CARTRIDGE FORUM HISTORY-MAKING

400 Execs Attend—Sessions Swing

By LEE ZHITO

CHICAGO—More than 400 industry leaders attended Billboard's Tape Cartridge Conference here last week (29-30) at the Edgewater Beach Hotel.

The Conference was of historic significance in that it marked the first time that members of the cartridge business assembled at a meeting devoted exclusively to their industry.

Top executives in the various fields which comprise the new industry were exposed to an intensive two-day series of educational sessions, each treating a different aspect of tape cartridge. Each session, addressed by a specialist in his field, was followed by a question and answer period.

The Conference served to crystallize the following key elements:

1. The present state of the industry—at least 700,000 playbacks are being used in cars today; there are considerably more 4-track machines in use now than 8-track, but 8-track is expanding rapidly; both systems are gaining strength; an average of 20 cartridges are being sold per playback owner.

2. What the immediate future holds—greater strides to be made by 8-track as the four major automobile manufacturers all offer optional 8-track equipment; and the major home equipment manufacturers unanimously favor the 8-track system; continued market expansion for all systems as the promotion of the cartridge concept gains momentum on a national scale.

3. Today's marketing channels—playbacks and cartridges are among the hottest items at the automotive accessory retailer level; music-record dealers are rapidly moving in for at least half the share of sales volume in cartridges, are building sales of home units and are pushing for a larger piece of the car playback market.

Guidelines for the retailer, both music-record and automobile—to assure greater profits by educating

(Continued on page 60)

List of Nominees in Billboard's Annual Country Music Poll on P. 3

The Inside on MOA, Societies' Agreement

CHICAGO—The Aug. 24 meeting between representatives of ASCAP, of the Music Operators of America and BMI and SESAC, which resulted in preliminary agreements, was something many people believed would never happen. Now it appears the warring camps will come up with some form of compromise proposal of jockeybox royalties to submit to the House Judiciary Subcommittee currently rewriting the national copyright law. How did this unprecedented meeting come about? A full report on Page 74.

(Continued on page 60)

Luxembourg Going To Pirates' Format

By DON WEDGE

LONDON—Radio Luxembourg's British service, once hit by pirate radio, is planning to adopt some of their features. Luxembourg's British chief, Geoffrey Everitt, is planning a swing toward a Top 40 format and playing records in their entirety. This means that record companies will no longer have access to large segments of time nor to control records' presentation and use.

Luxembourg's change comes when one of the pirates, Radio Caroline's Phil Solomon, is negotiating with U. S. disk companies to sell segments of time to American firms to promote their product (Billboard, Aug. 13). Solomon feels this would keep Caroline off the air after the present Government bill becomes law. The bill makes criminal any British contact with U. S. firms.

Like most of the pirates Caroline has a formula policy, but with the implementation left to disk jockeys on their own.

Luxembourg's British service, however, has in the

(Continued on page 26)

JOHNNY MATHIS / SO NICE

A New Album With Volume Power

Mercury

The International Music-Record Newsweekly

September 10, 1966 • Seventy-Second Year • 60 Cents

Unioton Standards Urged by Nasatir

By CLAUDE HALL

CHICAGO—Mort L. Nasatir, president of MGM Records, called Monday (29) for a committee to set up standards in the tape cartridge field similar to that of the Record Industry Association of America for the record field.

Nasatir, a marketing expert and head of one of the hottest record labels in the industry, was the keynote speaker of Billboard's Tape Cartridge Conference here Monday and Tuesday. One of the pitfalls of the tape cartridge industry, he said, is the present failure to create and maintain adequate quality standards.

First, he called for a committee to shape up standards proposals to submit to the RIAA. "I would like to see the RIAA take a strong role in our standardization problems. But let's not wait for them," he said. "In just a few minutes later in a question-and-answer session, he added he would like to see the RIAA set the same standards for the cartridge as for the album. "The problem with the RIAA, and I'm on the board, is that it moves slowly. I could see a year or more going by with confusion in the field unless this meeting provided the impetus."

Decca, Hazlewood Form Eden Label

NEW YORK—Decca Records and West Coast independent producer-writer Lee Hazlewood have concluded a deal setting up a jointly owned label, Eden Records, Inc. The label will be an exclusive outlet for all new Hazlewood talent discoveries, according to Milton R. Rackmil, Decca Records president.

"Lou Rawls Lane" reached the peak of the top 100 LP's. Now he has another—"Snake" (GT2156). Listen, and you'll hear what sold is all about. And while you're at it, dig Lee's new single, "Love Is a Mother Thing" b/w "Memory Lane" S/309. It's on its way to the top, too.

(Advertisement)

Nasatir

Another Pitfall

Another pitfall he noted was the tendency of record companies to "sit it out waiting for the right system

(Continued on page 60)
Double Play!

1. Christopher Robbins sings
   "Here There and Everywhere"
   (a John Lennon–Paul McCartney penned tune)
   c/w "The Street of Forgotten Lovers" #8937

2. Tom & Ellen's first RCA Victor
   release "Too Many Things"
   c/w "My Up Is My Down" #8939. The "A" side
   features that strong-selling folk-rock sound
   with an original vocal approach.

They're both geared for action in today's market—you can bank on it!
Chappell Sells Back Rights to Roulette

By CLAUDE HALL

NEW YORK—Roulette Records last week purchased back its foreign publishing rights from Barry Publications, Ltd., of London. Morris Levy, president of Roulette and parent company Big Seven publishing firms, said his attorneys were in London Monday (1) completing negotiations. He said he was negotiating to buy all foreign rights and that the publishing wings of United Artists Record Negotiations were still under way last week. Chappell and Roulette were equal partners in the foreign publishing deal, Levy said. He will return to U. S. tomorrow.

Levy said, "Roulette Records and Barry Publications, Ltd., are available for the right price. I've already received several offers in the last few days." The publishing firms contain such copyrights as "The Yellow Rose of Texas," "Evening Has Taken Its Toll" and "Life Is But a Dream." Levy said he also owned the copyrights of much of the Dave Clark Five material. "The Big Seven is one of the most under-rated publishing companies in the business, and Roulette have their top 10 tunes in it. It's one of the top 10 firms of BML.

Roulette has just come off a worldwide hit in "Hanky Panky," by Tommy James and the Shondells. The group has "Say I Love You (I'mmine)" No. 21 on the Hot 100 Chart this week. In addition, the Latin Lines "Take Me" and "More Than the Beat" are very big labels in the field.

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SEPTEMBER 10, 1966, BILLBOARD

Nominees Chosen in BB's 19th Country Poll

By HERB WOOD

NEW YORK—After tabulating the votes of 470 program directors and disk jockeys from country music stations across the nation, five nominees in each of 12 categories have been announced in the 15th annual Billboard Country Music Awards poll. The 60 nominees will be listed on a special ballot for industry-wide voting in all sub-

Ampek and Mercury Renew Tape Pact; Ampex Eyes Phillips System

By RAY BRACK

CHICAGO—Ampex and Mercury have extended their exclusive reel-to-reel tape contract for two years and in the process Ampex has moved closer to involvement with the Philips cassette systems.

During recent reel-to-reel tape discussions with Mercury Corp. executive vice-president F. W. Stopp, Ampex Stereo Tapes' newly appointed president, Donald V. Hall, expressed interest in the Philips system.

"The cassette system utilizes the basic reel-to-reel concept long utilized by Ampex," Hall said. "This factor increases our interest in the potential of this system.

During the Mercury-Ampex negotiations, in which the tape manufacturer secured its second contract for reel-to-reel tapes for Mercury, Philips, Fon-
tana, Smash and Limelight catalogs, Steingberg and Hall set terms for the exclusive distribution of cassette technology to the music industry. The new contract terms will allow Ampex to begin marketing cassette systems in 1968.

Ampex, which has been involved with reel-to-reel tape for over 10 years, was represented by Bel Cantante prior to signing with Ampex in 1964.

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Ampex, which has been involved with reel-to-reel tape for over 10 years, was represented by Bel Cantante prior to signing with Ampex in 1964.

Total titles of Mercury and affiliated labels in the Ampex catalog are over 300, ranging from pop and classical. Big-
est reel-to-reel artists have recorded for Ampex: Bob Dylan, Johnny Mathis, the Swingle Singers, Horace Silver at SMS, Sarah Vaughan, the Oscar Peterson Trio and Gerry Mulligan.

Liason between Ampex and Mercury is handled by the for-
er's a&r manager, Bill Bishop.

Phillips, VFW Set Up a Club

MEMPHIS—Judd Phillips has tied in with the Veterans of Foreign Wars to set up VFW Record Club, which is now going through experimental mailing in 19 states.

Following initial mailings in Alabama, it is expected to start expanding. State by State. His plan calls for that organization to reach 25 per cent of what is sold.

The club distributes new and used records, offering pop, country and R&B products plus albums, singles, imported singles, featured artists and singles, catalogue. The new product is available at retail for the future.

A mono album sells for $2.79, and singles for $.38, with mailing costs. Price of singles is $1, which includes packaging and handling.

Chad & Jeremy Blast R&R Package Tours

LOS ANGELES—Chad Stu-
art and Jeremy Clyde, two suc-
sessful British pop performers, have blasted rock 'n roll pack-
tour promoters who "treat our fans like a bunch of dumb monkeys" and "seriously de-
value the artist's role.

The duo says a recent six-week tour "put the issue. The
two called it an "ill-prepared, jumbled package with unim-
sanable, and under-produced and unem-
inated promotion.

The Chads blasted uninvited disk jockeys hired to in-
fluence fans, bootleggers, radio stati-
fiers, no rehearsals and cold, bleak auditoriums. The
two claim the tour showed them that unless young people are presented with "something new in entertainment, rock 'n roll personal appearances will "die a grim death."

The duo hoped to present a more alert live presentation last weekend at Melodyland in Ana-
cises. (Continued on page 10)
Jazz Beat

By ELIOT TIEGEL

The female jazz singer is going in the way of the big bands, according to Jack Tracy, President of the Ada-Jones music publisher and producer, few bands are left to provide the young singer with experience. Tracy labels Carmen Mamon, a black female jazz vocalist, joining the promising black girl jazz performer to emerge in the past year as "a great talent," saying that "I can't think of any new jazz artist who could equal her." He believes the same league with Ella Fitzgerald and Billie Holiday.

What's happening is that the evergreen vocalists like Ella Fitzgerald and Billie Holiday are no longer recording, but their sales are not over in the market, and there has of late been interpreting top 40 tunes and doing an excellent job, but these cannot be labeled jazz projects.

Nina Simone does well in her live performances that is not a mass merchandizer. The three cool school chicks—Anita O'Day, Chris Connor and June Christy are out there somewhere but have long faded from the record scene.

Is it possible that the public will never again support a new crop of girl jazz-oriented singers.

World Pacific's Dick Bock believes he has the new crop of female vocalists in his label, with major market support. The Pathe label is preparing to release an album of Nina Simone and Dionne Warwick, both young performers who now reach the broad based fan of jazz and world music. Sony, Atlantic's new label to be one area in which vocalists are developing.

Atlantic's Neshef Ertugrul considers the current female jazz tradition that was started by Bonnie Smith. She records for his label.

T-Bird Back to Name Policy

By DON DILEGIO

LAS VEGAS—Hotel Thunderbird, with its new entertainment policy, has returned to the policy of presenting the T-Bird name. About a year ago, the hotel Wood Marries Jane Cauvet

ARDLES, N. Y. — Herb Wood, Billboard editorial staff, eloped with Miss Jane Cauvet on Saturday (3) at the Ardlesy Methodist Church. The couple were both born in Ten-

nese State University, and Wood is in charge of the New York's coin machine department and record reviews.

Labor Dept. Sues Record Rack Service

LOS ANGELES—The U. S. Department of Labor has filed a class action suit asking an injunction for alleged violations of the Fair Labor Standards Act. The suit was filed by Labor Secretary W. Willard Wirtz charged that the rack service employs its salesmen for overtime periods, and that the rack service does not keep and preserve records of hours worked and pay of its employees.

The government asked the U. S. District Court for a permanent injunction and restraining order preventing the company from violating sections of the act and the recovery of back wages for the servicers.

Record Rack Service, maintained to pay its employees during three time periods. The suit further states the company has failed to keep and preserve record of all employees' work and pay conditions as prescribed by law. The suit was representative from the Labor Department. Ross Peterson, who noted that if a girl jazz vocalist was booked for a show, he would probably pass her up.

eliminated the big-name policy that followed all over the hotel bands. Instead, the T-bird booked in a French revue called "Cou La Femme." The show proved to be successful, and Misserman, who was the first new name to return.

The Thunderbird operated under a similar policy last summer with such acts as Judy Garland, Robert Goulet, Jack Benny and that type of entertainment. The hotel had such Broadway show productions as "Flower Drum Song" and "South Pacific."

Zany Kaye Ballard reintroduces the name policy on Sept. 6 with a four-week engagement. She's making her first Las Vegas appearance in eight years.

Zany will be followed by Mamie Van Doren on Oct. 5. It will be Miss Van Doren's Las Vegas date since the hotel-T-Bird's "Ziegfeld" production 18 months ago.

Star Day Host To Tradesters

NASHVILLE—Star Day records played host to some 300 artists, printers, publishers and other traditional industry groups at the company's Five Coves Farm and Museum in New Lenox, Ill., last Sunday (21). It was the label's Fourth Annual Country Music Industry Bar-B-Q Picnic.

Entertainment was provided by Pat Boons, the Ballards, Sonny and Cher, Misty, Jack Clement, Merv Shiner and Larry Kingston.

SHAW REPORT'S 'UP' 6 MONTHS

NEW YORK—Shaw Artists Corp., reported a 19.5 per cent increase in net earnings for the first six months ending June 30. The company reported a $121,895 profit for the six months, compared with $100,106 in the first six months of 1961, according to the rbh booking agency, added TV and film to its list of product releases.

5 LP's From H-B Shows Will Set September Release Pace

LOS ANGELES—Five albums from forthcoming Hanna-Barbera TV shows set for CBS-TV will be among the label's September releases. Fifteen cartoon albums comprises the release list for the National Association of Record Merchandisers convention in Chicago this month.

The albums include the "Impossibles," "Space Kidetts," "Space Ghost," "Dino Boy" and "Banjo Bears." In addition, the company will offer a variety of recorded singles. A few of these include Earl Gaines, the Routines, Abby Tavern Singers, Larry Butler and the Mates.

According to general manager Don Bohanan, a 15 per cent increase in net profit would be expected. The convention will be held with the NARM midyear meeting. The pop record carries a $3.98 price, but the cartoon series a $1.98 price.

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Got a few minutes?  
Got an hour or so?  

Get with it.  
"A Time for Love" is NOW!

Tony Bennett's stunning new hit (from the Warner Brothers picture An American Dream) penned by the team that put "The Shadow of Your Smile" on everyone's lips.

A Time for Love  
4-45708

Tony

CL 2560/CS 9360 Stereo

Where the action is. On COLUMBIA RECORDS.
NEW ALBUMS FOR SEPTEMBER

EXCITING NEW POP RELEASES

Exciting sounds include 10 original works by Run, Sound jazz-pop flavor. "Ring a Wing," "Wagga Giga," "Dance and Denguins," "Secret Agent Man," "City Hanger.

SECRET AGENT

PATRICK MCDONALD

Star of the TV Series "SECRET AGENT"

12 numbers include 5 songs from "Secret Agent Meets The Saint;" "Chase League;" "Olaf's Dance;" "Slinkin;" "The Saint, Swinging Smoothly;" "Rosa;"

THE SAINT

ROGER MOORE

Played By Colonel Ramsey and His Orchestra


THE STREETS OF BALTIMORE

BOBBY EARE

Sings the big country hits, arranged by Anita Kerr. "Cold, Cold Heart;" "Gone;" "Hill the Line;" "Any Time;" "He'll Have to Go;" "Walking the Fluor Over You;" 6 more.

LPM/LSP-3590

MY COUNTRY

Brook Benton

Sings big country hits, arranged by Al Kooper, "Kite;" "Cold Heart;" "Cold Heart;" "Walking the Fluor Over You;" 6 more.

LPM/LSP-3612

STU PHILLIPS

MEXICAN SOUND

Fabulous mariachi sound features two alto saxophones. "King of the Road;" "Dardanella;" "On the Banks of St. James;" "Nightmare;" "Bewitched;" "My Friends;" 6 more.

SINGS SONGS OF LONELINESS

MERRY MANCINI

CHRISTMAS

His first Christmas album features 22 selections, some in medley form. "Silent Night;" "0 Holy Night;" "The First Noel;" "White Christmas;" 3 more.

CHRISTMAS WITH LEONTYNE PRICE

THE VIRTUOSO SOUND OF

HIE CHICAGO SYMPHONY ORCHESTRA

JEAN MARTINON

CONDUCTOR

VARESE: ARCANA

MARTIN: CONCERTO FOR SEVEN WIND INSTRUMENTS, TIMPANI, PERCUSSION AND STRING ORCHESTRA

Big news for music lovers; Price sings great soprano arias from operas she has never sung on stage...

LEONTYNE PRICE

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Great Soprano Arias From Puccini to Barber

With this debut album comes a bonus 10" L.P., in which actor-dramatist Peter Ustinov discusses chamber music with Joseph Silverstein and Ethel Leinsdotter. 3 L.P.s.

LEONTYNE PRICE

TWIN GUITARS

LOS INDIOS TABAJARAS

A MERRY MANCINI CHRISTMAS

MERRY MANCINI

His Orchestra and Chorus

OUTSTANDING NEW RED SEAL RECORDINGS

STANDARD AND BALLADS IN A SOFT AND EASY MANNER, INCLUDES "MAKE BELIEVE;" "WHO CAN I TURN TO;" "LA MER;" 12 NUMBER INCLUDES 5 SONGS FROM "SECRET AGENT MEETS THE SAINT;" "CHASE LEAGUE;" "OLAF'S DANCE;" "SLINKY;" "THE SAINT, SWINGING SMOOTHLY;" "ROSA;"

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ON RCA VICTOR

The most trusted name in sound

**THE BLUE THINGS**

**Gary Burton**
Highly creative inventiveness should do it! Jazz buffs everywhere now to Gary plays "Childhood," "The Samhat Bell," "Seventy," "Homecoming," "My Honeywood Dream." LPM/LSP-3642

**Perry Como in Italy**

**Marti Shannon You Were on My Mind**
Her first album will appeal to pop and folk fans alike. 15 numbers include "Knock on Silence," "You Were on My Mind," "You're Love Is Too Strong." LPM/LSP-3643*

**The Kate Smith Christmas Album**
Her first Christmas album should please her many fans. Kate sings: "Snow Waits," "Joy to the World," "It Came Upon a Midnight Clear," "Silent Night," "Deck the Halls." LPM/LSP-4007

**Old & Golden Goodies**
Original artists do past hits, "Shout" (Bobby Byrnes), "Whow Cee in the Screen," "Gone Baby," "Baby," "When It's Wint," "Baby." LPM/LSP-3641

**Fourty-Second Street The Rod LeVitt Orchestra**

**Heifetz**
Lillian Steuber Howard Ferguson (Dorothean Orchestra) "Golden Age of Pianists" Piano recitals. LPM/LSP-3584*

**New in the Vintage Series**
Two first recordings by Heifetz: Sonata in E-flat for violin and piano by Tchaikovsky; a Sonata by Rachmaninoff's nephew, Karen. LPM/LSP-3589*

**This collection was recorded by two super-teams: 15 great instrumentals: "Going Out the Back Way," "Muscle Man," "Gone Hop." LPM-613**

**RCA Victor**
Great collectors' item. 16 rare recordings by the Carter Family, the Swingle Singers, the Louvin Brothers, and the Monroe Brothers. LPM/LSP-3582

*Recorded in DISCOGRAPHIC sound.
Venet Puts Cap. Wing in Motion

LOS ANGELES — Capitol's new venture into the direct-mail music production department has begun functioning with offices in the Tower and an album of commercial "psychedelic" souvenirs in the group's first projects.

The new operation, established last week with Nick Venet in charge, is working on an album called "Sunset Zoo" while all personnel are upgrading the rising movement involving weird looking and sound ads and the overall stocking of stimulants.

Venet credited the "psychedelic" music he has heard as aweful. It is unmelodic and non-commercial, he says. Venet's 40-employee department, designed to produce top 40 product exclusively for Capitol, which is an independent production wing outside the regular ad sales department, is ensconced in offices on the Tower's fourth floor. First employees hired by Venet are Carol Kussin, formerly Beverly Singleton's secretary in New York, handling copyrights and business affairs, and Michael Sharp, scheduling auditions and rehearsals for acts brought into the operation.

Grayrain Bows With Ten Disk

ALBANY, Ga. — Grayrain Records is slated to debut next week with a disk by Johnson and after-the-moment instrumental, which is under contract to Norton Enterprises, a management firm which is launching the new label. Johnson and Harte have waxed 12 sides at RCA Victor Studios in Nashville.

Norton will present the new Cash label, with the first artist being Johnny Durham, 11-year-old organist, who began recording last Thursday (1) at RCA studios. The new label will have an album of 10 numbers for an album to be introduced next month.

MGM TO MOVE EXEC OFFICES

NEW YORK — MGM Records moved its executive offices to 229 West 57th Street, 35th Avenue of the Americas Tuesday (6). The label will occupy the entire 10th floor of the building. Manufacturing facilities will remain in Bloomfield, N. J. MGM's subsidiary labels and other MGM departments will move into the new quarters shortly. The telephone number will be 262-3313.

Venet is currently seeking writers and producers, and will maintain an open-door policy for material and talent titles. All disks will be released on the Capitol label; all songs will be published by one of Capitol's BMI firm, Beechwood, with Herb Hendersen, maintaining liaison with Venet.

Once the operation has become functional, the thinking is to move it outside the building. The arrangement with Venet, previously a pop producer with massive publishing, is that it is the first time Capitol has set up its own company-financed production wing outside its ad department to work independently in the trend field.

Ottis Topped

Venet has already topped the producer's debit list. One of the first acts to sign him, signed a local quartet called the Knock (which is what they were talking to Trip co-owner Earl Muntz), as a pop-rock club as a rehearsal hall, and recording acts there live, and spoken to Radio London's Mike Stone about sending him material and masters from European sources. Kaptevens will seek material from outside sources, Venet will work closely with staff producers, with the possibility that as acts are developed, they may be assigned to the staff label.

The new label will work with potential and help them develop before releasing any product.

Although Livingstone, Capitol's president, could not name a pop producer of teen rock material, in nothing yet stated the band brings bought back to the company after a three-year hiatus.

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Producing the "psychedelic" is associated with the counter-cultural drug LSD, and the West Coast trend is aimed at trendy ads and imagery of the publicty garnered by LSD, Venet plans making an album of the band's valid musical expression. By taking in with a new trend, the band is only a step away from being captured "surrounding" by them and the public is hopeful.

AGAC Ball Oct. 27

NEW YORK — The 35th anniversary ball of the American Guild of Authors and Composers is set for Oct. 27 at the Hotel Plaza here. Featured will be special material written by lyricists Sheldon Harnick of "Fiddler on the Roof" and co-writer Charles Strouse and lyricists Jerry Herman, Harvey Newmark, Richard Maltby and "Birdie." "Superman" in the band will be the entertainment committee.

CURCI AND UA DISTRIB Pact

NEW YORK — Granitto Ricci, managing director, and David Solomon of Curci and UA Distributing Group are here in town this week to sign a contract with United Artists. The past gives the Curci group the right to distribute United Artists product in Italy.

Ford Tells Why It Zoomed Out Front in 8-Track

CHICAGO—There wasn't a cartridge system that engineers had confidence in until 8-track was developed. But now Ford Motor Co. has purchased an 8-track component planning manager for Ford, at the Bill- board Cartridge Conference here last week. Perkins offered some insight into the manufacturing process and the decision to break with the 8-track instead of utilizing the industry standard 8-track concept.

Spertich spoke at a Tuesday (30) session in which he presented a magazine-like picture for auto-manufactured play- back systems.

Ford's decision to become one fourth of the Lear- Morton-RCA-Victor 8-track system, a new, unused playback system, was based on the approval of Ford's engineers and the engineering opin- ions of these other companies. Ford decided to act on the "auto knowledge" which theorized that 8-track would have the most success in the auto and because collective minds felt that system would survive. "We couldn't buy it," Spertich said, "but the collective judgment said 8-track was superior."

Sperlich said "It was the collective information" which spurred Ford's decision to run with 8-track. There was a good four to six months, Sperlich said, about one year before the unit went into produc- tion, in which Ford's group was full of pros and cons, with representatives from Lear, Morton, Motorola and the music companies all offering their thoughts on the creation of their "product tape as an accessory for many years." Sperlich said. The 4-track system had validity, the executive admitted, and Earl Muntz "had done a great job," but Ford didn't feel 4 was as good as 8.

Product planner John Nevin (recently promoted to another division) was close to being the company's design group to go 8-track as an accessory. Often a tape be in the huge organization. Ford's initial interest was in the cartridge and the player; the music business involve- ment through Ford came later.

There had been problems the first year with the system, Sperlich admitted, but the company expected that. Technological improvements in 1967 models would eliminate deficiencies, he said.

Adask if Ford was aware of comment arising from the West Coast—primarily from Muntz—that 8-track system was troublesome, Sperlich replied Dearthorn was cognizant of Muntz's remarks. The California distributor had attempted on several occasions to interest Detroit in his 4-track system.

SELF-MERCHANDISERS for the Mercury-Philips-Smash-Fontana-Line- right line of stereo tape cartridges are now available for dealers. The four plastic shelves hold 21 cartridges. Tapes are encased in vacuum- packed -principally to eliminate pilferage. A film package are now available for dealers. The four plastic shelves hold 21 cartridges. Tapes are encased in vacuum-pressed "d-fronting" tape cartridge, which is displayed in a lighted display. By forming in a new trend, the "d-functioning," they are helpful to the public. They will be awarded first of the distributor promotion who get the record in the top 10 of any area. Also is it placing heavy radio promo ad- vertising in conjunction with the Bitter End Singer's manage- ment.

End Singers to Get Atco Drive

NEW YORK—Atco Records is going all out to launch its new recording artists, the Bitter End Singers. The company, with the group's first record on the label, "Everybody Knows My Name," involves extensive ad- vertising and promotional activity plus a contest for the dis- tributor promotion men.

Substantial cash prizes will be awarded to the first eight distributor promotion men who get the record in the top 10 of any area. Also is it placing heavy radio promo ad- vertising in conjunction with the Bitter End Singer's manage- ment.

PPX-Bendiksen Tie

NEW YORK — PPX Enter- prises is planning to sell singles sides to be released through Arne Bendiksen in Nor- way. PPX covers cover ver- sions of American Hits.

can we accomplish continued growth.

Several months ago, Rose met with Warner and Reprise licen- sees in Europe.

SEPTEMBER 10, 1966, BILLBOARD
JEANNIE SEELY

"IT'S ONLY LOVE"
(MONUMENT 965)

Jeannie Seely's first release on Monument . . .
"Don't Touch Me" . . . Written by Hank Cochran, became a number one record and established Jeannie as the most promising new talent of 1966—an honor already awarded by Cash Box magazine. Now she has recorded another Cochran song . . . "It's Only Love". Jeannie combines her distinctive sound and individual style with exceptional material to produce "It's Only Love" . . . a great follow-up hit recording.

JUST RELEASED!

"THE SEELY STYLE"
(Monument MLP 8057 SLP 18057)
GLOBAL DISTRIBUTION SET FOR CHARITY ALBUM

LONDON—Leslie Gold, managing director of British Philips, attended a meeting of the International Union of Child Welfare in The Hague on Thursday (1) to outline international distribution arrangement for the Save the Children Fund charity LP which is being marketed here as an all-industry project. A copy of the album was also being presented to Queen Juliana of the Netherlands to mark the launching in Holland. British Philips has already pressed 100,000 copies of the LP. First substantial exports have gone to Scandinavia; it is already on sale in Norway.

The album contains tracks, many recent pop singles hits, by 15 artists. It has received the blessing of EMI, CBS, British Decca, Island and Pye-Philips-France and American Mercury also contributed.

Artists are donating royalties, as are the publishers and composers concerned. Layout artists, publicists, distributors and dealers here are contributing services or working on a nonprofit basis. British price is $2.80.

KEEP IN FOCUS ON EVERY PHASE OF THE MUSIC INDUSTRY
this week and every week . . . through Billboard

CHARITY LP

Chad & Jeremy

'Blue Hawaii' Push
NEW YORK — A full-scale advertising and promotion campaign is being launched by RCA Victor in conjunction with the Sept. 13 showing of the 1961 Paramount film, "Blue Hawaii," on NBC-TV. In addition to the soundtrack starring Elvis Presley, Victor will present Presley single, "Can't Help Falling in Love," from the film. The album, which contains 14 songs, also is available on 8-track cartridge.

James Heads An All-Star Country Show

ISLP, N.Y.—Sonny James, Capitol recording star and one of the country music's top entertainers, headlined an all-star WTHE Radio Show at the ISP Speedway Aug. 25. Other stars on the bill, each with a hit record on the country chart, were Webb Pierce, Warner Mack, Jan Howard and Johnny Paycheck.

James' act, featuring the Country Music Hall of Fame was polished, highly professional performance. With three of the Gentlemen providing vocal support and one the bass backing, James sang a dozen of his hits, including "True Love's a Blessing," "Behind the Tears," "Take Good Care of Her," his current single "Room in Your Heart," and his all-time best seller "Young Love." In addition to his vocal ability, the singer displayed a sharp sense of humor and an exceptional knack for pacing his act.

Dublin, the home of British Philips, Alliance, and Phillips, which received the blessing, is in charge of being marketed here. The LP, which was acquired by the International Child Welfare project, is described as a "natural fit.'

The Columbia artists are reported to have left the Minnesotastate Fair recently in Minnesota when they found they were scheduled to play in a side area with local rock acts and not in the main arena with other top names.

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DIFFERENT AS THE MAN IS

"MY UNCLE USED TO LOVE ME BUT SHE DIED"

Published by Tree Publishing Co., Inc. (B.M.I.)
S-2055

SEE THE ROGER MILLER SHOW EVERY MONDAY NIGHT ON NBC TV
At Billboard’s Tape Cartridge Conference

AMOS HEILICHER, president, Heilicher Bros., Minneapolis.

JIM SHIPLEY, of Main Line, Cleveland, addresses distributors’ session.

COCKTAILS ON HOTEL VERANDA.

A BUZZ GROUP during opening session following speech by Mort Nasatir, president, MGM Records, Inc.

SESSION CHAIRMAN Wybo Semmelink, North American Philips, New York, enjoys a joke.

METRA EXECUTIVE Bill Koehler (left) and Charlie Fox exhibited their full line of cartridge accessories.

EARL MUNTZ (right) addresses conference session as chairman Harry Beckerman. Car Tapes, Inc., Chicago, stands by.


INNER WORKINGS of the Amerline cartridge are scrutinized by Amerline’s Frank Glaubitz (left), John Simmons and general sales manager Paul Weinich (right).


ARTHUR C. GROBART, president, Discount Record Center Stores, Beverly Hills, Calif.

FROM LEFT, Joe Meldt, Oris Beuceler and Ralph Cousino talk shop in the Orrtronics exhibit at Tape Cartridge Conference. Man at right not identified.

THE AMPEX ANSWER to pilferage problem is shown off by field distribution manager Bill Cawfield at company exhibit. Case is glass enclosed.

PERRY WINOKUR, manager, Home Entertainment Products division Mercury Records, demonstrating company’s cassette-style recorder player at exhibit.

SEPTEMBER 10, 1966, BILLBOARD
Streaking across the country with their brilliant hit single...

'Tomorrow's Ship'

Where the action is. On COLUMBIA RECORDS®
of the hottest pop artists in the field, "had true hillbilly feeling that I'd been asked Pappy Daily, Houston a producer to come in, have a look, and see if he could partner with Muzikor to team up George Jones with Pin- key. The result was a highly successful debut album—"George Jones Meets Pinkey To- gether." A single out of that album was also a hit—"I've Got 55 in my pocket," said Ted Dalloway.

"We're recording everything from television and personal appearances but Jones is releasing the new record every couple weeks." On an Ed Sullivan show, the Dean Martin Quartet, Mel Torme, Griffin and Mike Douglas show. A record Patch is producing Teddy and the Monarchs and the McGuires, T. Red and Tandy Randazzo produces that new band the Monarch's and assigns their records to Musicor in a different deal. Bob Booker and George Foster have just produced a new album titled "Sings by You and the Gang-Gals Sings" which will be out in June. The Four Tunes albums are produced by Paul Tripp and Ray Carter besides their hot "Birthday House" sell- ers, Tripp is looking for a har- monizing chorus which will be done by Harald Kuchel. "Basically," said Talmadge, "Musicor is set to operate without an a&r director. I'm not looking for a new a&r director, new artists, new product. We always get that nervous feeling every time the a&r director is around. I want to listen to a record and not have to spend the money in the office before we're 10 years old. I'm going to miss that big one. It's a trip to be interesting." The record says, as a defense against the flood of indie producers now roaming the streets with mas- tering, it is as when it was re- corded. "If it's older than a week, I know every town in the country has already listened to it, so I turn it down."

Kuchel said the unique "Americachi" sound of the band has won millions of admirers both in the country and abroad. "More than that," the Senator continued, "this team has con- tributed measurably to inter- national understanding and pro- moted cordial relations with peoples around the globe." Kuchel said that a Tijuana Brass performance in front of an international audience in their arrangements has demonstrated that music is truly an international language. In their arrangements, the Tijuana Brass combines elements of American Dixieland, Mexican Mariachi and modern jazz. The Alpert group is rest- ing the fresh contrast to rock 'n' roll and other relatively altering modern jazz forms, the Senator said.

"In a day when discordant sounds and irregular beats seemingly have provoked at- traction for unknown numbers," said Kuchel, "it is rewarding to see a musical organization spe- cializing in what may be called joyous music."

After delivering the speech, Kuchel and his wife took the band to lunch in a private Senate restaurant.

Alpert was accompanied by his wife, Kuchel, and his sister. The band members for lunch were Nick Ceroli, Bob Edmondson, Toni Kalash, Lou Pagani, John Pisano and Pat Edmondson, Toni Kalash, Lou Pagani, Joe Parenti and Pat Edmondson, all residents of Los Angeles.

BRIAN HYLAND signs a renewal contract with Philips Records, in the presence of Charles Fitch, right, Philips vice-president and director of recorded product, and Sam Gordon, Hyland's personal manager.

**TALENT 'Harmonizing' Pop With Country Is Sweet Music to Musicor**

By CLAUDE HALL

NEW YORK — A "pairing" of pop and country music art- ists has brought Muzikor Re- cords from a one-artist company to a Ric-Tone multistar operation. And all in the space of less than a year.

The springboard with the feeling by President Art Talmadge that Gene Pinkey, one of the hottest pop artists in the field, "had true hillbilly feeling that I'd been asked Pappy Daily, Houston a producer to come in, have a look, and see if he could partner with Muzikor to team up George Jones with Pinkey. The result was a highly successful debut album—"George Jones Meets Pinkey To- gether." A single out of that album was also a hit—"I've Got 55 in my pocket," said Ted Dalloway.

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**Music on Campus**

By ROGER LIFFMAN

Chad Mitchell and combo recently presented their first campus concert at the University of Alabama. The band, which consists of Chad Mitchell, John Cripps, John Pagani, and Roddy Kesler, has been on the road for the past several years, playing clubs and festivals throughout the country. Their music, a unique blend of folk and rock, has earned them a following among younger fans. The band's debut album, "The Days of Wine and Roses," was released earlier this year and is currently climbing the charts. With their powerful vocals and driving guitar work, Chad Mitchell and Combo are sure to leave a lasting impression on any audience they perform for.

**Sightings**

Buster Crabbe has been signed by Muzikor Records to appear on "The Official Adven- tures of Buster Crabbe," the Music Machine to Original Record Sound Edition. The program will be "Come On In." The Ra- maniotis of the Columbia term con- tract with Epic Records. The Sound of Music was released by the 100 vocal group, signed with Rancom Enterprises.

Petula Clark to Do Sullivan, Copas Sets

Music manager Don Sullivan is flying out to California, where Clark flies out of Oct. 6 from California for the Ed Sullivan TV Show and the Copacabana, which will be re- corded. "She's a great artist," producer Ted Darrow, who French director will direct the show. "She's a very versatile appear- ances includes a concert on the Road with Stu and Andy Williams TV show.

Also on her schedule this year are engagements in Washington, Las Vegas and Reno, and an appearance on the Danny Kaye Show. Early next year, she will appear on the Dean Martin Show, then return to New York for the Ed Sullivan Show before flying home to Paris.

Johanos Concludes AFM Fete Concert

EAST LANSING, Mich. — The American Federation of Musicians' 66th Congress of Strings concluded an eight-week program with a concert con- ducted by Donald Johanos, dean of Congress and music director of the Dallas Symphony. Guest conductors during the week included William Steinberg of the Pittsburgh Symphony, video Krips of the San Francisco Symphony, and Henry Lewis, Los Angeles assistant conductor of the Los Angeles Symphony. The AFM's Cong- resses of Strings each year en- ables 100 young instrumental- ists, students and professional musicians in the United States and Canada, to study under leading music- ians with all expenses paid by scholarships.

WASHINGTON — Herb Al- pert and the Tijuana Brass were extolled on the Senate floor in praise of Thomas H. Kuchel (R., Calif.).

Kuchel's tribute followed the musical group's performance at the 5,000-seat Carter Barron Ampitheatre and its ac- wards performance at the White House.

"He said the Tijuana Brass were continuing a California tradition of mariachi musicians in the area of excellence," Kuchel said.

"I think the band is doing a fantastic job of bringing together an exciting and unique sound that is unique in every way," Kuchel added.

Kuchel has been the subject of praise by many musicians and fans alike for his work in promoting the arts. His dedication to the arts has been recognized by numerous awards and accolades, including the Lifetime Achievement Award from the National Endowment for the Arts. Kuchel's commitment to supporting the arts has made him a beloved figure in the music industry, and his work continues to inspire new generations of musicians and artists. Kuchel's dedication to promoting the arts is a testament to his passion for music and his commitment to bringing joy and inspiration to those who love it.
(GROW, BAJA, GROW)

BAJA MARIMBA BAND

PORTUGUESE WASHERWOMAN

B/W

TELEPHONE SONG

A&M 816

IT'S BAJA MARIMBA TIME
DJ’s, PROGRAM DIRECTORS & LIBRARIANS:

Thank you very much for your plays during the past years.

Should you need a copy of 40 BEATLES HITS please write to me.

LESTER LAIN MUSIC, INC.
157 WEST 57th STREET, NEW YORK, NEW YORK

CHARLIE LOUVIN’S
"THE PROOF IS IN THE KISSING"

Another fine Country and Western single in the great Louvin style. A strong follow-up to the heart-warming “Something’s Wrong”.

"The Proof Is In The Kissing,”
b/w “Scared Of The Blues”. 5729
The music of the lioness is a tiger on the charts.

Born Free
Roger Williams
THE LION'S ON THE MOVE
TO THE WORLD'S GREATEST COMMUNICATION COMPLEX

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NEW TELEPHONE NUMBER:
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MGM RECORDS
is a division of Metro-Goldwyn-Mayer Inc.
You can actually have your own Wonder Hits in terrific action as they sound in person! ...Earl Gains singing his super great R&B song "The Best of Luck to You" ...Larry Butler in his latest slam-bang instrumental hit, "Almost Persuaded" The Abbey Tavern Singers together, chorising their rip-roaring folk song, "Off to Dublin in the Green" ...and the Dynatones crashing out with their spine-tingling instrumental hit, "The Fife Piper"...

All these great Wonder Hits are yours if you act fast! ...so hurry!

HANNA-BARBERA RECORDS, INC.
3401 CALIFORNIA BOULEVARD, HOLLYWOOD, CALIFORNIA

YES! Rush me (check the Wonder Hit(s) and quantity you wish) for which I have enclosed $_______. (Sorry, no stamps.)

☐ Almost Persuaded/Larry Butler
☐ Off to Dublin in the Green
☐ The Best of Luck to You

Name ____________________________
Address __________________________
City __________________ State ______ Zip ________

Watch for the next thrilling installment next week!
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date Released</th>
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<tbody>
<tr>
<td>1</td>
<td>The Isley Brothers</td>
<td>There's No Reason Why We Can't</td>
<td>King</td>
<td>1966</td>
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<td>2</td>
<td>The Isley Brothers</td>
<td>It's Your Thing</td>
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<td>The Isley Brothers</td>
<td>Between the Sheets</td>
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<td>The Isley Brothers</td>
<td>That's All Right</td>
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<td>5</td>
<td>The Isley Brothers</td>
<td>That's My Baby</td>
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<td>The Isley Brothers</td>
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For Week Ending September 10, 1966

Record industry Association of America seal of authenticity in million selling singles.
Not every girl gets her man to say "I do."... but every once in a while you hear a young girl who sings and writes songs with a groovy conviction.

Such an artist is Laura Nyro. You'll believe in her as "We do."

LAURA NYRO

"WEDDING BELL BLUES"

b/w Stoney End KF-5024

Arranged and conducted by Herb Bernstein and Produced by Milton T. Okun, Inc.

VERVE/FOLKWAYS Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.
RADIO-TV programming

Vast Terrain Making Vast Power in Buying New Dish

By CLAUDE HALL

OKLAHOMA CITY—Record dealers in the midwest United States have a plus factor working in for them when it comes to exposure of new records on local radio. In this relatively flat country, a radio station often has tremendous reach. Like KOMA here, for instance, although the station is not considered the No. 1 in audience ratings locally, the radio station is felt by many record dealers to possess vast power in persuading listeners to purchase new records throughout many States and even Canada.

"Oklahoma City is an important breakout market, even if we do not own a nearby outlet," states a plus of a percentage of national sales to qualify on Billboard's Breakout Singles Chart," said Rick Kelly, president of Records, Inc., a Detroit music distributor. "But this is a plus for us with KOMA.

KOMA reaches out beyond everything on this side of the Rockies. We get orders in the now-famous areas of Denver and Colorado, and Utah, and, in fact, South Dakota and North Dakota. We get many orders from across the border in Canada, and, of course, Oklahoma City. Our outlet is a market not serviced by record distributors in Oklahoma City or Dallas. I feel that Dallas dealers service records in Oklahoma City, but not to local distributors, largely because of its out-of-town or out-of-State audience.

In the Music Market, WKOY does the best job of influencing the audiency to buy our product, Kelly said, largely because of its control of the majority of the local audience. Also, KMCI and KTOK come in second with KFMB-FM stereo coming in third. He feels the combination of director programming of radio stations, along with sales and marketing, has been the "Dr. Zivago" soundtrack on MGM Records. But the No. 2 seller has been "One Stormy Night" on GE Records. Kelly attributed this directly to the efforts of everyone who calls for the LP in one way or directly, with KFMB-FM stereo as the reason why they're there to buy the album. Kelly lured the station to its audience and ability to sway them in regards to record purchasing.

WHFI 'Improvises' on 'Detroit Sound'

DETROIT—Uniquely different emphasis to "the Detroit Sound" is given by a month-old program on WHFI-FM, which concentrates upon full-size dance bands, plus ballroom, swing and jazz alike. One segment of the show is submitted "Flashback" and includes recording of "the golden era" of full-size dance bands, as recorded in various media at theatre shows, television, and radio, or in the area, or in some cases by Detroit radio stations. Both swing, dance, live performances and records are included by Keith E. Cunningham, Frank Sidney, society band leaders for many years and now president of the Detroit Musicians Federation's Marion Aimee Semple Bank. The station is a program under the direction of the Detroit Musicians Federation bank. It is broadcast over WHFI-FM, which has the local talent to perform the various music requests.

Neuman a Juror

NEW YORK—Dr. Herman Neuman, music director of the Municipal Broadcasting Commission and WNYC here, will represent the United States at the International Congress of America as a radio-TV music judge at the Prag Festival, Sept. 12-23 at Palazzo Gamba, Piramer, Italy. Prizes will be awarded to the best radio programming in the United States, and Neuman will serve on a jury of judges in international congress on radio and music programming.

Sir Hugh to Speak

NEW YORK—Sir Hugh Greene, general director of the Royal Opera House, London, will be the guest speaker Monday (22) at a meeting here of the American Women in Radio and TV.
Dot's RED HOT

WITH BEST SELLING SINGLES

144 WIPE OUT
SURFER JOE
THE SURFARIS

16933
WISH YOU WERE HERE, BUDDY
LOVE FOR LOVE
PAT BOONE

16919
THE TALLEST TREE
ARE YOU SINCERE
BONNIE GUITAR

16943
TARZAN (TARZAN'S MARCH) / FAMILY AFFAIR
LAWRENCE WELK

16904
CRY, CRY DARLING
FALLING IN LOVE AGAIN
JO STAFFORD

145
PIPELINE
MOVE IT
THE CHANTAYS

16924
ALFIE
SOMEBEHERE, MY LOVE
BILLY VAUGHN

16916
MORNING MEANS TOMORROW
YOUNG IDEAS
JIMMIE RODGERS

16872
COME ON HOME
WOULD YOU BELIEVE
BONNIE GUITAR

VIVA 602
MY WAY OF LIFE
LAST CALL
SONNY CURTIS

NEW RELEASE

& BEST SELLING ALBUMS

101 CALCUTTA / BABY ELEPHANT WALK • LAWRENCE WELK
102 WHEELS / ORANGE BLOSSOM SPECIAL • BILLY VAUGHN
105 MELODY OF LOVE / SAIL ALONG SILV'RY MOON
BILLY VAUGHN
107 MOODY RIVER / SPEEDY GONZALES • PAT BOONE
110 LOVE LETTERS IN THE SAND
A WONDERFUL TIME UP THERE • PAT BOONE
113 COME GO WITH ME / WHISPERING BELLS
Dell-Vikings
136 YOU CHEATED / NATURE BOY • THE SHIELDS
153 HOT PASTRAMI / DARTELL STOMP • DARTELLS
238 SUGAR SHACK / DAISY PETAL PICKIN'
JIMMY GILMER & THE FIREBALLS
249 WONDERFUL SUMMER / DREAM BOY • ROBIN WARD

THE GREATEST TALENT ON RECORDS
ORDERS.

WVR-FM, Wilmington, Del. He'll also serve as assistant program director.

DAVE SHAPER has rejoined WYFR-FM, Philadelphia; he'll also serve as assistant program director.

Johann Cantor has been named program director of WYFR-FM. He's the father of a new daughter—Jonna-

Rex Caston, formerly with KWTX, Waco, Tex., is now personality of a 9-noon slot on

WEAK RATINGS! ATTENTION, CON-

Driver, owner, manager, weather station; Con-

See Handy Order Form on Page 68

RADIO-TV MART

BOX Each

WANTED

BEAUTY IS ONLY SKIN DEEP

I MIGHT BE TO Be Leaving You

BLOW IN THE WIND

SUMMERINGS

WEAK RATINGS?

RECORDS:

SITUATION WANTED

EXPERIENCED ANNOUNCING STAFF WANTED FOR A NEW FM STATION IN ONE OF THE LARGEST MARKETS IN THE WORLD. CALL OR WRITE FOR DETAILS TO:

WFRING, Del. He'll also serve as assistant program
director.

Dave Shaver, WYFR-FM, Philadelphia; he'll
doing business as Dave, Registering greatest proportionate

SALES UP 307%

The Davis Broadcasting Company has purchased

FEMALE JOCKS—ARE YOU TALKING TALENT? CHECKLIST:—1. Voice. 2. Above average. 3. A little of what's new in talk, talent, and
top selling R&B LP's.

TOP SELLING R&B LP's

TOP SELLING R&B & Pop SINGLES

RATES

SITUATION WANTED

WASHINGTON, D.C.—E. P. 1272, a word

WANTED

BOX

SALES UP 307%

The Davis Broadcasting Company has purchased

THE AMERICAN HERMETIC 207 & 208 week program promotion package.

TOP 10 DISK JOCKEY AVAILABLE FOR ENGAGEMENTS. Fascinating personality, regular

WANTED TO BUY

RECORDS: 45's, LP's, SUPE-RIOR, HIT, retro. Contact: N. E. C. 499-4990.

WANTED TO BUY

WANTAD TO BUY

TOP 10 DISK JOCKEY, HOW WORKING. 5412 (Time, BMI)

TOP 10 DISK JOCKEY, HOW WORKING. 5412 (Time, BMI)

NULL

NULL

WANTED TO BUY

WANTED TO BUY

OREGON—WANTED: AIR PERSONALITY. Experience

VoxJOX

WIRE-PM, Wilmington, Del. He'll also serve as assistant program
director. Johann Cantor has been named program
director of WYFR-FM. He's the father of a new daughter—Jonna-

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Rex Caston, formerly with KWTX, Waco, Tex., is now personality of a 9-noon slot on
A new kind of Rivers. A great kind of Rivers.

Poor Side Of Town

JOHNNY RIVERS

PRODUCED BY LOU ADLER
A DUNHILL PRODUCTION

#66205
Luxembourg to Swing to Pirates’ Format

Young Talent Sparks CBS Germany To Sizzling Increase in Sales

By OMER ANDERSON

FRANKFURT—CBS Schallplatte chief Bernd Mikulski is gunning for the fourth sales spot in the hotly contested German record market, with plans to increase turnover by $4 million a year.

CBS chief Bernhard Mikulski has achieved most of CBS’ sales thrust with the development of young German talent. The label has already noted its discov ery of young artists. Mikulski shrewdly perceived, on the basis of market survery that singles are purchased almost entirely by teenagers and that the bulk of disk buying in Germany is done by the under-20 group.

CBS Schallplatten according has developed and promoted aggressively German youth prod uct. The label has established that German towns prefer home talent to foreign record-reco rded artists.

Such imaginative marketin g has enabled CBS to compete effectively in Germany in the last three years. The young artists which Mikulski has championed have contributed heavily to foreign as well as home sales.

Spiral an Example

For an example of this, look at performer Bernd Jansen, an early Mikulski discovery, now a top singles selling force in foreign markets as well as at home, and has also become a successful CBS producer.

Roby Ferrante Is Killed in Crash

ROME—Roby Ferrante, 22, singing composer affiliated with RCA Italiana, was the only one of three autosts killed in a car crash Aug. 19. Ferrante, who competed in two of the last three San Remo Festivals, was composer of "Ogni Volta," which sold 1 million copies in Italy, as also "Amici," which sold 200,000. After his other successes was "Alla Macchina." In addition to San Remo, he participated in all the important of the field and in the Festival of the Roses of Rome.

Ferrante’s death was the latest in a series which has struck young Italian recording artists. RCA’s top star Edosardo Vincenzo killed last year and Luana Lonetti are others who have been in serious crashes this summer.

British service has been notably lacking in hit record and flexibility in programming. The pirates, of course, have had full freedom to develop their strategies.

Evertt concurs that his station lost about 600,000 listeners when the pirates opened up three years ago at a time coinciding with the annual summer audience decrease. He now claims that Luxembourg has more than regained the lost audience and increase the schedule’s share of the 24-program market.

In 1967, the Luxembourg British service will increase its present transmission time (seven-and-a-half hours each evening) and perhaps increase the variety of its programming. Although the rest of the schedule will be handled by station announcers, it is expected that he will offer the record companies something like a play list in proportion to the amount they have been selling each week to the station.

Some Spots Kept

Luxembourg will keep a certain number of spots available at its own disposal—10 records a night has been suggested. Luxembourg will, of course, pay disk jockey and be responsible for programming costs. It will sell spots for commercial to non-adver sers.

Though record companies will lose control, they are aware that they will gain some flexibility. When the program is prepared each day for the pirate disk companies to seek changes right up to the time of airing, a factor not available in the present long-distance pre-recordings.

stage of the Hungarian Song Festival Finale

A Successful Climax for First Hungarian Songfest

By PAUL GyONGY

BUDAPEST—Hungarian Television marked Hungarian Constitutional Day with the final concert of the First Hun garian Song Festival at the Erkel Theater here recently.

From the more than 400 songs submitted to the festival committee in April, 60 had been selected by the judges of experts. They did not know who the composers and authors of these songs were.

These songs were presented to TV audiences in three concerts (Continued on page 30)
JACKIE DE SHANNON
'I CAN MAKE IT WITH YOU'
THIS IS THE HIT THAT'S
MAKING IT NATIONALLY.

#66202
INTERNATIONAL NEWS REPORTS

Vedette in Classical Leases Repertoire From U.S. & Europe

By GERMANO RUSCITTO

MILAN — Dischi Vedette’s managing director and general manager, Armando Sciascia, has announced the company’s expansion into the classical field. Vedette has leased outstanding repertoires from U. S. and European licensors (Counterpoint, Baroque, High-Fidelity), while other deals are near. Also Vedette has undertaken its own production in the area of “Italian Masters of the Rein.

DGG Offers 4 Classical LP’s at A Special Subscription Price

HANOVER, W. Germany — Deutsche Grammophon is offering four classical albums at a special subscription price from Sept. 3 through Oct. 14, 1967. The albums and their subscription price:


Beethoven’s “Missa Solemnis” will be released early in October and the other three albums in November. The subscription offer is being made simultaneously in 13 European countries to catch the Christmas trade.

Before, in most cases unedited manuscripts which were photographed especially for these recordings. We have used the authentic instruments of the epoch—such as old organs (included an organ in Bassetos on which keyboard Giuseppe Verdi learned to play), viola di gambo (literally: leg-viol), flauto dolce (sweet flute), trombini acuti (small acute trumpets), organo positivo (positive organ)—in order to reproduce, as closely as possible, the original sound of the masterpieces. The 82 albums forming this series, available both in the mono and stereo, will be packed in especially studied sleeves, containing a documentation of the recording with photos and full musical and technical data.

AMSTERDAM

The market for children’s records is growing in Holland. Bove has just released three LP’s of new children’s songs, “Zangen van Alberts Droom.” At the same time, a publisher of school books issued the texts and details of the songs specially for educational use. This publisher and manufacturer-school co-operation shows signs of becoming commercially important. Indeed launched a new Amadeo series of low-cost stereo LP’s from the Amadeo (Austria) classical catalog. First issue included works by Vivaldi, Purcell, Mozart and Corelli as well as Brechts’ “Desgroeschenepuppe.” For the teenager magazine, Musik Parade, International Artists was bringing in the Italian Canestorete team for concerts in Amsterdam and Brussels adding local artists for each city. Within days of the death of singer Jan Kiepura, Bovema prepared and issued a memorial album featuring operatic duets made in the 30’s by the tenor with Martha Eggerth. Liberty Vice-President Bob Stoff and international director Ron Kass visited Bovema to review plans for next year.

CINCINNATI

Dusklund jazz is on the ascendancy here after an absence of some eight years, this LP is among the growing British market for organs was detailed by Joe Fenaron, president of the Thomas Organ Company, to British dealers during the Musical Instrument Trade Fair here.

Benaron, speaking at a diner (Continued on page 30)

From The Music Capital of the World

HANOVER — The Beatles are back in London, and the British fans are going wild. The group has been in London for the past week, and has been working on their new album, "Abbey Road." The Beatles are scheduled to release the album on September 17th.

The group has been rehearsing for the release of the album, and has been seen practicing every day. The Beatles have been working on a new song called "Help!," which is expected to be a hit.

The Beatles have been receiving a lot of attention from the media, and have been seen in the streets of London. The group has been spotted in a variety of locations, including the Beatles' home, and a studio where they have been recording.

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TUNE KNOCKS CAMPS

Vogue Perret Goes Camp-Scores With Off-Beat Song

By MIKE HENNESSEY

PARIS—At a time when the French record scene is usually dominated by romantic and rather wishful songs, satirical singer-composer Pierre Perret has scored a hit for Vogue with a cynically off-beat summer song.

Instead of blue sea and sunlit sands, Perret, in his "Les Jolies Colonies de Vacances" (The Pretty Holiday Camps), sings of young holiday campers choked by the fumes of the factory next door and getting typhus by bathing in waters fed by the municipal sewers.

Perret, who has been getting tremendous response to the song on his 38-town summer tour, is now working on a new album for Vogue and a musical comedy which will feature 10 new songs.

Meanwhile, the EP of "Vacances" is selling briskly and sales have already passed the 100,000 mark.

All, however, has not been clear sailing for Perret. His hit satirical song has angered numerous associations who run holiday camps for children. Their attempts to have it banned, however, have rebounded—because the publicity has stimulated sales.

It may prove to be the biggest hit of the summer.

Decca, EMI Vie For Monument's British Rights

LONDON—Both Decca and EMI are negotiating to acquire U.K. rights for Monument and affiliated labels following the recent visit here on a round-the-world tour by Bobby Weiss, vice-president and director of Monument's international division. Other British firms also showed interest.

The choice is now down to EMI or Decca, but because of the interest shown by the two majors, Weiss postponed a final choice of licenses "in the all-important British market."

He expects an announcement to be made later this month soon after he returns to his Hollywood headquarters, following visits to France, Greece, Israel, the Far East and Austrailia.

IMMEDIATE AND
EMI Enter a Release Deal

LONDON—Andrew Oldham has assigned his Immediate Records product to EMI for world-wide release outside Britain and North America. The deal was set by Allen Klein, Oldham's business adviser, during his last visit here.

Immediate, currently hot in Britain with Chris Farlowe's "Out of Time" and other disks, will get world release on EMI's Stateside label, according to managing director Tony Calder. The label is distributed in Britain and Eire by Philips. A deal for U.S. and Canadian distribution is sometime off, although MGM has secured the rights to the Farlowe disk.

"Continued from page 28"

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"Continued from page 28"
**From The Music Capitals of the World**

**Continued from page 29**

to distribute the disk which is a 20 percent share of the pirates to continue broadcast-
ing. Only Phillips, continuing to sell as independent recordings, still sold Polydor are all members of the industry copyright organization which opposes the pirates.

For United Artists Music, Noel Gallagher has bought a 50 percent stake in Sted Talmax Music, Inc. EMI group turnover, covering all products, exceeded $200 million in the financial year just ended. A record high in group turnover is forecast. EMI's Australian operations reported a record highs for net profit and U. S. Capitol had its highest ever sales growth.

British Decca is now fully involved in marketing, solely due to the sale of MCA, lines, included in sales of $11.28, are being pressed in the United States on a single that hit the market recently as a single. The singles are "Count Down," which at present lacks any competition, and "The Man Who Sold the Moon," which it will overcome the band's "Mr. Nobody" next Monday. Editor. Pinkerton's Awarded Credit: "Mr. Nobody" is the story of a Rock and Roll Horse," was recorded without the usual rock and roll backing so that it can be performed live on the road as part of the band's concert shows. EMI's Decca, which has strength in light entertainment, concurs that the record will be a hit. Top of the Pops, the very successful show, has booked the band for its show, which will be held on the night of the band's show. EMI records have been taken off BCTV's "To-night in Persia." Donaldson, who saw "Mr. Nobody," said, "I think the band will be very big."

The Kingston Trio will appear on "Sixth Avenue" this week. The ABC color TV show and two Andy Williams TV shows when the band is in the area. Mike Melvon Trio will back Mel Carter in a "Sixth Avenue" show that is planned for the tour. The shows will be held in the area. George South's 20 years with the label, EMI re-organized a few years ago, under Colin Mathis. Thomas Organ

**Continued from page 28**

ner organized by Jennings Music Industries, Thomas' British distributor, outlined a 12-month stocking and finance plan to encourage British dealers to stock his products, at least one instrument in each line. Retail credit at the rate of one-half percent per month was offered although the minimum purchase and 90-day credit was still available.

According to reports prepared by the Association of Musical Instrument Industries, the present retail price of a new instrument is dominated by Hammond (45 percent), followed by EMI (35 percent). A remaining 25 percent is shared by three British manufacturers, Compton, Burpee and the brothers Marsh. AMI estimates that total British sales of new instruments are present around $37.8 million with organs taking up about $9,800,000 and increasing annually by about 20-25 percent.

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**Beatles' Girl Captures 1st Prize in Italy Radio Contest**

**ITALY** — "Girl," by the Beatles, Carisch, won the latest weekly radio contest, Bandiera Gialla, of Radio-Televisione Italiana. With this contest is usually for new releases, this week's edition was dedicated to "singles". Runners-up were "Che Colpa ti (I Don't Want to Marry)" by Bobbe Java, "The Feeling of Youth" by Dusty Springfield, single, New York, and "I'm Not a Girl You Understand" by Buddy Miller, single, New York.

**LOS ANGELES**

Mike Curt, head of Sidewalk Music, the group headed of Continental Sound Records, a new record company, is planning a new label for his group's label, Gia. Curt will cut up the label's name, "Sidewalk" as a new label. Curt's group, "Sidewalk" was a big hit for the label in 1966. Curt's group, "Sidewalk" was a big hit for the label in 1966. Curt's group, "Sidewalk" was a big hit for the label in 1966. Curt's group, "Sidewalk" was a big hit for the label in 1966. Curt's group, "Sidewalk" was a big hit for the label in 1966. Curt's group, "Sidewalk" was a big hit for the label in 1966.

**Horse**

According to reports, the highest ever earnings of $280,000 was made by the British Decca label, which is owned by the United Artists Music, Inc. The label is expected to be sold in the near future. Decca sales manager, John Chalmers, expects to see the label in his office in mid-month. According to reports, the label has dragged on since the label's humble beginnings in 1945. For United Artists Music, Noel Gallagher has bought a 50 percent stake in Sted Talmax Music, Inc. EMI group turnover, covering all products, exceeded $200 million in the financial year just ended. A record high in group turnover is forecast. EMI's Australian operations reported a record highs for net profit and U. S. Capitol had its highest ever sales growth.

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A TAKE-OFF ZZZINGLE!!!

‘GREEN HORNET THEME’
THE VENTURES

#323

"THE GREEN HORNET" IS A GREENWAY PRODUCTION IN ASSOCIATION WITH 20TH CENTURY FOX & GREEN HORNET, INC. PUBLISHED BY HASTINGS MUSIC CORP.
The Beatles, "Yellow Submarine," is featured on the front page of Billboard magazine, which also includes a list of hit songs from around the world for the week of June 22, 1966.
His new single is on Pacific Jazz.

SECRET LOVE

b/w Hallelujah, I Love Her So #88130

Richard 'Groove' Holmes
NEW ACTION ALBUMS (continued)

FAITHFULL FOREVER . . .
Maurice Faithfull, Island 3467 (M) 7430 (S) 660-04379-3; 660-04377-5

RIGHT FROM THE HEART...
Jimmy Roselli, United Artists UA 3529 (M); UA 6454 (S) 6544 (S) 780-04344-3; 785-06444-9

TELL IT LIKE IT IS...
Richard (Groove) Holmes, Pacific Jazz PJ 10103 (M); ST 20103 (S) 720-10103-5; 720-20103-5

THE ITALIAN ALBUM...
Jimmy Roselli, United Artists UA 3544 (M); UA 6544 (S) 780-04344-3; 785-06444-9

THE CLASSIC ROY ORBISON...
MGM E 4379 (M); SE 4379 (S) 660-04379-3; 660-04377-5

BIM! BAM! BOOM!
Perry Faith, Columbia CL 5329 (M); CS 9229 (S) 660-04379-3; 655-09229-5

THE LOVIN’ SPOONFUL IN WOODY ALLEN’S “WHAT’S UP, TIGER LILY?”...
Soundtrack, Rama Sutra KLP 8053 (M); KLP 8053 (S) 660-00853-2; 660-00853-5

THE UNFORGETTABLE NAT COLE SINGS THE GREAT SONGS...
Capitol T 3518 (M); ST 2558 (S) 300-02558-0; 300-02558-8

RAY’S MOODS...
Ray Charles, ABC ABC 550 (M); ABCS 550 (S) 105-00550-0; 105-00550-0.

NEW ACTION LP’s

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

THE OUTSIDERS /2...
Capital T 2568 (M); ST 2568 (S) 300-02568-0; 300-02568-8

WILD IS THE WIND...
Nina Simone, Phillips PHN 200-207 (M); PHS 600-201 (S) 740-03207-3; 740-00207-5

MOVIE GREATS OF THE '60'S...
Carole Frankel, MGM E 4383 (M); SE 4383 (S) 660-04282-2; 660-04282-5

JEFFERSON AIRPLANE TAKES OFF...
... RCA Victor VPX 3364 (M); LSP 3364 (S) 775-03364-3; 775-03364-6

WILD THINGS!
... The Ventures, Delton BLF 7047 (M); BST 8047 (S) 425-00474-2; 425-00474-5

LIL’ RED RIDING HOOD...
... Sam the Sham & The Pharaohs, MGM E 4407 (M); SE 4407 (S) 660-04407-2; 660-04407-5

SPECIAL MERIT PICKS

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

SOUNDTRACK SPECIAL MERIT

A MAN CALLED ADAM
Soundtrack, Republic R 6100 (M); RS 6100 (S)
The soundtrack album should get plenty of mileage from good vocal performances by Jerry Lewis, David Dew, and Teresa and Bach Acetables. The movie, itself, is not a commercial success, but this album will provide much mercurial value from these four to give the album a fair start.

SOUNDTRACK SPECIAL MERIT

C’MON, LET’S LIKE A LITTLE
Soundtrack, Liberty LPF 3430 (M); LST 7430 (S)
The combination of Bobby Vee, Jackie DeShannon, Ellie Holcomb and the Four Aces should give this an action sound. They all perform on the soundtrack, it’s standard love fare and is in the commercial groove.

(Continued on page 39)

EL MÁS RECENTEY SENSACIONAL ÁLBUM DE NANCY AMES.

But you don’t really have to know the language. Just listen!
AVAILABLE WHEREVER BETTER RECORDS ARE SOLD!
SOUNDTRACK SPOTLIGHT

HOW TO STEAL A MILLION
Soundtrack. 20th Century-Fox 36183 (M)

The William Wyler-directed film, which earned a Radio City Hall rental, has been a hit off the screen as well. A score that has no business being as popular as it is. Johnny Williams has written a sophisticated and spirited score, with a Gallic touch, for the seeduera. Written in the same, a pleasant ballet, has serious possibilities.

SOUNDTRACK SPECIAL

A MAN CALLED ADAM
Soundtrack. Reprise R 6180 (M); BS 6180 (S)

The soundtrack album should get plenty of mileage from good vocal performances from Sammy Davis Jr., Mel Torme and Louis Armstrong, and some top-notch trumpet playing from Doc Cheatham. There's plenty of other material that should add to give the album a fair start.

SOUNDTRACK SPECIAL

C'MON, LET'S LIKE A LITTLE
Soundtrack. Liberty LRP 3400 (M); LST 7430 (S)

The combination of Bobby Vee, Jackie DeShannon, Eddie Hodges and the Four tops should provide full-fledged power for the teenagers. They all top off the soundtrack... It's standard teen fare and in the commercial groove.

NEW AC

NATIONAL BREAKOUT

NO NATIONAL BREAKOUT

NEW ACTION LP's

These new albums, not yet on Billboard's Top 100, have been getting strong sales in major markets.

THE OUTSIDERS P2

Capitol T 2568 (M); ST 2568 (S) (300-025)

WILD IS THE WIND

Nine Simone, Philips PHM 300-207 (M); PHS 300-0427 (S) (740-207)

MOON GREATS OF THE '60

Connie Francis, MGM E 4382 (M); ISP 4382 (S) (660-04382-3)

JEFFERSON AIRPLANE TAKE OFF!

RCA Victor LPM 3384 (M); LSP 3384 (S) (773-03584-3)

WILD THINGS

The Ventures, Deltron RLP 3004 (M); BST 8 (435-09047-5)

LIL' RED RIDING HOOD

Sire the Shirelles & the Pharaohs, MGM E 4407 (M); BST 8 (460-04407-5)
NOTE; T., N.Y. 23, N.Y.
The William Wyler-directed musical "How to Steal a Million" opened in Radio City last week and opened in a big way, with a massive box office success, and why the soundtrack album, "Soundtrack," by Johnny Williams has white and black labels, with "Two Loves" and "Last Waltz," a pleasant ballad, will sell like hotcakes.

Special Merit Picks are now available in record stores.

SOUNDTRACK

A MAN CALLED ADAM

Soundtrack, Reprise R 6180 (5)

The soundtrack album, which features songs good up from Sammy Davis Jr., Mel Lewis, and some fine playing by Nat Adderley, could have commercial mileage from a good promotion. The album has a fair start.

SOUNDTRACK

HOW TO STEAL

Soundtrack, 20

TFM 4183 (M)

The William Wyler-directed musical "How to Steal a Million" opened in Radio City last week and opened in a big way, with a massive box office success, and why the soundtrack album, "Soundtrack," by Johnny Williams has white and black labels, with "Two Loves" and "Last Waltz," a pleasant ballad, will sell like hotcakes.

Special Merit Picks are now available in record stores.

SOUNDTRACK

A MAN CALLED ADAM

Soundtrack, Reprise R 6180 (5)

The soundtrack album, which features songs good up from Sammy Davis Jr., Mel Lewis, and some fine playing by Nat Adderley, could have commercial mileage from a good promotion. The album has a fair start.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Record Industry Association of America Rank</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>A MILLION HEARTS ALIVE WITH LOVE</td>
<td>Tom Jones</td>
<td>Epic</td>
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<td>2</td>
<td>THE BARGAIN</td>
<td>20TH Century-Fox Sound</td>
<td>20th Century Fox</td>
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<td>3</td>
<td>MAN  WITH A MISSION</td>
<td>20TH Century-Fox Sound</td>
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<td>4</td>
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<td>THE BARGAIN</td>
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<td>20TH Century-Fox Sound</td>
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<td>20th Century Fox</td>
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</tbody>
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*Note: The list continues with similar entries.*
Internationally bound with a hit sound!

The Monkees...

America's most exciting new group is creating a sales sensation with their first Colgems single. It's available now, so get in on the action. See the Screen Gems TV Show "The Monkees," produced by Bert Schneider and Robert Rafelson. "Last Train to Clarksville" produced by Tommy Boyce and Bobby Hart. "Take a Giant Step" produced by Tommy Boyce, Bobby Hart and Jack Keller. Music Supervision, Don Kirshner.

COLGEMS
Manufactured and Distributed by RCA
ORDER FROM YOUR RCA VICTOR DISTRIBUTOR TODAY!
NEW ALBUM RELEASES

- Haydn: Concerto in D. THAD JONES / PEPPER ADAMS DYNACAIRES; JIMMY WARALY: Christmas With Me. HAYDN: Cellokonoente. TCHAIKOVSKY: MYSTIC MOODS ORK; PHIL WISELY; (S) 200-214 (M), 600-214 (S); 216 (M), London Symphony Orch.

- JOSE: Anchors Away With Sea-going People. WILLIAMS: PRESTIGE 42 5032 900.111 (S)

-ForObject to Hoe. LITTLE RIDDLE: String Trios; Hoochie Cooche Men; MARQUIS MOVIN' MA; 95F 29 (S)

- Damita Jo 'If You Go Away' E-10061

- A single widely acclaimed as one of the greatest songs and performances of 1966!

-IV'VE BEEN WRONG . . .

BUCKINGHAM, U.S.A. 853 (James, BMI) (Chicago)

MAN LOVES TWO . . .

LITTLE ALLISON, Checker 1149 (Chart & Fashion, BMI) (Miami)

SHE AIN'T LOVING YOU. . .

DISTANT COUSINS, Dave 1514 (Sundowner, BMI) (Miami)

STICKY, STICKY . . .

BABY BURLIS, Shield 203 (WAL IV, BMI) (Baltimore)

WE'LL MEET AGAIN . . .

TURTLES, White Whale 234 (Brent, ASCAP) (Miami)

OFF TO DUBLIN IN THE GREEN . . .

ABBEY TROTTEN SINGERS, HER 499 (Melody Truth, BMI) (Dallas)

- Stellar Year's Country Hits

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

- COUNTRY SINGLES—5 Years Ago

September 11, 1961

1. Tender Years, George Jones, Mercury
2. I Fall to Pieces, Patsy Cline, Decca
3. My Eyes Should Board, Claude Gray, Memory
4. I'm a Gonna Have My Way, Kitty Wells, RCA Victor
5. Lovers Will Never Fall, Claude King, Columbia
6. Under the Influence of Love, Rock Owens, Capitol
7. Big Man, Big Man, Claude King, Columbia
8. We'll Meet Again, Claude King, Columbia
9. A Thousand Miles, Claude King, Columbia
10. Sweet Lips, Webb Pierce, Decca

- COUNTRY SINGLES—10 Years Ago

September 8, 1956

1. Crazy Arms, Ray Price, Columbia
2. Hound Dog/Don't Be Cruel, Elvis Presley, RCA Victor
3. I Walk the Line, Johnny Cash, Columbia
4. Searching, Kitty Wells, Decca
7. Sweet Dreams, Faron Young, Capitol
8. You Are the One, Carl Smith, Columbia
9. I Take the Chance, Jim Edward & Maxine Brown, RCA Victor
10. My Lips Are Sealed, Jim Reeves, RCA Victor

- Starday Adds Two Distribris

NASHVILLE—Jim Wilson, Starday Records' vice-president of marketing, has announced the appointment of Big State Distributing and H. W. Daily, Inc., to distribute the Starday line in the growing Texas-Oklahoma market.

"Current market data indicates that three of the 16 largest cities in the U. S. A. are located in Texas (Houston, Dallas, San Antonio)." Wilson stated, "Both of our newly appointed distributors have experienced many successful years in the exploitation and sale of country music product and we feel confident they will substantially aid Starday in the improvement of over-all sales in Texas and Oklahoma."
London's first barrage of stereo tape cartridges!

- 42 great releases
- 8-track and 4-track
- mastered, duplicated, manufactured, and distributed for London Records, Inc. by AMPEX
- ready-to-sell in this exciting new cartridge-pack — easier to display, promote, and inventory

Manufactured with Ampex professional recorders, on extra-strength Ampex polyester tape . . . packed in break-resistant hi-impact cases . . . every cartridge shrink-wrapped for better appearance, extra protection.

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Here they are! 8-track stereo tape...

...from the great LONDON library.
tape cartridges to skyrocket your sales! 

Cartridges manufactured only by Ampex...

yes we have 4-track cartridges also

THE TOP SWINGERS IN THE LONDON POPULAR SERIES, INCLUDING...

this is only our first cartridge release...

we'll pull the trigger again soon!

Load up with double-barrel quality stereo cartridges to hit new sales peaks!

* Every tape has been play-tested
* Every tape is guaranteed perfect
* Any tape will be replaced defect free if defective in any way
* All tapes available now!
also available for the first time on London/Ampex 8- and 4-track stereo cartridges...

THE ROLLING STONES

LEM 72098
The Rolling Stones
OUT OF OUR HEADS

LEM 72105
The Rolling Stones
DECEMBER'S CHILDREN

LEM 72110
The Rolling Stones
BIG HITS (HIGH TIDE & GREEN GRASS)

LFM 17090
THE ROLLING STONES
...12 x 5

LFM 17095
THE ROLLING STONES NOW

LFM 17098
The Rolling Stones
OUT OF OUR HEADS

LFM 17105
The Rolling Stones
DECEMBER'S CHILDREN

LFM 17110
The Rolling Stones
BIG HITS (HIGH TIDE & GREEN GRASS)

LFM 17111
THE ROLLING STONES

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LORIN MAZEL

New Philips albums to sell by

OF VODKA & CAVIAR

Paul Mauriat & his Orchestra

GOLD COUNTRY / TERESA BREWER

SINGS GREAT COUNTRY HITS

GOLD COUNTRY

OF VODKA AND CAVIAR /

PAUL MAURIAT AND HIS ORCHESTRA

The French musical giant, Paul Mauriat, turns his brilliance to Russia—and its romantic music of the past. The Paul Mauriat Strings and treatment of this music make this a startling album of quality and nostalgia for the discerning record buyer.

PHM 200.215
PHS 600.215

THE IMMORTAL SONGS OF BOB DYLAN /

THE GOTHAM STRING QUARTET

A Fabulous idea—a "first"—the great songs of Bob Dylan played by a chamber orchestra! The very best of the Bob Dylan writing genius is brought to life in a style brand new for these great songs. A "must" for the record collector.

PHM 200-218
PHS 600.218

ONE WORLD OF MUSIC ON ONE GREAT LABEL!
NEW YORK — Bright packaging and good sound combine to make the first of Epic’s New Crossroads line a promising addition to its budget classical field. Highlights of the group include a two-record “Maestro of the Orchid,” Offenbach’s “Carmina Burana” and Mahler’s Symphony No. 6, “In D Major.” Of special interest are works by lesser-known Czech composers Anton Reinča, Jan Vorsek and Josef Vavřinecký. The Crossroads line, which lists for $2.49 mono and stereo, consists of new pressings by Supraphon of Czechoslovakia according to Epic.

Where many other labels have been stressing baroque material, Crossroads also offers titles from the classical period, with Mozart, featured on the violin disks, the leitmotif. A delightful pressing in this group is the “Serenade No. 9 in A-Flat” by the Prague Chamber Ensemble, on a single instrument. The winds also are featured in a new pressing of an upbeat performance of Václav Smetacek leading the Czech Philharmonic in the “Sinfonia Concertante” for 1 Flute in E-Flat for Oboe, Clarinet, Bassoon, Horn and Harpsichord, paired with Karel Ancerl leading the Czech Philharmonic in a sparkling version of the “Concerto in E-Flat for Horn and Orchestra.”

Top notch soloists Joseph Suk, Kreisler, and Milan Skala vie, in pairing of the Sinfonia Concertante for Flute and Piano in D-Minor and the “Duo in B-Flat,” both with Kurt Redlich leading the Czech Philharmonic.

Ancerl, the well-known conductor of the Czech Philharmonic, also leads that group in a grand production of Mahler symphony and in an appropriately orchestral version of “Ma Vlast,” including the popular “Vltava (Moloka)” Sarbovsky Symphony No. 3 (Leipzig) and fields the sensitive dissonance of both Sonatas for Harpsichord and Miss Ruzicka in middling lassos by Lasso and Moritz Reiner. New releases in this modern set are the Dufay worked flawlessly by Izdekleck and Helena Teterevichuk, the Czech Philharmonic Chorus and the Prague Symphony.”

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WORDS AND MUSIC BY
RODGERS and HAMMERSTEIN
PRODUCED BY
CAMARATA

CAROUSEL
D.Q. 1292 STER 1292
JAN CLAYTON
STAR OF THE ORIGINAL BROADWAY SHOW
WORDS AND MUSIC BY
RODGERS and HAMMERSTEIN
PRODUCED BY
CAMARATA

BRIGADOON
and other favorites
D.Q. 1299 AND STER 1299
WORDS AND MUSIC BY
LERNER and LOEWE
PRODUCED BY
CAMARATA

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CHILDREN'S RECORDS IN THE WORLD. FOR CHILDREN OF ALL AGES

CONTACT YOUR DISNEYLAND DISTRIBUTOR FOR IMMEDIATE DELIVERIES
Harpsichord
Outlook Zoons
• Continued from page 50

releases this year of "18-Century Italian Harpsichord Music." He also is featured on an album entitled "The Pleasure of Crewson," which contains vocal and instrumental music of Spain from the 15th through the 17th centuries. A five-record set of Bach's "Complete Harpsichord Concertos" with Robinger Gretna is still a good seller for Nonesuch. Jean-Louis Petrini is featured on the Nonesuch "Sons of Poland" series. The usual tale of Poles talking to go along with seven other tales in its catalog. Angel's four Landowski disks are in its Great Recordings of the Century series. Vertigo also is reissuing its Bach sonatas with harpsichordist Prince-Joseph and violinist Eric Friedman. Deutsche Grammophon is reissuing its Percy Grainger's "Harpsichord Concerto No. 5 in G Minor" next month with Llovid Salter on a disk with other pieces.

Greens most recent harpsichord recordings featured Malcolms Hamilton, including a six-record set of Bach's "Well-Tempered Clavier." The other side of the coin, the six-handel sonatas. A current Baroque Records program has four Bach sonatas with Kenneth Gilbert as the harpsichordist. Vanguard's catalog includes Anton and Erna Heiler.

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MEMORANDUM

FROM: MUSIC INDUSTRY DIVISION OF UNITED JEWISH APPEAL
TO: RECORDING ARTISTS AND ARTIST MANAGERS

On Monday, October 24, 1966, the Music Industry Division of United Jewish Appeal will honor Mr. David Rothfeld of E. J. Korvette.

The committee felt if you knew about this, you would want to join in honoring Dave while helping to support the international humanitarian effort of UJA.

A Sponsor's Souvenir Handbook is going to press immediately. If you want your name added to the hundreds already participating, you can do so by mailing your contribution TODAY to Music Industry Division, United Jewish Appeal, 220 West 58th Street, New York, New York.

Sincerely,
ERIC BERNAY
Chairman
Music Industry Committee
COUNTRY MUSIC

Hot Country Singles

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist, Label, Number &amp; Publisher</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td>A TASTE OF HEAVEN</td>
<td>Jim Ed Brown, RCA Victor 8867 (RCA)</td>
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<tr>
<td>I'LL JUST BE FOOL ENOUGH</td>
<td>Hank Snow, RCA Victor 8838 (Victor)</td>
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<td>LITTLE LILY ROCK CALLING</td>
<td>Feolin Rabb, Capitol 3369 (Capitol)</td>
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<td>GET YOUR TIE THE WAY YOU WANT IT</td>
<td>Donna Corcoran, Dot 16472 (Dot)</td>
<td>8</td>
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<td>I GET THE FEVER</td>
<td>Bobby Bare, Sony 19999 (Sony)</td>
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<td>LITTLE PEDRO</td>
<td>Jim Reeves, RCA Victor 40885 (RCA)</td>
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<td>GET LIVIN'</td>
<td>Jeannie Seely, RCA Victor 8301 (RCA)</td>
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</tbody>
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Nominees Chosen in BB’s 19th Country Poll

- Continued from page 3

Most Promising Female Artist of the Year
- Kay Adams
- Liz Anderson
- Jan Howard
- Jeanne Seely
- Bobbi Staff

Favorite Singing Group of the Year
- The Browns
- The Hardin Trio
- Statler Brothers
- Stonemans
- Tompall & the Glaser Brothers

Favorite Record Duet of the Year
- Bill Anderson & Jan Howard
- Carl Butler & Pearl
- Roy Drusky & Priscilla Mitchell
- Bonnie Owens & Merle Haggard
- Wilburn Brothers

Favorite Instrumentalist of the Year
- Chet Atkins
- Phil B自己的
- Ray Charles
- Floyd Cramer
- Pete Drake

Favorite Band
- The Blue Boys
- The Buckaroos
- Leon McAuliff
- Pee Wee King
- Hank Thompson

Favorite Comedy Recording Artist of the Year
- Don Brattain
- Archie Campbell
- Bill Carlisle
- Jimmy Dickens
- Hondo & Jeff

Favorite Country Songwriter of the Year
- Bill Anderson
- Hank Cochran
- Harlan Howard
- Roger Miller
- Buck Owens

Favorite Country Single of the Year
- Don’t Touch Me (Jeanne Seely)
- Make the World Go Away (Eddy Arnold)
- Flowers on the Wall (Staster Brothers)
- Tippin’ Toes (Hardin Trio)
- Walkin’ in Your Welfare Line (Buck Owens)

Favorite Country Album of the Year
- CUTE N’ Country (Connie Smith)
- Folk-Country (Waylon Jennings)
- I Want to Go With You (Eddy Arnold)
- The Other Woman (Ray Price)
- Roll Out the Red Carpet for Me (Connie Smith)

Hayride’ Ohio Fair Click

CINCINNATI — Station WLW’s “Midwestern Hayride” originated its regular telecast Saturday, Aug. 27, from the Ohio State Fair at Columbus and broke all previous attendance records at the grandstand, according to fair officials who estimated the crowd at 45,000, half of which were “Standing Room Only.” Grandstand gates were closed a half hour before show time.

The 20-year-old “Hayride,” produced by Avco Broadcasting, is seen regularly on its WLW television stations in Cincinnati, Dayton and Columbus, Ohio; Indianapolis, and its station in San Antonio, as well as in 41 additional markets in which the show is syndicated.

“Hayride’s” regular cast of 30 plus special guest Mary Taylor entertained the fair and TV audiences with such country standards as “Y’All Come.” According to the fair’s management staff, “Just Because.”

“Hayride” was again telecast from the State Fairgrounds this September 3, to a record crowds of more than 35 telecasts from this year’s Ohio State Fair. The show is produced a series of three-hour-documentary about the fair which was telecast throughout the State.

JOHNNY WRIGHT

Has another No. 1 Single.

‘I'M DOING THIS FOR DADDY’

32002 DECCA
BILLBOARD'S SECOND ANNUAL EDITION OF

The World of Religious Music

THE ONLY INDUSTRY PUBLICATION OF ITS KIND
DEVOTED EXCLUSIVELY TO THIS SPECIALIZED
AND LUCRATIVE AREA OF THE MUSIC-RECORD BUSINESS

ABOUT

the publishers, the record companies and the performing artists who have brought the religious music field to widespread, popular prominence

FOR

the entire music-record industry and the religious music fans through Billboard's world-wide circulation and merchandising effectiveness
... expanded this year to include sale of the edition through Religious Music Book Stores.

ADVERTISING DEADLINE:
SEPTEMBER 1
**COUNTRY MUSIC**

**HOT COUNTRY ALBUMS**

A STAR PUBLISHER'S LARGEST REGISTERING-PROPRIETOR SPEND REPORT FOR THE WEEK ENDED SEPTEMBER 26, 1966

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**Neal, GAC Shows Click At Du Quoin**

**DU QUOIN, ILL.**—Country music scored another winner at the first two nights of the Du Quoin State Fair here Aug. 27, 28, with the main grandstand attractions produced by Bob Neal, of the Neal Agency, Nashville, in cooperation with E. O. Stacey of the General Artists Corp., Chicago.

The Saturday night (27) show drew a crowd estimated at 10,000, with the Sunday layout (28) pulling some 12,500. The Saturday line-up spotted Pete Drake and band, the Stoney Mountain Cloggers, Warner Muck, Grandpa Jones, Hank Williams Jr., Lester Flatt and Earl Scruggs, Carl Smith, Loretta Lynn, Roy Clark and Ferlin Husky. Sunday layout had the Pete Drake group, the Cloggers, Sonny James and the Southern Gentlemen, Dottie West, Marty Robbins, Ernest Tubb, Don Bowman and Roy Acuff.

"Country music has proved itself with us," said D. M. Hayes, president of the Du Quoin Fair, "and we’re planning to operate with the same policy on the first two days of the fair in 1967."

**LOCK HAVEN, PA.**—Palmer A. (Pop) Stover of Lock Haven was elected president at the 10th annual National Convention of American Folk Music here Aug. 27. More than 100 out-of-State members attended the convention, which included Jamboorees on Aug. 26 and 27. Twelve country and western bands entertained.

The new Country Music Hall of Fame and Museum.

**58**

**Billboard's Fourth Annual WORLD OF COUNTRY MUSIC**

Advertising Deadline: September 26

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HANDBOOK OF RADIO RESPONSE RATINGS

Containing the full 3rd Cycle (to July 9, 1966) of ratings reports on the 41 major radio markets throughout America—as compiled by the Research Department of Billboard's Special Projects Division.

CONTENTS

THE 41 MAJOR MARKETS
Ratings indicate position held by each station and disk jockey by their musical format in influencing the record buying habits of their listeners—based on actual air play and over-the-counter record sales.

ALBANY—
Schenectady—
TROY, N. Y.
ATLANTA, Ga.
Baltimore, Md.
Birmingham, Ala.
BOSTON, Mass.
BUFFALO, N. Y.
CHARLOTTE, N. C.
CHICAGO, Ill.
CINCINNATI, Ohio
CLEVELAND, Ohio
COLUMBUS, Ohio
DALLAS, Tex.
DAYTON, Ohio
DENVER, Colo.
DETROIT, Mich.
FT. WORTH, Tex.
HARTFORD, Conn.
HOUSTON, Tex.
INDIANAPOLIS, Ind.
KANSAS CITY, Mo.
LOS ANGELES, Calif.
MEMPHIS, Tenn.
MIAMI, Fla.
MILWAUKEE, Wis.
MINNEAPOLIS—
ST. PAUL, Minn.
NASHVILLE, Tenn.
NEW ORLEANS, La.
NEW YORK, N. Y.
NEWARK, N. J.
OKLAHOMA CITY, Okla.
PHILADELPHIA, Pa.
PITTSBURGH, Pa.
PORTLAND, Ore.
PROVIDENCE, R. I.
ROCHESTER, N. Y.
ST. LOUIS, Mo.
SAN DIEGO, Calif.
SAN FRANCISCO, Calif.
SEATTLE, Wash.
SYRACUSE, N. Y.
WASHINGTON, D. C.

CROSS-REFERENCE Recap
BY MUSICAL FORMAT

POP SINGLES
POP LP'S
R & B
JAZZ
COUNTRY
CONSERVATIVE
COMEDY
FOLK
CLASSICAL

DJ RANK
STATION RANK
STATION ADDRESS,
ZIP CODE,
AREA CODE &
PHONE NUMBER

SPECIAL LISTINGS
NATIONAL BANDSTAND SHOWS:
Name of Show & Personality
Current number of markets
Producer & Talent Coordinator
Full address, area code & phone number.

LOCAL TV BANDSTAND SHOWS:
City & State
Name of Show & Personality
Station Call Letters & Time Slot(s)
Full address, area code & phone number

COUNTRY TV SHOWS:
City & State
Name of Show & Personality
Station Call Letters & Time Slot(s)
Full address, area code & phone number

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Three industries — music-records, automotive and home entertainment — have pooled their knowledge in order to speed the development of a lusty infant: the tape cartridge field. That is without a doubt the single most important aspect of the Billboard's Tape Cartridge Seminar, conducted Aug. 29-30 at the Executive Hotel in New York. This cooperation is a good augury; for just as the record and radio industries are mutually dependent upon one another, so is the tape-cartridge industry dependent upon the record, automotive and home-entertainment fields.

Let us hope this pooling of information is sustained — and even expanded. One of the areas where this is immediately necessary is the matter of quality standards. Mort Nasatir, MGM chief and keynoter of the cartridge conference, urged that a committee be created to suggest standards to the major companies.

We agree — and we urge the RIAA to support the concept of standards of quality in the tape cartridge field — just as it does in the record industry. We urge that the RIAA take the lead in this matter; we urge that it draw up the standards and that this be done as rapidly as possible.

story), and traced his background as an advertising executive and a half dozen in the record industry.

The morning session also included talks by Andy Cuda, general manager-program, RCA's special projects division, and Lee Zito, Billboard's editor-in-chief. Zito narrated the four-year-old history of the tap industry to the new century from the floor of the market, and the combined promotional push of Ford Motor Co., RCA Victor, GMC and Motorola.

Cuda, using statistical "indicators" gathered by his Record Market Research division, drew a profile of the current cartridge playback buyer, analyzed current market trends, and projected the growth of the industry. He pointed out how the history of the record business shows a new development emerging each decade, and that the tape cartridge has emerged as the latest.

Cuda said "We've got 58 million U. S. households to sell to, who spend $13 billion a year for retail products. Of that, $13 billion is earmarked for furniture, household products, appliances, and that's the grouping that embraces phonographs and records, and now cartridge playbacks and cartridges. They're going to spend more and more on automobiles and auto products and accessories. Now that includes money for cartridges and playbacks.

Conference Highlights Speech Excerpts

Give Customer the Whole Ball Of Wax, Earl Muntz Advises

It was standing room only for a discourse on the profitability of a playback installation center with the West Coast's Earl Muntz as guest lecturer. Muntz' ready reserve of information and sharp retort kept the seminars moving briskly as he urged his listeners to offer complete service, "the whole ball of wax" as he classified installation, service and library facilities.

With the proper installation you can take a $9 unit and make it worth $150, Muntz said. "I don't know of anyone who's gone back to radio after he's had a player properly installed.

Muntz noted he doesn't make any money on service, but it's a vital function for the growth of an installation center. Service will lure the customer into a cartridge-buying habit, he declared.

Muntz was asked to define "the king." Muntz explained in noting that the installation owner must set up operational procedures and adhere to them. Muntz believes in door installation for speakers because they provide a "better, consistent enclosure with better bass response." If the customer doesn't want the speakers installed, Muntz will install special equipment for special applications. Muntz would rather pass up the business, he explained, than go against his proved system.

Malloy Pacask classified service cites good marketing facilities and pleasant people to wait on guests, plus a "slowly growing, orderly installation" for a successful player installation center. His recently opened Cartridge City, in Van Nuys, Cal., installs 4-track players "on anything that moves," from bicycles to Cadillacs.

The market today is tremendous, and I really feel that we've only started to scratch the surface, for we're operating in the Western California area at the present time where the units have had considerable more exposure than they've had in the Midwest and the East. We feel that in the very near future the Midwest and East may be our largest market as we're enjoying on the West Coast. But, in the meantime, we'll continue to grow our market again, Muntz added.

I have been asked to speak on the feasibility and the profitability of an installation center by Billboard, and in my opinion, I don't feel that anyone operating strictly on the basis of installing units for automobile dealers and radio centers could succeed. We've been in installations. We have found that it's necessary to have the entire line, including the sale of the entire line of tape-playback units for the car as well as the home. This has been one of the great advantages that the Muntz key account has enjoyed because he becomes a specialist in all three areas, therefore operating an excellent installation center as well as service that brings the customer back for future sales on the cartridges. It has always been our feeling that the unit was more or less the razzle and that the cartridge would become the part of the sale.

Toc, in order to give a good example of what we feel would be an ideal operation in the line of installations as well as in cartridges and units, we have prepared a carousel of 100 picture frames and will present it to the record store. It's our view that we call an "ideal operation," any questions you would like to ask will be answered to the best of our ability.

I want to thank all of you for attending our showing. Everyone's asking what the future is on the strength of this industry and what the future will be. My honest belief as of this moment is that the industry is well appreciated in 1967, I feel that 20 per cent of the 2 million units will be sold in the automobile industry. In 1967, leaving 1,000,000 to be sold as hang-on units. I feel that by 1972 or 1973 there could be as great a percentage of units installed as cars. It is our view that we call an "ideal operation," any questions you would like to ask will be answered to the best of our ability.

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Mfrs. See Enough for All, But Fight Shaping for Top Gun

After two solid days of seminars covering all phases of the tape cartridge industry were over, the prevailing feeling among tape cartridge manufacturers was that the 4-track, 8-track, Philips reel-to-reel and Playtape 2-track monaural could all flourish side by side. But no one said that as well as they could to propel them to number one. This was revealed at a panel discussion held as part of the TAPE CARTRIDGE CONFERENCE.

"Standardization will not be a factor in the future market," said George A. John, sales manager, Artrex, Inc., Artrex Supply, Boston, an auto accessory dealer. ITCC President Larry Finley and Irving Steenbock, executive vice-president of Mercury Record Corp., concurred with Wood's views.

"The market sales will be 10 times the original market," Steinbock said. "Although 4 and 8-track will continue to have a major share of the market, the leading home entertainment manufacturers—Panasonic, Mercury, General Electric and Zenith all have reel-to-reeler policies."

"Just as the 33 and 1/3 r.p.m. record existed simultaneously," Finley added, "so will all systems in the tape cartridge field." However, he added that since all the car manufacturers will endorse the 8-track system, it will be predominant.

"The market potential of Muntz Stereo-Pak also agreed, but as the others, he had his own opinion, "As long as tape is available on 8-track, as well as 4," he said. "Because of the bootlegging problem, record manufacturers will be forced to move to 4-track."

Muntz explained that since the tracks on the 8-track cartridge shift into one another, any amateur could record onto a cartridge from records. Very little shifting noise as the results of the tape moves to another program in the cartridge. Muntz's 8-track cartridge units are go out the eight 4 to 1 in the next 12 months. The costs of the 4-track unit might be as much as $25 more than the 8-track. But most manufacturers will continue their production of the models for the devotees of 8-track.

The pinch roller, that's inside every cartridge is one thing that is bothering all the continuous loop cartridge manufacturers. Both Muntz and Finley called for the installation of the pinch roller into the unit instead of the cartridge.

There's Programming in Finley's Cartridge Future

Steps are being made to "program" music on cartridges much as radio stations program records. This was brought out by Larry Finley, president of International Tape Cartridge Corp., at the TAPE CARTRIDGE CONFERENCE.

"Just as a few minutes of an artist on one cartridge, which is the playing time of a twin-pak," he said, "the tape cartridge manufacturer today has the opportunity to sell all of every artist and the owner intends to recoup his investment."

Finley gave a glowing picture of the business for an expanded tape cartridge market and analysts, saying that by the end of 1967 more than 3.5 million players should be on the market. An early problem in the growing business was that some few distributors had enough stock to cartridge dealers, he said. But "within 60 days distributors will be enjoying a bonanza like they've never seen before. I don't see any reason why price points of tapes can be raised to be able to make and ship enough of them."

He felt that 8-track would be the major push because of the backing of the auto industry and their related advertising.

"The Role of the Wholesaler in the Tape Cartridge Business."

By Larry Finley, President International Tape Cartridge Corp., New York

Today we are witnessing a renaissance in the music industry due to the fact that the stereo tape cartridge and the simultaneous stereo concept is finally coming into its own.

Are you in this room that had faith, you know it has paid off, but, believe me, within the next 60 days tape cartridge distributors and dealers will start to enjoy a true bonanza. It is very doubtful that enough cartridges will be produced to fill the demand of those people who will be introduced for the first time to car stereo as well as to the cartridge deck for home use.

It is true that the major advertising push this fall and next years will be for 4-track, the 8-track unit and 8-track cartridge, but we also know that 4-track is the long term picture. You can liken the 4 and 8-track configurations to the battle of the speeds in the phonograph field where we have witnessed.

The well known, well established and well run distributor in one who handles both, you do handle both speeds.

This year's seminars are also asked and are confused about various other configurations that are being introduced on the market.

SEPTEMBER 10, 1966, BILLBOARD

MORT L. NASATARI delivers Tape Cartridge Conference keynote address.

"In What Directions Will the Tape Cartridge Field Go—Its Pitfalls and Promises."

So the Tape Cartridge Conference begins and the TAPE CARTRIDGE CONFERENCE ends.

We live and work in one of the most exciting ages in the history of man. It is an age of challenge. It is a time of change. A time of economic thrust, of sociological upheaval, of technological miracles. Each of our industries—as well as each of us individuals and the sum of these momentous changes. We must bear to bring us as an industry, as individuals, we can in order to prepare for a meaningful and profitable future.

If we are to be part of the growth pattern, we in the music business must be prepared to meet these changes on all levels: in our creative efforts, in our production planning, in our marketing and objectives. We must be sensitive to change; we must be receptive toward change; we must be oriented toward change. Only then shall we grow along with the growing tide of tomorrow. In a few moments I shall try to prove to you that we have barely seen the fabulous market that lies just ahead. And it is in this context that we must view—again, with vision and a strong measure of practicality—the future of the tape cartridge.

Let us move away from the broad generalities of the future, though they are, to the specifics of the present. I am going to tell you how we intend to attack this business some 19 years I'm certain I can't accept that fact. However, I can and do accept, along with many others, the vision of a vast market that beckons to us from the rapidly clearing mists of the next few years. For the market of tomorrow—if we can only realize it—is already here! And it is in this context that we must view—again, with vision and a strong measure of practicality—the future of the tape cartridge."

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Friendly Rivalry Marks the
Gortikov-Steinberg Session

By ELIO TIEGEL

Stan Gortikov, president of Capitol Records Distributing Corp., backed his company’s one-speed 8-track concept at a seminar on “The Point of Sale... Birthplace of Gateway” in the Crystal Cathedral at Garden Grove, Calif.

Gortikov’s statement regarding standardization was among many points brought out in a lively session moderated by Mercury’s executive vp-vice-president Irving Steinberg, who presented an opposition philosophy to playback systems.

Gortikov’s talk concerning point-of-sale merchandising elicited the strongest reaction, which added spice to the reaction between the speaker and Steinberg.

Gortikov said cartridges would flourish or founder at point of sale. Citing the record trade’s affinity for self-service, the president of Capitol Records Distributing Corp. said he felt the industry “appeared determined to doom the tape cartridge to a life under a glass countertop or to an anonymous place in a long line of other cartridges far behind that counter.”

He further attacked the concept of “substituting an inven-
tory of cardboard for the real thing,” adding: “We seem bent upon ignoring and suppressing the all sales allure of art and graphics.” The fear of pilferage was responsible for causing dealers to move cartridges out of reach of the customer’s touch.

A Delicate Point

Gortikov said the cartridge industry was at a deli-
icate point and that his “voice of doom” deliberations were meant to offer a realistic appraisal of the short-
comings of current point-of-sale techniques.

He cited 10 problem areas and offered his thoughts for improvements: (1) In the 8 versus 4-track battle, he suggested one system, 8, because of its general acceptance by the auto and home equipment fields in the U.S. (2) In packaging, he suggested dealers offer all types of available housing for 90 days and then study the feasibility of one configuration. Capitol’s housing is the 7-inch square plastic donut, which the company would retain or abandon depending on field reactions. (3) Concerning prices, Gortikov said they were too high and that producers need different production costs, but hoped technological advances and competitive influences would lower prices within the next two to three years. Concerning pilfer-
age, he chided dealers to realize they will always be faced with this problem as a “business cost” and to utilize security methods while keeping tapes where they may be examined by the customer.

Product Exposure

(5) Concerning product exposure at point of sale, he requested tapes be made available for the buyer’s scrutiny. Down with the practice of substituting slips or covers on cardboard browsers, he said. (6) Concerning shipping, he asked that cartridges be displayed full or half-face and that proper space be created for the product. (7) Concerning inventory, he suggested smaller inventories which turn over regularly during the peak of the season. (8) Concerning education, Gortikov asked for person-to-
person contact or some other communication between salesman and customer. (9) Concerning equipment, he suggested that stores already stocking tapes also sell players to increase the outlets for the music. (10) Concerning auto sales outlets, Gortikov suggested these accessory dealers seek the services of a record rack jobber or any multi-label supplier.

Public Would Decide

In the ad-lib session which followed, moderator Steinberg felt the public would decide the survival of the cartridge system—4, 8 or the Philips cassette, which he favored. Gortikov: “Even if the retailers go broke,” an obvious reference to triple inventory stockage.

Lee Mendell, Liberty Stereo Tape’s general man-
ger, rose to counter Gortikov about divider cards substituting for cartridges in the binds. Liberty introduced its own dividers several months ago, and Mendell called the cards bearing cartridge jackets a “compromise system.”

Atlantic’s Nesushi Eritegun asked why more than one playback system could not exist now? He thought it too early to lay claim to 8-track being the standard system.

Bel Canto’s Russ Mallory said that the decision on a standard system had been made in favor of 8-track.

On another matter, machines such as the Philadelphia-based Western Tape Distributors, posed the question of bootlegging by retail stores who dub music off albums for customers. Gortikov cited an “obscure legal basis” as preventing a record company from prosecuting bootleggers. Only the publishers have the right to prosecute, Daniel was told, with MCA Music’s Bob Canto’s “voice” being the only one to contact the Na-
tional Music Publishers’ Association. “Send them a list of bootleggers. We’ll do something about it,” Chitama said.

Pilferage and Variety Is Put At Head of Headache List

Pilferage and lack of standardization were major concerns at a panel on “Displaying, Promoting and Selling Tape Cartridges at the Retail Level” at last week’s Conference. Here: Ethan Caston, vice-president and general manger of North American Phillips Co., Inc., also dealt on these areas. Caston noted that customers blamed the dealer for lack of availability of certain music in particular cartridge configuration, although the fault was the failure of the manufacturer to produce the configuration sought. He repeated in answering a question, “Yes, the customer dealing with us directly, feels we’re responsible.”

Calling pilferage “the No. 1 headache of sales,” Caston noted that both the 8- and 4-track, pointed to the 7 by 12-inch blister card used since March by Music City as the major reason for only two apparent cases of pilferage. He added that the blister card system meant the store had little hard to use for the “Capitol Donut,” but he felt that packaging had merit.

Pilferage also has been cut down at Music City by only displaying a limited amount of tapes, but (Continued on page 66)

CAPITOL’S STANLEY GORTIKOV delivers address as Mercury’s lwon Steinberg secretary-treasurer (Continued on Page 76)

“Point of Sale—Birthplace or Graveyard” As Stanely Gortikov, President
Capitol Records Distributing Corp., Hollywood
All of you out there who aren’t in our end of the music business might learn a little about what we have to sell. Perhaps you think we sell phonograph records. Wrong. We can’t ever have sold phonograph records. We have never sold reel-to-reel tapes. No. What we sell is entertainment. We sell excitement and artists. That is what we sell and that is what the consumer buys. It is appropriate for us all to reawaken to that fact, because right now many of us are in the throes of thinking the tape cartridge like it was an “end” in itself instead of merely a means to an end. And that is a loss to the music business, a loss to the individual willing to pay for it.

For example, many years ago the phonograph record industry entered its age of enlightenment with the intro-
duction of self-service purchasing by the consumer. Over the years, increasing emphasis has been placed on consumer browsing, impulse purchasing and full-
face display of the merchandise. The and hard buyer has been allowed to touch the product, handle it, read it, flip it over, look at its pretty picture, read its printed text and become completely capable of making a pur-
chasing decision.

Today, many years after the tape cartridge entered our era of tape cartridge, the risk appears that we shall now turn circularly devious. Over the years, all the benefits that we have attached to the era of service may now be scrapped. All the intimacy of contact between the consumer and our product may soon be lost... and along with it many proved conventional selling benefits. We appear to be determined to doom the tape cartridge to a life under a glass counter or to an anonymous place in a long line of
other cartridges far behind that counter. We seem bent upon ignoring and suppressing the all sales allure of art and graphics... all the excitement of descriptive language... all the merits of a fine buying public. We are taking up a space—perhaps a valuable one—between where a consumer stands ready to buy and where the product resides without a character of its own on a shelf far away. We are narrowing our customers down to those with instant buying vision, we are deflecting those customers to read what it says on the end of the aisle, not the product itself.

9. Equipment: Many retailers have already been somewhat hurt by over-extensive and premature stock-
ing of cartridge steaming cabinets. We are not ruthless than is permitted by the availability of player equip-
ment actually in the possession of consumers. The entire space of this project is dependent on how rapidly and extensively the consumer buys the players, not the cartridge. We can only sell razor blades for razors in use. This might suggest the desirability for broad concentration on the sales of the equipment itself rather than cartridges alone. Certainly more aggressive equip-
ment sales tactics can accelerate the public acceptance of the tape cartridge concept. Also, any retailer who sells tape decks at the point of sale, will be a much more logical source for the original purchases of tape car-
tage. As long as the consumer has not purchased anything, it is possible in such a transaction.

10. Distribution through automobile-related channels: One of the greatest opportunities for this entire cartridge business is the promise of opening new markets in the various facets of the automobile business—new car dealers, accessory outlets, auto supply stores, service stations and the like. In automobile-related outlets, I naturally and greedily seek all the business possible, but I urge those automobile-related outlets not to be unrealistically overwhelmed by all the excitement. They must realize two truths learned in the record business: A—An effective way of selling a new product, which includes the releases of many, many records laborsome—to-the-chamber type of obscenity prevails in our perishable kind of mer-
chandise.

Reality has been significantly submerged in favor of unattainable goals. Our philosophy must be deter-
mined by aspiration and excitement. But it must be tempered, and reality must be integrated with...
Auto Mfrs. Going 'Like 60 In Entertainment: Sperlich

Automobile manufacturers are now squarely involved in the entertainment business, Harold Sperlich, advanced program and consumer units with present systems; reduction of the size of the units; reduction of the weight of the units and the cartridges.

Sperlich also said that a new stereo tape on three cars, the Ford, the Mustang and the Thunderbird and our Lincoln-Mercury division offered it on the Mercury. "We feel it is a convincing customer of the stability of the new product." The problem was attacked these ways: the store was designed and decorated with a special, and attractive atmosphere; advertising was planned for simplicity and education.

The store sign is an example of the simplicity theme. It is a bright, easy-to-read sign, the words STEREO running from top to bottom. "People have little difficulty in identifying the sign," White said, "for we embody in it all our advertising copy copy.

Because customers come from all social and economic backgrounds, he said, the store ads not only carry specific product messages but its impact is through the Oscar de la Renta show, the Mercedes-Benz show, the Porsche show, and the Jaguar show. "It is found that by concentrating for a short period and at specific times of the year, we get better results.

The display units are in a car or living room ("the proper setting"), describes simplicity, and the display unit is to emphasize store location. This is also the theme of a four-page brochure that has proved effective.

As for the theme's fleet of demonstration automobiles with various units installed. The cars are parked in the car park, and the listener the music he likes, when the listener wants it, "as a matter of course," the easy financing. (An outside agency handles the paper for financing.)

One promotional point for the store is the availability of free, lifetime service to all units. The only charge is for replacement parts.

The "key to survival in our business is to be a complete dealer," White said. "Stock units, offer, installation, sales, service." Dynamic Devices displays 17,000 cartridges, and in a store unit for home unit installation is also provided.

White suggested that dealers, in promoting the stereo tape, remember that it is a visual as well as audio item. "It can be a showcase in the store and contributed to the sales of our cars."

'Dog on Discs Doesn't Change Spots on Tape'

Amos Heilicher, president of Heilicher Bros. and J. J. Marsh, Inc., captured his listeners' attention with his talk on "Purchasing, Inventory and Investment Considerations in Cartridge and Equipment Retailing." A leading distributor and rack jobber, Heilicher's spread of industry knowledge is vast and encompasses the areas of manufacturing and retailing, in addition to wholesaling. His session was under the chairmanship of Merv York, president of Top Notch Auto Supply Company, Hyannis, Mass.

Heilicher's speech was framed with factual material in line with the title of his talk. When he completed his speech he fielded questions, and during the question and answer period, these points arose among others: (1) Product which told well on record in a track will sell well in tape cartridge form. In line with this, he asked the question "If a product has made a sale on record, could it be a success on tape?" (2) Heilicher believes in 100 per cent percent return for all rack stock, rather than consignment. (3) In answer to a question as to how much of the tape inventory should remain, Heilicher stated that the tape cartridge is a new field and should be considered a new source of volume. Thus tape cartridge should be "something new and different" in addition to record inventory. (4) Heilicher stated he did not produce the tape system, "We license it to a manufacturer and this will be one of the main factors in deciding the final type of cartridge to be used."
A bright, shiny car, fully equipped with a tape cartridge display, would generate consumer interest, some dealers said, as they pointed out they were getting something for nothing and this is a set-up - for the consumer. But then, "When these cars go into the showroom or depart- ment store, the average store stock at retail is some $611, and sales are not yet off to the systems. Many dealers are leasing, and they could carry the tape cartridge equipment in the car dealership because all tape re- ceivers can be brought here today. It would be easy to answer 1) which department store will handle playback equipment and 2) which department will handle tape cartridges. The second question (which usually is easy to answer) is then answered by". The basic approach to the cartridge tape is no different than what had been determined over the years by trial and error, not only in the record busi- ness, but also in the home entertainment department, which has some 3,000 tape cartridges. "A 1966 Q.T.O. loaded with our equipment is on our display floor all the time and beside it we place a custom car showcase. The tapes are leased from $25 a day and up, but they're well worth any cost involved," said one dealer. "What the customer is willing to pay to see one of these cars at a custom car show and he can see it, he's going to buy it," another dealer said. "We're going to have to have something that makes him happy. Cost-effective, but worth the results - are un- resembleable to any other kind of car," one dealer said. "We don't think a 1966 Q.T.O. loaded with our equipment is on our display floor all the time and beside it we place a custom car showcase. The tapes are leased from $25 a day and up, but they're well worth any cost involved. What the customer is willing to pay to see one of these cars at a custom car show and he can see it, he's going to buy it." The customer is willing to pay to see one of these cars at a custom car show and he can see it, he's going to buy it. But then, "When these cars go into the showroom or depart- ment store, the average store stock at retail is some $611, and sales are not yet off to the systems. Many dealers are leasing, and they could carry the tape cartridge equipment in the car dealership because all tape re- ceivers can be brought here today. It would be easy to answer 1) which department store will handle playback equipment and 2) which department will handle tape cartridges. The second question (which usually is easy to answer) is then answered by." The basic approach to the cartridge tape is no different than what had been determined over the years by trial and error, not only in the record busi- ness, but also in the home entertainment department, which has some 3,000 tape cartridges. "A 1966 Q.T.O. loaded with our equipment is on our display floor all the time and beside it we place a custom car showcase. The tapes are leased from $25 a day and up, but they're well worth any cost involved," said one dealer. "What the customer is willing to pay to see one of these cars at a custom car show and he can see it, he's going to buy it," another dealer said. "We're going to have to have something that makes him happy. Cost-effective, but worth the results - are un- resembleable to any other kind of car," one dealer said. "We don't think a 1966 Q.T.O. loaded with our equipment is on our display floor all the time and beside it we place a custom car showcase. The tapes are leased from $25 a day and up, but they're well worth any cost involved. What the customer is willing to pay to see one of these cars at a custom car show and he can see it, he's going to buy it." The customer is willing to pay to see one of these cars at a custom car show and he can see it, he's going to buy it. But then, "When these cars go into the showroom or depart- ment store, the average store stock at retail is some $611, and sales are not yet off to the systems. Many dealers are leasing, and they could carry the tape cartridge equipment in the car dealership because all tape re- ceivers can be brought here today. It would be easy to answer 1) which department store will handle playback equipment and 2) which department will handle tape cartridges. The second question (which usually is easy to answer) is then answered by."
forms a stocking and warehousing function. A branch operation of a manufacturer, for all its seeming efficiency, cannot offer independent thinking, planning, and creativity within the marketplace.

The independent distributor—who has done what he's told to do—will perform the marketing function. In theory, no one knows his market like he does; no one can get the goods into the proper channels to the consumer like he can. His incentive is greater—the good independent distributor is a man working for the supplier and using his own money.

A national manufacturer seeking a quick kickoff at the market—regionally and nationally—specifically with new product—usually finds this independent two-step route the best, quickest way to get the job done. In the very early days of auto tape retailers sprang up here and there around the country on a one-step basis.

Our experience in everything from automatic washers to color television to central vacuum systems proves that the above product is a manufacturer product, in distribution in the ground in an excellent installation and service organization. The finding and training of service and installation agencies is a joint responsibility of factory and distributor. It must be done first.

The package we present to our retail group is a total one—here is the product. Here is how we will train you to sell it. Here is how it will be installed and serviced. And here is how we will bring the story to the public.

We set out to do all these things. We found that an installer is not an electronics serviceman, but a man who knows automobiles—we found out what we needed, and our service agencies. We were ready to go to market. We issued some things quickly. Auto dealers, for the most part, could not be counted on to merchandise tape units. They are in the business of selling cars, and will not take the time or effort away from that. On the other hand, audio specialty retailers proved an ideal outfit for auto tapes and units. They deal with a clientele which is preconditioned to accept new audio product, and they themselves are willing to take the time to sell new concepts.

Here are some observations on presenting the product—tape, auto tape units—to the public. We found the most successful media to be radio. FM radio in saturation—and seldom AM. It seems we were hitting the prime prospect for music on the road where he lives. Our FM strength came over weekends, when the driver was home.

We know this: The quicker the units get out, the quicker they’ll have to be fed and the quicker the tape business will grow. Is this the only reason for being in the unit business? In our case, as a complete home entertainment distributor, we say no, not the only reason. Each must be marketed. And when you look at them as together, you have an excellent view of how the market stands.

In role marketing, it goes hand in glove with market control. And market control relates directly to extended distribution. A manufacturer, in seeking roads to the market, who goes in for multiple distribution is also forgetting the final step—the consumer. He is simply selling product. Market control and orderly distribution allow the distributor to promote product and concept, for he can cash in on it and be victim to a price-cutting parasite who would undermine his position.

The distributor who can offer his manufacturer market control is in a position to adequately perform his duties of marketing. Our responsibility is proper installation, service, and merchandising on tape units, and proper mass exposure on the tapes that feed them.

I would urge every record manufacturer to firm up his position and his distribution pattern. I take no position on whether tape will be as big as, bigger than, or replace the LP business. No one will really determine that except the consumer. But the lines of production standardization had better be drawn—and soon. Distribution had better assume a pattern, and the team had better begin to pull, all in the same direction.

For the distributor, the future might be cloudy; but, if he has a role in it, it will become clear. If he doesn’t, he has no right to be there. If his function is needed, no one can perform it like he does.

The Ask the question then—as this gawky, uncoordinatedwant of a tape cartridge business starts forth—does the distributor have the responsibility to create? Should he be a creative function? If the manufacturer will give him the responsibility and the authority, through exclusivity within a market, then the answer is YES.

The modern distributor who would have a place in tomorrow’s market has the duty and challenge to explore, experiment, and seek new ways to get product to the consumer—to counsel the manufacturer on his ideas, his experience, to help shoulder the burden and cost for further development and experimentation.

We have tried to do this. And if we have a future in the tape business, it will be because the manufacturer and ourselves, who are his eyes and ears at the market place, have worked in tandem to get to the consumer. We gain nothing in selling ourselves while the world sits waiting for the wonders we have to offer.
TAPE CARTRIDGE CONFERENCE

Pilferage Tops List Of Dealer Problems
• Continued from page 62

the space problem is largely responsible for this, Caston explained. He said slacks of cartridges are mounted on carts, with these placed in bins for customer inspection. Answering a question, he said customers could listen to the tape of the same material before purchasing cartridges. He told a questioner that obsolescence was not yet a problem because of the youth of the industry.

Price Structure
In explaining Music City's price structure, he told another questioner. "We hold the line on record. I don't see any reason to discount tapes. I don't see how we can discount very much. There isn't enough margin." Answering a question on the need for standardization, Caston said, "If we're confused, what will the customer think?" To another question, he said Music City had established its own catalog for tapes by comparing the Schwann catalog with the list available from Muniz Stereo-Pack.

He replied to another question by saying there was more damage to cartridges caused by playbacks than by the waves of the tapes. He said Music City replaced defective tapes, but, if later examination showed the cartridges to be in good condition, the store would repack. Caston told another questioner his firm repackaged tapes for customers at no cost, but had not had many requests for this unsolicited service yet. While other areas were touched on in the question period, which drew much participation from the some 50 persons present, the main questions came back to pilferage and standardization.

"Displaying, Promoting and Selling Tape Cartridges at the Retail Level"
By Ethan Caston, Vice-President
Wallieh Music City, Inc., Los Angeles, Calif.

At Music City we've learned to control pilferage with little success. Our stores handled cartridge tape in the Service Department for approximately a year. There was much of a problem then because the tape was insignificant. This was an experimental phase of course, we're still experimenting, but the Service Department no longer handles the cartridges. When the tape business started to blossom we shifted sales and inventory control to the Record Division. That was March 1 of this year.

Since our stores are semi-self service, it was impractical to merchandise this product in the sales area. The cartridge package was so small that we had no control over pilferage. We're all aware that the manufacturer is interested in having tapes moved out of the store—period. As far as he's concerned, tape that moves gives him profit whether or not the customer taking it out has bothered to pay for it.

But the name of the game for the dealer is SALES. As you know, it's not this easy. Although tapes are selling extremely well, salesmanship is still the key to the success of the cartridge business. In our operation it rests entirely in the hands of the man or woman on the floor. At Music City, we have developed a group of salespeople throughout the years whose job is to carry out fully for a great portion of our success. They work on a basic salary plus commission. Most of them earn substantial money. So, any new sales ideas we offer them are accepted with tremendous enthusiasm. Inasmuch as the tape cartridge gives the salesperson an opportunity to earn additional income, that individual makes every effort to develop sales. The slick has proved to be a helpful aid. Either the salesperson approaches the customer at the browser section or the customer approaches the salesperson at the counter—slick in hand. This provides an opportunity to spell the customer. It also gives the customer a chance to discuss the tape with a specialist. Good selection, good salesmanship and good service assuredly develop repeat business.

However, unless a store sets up a complete and separate tape department, it is ridiculous to establish a separate sales force for tape. All we're selling is product-entertainment. What difference does it make to a salesman what form that product takes?

For what it's worth, Music City sells seven 4-track tapes for each 8-track. This ratio will change. But not for a long time—perhaps two years in our area—4-track will be an important factor.

A better system of cataloging tape items will be developed, I am sure. And, he's hope, too, that a larger working margin for profit will develop, once sales volume increases to the point that the manufacturer can produce tape at a lower cost. Then we can expect to be in a position to offer the customer a lower priced item. We get few complaints, incidentally, about the high cost of tape.

The key to a brilliant future in the tape business is more units in the home. The idea of a low-cost, unit is an exciting one. I envision the combination of the home unit and car unit stimulating a demand for product greater even than the most optimistic of us has ever dreamed.

We expect this scene to someday become a reality.
TAPE CARTRIDGE TIPS

by Larry Finley

ITCC and the entire music industry own a special vote of thanks to BILLBOARD's Hal Cook and Lee Zito and to Coleman Finkel of James O. Rice Associates, Inc., for organizing a Conference which will be referred to in the future as the major step taken in launching the tape cartridge industry.

From the time that Mort Nasatir (MGH) opened the sessions to the time that Jim Gall (Lear-Jed) made the closing speech, the chairman and speakers dispensed a wealth of information that left the more than 400 people in attendance much more knowledgeable in every phase of the new industry.

The attendance roster reads like the lined "Who's Who," encompassing a veritable who's who of the recording industry of the music field.

We met many old friends, among them Earl Monty, Ethan Cantor, Stan Carroll, George Mary, Amos Wellstein, Harry Beckerman, Dave Nager, Sam Sametoff, Sam Shenberg, Bill Wilting, Merv York, Vincent Vescione, John Westill Bill Millaby, Jack Frankford, Art Grobath, Amie Moir, Dave Graff, Cecil Siren. Jim Stewart, a man of many talents, Jack D'Oraie and Norm Goodwin. All of these gentlemen participated in the Conference and conveyed their knowledge and experience in the tape cartridge field.

Especially interesting in the sessions which we attended were John O'Hara, Jack Frankford, Art Grobath and Jim Shipley. Because of ITCC's role in the Conference, we were unable to attend all the sessions but we heard they all were outstanding. Everyone carried something away and for the most part it was the thought. "Full steam ahead—success it here NOW in the stereo tape cartridge field!"

The ITCC display was exceptionally well received by those in attendance. At our display Maurie Rose (Mid-West Tape Cartridge, Cincinnatti) George Slaughter (Texas Tape Cartridge, Fort Worth) and Norm Goodwin (West Coast Tape, Las Angeles) were kept busy greeting the distributors from their areas.

We now look forward to seeing our friends at the N.R.A. Mid-Year Meeting, September 6-9, at the Continental Plaza in Chicago.

MORT NASATIR SPEECH EXCERPT

Music producer must always look to the future, with an eye on today's market and an eye on tomorrow's. Let us now take a closer look at what tomorrow's marketplace will be like.

The future consumer will demand portability and convenience. Cartridge tape possesses both. Today's American travels more, travels faster and travels further than his counterpart at any time in history. Our age is one of explosion in economic and population terms—more people with more money to spend and more time in which to spend it. The American consumer of tomorrow promises to be even more affluent, more given to leisure pursuits. And of course there will be more of him around.

As in the past, there is simply no substitute for good business judgment applied to the tape cartridge market. A realistic and level-headed view will keep us from falling into the twin traps of hyperbole, or "hype" as we call it, and of dark pessimism caused by unex-pected problems arising.

As we work steadily toward the education of what promises to be the greatest audience in our history, and toward the perfection of the finest playing equipment the miracle of modern technology can devise, and toward the most spectacular range or recorded entertain-ment in the history of music, we shall accomplish our goal. We will provide the listener with a cartridge and the day after tomorrow with the music she wants whenever and wherever she wants it. Only then will the nursery rhyme we learned as children come true:

"With rings on her fingers and bells on her toes, She shall have music wherever she goes."
TAPE CARTRIDGE CONFERECE

Muntz Discusses Bootlegging

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leave the speakers in." The car’s new owner will bring it around for a replacement unit.

Free Installation

Muntz told dealers he believed they should offer free installation service. He said his company bought unused aircraft power tools for installations. The suggested investment in opening a retail sales-installation outlet today was $50,000. Muntz said, "There’s no problem in placing the money, but we have no idea how to find people to run the operation. "You have to be open seven days. You need music. Your library will be the biggest get. Carry all lines."

For every $5 of free service, Muntz feels he receives in record promotion through people’s chatter. "I would give up all advertising rather than stop our free service," he insisted.

Asked about bootlegging, Muntz said he believes Elvis Presley is the biggest bootlegged recording artist because he’s not available on 4-track. Burbra Stirens is a rare find.

What was Muntz’ thought on a person taping a tape after extended play? "I don’t recommend exchanging tapes," he said. "What should the dealer do about the effect of cold climates on the machines? "Tell the people the truth about conditions, he said. "It takes a while for the player to start up.” Muntz told a Canadian representative.

Tape cartridges are the easiest thing to merchandise, Muntz said, pointing to his past business ventures in the auto and television fields. A competitor in the audience, Bob Mansfield of California Auto Radio, offered an unsolicited testimonial for the speakers when he said, “Muntz created this whole industry.” Everything he’s told you is totally correct.

"There will always be someone asked Muntz facetiously—if he’d ever installed one of his units in a Lear Jet. Muntz said yes. "He was one of my first distributors," he said, and "I pressure that some of my units wound up in his planes."

DE. C. Class Speech Excerpt

- Continued from page 64

which ranges from a low of $300 to a high of $5,000. Seven different brands of playback equipment can be found in AMC stores, however, the majority of stores carry only one or two brands.

Most playback equipment offers the stores a fair good markup on sales with about 35 per cent of the median markup. The lowest markup reported was 26 per cent while the highest was 40 per cent. The profit picture is acceptable and better than color TV, but not as enticing as the profit potential of console stereo equipment.

Here most of our stores purchase tape cartridges from importers and secondly distributors with only a couple of stores purchasing directly from manufacturers. An average dollar sales for tape cartridges is $1,422, which indicates in most cases more than a single tape cartridge is purchased. Stores have on an average of 95 selections of 8-track tape cartridges with a total inventory of 307 pieces and a value of $2,342 as retail selling.

Profit on tape cartridges is good with some stores obtaining as much as 38 to 40 per cent. However, some stores obtain only about 33½ per cent, and those of you who record business realize that the average tape cartridge profit is richer than the LP record markup. Of course, question, however, is how long will the 33½ per cent mark-up be maintained? Returns on tape cartridges have been very good and run only between a ½ to 1 per cent.

The department store buyer of playback equipment and tape cartridges sees a need for standardization and consumer education; this must be accomplished prior to the industries’ realization of full potential. Automobile units will not represent big dollar sales at these units will be sold as original equipment by the car agencies. However, the sale of auto units will create a demand for tape cartridges and home playback equipment.

It is the home tape deck playback equipment and self-contained units which will find its growth in the department store and more tape cartridges and accessories. As one buyer put it, “I think there will be a big business for fall of 67 and just plain business for fall of 66—but nice plus business.”

Stan Gortikov Speech Excerpt

- Continued from page 62

faith, certainly at the point of sale. Enthusiastic confidence can only stock the retailer with confidence. It won’t move that product to the consumer, nor will it solve our very basic problems of standardization, consumer education, pricing, packaging, display and merchandising. The joint responsibility, then, becomes the development of creative, sensitive, and financially feasible approaches. Then, perhaps we can nurture the buyer of a cartridge through its tender infancy, past the period of pimples and adolescence, and into productive manhood.

SEPTEMBER 10, 1966, BILLBOARD
TOP 20—Spotslighted—Predicted to reach the top 20 of the Hot 100 Chart


TOMMY ROE—HOORAY FOR HAZEL (Writer: Roe) (Low-Two, BMI)—Hot on the heels of "Sweet Pea," Roe has another sure-fire winner here with some of the flavor of his hit "Shutts." Well-written mover penned by the performer. Flip: "Need Your Love" (Low-Two, BMI).

ABC 10852

TOP 60—Spotslighted—Predicted to reach the top 60 of the Hot 100 Chart


LOU CHRISTIE—IF MY CAR COULD ONLY TALK (Prod. by Jack Nitzsche) (Writer: Christie Herbert) (Reprise, BMI) — Strong dance beat, high pitched Christie vocal and good story line all add up to a hit sound aimed at the top spot. Flip: "Get Some" (Nitzsche, BMI). MGM 13576.

VODES—PLEASE MR. SUN (Prod. by Cenci-Moon-Hakken) (Writers: Frak-Franko-Wroxy-Barry, BMI) — The former hit of Johnnie Ray and Tommy Edwards is brought up to date with this fine version which should meet with immediate sales impact. Good pop arrangement and vocal blend. Flip: "Don't Blame the Rain" (Sherman-DeVorzon, ASCAP).

Co & Ce 240.

VERDELLE SMITH—I DON'T NEED ANYTHING (Prod. by Vance-Pockris) (Writers: Vance-Pockris-Feist, ASCAP) — One of the same beautiful and commercial vein of the Dusty Springfield successes, the Pockris-Valles-Pockris ballad with powerful vocal work should have equal success. Destined to establish Miss Smith as a major pop star. Flip: "If You Can't Say Anything Nice" (Feist, ASCAP). Capitol 5731.

GORDON LIGHTFOOT—SPIN, SPIN (Prod. by John Cash) (Lightfoot) (Writers: Gordon, BMI) — The Canadian composer-performer should have no trouble finding his way up the Hot 100 with this powerful folk-rocker. Discotheque winner. Flip: "For Lovin' Me" (Witharm, ASCAP). United Artists 50055.

BRENDA LEE—COMING ON STRONG (Writer: Wilkins) (Mona-Rose, BMI) — This strong swinger could be the one to put Miss Lee back up on top half of the chart. Good material and dance beat. Flip: "You Keep Coming Back To Me" (Forrest Hills, BMI).

Deca 32018.

CHART—Spotslighted—Predicted to reach the HOT 100 Chart

DALLAS FRASER—Ten Years Gone (Gowan, BMI) CAPITOL 972.

"DON'T BOTHER Me! How Much Love Can You Take?" (Asgard, PRESCOTT 457)

SALLY WATERS—This Feeling (Asgard, PRESCOTT 458)

TOMMY ROE—See You Later (ABC) 50047

PATRICK SKEFFING—God's Grandchildren (Capitol, BMI) 50050.

The TEARJOCKS—That's Why I Love My Life (Capitol, BMI) 50051

THE TARZAN—Fish the Hook (Ward, BMI) LIBERTY 2206.

EPISODES—Down in the Dumps (Shoobee, BMI) BPS 860.

FRANK IERI—Call For Your Sweetheart (Ford, BMI) BOPPER 1412.

THE ELIJAH—Man Must Have Lost You (Silver, BMI) WM 30057.

LAWRENCE DEAN—While the Music Plays On (Ascot, BMI) TAG 14317.

FRANKS—Tanya (United Artists, BMI) SUMMER 3698.

THE HANDS OF TIME—Get To See You Some Time (Bain, BMI) SUMMER 2379.

NANNY CARROLL—Back to the Good Old Days (Garten, BMI) ATLANTIC 1950.

THE PARIS SISTERS—We're Only Falling in Love (Garten, BMI) REPRISE 4511.

CHARLIE CHRISTIAN—I Love You (Columbia, BMI) MC519.

COUNTRY SPOTLIGHTS

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

JAN HOWARD—BAD SEEDS (Writer: Anderson) (Stallion, BMI) — Clever Bill Anderson material serves as a hot follow-up to Miss Howard's "I Know I'll Love You On Your Mind." Interesting arrangement backs her strong vocal work. Pop potential here. Flip: "You Go Your Way" (Wilderness, BMI).

Deca 32016.

RAY PRICE—TOUCH MY HEART (Prod. by Don Law & Frank Jones) (Writers: Yountse Mayhew) (Mayhem, BMI) — IT SHOULD BE EASIER NOW (Prod. by Don Law & Frank Jones) (Writers: Nelson) (Pamper, BMI) — Chalk up another certain winner for the balladeer. Both top sides with equal potential for top of the chart in December.

Columbia 43795.


RCA Victor 9833.

GEORGE JONES & MELBA MONTGOMERY—NOW TELL ME (Prod. by Pat Conolly) (Writer: Hunter) (Glad, BMI) — Happy rhythm number with hard-to-beat detectable dance sound, a sure-fire smash hit. Flip: "Afraid" (Milenke, BMI).

United Artists 50015.


Columbia 12929.

CHART—Spotslighted—Predicted to reach the HOT COUNTRY SINGLES Chart

DESTER DAYES—Call Me Home (Capitol, BMI) RCA Victor 9812.

SHEETS-McLAIN—Hey, You Never Take That Home (辐射, BMI) ELEKTRA 3057.

ALFRED—Bing Crosby (MCA) REPRISE 4271.

FRANK JOHNSTON—I Can't Stand Losing You (MCA) ELEKTRA 3056.

GAMMON—Here's to Good Times (Good Time, BMI) MONUMENT 1043.

ROBERT ADEAN—I've Got You Under My Skin (Capitol, BMI) UNITED ARTISTS 4721.

THE DRIFTERS—Come On Back To Me (Columbia, BMI) WARNER BROS. 1005.

KAISER RAVEN—Do you Believe In Love (MCA) WARNER BROS. 1000.

STAN DIXON—Yes You Can Make A Happier Man (Columbia, BMI) WARNER BROS. 1000.

THOMAS KENNEDY—You Talk Too Much (Dennis, BMI) ABC 4041.

WATNEY KEMP—Feelin' Small, Song's Deaf (Blackjack, BMI) BURLINGTON 4435.

R&B SPOTLIGHTS

TOP 10—Spotslighted—Predicted to reach the HOT R&B SINGLES Chart

TED TAYLOR—HELP THE BEAR (Writer: Taylor) (Prod: Bruton, BMI) — "Raucous worker with wild lyric and performance to match. His written all over it. Flip: "Thank You For Helping Me See The Light" (Cotillion, BMI) 50044.

BARRABA LYNEE—YOU LEFT THE WATER RUNNING (Prod. by Housey Monet) (Writers: Hall-Penn-Frank) (France, BMI) This well-written ballad with solid dance beat could be just the one to spiral Miss Lynne back up the charts once again. Fine performance aimed at the R&B market. Flip: "Until I'm Free" (Crazy Cajun, BMI) Tribe 8139.

CASH MCCALL—LET'S GET A THING GOING ON (Prod: Monk Higgins & Burgess Gardner) (Writers: Higgins-Dollonc Arc-Cravgie, BMI) YOU CAN'T TAKE LOVE (Prod. by Monk Higgins) (Writers: Higgins-Dollonc Arc-Cravgie, BMI) THIS IS MY COMEBACK (Prod. by Higgins-Dollonc Arc-Cravgie, BMI) POWERhouse entry that has all the ingredients of a hit in both R&B and pop markets. First side is an easy rocker and flip jumps from start to finish. Thomas 14973.

CHART—Spotslighted—Predicted to reach the HOT R&B SINGLES Chart

THE VAPORITES—and I Love You Maxmar (Capricorn, BMI) DIAMOND 7957.

GARNET MINE—My Baby (Rogers-Reynolds-Raymond, BMI) VEER 1324.

JULIAN COMBS—See How You Look (MCA) VEER 1325.

LOUIS DELGADO—Come Back To Me (MCA) MONUMENT 1043.

GARRETT BRENNER—On My Mind (Kaleidoscope, BMI) MERCURY 77797.

DAVID LEE ROBERTS—Don't Feel Like Walking Away (Kaleidoscope, BMI) MERCURY 77797.

BOBBY MCGEE—Tell Me You're Thinkin' Of Me (Kaleidoscope, BMI) MERCURY 77808.

SANDY SCOTT—a Change Gonna Come (Kale, BMI) MERCURY 77808.
CDCHAGO — The recent meeting between officials of the National Association of Music Merchants (NAMM), outlined NAMM services currently available to all members at a recent NAMM meeting with record dealers. The following are some of the ones of most interest to the record dealer.

Advertising Mat and Idea Service. Consists of a mast catalog (which could be expanded to include record dealer ads), a special catalog of Christmas ads, an annual Sales and Advertising Planning Calendar. (Every day of every month is laid out in a square, in which sale and plans may be written. Composers' birthdays for each month are listed.) Quarterly issues of an Advertising Ideas brochure, reproducing the best music store ads culled from newspapers across the country. An advertising manual which tells the procedure of building a good advertisement. Advertising contests among members to provide new approaches to advertising music. Conferences and Conventions. Consists of regional meetings and the annual convention and the Music Show. Regional meetings are two-day refresher courses in music store management. These conferences bring together merchants, commercial representatives and association officials for exchanges of plans and ideas. Promotional brochures (printed with the dealer's name) on various musical subjects provided interesting, useful and helpful information to customers and keep the dealer and his store's name alive in the prospect's mind.

Seasonal Promotions. Members are furnished with store promotion materials for Christmas, Mother's Day, Father's Day, Easter, St. Valentine's Day, Memorial Day, Labor Day, back to school, Silver Anniversary, Black Friday, etc. These promotions are designed to help dealers make more money and increase their gross for the next day's refresher show, which is so strong dealer interest in the NAMM show. We have had both had a somewhat inaccurate view of each other. NAMM has felt you (record) dealers have had such specialized interests that we would be wasting our efforts in trying to sell dealer interest in our association. Yet, as you all realize, we have been involved in phonograph record problems. We have had mutual interest in phonograph record business and in paving the way for easier excise tax refunds are two recent examples of such activity. Operating Manuals. These are

(Continued on page 71)

TRW in Merger

LOS ANGELES — TRW, Inc., has entered into an agreement to acquire the assets of United Transformer Corp., which manufactures and markets a line of high fidelity speaker systems under the Maximum Unlimited brand name. United Transformer, a privately held firm with plants in Culver City, Calif., and New York, N. Y., and Garden City, N. Y., will combine radio manufacture and market the high fidelity speaker system.

The joint merger announcement was made by Samuel L. Fick, president of United Transformer, and J. S. Webb, TRW vice-president in charge of electronics operations.
Boost your recording tape sales with these new “Scotch” Brand Displays

NEW! LESS SPACE ... MORE PROFIT! Display WCD-5. Perfect for counter or pegboard display. Holds 72 assorted rolls in 3", 5" and 7" sizes plus accessories. Compact: 23½" high, 23¼" wide, 8" deep. Header sign gives timing information to aid customer selection. Display free with 72-roll assortment of 5" and 7" sizes.

NEW! FAST TURNOVER ... INCREASED SALES! Display WCD-7. Holds 24-roll selection in sturdy wire rack display. Makes revolving counter merchandise or converts into two separate displays for pegboard hanging. Simplified but complete inventory of 5" and 7" rolls. Timer headboard. Display free with 48-roll assortment.

PROVEN SALES BUILDER! Display FCD-2. Dealers report sales increases from 42% to 200% with this handsome floor cabinet merchandiser. Compact — only two feet square, 57" high, yet holds 144-roll assortment plus back-up stock. Attractive walnut and metal construction. Display free with 288-roll assortment.

“Dynarange”... your number one best seller!

The demand is still growing for this super-sensitive tape. Gives your customers the same full fidelity at 3¼ speed that they normally expect only at 7½ ips. Nationally advertised and pre-sold in magazines and on national network TV and radio. Free demo tape and special counter display available with 48-roll order while supply lasts.

Magnetic Products Division

Gard Outlines NAMM Services

- Continued from page 70

... manuals on various topics of interest to the store owner, including credit collections, changing of sales receipts and other merchandising and sales promotion guides.

Group Insurance. No matter how low the number of employees, the NAMM group insurance is a valuable asset to the employers. The buying power represented by the total number of members provides a program that would be impossible to obtain individually.

Accounting System. Members are offered a orderly and easily applied accounting guide, expressly designed for music stores. The guide tells how to set up the proper records, and has two indexed post binders containing the necessary forms.

Service supplies of various types: Gift certificates, bags and various stickers and tags (carry-away, special-sale, as advertised, price, etc.). Window streamers, envelopes stuffers and similar items.

Other services available to NAMM members include: information service on various business matters, operational studies of retail stores and professional consultation service.

Many of these services are free to members, Gard said. “The association sometimes charges a small fee to handle the cost of the service; however, the association never makes a profit on any of these services.”
BULK VENDING news

What Your Community Should Know About You—Part Two

In recent years, requests for general descriptive material on the bulk vending industry have commenced last week a two-part series on NAMA. Here is the concluding article.—Ed.

Most large bulk vending operators do not find it necessary to engage in other enterprises or find other sources of income. However, thousands of persons who have jobs in other fields also own and operate bulk vending machines. And many men who earn the largest portion of their livelihood from bulk vending also held part-time jobs.

Specifically, a recent survey by Billboard magazine, a major industry news magazine, showed that 70% of the bulk vending machines in the U.S. are operated by full-time vendors. The remaining machines are operated by persons who hold other jobs (16.5% per cent), owners of other businesses (5 cent), operators of larger vending machines (7 per cent), work for city, state or Federal governments (8.5 per cent), also distribute vending machines, or maintain them (7.5 per cent).

Bulk Vending Prices

Since vending’s early days, prices have been traditionally strongly penny merchandise. But the modern bulk vending industry includes machines which vend and merchandise at a nickel, dime, quarter and dollar, even up to a half dollar. Nickel and dime items comprise a significant share of the bulk vending industry’s total sales. The larger share of the 5 and 10-cent merchandise is vend in plastic capsules.

During 1965, the typical bulk vendor derived 18.2 per cent of his gross income from 10-cent items, 13.3 per cent of his income from 5-cent items. Quarter sales amounted to only 0.5 per cent of the average bulk vendor’s sales.

Bulk Vending Income

According to Billboard’s 1965 industry survey, the average annual income for a bulk vending operator was $11,800. Thus, the average bulk businessman’s income may be said to compare with that of the typical small businessman in the U.S.

Involved in what is basically a penny business, the bulk vending operator must place a large number of machines and move a large volume of merchandise in order to maintain a stable income. And this he has normally achieved. He has done so significantly, even in times of national economic recession.

With many new opportunities afforded by the trends in modern American society through increased leisure time, population growth in young age groups, etc., greater income is possible for the vendor, depending on individual initiative in selecting merchandise and facilities to attract customers and enable him to obtain capital for investment in new equipment.

Bulk Vending Operations

Large bulk vending machines are placed in supermarkets and food stores and do anything other type of location. In addition, many operators feel that supermarkets are their most profitable locations. However, operators who find good income in other locations, such as discount stores, department stores, auto service stations, taverns, drugstores, boss, air, rail terminals, and many others.

Bulk Vending Trends

In general, bulk vending has been and figures to be a steadily growing industry. Almost all trends in the American economy, from the growth of shopping centers and recreational facilities to the population explosion, tend to favor bulk vending. Convenience-oriented America likes its good and services close at hand and available at the drop of a coin.

If there is a single serious adverse development, it is in the area of taxes. Some 60 per cent of the nation’s operators responded to a recent Billboard question about their major business problem with the answer: State and local taxes. For any small business, this can be a growth impediment.

Recognizing that the industry, made up chiefly of small businesses, has borne an inordinate tax burden, what must be considered the possible granting of exemptions from sales taxes on small purchases has evolved. The industry, during the past two years, has been successful in obtaining exemptions on cigarettes and other enterprises in dime-and-under purchases in New York, Massachusetts, and New Jersey. A precedent has been set that is, the industry believes, an earnest of things to come.

Slegs, theft and vandalism are also industry problems. The sleg problem is being dealt with directly by the NAMA co-operation of government agencies.

Another problem which has existed in the industry has been the difficulty of finding good sources of finance. Banks frequently consider bulk vending operations “too small” and hesitate to loan operators the money needed to capitalize on the expanding business opportunities. The industry is convinced that financial concerns are influenced more by an impression rather than investigation in this mat-

(Continued on page 73)
NAMA SHOW PROGRAM

CHICAGO—The program of the 30th Anniversary convocation of the National Automatic Merchandising Association, to be held here Oct. 29-Nov. 1, is as follows:

SATURDAY, OCT. 29
10-11:30 a.m. NAMA Annual Meeting.

Noon-6 p.m. Exhibits open.

SUNDAY, OCT. 30
9:15-11:30 a.m. "Upgrading Vending Middle Management and Super-Visors Management" (Speakers: John D. Arnold, a management consultant.)

11:30-Noon. "Making Money." (An address by Miss Eva Adams, director of the United States Mint.)

Noon-5:30 p.m. Exhibits open.

7:45-9:30 p.m. "Cutting Time and Dollar Costs Through Preventive, On-Location Maintenance." (Open discussion by panel of experts.)

TUESDAY, NOV. 1
9:45-10:45 a.m. "Managing For Change." (Speaker: management consultant W. Richard Goodwin.)


Exhibits

Noon-4 p.m. Exhibits open.

7:30 p.m. NAMA Annual Banquet.

Your Community Should Know

(Named and abbreviated) is Jane Mason, an executive of Leaf Brands, Chc.

Counsel for the association is Raynor & Mitchell, Chicago.

Among the influential regional bulk vending associations are the New York Bulk Vendors Association (Roger Foltz, Ocean City, N. Y., president); the Southwestern Bulk Vendors Association (Lee Smith, Charlotte, N. C., president); the Florida Bulk Vendors Association (Eugene Allison, Miami, president); the Ohio Bulk Vendors Association (Herman Eisenberg, Cleveland, president); the Arizona Bulk Vendors Association (Walter Gray, Phoenix, president); and the Western Bulk Vendors Association (Robert Fernland, Los Angeles, president).

This report, including part one which appeared in Billboard last week, is available as a reprint. Order by writing to the Secretary of Billboard, Bill bur, 1825 F St., N. W., Washington, D. C.

Norge's Massive Coin-Op Laundry Drive Under Way

CHICAGO—Switching from licensing to full franchising, the Norge Division of Borg-Warner Corp. is marketing swiftly with a program for more than 3,000 expanded coin-operated laundry and drycleaning outlets.

The new program, affecting installations valued at about $211 million, is described by Norge Vice-President Robert R. Bailey as "assuring continued expansion of what has been America's fastest growing service business in recent years.

One of the most important problems the Norge Pump People have faced in transacting meetings, keeps store attractive, and stocks gloves in a uniform prescribed by Norge.

Several Million Sir:

Congratulations on your wonder ful article in the Mail-Jex (Surfer) Cross. You certainly did a good job on research.

We at Graf have sold several million in different styles.

Dale E. Wick

Graf Vending Co.

Dallas, Tex.

Bulk Survey

Sir:

In your "1966 International Coin Machine Directory" you featured an article entitled "1965 Vending Industry Survey," consisting of two pages. After reading this particular survey, along with many of my custom-

ers, I found it to be most informative.

Would it be possible to obtain copies of this article? We would like to distribute it to our customers who, I'm sure, would be equally interested. My

(Continued on page 81)

LETTERS TO THE EDITOR

Several Million

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(Continued on page 81)
How Royalty Opponents Got Together

W. Va. Hears First Report On Big Meet

CHARLESTON, W. Va.—Fresh from the historic industry meeting with the big three performance rights societies (see story), John A. (Red) Wallace reported to members of the Music & Vending Association of West Virginia on the event and sought their opinion on the House Subcommittee royalty proposal (see text below).

As an expert in phonorecord business associations for bowling and other institutions, Wallace lauded ASCAP, BMI and SESAC officials for their willingness to meet with the Music Operators of America. In his capacity as president of the national association, Wallace sought and got in an on-record session, views on all aspects of the proposal made public by the Copyright Subcommittee of the House. The music container coins showed particular interest in sections of the text relating to methods of computation of royalties in addition to the general royalty rules.

A record crowd of operators and restaurant men attended the meeting at the hotel climaxing the Aug. 26-27 affair—had earlier heard MOA's Executive Vice-President Fred Granger read the complete Congressional proposal to the industry with payment for the use of records.

Full Texts of Congressional and MOA Proposals

In view of intense industry interest in the general revision of national copyright law as it relates to phonograph record royalties, we reproduce below the complete texts of two proposals to provide for the use of phonograph records, one by the Music Operators of America and one by the Senate Judiciary committee followed by the proposal submitted late in 1965 by the Music Operators of America.—Ed.

Subcommittee Proposal

Section 114. Scope of exclusive rights in nondramatic musical works: Public performances by means of coin-operated phonorecord player.

(a) LIMITATIONS OF EXCLUSIVE RIGHT.—In the case of a nondramatic musical work embodied in a phonorecord, the exclusive right under clause (a) of section 106(a) to perform the work publicly by means of a coin-operated phonorecord player is limited as follows:

(1) The proprietor of the establishment in which the public performance takes place is not liable for infringement with respect to such public performance unless:

(A) he is the operator of the phonorecord player; or

(B) he refuses or fails, within one month after receipt by him of a registered or certified mail of a request by the copyright owner, or if the owner, to make full disclosure of the identity of the operator of the phonorecord player.

(2) The operator of the coin-operated phonorecord player may obtain a compulsory license to perform the work publicly on that phonorecord player by recording the statements and affixing the certificate provided by subsection (b), and by paying therefor the fees provided by subsection (c).

(b) RECORDING OF COIN-OPERATED PHONORECORD PLAYER. PROOF OF AFFIXATION OF CERTIFICATE.—

(1) Any operator who wishes to obtain a compulsory license to perform nondramatic musical works on a coin-operated phonorecord player shall fulfill the following requirements:

(A) Before such performances on a particular phonorecord player are made available in a particular establish-
Wait till you hear what Seeburg has done to the looks of music.

Use your eyes and ears at your Seeburg Distributor's National Premiere. It's going on right now. Get going.

SEEBURG. Growth through continuous innovation.

THE SEEBURG SALES CORPORATION
INTERNATIONAL HEADQUARTERS, CHICAGO  60622
How Royalty Opponents Got Together

* Continued from page 74

societies and the jukebox industry waxed optimistic over the possibility of an amicable settlement.

Veteran music men, publishers and operators alike, have long considered negotiations between the music creator and operator unlikely. Virtually from the day in 1909 when a national copyright act was passed exempting jukebox play from liability for performance royalty payment, music creators have demanded and operators have successfully forestalled jukebox royalty levies. It has been an emotional struggle. "ASCAP"—loosely designating the entire performance rights society camp—became and remains a naughty word in the jukebox industry. At the same time, the jukebox operator viewed with distrust by many men in other segments of the music business.

So matters stood when last year’s legislation was introduced to effect sweeping revision of the antiquated copyright law. Both sides began to view the 10-year-old copyright caper in a new light. It became clear to both camps that Congress could draft and pass rules mutually objectionable. It became equally clear, say persons close to the Copyright Subcommittee of the House—the unit handling the lion’s share of the revision—that the committee preferred to draft its bill on the basis of a mutually agreed upon proposal from their constituents on both sides of the issue to ending the issue abruptly through legislation possibly disagreeable in part to both camps.

Such was the context when in mid-June the subcommittee released confidentially to both sides its proposed language for Section 114 of the copyright revision act, a section having to do with jukebox play. The subcommittee proposal encompassed parts of a proposal advanced last year by the National Association of America in which the operators offered to pay 2 cents per side for every record acquired for jukebox programming. The subcommittee proposal called for 3 cents per side, payable quarterly on the basis of inventory and quarterly report of all disks played on the machine. (See full text of proposal in this issue.) Representatives for both the creators and users were dissatisfied with parts of the subcommittee proposal.

Subcommittee proposal before them, the MOA legislative committee met in Washington June 23 and decided to explore the possibility of a meeting with attorneys for ASCAP, BMI and SESAC.

On Aug. 2, counsel for MOA and the four major jukebox-manufacturers conferred with attorneys for the societies and it was agreed that a meeting was feasible.

In means of a ballot mailed to the MOA board in August, the association’s legislative committee was authorized to meet with ASCAP, BMI and SESAC.

The following week, during the historic meeting of operator and performance rights society representatives in Washington Aug. 24, John A. Wallace, president of the MOA executive vice-president; Lou Carela, MOA board chairman; Colonel Pierce, J. Harry Snodgrass, W. Abe Goldman, Henry Leyser and James Tolosano, MOA officers and legislative committee members; Nicholas Allen and Merritt Armour, MOA attorneys; Perry Patterson and Raymond Larocca, attorneys for BMI; and the ASCAP president, Stanley Adams and Society attorney, Herman Finkelstein; Register of Copyrights, Richard Kamenstein; and the A. Goldwater and George D. Corry, of the Copyright Office; W. F. Meyers, Albert F. Giancimino and Salvatore Cacavana of SESAC, BMI’s Sidney M. Kaye, Bob Sour and George Gabriol, House Judiciary Committee counsel, Herbert Fuchs, and John W. Dean, of the committee staff.

Following the meeting, Granter stated: "We had a harmonious and productive meeting and we expect to have further meetings, for it appears that both sides are really interested in working out a solution. We looked for areas of agreement. We agreed that we should find a method of payment that would be practical for both sides. We have to keep records and the performance rights societies have to police. There was lots of informal discussion. We merely wanted to get together and exchange ideas. The next meeting will be smaller and we’ll get down to specifics."

New Equipment

Gottlieb—Cross Town 1-Player
New from D. Gottlieb & Co., Chicago, Ill., U.S.A., is the single player flipper game Cross Town. One notices first its new idea in animation—subway train doors that slide open to reveal comic characters. Paramount play features include four top rollers for illumination of corresponding pop bumpers for high scoring; triggering the four top rollers illuminates side rollers for "mystery score special." Center target scores a special when red and yellow lights are paired in a special section, and the target scores a "mystery special" when the other red and yellow lights are paired. Three or five-ball play match with feature.

LETTERS TO THE EDITOR

School Praise
Sir:
I’d like you to know how I feel about Jack Moran’s Institute of Coin Machine Operations in Denver. I was graduated from the school a year ago. When I entered the school I was an $85 a week mechanic for a calculator outfit. Today I am making more than twice as much and I am putting some money away in the bank for the first time in my life. I am driving a brand-new company car.

I had doubts about the coin machine business when I entered the school, but Jack Moran talked me into going through with the training. I am convinced that he talked me into making the smartest move in my life.

L. E. Tucker
Fallon, Nev.

Twenty-year veteran operator Jack Moran founded his Institute of Coin Machine Operations in Denver two years ago; has trained over 150 coin machine mechanics under provision of the Manpower Development Training Act; has placed them with operating firms in many parts of the country. —Ed.

Billboard’s COIN SECTION

Music—Vending—Amusement Games

is edited to provide the operator with industry news and ideas for additional profit-making opportunities.

USE COUPON BELOW. You’ll receive 52 weekly issues of Billboard which includes six directory issues as they are published during the year. As a bonus gift, we’ll mail the 108 page 1966 Coin Machine Directory by return mail.

Please enter my subscription to BILLBOARD for:

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COUPON

Name.
Address.
City.
State & Zip.

Type of Business.

Title.
Distsibs See Rowe Music Merchant

*Continued from page 74*

should be available throughout the country by Oct. 1.

The talking "play me" records spurred the major excitement at the showing, but Rowe officials believe the dollar bill acceptor will have the most far-reaching industry effect. Rowe has fielded the specially produced records for some three months before announcing their incorporation in the new jukebox. "We've found that play has increased up to 40 per cent when we put in the records," said Joe Barton, Rowe general sales manager. "On no occasion has sales increased less than 10 per cent."

The sales stimulator records feature top name artists, such as Andy Williams, Herb Alpert and the Tijuana Brass, Jerry Vale and Tony Bennett singing parts of their records available on the jukebox. After they sing a stanza or two they introduce themselves and invite the customer to come over to the phonograph and play it.

"The best way to increase jukebox play is to have someone come over to the patron and ask him to play the jukebox," Barton said. "However, many establishments consider that unsophisticated and in some localities there are laws against it. The next best method is to have the jukebox solicit the plays. Each record is backed by music and field tested for 30 seconds. They're entertainable so they'll never be objectionable to the location owner. They add prestige to the location and to the jukebox. We will change the records frequently so they'll never become stale." Barton says that some 30 records have already been produced with many more coming in all fields (Continued on page 79)

New Equipment

United—Aztec 6-Player Bowler

NEW FROM WILLIAMS Electronic Manufacturing Corp under the United brand name, a 6-player bowler with optics inspired by the great civilization of ancient Mexico. Called Aztec, the new game features five scoring modes: dual flash, flash, regulation, diamonds and bonus lane. The "diamonds" feature functions as follows: a strike scores 800; a spare scores 500; left and right diamonds score 100 each and the front diamond scores 300 (plus the count) on a blow or miss. Structurally, the new unit has a new type of heavy duty pin hanger and is adjustable to two levels. There is a back box adjustment for easy or normal strike. Double nickel or dime play is standard.

Decca Is 7th Record Co. to Sign for Show

CHICAGO—The 1966 convention and trade show of the Music Operators of America has seized first-rank music industry status with the signing of all major record companies as exhibitors.

MOA Executive Vice-President Fred Granger announced last week the signing of a show pact by Decca Records, bringing the number of record manufacturers to exhibit to seven.

Firms previously signed for the Oct. 28-30 convention here are Columbia, MGM-Verve, RCA Victor, Capitol, Epic and Monument.

Granger expressed particular pleasure at the signing of Decca in light of the fact that the company has been absent from the big coin-op conclave for several years. With two months to show (Continued on page 80)

Is your Jukebox a Music Merchant?
Chicago Sees Color-Sonics

CHICAGO — Color-Sonics, Inc., which unveiled its new coin-op theater in New York recently, showed the unit to the Chicago trade with a nine-hour party here last week.

Host was Larry Kaghan, president, Color-Sonics of Illinois, Inc., area distributor. Also present was Stanley Green, president of Color-Sonics, Inc., which is headquartered in New York.

Most of the area’s top industry figures stopped in at the showing, indicating considerable interest in the growth of the application of video to the coin-operated machine.

Observed Green, who expressed pleasure at the response of Midwest traders: “We are confident that we have an excellent machine, but we intend to be conservative. Given lead time, we could turn out 300 units per week at our 250,000-square-foot plant, but we do not want to flood the market.

“I am not concerned about other companies coming in. This is a big world. There’s room for everybody.”

Green said that in addition to 18 U.S. distributorships Color-Sonics has now entered the Far East market via the Philippines and will soon move into the Western European market.

The unit was also shown at Los Angeles later in the week. Both Kaghan and Kaghan promised further surprises as the MOA show in October.

Rowe Distributing Keyed on ‘67 Sales Drive

NEW YORK—Every Rowe Manufacturing distributor in the nation attended the two-day sales meeting held Aug. 25-26 at the Lambs Club and Waldorf Astoria. The height of the gathering was the unveiling of the new Music Merchant phonograph with its “play me” records, dollar bill acceptor, change-scene panels and audio-visual attachment among others. But the key presentations were the meetings and seminars held to acquaint the distributors with the new equipment as Rowe personnel spoke of the most progressive advertising and promotion program in the company’s history.

“It’s easy to throw water on good ideas,” Jim Newland, Rowe’s public relations and sales promotion chief, emphasized as he poured a pitcher of water over his head. All of our new features, he said, are worthless if you, the distributor, choose to ignore the proper ways of displaying, motivating and selling our product.

Buttons with secret letters, a choice of 50 vacation trips to places throughout the world, full-page advertisements, distributor participation ads, tent cards for location tables, post cards and distributor ads mated all together sparkled eagerness on the distributor’s faces, making their job of selling just that much easier.

The first day’s meeting was incorporated in a four-set musical produced by the Jam Handy Organization. Under the most able direction of Robert Mansfield, the play depicted a distributor, Biggy Balm, trying to convince I Ic Harvey, an operator, to become a music merchant. I Ic is more interested in chasing girls than trying to increase his profits. Biggy, with the aid of his two helpful (and attractive) secretaries, seeks to change I Ic’s frame of reference. Frequently, Biggy will allude to a remark made by Rowe personnel to the distributors meeting (the time and action of the play is set for sometime after the meeting).

Upon referring to the remark, the curtain closes and the speaker approaches the rostrum. Points covered in the speeches included the revelation of new product, sales philosophy, incentive programs, advertising, the international aspects of Rowe Manufacturing and a report on the audio-visual upcoming product. Rowe president Jack Harper delivered the keynote address, while Canteen Corp.’s president Pat O’Malley familiarized the distributors with the Canteen total picture during lunch.

The travel incentive program, presented by Fred Pollak, Rowe vice-president, marketing, was the black-letter of the day. Wide-eyed with an awed expression, distributors listened intently as Pollak explained the plan known as “Rowe-mance world tours.” There are 80 different trips and no limit to the number of winners.

An operator purchasing six jukeboxes is entitled to an all-expense-paid vacation (at any time he desires) for any person to Europe, encompassing 14 days through London, Brussels, Belgium, Germany, Switzerland and France. Or he can spend the same time in Ireland, or seven days covering Alaska and the Yukon, 29 days in the Western Circle-Canadian Rockies region, or a 14-day tour of Mexico and many others.

“We put together a program of vacations which the operator probably wouldn’t plan himself,” Pollak said. Exotic locations, as well as exciting, to New York, California and Europe, Rowe Manufacturing, by taking care of all the arrangements, is able to secure the vacations at a greatly reduced cost—less than any individual could hope to obtain if he planned the trip himself.

(Continued on page 80)

New Equipment

Midway Manufacturing Company—Captain Kid Gun

MIDWAY MANUFACTURING CO. has followed up its successful Monster Gun with this new Captain Kid machine.

Incorporated in a four-set musical produced by the Jam Handy Organization. Under the most able direction of Robert Mansfield, the play depicted a distributor, Biggy Balm, trying to convince I Ic Harvey, an operator, to become a music merchant. I Ic is more interested in chasing girls than trying to increase his profits. Biggy, with the aid of his two helpful (and attractive) secretaries, seeks to change I Ic’s frame of reference. Frequently, Biggy will allude to a remark made by Rowe personnel to the distributors meeting (the time and action of the play is set for sometime after the meeting).

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(Continued on page 80)
Rowe Music Merchant
Viewed by Distributors

• Continued from page 77

Rowe will feature four of these "play me" records. The operator sets a timing device for one to thirty seconds. At the end of the predetermined time of dead air, the voice will come on. The mechanism will alternate records.

The dollar bill acceptor is a major addition to the "Music Merchant." With the optional equipment, a customer can receive 15 plays for one dollar. "The dollar acceptor will cause so much overplay that it will liquidate itself in one year," Barton stated. "This eliminates the problem of the customer with no change.

The question of serviceability was primary in most of the distributors' minds when the unit was displayed. However, Barton, Fred Pollak, Rowe marketing vice-president, and other Rowe officials repeatedly emphasized its dependability. "We've made dollar bill changers for almost 10 years," Pollak said. "We've taken out the bugs from that unit and the acceptor in the Music Merchant has almost the same mechanism."

Many times a location owner will ask an operator to install a new phonograph in the store. The only reason he gives the operator is that he wants something new—a change of scenery, Barton said. "It's not practical to change the phonograph each month. The solution lies in plan change." "The Rowe Change-A-Scene" is an inter-changeable front panel made of ribbed glass, giving a three-di-
dimensional illusion. The glass also causes the scene to move as a person walks past it. "In less than three minutes, an operator can change the back-lighted panels to give the box a complete new look," he added. The merchandising principle involved is that people will get out of the habit of seeing an object if it's constantly the same. Also, people like new displays.

The audio visual aspect of the jukebox is garnering increasing attention during the past several months. Several companies have come out with film jukeboxes which feature the artist singing. However, the number of selection on the theater juke-
box is limited to a few dozen and the artists can only perform
standards. "The unit must fit the economics of the location," Barton said. The Rowe Music Merchant will have a portable attachment which can be placed anywhere in the location. The films will feature dancers. "There are only a few basic tempos to most of the popular songs," he added. "With our films, the operator can gear almost any pop record to a film while the record is a hit seller. The films are inexpensive."

The Music Merchant is equipped with a 100-watt solid-state amplifier which Barton says is the most powerful in the jukebox business. The unit is designed so that servicing can be done from the front. No tie bars are designed across the front are used. The jukebox can be programmed for 100, 160 or 200 records including little LP's. The outside is constructed of stainless steel and vinyl, making the unit mar-proof. Its patented flip-out play and optional acceptor to replace title strips quickly and conveniently.

Gottlieb's

CRUISS TOWN

Note These Big
Traffic-Producing Features!

1. Animated Subway Car Doors Open to Reveal Coinental Characters
2. 4 Top Rollers Light Corresponding Pop Bumpers for High Score
4. Center Target Scores Special When Red and Yellow Lights Are Pared in Special Section.
5. Target scores mystery special when other red and yellow lights are paired.
6. 3 or 5 Ball Play, Match Feature

D. Gottlieb & Co.
1140-30 N. Western Avenue Chicago, Illinois 60637

SEPTEMBER 10, 1966, BILLBOARD
Decca Records Seventh to Sign

Continued from page 77

...time, it is estimated that as many as a dozen record companies will make the trek to Chicago. Signing of all major artists at this early date indicates to trade observers a restoration of mutual interest among jukebox record consumers and producers. Some see renewed record company interest in the operation as tangible recognition of the 22.3 per cent of total singles market which jukebox purchases represented during 1965. Linked to this is the growing awareness of the promotional and market research potential of the jukebox industry. Initial studies of these aspects of the operator record company business relationship are now being carried on by a special MOA committee chaired by New Jersey operator Bill Canon. And forums focusing on the jukebox in all its significance to the total music industry are being planned by a committee under John Trucano of South Dakota.

As previously reported, all the major jukebox manufacturers, amusement game manufacturers, audio-visual manufacturers and industry suppliers will also exhibit at the 1966 show.

Rowe Distsributed Keyed on Sales Drive

Continued from page 78

...have trips raffled off. Pollak cited the highly successful Trimount Automatic Sales promotion in Boston (see Billboard, Aug. 22). Trimount offered a fully equipped 1966 Cadillac in a first flight to operators purchasing a new Rowe jukebox. Within hours, the raffle was filled and a second flight with a new Ford Mustang was the top prize. Everyone entered won something worth more than $30, including color TVs, portable radios, etc.

Most of the ad material centers around the Music Merchant's modern appearance and the new dollar-bill acceptor. Ads containing pictures of a Rowe dollar bill, "The Rowe AMI Music Note," are in most of the copy. All copy, however, includes cross reference to the change-once panels and play records. For the location, Rowe, through its distributors, will provide test cards. These are folded sheets of light cardboard designed to stand up on a table. The cards announce to the patron that the Rowe Music Merchant accepts dollars bills. Everyone is wearing buttons of some sort these days and Rowe is no exception. The company has designed teaser buttons to stimulate curiosity and attract attention to the Music Merchant. Each button, to be worn by a waitress, measures one and a half inches in diameter and bears a picture resembling a dollar bill. Below the figure are the letters "OMABAYFO." They stand for "Give me a buck and you'll find out."

The second day of meetings were held at the Waldorf Astoria Hotel. This was the solid information series with distributors learning the fine points of the program. Demonstrations on the new jukeboxes and audience participation seminars provided the distributors with the inner workings which they would be bringing back to the operator.

Blumberg a CPA

CHICAGO — Jeff Blumberg, 21-year-old son of Atlas Music Corp., Blumberger had received notice here last week that he had passed his CPA examination. He is a recent graduate of Illinois University and is now entering Northwestern University Law School.

COOL COOL MAN COOLY

WE'VE GOT THE HOT ONE CINEJUKEBOX

WE'VE got the brand new 2-in-1 combination film-disc machine—the only one in the world that combines movies and jukeboxes in a single unit.

PREMIERE SHOWING

M.O.A. SHOW * Booth 32

Exclusive Rowe AMI Distributor

LITERBELT MFG. CO.

DAVID RUSSELL INC

855 N. MIOA ST., PHILA., PA 19123

Phone: 201-360-3960

SEPTEMBER 10, 1966, BILLBOARD
Take in the big DOUTH.

Are you a Music Merchant?

ROWE!
Full Texts of Congressional and MOA Proposals

* Continued from page 81 *

or indirect charge for admission; or
(6) by reproducing or rending performance in
any medium other than a phonorecord or
through a coin-operated machine.

D. Compulsory license shall be
subject to the provisions of section 106(a),
and in the case of a coin-operated machine,
whereby the owner of a phonorecord of
which the operator has not been notified
and given notice of termination,
shall be to the provisions of this section.

E. Any person who willfully engages in
any of the acts enumerated in subsection (c)
shall be guilty of a misdemeanor.

F. This section shall take effect upon
the approval of the President and may be
amended only by a joint resolution of
the Congress of the United States.

G. Authority is hereby delegated to
the Copyright Office, to be carried out
by the Register of Copyrights, to review
and such resolution to this section.

H. This section shall be subject to
the provisions of this title, and in the
case of coin-operated machines, where
the operator has not been notified
and given notice of termination,
shall be to the provisions of this section.

I. Any person who willfully engages in
any of the acts enumerated in subsection
shall be guilty of a misdemeanor.

J. Authority is hereby delegated to
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K. This section shall be subject to
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L. Any person who willfully engages in
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shall be guilty of a misdemeanor.

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and given notice of termination,
shall be to the provisions of this section.

X. Any person who willfully engages in
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shall be guilty of a misdemeanor.

Y. Authority is hereby delegated to
the Copyright Office, to be carried out
by the Register of Copyrights, to review
and such resolution to this section.

Z. This section shall be subject to
the provisions of this title, and in the
case of coin-operated machines, where
the operator has not been notified
and given notice of termination,
shall be to the provisions of this section.
The regal look of dependability...
new Rock-Ola
GP/Imperial

Now a new look comes to phonographs! Sleek, modern, plush. Inside, it's all quality. The same kind of reliable quality that has made Rock-Ola phonographs the most profitable to operate. 160 selections of stereo-monaural excellence. 7" LP albums. 33 1/3 and 45 RPM records.

Built in the Rock-Ola tradition with simple mechanical components that perform flawlessly. That's why Rock-Olas are so profitable to operate.

A magnificent blend of fashionable styling and stereophonic high fidelity. Designed to be comfortable in plush surroundings. The new Rock-Ola GP/Imperial is the beautiful answer for prestige locations. Rock-Ola Manufacturing Corporation, 800 North Kedzie Avenue, Chicago, Illinois 60651.


**FAMOUS MECH-O-MATIC INTER-MIX.** Completely automatic changer intermixes 7" LP albums, 33 1/3, 45 RPM, stereo, monaural records. No wires, no micro-switches or electronic aids for changing turntable speeds.

**TRANSISTORIZED AMPLIFIER.** All new Rock-Ola engineered and built transistorized amplifier provides lifelong service for phonograph. Saves money on tube replacements. Simplifies service. Elimination of excessive heat saves wear.
Pop LP Spotlights are those albums with substantial sales potential, in the opinion of Billboard's Record Panel, and they achieve a listing on Billboard's Top LPs charts. Spotlights in other categories are selected on the basis of their potential to become top sellers in their respective areas.

DISTANT SHORES
Chad & Jeremy; Columbia CL 3544 (M); CS 9544 (S)

Distant Shores is a big hit, with a total of 172,000 copies sold as of April 19. The album seems to have a broad-based commercial appeal of its own, with a taste for the fans. The album's blend of voices and arrangements is sure to appeal to a wide audience.

RONNIE DOVE SINGS THE HITS FOR YOU
Diamond D 5004 (M); SD 5006 (S)

Ronnie Dove has a solid reputation in the industry, and his latest album, "Songs for You," is sure to be a hit. The album features a mix of old favorites and new material, with Dove's unique style and soulful vocals.

WADE IN THE WATER
Ronnay Lewis, Cadet LP 774 (M); LPS 774 (S)

This jazz pianist's latest album, "Wade in the Water," features a combination of modern and classic jazz sounds. The album's unique flavor and bold, brassy manner are sure to appeal to a wide audience.

Easy Listening
Mel Carter, Imperial LP 9219 (M); LP 12321 (S)

Mel Carter's latest album, "Easy Listening," is a solid, dynamic recording, with smooth arrangements and orchestral support. The album is sure to appeal to a wide audience.

COUNTRY SPOTLIGHT
THE WAY YOU LIKE IT
Buddy Cagle, Imperial LP 9118 (M); LP 12318 (S)

Buddy Cagle's latest album, "The Way You Like It," is a solid, dynamic recording, with smooth arrangements and orchestral support. The album is sure to appeal to a wide audience.

Gospel SpotLight
THE PROPHETS LOVE LIKE THE SUN
Mearl Womma, LM PH 1889 (M)

The four distinctive voices of the Prophets will be featured in this package, with a total of 156,000 copies sold as of April 19. The album's blend of voices and arrangements is sure to appeal to a wide audience.