

DECEMBER 16, 1967 • SEVENTY-THIRD YEAR • 75 CENTS

Billboard

The International Music-Record Newsweekly

Cannon Raps Jukebox Play Establishment

By RAY BRACK

RICHMOND, Va. — Newly elected Music Operators of America (MOA) President William B. Cannon in a speech here Dec. 1 challenged U. S. jukebox programmers to throw away the rubber stamp and revive the neglected craft of tailoring jukebox music for individual locations.

Speaking at the ninth annual convention of the Music Operators of Virginia, Cannon also directed criticism at one-stops "which do not stock suitable jukebox records because they don't wish to be bothered with" (Continued on page 70)

PPI and DGG Plan Merger?

By OMER ANDERSON

HAMBURG — The devaluation of the British pound has spurred speculation in Germany that one effect of the devaluation may be to hasten plans to merge Philips Phonographic Industries with Deutsche Grammophon.

There are executives in both organizations eager for amalgamation. They argue that the giant could battle EMI for leadership. The impatience of these executives has grown with the aggressive moves of recent weeks by EMI in the U. S. and Eastern European markets.

In the U. S., the EMI affiliate, Capitol Records, has recently arranged to acquire Audio Devices, producer of the Audio Pak tape cartridge. And in Eastern Europe, EMI is driving—and with spectacular success—to restore the dominant position it held in this area before the war.

(Continued on page 48)

ITCC & AR IN A GLOBAL TIE

NEW YORK—In a move to foster the 8-track tape CAR-tridge home entertainment concept throughout the world, International Tape Cartridge Corp., in conjunction with Automatic Radio will install AR's new Model HGE 6779 in Olympic Airways' 24 worldwide offices and clubs. ITCC will supply the music for this tie-in, with each location featuring a racked display of ITCC product. ITCC president Larry Finley will supervise the initial installation at Olympic's London office.

Pirate Radio In Hot Water

By GRAEME ANDREWS

LONDON — Radio Caroline has closed its Amsterdam headquarters and observers believe the lone pirate is near to ending its battle to stay on the air in defiance of the British government. Since the shutdown in Amsterdam, the Caroline radio ship off Britain's East Coast has had considerable difficulties in obtaining supplies.

The British record industry has clandestinely enabled Caro- (Continued on page 10)

UA to Strike Europe Next

By HANK FOX

NEW YORK — United Artists Records, following its decision to go independent in England, Feb. 1, will set up similar autonomous operations in Europe's other music capitals.

The company's decision to release and promote its own product in England is a first step (Continued on page 10)

Transcontinental Sets Sights On Distrib, Racks Takeovers

By ELIOT TIEGEL and BRUCE WEBER

LOS ANGELES — Transcontinental Investing Corp., a diversified holding company, is attempting to buy record distributing and rack-jobbing companies. The New York company holds a majority interest in Spectrum, Ltd., which operates, among other things, Teen Clubs international, a discotheque chain.

Robert K. Lifton, Transcontinental president, refused to comment on the possible acquisition of record merchandising companies.

However, Harry Banks, former president of Cosmo Records, has been deputized by Transcontinental to survey several major record distributors and subdistributors.

Among the companies Transcontinental has been eyeing are: Tip Top Record Service, with

24 Western branches and one of the nation's leading rack operations; Cecil Steen's Recordwagon, Woburn, Mass.; Lee Bartstone's Nor-Cal Record Service, San Francisco; Harry Apostoleris' Alpha Distributing

Corp., New York; Schwartz Brothers, Inc., Washington, and Music Suppliers, Inc., Boston.

Transcontinental also is eyeing independent rack jobbers throughout the country, indi- (Continued on page 10)

Monaural Alive & Kicking Says Decca's Syd Goldberg

By MIKE GROSS

NEW YORK — The monaural record is alive and well, and selling, primarily, in the "mom and pop" stores. That's the opinion of Sydney G. Goldberg, vice-president in charge of sales for Decca Records, who, last week, reaffirmed his company's position to press and sell monaural records, without any

"dumping" in view, as long as there is a demand for the monaural disk.

Goldberg said, "We're in the business to sell entertainment. As to which form that entertainment takes is not our decision, but, rather the decision of the public." (Continued on page 10)



Lisa Miller sings, from the idealism of her youth, what "Love Is" on Canterbury's single (519), and "Love Is" Christmas through the eyes of an 11-year-old girl. Breaking in San Francisco and Baltimore, Lisa's Christmas is the object of an all-out promotion campaign to include in-store displays and widespread TV exposure set by GAC. (Advertisement)



Larry Cartell, singing star, is enjoying great success with his first release, "Cowboy Santa," on Glenolden Records (150). At this early point, the record is earmarked as one of the greatest Christmas hits of all times. (Advertisement)

(Advertisement)

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5. The Christmas Eve	6. The Christmas Day	7. The Christmas Night	8. The Christmas Morning
9. The Christmas Afternoon	10. The Christmas Evening	11. The Christmas Weekend	12. The Christmas Year
13. The Christmas Memories	14. The Christmas Dreams	15. The Christmas Hopes	16. The Christmas Wishes

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STEVIE WONDER



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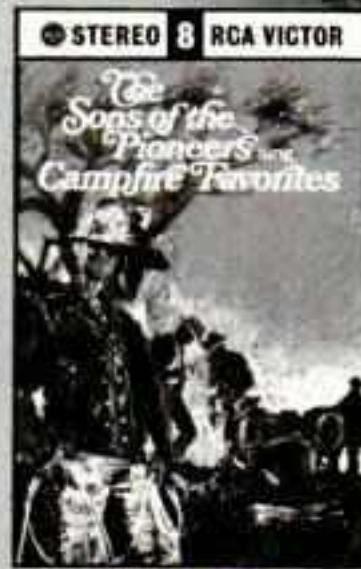
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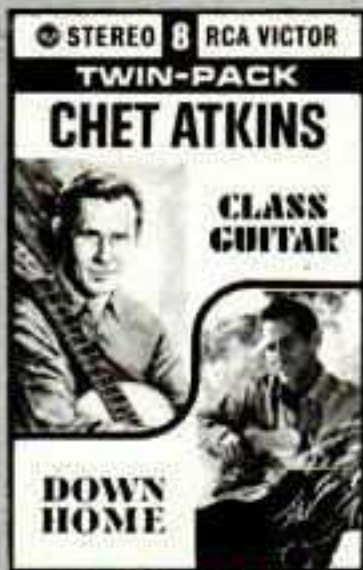
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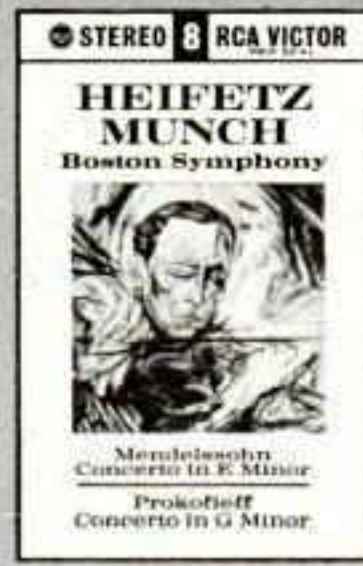
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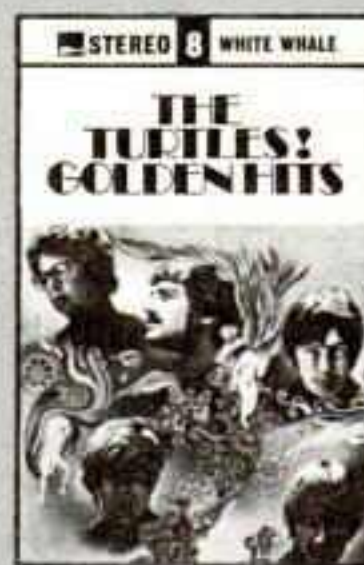
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8-TRACK CARTRIDGE TAPE: THE AUTOMATIC SYSTEM AVAILABLE FOR HOME LISTENING THAT'S ALSO DETROIT-APPROVED FOR THE NEW-MODEL CARS

'Hot Line' as Audition Step

NEW YORK — Independent producers will get a quick hearing at Laurie Records under the label's new "hot line" policy. According to Doug Morris, general manager, any producer who calls Laurie for a master audition will get a hearing that day and an answer within 24 hours.

Morris explained that producers are often left dangling after they attempt to get their masters heard, and then may have to sweat out the decision for several days.

He added that the new policy is an attempt to get first crack at masters from independent producers. In addition to Morris, John Abbott, Gene Schwartz, Eliot Greenberg and Ernie Maresca will listen to masters.

According to Morris, new producers often have difficult times getting auditions. Under the new policy, the same time schedule on auditions and decisions will apply to writers.

Handleman Hits Sales, Net Peak

DETROIT—Handleman Co., a leading record distributor, reported record six-month earnings and sales, stemming from a \$4.5 million sales gain from records, which accounts for about 80 per cent of the company's business. Handleman also distributes drug products.

Handleman's fiscal second quarter earnings rose to about \$800,000, or 54 cents a share, compared to \$778,497, or 51 cents a share for a similar period last year. Total sales exceeded \$15 million, up from last year's \$13,850,000.

Earnings exceeded \$1.4 million, or about 94 cents a share—a record—up from \$1,185,729, or 77 cents a share. Total sales reached a record \$28 million from \$24,312,157.

Mr. G's Pitch on 'Morning Glory'

NEW YORK — Audio Fidelity's new label, Mr. G. is promoting its first release, "The Morning Glory Man," by the Declaration of Independence. Promotion consists of mailings that feature envelopes decorated with early American script, a replica of the Declaration, a quill pen, a picture puzzle and radio station contests.

Audio Fidelity is also offering, through the purchase of its new LP "How to Blow Your Mind and Have a Freak-Out Party," a "Freak-Out Party Kit" for \$1. The kit will contain a pair of psychedelic sunglasses, incense, psychedelic disks and bells, a selection of flowers, tattoos and hippie buttons. The album is recorded by a group called the Unfolding.

Epic Promoting 2 Donovan Albums

NEW YORK — Epic Records is promoting two Donovan LP's singly and as a set. The set, "A Gift From a Flower to a Garden," also includes an art portfolio with 12 of Donovan's lyrics illustrated with personalized art, complete lyrics to all songs on both albums, and full color photos of the artist.

The promotion includes window and in-store display kits, giveaway leaflets, predesigned ad mats and ad components, and national, trade, consumer and underground advertising.



STANLEY ADAMS, center, president of ASCAP, talks with songwriters Eddie Snyder, left, and Larry Kusick, after the team received a special commendation from the Society for hitting Billboard's Easy Listening chart with the top three songs. The team's one-two-three songs are "When the Snow Is on the Roses," "More Than a Miracle" and "Cuando Sali De Cuba."

DECCA STEPS UP PACE IN COUNTRY DUET RECORDS

NEW YORK—Decca Records is stepping up its activity in the field of country duet recordings—and enjoying marked success with this musical form. The label's latest country duet, "For Loving You," by Bill Anderson and Jan Howard, moved up to Number 4, with a star, on the current Billboard's country chart. Another Decca duet record, "Living As Strangers," by Red Foley and Kitty Wells, has also racked up strong sales, as has a recent duet by Ernest Tubb and Loretta Lynn.

Bill Anderson and Jan Howard plan an album of duets, owing to the strong showing of the single.

All the aforementioned were cut by Owen Bradley, Decca's Nashville executive.

In years past, the duet was often regarded as a means of strengthening an artist's sales power by coupling that artist with another name of strength. Decca's current philosophy with regard to duets is somewhat different: the idea is to give the record buyer and the deejay an additional value.

The duet tradition is a rich one in the country field and many famous disks have been of this genre—such as "Slipping Around" and its answer, "I'll Never Slip Around Again," by Jimmy Wakeley and Margaret Whiting, and "Goodbye Mr. Brown," by Kitty Wells and Roy Acuff.

Reilly Leaves FTC Post For Private Law Practice

WASHINGTON — Federal Trade Commissioner John Reilly left to take up private law practice last week, and the President has nominated an Indiana corporation lawyer, James M. Nicholson, to succeed him. Reilly was FTC commissioner in charge of the Trade Practice Rules set up for the record industry in 1964.

As always, the President's sudden choice of a nominee for the vacancy bypassed all expected or suggested candidates thought most suitable—such as James Henderson, FTC general counsel and the chairman's choice, or FTC's economics expert, Dr. Willard F. Mueller.

Grammy Awards Fete on Feb. 29

NEW YORK—The National Academy of Recording Arts & Sciences has set Feb. 29 for the Grammy Awards dinners. The early date should provide a six-week period during which the Grammy winners can make arrangements for appearances at one of several taping sessions of "The Best on Record," the annual TV special that spotlights the Grammy winners.

NARAS governors and trustees are currently reviewing all submissions for this year's eligibility list, scheduled to be mailed later this month to the Academy's members along with their first round voting ballots.

The new commissioner, after expected confirmation by the Senate, brings a background of corporate and probate law, but is totally unknown in FTC legal circles. His background could mean he will play a role in the FTC's worried probing of conglomerate mergers—those new-style, diversified clusters of unrelated, or very diverse types, of business lines—particularly among marketers of the chain store food and grocery items that swing tremendous advertising budgets on TV. The FTC fears this will shut out new entry and competition from independents. Mergers in communications lines, such as the cliff-hanging ABC-ITT merger, and cross-pollinating of broadcast, CATV, music, film programming, sports teams and theater interests, plus related hardware manufacture, has some FCC commissioners and some top Justice Department officials hot and bothered.

The prospective FTC commissioner Nicholson is 39, a member of the Indianapolis law firm of Cadick, Burns, Duck and Neighbors, and was reportedly treasurer for the Indiana Lydon B. Johnson for President Committee in 1960.

Spiral Buys 'Clown'

NEW YORK — Spiral Records has bought the master of "Clown Town" by the Piccolino Pop Strings of Italy. It is the cover of the current Columbia release by Donna Lee.

RCA & Ford Set Up A CARtridge Club

By HANK FOX

NEW YORK — RCA Victor and Ford Motor Co., two of the pioneers in the development of the 8-track tape CARtridge concept, are trail blazing in the cartridge mail-order market.

With the authorization of Ford, RCA will administer a new cartridge service entitled "Ford Stereo 8 Club." The program which will be entirely run by RCA's record club division, will be operated in a similar mode to that of the record club in that members will be sent monthly a publication announcing new cartridge product. The product will encompass all record labels and members will be given a discount on all cartridges. Member may choose from a one cartridge per month or no commitment program. There is no extra charge for handling and shipping fees.

While club membership is open to the general public, RCA will concentrate initially on three segments of the market—mainly Ford car buyers. The primary focus will be on the new car buyer. All purchasers of 1968 Fords and Lincoln-Mercury cars equipped with stereo tape decks are given a courtesy cartridge with a club

announcement attached to the cartridge. The cartridge is entitled "The Ford Family of Fine Music."

Those 1966-67 Ford car buyers who ordered an 8-track unit with their cars and those who bought a player from Ford as an after-market accessory are the two other markets at which RCA will aim. The names of all these purchasers have been entered on IBM cards at Ford and are being sent to RCA. The music company, in turn, will mail these people club announcements. Other automobile owners will learn about the club through Ford advertisements in the consumer press.

Price of the 8-track cartridges offered through the club will be \$1.00 off list. Those members subscribing to the one per month contract will be granted charge privileges. Free gifts, such as a head cleaner tape cartridge and a cartridge caddy will be given to new members. A club publication, "Sound Track," will be issued to members monthly. The initial tape cartridge selection will number more than 100, with approximately 50 additional titles augmenting the catalog monthly.

MCA to Expand Into B'way Cast LP Field

NEW YORK — MCA's record divisions will expand its activities by producing and marketing original cast albums. The company will be banking on William P. Gallagher, recently appointed vice-president of the Entertainment and Leisure Time Marketing Division, and David Kapp, who joined MCA through Uni Records' recent acquisition

of Kapp Records, to spearhead the drive into the Broadway musical scene.

Gallagher, in his long association with Columbia Records, evolved and directed the marketing of such original cast albums as "South Pacific," "My Fair Lady," "West Side Story," "Camelot" and "The Sound of Music."

Kapp, in the early days of Decca Records, was the producer for the original cast album of "Oklahoma," "Carousel," "Annie Get Your Gun," "Guys and Dolls" and "The King and I," among others. His Kapp label is currently riding high with the original cast album of "Man of La Mancha."

Big 7 Expands Distribution

NEW YORK — Big 7 Music Publishing, Inc. has signed agreements with Leonard Stogel, Unbelievable Music, the Buckingham and Sam Rabin and Arthur Young for international distribution of several pop songs and copyrights.

Big 7 Music has contracted with Stogel's Akbestal Music for the international rights to "Apples, Peaches and Pumpkin Pie," "Makin' Every Minute Count," and "I'm So Proud." "Love Power" has been acquired from Unbelievable Music.

Big 7 Music has also secured the rights to "And Our Love" and "Hey, Baby, They're Playing Our Song," from the Buckingham. Big 7 will also handle the catalogs of Trans-World Record Co., Youngart Music and Elegant Music owned by Sam Rabin and Arthur Young, independent Canadian producers.

Basford Expands

SAN FRANCISCO — H. R. Basford has expanded its record division's distributor operation by adding a one-stop service. Don Ayers has been appointed sales manager and Fred Pollastrini operations manager of Basford's new branch.

Musicor Distribs

NEW YORK—Musicor Records has appointed Malverne as its New York distributor and Eastern Record Distributors will handle product in Hartford, Conn., said Musicor President Art Talmadge. Trinity Record Distributors formerly handled Musicor product for both areas.

NO BEATLES, KLEIN LINK

NEW YORK—Nathan Weiss, president of NEMPRA Artists Ltd., American representative of NEMS, stated last week that there is no truth to the report that the Beatles might be associated with a new label planned by Allen Klein. In a London story in last week's Billboard, Klein indicated there was such a possibility. Weiss in answer to the Klein report told Billboard that "The Beatles are contracted to EMI for eight and one-half years and plan no association with Klein."

Billboard

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BIAS BELTED

Rock-Ola Job Program in Gear

CHICAGO — "At Rock-Ola Manufacturing Corp. we don't believe in the term 'unemployable!' We prefer to think in terms of people who are trainable," said Ed Doris, executive vice-president, who added that his firm is co-operating with the activities of the Chicago Committee on Urban Opportunities and the Federal test program to hire the hard-core unemployed.

"We have our own training program, and have had, even before the city started its activities. We have an area in our plant where all new personnel are trained before they ever go on our assembly lines.

"We have always had a training program in all phases of our business," said Vic Faraci, Musical Isles. "Where are people going to come from if you don't train them? We train people in route servicing, advertising and promotion, sales, warehouse procedures, accounts receivable and at every level of our rack jobbing operation.

"We came here and formed Musical Isle a year and a half ago and started from scratch. We brought in a number of trainees. This was not so much the case with M S Dist.," Faraci said, in reference to another division, "because M S was in business 20 years.

"Trainees are a very important aspect of our operation because we need trained personnel in order to continue our expansion and growth."

Jack White, Summitt Dist.,

said last week that his firm has continually implemented a program of hiring personnel on an integrated basis since its beginning.

"This includes people at every

level, from inventory control personnel in the warehouse to our promotion department and sales staff. This has been our policy for eight years and has worked out very well for us."

Executive Turntable

William P. Gallagher has been appointed vice-president of the Entertainment and Leisure Time Marketing Division of MCA, Inc., confirming Billboard's report last week. Gallagher, who will join MCA Jan. 1, was formerly vice-president of Columbia Records. He will be based in the company's New York office, but will divide his time between New York and the Universal City Studios on the West Coast. . . . **Mike Terry** has joined Epic Records as an arranger-producer. Originally a musician for Motown Records, where he played saxophone for the **Supremes**, **Martha and the Vandellas**, the **Four Tops** and other artists, Terry served as an arranger with Golden World Records and later scored successes as an independent arranger and producer.



GALLAGHER

★ ★ ★

Harold Lawrence has resigned as director of the classical division of Mercury Records to become general manager of the London Symphony Orchestra. Lawrence, who assumed his Mercury post in 1965, had been with the firm 11 years. He previously was director of recorded music for WQXR, New York, and before that was manager of the imported records department at Liberty Music Shops. He began in the record industry as record salesman for the Gramophone Shop in New York.



LAWRENCE

★ ★ ★

Woody Riggs has been appointed to the Liberty Records post of regional credit manager, headquartered in New York. He had been assistant credit manager for Capitol Records.

★ ★ ★

Ed Rosenblatt to merchandising and advertising director of A&M Records. In addition, Rosenblatt will continue to act as administrative assistant for the tape cartridge department.

★ ★ ★

Norman Winter has exited Ivor Associates after a brief period to form his own publicity firm, with Dot Records, his first account. He was previously publicity director for Liberty Records.

★ ★ ★

Calvin Carter has resigned from Liberty's a&r staff to go into independent production. Before joining the label in 1966 he had been in a&r with VeeJay.

★ ★ ★

Roy Maxwell has joined GE Artists, Hollywood, as vice-president. The former talent manager will work in the recording and talent booking fields for the agency's clients.

★ ★ ★

Bob Briody has joined Project 3 Records as special projects director. The appointment is in line with the label's stepped up activity and appointments are expected to be made soon in Chicago and on the West Coast.

★ ★ ★

Bob Spencer has been named sales manager for Paradise Record Distributing Co., and **Colin Willard** has been set as firm's promotional manager.

★ ★ ★

Art Wayne has been promoted to the post of vice-president at Alouette Productions, Inc. He had been firm's professional manager.

★ ★ ★

Bernie Silverman has joined Westwood Music as general manager in Los Angeles. He was formerly Columbia Records, Hollywood, a&r administrator. During his 20 years in the music business he has been associated with Decca, Mercury and Verve Records.

★ ★ ★

Don McGregor has joined Don Schafer Promotions, Dallas, as Southern and Southeastern promotion director. McGregor has been in radio for the past 13 years and has been program director of WTIK, New Orleans; KOMA, Oklahoma City, and WABB, Mobile, Ala.

★ ★ ★

Edwin Bagley has been named national album sales and product manager for United Artists' Solid State and UA International labels. Bagley, who had been an independent producer and music publisher, and had executive positions at Liberty, Colpix, Audio Fidelity and Riverside, will work with **Ron Eyre**, a&r director of UA International. He will also handle all merchandising and promotion on Solid State, as the label seeks to develop a jazz image. Bagley will report to Mike Lipton, UA Records' vice-president in charge of marketing.

'The Time'

'The Time'is

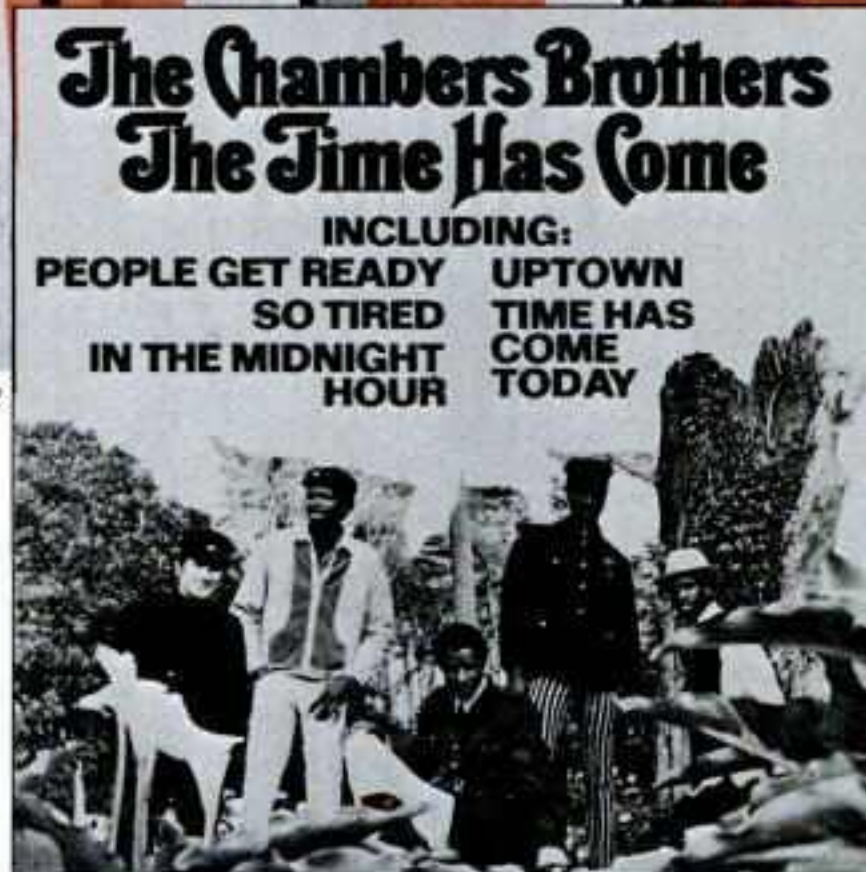
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Contractor Creative Middleman As Job Screener on Studio Cuts

By ELIOT TIEGEL

LOS ANGELES—Ben Barrett, Don Lanier, Bobby Heifer, Marty Berman, Marion Klein, Al Lapin, Jules Chaiken and Hal Blaine are names known only within the recording studio community.

They are among the city's leading contractors who provide employment to the hardcore fraternity of musicians who are the first-call players on all recording sessions. By carefully selecting the "correct" musicians to instrumentally interpret an arranger's concept for a session, the contractor helps achieve a creative objective.

Barrett, at 52, is the dean of Los Angeles' contractors. At \$130 a session (double the scale for a sideman), Barrett sees that all the instruments and musicians called have made the date, watches the clock to ensure that appropriate breaks are taken, fills out pay vouchers and during the monotony of repeated takes, starts calling musicians for his next session.

The former concert cellist hires musicians on certain prerequisites: technical ability, compatibility within a section of instruments, ability to quick sight-read, co-operation.

It is not uncommon for a free-lance musician playing a pop date, then a rock date, then a country date to earn from

\$70,000 to \$100,000 a year. Sometimes, as in the case with Steve Douglas, one moves from contracting to a&r'ing with Capitol and Mercury. Drummer Hal Blaine is now both a player and a contractor, earning double scales on all the dates he works. Don Lanier started out as a country guitarist and is now exclusively a contractor through his association with Jimmy Bowen, the Reprise producer.

Because contractors are the middle man between the producer and arranger, they tend to generally book those players known to be technically proficient; very co-operative or a combination of both. Conse-

quently, the same players are found on most dates since the contractor is "safe" in giving them first call and his reputation as a reliable middle-man is intact.

Barrett says he will take a chance on a man he doesn't know about if his first-call players are already booked when he calls.

To Lanier, 30-year old songwriter-guitarist, now selector of studio musicians, being a good soloist with the ability to improvise is a plus factor for a musician. Lanier believes 30 per cent of the musicians associated with Local 47 cannot read well enough to qualify for studio work.

Lana Cantrell Puts Blues Belters in Right Grooves

NEW YORK—Lana Cantrell, who can belt a song as well as caress it, did both superbly at her Copacabana opening Dec. 7. Ranging from standards to contemporary numbers, the RCA Victor recording artist was stylish and infectious throughout.

Her updating of older material is characteristic of her work and the Copa opening had her

breathing new life into "Yes Sir, That's My Baby," "On the Good Ship Lollipop," "When You Wish Upon a Star" and "I'll Build a Stairway to Paradise," a real belter. She went to the more recent past with a bluesy "House of the Rising Sun."

"The Shadows of Our Love" and "Love Is Stronger Far Than We," both from the film "A Man and a Woman," began softly and built to powerful climaxes, while "Two for the Road" and "You Can't Go Home Again" were both handled tenderly. All nine of these selections are in her latest Victor album "Another Shade of Lana."

Miss Cantrell established an easy rapport with the audience, frequently tossing in good-natured humor, such as her comic singing of the verse to "I'll Build a Stairway to Paradise." Other top numbers included "Can't Take My Eyes Off of You" and "Mame" which she encored.

FRED KIRBY

Roy Orbison Grosses 90G

NASHVILLE — Roy Orbison has returned here after a series of nine Western Canadian one-nighters, which grossed about \$90,000. Working with the Candymen, Orbison realized more than \$19,000 at Vancouver, the top gross of the tour. He also went over \$12,000 at Calgary and Edmonton, and over \$10,000 at Victoria and Winnipeg. A European tour in January and February will include dates in England, France and Italy.

N. Y. Electric String In Singles Debut

NEW YORK—ESP-DISK is releasing two cuts from the New York Electric String Ensemble's debut as a single. The album, containing classical selections played with amplified instrumentation, has received Top 40 and Easy Listening airplay. The single has two Bach selections.

Westcot Named

ST. LOUIS—Ballad Record Co. has switched from Dot Record Distributors here to Westcot Record Distributors, effective immediately.



LIBERTY BRASS at Vikki Carr's opening at the Persian Room in New York, are, left to right, Murray Kaplan, New York sales manager; Bud Dain, general manager for Liberty and Imperial; Len Chapman, New York branch manager; Lee Mendell, sales vice-president; Miss Carr, vice-president Bob Skaff; Tom Rogan, promotion manager; Al Bennett, president; Randy Irwin, Metric Publishing East Coast manager, and Vito Samela, New Jersey branch manager.

Record Mail Is Hit as Senate OK's Rate Hike

By MILDRED HALL

WASHINGTON — The Senate passed a version of the postal rate bill last week that will raise special fourth-class mailing rate on records, films and books to 12 cents the first pound, 6 cents each additional.

Sen. Mike Monroney (D., Okla.) said he may try to get a higher rate set for records next year. A conference committee will decide between the Senate proposal and the House—passed rate of two-pound minimum at 16 cents, 6 cents each additional pound or part. Present law allows a one-pound minimum of 10 cents, and 5 cents each additional. Senate rate would now raise cost of mailing two pounds to 18 cents, over House-passed 16 cents.

During Senate hearings, a protest arose over the plight of the smaller record clubs, and mailers of lightweight books, who would be penalized under a two-pound minimum.

In both House and Senate floor debate, there was brief comment on the value of rec-

ords versus books as educational materials deserving of postal subsidy. Senator Monroney, chairman of the Post Office Committee, said: "We considered raising the record rate but the Committee membership, against my judgment, overruled me. I was unable to get a special rate on records, but perhaps I will get it next year." On the house side, bill sponsors said they felt they had "taken care of the record loophole" by the two-pound minimum to put record mailing rate more in line with books.

The Senate agreed with the House on a new second-class airmail to speed news and trade papers on a space-available basis. Senate would kill House bill's extra charge for inserted advertising and other materials in newspapers and magazines.

The Senate also kept present exemption for entertainment (performing arts) papers from the need to publish circulation data. The House bill would have ended this exemption.

London Meeting in N. Y. Seen Drawing Record 200

KIAMESHA LAKE, N. Y.—The largest attendance for a London Records sales convention is expected for the Jan. 6-8 sessions at the Concord Hotel here. Slated to attend are the company's top officials, regional promotion and sales personnel, distributors and their sales and promotion personnel, and representatives of key accounts. More than 200 persons are expected.

More than 40 albums, the largest ever issued in one release by London, will be introduced. The presentation of the pop, classical, Phase 4, and international pressings will utilize color film.

Chartered buses will transport visitors from Kennedy International Airport to the hotel, where a welcoming cocktail party and dinner is set for Jan. 6. Presentation of product is listed for the next morning. The Concord's management will host a dinner on Jan. 7 with the theme of "A Night in an English Pub."

Seminars are scheduled for the morning of Jan. 8 on "Pop

Singles and Their Promotion" with Bill Gavin as moderator, and on classical product.



CLIVE J. DAVIS, left, president of CBS Records, presents a gold record to Tony Bennett for his Columbia album, "Tony Bennett's Greatest Hits, Vol. III."



JOHN THOMAS, Veep recording star, presents his latest release, "Lonely Man," to Norm Weiser, vice-president and manager of West Coast operations for United Artists Music Companies. Looking on are Charles Goldberg, left, West Coast regional sales manager for United Artists Records, and Brian Lord, right, Hart Distributor's promotion man.

Crown/Kent Buzzes As Custom Presser

LOS ANGELES — Crown/Kent's factory has begun custom-pressing disks. Jimmy Takeda heads the recently formed custom department which now presses for the United Artists, Liberty, 49th State, Paula and Tahati lines.

The company presses its own budget and regularly priced merchandise at the plant on Normandie Avenue. Eighty presses, all manually operated, produce singles and LP's for clients. Such other technical services as mastering and plating are also done on the premises, although Liberty and UA send the factory finished masters for plating.

Custom record pressing is the newest venture for the company, which began in 1945 as a producer of blues recordings. Earlier this year, the company opened a tape cartridge duplication wing for its own prod-

uct; this division is now in the custom business.

For its own record business, the Bihari brothers plan more emphasis for its regular priced Kent and Modern lines, both specializing in catalog and new r&b product. The Crown line of economy albums is being de-emphasized, because as Saul Bihari explains it: "It's hard to make any money on low-priced stuff. The 99 cent record is slowing down."

In order to strengthen its regular priced material, the company is shooting for new recordings, rather than dipping into its extensive catalog of oldies. Felice Taylor, formerly on Mustang, is the firm's potential chart buster. Her single of "I Feel Love Coming On" has been a hit in England. Lowell Fulson and Z. Z. Hill are the label's two other accepted performers.

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Market Quotations

As of Noon Thursday, Dec. 7, 1967

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	18 1/2	1026	20	18 1/2	19 1/2	+ 3/8
American Broadcasting	102	66 1/2	618	80 1/4	71	80	+9
Ampex	40 3/4	22 3/4	1083	37 1/4	35 3/8	36 3/4	+1 3/8
Audio Devices	30 3/8	20	163	22 1/2	20 3/8	22 1/2	+2 3/8
Automatic Radio	25 3/8	3 1/4	1283	21 3/8	17 3/8	19 1/2	+2 3/8
Automatic Retailer Assoc.	80	51 3/4	208	79	74	78 3/8	+4 3/8
Avnet	69 3/8	16 3/8	973	69 3/8	62 1/4	65 1/4	+2
Cameo Parkway	55	2 1/2	489	48	37 3/4	47 1/2	+9 3/8
Canteen Corp.	28 3/8	19 3/8	535	22 3/4	19 3/4	22 1/2	+2 3/8
CBS	76 3/8	47	1188	52	48 3/8	49 3/8	-2 3/8
Columbia Pic.	56	33 1/2	122	51 3/8	48 1/2	49 1/2	-1
Consolidated Elec.	57 3/4	35 1/2	395	43 3/4	41 1/4	42	+ 3/8
Disney, Walt	63	37 1/2	298	63	58 3/4	58 3/4	-3 1/8
EMI	5 3/8	3 1/2	970	5 3/8	4 3/8	5	+ 1/8
General Electric	115 1/4	82 1/2	971	104 3/4	102 1/4	103 1/4	- 7/8
Gulf + Western	64 3/8	30 3/8	3692	57 3/4	53	55 3/8	+2 3/8
Handleman	54 3/8	17 3/8	267	54 3/8	49 3/8	51	+1 1/4
MCA	68 3/8	34 3/4	47	68 3/8	66 1/2	66 1/2	- 3/4
Metromedia	66 1/4	40 3/8	704	60 1/2	53 1/2	60	+6 3/8
MGM	64 3/4	32 3/4	350	55 1/2	51 1/4	53 3/4	+1 7/8
3M	93 1/2	75	450	92 3/8	90 3/8	92	+ 7/8
Motorola	146 1/2	90	418	139 3/4	132	132 3/4	- 1/2
RCA	65 1/2	42 3/8	2370	57 3/8	55 3/8	56 1/8	+ 1/2
Seeburg	24 1/2	15	256	20 3/4	19 3/8	19 3/8	- 1/4
Trans Amer.	51 7/8	28 1/2	870	51 7/8	49 3/4	51 3/8	+1 1/4
20th Century	29 3/4	11	1645	26 7/8	23 3/8	26 1/2	+2 1/2
WB	42 3/8	19 1/2	697	39 1/2	36 1/2	36 3/8	-1 1/4
Wurlitzer	36	18 1/2	274	24 3/8	23	23 3/8	- 3/8
Zenith	72 1/4	47 3/4	618	63 3/8	59 3/8	61	+1 3/4

OVER THE COUNTER*

Week's High Week's Low Week's Close

As of Noon Thursday, Dec. 7, 1967

GAC	8 1/2	8 1/4	8 1/4
ITCC	11	10 1/4	10 1/4
Jubilee Ind.	12	9 1/4	12
Lear Jet	25 1/2	20 1/4	23 3/4
Merco Ent.	16	15 1/2	15 1/2
Mills Music	35	34	34
Orrtronic	6	5 3/8	6
Pickwick Int.	14 3/4	14	14 3/4
Telepro Ind.	3 3/4	2 1/2	3
Tenna Corp.	8 3/4	8 3/8	8 3/4
National Mercantile	14	13 1/4	13 1/4

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

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

Heartwarming to Wax 'Integrated' Gospel LP

NASHVILLE—"White" gospel music will be combined with "Negro" gospel for the first time in the South in an album to be produced by Heartwarming Records in January.

The Singing Rambos, long-time recording family, will join with gospel singers from Fisk University and from Negro churches in the South in a prod-

uct they label "soul gospel."

The idea sprang from a revival in Birmingham, which was inter-denominational and integrated, in which white and Negro groups sang gospel standards together. Dottie Rambo, who writes the music for the family records, then performed some of her own songs, and they won acceptance from the Negroes.

As a result, the Rambos recorded an album titled "The Soul Singing Rambos," and will follow this with the integrated sessions.

"We deal in universals, not in dogma," Mrs. Rambo said. The Rambos, Buck, Dottie, and their daughter Reba, began their singing in churches on a non-commercial basis, but have become one of the two largest selling gospel groups in America. They still set aside six weeks each year for church singing, without fee from the church.

The Rambos were the first Gospel group called to entertain servicemen overseas.

For five years they have recorded gospel music utilizing a full orchestra in the background. Mrs. Rambo, an accomplished guitarist, has written more than 200 recorded songs. Natives of Kentucky, the Rambos now make their home here.



DAVID ROSEN, INC., Philadelphia distributor, is promoting Warner Bros. "Camelot" soundtrack album with street sign and window displays. In front of Rosen's Broad Street Building are Harry Rosen, left, vice-president and executive head of David Rosen, Inc., and George Rossi, operations manager of the record division.

Double Pay for 25 BMI Tunes

NEW YORK—The first 25 BMI - licensed songs logging more than one million feature broadcast performances have become eligible for double performance payments under the organization's new policy. The initial qualifying songs are "Adios," "Amor," "Blue Velvet," "Brazil," "The Breeze and I," "Canadian Sunset," "Frenesi," "Georgia On My Mind," "The Girl From Ipanema," "Glow Worm," "Granada," "Green Eyes," "Lullaby of Birdland," "Memories Are Made of This," "Night Train," "Opus Number One," "Perfidia," "Poinciana," "The Song From Moulin Rouge," "The Tennessee Waltz," "Tico Tico," "Twilight Time," "You Are My Sunshine," "Your Cheatin' Heart" and "What a Difference a Day Made."

'Celebration' Pub Rights to Marks

NEW YORK — Edward B. Marks Music has acquired the publishing rights to "Celebration," a Mass with a rock beat composed by the Rev. Herbert G. Draesel Jr. Dr. Draesel says he first got the inspiration for the rock 'n' roll sound at church services last year when he served as detention chaplain, mainly concerned with juvenile delinquents. He said, "I was playing the old Episcopal things and the kids just weren't listening. Then I played a traditional hymn with rock overtones and it went over. Presently, Draesel is Rector of the House of Prayer Episcopal Church in a slum district of Newark.

Pepper Bows Pop Singles; Preps R&B

MEMPHIS — Pepper Records, a division of Pepper Sound Studios, has released its first pop records, and will follow with r&b releases in January.

The label, formed a few months ago under the direction of former Elvis Presley aide Marty Lacker, features the Scandals and Ollie Jackson on the first cuts. The Scandals plug side is "There's Reasons Why," while Ollie Jackson has come up with a version of "Barbara."

The r&b artists will be Eddie Harrison and the Shortcuts, Windy Rivers, and the Avantis. The first release will be by Harrison, "Your Eyes May Shine."

Micro in Debut

LOS ANGELES—Mirco Records, a country line, bowed its first releases Nov. 11, "4 Long Seasons" by the Westbrook and "Motel Rooms and Coffee Shops" by Rusty Stegall. Robert Young heads the label owned by Randall Wood's Mira Productions. Young has been both an artist and independent producer.

Mirco's artist roster also includes Beauregarde Rippitt, Johnny Shepard and the T. M. Flash.

Alouette Produces Stricts on Vanguard

NEW YORK—Alouette Productions, Inc. is producing Wes and Ivy Strict for Vanguard Records. The production-publishing firm, which has added Johnny Wonderling to its writing-producing staff, also uses such independent producers as Johnny Malfi, and Dorothy Vann and Jim Everling.

Billboard SPECIAL SURVEY For Week Ending 12/16/67 BEST SELLING JAZZ LP's

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	A	DAY IN THE LIFE	Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	11
2	2	RESPECT	Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	10
3	4	DANCING IN THE STREET	Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	8
4	7	74 MILES AWAY	Cannonball Adderley, Capitol T 2822 (M); ST 2822 (S)	3
5	13	BEST OF WES MONTGOMERY	Verve V 8714 (M); V6-8714 (S)	2
6	6	DYNAMIC DUO	Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	31
7	5	EXPRESSION	John Coltrane, Impulse A 9120 (M); AS 9120 (S)	9
8	3	ALLIGATOR BOOGALOO	Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	11
9	12	GROOVIN' WITH THE SOULFUL STRINGS	Cadet LP 796 (M); LPS 796 (S)	3
10	11	CRY YOUNG	Ahmad Jamal with Voices, Cadet LP 792 (M); LPS 792 (S)	3
11	8	WAVE	Antonio Carlos Jobim, A&M LP 3002 (M); SP 3002 (S)	9
12	10	CALIFORNIA DREAMING	Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	41
13	9	BRAVO BRUBECK	Dave Brubeck, Columbia CL 2695 (M); CS 9495 (S)	13
14	-	SORCERER	Gabor Szabo, Impulse A 9146 (M); AS 9146 (S)	1
15	-	BEST OF JIMMY SMITH	Verve V 8721 (M); V6-8721 (S)	1
16	20	HOWARD ROBERTS—GUILTY	Capitol T 2824 (M); ST 2824 (S)	2
17	18	THAT'S LOU	Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	16
18	15	MELLOW YELLOW	Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	15
19	17	SERGIO MENDES & BRASIL '66	A&M LP 116 (M); SP 4116 (S)	26
20	16	BIG SWING FACE	Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	24

U. S. Faces Licensee Crisis In 2 Far East Ports: Rose

LOS ANGELES—Licensees for American record companies in Hong Kong and Singapore are in danger of being overtaken in the duty-free ports by firms which import the same product.

This is the warning brought back by Phil Rose, international director for Warner Bros-Seven Arts Records (W7). "The situation seems to be that unless American companies don't attempt to exercise control over export shipments, we will all be without licensees."

Rose says licensees have the staffs to exploit the product and then when a demand has been created, "others" import the product to "skim the cream." These firms get their product from such domestic sources as distributors and exporters. In a free port, the margins of profit are negligible," Rose says. The competing company can undersell or compete favorably with the licensee and make his profit.

W7 has already started a set-up whereby product manufactured in Australia is sped to Hong Kong and Singapore to provide the licensees with better availability of merchandise.

During his four-week jaunt to the Far East, Rose learned that the Japanese record market is 60 per cent dominated by local artists. "But this is a good thing," Rose said, "because the

local acts have expanded the entire record industry to the benefit of international repertoire." The Japanese market is up 50 per cent in the last four years and W7's sales in this area during this same period of time have skyrocketed 350 per cent.

Toshiba, the Warners licensee, and Cosdel, the Reprise licensee, will both launch print media exploitation campaigns for such acts as the Harpers Bizarre, Tokens, Beau Brummels, Grateful Dead, Electric Prunes and Arlo Guthrie.

Japan receives W7 product last of all nations because their pressing capabilities are overtaxed, which means a greater time spent on producing merchandise.

Shankar, Menuhin Concert on PBL

NEW YORK—Public Broadcast Laboratory (PBL) Nov. 10 carried live portions of the Human Rights Day Concert at the United Nations General Assembly Hall. The concert featured violinist Yehudi Menuhin and Indian sitarist Ravi Shankar.

Menuhin played the Sonata in A Major by Cesar Franck, accompanied by his sister, Hephzibah Menuhin. Menuhin and Shankar performed "Raga Piloo," a duet for violin and sitar, composed and arranged by Shankar for the U. N. concert. They were accompanied on the tabla by Alla Rakha.

The concert was in celebration of the 19th anniversary of the proclamation by the General Assembly of the Universal Declaration of Human Rights.

Hazlewood Adds 2

LOS ANGELES—Lee Hazlewood has strengthened his independent disk production firm by taking on Suzi Jane Rokom and Don Owens. Owens will produce country artists; Miss Rokom popsters.

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THE SWEET INSPIRATIONS

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Stone Smash!

CLARENCE CARTER

•
**LOOKING
FOR A FOX**

Atlantic 2461

Produced by RICK HALL



Sleeper Hit!

BILLY VERA & JUDY CLAY

•
**STORYBOOK
CHILDREN**

Atlantic 2445

Produced by CHIP TAYLOR & TED DARYLL



A Blockbuster!

THE DRIFTERS

•
**STILL
BURNING
IN MY HEART**

Atlantic 2471

Produced by BOB BATEMAN



Monaural Still Alive and Kicking Asserts Decca in Keeping \$ Policy

• Continued from page 1

Goldberg attributes the monaural sales splurge on the "mom and pop" store level to the fact that the large users have been cutting back on their orders of monaural product and inadvertently steering the potential customer to the smaller store that still carries a strong monaural inventory. While some of the major record dealers have been pulling back on their monaural orders, Goldberg pointed out, "people, adjusting to the monaural-stereo price equalization which took place in late June and early July, have been coming back into the stores for monaural record purchases."

Keeps Equalization

Although reports have been filtering through that several large record manufacturers are

planning to "dump" their monaural product after the Christmas sales rush, Goldberg reaffirmed his position to hold the price equalization structure on all of the company's labels which includes Decca, Coral, Brunswick and Vocalion. Goldberg's position is in line with that of Stan Gortikov, president of Capitol Records Distributing Corp. In Billboard's Dec. 9 issue, Gortikov said that a policy of retaining a firm \$4.79 monaural album price has been pledged by Capitol as a counter to reports of massive industry disposal in January of monaural inventories at low wholesale clearance prices.

Goldberg admitted that the monaural business has fallen off since the industry's price equalization move but he sees a gradual comeback, by the pattern of the orders that have

been coming in during the past few weeks. "It is especially noticeable in the country field," Goldberg said. "Before price equalization we were getting orders that ran from about 75 per cent for stereo to 25 per cent for monaural. Immediately after the industry's price equalization move the orders went to 95 per cent for stereo and 5 per cent for monaural. Now, it's already changed to 90 per cent for stereo to 10 per cent for monaural."

In Decca's commitment to "total entertainment," Goldberg said that the company would continue to service the market with 4 and 8-track stereo tape cartridges, and reel-to-reel tape. He also pointed out, "If and when the market justifies our entrance into cassette, Decca will be producing cassettes."

Transcontinental Sets Sights On Distrib, Racks Takeovers

• Continued from page 1

cating the firm is thinking of operating on a massive scale. "Transcontinental wants to become another Handleman in the rack-jobbing field," according to one Midwestern distributor-rack jobber.

Three of the companies Transcontinental is reportedly eying have denied being approached by Transcontinental.

Only Steen and Monroe Goodman, board chairman of Tip Top Record Service, have admitted talking to Transcontinental. Both, however, deny signing any "letters of intent" with any representative of Transcontinental, or "negotiating any contracts." Lee Bartstone, owner of Nor-Cal Record Service, would not comment.

Locally, a certified audit to Tip Top last week was called

"an open secret" by one Pico Boulevard distributor. One company executive who has had discussions with firms contacted by Transcontinental, said the firm was willing to pay "ridiculously high prices for companies in order to get into the field." Cash or stock, or a combination of both, are the enticements reported offered by Transcontinental.

According to Lifton, the firm's policy is to retain the management of any company it purchases.

Formed in 1958 as a real estate company, Transcontinental has extended its activities to include personal finance, savings and loan, life insurance and other interests, while reducing its interests in real estate and banking.

Pirate Radio In Hot Water

• Continued from page 1

line to carry on thus far by buying promotion time for its records. Some majors, independent labels and artist managers have all been responsible for this illegal support of the outlawed pirate, which also gives unsponsored plays to records.

The station's second ship off Britain's Northwest coast has been able to obtain food, water and other essentials easily from Ireland.

Owner Ronan O'Rahilly claims that a high proportion of the commercials aired are genuine and are bringing in revenue that is enabling the station to break even. However, the ships also broadcast unsolicited commercials in order to hamper detection of companies that are illegally booking air space on the pirate.

Major American international concerns including Ford, Kraft, Heinz and Seven-Up are featured in frequent radio programs although all major companies operating in Britain deny that they are seeking or paying for these air plugs.

However, it is no secret in the British record industry that Caroline is still an available promotion source.

Europe Is Next Target For UA's Own Operation

• Continued from page 1

in creating an international network of record companies, each an independent wing of the parent company, but all interwoven within a context of free and continual talent and resource exchange. UA had just altered its agreement with EMI in England, placing EMI in the role of UA's distributor rather than its licensee (Billboard, Nov. 18).

According to Martin Davis, general manager of UA Records' London office, the company will set up its own operation in Germany, France and Italy; other nations will follow. The agreements will be similar to the UA-EMI contracts about to be set into motion in February. UA now has licensee agreements with Deutsche Grammophon in Germany, Philips in France and Carasello in Italy.

UA will be going into these

areas with its own artists and local talent. "We are in the process of acquiring masters and enlarging our staff in each of these countries," Martin said. "But we are going to heavily promote the original material." Martin said the UA philosophy is that a hit song in its original language will sell in other countries in spite of the linguistic barriers.

As part of its initial campaign in the British market, UA will showcase American artists such as Jimmy Roselli in London nightclubs and bring unknown American acts into England for development and promotion. This is in addition to its British roster of talent. Its kick-off record product will also feature new logos and redesigned packaging. UA will operate from its new offices at Mortimer Street in London where it is sharing facilities with its film company parent.



LESTER STILL, center, vice-president and general manager of Colgems Records, sets plans for label's expansion at recent West Coast meeting with Lloyd Leipzig, left, newly appointed vice-president in charge of East Coast operations, and Danny Davis, national director of exploitation.

Musicor Studios Is Taking on Part-Time Job as Workshop

NEW YORK — Shortly after showing the new Groove Sound studios to the public at an open house Dec. 15, Musicor President Art Talmadge will establish an open house workshop one night a week for young groups, writers, and producers. The rest of the time, the new 8-track facility will be used by Musicor Records artists and will be rented by other labels. Atlantic recently but a Drifters' session in the month-old studio and MGM used it for a new group. Two radio commercials for Coca-Cola were cut by the Boxtops and Bobby Capo in the new studio.

But Talmadge hopes to establish a continuous flow of young talent into the studio. "Instead of making masters and spending money they usually don't have elsewhere, they can cut here for free." Musicor

would like first chance at the product. However, Talmadge said that "if we don't like it, they can peddle it elsewhere."

Several artists have already used the studio on this basis, including Jerry Williams, a writer for Catalogue Music, who cut "Run Run Roadrunner" in the studio. Musicor plans to release this record within the next two weeks. In addition, Williams teamed up with Brooks O'Dell to cut "I Got What It Takes," a raunchy r&b tune that Dynamo Records released last week. The Great Friendship, a group discovered by Talmadge's son Rick in Boston, has also been working in the studio and Rick Talmadge, a law student at Boston University, plans to produce a record by them soon.

Strawberry and Spanky Go Vox

SEPULVEDA, Calif. — The Strawberry Alarm Clock and Spanky and Our Gang have signed endorsement of product contracts with the Vox Guitar and Amplifier division of Thomas Organ Co. The groups will use Vox equipment exclusively during all appearances in concert, on television or in movies.

Other Vox endorsers are the Monkees, Paul Revere and the Raiders, the Beatles, the Rolling Stones, the Seeds.

Kitty Wells to Tour Bases in Germany

NEW YORK — Decca country artist Kitty Wells will tour U. S. Army and Air Force bases in Germany 10 days beginning Jan. 4 in Heidelberg.

For the sixth consecutive year, the Kitty Wells Country Music Show will play for the armed forces in German cities. Members of her troupe include Johnny Wright, Bobby Wright, Bill Phillips and Rudy Wright, also on the Decca label.



FRANKIE WILLIAMS, left, John O'Brien Distributing Co. singles buyer, has been named to head the firm's tape department. She is shown here in the new headquarters with John O'Brien.

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FOR WEEK ENDING DECEMBER 9, 1967

★ **STAR PERFORMER**—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

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WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST - Title - Label & Number
3	1	1	MONKEES—Pisces Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (W), CD 104 (S)
11	2	2	DIANA DORR

Billboard HOT 1
FOR WEEK ENDING DECEMBER 9, 1967

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

WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE Artist (Producer, Label & Number)
1	5	1	DAYDREAM BELIEVER The Monkees (Bob Shriver, Colgems 3812)
2	2	2	RAIN, THE 44

**Congratulations to the Monkees: Mike, Davy, Peter and Micky...
and Bert Schneider and Bob Rafelson.**



Musical Instruments

Music Store Sales Up 7%, Reports NAMM President

CHICAGO—Music store retail sales for 1967 will exceed last year's sales by 7 per cent, National Association of Music Merchants (NAMM) president Jack J. Wainger predicted last week.

He also said that sales of music-making and music-listening merchandise will hit the \$6 billion level for 1967.

Sale of guitars, Wainger said,

will hit the 2 million unit figure for 1967.

"Americans will play, listen to and spend more money for music in 1967 than ever before in their history," said Wainger, who heads the 52-unit American Music Store chain, the nation's largest music store operation.

"The sound of music will reach an all-time crescendo in volume this Christmas with sales of musical instruments as well as music-listening products soaring to new heights in music stores," he said. "Continuing popularity of rock 'n' roll has sent sales of guitars and drums as well as portable phonographs, records and transistor radios to new peaks. Average spending of Americans for music instruments and music listening products will exceed \$30 per capita in 1967. At least \$1 out of every \$5 spent for recreation goes for music. This represents more spending per person for music than the rest of the world put together."

Lessons

Wainger stressed as basic to the music boom the fact that more persons are taking music lessons today than ever before. "One out of four children play or are learning to play an instrument," he said. "That's more than twice the number of students 20 years ago. If musical interest by the younger generation continues at the same rate,

more than half of all youths will be playing musical instruments by 1980."

Also contributing to the healthy industry outlook, he suggested, are trends in pop music. "The music explosion among youth is now taking the direction of exploration in seeking new sounds from unusual instruments and experimental electronic effects. It has brought about introduction on the American scene of such odd instruments as the Indian sitar and a new vocabulary with words like 'fuzz,' 'wah-wah,' 'reverb' and 'psychedelic' to describe what's happening in music. And the music industry has more than accepted the trend. We're with it all the way."

No Fad

NAMM executive vice-president William R. Gard said, "The fact is that America's new music-mindedness is no passing fad, but a basic change in American interests. This year 2,500,000 people will buy musical instruments for the first time. In the past 10 years sales of music listening products has more than doubled to 40 million units annually. Business was never better in the retail music outlets of the nation. To most Americans, music in its many, many forms ranging from folk and classic to rock 'n' roll and baroque, is the most popular entertainment medium."

'Cool Flute' Fad in Japan

By REIKO YUKAWA

TOKYO—The Herbie Mann tour of Japan late last month was prompted by a "cool flute" fad in Japan that has boosted sales of flutes and flute recordings to all-time highs.

Mann, accompanied by Bernie Kessel, Jim Hall, Wallen Sherlock, Oratonge and three other members of the Mann band, landed here Nov. 23 for a performance and went on to Nagoya and Kobe. His appearance here was at the Bosa Nova Festival '67 at the invitation of the New JBC.

The flute has invaded Japanese homes rapid speed. Sales manager at Nippon Gakki's Ginza store says, "We have sold flutes on a reservation basis for the two years. Increase in the customers is especially acute in the junior high and high school ages, most of whom buy the beginner's flute. They cost \$50 to

\$55. Customers get their flutes a month after the reservations have been made."

Amazed

The world-famous flute manufacturer Muramatsu Seisakusho, which produces a monthly turnover of 200 pieces for beginners, is amazed at the orders they receive and says that at their production rate they can hardly meet the demand at a small village. When they got an order for "golden flute" from flutists Aurel Nicholes and Michel Debost, they had to ask them to wait for two years.

Understandably, the shortage in flutes has led to shortage in flute teachers. Ririko Hayashi, who performed in New York City Nov. 28 at Carnegie Hall, commutes by air from Hokkaido to Kyushu to teach hundreds of students.

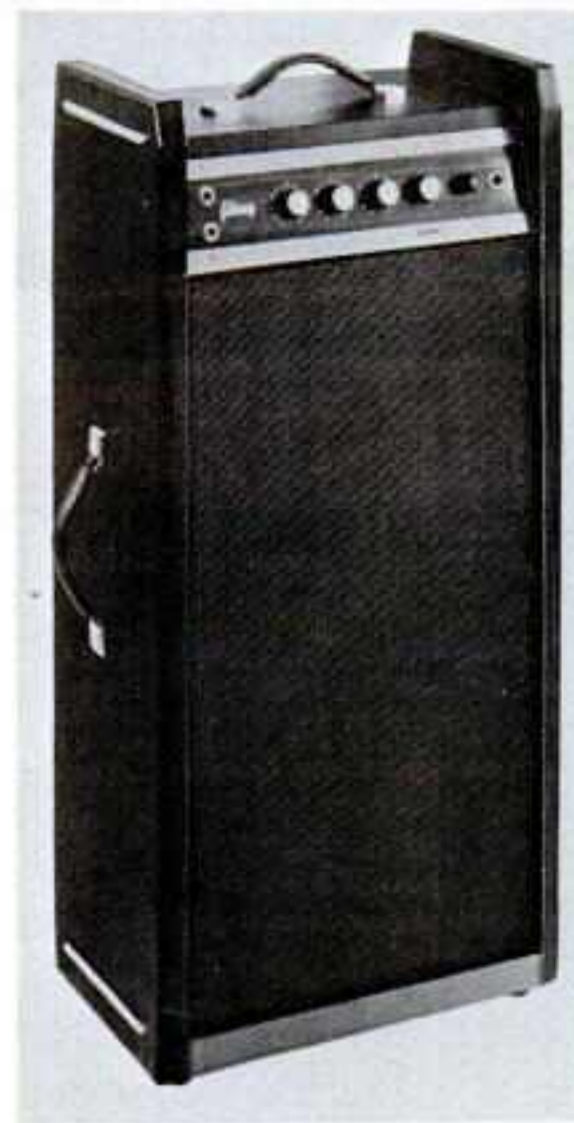
Records

Records featuring flutes have passed the one hundred mark. Sales of 14,000 copies have been achieved by "Nostalgia of Japan" by Jean Piere Rampal who just finished a concert tour here. The figure reflects only two months' sales. In the Japanese classic record business, the

New Piano Center

LOS ANGELES — Everett & Goss, piano manufacturers, will open a piano center in Benbough's furniture store in San Diego's Mission Valley. The piano center will be the exclusive representative for Everett and Cable-Nelson pianos in San Diego.

The firm also has outlets in Hartford, Conn., and Syracuse, N. Y.



GIBSON'S NEW THOR bass amp (left) at \$225 and Skylark amp (above) at \$85 retail.

Six New Gibson Amps

CHICAGO — Gibson, Inc., has introduced six new amplifiers ranging in price from \$85 to \$805.

For beginners, Gibson has introduced its lowest-priced amp, the "Skylark T," with 10-inch, wide-range, heavy-duty speaker, two inputs (one high-gain), on-off-polarity switch and pilot light. It retails at \$85 with volume, tone and tremolo. (Without tremolo, \$75.)

Gibson's new "Hawk" amplifier carries a \$145 price tag and boasts reverb, tremolo, 10-inch, heavy-duty speaker, foot-switch

and cable for tremolo and reverb, pilot light and four controls.

At \$225 retail Gibson offers the "Thor" bass amplifier. It has 50 watts of power, two extra-heavy-duty 10-inch bass speakers, two inputs, on-off-polarity switch, separate volume, bass and treble controls and pilot light.

A new two-channel amp, the "Duo Medalist," priced at \$295, offers 30 watts of power, reverb and tremolo in one channel, four input jacks (two in each channel), and one high-gain input in each channel. There are nine controls: volume, treble and bass for normal channel, volume, treble, bass, reverb, tremolo depth and speed controls for the reverb channel. Speakers are 12-inch, heavy-duty and there are foot-switch and cable for tremolo and reverb, pilot light, reverb light, pulsed tremolo light, on-off-polarity switch, tape input, external speaker jack and three-amp convenience outlet.

Monitor

In addition to the controls offered on the model described above, the "Medalist 410" boasts a monitor jack and external speaker jack. At \$495 retail, the 410 has 60 watts of output, four, ultra-wide-range 10-inch heavy-duty speakers, four input jacks (two in each channel), a normal and a reverb channel and a jack in each channel that is a high gain input.

For the professional market, Gibson has brought out the solid-state GSS100HC which performs to the tune of 100 watts of power with no cone breakup and is said to actually exceed 200 watts peak music power. It has all-silicon transistor circuits, two permanently-sealed tone chamber speaker cabinets, each with two, extra-heavy-duty, 12-inch acoustic-suspension speakers plus 14-inch driving horn for mid and high frequencies. The unit lists at \$805. A super-deluxe model with J. B. Lansing 12-inch speakers carries a \$1,250 price.

Cole Flute Book

CHICAGO—M. M. Cole has published a new 16-page book, "Do's and Don'ts of Flute Playing," by Janet Bergman and Thomas Filas.

List price of the book is \$1.50.

Guitar Lessons On Television

CHICAGO—WXXW-TV, an educational station, will repeat Laura Weber's 29-week folk guitar instruction course beginning Dec. 13.

The series, produced by KQED-TV, San Francisco, has appeared on a number of educational outlets in the U. S. and was aired by WXXW last year.

The three-part course carries the students through basic instruction in chords, strums, music notation, music reading and folk singing through intermediate areas into such advanced work as composing for the guitar.

Mrs. Weber is a graduate of the Oberlin Conservatory of Music, teaches at the San Francisco Conservatory of Music and has published two collections of folk songs arranged for the guitar and recorder.

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Talent

On Hiring the Right Musicians

(The following is by the arranger-producer Garry Sherman on studio techniques.)

NEW YORK — The hiring of musicians for a recording date is of utmost importance. The producer is ultimately responsible for all the financing. Before he can proceed with a date he must have the official sanction to represent a record company (in good standing with the union) or he must personally sign an agreement with the American Federation of Musicians. In some instances the union may require the money for particular sessions in front. Once the technical involvements with the union are dispensed with, it is the producer's responsibility to put the session together.

He must rent the recording studio and engage a leader (usually the arranger). It is then the leader's responsibility to hire the proper musicians and engage a contractor (when necessary). A few of the major companies have "house" contractors who automatically are responsible to the companies and who occasionally are responsible for hiring an arranger (on orders from the artists and repertoire man).

One the studio, arranger (leader) and musicians are accounted for, there are some middle-of-the-road items; instrument rentals, studio setup and chorus. The producer is financially responsible for all rentals and paying the chorus but the arranger usually does the actual renting of instruments and hires the chorus. He also usually calls in the set-up of the studio; however, a decision must be made by the producer as to who will take care of which items.

The arranger is responsible for selecting a copyist and seeing to it that the music reaches the session on time. He must also notify the musicians as to what instruments they will need

for the session. This is actually done through his contractor. It is the musicians' responsibility to see that the usual amplifiers and drums, etc., are at the session. If the musician must rent a special instrument, the producer should be notified and must assume the financial responsibility for these rentals. In some instances, the producer actually hires the special instruments although he might delegate this task to the arranger or recording studio.

The contractor must see to it that all of the musicians are on time, contracts filed, and, in general, represent the musicians at the session (e.g., proper breaks, correct overtime and overdubbing wages, etc.). If there is no contractor, the leader must assume the responsibility in this area. Ultimately, the leader is responsible to the producer for the musicians.

The chorus usually has its own contractor who is responsible both to the leader and the producer.

The most frequent mishap at a recording session is a musician arriving a few minutes late. Technically, the musician is responsible for any overtime that is created by his lateness. This can be circumvented by starting the session with a five or 10-minute break. (Musicians and producers, at times, have agreed to start a session a half hour (or however much time is needed) later. One of these solutions has, in most instances, solved the problem. If a musician is more than a half hour late, chances are he won't arrive at all. In this case the absent musician is actually responsible for the entire cost of the session. Only an act of God can negate his financial responsibility (perhaps).

Seven days' notice is required to cancel a date; however, should a blizzard or some catastrophe occur, the session could

be canceled. If an artist should become ill, the producer cannot cancel the session, but he is allowed to track without extra costs. He must provide proof of sickness to the AFM.

One of the major complaints of the record companies is that producers usually underestimate recording costs by about 25 per cent. The hidden elements, such as pension and welfare contributions; State, city and federal taxes paid by the producer; musicians doubles and cartages; tape charges and listening time after the date; underestimating the mixing time after the date; underestimating the mixing time; and overdubbing time, can throw a budget off.

All of these middle-of-the-road responsibilities should be clarified at the inception of a session, not after the damage is done.

(Ed. note: Since Sherman's time is at a premium, reader response to this article would help draw him out of the studio to continue the series. Please write to Mike Gross, c/o Billboard, 165 West 46th Street, New York, N. Y. 10036.)



LEN LEVY, left, Epic Records' vice-president of sales and distribution, discusses plans for the packaging of Donovan's new albums with, left to right, Donovan; Ashley Kozak, Donovan's manager, and Saul Saget, Epic's director of advertising and sales promotion.

'Doc' Severinsen Is an MD — A Doctor of Musicology

NEW YORK — Carl Severinsen's nickname of "Doc" is an apt description of his musical talents. Actually, he should have an MD (Doctor of Musicology) after his name as well. Opening at the Riverboat on Monday (4) with his 15-piece "Tonight Show" orchestra, he blew out musical subscriptions on his trumpet with the ease and perfection of a top surgeon.

The Command Records artist is an exacting, exciting performer who knows his craft down to the final note. His repertoire, though consisting mainly of such standards as "Stella by Starlight," "Sunny Side of the Street" and "This Love of Mine," also moved into a contemporary groove with "In a Mellow Mood," "Free Again" and "Up, Up and Away."

The arrangements were refreshing and vigorous and were marked in many respects by an Ellington-Basie influence. This was especially the case in "I'm Beginning to See the Light," in which the five saxophonists and the three trombonists displayed a sharp harmony.

Percussionist Bobby Rosen-garden, saxophonist Arnie Lawrence and trumpeter Clark Terry, doing a Dizzy Gillespie type of scat singing, showed exceptional skill. Severinsen and his orchestra rank as one of better big bands of today. They were at the Riverboat until Saturday (9). The Bill Shiner quartet displayed excellent musicianship, as a warm-up for Severinsen.

ROBERT SOBEL



DOC SEVERINSEN, left, greets Loren Becker, general manager of Command Records, at the Riverboat opening.

Map British Act Invasion

NEW YORK—Danny Betesh, president of Kennedy Street Enterprises in England, held meetings here last week with Frank Barsalona, head of Premier Talent Associates, concerning upcoming visits to the U. S. by several British acts, including Herman's Hermits, the Who and the Troggs.

Herman's Hermits will return to the U. S. Dec. 26 for a guest appearance in Miami on Jackie Gleason's CBS-TV show which will be aired sometime in January. The group also will discuss plans for a summer tour of the U. S. The Who is scheduled to return to the U. S. Feb. 20 for a five-week tour of colleges and concerts. Prior to their return, Decca Records will release an album titled, "The Who Sellout." The Troggs are due in the U. S. March 22 for a tour that will run until April 21.

Barsalona and Betesh also discussed the possibility of bringing the Herd for some dates in the spring on the West Coast, and Freddie & the Dreamers for night club engagements during the same period.

Gillette Writes Rice Biography

NEW YORK — Don Carle Gillette, editor of Billboard in the 1920's and the Hollywood Reporter from 1950 until last year, has written a biography of circus clown Dan Rice titled "He Made Lincoln Laugh." Gillette is now looking for musical show writers to adapt the book for a stage musical.

Rice, who was said to be Abraham Lincoln's favorite humorist, entertained other Presidents of the U. S. during the 50-year period after the Civil War. The book is published by Exposition Press of New York.

Nitty Gritty Goes To Jug Band Sound

NEW YORK — The Nitty Gritty Dirt Band is switching to an old-time jug band sound from its past contemporary sound employing amplification and electronics. The group's new Liberty album, which uses the jug band sound, will be completed Friday (15).

Coincidental with the change in its musical style, the group

Gladys Shelley Sees 'Writing Firmament'

NEW YORK — Gladys Shelley sees a new fad in the stars. Miss Shelley, writer of Donna Lee's "Clown Town" and Pearl Bailey's new single "A Man Is a Necessary Evil," foresees astrology as a new musical craze in the immediate future.

"Two albums dealing with the signs of the Zodiac have already been released," Miss Shelley said, "and more writers are being influenced by astrology in their writings." The two albums Miss Shelley cited are "The Cosmic Zodiac Signs" on Elektra and Columbia's "The Astrology Album." Also, Astro Records, a subsidiary of Bang Records, has released a set of 12 albums, each covering one symbol. One side of each album is devoted to a sign and the other, to how that sign gets along with the other Zodiac signs. Sidney Omar does the narrations.

brought in Chris Darrow to replace Bruce Kunkel, who left to form his own group. Darrow, a 23-year-old ex-teacher and until recently a member of the California group, the Kaleidoscope, plays mandolin, guitar, clarinet and harmonica and sings.

Miss Shelley has just completed an astrology single entitled "Scorpio," a song about a man's personality. "The fashion industry," Miss Shelley explained, "always reacts to a new fad and frequently is the forebearer of upcoming trends enveloping other industries such as the music business." Several fashion designers have displayed astrology-oriented wardrobes this year and department stores across the nation are accenting astrology in their fashion departments and newspaper advertising. In New York, Lord and Taylor, for one, has just completed a heavy promotion based on the Zodiac signs.

Miss Shelley has scored with "in-vogue" concepts such as "Oliver Twist" during the height of the twist craze and recently, "Clown Town," a song about the absurdities of life. She also clicked with "The Bikini Song" at the start of the bathing apparel's popularity. Some of her other works include "How Did He Look?" "Peace and Harmony," "Experience Unnecessary" and such advertising jingles as "Palisades Park" and the Army Nurse Corp commercial.



Sonny James, "The Country Gentleman" from Hackelburg, Alabama, tops the charts this week. His single, "It's the Little Things" (Capitol 5987), is No. 1 on Billboard's Hot Country Singles chart. From the sound of it, it could stay there a good long while. No accident, that Sonny James sound. He's been singing since he was four, polishing that mellow, winning sound of his. And he's found the guitar to go with it, Epiphone.

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Vikki Carr Gives It Her Best in N. Y. Date

NEW YORK — Vikki Carr could do no wrong at her Persian Room opening Wednesday night (6). The "It Must Be Him" girl performed show tunes, Spanish standards and contemporary material with an effortless grace and intense feeling. Without gimmickry and special effects, the Liberty artist wrung every ounce of meaning from her material.

The big one, of course, was "It Must Be Him." But a new ballad, "The Lesson," gives promise of reaching comparable success. "The Lesson" was recently released as a single.

Miss Carr's ability to handle a lyric was probably best demonstrated in a moving "Quando Caliente Sol." And her Spanish treatment of the theme from "Black Orpheus," successfully recorded in the original Portuguese and in English, was superb.

Claire Hogan Back On LP—With MGM

NEW YORK—Claire Hogan, the last singer to travel and record with Jimmy Dorsey, is making a comeback on records. Her new album on MGM is "Boozers and Losers." It was produced by composer Cy Coleman, who wrote the title song and three others included on the LP. Miss Hogan hopes that through the album she can regain her former stature as a "torch" singer.

The closest Miss Carr came to the contemporary sound was with "I Love You Baby." She wisely refrained from trying to imitate an r&b sound.

The rest of the program included a torchy "My Man," an upbeat "Sitting on Top of the World," and imaginative treatments of such standards as "Surrey With the Fringe on Top," "Bye, Bye Blackbird" and "Poor Butterfly."

Miss Carr rates straight A's in pure vocal ability, poise on stage and respect for the lyric.

It was Miss Carr's first New York club date since she played Basin Street East more than

MONTENEGRO ON MORE LP'S

NEW YORK — Hugo Montenegro is spreading out on the music from Clint Eastwood films. Following the click of his RCA Victor single, "For a Few Dollars More," title theme of an Eastwood movie, Montenegro is now preparing an album that will contain music from the three Clint Eastwood westerns, "Fistful of Dollars," "For a Few Dollars More" and "The Good, the Bad, and the Ugly." The latter is being released in the U. S. this month.

three years ago. That's too long a wait.

AARON STERNFIELD

It's SRO for Petula Clark in A Week of Toronto Concerts

TORONTO — Petula Clark recently finished a week of concerts here at the O'Keefe Centre. Playing to SRO crowds, Miss Clark presented a program made up of her trade-mark tunes, including "My Love," "Colour My World" and "I Know a Place"; some special material, and standards such as "Come Rain Or Come Shine," and "Our Love Is Here to Stay."

A 14-piece band provided backing. Frank Owen, Miss Clark's accompanist, conducted from the piano ably, controlling both the blend of the instrumentalists and the balance between band and vocalist.

Miss Clark is a scintillating performer who often startles her audience as she shifts easily from innocence to sophistication and back again. She had no difficulty pleasing her fans and they responded on more than one occasion with standing ovations.

While in Toronto, Petula Clark joined CBL's Ken Rogers to co-host his show, "The Action Set." She took the opportunity to play her Warner Bros. single, "The Other Man's Grass Is Always Greener," and its flip side, "At the Crossroads" (from "Dr. Dolittle") plus "Resist" from her latest album and a



ED SULLIVAN autographs one of the albums in Columbia Records' "Ed Sullivan Presents" series for a young customer during Sullivan's recent appearance at Korvette's in New York.

Ryder, Pickett Tour Slated

NEW YORK — Mitch Ryder and Wilson Pickett will team up for a seven-day tour of key cities from Dec. 26 to Jan. 1. Playing major arenas, the

piece of "I Couldn't Live Without Your Love."

Record stores in the city had made up Petula Clark window displays and ran special newspaper ads to coincide with the show at the Centre. They reported good sales action although one dealer noted, "Her records always sell well."

JANICE COUGHLAN

tour will begin at the Rochester War Memorial, Rochester, N.Y., Dec. 27. It then moves to the Chicago Coliseum the next day and follows with dates at the Pittsburgh Civic Arena, Dec. 29, two performances at the Charleston Civic Arena, Charleston, W. Va., Dec. 30-31, and then goes into the Shady Grove Music Fair in Gaithersburg, Md., Jan. 1. The tour will wind up at the Long Island Arena, New York, Jan. 2.

The composition of the show will include a blend of folk, pop, and rhythm and blues. Ryder records for DynoVoice; Pickett for Atlantic.

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- A. Catalogue consisting of approximately 20 instruction Albums, 45 Musical and Vocal Albums and 319 Singles, with all masters, artwork and other selected material in the Trustee possession control.
- B. Two wholly-owned subsidiary publishing corporations.
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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	Wks. Ago			TITLE	Artist, Label & Number	Wks. on Chart
	1	2	3			
1	1	1	1	WHEN THE SNOW IS ON THE ROSES	Ed Ames, RCA Victor 9319 (Miller, ASCAP)	12
2	2	3	3	MORE THAN A MIRACLE	Roger Williams, Kapp 843 (Robbins, ASCAP)	14
3	3	5	13	CUANDO SALI DE CUBA	Sandpipers, A&M 880 (Miller, ASCAP)	9
4	8	12	27	YOU MADE IT THAT WAY	Perry Como, RCA Victor 9356 (Rose, BMI)	5
5	6	6	6	I ALMOST CALLED YOUR NAME	Margaret Whiting, London 115 (Singleton/Kemisco, BMI)	10
6	10	14	18	COLD	John Gary, RCA Victor 9361 (Sculpture, ASCAP)	6
7	7	11	25	STEP TO THE REAR	Marilyn Maye, RCA Victor 9347 (Carwin, BMI)	6
8	12	17	22	CHATTANOOGA CHOO CHOO	Harper's Bizarre, Warner Bros. 7090 (Folst, ASCAP)	5
9	11	13	15	HOLLY	Andy Williams, Columbia 44325 (Claudia, BMI)	8
10	13	18	29	LIVE FOR LIFE	Jack Jones, RCA Victor 9365 (Unart, BMI)	5
11	4	4	5	WAIT UNTIL DARK	Henry Mancini, RCA Victor 9340 (Wilmark/Northridge, ASCAP)	8
12	5	2	2	MORE THAN THE EYE CAN SEE	Al Martino, Capitol 5989 (Saturday, BMI)	14
13	11	28	31	BY THE TIME I GET TO PHOENIX	Glen Campbell, Capitol 2015 (Rivers, BMI)	6
14	9	9	8	THE LAST WALTZ	Engelbert Humperdinck, Parrot 40019 (Donna, ASCAP)	13
15	16	16	16	WHAT A WONDERFUL WORLD	Louis Armstrong, ABC 10982 (Valando, ASCAP)	10
16	22	30	35	WINDY	Wes Montgomery, A&M 883 (Almo, ASCAP)	4
17	25	—	—	THE OTHER MAN'S GRASS IS ALWAYS GREENER	Petula Clark, Warner Bros. 7097 (Northern, ASCAP)	2
18	18	10	10	FOR ONCE IN MY LIFE	Tony Bennett, Columbia 44258 (Stein & Van Stock, ASCAP)	15
19	24	—	—	IN THE MISTY MOONLIGHT	Dean Martin, Reprise 0640 (4 Star, BMI)	2
20	21	22	20	JUST LOVING YOU	Anita Harris, Columbia 44236 (Chappell, ASCAP)	8
21	14	7	4	IT MUST BE HIM	Vikki Carr, Liberty 55986 (ASA, ASCAP)	19
22	30	—	—	PARADE	Sue Raney, Imperial 66265 (Fermata Int'l, ASCAP)	2
23	35	35	39	I GET ALONG WITHOUT YOU VERY WELL	Karen Chandler, Dot 17049 (Famous, ASCAP)	4
24	15	8	7	A STRANGE SONG	Harry Belafonte, RCA Victor 9263 (Blackwood, BMI)	14
25	25	25	23	BE MY LOVE	Mel Carter, Liberty 56000 (Miller, ASCAP)	8
26	—	—	—	VALLEY OF THE DOLLS	Arbors, Date 1581 (Aljac, ASCAP)	1
27	28	—	—	FELICIDAD	Sally Field, Colgems 1088 (Screen Gems-Columbia, BMI)	2
28	—	—	—	LEARN TO LIVE WITHOUT YOU	Bachelors, London 20033 (Donna, ASCAP)	1
29	29	—	—	I WONDER WHO'S KISSING HIM NOW	Marilyn Michaels, ABC 10979 (Marks-Vogel, BMI)	2
30	31	39	—	LIVE FOR LIFE	Ferrante & Teicher, United Artists 50228 (Unart, BMI)	3
31	33	36	—	HERE COMES HEAVEN	Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	3
32	34	34	—	IN THE MORNING	Anita Kerr Singers, Warner Bros. 7085 Wright, Ltd.)	3
33	36	—	—	A VOICE IN THE CHOIR	Al Martino, Capitol 2053 (Case, ASCAP)	2
34	—	—	—	I'VE GOT TO BE ME	Steve Lawrence, Calendar 1001 (Damia, ASCAP)	1
35	—	—	—	WHEN THE LIGHTS GO ON AGAIN	Kay Starr, ABC 11013 (Porgie, BMI)	1
36	37	—	—	LIVE FOR LIFE	Carmen McRae & Herbie Mann, Atlantic 2451 (Unart, BMI)	2
37	39	—	—	NITES ARE FUN	Free Design, Project 3 1324 (Winborn/Almitra/Record Songs, ASCAP)	2
38	38	—	—	WALK AWAY	Damita Jo, Epic 10235 (Carwin, ASCAP)	2
39	—	—	—	LOVE IS BLUE	Paul Mauriat, Philips 40495 (BLEM)	1
40	—	—	—	YOU KNEW ABOUT HER ALL THE TIME	Tommy Leonetti, Columbia 44267 (Northern, ASCAP)	1

- LITTLE DRUMMER BOY**
 Lou Rawls (Capitol)
 Harry Simeone Chorale... (20th-Fox)
 Bert Kaempfert (Decca)
 Midnight String Quartet (Dot)
 Stevie Wonder (Tamla)
 Joan Baez (Vanguard)
 Ed Sullivan (Columbia)
 Floyd Cramer (RCA Victor)
 Merv Griffin (MGM)
 Do-Re-Mi Children's Chorus... (Kapp)
 Ferrante & Teicher (U. A.)
 Lennon Sisters (Dot)

- SLEIGH RIDE**
 Leroy Anderson (Decca)
 Jim Nabors (Columbia)
 Roy Rogers (Capitol)
 Andre Kostelanetz (Columbia)
 Henry Mancini (RCA Victor)
 Andy Williams (Columbia)
 Al Caiola (U. A.)
 Al Hirt (RCA Victor)
 New Christy Minstrels (Columbia)
 Hermanos Zavala (Capitol)
 Jack Jones (Kapp)
 Boston Pops Orchestra (RCA Victor)

- KEEP ON DANCIN'**
 Harper and Rowe (White Whale)
WHO'S SORRY NOW
 Bobby Vinton (Epic)
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
 Virginia Wolves (ABC)
THE SHEIK OF ARABY
 Jim Kweskin Jug Band (Reprise)
TEN STOREYS HIGH
 Bill Smith (Talmu)

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Radio-TV programming

Pop Stations Play 'Our Music,' So WWRL Drifts to Gutsy

By CLAUDE HALL

NEW YORK—Because local Hot 100 format radio stations have been "playing our music," WWRL is drifting more and more toward hard, gutsy blues. The r&b powerhouse station, for example, was playing "Somebody's Been Sleeping in My Bed," by Johnny Taylor on Stax Records last week. Larry Berger, music director, said WWRL was playing an increas-

ing number of records "so funky in sound or with such lyric content that pop stations will hesitate playing them."

Of last week's playlist of 55 records, there were between 20-25 that he felt would not be played by either WABC or WMCA in New York, the two Hot 100 format stations. "Or, at the least, they probably won't play them until they've reached their peak and are on their way down on our chart. I won't mind if we've already got our use of the records."

WWRL will not exclude the records in the r&b field that generally make it also in the pop field. Berger mentioned such artists as Martha and the Vandellas, the Esquires, the Supremes.

"But what I'm looking for more and more are records that could conceivably become hits on this station, yet which have a sound or a lyric that is usually avoided by the pop stations. Freddie Scott, on Shout Records, is No. 2 here with 'He Ain't Give You None,' but it hasn't been played by the pop stations. We're also playing 'I'll Be Sweeter Tomorrow' by the O'Jays on Bell Records and I don't believe it's been picked up yet by the pop stations.

"At one time, one of the pop

stations here was playing 15 of our top 16 records. Not because they were trying to sound like us or because we were trying to sound like them . . . it's just that these records were selling pop."

He said that record people were "using us as a wedge to get records onto the WMCA playlist; they were telling WMCA that we were playing a record to get WMCA to listen to it."

Other Records

Among the other gutsy blues records that WWRL is playing are records by Little Richard (older material on Modern Records), Bobbie Bland, "Something Inside Me," by Elmore James on Sphere Sound Records, and "I'm in Love," by Wilson Pickett, the flipside of his latest release.

So far, there has been excellent response from deejays for the blues material . . . "they can relate better to the music." As far as ratings are concerned, that's yet to be determined whether WWRL will gain. "But this type of programming will have to happen more and more in other markets . . . the r&b stations will have to develop a programming niche that pop stations won't pick up."



MIKE E. HARVEY, music director and air personality at Hot 100 formatted WFUN, Miami, receives a plaque for breaking "Ode to Billie Joe," by Bobbie Gentry on Capitol Records. Presenting the award is Tom Ellison, left, manager of Capitol Records in Florida.



DAN INGRAM, AIR PERSONALITY WITH WABC in New York, greets Cubie and the Stairsteps, now on Buddah Records.

Television Magazine Bows Jan. 6 on ABC

By ELIOT TIEGEL

LOS ANGELES — "Happening '68"—a TV magazine concentrating on the music, people and styles surrounding the teen set and a talent search, bows on ABC-TV Jan. 6.

The Dick Clark Production's half-hour show follows Clark's "American Bandstand" Saturday afternoon feature which goes into its twelfth year in 1968.

The same production crew which worked on Clark's

"Where the Action Is," afternoon feature for ABC, will handle the new package. Each week the show will spotlight a professional act whose hit recording makes them a "happening thing," explains Rosalind Ross, the show's executive producer. The guest will lip sync his recording.

Paul Revere and Mark Lindsey of the Raiders will be the co-hosts, tying the show's seven

(Continued on page 38)

KSHE-FM Outlet With Difference

ST. LOUIS — KSHE-FM, 200,000-watt stereo operation here, has quickly carved out a niche by playing records by Country Joe and the Fish, the Cream, the Doors, and even playing the very long "Alice's Restaurant," by Arlo Guthrie. Ron Elz, general manager (he's also program director and air personality under the name of Johnny B. Goode), said he set out six weeks ago "trying to be as different as we could." The station switched from a back-

ground music format to progressive rock. Elz said the playlist is very light on teenie bopper type records "and soul is secondary because the market has stations that fill the need." The station also plays the new Beatles and Stones albums.

From a playlist of 95 singles and 25 albums, the programming centers around telephone requests. "We try to play them as soon as possible after receiving the request." For this reason, a lot of oldies are aired. Besides the Guthrie record, four of the hottest request items played on the air are "Sock It to Me," by Mitch Ryder, "Let's Spend the Night Together," by the Rolling Stones, "96 Tears," by Question Mark and the Mysterians, and "Hey Joe," by the Leaves.

Progressive Rock

The progressive rock format is featured on the station, which broadcasts 24 hours a day, except between midnight and 6 a.m. when jazz and blues are featured.

Elz, president of the National Broadcasting Institute, local announcing and broadcasting school, said promotion for the station is presently limited to

live broadcasts and remotes and local dances. KSHE-FM broadcasts live each Friday, Saturday, and Sunday nights 9-10 p.m. from the Castaway, a local teen club. Approximately 2,500 fans were in the club over last weekend. In addition, the station broadcasts a regular deejay show remote from the club Sunday afternoon and 750 came to dance Dec. 3. Tickets to this are given only to those who write the station. Starting the first of the year, however, KSHE-FM will begin promoting via billboards, cabs and newspaper ads.

Elz, a veteran deejay who worked on KXOK in St. Louis (he was the original Johnny Rabbitt), KEWB in San Francisco and WRAL in St. Louis, says that he was never "seen such tremendous reaction to a station in my life" as KSHE-FM is receiving.

Yule Stories LP Out for PD's

NEW YORK — An album of Christmas stories recorded by Dick Van Dyke and Irene Dunne is being made available to radio program directors by Guideposts magazine, a non-profit interfaith magazine, Stories, with musical background, range from how "Silent Night" came to be, to "Go in Good Health," a story embracing both Hanukkah and Christmas. Stories range from 2:30 to 4:30 minutes in length. The LP, 15th in a series over the years produced for radio, may be obtained from Roger Manning, director of radio-TV services, Guideposts, 3 West 29th Street, New York, N. Y. 10001.

WBJC-FM to Go to Stereo

BALTIMORE — WBJC-FM, a 17,500-watt station which covers the Baltimore-Washington area, is switching to stereo soon, according to staff member Roddy Freeman. Students of Baltimore Junior College operate the station. Station programs Easy Listening music in the day, goes softer during the dinner hours, then classical at night. Paul Nolder is program director; Pat Nason is operations manager.

FCC: Dickenson or NYU?

NEW YORK — The Federal Communications Commission is slated to decide Dec. 18 whether Fairleigh Dickenson College or New York University receives permission to operate an FM station here. There's some speculation, however, that the case will be postponed again, as it has been before. Meanwhile, Washington legal fees for the schools are running higher and higher.

If New York University were to receive the FM, it could mean additional Hot 100 record exposure for New York; the station would have a broadcasting range of about 50 miles and be in stereo. WNYU, the current New York University operation at the downtown campus, is one of the finest training grounds for radio men in the country and is totally student-operated.



HAL ATKINS OF WWRL, New York, is among the deejays greeting Dot Records artist Lyn Roman at a party held in New York. From left, Dot's promotion expert Lanny Lee, Danny White, Miss Roman, Atkins, and Dot East Coast a&r director Gerry Granahan. Party was to promote her "The Penthouse" single.

Rabbitt Has Jump as A St. Louis Power

ST. LOUIS — There are few deejays anywhere with the power of Johnny Rabbitt of KXOK, the 5,000-watt Storz operation here. Once again Rabbitt has taken No. 1 position in a Billboard Radio Response Rating survey analyzing the ability of stations and deejays in influencing sales of records. Rabbitt, a house name of the station, received a vast majority of the votes—50 per cent—as the major influence on sales of singles, indication of a tremendous teen and young adult audience and ability to persuade them to buy product.

KWK was the major station influencing sales of albums—indicative of a command on the young adult and adult audience

of St. Louis. Buddy Mareno was the major deejay influencing sales of albums with a 37 per cent of the votes. Bill Calder of KWK was second with 28 per cent.

The major country station was WGNU with 52 per cent of the votes. KATZ was the major r&b station.

The RRR survey is a Billboard copyrighted survey and complete details are available from the Billboard Record Market Research division. The survey is based on comprehensive interviews with record dealers, record distributors, one-stop operators, and local and national record company executives—the men whose living depends on record sales.

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Stu Bowers has been promoted to program director of the giant WLW, Cincinnati; he'd just been named creative director of the station about three months ago. Bowers takes over the spot vacated by **Pat Patterson**, who wanted to concentrate on his air show on the 50,000-watt. . . . **KIKK** is one of the greatest proofs of what country music can do. The 250-watt daytimer is a solid No. 1 in the July-September Pulse for Houston during the 10 a.m.-3 p.m. period and even beats out, though narrowly, Hot 100-formatted **KILT** for No. 1 3-7 p.m. This latter achievement, all the more fantastic since **KIKK** signs off at 5:30 p.m. The country station is tied for third in the market 6-10 a.m. **Leroy J. Gloger** is president of **KIKK**, **Bill Bailey** is program director.

Paul Jay Jacobson, former air personality at **WCCO**, **KDWB** and **KSTP** in Minneapolis, and **WIL** in St. Louis (where he was in programming and sales), has been named station manager of **WQUA**, Moline, Ill.—another good example of men working their way up from disk jockey level. . . . **Sterling Harkins**, program manager of **KSD**, St. Louis, entered radio in 1928 as an announcer with **WALA**, Mobile, Ala. He joined **KSO** in 1938, becoming program manager in 1959. He was the original emcee on the old **Slack Minstrel** radio shows at **Kiel Opera House** in the 1930's and was the announcer on many network broadcasts of dance bands Nov. 30, he retired. **William R. Balch**, former assistant program director of **WCCO** in Minneapolis, will take his place.

Joey Piper, music director of **WHON**, P. O. Box 295, Richmond, Ind. 47374, needs new Hot 100 singles and albums. . . . **Speidel Broadcasters** and flagship station **WOIC** moving to new offices in Columbia, S. C., after first of year—corner of Lincoln and Laurel Streets. . . . Another station that

Vox Jox

By **CLAUDE HALL** Radio-TV Editor

has moved to new quarters is **WJEF**, a country station; it's now at 280 Ann Street, N.W. Grand Rapids, Mich. 49504. . . . **Gary Martin** has joined **WRKO**, Boston, for an evening show; he'd been afternoon personality on **WTIX** in New Orleans. . . . Another former deejay—**L. P. Nelson** (**KGBS** and **KNX**, Los Angeles) has teamed up with former New England orchestra leader—**John Parker**—to buy **KIOT**, a 5,000-watt operation in Barstow, Calif.

Here's what happens to other radio announcers, in due time:



Robert McBride Miller, former program director at **WERE** in Cleveland, has teamed up with insurance executive **Philip H. Geier** and **McCann-Erickson** vice-president **Philip H. Geier Jr.** to buy **WDBN-FM**, Cleveland. Price was about \$1 million. **John R. Linn** will continue as general manager; no formal change is expected. . . . **Hal (Baby) Moore** has switched from music director at **WHK**, Cleveland, to program director of **WKYC**, same city; he replaces **Deane Johnson** at **WKYC**.

Bob Clark, salesman at **KNCY**, Nebraska City, Neb., has been promoted to general manager of the station and his new lineup includes operations manager **Russell Seals**, formerly program director of **WRAM** in Monmouth, Ill. . . . **Buzz Lawrence**, program director of easy listening formatted **KHOW**

in Denver, has done it again. On Thanksgiving Day, regular air personalities took a day off and record promotion men filled in. Special one-day personality lineup included: 6-8 a.m. **Earl (Weird Beard) Wolfe** of (**MGM Records**); 8-10 a.m. **Neil (Johnny Rabbit) Hartley** of **Columbia**, assisted by **Bob (Hound Dog) Baker** of **UA** and **Kapp**; 10-noon **Bob (Great Scott) Davis** of **RCA Victor**; noon-2 p.m. **Bob (Jazzbo) Krug** and wife **Mary** of **Pan-Am** distributors; 2-4 p.m. **Cousin Joe Caravano** of **Capitol**; 4-7 p.m. **Ab (Fat Daddy) Atkins** of **Warner Bros.**-**Reprise** and **Mike (Twin Spin) Paikos** of **Mercury**. Wow!

Do you know where **Gary Miles** is? **KPAY** in Chico, Calif. He's music director of the 10,000-watt clear channel operation. He'd been at **KSTN** in Stockton, Calif. . . . **Frank Merrill Jr.**, 1790 **Jewell Road**, Milan, Mich. 48160, wants playlists; he collects them; has some dating to 1956 and they represent 1,457 stations. . . . **Jon Powers** is the new **WRKO** all-night personality; came to Boston from **WQAM** in Miami.

KRIZ has topped a September Pulse report for Phoenix under the direction of vice-president **D. C. Sutherland** and program director **Pat McMahon**. **KRIZ** has a 13 6-10 a.m., a 9 between 10 a.m. and 3 p.m., a 17 between 3-7 p.m. and 24 7-midnight. The other Hot 100 formater there, **KRUX**, had a 8, 7, 13 and 19 in similar periods. **KOY** had 15, 9 and 16. **KRFM-FM** had 4, 7, 7 and 11. Daytimer **KYND** had 7, 11 and 10 during its broadcast hours.

In Atlanta, **Billy Mack** has joined Hot 100 formatted **WQXI**. He'll use the air name of **Kris Stevens** on his 9-midnight stint. Operations manager **Joe Kelly** said this: "Personality pop music radio is what we're after. We found much of our talent wasting away at heavily-formatted pop stations where all the guys were allowed to do was read cue cards." In case you're interested, the lineup also includes **Bob Todd**, formerly of **CKLW**, Detroit, and **Jim Jeffries** of **WKNR**, Detroit. **WQXI** has also added **Gary Granger** on weekends (he'd been with **WPDQ**, Jacksonville, Fla.). . . . A five-minute drama-narrative radio show starring the late **Basil Rathbone**—"Beyond the Green Door"—has been placed in syndication by **Alan Sands Productions**, New York.

Jack G. Carnegie, general manager of **KONO** and **KITY-FM** in San Antonio, has been elected chairman of the newly formed **San Antonio Radio Broadcasters Association**. . . . **Dick Curtis**, a long-time personality at **KJR** in Seattle, has been appointed program director and 4-8 p.m. deejay at **KOL** in that city. This brought about staff changes and the new arrivals include **Gary Todd**, formerly with **KIMM** in Denver, and **Dick Haase**, formerly with **CHUM** in Toronto, who'll work under the name of **Jeff Boeing**.

John T. Lawrence Jr., station manager of **WKRC-FM**, Cincinnati, has been promoted to general manager of the newly created **FM** division of **Taft Broadcasting**, which owns **WKRC**, among others.

. . . **KLA**, the carrier-current operation on campus of **UCLA**, is planning to broadcast via antenna (very small wattage) come January and should expand coverage to 3-5 miles around the campus. The station uses a Hot 100 format 24 hours a day. **Ted Mark** is program director and **Charles Higgins** music director. This station is willing and eager to expose new records and distributes both a 40 Star Survey and an extra-play list.

Theme Productions in Detroit has bowed a "Captain Soul" package for radio stations and **KYAC**, Seattle, production manager and afternoon personality **Tom Cross** is using it. **Carl Porter** produced the hip version of "Batman and Robin." . . . **Bob Heyden** has been



named music director of **WSLR**, the country powerhouse in Akron, Ohio. . . . **Jack Chapman** has been named general manager of **KOKO** in Cleveland; he'd been with **WEWS-TV**, Cleveland. . . . **George Papaula**, formerly on **WTVN-FM**, Columbus, is now on the **AM** facility in a 2-6 a.m. slot.

It's a battle of the parties in Milwaukee with **WRIT** and **WOKY** fighting it out with martinis (the two Hot 100 stations also battle for ratings). **WOKY** had a party a week ago for about 250, mostly record men and recording artists. **WRIT**, according to music director **Bob Branson** has been holding a party annually for record men. Those attending the **WOKY** party included **Gordon Krahn** of **Columbia**; **Sam Cerami** of **London**; **Tom Gress**, new **Liberty Records** man in Chicago; **Jack Katz** of **Verve**; **Earl Glicker**, who does public relations for **A&M**; **Gordon Bossin** of **Amy-Mala-Bell Records**; **Dave**

(Continued on page 36)

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POP SINGLES—5 Years Ago December 15, 1962

1. Big Girls Don't Cry—Four Seasons (Vee Jay)
2. Return to Sender—Elvis Presley (RCA Victor)
3. Bobby's Girl—Marcie Blane (Seville)
4. Limbo Rock—Chubby Checker (Parkway)
5. Telstar—Tornadoes (London)
6. Don't Hang Up—Orlons (Cameo)
7. The Lonely Bull—Tijuana Brass (A&M)
8. Ride!—Dee Dee Sharp (Cameo)
9. Release Me—"Little Esther" Phillips (Lenox)
10. Go Away Little Girl—Steve Lawrence (Columbia)

R&B SINGLES—5 Years Ago December 15, 1962

1. You Are My Sunshine—Ray Charles (ABC-Paramount)
2. Release Me—"Little Esther" Phillips (Lenox)
3. Limbo Rock—Chubby Checker (Parkway)
4. Hotel Happiness—Brook Benton (Mercury)
5. Big Girls Don't Cry—Four Seasons (Vee Jay)
6. Somebody Have Mercy—Sam Cooke (RCA Victor)
7. Nothing Can Change This Love—Sam Cooke (RCA Victor)
8. Two Lovers—Mary Wells (Motown)
9. Don't Hang Up—Orlons (Cameo)
10. Keep Your Hands Off My Baby—Little Eva (Dimension)

POP SINGLES—10 Years Ago December 16, 1957

1. Jailhouse Rock/Treat Me Nice—Elvis Presley (RCA Victor)
2. Raunchy—Bill Justis (Philips International)
3. You Send Me/Summertime—Sam Cooke (Keen)
4. April Love/When the Swallows Come Back to Capistrano—Pat Boone (Dot)
5. At the Hop—Danny & the Juniors (ABC-Paramount)
6. Great Balls of Fire—Jerry Lee Lewis (Sun)
7. Peggy Sue—Buddy Holly (Coral)
8. Chances Are/The Twelfth of Never—Johnny Mathis (Columbia)
9. Rock and Roll Music—Chuck Berry (Chess)
10. Wake Up Little Susie—Everly Brothers (Cadence)

POP LP's—5 Years Ago December 15, 1962

1. The First Family—Vaughn Meader (Cadence)
2. My Son, the Folk Singer—Alan Sherman (Warner Bros.)
3. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
4. West Side Story—Soundtrack (Columbia)
5. Modern Sounds in Country & Western Music, Vol. 2—Ray Charles (ABC-Paramount)
6. Peter, Paul & Mary—(Warner Bros.)
7. Girls! Girls! Girls!—Elvis Presley (RCA Victor)
8. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
9. I Left My Heart in San Francisco—Tony Bennett (Columbia)
10. Joan Baez in Concert—(Vanguard)

WGMA BOOSTS ITS WATTAGE

HOLLYWOOD, Fla. — WGMA, an Easy Listening station that caters to the resort-minded population of this coastal town, is boosting power to 5,000 watts and will operate 24 hours-a-day, announced president and general manager C. Edward Little. Target date for the FCC-approved increase is mid-December.

WOGO Airing C&W in Blocks

NEW SMYRNA BEACH, Fla. — WOGO, which operates on clear channel 1550, has just divided its programming into blocks of country music 6-9 a.m. (hosted by Jimmy Arnold), easy-listening music 9 a.m.-3 p.m. (hosted by Doug Montgomery, program director), and Hot 100 3 p.m. to sign-off (hosted by Jerry Bright. Station manager Jay Caldwell said the station has also expanded studio facilities and offices in the Hawaiian Inn.

WSEN-FM in C&W

BALDWINVILLE, N. Y. — WSEN-FM went on the air two weeks ago with a country format. During daylight hours, the station simulcasts with WSEN, then continues on its own until midnight with Bill O'Rand handling air chores.

Vox Jox

• Continued from page 32

Cline of Capitol; and Auggie Blume of RCA Victor. The new deejay lineup at WOKY includes Ed Walker, formerly of Louisville, Ky.; Guy Williams, formerly with WCBS; Bob Collins of WALT, Tampa, Fla.; Tommy Thompson of WTRY, Troy, N. Y.; and program director Dave Morehead, formerly a programming executive with CBS in New York. New general manager of the Hot 100 station is Dick Casper, who'd been an NBC network time salesman. Old-timers with the station's air staff are Jim (Jack Lee) Beasley, Tony Carr and Bob Berry.

From Gary Seger, KLIV, San Jose, Calif.: "Read the column every week without fail and always find it interesting. Haven't seen my name in it though. Equal time, I say, to people who haven't been promoted and have managed to keep their jobs. Tell everyone that Gary Seger, KLIV, San Jose, Calif., is in good health and working 6-10 a.m." Seger also issues a bravo to George Wilson of WHAT, Philadelphia, for his comments in a recent Billboard story.

Mike (Joey Dean) Papale leaves WZUM in Pittsburgh to become program director of WHON in Richmond, Ind. He'll use the air name of Doni Elberts in Richmond. . . . Rndolfo Rocha, air personality of Spanish language-formatted KUKA for the past six years in San Antonio, drowned last week in the San Antonio River. He was 42. . . . Dex Allen has shifted from KOL in Seattle to KISN in Portland, Ore., and is doing the 7-midnight show. . . . Joining WIP in Philadelphia to

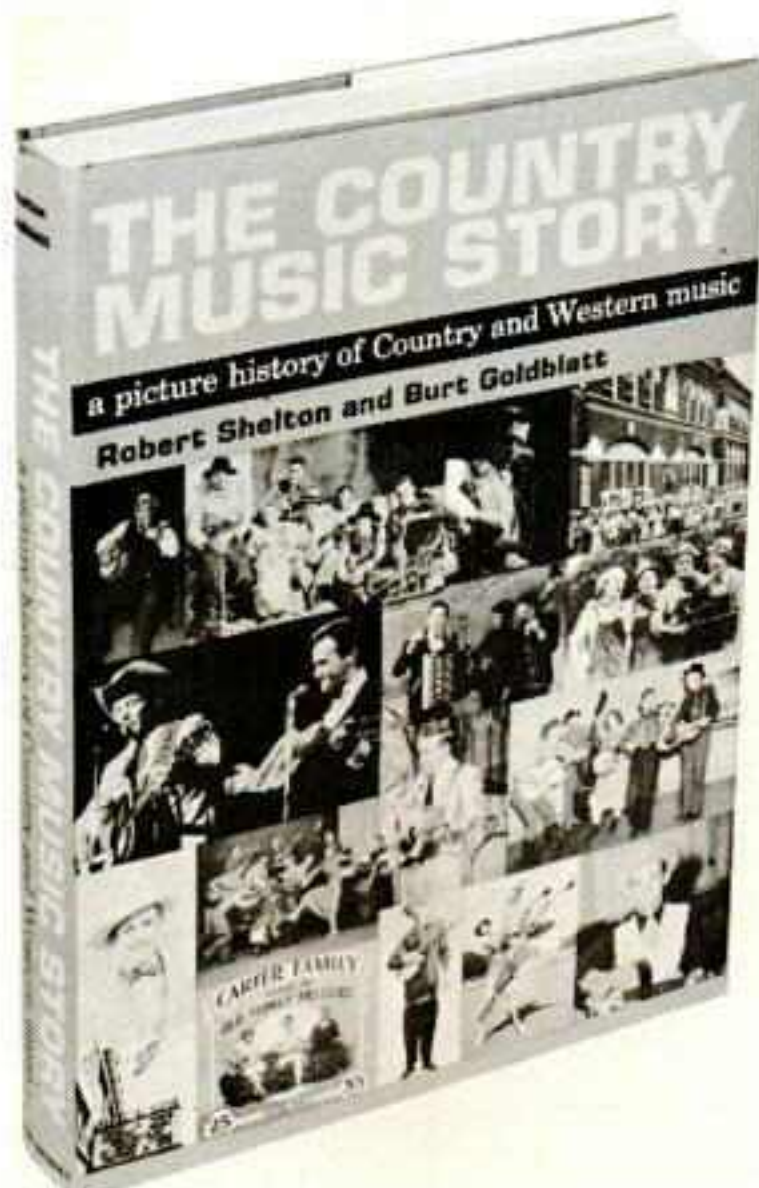
handle the 8-midnight show is Dick Clayton; he'd been with WIL, St. Louis. He replaces Bill Hickok, who has left to manage a Vermont radio station.

Larry Clark has taken over the 9 p.m. to midnight slot on WSAI Radio, Cincinnati, replacing Dave Reinhart, who resigned to join the Cincinnati staff of W. D. Gradison as a registered investment counselor. Clark moved to WSAI from WCOL, Columbus, Ohio. He also had been an announcer on WMOH, Hamilton, Ohio. Tom Kennington, WSAI program director and d.j., takes over the music scheduling formerly handled by Reinhart.



PAT BOONE, HOST of the "Pat Boone in Hollywood" TV show and a recording artist in his own right, introduces Double Shot Records artist Brenton Wood, right, on his show. Brenton was plugging his "Baby, You Got It" single.

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Country Music

Fairs Fair Game for Artists

NASHVILLE—Country music is going to wind up with more "good" fairs than ever before in history, according to Hubert Long, president of the Country Music Association (CMA).

Long, recently returned from International Association of Fairs and Expositions meeting in Chicago, said promoter Hap Peebles last year worked with 250 fairs, and more and more promoters are going this route.

"Artists from the country music field will be working more of the big State fairs and the larger county fairs," Long said. He added that response to the country music product was evident in all parts of the country.

He noted that there is more country music being recorded, aired, played in clubs, auditoriums and the like than ever before.

Many things are responsible, Long said. He listed the presentations made by CMA, the hundreds of individuals pushing country music, the radio stations airing the product, and

the "more modernized treatment of country music."

"Recording companies are investing more in the sessions now, and the true sound of this great music is being heard," Long said.

Long said he was able to book many of his artists at the Chicago meeting, with ground-work laid for many more. "Among those in demand for the fairs were Davis Houston, Tammy Wynette, Bill Anderson, Ferlin Husky, Leroy Van Dyke and George Jones."

Long, who directs the Hubert Long talent agency and Moss-Rose Publishing, said country music seems to be flourishing in urban area fairs where agricultural exhibits seem to be on the decline. This trend, he said, is especially apparent in the Northeast.

Chart, Drake in Expansion

NASHVILLE — Two Nashville-based record companies have expanded facilities and increased their artist roster.

Chart Records, headed by Slim Williamson, has added additional office space and named Joe Gibson assistant to the president. He will work with the subsidiary labels and handle the publishing company.

Williamson's new offices now cover one-half of the lower floor of the Capitol Building here. In recent weeks, Chart has signed Maxine Brown, Kirk Hanserd (formerly with Columbia), Bobby Edwards (formerly with Capitol) and Gordon Terry. Williamson said the roster would continue to grow with name artists.

Pete Drake, president of Window Music and Stop Records, has taken over an entire building in the recording center of the city. The firm, known as Drake-Hill, includes Circle Talent Agency as well as Window and Stop. The three-story structure will have an entire floor set aside for each operation.

Circle Talent has taken over Kirby Grant (Sky King), the Four Guys, Cousin Jody, George Riddle, Curly Putman, Sorrels Pickard and Pete Drake and the Mavericks.

Stop has scored well for a young label, with such artists as Johnny Bush, the Calhoun Twins, and Benny Martin. Window Music has enjoyed chart success with recordings by Jim Ed Brown, Charlie Walker, Tex Ritter and Jack Greene.

Fulton Master Is Bought by RCA

NASHVILLE — The master of a session cut by Congressman Richard Fulton (D., Tenn.) has been purchased by RCA Victor, and the representative's first single will be released immediately after Christmas.

The tape, cut at Starday, was produced by the Rev. John A. Bozeman Jr., a minister who also wrote the songs. The congressman is backed vocally on the tunes by the Hardin Trio, Columbia artists.

The play side of the first release will be "Poor Little Paperboy."

Bozeman said that Steve Sholes and Chet Atkins were "both enthusiastic about the record." Fulton's first congratulatory message was from BMI President Robert Sauer.

Ritter a Delight in Variety of Material

NEW YORK — With commanding stage presence, Tex Ritter wove old tunes—"High Noon"—with new tunes—"The Workingman's Prayer"—and humorous ditties—"Blood on the Saddle"—with nostalgic heart-touchers like "Take Him Fishing," to delight an opening night audience Tuesday (5) at the Nashville Club here.

Though he was outstanding on "The Wayward Wind" and "The Workingman's Prayer," it was "High Noon" that gained much applause. Ritter, who performed the theme song for the award-winning movie, never lets the tune fade; he constantly updates it and Tuesday night the Capitol Records artist performed it to a thudding guitar beat. Wayne Grey, Ritter's lead guitarist, got a few plugs for his Espana Lute guitar on one song.

One of the high points of the night with the audience was Ritter's recitation of "Deck of Cards."

Stu Phillips of RCA Victor led off the evening, performing many of his hits, such as "Brasero" and "The Great El Tigre." Exhibiting perfect vocal control, he began with "How I'd Love to Be Alone With You," then went to "Green, Green Grass of Home." Some of his other songs were "Little Old Wine Drinker Me" and his new single, "Our Last Rendezvous." But "Brasero," "The Great El Tigre" and "Juanita Jones" were highlights and it's a wonder how a Canadian can express such a feeling for the Latin flavor. He's an excellent entertainer that would be at home with a ballad, whether it be pop or country.

CLAUDE HALL

Source Opens Office for Label, Pub in Nashville

NASHVILLE—Source, Inc., Houston-based firm of many music facets, has established an office here for its label and publishing company.

Headed by long-time musician and radio personality Rusty Gabbard, the Nashville operation will include Source Records, Sortex (BMI) Publishing, and Source Television Productions. Gabbard will head the recording-publishing end of the business, and continue as talent co-ordinator for the production company, a position he held in Houston during the past five months.

Prior to his move to Source, Gabbard was a disk jockey at KIKK for five years. Before that he had played in the bands of Ernest Tubb, Cowboy Copas, Hank Williams, Jimmy Dickens and Ray Price. He wrote Price's first hit, "I'll Be There."

Gabbard said he planned to sign new recording artists and a stable of writers for the publishing company. Currently, the only artist under contract is Penny Wilson.

Source is a division of "S" System, Inc., consisting primarily of Texas business and professional men, who have a Houston advertising agency and conduct industrial filming.

The Source Television Pro-

ductions will begin distribution, after Jan. 1, of a group of videotape syndications of country music stars. The Kitty Wells series starts Tuesday (12).

Mack, Howard, Sovine Help Orphanage

LAUREL, Miss. — Country music artists Warner Mack, Jan Howard and Red Sovine came to the rescue of an orphanage here after an independent promoter absconded with the funds.

The orphanage had engaged the Hubert Long agency in Nashville and contracted for Mack and Miss Howard. When the promoter had sold more than 1,000 tickets he disappeared.

Mrs. Fern Bucklew, mayor of Laurel, and WLAU manager F. M. Smith contacted John Owen at the Long agency, who in turn got in touch with the artists. They and Sovine decided to go ahead and do the show free. More than 1,400 tickets subsequently were sold, and the orphanage made about \$1,200.

The artists were all made honorary citizens of Laurel.

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YOUNG PAM MILLER signs a personal appearance pact with the Bob Neal Agency. The 13-year-old Tower artist has been recording four years. Looking on are, from left, Neal; Eddie Miller, Pam's father, and Tree publishing executives Buddy Killen and Jack Stapp, part owners of the Neal agency.

Yesteryear's Country Hits

COUNTRY SINGLES—
5 Years Ago
December 15, 1962

1. I've Been Everywhere—Hank Snow (RCA Victor)
2. Mama Sang a Song—Bill Anderson (Decca)
3. A Girl I Used to Know—George Jones & the Jones Boys (United Artists)
4. Don't Let Me Cross Over—Carl Butler (Columbia)
5. Sing a Little Song of Heartache—Rose Maddox (Capitol)
6. Wall to Wall Love—Bob Gallion (Hickory)
7. I'm Gonna Change Everything—Jim Reeves (RCA Victor)
8. Cow Town—Webb Pierce (Decca)
9. Hello Trouble—Orville Couch (Bee Jay)
10. Does He Mean That Much to You?—Eddy Arnold (RCA Victor)

COUNTRY SINGLES—
10 Years Ago
December 16, 1957

1. My Special Angel—Bobby Helms (Decca)
2. Jailhouse Rock/Treat Me Nice—Elvis Presley (RCA Victor)
3. Wake Up Little Susie—Everly Brothers (Cadence)
4. The Story of My Life—Marty Robbins (Columbia)
5. Great Balls of Fire—Jerry Lee Lewis (Sun)
6. Geisha Girl/Livin' Alone—Hank Locklin (RCA Victor)
7. Fraulein—Bobby Helms (Decca)
8. Raunchy—Bill Justis (Phillips International)
9. My Shoes Keep Walking Back to You—Ray Price (Columbia)
10. Kisses Sweeter Than Wine—Jimmie Rodgers (Roulette)

DECEMBER 16, 1967, BILLBOARD

Nashville Scene

By BILL WILLIAMS

A country package including Warner Mack, Marty Robbins, Don Gibson, Red Sovine, Wilma Burgess, the Willis Brothers and Claude King drew 10,000 at Evansville. The show was promoted by radio station WROZ.

THREE BIG ONES FROM WAYSIDE

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"So I Won't Cry"

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Evansville, which has been on the air only since Sept. 15. Program director Doug Dillon handled the promotion. . . . Decca's Jimmie Davis has been elected to the Louisiana State University Board of Supervisors. . . . Atlanta's David Rogers, Columbia recording artist, may have set some kind of a record. He has appeared every week at the Egyptian Ballroom in that city for four years with his own band. He also is doing a weekly taped show, "The J. R. Jamboree" on Channel 17 in Atlanta, and has signed as a member of the "WWVA Jamboree" in Wheeling for a once-a-month appearance. He still finds time for bookings. . . . Don Bowman and Mel Tillis appeared on consecutive days on the "Bobby Lord Show" and did commercials. The search is on for new sponsors. . . . Victor has come up with another unusual coupling — Lorene Mann and Archie Campbell. They do the Chips Moman tune, "The Dark End of the Street." It comes off well.

Carson Dalhart, one-time WSIX

DJ and lately of the West Coast, has returned here to form Davie Dal Records and Ladder Music. With Cecil Null he has written his own material, and has his first release out. . . . Jerry Wallace, Liberty artist in Los Angeles, paused on his way through Nashville to make several TV appearances. . . . The Port St. Lucy Country Club in Florida was the scene of the annual Perry Como invitational golf tournament. Among those providing the entertainment were Chet Atkins, Hank Wallace, Boots Randolph and Lennie Dee. Archie Campbell was emcee of the show. . . . Barbara and Brenda, the Lister Sisters, are daughters of Mosie Lister, but don't perform gospel music. Country and pop is their forte, and they do it well. . . . The Anderson Family will perform together on the Lawrence Welk Christmas show. This is Casey Anderson, Lynn Anderson and Liz Anderson. Liz, by the way, is getting considerable air play from the one Christmas song "The Spirit of Christmas" in her otherwise non-holiday album "Cookin' Up Hits."

Ernie Ashworth, whose Hickory recording of "Tender and True" is strong, will be a guest on the Carl Smith Canadian TV show, filmed in Montreal this month. . . . Ray Griff says anyone wanting a copy of "Your Lily White Hands" on MGM can get same by writing to Blue Echo Music, Inc., in Nashville. . . . Bobbi Staff is back from Canada looking for recording material for her next RCA session. . . . Ethel Delaney sends swizzle sticks with her Christmas greetings. . . . Jack Greene has become a regular member of the "Grand Ole Opry," raising the roster back to 50. He called it the "realization of a lifetime ambition, like old-timers playing at the Palace." . . . Larry Lapole, West Wind Records, has been sending out "Meaner Than You" dolls, with shrunken heads, to disk jockeys. . . . The U. S. Marine Corps Reserve is presenting the Buck Owens show with Tommy Collins, Freddie Hart and Rose Maddox for their "Toys for Tots" Christmas campaign at Arizona State University this month. . . . Kenny Roberts a recent guest star on the "Grand Ole Opry,"

Decca's Marion Worth enjoying a reunion with her brother, recently discharged from the service. . . . Carl Smith follows "Deep Water" with "Foggy River," a logical afterpiece. . . . KGOL, Palm Desert, Calif., is in need of country records. It went modern country late this year. Frank Gilmore is program director. . . . Front man for David Houston's group, the Persuaders, is Gene Crawford, who has his own release out on MTA Records, "Blues Over Ice." Houston has a busy December schedule which will take him to New Year's Eve in Shreveport. . . . Jimmy Dean will open a six day stand at the HemisFair, 1968, in San Antonio, July 29. . . . Bob Billingsley, an employee of Fort Sam Houston

(Continued on page 44)



ARCHIE CAMPBELL, at the mike, snapped with Perry Como at the recent Perry Como Invitational Golf Tournament at Port St. Lucy Country Club in Florida. Campbell emceed the show, which included top name stars.

STOP LOOK LISTEN

For
Lovers



ERNIE
ASHWORTH

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TENDER
AND
TRUE

Flip Side - BACK ON MY MIND AGAIN

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"I'M
MOVING
ON"

Flip side --
I LOVE YOU BECAUSE

ACUFF-ROSE
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Hickory

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		IT'S THE LITTLE THINGS13 Sonny James, Capitol 5987 (Marson, BMI)	13	38	37	THIS WORLD HOLDS NOTHING (Since You're Gone)11 Stonewall Jackson, Columbia 44283 (Cedarwood, BMI)	11
2	2	WHAT LOCKS THE DOOR12 Jack Greene, Decca 32190 (Acclaim, BMI)	12	39	33	YOU'VE BEEN SO GOOD TO ME15 Van Trevor, Date 1565 (Summerhouse/Harmony House, ASCAP)	15
3	3	IT TAKES PEOPLE LIKE YOU (To Make People Like Me)10 Buck Owens, Capitol 2001 (Blue Book, BMI)	10	40	49	PROMISES, PROMISES3 Lynn Anderson, Chart 1010 (Yonah, BMI)	3
4	10	FOR LOVING YOU8 Bill Anderson & Jan Howard, Decca 32197 (Painted Desert, BMI)	8	41	53	I'M A SWINGER5 Jimmy Dean, RCA Victor 9350 (Barmour, BMI)	5
5	5	WHAT KIND OF A GIRL (Do You Think I Am?)13 Loretta Lynn, Decca 32184 (Sure-Fire, BMI)	13	42	47	A GIRL DON'T HAVE TO DRINK TO HAVE FUN4 Wanda Jackson, Capitol 2021 (Blue Book, BMI)	4
6	6	BURNING A HOLE IN MY MIND8 Connie Smith, RCA Victor 9335 (Delmore, ASCAP)	8	43	43	WEAKNESS IN A MAN6 Roy Drusky, Mercury 72742 (Gallico, BMI)	6
7	7	BY THE TIME I GET TO PHOENIX8 Glen Campbell, Capitol 2015 (Rivers, BMI)	8	44	44	THE ONLY WAY OUT (Is to Walk Over Me)7 Charlie Louvin, Capitol 2007 (Central Songs, BMI)	7
8	9	IF MY HEART HAD WINDOWS11 George Jones, Musicor 1267 (Glad/Blue Crest, BMI)	11	45	45	LOVE'S DEAD END5 Bill Phillips, Decca 32207 (Cedarwood, BMI)	5
9	4	YOU MEAN THE WORLD TO ME13 David Houston, Epic 10224 (Gallico, BMI)	13	46	46	HANGIN' ON11 Gosdin Brothers, Bakersfield Int'l 1002 (Garpax/Alanbo, BMI)	11
10	8	DOES MY RING HURT YOUR FINGER?16 Country Charlie Pride, RCA Victor 9281 (Jando, ASCAP)	16	47	52	THE LAST THING ON MY MIND3 Porter Wagoner & Dolly Parton, RCA Victor 9369 (Deep Fork, BMI)	3
11	16	I'LL LOVE YOU MORE8 Jeannie Seely, Monument 1029 (Pamper, BMI)	8	48	48	STRANGER ON THE RUN6 Bill Anderson, Decca 32215 (Shamley, ASCAP)	6
12	15	A DIME AT A TIME11 Del Reeves, United Artists 50210 (Pass Key, BMI)	11	49	50	TENDER & TRUE4 Ernie Ashworth, Hickory 1484 (Acuff-Rose, BMI)	4
13	13	BOTTLE, BOTTLE10 Jim Ed Brown, RCA Victor 9329 (Window, BMI)	10	50	58	ANNA, I'M TAKING YOU HOME3 Leon Ashley, Ashley 2025 (Gallico, BMI)	3
14	17	JUANITA JONES9 Stu Phillips, RCA Victor 9333 (Natson-Part, ASCAP)	9	51	51	TRAVELING SHOES7 Guy Mitchell, Starday 819 (Cedarwood, BMI)	7
15	18	PINEY WOOD HILLS11 Bobby Bare, RCA Victor 9314 (T. M./Gypsy Boy, BMI)	11	52	62	BEFORE THE NEXT TEAR DROP FALLS6 Duane Dee, Capitol 5986 (Raleigh, BMI)	6
16	19	THE COUNTRY HALL OF FAME9 Hank Locklin, RCA Victor 9323 (Yellow River, ASCAP)	9	53	63	SKIP A ROPE2 Henson Cargill, Monument 1041 (Tree, BMI)	2
17	20	LOVE'S GONNA HAPPEN TO ME6 Wynn Stewart, Capitol 2012 (Freeway, BMI)	6	54	56	HANGIN' ON6 Leon Ashley & Margie Singleton, Ashley 2015 (Garpax/Alanbo, BMI)	6
18	24	I HEARD A HEART BREAK LAST NIGHT7 Jim Reeves, RCA Victor 9343 (Hill & Range, BMI)	7	55	54	SAN ANTONIO9 Willie Nelson, RCA Victor 9324 (Alamo, BMI)	9
19	11	I DON'T WANNA PLAY HOUSE17 Tammy Wynette, Epic 10211 (Gallico, BMI)	17	56	61	YOU'RE EASY TO LOVE2 Arlene Harden, Columbia 44310 (Four Star, BMI)	2
20	25	SING ME BACK HOME5 Merle Haggard, Capitol 2017 (Blue Book, BMI)	5	57	75	REPEAT AFTER ME2 Jack Reno, Jab 9009 (Tree, BMI)	2
21	34	BLUE LONELY WINTER8 Jimmy Newman, Decca 32202 (Newkeys, BMI)	8	58	66	TELL MAUDE I SLIPPED2 Red Sovine, Starday 823 (Champion, BMI)	2
22	14	HOW FAST THEM TRUCKS CAN GO13 Claude Gray, Decca 32180 (Vanjo, BMI)	13	59	59	YELLOW HAIRED WOMAN2 Claude King, Columbia 44340 (Hollis, BMI)	2
23	23	LEARNIN' A NEW WAY OF LIFE13 Hank Snow, RCA Victor 9300 (East Star, BMI)	13	60	60	YOU'RE THE REASON6 Johnny Tillotson, MGM 13829 (Vogue, BMI)	6
24	21	DEEP WATER17 Carl Smith, Columbia 44233 (Milene, ASCAP)	17	61	72	FUNNY2 Conway Twitty, Decca 32208 (Wilderness, BMI)	2
25	28	WONDERFUL WORLD OF WOMEN8 Faron Young, Mercury 72728 (Cedarwood, BMI)	8	62	65	GONE WITH THE WINE2 Ray Pillow, Capitol 2030 (Barmour, BMI)	2
26	31	ANYTHING LEAVING TOWN TODAY7 Dave Dudley, Mercury 72741 (Newkeys, BMI)	7	63	—	WOMAN HUNGRY1 Porter Wagoner, RCA Victor 9379 (Owepar, BMI)	1
27	32	I DOUBT IT9 Bobby Lewis, United Artists 50208 (Ly-Rann, BMI)	9	64	—	MY GOAL FOR TODAY1 Kenny Price, Boone 1067 (Pamper, BMI)	1
28	29	BALLAD OF WATERHOLE #38 Roger Miller, Smash 2121 (Famous, ASCAP)	8	65	67	THE KEEPER OF THE KEY5 Slim Whitman, Imperial 66262 (Vidor, BMI)	5
29	40	HEAVEN HELP THE WORKING GIRL5 Norma Jean, RCA Victor 9362 (Wilderness, BMI)	5	66	70	RINGS2 Stan Hitchcock, Epic 10246 (Pamper, BMI)	2
30	36	HERE COMES HEAVEN3 Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	3	67	68	THAT SEE ME LATER LOOK3 Bobby Wright, Decca 32193 (Tree, BMI)	3
31	26	I TAUGHT HER EVERYTHING SHE KNOWS13 Billy Walker, Monument 1024 (Piedmont, ASCAP)	13	68	73	THIS ONE'S ON THE HOUSE4 Jerry Wallace, Liberty 56001 (Forest Hills, BMI)	4
32	37	I'D GIVE THE WORLD6 Warner Mack, Decca 32211 (Page Boy, SESAC)	6	69	—	BIG DADDY1 Browns, RCA Victor 9364 (Acuff-Rose, BMI)	1
33	35	I WOULDN'T TAKE HER TO A DOGFIGHT7 Charlie Walker, Epic 10237 (Window, BMI)	7	70	74	WRONG SIDE OF THE WORLD2 Hugh X. Lewis, Kapp 868 (Freeway, BMI)	2
34	42	EVERYBODY OUGHT TO SING A SONG6 Dallas Frazier, Capitol 2011 (Blue Crest, BMI)	6	71	71	CHICKEN PICKIN'4 Buckaroos, Capitol 2010 (Blue Book, BMI)	4
35	12	GARDENIAS IN HER HAIR14 Marty Robbins, Columbia 44271 (Milene, ASCAP)	14	72	—	SET HIM FREE1 Skeeter Davis, RCA Victor 9371 (Davis, ASCAP)	1
36	39	MAKE A LEFT AND THEN A RIGHT11 Johnny & Jonie Mosby, Capitol 5980 (Central Songs, BMI)	11	73	—	CHILDHOOD PLACES1 Dottie West, RCA Victor 9377 (Tree, BMI)	1
37	38	TUPELO MISSISSIPPI FLASH7 Jerry Reed, RCA Victor 9334 (Vector, BMI)	7	74	—	SURVIVAL OF THE FITTEST1 Mel Tillis, Kapp 867 (Cedarwood, BMI)	1
				75	—	MUSIC TO CRY BY1 Johnny Wright, Decca 32216 (Wells/Candan, BMI)	1

Potent Ballad That Should Spiral to the Top of the Charts

'CHINA GIRL'

STARDAY 822

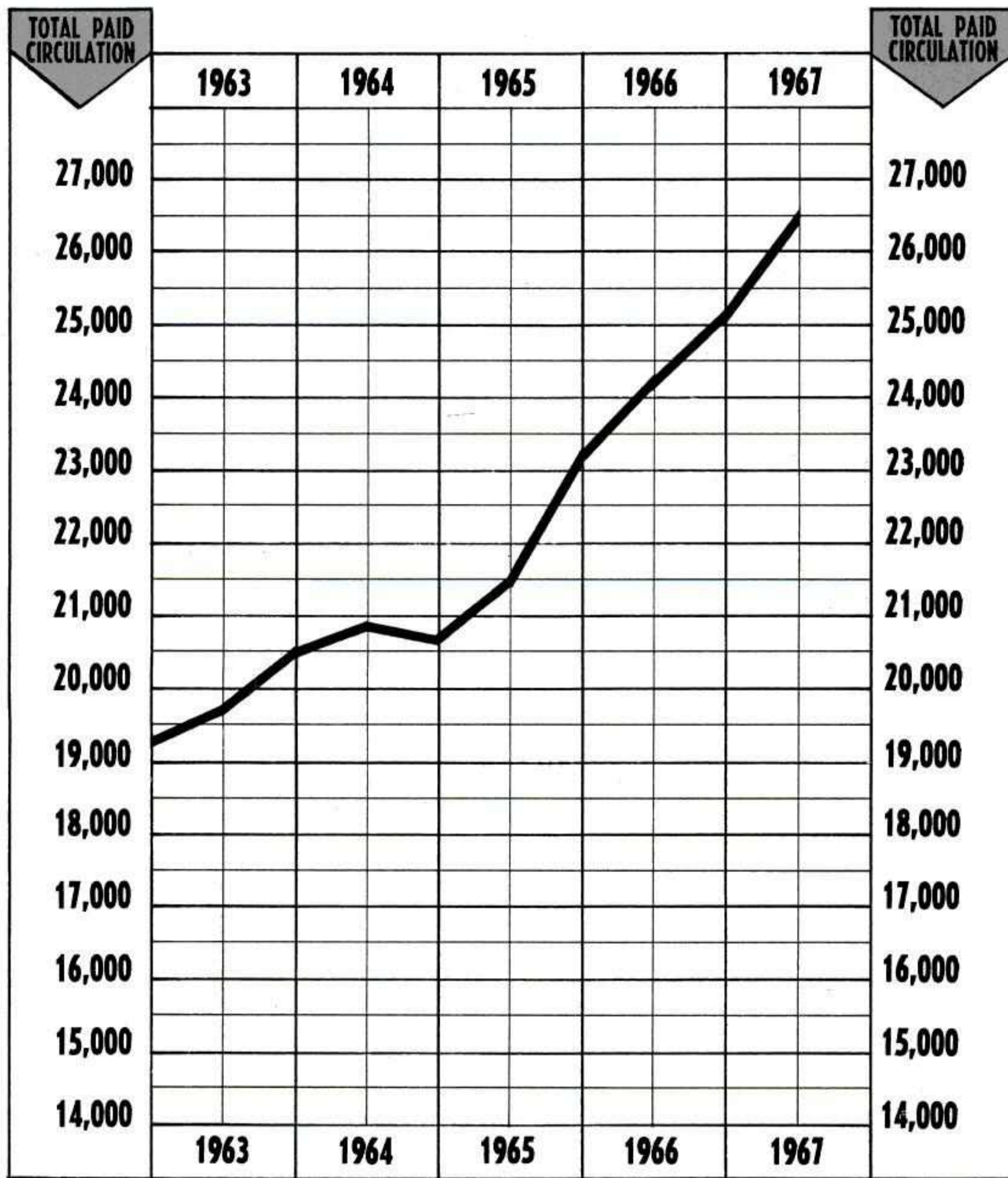


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MAGAZINE "C": Total Paid Circulation (Per sworn statement published in their issue of Oct. 14, 1967) . . . **12,191**

Billboard SPECIAL SURVEY For Week Ending 12/16/67

HOT COUNTRY ALBUMS

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

Table with columns: This Week, Last Week, TITLE, Artist, Label & Number, Weeks on Chart. Lists top country albums with week-to-week movement.

Nashville Scene

Continued from page 41

has produced two programs, one dealing with the late Jim Reeves, the other with country music history, which have been placed in the Country Music Hall of Fame and Museum in Nashville.

Bill Anderson and the Po' Boys wrap up the year in Michigan, with the New Year's Eve show set for Lansing. The schedule carries over into January at Saginaw. . . . Connie Smith finishes out the year at Danville, Va., and St. Louis. . . . RCA Victor's Dottie West was selected by the U. S. Air Force Jazz Band to record a special session to be included in the "Serenade in Blue" shows they produce for public service radio shows.

Guida Takes Over Legrand Marketing

NEW CITY, N. Y. — Frank Guida, independent producer, has taken over distribution of his Legrand Records, formerly distributed by the Rust-Laurie Record Co. The latest Legrand single is "Call Me for Christmas," by Gary (U. S.) Bonds.



DECCA'S JACK GREENE adds his name to the artists' board backstage at the Grand Ole Opry House, Nashville, as he becomes a member of the "Opry" cast.

New Album Releases

- List of new album releases including titles like 'SALVATION', 'ALBION', 'ATCO', 'ATLANTIC', 'AUDIO FIDELITY', 'AVANT GARDE', 'CANAAN', 'CAPITOL', 'CAPITOL IMPORTS (SPAIN)', etc.

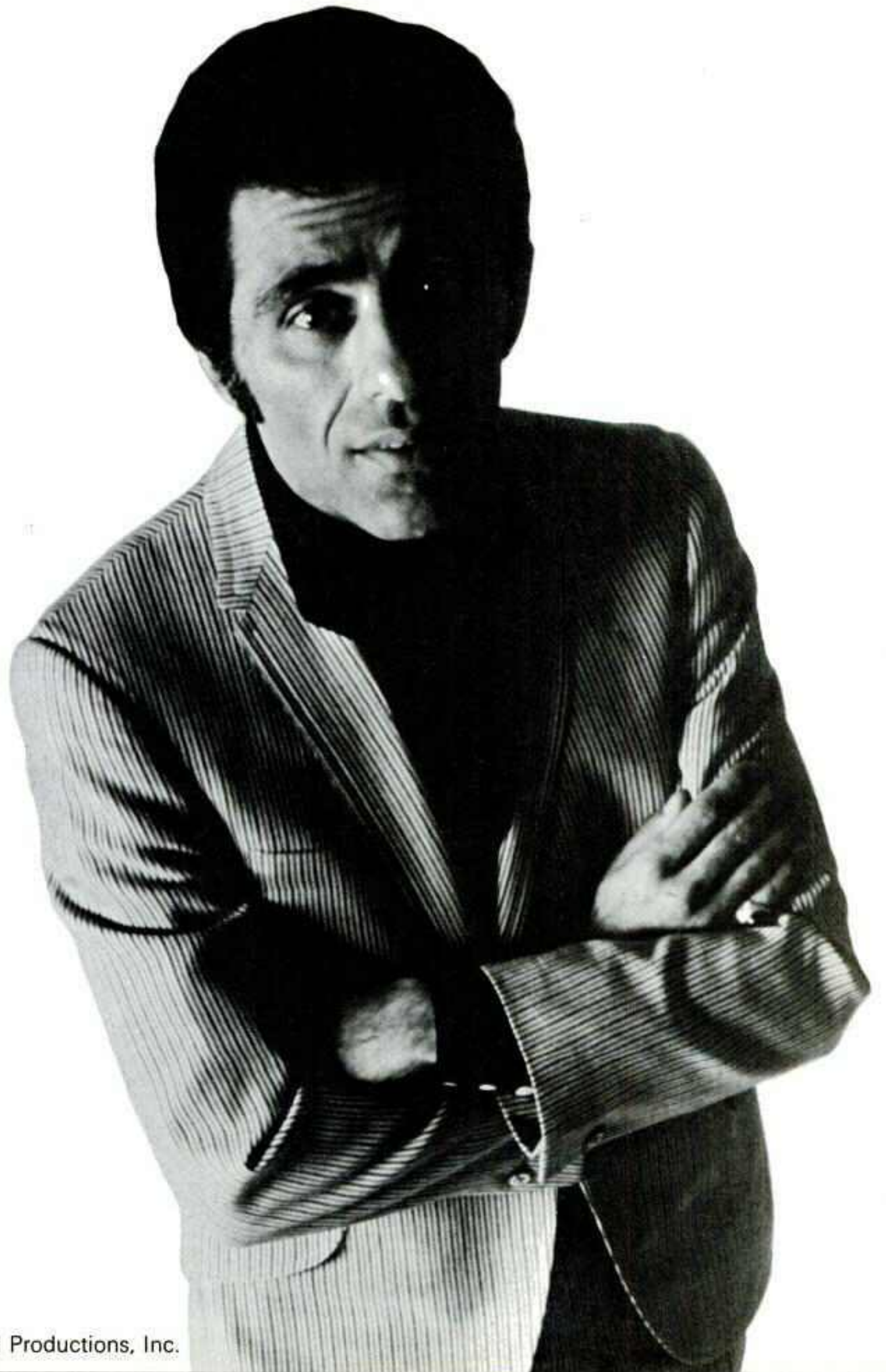


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produced & directed by
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Classical Music

Casals & Bernstein Tapped for Major Promotion Tie-ins by Col.

NEW YORK — Columbia Records is planning major promotions on Pablo Casals and Leonard Bernstein to tie in with the TV exposure of the two artists. The Casals promotion will include the release of two albums, which will be featured in the Dec. 29 Bell Telephone Hour of "Casals at Marlboro" on NBC.

Composer-conductor Pierre Boulez will be featured in a promotion next year. Boulez, a CBS artist, has recorded music of Debussy, Berg, Messiaen, Stravinsky, Webern, Berlioz and Bartok, as well as his own work, for CBS. He also is slated to wax Schoenberg for the label. Included is Debussy's "Images pour Orchestre" with the Cleveland Orchestra, and Berg's "Three Pieces for Orchestra, Op. 6." In addition to the Cleveland, he has albums with the London Symphony and New Philharmonia Orchestra awaiting release.

One of the Casals albums has the cellist-conductor leading the Marlboro Festival Orchestra in two Mozart symphonies. Pianist Rudolf Serkin is featured in Schubert's "Trout Quintet" in the other.

Dealers Supplied

Dealers are being supplied with 300-line ad mats for the TV pages of local newspapers, while 200 "Casals Conducts Mozart" albums are being rushed to reviewers. Also slated are 12 by 24-inch window streamers and TV tie-in stickers on the albums. A complete "Music From Marlboro" catalog is being inserted in both albums.

Four albums in Bernstein's Young People's series will be promoted in connection with the Dec. 25 New York Philharmonic CBS-TV Young People's Concert, "A Musical Salute to Vienna in 3/4 Time." The promotion will cover Tchaikovsky's "Nutcracker Suite," Saint-Saens' "The Carnival of the An-

imals," Britten's "The Young Person's Guide to the Orchestra," and Prokofiev's "Peter and the Wolf" with Bernstein as narrator. This promotion also will include 300-line ad mats to dealers for insertion in newspaper TV pages.

Boulez also is listed to conduct five U. S. orchestras during the 1968-69 season. His tentative dates are Los Angeles Philharmonic, Jan. 16-Feb. 2; Boston Symphony, Feb. 3-8; Chicago Symphony, Feb. 17-March 2; New York Philharmonic, March 10-April 7; and Cleveland Orchestra, April 9-20.



C. WANTON BALIS JR., president of the Philadelphia Orchestra Association, signs a recording contract with RCA Victor which will add the orchestra to the Red Seal roster in May. From left, Norman Racusin, vice-president and general manager of RCA Victor; Roger Hall, Red Seal a&r manager, and Eugene Ormandy, the orchestra's music director.

Leinsdorf Exits Director's Post With Boston

BOSTON — The third of America's top symphony orchestras is seeking a music director with the resignation of Erich Leinsdorf from his Boston Symphony post. The resignation is effective at the end of the 1969 Tanglewood season, but Leinsdorf indicated he would remain one more season if no successor is found.

Leonard Bernstein and Jean Martinon are resigning similar posts with the New York Philharmonic and Chicago Symphony, respectively. Both orchestras will have a season of visiting conductors before announcing successors. Chicago's next music director is expected to be announced next month.

Leinsdorf gave his heavy conducting load as his main reason for resigning. His assignment this season includes 18 of 24 subscription programs in Boston and 17 of 24 at the Berkshire Music Festival at Tanglewood. Names most frequently mentioned as possibilities for the three key orchestral berths are Zubin Mehta, Lorin Maazel, Seiji Ozawa, Carlo Maria Giulini and Claudio Abbado. Leinsdorf has held his Boston post since 1962.

Lawrence Named Mgr. Of London Symphony

LONDON — Harold Lawrence, director of the classical division of Mercury Records, is the new general manager of the London Symphony, one of the world's most active recording organizations.

Lawrence, who has produced 70 LP's with the London Symphony for Philips and Mercury in 11 years, also has produced sessions with the New Philharmonia Orchestra and BBC Symphony here. He also has produced the Moscow Philharmonic, San Antonio Symphony, Detroit Symphony, Minneapolis Symphony, Hague Philharmonic, Philharmonia Hungarica, Eastman - Rochester Orchestra, Virtuosi di Roma, Moscow Radio Symphony, La Scala Opera Co., and Maggio Fiorentino Opera Co.

The London Symphony, which was the first British orchestra to tour the United States in 1912, has an annual American tour and is the resident orchestra of the two-year-old festival at Daytona Beach, Fla. The unit, which first recorded in 1920, waxes about 200 three-hour recording sessions a year.

The general manager, who serves as administrative and ar-

tistic director, confers with the principal conductor and other conductors of the co-operative orchestra on programs and program series. Among the conductors Lawrence has worked with who probably will be conducting with the London Symphony are Antal Dorati, Colin Davis, Hans Schmidt-Isserstedt and Kiril Kondrashin. Istvan Kertesz is the orchestra's principal conductor.

(Continued on page 47)

CONCERT REVIEW

Browning Plays a Stirring Prokofiev Piano Concerto

NEW YORK — John Browning displayed his brilliant virtuosity as soloist in Prokofiev's "Piano Concerto No. 3" with Erich Leinsdorf and the Boston Symphony at Philharmonic Hall on Dec. 1. The power and security of the pianist's attack, the stunning pianistic acrobatics all contributed to an exciting performance.

Browning finished recording the work, along with the "Piano Concerto No. 4" with Leinsdorf and the Boston for RCA Victor earlier in the week with a&r producer Richard Mohr. They previously teamed in a Victor coupling of the first two Prokofiev piano concertos. These recordings are part of a long-range Victor plan for Leinsdorf and the Boston to record the complete orchestral music of

Prokofiev. Browning previously recorded the "Concerto No. 3" with Leinsdorf and the Philharmonia Orchestra. This album is available on Capitol.

The appreciative audience also was treated to another flashy work as Leinsdorf led his orchestra, one of the world's best, in a glowing robust performance of Dvořák's "Symphony No. 6 (I)." Strings soared, brasses and winds were excellent in this work which should receive more concert play than it gets. And the straightforward manner in which Leinsdorf conducts the symphony is just the way it should be handled.

The program opened with a spirited reading of Mozart's "Symphony No. 36 (Linz), which omitted repeats in the first two movements.

FRED KIRBY

Classical Notes

Violinist David Oistrakh will be soloist and conductor with the Cleveland Orchestra on Thursday (14) and Saturday (16). George Szell also will conduct part of the program. . . . Cellist Jacqueline Du Pre was the subject of an hour-long BBC-TV program on Dec. 3. . . . "Martha" returns to the Metropolitan Opera repertoire on New Year's Eve in a new English translation by George Mead with Jean Fenn, Rosalind Elias, Sándor Konya and Giorgio Tozzi featured. Franz Allers will conduct. Starring in the season's first

"Aida" on Dec. 27 will be Gabriella Tucci, Elena Cernel, Flaviano Labo, Mario Sereni and Bonaldo Giaiotti. Thomas Schippers conducts.

William Steinberg will conduct the world premiere of Gerhard's "Symphony No. 4 (New York)" with the New York Philharmonic on Thursday (14). The program will be repeated three times. . . . Violinist Yehudi Menuhin was soloist with Howard Mitchell and the Washington National Symphony on Dec. 5 and 6. . . . Erich Kunzel and the Cincinnati Sym-

(Continued on page 47)

Serenus' Mod Kick in Communication Groove

NEW YORK—Serenus Records continues to champion contemporary music with new albums by such composers as Vaclav Nelhybel, Harold Farberman, Meyer Kupferman and Nicolas Flagello. Most of the music, however, is not far out as the composers use contemporary styles, but do not lose sight of a responsibility to communicate. In this, these recordings form a middle ground between the avant garde and the conventional.

The works are all published by General Music Publishing Co., which is owned by Paul Kapp as is Serenus. Since one objective of these pressings is to promote the music, the albums will remain in the catalog. All the covers have interesting art work ranging from old prints to new drawings.

The third Nelhybel volume includes "Caroli Antiqui Varii," a group of seven a capella motets, which are expertly sung by the John Aldus Choir, a well-known British ensemble. Two of these, in German, are based on old Christmas songs. Other selections are in Latin and French. Farberman leads the Stuttgart Philharmonia in the "Three Modes for Orchestra," while using today's sounds, harks back to pre-renaissance and baroque with a first section of brass and woodwinds, a second section of violas, cellos and basses, and a third section with full orchestra. Flagello conducts I Cinque Solisti di Roma in "Quintetto Concertante," the album's third selection. This playful piece is based on the interplay of brass, string and percussive sounds.

Flagello conducted members of the Orchestra Sinfonica di Roma in the first volume of the Nelhybel series, which emphasized brasses and winds with such selections as "Impromptus for Six Woodwinds," "Trio for Brass," and "Brass Piano Quartet." "Slavic March" and "Three Intradas for Brass" round out the disk.

The second volume, also featuring Flagello with members of the Orchestra Sinfonica di Roma, emphasizes strings and chamber orchestra, although the "Quartet for Horns" is included. The other selections are "Three Movements for Strings," "Two Movements for Chamber Orchestra," and "Concertino" for piano and chamber orchestra.

Kupferman also is represented by three volumes, the latest featuring the Prisma Chamber Players of Copenhagen under Farberman in the "Chamber Symphony." Using 12-tome system, this work, especially in the third movement, conveys strong lyricism, although some of the symphony is introspective. The Divertimento for Orchestra, which is played by Farberman and the Stuttgart Philharmonia, is more easily accessible with its jazz elements, inventive rhythms and melodic energy.

Completing the album is "Variations for Piano" played by Morton Estrin, another interesting work.

The Kupferman series was kicked off by the Japan Philharmonia under Akeo Watanabe in the "Lyric Symphony," "Variations for Orchestra," and "Ostinato Burlesco." In the second volume the Ravina String Quartet plays the "String Quartet No. 4," while Estrin performs the "Little Sonata" and the "Sonata on Jazz Elements."

The only Serenus album spotlighting an artist has John Reardon in modern art songs. The fine Metropolitan Opera lyric baritone sings Paul Reif's "Five Finger Exercises," Vittorio Rieti's "Quattro Liriche Italiane," George Cory's "Most Men," and songs of Flagello, John Koch, Richard Hundley and Richard Owen. The pieces, which draw on the poetry of several outstanding writers, make for good listening and are an important addition to the song catalog. Bliss Herbert is the competent piano accompanist.

A previous Rieti release, the first in a projected series on that composer, had pianist Robert Guralnik in "Six Short Pieces" and "Medieval Variations," the Chamber Players of Heilbronn in "Concertino for 5 Instruments," and Flagello and members of the Orchestra Sinfonica di Roma in "Concerto for Cello." Nicolas Amfiteatrof was the soloist in the concerto.

Reif also is represented in a new album with his "Philidor's Defense—A Musical Chess Game" performed by Flagello and the Orchestra da Camera Romana. By using instrumental groupings for different chess pieces, Reif not only musically recreates a celebrated chess match, he offers an imaginative chamber composition.

The album also has Louis Haber's "Six Miniatures for Violin and Flute" with violinist David Sackson and flutist John Wummer, and his "Trio for Flute, Violin and Piano" by the Musical Arts Trio, which consists of Sackson, Wummer and pianist Joseph Wolman.

Flagello's music is well represented on six other albums, four exclusively devoted to his works. The latest, which also has Robert Abramson's "Dance Variations for Piano and Orchestra," has Flagello's "Lautrec," an inventive suite based on the painter's works. The suite's sections are entitled "Paris—La Belle Epoque," "Histoires Naturelles," "Elles," and "Moulin Rouge." Abramson is soloist for his selection, which consists of 10 variations. Flagello conducts the Orchestra Sinfonica di Roma in both works.

Flagello conducts members of the same ensemble in the other shared disk, which contains his "Lyra" for brass sextet, Nelhybel's "Numismata" for seven brass instruments, and two compositions of John Lesard, his "Octet for Wind Instruments" and the "Partita for Wind Quintet."

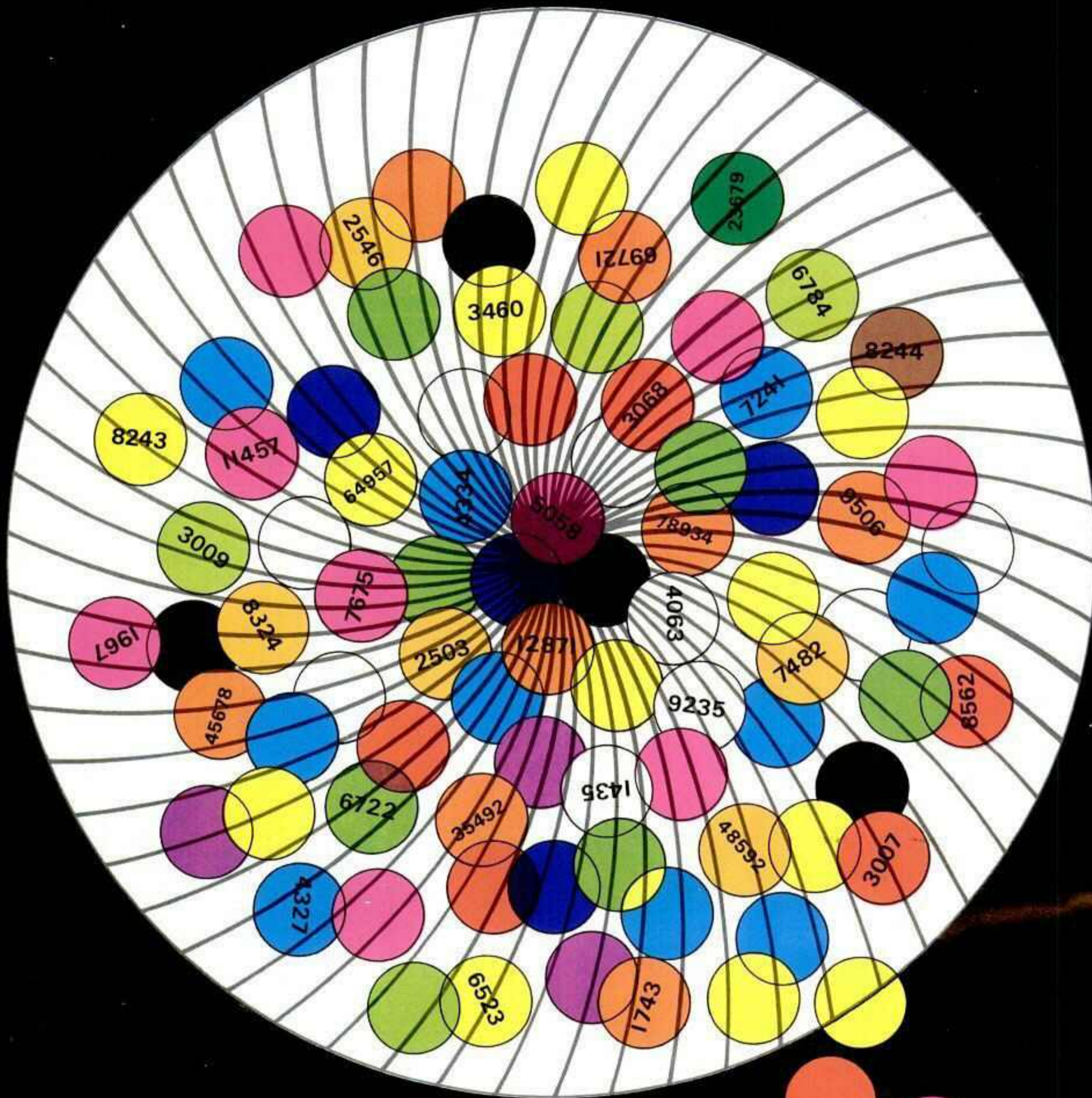
(Continued on page 47)



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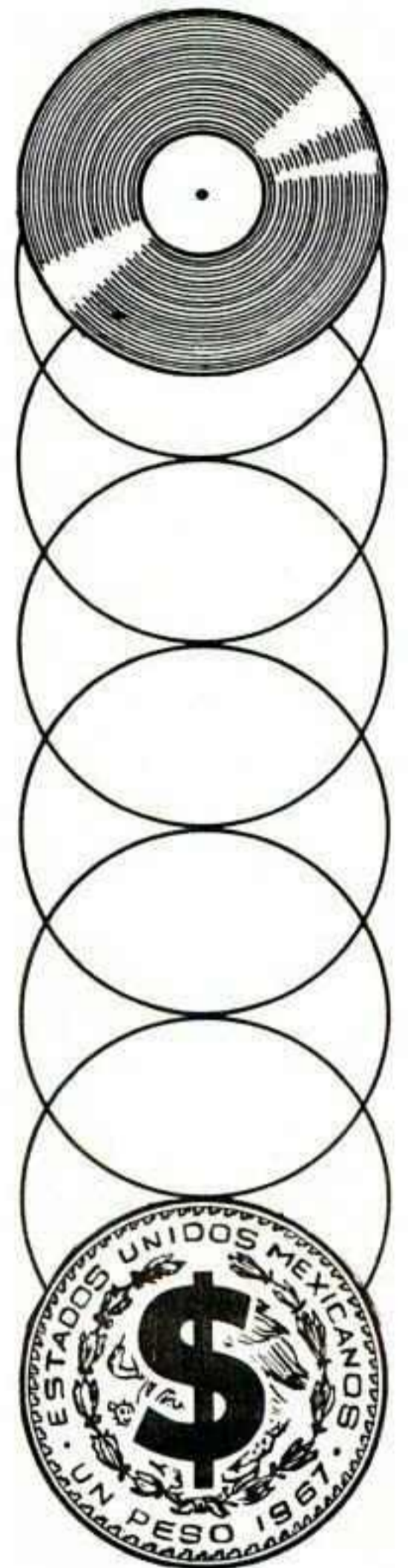
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¡El Mundo Artístico Resplandece con

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Las Compañías de Discos Dan Énfasis a la Música Típica pero Incluyen el Go-Go

Entertainment Fields Sparkle with Diversity! Record Companies Emphasize Standard Sounds while Embracing the Big Beat

By Eliot Tiegel

Mexico's entertainment industry, capable enough in satisfying local tastes and favors, faces its major challenge next year when the Olympics turn Mexico City into an international center of interest and offers the country's artisans their greatest opportunity for a strategic position in the "cultural common market."

When the sporting spectacular becomes the most important event in Mexican life next October, the professional delegation of communications specialists in the press, radio and television, plus the multitudinous tourist fraternity, will provide Mexico's performers with a most captive audience; an audience with an international flair which could easily gain favor with the music and entertainment of centuries old Mexico and become cultural ambassador in their own nations for Mexican repertoire.

The Olympics will prove a boom for Mexico's entertainers who paradoxically have remained within the shadow and borders of their own nation, despite, for example, fantastic success one American group—Herb Alpert and the Tijuana Brass—have achieved internationally with an instrumental style patterned somewhat after the evergreen mariachi bands.

The Olympics will arrive in Mexico at a time in the nation's history when it is prospering at its highest level. Its 45 million people are earning their highest per capita income (estimates ranging from \$100-\$500, which has given the recording and equipment companies (phonographs, radios, TV's) a solid base upon

which to construct their future. Yet despite a growing middle class, which along with the nation's wealthy industrial class has the cash flow to attend nightclubs, purchase recordings, TV's, stereo phonographs and cartridge players, the majority of Mexicans are still struggling for economic security. Hence, the potential for a hit recording ranges from 10,000 to 30,000 for an EP—the most popular form of disk—to 5,000 to 15,000 copies for an LP. An EP sells for 18 pesos (\$1.50); monaural LP's for 50 pesos, discounted monaural for 44 pesos; stereo LP's run from a discounted 48-50 to a high of 60 pesos (\$5).

Several record companies have begun planning for the Olympic tourists with special packages exploring native music. A visitor to Mexico in 1967 discovers a revolution of sorts occurring in Mexican music which promises to be stronger and more potent by the time the athletes parade around the massive new Olympic stadium outside Mexico City next year.

The revolution is born on the amplified beat of a screaming guitar, the imported sounds and styles of England and America which are being copied to prodigious lengths by the Mexican performers, whom the record companies describe as go-go groups.

Unfortunately, the majority of Mexican go-go groups offer local listeners poor copies of the originals. And one wonders whether tourists seeking something authentic, albeit showing the contemporary side of Mexico, will choose to purchase a mediocre sounding Spanish version of an English language hit which

they were probably exposed to before traveling to Mexico in the first place.

The frenetic, eclectic, electric sounds of the '60's are indeed being fed into the mainstream of Mexican music, but there is a dominance of artists dipping back into the nation's past to develop repertoire for today which is being purchased by adults primarily.

As one of the most financially solvent nations in Latin America, Mexico's culture is able to flourish, which has resulted in a harmonious marriage—or communal existence—for Mexico's own endemic musical forms and the music of other Latin nations.

There are record companies in Mexico City which specialize in importing the music of Spain, Brazil and other Latin nations. However, the majority of the Latin music is locally originated, its roots traced back through Mexico's often fiery but always colorful past.

Today, when speaking of the music of Mexico, one thinks in terms of a multiplicity of expressional styles. One hundred and fifty-seven years after the liberation from Spain, Mexican music has developed along the following lines:

- Bolero—romantic in nature, slow tempoed, with a rumba beat, sung by men and women;
- Tropical—derived from the Caribbean, built on bongos and conga drums, fast tempos, violins and trumpets sounding like old Xavier Cugat film arrangements;
- Northern—derived from the State of Monterey and from along the Mexican border, with flowing

conga drums and accordions and a countryish flavor.

• Mariachi—the universal style of Mexican music combining guitars with trumpets, a constant percussive sound in which a number of voices sing one melody and then branch into harmonies; lead vocalists often shout high pitched “ai-ai-ais.”

The study of indigenous Mexican music reveals a number of prehispanic characteristics which have been adopted and refined and brought forth today. These musical traits include: rhythmic introductions and interludes; the use of accents in the percussion which do not always coincide with the rhythmic accent of the melody; the use of combined rhythms without reaching the sensual syncopation basic to Afro-Cuban music.

Carlos Chavez, the masterful classical composer, has been able to fuse a European writing style with the sounds of ancient Mexican instruments. His recent CBS LP, “The Six Symphonies,” with the Orquesta Sinfonica Nacional de Mexico, is a prime example of how cultures may be combined.

The scope of Mexican material is clearly heard on the 32 radio stations in Mexico City, which reach for specialization in their programming efforts.

Indian music, which is generally not recorded, is the oldest, basic form of music. Spanish music has undergone great revolutions from a basic romantic outlet into a fusing with the native Indian songs to become the well-known corrido. Mexicans received their first exposure to European chamber music during the 17th and 18th centuries and this appreciation is still strong enough to warrant the importation by a number of record companies of outstanding classical repertoire.

Mexico's record industry is headquartered in Mexico City and is a small industry, with less than 20 companies of significance. The major powers belong to their own trade association, AMPRODIS, Asociacion Mexicana de Productores de Discos Fonograficos. These labels include: RCA Victor Mexicana, Discos Capitol de Mexico, Gamma, Peerless de Mexico, Discos CBS, Cisne, Coro, Musart, Tizoc, Universales, Orfeon Video Vox and Cia. Importadora de Discos. Peerless is the country's oldest label, tracing back to 1936.

The current president of the AMPRODIS, Eduardo Baptista, Musart's president, who boasts that through the organization, a standard artist contract was developed plus a registry which lists the starting and terminating dates of each artist's contract with his company. Additionally, the manufacturers have developed a standard royalty rate for publishers which is 26 centavos per side for an EP and a 78 single (there are still a few companies like Peerless and Musart making 78's) and 24 centavos per track on a 38-peso album.

Recordings are sold through approximately 750 dealers in the entire country—from department stores through exclusive record shops. One estimate places the number of record outlets in Mexico City at 200. There are no distributors; the manufacturer sells direct to the dealer. Several of the companies employ, in addition to salesmen, “demonstration girls”—individuals who spend time in the store offering tips to sales people on how to best sell its product.

Radio airplay influences tastes with the nightclub and concert fields left to the man with money power. Television—or in actuality Telesistema Mexicano—which has run three channels in Mexico City has been a proliferator of live programming using local artists in studio and on-location settings.

There are an estimated 800,000 TV sets in use in



This mini-skirted, high-booted young lady typifies the new Mexico emerging as a potent new audience.

Mexico City, where over six and one-half million people reportedly reside. Of this figure, some 25,000 are Americans, presumably with the financing to afford many of the sets. A color set sells for about \$500.

Telesistema, which has controlled Mexico City's three channels for 12 years, faces its first competition next year when two new channels debut. One of the new licensees, Francisco Aguirre's Mexican Radio and Television Corp. (channel 13) has been a radio operator in Mexico City for five years, operating Radio Centro (five AM, three FM stations). The operation also owns several nightclubs and plans emphasizing pop music in its programming. Channel 13 plans its launching for mid-1968 with full color facilities, a policy of slick productions, the exporting of its programs to other Latin markets and two ears on the pop music scene as a barometer of contemporary tastes. Kevin Corrigan, formerly with ABC International, is the planning-operations chief.

What channel 13 does has great bearing for live talent and hence the record companies. “We plan a tremendous emphasis on live programs,” Corrigan said recently while sipping coffee in a Danish restaurant in Mexico City. Telesistema has placed great emphasis on a novelas (soap opera) format and we think we'll be able to swing people away from them.”

Unlike TV where the competitive battles are just

now beginning, the record industry is well into established lines of departure and competition. The tape cartridge field, is still an untest babe, with a small number of companies duplicating cartridges and assembling car players.

Record companies are located in the heart of slums, in apartment buildings, in rundown factories in spankingly effective, modern plants. Diverse is the only way to describe the record manufacturers' physical properties.

Peerless Records and its pressing plant, Farbrica de Discos Peerless, represent the London line. According to 51-year-old Heinz Klinckwort, president of the record label, sound effect stereo LP's sell better than regular music repertoire. Klinckwort feels the public's taste in music is changing. “Years ago ranchera music was very popular but it's declined in popularity. People want to be modern and fashionable so they're buying this ‘new music’ (big beat, go-go groups). The graying executive's comments anent the big beat groups growing popularity points up the changing face of Mexico, which can be translated to the attitudes of its young, rising citizenry. They dig rock 'n' roll music, the new mini skirts and no chaperons on dates.

Indeed, to many older people, these things smack of blasphemy but Mexico's new breed of cat is more aggressive than his grandparents and parents and is striking out for a hold on the frenetic world of the '60's.

Many of the record companies are fighting to establish a contact with this new, untapped youth market. Their rosters are replete with go-go groups (who all imitate the styles of chartbound English speaking groups) and in one instance, one record company, Capitol, has built its operation on a young executive corps plus a recording philosophy that zeroes in on the rock sounds of today.

Veteran Peerless offers Los Babys, Los Golden Boys, Frankie y Los Matadores as youth offerings. Known for its ranchero catalog, Peerless has to make people accept its activity in the ‘new music’ field Klinckwort explains.

Using young people, but in a manner totally devoid from the rock idiom, Peerless, like several other labels, records student choral groups from all over the country in programs of folk music. These Estudiantinas represent a growing movement back to folklore, typified by the glowing success of the national folkloric ballet.

The musicians union has not been particularly pleased by the movement to record students, so the labels have worked out a deal whereby union musicians receive a “stand-by fee” when students are recorded.

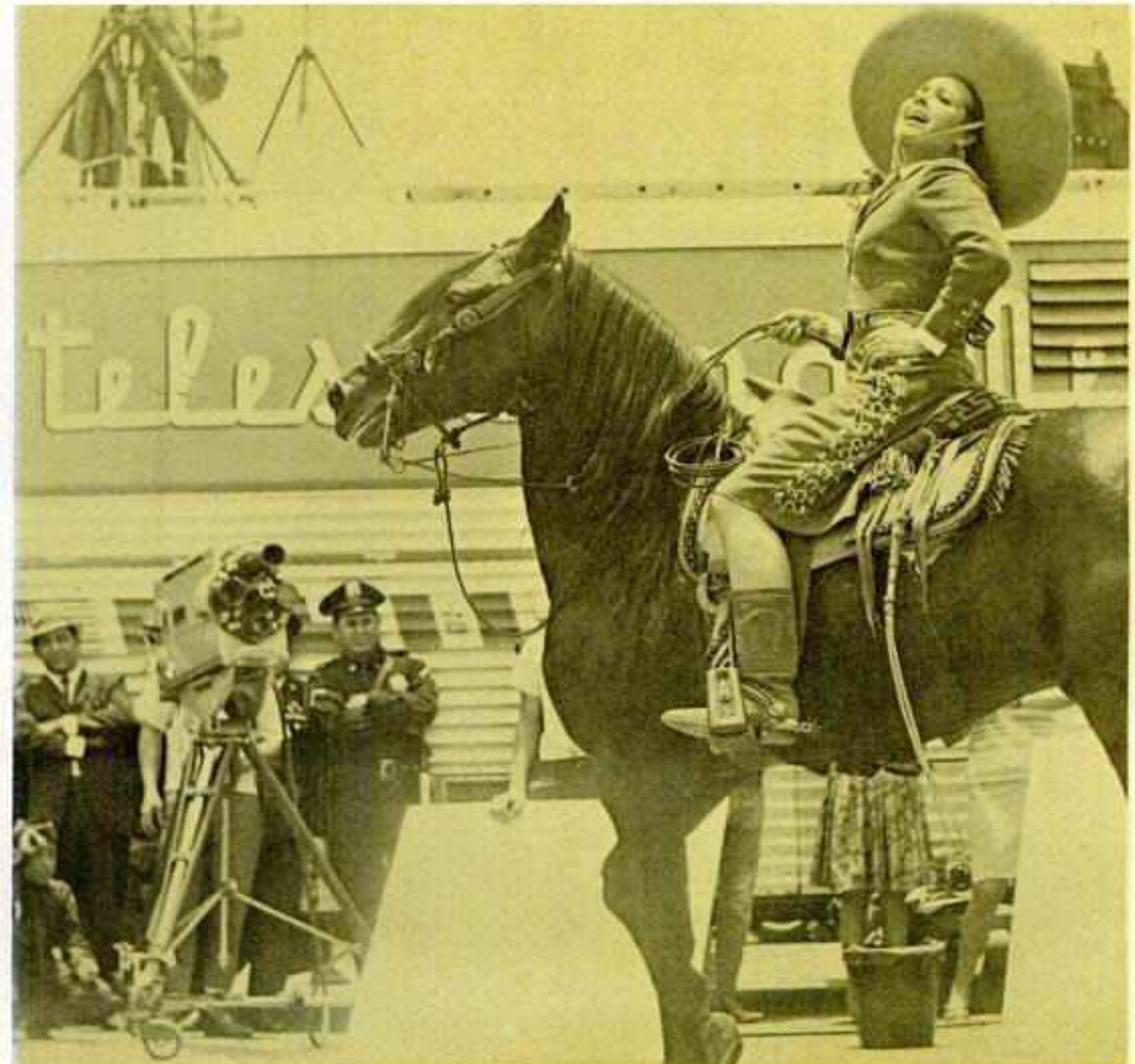
Discos CBS, which bowed in 1964, after starting out as a manufacturer in 1947 and a distributor in 1951, has a six-man a&r staff to cover all repertoire bases. Armando De Llano is the general manager and he feels folkloric material is the most popular. CBS has some 50 acts on its roster. Product is pressed at the company's own factory and a separate record club boasts 40,000 members. De Llano estimates that 40 per cent of the music sold on CBS comes from outside the country. Ten per cent is from Europe. De Llano feels that Mexican music is now ready to be promoted internationally. The record club reaches the white collar workers who don't stop at local record shops, according to De Llano. The 20-year Columbia veteran feels that most important happening in Mexican music is the “new wave,” his euphemism for rock music which is propagated by such acts as Los 4 Crickets and Los 4 Brillantes.

continued on page M-26

The electric guitar: adding a merry new twang to Mexican music.



Outdoor remote broadcasts add a visual lilt to TV variety shows.



Who's afraid of a big bad (American) hit? Mexican composers, that's who. Publishers complain it's the driest season ever for original Mexican compositions. The reason, they suggest, is that Mexicans, always heavy on rhythm and melody, have been passed over by the public here in favor of amplified sounds of the foreign electronic variety.

The prevailing influence of British and American rock has cowed Mexican composers, who suffer from a "who-cares-about-little-ol' me" complex. Publishers fear they're biding their time, waiting for the return of sense, instead of nonsense, in songs.

On top of this, music-business Mexicans think they've discovered the savior of Mexican song and give him almost reverential preference over others. In every office in the music business in Mexico these days, the name of that one man is repeated with awe, with admiration, with expectancy.

In short, the whole industry has dumped its future on Armando Manzanero.

It's a tall order for the shortest man in Mexican music. A bare five feet high, the Samson of song from the Yucatan spent his youth afraid to proffer his music out of fear of failure. He wasted years before the keyboard, accompanying Mexican singers on Latin-American tours, though he did manage to present some of his music before audiences.

Then one day Mexico's ace a&r man, Ruben Fuentes, a composer himself, "discovered" Manzanero's music in what turned out to be a sort of Mexican fairy tale.

"If interpreters ignore your songs," Fuentes advises, "sing them yourself."

Fuentes backed up his advice with a recording studio at RCA Victor Mexicana and Manzanero cut an LP.

But the news was out. Before that LP was on the market, this country's newest crooner was belting out Manzanero compositions in the town's hottest nightclub act. The singer, Carlos Lico of Capitol de Mexico, and Manzanero, were suddenly "in" and the charge to the charts was on.

Among his best-known hits here are "Esta tarde vi llover," "Adoro," and "No." He recently dropped the country's top publisher (PHAM) in favor of Editorial RCA Victor Mexicana.

Manzanero seems to be alone. Few young composers are appearing today. Most publishers depend on past greatness to keep alive. A principal problem is lack of preparation.

"Nine out of 10 composers who walk in here," says one publisher, "don't know how to play or write music or spell well enough to get their lyrics on paper."

Standard procedure for anyone with a tune or song to sell is to wander into a publishing office and ask for accompaniment. He'll sing his creation as an employee picks out the tune, writing it down if it seems to have merit.

The work is copyrighted with the local composers' society for 40 cents. Then the publisher's promo man takes the lead sheet—or occasionally an acetate—personally to record manufacturers.

Once a recording is made the disk is hustled on

radio. If it connects, publishers sit back, watch the rest of the record companies jump on the hit bandwagon and collect royalties of 26 centavos a single, 18 centavos for each cut on an EP and 20 to 26 centavos an LP cut, depending on the wholesale price. (Twenty-five centavos equals 2 cents U. S. currency.)

It's not a highly competitive field. Among 35 publishers here, only a handful do most of the business. Several of the record companies have their own very involved publishing companies.

Promotora Hispano-Americana de Musica (PHAM) and Editorial Mexicana de Musica Internacional (EMMI) were for several decades the only publishers here (along with one small company) and they still dominate. The pair were recently bought by Orfeon Records. The twin publishers, operating still under

PHAM's catalog is a list of all-time Mexican best-sellers: Agustin Lara ("Granada," "Madrid," "Solamente una Vez"), Alberto Dominguez ("Perfidia," "Frenesi"), Consuelo Velazquez ("Besame Mucho"), Gonzalo Curiel ("Vereda Tropical") and until recently—Manzanero.

Luis Martinez Serrano, general manager of PHAM, says Mexican orchestras get smaller every year.

"Rock music broke up the market here," he says. "Local music was at a low point when rock appeared. The new sound filled a need, especially for salon-type dance music."

Foreign music dominates PHAM'S catalog. American is first, followed by Italian, Spanish and French material. Principal publishers admit that over 60 per cent of their repertory are foreign songs.

So far this year, PHAM has published 500 songs, but all are sent exclusively to Peer for worldwide promotion.

Most publishers here seem to be waiting for the U. S.-British rock storm to pass. The world of recorded music is so hit-conscious, they feel, that only a strong chart-climber here is worth promoting outside Mexico.

"With 900 songs coming into New York from just one country alone," one publisher laments, "who's going to listen to them all, let alone pick an unknown tune and push it not only in the States but worldwide?"

This attitude has braked worldwide awareness of Mexican music, once widely played in places as far away as Japan. Record companies also contribute to this national "hit complex," waiting to record a song only after it has found acceptance.

How does a song gain acceptance?

Generally only if a popular artist records it, only if a heavy campaign promotes it, only if radio stations program it frequently. Sound familiar? It's what U. S. companies do that counts today in Mexico, and the reason why Mexico's major hits are American songs.

Hits last less in Mexico than ever before (an average of two weeks for an overnighter, but in some cases they settle down with one artist for 60 to 90 days, in rare exceptions). In vintage days, fewer songs were produced; hence the same song was used year in and year out. The zoom-pop performance of today's charts have Mexican confused. They haven't quite assimilated to get-rich-quick concept and still think in terms of old standards in many cases.

But with the PHAM-EMMI stranglehold effectively broken, observers look for more competition, hoping that upstart record companies combined with publishers (such as the aggressive Tizoc Record-Fermata Publishers group) will awaken the local market.

"It's already crazy—this situation today," says Serrano as he looks back fondly on the old days.

PHAM, which will draw an estimated \$400,000 in royalties this year (its best ever), feels it can afford to sit on its catalog of standards (70 per cent of its Mexican repertory is in songs written decades ago) and wait out the composers who wait out U. S. influence.

Apparently, many others here, without such a strong bankroll, are doing much the same.

Las Casas Editoriales Utilizan Material Nacional, Pero se Aprovechan las Canciones Extranjeras de Mucho Exito

Publishers Seek Native Material, But Sure Appreciate Hot Foreign Chart Smash

By Kevin Kelleghan



Armando Manzanero—major new writing talent/performing artist.



Luis Martinez Serrano of PHAM, leading publishing company.

one ownership with offices on one floor, were an effective monopoly until only recently.

Both were owned by Emilio Azcarraga, who is generally credited with putting Mexican music on the International map. Besides the publishers, Azcarraga owns XEW radio (the only effective radio outlet for live music), several other radio stations, including a national network, all television in Mexico in partnership with minor stockholders, and an assortment of businesses, many in related music fields such as Majestic radio and television set manufacturers; and through his son, an interest recently sold in Capitol Records de Mexico.

PHAM, an affiliate of Peer International and Southern Music, was founded in 1939; EMMI in 1944.

Los Principales Ejecutivos de la Industria de Discos de Mexico \ Mexico's Top Record Executives



Heinz Klinchwort, Peerless



Eduardo Baptista, Musart



Louis Couttolenc Jr., RCA



Andre Midani, Capitol



Armando de Llano, CBS



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La Practica de Unir Varias Radiodifusoras en Una Sola Compañía Demuestra la Lucha por el Auditorio Radioescucha

Multi-Station Ownership Common In Radio Fight for Listeners



Vigorous competition for the advertiser's dollar has made radio in Mexico City fast-paced, groovy and speckled with spitfire chatter, rattled off at machine gun pace between disks.

Mexican radio is also a record maker's dream come true.

Of the 32 Mexico City stations, 30 play records all day long. Interspersed are recorded commercial messages. Announcers do no more than bridge the break with intros and phone requests.

Radio is one of the cheapest advertising mediums in a city of close to 7 million, where the average laborer's income hovers around \$2 a day and tooth-paste sells at 46 cents a tube.

"We try to keep commercials down to 12 minutes an hour," one program director explains. "We aren't always successful. And during Christmas it sometimes seems the reverse."

Sponsors jam the AM airways with short spots, repeated ad nauseum throughout the day, bought on special cost-cutting combination deals or through popular trade-outs.

Each station has tried to develop its own recorded-music format. With a wealth of varieties of Latin and foreign music to choose from, few stations sound identical. Radio Capitol plays American rock as does Radio EXITOS, while Radio MIL plays a combination of pop in Spanish and English.

One station will play only tropical, another only bolero, a third ranchero. Then there's easy listening and the songs of the past. One station offers U. S.-type easy listening with occasional commentary by TV personalities. Another station programs four or five hours of Beatles daily.

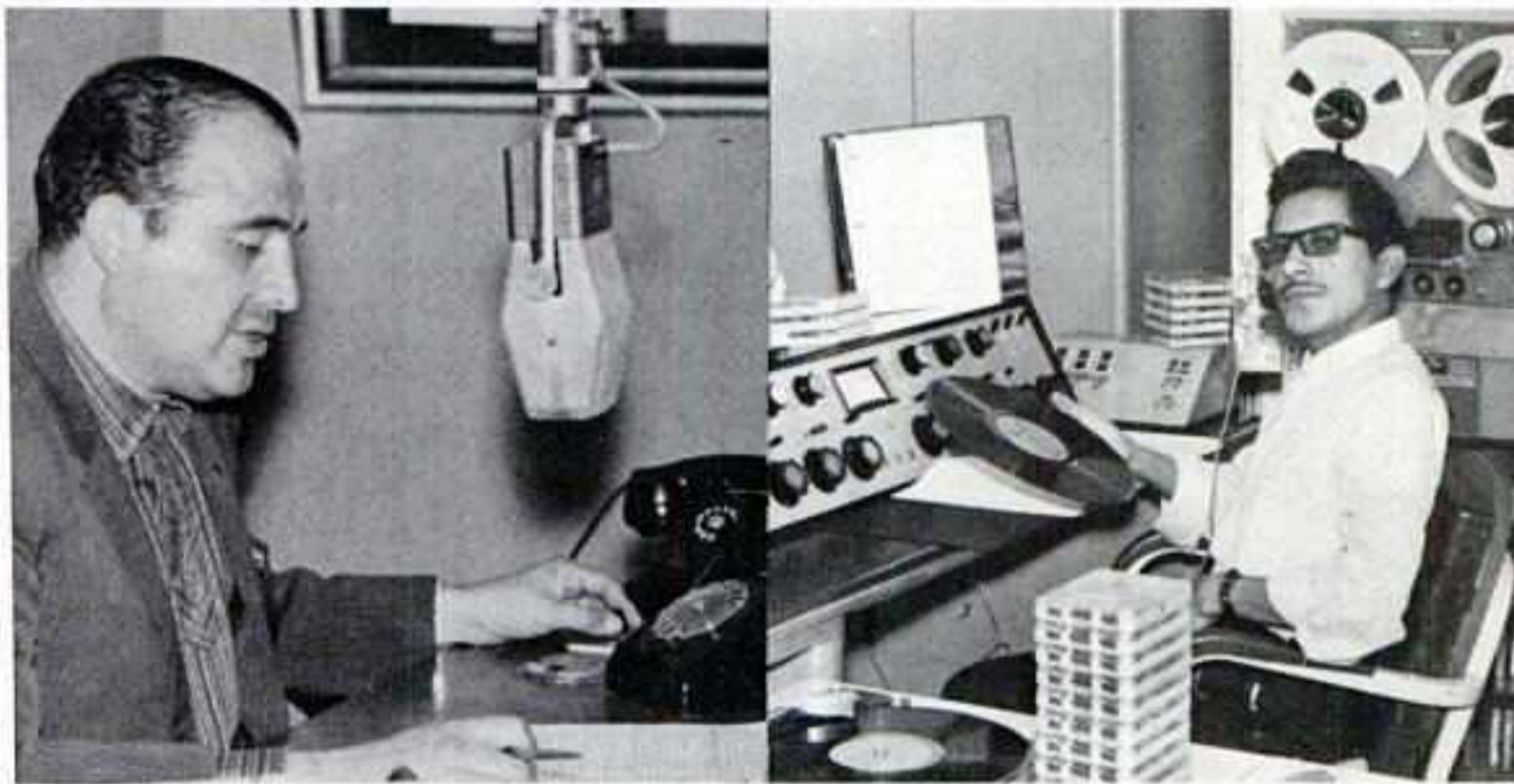
Requests are the principal contact with the public. Promotions are simple. A station sends out a station wagon to bang on doors. If the housewife is listening to the station, the merchandise advertised on the station discovered in her pantry is matched.

A visiting foreign artist is rarely interviewed by

remote facilities. On rare occasions a national artist will be interviewed in the studio. Studio shows are shunned because of past experience with unruly audiences.

Radio stations receive a flood of new releases daily. But format follows public preferences, gauged by charts, requests, record sales, the program director's personal taste and both eyes on the ratings.

A new disk, a new artist, a new sound has a hard time finding a home on Mexican radio. Stations play it safe, sticking to a disk already popular. As a result, hits are slow to fade. The Monkees' "Last Train to Clarksville" is still played frequently, for example,



Airtime on Mexico City radio stations: from left, XEQ announcer Luis Garmendia and XEVIP's Silvino Martinez.

only because it was once popular.

There are no dusk-to-dawn shows as they are known in the U. S.

The program director, king of Mexican radio in the absence of popular disk jockeys, envisions his audience in terms of a harried housewife using radio as a background companion in a silent house. He sees her principally as a potential consumer. He'll use echo chambers and every other gimmick possible to grab

her attention, commercial-wise.

Chatter is discouraged because as one p. d. explains: "most of our announcers too frequently make fools of themselves through lack of preparation" or because chatter cuts in on commercial time (read profits).

And it's a highly profitable business. One principal operator, Nucleo Radio Mil, owns seven stations, five of which are AM, all operating from one building. The operation is laid out with one announcer—one studio—one control booth per station, all adjacent to each other. One of the two FM stereo stations is automated.

Only one station programs live music. Another offers only soap operas all day long.

Stations limited to American or British rock on a top 20 or 40 basis defend their "foreign programming" by pointing out Mexican culture can't be hurt if influences from other cultures are allowed to mingle in what they consider "a cosmopolitan city like ours where the public is increasingly more sophisticated."

The English language station, XEVIP, managed by American Arnold Bilgore (title: Commercial Director), but owned by Mexican interests, serves "the upper class audience, both American and Mexican," according to Bilgore, who claims a 250,000 potential audience. XEVIP does occasional remotes with American Jean Majors and a daily morning talk-show live with American Earl Sorenson and Miss Majors.

For the artist with a hot record, Mexican radio offers bullet-quick promotion, both in Mexico City and the provinces (where programming is a carbon of the Capital).

But for the also-ran artists, radio is a risky basket to dump all promotion eggs into.

In spite of the monotonous formula, transistor radios have inundated Mexico and more people are listening to radio more than ever before.

Broadcasters agree that, except during television's prime time hours, radio's future is bright indeed.



Los Programas Musicales Destacan en la Televisión

Although this has been billed the "year of color in Mexican television," next year will bring in competition for the first time.

Two of the country's largest radio operators, Guillermo Salas and Francisco Aguirre, will join XEW radio's Emilio Azcarraga next year as TV station operators. Their channels 8 and 13 respectively plan to offer live variety in competition with Telesistema Mexicano, the current national network. All TV here has been paid for principally out of radio profits.

The two new channels will thus compete against the national monopoly with locally-produced live color variety programs showcasing local talent, foreign artists and American variety programs aired here simultaneously by microwave.

Radio has been on a disk-only format for years, leaving the live entertainment field exclusively to television.

And TV has utilized local talent to great advantage in building up audiences. For years the top-rated programs were half-hour, formula shows presenting folklore song and dance. The format remained the same after rock arrived.

But in recent years, American film series have replaced traditional live programs. Soap operas have seeped into more half-hours to a point today where 50 half-hours of soapers are aired in a week, with two-hour recaps on Sunday evenings.

Still, the favorites are around, and the favorite singers maintain their own shows in the face of filmed competition.

The public prefers known singers, especially recording stars. Record companies buy half-hours to promote both names and disks, sharing costs with other advertisers.

American singers invariably appear at least twice

Emphasis On Live Variety Keynotes TV Shows

on live variety shows while they're doing nightclubs. Although weekly payments rarely exceed \$5,000 a program, the exposure is excellent and in the majority of cases, record sales jump after TV programs. In some cases, such as with Trini Lopez and Raphael, television has changed so-so disk sales into runaway best sellers on an evergreen basis.

Local program costs (time, talent, production and scenery) are inexpensive, affording sponsors opportunities to dream up kookie visual ideas. Some programs send crews on location throughout the country, adding a "you-are-there" travel atmosphere to videotaped song

shows. The natural surroundings of the countryside, blending with native costumes, lend a glamorous touch to what are essentially uncomplicated variety formats.

But formulas and over-exposure have knocked out some of the best loved names. Pedro Vargas' Friday night half hour was the top show for 12 years. It suddenly hit the ratings skids and was axed. Vargas later started up a new program but the magic had worn off.

Producers, therefore, carefully avoid presenting an artist too soon after an appearance on another show. It can be a problem: although Mexico has Latin America's largest talent pool, the maximum number of performers doesn't afford the variety of acts sufficient to keep each show different. And although new talent is afforded opportunities on Mexican TV, the recent "star-policy" of most programs has made variety programs and musical shows increasingly monotonous.

Dubbed U. S. films haven't helped local performers who face competition from these imported programs with their slick Hollywood look.

Mexican TV is an excellent exploitation vehicle for local artists in Latin America. Mexico's network (Telesistema) exports a number of videotaped shows to other Latin nations, with the artists warmly received after this TV exposure.

In a major sense, Mexican TV is a launching pad into other Latin nations for an artist with style.

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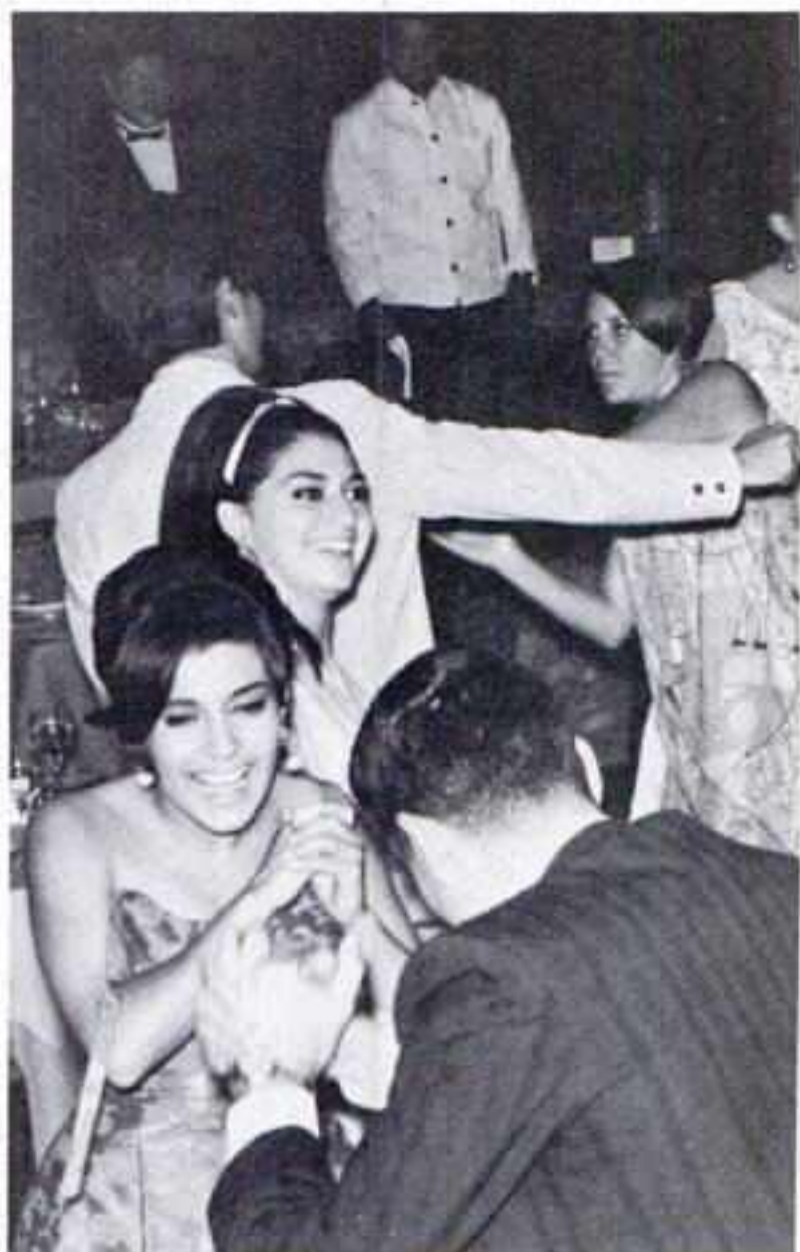
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La Vida Nocturna es Magnífica, Pero No para el Que Cuida de Sus Pesos

Night Life Swings, But Not For the Peso Counter



The go-go beat is a nighttime stimulus.



Terrazza: tradition gives way to psychedelic lighting.



Rosa de Castilla, dim lighting and amore.

There is an international flavor to Mexico's night life that is irrepressible and irresistible. Music of many nations, Latin and otherwise, the big beat of America and Liverpool, the native mariachi strains of Mexico's heritage, create a flowing coalescence which keeps the middle and upper classes swaying long into the early hours.

Nightclubs are not for the poor or peso counter. Consequently, the people who attend these late evening fun palaces are the nation's affluent society. Mexico City's night life offers the best talent which local buyers can import at the prices they're willing to expend. Acapulco, the "Riviera of the Americas," some 300 miles away, has its own brand of night life, which differs from Mexico City in that tourists are a greater factor in comprising the audience.

Approximately 90 night spots service Mexico City (called the Federal District) in the form of restaurant-bars and first-second class clubs. Acapulco, the country's sin/sun/fun resort, which is booming with high rise hotels and draws tourists from all over, with special emphasis on honeymooners, has less than one dozen key clubs.

In both cities, it's as easy to find a big beat palladium as it is to hear mariachi music or the saccharine stylings of a romanticist wooing the wives of businessmen.

"Two years ago, the clubs were catering to rich people in Mexico City," explains Joaquin Ancona, 49-year-old talent booker for the Terrazza Casino, once the home for major American draws, but of late, a club playing lesser known artists in two rooms instead of one huge facility. "Now, the clubs are aiming at the executives, the middle class which has grown up."

After 14 years of restrictive ordinances, Mexico City's night life fraternity has hopes that the future will brighten for live talent. Federal District rules had prohibited the charging of minimums and covers by the clubs. Mayor Alfonso Corona del Rosal reinstated covers. Today, liquor prices and tipping are severe.

The closing time for restaurant-bars which had been moved 14 years ago from 4 a.m. to 1 a.m., was left unaltered, which displeased a number of patrons. As one talent booker exclaimed: "The one thing the Mexican doesn't like to be told is that he has to leave. Most people like to go out and stay out many hours. They used to go to a first-class club and then go to a second-class club and stay out until 6 a.m."

Indeed, the Mexican night life fraternity, cognizant of these energy patterns, sought to satisfy this ineffable appetite. La Bola was a club which opened at 1 a.m. and operated until noon. El Colmenar opened at 2 p.m. and ran until 3 a.m. It's name has since been sequestered to the more modernish Champagne a-Go-Go.

The Go-Go plus a second spot are clubs owned by the aggressive record label, Orfeon, which also owns two radio stations and sponsors two TV shows. In toto, these properties allow the label public launching pads for its artists.

Reflecting on the past 14 years, Rogelio Villarreal, general manager of La Senorial, a three-room music emporium for big beat, jazz and bossa nova groups shoulder-to-shoulder, comments: "It has been very restrictive." His club may operate on a nonrestrictive 4 a.m. basis.

The covers which the clubs charge are very small, Ancona emphasizes. (The Senorial, for example, has a 25 pesos charge, or \$2.) "You can't afford to pay an act with this kind of cover; it's hard to get money out of a club," Ancona says. "You have to almost force people to eat supper in order to get some money."

Ancona feels that only a small number of clubs have been able to afford top dollar to lure top attractions during the 14 years when the nightclub industry was prohibited from adding a cover charge.

Mexico City's former mayor Ernesto Uruchurtu, abolished existing covers in 1960, claiming the move would enable more people to enjoy night life. "But it hurt the clubs," Ancona charges, "because prices went up when minimums and covers were banned. Six days before Paul Anka opened, the city abolished the covers and people only bought Cokes."

Anka, Trini Lopez, Marlene Dietrich, are all among the foreign artists with stature who have become a part of Mexico's past night life history. Today, clubs rely heavily on Mexico's own powerhouse attractions, but they are importing the sub-star international performers whose fees are considerably less than those demanded by American talent.

To American Sy Sheinberg, the Ashley Famous agency's representative in Mexico City, Mexico's potential and the realities of deals consummated are hardly the same. Sheinberg came to Mexico City over one year ago because he felt there was a great market to be serviced. During the past year he has only been able to bring down two outside names, vocalists with no recording stature. "The club owners are not willing to pay the price," he says, walking briskly to his office on Genova Street, around the corner from the city's newly emerging nightclub region called the "pink zone" (zona rosa).

"American artists demand \$10,000 to \$35,000. But the clubs can pay up to \$15,000 depending on the name value they receive. They want top names who are earning \$25,000 to \$30,000 a week but are only willing to offer \$10,000."

For a lesser known performer, with a \$1,000 potential, the clubs will offer \$300-\$500, according to Sheinberg. They are willing to sign the act for 12 weeks at a lower price, but with the understanding they will promote the appearance constantly.

Thirty-three-year-old club manager Villarreal smiles when he states, "I will never buy a name" for the Senorial's three bustling rooms. "I won't take a big name for free," he emphasizes. "What would I do when they finish? I would have to take the Pope!" Villarreal pays \$200 a day for a quintet. Each of his three rooms plays two acts. The Leopardo is the go-go room seating 350; the Pink Elephant is the bossa nova lounge holding 200 and the Black Pearl is the intimate jazz room seating 80.

American acts are too expensive he says in the Leopardo room as Los H, a good rock group, clean-cut in red blazers, blasts away to a floor full of well-dressed young people and one couple in formal wear.

"I am booking professionals from South America and Europe for up to six months," he continues as the Acropolis, a five-man vocal/instrumental team performs excellently with a bag of rock, Mexican and Greek tunes from their homeland. Patrons fling themselves into the boogaloo, monkey and Greek unison dances with equal verve and skill.

Locations featuring multiple attractions may be found around Mexico City. The Alameida and Reforma Hotels call themselves the "music hotels" because they run four divergent types of rooms. The Terrazza Casino has broken tradition by opening two separate rooms in its huge hall. The Terrazza Espanola seats 450 for its program of continuous entertainment, featuring four acts; the 500-seat Salon Teatral offers two acts and environmental lighting effects. Formerly paying top pesos for international names, the Terrazza

today pays from 300 pesos for a local act to 3,000 for an outside attraction. Local talent stays four weeks or more; the foreigners up to two weeks.

Billed as "The Psychedelic Light Show," the club poured \$20,000 into equipment in mid-October, and hired the services of Los Angeles hippie Jim O'Connor.

O'Connor, who heads up "Omega's Eye," operating out of the Genesis Nine nightclub in Los Angeles, spent two weeks in Mexico overhauling the room, supervising selection of psychedelic themes for lighted wall decorations and personally installed the light system under what came close to being armed-guard secrecy.

Since audiences are principally Mexican and since they are content to sit through several shows, artists must perform differently for each set. It is customary for Mexican audiences to jabber at the tables while the artists are on stage. Johnny Mathis, for one, cut short his Terrazza engagement when he became infuriated at the audience noise level during Pepe Leon's reign as owner.

At La Fuente, which recently headlined Carlos Lico, a romantic, dramatic vocalist, a television film cameraman and his lighting assistant stood in front of people to shoot footage. A newspaper photographer shot his flash not at the singer, but at the audience, which accepts this discomfort. (Husbands not out with their wives shielded their faces.)

La Fuente and the Terrazza—both on the stylish Avenida de los Insurgentes—are 15 years old. Ancona says he's looking for new international faces and would visit the U. S. to search for moderate price talent. "We are out of talent in Mexico," he laments.

Discotheques or coffee houses had a moderate footing in Mexico City, but the District closed them up seven months ago, claiming they were a bad influence on young people. So Acapulco has the Tequila a-Go-Go which is all disk and the Whiskey a-Go-Go which books Mexico City groups for the American secretaries and college girls who flock there for romance and excitement.

The Jacaranda in Mexico City is a jiving spot for young people, where the rock music is loud—if not totally proficient—and the bodies sensuously rub together. Down the street the Can-Can offers a production show, one of several spots where floorshows are emphasized. Most of the major hotels have live entertainment.

The Fontana Rosa programs mariachi plus romance (Jose Alfredo Jimenez and Rosa de Castilla) in its large main room, and the Prophets, a local quartet imitating British beat groups in an adjoining abode. "Today is independence day," the leading Prophet said, trying to explain why the audience chose to fill the adjoining room for more traditional fare. "Nobody wants to listen to rock 'n' roll music."

Once located around the downtown square called the "Zocalo," Mexico City's night spots are now spread throughout the area. Acapulco's two go-go clubs are close to each other (conveniently across from the Hilton), but there are others found off the main street.

At the Acapulco Whisky, a tall American, claiming to be an investor, brushes off a visitor inquisitive about that city's night life. Preferring to remain anonymous, he does admit "Acapulco is a late starting town" and then briskly disappears. The rock band from Mexico City blankets the rooms with shouts and distortion. Here in the city where tourists bounce off each other, 18 is the entry age at the clubs. In Mexico, entry is given those 21.

People who attend Mexico's clubs are in a festive mood. Entertainment, live and at its most colorful, helps buoy the populace.



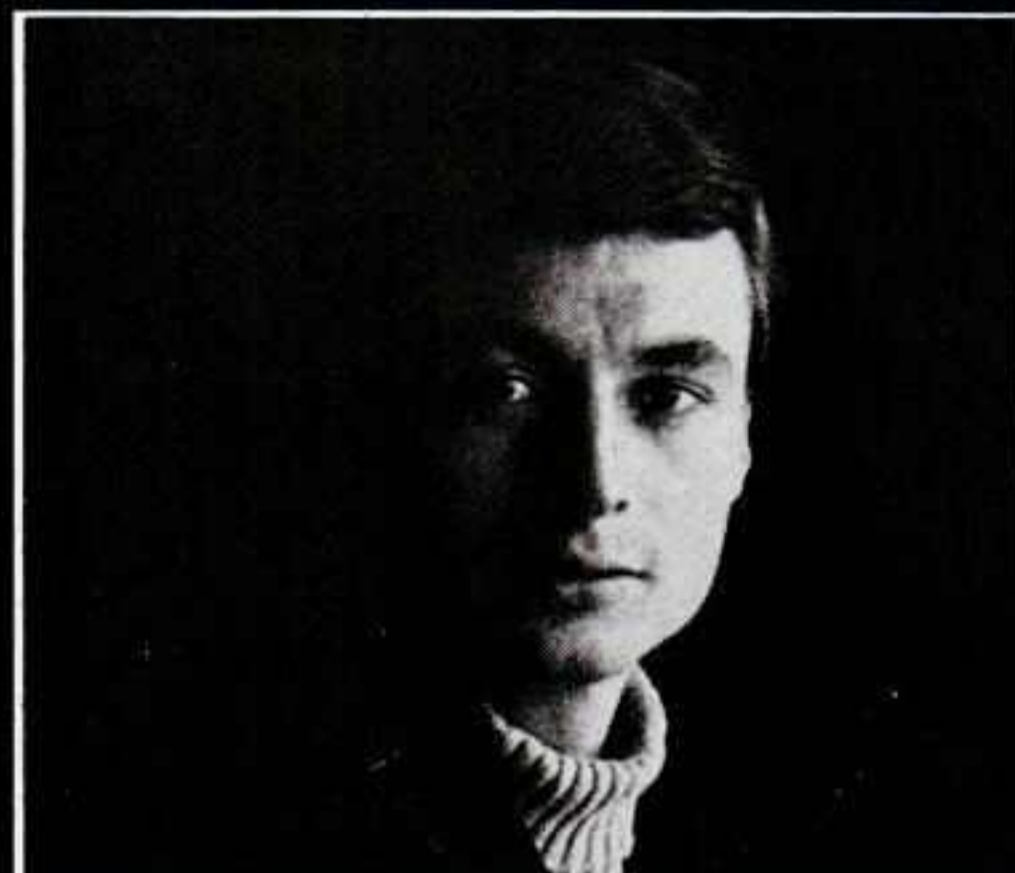
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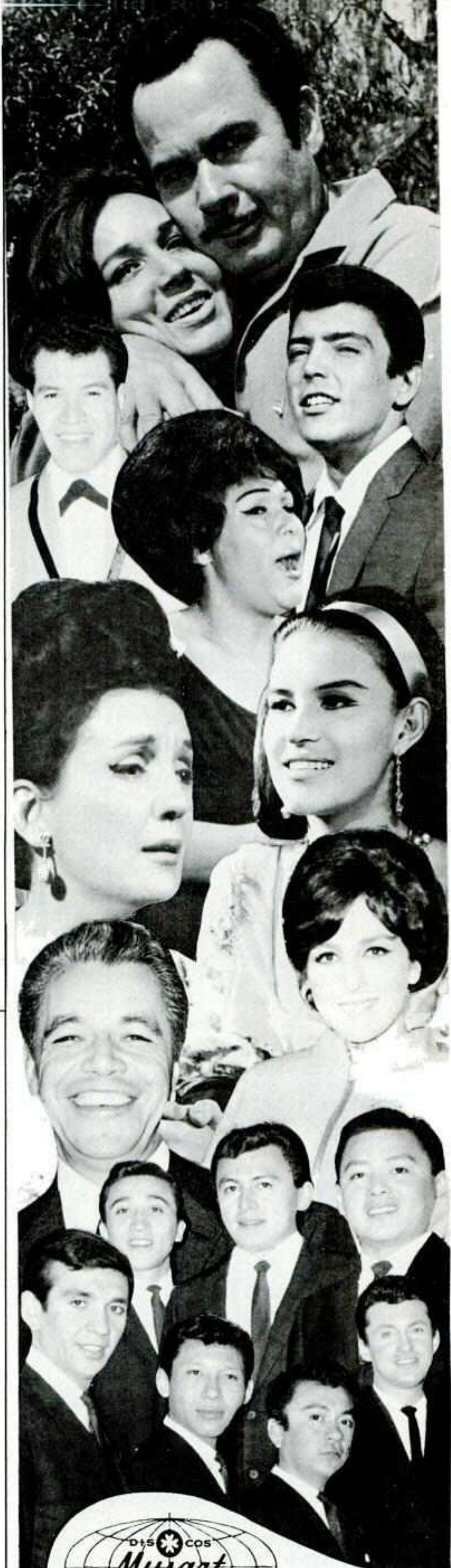
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Folk Music Interest Sparks Historical Appreciation

Surge Nuevamente el Interés en la Música Folklórica

Pride is a way of life in Mexico. It penetrates the most humble household, the wealthiest castle. Something Mexicans are most proud of is their Indian heritage, which goes back on this hemisphere to predate the time of the Romans.

Aztecs, Mayans and a host of lesser-known Indian nations left a heritage of dance and music that has been treasured and preserved over the centuries. Though at times that heritage has been allowed to lie dormant, there is a reawakening today of interest in the past as the nation mobilizes for the 1968 Olympics.

Organizers feel one of the most unusual aspects of Mexico that can be presented before Olympic visitors is the wealth of original and highly creative dance and music that Indians used, principally, in religious ceremonies.

The Olympic Committee is arranging a series of concerts for presentation in plazas throughout the city during the Olympics. All participating nations will be asked to send representative folklore groups which will be offered together with Mexican shows.

The city-wide presentation of the world's folklore is typical of Mexico's approach to music. Officials insist the Mexican musical heritage should be offered to the public as frequently and as cheaply as possible, to keep alive tradition and maintain nationalistic pride.

City hall spreads folklore and native music throughout the city every Sunday morning with mobs packing the numerous parks. An extremely varied format is offered, from poetry readings to classical music to mariachi, bolero, tropical and even rock groups both local and foreign.

Mexico's Indian traditional and its amazingly rich variety of regional folklore have been molded into one of the most successful and highly unusual ballets ever created. The Ballet Folklórico de Mexico, with a traveling troupe and permanent local repertory, has appeared

on nearly every continent to consistently rave reviews. Amalia Hernandez, the driving creative spirit behind the Ballet, had early difficulty convincing the government's fine arts department of the ballet's commercial possibilities in presenting native dance and music. But today there are hosts of imitators and several groups have been recorded including, of course, the original Folklórico.

Concert tours in Mexico have no similarity to those offered on university campuses, stadiums and other one-night projects. Touring shows in Mexico seem a throwback to the first U. S. traveling roadshows. Impresarios band together shows composed of a number of acts, mostly top record-selling soloists, and travel on a national circuit, charging minimum prices and packing the house (or tent) for one-night and sometimes four-a-night stands in villages and counties.

Classical music is popular with the middle class. The government's fine arts department offers two opera seasons, one with a national troupe, the other presenting international stars.

The National Symphony Orchestra plays seasons under resident director Herrera de la Fuente (a composer himself) or visiting directors, offering Mexican symphonies and works of past masters, frequently with visiting internationally acclaimed soloists. The concerts are always sellouts.

Visiting ballets and other entertainment from Russia, Europe and Latin America play the Bellas Artes Palace in downtown Mexico City which boasts a Tiffany glass curtain on its well-planned stage. All performances have a scaled house, with tickets and prices rigidly controlled by the government.

Some of these groups play extra shows at the city's arena where the highest-priced ticket can be 32 cents.

The Mexican peasant, it seems, is offered more culture in Mexico City in a year, both native and foreign performances, than he can plan to see.



Vera Cruz musicians, specializing in string instruments, are favorites among folk fans.



Tanto Artistas Nacionales como Extranjeros Gozan del Aplauso del Público

Native and Foreign Stars Score With Audiences

Not too long ago, recordings came second to personal appearances on the artist's list of preferences. Today, a record can make an artist. Generally, Mexican performers do not earn enough to live well. With few exceptions, a Mexican artist must do movies, television, records and personal appearances in combinations that present grueling workdays in order to make a comfortable living by show business standards.

Another serious problem, and an area where American know-how is badly needed, is in personal management. Mexicans would warmly receive an American who came down to work seriously at improving image, selecting offers and promoting them professionally. The American who opens the first managing mine in Mexico will probably extract a great deal of gold which can be marketed throughout the world.

Mexican artists who've appeared in Europe return here extremely satisfied with reception on the continent. "They look at us as something exotic," one artist says. "They receive us warmly, give us a fair chance and generally like our music and shows."

But there is a problem in Europe. Due to the fact that few Mexicans make the European circuit, the majority of Europeans are unfamiliar with Mexican folklore, heritage and musical styles. Advise work (again, the personal manager) is needed to familiarize nations with Mexico and its music.

In this respect, the Ballet Folklórico has done an outstanding job in presenting Mexico's music and dance to audiences throughout the world.

Mexicans are favorites in Latin America. In most

cases, a Mexican artist can demand more money than a local artist in a South American country. Mexican movies have done the spade work in the southern hemisphere, promoting Mexican artists and arousing interest in personal appearances.

Local performers such as Hermanos Zavala (one of the world's largest singing families), Alejandro Algara, Pedro Vargas, Trio Los Panchos, Miguel Aceves Mejia, Pedro Infante (deceased) and a few other names are known outside of Mexico. Vargas had a concert in Carnegie Hall. The majority of Mexican artists seem to fear audiences outside the sphere of Spanish language influence.

In the recording field, some of the more popular performers are: Marco Antonio Vazquez, Raphael, Amalia Mendoza, Jose Alfredo Jimenez, Rosa de Castilla, Lucha Villa, Antonio Aguilar, Flor Silvestre, Olga Guillot, Angelica Marca, Irma Serrano, Jorge Valente, Los Yakis and Carrion.

Only nightclubs and films in Mexico offer pay sufficient to make the effort worthwhile for a Mexican artist. Television, record royalties and vaudeville are by themselves not top paying fields. However, one theater in Mexico City, the Blanquita, combines appearances with a roadshow contract.

The manager of the Blanquita takes acts appearing in his theater on the road for three or four-month tours. Payment is attractive and the opportunity to build a public following, which eagerly responds with post-appearance record purchases, makes this aspect of the artistic life in Mexico the most sought after and most praised.



Spectacular is the mood surrounding Mexican artists—Antonio Aguilar (top left) in native regalia; Irma Serrano, "soul" singer with a holster (top right); Trio Los Panchos in black tie (center); Amalia Mendoza with sophisticated dramatics (bottom left) and the Castro Brothers, harmonies with a conga beat.

ARTIST MANAGEMENT

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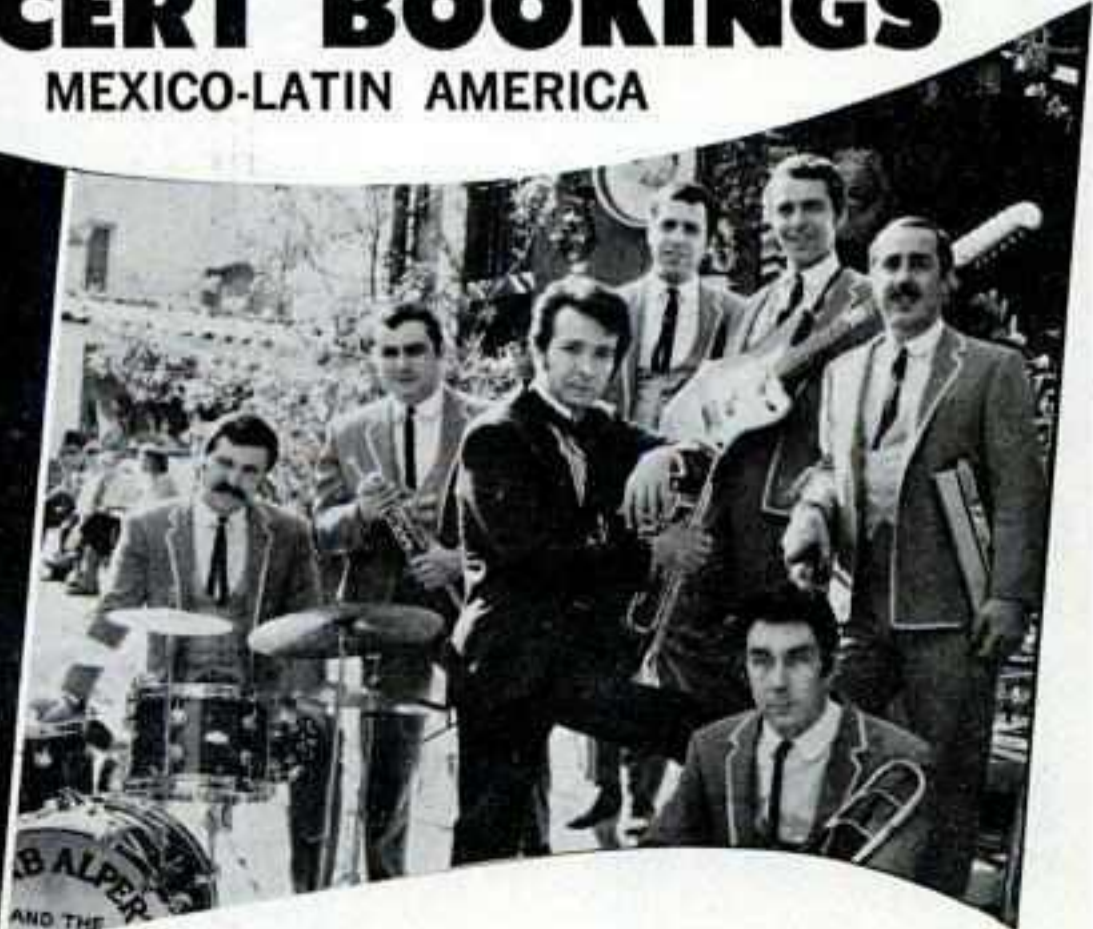
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Las Caras del Mexico Moderno

Faces of Modern Mexico

Styles, uptempo trends, modern technology—they are easily discerned. Civic pride is displayed on a youngster's balloon (1); radio station XEW's master control room is a beehive of activity (2); Yolanda Motes (3) is a nightclub tigress; black tie is the uniform for a variety TV show (4); Alicia Solis models the mini style (5) while selling cartridges at Music de Mexico; computers prepare RCA's sales reports (6); Sergio Guzman (7) handles the classics for Dusa; Irma Garcia (8) selects imported product for Musart, and Orfeon's Manuel Souza, Dagoberto Silva and Reigel Romero (9) check spinning cartridge tapes.



La Música de la Corrida de Toros es Excitante pero Como Estilo Musical Está Desapareciendo

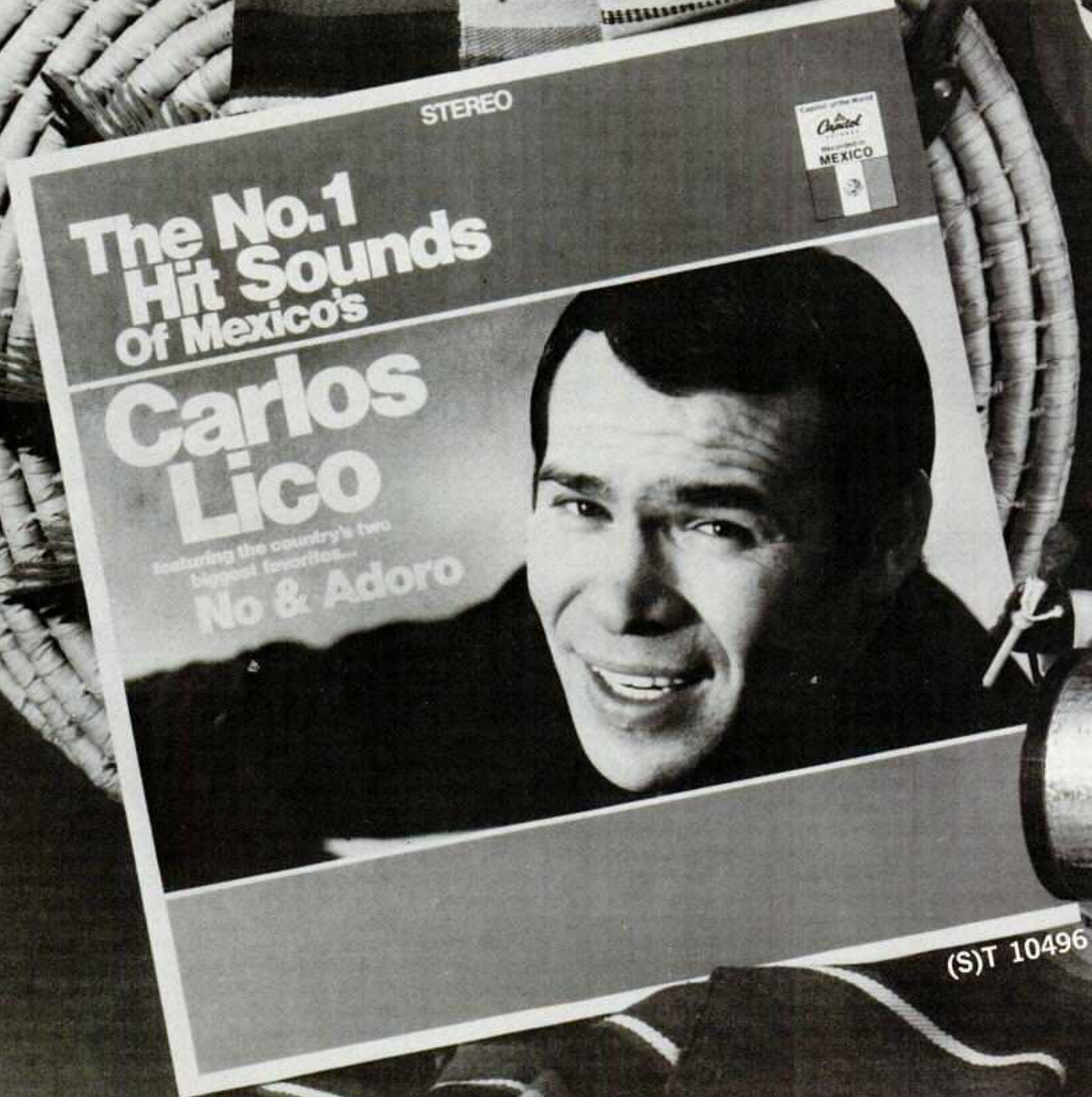
Corrida:
Exciting Art
But Fading
Musical Form

Mexicans enjoy the excitement and ritual of the bullfight, but the sale of music from La Corrida has just about halted in favor of other forms. Photo sequence taken in Mexico City shows a matador struck by the bull (left); flipped into the air and gored in the right thigh (center) and protecting himself as two banderilleros distract el toro.





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Retail Versus Discount Adds Yankee Touch To Disk Business

Record retailing is fiercely competitive in Mexico City. With no rack jobbers or one-stops, the manufacturer sells in most cases directly to the store.

Principal store promotions are for discounted, discontinued records and some special merchandise.

But the city's largest chain, Mercado de Discos, pours piles of pesos into weekly half-hour, in-store live performances in its main store, carried on radio after office hours. The store is packed for the show; afterwards, boxes of singles are given away.

Other attractions at the downtown location are a snack bar, 30 listening booths, baskets of economy or discontinued albums at the door, sidewalk speakers blaring hits selected at random, 11 sales girls and a daily special promotion by one of the record manufacturers.

In some stores, factories are given their own show area in which to push trademarks with lighted signs.

Mercado de Discos is a six-store chain owned by Salvador Suarez, which will do a reported \$3 million in sales this year—its best ever in 14 years.

Best selling repertoire is the romantic bolero, followed by rock 'n' roll. A strong third place favorite is evergreen folklore material. Rock was on top until May, when romantic music, spearheaded by a cluster of songs from the pen of Mexico's hottest composer,



Disk salesman, second left, plays samples for interested young listeners in a suburban Mexico City shop.

Armando Manzanero, knocked the beat back to second, according to Suarez. Still, 60 per cent of record sales in Mexico are in non-native music, whether pressed in Mexico or imported.

EP's are the best-selling form of recording. An EP has to sell only 250,000 copies to be considered a runaway.

Store owners calculate that one out of every three browsers purchase a disk.

The major store in the imported record business is Dalis, S. A. in the plush new luxury zone of the city. Partners Armando Colina (Mexican), Anita Boyer (Canadian) and Hans Beimler (German), estimate sales will reach \$100,000 this year in imported disks, sliced 50-50 between classical and non-classical material.

Attaining the largest dent in sales at the store are the Doors, Beatles, Mama's and Papa's, Monkees,

Jefferson Airplane and, surprisingly, 4 and 8-track imported tape cartridges which sell poorly elsewhere in town.

Dalis' clientele, mostly bi-lingual Mexicans, is veering away from rock, buying psychedelic music while shunning jazz. By category, Dalis receives orders for Broadway shows, movie soundtracks and Indian music.

Although the tax on imported tapes is lower than on disks, the store can pay as high as 40 per cent on an imported record as a benevolent government protects local industry with prohibitive import duties.

Record stores are feeling the competition from some discount houses, but feel they use disks only as traffic builders. Discounting was first introduced in Mexico in 1960. The major Mexico City discount chain is the 13-location Aurrera operation.

Department stores enjoy a substantial share of record sales in the Federal District. Such chains as Sears, Roebuck & Co. with its 31 stores (and more planned) sell at slightly higher prices.

The future for record retailing is as bright as the future of the \$20 million Mexican record industry itself. Owners look to a minimum of 15 per cent increase in sales this year over last, and perhaps 20 per cent in 1968.

And that's without the Olympics/tourist invasion.



San Bartolo record shop sales girls at doorway of their store. Discounted LP's and a vintage juke box fill the area.



Center aisle bins and listening booths at right are features of this store.



CBS Record Club members select products at the Club's downtown Mexico City sales location.



Xylophones and guitars—separate or together—they offer the recording engineer gentle sounds to



En Los Estudios The Studio Scene



A&R man Ruben Fuentes: sun glasses for daytime recording.



Vocalist Lucho Gatica, left, with producer Alfredo Gil.



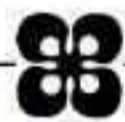
Carmen Cirici, go-go producer.

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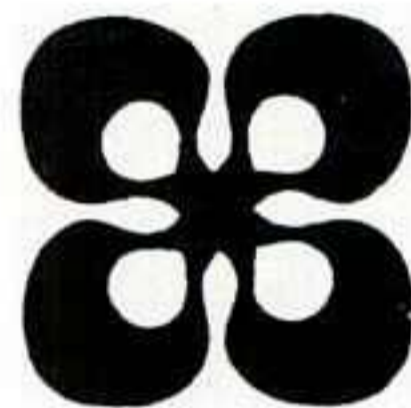
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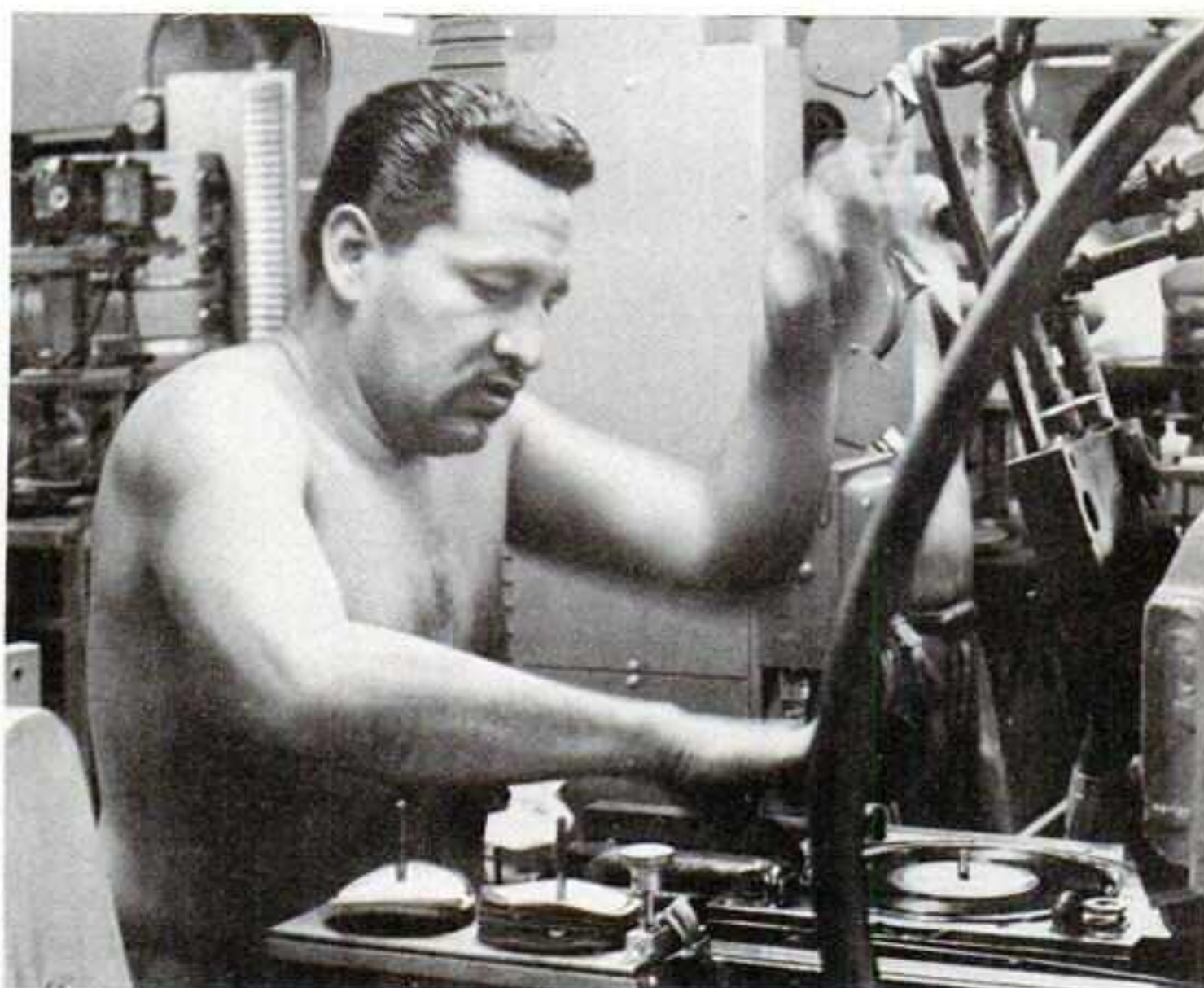


Oh?
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ourselves and for you we have
only gratitude,
for we offered
ourselves
to you
and you took us warmly



Las Fábricas de Discos Van a Paso Acelerado



Disk Pressing Plants Maintain Intense Pace

An intensity of purpose marks the work of the people in Mexico's disk pressing plants. From the pressing of singles at Musart (top right), to the pressing of LP's at Peerless (bottom middle), to the stuffing of EP's into plastic sleeves at RCA (left), speed is a hallmark. Worker with the mask mixes compound to make vinyl.

Musicians' Union Operates Aggressively

At 3:30 p.m. Venus Rey, president of Sindicato Unico De Trabajadores de la Musica munches fried chicken in a small restaurant around the corner from musicians union headquarters. Venus Rey, leader of the 5,000 member union, is a broad faced, powerful labor leader in Mexico City, whose name frequently makes headlines.

Rey is currently trying to establish a legal foundation for the utilization of live music on radio, which today is majestically recorded. "The law today doesn't say you can or cannot use live music on radio," he says. Radio stations ceased using local players when television bowed in Mexico in 1952.

Rey, currently in his second four-year term as union head, reports 350 of his people are employed in television. Totally, around 1,000 musicians earn their livelihood as full-time players, with the majority working in nightclub spots, either cabarets or bar-restaurants. But Rey has his eyes—and ears—tuned to radio as another employment factor.

The 50-year-old trombonist estimates there are 90 night spots in Mexico City and they all hire union hands. Clubs are categorized into three groups: first, second and third class. A first-class musician earns

175-200 pesos a day; a second classman earns 80-90 and a third classman draws 40 pesos.

Recording sessions, Rey says between nibbles of chicken and emphatic sweeps in the air with his hands, pay 70-125 pesos per hour. Television programs—the prime mediums of exposure for talent—pay 125 pesos for a sideman per half-hour program. If a show is video taped, and this medium is quite popular, the sideman draws 80 pesos per hour. Hopefully, with the opening next year of two additional channels in Mexico City, additional jobs will be created to produce substantial revenue for the union's coffers, which today are well stocked with over 2 million pesos in reserve, Rey boasts.

He has been in the union since its inception in 1938. Players between the ages of 14-45 are accepted for membership, provided they can pay the 271 peso initiation fee, plus 5 monthly peso bill. (Visiting musicians working in the city for six months pay 2,500 pesos; if only for two-four weeks, the tab is 500 pesos.)

Taking a page from American union practices, the Mexican local sends "stand-bys" to a club employing foreign musicians. Either the club or producer antes up the salaries.

Dance bands preponderate around Mexico City. A former band trombonist who lived in the U. S. five years, Rey breaks down the local dance band fraternity thusly:

Twenty dance orchestras.

Fifteen brass bands.

Twenty mariachi flavored groups.

Because of this band interest, there are more brass instruments being played than any other category. Guitars, mostly unamplified, are the runner-up favorite.

Last August, the union solidified a new two-year contract with the television operators which eliminated the use of canned music on live shows. The practice of "lip syncing" was eliminated.

The subject of foreign musicians apparently is of deep concern to some rank and file members, who blasted the union in a local newspaper story which charged that foreign combos are "displacing the locals in cabarets and restaurants."

Last August the union concluded a month's negotiations with the Mexican Assn. of Record Producers for a two-year contract hiking pay scales 10 per cent. Three rates were agreed upon: \$5.66 per hour for class A musicians (first violin, trumpet, etc.); \$5.20 for

El Sindicato Único de Trabajadores de la Música Opera Creativamente



Venus Rey:
"We have many dance bands
in Mexico City."

class B (second chair players), and \$4 for mariachi bands. The pact followed a six-week work stoppage, but the labels had enough material on hand to continue normal flows of product.

Venus Rey at that time took a jab at the labels by charging that of all the entertainment industries the union has contracts with, record companies had the least understanding of union problems.

Shortly after the three rate pact had been concluded, trouble developed within the mariachi ranks. As one record executive said: "We are fighting with the union because the mariachi's don't want to record under these rates." (Mariachi band members earn \$4 per man per tune.) Consequently, the recording of mariachi bands by a number of labels halted while a resolve was sought.

On another matter, record company executives guardedly talk about calling to request specific musicians, with the union sending out members it wants to work the dates. What do the labels do? "We complain," one executive says, adding that sometimes they choose not to record with these players.

One item which Rey sought but which the companies would not agree to involved allowing a union representative to observe sessions any time of the day for as long as he wished. The present contract allows an observer to enter a studio only two or three times a day for a maximum of 15 minutes. The long-term goal, the union leader emphasized, was for full-time vigilance of recording sessions.

**MOTION PICTURES:
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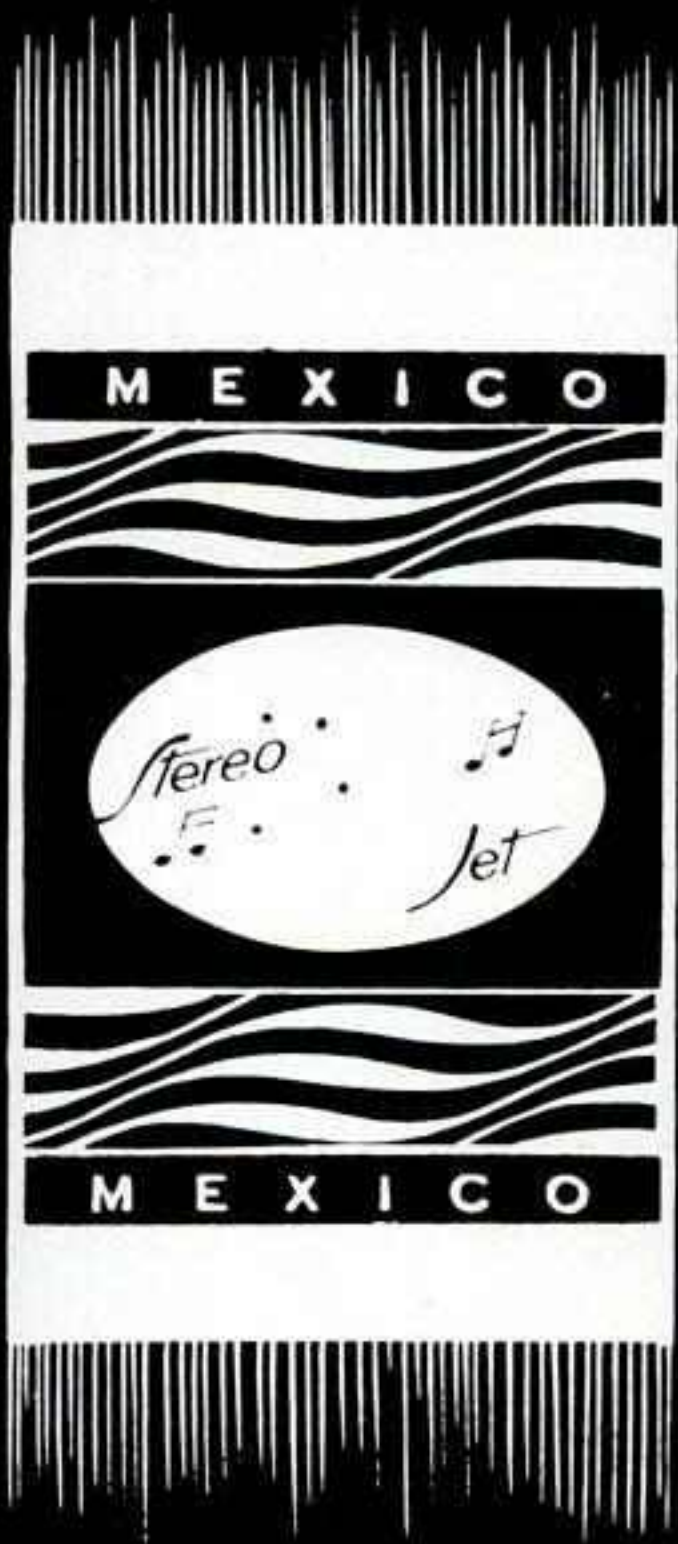
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Mexico es un Gran Lugar Para Entrenarse

"You can turn the radio on today in Mexico and hear American music played by Mexican boys and it's rock. Mexico," continues vocalist Andy Russell, "is changing. Before, everything was Mexican music. Now there are other influences being heard."

Russell, a major American star in the mid-1940's, the first vocalist to offer Spanish and English treatments to popular songs ("Amore," "Besame Mucho," "Magic Is the Moonlight"), lived in Latin America 13 years until 10 months ago when he returned to the U. S., re-signed with Capitol and began playing nightclubs.

"Mexico was the greatest training ground for me," he said in Los Angeles, fire in his eyes, his fingers snapping briskly as he talks about American and Latin tempos. Russell's career in Mexico City spanned recordings with RCA and Orfeon and television with

Channel 2, where he hosted a weekly half-hour variety show.

Russell says he retained a jazz quality in his style "because it's been my whole life. We made some swinging albums for Orfeon. Chico O'Farrell was my conductor on recordings and television. He wrote some fantastic things. Now he's back in the States and doing very well. We knew there wasn't a big market for jazz things, but our egos said, 'Let's do some things for us.' We worked with 24-piece bands, including eight brass, five saxes plus strings."

Russell calls Mexico the kingpin recording center among Latin-American nations. "It's the mecca of the recording industry."

During his tenure in Mexico, Russell noticed a marked betterment in the level of musicianship. Apparently the influx of outside recordings allows local players to study the top stylists and copy their approaches. What the Mexican recording industry needs, Russell feels, is for charts to be written in the U. S. which would help strengthen Mexico's arranging fraternity.

"Years ago it was a crime for a performer to change the authentic musical forms. A bolero was a bolero. I drew a lot of criticism for jazzing up 'Perfidia.' Today, the young musicians are making rock versions of standards."

Russell found that when performing before an audience he couldn't use special material. "If you try to get cute, they say: 'He's getting fancy.' In Mexico you've got to be direct!"

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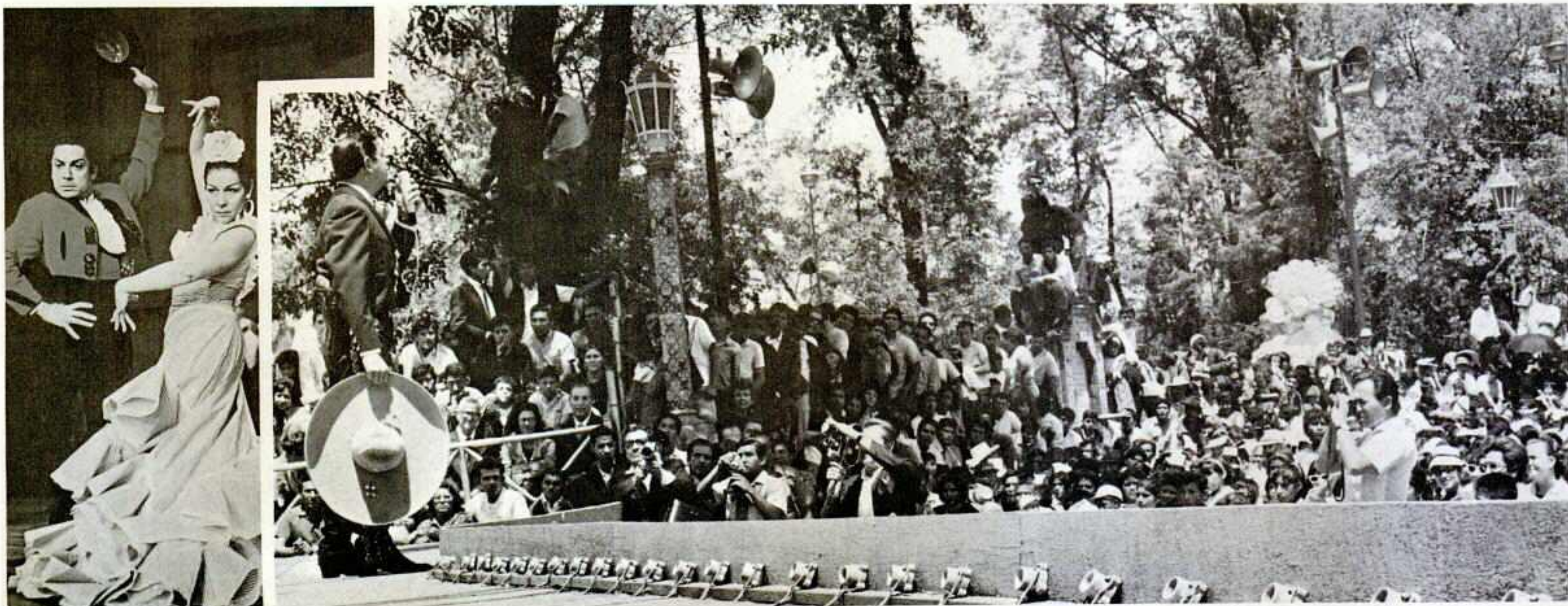
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Mariachi bands "swing" the classics.



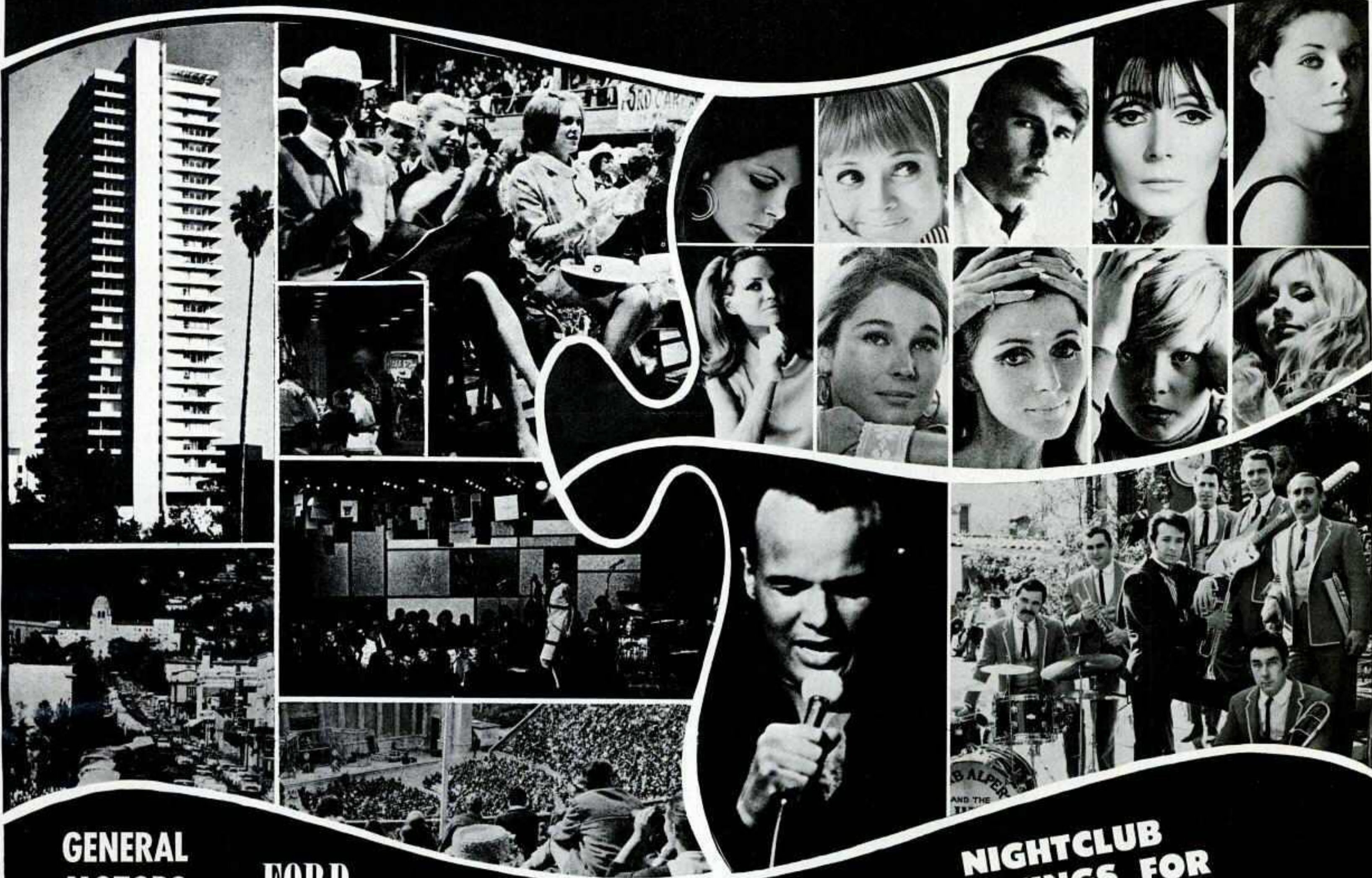
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MOTION PICTURES: CASTING COORDINATION



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 San Juan de Letran 21-901, Mexico 1, D. F.

¿Será el Cartucho un Medio Musical Popular?

Will Tape Cartridge Become a Popular Medium?



There is excitement and confusion engulfing the tape CARtridge industry which suggests a mystery thriller. One gets the impression touring the companies pioneering the industry that egos tend to color growth actualities.

Four-track was the initial system offered three years ago, with 8-track now slowly seeking a foothold through RCA. Cassette players generally have been unavailable, but Dusa, the Philips licensee, plans changing this situation.

Cartridges sell in the 75-115 pesos range; the equipment for the car ranges from 750-1,500 pesos; for the home, from 1,450-2,350 pesos. Will the Mexican people en masse become infatuated with this newest electronic marvel? The music suppliers—the record companies—are optimistic, but the major question

still far from being answered is: "Will the cartridge truly become a popular entertainment medium?" Or merely a novelty only the wealthy can afford.

Mexico's cartridge industry includes the following interests:

Gramm—4-track custom duplicator (2 masters/16 slaves) for Peerless, Musart, Gamma and Cisne. Firm is also a Muntz importer.

Sonomex—8-track custom duplicator (1 master/4 slaves) for Musart, RCA, Hallmark Classics; manufacturer of its own Sono 8 Stereo car and home players. Company started out as the Lear Jet licensee.

Stereo Jet—4 and 8-track custom duplicator (1 master/6 slaves) for the CBS and ABC families and Roulette.

Peerless—4-track duplicator of its own product on 1 master/2 slaves, with additional slaves planned.

Orfeon—duplicating its own product on 6 slaves/1 master in 4 and 8-track; manufactures Motorola 8-track car units.

Dusa—The Philips licensee which plans to import playbacks shortly. A number of players have reportedly been brought into the country with blank tapes offered in small quantities.

Among the executives working for the development of the cartridge as Mexico's new entertainment medium are:

Rodolfo and Ruben Solis, Gramm; Casimiro Flores,

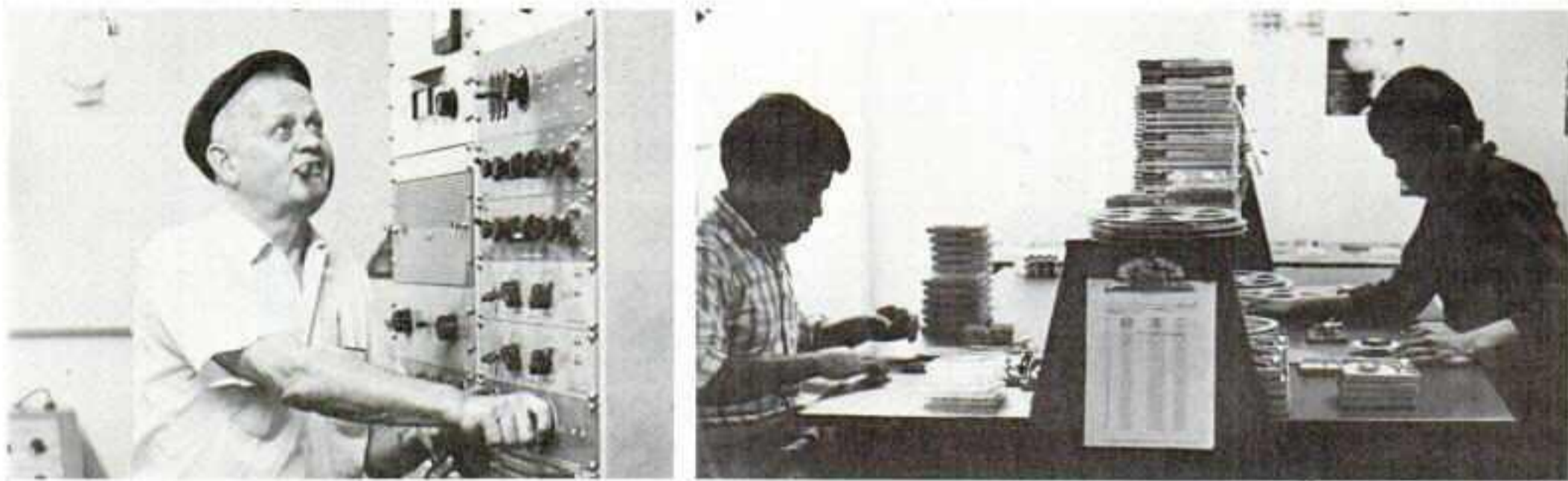
Stereo Jet; John Finney and Pete Cockle, Sonomex; Carl (Spike) O'Brien, Peerless; Eduardo Galaviz, Music de Mexico; Romero Reigel, Manuel Souza, Silva Dago-berro, Orfeon.

There are an estimated 200 cartridge retail outlets in Mexico, but Stereo Jet, for one, claims 50 achieve 90 per cent of its sales. A major retail sales/installation operation in Mexico City is Music de Mexico, formerly an Autostereo dealer, but now the purveyor of Clarion (Japanese) 4-track models (\$180) and Lear Jet 8's. The store is owned by the people involved with Gramm, the duplicator.

Siga and Campco are two firms manufacturing plastic cartridge cases, but one sees Fidelipac and Lear cases in many duplicating offices.

A Mexican law requiring that 70 per cent of a piece of equipment must be locally produced has slowed the manufacture of more playback equipment. An additional statute to that law, set by the Industry and Commerce Ministry, is that the final 30 per cent must in time be also produced locally. Failure to do so can result in the loss of a posted bond for as much as 500,000 pesos, according to one duplicator. While the guts for players can be assembled locally, the record heads must be imported.

One cartridge principal reports that with the right "connections" competitors can be stopped at the border through high import duties.



Carl (Spike) O'Brien Peerless' 67-year-old trouble-shooter. Tape loaders at Gramm. appear statuesque at their machines.

ENTERTAINMENT FIELDS SPARKLE

continued from page M-5

Admitting that RCA did not "strike at the right moment," American born Louis Couttolenc Jr., the label's president, feels the go-go game is declining. "There is a transition in the market," he says. "People are over-saturated with go-go." Couttolenc further feels the go-go is a gone gone fad which will result in the public's returning to standard music. And herein is RCA's strength. The 32-year-old company is the leading supplier of non-rock brands of Mexican music in all categories.

Victor—along with Peerless and Musart—maintains offices, studios and pressing plant all within one structure. CBS will have that arrangement shortly when its downtown offices shift back to its suburban plant.

Over the past two years Victor has led in raising LP-EP prices, the first increases in 10 years. Last March the Camden stereo line was introduced, with Couttolenc feeling stereo will take on greater emphasis with time. "Right now, it's nothing spectacular," he says in his huge office as outside, white uniformed employees scamper around the facilities. RCA used to press classical material; now it's all imported. "It's less than 5 per cent; it's a demand market," RCA's chief notes.

RCA's a&r department is run by 41-year-old Ruben Fuentes, a 12-year company veteran, who oversees four staff producers, including Mexico's only female producer, mini-skirted, dark-eyed, dark-haired Carmen Cirici, 24, who specializes in teen product.

She records Las Chics, a gal beat group, but feels it's infinitely easier to find boy vocalists. "Most go-go records are copies," she says, tossing back her hair which covers her right eye. "Generally we used to copy the American hits. Now it's changing. In one year it will be absolutely different. We'll record original material."

This feeling of optimism toward Mexico's ability to develop its own version of beat music, is an underlying current which has yet to surge to the surface. The Mexicans are aware that amplified guitars are synonymous with youth in America and England and that echo chambers and overdubbings are part of the disk scene.

Capitol Records, however, is aiming to break this mold. Alfredo Gil, the label's 27-year-old a&r director, works with two young associates in planning for the future. Indeed, 34-year-old Andre Midani, the general manager and Rene Leon, 25, the international department chief, contribute to this youthful concept by being in tune with tomorrow's potential.

Explains producer Gil: "I'm recording for the new generation; everything is electronic." In cutting a record of tropical music Gil used electric guitar and electric bass. Old rhythm patterns were eschewed. "I have a feeling that's out of fashion." Five years ago there was no Spanish rock music. "Suddenly it began, but the

translations of English hits were very bad. Now, we are in another period, a period of copying with good sound. Our young people don't have the creativity yet; maybe in five or 10 years we will start having our own rock music. I have to record for my generation. We're copying, learning; then we'll have our own music."

Two years ago when the company began, it started releasing ranchero music, Midani says. "What we feel being so young and in touch with the new Mexico is that it is difficult to work with traditional music. We are not traditional here, so we leave that to RCA Victor."

Eighteen-year-old Musart Records, which sits adjacent to RCA, has eyes for the new wave music, comments Eduardo Baptista, its president. Sentimental ballads and mariachi music are mainstays of its catalog. "Mariachi has become modernized," Baptista says, pointing to the use of French horns in the arrangements.

Single sales have dropped, the executive notes, because of a royalty stipend placed on the manufacturers which forced a retail sales hike. A 65-centavo royalty is now split between the composer who gets 55 centavos and the artist who receives 10 centavos, Baptista points out. Musart represents the Liberty family of labels and recently bowed its second company-owned label, Discos Rex. Plans are to construct a new high rise office building/studio complex adjacent to the existing offices—two studios—23 press plant.

At Orfeon, the new wave, go-go styles are called boogaloo with two a&r men busy cutting this and other native forms. Once one gets past the policeman in blue with a gun at his hip and enters the company's new quarters, the potential that is the Mexican record industry is evident. Sixteen presses spin out disks for Orfeon, Capitol and Dusa. Upstairs a new tape cartridge duplication wing maintains a steady pace of 4 and 8-track production. Orfeon's three recording studios are 16 kilometers from the factory, which also manufactures Motorola cartridge players and car radios. Mariano H. Villabobos, 36, is the industrial giant's general manager.

The internationality of the Mexican recording industry is pinpointed in Gamma Records, a nine-year-old firm which mostly sells imported product. It represents the Warner Bros./Reprise operation and is a sister company to Hispavox of Spain. Tomas Munoz, Gamma's president, feels Spanish films have enabled his company to sell Spanish music from other Latin nations. Gamma has its own 10 press factory three miles away. A sidelight operation is a classical record club (\$8 membership) the only reported exclusive classical club in Latin America.

Tizoc Records, 12 years old, with Mario Friedberg

as president, has been in the go-go field one year. It represents A&M and claims Herb Alpert is a good seller among the locals. "We are trying to compete in the foreign field," Friedberg says, "and we are thinking about starting a label in the United States next year." Concerning the Tijuana Brass, Friedberg claims: "Quite a few Mexican groups have imitated them, but they don't sell as well." Which is kind of ironic.

Optimism is the key word at Dusa Records, which releases disks by Philips/Mercury, and has the following marketing plans scheduled: three new LP series, including a classical line, in the low price field, a "kangaroo" series of pop LP's in which each album carries a separate EP of another artist; a "super stereo sound" series, featuring 15 LP's from as many nations. Additionally, director Hans Schrade reveals the creation of a new warehouse/recording studio to showcase the latest recording equipment from Philips for use by outside companies and the formation of a new publishing company, Polyphon S. A.

A bright future is also depicted for the small Coro label, seven years old and planning to build a new factory/studio complex. The label likes to use acts during their interim periods when they are between contracts with other labels. "It is difficult to compete with the giants," shrugs 35-year-old Federico Riojas, Coro's president. "You have to try and fill holes they leave." Riojas plans bowing his own record club as a merchandising means of exposing his local and international products.

Six-year-old Cisne Records leans toward imported product (75 per cent) but is seeking a 50-50 split with locally recorded merchandise, a&r head Jorge Yanez told a visitor at the label's offices in a converted family residence.

Mexican businessmen do speak in hushed terms about such things as "closing the border" to competition, of paying off lower governmental officials to gain favors. If a product can be produced in Mexico, the government will slap a high tariff on imported goods. These are the conditions designed to maintain native supremacy. As one tradesman philosophizes: "The Mexicans are a very nationalistic people."

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DECEMBER 16, 1967, BILLBOARD

Copyrighted material



La Expansión de Canciones Mexicanas

The Expanding

Two pioneering American publishing firms which have been tremendously important in the field of Mexican music—as well as in the Latin field generally—are the Edward B. Marks Music Corp. and Peer-Southern International. Both firms have helped expand the scope and influence of Mexican music throughout the world.

Leading Marks Mexican copyrights include such great standards as "Alla En El Rancho Grande" ("My Ranch"), "Las Altenitas" ("A Gay Ranchero"), "Marimba," "Mi Rival" ("My Rival"), "Cuando Vuelva a Tu Lado" ("What a Difference a Day Made"), "La Mentira" ("Yellow Days"), "Triunfamos," ("Consuele"), "Remojame los Labios" ("Where Is Your Laughter"), "No to Vayas Sin Mi" ("Too Near"), "Inquietud" ("Wind My Sails"), "Las Coronelas" ("Cornelia"), "Piensa En Mi" ("Time Has Wings"), "Hablame de tu Amor" and "Viva Mexico." Among the firm's newer songs are "El Despertar" and "Pulps de Tamarindo."

Marks entered the Mexican field in 1930, shortly after becoming active in the Cuban market. His son Herbert, who currently heads the company, feels the Latin music market racks up tremendous performances and new recordings—in all fields from pop to jazz—owing to the "adaptability of the material and its appeal to all types of artists." For instance, "What a

Scope of

"Difference a Day Made" has been a No. 1 hit four times. Marks also notes the longevity of the material—one instance among many illustrates this point: Dave Brubeck recorded an album last May in Mexico City during his quartet's concert appearance at the second annual Festival de Puebla. Local guitarist Benjamin Correa and bongo man Salvador Agueros helped the Brubeck group interpret such native material as "Rancho Grande," a smash as far back as the 1930's when it was a Bing Crosby record on Decca.

"Mexican melodies, with their graceful, flowing lines, are effective in all categories; especially in the ballad and bolero form," Marks states in his Manhattan office, thousands of miles away from the Mexican border.

Francis Luban, head of Marks Latin division, says there is a marked Mexican phase in the over-all music business today, adding that a strong English lyric is im-

portant to the success of a tune transmitted into English-speaking countries.

Marks observes that whereas some Mexican compositions retain their characteristic native flavor over the years, others become quite international. "What a Difference a Day Made," by Maria Grever, known as the "First Lady of Mexican Song," and Stanley Adams, ASCAP's president, is one example.

The Peer-Southern International's internationally accepted copyrights include: "Amor," "Besame Mucho," "Frenesi," "Perfidia," "Granada," "Guadalajara," "Maria Elena," "Sway," "The Three Caballeros," "Coo Coo Roo Coo Coo, Paloma." The company was founded by the late Ralph Peer and is now headed by Mrs. Monique Peer-Morris. Following Peer's 1920's entry into the American blues and country music fields, he turned his sights to the Latin market. In a recent Broadcast Music, Inc. (BMI) announcement of the first 25 songs qualifying for double feature payments, a number were titles from the aforementioned Mexican list. The BMI statement notes that these songs have logged more than one million feature broadcast performances—solid testimony to the solid usage of this south of the border material.

—Paul Ackerman

Mexican Copyrights

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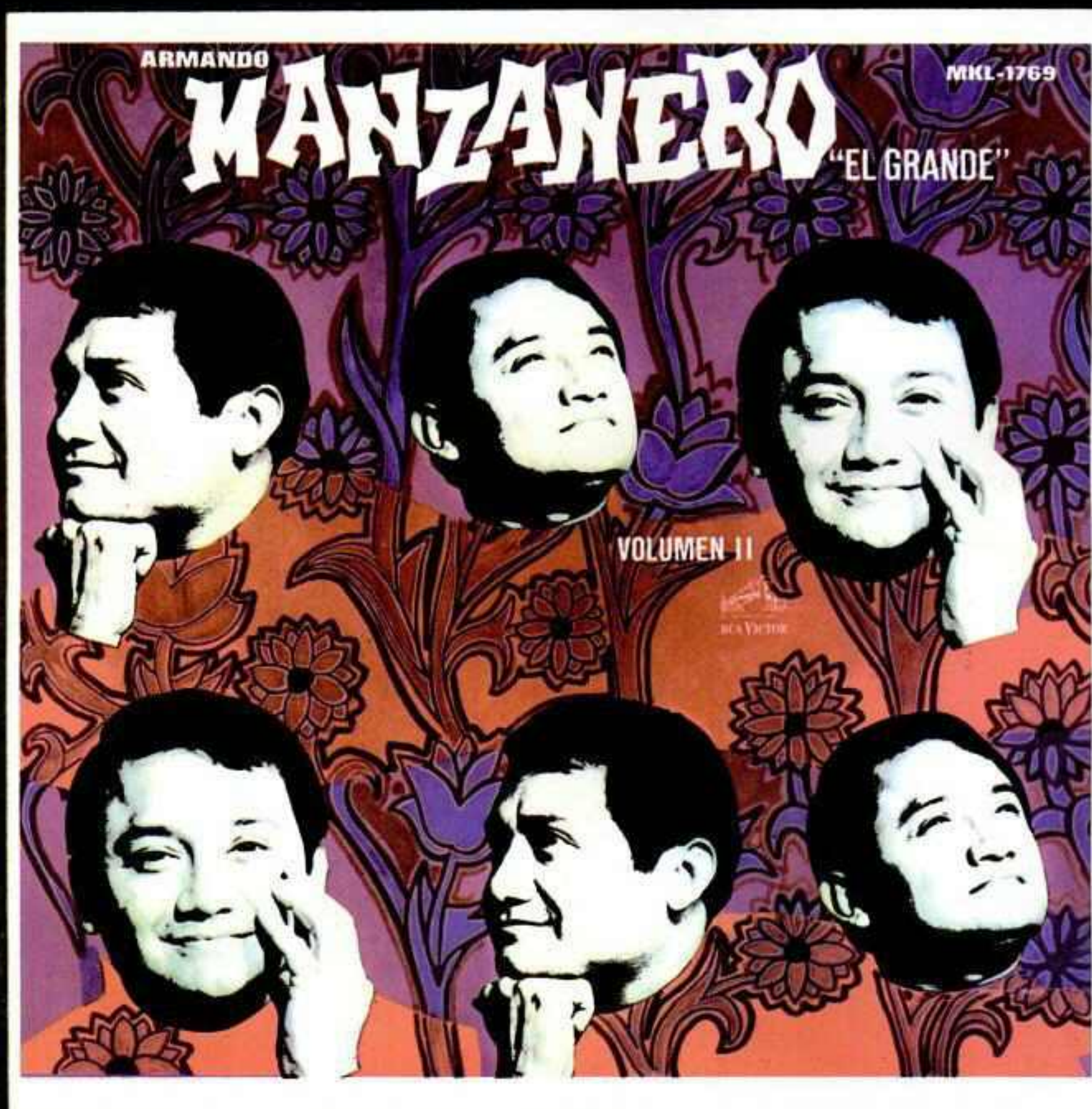
LEADERS IN POPULARITY

Radio 590 590 kcs.	Radio Sinfonola 1410 kcs.
La Pantera de la Juventud	Primera en Música Ranchera
Radio Mil 1000 kcs.	Radio Onda 1530 kcs.
Música a su Gusto	Reina del Ritmo Tropical
Radio Eco 1380 kcs.	ESTEREO MIL—FM 100.9 megaciclos
El Corazón de su Radio	

BEST
ARTISTS
IN THE WORLD
ARE RECORDED ON

RCA VICTOR

MEXICANA, S.A. DE C.V.



THE MAN WHO CHANGED
THE RHYTHM
IN MEXICO

International News Reports

Devaluation May Spur PPI, DGG Merger Plans

• Continued from page 1

Finally, for a Britain-based company, EMI is getting off the mark fast for the European Common Market sweepstakes. The parent EMI organization is not dawdling over Britain's application to join the market. Rather, it has blueprinted an aggressive Common Market sales drive built around Electrola, the German EMI affiliate and one of the crown jewels in the EMI diadem.

Electrola is to take charge of the EMI sales effort in Western Europe. The Cologne company has just completed a huge new pressing plant for Common Market production.

The full effect of British devaluation on the global disk industry is still to be determined, and there is as yet no strong evidence that its impact on the European market, for example, will be decisive. Devaluation, nevertheless, has provided a convenient point of departure for a new look at the Philips-Grammophon partnership.

Formed in 1963

Ever since the two companies formed their partnership in 1963, PPI and DGG have shared technical facilities wherever possible. To illustrate, Grammophon's ultra-modern pressing plant at Hanover presses for both Philips and Grammophon. But the two companies have maintained separate production and sales organizations.

Arrangements vary from area to area over the globe, but in West Germany the partners have continued to function as virtually independent organizations aside from sharing technical facilities and co-operating in certain aspects of production and distribution.

However, the tendency is clearly toward consolidating distribution and production. For example, in Britain Polydor, the Grammophon sales organization, is integrating three of its sales offices with Philips. Polydor and Philips' sales offices at Croydon and Manchester have been combined, and the Polydor sales office at Dundee has been closed and its work taken on by the Philips sales office in Glasgow.

Retailers place orders with the same order clerk, and can include orders by mail in the same envelope. Orders are delivered in one package, and retailers continue to receive separate invoices.

Artist Promotion

Philips and Deutsche Grammophon are drawing closer together, too, on artist promotion. The two organizations have just signed an agreement with the Stigwood organization providing for joint artist promotion. And Philips and Grammophon are pooling their artistic resources on a growing scale to meet sharpening competition on the budget LP front.

Grammophon's Heliodor budget label is offering a combination of Grammophon and Philips material in its current list of titles.

Aside from British devaluation, another transcendent development requiring PPI and DGG to reassess their partnership is the coming into force of the European Common Market next year, and particularly the added value tax which will become uniform throughout the six Common Market countries, beginning Jan. 1.

The added value tax will increase the price of phonograph records and will introduce a new competitive dimension into the European disk market.

The Philips-Grammophon partnership is so constructed that full amalgamation, from a technical standpoint, would be relatively simple to effect. The 1963 partnership was formed when the parent Philips organization, the Philips Lamp Company, and Siemens, the West German electric goods giant, exchanged 50 percent of the capital in their respective Phonograph record companies—PPI and DGG.

2 Companies

The two record organizations function under a single three-executive supervisory board which alternates meetings between PPI headquarters at Baarn, Holland, and DGG headquarters in Hamburg. But the agreement provided for the maintenance of "two operating companies."

Each company has continued to operate under its own operating management.

PPI-DGG executives say that any future decision concerning amalgamation will be determined by market strategy. It is argued by some executives that the present dual operating companies give the partnership a more flexible and imaginative production and sales setup than would be gained by a single giant organization, and that instead of outright amalgamation the two companies will strive to increase cooperation in technical and administrative areas.

The potential of the "sleeping giant" is being dramatized at the moment by the phenomenal success of the Philips cassette system. Philips developed the system, and Deutsche Grammophon's artists and catalogues have had a major role in establishing the Philips system in its present dominant position on the Continent.

Erato, French Decca Share Top Grand Prix Honors With 3 Each

PARIS — Erato, distributed in France by the Compagnie Europeenne du Disque, and French Decca each won three awards at the Academie du Disque Francais Grand Prix for 1968, Nov. 28 in the Hotel de Ville, Paris.

To enhance the prestige of the awards, only 15 Grand Prix were presented this year compared with 44 last year.

Award winning records were:
Prix du President de la Republique: (French music): Metaboles Dutilleux and 4th Symphony (Honegger) by the Orchestre National de l'ORTF conducted by Charles Munch (Erato), Symphonie Fantastique (Berlioz) by the Orchestre de Paris-Societe des Concerts du Conservatoire conducted by Charles Munch (Voix de Son Maitre);

Prix de la Ville de Paris: (The best phonographic production of the year): L'Oeuvre Pour Orgue" (J. S. Bach), by Marie-Claire Alain (Erato);

Prix Colette (French text): "Le Siecle de Louis XIV," by Daniel Beneditte (Guilde Internationale du Disque);

Prix Arthur Honegger (Spiritual music): "Selva Morale" (Monteverdi), by the Soloists and Vocal and Instrumental Ensemble of Lausanne conducted by Michel Corboz (Erato);

Prix Jacques Rouche: Opera: "Elektra" (R. Strauss), with Resnik, Nilsson, Collier, Stolze, Krause and the Vienna Philharmonic Orchestra conducted by Georg Solti (Decca); Oratorio: "The Seasons" (Haydn), with Janowitz, Schreier, Talvela, Vienna Choral Society and Vienna Symphony Orchestra conducted by Karl Boehm (Deutsche Grammophon); Melodies: "L'Amour et la Vie d'une Femme" (Schumann), by Clara Wirz (Cycnus).

Prix Florent Schmitt: (Foreign recordings of French music) "Quartet No. 1" (Faure), by Emil Guilels, Leonid Kogan,

Rudolf Barchal and Mstislav Rostropovitch (Chant du Monde).

Prix du Conservatoire:

Chamber orchestra: "Symphony for Strings No. 1" (Casterede); Concertino "Alla Francese" for Ondes Martenot, strings and percussion (J. Charpentier) Rouen Chamber Orchestra conducted by Albert Beaucamp (Philips), Chamber Music: "Sonatas for Violin and Piano" (Franck Lekeu), by Christian Ferras and Pierre Barbizet (Deutsche Grammophon); soloists: Complete piano works of Brahms by Julius Katchen (Decca).

Prix Francis Carco:

Jazz: "Black Christ of the Andes," by Mary Lou Williams (SABA-Iramac); Song: "Serge Reggiani" (Canetti-Polydor). Colette Renard (Decca).

Scepter Makes Distrib Changes

NEW YORK — Scepter Records has switched its Canadian distribution from Quality to The Compo Co. Ltd. and has moved from Negram in the Netherlands to Hollandsche Decca. Negotiations were handled by Joe Zerga for Scepter, Lee Armstrong for Compo, and Mimi Trepel of London Records, Inc. for the Netherlands.

Zerga also arranged for Scepter's representation with Tecla for Portugal; Trova Industrias Musicales, S. A. for Argentina; Cadisa Caceres Discos, S. A. for El Salvador; Les Fils De Georges Haddad & Cie for Lebanon; Goluboff Industrias Fonograficas, S. A. for Chile; Fabrica De Discos Rosenblit Ltd. for Brazil, and Musitron, S. A. for Venezuela.



POLYDOR DIRECTOR RICHARD BUSCH presents Freddy Quinn with a gold disk—his 11th—for "Junge komm bald wieder," which has passed the two million sales mark. Quinn, who has signed a 10-year contract with Polydor, will go to the U. S. with the German musical, "Heinweh nacht St Pauli," which has had 400 performances in Germany.

Philips Makes Staff Shifts—Woyda Sales Mgr.; Boyce In

LONDON — Walter Woyda has been named general sales manager in a Philips Records staff reorganization announced by managing director Leslie Gould. Jack Boyce will join the

company from Decca as manager of the classical division and a new educational division.

The Philips field sales force will also be increased by 50 per cent to meet expected 1968 demands for cassettes, low-price playback machines and accessories.

Woyda joined Philips from the distribution side of Keith Prowse to direct the introduction of cassettes in the British market. His spot as head of cassettes, tapes and accessories will be taken by former assistant sales manager Roy Tempest.

Geoff Hannington continues as record sales manager, and Lionel Burge has been named sales manager for the Philips budget lines. Burge has been stock controller and security supervisor of the Pye Records

All these executives will report to Woyda, and their appointments take effect Jan. 1. Boyce has been classical promotion manager at Decca for the past eight years. His appointment underlines the impor-

(Continued on page 49)

Czechs Plan Major Role in MIDEM '68

PRAGUE—Present at the first MIDEM in the capacity of observers, leaders of the Czechoslovakian music-record industry are planning full and active participation for MIDEM '68.

Executives of Supraphon, the Artia Export Company, Pragokoncert Concert Agency and music journalists will be present at Cannes where they have reserved a common bureau.

In addition, Czechoslovakia will be presenting a special gala featuring Karel Gott, Vaclav Neckar, Waldermar Matuska, Josef Laufer, Marta Kubisova, Helena Vondrackova, Helena Bleharova, Yvonne Prenosilova, Judita Cerovska and possibly Eva Pilarova and Hana Hegerova.

Panton, the second Czechoslovakian publishing house, which recently founded its own recording division, will be represented at Cannes for the first time.

Also attending will be Dr. Sivacek, director of the Bratislava International Pop Song Festival. He said that while the program for the 1968 Festival will be largely completed by the time MIDEM begins, he hoped to line up top international artists for the 1969 Festival.

BARCLAY, SABA BELGIUM TIE

BRUSSELS—Barclay has acquired the German jazz and classical label Saba for distribution in Belgium and has released a first batch of seven LP's, including jazz recordings by Nathan Davis, Stuff Smith, Stephane Grappelly and Jean-Luc Ponty, an album by Art Van Damme and an album by the Hubert Deuringer-Dieter Reith Combo, "A Magic Sound." The labels now distributed by Barclay in Belgium include Saba, Monument, Riviera, Ariola, Baccarola, Eurodisc, Atco, Stax, Clan, Atlantic, 20th Century-Fox, Bang and CNR.

ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

- 1 1 TODO ES MENTIRA—Palito Ortega (RCA)—Fermata
2 2 HAY UNA MONTANA—Donovan (CBS); *Barbara and Dick (Vik); *Boogaloo (CBS); *Fedra and Maximilian (DiscJockey); *Paul Jordan (RCA); *Nueva Generacion (Quinto)
...
10 5 EVEN THE BAD TIMES ARE GOOD—Tremeloes (CBS)

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

- 1 9 HELLO GOODBYE—Beatles (Parlophone)—Northern (George Martin)
2 1 LET THE HEARTACHES BEGIN (I)—Long John Baldry (Pye)—Schroeder (Tom Macaulay/John Macleod)
...
26 25 SO TIRED—Frankie Vaughan (Columbia)—Campbell-Connelly (Norman Newell)

- 23 23 BIG SPENDER—Shirley Bassey (United Artists)—Campbell-Connelly (Norman Newell)
28 20 SAN FRANCISCAN NIGHTS—Eric Burdon and the Animals (MGM)—Schroeder/Slamina (Tom Wilson)
...
50 34 HOLE IN MY SHOE—Traffic (Island)—Island (Jimmy Miller)

CHILE

This Last Week Week

- 1 5 THE WORLD WE KNEW—Frank Sinatra (Reprise)
2 6 MI GRAN NOCHE—Adamo (Odeon)
...
10 — TU CANTO—Jose Alfredo Fuentes (Caracol)

FRANCE

*Denotes local origin

- 1 1 LA DERNIERE VALSE—Mireille Mathieu (Barclay)—Francis Day
2 2 LE NEON—Adamo (Voix de son Maitre)—Pathe Marconi
...
1 4 MASSACHUSETTS—Bee Gees (Polydor)

GERMANY

(Courtesy Der Musik Markt)
This Last Week Week

- 1 4 MASSACHUSETTS—Bee Gees (Polydor)

- 2 1 SAN FRANCISCO—Scott McKenzie (CBS)
3 3 EXCERPT FROM A TEENAGE OPERA—Keith West (Odeon)
...
10 — ZABADAK—Dave Dee, Dozy, Beaky, Mick and Tich (Star-Club)

HOLLAND

(Courtesy Radio Veronica and Platennieuws)
*Denotes local origin

- 1 2 DE BOSTELLA—Johnny Kraaykamp and Rijk de Gooijer (Artone)—Portengen
2 1 HOMBURG—Procol Harum (Stateside)—Essex Holland/Basart
...
10 9 ZAI ZAI ZAI—Ben Cramer (Omega)—Int. Muziek Comp.

ISRAEL

(Courtesy Israel Forces Broadcasting Services)
*Denotes local origin

- 1 2 THE WORLD WE KNEW—Frank Sinatra (Reprise)—Roosevelt
2 1 THE LETTER—Box Tops (Stateside)—B. Feldman & Co. (Parlophone)
...
10 — BABY, NOW THAT I'VE FOUND YOU—Foundations (Hatakli)—Welbeck-Schroeder

ITALY

(Courtesy Musica e Disci, Milan)
*Denotes local origin

- 1 1 MAMA—Dalida (Barclay)—R. R. Ricordi
2 2 PAROLE—Nico e i Gabbiani (City)—Ariston
...
15 14 WE LOVE YOU—Rolling Stones (Decca)—Aromando

JAPAN

(Courtesy Original Confidence Co. Ltd.)
*Denotes local origin

- 1 1 LOVE YOU TOKYO—Kurosawa Akira and Los Primos (Crown)—Crown
2 3 SEKAI WA FUTARI NO TAMENI—Sagara Naomi (Victor)—All-Staff
...
3 2 KITAGUNI NO FUTARI (IN A LONESOME CITY)—Y. Yoshikawa and Blue Comets (CBS)—Watanabe

- 5 4 KITAGUNI NO AOI SORA (HOKKAIDO SKIES)—Okumura Chiyo (Toshiba)—Toshiba
5 13 SAN FRANCISCO—FLOWERS IN YOUR HAIR—Scott McKenzie (CBS)—Victor
...
20 — AI WA OSHIMINAKU—Sono Mari (Polydor)—Watanabe

MALAYSIA

(Courtesy Radio Malaysia)
This Last Week Week

- 1 1 TO SIR WITH LOVE—Lulu (Columbia)
2 4 THE LAST WALTZ—Engelbert Humperdinck (Decca)
...
10 6 PLEASANT VALLEY SUNDAY—Monkees (RCA)

MEXICO

(Courtesy Audiomusica)
*Denotes local origin

- 1 3 QUINCEANERA—Vlamers (Musart)—RCA
2 1 MUSITA—Sonora Santanera (CBS)—Pham
...
10 9 ADORO—Manzanero (RCA)—Emmi

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
This Last Week Week

- 1 1 MASSACHUSETTS—Bee Gees (Polydor)
2 3 HOLE IN MY SHOE—Traffic (Island)
...
10 6 NEVER MY LOVE—Association (Warner Bros.)

PHILIPPINES

This Last Week Week

- 1 1 COME ON DOWN TO MY BOAT—Every Mother's Son (MGM)—Mareco, Inc.
2 3 NOW I KNOW—Jack Jones (Kapp)—Mareco, Inc.
...
4 2 DON'T YOU CARE—Buckingham (CBS)—Mareco, Inc.

- 5 4 THIS IS MY SONG—Bobby Vinton (Epic)—Mareco, Inc.
6 7 JUST YOU—Sonny and Cher (Aico)—Mareco, Inc.
...
10 — HEY BABY (THEY'RE PLAYING OUR SONG)—Buckingham (CBS)—Mareco, Inc.

SINGAPORE

(Courtesy Radio Singapore)
*Denotes local origin

- 1 1 LACE COVERED WINDOW—New Faces (Pye)
2 2 SAN FRANCISCO—Scott McKenzie (CBS)
...
10 10 THE HOUSE THAT JACK BUILT—Alan Price Set (Decca)

SOUTH AFRICA

(Courtesy Springbok Radio—EMI)
This Last Week Week

- 1 1 TIMOTHY—Four Jacks and a Jill (RCA)—Acuff Rose
2 4 TIMOTHY—Carlie Keukenkamp (Columbia)—Acuff Rose
...
10 8 EVEN THE BAD TIMES ARE GOOD—Tremeloes (CBS)—S. Bernstein

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

- 1 1 ARANJUEZ, MON AMOUR—Richard Anthony (Odeon)—Union Musical Espanola
2 4 A DOS NINAS/TRES DIAS—Juan and Junior (Novola)—Universal Jazz-Ed. Mus. Zafiro
...
10 7 MULINO A VENTO—Little Tony (Vergara)—Ediciones Armonico

SWEDEN

This Last Week Week

- 1 1 MASSACHUSETTS—Bee Gees (Polydor)
2 3 THE LETTER—Box Tops (Stateside)—Sweden
...
10 8 JULIET—Ola and Janglers (Gazell)—John's

Tape CARtridge

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

DATELINE . . . NEW YORK,
DECEMBER 8, 1967

Polydor Pop Cassettes Out

HAMBURG — Polydor has just released the first titles in its series of top-pop cassettes, priced at \$2.25, the cassette version of the EP. Each \$2.25 cassette has four top tunes.

The new series features material on the International Polydor Production, MGM, United Artists, Verve, A&M, Kama Sutra labels.

There are 15 titles, including those by such artists as Connie Francis, Ella Fitzgerald, Herb Alpert and the Tijuana Brass, Bert Kaempfert, the Bee Gees, Roy Black, the James Last Band, Peter Alexander, and the original soundtrack of the "Dr. Zhivago" film.

The new Polydor series is the first effort by a German record company to bring the price of cassettes down to the popular level.

Until now, the market has been restricted to the LP version of the cassette priced at \$6. Polydor's ploy is aimed mainly at the youth market, for whom the portable Philips cassette player has special appeal.

New Components Strengthen Muntz Drive on Home Mart

LOS ANGELES — Although the home cartridge player market accounts for 10 per cent of Muntz Stereo-Pak's sales, the company has developed a line of home components which strengthens its representation in this area of home entertainment equipment.

Launching the "drive" for a greater share of the home market is an AM-FM multiplex unit, manufactured by Foster Systems of Japan. The 50-watt amplified solid-state unit carries a \$199 tag and may be played in concert with Muntz' new HW-12 (\$99) cartridge deck. This compatible unit hooks into the radio, called the M1 and is activated by switching the output to the auxiliary switch position.

Muntz has taken this HW-12 tional home units around its playback system. There is a compatible unit (as yet unnamed) with a VM turntable on top selling for \$239 and the 1200—a HW-12 plus two six-inch heavy magnet speakers in one horizontal cabinet, selling for \$129.

Only Unit

The HW-12 is Muntz' only unit in its line which offers the capability for playing 8-track tapes. In addition to these players, Muntz is also bowing three speakers from Foster: the 6-inch model 620 (\$19.95); the 8-inch 830 (\$29.95) and the 10-inch 1050 (\$49.95). Last-named unit is a bookshelf model, simi-

lar in design to AR or Fisher speakers, but low in price by comparison.

Earl Muntz noted that cartridge units are not "needed as badly in the home as they are in cars." He cites such forms as TV (and phonographs and radios) as solidly entrenched items. The market for home cartridge equipment will be supported by kids, who in their late teens have bought car cartridge players, and have grown up with this form. "The people we're selling these home units to," Muntz says, "are people who have had units in their cars. When they get married and start furnishing their homes they tend to buy cartridge players, not phonographs."

General Mobile Breaks Through Ice on Selling New Car Dealers

By ELIOT TIEGEL

LOS ANGELES—New car dealers are both an enigma and a gigantic new source for the exposure of music via CARtridges. General Mobile Electronics, which specializes in providing materials and service to the automotive industry, and has been distributing tapes to car dealerships since 1964, has eliminated the enigma surrounding these automotive outlets as new suppliers of entertainment fare. Covering California, Oregon, Washington, Nevada, and Hawaii, the firm presently sells to 1,000 automotive dealers (143 in the Los Angeles vicinity) Taiko, Orrtronic, Motorola, Lear, Craig and Borg-Warner 8-track players plus music from all major suppliers.

Out-of-State and California accounts are handled via mail-order cards already addressed and

franked. Five salesmen handle the local dealers, visiting locations each month to obtain restock-information.

Selling Intriguing

"New car dealers find selling tapes intriguing," says Al Brotsky, who along with Ed Zions, started Al and Ed's auto radio-TV repair shop in 1954, out of which the present cartridge company is a healthy offspring. Al and Ed's is a thriving retail outlet on South Figueroa Street, off the Harbor Freeway, for car radios, car and home 4 and 8-track stereo cartridge units, stereo tapes, car alarms, and air-conditioning units.

"We know car dealers don't know the music business," Brotsky continues. It's up to us to sell
(Continued on page 55)

Artistic Endeavors to Spring a Budget Line

LOS ANGELES — A two month-old firm with no record label tie-ups but with support from several music publishers, and with international affiliations, will zero in on the 4- and 8-track tape CARtridge market with a budget line.

Artistic Endeavors Inc., Van Nuys, will spring a \$3.98 stereo tape, in both 4- and 8-track, on the market this month. The price is lower (52 cents in 4-track and \$3 in 8-track) than the Muntz Stereo-Pak product, considered the leader in econ-

omy-priced cartridge merchandise.

The firm will specialize in instrumentals but will have tape available by "name vocal artists dying for hits," according to Emil Cadkin, vice-president of Artistic Endeavors. Shelley Howard, president of Audio Electronics, Van Nuys, is president of the new tape company.

Product, which will be in the hands of retailers this week, will run the musical gamut, including popular, jazz, rock,
(Continued on page 54)

MUNTZ TO BOW A \$19.95 MONAURAL CAR PLAYER

LOS ANGELES—Muntz Stereo-Pak will bow a \$19.95 monaural CARtridge player next April. The unit, which will play through an auto's existing speaker system, is six inches wide. It may be installed in the glove compartment or below the dashboard. Built in Japan, the unit is monaural, not stereo, in order "to bring the price down," according to company president Earl Muntz.

The unit can play stereo cartridges, which Muntz feels is an advantage and is a similar situation to teen-agers playing "compatible" stereo rock 'n' roll records on monaural phonographs.

Muntz' first stab at the low, low end of the price scale and his answer to PlayTape's monaural portable, has not yet been felt. His \$29.95 Porta Four battery monaural portable is just now going out into the pipeline. Manufactured in Japan, the unit is six weeks late in delivery, the executive admits. He hopes to ship upward of 6,000 models by Christmas time.



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Mr. and Mrs. Grady Brown Jr., of Brown Sales Company in Columbia, South Carolina, arrived in New York today and are being crowned "MR. & MRS. AMBASSADOR OF THE TAPE CARTRIDGE INDUSTRY" at a cocktail party to be held at the Friars Club tonight. The Browns depart tomorrow evening for the World Premiere of "Doctor Dolittle" which will be held in London, England.

As the winners of "Phase 1" in the gigantic ITCC promotion which will be announced to ITCC distributors and dealers during the first two weeks of January, the Browns will write of their experiences in London and Paris. This article will be published in a later issue of BILLBOARD.

The three regional winners, drawn by Mr. Arthur P. Jacobs, producer of "Doctor Dolittle," in his offices at the 20th Century-Fox Film Studios in Los Angeles, who will attend the premieres of "Doctor Dolittle" in New York, Chicago and Los Angeles are:

Mr. Ed E. Stein
Park Record Distributors
Hartford, Connecticut

Mr. R. N. Decker
Interstate Supply Company
St. Louis, Missouri

Mr. Merritt D. Kirk
Calctron
San Francisco, California

All winners and their wives will enjoy all-expense paid trips to the star-studded premieres and will attend all of the festivities where they will meet many of the stars and top executives of Twentieth Century-Fox Film Corporation.

These prizes are given by ITCC as the first steps prior to the announcement of the greatest promotion ever to be staged in the history of the music industry.

For the past two years there has been much talk in the tape cartridge industry about the formation of a Tape Cartridge Association. This is something which is definitely needed to help more firmly establish this new and rapidly growing industry.

In last week's BILLBOARD, Jules Malamud, Executive Director of the National Association of Record Merchandisers (NARM), announced that NARM will replace its mid-year record meetings with all-tape conventions. The first NARM all-tape convention will be held September 3 thru 6 at Chicago's Continental Plaza Hotel. This marks one of the greatest steps forward for the tape cartridge industry as it is an acknowledgement that, for the first time, the record merchandisers are fully realizing the importance of the stereo tape cartridge business.

Under the guidance of Jules Malamud, and the excellent committee headed by Jack Geldhart; its members: Jim Tiedgens, Stan Jaffe, J. A. (Sach) Rubinstein, Jim Levitis, Ed Mason, John Billinis and Cecil Steen, every member of the tape business will gain benefits that only an association of the importance of NARM can offer.

Most significant is Malamud's statement that NARM is inviting a selected group of wholesalers who are not now members of NARM but are active in the tape field to attend the March convention as guests of the association.

Next week's column will be filed from London, the day following the Royal Command World Premiere Performance of "Doctor Dolittle."

December Releases Bring RCA's Stereo 8 Total to 625

NEW YORK — Elvis Presley, Jefferson Airplane, Peter Nero, Nina Simone, Artur Rubinstein, the Boston Symphony and the Turtles are some of the performers featured on RCA Victor's new Stereo 8 car-

tridge releases for December. The RCA catalog now exceeds 625 available selections.

Among the cartridges being released this month are: Elvis Presley's soundtrack from "Clambake"; "After Bathing at

Baxter's," by the Jefferson Airplane; Peter Nero's "Nero-ing In On the Hits"; Chet Atkins' twin-pack "Class Guitar" and "Down Home"; the original cast album of "Hair"; Nina Simone's "Silk and Soul"; and a variety pack of country favorites, "Country Showtime, Volume 2."

Red Seal cartridges issued in December include: Heifetz/Munch/Boston Symphony per-

forming Mendelssohn and Prokofieff; Artur Rubinstein performing Beethoven's "Concerto No. 3" with Erich Leinsdorf conducting the Boston Symphony; and a variety twin pack featuring "Great Moments From Grand Opera, Vol. 2."

Other selections feature the Lewis and Clark Expedition, Sally Field, the Kingsmen, Turtles and Jim Edward Brown.

Art. Endeavors To Spring a Budget Line

• Continued from page 53

country, classical, gospel and comedy.

Material, to be recorded in Europe, will be gathered from independent sources and from three music publishers: Emil-Ascher, Inc., New York; Regent Recorded Co., Los Angeles; Ultra Music Co., Los Angeles. Everett Ascher is president of the two California firms and secretary of the New York company.

Artistic Endeavors is completing negotiations with distributors and retail outlets to handle its product in the U. S., and already has lined up distributors in Puerto Rico, South Africa and the Philippines to release material.

"We're not attempting to compete with Capitol, RCA, Columbia and other giants," explains Cadkin, "but we feel there is an adult market for high quality tape at popular prices. And we're not going after artist power, although we are talking to several record companies for possible working agreements."

Cadkin visualizes Artistic Endeavors as a "tape cartridge clearing house, with eventual growth in producing tapes for motion pictures, radio stations, commercials, background music and production music."

An agreement with Audio-Book Co., Los Angeles, will enable Cadkin's firm to provide "spoken word" tape, also in 4- and 8-track, with background music and/or sound effects, at \$5.98.

Spoken word tapes will include works by Poe, Shakespeare; literature classics, Sherlock Holmes and Aesop's Fables, and kiddie material.

Company officers also are thinking of involving the company in travelog tapes for tourists on airlines, buses, private and rented autos and cabs, admits Cadkin. "And not out of the question," he says, "are eventual agreements with home builders and contractors to provide built-in tape 'music centers' for tract homes."

In the next few days, this unique Dynapak® cartridge kit will arrive at the desks of our industry leaders.

(Are you listening Bill Roberts? Goddard Lieberson? Stanley Gortikov? Milton Rackmil? Larry Finley? Alan Bayley? Irwin Tarr?)

Before you open up your Dynapak kit, wait until your secretary brings your morning coffee. (We want your full attention.)

Now, in the kit you'll find two cartridges. Play the first one. You'll hear a detailed explanation of why Dynapak is called the world's first no-return cartridge.

You'll hear how Dynapak eliminates the industry's biggest problem: loss of profits due to 100% exchange of fouled-up cartridges. How it prevents jamming and spill-out. How it gives superior, distortion-free sound for up to 100 minutes of stereo enjoyment. Then play with the second cartridge. Take it apart. Fiddle with it. See how it works. Drop it on the floor. Stand on it.

Do anything to it that a consumer could. Satisfy yourself that Dynapak is as fool-proof and tamper-proof as we say it is. (How else could we offer a one-year guarantee on our finished product?)

Over your second cup of coffee, read the brochure we've included in the kit. It tells you how Stereodyne can make your tape cartridge business more profitable (whether you're interested in Dynapak or our duplicating services or both). As the nation's largest independent

tape duplicator, Stereodyne has invented and perfected many cost-saving techniques. (Dynapak alone can reduce your production costs by 25%.)

After all, it took the people who know duplicating best to invent the world's first no-return cartridge.

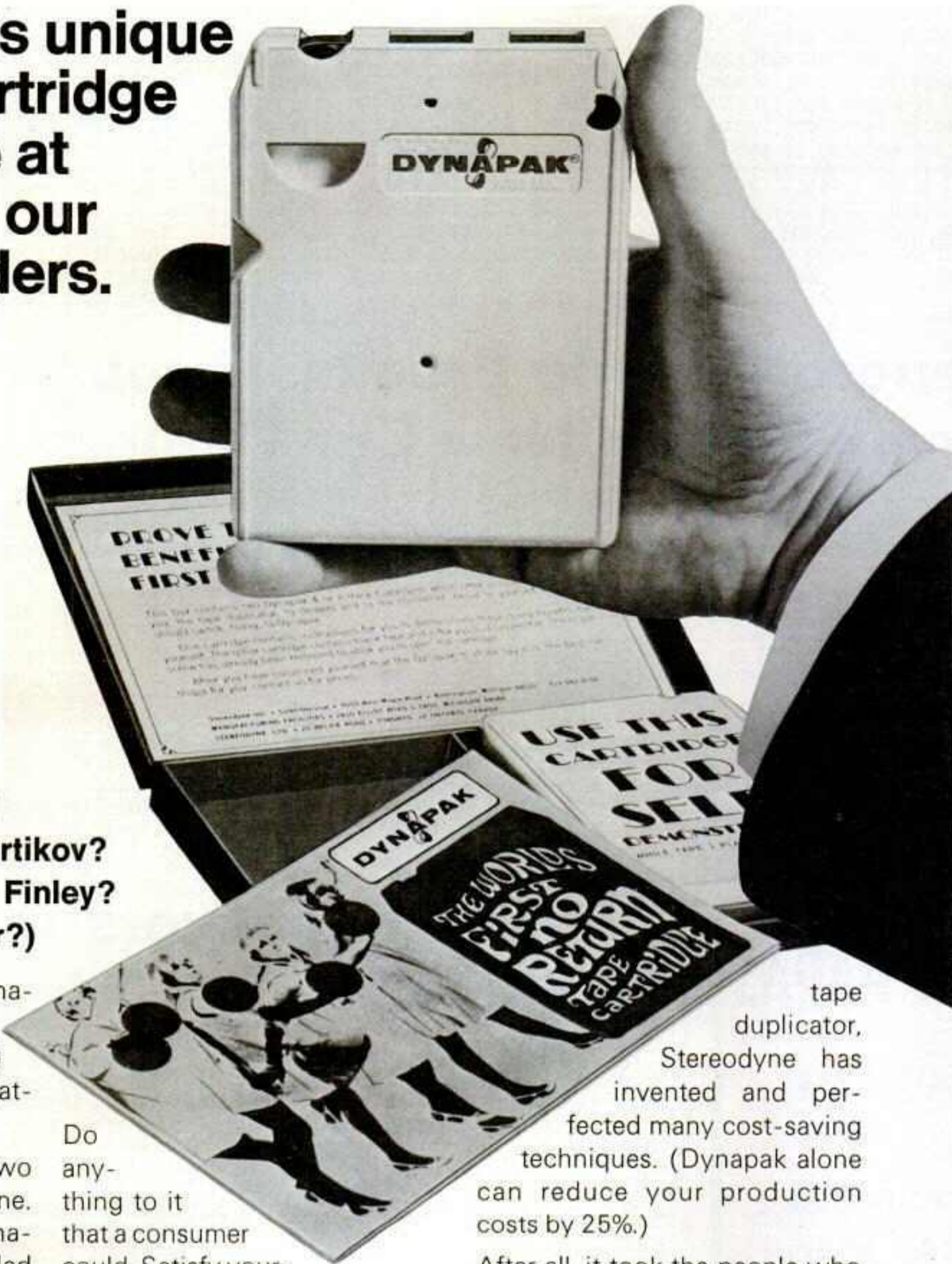
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WINNING TICKET is drawn in ITCC's "Mr. and Mrs. Ambassador" sweepstakes promotion on behalf of the "Dr. Dolittle" soundtrack by Arthur P. Jacobs (right), producer of the 20th Century-Fox film, who hands it to Larry Finley, ITCC president. The winner, Gardy Brown Jr. (Brown Sales, Columbia, S. C.) and his wife, accompanied by Finley, flew to London over the weekend to attend the Royal Command world premiere of the film Tuesday (12). The prize also includes a Paris visit.

General Mobile Breaks Through Ice on Selling New Car Dealer

• Continued from page 53

them on selling music for their customers not based on their own preferences. Record racks can't sell these people; they sell them like they were selling a regular record store. The car dealer wants service, not 2 cents off. He wants to know a rack's in there and being taken care of. Most people can't deal with a car dealer unless they're doing business in a volume way. We look at the quantity of dealers rather than at the quantity of the tapes per dealer. We don't mind 1,000 dealers selecting five cartridges a week."

5,000 Sold Monthly

According to Rod Lord, manager of General Mobile's tape department, automotive sales run about 5,000 tapes sold each month as against 750 at the retail location. The department does more business in cartridges at this juncture than in players. There are no 4-track players offered because, as Brotsky notes: "The auto industry doesn't know from it. They never heard of the cassette either."

General Mobile is among the largest tape service-distributors to the automotive trade. Its installation facilities are available to any car dealer who chooses to send his customers there. The facility is also a major servicer of car radios for many of the Western States. Seven installers can each handle nine car stereos a day, each man working a complete installation through.

Having seen the number of car showrooms selling tapes increase each year, Brotsky waxes en-

thusiastic about the future. "New car dealers will be forced to sell stereo," he says "because of public demand."

He reasons thusly: "When people get a new car and they think about entertainment equipment, they think of the car dealer. The car dealers will be forced to make money in spite of themselves."

General Mobile's "pitch" to the auto trade is already enticing. It offers:

A substantial mark-up per cartridge; in-depth inventory of tapes; 100 per cent return privileges on tapes; free display cabinet with sliding glass doors and lock for 75 cartridges, built by the company's own cabinet makers; replacement of any defective tape at no charge for one year; fast service on special orders; free inventory control and stocking of the display.

With this program, the company services the tape segment of what it calls the "automotive electronic industry." Under this umbrella, the firm is the Coast outlet for GM-Delco radios, a radio exchange center for Chrysler, American Motors, Motorola, Bendix, and a warranty station for Ford and Philco radios in California.

At the retail location seven listening booths allow customers to audition tapes, the majority played by sales girls behind the counter. Such hardware lines as RCA, Telmar, Panasonic, Lear, Columbia Masterworks, Audio Stereo, Craig Panorama, Borg-Warner and Motorola are offered. Cartridges sell for \$5.95-\$6.95.

Spanish Toasted By RCA Mexico

LOS ANGELES—Eleven of RCA Victor Mexicana's leading performers toasted more than 1 million Spanish speaking Southern California residents at a three-day Festival Latino at the Great Western Exhibit Center over the weekend.

The musical spectacular was initiated by UHF-TV station KMEX, which specializes in Latin programming. Appearing from Mexico City were Jose Feliciano, Jose Alfredo Jimenez, Miguel Aceves Mejia, Maria Victoria, Pedro Vargas,

Amalia Mendoza, Imelda Miller, Armando Manzanero, Sonia La Unica, Alejandro Alagara and Marco Antonio Muniz.

Co-ordinating the program from the label were Jack Burgess, commercial sales; Lee Schapiro, domestic records international sales, and Bertha Solorio, sales promotion department.

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4CL-2851 **BY THE TIME I GET TO PHOENIX**—Glen Campbell
4CL-2859 **WILD HONEY**—The Beach Boys

ELEKTRA

- EKT-A-74010 **THE 5000 SPIRITS OR THE LAYERS OF THE ONION**—The Incredible String Band
EKT-A-74013 **FOREVER CHANGES**—Love

VANGUARD

- VAN-A-79266 **I-FEEL-LIKE-I'M-FIXIN'-TO-DIE**—Country Joe and the Fish

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- 4WA-1727 **SONG CYCLE**—Van Dyke Parks



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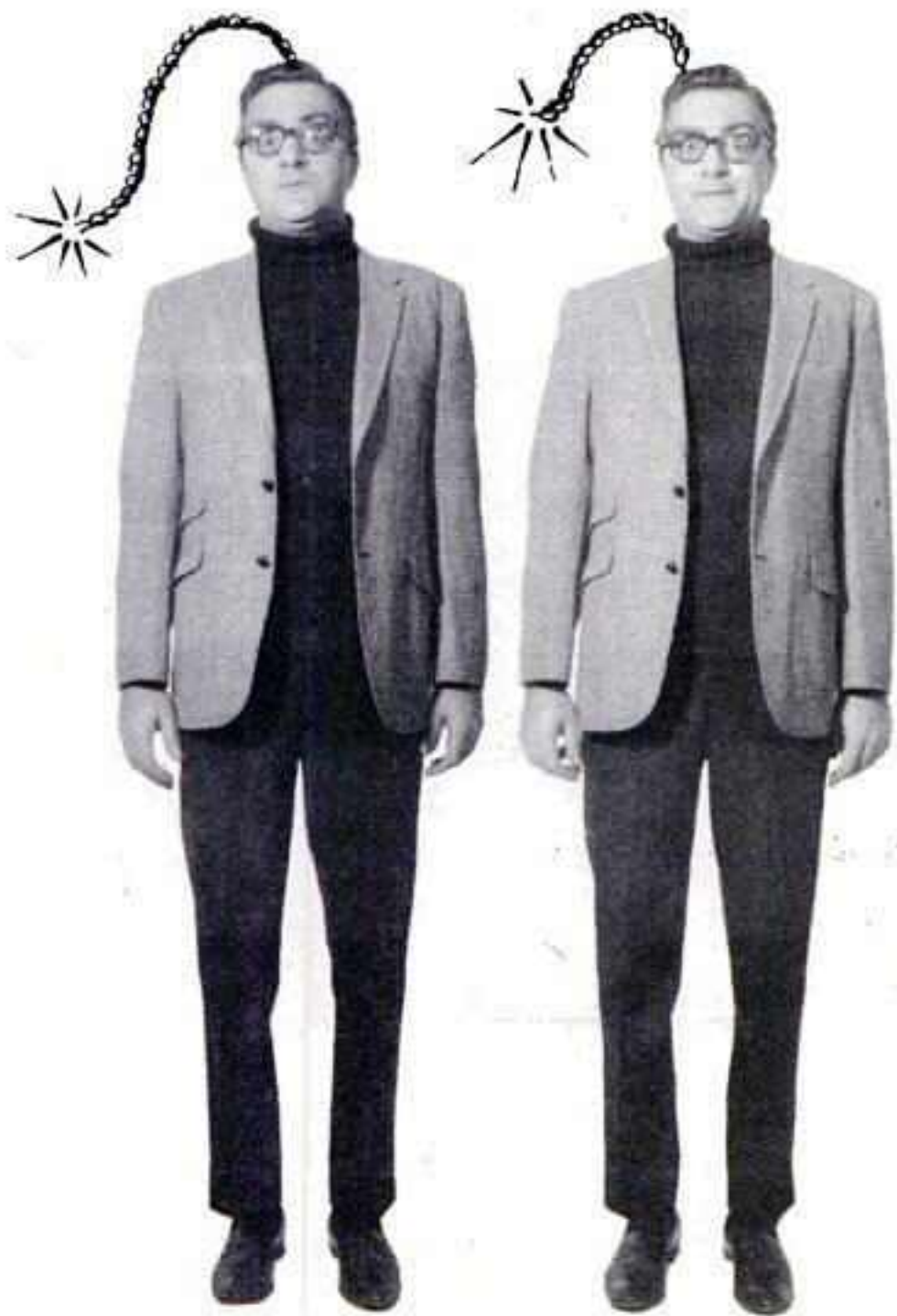


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DEC. 17th MERV GRIFFIN SHOW,
DEC. 21st, MIKE DOUGLAS SHOW
& DEC. 28th, DEAN MARTIN SHOW



TOP LP's

CONTINUED FROM PAGE 58

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		78	174	161	YOUNG RASCALS Atlantic 8123 (M); SD 8123 (S)				
		4	155	162	CLEAR LIGHT Elektra EKL 4011 (M); EKS 74011 (S)				
		4	164	163	JACKIE WILSON —Higher & Higher Brunswick BL 54130 (M); BL 754130 (S)				
		58	163	164	SIMON & GARFUNKEL —Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)				
		5	169	165	SOUL SURVIVORS —When the Whistle Blows Anything Goes Crimson CR 502 (M); CR 502 S (S)				
		14	161	166	GLENN YARBROUGH —Honey & Wine RCA Victor LPM 3860 (M); LSP 3860 (S)				
		34	166	167	YARDBIRDS —Greatest Hits Epic LN 24246 (M); BN 26246 (S)				
		24	173	168	ED AMES —Time, Time RCA Victor LPM 3834 (M); LSP 3834 (S)				
		54	168	169	ROGER WILLIAMS —Born Free Kapp KL 1501 (M); KS 3501 (S)				
		87	170	170	ROLLING STONES —Big Hits (High Tide & Green Grass) London NP-1 (M); NPS-1 (S)				
		10	178	171	VELVET UNDERGROUND & NICO Verve V 5008 (M); V6-5008 (S)				
		21	172	172	MOTHERS OF INVENTION —Freak Out Verve V 5005-2 (M); V6-5005-2 (S)				
		62	176	173	SOUNDTRACK —The Wild Angels Tower T 5043 (M); ST 5043 (S)				
		3	185	174	EYDIE GORME —Greatest Hits Columbia CL 2764 (M); CS 9564 (S)				
		2	181	175	NOEL HARRISON —Collage Reprise R 6263 (M); RS 6263 (S)				
		44	175	176	ROLLING STONES —Between the Buttons London LL 3499 (M); PS 499 (S)				
		459	183	177	JOHNNY MATHIS —Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)				

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.


RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		2	197	178	★ HENRY MANCINI —Encore! More of the Concert Sound of RCA Victor LPM 3887 (M); LSP 3887 (S)				
		2	180	179	★ PHIL OCHS —Pleasures of the Harbor A&M LP 133 (M); SP 4133 (S)				
		3	195	180	★ PINK FLOYD Tower T 5093 (M); ST 5093 (S)				
		23	200	181	MANTOVANI —Golden Hits London LL 3483 (M); PS 483 (S)				
		11	93	182	BLUES PROJECT —Live at Town Hall Verve/Forecast FT 3025 (M); FTS 3025 (S)				
		19	171	183	BEACH BOYS —The Best of the, Vol. 2 Capitol T 2706 (M); ST 2706 (S)				
		1	—	184	BOBBY VINTON —Please Love Me Forever Epic LN 24341 (M); BN 26341 (S)				
		1	—	185	JACK JONES —Without Her RCA Victor LPM 3911 (M); LSP 3911 (S)				
		2	187	186	CANNONBALL ADDERLEY —74 Miles Away Capitol T 2822 (M); ST 2822 (S)				
		2	196	187	JIMMY SMITH —The Best of Verve V 8721 (M); V6-8721 (S)				
		2	189	188	KING CURTIS & HIS KINGPINS —King Size Soul Atco 33-231 (M); SD 33-231 (S)				
		1	—	189	PAUL MAURIAT & HIS ORK —Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)				
		3	190	190	STONE PONEYS —Evergreen, Vol. 2 Capitol T 2763 (M); ST 2763 (S)				
		3	188	191	GLENN CAMPBELL —Gentle on My Mind Capitol T 2809 (M); ST 2809 (S)				
		13	179	192	SAN SEBASTIAN STRINGS —The Earth Warner Bros. W 1705 (M); WS 1705 (S)				
		68	194	193	BEACH BOYS —The Best of, Vol. 1 Capitol T 2545 (M); ST 2545 (S)				
		8	192	194	BURT BACHARACH —Reach Out A&M LP 131 (M); SP 4131 (S)				
		1	—	195	THE JAMES COTTON BLUES BAND Verve Folkways FT 3023 (M); FTS 3023 (S)				
		1	—	196	ROBERT KNIGHT —Everlasting Love Monument MLP 7000 (M); SLP 7000 (S)				
		68	—	197	RAY CONNIFF & THE SINGERS —Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)				
		3	198	198	TONY MATTOLA —A Latin Love-In Project 3 PR 5010 (M); PR 5010 SD (S)				
		2	199	199	HOMBRES —Let It Out (Let It All Hang Out) Verve/Forecast FT 3036 (M); FTS 3036 (S)				
		59	—	200	JACK JONES —The Impossible Dream Kapp KL 1486 (M); KS 3486 (S)				

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

JESSE JAMES

"THANK YOU DARLIN'"
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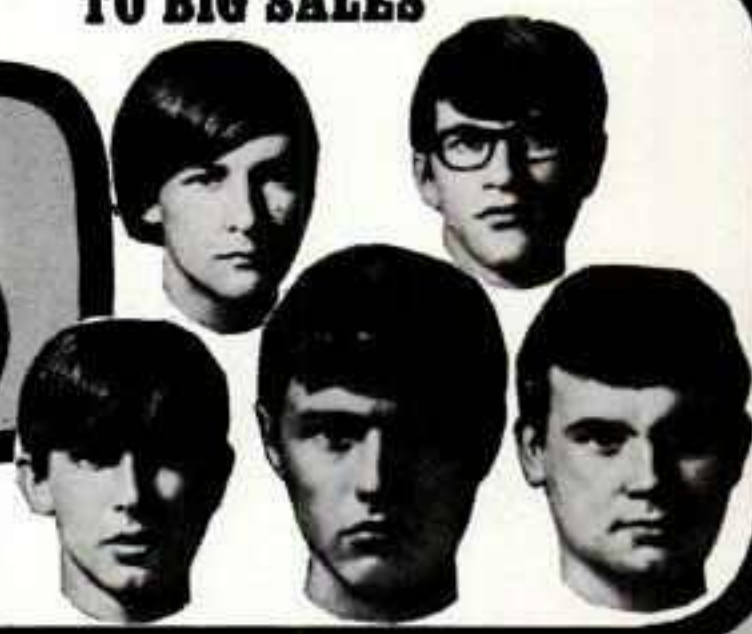


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#6692

**"PICK" REVIEWS
BY ALL TRADES**





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Below is a list of the best selling LP's and singles to date. As the sales of Christmas product increase, so too will the number of best selling Christmas LP's and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These special charts will run for the next 4 issues as a special buying and stocking guide.

CHRISTMAS SINGLES

- Pos. TITLE—Artist, Label & Number
1. SNOOPY'S CHRISTMAS—Royal Guardsmen, Laurie 3416
 2. WHITE CHRISTMAS—Bing Crosby, Decca 23778
 3. LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century-Fox 429
 4. SILVER BELLS—Earl Grant, Decca 25703
 5. LITTLE BECKY'S CHRISTMAS WISH—Becky Lamb, Warner Bros. 7154
 6. THE CHRISTMAS SONG—Nat King Cole, Capitol 3561
 7. PLEASE COME HOME FOR CHRISTMAS—Charles Brown, King 5405
 8. JINGLE BELL ROCK—Brenda Lee, Decca 31687
 9. LITTLE DRUMMER BOY—Lou Rawls, Capitol 2026
 10. JINGLE BELL ROCK—Bobby Helms, Decca 30513/Little Darlin' 0038
 11. BLUE CHRISTMAS—Elvis Presley, RCA Victor 0647
 12. ROCKIN' AROUND THE CHRISTMAS TREE—Brenda Lee, Decca 30776
 13. SLEEP IN HEAVENLY PEACE—Barbra Streisand, Columbia 43896
 14. LONESOME CHRISTMAS—Lowell Fulson, Hollywood 1022
 15. HAPPY BIRTHDAY, JESUS—Patti Page, Columbia 43447
 16. IF EVERY DAY WAS LIKE CHRISTMAS—Elvis Presley, RCA Victor 8950
 17. SILVER BELLS—Al Martino, Capitol 5311
 18. SANTA LOOKED A LOT LIKE DADDY—Buck Owens, Capitol 5537
 19. SILENT NIGHT—Bing Crosby, Decca 23777
 20. MERRY CHRISTMAS BABY—Charles Brown, Hollywood 1021
 21. LET'S MAKE THIS CHRISTMAS MEAN SOMETHING THIS YEAR—James Brown & His Famous Flames, King 12255
 22. SILENT NIGHT—Mahalia Jackson, Kenwood 750
 23. TWINKLE TWINKLE—Supremes, Motown 1085
 24. OLD TOY TRAINS—Roger Miller, Smash 2130
 25. I'LL MAKE EVERYDAY CHRISTMAS (For My Woman)—Joe Tex, Dial 4068

CHRISTMAS LP'S

- Pos. TITLE—Artist, Label & Number
1. A CHRISTMAS ALBUM—Barbra Streisand, Columbia CL 2757 (M); CS 9557 (S)
 2. MERRY CHRISTMAS—Johnny Mathis, Columbia CL 1195 (M); CS 8021 (S)
 3. CHRISTMAS SONG—Nat King Cole, Capitol W 1967 (M); SW 1967 (S)
 4. ELVIS' CHRISTMAS ALBUM—Elvis Presley, RCA Victor LPM 1951 (M); LSP 1951 (S)
 5. MERRY CHRISTMAS HO, HO, HO—Lou Rawls, Capitol T 2790 (M); ST 2790 (S)
 6. ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CL 2087 (M); CS 8887 (S)
 7. JIM NABORS CHRISTMAS ALBUM—Columbia CL 2731 (M); CS 9531 (S)
 8. THE DEAN MARTIN CHRISTMAS ALBUM—Reprise R 6222 (M); RS 6222 (S)
 9. SOUND OF CHRISTMAS—Ramsey Lewis Trio, Cadet 687 (M); 687 (S)
 10. LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century-Fox TFM 3100 (M); TFS 4100 (S)
 11. SNOOPY AND HIS FRIENDS—Royal Guardsmen, Laurie LLP 2042 (M); SLLP 2042 (S)
 12. CHRISTMAS WITH ED AMES—RCA Victor LPM 3838 (M); LSP 3838 (S)
 13. JAMES BROWN SINGS CHRISTMAS SONGS—King 1010 (M); 1010 (S)
 14. A CHRISTMAS TREASURE—Julie Andrews with Orch.; Harpsichord of Andre Previn, RCA Victor LPM 3829 (M); LSP 3829 (S)
 15. MERRY CHRISTMAS—Bing Crosby, Decca DL 8028 (M); DL 78128 (S)
 16. CHRISTMAS, PRESENT AND PAST—Paul Revere & the Raiders, Columbia CL 2755 (M); CS 9555 (S)
 17. IN THE CHRISTMAS SPIRIT—Booker T & the M.G.'s, Stax 713 (M); S 713 (S)
 18. CHRISTMAS WITH THE CHIPMUNKS, VOL. 2—David Seville & the Chipmunks, Liberty LRP 3334 (M); LSP 7334 (S)
 19. MERRY CHRISTMAS—Supremes, Motown 638 (M); S 638 (S)
 20. CHRISTMAS RHAPSODIES FOR YOUNG LOVERS—Midnight String Quartet, Viva V 6010 (M); V 36010 (S)
 21. SILENT NIGHT—Mahalia Jackson, Columbia CL 1903 (M); CS 8703 (S)
 22. SANTA'S OWN CHRISTMAS—Capitol T 2836 (M); ST 2836 (S)
 23. MERRY CHRISTMAS CAROLS—Robert Rheims Organ & Chimes, Rheims 6006 (M); ST 7706 (S)
 24. MERRY CHRISTMAS—Al Martino, Capitol T 2165 (M); ST 2165 (S)
 25. PERRY COMO SINGS MERRY CHRISTMAS MUSIC—RCA Camden CAL 660 (M); CAS 660 (S)
 26. MERRY CHRISTMAS—Andy Williams, Columbia CL 2420 (M); CS 9220 (S)
 27. WINTER WONDERLAND—Earl Grant, Decca DL 4677 (M); DL 74677 (S)
 28. HAVE YOURSELF A SOULFUL LITTLE CHRISTMAS—Kenny Burrell, Cadet LP 779 (M); LPS 779 (S)
 29. WE WISH YOU A MERRY CHRISTMAS—Rov Conniff Singers, Liberty LRP 3522 (M); LSC 7522 (S)
 30. CHRISTMAS GREETINGS FROM MANTOVANI AND HIS ORCHESTRA—London LL 3338 (M); PS 338 (S)
 31. SOUND OF CHRISTMAS—Johnny Mathis, Mercury MG 20837 (M); SR 60837 (S)

32. CHRISTMAS WITH ELLA FITZGERALD—Capitol T 2805 (M); ST 2805 (S)
33. SING SONGS OF CHRISTMAS—Guy Lombardo, Capitol KAO 1443 (M); SKAO 1443 (S)
34. JACK JONES CHRISTMAS ALBUM—Kapp KL 1399 (M); KS 3399 (S)
35. HOLIDAY CHEER—Dean Martin, Capitol T 2343 (M); ST 2343 (S)
36. CHRISTMAS HYMNS AND CAROLS—Mario Lanza, RCA Camden CAL 777 (M); CAS 777 (S)
37. JOHN GARY CHRISTMAS ALBUM—RCA Victor LPM 2940 (M); LSP 2940 (S)
38. WE WISH YOU A MERRY CHRISTMAS—Johnny Mann Singers, Liberty LRP 3522 (M); LSC 7522 (S)
39. THE VENTURES CHRISTMAS ALBUM—Dolton BLP 2038 (M); BST 8038 (S)
40. MERRY CHRISTMAS—Jackie Gleason, Capitol W 758 (M); DW 758 (S)
41. MANY MOODS OF CHRISTMAS—Robert Shaw Chorale, RCA Victor LP 2684 (M); LSC 2684 (S)
42. SPIRIT OF CHRISTMAS—Living Strings, Camden 783 (M); S 783 (S)
43. CHRISTMAS GREETINGS—Jerry Vale, Columbia CL 2225 (M); CS 3025 (S)
44. LITTLE DRUMMER BOY—Living Voices, Camden 911 (M); S 911 (S)
45. A MUSIC BOX CHRISTMAS—Rita Ford Music Boxes, Columbia CL 1698 (M); CS 8498 (S)
46. CHRISTMAS IS . . . —Percy Faith, Columbia CL 2577 (M); CS 9377 (S)
47. DO YOU HEAR WHAT I HEAR—Do Re Mi Children's Chorus, Kapp KL 1366 (M); KS 3368 (S)
48. CHRISTMAS CAROLS FOR SOLO GUITAR—Charlie Byrd, Columbia CL 2555 (M); CS 9355 (S)
49. MERRY CHRISTMAS—Henry Mancini, RCA Victor LPM 3612 (M); LSP 3612 (S)
50. FOR CHRISTMAS THIS YEAR—Lettermen, Capitol T 2587 (M); ST 2587 (S)
51. NOEL—Joan Baez, Vanguard 9230 (M); 73230 (S)
52. CHRISTMAS WITH EDDY ARNOLD—RCA Victor LPM 2554 (M); LSP 2554 (S)
53. MORE SOUNDS OF CHRISTMAS—Ramsey Lewis Trio, Cadet LP 745 (M); S 745 (S)
54. JOLLY CHRISTMAS FROM FRANK SINATRA—Capitol W 854 (M); DW 894 (S)
55. CHARLES BROWN SINGS CHRISTMAS—King 775 (M); (No Stereo)
56. HAVE A JEWISH CHRISTMAS . . . ?—Lennie Weinrib & Various Artists, Tower T 5081 (M); (No Stereo)
57. CHRISTMAS WITH THE CHIPMUNKS, VOL. 1—David Seville & the Chipmunks, Liberty LRP 3256 (M); LST 7256 (S)
58. CHRISTMAS WITH PATTI PAGE—Columbia CL 2414 (M); CS 9214 (S)
59. CHRISTMAS WITH MARTY ROBBINS—Columbia CL 2735; CS 9535 (S)
60. THE SPIRIT OF CHRISTMAS—Mormon Tabernacle Choir, Columbia ML 5423 (M); MS 6100 (S)
61. CHRISTMAS WITH THE MIRACLES—Tamla T 236 (M); S 236 (S)
62. CHRISTMAS WITH RAY CONNIFF—Columbia CL 1390 (M); CS 8185 (S)
63. MERRY CHRISTMAS—Brenda Lee, Decca DL 4583 (M); DL 74583 (S)
64. SONGS FOR A MERRY CHRISTMAS—Wayne Newton, Capitol T 2588 (M); ST 2588 (S)
65. THE KATE SMITH CHRISTMAS ALBUM—RCA Victor LPM 3607 (M); LSP 3607 (S)
66. CHRISTMAS CHEERS—Ace Cannon, Hi 12022 (M); 32022 (S)
67. JOY TO THE WORLD—Andre Kostelanetz, Harmony 7432 (M); 11232 (S)
68. CHRISTMAS ALBUM—Bobby Vee with Johnny Mann Singers, Sunset 1186 (M); 5166 (S)
69. THE 4 SEASONS CHRISTMAS ALBUM—Philips PEM 200-223 (M); PES 600-223 (S)
70. SILENT NIGHT & 13 OTHER BEST LOVED CHRISTMAS SONGS—Lawrence Welk, Dot DLP 3397 (M); DLP 25397 (S)
71. SEASON'S GREETINGS FROM PERRY COMO—RCA Victor LPM 2066 (M); LSP 2066 (S)
72. CHRISTMAS WITH BUCK OWENS—Capitol T 2396 (M); ST 2396 (S)
73. CHRISTMAS WITH THE LENNON SISTERS—Dot DLP 3343 (M); DLP 25343 (S)
74. WE WISH YOU A MERRY CHRISTMAS—Floyd Cramer, RCA Victor LPM 3828 (M); LSP 3828 (S)
75. CHRISTMAS TIME—Roger Williams, Kapp 1164 (M); 3048 (S)
76. THE GLORIOUS SOUND OF CHRISTMAS—Philadelphia Orchestra (Ormandy) & the Temple University Choir, Columbia ML 5769 (M); MS 6369 (S)
77. STAR CAROL—Tennessee Ernie Ford, Capitol T 1071 (M); ST 1071 (S)
78. TO WISH YOU A MERRY CHRISTMAS—Harry Belafonte, RCA Victor LPM 2626 (M); LEP 2626 (S)
79. CHRISTMAS WITH ANITA BRYANT—Columbia CL 2720 (M); CS 4520 (S)
80. HOLIDAY SING-ALONG WITH MITCH—Mitch Miller & the Gang, Columbia CL 1701 (M); CS 8501 (S)
81. TWELVE SONGS OF CHRISTMAS—Jim Reeves, RCA Victor LPM 2758 (M); LSP 2758 (S)
82. CHRISTMAS WITH CHET ATKINS—RCA Victor LPM 2423 (M); LSP 2423 (S)
83. JIMMY DEAN'S CHRISTMAS CARD—Columbia CL 2404 (M); CS 9204 (S)
84. JIMMY ROSELLI'S CHRISTMAS ALBUM—United Artists UAL 3538 (M); UAS 6538 (S)
85. HOLIDAY SOUL—Don Patterson, Prestige 7415 (M); S 7415 (S)
86. CHRISTMAS WITH HANK SNOW—RCA Victor LPM 3826 (M); LSP 3826 (S)
87. SOUND OF CHRISTMAS—Al Hirt, RCA Victor LPM 3417 (M); LSP 3417 (S)

Audio Retailing

Credit Bills Disappoint Dealers, But Amendments Are Possible

By MILDRED HALL

WASHINGTON — Radio-TV and appliance dealers disappointed with the House Banking and Currency's consumer credit bill for failure to lump revolving credit into the annual interest rate requirements for installment sales, may get another chance.

Rep. Leonor Sullivan (D-Mo.), sponsor of the House truth-in-lending bill has promised a tough floor fight next month to get an amendment to even things up between the independent installment sellers who must declare an annual interest rate and the department

store and mail order revolving credit charges that can be stated as a monthly 1½ per cent, rather than 16 to 18 per cent annual rate.

In their present form, both the Senate-passed truth-in-lending bill, and the House committee's Consumer Credit bill, exempt the open-end charge accounts. Both bills also exempt small-loan purchases involving \$1 or less on amounts up to around \$11.

The House bill is tougher on credit advertising than the Senate-passed bill, and would make advertisers declare number and amounts of payments. It would end the "Color TV sets, only \$2 a month" type of advertisements. Ads that mention credit for consumers would also have to show the cost of the item, the added costs of credit, and state the credit cost on an annual interest rate basis. This would hold true for revolving charge account stores, too. But it has been pointed out that the revolving and open-end accounts would not be snared because it is not the usual thing for the big retailers to advertise the terms of their various credit plans.

Unlike the Senate-passed bill, the House disclosure terms would apply to first mortgages. It would set up enforcement

machinery, and calls for a national commission to investigate all aspects of consumer credit and recommend further laws. Also, the House bill, if passed, would set effective date at nine months from passage, while the Senate bill has a target date of July 1, 1969.

Mrs. Sullivan told the House members that the installment plan dealers—furniture stores, music stores, hardware stores, appliance dealers, small loan firms and others really have a "whole truth-in-lending" bill, while the Sears-Wards-Penney type operations have a half-truth bill, and the totally exempt small \$1 and under credit-charges have a "no truth bill."

Big Promo Action

NEW YORK—The audiotape promotion by Audio Devices, Inc., has moved 25,000 reels of type 1861, reports vice-president Herman Kornbrodt.

"Our '100 Voices of Christmas' promotion has been one of our hottest merchandising efforts," he said. "We exceeded our original goal a month ahead of schedule and we should move over 35,000 reels before the end of the holiday selling season."

'Keep Dollars Turning' Is NAMM '68 Seminar Theme

CHICAGO—The 1968 Sales-Management Seminar Series, an annual event of the National Association of Music Merchants (NAMM), will involve retailers with the general question of how to keep dollars turning.

The first of five meetings in major cities will be held in Philadelphia, Feb. 18-19.

Highlighting each seminar will be a clinic conducted by veteran sales specialist Max Sacks entitled "Persuasion: The Hidden Side of Selling." The clinic is designed to help salespeople increase their effectiveness by teaching persuasive selling skills. The clinic will reduce selling to four basic problems: (1) Why are people so difficult to sell? (2) What are the problems salespeople create for themselves?



PROMOTION PUSH. By pushing the blue spot, as the girl pictured is doing, window shoppers in Topeka, Kan., are treated to three minutes of recorded music and hopefully lured into Wolfe's Camera Shop for a closer look at hi fi equipment.

Kan. Store Lures Customers With Sidewalk Hi-Fi Gimmick

By KEN BERGLUND

TOPEKA, Kan. — Wolfe's Camera Shop here is using a special sidewalk hi-fi demonstration to lure customers into the store and has added a "customer lounge" just outside the door as another way to invite inspection of audio products and cameras. When a customer presses a

special blue area on the window, he gets a free three minutes of music from an upstairs hi-fi sound studio.

According to Harold Worswick, many of those who push the blue button come in to look over stereo units and stay to discuss cameras and camera supplies.

To accommodate women customers, store managers have built a compact "lounge" just inside the door, by removing one display case. This opened up an area large enough to put in a small table and two modernistic chairs.

Here sound equipment and cameras can be explained in a more comfortable atmosphere, it is pointed out. White floor tile separates the area from the rest of the sales floor and a sign at a rear counter calls attention to the lounge. A few lengths of ornamental iron grillwork painted white helps add to the effect.

To avoid confusion on figuring Kansas' 3 per cent sales tax, the store has devoted the reverse side of its sales slip to computations ranging from one penny to \$100. It is a simple matter to flip the sales ticket over if any questions arise on the figuring of the State levy.



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LOS ANGELES — Rheem Roberts used the recent Hi Fi Music Show here to debut a new three-piece stereo component system for \$299.95. The system carries model number RP 2000. It includes a 30-watt, solid-state AM/FM stereo receiver, integrated precision 4-speed automatic record changing turntable and twin, two-way acoustic suspension speakers.

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60 Million Phonos by End of Year

CHICAGO — By the end of 1967, 90 years after Edison produced the first crude model, there will be 60 million phonographs operating in the U. S.

So predicts the National Association of Music Merchants (NAMM) in a year-end business review. NAMM also states that the typical audio retailer will do 7 per cent more in sales this year than last.

"The impact of a mammoth cultural boom, increasing amounts of leisure time, larger incomes, longer life span, growing school band programs and improved communications all add up to a music explosion throughout the land," said NAMM president Jack J. Wainger.

Noting that "today's youth listens to music wherever they go—bedroom to beach," Wainger observed, "radios are the prime listening device for all

generations of America, whether in cars on the road (there are now 64,500,000 radios in cars) or at home, where 99.5 per cent of all homes wired for electricity have radios. Actually the number of radios in use in the U. S. exceeds the population of 200 million by 62,700,000."

New Ampex Centers

REDWOOD CITY, Calif.—Ampex Service Co. has opened a new service center at 2826 Empire Way South, Seattle, and another center at 3400 Forbes Avenue in Pittsburgh.

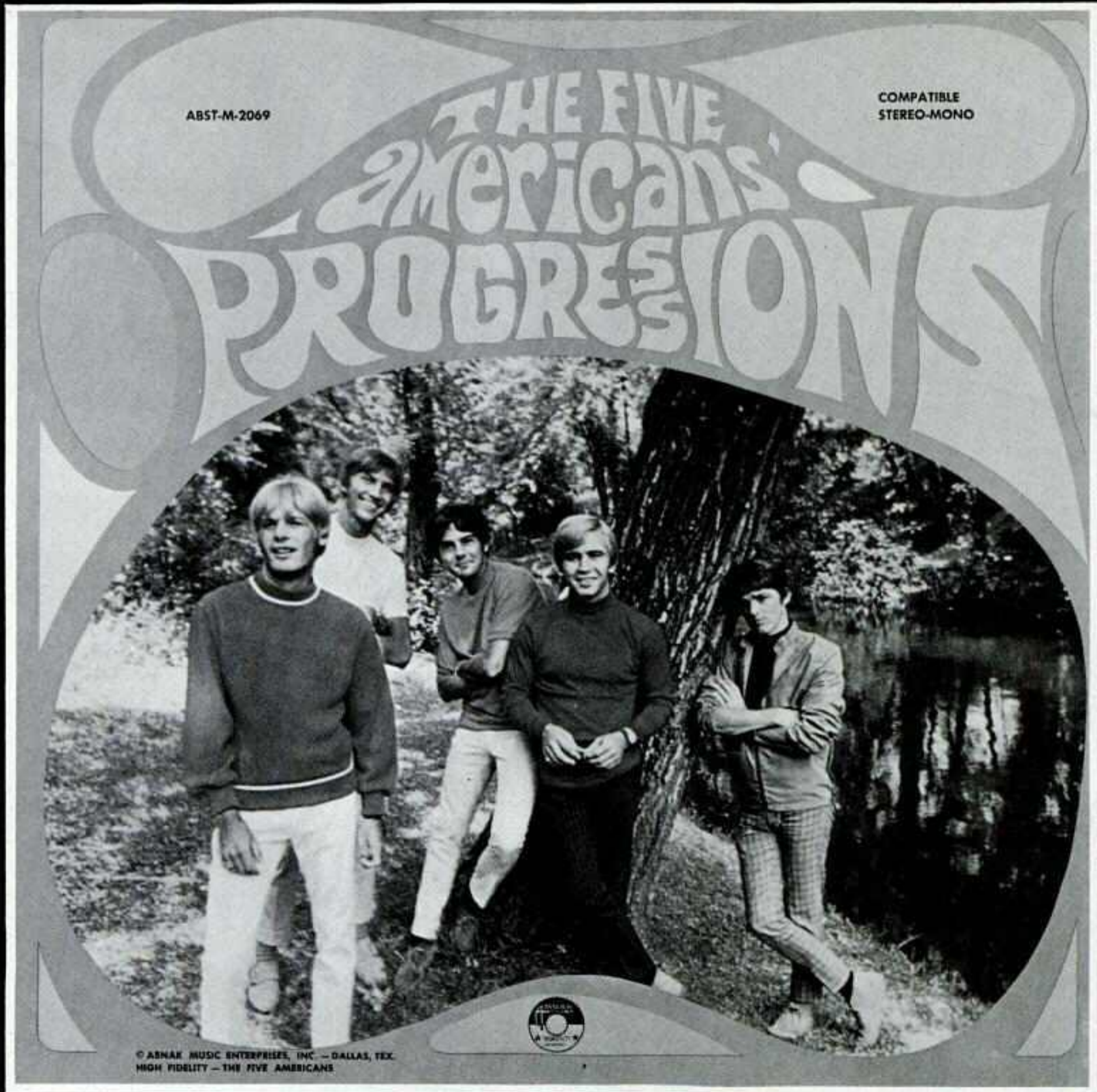
The Seattle center, managed by Martin O. Price, will service equipment users in Washington, Montana, Oregon, Idaho and Wyoming. Pennsylvania and eastern Ohio will be serviced from Pittsburgh, where James L. Ruby was named manager.

With the boom in phonograph listening, Wainger said, America will buy \$850 million worth of records this year. During the past 10 years, sales of music listening products has more than doubled to 40 million units annually, he said.

"Business was never better in the retail music outlets in the nation," said NAMM executive vice-president Bill Gard. "The average American has become accustomed to music wherever he goes. Music is the prime item of radio programming, with teenagers being the most tuned-in segment of the population. A total of 85 per cent of teenagers listen to the radio every day compared with 70 per cent of the over-all population. Of the total round-the-clock radio time, music is 90 per cent of all programming, the percentage going up in the past decade since soap operas faded from the scene."

THE FIVE AMERICANS ON THE MOVE....

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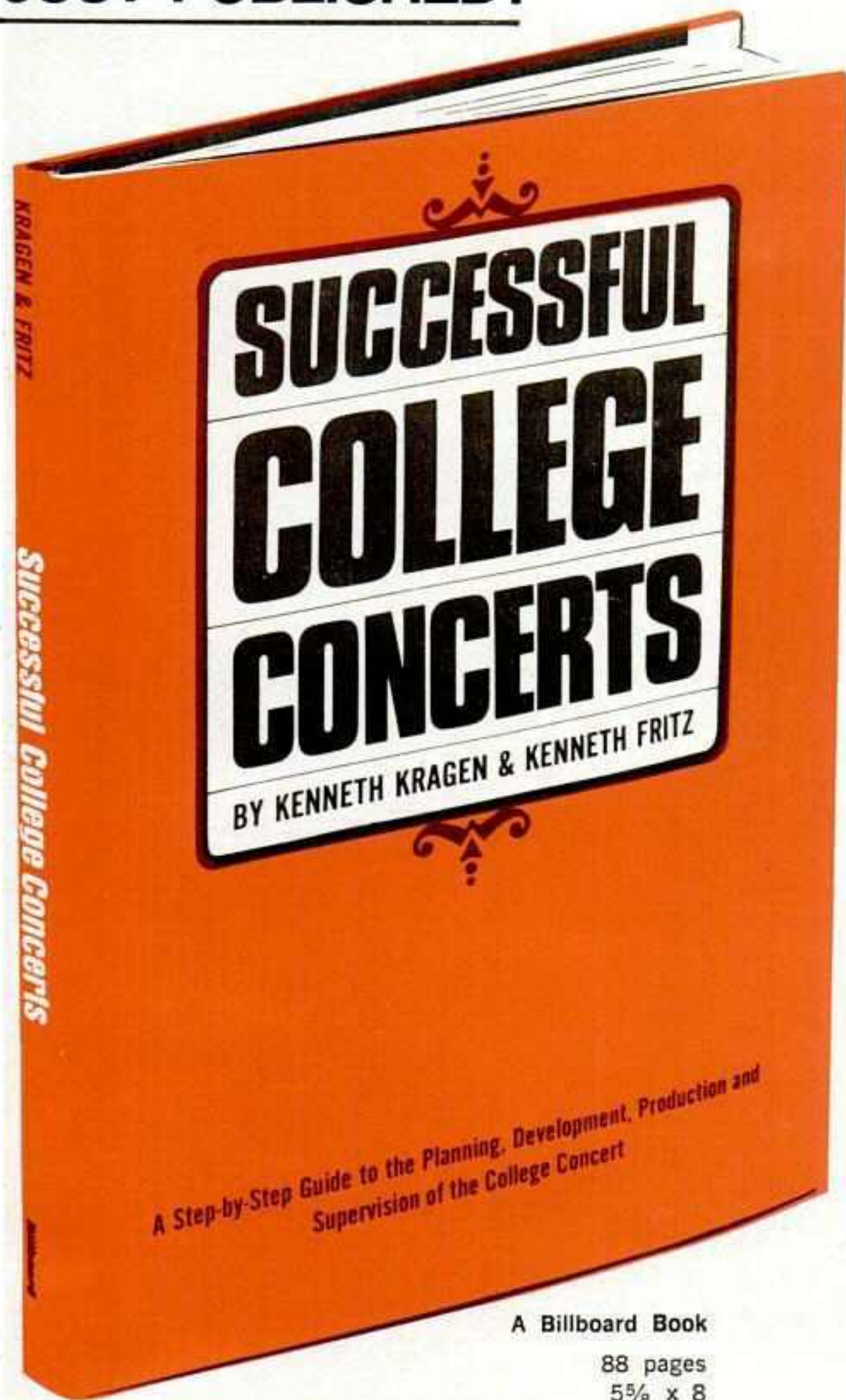
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ABOUT THE AUTHORS



Mr. Kragen (left) and Mr. Fritz (center) with the Smothers Brothers.

Kenneth Kragen — In 1958, while attending the University of California, Ken Kragen produced the Kingston Trio's first concert. The venture was an unqualified success, and was in essence the beginning of the college concert concept as we know it today.

Reluctantly, he turned down the opportunity of going to work for the Trio to promote their concerts on tour, and went on to Harvard for a business degree. His first job out of graduate school was as personal manager for the well-known singing group, The Limelinters.

Kenneth Fritz — Before graduating from American University, Ken Fritz had produced a score of highly successful concerts on campus, featuring such top-flight performers as Count Basie, Dave Brubeck, and, fortunately, The Limelinters, at which point the Kragen/Fritz friendship began.

After the paths of the two Kens crossed in 1960, the solid friendship evolved quite naturally into a solid partnership. Their most recent assignments for universities and colleges included concerts for Bill Cosby, Ray Charles, Louis Armstrong, Peter, Paul & Mary, The Beach Boys, and Victor Borge. Now, both still under 30 years of age, the name is Kragen/Fritz, Inc.

Under another firm name, Comedic Productions, Kragen and Fritz produce, and hire all talent for, the weekly Smothers Brothers Comedy Hour on television, with (of course!) other TV projects on the drawing board.

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Ordering tickets
Ticket prices and scaling the hall
The sale of tickets
Setting the time
Budget
 - 2. ADVERTISING**
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Radio and TV advertising
Posters, flyers, etc.
Other forms of advertising
 - 3. PUBLICITY**
General
On campus
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Off campus publicity: radio and television
Co-operation from the artist's record company
Complimentary tickets
 - 4. STAGING THE SHOW**
General suggestions
Relations with the artist
 - 5. DAY OF THE PERFORMANCE**
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Last minute details
 - 6. CHECKING OUT THE BOX OFFICE**
Using the manifest and statement
 - 7. FOLLOW UP AND CONCLUSION**
 - 8. EXHIBITS**
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Sample manifest
Concert worksheet
Statement of receipts and disbursements
Schedule of advertising
Box office statement
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Coin Machine News

Bill Cannon Raps Rubber-Stamp Record Programming

Elect Holland MOV Presid't

RICHMOND, Va.—Mossett Lee Holland, owner of Valley Music Co. in Roanoke, Va., was elected president of the Music Operators of Virginia (MOV) at the association's 9th annual convention here Dec. 1-2.

He succeeded W. R. Lumpkin, Bryant and Lumpkin, Ashland, who had filled the post for two years.

Holland told Billboard that, inspired by the speech by Music Operators of America President Bill Cannon (see story elsewhere) during the convention, the MOV will establish a special State committee on record programming.

He also announced that a membership committee will be formed to recruit to membership nearly all the operators in the Old Dominion.

"We now have about 70 members," Holland said, "which is about 70 percent of the State's operators."

Holland acknowledged—and there was much debate on the issue during the convention—that the State's most serious current operating problem is apparently direct sales of pool tables to locations. (See separate story.)

Rollo

Elected with Holland were George Rollo, Newport News, (Continued on page 74)



HARLAN WINGRAVE, newly elected president of the newly revived Kansas Amusement & Music Association.

Wingrave Elected Kansas President

By BEVERLY BAUMER

EMPORIA, Kan. — The newly formed Kansas Amusement & Music Association named officers, adopted by-laws, and nominated seven men to its board of directors in a business meeting here Dec. 3 at Hospitality House Motel. It was the group's first full-scale business session.

Halan Wingrave, Emporia, was elected president; Gus Prell, Bremen, vice-president, and Ronnie Cazal, Wichita, secretary-treasurer.

The following were nominated to the board of directors, with six to be elected at the association's meeting next March: Don Fooshee, El Dorado; Ivan Martin, Winfield; John Emick, Lawrence; Verl Byerley, Liberal; Al Finney, Salina; Bob Allen, Hutchinson, and Eldon Burke, Holton.

By-Laws

President Wingrave presented the new Association's by-laws



M. L. HOLLAND, newly elected president of the Music Operators of Virginia.



WILLIAM CANNON: Throw out the rubber stamp.

MOV Has Biggest Meeting

RICHMOND, Va. — If the size and quality of the Music Operators of Virginia's (MOV) ninth annual convention and trade show is an indicator—and most trade observers say it is—then the state of the industry in the Southeast is healthy.

Some 90 operators turned out with wives and company personnel for the show on Dec. 1-2 here. Most operators polled by Billboard reported grosses across the board—music, games and vending—up an average of 10 per cent over last year. It has not been a growth year, but business has been good. Virginia is a dry State, and the business community is hopeful that in the next legislative session this will be repealed. The MOV supports passage of an over-the-counter drink law, and most members agree that if the drive is successful that 10 per cent figure will be enlarged considerably.

"There's not much to do here in Richmond after dark," said Mrs. Eleanor P. Sheppard, delegate-elect to the Virginia General Assembly in a speech welcoming "this hardworking group." She said that at sub-

sequent conventions this might be changed. "There are a number of us over at the General Assembly who want to pass this new liquor legislation."

Allen

Featured speaker was William B. Cannon, president of the Music Operators of America (MOA). (See store this issue.) MOA counsel Nicholas Allen came in from Washington, D. C., to report on copyright legislative developments in 1967. He reported that he does not expect any further developments this year, but he anticipates resumption of Congressional action on jukebox copyright leg-

MOA President Urges Operators to Revive Lost Art of Record-Picking

• Continued from page 1

merchandise they can't sell by the pound."

In a Billboard interview, Cannon disclosed that this year the MOA will intensify its effort to deal more directly with record labels to assure that the flow of suitable record product does not dry up. With MOA executive vice-president Fred Granger, Cannon will attend the spring meetings of the National Association of Record Merchandisers in Florida, for unofficial talks with record executives on the role of the jukebox in the record business. For the past two years, Cannon, in his capacity as chairman of the association's special committee on record programming, has been

in contact with record labels. He is pressing for an expanded MOA role in record programming, and it is likely that the association will announce specific projects in this area soon. It is known that the MOA board has been considering adoption of an oldie-of-the-month type program.

Cannon's address here, his first as association president, was expected to set the tone for many he will deliver in all parts of the U. S. this year.

Copping Out

"Operators everywhere are copping out of the programming function and turning this over, together with their buying power, to one-stops. As a result, the great majority of the jukeboxes are programmed with a rubber stamp," he told the 90-operator gathering.

"Locations are not being programmed individually—and your loss of buying power has cut you off completely from manufacturers. You are an unknown quantity to them. Your wishes and needs are not getting through to them. No longer are you an influence on the choice of material to record. Choice of material is being made at the manufacturer level and merchandised directly into your jukeboxes. One of the prime functions of the operator—programming—is being destroyed."

Feedback

Cannon urged jukebox operators "to get back to listening to new releases, to programming every jukebox according

isolation in the January, 1968 session. Allen said he expects final action on the general revision of the copyright law—the first since 1909—to come in 1968.

Outgoing president Dick Lumpkin read a telegram from MOA Executive Vice-President Fred Granger, unable to attend the convention as usual because of a scheduled trip to Europe.

Association attorney Joseph J. Williams informed the group that he will be in contact with the General Assembly full time when the session begins Jan. 5, 1968.

(Continued on page 75)

Servomation Buys Musi-Matic, Inc.

SANTA ANA, Calif. — Servomation has acquired Musi-Matic, Inc. here, the largest exclusive jukebox operating company in Southern California.

The move reflects a steady trend by certain large national vending firms now adding music in order to be more competitive in off-street operating in the

face of competition from music operators which have steadily diversified into vending.

Adding impetus to this trend, observers point out, is the growing desire on the part of locations, which want to be serviced by one operating company that can offer a full package of equipment, notably a jukebox.

The typical form in which vendors are expanding into music is through outright route acquisition, as with Musi-Matic. In most instances, independent route owners are retained in management capacities.

Record Buying

Operations, such as the vital one of record buying and programming, continues to be handled at the local level, although, conceivably, national companies such as Servomation, The Macke Co. and others, could become mass purchasers of more staple music product.

Al Gallant, president of Musi-Matic, Inc., is being retained and will act as manager of the highly specialized all-jukebox company, it was learned.

Musi-Matic was initially the music operating arm of another large national vendor—ARA, through its subsidiary here, General Vendors. In 1964, General Vendors, an exclusive cigaret operating firm that had been splitting locations with Musi-Matic, sold the firm to Gallant.

Gallant, and his route manager, Norman Niederhelm, continued to expand Musi-Matic and recently moved from Gar-

den Grove to a new headquarters here.

During the 1964-66 period, Musi-Matic co-operated with exclusive cigaret operating firms, such as General Vendors, and exclusive games operating firms; thus creating locations that would have contracts with three separate operating companies.

More Expansion

The trend towards the one-package single operation serving off-street locations, reflected here by Servomation's wide diversification into music, is now seen in widely separated sections of the U. S.

Only recently, Ace-Saxton of Broward, Inc., one of Florida's largest cigaret operating companies, purchased Mar-Tab Vending's Miami music and games route. Ace-Saxton had only been minimally involved in music but is now typical of the expanding vending-oriented, complete-package operating companies.

A more significant example is The Macke Co., based in Cheverly, Md. Macke has, for the past few years, steadily diversified into jukebox operating, of late, chiefly via route acquisitions. Meyer Gelfand, Macke vice-president and newly elected president of the National Automatic Merchandising Association, said, "Our primary entry into music came about as a defensive measure."

"So many music operators have gone into cigaret vending that it is difficult for large

(Continued on page 75)

(Continued on page 75)

**A DYNAMIC
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Vending News

New Gulf States Trade Assn. Acts to Kill Food Tax Bill

By ROBERT BURNS

NEW ORLEANS — A proposed city food tax that would have been detrimental to local bulk vendors has been killed before coming to a vote, following testimony by members of the recently organized Gulf State Bulk Vendors Association.

Testimony by Vincent Marinella, New Orleans counsel for the newly formed Gulf States Bulk Vending Association, was regarded as instrumental in helping to head off city legislation that would have put an additional annual tax of \$3 per unit

on each ball gum and peanut machine in the city.

Like most other metropolitan areas, New Orleans has had its fiscal troubles of late and the city fathers have been ogling many new potential sources of revenue. Dr. C. Jung of the City Board of Health had proposed a permit fee, or health tax, to be levied on grocery stores and other food dispensers, including bulk vending machines.

Several members of Gulf States Bulk Vending Association expressed their interest by showing up at the city meeting on the proposed permit fee. Marinella, complaining of "the heavy burden the fee would place on bulk vendors," also said, "This is a cost that cannot be passed on to the consumer. Bulk vending operators simply can't go out and arbitrarily raise prices."

The permit fee, as a result of testimony by Marinella and other interested groups, was quashed before being placed to a vote.

Louisiana Operators

Despite the name, the Gulf States Bulk Vending Association is presently restricting its membership to Louisiana operators. "We don't want to lose strength by being too widely and sparsely scattered on our membership rolls," said Nicholas Schiro.

Schiro Vending Supply, Metairie, the association's first president. His son, Vincent (Buddy) Schiro is secretary of the group which was formed last October. Paul DeLeo, Metairie, is treasurer.

On a recent trip to New Orleans, when Schiro Vending Supply moved to its new Metairie headquarters, National Vending Association (NVA) counsel Don Mitchell lauded the formation of the new group, pointing out that it in no way clashes with the operation of NVA. "We need stronger voices on local levels," Mitchell said.

NVA on How To Hold Spots

CHICAGO — The National Vendors Association (NVA) has prepared a comprehensive pamphlet entitled "The Dollars And Sense Of Bulk Vending" as a guideline for operators and as a tool to prevent store ownership and operation of machines.

The following points were outlined:

1. Sell product representing full and approximately equal value for the coin inserted.
2. Keep the vending machines in repair and in good working condition at all times.
3. Be conscious of the fact that you are dealing with children and therefore sell through vending units only items in good taste that will not physically or morally harm the children who patronize the machines.
4. Be responsive to all taxes and insurance and be prepared to pay taxes associated with the vending units and to provide adequate public and product liability insurance.

5. Keep vending units sanitary and conform to all local, State and federal laws pertaining to health and welfare.

6. Present a clear and honest approach to the dollar return on vending machines to avoid "blue sky" type promotions.

7. Keep machines stocked with goods of a timely and fresh nature so that fads and items of current interest are inventories displayed and sold.

8. Stock a store only with enough inventory that can be sold in a reasonable amount of time.

9. Make a full refund either in a toy or for the coin inserted or exchange either one so as to completely satisfy the customer.

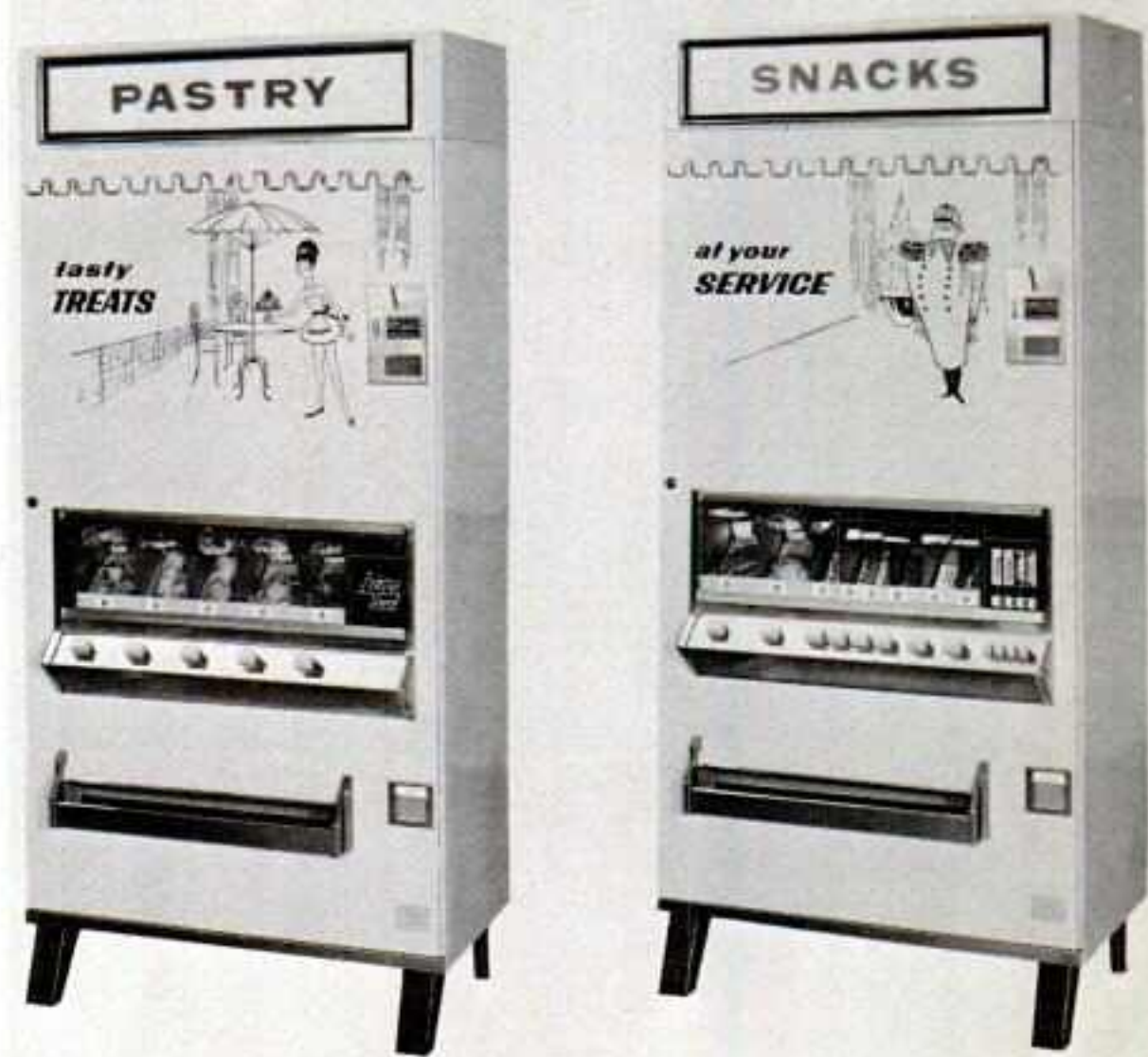
10. Service, maintain and refill the vending units so as to take the burden off valued store personnel and to provide these functions by an expert on vending units.

11. Maintain adequate, honest and complete controls for the handling of money.

James Akers Dies

HARRISON, Ark. — James Akers, 62, owner of Akers Music Co. for the past 30 years here, recently passed away after a heart attack and stroke. He is survived by his widow, two daughters and his son, James, who will continue to operate the company.

New Equipment



Lektro-Vend—Pastry & Snack Vender

LEKTRO-VEND CORP. has added two units in its Econo-Liner series. The first, Model 152 (left), is a pastry vender with a 133-item capacity using five-inch shelves. It offers five selections without gum and mints. The second, Model 153, is a candy/pastry unit that handles pretzels and potato chips, too. It has eight selections and includes gum and mints with 257 shelves. Both units feature Lektro-Vend's automated electro-mechanical coin mechanism that counts and tabulates to any four prices from 5 cents to \$1.

Vending News Digest

Operators Hail Cigaret Decals

CHICAGO—A total of 657 operating firms have ordered cigarette machine decals from the National Automatic Merchandising Association (NAMA) during the first 10 months of 1967. The decals warn against selling cigarettes to minors and are free to NAMA members; non-members are charged 5 cents per decal. NAMA has shipped over 930,000 decals since initiating the self-regulatory program.

Spanish Visitors Try U. S. Coffee

KANSAS CITY, Mo.—A group of touring Spaniards from Seville, Spain visiting downtown businesses here recently had some amusement buying coffee from a vender, and some comments (in Spanish, of course) about the sometimes temperamental unit. "Si. Con leche y suera. Con leche y suera. No, no. Con suera, tambien," one visitor cried, addressing the silent machine. He had wanted coffee with cream but without sugar and had pressed the wrong button.

Operators Told to Expect Changes

CHICAGO—Warning operators to gear for a fast rate of change, National Automatic Merchandising Association (NAMA) President James T. McGuire, Canteen Co., Chicago, told delegates at the recent convention that NAMA was making two vital studies. One is a complete survey of all member firms which are being asked to evaluate NAMA services and activities. The other is a four-month study to forecast the environment in which the industry will be operating during the next 15 years.

"What will be the technological changes which might affect the vending industry. What economic or social changes are likely to take place. How will the political and governmental changes affect our industry. These are the questions to which your association hopes to get meaningful forecasts."

Glasco Shows Frozen Drink Units

ST. LOUIS—Glasco Division of UMC Industries, Inc., here, is showing two prototype models of new vendors that dispense frozen carbonated beverages ("Slush.") Sweden Freezer Manufacturing Co., Seattle, is also involved in the product development.

Ohio Firms Suffer Burglaries

COLUMBUS, Ohio—Burglars and thieves have hit local vending firms here for an estimated \$10,000 in cash and merchandise during the past three weeks. ARA Vending Co. sustained a loss of \$5,000 from its burglarized safe. Cigaretts are a main target of thieves, police report.

MANDELL GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ \$14.50
N.W. Deluxe, 1¢ or 5¢ Comb. ... 12.00
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00
Atlas 1¢ & 5¢ 100 Ct. Ball Gum. 12.00
Acorn 5 lb. Globe 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red95
Pistachio Nuts, Jumbo Queen, White92
Afghan Crown Red Lip Pistachio Nuts68
Afghan Prince Red Lip Pistachio Nuts62
Cashew, Whole75
Cashew, Butts75
Peanuts, Jumbo45
Spanish32
Mixed Nuts60
Baby Chicks36
Rainbow Peanuts32
Bridge Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct. 50
Munchies, 16-lb. carton, per lb. .39
Hershey's47

Wrapped Gum—Fleers & Pal, 4M pcs. \$14.00
Rain-Blo Ball Gum, 1800 per ctn. 6.50
Rain-Blo Ball Gum, 1800 printed per carton 6.65
Rain-Blo Ball Gum, 5250 per ctn. 8.60
Rain-Blo Ball Gum, 4250 per ctn. 8.60
Rain-Blo Ball Gum, 3500 per ctn. 8.60
Malleites, 2400 per carton 8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.

Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct.45
Hershey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

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BIG PROFITS COME IN SMALL PACKAGES

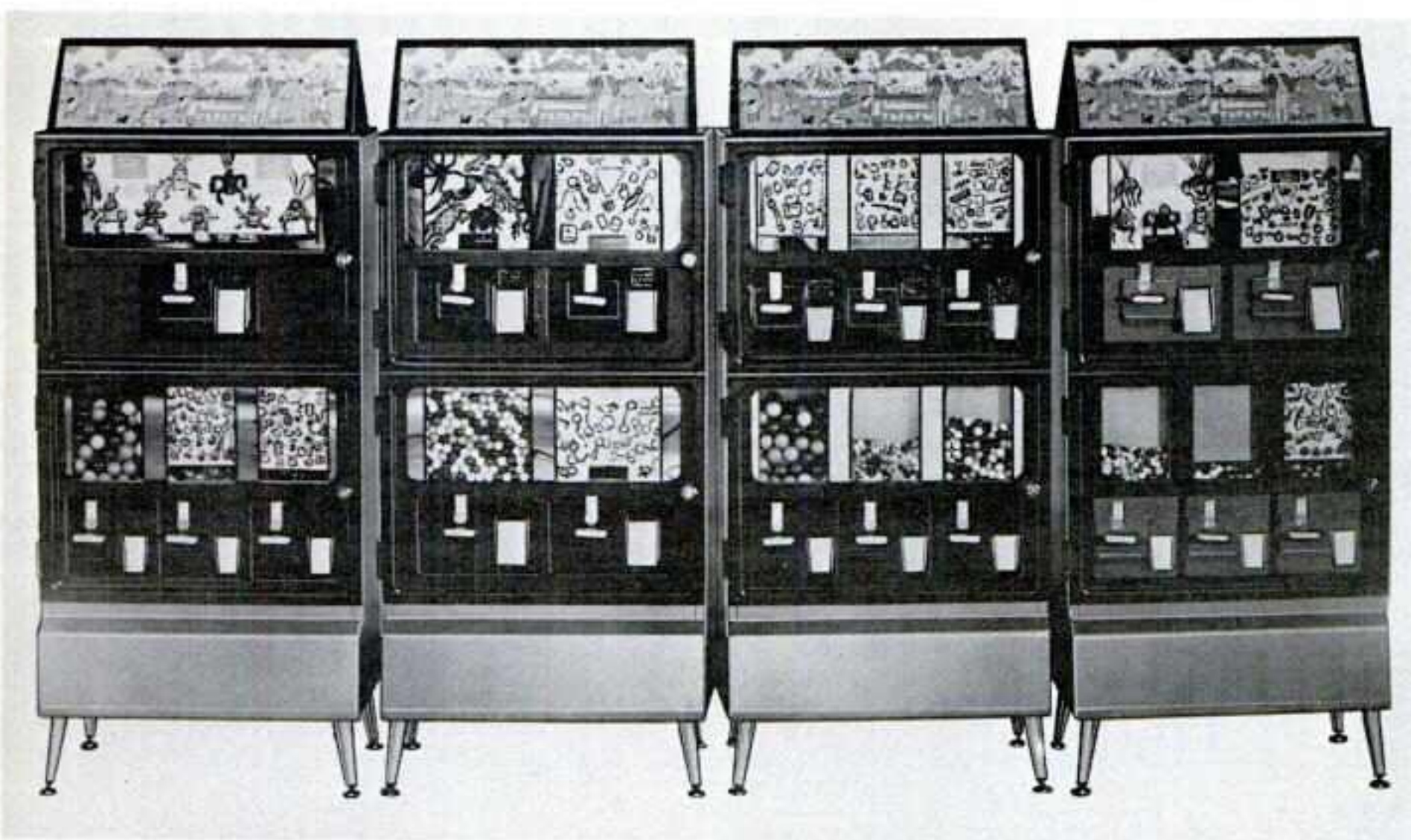
Northwestern's Model 60 produces more profit per dollar of investment

Whether it's in a super-market or super service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandise wheel allow you to dispense all types of popular items. The Model



60 has the most foolproof coin mechanism in its field. Extra-wide chute and interchangeable globe accommodates all sizes of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Wire, write or phone for complete details.

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2723 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300



VENDING VERSATILITY is demonstrated in this bank of Victor Selectorama consoles, furnished in six different styles. From left, one 77 super mounted over three 88's; four 77's; six 88's, and two 77's with three 88's. Another combination gives operators two 77 super models and the sixth combination is one 77 super over two 77's. Victor's 77 model vends 100 count gum, V, V-1 and V-2 capsules with price ranges from 1 to 50 cents. The 88 model vends a wide variety of products and both V and V-1 capsules with a price range of 1 to 25 cents. The 77 super holds 175 V-2 capsules.

Coinmen In The News

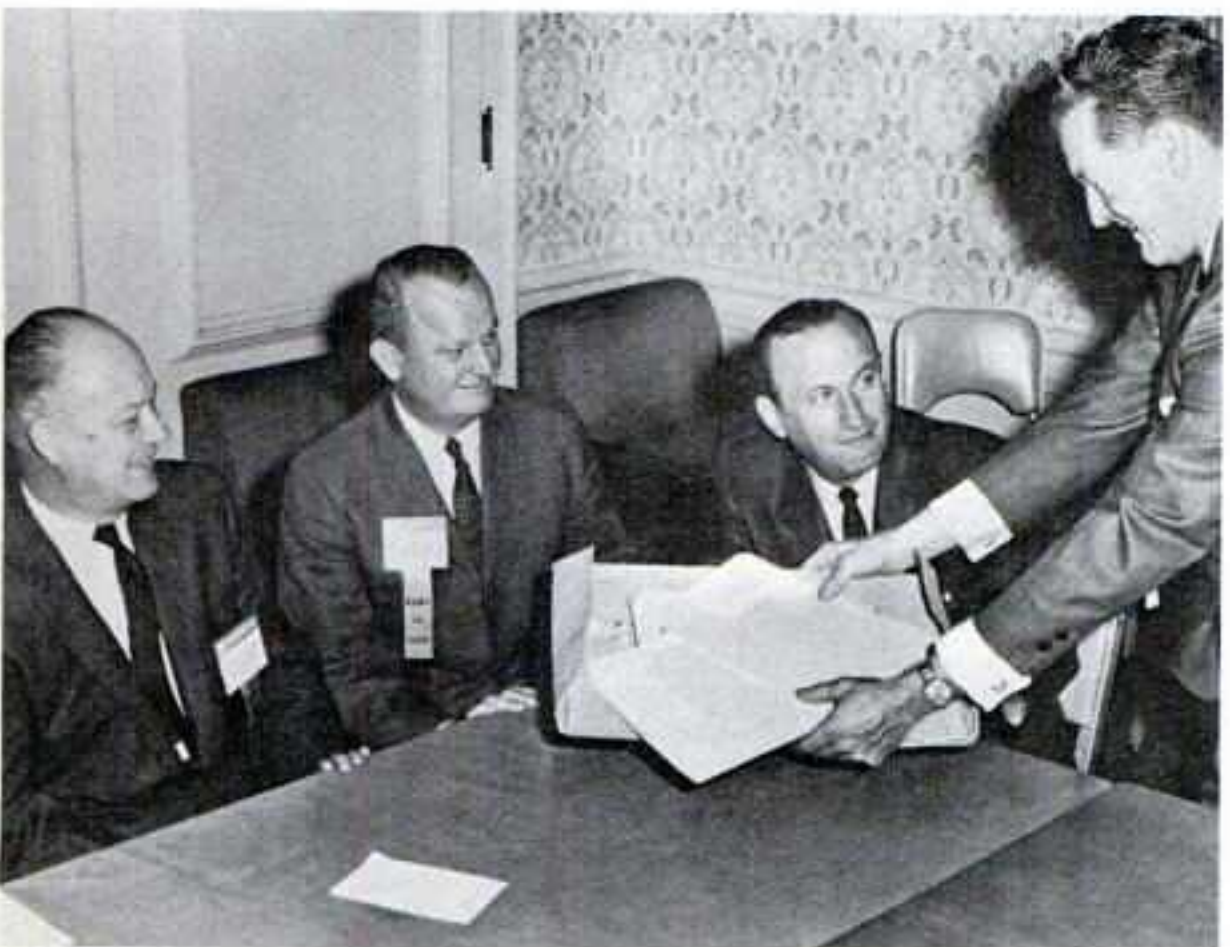
KANSAS

Mark Blum Sr., Wichita, is recovering at home from a disorder

of the aorta, main artery of the heart. Blum was seriously ill in mid-November when he was placed in the intensive care unit



"FOR SIGNIFICANT CONTRIBUTIONS TO VENDING," these men recently received "Honor Box Awards" from the California Automatic Merchandising Council. From left, standing, John T. Lumpp, ARA, Los Angeles; A. Robert Natoli, Canteen Service of San Diego; Clarence M. Landis, Canteen Corp., Millbrae; Dwight C. Dickinson, Servomation Bay Cities, Berkeley; Ted R. Nicolay, Servomation Western, San Bernardino, and James McGuire, president of the National Automatic Merchandising Association. Award winners not present were W. R. Patton, Pacific Vending Service, Modesto, and William W. Dennin, Standard Change-Makers, Los Angeles.



MEYER GELFAND, The Macke Co., Cheverly, Md. (second from right), carefully eyes James T. McQuire, head of the National Automatic Merchandising Association (NAMA), as he hands over some paper work to the new NAMA president-elect, John L. (Jack) Burlington, The Vendo Co., Kansas City, new vice-president of the trade group (left) and new senior vice-president, William H. Martin, Automatic Candy Co., Columbus, Ga., look on.

of Wesley Hospital, Wichita. He was transferred to Houston for treatment. His blood pressure was reduced, which speeded up healing, and he was sent home. . . . Blum's partner, Melvin Hammer, underwent surgery for removal of a cyst. He was put on a diet, losing more than 100 pounds. He's down to 190 now. Once weighed more than 300 pounds. Friends don't recognize him, and say he looks 35. . . . Mark Blum Jr. reported that Midwest Distributor's Kansas City office is closing and that all sales will be out of Wichita. Melvin Hammer and Ralph Cragen had a showing of Wurlitzer and Americana in Kansas City and had good attendance, with people from Kansas City and surrounding towns on hand. Blum said parts for Wurlitzer will be handled out of the Wichita office.

Ronnie Cazel, Wichita, moved into a new home recently. It's a 1,500 square foot structure. Ronnie now has a son and heir—Ronnie Jr., born in St. Francis Hospital, Wichita. Ron Sr. is enjoying his new 1,500 square foot addition to his shop, which includes new office and show room at 1617 West Harry. . . . The firm's bowling team (girls) won first place at the end of bowling season last year. . . . Jim Wingrave, son of Mr. and Mrs. Harlan Wingrave, Emporia, toured Europe this summer before resuming his studies at Emporia State. Young Wingrave, 21, worked two months in London grading papers for a trade school, then bought a \$99 ticket on Eur-rail and rode the train all over Europe. In sailing, Jim had a rare experience. His roommates in the cabin included a Buddhist, a civil rights worker, a Communist, and an LSD fan who confessed to having made 36 LSD trips. . . . Jim's parents took a more conventional way to enjoy the summer. They bought a cabin on a lake 20 miles from Emporia. BEVERLY BAUMER

PHILADELPHIA

William S. Fishman, president of Automatic Retailers of America (ARA), will be in charge of the intensive campaign to be conducted by the Philadelphia Food Industry in support of the Israel Emergency Fund and the 1968 Allied Jewish Appeal. . . . Vending machine operator Herman Scott was chairman of the Thanksgiving Eve dinner staged at Cherry Hill Inn for the Uptown Home for the Aged at which George Friedland, former president of the Food Fair chain, and builder Monte H. Tyson were honored. . . . John Marshall moves up as director of communications at Automatic Retailers of America. . . . Elliot Rosen, secretary-treasurer of the David Rosen, Inc., distributing firm, was named chairman of the Winter Camping Com-

Va. Operators Admire New Pool Table Device

RICHMOND, Va. — A new pool table feature that allows players to buy back "scratched" balls caught the attention of operators here last week during the Music Operators of Virginia convention. The feature, called the "Play More Unit," has been developed by Art Daddis, United Billiards, Inc., Union City, N. J.

"This unit could increase the top money operators are now missing," said M. L. (Moe) Holland, Valley Music Co., Roanoke, newly elected president of the Virginia group. "If players will pay money to buy back scratch balls this is revenue we're not even aware of."

"I've got mixed feelings about it," said Claude Smith, State Amusement Co., Roanoke. "You might get some gripes from players complaining about having to pay extra to finish a game of rotation or straight pool."

"On the other hand, here is a table that could start a whole new trend in the coin-operated pool business. We're just going to have to try this out and see how the players like it."

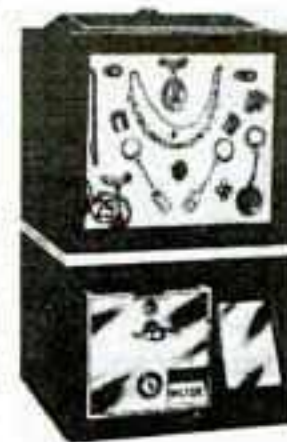
"I like the idea," said Hy Lesnick, Richmond Amusement Sales Co., Richmond. "I would guess that at this point you would need to put the table in a place where there's halfway decent pool shooters. It's a completely new idea."

Daddis, who unveiled the unit initially during the Music Operators of America show in Chicago, explained the reason for making two balls available in the vend section. "Your scratch shot might also knock in another ball that would enter the mechanism first. If the ball you want to buy back is second from the last you can still re-

trieve it and continue your game."

He said either or both of the last two balls in the return mechanism are vended back at 5 cents each.

NEW VICTOR 77 GUM & CAPSULE VENDORS



A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable display panel. Vends 100 count gum, V,

V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

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10c VEND ITEMS (all 250 per bag)

Mini-Books \$9.50 (3 per capsule)
Las Vegas 8.50
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Asst. Mix 7.00-8.00
Finger Puppets 8.00

Hot 5c VEND ITEMS

(all 250 per bag)

Bangles & Beads \$5.00
Jokes & Tricks 5.00
Bugs & Reptiles 5.00
Rings 5.00
Assortments \$4.25 to \$5.00

1c VEND ITEMS

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Parts, Supplies, Stands & Globes. Everything for the operator. One-third deposit with order, balance C.O.D.

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Lavaughn Johnson Dies at Age 60

CORINTH, Miss.—Lavaughn Johnson, 60, owner of Johnson Music Co. here, died recently as a result of heart attack. He had been in the music business in this area since 1935. Johnson is survived by his widow, a brother, D. C. Johnson, and two sons. His brother will continue the business.

mittee for the Golden Slipper Square Club Camp, a mountain camp sponsored by the club for needy and underprivileged children. MAURIE H. ORODENKER

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.

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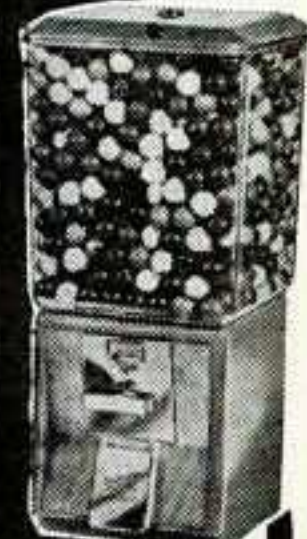
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We handle complete line of machines, parts & supplies.

Also Ball Gum, all sizes; 1c Tab Gum, 5c Package Gum, Spanish Nuts, Virginia's Red Skin, small Cashews, small Almonds, Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hersheys 320 count and 500 count Candy Coated Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkins, Sanitary Supplies, Route Cards, Charms, Capsules, Cast Iron Stands, Wall Brackets, Retractable Ball Point Pens, new and used Venders.

Write: T. J. King & Co. for prices and our new 12-page catalog.





UNIQUE MUSIC SYSTEM, installed in Ed Ruppel's Brass Bell Night Club, Chesaning, Mich., is tried out by the owner (with microphone) and operator Ralph Robinson, Wayside Specialty Co. The elaborate system incorporates a public address facility over which patrons are interviewed. Ten individually controlled speakers deliver stereo music from a Wurlitzer Americana.

MOA President Urges Operators to Revive Lost Art of Record-Picking

• Continued from page 70

to meter readings, to promoting your own selections based on meter reading experience, to demanding what you want from your record suppliers and to making yourself indispensable to your locations."

Because almost all the feedback on record popularity comes

from radio, Cannon said, "the recording industry feels that we only buy what radio has promoted, that we have no influence on the market and will buy only what the public hears on the radio and demands of us. One-stops stock mainly this material because this is what we buy. Our passivity as record buyers and rubber-stamp programmers is cutting off the supply of music uniquely suitable for our jukeboxes."

40 Per Cent

The great majority of pop released today are unsuitable for 8 per cent of the nation's jukeboxes, Cannon said, despite the fact that the jukebox industry buys 40 per cent of all singles sold. This disparity between buying power and influence on release policies exists, Cannon said, because "we are not programming and exerting the influence individual programming would reflect. All jukeboxes are being programmed exactly alike, with the very narrow mainstream of major hits."

He warned: "The problem is of major importance to the future of our industry. We are about to destroy one of the two prime functions of a jukebox operator: programming. The other is service. Locations need both these functions. Machines are certainly available to them. If programming can someday be done from some central point in the country and locations can find a mechanic, we are through."

Cannon is owner of Cannon Coin Machine Co., Haddonfield, N. J.

LINK LETTER LIST GROWING

CHICAGO — All members of the Music Operators of America (MOA) are now receiving the trade association's regular Link Letter. The publication's purpose is to provide a more positive communication between MOA and local trade groups. MOA board chairman, James Tolisano, Clearwater, Fla. operator, hopes the Link Letter will encourage individual members to participate in local organizations—a special aim during his tenure as MOA president last year.

Elect Holland MOV Presid't

• Continued from page 70

first vice-president; John Cameron, Newport News, second vice-president; Claude Smith, Roanoke, treasurer, and Hy Lesnick, Richmond, secretary.

Directors elected were Lumpkin, K. A. O'Connor, Richmond; Jim Donnelly, Norfolk; F. D. (Tony) Colbert, Danville; Gilbert Bailey, Gloucester; William C. Colgate, Chase City; Curtis Connell, Charlottesville; Mr. and Mrs. Harry Lubman, Petersburg; Robert Minor, Richmond; Thel Shields, Waynesboro; W. M. Showlater, Harrisonburg; Pete Carico, elected for the first time; W. Morse, elected for the first time; Arnoff Pantelides, elected for the first time, and Alton Lewis of Waynesboro.

CASOLA HEADS CIVIC OFFICE

ROCKFORD, ILL. — Lou Casola, prominent local businessman and a long-time coin machine industry leader, was named recently to the post of executive director, Rockford Civic Center Exhibition Council. Casola, former president of the Illinois Coin Machine Operators Association, has held every post in the Music Operators of America, the national trade association of jukebox operators.

Cartoon by Whitney Darrow, Jr.



Be a buddy!

One gift works many wonders THE UNITED WAY

Text of Cannon's Virginia Speech

Because of its particular import to jukebox programmers, we present here the full text of Bill Cannon's address to the Music Operators of Virginia Dec. 2.—Ed.

My subject today is records—all aspects of the record situation as it applies to operators, record manufacturers and distributors.

However, as I can't possibly know whether Virginia operators program better or worse than average operators, or what the state of record distribution is here (for example, whether you're getting Little LP's and other special material or not) it is in dealing with how the national situation applies to you specifically that I believe I can be of more value to you.

Two years ago I began to see dangers inherent in the direction in which the record situation was going. I could see the art of jukebox programming being abandoned. I could see the supply of good jukebox recordings drying up, the complete lack of recognition of our industry as the huge record market it is and the resulting preponderance of single records of the type totally unsuitable for 80 per cent of our jukeboxes.

MOA appointed me to work with the record companies for better understanding between their industry and ours—and to work with operators toward better programming. We have had considerable success with both despite the almost impossible job of trying to reach people spread all over the country. Much of the credit for getting our message to those we have is due to Billboard and Cash Box. They have worked on this in your behalf.

The progress we've made that's easiest to show you is with the Little LP. Two years ago it was on its way out. Not because you didn't want them, or because manufacturers didn't want to make them, but because the majority of one-stops were discouraging both operators and manufacturers as to their value. The reasoning was that they didn't want to be bothered with merchandise they couldn't sell by the pound. (This has also been the case with other types of records with limited sales volume.) Through MOA, operators discovered that LP's were making money for those operators who demanded them and manufacturers discovered that there was a good market for them. There are more available today than ever before. Much credit here is due to Capitol, Columbia, Epic and some other companies, and especially to Seeburg, which laid out a lot of money on the line to pay in advance for all those LP's they distributed.

The problems I mentioned which were so alarming two years ago (and still are) are the result of operators everywhere copping out of the programming function and turning this over, together with their buying power, to one-stops. As a result, the great majority of the jukeboxes are programmed with a rubber stamp. Locations are not being programmed individually—and your loss of buying power has cut you off completely from manufacturers. You are an unknown quantity to them. Your wishes and needs are not getting through to them. No longer are you an influence on the choice of material to record. Choice of material is being made at manufacturer level and merchandised directly into your jukeboxes. One of the prime functions of the operator—programming—is being destroyed.

The recording industry today is a fantastically large, amazingly efficient and effective industry. Their sales efficiency is based largely on radio exposure. Except for one-stops, all of their promotion of single records is directed to radio and almost all the feedback of popularity of information comes from radio.

They feel—and this is largely true today—that we only buy what radio has promoted, that we have no influence on the market and will buy only what the public hears on the radio and demands of us. One-stops stock mainly this material because this is what we buy. Our passivity as record buyers and rubber-stamp programmers is cutting off the supply of music uniquely suitable for our jukeboxes.

This is especially frustrating in view of the real buying power we do have. Here is our true position. The record industry is almost completely based on pop music: over 90 per cent of the total output. The great majority of pop albums are built around a hit single. And our industry buys 40 per cent of all the singles sold. Our purchases could be a tremendous influence.

Despite the obvious great impact operator purchases could have on the type of product made, we are of absolutely no influence because we are not programming and exerting the influence individual programming would reflect. Therefore, very little of the type of material we need is being made, the type of material that those operators who do program for individual locations (and are realizing increased income from) must have to program properly.

We are getting less and less adult music for regional tastes, and more and more imitations of imitations of the few great new modern artists. We have no real quarrel with today's new music. It is a strong and beautiful new art form and it's here to stay. But at present it is not suitable for 80 per cent of our locations—as any operator could inform the record industry. He's the one who has access to the meters that truly show which record the public is willing to try their dimes on.

So, the result of this trend is that almost all jukeboxes are being programmed exactly alike—with the narrow mainstream of major hits. This is being reflected in an operator income which is considerably less than his potential and in his lack of individuality as far as locations are concerned. By that I mean that when exactly the same equipment and services are available from every operator, good or bad, large or small, then we are in trouble.

The problem is of major importance to the future of our industry. We are about to destroy one of the two prime functions of a jukebox operator: programming and service. Locations need our services. Machines are certainly available to them. If programming can someday be done from some central point in the country and locations can find a mechanic, we are through.

I urge you to get back to listening to new releases, to programming every jukebox according to meter readings, to promoting your own selections based on meter reading experience, demanding what you want from your record supplier and making yourself indispensable to your locations. And in today's mechanized world, only craftsmen are indispensable.

Certainly, no one would expect you to do this for altruistic reasons—like wanting the record industry's attention to our buying power. You must do it for the best reason I can think of—to get more dimes and quarters in the coin compartments of your jukeboxes.

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FOR SALE

MUSIC

- Rock-Ola 425
- Rock-Ola 426
- Rock-Ola 433
- Rock-Ola 431
- Rock-Ola 408
- Rock-Ola 1478
- Rock-Ola 1454
- Rock-Ola 1468 ST
- Rock-Ola 1458
- Rock-Ola 1446
- Rock-Ola 1495
- Rock-Ola 1475 ST
- Wurlitzer 2700

PIN GAMES

- Gott. Kings & Queens
- Gott. Sea Review
- Gott. Bank-A-Ball
- Gott. North Star
- Gott. Slick Chick
- Gott. Crosstown
- Gott. Central Park
- Gott. Rack-A-Ball
- Gott. Buckaroo
- Gott. King of Diamonds
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Heath and A.B.T. Coin Chutes.
Complete line. Write for new list.

when answering ads . . .

Say You Saw It in Billboard

MOV Has Biggest Meeting

• Continued from page 70

"You've all done a wonderful job to change your image," he said.

Licensing

One of the major tasks facing Williams in the coming session will be working with the MOV to either clarify interpretation of existing statutes or work for passage of new legislation with respect to amusement game licensing. A loophole in the law now permits location owners to operate machines without paying the \$1,000 State operators license.

Since Williams began working with the MOV, the association has won a dime-and-under exemption on vending from the State sales tax, has won an interpretation that music is not tangible property, has won the right to transfer machine licenses in mid-year, and has gotten the kiddie ride license reduced from \$25 to \$2.

The most emotional moment

of the convention came when Gilbert Bailey moved that MOV accept Jack Bess—long-time industry leader, MOA director and friend of hundreds of operators throughout the country—as an honorary member of the association. Bess, executive director of the Automatic Vendors Association of Virginia, Inc., is no longer involved directly in the business.

Vigor

"Jack Bess has as much fire and vigor as any man I know," said Lumpkin. "We can't do Jack Bess much good by having him as a member, but he can do us a lot of good."

Manufacturer and distributor support for the trade show was the best in the history of the MOV. On hand:

- State Sales & Service Corp. of Baltimore, represented by Sam Weitzman. Bob Bear was on hand as well from the Wur-litzer headquarters to greet operators.

- Eastern Distributors, Inc., Baltimore, represented by Zaven Housepian and Bart Worthington.

- J. Herman Saxon Co. of Charlotte, N. C., represented by Herman Saxon, Dave Waller and Ted Harsock.

- Roanoke Vending Exchange, Inc., Richmond; Virginia's only indigenous distributor, represented by Harry D. Moseley and Mal Mundie.

- General Vending Sales Corp., Baltimore, represented by Jerry Harris.

- Pat's One-Stop, Richmond, a perennial exhibitor, represented by owner Pat Cohen.

- American Shuffleboard Co., Union City, N. J., represented by Sol Lipkin.

- United Billiards, Newark, N. J., represented by Art and Gene Daddis.

The association voted to hold its 1968 convention Nov. 20-22 in Roanoke at the Roanoke Hotel.

NEW ADDRESS? MOA NEEDS IT

CHICAGO — Music Operators of America (MOA) executive vice-president Fred Granger said last week that the office here has received excellent cooperation from members in response to an appeal for change of address information. The deadline for such data is Dec. 20.

Area Dist. Plan For Cinejukebox

PHILADELPHIA — Stuart Winsboro and Henry (Hank) Heiser are currently lining up area distributors for Cinejukeboxes distributed here by David Rosen's Filmotheque-Discotheque Corp. Winsboro has been specializing in audio visual sales for Rosen, while Heiser has handled the physical testing of the Cinejukebox machine at a variety of locations.

Both Winsboro and Heiser are well versed in film availabilities. And apart from being able to explain the full Cinejukebox story, they will be in a position to study the facilities and potentialities of those interested in distributing the machine. They will also make marketing surveys in areas where they will set up a distribution center.

Once an area distributor is set up, Rosen's chief research and development engineer, Herb Amesbury, will be brought in for a schooling session with the distributor and his technicians. Amesbury played a prominent role in helping to develop the 2-in-1 concept that made it possible to put both the movie machine and the jukebox in a single unit.

After setting up an area distributor network, Rosen said he is planning to have all the distributors take a trip to Milan, Italy, to see the facilities at the Innocenti plant where the units are made.

Philips Aims at Jukebox Exposure

CHICAGO — Frankie Valli's new Philips Records' single, "To Give (The Reason I Live)," will be promoted at the one-stop and jukebox level as part of a total saturation promotion for the disk. Although Valli is now established as a solo artist, operators remember him additionally as lead singer of the 4 Seasons.

Wingrave Elected Kansas President

• Continued from page 70

ident is to choose the time and meeting place. Members of the designated cities are to serve as hosts.

The group went on record to designate anyone a charter member who joins the Association within the first year.

The president said that the Association, as yet, is not an official corporation. Incorporation proceedings will be initiated soon, he said.

The organization's next meeting is scheduled March 23-24 in El Dorado. Don Fooshee will act as host.

Ellis

Among special guests at the Emporia meeting was Howard Ellis, Omaha, Neb., secretary-treasurer of Music Operators of America, and Jack Moran, former operator of a mechanic's school in Denver.

Ellis, in urging Kansans to form a strong organization, cited instances in Nebraska in which coin machine men escaped excessive taxes because they were firmly organized. In one case, occurring 12 years ago, legislators sought to tax coin machine men in an effort to raise additional moneys for education.

"The coinmen finally got it killed in committee because they were organized," Ellis said. "This past spring Nebraska coinmen joined forces on a sales tax law and finally got the thing to the point where they were exempt on music and games."

"They succeeded because they were organized and were recognized as an industry well represented over the State. These are good examples of why you people in Kansas should get your organization going," Ellis said.

Moran

Jack Moran of Denver discussed the shortage of mechanics in the industry. He said nearly all graduates of his school preferred to return to their home States to work. Moran had planned to build a pool of mechanics for work throughout various States, but graduates wanted to return to their home town roots, he said.

Recently discharged servicemen make "terrific" mechanics, Moran said.

"They're intelligent, clean cut, and some have had special military training in electronics. This is the pool I'm going after."

He urged operators to contact local employment offices

and Veteran's Administration offices for possible mechanics.

Tops

"This is the time to look for new blood in the industry," he said. "If you're looking for a man to come into your organization, contact your local VA people. The men coming out of the service are tops."

"There is federal money that's supposed to be available to all States to get competent help in the industry. If this federal money isn't found to be available for Kansas — which it should be—then I'm going to be making some inquiries in Washington," Moran said.



IN COLUMBUS, OHIO, meeting, John Stockdale, J&J Distributing Co.; Ed Shaffer, Shaffer Distributing Co.; Rowe general sales manager Barton and Joe Flynn, J&J Distributing Co., found themselves in the picture with the new Rowe Cadette.

SHERMAN FITS EXPANDED MOA

CHICAGO — The Sherman House Hotel here has made vast improvements since 1964, the last time the Music Operators of America (MOA) held its convention at the facility, according to MOA executive vice-president Fred Granger. "The Sherman now has a third more exhibit space and our entire show can be held on one floor," Granger said last week. MOA, expecting another large show, will hold its 1968 convention and trade exhibit at the hotel Oct. 11-13 next year.

Servomation Buys Musi-Matic

• Continued from page 70

vending firms to be competitive in off-street operating unless they offer a total location package."

Unlike certain large vendors, which have decided to concentrate on industrial and institu-

Tenn. Operators Plan Trade Assn.

NASHVILLE—Several Tennessee operators have been talking about forming an association. Among those interested at this point is Nathan Wall, T&W Amusement, here. Wall indicated that some Tennessee operators will visit the South Carolina Coin Operators Association convention in Columbia, S. C., Jan. 27-28 with the purpose of finding out how to organize a Tennessee trade group.

tional operating rather than off-street operating, Macke is staying in both. "Our eyes are still on the big ball—that is, vending," said Gelfand. "Our attitude toward music is that it is a profitable part of our over-all operation and it helps us. We know there's money in music, but we have no plans for tremendous expansion into music. We don't want to become the largest music operator and know it can never catch vending."

The autonomy with which branch operations of national vending companies function, figures importantly in expansion planning. Servomation, for example, has centered much of its music expansion in the West. It is rumored that Musi-Matic will now form a hub for further expansion in Orange County and suburban Los Angeles, which will include the acquisition of games routes, too.

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Coin Machine News

The Bluebook

Valuation of Used & Reconditioned Coin Machines

Dec. 16, 1967

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends.

Jukeboxes

Rock-Ola

Table with 4 columns: Model, Sel., RPM, Year, Low, High. Lists models like 1454, 1455, 1458, 1462, 1465.

Table with 4 columns: Model, Sel., RPM, Year, Low, High. Lists models like 1468, 1475, 1478, 1485, 1488, etc.

Rowe Mfg.

Table with 4 columns: Model, Sel., RPM, Year, Low, High. Lists models like G-200, H-120, H-200, etc.

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like Rowe-AMI-JAL, Rowe-AMI-JEL, etc.

Seeburg

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like VL200, 100J, L100, etc.

Wurlitzer

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like 1900, 2000, 2100, etc.

Jupiter

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like 120 Concord, 100 Futura.

NSM

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists model like Consul 130.

Flipper Games

Bally

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like Aces High, Band Wagon, Bozaar, etc.

Chicago Coin

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like Beatniks, Bronco, Festival, etc.

Gottlieb

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like Bank-A-Ball, Big Top, Bonanza, etc.

Rally

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like Rally Girl, West Club.

Williams

Table with 3 columns: Model, Sel., RPM, Year, Low, High. Lists models like A-Go-Go, Alpine Club, Beat the Clock, etc.

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.

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Jukebox Fan Wins Bet on \$1.30 Call

CHICAGO—Jack Ubansky, an alert jukebox fan here, picked up an easy \$100 on a bet when he and his friends got into an argument over the singer of "Little Ol' Wine Drinker Me."



Coming Events

- Jan. 16-18, 1968—Amusement Trade's Association annual exhibition; Alexandra Palace, London.
Jan. 20, 1968—Montana Coin Machine Operators Association, Barries, Great Falls.
Jan. 26, 1968—St. Louis Metropolitan Automatic Merchandising Council, board meeting, St. Louis.

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Oklahoma One-Stop Plays Records Over Special Telephone

By GRIER LOWRY

OKLAHOMA CITY — Jukebox operators throughout the Southwest are being serviced by a unique program worked out by Phil's One Stop here that includes a special communications hook-up allowing for records to be auditioned over the telephone.

Each of Phil's customers has a prearranged time to phone in. Wayne Dunbar, who functions as a "disk jockey," plays portions of new releases with the help of a device that improves reproduction quality sufficient

so that operators can decide what records they want.

Dunbar works on side of a giant "Lazy Susan," a revolving wheel, six feet in diameter. At a spin of the wheel, Dunbar can give operators information on 4,802 titles, alphabetically arranged by artist.

Business Machinery

Opposite Dunbar on the other side of the wheel is a young woman who actually processes the orders. Orders are taped as they are taken by the telephone salesman and then transferred to the young lady for completion. She employs an electric book-

keeping machine into which she feeds account cards of customers to head up the invoice.

She also has 450 new titles arranged in alphabetical order on program punch cards. The punch cards of regular inventory stock ordered, plus cards for new titles on the order, are fed into a machine that makes up the invoice.

From his base on the main floor, owner Phil Burlingame monitors conversations between the customer and the phone salesman and aids in filling the order, keeping back orders to a minimum and watching inventory flow. Back orders run only about 2 per cent by volume, Barlingame said.

All new releases are kept in a series of 252 bins, which are mounted on rollers. The stock is rotated constantly and as bins empty they are filled with other new releases. Back of the mobile bins is a stationery section of shelving which contains older, slower moving items. After three weeks, the remaining records in the new release bins are moved to the stationary shelves. Burlingame said 90 per cent of his new record inventory turns within the three-week period.

The firm prints its own labels on new releases as soon as they arrive and they receive a number and title strips. At any given period, the company will have 3,000 or so labels printed—practically everything on the market.

Detailed Reports

Sales records of everything in the inventory is kept and this in-

formation is used in determining future ordering.

"Past records show that we can depend on every Jim Reeves record for 5,000 sales," Burlingame said. "We know that we moved 9,000 of the last Buck Owens. We can see at a glance that Nancy Sinatra's first release, 'So Long, Babe,' sold only 1,200 records for us. Her 'These Boots Are Made for Walkin'' sold 18,000. We note that the demand for Roger Miller and the Beatles is declining and that Bobbie Gentry's 'Ballad of Billie Joe' clicked for 18,000 sales."

The firm buys from 14 major suppliers. Burlingame orders almost hourly by picking up the phone.

A stickler for having the merchandise in the house before he offers it for sale, Phil Burlingame insists that suppliers have deliveries in his stockroom by 9:30 a.m., before Dunbar begins his phone sampling routine.

Russell Burlingame, Phil's brother, doubles as a telephone salesman and general manager. Wayne Dunbar also serves as a buyer in addition to taking a turn at the wheel.



PHIL BURLINGAME checks inventory sheet as his assistant processes orders on a business machine. The girl has 450 new titles at her finger tips. All titles, both new and from revolving wheel at right, are on program cards which she merely inserts on order invoice.



DIAL-A-DISK service is key point of services offered by Phil's One Stop in Oklahoma City. Here, Wayne Dunbar shows how he plays records over the phone to operators in seven States. At left, a huge revolving wheel where 4,802 titles are cataloged.

New Equipment



Seeburg—Spectra Phonograph

The Seeburg Corp. has introduced (see Billboard, Nov. 18) this new 160-selection phonograph in distributor showings throughout the U. S. during recent days. Called the Spectra, the unit represents a major innovation in shape that permits raising all speakers to an enclosure at the top of the machine. Other major design and style features: the entire mechanism has been reversed in the cabinet to permit easier changing of records; a variety of optional coin, bill and pricing combinations; new positioning of selection buttons for pushing at an angle more natural to humans; arrangement of title strips in an easier-to-read manner. The Print-Out Income Totalizing System is again available, as are personalization strips, remote volume control, wall speakers and auxiliary speakers. Two new attention-getters that are standard on the new phonograph are a revolving LP cover display and a digital selection display which flashes lights as the mechanism scans.

DECEMBER 16, 1967, BILLBOARD

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Virginia, Kansas Operators Express Concern Over Direct Billiard Sales

CHICAGO — Direct-to-location sales of pool tables has become the subject of fretful discussion at trade association meetings in scattered States during recent weeks.

The subject was boldly broached at meetings in Richmond, Va., and Emporia, Kan. this past weekend. Arizona operators denounced location-

selling billiard tables at a recent meeting.

The games seminar at the recent Music Operators of America convention was devoted in part to the subject, and less-open discussions of the topic

are taking place in many States.

Most outspoken on the subject at the Virginia meeting was James C. Donnelly, president of A-musement, Inc., Norfolk. He reported finding 109 pieces of location-owned equipment—primarily pool tables—in one Virginia city of about 200,000 population. He reported that locations are being solicited by business opportunity advertisements in the classified section of a major newspaper.

"The worst part of it is," Donnelly said, "that these location owners are getting by without paying the \$1,000 State operator's license. They're getting by because the State is interpreting the law as not applying to individual pieces in individual locations. But some of these owners have several spots and have emerged as operators of 25 to 30 pieces."

The typical operator in Virginia, in addition to the operator's license, pays a \$25.75 State license for each amusement game on location and an average of \$25 per game for city and county licenses.

Newly elected Music Operators of Virginia President Moe Holland told Billboard that the prime project of the association's legislative committee during 1968 will be to achieve reinterpretation or rewriting of the law to bring one-machine owners under the operator licensing provisions.

Three men attending the Kansas Amusement & Music Association's business meeting in Emporia, Kan., Dec. 3, were asked their views on the subject.

Mark Blum Jr., Wichita: "It's becoming more and more of a problem. In a State there can be only four or five distributors, as a rule. The manufacturers are selling coin-operated pool tables directly to locations even if they don't realize it. The manufacturers should sell only to coin machine distributors that are responsible coin machine distributors and not to just anyone who wants to become a distributor for their products. This can be done if the manufacturers police their own distributing organization. This problem isn't in music because the distributors are screened. I think they need more policing in the manufacturing end of pool tables."

Harlan Wingrave, Emporia: "This isn't giving me too many problems. I think though this situation can be corrected through better public relations. If a man runs a place of business he has a right to buy what he wants. We have to give him better service than he can give himself. I can't see how we can ever think we can control anyone from buying what he wants. It's all in public relations and in the service we give. I'd hate to have some location tell me I couldn't buy something. We're still very, very lacking in this industry in good public relations."

Howard Ellis, Omaha, Neb.: "The only way to combat this is to give them better service, to keep equipment in top shape, and to maintain better relations between the operator and merchant. This problem is serious enough that it will ruin the coin pool table business if it continues. It's serious all over the country. We simply need better relations between the operator and customer."

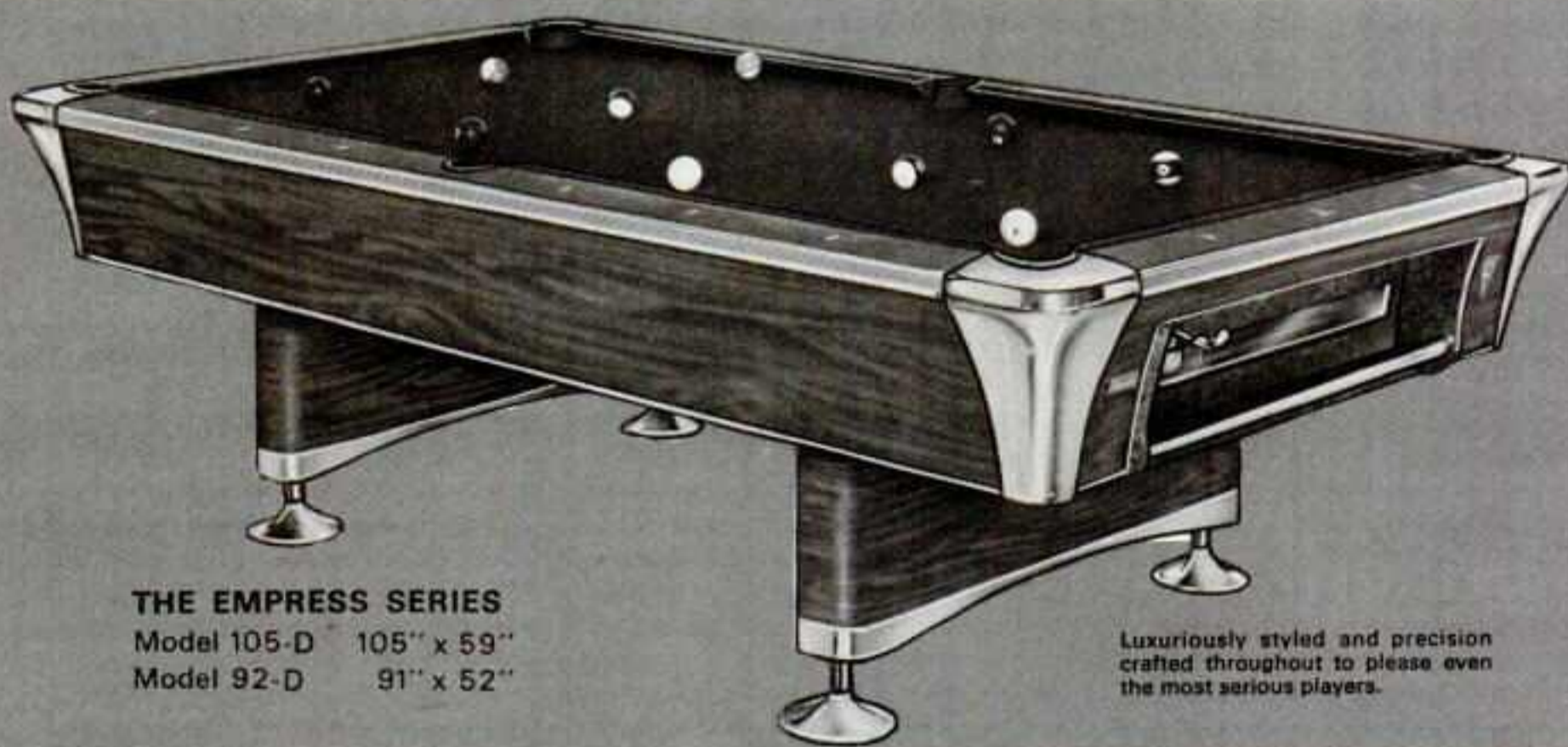


MARTIN & SNYDER CO. sales staffers pose during the Detroit distributor's recent open house showing of Seeburg's new Spectra jukebox. From left, Bob Means; Al Gange, Seeburg regional vice-president; Jerry Snyder, Bill Gorman, Frank Martin and George Kelly. An estimated 400 guests attended the three-day showing.



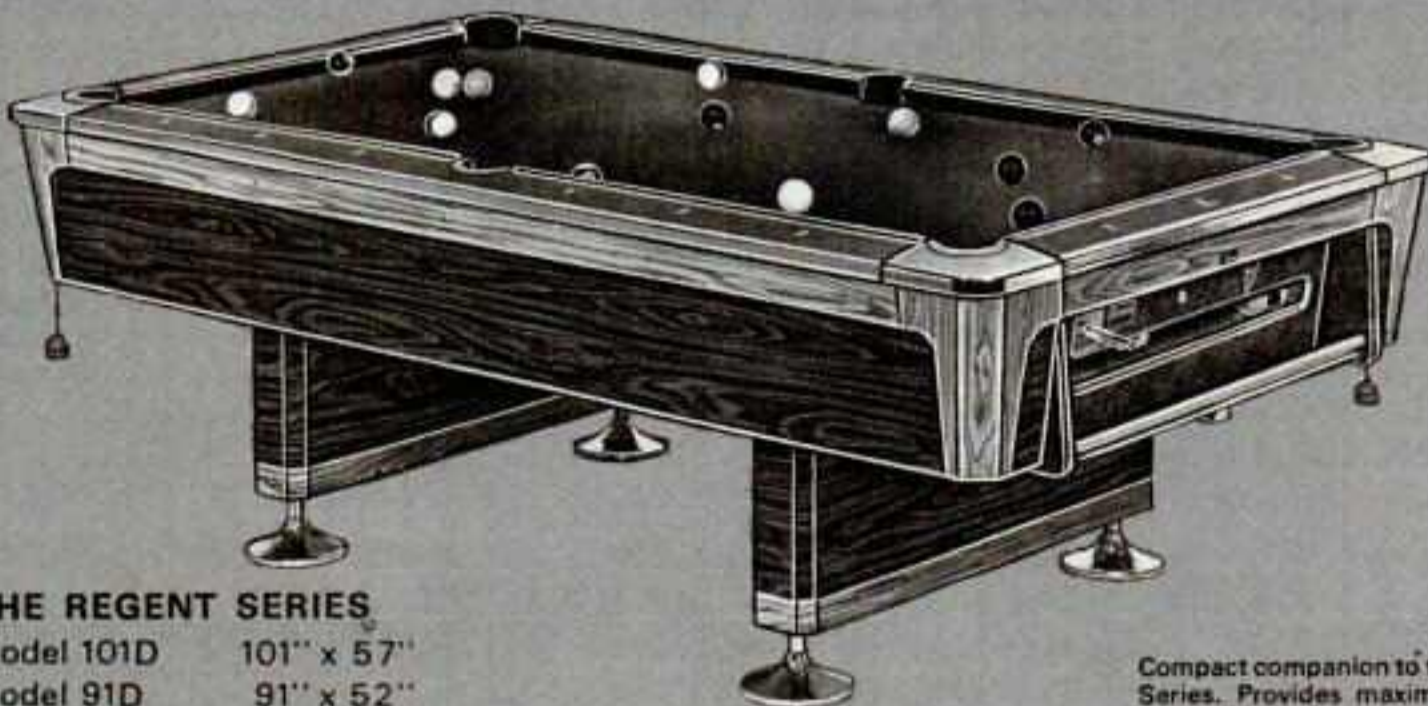
PHILADELPHIA OPERATORS, through the Amusement Machines Association, recently honored J. Harrison Jones, prominent banker (holding plaque) with Israel's Service Award, presented by Col. Yuri Yarom (in uniform). Others in the photo are (from left) Ralph W. Pries, Variety Club international president; coin machine distributor Joseph Ash; Hubert J. Horan Jr., board chairman, Continental Bank & Trust Co.; Joseph Silverman, executive director of the association, and distributor David Rosen.

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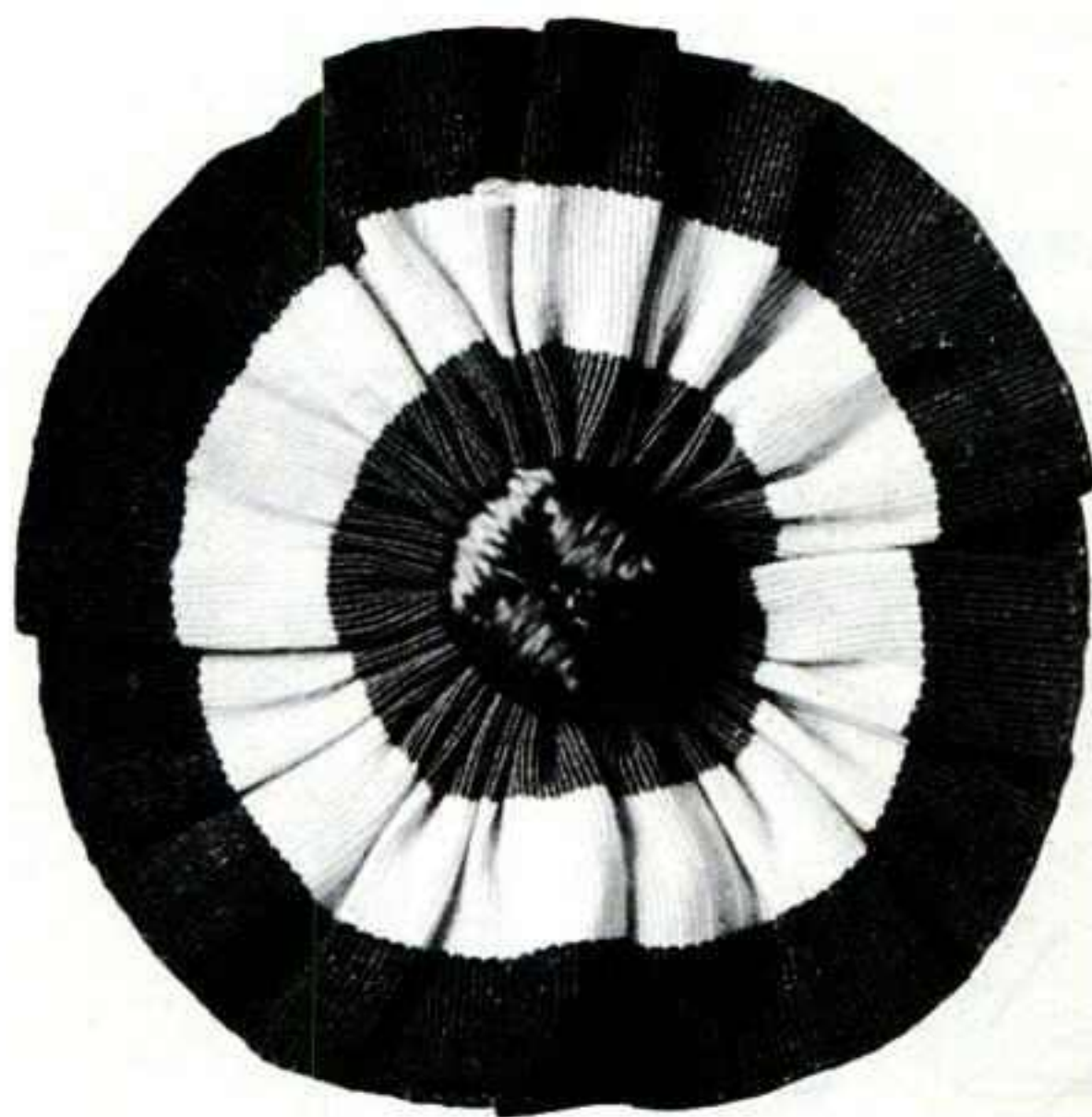
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CLOSE-UP photo shows lighted portion promoting jukebox; two switches (one controls jukebox, the other volume); a reject button; microphone volume control, and a plug for microphone jack. Volume controls for 10 speakers are wired into this master control panel.

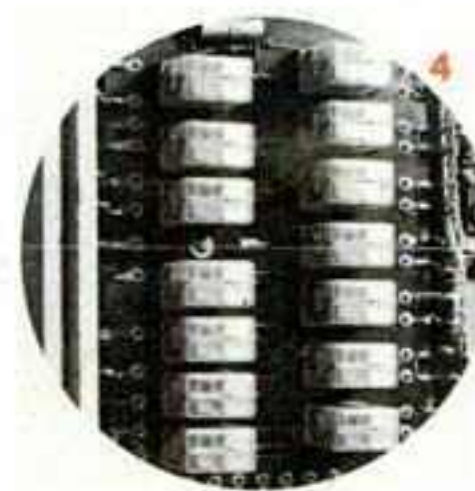
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Album Reviews

More Album Reviews Inside



STAR PERFORMER SPOTLIGHT—Cream of the week's new releases in their respective categories. Albums which are expected to reach the upper half of the Top LP's chart, any position on Billboard's special survey charts, or have long-term sales.



CHART SPOTLIGHTS—Albums which are expected to have sufficient sales to reach the Top LP's chart or have long-term sales.



4-STARS—Moderate sales potential albums which may not reach Billboard's LP chart but which should have enough sales activity to warrant their being stocked by most dealers, rack jobbers and one-stops handling that category.

SPECIAL MERIT—New releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.



POP
MAGICAL MYSTERY TOUR—The Beatles. Capitol MAL 2835 (M); SML 2835 (S)

In a completely different style from their "Sgt. Pepper" LP, the Beatles have a non-psychedelic disk here. One side of the album is the track from their English film short "Magical Mystery Tour." The emphasis is away from musical and lyrical complexities. Of all the songs that will pull airplay, the title song and "The Fool on the Hill" should be the most appealing. The other side is comprised of their singles hits.



POP
HERB ALPERT'S NINTH—Herb Alpert & the Tijuana Brass. A&M 134 (M); SP 4134 (S)

Most of the material is standard Alpert fare. The TJB's treatment of "I Get By With a Little Help From My Friends" is an imaginative performance of the Lennon-McCartney hit, and two TJB singles, "A Banda" and "The Happening," are prime examples of why the TJB makes it on every outing.



POP
AFTER BATHING AT BAXTER'S—Jefferson Airplane. RCA Victor LOC 1511 (M); LSO 1511 (S)

There is nothing as beautiful as "White Rabbit" on this LP, but "Wild Tyme (Hi)" and "Won't You Try?" are both works that bare listening and even encourage, repeated listening. The former is not only progressive rock, but danceable. A tune called "Rejoice" is highly advanced musically but is not commercial. Instead of staying musically adept, the group has thrown in Ping-Pong stereo effects and odd noises to hamper what would have been an excellent LP.



POP
THE MAGIC GARDEN—The 5th Dimension. Soul City SCS 92001 (S)

This group cuts across age and music taste harmonies, beautifully executed. The quintet not only sparkles in such seamless pieces as the title tune and "Dreams/Pax/Nepenthe," but adds a touch of soul to "The Carpet Man" and "Ticket to Ride." Their current hit, "Paper Cup" is included.



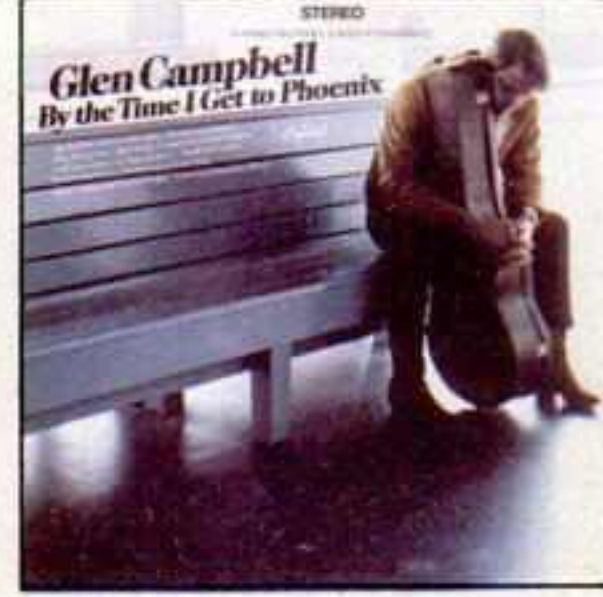
POP
ALL YOU NEED IS LOVE—The Anita Kerr Singers. Warner Bros. W 1724 (M); WS 1724 (S)

The Anita Kerr Singers maintain their smooth, easy listening swinging style that's been their trademark for success, in this LP. The title song, a breezy rocker, is typical of their groovy output. Arrangements are fresh and delightful.



POP
ALIVE AND WELL AT THE WHISKEY—Hugh Masakela. UNI 3015 (M); 73015 (S)

Hugh Masakela's talents as a trumpet player and r&b register with this one. His instrumental on "Son of Ice Bag" and "Up, Up and Away," which are coupled on a single, set the tone. He does an r&b "Little Miss Sweetness" and a Latin "Ha Lese Le Di Khanna" with equal facility in both musical idioms.



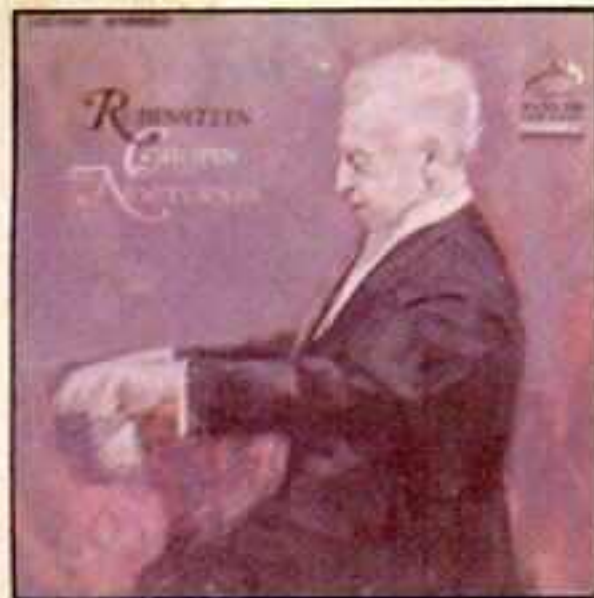
POP
BY THE TIME I GET TO PHOENIX—Glen Campbell. Capitol T 2851 (M); ST 2851 (S)

Glen Campbell's talents are too broad to classify in one category. His rich, sincere delivery, propelled to the forefront by his hit song, the title tune, will spur sales in the country, folk and pop markets. In addition to his own compositions such as "Back in the Race" and "Love Is a Lonesome River," Campbell shines through material of Bill Anderson, Dorsey Burnette, Paul Simon, Ernest Tubbs and Alex Hassilev.



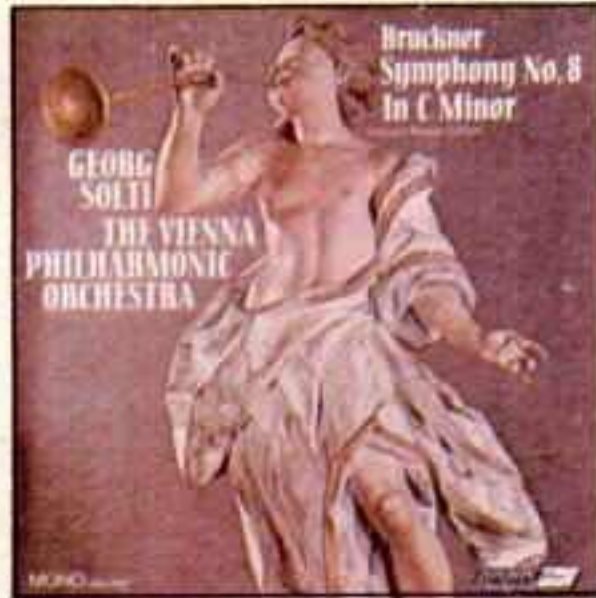
CLASSICAL
BELLINI: BEATRICE DE TENDA—Joan Sutherland/Variuos Artists/London Symphony (Bonyngc). London A 4384 (M); OSA 1384 (S)

The long-awaited U. S. release of this rare Bellini opera was well worth the wait if only to present Joan Sutherland in one of her outstanding roles, the role in which she made her sensational New York debut with the American Opera Society in 1961. Her bel canto singing is brilliant; Josephine Veasey's performance also is outstanding. Richard Bonyngc conducts capably.



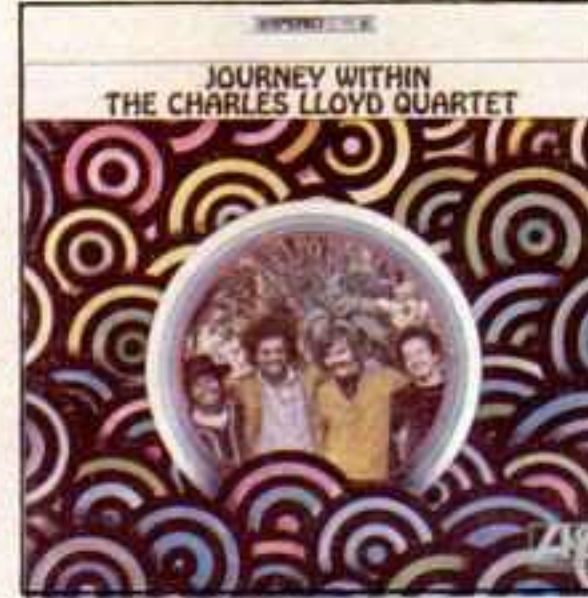
CLASSICAL
CHOPIN: THE NOCTURNES—Arthur Rubinstein. London LM 7050 (M); S 7050 (S)

Here is the perfect coupling: Rubinstein playing the Chopin Nocturnes. The performances on this two-record set, recorded at the RCA Italiana studios in Rome, focuses not only on the romantic and hauntingly melodic qualities of the pieces but also on their strength as great compositions in the fullest musical sense. This of course, is must merchandise.



CLASSICAL
BRUCKNER: SYMPHONY No. 8—Vienna Philharmonic (Solti). London CMA 7219 (M); CSA 2219 (S)

This two-LP set is Bruckner as he should be played—with deep character and subtlety. In addition, Solti builds with great intensity and works the passages gracefully, with exciting results, behind the Vienna's inspired playing.



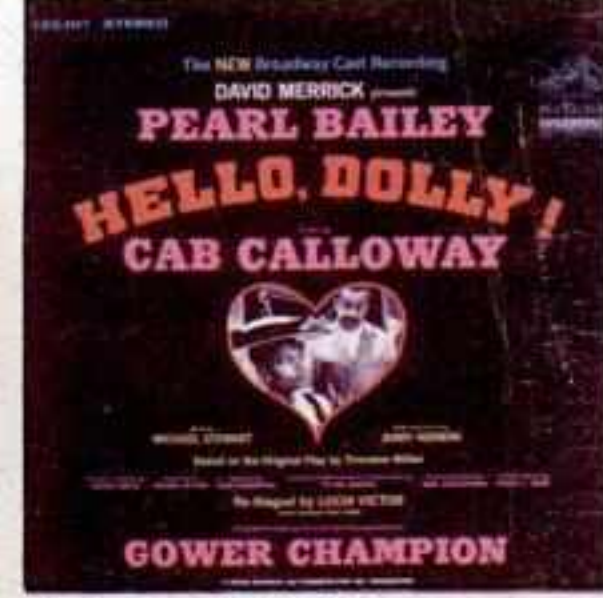
JAZZ
JOURNEY WITHIN THE CHARLES LLOYD QUARTET—Atlantic 1493 (M); SD 1493 (S)

Recorded live at San Francisco's Filmore Auditorium, home of psychedelic rock, Charles Lloyd's new LP confirms his contemporary message—a synthesis of sophisticated jazz and modern meditative rhythmless music. His product is a bustling intersection where good, unaffected jazz meets head-on with today's revolutionary music trends.



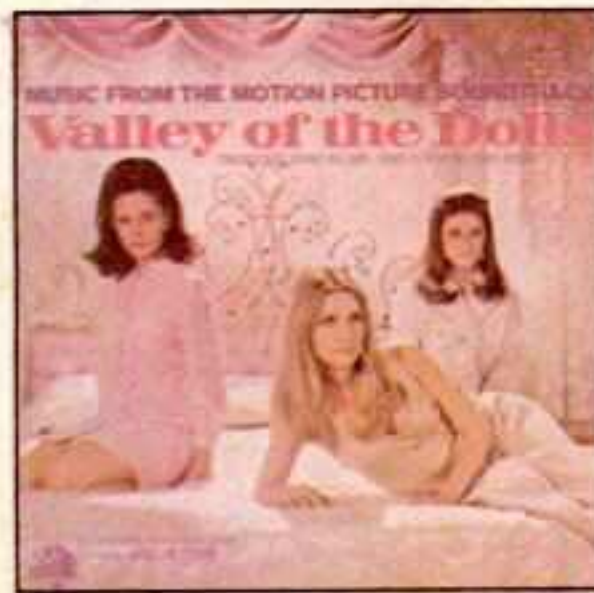
JAZZ
THE HERBIE MANN STRING ALBUM—Atlantic 1490 (M); SD 1490 (S)

Here is another side of the multi-talented flutist. This album does not connote lush string arrangements with flute in the foreground, but exciting jazz composition embellished with the highest measure of carefully blended improvisation and production. From the first note, Mann soars with a sweeping vibrant sound in both original numbers and recent pop hits.



ORIGINAL CAST
HELLO, DOLLY!—Broadway Cast! Pearl Bailey/Cab Calloway. RCA Victor LOC 1147 (M); LSO 1147 (S)

Pearl Bailey has captured Broadway with her starring assignment in the all-Negro version of this long-running musical so there's built-in sales value wrapped up in this package. Miss Bailey takes the familiar Jerry Herman tunes and makes them her own. Cab Calloway and others in the cast complement her excellently.



SOUNDTRACK
VALLEY OF THE DOLLS—Soundtrack. 20th Century-Fox 4196 (M); S4196 (S)

On the strength of the film, this track should do well. The music repertoire is above that of the average film score, with a fine vocal theme and good orchestration. The several cover versions of the theme also may spur sales in the original track.



POP
DON'T LOOK BACK—The Johnny Mann Singers. Liberty LRP 3535 (M); LST 7535 (S)

The Johnny Mann Singers give forth with a bright, contemporary sound. It's easy listening all the way, with a bouncy "Instant Happy" and some good close harmony on the title song. The album is well-paced.



POP
THE WORLD OF GOOD AND PLENTY—Douglas Good and Ginny Plenty. Senate 21001 (M); S 21001 (S)

ABC-distributed Senate Records is off and running with its first excellently produced and performed album. G&P offer high caliber non-amplified music. The tunes are beautifully sung with enchanting instrumental accompaniment. The theme is fantasy. "Children Dreamin'" has much singles potential and "She Is the We of Me," "Livin' in a World of Make Believe" and "There He Goes" will become favorites.



POP
THE ANTHOLOGY OF INDIAN MUSIC, VOL. I—Ravi Shankar Various Artists. World Pacific WD 6200 (M); WDS 26200 (S)

With all the interest lately generated in Indian music, it is a tribute to World Pacific to release this anthology. The set features a cross section of Northern and Southern Indian music plus a one-record history and appreciation of the music form with examples presented by Shankar. A must for those who take Indian music as a serious form of study.



POP
MODERN DELIGHTS—Don Costa. Verve V 8702 (M); V6-8702 (S)

There's a full offering of tasty delights in this 11-selection LP that's in perfect harmony with today's sounds. Costa's guitar drills out unique treatments of "Ode to Billie Joe," "Heroes and Villains" and "Valley of the Dolls" behind some coaxing and lush backgrounds by a solid bunch of musicians.