CARTRIDGE FORUM HISTORY-MAKING

400 Execs Attend —Sessions Swing

By LEE ZHIOT

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 8-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.

What Future Holds

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.

4. Guidelines for the retailer, both music-record and automotive — to assure greater profits by educating (Continued on page 60)

Forum Talks Available

NEW YORK — The complete text of all speeches delivered last week by industry leaders at Billboard's Tape Cartridge Conference will be made available in printed form, and highlights of the talks will be issued on a tape cartridge recording. The 60-page book of speeches and a tape cartridge version of the Conference highlights automatically will be sent free of charge to all Conference registrants. Additional copies of the book will be available at $5 per copy from Billboard. The cartridge was recorded by Larry Finley's ITCC.

"Lou Rawls Live" reached the peak of the top 100 LP's. Now he has another — "Soctal" (G/7256). Listen, and you'll hear what soul is all about. And while you're at it, dig Lou's new single, "Love Is A Hurtin' Thing" b/s "Memory Lane" ($0.90. It's on its way to the top, too.

(Advertisement)

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.

Luxembourg Going To Pirates' Format

By DON WEDGE

LONDON — Radio Luxembourg's British service, once hit by pirate radios, 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 the decks.

Luxembourg's British service, however, has in the (Continued on page 26)

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 jockey 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)

Unison 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." Then, 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."

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!

RCA Victor
(f) The most trusted name in sound
ChappellSells Back Rights to Roulette

By CLAUDE HALL

NEW YORK—Roulette Records last week purchased back its foreign publishing rights from Chappell & Co. in England, Morris Levy, president of Roulette, Big Seven publishing firms, said his attorney was in London (Tuesday) (1) completing negotiations. He said he was negotiating to take the foreign rights from Chappell, publishing wing of United Artists Record Corporation, which was still under way last week. Chappell & Co. has sold the publishing rights to several important international artists and the new arrangement could mean a considerable increase in the company's catalogue of international material which the group is currently marketing. Levy said that if the negotiations were successful, Roulette would have the rights to the songs of most of the major international artists and the company was very interested in the potential of the new material.

Executive Turntable

Paul Barry, professional manager of 47th Street, has resigned as publishing manager of the company to take one of several projects offered to him. Barry was with Ber-Clay the company's four and a half years, previously holding the position of executive assistant to the president and ad director. The position has been filled by Bob Scharber, who was previously with Dorsey & Hart Distributors, where he was president and general manager. Barry's resignation will be announced shortly.

Don Blocker has resigned as general manager of Liberty and Capitol Records. He was with the company eight and a half years, previously holding the position of vice-president of the company to the president and ad director. Blocker was succeeded by Lew D'Ambrosio, who was promoted to senior vice-president of the company.

Bob Scboro, head of production for Musicor, has been designated to also handle international operations of the company. Scboro's promotion includes expansion of his staff coordinating operations with international CBS Records affiliates as well as EMI in England, CGB in Italy, and El Planido de la musica in Ven-ezuela.

Martin L. Rosen, senior buyer of film rights, has left the company to serve as director of the Army and Air Force Exchange Service, for the last 11 years, last Monday (29) joined Mel-eco International, a military sales representative firm. In his new position he will be responsible for setting up a home entertainment product division.

Edward Caster, who has been executive director of moving picture production, Inc. will head all production operations, and tape and record operations.

Dave Bennett has joined Capitol Records Corp. to head its TV and nightclub operations. He is responsible for the entertainment coordinator for Groocarter's Hotel, for his new assignments Bennett will work closely with MCA and GAC.

Dave Pileggi, who was the ad director and an administrator of the ad staff for four years has resigned. He is now seeking a new advertising executive producer for the company and he has worked with Yabikin, Gary Lewis and the Playmates, Bud Car-ter, Martin Demay, Spike Jones, Red Koons, Patbo, and Steve Van Ham. He was associated with Tops Records before Liberty.

Milt Wein, former L.A. distrib-utor, named Eastern sales representative for Record Sales, distributor of Aplha Presents, Somerset Steve Fiddler and Audio Spectr-um, all labels owned by Al Sherman, Wein will base in Clev-erly and cover Chicago and points East.

Nominees Chosen in BB's 19th Country Poll

By HERB WOOD

NEW YORK—After tabulating the votes of 47th Street's program directors and disk jockeys from country music stations across the nation, the nominees in each of 12 categories have been announced in the 19th annual Bill- board Country Music Awards poll. The 60 nominees will be listed on a special ballot for industry-wide voting in all sub-scopers copies of Billboard's Oct. 1 issue.

Country music stations, those outlets programming six or more hours of country music daily, will have a ballot of the nominees selected by a Billboard reader. Those artists actively recording during July and Aug. 1, 1965, and ending July 31, 1965, were eligible for consideration of their records chart activity during that period. From the list of nominees, five program directors and deejays selected one name in each cate-gory, with the five top vote-getters in a category winning a spot on the final ballot. The nominations for Favorite Country Band of the Year was the only category not based on recording ac-tivity. Bands which perform independent of singing artists, either full time or on occasion, were eligible.

Following is the list of nom-inates, listed in alphabetical order:

Favorite Male Performer of the Year
1. Eddy Arnold
2. Sonny James
3. George Jones
4. Buck Owens
5. Ray Price

Favorite Female Performer of the Year
1. Bonnie Guitar
2. Norma Jean
3. Loretta Lynn
4. Connie Smith
5. Dottie West

Most Outstanding Song Artist of the Year
1. Johnny Darrell
2. H. C. Louis
3. Stu Phillips
4. Ray Price
5. Red Simpson

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4. Ray Price
5. Red Simpson

(Continued on page 56)
Jazz Beat

By ELROY TIGGETT

The female singer is going by the way of the big bands. According to Jack Tracy, 20th Century-Fox record producer, few bands are left to provide the young singer with experience. Tracy labels Carmen MacRae as the one serving the dual purpose with a new crop of girl jazz performer to emerge in the music field. Tracy explains that "I can't think of any great new jazz female voices, but I can see some coming..."

What's happening is what the evergreen vocalists like Ella Fitzgerald and Sarah Vaughan are up against, but their sales are not overly impaired. Vaughan 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 but is not a mass merchandiser. 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 Block believes he knows this new crop of female vocalists leans toward an exciting revulsion around the pop scene. Female jazz singers' LPs die, he says, because they don't seem to be any market support. The Padmini label recently signed Nancy Wilson and Dionne Warwick. The pianist, who also sings with the two singers. In the future, look for major network to one area in which vocalists are developing.

Atlantic's Neshu Etrege considers Bobbie Phillips, a Chicago girl who played jazz-traditions that was started by Bonnie Smith. She records for his label.

L.A. RECORDS—T-Bird back to name policy. Los Angeles—T-Bird, the traditional name for the old Bird's new venture has been restored. Instead of the T-Bird booked in a French review called "Ciel La Femme." The show proved to be successful, enough so that the label sold, but now name artists will return. The Thunderbirds operated under a similar policy last summer, but with much success as Judy Garland, Robert Goulet, Jack Benny and others. Prior to that, he had such Broadway show productions as "Broadway Melody," "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.

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

Labor Dept. Sues Record Rack Service

LABOR—The U.S. Department of Labor has filed a lawsuit to establish a new policy for alleged violations of the Fair Labor Standards Act. The suit was brought by Secretary W. Willard Wirtz charged that the rack service, under the name of "JOT," is putting its employees overtime and offering them less than the minimum wage. In addition to pursuing the company, the government asked for a permanent injunction restraining the company from violating the minimum wage and overtime provisions of the act.

The government asked the U.S. District Court for a permanent injunction restraining order preventing the company from violating the act plus the recovery of back wages found to be due.

Record Rack Service, maintained by Ed Mason and Sam Rickess, is said to have total sales gross of more than $500,000 in the production of goods for sale.

The government charges the company with failure to properly pay its employees during three time periods. The suit further states the company has failed to keep and preserve records containing employees' names, addresses, salaries and other conditions necessary to determine the amount of overtime worked by the employees.

The rack service is currently operating in the drive for quantity sales. The lawsuit, brought by the government, is for the purpose of developing a new order preventing the company from violating the Fair Labor Standards Act.

T-VIP’s From H-B Shows Will Set September Release Date

NEW YORK—T-VIP, the jazz subsidiary of Verve Records, has released seven albums for September. Included in the budget line package are LPs by Johnny Hodges, Herbie Mann, Dizzy Gillespie and Roy Eldridge, Woody Herman, Howard Roberts and two others featuring all-star jazz line-ups. Woody Herman's LP, "Live at Carnegie Hall," features his two groups, the Woodchoppers and the First Herd in early concerts at the famed hall. Howard Roberts alto sax is spotlighted on his "Alto Blues," as is Herbie Mann's clarinet, backed by a large ensemble, in his "Big Band Mann" album. Dizzy Gillespie and Roy Eldridge join musical forces on their "Soot Mates" waxing.

All six albums, repackage (choice) material from Verve masters, are top bargains at the budget level.

A Correction

LOS ANGELES—Stan Freberg, producer of a half of his annual income in last week's issue (July 31) by mistake. Colorcopying work is a $500,000, not $50,000 a year.

Wood Marries Jane Cauvet

ARDISLEY, N. Y.—Herb Wood, Billboard editorial staffers, wed Miss Jane Cauvet Tuesday at 5 p.m. at Ardsley's St. John's Church. About a year ago, the hotel

Liberty Adds Facilities on Three Fronts

LABOR—Liberty is spending $175,000 on construction and recording studio facilities recently completed. A $50,000, 8,000-square-foot building was constructed adjacent to the company's manufacturing plant in Racine, Wis., and a $100,000 expansion of the World Pacific studios now covers 7,917 West 37th Street, Beverly Hills, Calif.

Set for completion within 30 months, the new facilities will make the company's main Sunset Boulevard studio one of the world's largest. The cost here is $23,00000.

To expand the corporate expansion into tape CARTRIDGE and the budget field, Liberty is moving its Sunset Boulevard shipping department to the new warehouse and this vacated space will become six offices. Four additional offices are being built. The press of recording activity at the World Pacific studios necessitated the addition of some personnel with $100,000 in machinery now installed.

SHAW REPORTS 'UP' 6 MONTHS

NEW YORK—Shaw Artists Corp., reported a 19.5 per cent increase in net earnings in the first six months of 1964. During the nine months, the r&b booking agency added TV plug to its list of services. And the Shaw organization had a net income of $182,575, or 1.95 per cent increase in net earnings for the six months ending June 30, 1964. The company's first quarter on its "Wycled" won awards. And there's some significant decreases in sales that plagued the company last year on its "Ryder" tour. The Shaw organization had a net income of $182,575, or 1.95 per cent increase in net earnings for the six months ending June 30, 1964. The company's first quarter on its "Wycled" won awards. And there's some significant decreases in sales that plagued the company last year on its "Ryder" tour.
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.

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

EXCITING NEW POP RELEASES

Secret Agent
Patrick MacLohan
Star of the TV series "SECRET AGENT"

Exciting sounds include 10 original works by Sarnoff, Sonny Bono, "High Wire," "Vigator Gigs," "Snake and Beans," "Secret Agent Man," "City Hanger."

LPM/LSP-3620

The Saint
Roger Moore
Played by David Burke and his Orchestra


LPM/LSP-3631

The Streets of Baltimore
Bobby Bare


LPM/LSP-3618

The John Price Sound of Broadway

Outstanding jazz pianist plays selections from current Broadway shows. "On a Clear Day You Can See Forever;" "People," "There's Gotta Be Something Better Than This."

LPM/LSP-3642

Sings the big country hits, arranged by Artie P Karay. "Red, Red Heart," "Gone," "I Walk the Line," "Any Time," "He'll Have To Go," "Cold, Cold Heart;" 6 more.

LPM/LSP-3630

TWIN GUITARS

Los Indios Tabajaras

A MERRY MANDOLIN CHRISTMAS

Henry Mancini
His Orchestra and Chorus

His first Christmas album features 22 selections, some are original from "Secret Agent," "The First Noel," "Away in a Manger," "Silent Night." LPM/LSP-3611


LPM/LSP-3612

The Virtuoso Sound of the Chicago Symphony Orchestra

Jean Martinon

Conductor

Varese: Arcana
Martin: Concerto For Seven Winds

Marsden repeats concert success of At the Feet of the Maestro: "...the kind of performance that is "soo" contemporary music needs." - N. Y. Times. Also a stunning reading of Martin Concerto. LPM/LSC-2914

Outstanding New Red Seal Recordings

Leontyne Price
PRIMA DONNA

Big news for music lovers. Price sings great soprano arias from operas she has never sung on stage...a wide cross section of opera history from Purcell to Barber.

LPM/LSC-2898

Opening Night at the Met

The Boston Symphony

Mozart: Violin Concerto No. 5

This debut album comes a bonus 10" L.P. in which color-dramatic Peters shows discussions chamber music with Joseph Silverstein and Erich Leinsdotter.

LM-LSC-6171

With this latest album comes a bonus 10" L.P. in which color-dramatic Peters shows discussions chamber music with Joseph Silverstein and Erich Leinsdotter.

LM-LSC-6167

My Country

Brook Benton

Sings the big country hits, arranged by Artie P Karay. "Red, Red Heart," "Gone," "I Walk the Line," "Any Time," "He'll Have To Go," "Cold, Cold Heart;" 6 more.

LPM/LSP-3618


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LPM/LSP-3630
Venet Puts Cap, Wing in Motion

LOS ANGELES — Capitol's new wing will include a $1.5 million music production department, which will begin functioning with offices in the Tower and an album of commercial "psychedelic" music from the first projects. The new operation, established last week with Nick Venet in charge, is working on an album called "Sunset Zoo," which Bill Medley is expected to upgrade the rising movements involving weird looking and sound effects and their allegedly stimulating sounds.

Venet likes the "psychedelic" music he hears is awful. It is unmelodic and non-commercial, he says.

Venet's as-yet-unnamed department, designed to produce top ten product exclusively for Capitol, is an independent production wing outside the regular ad & promotion department, is encased in offices on the Tower's fourth floor. First employees hired by Venet are Carol Russian, formerly Shelley Singleton's secretary in New York, handling copyrights and business affairs as well as Sharp, scheduling auditions and researching acts brought into the operation.

Graywain Bows With Teen Disk

ALBANY, Ga. — Graywain Records is slated to debut next week with a disk by Johnson and Company, a local instrumental band, which is a departure from the Cashin label, which is launching the new label. Johnson and Harte have waxed 12 sides at RCA Victor Studios in Nashville.

Norton will present next the new Cashin label, with the first artist being Johnny Durham, 11-year-old organist, who began recording last Thursday (1) at RCA Victor Studios. Cashin will move into the new quarters shortly; telephone number 26-3312.

MG M TO MOVE EXEC OFFICES

NEW YORK — MGM Records moved its executive offices to 30 Rockefeller Plaza, 35th Avenue of the Americas Tuesday (6). The label will occupy the entire building and the reason is a change in the management of the building. Manufacturing facilities will remain in Bloomfield, N.J., MGM's subsidiary label and other MGM departments will move into the new quarters shortly; telephone number 282-1311.

Ford Tells Why It Zoomed Out in 8-Track

CHICAGO—There wasn't a cartridge system that engineers had confidence in until 8-track was developed. It was a joint Ford and consortium planning management Ford, at the Billboard Cartridge Conference here last week. Perkins offered some insight into the major problem that came out of the decision to break with the 8-track instead of utilizing the already established concept. Sperlich spoke at a Tuesday (30) session in which he presented the following picture for auto-installed playback system.

Ford's decision to become one fourth of the Lear-Motronton/RCA Victor/Capitol/Merco family of an already, untested playback system, was based on the approval of Ford's engineers and the engineering opinions of other companies. Ford decided to act on the "unusual knowledge" that 8-track would have the most success in the auto and because collective minds felt that system would survive. "We couldn't have it;" Ford, who signed the agreement, 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 the story of a problem within four to six months, Sperlich said, about one year before the unit went into production, in which the tape was full of noise and, as a record was a tape assembly as an essential part of the "many years," Sperlich said. The 4-track system had validity, the executive admitted, and Earl Munst "had done a great job," but Ford didn't feel 4 was as good as it.

SELMP-REPRODUCERS for the Mercury-Philips-Smash-Fontana-Lime-light line of stereo tape cartridges are now available for dealers. The four plastic shelves hold 21 cartridges. Tapes are encased in vacuum-sealed cassettes. Automatic packaging ensures a premium product. A film suit, presented for showing in London, will be utilized to present the roster of full LP's. Phil Rose, manager of the company's international division, will leave this month for the Far East, to meet with the company's licensees in each of these areas. The Far East will be the second leg of Rose's trips abroad, made to survey market conditions in each foreign market and to develop the Mercury-Philips line of stereo tape cartridges.

Cartel's new向外 extends the distributor network to include international. Risso, who spoke at the conference in London, has been proportionately commensurate with the huge increase shown in domestic sales. We believe that only through effective, we can accomplish continued growth.

Several months ago, Rose met with Warner and Reprise licensees in Europe.

End Singers to Get Atco Drive

NEW YORK—Atco Records is pulled all out to launch its new recording artists, the Bitter End Singers. The campaign, which is based on the group's first record on the label, "Everybody Knows My Name," involves extensive advertising and promotional activity plus a contest for the distributor promoting men.

Substantial cash prizes will be awarded the first to eight distributor promotion men who get their record in the top 10 of their area. Atco is also planning heavy radio and print ads in conjunction with the Bitter End Singer's management.

PXP-Bendsien Tie

NEW YORK—PPX Enter-
prises, a major distributor of singles sides to be released through Arnie Bendisken in Nor-
way, PXP covers version of American Hits.
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—a honor already awarded by Cash
Box magazine. Now she has recorded an-
other Cochran song . . . "It's Only Love".
Jeannie combines her distinctive sound
and individual style with exceptional ma-
terial to produce "It's Only Love" . . .
a great follow-up hit recording.

JUST RELEASED!

"THE SEELY STYLE"
(Monument MLP 8057 SLP 18057)

monument is artistry
NASHVILLE/HOLLYWOOD
GLOBAL DISTRIBUTION SET FOR CHARITY ALBUM

LONDON—Leslie Gould, 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 promoted 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

Chad & Jeremy • Continued from page 3

heim, in which they would host the show themselves and introduce the supporting acts.

The Columbia artists are reported to have left the Minne- sota State Fair recently in Minne-apolis 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.

Three Towers, the new 4 CATV Systems

To G-E Cablevision SCHENECTADY, N. Y.—General Electric Cablevision Corp. today announced the purchase of four community antenna television (CATV) systems from National General Corp. The systems are Alpina Cable Co., Alpina, Mich.; Biloxi TV Cable System, Biloxi, Miss.; Hartsgen Video, Hat- tsgen, Miss., and National CATV Systems, Logan, W. Va. G-E Cablevision also operates a system in Watertown, N. Y., is constructing three systems in California, and holds franchises in a number of other communi- ties.

Robert B. Hanna, vice-presi- dent and general manager of G-E Cablevision, a wholly owned subsidiary of the General Electric Co., said “The purchase of the systems is another step in the planned growth of G-E Cablevision operations.”

Motown Buys Golden World

DETOIT—Motown Records has bought the assets of Golden World Records. The purchase, announced by Berry Gordy Jr., Motown president, and Mrs. Florence Brickman, owner of Golden World, includes real estate, a recording studio and Golden World’s catalog of master disks and tapes. Motown’s purchase also covers the cata- log of Mysoul Inc., and the recording contracts of Ed- win Starr and J. J. Barnes.

Clark Disk Cited

NEW YORK—The Dave Clark Five has gained an RIAA gold record for more than $1 million in sales of their Epic album, “Dave Clark’s Greatest Hits.”

James Heads

An All-Star Country Show

LSLP, N. Y.—Sonny James, Capitol recording star and one of the country music’s top en- tertainers, headlined an all-star WTHE Radio Show at the Islip Speedway Aug. 25. Other stars on the bill, each with a hit record on the country chart, were Little Darlin’, Warner Mack, Jan Howard and Johnny Paycheck.

James’ act, featuring the Country Stars Show, was a phe- nomenal, highly professional performance. With three of the Gentlemen providing the vocal support and one the bass buck- ing, James sang a dozen of his hits, including “True Love’s a Blessing,” “Behind the Tree,” “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.


The outdoor concert drew a large crowd of fans, and the re- sulting concert was covered by 1,500 enthusiastic country fans.

HERB WOOD

‘KWAII TRACK IN FORD PUSH

LOS ANGELES—When ABC-TV rolls “The Bridge On the River Kwai!” next April on its “Sunday Night Movie,” Ford, which is sponsoring the film, will promote the Columbia original soundtrack LP. Around 9,000 Ford dealers will display 100,000 copies of the LP, and ABC will run a best promotions contest with the winner receiving a Masterwork tape CARtridge player plus selections from the label’s 8-track catalog. Jeff Clark, Columbia’s L. A. album promotion man, arranged the promotion.

Lib. Distrib Moves

NEW YORK—Liberty Rec- ords Distributing Co. has moved to a new building at 8-15 37th Avenue, Long Island City.

ATTENTION RETAIL RECORD DEALERS

Are you interested in buying Billboard’s Top Hit LP Records of the Chance at Prices Below Your Present Cost? Write for Free Details.

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DELLA HAZLEWOOD FORM EDEN LABEL

Hazlewood will be free to produce those artists he has been recording for other labels.

All Edlen Records product will be distributed in the United States and Canada by Decca’s usual chan- nels of distribution. Mutually agreeable foreign deals are being set now.

Hazlewood, whose rise in the record industry started when he was producer-composer for Decca, Eddy has picked up sales estimated at over $45 million at the retail level. He is responsible for about 20 chart items for Eddy. Hazlewood also cut hits with Dean Martin, Nancy Sinatra and Dino, Desi and Billy and others. Since the start of the first year, he has been strongly represented on the best selling singles and albums charts.

Hazlewood’s songs include “These Boots Are Made for Walking,” “Houston,” “How’s That Grab Ya’ Har- lin?” “Not the Lovin’ Kind” and “Friday’s Child.” Hazlewood is now also composing and scoring films for some of the picture industry’s top studios.
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 Weirich (right).


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

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

VINCENT R. VECCHIONE, manager, consumer products, Borg-Warner Spring Division, Bellwood, Ill.


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

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

SEPTEMBER 10, 1966, BILLBOARD
The Sparrow are now!
Streaking across the country with their brilliant hit single...

'Tomorrow's Ship'

Where the action is. On COLUMBIA RECORDS®
HARMONIZING POP WITH COUNTRY IS SWEET MUSIC TO MUSICIANS

By CLAUDE HALL

NEW YORK — A "pairing" of pop and country music artists has resulted in a collection of duets from a one-artist company to the industry's most successful multi-artist operation. And all in the space of less than a year.

The springboard with the feeling by President Art Talmadge that Gene Pitney, one of the hottest pop artists in the field, "had true hillbilly feeling that I could work together," asked Pappy Daily, Houston a&r producer, to get hold of the singer and meet with Lambert, his music distributor. The result was Lambert's suggestion that Pitney team up with George Jones with the potential of a highly successful duet album—"George and Gene" or "Pitney and Tynell." A single out of that album was also a hit—"I've Got 55 and Saturday Night"—in 1965 in New York, but was even bigger in the country field.

"I hoped that this type of duet album would bring George Jones into the pop field in sales, but it worked in reverse. It actually brought Gene many sales in the country field—gave him, as an artist, added dimension." Pitney's talent ranges far and wide; he has recorded in Italian and his records are big sellers there; in England, he gets as much attention as the Beatles," said Talmadge.

Other teams with the successful Jones-Pitney combination as a spur, Daily produced albums teaming Pitney with Melba Montogomery, another country artist, they issued Dot Records' first country-and-pop album, "George and Melba," whose lead cut was "On the Wings of a Dove." The album has been riding the country charts for months.

There was a 100,000-selling "Pitney Tynell" album featuring Paul Tripp of "Birth- day House." A second album is due out soon. Luther Dixon produced the Platters for Musicor, just recorded Eartha Kitt and Talmadge feels that Dixon will achieve the same type of Platters sales success. "Her "Any Time You Want To" single will be released the third week in September.

Other producing deals of Musicor artists include Moby Moore, produced by Koppeland-Robbin; Pitney produces for Lambert, his music distributor, and Gary Sherman produced a recent Steve Ross session and is exposing the new record with a "I'm So Lonesome I Could Cry" on Ed Sullivan show. The Davis Martin produced "I'm So Lonesome," and "I'm In Love With a Lonely Girl." The Beatles, "I'm In Love With a Lonely Girl," and "I'm So Lonesome I Could Cry." The Jackson Five are being exposed by Dot Records on "Come Back and Stay." The Platters also produced a duet album albums by Paul Tripp and Ray Carter besides their "Birthday House" sellers.

"Maurice is like a combination, a northern version of that. The UNESCO Music Commission has made the commission, and in the Carnegie Hall in New York, N.Y.

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.

MUSIC ON Campus

By ROGER LIFESSET

Chad Mitchell and combo recently appeared before a student audience at the University of Wisconsin-Madison. The concert was sponsored by the Madison campus chapter of the Republican University. In addition to performing a variety of folk songs, and varied, the组合 also appeared at Ohio University, Cincinnati, and Western Reserve University. The组合 was re- signed a contract with Musicor, and will be released the album "Another Time, Another Place." The album was produced by Paul Tripp and Ray Carter and features "I'm Gonna Miss You," "I'm In Love With a Lonely Girl," and "I'm So Lonesome I Could Cry." The组合 also appeared at Ohio University, Cincinnati, and Western Reserve University. The组合 will be released the album "Another Time, Another Place." The album was produced by Paul Tripp and Ray Carter and features "I'm Gonna Miss You," "I'm In Love With a Lonely Girl," and "I'm So Lonesome I Could Cry." The组合 also appeared at Ohio University, Cincinnati, and Western Reserve University. The组合 will be released the album "Another Time, Another Place." The album was produced by Paul Tripp and Ray Carter and features "I'm Gonna Miss You," "I'm In Love With a Lonely Girl," and "I'm So Lonesome I Could Cry." The组合 also appeared at Ohio University, Cincinnati, and Western Reserve University. The组合 will be released the album "Another Time, Another Place." The album was produced by Paul Tripp and Ray Carter and features "I'm Gonna Miss You," "I'm In Love With a Lonely Girl," and "I'm So Lonesome I Could Cry."
(GROW, BAJA, GROW)

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"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".

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The music of the lioness is a tiger on the charts.

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Almost Persuaded

by Larry Butler

HBR 499

Available only from us!

You can actually have your very 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, chorusing 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!

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New Super Releases!!

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☐ Almost Persuaded/Larry Butler

☐ The Fife Piper/The Dynatones

☐ Off to Dublin in the Green/Abbey Tavern Singers

☐ The Best of Luck to You/Earl Gains

Name __________________________________________

Address _______________________________________

City___________________________________________

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Watch for the next thrilling installment NEXT WEEK!

Flash! New Super Releases!!
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Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Research, Billboard.
"I DON'T"

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.
RADIO-TV programming

Vast Terrain Making Vast Power in Buying New Disk

By CLAUDA HALL

OKLAHOMA CITY—Record dealers in the midwest United States have a plus factor working for them when it comes to exposure of new records on local radio stations. Many are relatively flat country, a radio station often has tremendous reach. Like KOMA here, for instance. Though 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 breakaway market, even if we do not hold quite over the top a percentage of national sales to qualify on Billboard's Breakout Singles Chart," said Rick Kelly, president of Records, Inc., a downtown firm that feels this to KOMA.

Just enough music reaches out beyond everything on this side of the Rockies. We get orders in the new month from Kansas City, Dallas, Fort Worth, Oklahoma, and Alberta, Can., from South and North Dakota, Denver and Bakersfield, Calif. Basically, KOMA is a market not serviced by record distributors in Oklahoma City or Dallas. I feel that the KOMA station to manufacturers, but not to local distributors, largely because of its out-of-town or out-of-State audience.

In this market, WKY does the best job of influencing local music dealers, Kelly said, largely because of its control of the majority of the local audience. In second comes KOKC and KTOK come in second with KFMB-FM stereo coming in third. He lauded the co-operation of program director Larry Schul in the Weltha at KOMA, program director Danny Williams and music director Alan Clark at WKY. KOMA is more co-operative in exposing new records because they want to be No. 1 in the market and realize the potential of using the power of getting there," Kelly said.

Records, Inc., started out in 1961 as a distributor, Kelly said. Then the company shifted into the record retail operation at just a price. Does he, however, have an over-the-counter record club when a dealer, who buys $55 in records gets 10 per cent cash discount and 10 per cent freetimes from there on. He does not offer any discount or freetimes to record stores; Records, Inc., is wholly committed to the K-K-W. This is a plus factor for the station.

Because of the reach of radio stations in the Midwest, Kelly felt that WKW in New Orleans and WLS in Chicago also influence record dealers in Oklahoma City. Locally, KTOK does a good job with Easy Listening.

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. The station, located in the area, or in some cases by Detroiters who live in such areas, has live performances and records and is often heard in the state of Michigan.

Frank Sidney, society band leader, is one of the many who are now president of the Detroit Metropolitan Area (DOLM) band. The program is known as "Detroit Sound." The content of the show, which is produced by Les Ford of WHFI, covers all varieties of dance bands, including ballroom, swing and jazz alike. One segment of the show is submitted "Flashback" and includes recordings of "golden era" big bands of the territory, as recorded in various media at theaters, concert halls, ballrooms, Great Lakes cruise ships and other locations. Typically are featured are such famed bands of the era as Basie, Glenn Miller, Jean Goldkette, Seymour Simons and Del Delbridge.

This show, exploited as typical of "Detroit Sound," is right in line with the general style of WHFI, which leans strongly upon reality of big bands in particular and dance music in general in its programming, though the total musical offering is quite diversified. Typical if unusual is "This is the band," using a local British announcer.

Sloane has the absolute co-operation of WHFI-FM, as well as of the parent Detroit Federation of Musicians (AFM Local 5) of which it is a segment. Other radio stations are co-operating by making their old recording files available to the station for broadcasts and music use.

Sir Hugh to Speak

NEW YORK—Sir Hugh Greene, director general of the British Broadcasting Corporation, will be the guest speaker Monday (25) at the Music Meeting here, the American Women's Radio and TV.

MONKEYS Collected Records Distributed by RCA Victor

KOMA has been performing a non-stop "pop week," which has included availability of 20 hits, 10 of which are recorded in "Dance Station," an all-female band originated by the Detroit sound.

Hot 00 Stars

By ELIOT TIEGEL

LOS ANGELES—K-RKD, heretofore promoted as "The Alum Blasters," is shooting for a break with a disc program phasing hit singles and following the thoughts in the National Academy of Recording Arts and Sciences (NARAS) with radio stations for playing all through the basis of an album.

The revised programming policies are the brainchild of new program director Johnny Gunn.

The 41-year-old, owned by the International division of the Four Square Gospel, is actually three operations in one. It plays pop music from 7 A.M. to 6 P.M., goes religious from 6:30 to 10:30, and plays Latin tunes from 10:30 to midnight.

K-RKD, licensed in 1925, was purchased by the Aimee Semple MacPherson founded church in March, 1961, and has retained evening hours for live and tape religious programs.

Promotion officers hours, however, it swings with pop popular sounds and according to Gunn, it is out to compete in this field with KMPD and KGLH, which has two remaining Easy Listening AM stations.

In a recent directive to staff disk jockeys, Gunn bid them: Play within each half hour for two or three good strong hit singles, one golden hit, one top album selection, one standard instrumental, familiar vocal track from an album, up-tempo single, oldie or new LP track.

In citing the NARAS credo, Gunn pointed to the thought: "We shall judge your records by the Latin tunes back to back, two good strong hits, and include such "indicators" as trade reviews, chart acts, audience reaction and sales and aker departments are generally correct in assessing the top song.

Bugaboos are avoiding play by the slow tunes, two Latin tunes back-to-back, two pop tunes back-to-back, or even quirky or funky sounds. The station has a "You're the best" competition where hit material and previous hits. No "bash, walking or whoo-be-doo."

Deductions are admonished not to plug films and plays from which themes are extracted. "We don't call attention to movies or shows in respect to older board members of the church who oppose worldly things," Gunn said.

He chides the staff to "be on stage and entertain." Emphasizes the p.d.: "You're in Los Angeles, where every DJ has a voice. Can't the air personality impart awe and glaze and if it's the best, then he ought to get out of radio."

Gunn, the program director since June 1, was formerly a DJ with KEZY, Anaheim, for eight years. Gunn feels that the heart of the Los Angeles market, he is enthusiastic about reaching the KMPG-KGIL audience during the radio shows.

The offsetting aspect of the station's operation is its incomparable plus factor, with their lack of transition. A sports show at 6 p.m., intersects with the pop music and the religious programs. When the Wednesday program are concluded, the sound switches abruptly into rhythm and blues from midnight to 5:30 and then back to religious hours until 7 a.m. when the music returns. Hosts of 64a show is Dick Hugge (Hugge Boys).

The church apparently has no objections to the dynamics of the dynamics of the rhythm and blues messages, but it is concerned with promoting the names of motion pictures and Broadway shows, but the ban. Besides Gunn, the other music voices are Rod McKenna and Bob Bird, and the former's program established under the auspices of the major networks and Group W.

Detroit Executives Map Broadcast Skills Bank

Detroit—A meeting of radio and TV executives was held here Wednesday (3) as a step toward forming a Detroit Broadcasting Association. Speakers were George E. Norford, general executive of Group W; Lawrence M. Carino, vice-president and general manager of the plan in Detroit, and Francis A. Kornegay, executive director of the Detroit Urban League. The aim of the meeting is a voluntary effort on the part of broadcasters to plan employment of minority group manpower. First goal will be to seek out and catalog the available minority group personnel who might contribute a program to the total program. A committee on the program is in formation of the national program established under the auspices of the three major networks and Group W.
Red Hot

WITH BEST SELLING SINGLES

144 WIPE OUT
SURFER JOE
THE SURFARIS

16904 CRY, CRY DARLING
FALLING IN LOVE AGAIN
JO STAFFORD

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

145 PIPELINE
MOVE IT
THE CHANTAYS

16919 THE TALLEST TREE
ARE YOU SINCERE
BONNIE GUITAR

16924 ALFIE
SOMEBWHERE, MY LOVE
BILLY VAUGHN

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

& BEST SELLING ALBUMS

& BEST SELLING ALL-TIME HITS

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

133 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
WIBR-FM, Wilmington, Del; He'll also serve as assistant program director. Johnny Colantuoni has been named program director of WHTF, Cleveland. He's also the father of a new daughter—Jonessa Brendan Colantuoni. Formerly, with KWTX-TV, Waco, Tex., is now president of a 9-night slot on WYFA, Dallas.

Jay Johnson, who wrote the song "Blue Christmas," is joining the air staff of WLL in Wollastic, Conn., this fall to host a Thursday night show. He formerly did a series with Gayle Drake on WOR, New York. A former vaudeville star, Johnson later became a song writer. He wrote the Feed Waring show for six years.

Stuckey is leaving his po-

sition as WKBW, Shreveport, La., to de-

vole full time to his work as a country artist. The country artist's latest release is "Sweet Thunder." ** **

Bob Steele celebrated his 50th anniversary as a broadcaster—all with WLW in Fort Wayne, Ind.—Aug. 24. . . Bill Ballance, with KFWB in Los Angeles 10 years, has been hired by KGKL, San Fernando. Ballance has been interviewed by KGKL's 3:00 a.m. broadcast, his big hope being an Easy Listening "Ballance of the Night" spot.**

KLAC's new offices are at 70 W. Hampden, Denver. Ruth Lyons is returning to her "50-50 Club" on WLW and WLYF- TV, Cincinnati, on Oct. 10; she has been away from the air because of the ill-

esses and death of her daughter. . .

Bob HaaS has joined WFAA, San Antonio, to take over an even-

ing shift. **

Ron Rice, going to KXOL, Dallas, is shifting to WLYF, Richmond, Va. Rice has been named music director of WLYF, and will be

responsible for all of the music. Arch Yancy, a long-

time member of the air roster at KRRK, Houston, has been moved over to KJKK in that city, a country music operation. The reason: Yancy recently began recording country music as an artist.

Billy Brock, a member of the WFAA air staff since January 1965, has been upgraded to produc-

tion manager. . . Lewis M. Marcy has been named executive vice presi-

dent of the Overmyer Net-

work, he was formerly president of Subscription TV, Inc. .

Two Lakes, Wisconsin, program di-

rector of KKEF, Tuscon, Ariz.

Larry Snyder, who worked un-

der the name of Ken Taylor with WLYF, is switching to WLYF, Buffalo, N. Y., to handle midnight to 6 a.m. shows. .

Allan Homan, music director of WIP in Philadelphia since Janu-

ary 1963, has been promoted to as-

sistant program director of WIP and WMEM-FM.

Brad Melton is the new program director for WFLD, the country music station in Cincinnati. He's handling a big driving drive time show. Melton was formerly with KPNJ, Jim Whalin (the Singing Cherub) has switched to another television show on KMET, Reni, he was with KUBL, Sparks, Nev.-Nevada. . .

Garry Allyn has joined the air staff of KOOL, San Antonio, to handle a noon to 3 p.m. slot.

Wayne Boyd, program director of KQFX, in Byrd, Mont., said a recent dance drew 6,000 fans to two Big Top carousels in a parking building. Dr Pepper co-sponsored the event and Max Clark appeared as a spe-

cial guest. Rock 'n' roll groups performing included A-Team, Jerry and the Skeptics on the top floor and St. John and the Agnolites on the sec-

d floor with the Committee al-

tering with Jerry and the Skeptics.
A new kind of Rivers. A great kind of Rivers.

Poor Side Of Town
JOHNNY RIVERS

PRODUCED BY LOU ADLER
A DUNHILL PRODUCTION
Luxembourg to Swing to Pirates' Format

By OMER ANDERSON

FRANKFURT—CBS Schallplatten chief Horst Bühl is pushing for the fourth sales spot in the hotly competitive German music market to be refocused to suit promotional needs. To discourage taping and encourage retail sales, play has been stepped up at the end of a disk. The programs are pre-recorded in London and flown out to Luxembourg for transmission. Although the system has built important disk jockey followings, it has meant, from the station's point of view, in

Young Talent Sparks CBS Germany To Sizzling Increase in Sales

By ROBY FERRANTE

CBS development of young talent is strikingly illustrated at the moment by the Rocking Star line of disks. "CBS has done it the end," this group was spotted by Mukluk's scouts as a school band playing at Rastatt, Black Forest, West Germany. They advanced through competition and, after coming under the CBS roof, have now been a number of TV contests. Mukluk discovered the Olympic ice skating champions, Marika Kilius and Werner Hagen, when they have sung a note professionally. The Kilius-Hagen disk now has a big sale at home and abroad. CBS also scouts foreign talent.

ARD Is Rapped on Pressure Play in Strife With Society

BY DON WEDGE AND GRAEME ANDREWS

LONDON—Executives from licensees and licensees from most European countries con

Front Row

stage hearing

Pye Sales Meeting Seen Largest Ever

By ROBY FERRANTE

ROME—Roby Ferrante, 22, singing composer affiliated with RCA Italia, was the only one of threeautoists killed in a car crash Aug. 18, 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 well as in France. Another of his successes was "Alia Mia." After the autoist's death, sales dropped. In addition to San Remo, he participated in two of the three concerts of the Festival of the Roses of Rome. The Festival of the Roses and the latest in a series which have been held at the Teatro Regio in Turin. The RCA top star Edoardo Vignozzi, who was killed in the accident, is another Italian who has been in critical crashes this summer.

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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 repertoire 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 Reinvention and Baroque Periods," including Monteverdi, Vivaldi, Scarlatti, Cipriani, Gabrielli, Rossi, Martin, Galluppi and Zopoli.

To be issued in the fall in a special promotional campaign, this classical catalog contains everything from instrumental to vocal music of the above-mentioned epochs. "Our aim is not to compete with the biggest catalogues," Sciascia added, "but to offer material which nobody has recorded 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 Bussen on which keyboard Giuseppe Verdi learned to play), viola da gamba (literally: leg-viol), violoncello (sweet flute), trombones acuti (small acute trumpets), organo positivo (organ positivo) — 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.

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 Jan. 14, 1967.

The albums and their subscription price:

Beethoven: "Missa Solemnis," the Berlin Philharmonic directed by Herbert von Karajan with the Vienna Singverein, Gundula Janowitz, Christa Ludwig, Fritz Wunderlich and Walter Berry. $9.50 (regular price: $12.50).

Beethoven: Piano Sonatas with Wilhelm Kempff. $37 (regular price: $68.75).


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.

From The Music Capital of the World

AMSTERDAM

The market for children's records in growing in Holland. Bove has just released three LP's of new children's songs, "Zangen van Alberts Dogen." At the same time, a publisher of school books issued the texts and details of the songs specially for educational use. This publisher, record manufacturer, school co-operation signs shows signs of becoming commercially important.

Indaco launched a new Amanda series of low-cost stereo LP's from the Amanda (Austria) classical catalog. First issue included works by Vivaldi, Purcelli, Mozart and Corelli as well as Beethoven's First Symphony. For the teenager magazine, Musik Parade, International Artists was bringing in the Italian Canzona team for concerts in Amsterdam and Brussels adding local artists for each city. Within days of the death of singer Jan Kleupura, Bovema prepared and issued a memorial album featuring operetta duets made in the 30's by the tenor with Martha Eggerth. Liberty Vice-President Bob Schaff and International director Ron Kahn visited Bovema to review plans for next year.

CINCINNATI

Disbata jazz is on the ascendancy here after an absence of some years. Their latest LP has won the current swing contests, especially for the current Electrola Beetles release "Revolver," which is being promoted as "The Beatles take dead aim at their critics."

"Black Is Black," the U.K. hit (Continued on page 29)
ITALIAN 'FESTA' TO BE WAXED

ROME — Original company recording of "Festa Italiana," musical pageant of Italian folklore which begins a 14-week American and Canadian tour in Toronto Sept. 13, is being prepared here by Columbia Festivals, Inc., sponsors of the tour. Music scored and arranged by Gianni Ferrio is being conducted by William Lazorio who will handle the baton during the tour. The LP will be sold at arenas and other local outlets under sponsor's private label. A similar enterprise worked out successfully in 1965 when Columbia Festivals presented a spectacle with the Lippanzer horses in Vienna.

Cantaeuropa to Bring Its Swing In San Remo

ROME — The trainload of talent which Ezio Radaielli is transporting to eight countries and 15 cities through Sept. 11 will have its finale in San Remo at the Teatro Ariston or the Savoia Arena, dependent on the weather.

The long-standing feud between Radaielli and his rival, Gianni Rayera, organizer of the San Remo Song Festival and 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 wistful 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, satirically songs and 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.

From The Music Capitals of the World

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 discs, will get world release on EMI's Stateside logo, 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.

The plan, according to Calder, is that Immediate's label, "at its very best, will be the record industry, for the time with the best talent case, 'The Hero Over the Pirates.'" It is issued on the EMI trademark which is owned by George Sheer and affiliated to Polydor. Decca refused (Continued on page 30)
**Beatles' Girl Captures 1st Prize in Italy Radio Contest**

**MILAN** — "Girl," the by the Beatles, Carisch, won the latest weekly radio contest, Bandiera Giapponese, this week. Contest in this context is usually for new releases, this week's edition was dedicated to promotions.

Runners-up were "(The C Bulldozer)" and "(With a False Heart)" by the Robbins—"A Girl" by the Beatles, and "I Don't Want to March" by "(No No No)."

Contest was won by the Festival, a jockey who was not actually a participant. Records selected by the contest committee are sold at the Music Central (Tavernelle). Cassini also recorded "(Bibi Bibi)" and "(The B Blues)" for release by Paris. "(The New Big Blues)" was recorded by Johnny Jans and "(My Nose Bumps)" by derby, was released by Italian Decca.

**NEw YORK**

Wilson Pickard headed the Labor Day Show at the Apollo Theater. He sang "Patti and the Blueshells," "(There She Goes)," "The Wall," "The Stella's T. V. Man," and "(I Am an) Italian Lover." A quiz was recorded by T. V. Network, with Mike Connors as host. Red Nichols was also a guest. The show was produced by John E. Sadler and directed by Johnny "I Lo" (1973).

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A TAKE-OFF ZZZINGLE!!!

'GREEN HORNET THEME'
THE VENTURES

#323
**HITS OF THE WORLD**

**ARIZONINA**

Canada

Week 1

1. "YOU WANTED A Hit" - The Troggs (London)
2. "SUNNY AFTERNOON" - The Beatles (Parlophone)
3. "I'M A TANGERINE" - Cliff Richard (Pye)
4. "GOD ONLY KNOWS" - The Beach Boys (Capitol)
5. "BECOMING" - The Rolling Stones (Decca)
6. "BLESSED" - John Mayall (Polydor)
7. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
8. "Pруссская Женщина" - Dolly Parton (Pye)
9. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
10. "NO BLUES" - John Mayall (Decca)

**JAPAN**

Japan

Week 1

1. "HOTEL CALIFORNIA" - The Eagles (A&M)
2. "YES" - The Moody Blues (Decca)
3. "YOU MUST BE JOKING" - John Lennon (EMI)
4. "GINZA BLUES - K. Matsuo" - Popy (Pye)
5. "YASAKA" - Inaka (Epic/RCA)
6. "TATSUMI" - Seiji Tanaka (Tokyo)
7. "HOSHI NO FLAMENCO" - Miguel Terrones (Columbia)
8. "JASPER" - Shanko & Tetsu (CBS)
9. "CLIFF" - Shimizu & Noguchi (CBS)
10. "YURI TSUKAI" - Iida Masaki (Tokyo)

**MEXICO**

Mexico

Week 1

1. "SUNNY AFTERNOON" - The Beatles (Parlophone)
2. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
3. "HOTEL CALIFORNIA" - The Eagles (A&M)
4. "GOD ONLY KNOWS" - The Beach Boys (Capitol)
5. "BLESSED" - John Mayall (Polydor)
6. "I'M A TANGERINE" - Cliff Richard (Pye)
7. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
8. "NO BLUES" - John Mayall (Decca)
9. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
10. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)

**BRITAIN**

Britain (Record Retailer)

Week 1

1. "I'M A TANGERINE" - Cliff Richard (Pye)
2. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
3. "GOD ONLY KNOWS" - The Beach Boys (Capitol)
4. "BLESSED" - John Mayall (Polydor)
5. "I'M A TANGERINE" - Cliff Richard (Pye)
6. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
7. "NO BLUES" - John Mayall (Decca)
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9. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
10. "I'M A TANGERINE" - Cliff Richard (Pye)

**ARGENTINA**

Argentina

Week 1

1. "YOU WANTED A Hit" - The Troggs (London)
2. "SUNNY AFTERNOON" - The Beatles (Parlophone)
3. "I'M A TANGERINE" - Cliff Richard (Pye)
4. "GOD ONLY KNOWS" - The Beach Boys (Capitol)
5. "BLESSED" - John Mayall (Polydor)
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**CANADA**

Canada

Week 1

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10. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)

**FRANCE**

France

Week 1

1. "LOVE ME PLEASE LOVE ME" - Michel Polnareff (A.Z.)
2. "GOD ONLY KNOWS" - The Beach Boys (Capitol)
3. "BLESSED" - John Mayall (Polydor)
4. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
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**NEW ZEALAND**

New Zealand

Week 1

1. "SUNNY AFTERNOON" - The Beatles (Parlophone)
2. "BLESSED" - John Mayall (Polydor)
3. "I'M A TANGERINE" - Cliff Richard (Pye)
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**AFRICA**

Africa

Week 1

1. "I'M A TANGERINE" - Cliff Richard (Pye)
2. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
3. "GOD ONLY KNOWS" - The Beach Boys (Capitol)
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**NORWAY**

Norway

Week 1

1. "SUNNY AFTERNOON" - The Beatles (Parlophone)
2. "BLESSED" - John Mayall (Polydor)
3. "I'M A TANGERINE" - Cliff Richard (Pye)
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5. "NO BLUES" - John Mayall (Decca)
6. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
7. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
8. "Pруссская Женщина" - Dolly Parton (Pye)
9. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
10. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)

**HOLLAND**

Holland

Week 1

1. "I'M A TANGERINE" - Cliff Richard (Pye)
2. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
3. "GOD ONLY KNOWS" - The Beach Boys (Capitol)
4. "BLESSED" - John Mayall (Polydor)
5. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
6. "Pрусская Женщина" - Dolly Parton (Pye)
7. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
8. "NO BLUES" - John Mayall (Decca)
9. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
10. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)

**SINGAPORE**

Singapore

Week 1

1. "SUNNY AFTERNOON" - The Beatles (Parlophone)
2. "BLESSED" - John Mayall (Polydor)
3. "I'M A TANGERINE" - Cliff Richard (Pye)
4. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
5. "NO BLUES" - John Mayall (Decca)
6. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
7. "THE TRAVELLING PEOPLE" - Roy Harper (Decca)
8. "Pрусская Женщина" - Dolly Parton (Pye)
9. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)
10. "SWEETER THAN YOUR LOVE" - Graham Nash (Columbia)

**SUNNY AFTERNOON**

John Cowell as recorded by the incomparable

**KIL MORTON**

WELLINGTON, N. Z.

Promotion manager of Peak Records here, has arranged that the "Look In" which has been on the air in Christchurch for the past six months, will be shown in Wellington. The "Look In" is a weekly half-hour television show which features a variety of local personalities and performers. Each week a different guest appears, and the show is taped in front of a live audience at the Wellington Civic Centre. The show is broadcast on New Zealand Television (NZT) on Saturday nights at 8:30pm. The Wellington branch of the Wellington Film Society is also involved in the production of the show, and they have provided technical assistance as well as financial support. The "Look In" has been well-received by viewers and critics alike, and it has become an important part of the local entertainment scene. The show's success has been attributed to its focus on local talent, which has helped to foster a sense of community and pride among Wellingtonians.
His new single is on Pacific Jazz.

SECRET LOVE
b/w Hallelujah, I Love Her So #88130

Richard 'Groove' Holmes
FAITHFULL FOREVER
Marlene Faithful  & Band - Sire (1)  P 462 (5)
(600-03482-3; 600-03482-5)

RIGHT FROM THE HEART
Jimmy Cassel, United Artists - UAS 5259 (M); UAS 6529 (S)
(255-05259-3; 255-06529-5)

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

THE ITALIAN ALBUM
Jimmy Roselli, United Artists - UAS 5644 (M);
(255-05644-3; 255-06644-5)

THE CLASSIC ROY ORBISON
MGM E 4379 (M); S 4379 (3)
(660-04407-3; 660-04407-5)

BIM! BAM! BOOM!
Perry Bat, Columbia CS 2399 (M); CS 9329 (S)
(350-02529-3; 350-0929-5)

THE LOVIN' SPOONFUL IN WOODY ALLEN'S "WHAT'S UP, TIGER LILY?"
Soundtrack, Kama Sutra - MST 6533 (M); KLP 0353 (S)
(105.00550.3; 660-04379-5)

THE UNFORGETTABLE NAT COLE SINGS THE GREAT SONGS
Capital T 5558 (M); ST 2558 (S)
(300-02558-3; 300-03558-5)

RAY'S MOODS
Ray Charles, ABC ABC 350 (M); ABCS 350 (S)
(105-00550-3; 105-00550-5)
AVAILABLE WHEREVER BETTER RECORDS ARE SOLD!
NEW AC

NATIONAL BREAKOUT

NO NATIONAL BREAKOUT THIS WEEK

NEW ACTION LP's

These new albums, not yet on Billboard's Top 50, have been proving strong sales and are major market hits.

THE OUTSIDERS P2 . . .
Capitol T-25068 (M); ST-25068 (S) (200-025 300-0248-5)

WILD IS THE WIND . . .
Nino Rota, Philips PMA-200-207 (M); PMR-200-207 (S) 740-20075-5

MOVIE GREATS OF THE '60s
Cowboy Favorites, MGM E-4382 (M); SE-4382 (S) 660-04382-5

JEFFERSON AIRPLANE TAKE OFF! . . .
RCA Victor LPM 3384 (M); LSP 3384 (S) 773-03584-5

WILD THINGS! . . .
The Ventures, Dolton BLP 2047 (M); BST 8 4447-5 455-04447-5

LIL' RED RIDING HOOD . . .
Sam the Sham & the Pharaohs, MGM E-4 4467 (S) 660-04467-5

SOUNDTRACK SPECIAL MERIT

A MAN CALLED ADAM Soundtrack, Reprise R-6180 (M); RS-6180 (S)
The soundtrack album should get plenty of attention from Sammy Davis Jr., Mel Torme and Louis Armstrong, and some top-notch trumpet playing from Doc Severinsen. There's some good material here too, but it's not enough to give the album a fair start.

(Continued on page 39)

SPECIAL MERIT PICKS

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

SOUNDTRACK SPECIAL MERIT

A MAN CALLED ADAM

Soundtrack. Reprise R-6180 (M); RS-6180 (S)
The soundtrack album should get plenty of attention from Sammy Davis Jr., Mel Torme and Louis Armstrong, and some top-notch trumpet playing from Doc Severinsen. There's some good material here too, but it's not enough to give the album a fair start.

(Continued on page 39)
**AL1**

**SOUNDTRACK**

**HOW TO STEER**

Soundtrack. 20 TME 4183 (M)

The William Wyler-directed melodrama is a box-office success, and I why the soundtrack why Johnny Williams has written such a melodic score, with "Two Loves," a pleasant ballad, 7 billion.

**SPECIAL MERIT PICK**

Special Merit Picks are no could have commercial cuts.

**SOUNDTRACK**

**MERIT**

**A MAN CALLED ADAM**

Soundtrack. Reprise R 6180 (S)

The soundtrack album of the four especially those good as from Sammy Davis Jr., Mel Armstrong, and some playing with Nat Adderley, this album can start.

**EL SE**

**SOUNDELTA**

**LATIN PULS**

LA SOMBRA DE TU SONRIS
ESSE BESO
PERDONAME
EL DIA QUE M
MIGUEL ATE
UN GUSTO A E
CARCARA 1-2
DIMELO
SUNG IN SPAN
LN 24189/BN 29
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

- Continued from page 39

SOURCE GUITAR: Jimmy Christmas from Ronnie Golby, DLP 3746 (M), DLP 25746 (S)

JIMMY NASH: Christmas with Jimmy Nash, DLP 3748 (M), DLP 25744 (S)

MILESTONE

DUNCAINIAN: Lead Me, Guide Me, MLP 4001 (M)
THAD JONES/PEPPER ARNOLD QUARTET: when You Feel, MLP 4001 (S), MLP 4001 (S)
JOE WILLIAMS: Classic Delta Blues, MLP 5947 (R)

PHILIPS

REED: Concerts in G

HAYDN: Concerto in C, Maurice Gendron/ London Symphony Orch. (London), PNM 599.111 (M), PNM 900.111 (S)
TESELA BREWER: Gold Country, PNM 300- 214 (R), PNM 400-215 (S), PNM 200-213 (M), PNM 600-213 (S), Mignola

EMIGRE SINGERS: Rossetto Co-Op, PNM 200-214 (M), PNM 200-214 (S)
TODDLOWENTY: Mahler, London Symphony Orch. (Manchester), PNM 300-111 (M), PNM 300-111 (S)

PRESTIGE

RICHARD "TOWNIE" BENNET: Living Soul, MCA 7468 (M), MCA 7468 (S)

TELEFUNKEN

HAYDN: Cello Concerto 1 major/D Major, Dietmar Berkhoff/Klaus Werner Schomburg, VST 4309 (R)

TOWER

MACKA & JOSS: Jewish Songs, T 5032 (M), ST 5032 (S)

You're off to a corner Navy boat; become a映ging specialist.

NAVY

THE WILD ANGLES: Soundtrack; T 3043 (M), ST 3043 (S)

UPTOWN

DEBORAH JONES: Come Go With Me, ST 5700 (M), ST 5700 (S)

VERVE

HENRY MANN: Big Band Mann; VSP-21 (M), VSP-31 (S)

WES MONTGOMERIE: Tequila, V 6653 (M), V 6653 (S)

RIGHTHAND BROTHERS: So Ahead and Cry; VSP-41 (M), VSP-41 (S)

HOWARD RUBERTS: The World's Most, VSP 29 (M), VSP 29 (S)

LAJO SCHWYRZ: Maria De Salvo, V 8504 (M), V 8504 (S)

JUSSI PUTOJ; Out of the Storm, V 6463 (M), V 6463 (S)

CAPERS/SHARP/REYNOLDS: 51 Sonatas for Solo Piano; V 8505 (M), V 8681 (S)

VARIOUS ARTISTS: The Last Round, VSP-24 (M), VSP-24 (S)

VARIOUS ARTISTS: Soul Source; VSP-19 (M), VSP-19 (S)

WALTER WAGERSLEY: Bix Forest, V 8560 (M), V 8680 (S)

VIVA

JEANET WOODWARD: V 6002 (M), V 6002 (S)

HEINZ L HINTZ: String Quartet; Rhapsody for Young Lovers; V 6003 (M), V 6003 (S)

VOCALION

RING CROFT: King Songs for Children, XL 7594 (M), XL 7594 (S)

JERRY LEWIS: Jerry Lewis, Songs for Child- ren; XL 7595 (M), XL 7595 (S)

ULYSS P. REED WAVEY AND THE LOMBARDI/SHRIMP: Some Adventures of Little Greer, XL 7596 (M), XL 7596 (S)

MELIA KAY AND LON: Tell Me a Story; V 3792 (M), V 7597 (S)

WARNER BROS.

J. B. TARAS: The Taras Brothers and Trip; Carl Winters, WH 1034 (M), WM 1034 (S)

SOUTHSTOWN: Young Taras; Jean Prosegna, Frederick Robin-Antony Pini WH 1037 (S)

FERNANDO VALENTI: Valentini Interprets Masters of the Harpsichord, WM 1037 (M), WM 1036 (S)

WESTMINSTER

L. J. MILLER: Three Shanties and Trios; Carl Winters, WH 1034 (M), WM 1034 (S)

SOUTHSTOWN: Young Taras; Jean Prosegna, Frederick Robin-Antony Pini WH 1037 (S)

FERNANDO VALENTI: Valentini Interprets Masters of the Harpsichord, WM 1037 (M), WM 1036 (S)

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

Damita Jo 'If You Go Away'

On Epic Records

Yesteryear's Country Hits

Change-of-pace programming from your librarian's shelves, featuring the discs 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 Ears Should Burn, Claude Gray, Mercury
4. End of the Storm, June Carter, Decca
5. The Things We Do for Love, Little Milton, Checker
6. DIY rU THE OnE, Carl Smith, Columbia
7. Big River, Big Man, Claude King, Columbia
8. Under the Influence of Love, Buck Owens, Capitol
9. Right or Wrong, Wanda Jackson, Capitol
10. Sweet Lips, Webb Pierce, Decca

COUNTRY SINGLES--10 Years Ago September 8, 1956

1. Crazy Arms, Ray Price, Columbia
2. House Dog/Don't Be Cruel, Chet Peterson, 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
10. My Lips Are Sealed, Jim Reeves, RCA Victor

Staraday Adds Two Distris

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

"Current market data indi- cates that three of the 16 largest cities in the U. S. A. are located in Texas (Houston, Dal- las, San Antonio)," Wilson stated. "Both of our newly ap- pointed distributors have experi- enced many successful years in the exploitation and sale of country music product and we feel confident they will substan- tially aid Staraday in the im- provement of over-all sales in Texas and Oklahoma."
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- 8-track and 4-track  
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- look for the exclusive “Ampex Red Dot” protective cap
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tape cartridges to skyrocket your sales!

Cartridges manufactured only by Ampex...

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*Every tape is guaranteed perfect*
*Any tape will be replaced free if defective in any way*
*All tapes available now!*

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also available for the first time on
London/Ampex 8- and 4-track stereo cartridges...

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LFM 17090
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LFM 17095
THE ROLLING STONES NOW

LFM 17105
The Rolling Stones
DECEMBER'S CHILDREN

LFM 17110
The Rolling Stones
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LFM 17111
THE ROLLING STONES

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The Bob Crewe operational sch is in New York, and offices in Los Angeles, Chicago, Nashville, and New York.

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BACH MASS IN B MINOR
LORIN MAZEL

ONE WORLD OF MUSIC ON ONE GREAT LABEL!
New Package, Good Sound In Epic Crossroad Debut

NEW YORK — Bright packaging and good sound combine to make the first of Epic’s new Crossroads line a promising addition to the budget classical field. Highlights of the group include a two-record "Maestro of Smetana, Orfis: "Carmina Burana" and Mahler's "Symphony No. 9 in D Major." Of special interest are works by lesser-known Czech composers Antonín Rejcha, Jan Voreisk and Josef Vejvodinsky. The Crossroads line, which lists $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 has also included titles from the classical period, with Mozart, featured on two disks, the leading composer. A delightful pressing in this group is the "Serenade No. 10 in B-Flat" by the Prague Chamber Ensemble, assembled by the lexicon. The winds also are featured in a fine performance of Vacek Smetacek leading the Czech Philharmonic in the "Sinfonia Concertante in B Flat for Oboe, Clarinet, Bassoon, Horn and Double Bass" with Karl Ancerl leading the Czech Philharmonic. A sp-ring version of the "Concerto in B-Flat for Horn and Orches-tra."

Top-notch soloists Joseph Suk, Pasquini and Milan Skampa vie, in the pairing of the Sinfonia Concertante for Piano in D-Flat with "Goldberg Variations." He also was the last harpsichordist appearing on London.

Kirkpatrick, who's featured on the recent Westminster set of six Scarlatti sonatas, also recorded six sonatas by the same composer in a recent four-disc package by Varey-Lacroix. He is represented with his own realizations in the recent Westminster LP of six Vivaldi sonatas for cello and harpsichord, with Paul Tortelier. Varey-Lacroix also appears on the recent Telefunken-Apollo release.

Two other current Westminster harpsichordists, whose West-minster exerts fine future releases from are Martin Ippol, featured in complete recordings of two Handel operas, "Rodelinda" and "Xerxes," and Herbert Tachez, who was used by the late Zdenek Macal in works of Bach's "Art of the Fugue." Luigi Fernando Tagliavini and Marie Claire Alain will soon be available in a Music Guild recording of 15 Paissini sonatas, eighth of which the master plays on two harpsichords and seven on two organs.

Macal's current Angel release is the second volume of Bach's flute sonatas with Elaine Shafter. The first was released earlier this year. He also appears on a pairing of C. P. E. Bach's "Harpsichord Concerto in D Minor" and Johann Sebastian Bach's "Triple Concerto in A Minor" on Angel. None such next month plans to include Malcolm in J. S. Bach's "Two and Three-Part Inventions." A recent L'Oiseau Lyre disk, Malcom playing J. S. Bach's "Goldberg Variations." He also was the last harpsichordist appearing on London.

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RODGERS and HAMMERSTEIN
PRODUCED BY
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D.Q. 1292 STER 1292

JAN CLAYTON
STAR OF THE ORIGINAL BROADWAY SHOW
WORDS AND MUSIC BY
RODGERS and HAMMERSTEIN
PRODUCED BY
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LERNER and LOEWE
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Classical Notes

John Hammond, Columbia Records' director of talent acquisition, has been named vice-president of the board of trustees of the Symphony of the New World.

Czech tenor Jiří Nohavčka, winner of the grand prize at the 1966 International Karajan Competition, will coach the New York Philharmonic in Charles Ives's 'The Circus' in November.

Leonie Rysanek in 'Der Rosenkavalier' during the New York City Opera season, and Marguerite Piazza in the role of Madama Butterfly, originally announced for the role, has been appointed director of the Opera Workshop and professor of the Opera Department at Temple University's College of Music.

Kenneth N. Womack will attend Yale University as musical coach for the Workshop.

Alan Howarth, composer, will be composer in residence with the Columbia Symphony Orchestra beginning Dec. 1 through a grant from the Rockefeller Foundation's "Dialogues of the Century" program. His work will open the third season of the Lake George Music Festival.

Last week's concert in London's Royal Albert Hall, conducted by the Cleveland Orchestra and Chiune Suichiro, Anna Moffo and Nicholas Angelides, who have contracted for an American television film version of Gounod's "Faust," which will be shot mostly in Paris, will be broadcast on Edward Steen in French in London.

Karl Böhm celebrated his 72nd birthday in St. Moritz and last week flew to New York for rehearsals of Richard Strauss's 'Salome,' which will have its Metropolitan Opera premiere on Sept. 29. Elva Zurina will narrate Schoenberg's 'Gurre-Lieder,' Ralph Burns, director, which will have its Metropolitan Opera premiere on Sept. 29 with Elva Zurina will narrate Schoenberg’s ‘Gurre-Lieder,’ Ralph Burns, director, which will have its Metropolitan Opera premiere on Sept. 29.

Dr. Janis Cohen, New York Philharmonic member, is still a good seller for Noneuch. Jean-Louis Petit is a fixture on recent Society Francois du Sol discs. L'Oiseau Lyre is planning to release Bach's 'Six French Concertos' with Isabelle Neiff at the harpsichord this fall.

A Victor recording revisited a Landowsky set entitled "Ancient Recordings of Poland," and to go along with seven other titles in its catalog, Angel's four Landowsky discs are in its great Recordings of the Century series. Victor also is releasing eight Bach sonatas with harpsichordist Bruce Prince-Loeb and violinst Eric Friedman. Deutsche Grammophon is planning a new "Bach Edition" of his "Bach Harpsichord Concerto No. 5 in G Minor" next month with Leonard Salter on a disc with other pieces.

Europe's most recent harpsichord recordings featured Malcolms Hamilton, including a six-disc set of Bach's "Well-Tempered Clavier." The others sidesteamed Handel sonatas.

A curious Baroque Records package has four Bach sonatas with Kenneth Gilbert as the harpsichordist. Vanguard's catalog includes Anton and Erna Heiler.

Harpsichord

Outlook Zooms

* Continued from page 50

releases this year of "18-Century Italian Harpsichord Music." He also has featured on an album entitled 'The Pleasure of Compassion' 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 Roger Gerein is still a good seller for Noneuch. Jean-Louis Petit is featured on four recent Society Francois du Sol discs. L'Oiseau Lyre is planning to release Bach's 'Six French Concerti' with Isabelle Neiff at the harpsichord this fall.

The article continues on page 50.

Classical Music

BEST SELLING CLASSICAL LP's

<table>
<thead>
<tr>
<th>Week</th>
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<td>BERNSTEIN: COPELAND LARK</td>
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<td>B. Schickler, Fischer-Dieskau &amp; Moore, Angel, 8-2130 (7); SB 3767 (S)</td>
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<td>BERG: WOZZECI (2.12&quot; LP)</td>
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<td>Leir, Fischer-Dieskau &amp; Various Artists, DGG 18992/3 (M); 18993/5 (S)</td>
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<td>CONCERT IN THE PARK</td>
<td>Boston Pops (Feiler), RCA LCM 2677 (S); LCC 2677 (S)</td>
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<td>Euterprise, N.Y. Phil., RCA LCM 5481 (S); MS 6148 (S)</td>
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<td>AN MYSTERIOUS NIGHT; P. D. Q. BACH AT CARNEGIE HALL</td>
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<td>Schickele, Van. V. 9223 (M); VCD 79223 (S)</td>
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<td>WOODGER: VICTORY AT SEA, VOL. I</td>
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<td>S. Goldmark, Symph. Orch. of Philadelphia, RCA LCM 2688 (M); MS 6504 (S)</td>
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<td>RCA LCM 2910 (M); LCC 2910 (S)</td>
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<td>BACK: LUTE SUITES NOS. 1 &amp; 2</td>
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<td>Brean, RCA LCM 2986 (M); LCC 2986 (S)</td>
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NEW ACTION LP'S

MILANOD—FAMOUS OPERATIC ARIAS—RCA VICTORIA VICTA 1198 (M); WBC 1198 (S)
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</th>
<th>Label</th>
<th>Publisher</th>
<th>No. on Chart</th>
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<td>Regent</td>
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<td><em>I'd Just Be Fool Enough</em></td>
<td>Eddy Arnold</td>
<td>RCA Victor 8538</td>
<td>Acuff-Rose</td>
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<td><em>I Hear Little Rock Calling</em></td>
<td>Port Arthur</td>
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<td><em>Get Your Tie the Way You Want It</em></td>
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<td>Barnaby 32999</td>
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<td>Left Bleech</td>
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<td>Jeanne Seely</td>
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<td>BMI</td>
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</tbody>
</table>

Nominees Chosen in BB's 19th Country Poll

- Continued from page 3

Most Promising Female Artist of the Year
1. Kay Adams
2. Liz Anderson
3. Jan Howard
4. Jeannie Seely
5. Bobbi Staff

Favorite Singing Group of the Year
1. The Browns
2. The Hardin Trio
3. Statler Brothers
4. Stonemans
5. Tompall & the Glaser Brothers

Favorite Record Duets of the Year
1. Bill Anderson & Jan Howard
2. Carl Butler & Pearl
3. Roy Drusky & Priscilla Mitchell
4. Ronnie Owens & Merle Haggard
5. Wilburn Brothers

Favorite Instrumentalist of the Year
1. Chet Atkins
2. The Blue Boys
3. Leon McAuliff
4. Pee Wee King
5. Hank Thompson

Favorite Comedy Recording Artist of the Year
1. Don Bowman
2. Archie Campbell
3. Bill Carlisle
4. Jimmy Dickens
5. Herman & Jeff

Favorite Country Songwriter of the Year
1. Bill Anderson
2. Hank Cochran
3. Harlan Howard
4. Roger Miller
5. Buck Owens

Favorite Country Single of the Year
1. Don't Touch Me (Jeanne Seely)
2. Make the World Go Away (Eddy Arnold)
3. Flowers on the Wall (Stater Brothers)
4. Topping Toeing (Hardin Trio)
5. Wantin' In Your Welfare Line (Buck Owens)

Favorite Country Album of the Year
1. Cute "N" Country (Connie Smith)
2. Folk-Country (Waylon Jennings)
3. I Want To Go With You (Eddy Arnold)
4. The Other Woman (Ray Price)
5. Roll Out the Red Carpet for the Old Ducks (Connie Smith)

Look for the special ballot in Oct. 1 issue and be sure to vote in the 19th annual Country Music Awards poll.

‘Hayride’ Ohio Fair Click

CINCINNATI — Station WLV’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 an 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,” “Alone Came Jones” and “Just Because.”

“Hayride” was again telecast from the State Fairgrounds Saturday (3), Avco Broadcasting originated more than 55 telecasts from this year’s Ohio State Fair. It is produced to producing a series of three half-hour documentaries about the fair which were telecast throughout the State.

JOHNNY WRIGHT

Has another No. 1 Single.

‘I'M DOING THIS FOR DADDY’

32002 DECCA

Johnny Wright is a Division of MCA Inc.

Published by

September 10, 1966, Billboard
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.

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SEPTEMBER 1

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Bill Wardlow
Bill Moran

CHICAGO
188 West Randolph
312-CBK 9-9318
Dick Wilson
### COUNTRY MUSIC

#### HOT COUNTRY ALBUMS

A STAR Fortune—LR's ranking—premier artists spread across this week.

<table>
<thead>
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<th>This Week</th>
<th>Last Week</th>
<th>TITLE, Artist, Label &amp; Number</th>
<th>Weeks on Chart</th>
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<td>1</td>
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<td>THE LAST WORD IN LONESOME</td>
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<td>Wayne Perkins, Decca DL 24708 (M); DL 24708 (S)</td>
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<td>Waverly Mack, Decca DL 4766 (M); DL 4766 (S)</td>
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<td>MANY HAPPY HANGOVERS TO YOU</td>
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<td>John Sheperd, Decca DL 4793 (M); DL 4793 (S)</td>
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<td>I LOVE YOU DROPS</td>
<td>B.B. Anderson, Decca DL 4711 (M); DL 4711 (S)</td>
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**The new Country Music Hall of Fame and Museum.**

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


The Saturday night (27) show drew a crowd estimated at 10,000, with the Sunday lay-out (28) pulling some 12,500. The Saturday line-up sparked Pete Drake and band, the Stoney Mountain Cloggers, Warner Mack, 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 Tubbs, 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. 27-28. More than 100 out-of-State members attended the convention, which included jambores on Aug. 26 and 27. Twelve country and Western bands entertained.
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of
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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
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

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

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his sales force on equipment and cartridges, intensifying promotional efforts and improving product display techniques; the necessity of the retailer to be aware of consumer preferences which may be peculiar to his geographic location; the dealer should seek a solution to the problem of pilferage, and to this end he pooled their knowledge in order to speed the development of a sturdy infant: the tape cartridge industry. That is without doubt the single most important aspect of the Bill- board’s Tape Cartridge Seminar, conducted Aug. 29-30 at the Endicott Hotel, in the Tape Carriage. This co-operation 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 record; automotive; and home entertainment.

We urge you to consider the equally important role it plays in the home. The morning session also included talks by Andy Csidà, general manager of Billboard’s special projects division, and Lee Zhao, Billboard's editor-in-chief. Zhao reviewed the four-year-old history of the tape cartridge industry from the time Muntz started installing cartridge Prix. We have seen that these are the most important aspects of the tape cartridge industry, as well as the most important aspects of the whole story, and traced his background as an advertising executive and a part-time manufacturer of tape equipment.

Muntz' seminar bristled with questions from the audience, touching on musical subjects and into the inevitable comparison of 4 versus 8-track. "What do you tell a pediatrician who has a tape player?" Muntz was asked. "Take the unit out and (Continued on page 68)"

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 $39 unit and make it a $290 one if you have the right installation. Service will lure the customer into a cartridge-buying habit and into the service center, 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, you can sell them just for special purposes. Muntz would rather pass up the business, he explained, than go against his proved systems.

"The Profitability in Developing an Installation Center for Playback Equipment in Automobiles"

By Earl Muntz, President
Montz Tape Equipment Co., Inc., Los Angeles, Calif.

The market today is tremendous, and I really feel that we’ve only started to scratch the surface, for we’re operating right now in California area at the present time, where the units have had considerable more exposure than those they’ve had in the Midwest and the East. We feel that in the very near future the Midwest and East may be the tape market as we’re enjoying on the West Coast. But, in the meantime, we’ll continue to grow as a result of the present.”

I have been asked to speak on the feasibility of 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 department stores is going to succeed in the near future. It seems to me that this is the best way to go. We have found that it is necessary to have the entire line, including all the seek units, so the dealer can make a sale of 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 car. We have been feeling that if the unit was more or less the same and that the car would be just as it was when it came from the factory. I feel, in order to give a good example of what we would feel would be an ideal operation in the line of installations as well as dealers and units and cars, we have prepared a carousel of 100 picture frames and will present it to you. We will show you what 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 show. Everyone’s asking what the outlook is on the strength of this industry and what the future will be. My honest belief as of this moment is that the industry will be well appreciated in 1967. I feel that 20 per cent of the 2 million units will be sold in automobiles in 1967, leaving 1,600,000 to be sold as hang-on units. I feel that by 1972 or 1973 there should be as great a percentage of units installed as we do now. I believe the greatest percentage of units are sold at the present time. However, do not forget that the automobile radio today is a completely different animal than it was 10 years ago. I am not speaking of the aftermarket is still a very important market and probably the future is in the many-car radio being installed in automobiles at the present time. We have been in the business for many years, and we have had 35 years of automobile radio behind us, and still it is not anywhere near 100 per cent. I think the automobile radio that are sold the market today.
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 was that the tape cartridge manufacturers realized that the 4-track, 8-track, Philips reel-to-reel and Tape-play 2-track monaural could all flourish side by side. But the manufacturers also felt they should be as well as aspired to keep their products, as it seems to them, number one. This was revealed at a panel discussion that was held in one of the conference halls.

"Standardization will not be a factor in the future market," said Fred Muntz, president of Muntz Electronics, Supply, Boston, an auto accessory dealer. "ITCC Presi-
dent Larry Finley and Fred Steinberg, executive vice-


There’s Programming in Finley’s Cartridge Future

It is my feeling that regardless of who comes with what configuration and no matter how great it may be, because of the high cost that will be spent by major automobile firms, the major home entertainment companies, and the tremendous exposure that will be given to the 8 track configuration, the 8-track will receive, perhaps, the greatest exposure of the great potential amount of sales. The impetus gained by 4 track will not be as strong. I am convinced that any other configuration other than the 4 or 8, regardless of its merits, will have difficulty getting a foothold on the market. The time to stock cartridges is now. Other configurations is only after any of the new types of play-back units have sold. The market acceptance is reasonable. I am sure that when these other configurations are available, as we as the other tape sources will make music available for them.

Again, I want to emphasize that the cartridge busi-
dness differs from the record business. As a distributor of records you should realize that for each tape cartridges are much higher than they are for record al-
s. The distribution costs from 25 to 35 cents to produce and the jacket from five to eight. This is the raw cost without royalties to the artists or to the music publishers. The cartridge cost alone and I am speaking of the cartridge alone, comes to more than the total of the finished record album package. Then you add that the cost of lubricated tape (which must be of the finest quality), the duplication, the assembly of the cartridge, and the loading of the cartridge, to say nothing of the packaging or mastering. These costs are high and mighty high. There is no question but that some day we hope, and real soon, these costs will be reduced and I am sure that as they are reduced the savings will be passed on to distributors of cartridges and dealers and that those profits will be passed on to the profits in the record business.

Because of the high costs and the present dis-
count structure, all distributors must attempt to main-
tain the suggested retail list price in their area. Very few stores can stand the 4-track and some of the major discount chains are maintaining the full suggested list price without discounting. I think I am safe in saying that 90 percent of the discounting is done on the two major brands which have a $7.95 list price where they offer the distributor and dealer a bigger discount.

Because of this reason many manufacturers for play-back, recorders, and one of the largest chains in the country, they are selling the $7.95 at $6.95 in order not to confuse the buying public.

Gentlemen, this is the time to start organizing and getting ready for the times which will come. We all know will be there when the advertising campaigns by the giants of the industry will be launched. Now is the time to get your 8-track and 4-track units into your show rooms so that all can see what they are and how well and the successful distributor in one who handles both. In every show room you should have both.

There is no question that cassette has also been and are con-
fused about various other configurations that are being introduced on the market.

(Continued on page 67)
Friendly Rivalry Marks the Gortikov-Steinberg Session

By ELIOT TIEGEL

Stan Gortikov, president of Capitol Records Distributions Corp., backed his company's one-speed 8-track concept at a seminar on "The Point of Sale.... Birthplace of Creativity for the Tape Cartridge Industry," at the Capitol Record Shop in Hollywood.

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

Gortikov's talk concerning point-of-sale merchandising elicited shrill parallels to the experience, which added spice to the reaction between the speaker and Steinberg.

Gortikov said cartridges would flourish or flounder 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 lifetime under a glass counter or to an anonymous place in a long line of other cartridges far behind that counter.' He further attacked the concept of 'substituting an inventory of cardboard for the real thing,' adding: 'We seem bent on ignoring and suppressing all the 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 delicate point and that his 'voice of doom' deliberations were meant to offer a realistic appraisal of the shortcomings 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 dealer offer all types of available housing for 90 days and then study the traffic of one configuration. Capitol's housing is the 7-inch square plastic donut, which the executive said the company would retain or abandon depending on field reactions. (3) Concerning prices, Gortikov said they were too high. He disputed Sewell's observation that different production costs, but hoped technological advancements and competitive influences would lower prices within a period of three months.

Concerning pilferage, he cited 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 slicks or covers on cardboard browsers, he said. (6) Concerning sale situation utilization, 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 stage of the industry's growth. (8) Concerning education, Gortikov asked for person-to-person contact or finding the right configuration between salesmen 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 whether a surviving playback 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 manager, rose to counter Gortikov about divider cards substituting for cartridges in the binds. Liberty introduced its own divider several months ago, and Mendell called the cards bearing cartridge jackets a 'compromise system.'

Atlantic's Nesshi Ettinger 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.

Bill Canto's Russ Mally said that the decision on a standard system had been made in favor of 8-track. On another matter, "Slides Used" Western Tape Distributors, posed the question of bootlegging by retail stores who shuf music off albums for example. 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 Sal Steinberg offering to contact the National Music Publishers' Association. "Send them a list of bootleggers. We'll do something about it," Chiantia 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 Cunnon, vice-president, North American Phillips Co., Inc., also dealt on these areas. Cunnon 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," Cunnon pointed to both 8- and 4-track stereo systems in the 7 by 12-inch blister card used since March by Music City as the major reason for only two apparent cases of pilfering in the store. He told another consultant the blister card system meant the store had little 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 Leon Steinberg, center, looks on (Continued on page 66)

"Point of Sale--Birthplace or Graveyard?"

By Stanley Gortikov, President, Capitol Records Distributing Corp., Hollywood

All of you out there who aren't in our end of the music business might well learn a little about what we have to sell. Perhaps you think we sell phonograph records. We can't. We have 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. We don't sell our records, not our tape... but our music. Consumers are not going to buy little plastic cartridges either. Again, they'll buy only our music. It is appropriate for us all to reawaken to that fact, because right now many of us are in the throes of handling the tape cartridge like it was an "end" in itself instead of merely a means to an end. (1) Concerning the vehicle for communicating musical entertainment to an individual willing to pay for it.

For example, many years ago the phonograph record industry entered its age of enlightenment with the introduction of self-service purchasing by the consumer. Over the years, increasing emphasis has been placed on consumer buying, impulse purchasing and full-service dealers. The emphasis on consumer buying, impulse purchasing and full-service dealers of the merchandise. The emphasis on consumer buying, impulse purchasing and full-service dealers of the merchandise. The emphasis on consumer buying, impulse purchasing and full-service dealers of the merchandise.

Pilferage now takes its first toddling steps into the era of the tape cartridge, the risk appears that we shall now turn.cleaves little to the then all the factors in their entirety. For many years. All the many benefits that we have attached to the era of self-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 correlated benefits. We appear 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 on ignoring and suppressing all the sales allure of art and graphics. All the excitement of descriptive language... all the merits of the consumer buy, we are leaving a gap in the land 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 clear vision, we are declining to cater to our customers to read what it says on the end or on the edge of our products.

10. Equipment: Many retailers have already been somewhat hurt by over-extensive and premature stocking of cartridge-driven stereos. They are not as fluid in their expertise as is permitted by the availability of player equipment actually in the possession of the consumers. The entire pace of this project is dependent on how rapidly and extensively the consumer buys the players, not the cartridges. We can only sell razor blades for razors in use.

This rightfully suggests the desirability for broad concentration on the sales of the equipment itself rather than cartridges alone. Certainly more aggressive equipment sales tactics can be employed in the promotional program of the tape cartridge concept. Also, any retailer who sells tape decks at the point of sale is not then permitted to sell just cartridge product, which includes the releases of many, many record labels. and the consumer will accordingly develop a higher degree of obliviousness prevail in our perishable kind of merchandise.

Reality has been significantly submerged in favor of unrestrained excitement, but this can never last. This unrestrained optimism is exciting and real. But it must be tempered, and reality must be integrated with imagination. The process is a long one.
Auto Mfrs. Going 'Like 60' In Entertainment: Sperlisch

Automotive manufacturers are now squarely involved in the entertainment business, Harold Sperlisch, advanced program and container units section manager of the Ford division of the Ford Motor Co., told a Tape Cartridge Conference meeting of more than 400 car- card record men here.

Four Stereophone tape cartridge units installed in the five various auto lines that Ford builds, he said. A survey of Thunderbird owners revealed that 81 per cent of those sampled with such some quality problems had cropped up, Sperlisch felt that 1967 would see less than a 15 per cent ratio of the 1966 failure rate.

In the future, he related the potential of car- record player sales to auto-air-conditioners, saying that some 3 million cars with air-conditioners were sold in 1966. "How big is the market for cartridges and players going to be? We don't know, but several times larger than now due to the entrance of other car manufacturers into the field this year," he prophesied.

In a question from an audience about the possibility of Ford adding a 4-track unit as op- tional equipment, he said, "The policy has been that we would prefer not to do this."

To illustrate how strongly Ford is behind the car- tape cartridge market, some $42 million spent by the company on advertising, about $2,600,000 was directed to the stereo cartridge field and it received more advertising push than any other optional equipment Ford was still involved in research on the field, concentrating on the reliability; compatibility of car units with home units; compatibility of the car units with present systems; reduction of the size of the units; reduction of the size of the units and the cartridges.

Sperlisch also said that the company offered stereo tape on three cars, the Ford, the Mustang and the Thunderbird and our Lincoln-Mercury division offered it on the Mer- cury. "In our case, we are leading in car the Tape-AM radio combination accounted for 3 per cent of sales and the Mustang 2.6 per cent and the Thunderbird 22.8 per cent. The performance on the Continental, the Thunderbird and the Continental on the Continental was quite the same the Thunderbird and the Continental 1966 factory installed units to about 65,000 player units sold by the Ford Division. In addition, our dealers will install about 10,000 cartridges in kits of various cars in our line and the Lincoln-Mercury divi- sion will install 5000 cartridge units for a total Ford Motor Co. sales effort of 85,000 player units in cars the first year out.

As you know, the reception of the stereo tape has been something of a tremendous but the year hasn't been without its highs and its lows. Perhaps the low side has been the fact that we experienced some quality problems in both the cartridge and in the player in 1966, as you might expect in a program as extensive as this one, and the first year out. We're delighted to tell you, however, that to a remarkable extraordinary ef- fort by our engineers and the manufacturers of the com- panies with whom we are dealing, we anticipate the 1967 quality experience will be dramatically improved with the 1967 model year pointed to at 15 per cent of the 1966 rate.

The high side, aside from sales volumes that ex- ceeded our wildest dreams, was the fact that in spite of some quality problems the great majority of people purchasing stereo tape in Ford Division products have been quite excited about the unit and very satisfied. For example, we recently conducted a market research survey among customers who had purchased a stereo tape, and, frankly, to our surprise, 81 percent of all the Thunderbird owners indicated they were either satisfied at the 'excellent!' level or satisfied at the 'good' level, or 19 percent indicating a fair or poor level, and we are sure this is the result of some of the quality problems we had earlier. So, in all, in all 1966 is a very high year for stereo. It was a feature of some impor- tance. Aside from its sales per se as an option we think it can be adapted to the home market for news ideas and contributed to the sales of our cars."

'Three Simple Merchandising Plan Get Results for D.D. of Texas

CHICAGO—An uncompleted plan for displaying, promoting and advertising stereo tape cartridge lines at the retail level was outlined at the Tape Conference by William D. De Vries, Inc., San Antonio.

Though simple, the store's merchandising pro- cedures have been productive. White, under questioning set a $72,000 business in 64 units, two-thirds of whom had previously never thought of stereo tape for their own personal use, said. Twenty eight of the units were portable, "The key to survival in our business is to be a complete store," White said. "Stock units, offer in- stallation, consultation, carry complete line." Dynamic Devices displays 17,000 cartridges behind a counter, yet only 9 percent of sales are made at the point of sale.

A carpeted area for home unit installation is also provided.

"What suggested dealers that, in promoting the tape cartridge, remember that it is a visual as well as audio item. "Every time a unit is sold and installed—how simple it is to operate."

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

Anos Helieicher, president of Helieicher Bros. and J. L. Marsh, Inc., captured his listeners' attention with his talk on "Purifying, Inventory and Investment Considerations in Cartridge and Equipment Retailing." A leading distributor for rack jobber, Helieicher'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 Audio Supply Company, Lynwood, Ill.

Helieicher's speech was crammed with factual mate- rial in line with the title of his talk. When he completed his speech he fielded questions, and during the ques- tion and answer period, he was brought four of these points, among others: (1) Product which told well on record and will sell will sell well in tape cartridge form. In line with this, he cautioned that "old records are no guarantee that it could be a success on tape. Helieicher believes in 100 percent packaging, retailing, rather than consignment. (3) In answer to a question as to how tape is made, Helieicher stated that the tape cartridge is a new field and should be considered a new source of volume. Thus tape cartridge is a "barber shop" for录音，in addition to record inventory. (4) Helieicher stated he did not produce any other equipment, but is on the home. (5) Helieicher believes there is a good potential in operating a cartridge rental library."

Racker, Distrib, 1-Stop A Selling Eye's View

Tuesday's session (100) on "Selling Through Retailers" included talks by Cecil Steen, president of Record- wagon; James Shipley, executive vice-president of Main Line Cleveland, Inc.; and Charles C. Steen, president of Western Tape Distributors, Inc., of San Francisco. According to Shipley, most manufacturers want cartridges through a rack jobber, a distributor and then on to a 1-stop. Shipley is chairman of a cartridge equipment, Norman Goodwin chaired the session, which was marked by solid business philosophy and sharp wit.

The broad range of questions included such as:

(1) How many of your customers are selling tape? What percentage of cutouts do you carry? (3) Should a distributor handle the same cartridges as an independent? (4) What is your opinion of the industry? (5) What is the future for over- or under-performing products? (6) What are the best methods of winning new accounts? (7) Should dealers be encouraged to install equipment? (8) Should the manufacturers push more for new ideas and contributed to the sales of our cars."

"Evaluation of Experience in Selling Tape Cartridges and Equipment Through a Distributor" by J. J. Shipley, Executive Vice-President of Main Line Cleveland, Inc.

Selling through a distributor—why a distributor? Or perhaps first—what is a distributor? A true dis- tributor has been described as someone who sees selling for his product, without ever considering the distribu- tion factors in the strength of the market, how mirrors there with unit sales, the advertising to the market and is performing his function of developing a market. Shipley also discussed the use of insert and consumers, and manufacturers, and the possible expansion of it.

Helieicher himself will have such an operation within 90 days. He told the listeners that such an operation could be set up for an investment of between $20,000 and $25,000, with about 4-5,000 items. An across the board line-up of product is necessary, ranging from kiddie material to jazz. (6) Helieicher predicted that by next year, good imported equipment will be coming into the American market. (7) Helieicher outlined methods whereby a retailer could avoid becoming inventory rich. (8) He said the unit price is by stock- cer which does not sell." Helieicher also explained his use of the Kimball and other phonographs, a means of inventory control.

Audio magazine also discussed the advantages of displaying cartridges, and showed illustrations of piffer-proof rack he is now building. White, who was chairman of the panel, also stated that he will shrink-wrap his stock of tape car- tridges only for the purpose he is acquiring another Cryovac machine.

On stocking 4 and 8-track, Helieicher said: "In the case of eight-track, it is not possible to be held in a dealer's inventory depends entirely upon the size of the unit and the size of the unit. (9) In the case in which the dealer does business. On the West Coast, we would not predict the existence for a few years, and has had a start on the market. In our particular area, the 8-track is the overwhelming unit, and the 4-track is the second. Please bear in mind that the three main record manufacturers in the country, RCA Victor and Capitol, have definitely stated at this time that they prefer the 4-track to the 8-track, and this will be one of the main factors in deciding the final type of cartridge to be used."

\[Continued on page 65\]
Top Expenses Weigh Various Sales Outlets for Product

A bright, shiny car, fully equipped with a tape cartridge playback equipment, standing in the showroom door... is the most effective way of selling the customer on this product. At the session covering dealer experience in selling tape cartridges and playback units, dealer having such a set-up commented:

"A 1966 G.T.O. loaded with our equipment is on our display floor all the time and beside it we place a custom car showcase. The cars are leased from $25 a day and up, but they're worth any cost in advertising this product. What they are custom is willing to pay to see one of these cars at a custom car show and he can see it, touch it, closer at hand. I have to have that feeling and that makes him happy. Cost: expensive, but worth it—returns are unbeatable. Another idea was the promotion of Motor Mobile Radio.

Wolff, treasurer of Arno Supply Co. Auto Supply Co., Boston, an auto accessory dealer, said "We encourage (car) sales in the car store, and this is a device which has proved especially effective." Ironically, Wolff said, the high rate of returns of the past... felt that customers were neglecting the cars to look at the tape cartridge units. The placement of the tape cartridge units in a department store is not always possible. Pffifer—will continue to be one of the major problems manufacturers, especially, will be trying to create and adapt himself to the situation through inventive imagination. Dealers in the discount department store field, in general, are leading the way. Cartridge equipment in the car department because all tape records were located there.

Frequently, the automotive department does not carry cartridge equipment.

Pffifer continues to be one of the major problems manufacturers, especially, will be trying to create and adapt himself to the situation through inventive imagination. Dealers in the discount department store field, in general, are leading the way. Cartridge equipment in the car department because all tape records were located there.

The customer must be allowed to touch the merchandise, according to President of Discount Record Center Stores, Perry M. Norton, national manager of Montereys Automotive Products. He commented that customers recognized the future potential of playback equipment when other buyers felt that sales did not warrant this effort. In another store the company handled playback equipment, and it was located in the car department with sales personnel trained in selling the product.

The average retail sale of playback equipment is $99.37, while the average store stock at retail is $1,638. (Continued on page 68)

TAPE CARTRIDGE CONFERENCE

Cartridge Road Is Unlimited, Gall Assists at Wind-Up

A wide range of present and seemingly unlimited future for tape cartridges was outlined by Jim Gall, new chairman of the Leat Jet Corp., Tuesday morning. Tape cartridge sales were discussed at lunch. Numbers winding up Billboard's Tape Conference. Before his report to the group, Gall was congratulated on his Leat Jet promotion by the other members of the conference.

Hal B. Cook, Billboard publisher, introduced Gall after calling the roll of distinguished participants. Gall said that the conference is not an association with William P. Leat, president of Leat Jet. Gall also outlined the successful conference.

Industry leaders seated at the upper-tier table were Bob White, vice-president of United's vice presidents. Ethan Coston, vice-president of Walla Walla Music City; James H. Martin, president of James H. Martin Distributors; Vincent Vecchione, manager of Consumer Product Sales for the Borg-Warner Corp.; Larry Finley, president of International Tape Cartridge Corp.; Wooy D. Semmelink, assistant vice-president of North American Philips home entertainment section with Stewart-Warner Corp.; William D. Littlefield, president of The Billboard Publishing Co.; Frankford, president of Automotive Products, Inc.; Charles of Michigan Mobile Radio, and Harry Beckerman, president of Car Tape Corp.

Seated at Second Tier

Seated at the second-tier table were Arthur Brobarr, president of Discount Record Center Stores; T. K. Norton, national manager of Montereys Automotive Products; Cecil Stein, president of Record Wagon; John O'Hara, director of tape cartridge for Philco Corp.; Carl Monti, president of Monte Stereo-Pak; Arno Haushilger, president of Helischer Brothers Co.; Gail, Irving, director of President of Mercury Records; William Willfong, manufacturer for Goodyear Tire & Rubber Co.; Charles of West Coast Tape Cartridge Corp.; Jim Shipley, executive vice-president of Projector Sales and Service; Charles of the Central Product Office, Advanced Engineering Development, of Ford Motor Co.

Among the present uses for cartridges Gall cited were fire and burglar alarm systems, as well as uses in cars, boats, planes and the home. He listed berictions from cooking to mechanics and video tape recordings played through a TV set.

He called for people in the rapidly growing industry to give it the recognition it deserves. Problems, he told the enthusiastic gathering, "But many will be able to point out the first problem that surrounds us, is what is the horizon for the tape cartridge industry. One cannot answer it because it is the problems. There will be problems for some years. There will be mistakes, some confusion will exist, but it seems to me that those of us who are ready, willing and able to move ahead now and approach these problems will find more benefits from the tape cartridge than they ever dreamed possible.

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 industry, but in the equipment business, record players, home theater, etc., etc., and that is, that if you want to sell, make the merchandise available to the public," said Grobarr.

A "Department Store's Experience in Selling Playback Equipment and Tape Cartridges" By Darse E. Crandall, Product Manager TV & Stereo Grobarr Corp.

You may wonder why a product manager of the Aimcee Wholesale Corp., talking today in a department store, sells playback equipment and tape cartridges. Allow me to explain that the Aimcee Wholesale Corp. is the wholesale subsidiary of Associated Merchandising Corp., and as I am sure all dealers are aware, is a product of 25 of our nation's leading department stores which operate 142 of the largest downtown and suburban branch stores across the country, transacting about $2.7 billion in sales per year. This does not take into consideration outlets or volume of the great list of more than 40 non-AMC stores which are customers of the Aimcee Wholesale Corp.

It is thus the experience of these individual store buyers whom I have occasion to talk to weekly or daily which I bring here today. The reason we are all here today is that this is a new and unknown field and quite honestly some of our department store departments are not yet in the business of selling playback equipment and tape cartridges.

"Naturally, we have had our share of problems in getting a selling program in a department store is to convince management that such a program warrants the additional inventory dollars and selling space.

This second question which is usually very easy to answer is 1) which department will handle playback equipment and 2) which department will handle tape cartridges. These questions are usually not difficult if they arise.

However, that to 85 per cent of our stores have located the playback equipment in the home entertainment department. In the cases I found playback equipment once in the record department and once in the camera department. In all cases it was far behind because they...I have concluded that customers recognized the future potential of playback equipment when other buyers felt that sales did not warrant this effort. In another store the company handled playback equipment, and it was located in the car department with sales personnel trained in selling the product.

The average retail sale of playback equipment is $99.37, while the average store stock at retail is $1,638.
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—when he's doing what he's supposed 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 market—regionally and nationally—specifically with new product—usually finds this independent two-step route the hot and quickest way to get the job done. In the very early days of auto tape retailers sprung up there. 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 consumer product is an aggregate product, in such product, the consumer is grounded in an excellent installation and service organization. The finding and training of service and installation agents is a joint responsibility of factory and distributor. It must be done right.

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 our installers, found our service agencies. We were ready to go to market.

We then 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 outlet 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 units, auto tape units—to the public. We found the most successful media to be radio, FM radio in particular—nationwide and selected AM. It seems we were hitting the prime prospect for music on the road where he listened. 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 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 entire distribution. A manufacturer, in seeking roads to the market, who goes in for multiple distribution is also neglecting the final step—the consumer. He is simply selling product. Market control and orderly distribution allow the distributor to promote product, and expect for him to cash in on it and be victorious in 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 form 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 does not, he has no right to be there. If his function is needed, no one can perform it like he does.

Ask the question then—as this gawky, uncoordinated gossip 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 exclusiveness 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, we will become 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.

SEPTEMBER 10, 1966, BILLBOARD
Pilferage Tops List Of Dealer Problems

*Continued from page 62*

the space problem is largely responsible for this, Caston explained. He said slicks of cartridges are mounted on cardboard and then placed in bins for customer inspection. Answering a question, he said customers could listen to some tracks 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, but 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 Schwarm catalog with the list available from Muniz Stereo-Pak.

He replied to another question by saying there was more damage to cartridge caused by playbacks than by tape defects in the tapes. He said Music City replaced defective tapes, but, if later examination showed that the cartridges to be in good condition, the store would repackaje. Caston told another questioner his firm repackaged tapes for customers at no cost, but had not had many requests for this unadvertised 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
Wallachs Music City, Inc., Los Angeles, Calif.

At Music City we've learned to control pilferage with customer success.

Our stores handled cartridge tape in the Service Department for approximately a year. There were not 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 his tapes move 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 who stands at the counter.

At Music City, we have developed a group of salespeople throughout the years whom we credit 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 of the store or the customer approaches the salesperson at the counter-slick in hand. This provides an opportunity to sell the customer. It also gives the customer a chance to discuss the tape situation 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—a 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 than the most optimistic of us has ever dreamed.

We expect this scene to someday become a reality.

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by Larry Finley

Continental

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ahead standing. and Jim Heilicher, Harry Beckerman, music field. passing the finest "Who's Who," of and speakers dispensed time organizing Zhito try ITCC'S LARRY FINLEY and Maurie Rose of Mid-West Tape Cartridge Corp. during coffee break at Conference.

Larry Finley Speech Excerpt

• Continued from page 61

tising material and displays. Now is the time to indoctrinate your salesmen with the fact that if car owners are willing to pay for air conditioning, FM radio, power windows and all those extras in an automobile then they won't mind spending a few more dollars for a tape until.

If you are already a distributor, start getting out weekly "hot sheets" to your dealers listing the latest releases as new product is being released constantly. Remember that in the 8-track field just one and one half years ago it was RCA. One year ago we made a catalog available which, today, has more than 70 labels in it, important ones. And now, every record company of consequence, without exception, has their product available on cartridge tape.

The bottleneck has been broken insofar as music supply is concerned. The stereo tape cartridge industry during the next 60 days will receive more advertising, more promotion, more publicity, then it has re- ceived in the past 60 months. This is a seller's market and it will be for a long time to come. This is history in the making and a chance for all to gain a foothold in this industry.

To protect your relationship with your existing customers, to expand your business, to make more profits, one must be an innovator and a leader in this new industry. Those distributors who now choose to be leaders in tape cartridge industry can expect to be leaders several years from now, that is, cartridges which offer video as well as sound will be as exciting them as stereo tape cartridges are today.

If you can afford it, don't let money be an object with you or fear of the unknown keep you from the door of opportunity. The "unknown" is becoming "known" this fall. This is a real means for us to make a profit, a chance for good financial stability and an opportunity for you to grow as a distributor 12 years in just 12 months.

Mort Nasatir Speech Excerpt

• Continued from page 61

music producer must always look to the future, with an eye on today's market and as 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 to- morrow 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 first 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 of tomorrow and the day after tomorrow with the music he wants whenever, however 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."
Muntz Discusses Bootlegging

- Continued from page 60

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 used aircraft power tools for installations. The suggested investment in opening a retail sales-installation outlet today would be $50,000, Muntz said. There's no problem in people asking the money, he added, if they can find people to run the operation. "You have to open seven days. You need music. Your library will be the biggest hit. Carry all lines."

For every $3 or five service, Muntz feels he receives in increased promotion through people's choice. "We would give up all advertising rather than stop our free service," he insisted.

Asked about bootlegging, Muntz said he believes Elvis Presley is the most bootlegged recording artist because he's not available on 4-track. Barbara Streisand is another case.

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 cold climates," 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 audio and television fields.

A competitor in the audience, Bob Mancini 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.

so 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 had a pressure that some of my units wound up in his planes."

D.E. Curtis 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 these stores carry only one or two brands.

Most playback equipment offers the stores a fairly good 20 per cent up on sales with about 3 1/2 per cent being the median mark-up. The lowest mark-up 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 jobbers and secondary distributors with only a couple of stores purchasing directly from manufacturers. The average dollar sales for tape cartridges is $9.82, which indicates in most cases more than a single tape cartridge is purchased. Stores have on an average 85 selections of 8-track tape cartridges with a total inventory of 307 pieces and a value of $2,342 at retail selling.

Profit on tape cartridges is good with some stores obtaining as much as 40 per cent up on sales. However all stores obtain only about 33 1/3 per cent, and those of you who record business with us know that this is good business. Tape cartridge profit is richer picture than the LP record markup; asking question, however, is how long will the 33 1/3 per cent mark up be maintained? Returns on tape cartridges have been very good and run only between a 1 1/2 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 be able to sell big dollars as 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. Along with tape cartridges and accessories. As one buyer put it, "I think this will be a big business for fall of '67 and just plain business for fall of '66—but nice plus business."

Stan Gottikov Speech Excerpt

- Continued from page 62

faith, certainly at the point of sale. Enthusiastic confidence can only stock the retailer with carry-in inventory. It won't move that product to the consumer, nor will it solve our very very problematic problems of standardization, consumer education, pricing, packaging, display and merchandising. Each of the above is joint responsibility, then, becomes the development of creative, sensitive, and financially feasible approach. Once, perhaps we can nurture the 'boy' of a cartridge through its tender infancy, past the period of pimples and adolescence, and into productive manhood.
TOP 20

Byrd's—Mr. Spaceman (Prod. by Allen Stanton) (Writer: McGuinn) (Ticxikon, BMI)—Off-beat rockin' material with clever lyrics from the pen of Jan McGuinn. Novelty has its ingredients of a top-of-the-chart item. Flip: "What's Happening?" (Ticxikon, BMI)

Tommy Roe—Hooray for Hazel (Writer: Roe) (Low-T, BMI)—Hot on the heels of "Sweet Pea," Roe has another sure-fire winner here with some of the flavor of his hit "Shells." Well-written mover penned by the performer. Flip: "Need Your Love" (Low-T, BMI). ABC 10852

CRISPIN ST. PETERS—Changes (Prod. by David Nicholson) (Writer: Phil Ochs) (Barracuda, ASCAP)—The mostroker, with strong material. This one by folkster Phil Ochs, has a hot contender here to follow-up "Pied Piper." Flip: "My Little Brown Eyes" (Nicolson, BMI). Janie 1324

Johnny Rivers—Poor Side of Town (Prod. by Lou Adler) (Writers: Rivers-Alder) (BMI)—Easy rhythm ballad and a change-of-pace for Rivers should hit hard and fast. Well-thought-out lyric, with a catchy hook and producer Lou Adler. Flip: "A Man Can Cry" (Rivers, BMI). Decca 66205

Lou Christie—If My Car Could Only Talk (Prod. by Jack Nitzsche) (Writers: Christie Herbert) (RCA Victor, ASCAP)—Strong dance beat, high pitch Christie vocal and good story line all add up to a hit sound aimed at the pop market. Flip: "(You're) Somebody" (BMI). MGM 13876

Vogues—Please Mr. Sun (Prod. by Cenci-Moon Hakken) (Writers: Frankie-Frank) (Writers-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 Deverozon, ASCAP). Capitol 81 Co & Ce 240

Verdele Smith—I Don't Need Anything (Prod. by Vance-Pockriss) (Writers: Vance-Pockriss, ASCAP)—Strong dance beat, high pitch Verdele Smith vocal and commercial vein of the Dusty Springfield successes, this Pockriss-Pockriss ballad with powerful vocal work should have equal success. Destined to establish Verdele as a top seller. Flip: "If You Can't Say Anything Nice" (Fest, ASCAP). Capitol 5731

Gordon Lightfoot—Spin, Spin (Prod. by John Christie) (Lightfoot) (Writers-Barry, 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 Lavin Me" (Witmark, ASCAP). United Artists 50055

Brenda Lee—Coming On Strong (Writer: Wilkins) (Monos-Rose, BMI)—This strong singer 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" (Forest Hills, BMI). Decca 32018

Chart—Spotslighted—Predicted to reach the top 20 of the Hot 100 Chart

Dallas Frasco—Take Your Time (BMI, Capitol 7979)

Loretta Lynn—How Much Love (BMI, Acuff-Rose 479)

Shirley Collins—Tell Me Why (ASCAP, BMI)

Brenda Lee—Coming On Strong (BMI, Lightfoot, United Artists 50055)

Chart—Spotslighted—Predicted to reach the Hot 100 Chart

Brenda Lee—Coming On Strong (BMI, United Artists 50055)

Chart—Spotslighted—Predicted to reach the top 20 of the Hot Country Singles Chart

Ted Taylor—Help the Bear (Writer: Taylor) (Pruito, BMI)—Russeter winner with wild lyric and performance to match. Hit written over all. Flip: "Thank You for Helping Me See the Light (Contiolu, BMI). tribe 1246

Barbara Lynne—You Left the Water Running (Prod. by Housay Meaux) (Writers: Hall-Penn-Frank) (Fame, BMI) (This well-written ballad with solid dance beat could be just the one to spiral Miss Lynne back up on the charts once again. Fine performance aimed at the Top 20. Flip: "I'm Through" (Fame, BMI). Tribe 1851

Cash McCall—Let's Get A Thing Going On (Prod. by Monk Higgins & Burgess Gardner) (Writers: Higgen-Dilloom-Arc-Crazy, BMI)—You Can't Take Love (Prod. by Monk Higgins & Burgess Gardner) (Writers: Higgen-Dilloom-Arc-Crazy, BMI)—Powerhouse entry that has all the ingredients of a hit in both pop and country markets. First side is a easy rocker and flip jumps from start to finish. Thomas 14973

Chart—Spotslighted—Predicted to reach the Country Singles Chart

The Firemans—And I Love Her Darling (BMI, Decca 7537)

Carnet Mims—My Baby (Atlantic-Rhumba) (BMI, VEP 1254)

Johnnie Wright—Lonesome Woman Of My Dreams (BMI, ABC 3601)

Reba McEntire—I love My Lord (BMI, Monument 1506)

Kansas City Band—Blue Door (BMI, Imperial 3040)
CHICAGO — 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, and an annual Sales and Advertising Planning Calendar. Every day of every month is laid out in a square, in which and ads 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 national convention and 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, the recording period, back to school and similar occasions. A new feature which will keep members’ memories in advance of the season is one for each period.

Government Activities. NAMM members have a listening post in Washington to ensure the interests of the industry are heard.

The NAMM Show which will be held during the convention in Chicago, will be a three-day event. The NAMM Show will be the largest of its kind in the world, with over 250 exhibitors and预计 to have more than 20,000 visitors.

The show will feature a variety of products, including audio equipment, turntables, speakers, amplifiers, and accessories. In addition, there will be a number of seminars and workshops on different aspects of the audio industry.

The show is open to the public and will be open from Friday morning until Sunday afternoon. Visitors can expect to see the latest products from the top manufacturers in the industry, as well as a chance to meet the people behind the brands.

The show is also a great opportunity for networking, with many of the exhibitors offering meet and greets with their sales teams and decision-makers.

The NAMM Show has been running for over 75 years and is considered to be one of the most important events in the audio industry. It is a must-see event for anyone interested in the latest products and trends in the world of audio.
New Products

Norelco Radio
FULLY TRANSISTORIZED AM radio by Norelco plays up to 1,000 hours on six D batteries. Has 1,000-watt peak output and features four-inch speaker. Is enclosed in a polyethylene cabinet and is listed at $22.95.

Crown Bank Radio
CROWN HAS INTRODUCED a restyled version of its Medley Coin bank radio. Powered by four penlite batteries in stained walnut finish. Any coin from a penny through a quarter turns on the radio. Price is $21.50.

Aiwa Radio
AIWA SOLID-STATE portable AM radio. Has 10 transistors, horizontal slide rule dial and comes in leather case. Retail for $15.95 with earphone.

Dealers Meeting.
Continued from page 70

Boost your recording tape sales with these new "Scotch" Brand Displays

Admiral Recorder
THIS ADMIRAL recorder is ideal for students to tape letters home or classroom lectures. It plays up to 64 minutes on a 7 1/2-inch reel and comes in a special mailing container. Is a six-transistor, battery-operated model with AC charger that permits use on household current and recharges the batteries when the unit is turned off. It lists for $49.95.

BSR Turntable
BSR MCDONALD line 500 automatic turntable. Low mass pick-up so perfectly balanced to allow turntable to be turned on bias while playing without interrupting the record. Accepts mono or stereo records, plays four speeds and retails for $49.50.

Gard Outlines NAMM Services
Continued from page 70

Boost your recording tape sales with these new "Scotch" Brand Displays


NEW! FAST TURNOVER...INCREASED SALES! Display WCD-7. Holds 24-roll selection in sturdy wire rack display. Makes revolving counter merchant display 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 40% to 300% 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 3/4 speed that they normally expect only at 7/4 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
Mint Director
NAMA Speaker

CHICAGO—A featured speaker at the Oct. 29-Nov. 1 National Automatic Merchandising Association convention here will be Eva Adams, director of the United States Mint, Washington, D.C.

Miss Adams' address is scheduled for Monday, Oct. 31, at 11:30 a.m. in the Grand Ballroom of the Conrad Hilton Hotel.

"Making Money" is the title of her speech.

"Miss Adams and her co-workers at the Mint supply the coins which are the lifeblood of our business," observed Thomas B. Hungerford, executive director of NAMA. "The vending industry is privileged and honored to have her participation in our 30th anniversary convention."

YOU COUNT MORE WITH OAK

THE OAK PEN VENDOR

The Oak pen vendor has all the popular cabinet features, including anodized aluminum corner posts, simplified coin removal and the exclusive Oak-patented trouble-free, safe coin mechanism.

It holds 300 ball point pens and with easy coin conversion will vend 1c, 5c, 10c or 25c items. Designed to vend other cylindrical items as well as pens. It requires no special loading. Simply Oak load as you would other machines. It fits either the standard Oak Tree or the Futura stand and can be ordered with either durable banded epoxy enamel or handsome simulated wood on metal finishes.

FANCY BULK ROASTED & SALTED CASHEW BUTTS

Packed in 30 lb. cartons. 70c per lb. (F.O.B. Chicago)

On quantities of 300 lbs. or more, freight prepaid. Add 1c per lb. West of the Mississippi.

This offer expires October 31, 1966.

We also have a complete line of bulk and vacuum packed nuts, dried fruits, jelly beans, posing, jams and jellies, spices and seasonings. Write or call.

ON LOCATION

THE SUPER 60 EARNS MORE

A super-sized version of Northwestern's Model 60, the SUPER 60 earns even more profit. That's because of the Super 60's greater capacity for capsule, 100 cent gum or gum and charms, bring you bigger profits per service. Available in 1c, 5c, 10c, 25c, penny, nickel, and 5c for 5c play. Just a quick change of the wheel and brush and Super 60 business is yours.

SUGGESTED COSTS

$1.920.00 each plus freight. Available in quantities of 10 or more.

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Phone: 258-1100

BULK VENDING

news

What Your Community Should Know About You—Part Two

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 trend in vending, it is 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 a possible solution in obtaining exemptions from sales taxes on small machines has evolved.

The industry, during the past two years, has been successful in obtaining exemptions on drive-and-under purchases in New York State sales tax laws passed in New York, Massachusetts, New Jersey, Pennsylvania, and Ohio.

A precedent has been set that is, the industry believes, an earnest of things to come.

(Continued on page 73)

MADALELL GUARANTEED USED MACHINES

MUNDENHURST, N. Y.

MERCHANDISE & SUPPLIES

STORAGE CANS, JUICER NUTS, JUMBO GUMS, PAPER NUTS, NUTS, REAL NUTS, NUTS, JUMBO GUMS, NUTS, NUTS, NUTS

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BULK VENDORS are associated minded. The industry's national association, the National Vendors Association, represents the vast majority of machines on location in the U. S. The NVA board is shown here in a recent Chicago meeting.

BULK VENDING NEWS

Bulk Vending Association, the National Vendors Association, represents the vast majority of machines on location in the U. S. The NVA board is shown here in a recent Chicago meeting.
VINTAGE NOVELTY CAPSULE MERCHANDISE

NAMA SHOW PROGRAM

CHICAGO—The program of the 30th Anniversary convention 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
9:15-11:35 a.m., "Upgrading Vending Middle Management and Super-Store Use of Vending Managers" by Charles E. Messick, M.D., and David D. Morgan, president of the General Electric Co.

Noon-6 p.m., Exhibits open.

MONDAY, OCT. 31
9:30-11:30 a.m. "Problem Analysis and Decision Making." (A vending management workshop. Speaker: John D. Arnold, a manager 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 open.

Noon-4 p.m., Exhibits open.

7:30 p.m. NAMA Annual Banquet.

New Products

Bill Folk
On the Mend

NEW YORK—Bill Folk, owner of Kongsberg Novelty Co., Freeport, N. Y., is making good progress in his recovery from a stroke. He is able to walk without a cane, but not for long distances. His therapist, however, is urging him to continue to have the cane at hand and practice walking for a longer period of time. Bill's right arm is loosening up and he is able to raise it lower and with more control. Finger movement is better and returning to his work is a slow but steady process. We hope to see him again soon!

DECALS. A nickel plate mix of knee and arm decals in line with the latest teen fad. Backing peels off and decals adhere. Ten different designs, including State flags. Bubbles can be adhered to some of the numbers through his body is going away.

Your Community Should Know

Continued from page 72

Norge's Massive Coin-Op Laundry Drive Under Way

CHICAGO—Switching from licensing to full franchising, the Norge Division of Borg-Warner Corp. is putting its new idea to work swiftly with a program for more than 3,000 independent laundries and drycleaning outlets.

The new program, affecting installations valued at about $21 million, is being described by Norge Vice-President Robert R. Bailey as "assuring continued expansion of Norge, which has been America's fastest growing service business since 1960."

One of the most important aspects of the program is the willingness of Norge to sign up only those installations that will be set up in territories where Norge has not yet gone. Other provisions have to do with national advertising and promotion; a complete booking system, particularly adapted to coin operation; assurance of 10 year franchise, replacement or interchangeable parts; training programs, with one representative at each location per year held on a regional basis; freight charges in one location described by Norge President Robert R. Bailey as "assuring continued expansion of Norge, which has been America's fastest growing service business since 1960."

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Also Ball Gum, all sizes; 1 Tab Gum, 5 Package Gum, Spanish Nog, Nut, and Spanish SB Dry Skin, Cigarette and Cashews, small sizes. Mixed Nuts, all in vacuum pack or bulk. Panned Candies; 1 Hershey's 320 count and 500 count Candy Containers, Baby Chicks; Leaflets, Coin Wrappers, Stamp Folders, Sanitary Napkin Dispensers, Supplies, Route Cards, Charts, Capsules, Cast Iron Stands, Wall Brackets, Reinforced Ball Preme Preme, Vending Co. Write to King & Co. for prices and our new 12-page catalog.
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).

New long-time business associates bowing out as witnesses, 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 unrecorded scene, views on all aspects of the proposal made public by the Copyright Subcommittee of the House. The music containerx coins showed particular interest in sections of the text relating to methods of comptation of royalties in addition to the new royalty rate.

A record crowd of operators and their representatives attended the meeting at the banquet climaxing the Aug. 26-27 affair—had earlier heard MOA's Executive Vice-President Fred Granger read the complete Congressional and MOA proposals with payment for the use of rec.

Rowe Music Merchant Viewed by Distributors

NEW YORK—Although a fan of trumpets, Rowe Manufacturing Co. unveiled its new phonographs, the Music Merchant, to its distributors at the Lambs Club in the first session of the company's third quarter of distribution meetings. Along with the juxta, Rowe also presented incentive programs combined with a dynamic and entertaining advertising and promotion campaign geared to exploit its new features to the fullest (see separate story). The "talking juxta," as Rowe personnel call it, accepts dollar bills, comes with removable panels designed to update the unit in top-notch condition, thus extending its life. Shipment to distributors has begun and:

How Royalty Opponents Got Together

In view of intense industry interest in the general revision of national copyright law as it relates to phonograph record royalties, we now present the complete text of the proposals for the benefit of those seeking for information for the copyrighted work. It is hoped that this discussion and the commentaries which will be published in the future will serve to popularize and publicize the proposals, to inspire some to consider the problems now under debate, and to stimulate a genuine public interest in the music operators' side of the story. The text below is the full text of the proposed legislation, as it was passed by the House Judiciary Committee (Continued on page 77).

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;

(2) or

(B) he refuses or fails, within one month after receipt of a registered or certified mail of a request by the copyright 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 (6), and by paying the royalty prescribed by such license:

(3) RECORDING OF CO-OPERATED PHONORECORD PLAYER.--Any operator who wishes to obtain a compulsory license to perform the performance of 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-

CHICAGO — The Seeburg Corp., following up its international distributor meeting last week—on which a new juxta unveiled—by reporting new-month and third-quarter sales and earnings improvements. The distributor family viewed the new phonograph at the company plant here and then learned that a new-model jukebox, due early next day and the third quarter ended July 31, See- burg officials expect the new model to move in over comparable 1965 periods.

Sales for the nine months rose from $4,196,461 to $7,845,972 this year. Net income for the nine months this year was $2,808,006, or $1.10 per share based on 2,548,092 shares—compared with $2,196,069—67 cents per share based on 3,027,480 shares a year ago.

Third-quarter sales were $2,578,873 this year, netting $762,062—30 cents per share—compared with $1,961.69 cents per share the quarter of last year. All were increased over comparable periods. The increase this year was a deficit of $152,069 for the period.

Order Rate

The incoming order rate for the company's major product lines at is at a high level, declared Seeburg chairman Delbert W. Coleman, and he predicted that sales will continue to gain.

The prospects of reorganizing and absorbing three musical instrument manufacturers acquired earlier in the year, he said, has had a bearing on profits. "Although earnings are on the rise," he said, "they are yet to be commensurate with increased volume. The solution to the problem is to be found by the course of the current and final quarter."

Although details of the new issue will not be disclosed until next week, the unit was expected to carry the name of the West Virginia Music & Vending Association in Charles- ton, W. Va. A Billy Merchant rep- resentative was invited to open the meeting and representatives of the unit, the unit, is colorful, has a unique method of operation, and has dollar bill acceptance as an option.

Chicago area operators re- ceived a first look at the new Seeburg during a day-long show- ing at World Wide Distributors last week.
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.

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 negotiation 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 fought called 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 operators 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 16-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 constituencies 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 April by the American Society of Music Publishers 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 placed 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 were present at the historic meeting of operator and performance rights society representatives in Washington Aug. 24: John A. Wallace, president of MOA executive vice-president; Lou Casella, MOA board chairman; Clinton Pierce, J. Harry Snook, Bill Conner, Henry Leyer and James Tolosano, MOA officers and legislative committee members; Nicholas Allen and Merril Armour, MOA attorneys; Perry Patterson and Raymond Larroca, attorneys for the ASCAP; President Stanley Adams and Society attorney Herman Finkelstein; Register of Copyrights, Stuart Kamenstein, and the A. Goldstein and George D. Corry, of the Copyright Office; W. F. Meyers, Albert F. Ciancimino and Salvatore Canicola 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, Gran-

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:

\( \square \) 1 YEAR \( \$45 \)
\( \square \) 2 YEARS \( \$85 \)
\( \square \) New \( \square \) Renew

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Above subscription rates for Continental U. S. & Canada.
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Type of Business

Title

I certify that I am in the business of:

\( \square \) Music \( \square \) Vending \( \square \) Amusement Games

BILboARD 360 Park Avenue, New York 17, N. Y.

FOR FACTORY SERVICE CALL, 300 Pacific Ave., Salt Lake City, Utah, which handles Seeburg and Williams equipment, was contacted by Leo Heiper. Shown above are the 40-some operators from 22 firms who were in attendance for the two-day affair.

No sales or editorial material will be purchased for resale. No requests for processing or distributing for resale will be entertained.

This reader service directory is compiled from surveys mailed to operators in the trade. It is sent to qualified operators in the United States and Canada.

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 am putting some money away in the bank for the first time in my life. I'm also 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'm convinced that he talked me into making the smartest move in my life.

L. E. Tucker

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.

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 comical 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 with match feature.

LETTERS TO THE EDITOR

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 am putting some money away in the bank for the first time in my life. I'm also 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'm convinced that he talked me into making the smartest move in my life.

L. E. Tucker

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.

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Dists See Rowe Music Merchant

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 had 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 them 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 ten 30 seconds. They're entertaining so they'll never be objectionable to the location owner. They add prestige to the locations 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 at fields.

(Continued from 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 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 sealed 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)
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 to see the showing, indicating considerable interest in the growth of the application of video to the coin-operated machine.

Observe 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 250 units per week at our 250,000-square-foot plant, but we do not want to flood the market.

"I'm 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 through the Philippines and will soon move into the Western European market.

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

Rowe Distrribu

NEW YORK—Every Rowe Manufacturing distributor in the nation attended the two-day sales meeting held Aug. 25-26 at the Lamb's Club and Waldorf Astoria. The height of the gathering was the unrolling 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 Newlander, 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 your product.

Buttons with secret letters, a choice of 80 vacation trips to places throughout the world, full-page advertisements, distributor participation ads, tent cards for location tables, post cards and distributor ad mats all together sparked eagerness on the distributors' 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 Baldwin, trying to convince Ich Harvey, an operator, to become a music merchant. Ich 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 Ich'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 blockbuster 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 machines is entitled to an all-expense-paid vacation (at any time he desires) for anyone 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've 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.

THE AMERICAN NATIONAL RED CROSS

PROFESSIONAL SIZE...PROFESSIONAL WEIGHT

the Valley

MAGNETIC CUE BALL

NEW PLAYERS - NEW GAME INTEREST - GREATER PROFITS

AND HERE'S WHY...

- The home and professional player will now play coin-operated pool without the larger size or under-size cue ball affecting their game.
- Magnetic Cue Ball will not become trapped as it separates itself from other balls.
- Regulation size and weight assures player more accuracy.

for information write or call

Valley manufacturing & sales company

333 MORTON STREET • BAY CITY, MICHIGAN • AREA CODE 517 892-4536
Rowe Music Merchant
Viewed by Distributors

- Continued from page 77 -

of jukebox music—ribbon, country, pop and standards. Each jukebox 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 been making 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 prompt change." The Rowe "Change-A-Scene" is an inter-changeable front panel made of ribbed glass, giving a three-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 jukebox 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 grab almost any pop record to a film while the record is a hot 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 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 plays makes the operator able to replace title strips quickly and conveniently.

Gottlieb's

Note These Big Traffic-Producing Features!

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

The Only Extra Touch of Quality and ORIGINALITY

SEPTEMBER 10, 1966, BILLBOARD 79
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 Chi-
cago. Signing of all majors 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 on the jukebox in all its significance to the total music industry are being planned by a committee under John Truscan 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 Distsrib Keyed on Sales Drive

Continued from page 78

All of these tours are without cost to the operator.

The tours range from a seven-
day Jamaican holiday (three jukeboxes) to an around the world in 80 days vacation (50 jukeboxes). All arrangements are made through the Peter Paul and Dingle Travel Agency. Distributors can also arrange to have trips raffled off. Pollak cited the highly successful Trimount Automatic Sales promo-
tion in Boston (see Billboard, Aug. 21). Trimount offered a fully equipped 1966 Cadillac in first prize, any operator buying a new Rowe jukebox. Within hours, the raffle was filled and a second flight with a new Ford Mustang was the top prize. Everyone entry received something worth more than $30, including color TVs, port-
ables, radios, etc.

Most of the ad material centers around the Music Mer-
chant'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-o-scene panels and play-
me records. For the location, Rowe, through its distributors, will provide tent cards. These are folded sheets of light card-
board designed to stand up on a table. The cards announce to the patron that the Rowe Music Merchant accepts dollar bills.

Everyone is wearing buttons of some sort these days and Rowe is no exception. The company has designed teaser but-
tons 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 di-
samet width and bears a picture re-
sembling a dollar bill. Below the figure are the letters GMABAYFO. 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 distrib-
utors learning the fine points of the program. Demonstrations on the new jukebox and audi-
ence participation seminars pro-
vided the distributors with the inner workings which they would be bringing back to the opera-
tors.

Blumberg a CPA

CHICAGO — Jeff Blumberg, 21-year-old son of Atlas Music Co. President, received notice 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.

A NEW IDEA
in BOWLING GAMES!

CHICAGO COIN'S

The Game that Can Command More than a Dime!

NOW — WITH
THUMB HOLE, PLAYER
CAN HOOK, BACK-UP
AND CONTROL THIS
LARGER BALL!

NEW GIANT
OVERSIZE BALL...
with a
THUMB HOLE!

EXCLUSIVE!
SWIVEL SCORE RACK
Frame at back of Score Rack serviced from either side.

15c Play—2 for 25c
(Also Adjustable to 10c Play)

5c-10c-25c Individual Coin Chutes

• NEW LARGER CASH BOX
  with Removable Partitions

• 6 WAYS TO PLAY

• WIDER PLAYFIELD

STILL DELIVERING: MEDALIST.... KICKER

MRS. OF
PROVEN
PROFIT MAKERS

CHICAGO COIN MACHINE DIV. CHICAGO DYNAMIC INDUSTRIES, INC.

1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

ROWE DISTRIbs KEYED ON SALES DRIVE

WE'VE GOT THE HOT ONE
CINEJUKEBOX

M.O.A. SHOW * Booth 32

Exclusive Rowe AMI Distributor

DAVID RUSCH, inc

855 N. BROAG ST. PHILADELPHIA, PA. 19113

SEPTEMBER 10, 1966, BILLBOARD
**Congressional, MOA Proposals**

Continued from page 74

cember 31 of the following year, a written claim specifying all of the works for which royalties are payable to him by the operator for any three-month period. The claim shall comply in form, content, and manner of service with requirements that the Register of Copyrights shall prescribe by regulation.

(2) Unless the parties have agreed otherwise in a written instrument signed by them, the royalty under the compulsory license for any one work shall be either of the following amounts, whichever is less, for each three-month period or fraction thereof that the work has been available for performance on the particular phonorecord player:

(A) 3 cents, or

(B) a prorated amount calculated by first multiplying 3 cents by the capacity of the phonorecord player as shown in the statement required by clause (1)(A) of subsection (b), and then dividing the product of that multiplication by the total number of works actually made available in the phonorecord player for performance during any part of the three-month period.

(3) Where the name and address of the copyright owner or his agent are made known as provided in subsection (A) of clause (I), royalty payments shall be made quarterly, in January, April, July, and October, and shall include all royalties for the three-month period next preceding. Each quarterly payment shall be accompanied by a detailed statement of account which shall include a complete list identifying, by their titles and any other indicia that the Register of Copyrights may prescribe by regulation, all the musical works made available in the phonorecord player for performance during any part of the three-month period.

(4) Where a claim for royalties is served upon the operator as provided by subsection (B) of clause (I), payment of the royalties owing under the claim shall be made within four months after service thereupon.

(5) Failure to make the royalty payment with the accompanying statement of account as required by clause (4), renders all public performances of the work by that phonorecord player during the three-month period for which such payment is in default fully actionable as acts of infringement under sections 501 and 506c.

(d) CRIMINAL PENALTIES.—Any person who knowingly makes a false representation of a material fact in a statement or accompanying statement of account required under clause (1)(A) of subsection (b), or in a written claim served under clause (1)(B) of subsection (c), or in a statement of account required by clause (3) of subsection (c), or who knowingly fails to file a certificate issued under clause (1)(B) of subsection (b) or knowingly affixes such a certificate to a phonorecord player when such covers are not required to be affixed thereto, shall be fined not less than $2,500.

(6) DEFINITIONS.—As used in this section, the following terms and their variant forms mean the following:

(A) "coin-operated phonorecord player" is a machine or device that—

(1) is operated solely for the performance of non-competitive phonorecord player claim;

(B) is located in an establishment making no direct

(Continued on page 82)

**W. Va. Hears First Report On Big Meet**

Continued from page 74

ords on jukeboxes. Granger then announced that MOA and performance rights people had met Aug. 24 and had "found enough areas of potential agree- ment to tentatively schedule another meeting.

Granger also called attention to the major differences between the subcommittee proposal and the MOA's own proposal submitted last in 1965. The royalty discussion overshadowed other major convention happenings, including the election of Buddy Hunt as successor to Wallace (Billboard, Sept. 3) and the exhibition of new Rock-Ola and Seeburg juke- boxes.

Hunt, an aggressive busi- nessman from Welch, operates Southern Distributors, Inc. Though he's been in the coin machine business only three years, he's gained the con- fidence of his colleagues in one of the nation's most active and progressive trade associations.

"The association has been good to me," he said. "I am new to the business, and these gentle- men were generous in sharing their variant forms mean the following:

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(1) is operated solely for the performance of non-competitive phonorecord player claim;

(B) is located in an establishment making no direct

(Continued on page 82)

**Coming Events**


Oct. 28-30—16th annual con- vention and trade show of the Music Operators of America, Pick-Congress Hotel, Chicagoo.

Oct. 29-Nov. 1—National Aut- omatic Merchandising Asso- ciation convention and ex- hibit, McCormick Place, Chi- cago.

Nov. 12-15—International Con- gress and Exhibition of Coin- Slot Machines for Industry and Trade (IN C O M A T), Kunsterhuis, Vienna, Aus- tria.

**LETTERS TO THE EDITOR**

Continued from page 73

company has been an avid sub- scriber to Billboard for many years.

Sid Weinstein
Sidnor Vending Co.
Pittsburgh, Pa.

Mr. Weinstein and many other readers are obtaining re- prints of the feature referred to by writing: BULK VENDING SURVEY, BILLBOARD MAG- AZINE, 158 W. MAG- NIFICENT ST., CHICAGO, ILL. 60611. Cost is 15 cents each (10 cents each in over-50 bulk orders).—Ed.

**CUE BALL**

FISCHER'S New Cue Ball
Stokes Object Ball
Ball Center for Match Bet
ter Play and

NEW MEGAFORCE Cue Ball
When You Think Billiards . . . Think FISCHER—that's Quality!

FISCHER MFG. CO., INC., TIPTON, MO.

**Take in the big DOUGH with ROWE!**

Are you a Music Merchant?
or indirect charge for admission; (C) incapable of transmitting the performance beyond the establishment in which it is located; (D) is accompanied by a list of the titles of all the musical works available for performance on it, which list is affixed to the phonorecord player or posted in the establishment in a prominent position where it can be readily examined by the public; and (E) affords a choice of works available for performance and permits the choice to be made by the patrons of the establishment in which it is located.

2. An "operator" is any person who, alone or jointly with others, owns or has the power to exercise primary control over the selection of the musical works made available for performance in a coin-operated phonorecord player.

3. Compulsory licensing for making and distributing phonorecords. In the case of nondramatic musical works:

(a) The Copyright Office shall be the licensing agency for making and distributing phonorecords under this Section. The Copyright Office shall determine the terms, conditions, and rates for the making and distributing of phonorecords under this Section.

(b) The Copyright Office shall be the licensing agency for making and distributing phonorecords. The Copyright Office shall determine the terms, conditions, and rates for the making and distributing of phonorecords under this Section.

4. Rights and remedies of copyright owners. Each copyright owner or his agent may bring an action for infringement in a District Court of the United States. The action may be brought by the copyright owner or his agent, and the Copyright Office shall institute such action as it deems necessary to protect the interests of the copyright owners.

5. Notice of copyright. Notice of copyright shall be filed with the Copyright Office by the copyright owner or his agent and shall be in writing. The notice shall include the name of the copyright owner, the title of the work, and the date of publication. The notice shall be filed no later than the date on which the phonorecord is made.

6. Failure to comply. If the copyright owner or his agent fails to comply with this Section, the Copyright Office shall institute an action for infringement.

7. Appeal. An appeal may be taken from the decision of the Copyright Office to the Court of Claims of the United States. The appeal shall be in writing and shall be filed within thirty days after the decision is rendered. The court shall have jurisdiction to hear and determine the appeal.

8. Costs. The costs of the action shall be borne by the party prevailing in the action.

9. Full rights. The Copyright Office shall have the full rights of a party prevailing in the action.

10. Scope of exclusive rights. The exclusive rights provided in this Section shall be exercisable by or under a license granted in accordance with this Section.

11. Scope of exclusive rights. The exclusive rights provided in this Section shall be exercisable by or under a license granted in accordance with this Section.

12. Scope of exclusive rights. The exclusive rights provided in this Section shall be exercisable by or under a license granted in accordance with 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, 33⅓ 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, 33⅓, 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 excellent sales potential, in the opinion of Billboard's Record Panel. The following is a listing of Album-Board's Top LPs charts. Spotlights in other categories are selected based on other criteria.

**DISTANT SHORES**
Chad & Jeremy. Columbia CL 3564 (M); CS 9364 (S).
With their recent hit "Distant Shores", leading the way to pop sales for this album, Chad & Jeremy are placing their stamp on all types of rock programming as, for example, in their recent appearance at The Tonight Show. Chad & Jeremy's latest release is a 1966-67 recording by Chad and Jerry in Tokyo.

**RONNIE DOVE SINGS THE HITS FOR YOU**
Diamond D 5004 (M); SD 5006 (S).
The talented vocalist offers 11 big hits, including his current smash "It's Been That Long Again." Ronnie Dove, who wrote four of the hits himself, provides the swinging arrangements of Dave, who sang his R&B "Happy Summertime" and "Hello Again." Dove's "I'd Get Along With You" should also be a hit. Ronnie Dove is also now appearing regularly on "The Mike Douglas Show." The album is 1966-67 recording by Ronnie Dove.

**WADE IN THE WATER**
Ramsey Lewis. Cadet LP 774 (M); LPS 774 (S).
The jazz pianist proves again that the combination of jazz and rock-styled sounds in a highly commercial new. Lewis features his latest hit, "Wade in the Water," as the little tune and base for this chart-topper of the 1966-67 recording by Ramsey Lewis.

**WEB THINGS!**
Yamamura. Delton BLP 2047 (M); BS 2047 (S).
Chuck up another sales winner for the group with the release of "Web Things!" and add their own unique flavor. "Wild Things!" and "Swayman in the Sun" are prime examples of the dance excitement they create. "Folksy Friday," and the off-Beat "Now and Here" stand out.

**BAILE SWINGIN' VOICES**
SINGIN'
Count Basie & the Alan Copeland Singers, ABC, ABC 370 (M); LSP 8047 (S).
This album should attract wide interest. The arrangements are brilliant and rapid and Basin is his usual sparkling self. It's as much Copeland as Basin, and the result is exhilarating.

**THE LEGEND LIVES AGAIN**
Hank Williams With Strings. MGM E 4327 (M); ME 4327 (S).
Producer Jim Varney has created a spiritual experience to rival anything that Hank's greatest hits. With the Jamborians providing vocal backing, Hank's singing and keyboarding are as fine as ever, the sessions are uncut. Hank is both "I'm So Lonesome I Could Cry" and "I'm so Full of Love." The album is 1966-67 recording by Hank Williams.

**RED THROGS VENTURE**
BILLY VAUGHN. Delton DLP 3751 (S).
Vaughn spotlights the motion picture themes "The Red Throgs Venture," "The Great Nigh," and the little tune "We Love." The little tune is a version of easy-listening material. Perfect for collection programming, the album has broad-based commercial appeal as well.

**THE MCCOYS**
Bong BLP 213 (M); BLPS 213 (S).
A hit teen item on this package is the group's single hits, "Papa Was a Rolling Stone," "Dance With Me Tonight," and "I'm So Full of Love." Also included are "So Full of Love," "I'm So Full of Love," and "I'm So Full of Love." The album is 1966-67 recording by The McCloys.

**THE REAL DONOVAN**
Hickey LP 135 (M).
Known as the British Bob Dylan, Donovan's compositions have spread throughout America rapidly. This package, consisting mainly of his own compositions, should rocket to the top of the LP chart. Included are two of his hits, "Catch the Wind" and "Colom." The album is 1966-67 recording by Donovan.

**THE WAY YOU LIKE IT**
Buddy Cagle. Imperial LP 9318 (M); LP 12218 (S).
Buddy Cagle's "Tonight I'm Coming Home" single places him on the album list. "I'm Coming Home" was written for Buddy a couple of years ago by Jack Lawrence and Richard Green. Buddy plans to tour a big sales show. The act will be on the slowdown circuit, but Buddy is set to make a hit. The album is 1966-67 recording by Buddy Cagle.

**THE BEST OF SI ZENTNER, VOL. TWO**
Liberty LP 3457 (M); LST 7437 (S).
Si Zentner, in another winner here, it's got the right kind of material. "Wanda," "Stagger," and "The Mississippi Wall" are all solid, and the title track is a bold, brassy manner and rich trumpet work by Zentner. It's the big band record for 1966.

**COUNTRY SPOTLIGHT**
SINGIN' STU PHILIPS
BCK Victor-VNP 3619 (M). LSP 3619 (S).

**THE PROPHETS LOVE LIKE THE SUN**
Mornin Wimmin LP 1809 (M).
The four distinctive voices of the Prophets are back in this package of soul and Rhythm & Blues sounds. Plus some new, spirited numbers. The diversified arrangements, added message of love and freedom, and the new title track "Love Like The Sun" and "The Church Tranquility" should prove a big sales hit.