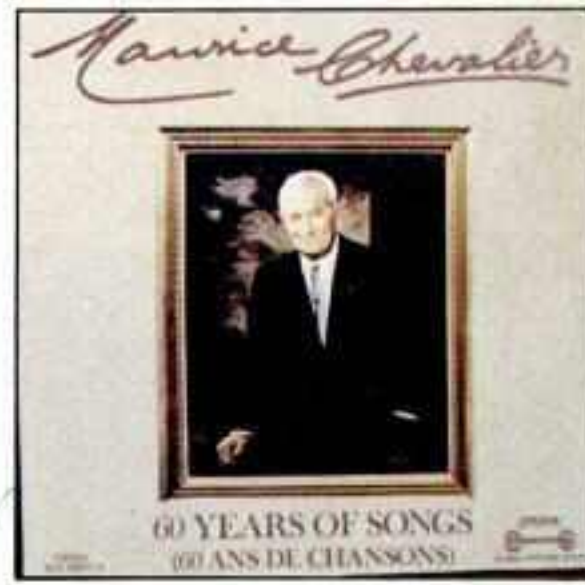
Eugene Jochum conducts a winning performance of "The Abduction From the Seraglio." The fine cast is headed by Erika Koeth, and Fritz Wunderlich is an outstanding lyric tenor.



JAZZ SPOTLIGHT

MARQUIS DE SADE
Lalo Schifrin. Verve V 8654 (M); V6-8654 (S)

Schifrin combines 18th century classical with modern jazz for a light, bouncy package which should be his hottest seller to date. And Verve adds to it with an eye-catching cover and off-beat liner notes.



INTERNATIONAL SPOTLIGHT

MAURICE CHEVALIER 60 YEARS OF SONGS (60 ANS DE CHANSONS)
London International. GH 46001/4 (M); GHS 56001/4 (S)

De luxe collectors' item comprised of four LP's of songs made famous by and associated with Chevalier. Also included is a picture booklet that includes headlines timed with the year he sang them.