NEW YORK—On two different fronts, more than 13,000 rock 'n' roll groups have been battling for fame, fortune, and recording contracts, and the audience is responding with a high level of excitement. Last week's annual Rock Music World Championships, which were held at the Madison Square Garden, included two major awards: the pop and country categories. The event featured top performers from around the world, including the Beatles, the Rolling Stones, and the Beach Boys. The awards were presented by record labels, including Capitol, Atlantic, and Columbia. The event was covered extensively by the press, with coverage appearing in national and international newspapers and magazines.

NY 'Hippening' for Writers

BY MIKE GROSS

NEW YORK—the New York hippies, like their counterparts in San Francisco, are stirring up lots of musical publishing and recording interest. One of the first steps to corral the Temple Square set's version of love, gentleness, flowers and assorted psychedelia was made last week by Real Good Productions and Koppelman & Rubin, independent record producers. Bill and Steve Jerome, of Real Good Productions, and Charles Koppelman and Don Rubin are going into a partnership (Continued on page 10).

MGM's Blast-Off in England July 1

NEW YORK—MGM Records opens its wholly owned English subsidiary in London July 1. MGM Records Ltd.—and label president Mort L. Nasatir stressed that it will be a British firm. Veteran record man Rex Oldfield is general manager of the new firm. Product will be pressed and distributed by EMI, the label's former licensor in England.

"We will be producing, promoting, and selling our own product in the British Isles," Nasatir said. "Not only will we merchandise U.S. products in England but we will also be creating new product there for the British Market." In line with this, MGM Records Ltd. has already made a deal with independent producer Harold Davidson and others will follow. Because the deal is with EMI, Nasatir said there would be continuity in the number system. "Thus there will be no confusion to the dealer." Too, Oldfield was general manager of the pop records department of EMI. He'd been with EMI 15 years (Continued on page 10).

MGM's Deals on Tape Fronts

BY CLAUDE HALL

NEW YORK—MGM Records, in separate deals, signed an exclusive contract last week with Ampex for 8-track, reel-to-reel, and cassette (the first time in cassette); with International Tape Cartridge Corp. exclusively for 4-track; and extended its contracts with the 2-track Play Tape system which includes cartridges and machines. Though no figure was mentioned, sources estimated the cumulative net guarantees around $5 million over the next three years. MGM/Verte president Mort L. Nasatir signed the contracts with Don Hall, representing Ampex; Larry Finley, president of ITCC; and Frank Stanton, president and developer of Play Tape, which MGM distributes the cartridges and machines.

All contracts include MGM's affiliated labels and take effect next Saturday (1). Part of the deals with both Ampex and EMI is that the company is working on a new line of Ampex cartridges (Continued on page 29).

Band Battles Trigger Spurt on Instruments

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NEW YORK—The monaural record is going the way of the 78, and the recent stereo-some price equalization moves by the manufacturers are speeding the process. A key market spot check of manufacturers, distributors, rack jobbers and dealers indicates that whenever the public is offered monaural and stereo versions of the same record at the same price, the switch is to stereo. Full impact of the price equalization move probably won't be felt until late August, when the dealers begin stocking up on new product. Many dealers are buying monaural records now before the price increase goes into effect. But once the increase does go into effect, the spread of stereo records should dwindle down to a trickle. At the dealer level, two basic facts combine to work against the mono record. The dealer no longer has to carry a double inventory, and the consumer, offered stereo and monaural at the same price, will probably opt for stereo. While most dealers are looking at stereo to stereo, two major New York chains are putting their money where their mouths are.

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Harum's 'Pale' Capturing Europe

BY GRAEME ANDREWS and MIKE HENNESSE

LONDON—The British group Procol Harum, formed only three months ago, has made a chart-busting impact on the international pop music scene. Within two weeks of release on British Decca's Deram label, "A Whiter Shade of Pale" has leapt to the British No. 1 spot with sales topping 300,000 in the first 16 days, according to the label. And it has been the same story in France, Belgium, Holland and other European countries.

(Continued on page 30)
The San Francisco Sound

A Smash Single!

COUNTRY JOE & THE FISH

Not So Sweet Martha Lorraine

From the Smash Album!

VRS 35052

Personal Management:
ED DENSON
2990 A & B Adeline
Berkeley, Calif.

Bookings:
ASHLEY FAMOUS AGENCY, INC.
1301 Avenue of the Americas
New York, N.Y.

VRS 9244 (MONO)
VSD 79244 (STEREO)

Electric Music for the Mind and Body
KORVETTE INSTRUMENTS EXPAND; ROTHFIELD EXEC

NEW YORK—David Rothfield, division merchandise manager for the Metro-Jewel chain, has added the Mountain Instruments Corp. to the line at Korr-
nette, has been given the additional responsibility of serving as its
division merchandise manager for the giant chain's musical instru-
cments operation.

Rothfield told Billboard that plans call for the full-scale expan-
sion of the line. "Our main objective is to bring in a good, in-line,
ticket, well-established lines. Also, Rothfield said Korr-Nette will move the location of the musical instruments departments in closer prox-
imity to its record departments.

The purpose is to expose buyers of today's recorded sounds to
the music producer and composer sounds which are in the store. A sales stimulus exists between the two departments, Rothfield said.

N.Y. and N.J. Lag in Country Sales Cited

NEW YORK—The Metropolitan area of New York and New
Jersey has fallen far be-
hind other large urban centers in the sale of country records, according to Paul Cohen, presi-
dent of the National Association of Country Merch-
surers (NARM). Cohen, visiting here on se-
veral business matters, con-
tended that Roy Horton on ways and means of changing New York and New Jersey into a better market for country product.

Cohen, WIRZ in New Jersey is getting very favorable reaction to its country sound format and feels that it is flooded with requests as to where country records may be bought. "But the dealers and

Blackwell Forms Co. To Handle Producers

NEW YORK—British inde-
pendents have increased their

Blackwell, the U.S. branch of the company, has now
organized an arm to handle the management of record producers, according to Cohen, who en-
rolled in this development, according to Blackwell, who stated: "The producer is a very important personality... and he is getting

his stable of producers cut down, many record producers say: "The management of pro-
ducers is particularly useful in England," which manufactures English records with producers like Bobby Solo, Johnny Hallyday and others. Blackwell noted that although the produc-
erglass records did not get much sale in some countries such as France and Germany—
but this situation is now changed, as indicated by the sales of artists like the Procol Harum and other British groups to many

British Walkers, Bros. Boylon Tie

NEW YORK—The British
Walkers will be produced by Stanley P. Walker and his

record Companies, including those of many British artists as Otis Red-
ning, Percy Sledge, etc.

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SSS Int'l Purchase

NEW YORK—SSS Inter-
national has bought the master

ties of "I'm Too Young to Be

31 BILLBOARD NAMM BOOTH

CHICAGO—Billboard has Booth 231 in the West Hall at this 19th annual meeting of the National Association of Music Merchants here. All who attend the Music Show are invited to visit the booth and meet Bill-
board's staff members.

LOS ANGELES—Charging
the West Coast as a major area of creativity," CBS Rec-
ords president Pancho Segura said the company is responding accord-
ingly. "CBS is organizing a new staff, opening a local office for the Ark/Blackwood publish-
ing wing and hiring a business affairs negotiator to assist in development of contracts. The

expansion of producers and publishing representatives in Hollywood will offer the company's already established local staff in New York the opportunity to scout both San Francisco and Los Angeles in search of new artists and material.

Two producers will be signed shortly to implement Jack Gold, the chief Hollywood A&R man and Gary Usher, his associate. The move is said to be an outgrowth of a conversations as liaison for Davis between the home office and the Coast A&R staff as well as the promotion-origi-

NARMA to Meet Sept 5-8 in Pa.

NEW YORK—The National Association of Record Man-

churers (NARMA) will hold its annual mid-year meeting Sept. 5-8 at the Mt. Laurel, Pa. Special emphasis will be placed on one-day workshop sessions. The person-to-

person conference between NARMA members and manage-

ners, normally held during the mid-winter meetings, will be dispensed with. The reasoning is that these conferences are held under special circumstances, and that once a year is sufficient.

The opening session, "Your

Recordwagon Buys Label In 1st Manufacturing Move

WOBURN, Mass.—Cecil Ste

venson, president of Recordwagon, has just

acquired the Colonna Standard Label, The 35-year-old label specializes in international repertoire. The move marks Recordwagon's first step into record manufacturing. The label's name is being changed to Standard Time Records, a Massachusetts corporation, headed by Bob Levinson, pres-

ident.

Recordwagon president Steve

FREDIANA USES FILMS AS PLUGS

NEW YORK—Frediana Man-

agement will release 35-mm color promotion films as standard pro-
cedure for all movie showings for their artists. The films, re-
duced to 35-mm on 8 mm, are usually plugged by these films. They are "C'mon Maryanne," with the Four 

Diamond Purchase

NEW YORK—Diamond Rec-
ords has signed ACM's Top 10 Italian seller, "L'in-
nominato." The instrumental is being covered by the USACAP, known as "Keystone Kop." Joe Kotky, Diamond Records presi-
dent, entered into the Da-
rchivio di Italia for this and future albums with the Italian guitarista-composer.

Kapp Speeds Country Pace

NEW YORK—Paul Cohen, Kapp country ad
director, said the label has four July-August releases scheduled for the first time since 1958, and it is now
more due for the balance of 1967. Cohen pointed out that the New York Friday (23) for the Kapp sales meetings, said the label's stepped-up promotion schedule will include the signing of two or three new stars.

The day-long meeting at the Friar's Club was attended by 35 label men, promotion men, & A&R men and all Kapp artists.

New Kapp country albums by Bob Wills, Hugh X. Lewis, Mel Tillis and Cal Smith, Singles by Freddy Hart, Buck Blass-
ley and others are in the works.
LOUIS ANGELES — Warner-
    Brothers’ albums on the Billboard chart.
    In dollar volume, the Barbra
    Streisand album was the biggest ear,
    reported 20 per cent increase over last year, when the fiscal
group exceeded $15 million.
    Two current artists — Bill
    Clinton and Barbra Streisand — are prime reasons for the
large sales by the company. The As-

COUNTRY MUSIC

HORIOT MUSIC formed by Billy Jean Horton.

INTERNATIONAL

Latin-American record manufacturers are trade about foreign
albums not having Spanish text on their covers and are planning
action to remedy the situation.

RADIO-TV PROGRAMMING

GEORGIA ASSOCIATION OF BROADCASTERS considering
action against ASCAP.

TALENT

BILL WEADE—GEORGE BURKE work both sides of the
street as personal managers and talent books.

TAPE CARTRIDGE

MILWAUKEE CARTRIDGE PLAYER SALES are dominated
by the auto accessory store market.

FEATURES

Music: 44
Entertainment: 34
Stock Market Outguess: 6
Voice: 31

CHARTS

Best-Selling Classical LP’s 43
Best-Selling R&B LP’s 31
Best-Selling Records 28
Breakout Singles 10

HITS OF THE WEEK

Hits of the World 55
Hot Country Singles 46
Hot Country Singles 47
New Album Release 40
39 Top 20 Easy Listening 18
39 Top LP’s 36

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LOS ANGELES — Warner-
The week the country went Grape.

Moby Grape.

In one fell swoop.
Just as we planned it.
Moby Grape made an indelible splash in the public eye, ear and mind.
Airplay and sales have been the grapepest ever, all over the map. And the grapevine is buzzing about the explosion that resulted. 5 singles at a shot—6 direct hit sides!

"Omaha"
"8:05"
"Hey Grandma"
"Fall on You"
"Changes"
"Sitting by the Window"

The Moby Grape album—also making a deep purple impression.

Where the Purple Power Is.
On COLUMBIA RECORDS.
Executive Turntable

Neil Anderson has been named vice-president of April Music, Inc., in Blackwood, N.J. On July 10 Anderson will be responsible to Walter Dean, administrative vice-president of CBS Records, for directing the singles and promotion matters of all companies, including the creation or acquisition of material suitable for publication and promotion purposes. Anderson will be responsible for the licensing and promotion of all material in the April/Blackwood catalog. He previously served as director of radio administration for BMI following six years in BMI's legal department. Anderson also is a lawyer, recording artist and member of the American Bar Association's Section on Music.

Vito Blando has been promoted to the singles and promotion management of RCA Victor Records. He will also be involved in popular album promotion. He joined Victor in 1954 and had been regional sales representatives in Miami, Birmingham, Atlanta and New Orleans. Blando has been appointed producer in Columbia Records West Coast artists and repertoire division. He will be responsible to Jack Gold, senior vice-president of the Columbia producer. Fuller joins Columbia after eight years with Four Star Music and Challenge Records. He's also a songwriter.

Ed Campbell is the new general manager of the Lear Jet Stereo Division. John Titsworth, who had been acting general manager, returns to Lear Jet after being in charge of full-time general manager of the Avionics Division. Campbell has been with Gates Rubber (which owns the controlling interest in Lear) for 21 years and has been a corporate controller.

Irvin Goldstein has been elected treasurer of Recordwagon, Inc., a newly created post. He was treasurer of Recona, Inc., and has been in the record business for 17 years.

Givens (Jim) Cornfield has been named music manager for Jerry ballo's 

Market Quotations

(As of Noon Thursday, June 22, 1967)

 Lib Adds 12 Licensees In Overseas Build-Up

LOS ANGELES — Liberty Records' newly emerging overseas operation will be strengthened with 12 additional independent licensees when its pact with EMI expires June 30. The company has already formed Liberty Records, Ltd., in London, with Bob Reidford to head the general manager, and Liberty Records, Ltd., in New York.

Honeycomb New Country Label

MOBILE, Ala. — Honeycomb Records, a label featuring country music producers, has launched its second label in Canada.

SM Library Adds

NEW YORK — The South Beach Library has added 25 tapes of about 17 minutes each to its library in its spring TV series, including fill sessions

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(Continued on page 8)

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(Continued on page 8)
Cash in on greatness with

Johnny Cash’s Greatest Hits Volume 1

The only thing greater than one Johnny Cash hit is a lot of Johnny Cash hits. Johnny’s new album is Cash all the way with 11 of his all-time Country classics.

You’re never short of Cash… on COLUMBIA RECORDS®
Mono Deal a Body Blow

---Continued from page 8---

we can carry a much wider range of product and get sales we would otherwise have missed.

At Record Center, where sales have been running 5-2 in favor of monaural, the chain is beginning to feel the pinch of a mono market.

At the same time, Record Center is running a sale on monaural records. The store has decided to replace existing cartridges on mono equipment.

Equipment itself, of course, is somewhat of a handicap in the shift to stereo. Record stores have graphs showing the rise in demand for stereo records, cartridge and tone arm of older sets are too heavy and will chew up the record eventually.

With the additional factors of what happens when the same record sells at different prices, a record such as "The Sound of Music" by the Caravelli orchestra provided by Korvette, the Eastern and Midwestern discount chain.

A division merchandising manager, cited one album by the Monkees that had been $2.19 in stereo, $1.99 in monaural before price equalization in a Midwestern chain. "At current price equalization, the ratio switched to 7-1 in favor of stereo.

Not Too Much Effect

Rothfeld added that price equalization won’t have too much effect on classical product, which is mostly stereo to begin with. The greatest impact will be on pop hits. To date, Korvette has equilized prices in just some of its outlets. Complete equalization will come in a few weeks.

Other New York dealer comments are a bit more guarded, but the overwhelming consensus is that best-sellers will hold up without a rise in monaural record.

Downtown West 80th Avenue outlet reported that stereo sales had pulled ahead of mono about a year and a half ago and have steadily increased as salesmen have stressed the shift to the color. Some price equalization effects have not yet felt been.

Klein’s Union Square branch and Macy’s main branch have not yet upped their monaural prices, but both price equalization is imminent in the New Jersey. The Record Hunter notes little change, as it is not affected by equalization. Schimmer’s hasn’t equilized prices yet.

New York’s all-stereo market, or nearby, so were made by the M.G.M, the Carvin and Sidney Turk of the Colony Record Shop.

"If prices do rise," says the helpful Norman Blagman of the Giety Music Shop, Blagman said: "The customer does not know yet. It is too soon too say, and many at the Chains are waiting to see what happens. There is some sales resistance, chiefly in the radio market, but it is a considerable drop in sales as well. The customer will hesitate to buy new equipment.

New Deal

Al Levine, who heads New Deal, the large distribution and rack jobbing complex owned by A&R, said that while he is not opposed to equalization effects on stereo, the manufacturer will become more selective on his partnership. "The consumer is going to have to demand his money’s worth.

He also pointed out that because of the increased interest in stereo, the competition record outlets are bound to reap some benefits.

Another large distributor predicted that with the uniform price—which is, in effect, amounted to a price increase—the tendency on the part of manufacturers and record companies to slash prices for as long as they are doing on singles. He predicted more for one-four one deals and discounts ranging to 15 per cent over normal discounts.

At Conon Distributors, Eliot Blaine said he plans to buy a record that at both Conon and Blaine predicted that the monaural market will drop off as soon as price equalization becomes effective.

Merco

Merco, the long-time rack jobbing-distributing operation with 450 racks and 35 leased departments, will equalize prices in its leased departments. According to James C. Mero, vice-president later. "I don’t think it is a question of if, but when," he said.

At the distributor level, monaural purchases will still have to be purchased at existing prices. However, once the price goes on a par with stereo, Merco executive said, that may mean equalizing prices.

Malvern’s O’Leary Washington feels that the increase in price will be the least the market can stand, in a limited scale, Nick Campion of the Apparel said: "These the large department store boost their prices a few percent, it will be 3-1 in favor of stereo.

The market’s monaural orders for June have doubled—in anticipation of the price increase. The demand comes from the Radio Sales Corp., which reported much the same thing—mono stock-Money's June releases will bring heavier stereo than mono stock.

Roulette is knocking down the distributor price for stereo by 9 cents as its equalization. Because of this policy, Roulette distributors, said that distributors are stock-up on mono and holding off an stereo until the new policy kicks in. At least order stocks have been 3-1 in favor of Stereo.

At Chas Spinit’s, the chief retail manager, Mrs. Chas Spinit, said: "We are considering the same thing—mono stock stock before the July 9 deadline.

At MGM, Saul Greenberg, national sales manager for MGM and Kamara Suna distributors, reported new orders are down 10 per cent of favor of stereo. And Lou Dennis, Smash-Fonetto, vice-president, national sales manager, said the "Out of Town" album by the New York Dolls was actually running 20-1 in favor of stereo.

First in the first channels will take the leadership in reducing, then eventually eliminating (save possibly by special) mono stock.

Second is that the most radical change will be at the jobber market, where mono sales had been strongest. To date, consumers who have been paying $3.97 are not raising too much fuss about the increased price.

And finally, budget labels will have a strong sales. Particularly with Bob Schwarz, a dollar different from regular-priced product.

Laurie to Boost Its Mono Price

NEW YORK — Laurie Records has announced that it will begin selling its mono labels in the price of its mono product by $1.

In an announcement by Laurie, said this will also include Laurie’s Rust Records and Farnsworth Records.

The "Thousands of Monos," which is distributed by Laurie, said this will also include a price break for strings, which becomes effective Monday (28), raises mono list prices to $3.79.

Act set in quickly as the industry to move up the price rise.

Don’t shut off the supply too quick, or you’ll lose some people you think you may think to the loss.

Macy Lipton, National Sales Manager of Laurie Records, said: "We feel these price increases are a direct tie to the cost of production and will have a beneficial effect on our business.

Laurie’s mono labels now sell for $3.97, but will now be priced at $4.27.

Letters To The Editor

Dear Editor:

I am pleased that the development in monaural LP pricing has given me cause of concern for the loss they may suffer by not being opposed to all at the price rise of LP price. I am happy to see that the development is moving along, as it would be good for manufacturers, retailers and the consumer.

I believe the industry is making a critical calculation if it tries to move ahead. The average retail price is, of course, a far more accurate reflection of the true cost of stereo than of monaural prices. Since, however, the consumer has been buying mono records for years, even though the price may be higher than the retail price, unless he buys a new stereo turntable, he may have to purchase a mono turntable. This may be because he has built up a collection of mono LPs. Why should he be penalized for the price hike? I don’t believe the industry should raise the price of mono records or a new investment in stereo equipment. It seems to me so hastily in burying the mono LP.

The result is a combination of mono inventory at all levels. The public will not recognize the large number of mono LPs that were sold at the lower price...

Coast: Dip in Orders And a Waiting Game

By ELIOT TIEGEL

HOLLYWOOD—Joel Friedman, Warner Bros. marketing vice- president, noted, a "definite slack-off in mono orders, modifying that observant expectation that higher prices would hold sales steady. It is obvious reasonable to assume that there was a correlation between the increase in mono LP’s and the decline in distributor orders. Producers and dealers are holding back," Friedman said, "waiting to determine the consumer’s reaction.

The price change is not real enough yet to have a detrimental effect generally. Divisional Sales Manager Lee Mendell, assistant to Liberty President Al Bennett, said distributor efforts to eliminate mono orders have not yet been effective. Friedman said the distributor also owns his own rack and one-stop.

Selling Off

Los Angeles retailers who see the price hike as eventually leading to the demise of the monaural market are selling off inventory immediately and hope to have their stock cleaned out by Christmas. Sales of mono records have not yet reached the point where they are actually out of stock.

Although dealers claim it is too early to predict consumer reaction, most feel record purchasers will make the switchover to stereo sooner rather than later.

Howard Judikins, owner of Judkins Music in Orange County, is eliminating all mono product, unless packages are unavailable stereo. "We’ll be out of mono in six months," he said, “and thank God for that.

At the present time, record buyer for Sight & Sound in Van Nuys, feels by eliminating mono product it will do away with many retail headaches. "No more storage woes, display worries, double inventory and shopper confusion," he said.

Al Spaulding, owner of Ingledow Music, will have his mono stock cleared out by Christmas. Spaulding, "Most dealers want their entire operation in stereo.

Dot and A&M, which have both raised their monaural prices to 54 cents per copy in stereo LP orders. Dot Hamilton, Dot’s executive vice-president, pointed to a 15 cent per monaural for a new Viva Hop. "More for the Young Love," by the Midnight Strings, as a good barometer of feelings in the field. Dot’s mono orders formerly ran from 30 to 50 per cent, varying with the region.

Handleman Krug Sees Hike A Boost for Single Sales

CHICAGO—Will the price hike on monaural LP’s mean more action for singles? Handleman buyer Jack Krug is one who believes this will happen. "It will definitely give us an extra leg up," He said.

"I thought record shops were doing as much attention to singles as they once did, Krug said. "No, they feel that can’t compete with Woolworth and Kresge. A lot of the placings are for singles in terms of the traffic they pull in.

"With the types of singles we service. Most stores have a security arrangement on singles just like they do on lipstick or other hot items that are easily shoplifted. The kids may nick and don’t go out of the store but our big worry on pilferage is on long-play, not singles.

Executive unstable

---Continued from page 6---

Everest Records’ classical division. Cornfield is president of Baroque Records, formerly of Montréal, and its subsidiary label, Pirouette. Baroqne and Pirouette are labels of the Everest Record Group.

Joel Dorn has joined Atlantic Records to handle jazz promotion and to work as a staff producer of jazz recordings. Dorn, who had been a disk jockey on Philadelphia’s WHAT-RM, will do his work in the Atlantic's jazz department. He’ll produce jazz recordings with specific artists as has been previously done on a freelance basis for the company. Dorn will report to Atlantic president Neil labert Erteng).

Rosal M. Anton has been appointed BMI’s executive director in charge of all promotion activities. Dorn, who had been a disk jockey on Philadelphia’s WHAT-FM, will do his work in the Atlantic’s jazz department. He’ll produce jazz recordings with specific artists as has been previously done on a freelance basis for the company. Dorn will report to Atlantic president Neil labert Erteng.

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Paul Abbey has been named national sales manager of A&M Records in Chicago, and Southern Midwest promotion representative. Murray Wilson has been signed by Capitol as an independent producer. His first project is an instrumental LP out this summer. Wilson is president of Sea of Times Publishing.

JULY 1, 1967, BILLBOARD
ATLANTIC RECORDS
Proudly Presents
The No. 1 Comedy Album Of The Year!
FLIP WILSON
COWBOYS & COLORED PEOPLE
Atlantic 8149/SD 8149

Release Date: July 10

See Flip Wilson “live” on the following TV Shows:
July 23 — The Ed Sullivan Show
August 24 — The Vic Damone Show
September 17 — The Ed Sullivan Show
September 28 — The Dean Martin Show
November 19 — The Ed Sullivan Show

Flip Wilson is also appearing this summer on
The “Tonight” Show; The Merv Griffin Show;
The Joey Bishop Show; and the Mike Douglas Show.
NY 'Hippening' for Writers

Continued from page 1

ship with a music publishing enterprise devised primarily to hold hippie song copyrights. The boys are still awaiting clearance from Broadcast Music Inc., the New York-based firm but they've already got $10,000 in the bank.

The Jeromes have 20 hippie writers under contract with whom they have an exclusive deal for 10-year periods, and about 20 songs on which to start working. The basic operation of the new firm will be for the Jeromes to concentrate on getting the writers to perform, and Rubin to get the recording companies to record the songs. The Jeromes already have another BMI firm, Pinemunick Music, eps. in operation, specializing in the new material being gathered by the Jeromes, while Pinemunick will continue to hold the copyrights already assigned to it.

Discipline a Problem
One of the difficulties in working with hippies, said Steve Jerome, "is discipline. Writers feel they don't have to be accountable; they discipline themselves to work. The Jeromes have to try to get the writers together at least one day a week and make it conducive for the hippie to write. The Jeromes are also planning to open their own recording studio, and the writers can take all the time they need to make records. The Jeromes feel that many hit records are lost because the producers couldn't get the writers to rush through the recording sessions. The Jeromes are trying to take the date in the allotted booked time. "The hippie's work is based on an informal system, and explained, "and lots of time is wasted to work out all the problems."

The hippie writers in the new firm will be writing for them selves as well as for the many artists whose discs are produced by the Koppelman & Rubin organization.

RCA Output

Meantime, Bill and Steve Jerome are concentrating on planning the RCA output for disk production activities. They are now producing the RCA release of "The sidewalks of New York," which was the first single of "Mack the Knife." RCA will also handle the production of the discs made by the Blades of Texas and The Showers for Jubilee release also. In addition, RCA and Reprise will produce discs by Repartera and the Detroiters, the Dougboys and the Chi City Doves.

The Jeromes expect and influx of hippies nationwide, in addition to the local environs of the East Village and Tompkins Square, and they plan to steer them into their writing offices and recording studio.

--BY PAUL PAIGE

MGM's Blast-Off in England July 1

Continued from page 1

years and Nasrat said know the MGM catalog extremely well.

Big Push Set

First big push of the British office will be the October album release—about 40 LPs—which will include a single featuring Eric Burdon and the Animals with a new product under the new arrangement. It is already out in England. Plans call for day-and-date release of product in both the U.S. and England within 45 to 60 days of the British release.

The London office of MGM Records "will operate as a base and a fountainhead for the development of more marketable strikes, both at home and internationally," according to the Metro-Goldwyn-Mayer Film division there on the exploitation of soundtrack product, as well as between MGM Records and the Big 3 publishing firms.

Oldfield will report to Eric Stumme, direct product buyers for both Magna Records and Columbia Records. He will coordinate activities with John Nathan, the MGM representative based in Paris, and with Dicki MGM, the Ballina affiliate jointly owned by MGM Records and Record.

Oldfield last week was lining up his staff for his 20 Manchester Square office.

"EMI recognized the seriousness of our venture in England and Sir Joseph Lockwood, Len Wood, and Ken East have all been cooperative," Stumme said.

"The nature of the record business today, Nasrat said, means that firms that are prepared for the explosive demands aimed at a world-wide market. "My prediction is that most American companies will try to open up London offices," Nasrat added. "Oldfield has the right product, the right people, and he also has the right market. It is clear that MGM Records Ltd. is an English company."

Who Am I
What the World Needs Now
I've Grown Accustomed To Her Face
Goin' Out Of My Head
You've Got Your Troubles
Secret Love
What Now My Love
Dear Heart
Endless
Sleep Away
Hold On Tight
Sweetness (Is My Love)

MONO ABC 592
STEREO ABCS 592

with Don Costa conducting
NEW YORK — The Rodgers and Hammerstein Archives of Recorded Sound is an audiovisual library covering the gamut of the recording industry from classical to ethnic recordings and from cylinders to LPs — preserving, cataloging, and providing access to any and all bodies of the Archives, and well known in both the commercial and scholarly communities as an archiving field. Hall, who is also a contributing editor to Hi Fi Stereo Review and recorded music editor for Record Producers Recordings Inc., as well as a member of the board of directors of the R&H Foundation, is the archivist of the Archives. "Our intent is to develop the Rodgers & Hammerstein Archives so that they become the repository of all important documentation of the growth of the recording industry in the United States.

Currently, the Archives contain about 145,000 items of all types (the Rodgers and Hammerstein Archives of Recorded Sound alone), and we believe that the R&H Foundation generously supports archiving and building the archives, Hall is interested in all types of records, of all kinds, in building a complete product from something as broad as a specific selectivity of products from others; but many labels are still unavailable, thus the foundation of archiving. Hall wants to build up complete documentation on such musical categories as blues, soul folk, pop, in addition to classical and jazz. He also intends that the documentation will cover all important social and sociological aspects of the American culture.

In addition to the Archives' collection of catalogs, recordings of all types, including spoken word, Berliner disks and Mipolex cylinders etc., there is also a vast collection of literature.

Hall added: "This is the first major sound archives open to the public generally and those who have a serious interest in constantly using the facilities, such as artists and scholars. The Archives are already extensive and we have many more to explore. The 78 rpm collections of stations NNEW and WQXR, but we are working much more, and at this end are contacting station archives and record manufacturers. It is necessary in order to organize and order to cover the complete spectrum of the qualified users."

In this large industry, Hall stated, "grew like Toppy. Its primary interest has been the collection. It has come to document the industry's cultural contribution."

Reprinted: "Some good scholarship concerning the industry already exists; but this is sporadic; what is necessary is to organize such scholarship on a national level.

It is Hall's opinion that in the next 10 years the Rodgers and Hammerstein Archives in the United States will be exchanging material, thereby allowing a storage to artists and students. Ultimately, the Archives is to be set up among archiving here and those overseas, notably Canada, England, Italy, Germany and Denmark.

DAVID HALL

Jazz Beat

By ELIJOT TIEGEL

In the 1940's, Modern, a small West Coast independent label, kept the shellac spinning with jazz and blues recordings. For the serious collector, the Modern catalog today offers items which reflect the West Coast's contribution to jazz during World War II.

Unfortunately, there isn't any Modern product available to fill the coffers of collectors and educators who seek out these vintage performances. The masters are collecting dust in the firm's Los Angeles offices. Granted that it takes time and money to repackage every major master and scientist has developed their own vault programs, it is a shame that Modern hadn't made any attempts to merchandise its own key jazz titles.

Saul Bihari, an executive and one of the voices of the company which is active in rhythm and blues and budget merchandising, commented that while Modern's non-active reissue stock is small, the company still has some big sales with jazz today. We're volume minded; we've never been oriented to pick it up and order it.

Some of Modern's early titles offered a score of 78 rpm singles by such artists as Benny Carter, Charlie Parker, Howard McGhee, Helen Haines, Vido Musso, Pat Thomas, Art Tatum, Jo Jones and Pete Johnson, for example. There was also a series of Gene Norman Presents disks, which accounted for over 300 of Modern's jazz singles output.

"We haven't done anything with the Modern product," Bihari offered, "because we don't know where to sell it, how to package it, how to put the masters together. I don't think jazz is much of an item."

Bihari recalled that Modern got involved with Norman, a Los Angeles disk jockey, boy wonder of the Philharmonic Society. His main love was at the Philharmonic Society and Norman was his publicist. The first release was on one of Gene's concerns; the last release was out of that concern. We got 'No Robbin Blues' which was a 10-inch single.

Sadly, Bihari admits the company has been losing interest in its early jazz material. "We were one of the first labels to record jazz, but we got out of recording it ourselves because we had a feeling for it. In those days it was be-bop then bop. We even did a bit of distain recording for a label called Blackhawk. I don't even know where those masters are now. I haven't sold anything for years. Some sold very well." Bihari recalled the Frank Chacks, K.T.V. disc jockey and advertising agency owner, and Gene Norman once promised a huge label disc concert at the Pan Pacific Auditorium, but the disc more or less was released a series of singles. Discussing the past evolved a discussion of the late, last full executive who had watched the music business go through many changes, where in some forgotten crate were records that should have been on the 40's and 50's. In light of where pop music is today, Bihari is interested in amplification and multi-voice tracking. He is interested in the use of unregulated structure and expansion in complex combinatory, and interesting to learn if anything was being created in Los Angeles which isn't been exposed by the major labels in their own relative programs.

Nina Simone for Three Jazzfestivals

LOS ANGELES—Nina Simone appears at three jazz festivals during the next four days, appearing at the Newport Festival Friday, July 11 and the Rhenish told festival in Manhattan this weekend. She performs in concert in Houston, Madison, Columbia, St. Louis, Memphis, Cincinnati, Chicago and Cleveland prior to departing for four days in West Berlin where she will appear on a Eurovision color TV special aired live Aug. 26.

Holmes Trio, Sonny Stitt and his All-Star, Billy Taylor Trio, Flip Wilson, Johnson, Henderson and his Latin American Band and the Staple Singers.

Sunday light is Lou Rawls, Gloria Lynne, Jimmy Smith and the Horace Silver Sextet, Sonny Stitt, Nipsey Russell, Les McCann, Peter Rodriguez and the groups of Sonny Stitt and the Staple Singers. Emece for the night will be the air personalities Bly, Taylor, WILB-FM; Sid Marks, WHAT, Del Sheldes, WABC-FM, and Rhett Evers, WOLL.

Newport Fest for Europe

LOS ANGELES—The Newport Jazz Festival is going to the road. Producer George Wein in conjunction with Pan American and the United States Travel Service, will present a touring version of the famed outdoor spectacular for the first time in Europe this fall.

2d Annual N. Y. Jazz Fest is Set for Aug. 12 and 13

NEW YORK — The second annual New York Jazz Festival will be held Aug. 12 and 13 on Randall's Island.

Toddy Powell, president of T.P. Productions and producer of the festival, said that the event will be held for two nights this year. The estimated $40,000 will be raised in a capacity crowd of 60,000 for the two nights.

Artists appearing on Saturday night's bill will be: Ray Charles and the Ray Charles Ralettes; Aretha Franklin, Arthur Prysock, Richard (Groove)

Jazz Fest for Europe

SCHEDULED to receive the package over the weekend are Sarah Vaughan, Miles Davis, Thelonious Monk, Gary Burton, the Horace Silver Sextet, Sonny Stitt, Nipsey Russell, Les McCann, Peter Rodriguez and the groups of Sonny Stitt and the Staple Singers. Emece for the night will be the air personalities Bly, Taylor, WILB-FM; Sid Marks, WHAT, Del Sheldes, WABC-FM, and Rhett Evers, WOLL.

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Nina Simone for Three Jazzfestivals

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From The Music Capitals of the World

AMSTERDAM
British pirate radio station, Radio Caroline, is transferring its headquarters to Amsterdam. The Caroline ship Mi Amigo will shortly be getting its supplies from Rotterdam. Other British pirates

Radio 227 and Radio 355 are also expected to establish their headquarters on Dutch soil. The 15th International Electronics, Radio, TV and Sound Recording Fair (Firato) will be held in the RAJ Building, Amsterdam, from Sept. 21 to Oct. 1. About

140 firms will participate. The Dutch beat group the Outsiders (Impala-Banati) has been awarded a golden disk for 100,000 sales of their record featuring four original songs.

Firmata released a special LP of Yiddish and Hebrew songs. Part of the proceeds from the sales will be allocated to a special Israel Aid Fund. Barstau issued a single by David, the Rod of Sinner on the Whimim label with the same purpose. Titles are "Oh Eliah, Oh Eliah" b/w "We Shall Overcome." Folk singer Kees Vick has made his debut on Tram- mac's Relax label with "I Think It's Time" b/w "Walk Over Your Head." Other new Firmata releases include "Stay" by The Hague beat group, the In Crowd and "The Love I Had Before" by the Elements.

Bovena has released on its Imperial label an album of the children's opera "Reynard the Fox" by Vera de Munnik Owen with Dutch lyrics by Brand Herra- kema. The performance is by the orchestra, choir and soloists of the Montessori school, Amsterdam.

Bosnia classical chief Cees Pomp announced the release of a new series of HMV Concert Classics albums featuring works by Berendsohn, Bruckner, Gluck and Rimsky-Korsakov.

CBS has issued ten albums in its Super Stereo series featuring Caravelli, Andre Kostelanetz, Les and Larry Elgart, Ralph Dokin, Jerry Mur- ad's Harmonians and Mongo Santa Maria plus two classical albums by the Philadelphia Symphony Orchestra conducted by Eugene Ormandy. CBS is plan- ning the continuation of the Or- mandy repertoires when the conduc- tor of the NBC Symphony joins the Concertgebouw Orchestra here on Nov. 12. (Continued on page 10)

BRUSSELS
Barclay is doing special promo- nation here on the three U. S. hits "I Got Rhythm" by the Happenings, "Groovin'" by the Young Rascals and "Requiem" by Archie Franklin. English Hamperdack made a tour of Belgium and his new disk "There Goes My Everything" is making a big impact. Lastest selling record in Belgium is "A White Shade of Pale" by the Procol Harum released on the Epsom label. Local artist Anneke Soutersen is scoring well here on Barclay. "Cindy: Adieu Bye-Bye."... Col- ette Record took part in two TV shows for Radio Fede Belgium and is due back this month to record a film show.

Tours are being arranged here for Whistling Jack Smith and Cat Stevens... Latest release on the Definitive Records label is Mathieu's "Adieu la Nuit."... Singer-songwriter Alain Thierry's big hit "One Revenant" is to be recorded in Britain by Dave Berry. Fener is planning special promotion in conjunction with Col- umbia Films for Herb Alper's "Casino Royale" to coincide with the showing of the film in Bel- gium... Jazz disks in the Ace of Hearts catalog are getting big exposure on the RTB jazz pro- grams of Albert Bottomley, Nich- olas Dur and Jean-Marc Peterken.

CHICAGO
Mercy's Leslie Gore has been in rehearsals for "Half a Six- pence" and opened assurance stock at Valley Forge, Pa., June 14- 16.
Out of St. Louis comes word that Ballard Records has re- leased an album of "Singer-Songwriter Mattie Lou's "Sub- less Gifts. Sarah Vaughan g at Metro East. Local artist Mr. Chad Mitchell follows Miss Vaughan for two weeks, be- ginning July 3... Cheek Pro- ducing Corp. has signed singer- songwriter-arranger Frank D'Plone filled in for the ailing Laike Kazan at the recent re- opening of Mr. Kelly's to excel- lent reviews and completed his first Chess session under the supervision of Edmund Edwards during the engagement. First single is set for release in a week... General American Records moved into new offices at 2724 N. Orchard. The com- pany has new releases out by the Hensons and The Champions. Rock 'N Jazz Records officers North Rogers and Ray Soutiers have set up West Coast distribu- tion through Pep Music, Los Angeles. The year-old company is releasing about five pieces a month... WLTW, covering the Gary, Hammond and East Chi- cago market, has launched a tal- ent promotion for the summer that will feature five major pop concerts. Gordon Piper is han- dling promotion. All concerts will be at Gary's Tivoli Theatre. ... Fred Perlman, owner of the Super One-Stop, has donated a ship- ment of records to the Chicago Society of Chicago to be used in the group's summer program. The World Teen-Age Show opened here June 23 with such acts as the Revelers, Illinois, Desi & Billy, Neil Diamond, the Sundetees, the Cryin' Shames and some local acts.

RAY BRACK

COPENHAGEN
The Klass' latest release, "Water- lily Sunset" on the Pye label, rep- resented here by Moecks Musik- verlag, entered the Top 10 charts here and simultaneously hit the Norwegian and Swedish charts.

(Continued on page 22)

JULY 1, 1967, BILLBOARD

14
A Real "Tuff" Sound!

ACE CANNON

I WALK THE LINE

Memphis Sound At Its Best!

WILLIE MITCHELL

SLIPPING AND SLIDING

B/W AW SHUCKS

Hi RECORDS

Distributed by LONDON
**POP SPOTLIGHTS**

**TOP 20**

- **NINO TEMPO & APRIL STEVENS—I CAN'T GO HOME WITHOUT YOU** (Flip / Tempo & Jerry Ripoll)
- **DADDY MARTIN—THE TIDUANA BRASS** (ALCAP)
- **DAVID PATRICK—IN THE CHAPEL OF THE MOONLIGHT** (Chappell / Miller)
- **JAMES DONOVAN & THE TOPPERS** (TOPPERS)
- **JOHN DENVER—KING OF THE BLUE RIDGE** (BMI / ASCAP)

**TOP 60**

- **HELEN ALPERT—THE TIDUANA BRASS** (ALCAP)
- **THE STRAWBERRY STRAND—THE JIMMY DODGERS** (BMI / ASCAP)
- **ROBIN CARTER & THE TOPPERS** (TOPPERS)
- **RAY PRICE—I'M STILL NOT OVER YOU** (Flip / Casey, BMI)
- **JOEY DEAN & THE BOYS—YOU BETCHA** (Northern / BMI)

**NEW GUY**

- **ROY SUN—'I'M JUST WAITING—ANTICIPATING FOR HER TO SHOW UP** (Flip / Sundicot, BMI)

**OLD GUY**

- **JIMMY DODGERS—THE TIDUANA BRASS** (ALCAP)

**COUNTRY SPOTLIGHTS**

**TOP 10**

- **BUNK OWENS & HIS BUCKAROOS—YOUR TENDER LOVING CARE** (Prod. Ken Nelson)
- **THE SOUTHWESTERS—SOMEBODY KNOWS MY DOG** (Writers: Jack Clement / Jimmy Wakely)
- **THE WILBER BROTHERS—SOMEBODY KNOWS MY DOG** (Writers: Jack Clement / Jimmy Wakely)
- **THE LITTLE DOGS R牵E—THEY TOLD ME TO TELL YOU** (Producers: Joe & Dee)
- **THE OAK RIDGE BOYS—I'M NOT GOIN' BACK** (BMI / ASCAP)

**R&B SPOTLIGHTS**

**TOP 10**

- **BIG MAYBELLE—MAMA (I've Treated Your Daughter Right)** (Writers: T. A. Morris / Anna Marie, BMI)
- **MEMPHIS BWAY—WE'RE SO CLOSE** (Writers: R. E. Friend / H. D. Miller, BMI)
- **RHYTHM & BLUES—WALL STREET SWING** ( flips)
- **O. V. WRIGHT—HEARTACHES & HEARTBREAKS** (BMI / ASCAP)
- **CLIFFORD CURRY—YOU TURNED THE LIGHT OFF** (BMI / ASCAP)

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

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<th>#17021</th>
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<td>LOVE BIRDS (PASSARINHO) / SUMMER SUMMER WIND</td>
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<td>#17020</td>
<td>BAREFOOT IN THE PARK (VOCAL) / BAREFOOT IN THE PARK (INSTRUMENTAL)</td>
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<td>#17023</td>
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**NEW RELEASE SINGLES**

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<tr>
<td>#17026</td>
<td>HEY IT'S SUMMERTIME / MAKE ME NOT LOVE YOU</td>
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**BEST SELLING ALBUMS**

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<td>DLP 3800</td>
<td>JOEY ANN CASTLE</td>
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<td>DLP 3803</td>
<td>SOMEWHERE</td>
<td>Quantity</td>
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<td>DLP 3802</td>
<td>QUEEN OF THE BARTIME PIANO</td>
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<tr>
<td>DLP 3801</td>
<td>SWEET MARIA SINGS</td>
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**NEW FROM**

| VIVA 6006 | Rhapsodies For Young Lovers - Vol. Two | Quantity |
| VIVA 6007 | I Am Marjorie McCay | Quantity |

**FOR FAST DELIVERY**

FILL OUT THIS CONVENIENT ORDER FORM AND MAIL TO YOUR NEAREST DOT RECORDS REPRESENTATIVE.

Where the action goes up.
On COLUMBIA RECORDS.
Quote... Rick Hall of Muscle Shoals, Ala.

"THREE MON-A-STERS!"

CHEATER MAN
Irma Thomas

CHAINED TO YOUR HEART
Bobby Moore & Rhythm Aces

SO MUCH LOVE
Maurice & Mac

PRODUCED BY RICK HALL & STAFF

CHESS RECORDS
<table>
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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Performer</th>
<th>Label/Number</th>
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<td>1</td>
<td>WINDY</td>
<td>Grass Roots</td>
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<td>2</td>
<td>GROOVIN'</td>
<td>Gladys Horton</td>
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<td>3</td>
<td>LITTLE BIT O' SOUL</td>
<td>Chubby Checker</td>
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<tr>
<td>4</td>
<td>SAN FRANCISCO &quot;WEAR SOME FLOWERS IN YOUR HAIR&quot;</td>
<td>San Francisco</td>
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<tr>
<td>5</td>
<td>SHE'D RATHER BE WITH YOU</td>
<td>The Lettermen</td>
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<td>6</td>
<td>1 RESPECT</td>
<td>The Lettermen</td>
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<td>7</td>
<td>CAN'T TAKE MY EYES OFF YOU</td>
<td>The Lettermen</td>
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<td>8</td>
<td>LET'S LIVE FOR TODAY</td>
<td>The Lettermen</td>
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<td>COME ON DOWN TO MY BOAT</td>
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<td>DON'T SLEEP IN THE SUBWAY</td>
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<td>JINE DONC THE WITCH IS DEAD</td>
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<td></td>
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<td>12</td>
<td>UP—UP AND AWAY</td>
<td>The Lettermen</td>
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<td>13</td>
<td>THE TRACINGS OF MY TEARS</td>
<td>The Lettermen</td>
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<td>NEW YORK MINING DISASTER</td>
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<td>SUNDAY WILL NEVER BE THE SAME</td>
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<td>LIGHT MY FIRE</td>
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<td>ROOMS OF CLOOM</td>
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<td>AIN'T NO MOUNTAIN HIGH ENOUGH</td>
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<td>20</td>
<td>HERE WE GO AGAIN</td>
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<td>DO IT AGAIN A LITTLE BIT</td>
<td>The Lettermen</td>
<td></td>
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<tr>
<td>22</td>
<td>MADE TO LOVE HER</td>
<td>The Lettermen</td>
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<td>23</td>
<td>FOR YOUR PRECIOUS LOVE</td>
<td>The Lettermen</td>
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<td>24</td>
<td>RELEASE ME (And Let Me Love Again)</td>
<td>The Lettermen</td>
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<td>25</td>
<td>A WHITER SHADE OF PALE</td>
<td>The Lettermen</td>
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<td>26</td>
<td>MARY IN THE MORNING</td>
<td>The Lettermen</td>
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**HOT 100—A TO Z**

Published by Billboard, copyright 1967.
STRAIGHT AHEAD!

I'm Into Something Good
Can't You Hear My Heartbeat
Silhouettes
Mrs. Brown, You've Got
A Lovely Daughter
Wonderful World

I'm Henry VIII, I Am
Just A Little Bit Better
A Must To Avoid
Listen People
Leaning On A Lamp Post
This Door Swings Both Ways

Dandy
East West
No Milk Today
There's A Kind Of Hush
All Over The World
and now...

Don't Go Out Into The Rain
(You're Going To Melt) K-13761

The sixteenth straight smash hit by
HERMAN'S HERMITS

A Mickie Most Production

MGM RECORDS
MGM Records is a division of
Metro-Goldwyn-Mayer Inc.
By ELIOT TIEGEL.

Los Angeles — Bill Weems and George Burke operate in two areas. They are personal managers who run the successful talent booking service for six hotels, with a seventh one joining the circuit next spring.

Working from both sides of the desk, the duo says that contrary to the belief in some quarters, night clubs are a good business. The trouble, paradoxically, they claim, is that the club owners themselves are their worst enemies. "Night club men have been sold for years that they don't know anything about talent," Weems said. "The average nightclubs buy big furnishings and bartender and they think they can buy acts. But they don't know anything about acts or whether an act is doing business.

The duo claims that the successful night spots either use outside bookers or the owners have a strong grasp on the business end of show business.

For the past three years, the two former GAC agents have been booking artists for the local Century Plaza, the Fairmont, San Francisco; Tiki, Honolulu; Roosevelt, New Orleans; Mission Inn, Riverside, Calif., and the Regent Hotel, Atlanta.

ASCAP Directors To Honor Rodgers

New York — Richard Rodgers will be given a birthday party by the board of directors of the American Society of Composers, Authors & Publishers (ASCAP) on Wednesday (28) on the stage of the Alvin Theater. Rodgers is 65 years old.

Stanton Adams, ASCAP president, will preside. The greetings on behalf of the music world to Rodgers. A picnic lunch will be served to the guests, including Andre Kostelanetz and Morton Gould, director George Abbott; Goddard Lieberson, winner of the ASCAP Award of R.C.A; William Schuman, president of Lincoln Center, producer Victor and Arnold Cohen.

Streisand Blooms & Blooms For 135,000 in Park Concert

New York — Barbra Streisand gave one of her finest performances before a record crowd at Central Park's Sheep Meadow on June 17. In a program lasting almost two hours, the Columbia recording artist ran her usual gamut from slow ballads to driving, exciting material. Park Department officials estimated 135,000 persons for the opening concert of the Rheingold Music Festival at Lincoln Center's ABC 100.

Judy Garland Takes L. I. Fair's Audience by Storm

Westbury, N.Y. — Whenever Judy Garland performs she transforms the stage into a land of make-believe. Her presence, even before her entrance and after her first note, sweeps the audience into near-hysteria. Miss Garland appeared at the Westbury Music Fair before a capacity audience of the adults and ages for the week ending last Sunday (18). The Fair, with its bandstand also a hit is ideal for the peripatetic Miss Garland. Her voice becomes a personal, informal view and affords the performers the opportunity for a return to show business as ever.

Two minutes, standing, sitting or sprawling on the stage, she sings, ad libs and mumbles — all this with animation and delight. Her dancing draws wild applause, her laughs

ED AMES, center, receives a gold record for his RCA Victor album, "My Cup Runneth Over," from Norman Ruth, left, chairman, president and general manager of RCA Victor, during the singer's engagement at Los Angeles' Century Plaza, to applause from Gary Owens, disk jockey on Los Angeles' KFRC.

Smash Score Makes 'South Pacific' Flow

NEW YORK — In the final analysis, a musical play scores because of its themes. This is true especially when it comes to revival. Those themes do so despite books that become sticky or which no longer stand out. An excellent example is "South Pacific," curving by the Lincoln Center's State Theater.

When the Rodgers and Hammerstein musical came to the Broadway boards in 1949 and stayed five years, fighting the Japanese was fresh within one's memory, the musical stage was potted with rougher and more crude, political and social, adventure did not conform up images of sex and LSD. At any rate, it is the play's magnificent score that remains bright and vital, with hit after hit: "Some Enchanted Evening," "I'm Gonna Wash That Man Your Hair," "You're the Top," "I'm Right Outta My Hair," "Younger Than Springtime" and "Ball H.I." The list is endless.

Columbia Records recorded the show Sunday (18) with an excellent cast featuring Florence Henderson as Ennio Nellis, Foster, and Metropolitans star Giorgio Tozzi. Miss Henderson plays the Navy nurse with zest and a twinkle in her eye. Her singing is pleasant, true and alive. "Honey Burt" is her tour de force. Tozzi, as the Frenchman, acts and sings with conviction. His singing of "This Nearly Was Mine" is rich and resonant. As Bloody Mary, Irene Auster is especially effective and displays a strong voice. David Doyle is the type artist personified, Luther Billis; and veteran actor Tyler Talbot is perfect as the barroom captain. Justin McDougal is adequate, both in singing and acting, as Lieut., Joseph Cable, and Eleanor Calves' Cal is charmingly portrayed. The chorus of goes and gals add much to the vitality.

Directed by Joe Layton, the production is colorful and informal. ROBERT SOBEL.

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OF ACCESSORIES

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JULY 1, 1967, BILLBOARD.
Chartburner.

The Critters
Don't Let The Rain Fall Down On Me

K-838
Kapp Records.

A Kama-Sutra Production Produced by Anders-Poncia
**Four Seasons Have New Job As Job Corps Ambassadors**

NEW YORK — The 4 Seasons may soon become the record industry's ambassadors to the Job Corps. The boys recently held a concert at a Job Corps center in New Jersey and it was such a success that plans now call for playing dates at Job Corps centers throughout the nation during the coming year.

Their manager, Billy Fields of Fredana Management, which is owned by Fred Weintraub, said it was the group's own idea to play free for the Job Corps. In addition to their Job Corps engagements, the group plans to do a date at the sands Hotel, Las Vegas, during August, sharing the bill with Frank Sinatra, and plans are for at least one more album and a couple of singles for 1967.

This week the group will be touring the West Coast in a promotion tour, calling on several radio stations and playing at press parties.

Fields said that the group plans to produce a three-minute synchronized film for their single, "Oh Marianne," and this will be used for the film-record synchronized jukeboxes as well as TV dates. The Seasons plan a full-length motion picture with one of the major Hollywood studios within the year.

The boys, which include Frankie Valli, Bob Goriello, Tom deVito and Joel Long, say that they have sustained themselves on the market by keeping in touch with shifting tastes, a fresh act and staying before their listeners with concerts in cities as well as colleges. They are produced by Bob Crowe and Gordin. Frankie Valli records as a solo, and the group is also known on some discs as "The Wonder Who." The 4 Seasons biggest hits are "Sherry" and "Working My Way Back to You Babe." They are currently under contract with Phillips, formerly having been with Vee Jay.

**Streisand Blooms & Blooms For 135,000 in Park Concert**

New York — Mr. (Richard) Blackwell, a dress designer, has taken the disk route to promote his designs. He's come out with an LP, "Mr. Blackwell Show," on the RobRich label, which showcases him as a singer.

"The record is strictly an exploitation device," he said. "It was originally used to gain interest for my TV specials. It was strictly a demo then, and when it did the job, I decided to release it as an LP, but again for exploitation reasons.

Blackwell uses the LP to get on disk jockey shows in which he plays both his album and his dress line. Blackwell also uses the LP directly with the stores he supplies. "William H. Block in Indianapolis," he said, "used a promotion where they charged $150 for an album, but would give the dresses away free."

---

**Okeh Charts, Here We Come Again!**

**LITTLE RICHARD**

"A Little Bit Of Something (Beats A Whole Lot of Nothing)"

4-7286

**WALTER JACKSON**

"Deep In The Heart Of Harlem"

4-7285

**LARRY WILLIAMS**

"I Am The One"

4-7289

---

**Groove Holmes**

Did It Again!!

#7435

#7493

#7485

Picking It Everywhere!

All Richard "Groove" Holmes albums moving out fast!

#7435 Soul Message

#7468 Living Soul

#7485 Mystic

#7493 Spicy

Prestige Records Inc.

503 S. Washington Ave.

Sportfield, N. J. 07641

---

**Talent**

the ground, was most evident in her soft numbers, some of which began at almost a whisper, such as her opening "The Nearness of You." She invariably included stanzas which heightened the impact of the more familiar choruses. Dramatic, passionate singing made "Cry Me a River" one of the many high spots. Another was "Let Me Love."

**New Dimension**

The unique way of singing usually spirited numbers in soft, tender style, a Streisand trademark, gave a new dimension to "Shout Hearted Men." Other top gentle songs included "I'm Always Chasing Rainbows," "More Than You Know," "He Touched Me," and "Where Am I Going?" In "What Now My Love," Streisand went from French to English and from soft to emphatic for an effective treatment. The driving style produced glowing versions of "I Wish You Love," "My Honey's Loving Arms," and "Love Is a Ball." The relentless "Down With Love" was another gem.

While some of her comic banter didn't come off, Streisand's comic side came across in her well-known "Second Hand Rose." She sang it with the encore that she showed her skill as an artist and her mastery of the huge throng. Twice she quieted the wildly cheering, appreciative crowd with the most delicate selections in her repertoire as the song "Silent Night" and her famed version of "Happy Days." She was backed by Mort Lindsey and his orchestra. **FRED KIRBY**

**THOROUGHLY MODERN MILLS**

**THE SINNER**

Robert Goulet (Columbia)

**WAHNA WALK IN YOUR SUN**

The Henschman (United Artists)

**THE MAGIC BOOK**

The Gilvos (Columbia)

**CALL MY NAME**

James Royal (Columbia)

**MILLS MUSIC, INC.**

1619 Broadway

New York, N.Y. 10029

www.americanradiohistory.com
Another giant album by the hitmakers!

THE 4 SEASONS PRESENT

frankie valli solo

CAN'T TAKE MY EYES OFF YOU
THE SUN AIN'T GONNA SHINE (Anymore)
(You're Gonna) HURT YOURSELF
MY FUNNY VALENTINE
SECRET LOVE • IVY
MY MOTHER'S EYES
THE TROUBLE WITH ME
YOU'RE READY NOW
THE PROUD ONE

PHM 200-247/PHS 600-247
PINE MOUNTAIN, Ga. — The Georgia Association of Broadcasters (GAB), at its annual meeting here last week, took a resolution under study to censure ASCAP in a drive to seek "fair and reasonable" rates. Newly elected president and general manager of WBMW in West Point, Ga., appointed a committee to look into the resolution.

At least two radio stations in Georgia — both featuring country music formats — are known to have "eliminated" ASCAP tunes from broadcast.

"The feeling here is that the stations want to stand up against ASCAP and that some counter-programming can be made," said one station owner. "GAB considers half of 1 per cent of gross income from net time for a station an unreasonably low figure, as there are also other expenses, among other things. Too. GAB is concerned with the advertising practice of ASCAP and is asking that no audit be made unless there's proof of consideration from a copyrightaire and only then by a Georgia auditor.

STEVE LAWRENCE and songwriters Jimmy Van Heusen and Sammy Cahn helped NBC's "Monitor" celebrate its 12th anniversary with some unusual program features; Cahn, Lawrence, Van Heusen, and Robert Wogan, vice-president of programs for NBC radio network.

LASSO FOR A ZACUMIUS — "LASSO" has been named NBC's midday series program director effective August 1.

KLAIB Goes Mod C&W

LOS ANGELES — KCLA, a short-term Burbank rocker, passed from the spectrum Saturday (17) and KBBQ debuted in its place at 12:01 a.m. with a modern country format. The 24-hour all-country station thus went on the air two days ahead of its projected unveiling date (19).

Bob Wooten, who operated the Los Angeles station since its inception, told the newspapers that the station will broadcast a mix of music, news, and public affairs programming. Wooten said that the station will play a mix of country hits, oldies, and contemporary rock hits. The station will also feature local news and sports reports.

P. D. Wooten Programming Adviser for C&W Outlets

SEATTLE — Wooten, program director of KAYO, has established a programming consultant business for country music radio stations. Wooten will continue to maintain his duties at KAYO, making trips to the station daily. Many of the radio stations that have switched to country music in the past few years have contacted Wooten for advice. Wooten said that he will be available to help stations that are considering the move to country music.

Radio TV programming

Georgia Radiomen Study Bid to Censure ASCAP

By CLAUDE HALL

The Georgia Association of Broadcasters (GAB), at its annual meeting last week, took a resolution under study to censure ASCAP in a drive to seek "fair and reasonable" rates. Newly elected president and general manager of WBMW in West Point, Ga., appointed a committee to look into the resolution.

As at least two radio stations in Georgia — both featuring country music formats — are known to have "eliminated" ASCAP tunes from broadcast, said John Culver, executive secretary of the GAB. He added that there has been some concern among individuals and as a whole about how ASCAP does its work, the proportionate fees it charges, and the copyright structure of ASCAP. It was brought to a head by the new blanket contracts based on the recent consent degree reached by the All-Industry Licensing Committee.

He said that during the meeting Billboard's Hot 100 Chart was used to show that on a given week in May ASCAP had far less tunes than BMI. The situation was even more pronounced in the country music chart, he said.

"The feeling here is that the stations want to stand up against ASCAP and that some counter-programming can be made," said one station owner. "GAB considers half of 1 per cent of gross income from net time for a station an unreasonably low figure, as there are also other expenses, among other things. Too. GAB is concerned with the advertising practice of ASCAP and is asking that no audit be made unless there's proof of consideration from a copyrightaire and only then by a Georgia auditor.

DICK CLARK HOLDS THE MIKE as Brenton Wood, of Double Shot Records, does his hit, "The Oogum Boogum Song." The label has just launched Wood Exposure on the "Dick Clark Show" on ABC-TV to break the single.

Yiddish Served on 2 R&B Outlets

By ELIOT TIEGEL

LOS ANGELES — Jewish music on radio and blues stations. Certainly, says Phil Blazer, 23-year-old producer of a "contemporary" Yiddish music show, the idea has been presented here before — but never with the success he hopes to achieve with his show, "Yiddish Series." Blazer says it may be strange for a Yiddish show to be on an R&B station, but it doesn't really matter what station it is on, as long as it's aired.

"It's all based on promotion," Blazer says.

"Blazer's buys time on XKR, KMPX-FM in San Francisco and KVFM-FM, San Fernando Valley. He receives a talent fee at WAXX, which was the first outlet for the show in February 1965, and is aired Sunday mornings, when stations are willing to sell at discount rates.

"Blazer says he plans separate taped shows for all the stations except KVFM-FM, where he appears live each Sunday at 11 a.m. and returns with a 5 to 6 p.m. second-groove show.

"Blazer promises records heard on the show (the "Fiddler on the Roof") will be released later.

"Ad in newspapers

Blazer's audience for the show is an important factor in key market newspapers. He spends approximately $300 a week on print media advertising for the program in his current format.

"The young host, who started in radio six years ago, is working on obtaining outlets for the program in New York City, Chi- cago, Atlanta, and Baltimore. These additional mar- kets are being formed for around the Jewish holidays in October.

"Blazer says he carries his program "contemporary" in that he avoids all religious connotations, speaks directly to his audience, and in a way that avoids the stereotypes of the "old" Yiddish community service radio program.

Blazer's show is a compendium of Jewish material, including Yiddish and Israeli folk songs by The Bikel, cantorial selections by Richard Tucker and the famed Joseph Kohnstein, comedy off the charts, "You Don't Have to Be Jewish," film scores, "Exodus" and traditional Yiddish melodies — both on record and wedding songs.

Each of the albums is sold through Jewish records, which purchases them from distributors and offers listeners packages in packs of three for $9.90 to $11.85. The program was able to sell "LB" in the Catskills on Warner Bros., for example. Blazer pointed out, despite the LP's warm general sale.

Because it is a variety program, Blazer strives for a balance in the program supply with a mix of cantorial or comedy or folkmusic. There are enough commercial recordings by American manufacturers, he says, to keep the program running for years. The Tikva label is his strongest supplier of instrumental material, RCA, Columbia and Elektra also good suppliers.

A person doesn't even have to be Jewish to get on the show, Blazer says. "We use material by Connie Francis and Harry Belafonte ... he sings a wicked 'Hava Nagila.'"

WKYD Going Instant In New Summer Look

CLEVELAND — WKYD, Hot 106's station, will be "WKYD Flower Power Makes the Fun-Shone." Johnathan said there will be an entire summer of love from WKYD. As for promotion, the WKYD air personalities bill themselves as the Flower Children. Early morning personality Brenton "Shot Records," does his hit, "The Oogum Boogum Song." The label has just launched Wood Exposure on the "Dick Clark Show" on ABC-TV to break the single.

"There are enough commer-
chordic Plymouth in the area," said one station employee. Because the station is programming more San Francisco flower music.

WACKY Going Instant In New Summer Look

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chordic Plymouth in the area," said one station employee. Because the station is programming more San Francisco flower music.

Copyrighted Material
Hot Promotions

PROVIDENCE, R.I. — Both the Newport Folk Fest and the Jazz Fest will be taped—though not live—again by WJAR here. The station has for the past three years broadcast live from the site of the two events, playing records and interviewing the artists who perform from a trailer unit, said WJAR's general manager, David E. Strickland.

Tim Mendes and Carl Henry will be the two personalities handling the remote chores July 13-16 for the folk music event and June 30-July 3 for the jazz event. As a rule, the two personalities try to play the recorded tunes that will be performed live during the actual event. The remotes will be fed to WCOP and WCOP-FM, Boston, Strickland said.

KRAFT Music Hall

NEW YORK — Yorkshire Productions, headed by Gary Smith and Dwight Hemmen, will produce the new "Kraft Music Hall," a weekly series of hour-long special events, for ABC's fall schedule, the network said.

Smith set up meetings with Mike McCann, the ABC station representative in Los Angeles, and the station convinced McCann to go forward with the idea.

WLIB Adds Power

NEW YORK — WLIB, 1560 on the FM band, has increased its power to 10,000 watts, the station said.

The station also said that it has been granted permission to play rock music and to broadcast from three additional transmission towers.

The station said it will now be able to reach the entire New York metropolitan area.

KWMN, a HOT 100 format station in Denver, tipped off Uni Records to two groups—the Rainy Days and the Bay City Rollers—for its second album. Says David, national promotion manager for Uni Records, presents Jack Alexander, left, program director of the radio station, with a gold disc.

Bill Blough, formerly of WMRO in St. Louis, Mo., is now promotion director for WBBB, St. Charles, Ill., to host a 10 p.m. to 1 a.m. Saturday country music show. Blough, an artist, has a new single out on Decca, and says the station will "play lots of new country music." Says David, national promotion manager for Uni Records, who will be joining the staff.

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Radio-TV Programming

WDBQ-FM Going From Good Music to Nash. Sound

DUBUQUE, Iowa—WDBQ-FM, one of the first FM radio facilities in this area, has altered its format from a “good music” concept to that emphasizing the “Nashville Sound.”

The 25,000-watt station, which serves a 26-county area in Iowa, Wisconsin and Illinois, calls its concept “The Sound of Americana” which it defines as grassroot music with a town and country flavor.

The programming interminates “our own great composers.”

Berlin Fest Lures

BERLIN—Twenty entries from 12 countries have been received to date for the IV International TV Contest Berlin here, scheduled for Aug. 29-Sept. 3. Julian Goodman, president of NBC, will address the opening meeting.

Dr. Alfred Bauer, founder of the International Film Festival Berlin, is also head of the TV fest.

A Brand New Chart Smash by

GAYLEN ADAMS

WSJW on Air

WOODRUFF, S. C.—WSJW, a 1,000-watt station at 1510 on the dial, was slated to hit the air last weekend, featuring block programming, including Easy Listening, rock 'n roll, and country music. General manager is Bond Thomas.

THAT STRANGER
Used To Be My Girl

B/W
I'm The One Who Cares

WORLD WIDE 3024

GAYLEN ADAMS

(404) 874-2781 or 869-0888
Tape CARtridge

TAYLOR ELECTRIC SAYS
70% of Players in Milwaukee Are Sold by Auto-Radio Dealers

By EARL PAIGE

MILWAUKEE — Auto-radio dealers are moving 70 per cent of the tape cartridge players in the Milwaukee sales region according to Chuck Mathias, manager, Taylor Electric Co., distributor of RCA, Lear and Borg-Warner units.

“Our biggest seller in the home field is Lear’s $79.95 retail deck that plugs into existing equipment. But if we could get enough of Lear’s PS8 portable that retails for $179.95, it would be our best seller,” Mathias said.

In Lear, Lear’s AS830 at $125 is definitely our best seller and this is followed by the AS8300 Lear that retails at $175. We’ve tried low-end players but the dealer who wants price on Monday usually won’t buy on Friday if he gets price.”

Asked why he thinks 8-track has far outstripped 4-track in his area, Mathias said, “I think it’s Lear’s national advertising in Look, Life, Playboy and so on. People see these ads and they come in with the model number they want and won’t be switched.

Explaining that the poorest outlet for tape players has been automobile dealers and the color television stores, Mathias said, “Some of the general appliance dealers are doing a job. American Appliance here has been running half-page newspaper ads and is using 12 color spots a week on television. They can’t be stopped.

“The auto dealers could have had this market wrapped up if they had played their cards right and some are selling tape cartridges by default merely because customers stumble over the cartridge display on the way to the color television while they’re waiting on car repairs.

“Car tape,” Mathias continues, (Continued on page 25)

MGM DISTRIBUTION MEETING SET FOR LONDON

NEW YORK — MGM Records has listed a sales meeting of distributors of tape CARtridge product — the first of its kind — for Tuesday, September 17 in London. Irv Stinler, head of special projects for MGM and its affiliated labels, said the meeting would cover all aspects of the tape product, including 8-track, 4-track, and the 2-track Play-Tape system.

MGM Enters Deals On All Tape Fronts

* Continued from page 1

ITCC, said Nasatir, include a co-operative advertising fund which will highly accelerate and intensify advertising and promotion in the tape area.

"This is the one marketing tool," he said, "that has never been fully utilized by the tape industry. We intend to do it, and another company has in the history of the business.

Irv Stinler, director of special projects who heads up the label’s tape section, said that

UTX Debuts Home Units

LOS ANGELES — Universal Tapedex, which heretofore has been known as the company manufacturing sophisticated 8-track home CARtridge equipment for Capitol under the label’s logo, debuted two 8-track models under its own name at the Consumer Electronics Show in New York over the weekend.

Both home units feature fast-forward select switches, automatic channel programming, cueing, vertical head tracking and automatic cartridge selection. Model UTX 800 is a deck designed for playback through other sound systems. The model 801 has its own power system.
A growing library of MUSICASSETTES everywhere, featuring music by top-selling artists in a variety to suit all tastes and needs....
the cassette is a sensation the world over...

THE CONCEPT
The right answer to what music lovers demand from a tape system: compactness, extreme ease of operation, and quality.
Stereo and mono fully compatible through ingenious track arrangement.
Cassettes interchangeable from home units to car units and vice versa. Locking system to exclude accidental erasure on recording units.
Easy selection with fast forward and rewind; 2-track permits easy indexing and spot finding.
Full possibilities for home and in-car recording on the blank cassettes (60 or 90 minutes).

THE QUALITY
Fine musical quality, according to the best traditions in the tape recording and record industry.
Full satisfaction for critical ears, even when classical music is played.
Dependability in cassette design and in every item of the Philips cassette equipment range.
Cassettes will work in recorders and players either horizontal, vertical, sideways... in any position.
Normal thin tapes used in cassette, give no dirt on heads or other breakdown problems.

THE "INTERNATIONALITY"
Philips is an international company and took care that dozens of the best manufacturers of equipment all over the world participated in launching the Compact Cassette system.
The Compact Cassette is now the only system comparable in international distribution to grammophone records!
Cassettes can now be played (and are played) by millions in any country in the world.

LAUNCHED BY PHILIPS AND OVER 40 OTHER COMPANIES
FIDELIPAC is first and 4-most in THE CARTRIDGE EXPLOSION

The Standard of the Industry for Broadcasters and Duplicators, presents

The
Fidelipac 637 8-Track Cartridge

Fidelipac Four's — Preferred by the Nation's Leading Record Companies and Duplicators

Fidelipac 300' Excellent opportunities are available to oversize distributors and licensees. Write for details about our new international marketing program. Six countries already licensed.

FIDELIPAC
TelePro INDUSTRIES, INC.
CHERRY HILL, NEW JERSEY TELEPHONE: 609-428-6200 A Subsidiary of Defiance Industries, Inc.

when answering ads, say you saw it in billboard

PARIS—Import manufacturer Fidelipac will launch a French-made radio cartridge in the Common Market countries. The production-minded radio manufacturer will deliver this week and Fidelipac is placing an initial order for 100 long-wave models.

The radio cartridges will be made exclusively for Fidelipac, and the first models will be able to receive three long-wave stations, France-Inter, Europe No. 1 and Radio Luxembourg. A second model is being developed, which will in its first form be able to receive Radio Monte Carlo and the BBC Light Program on long wave.

Another type of radio cartridge, with AM, is also being developed and it is hoped also to have this model with FM. The cartridge, which will sell for approximately $15, is equipped with a male plug in three sections, and the simple act of inserting the cartridge into the tape player triggers off three operations—it completes the electrical circuit, starts the motor and connects the radio cartridge to the car's aerial.

Model to Japan

Fidelipac is sending a model of the radio cartridge to its tape player suppliers in Japan so that they can adapt their players to take the radio cartridge.

Michiel Jaubert told Billboard, “We believe that this radio cartridge will provide a small extra cost, radio can be added to a car tape playing system will make car stereo a much more interesting proposition for European motorists.”

GE Unit Push

UTICA, N.Y.—General Electric is promoting its new cassette tape recorder with a special spring advertising campaign. Included are commercials featuring MELA, a unit which are being shown on the Johnny Carson Show this month.

The spring emphasis for GE are business applications, classroom note taking for high school graduates going on to college, and recording the sounds of weddings, honeymoons and vacation trips. The M8300 is a battery-operated, compact, portable recorder. The suggested list is $369.95.

Merc. in a Cassette Deal With Vanguard

CHICAGO — Mercury Record Corp. has signed a non-exclusive cassette production distribution deal with Vanguard Records, arranged with Guild and Everyman.

The first release, scheduled for the April 30, will be the product of John Boy, Buddy Sainte-Marie, Country Joe and the Fish, and Leopold Stokowski. Mercury is now releasing the labels of 17 cassettes. The full Mercury cassette, 4 and 8-track libraries, will be exhibited at the 13th Consumer Electronics Show in New York, beginning Sunday (25).

Jaubert’s Radio-Cartridge Launch

FOON Industries

INSTITUTIONS, INC.
CHAIRY HILL, NEW JERSEY TELEPHONE: 609-428-6200 A Subsidiary of Defiance Industries, Inc.

when answering ads, say you saw it in billboard

THEMES

Charles Nelson

WHERE THE BILLBOARD OF AMERICAN RADIO HISTORY IS 7715 DENSMORE AVE., VAN NUYS, CALIF. 91406 (213) 989-5000 JULY 1, 1967, BILLBOARD

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Coming On Strong

WITH THE BEST IN 4 & 8 TRACK STEREOTAPE CARTRIDGES BY THE GREATEST NAMES IN ENTERTAINMENT

FOR THE HOME
FOR THE CAR
FOR THE BOAT

AVAILABLE AT ALL DECCA BRANCHES
Prefix 6 indicates 5-track / Prefix 2 indicates 4-track
Decca Records, A division of MCA Inc.
Quality Demo Deal Pays Off

TORONTO — Quality Records, Ltd., experienced unexpectedly enthusiastic response from record dealers to its 25% off deal on a new Automatic Radio Compatible, 4-track tape cartridge player for use in indoor tape cartridge demonstrations. The offer allowed dealers to buy the player, which retails at a suggested $169.90, for only $93.93, 25% less than the regular dealer price.

Although only one mailing was made, outlining the offer to all record dealers, large and small, and the offer was limited to May 6, the response was a 5% percent response. Due to this unexpectedly large response, only 60% of the orders can be filled immediately, and the remaining dealers are being offered a substitute model on a model or a month's delay in filling their order.

"We're very pleased with this display of interest on the part of dealers," said Ross Ferris, newly appointed co-ordinator of the promotion at Quality. "We hope to be able to afford to replace the order in the future, to further stimulate dealer interest in the tape cartridge field." Quality distributes the Automatic Radio of Canada line of cartridge players, on the policy that promotion of equipment will lead to greater demand for cartridges.

Tape CARTRIDGE

Duping Via Phone Lines?

LOS ANGELES—Publisher Bob Mills has a concept for master cassette libraries which would duplicate material over telephone lines to receive units. The neophyte system would eliminate stores carrying stock and the mailing of tapes around the country.

Mills contends he has developed presently available tape recording equipment to duplicate cassettes with good fidelity over telephone lines. He has been talking with the telephone company's new products department.

The publisher has not yet discussed the development of hardware with any manufacturer, saying that he believes adopting a similar concept would not be too difficult. Mills says he plans to contact record companies about their interest and participation in a revolutionary system which would establish central reference libraries in major cities for persons to phone to duplicate material on receiver sets in their homes. "Record companies would only have to provide libraries with a master tape," the equipment, at Mills envisions it, would automatically duplicate the requested tape at a high speed.

Merc. Sees Sales of Cassettes Gaining

CHICAGO—"We anticipate accelerated sales of cassette records this summer and fall," said Mercury Record Corp. recorded tape market manager Harry Kelly, "and we're preparing with continuing monthly cassette releases.

The latest release of 19 cassette titles brings the Mercury total to 114, some of which are under exclusive arrangement with other labels and with Music tapes, Inc. of Chicago.

Among those new in the offering are Luiz Bonfa, the Mark Dwyer Band, the Delaney, Bonnie and the Great Society, Singlet Springs, Modern Jazz Quartet and Walter Wunderley from Philipines, Frankie Avalon, Sarah Vaughan, Dinah Washington, Billie Holiday, Horst Jankowski, Al Hirt, Mannheim Steamroller, Hoss Allen, Flagler, Lash, Chuck Berry, Jerry Butler, Johnny Mathis, Hugh Massie, Tony Bennett, and Bobbie Gentry.

The $5.95 price for the complete 14-year subscription will be cut to $4.95 for the first five years.

ATTEMPT, CAR STEREO DEALERS

4 OR 8 TRACK CARTRIDGES WITH 30 MINUTES OF BLANK TAPE

Beautifully packaged with sewn and self-stick label, or titling. List Price: $3.00/Your cost: $1.70 (1-99) 100 or more: $1.60. Shipped prepaid. Send check with order.

AudioVariety, Inc., 265 Southwest 21st Terrace Fort Lauderdale, Fla. 33310—305-581-7300

American Manufacturers offer for SPECIAL SALE

PRODUCTION OVERRUNS TAPE CARTRIDGE PLAYERS

* Home Units * Car Stereo Units * Car Monaural Units
* Parts for Home & Car Units * Accessory Items
* Monaural Music Cartridges—4 Track

For further information, write to BOX 111, BILLBOARD
165 W. 46th St., New York City 10036
at visit Booth A-104, Consumer Electronics Show, American Hotel, June 25-28

4 & 8 TRACK STEREO CARTRIDGES

4 & 8 Track Stereo Cartridges are now being produced.


Music Cassettes: Monaural and stereo sold only in Japan. It plans stereo recordings late this year for export and domestic sales.

The exclusive sales agency for the new brand in the U.S. S is Selectron International, Chicago.

Aiwa Changes To Cassette

TOKYO — Aiwa Reiji, president, Aiwa Co., Ltd., one of the pioneers of cartridge systems in Japan, has switched the production of his company to the Philips cassette system exclusively.

Three Aiwa models are now produced:


Music Cassettes: Monaural and stereo sold only in Japan. It plans stereo recordings late this year for export and domestic sales.

The exclusive sales agency for Aiwa in the U.S. is Selectron International, Chicago.

Phone Lines?

Mills believes any record store which sells music or auto cassettes could be linked with a library. Mills claims the deal could begin with ASCAP and there would be no public performance royalty required for a tape made by wire. Royalty statements could be compiled by the phone company's own available equipment which currently breaks down bills by individual calls.

Mr. Dealer: Mr. Distributor:

You are cordially invited to avail yourself of the hospitality of the

Open House during the Consumers Electronics Show June 25 thru June 28

Long Friday and Jim Stall will be pleased to be your hosts and make the following services available to you at no charge:

* Long distance telephone service to any place in the U.S. and Canada
* Your own private secretarial service
* Television service
* A special representative of New York's largest theatre ticket office will arrange for your tickets at regular box office prices (We have blocked out special tickets to the biggest Broadway hits for you).

And while you're visiting with us, let us introduce you to the world's largest selection of 8 Track and 4 Track Stereo Tape Cartridges.

Come in—Relax—Enjoy refreshments and warm hospitality. Each day from 9:30 to 5:00, P.C.G.'s comfortable executive offices at

663 Fifth Avenue between 52nd and 53rd Streets, on the 4th floor, just a block east of the Stilian Hotel

International Tape Cartridge Corporation
663 Fifth Avenue, New York, N.Y. (212) 421-3000

Mr. Dealer: Mr. Distributor:

1976, BILLBOARD
Tape CARtridge Grabs NAMM-EIA Shows Spotlight

Tape CARtridge player displays will be the highlight of this first annual Consumer Electronics Show in New York, where tape cartridge product will capture much of the glitter at the National Assn. of Music Merchants convention in Chicago, both to be held June 25-28. (See separate story on NAMM.)

Not because it's the largest or fastest growing segment of the electronics industry. It isn't. Nor because of the extensive amount of product available on the market.

The chief reasons for the cartridge system's present success and its foothold on the future are that it represents a test-bed for the consumer entertainment and a complete split with the existing connotations of home tape recording.

The tape cartridge industry has reached its first plateau. In just two years since the advent of both 5- and 8-track, roughly 8,000,000 5-track and 5,000,000 8-track players have been sold. Most of these are in the more expensive cartridge equipment (4- and 8-track continuous loop, 2- and 4-track cassette, and 2-track PlayTape) at the Consumer Electronics Show. The show will also feature virtually every major electronics manufacturer and more than a cluster of smaller independents. Companies such as Libra, Muntz and North American Philips, which are concentrating primarily on cartridge equipment, and national basis and one year for car and player. TapePlay. The industry was rocked by outright claims at first, with spokesmen for all segments proclaiming the superiority of their configurational. The boating, in fact, turned many owners into believing tape cartridges were promotional fad, soon to be forgotten. But now, many owners' stability has predominated and the industry has a solid grasp on the market with a strong presence on the horizon.

According to unofficial but reliable sources, more than 1.1 million 4-track and 500,000 8-track players have been sold, with a few of those being promoted on new equipment at the show.

A special tape cartridge panel set is for 10:30 Wednesday (28), and an all-industry reception and banquet will be held at the Waldorf-Astoria hotel June 25 at 7 p.m. Cost of the show, featuring Dick Shawn, Jane Morgan and the Ray Block Orchestra, is $10.

NAMM Stresses Library Facet Of Industry

By RAY BRACK

The Consumer Electronics Show in New York has the nuts and bolts, but the NAMM show has the same this week.

Strict rules set up by the Electronics Industries Assn. (EIA), sponsor of the New York show, forbid display of tape cartridge or record libraries. The only tape cartridges buyers will find are those needed to demonstrate products on display.

The Chicago Music Show, however, is being used by two of the fastest growing independent duplicate/merchants to enter the musically active business. General Reel and Tape and Amerex will display sizable cassette catalogues at Chicago in addition to their offerings in 4- and 8-track cartridges.

Other marketers of tape cartridges who will show in Chicago are RCA, Tape Distributors of America, Inc., and All Tapes Distributing, Inc. Tape Distributors of America will offer to dealers either a complete tape one-step service or full rack service. All Tapes also has a full tape cartridge program for those dealers interested in the show.

In addition to some 300 and 8-track cartridges from 17 labels and 1,600 open-reel titles from 48 labels, Amerex will show 100 new cassette titles from 17 major manufacturers and the Warner Bros. and Elektra are included. Titles from Caedmon, Contemporary, Daram, Erato, Hi, Jay Jay, Monitor, Monum-

ment, Parrot, Project 35, Specter, Vanguard and Wand will be added to the cassette line in August.

Amerex will also show non-standard fixtures for 4-, 8-track open-reel and cassette tapes.

RCA Victor is expected to show a wide selection of its 250 8-track titles.

GRIT is also expected to premiere about 100 cassette titles. The firm, which is marketing a full-scale tape cartridge marketing program, will debut its marketing programs with Ato, Atlantic, Columbia, Columbia 5-track cartridges, and WD, ABC, Chess, Checker, Cader, Crescendo and Monument, among a number of others.

Dealers, Racks Post Strong CARtridge Sales

By HANK FOX

While the tape CARtridge market is still in its infancy, record retail outlets are beginning to feel the impetus of cartridge sales as the market is registering sharply increased sales. According to Billboard's Record Market Research division, record stores are experiencing an average of 39.2 per cent gain in cartridge sales over the six months ending May 31, 1967, while rack outlets showed a 33.7 per cent increase. Of the 183 dealers and rack outlets polled, 90 per cent of the rack outlets and 87 per cent of the non-rack dealers posted six-month gains.

More dealers and rack jobbers are stocking tape cartridges. While 40 per cent of dealers and 25 per cent of rack outlets sell 4-track cartridges on the end of November 1966, the percentage has now jumped to 60 per cent and 50 per cent respectively. Some 88 per cent of the nonrack outlets sell 8-track cartridges now as compared with 58 per cent six months ago. None of the rack outlets polled in November carried either cassettes or PlayTape, but now 80 and 16.7 per cent respectively do.

More than 50 per cent of all racks and dealers surveyed indicated a 50 per cent or higher boost in sales during the six months. Some 38 per cent of the racks reported a 5 per cent gain, while another 13 per cent spoke of an 80 per cent rise. About 23 per cent on nonrack outlets registered a 50 per cent climb, with 17 per cent reporting the doubling of sales within that period.

Cassettes and PlayTape averages per week were 5.5 each, with nonrack outlets being the average number. 11.5 was the average number for nonrack 4-track cartridges in a range of 1-10. Racks posted a narrower range for 1-65, but average sales per week were 174. Two-Track also had a narrower range (10-10). The average number here was 5.6.

Cassettes and PlayTape averages per week were 5.5 and 8.1 respectively, but the stepped-up release sched-

ule and increased availability is expected to radically alter these figures within the next six months.

Playback and Libraries Exhibitors at NAMM

Cartridge manufacturers exhibiting at the EIA Consumer Electronics Show are:

- Atlantic
- Ampex
- Ardell
- Audiocal
- B & W
- Bluebird
- Columbia
- Capitol
- Cartridge Electronics Division
- General Electric
- Industrial
- K 
- RCA Victor
- Remco
- Shannon
- TelePro
- Tele-Tape
- United
- Victor
- Westminster
- Western Electric

THE WORLD OF SOUND

CONVENTION SPECIAL

Accent on CARtridge products

of NAMM and EIA Conventions

Kinematix Unveils Fast Forward, Silent Switching

Kinematix is set to market a line of 4 and 8-track tape CARtridge equipment featuring several sophisticated technological advances.

- A 4-track cartridge player/recorder with fast-forward capability, U. S. made, for $39.95.
- A 4-track, 8-track cartridge deck with completely automatic sensing, for $169.95. It's U. S. made.
- Silent channel changing, which utilizes a patented muting circuit to eliminate the customary "click, click," in tape cartridge program changing.
- A patented "bump gear" which shifts the tape head to six "discrete" positions in an absolutely vertical plane to achieve accurate channel switching and compatibility of 4-track and 8-track playback on a single machine.
- A compatible auto player, U. S. made, to retail at $59.95.
- And an 8-track cartridge recorder for the car, operable in the home with an AC converter, Price is $99.95.

"We're doing everything with 8-track they said couldn't be done," said Fish, who is also in 8-track and believes that the system has no problems that cannot be overcome by imaginative engineering. Unquestionably the darling in the Kinematix offering at the show is the home player/recorder with fast forward. The unit will run forward at 10 times its (continued on p. WS-2)
normal rate, placing any desired selection just one and one-half minutes away."

"Other fast forward systems for 8-track that are coming out," Fish said, "achieve this by merely speeding up the capstan and the flywheel. With the flywheel moving at high speed, an inertia problem develops. For the tape cannot be stopped instantly and runs past the beginning of the desired selection. The high flywheel speed also creates considerable vibration. Given these problems, all other fast-forward systems for 8-track cartridge players offer only three to four times the normal playback speed."

Fish said Kinematix engineers have eliminated the speeding flywheel problem, enabling the unit to run forward at 10 times normal speed with instant stop. At top speed the unit snakcs the tape forward at 37 inches per second. This is achieved through disengagement of the flywheel during fast-forward winding.

The unit is being offered in two models, the XX 1777, with turntable, at $475 and the XX 1772, without turntable, at $399. It is an 80-watt unit and has a separate recording circuit totally independent from playback. For example, the music lover may record from an LP disk onto 8-track cartridge, may switc5 controls to adjust recording levels, all while listening to the music through the speakers. The unit also has jacks for recording from other sources and from microphones. Automatic stop prevents recording over a track.

Fish said his patented "bumper gear" used on compatible home and car players eliminates head misalignment problems. "The gear is accurate to .5 thousandth of an inch," he said, "and we guarantee our head changing mechanism for five years."

Fish founded Kinematix in 1959 and began manufacturing a stereo balance meter. He added FM car radios and receivers, becoming one of the largest makers of the latter. Kinematix entered the auto cartridge tape field in November of 1966 and introduced its first home units two months ago. The firm supplies several large mail-order houses in addition to numerous accounts in the automotive and consumer electronics field.

"Stereo tape cartridge is the business of the future," Fish said. "The market saturation is nowhere near being a problem. Though we've doubled our sales every year we've been in business, we expect to triple sales each year over at least the next two years."

Fish believes that in a few years a third of all automobiles will sport cartridge players. During the coming year, he expects home players to account for about a third of total volume.

PlayTape Girds for Mass Merchandising

Frank Stanton, president and developer of the PlayTape 2-track CARtridge system, plans to eliminate something that has plagued the singles record industry throughout its history-plain carbon tape. PlayTape in September introduced a U.S.-made CARtridge (previous product has been manufactured and duplicated overseas) and "new manufacturing techniques will enable us to be able to mass-produce the tape and sell," Stanton said. The only cost will be a new label and a blister wrap.

Along with the new U.S. plant, the firm is introducing a new "mule" tape to differentiate its different cartridges. These were to be unveiled at the Consumer Electronics Show in New York and National Association of Music Merchants show in Chicago. A red cartridge will be used for the single record equivalent, featuring two tunes and retailing for $1. The EP, featuring four tunes on one side, and the Kiddle album will be blue and sell for $1 and $1.50. A white cartridge will contain 8 tunes and retail for $2.98. Gray cartridges are used for a 16-tune album and retail for $1 and $1.50.

Six new units, including kiddle lines, a hang-on unit for a variety of stores, two new models (one with AM-FM radio), were also introduced.

The PlayTape 2-track system was first shown to the public at a distributor meeting in July 1966 of MGM Records. MGM Records, president mort Nantkes, was one of the first record company officials to see the value in the lightweight, portable unit and has been marketing units through his regular outlets for distribution channels and electronic outlets. Clarence Avant, manager of Jimmy Smith and an independent record producer in Chicago, said he was most impressed with PlayTape and Record Machine together. Avant has been in the acquisition of record company catalogs for PlayTape and is a special consultant to the firm. Stanton was quick to stress that the cartridges featuring not only its own product, but the product of other labels. MGM Records bowed a $29.95 unit and began a badly needed $10 model.

PlayTape now offers everything from the Beatles (which will be cut soon under a new contract with Capitol just signed) to the Supremes, the Mamas and the Papas, the Shangri La's, and Frank Sinatra.

From MGM Records, PlayTape quickly expanded with the Cordell Corporation's approved sublicensing contract. The record libraries of United Artists, Chess, Cameo-Parkway, Motown and A&M, in May, the Warner Bros./Reprise and Capitol Corporation, were given PlayTape rights. The PlayTape cartridge now contains product of the 25 different labels turned out by these companies with more than 20,000 in stock.

In addition to the U.S., PlayTape is now available in Japan (cartridges introduced only a couple of weeks ago there were both Japanese artists as well as international artists), Europe, South America, Canada, and Australia and is presently eying a number of plant facilities in these markets for further expansion. Higher income players will buy an 8-track unit, perhaps, he said. "But that doesn't interest me. I'm after the mass market. The record companies who've adopted expensive systems have put themselves away from the mass market."

The tape system "will take much more product than the music industry can provide," Stanton said, adding that the "general learning cartridge" is the next step. PlayTape is moving rapidly into the educational field and "we should have a very creditable library to present this fall."

Marketing philosophy is essentially the Gillette approach: Give away the razor and sell the blades. He felt there may be copies of the machine in similar divisions throughout the world. Each market will buy the cartridges for the "production of 2-track tape cartridges will ultimately be the major part of the company's activities and the source of its potential profits. And with the system duplication. As we see it, the number of tracks which is presently bedeviling the industry will be an academic question soon. With quality and tone and all other things equal, the dollar factor will ultimately determine the issue. And, from the looks of things, we believe that decision has already been made by the consumer."
Once again, ITCC is as timely as today's hits!

ITCC is happy to announce a new, EXCLUSIVE contract with MGM for Stereo 4 Track tape cartridges. With MGM, Verve, Verve/Forecast and Kama Sutra labels.

This means that the whole roster of MGM, Verve, Verve/Forecast and Kama Sutra greats like Connie Francis, Ella Fitzgerald, Lovin' Spoonful, Animals, Herman's Hermits, Sam the Sham & The Pharaohs, Hank Wilson, David Rose, Johnny Tillotson, Ray Charles Singers, Jimmy Smith, Walter Wanderly, Astrud Gilberto, The Blues Project and The Righteous Brothers will all be exclusive on ITCC 4 Track Stereo tape cartridges!

And, still available: Dr. Zhivago! Born Free! Other wanted original tracks. All on first come, first served basis. Call, write or wire your requirements!

ITCC INTERNATIONAL TAPE CARTRIDGE CORP.

663 FIFTH AVENUE, NEW YORK, N.Y. 10022 · (212) 421-8080
'67 CARtridge Sales to Equal 10% of LP Dollar Volume

The stereo cartridge represents one of the most exciting "happenings" in the music industry today. It has caught the American public's imagination. And its growth, in terms of the automobile and the home, will be substantial over the coming years.

For example, we expect some 10 million tape cartridges with a retail value of $50 million will be sold this year. The significance of this can best be grasped when we realize that the unit figure represents a doubling of the previous sales rate. The dollar figure is about 10 per cent of what is spent on LP records today.

Naturally, the first thing that comes to mind when we talk about stereo cartridges is the automobile market. And there is no doubt that its potential is great, particularly when it is realized that there are over 8 million cars manufactured each year and there are 75 million on the road.

But it follows that the home market will be the next logical step, and it may prove to have much more potential than the auto market. This home market will be spurred by improvements in the quality of cartridge reproduction, by a broader range of equipment, and by more intensive promotion by all segments of the industry.

The record companies are cognizant of the growth potential of this market and are making their cartridges available in cartridge form. Audio Devices has contracts with Columbia and Capitol Records to supply Audiospak cartridges and tape. We also are supplying cartridges and tape to other music industry firms. Independent Tape Cartridge, in which we have a 20 per cent interest, has one of the largest catalogs in the cartridge field. ITCC markets music in cartridge form for 34 independent record companies.

These companies represent about 75 record labels.

However, it must be recognized that there are certain things which have hampered the anticipated sales from in this field. Not the least important of these problems has been the lack of player equipment for automobiles and the home. However, this problem is about to be solved. A wide range of players is beginning to appear.

The other major roadblock to achieving the type of growth which is expected in stereo 8- and 8-track situation. While there is no easy solution to this, it seems logical that compatible equipment will eventually come on the market and the problem will be resolved. It happened in the 4-track industry and I believe it will happen in the tape cartridge field. From Audio Devices' point of view, our interest lies in the development of compatible tape and player equipment, and to create heightened consumer interest, we will keep the sales and profit action that is inherent in this market.

The promotion has paid off, according to Stimler. He said the company had sold well over a million 2-track cartridges. A bonus came with the unit: An unexpected higher cartridge use. Stimler said that MGM expected to average between eight and ten cartridges per unit because usually a person buys something, uses it for a while, then puts it on a closed shelf. "Not the PlayTape, however. We have now sold an average of 18 cartridges per machine."

Like many innovations, there were some early problems with the use of a $50 worth of choking, the retail unit dealings. "We have, in a few instances, taken the unit out of the hands of record distributors and put it with electronic firms. We took it out of our own Metro branch here in New York and gave it to Chancellor in Newark; out of Rosen in Philadelphia and to Empire Electronics; and with First State Electronics in Wilmington, Del." He said that while both things are a good thing to go, we're still advisable to keep the unit near the record department.

Among the firms carrying the MGM PlayTape models are Thrifty Drug's, Drugs, Cumberland, F. W. Woolworth, J. C. Penney, and Zales Jewelry chain.

The unit is not a one-shot deal with MGM Records, said Stimler, "because it's an electronic thing, so the firm is highly confident in it. One that is developing rapidly, for example, stereo cartridges will be available on the market in January."

MGM PlayTape Forges Ahead Via Premiums and Promotions

The MGM PlayTape 2-track CARtridge unit has proven so popular that one major food firm is kicking off a new food item in October nationwide via cartridge. Salesmen will make their rounds with the transistorized units, playing for potential grocery stores a special sales message on cartridge.

The unit is showing up as a tremendous premium item," said Stimler, vice president of special programs for MGM Records.

Allecat, a clothing manufacturer, is using the unit as a dealer loader. Clothing stores who buy more than $500 worth of clothing are given a unit, a cartridge, and display material to establish an in-store discotheque. These PlayTape centers are being set up in around 500 of the nation's smaller stores, said Stimler, and all will promote the unit.

In a recent survey, headed by Mort Nanziat, has put a tremendous sales and promotion effort behind the 2-track system. The label, first to make its catalog available on 2-track, distributes two models of the unit through its record distribution channels and selected electronic distributors as well as cartridges featuring its own production and labels. Not only has MGM promoted the unit at national premium shows, but teen fairs and other events.

AlleyCat, a clothing manufacturer, offers its retail store customers their own PlayTape discotheque. With the purchase of $50 worth of clothing, the retail unit is given away with a PlayTape unit, a cartridge and display materials for setting up an in-store discotheque to "provide the musical background to show your junior customer that you're in the right groove."

By WILLIAM T. HACK
Pres. Audio Devices Inc.
Five for the money
(plus five for the Show)

Maybe you’ve already seen the kind of money these machines can make. They’re the four new units of the Norelco Sound System, the first and finest cassette line in the market. And the reel-to-reel ‘420’, with more features than any machine in its price class.

But wait until this fall. Norelco will be running the heaviest cassette line advertising in the business. That’s when the real money starts.

See us at the EIA Show—Booth A-208. We’re also going to show you the future of tape sound with five future cassette machines. There’s a stereo changer that plays six cassettes automatically... for up to 4½ hours. A portable cassette player for teen-agers. A stereo cassette playback unit. A stereo auto cassette player. And a professional quality reel-to-reel AC stereo machine.

Take a look at the Norelco line. For now and for the future. We have the first and finest system of compatible cassette machines. We should. We started the cassette machine business in the first place.

The Norelco ‘420’. The first for the reel machine with more features than any other unit in its price range.

1. The Norelco ‘460’. The first monaural cassette recorder.

2. The Norelco ‘450’. The first home stereo cassette recorder.

3. The Norelco ‘350’. The first home monaural cassette recorder.

4. The new Norelco ‘175’. The first mono cassette compatible with a really big speaker.

5. The improved Carry-Corder® ‘150’. The first cassette recorder. And now the world’s most popular.

The re-inventor of tape recording

Norelco

Ampex’s Plan to Automate Duplicating Going ‘Full Blast’

By EARL PAIGE

Ampex’s plans to achieve full automation in all phases of its tape duplicating are going “full blast,” according to Tom Everett, manager of development and engineering who said three lines for duplication of 8-track (three masters and 30 slaves) were in use now.

A separate line (one master and 10 slaves) will be handling 4-track duplicating and Everett said, “We are ready to roll on two lines for duplicating cassettes. All equipment is in and we’re wiring the machines this week.”

Everett also said that a complete overhaul of the 4-track reel-to-reel duplicating machinery is underway and that the mastering process for this configuration has been moved here from New Jersey.

Three cartridge processing techniques have now been perfected and are in full use, Everett said. The newest of these is a machine for automatic album separation.

The second perfected process is one for changing from a glue to a heat seal label on cartridge packages which Everett says will give Ampex a higher output.

The third process now complete is the automatic film stripping machine which peels the outside wrapper on the cartridge package.

Also perfected is what Everett calls the “acid test” for detecting those tapes which may have been damaged before they are shipped. The test measures splice, tension and seeks out any excessive noise as the tape is raced at a speed of 30 ips.

“This is a rugged test, but it’s proving worthwhile. Our rejects are now less than one-tenth of one per cent.

Contemplating the advancement of the tape market during the past year, Everett said, “A year ago the tape market was not in existence. It has been too much to invest in duplicating in any library, or where to use. We took a big gamble and it’s really paying off.”

C-32 tape statistics

Tape Cassette: Progress Report

By WYBO SEMMELINK

Although the Norelco/Philips compact cassette system for tape recorder and playback equipment was introduced less than three years ago, we believe it will become the industry standard within the next two years. Last year alone, these cylinders accounted for 75 per cent of all home stereo sales in the United States.

And Norelco/Philips is working toward an even more compact cassette system for the future. It is called the “audio system” and offers greater versatility and consumer convenience features which are now available only in specialized equipment.

The prototype audio system features an eight-track tape, with a capacity of approximately 40 minutes of music. It is designed to accept 8-track cartridges which are interchangeable with the existing 4-track cartridges.

The prototype also features a built-in cartridge changer, which permits the user to change cartridges without having to change the machine. This feature is made possible by the use of an electronic control system which automatically selects the proper cartridge and starts the playback.

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PLAYTAPE is introducing six new units this week, bringing the total number of the company's 8-track units available to 11. Shown are two plug-in line units (one with AM-FM radio), back row; a new battery-operated unit and an automotive model, center row; a portable with radio and a kiddle unit, front row.

UNIVERSAL TAPEDEX displays one of its new 8-track units. The player features fast forward with automatic caring to beginning of cartridge and automatic ejection of the cartridge away from the hands when machine is turned off.

SONY'S Pocket Cassette-Corder offers all the conveniences of the larger unit in a jacket pocket edition. Runt on a snap-in battery pack holding four type A batteries, the unit lists under $100.

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SONYMATIC model TC-8, listing under $100, allows its user to record onto 8-track Monocartridges. The unit plugs into any stereo system or line outputs of other tape recorders.

TAPE DISPLAY BREAKTHROUGH has been achieved by Mercury Record Corp., with this "carousel" fixture for cassette tapes. (The concept is adaptable to larger cartridges as well.) The unit accomplishes the three things most desired in tape cartridge display fixtures: (1) permits handling; (2) protects balloons; and (3) prevents easy removal for theft. The wire ring circling each tier of merchandise must be moved to line up with the cartridge to be removed. Fixture is free to dealers with order of a rack full of cartridges.

ANDERUS cassette products are displayed at the EIA show by Selectron International. This unit, an automobile player, is designed for six or 12-volt DC operation. The unit comes with a built-in speaker, but a car speaker can be easily attached.

AMPEX is featuring its accessory display center which includes microphones, headsets, speakers, demagnetizer and head cleaner. The stand is finger-proof with sliding doors in front to accommodate the accessory inventory.

TRONICS introduces its new 8-track automobile cartridge player. The unit, which is compatible with the standard 8-track configuration, is geared to passenger safety. The unit is free of protruding knobs or sharp edges. Another feature of the unit is a swing-away cartridge door.

ADMIRAL INCLUDES 8-TRACK in its 1968 line of console stereo units. Among the 14 models introduced at Las Vegas recently was this 50-watt, eight-speaker Portland (Y52151) with solid-state 8-track stereo cartridge tape player (see text). It lists for $389.95.

VISCONT DISPLAYS its Play Mate Model 77. The battery-operated unit for the 2-track PlayTape cartridges lists for $19.95 and features an AC jack for home current use.

JULY 1, 1967, BILLBOARD
1969 Here Today! Cartridge Tape Players

The Satellite
Pre-amp Playback Deck Model CD-865

The Apollo
Complete Integrated System Model HP-895

NOW — for the first time — an 8-track cartridge player specifically engineered and designed for home use. Electronic and mechanical components of unparalleled quality combine to reproduce sounds of true high fidelity. An engineering achievement highly acclaimed by industry experts.

Features

1. Fast Forward — The only unit that lets you start your cartridge at the beginning, automatically!
2. Sens-a-matic — lets you select the tune you want to hear.
3. Eject-a-matic — the built-in safety feature to protect and safe-guard your tape and equipment.
5. Only units available to give you a choice of automatic off or continuous play.
6. Illuminated program indicator.
7. Plus many other unique features.

New for July from Capitol: The Beatles! The Beach Boys! 8-Track Blockbuster Release!
Tarr: New Developments On Stereo 8 Horizon

By AARON STERNFIELD

Additional stereo 8 tape CARtridge breakthroughs, both in the automobile and home fields, were predicted by Irwin Tarr, RCA Victor marketing vice-president and a pioneer in the tape CARtridge.

Tarr predicted that selectivity within a cartridge, allowing the consumer to press a button and hear the music he wants when he wants it, is in the offing. He also predicted that the used car market will have a new lease on life when he explained that as CARtridge-equipped cars go on the used car market, the new owner who inherits the playback of the 8-track program will be more conscious of the cost. While new car production this year is behind 1966 figures, Tarr said, the percentage of Stereo 8-equipped cars is considerably ahead of the previous year. Tarr predicted that the factory-installed Stereo 8 equipment will come down, and he further predicted that the after market (non-factory) installations may outstrip the factory jobs because of their lower cost. In any event, Tarr continued, the unit costs are dropping, and the tape CARtridge ownership will be reflected in these lower costs.

The entire rationale of listening to stereo music in the car is getting more important because of the in-car deejay, Tarr added. He explained that the automobile listeners form part of a captive audience. He has no distractions, he lives throughout the trip, he eats in the car, he stays with the same vocalist, he is a bit too much for a driver on a long trip, while a mixed bag would provide the required change of pace. In this connection, RCA Victor has 35 variety packs—muzak culled from various albums, programmed specifically for tape CARtridges.

Tarr sees a big future for tape cartridges in the home, with the tape cartridge deck used with existing components. He points out that while the cartridge market is relatively small, with the high cost of raw tape, the advantages of the cartridge justify the additional cost. He cites the convenience, utility and flexibility of the tape cartridge in the "impermanent" form of music, while the cartridge is the "permanent" form. The cartridge sounds better longer, Tarr said.

Another frontier in the non-music area, Tarr said, he cited the use of educational tapes for commuters, and the creation of spoken word tapes. Also, said Tarr, the tape CARtridge will serve to spur the radio programmer to come up with better products to meet the competition for the automobile listener.

Motorola's View of the Tape CARtridge Controversy

By OSCAR P. KUBISTO

The over-all picture of the tape cartridge industry has been muddled for many months. Perhaps the picture could be cleared and brought into focus if, instead of the term "tape," only one "right" system, admission is made that each of the three prominent systems—4-track, 8-track and cassette—has its own inherent advantages and has its niche in the market place. As an after-market product, the players are inexpensive, ranging from $29 upwards. (They are less sophisticated and lack automatic features found in 8-track players.) Pop tunes are available on 4-track cartridges for 99c. These two price factors naturally appeal to the teen market.

One system has been well accepted as a portable voice tape recorder, thus is well entrenched in that market. However the quality of music available for a saleable price is questionable. The 4-track system is available, mostly regional, by fulfilling a need at the market place. As an after-market product, the players are inexpensive, ranging from $29 upwards. (They are less sophisticated and lack automatic features found in 8-track players.) Pop tunes are available on 4-track cartridges for 99c. These two price factors naturally appeal to the teen market.

Today, the entire U.S. auto industry offers factory or dealer installed 8-track systems. Many track and foreign car manufacturers have also adopted the system. Many other names in the accessory auto field are selling 8-track.

All major home entertainment manufacturers will include the 8-track system in their 1968 lines. The system was probably selected because of the capability of approaching the audio quality found in present day disc playing systems—only the true audiophile will know the difference. Additionally the 8-track system has features not found in conventional record changers. It will automatically repeat itself after the four stereo programs have played, thus continuous music with up to eighty minutes between selection repetition. This is ideal for background music in the home, professional office centers, educational systems, etc.

It is noteworthy that the music of every significant record label is available on 8-track tapes. RCA, one of the three largest, is staying with 8-track exclusively. They feel "...the 8-track stereo tape system offers significant advantages to both the industry and the consumer." It is essentially good-proof—even a three-year-old can operate it without damaging the unit.

One of the advantages is the numerous applications for cartridges other than music. RCA now is marketing four foreign language tapes specifically designed for learning in auto or home. Salesmen are being briefed with new product information as they drive from one customer location to another. Doctors keep up with the latest developments in medicine as they drive to office, to hospital or home. Other professional people will benefit likewise as programs are underway to tape reports in other fields. Soon busy people on the go will receive audio digests of current events—one weekly news magazine is actively pursuing such a program. Soon tourists will listen to point-of-interest information as they motor along scenic and historical routes.

What is the future for 8-track? Because of its infancy, the question to date is more speculative than definitive. If the volume to be reached this year, the next, and in the years to come, and for good reasons. The product has not been on the market long enough for an accurate judgment to be made.

The 8-track system was developed under a unique cooperative technical program by four independent companies—Motorola, Sarnoff, Lear and RCA. The program began in 1965; RCA supplied the tapes. The players were designed and produced by Motorola and Lear and the cartridges were designed and produced by Lear. As part of the program, 4- and 8-track systems, and 4- and 8-track compatible players were fully evaluated. It was the consensus, based on extensive study, that 8-track was the best system for the mass market.

THE WORLD OF SOUND

Stereo 8

Detroit's Contribution to CARtridge Development

With all the American automobile manufacturers, Volkswagen and Saab embracing the 8-track tape CARtridge configuration, the emphasis in 1968 will be on styling, safety features and engineering sophistication.

Detroit, which cautiously entered the field in 1966, is promoting sales and installation rates which are running counter to the generally downward automobile production figures. Ford was the first of the major manufacturers to offer an 8-track unit. Limiting its initial offering to five car models in two divisions, Ford Motor Co. racked up about 74,000 sales the first year. In 1967, Ford and Mercury division's Lincoln Continental captured first place, with one out of every four new car buyers (14,000) ordering the player. But in numbers, Ford was well behind the field with more than 26,000 orders for the option.

Most of the Ford units were the factory installed, hang-on type, although on some models the company
MGM goes AMPEX...exclusively!

On Stereo 8 Cartridges, on Cassettes...and on Open Reel.

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Delco Exec. Cites Shift In Listening Habits as Boon to Tape CARtridge

By WILLIAM CALDWELL
Customer Research
Delco Radio Division General Motors Corp.

The swing in automobiles is toward more deluxe equipment. At least that's what sales records are showing, and tape cartridge units are definitely getting an "in" rating.

Multi-band auto radio sales (AM/FM, FM stereo sales are spectacularly growing). People are in their cars a great deal more and simply want to be entertained. The trend to suburban living, long vacations and traffic tie-ups in metropolitan areas probably all have a hand in it. "In" recorders to 30 minutes of pure pleasure listening available on one cartridge, the average businessman can be home before he has to change tapes.

AM/FM radio sales for General Motors cars have increased 40% per year for the last two years. And stereo sales have increased 100% per year. It appears that tape players are headed in the same direction. The increased availability of cartridge selections will do a lot to keep the interest climbing. In one city that we know of in Indiana, the wholesale library has cartridge tapes available for loan. One of the local dealers who is promoting stereo-8 a supplied a catalogue of cartridges to get the selection started.

One concept which seems beneficial to the car owner is a tape exchange system. Several owners have expressed desire for the same type of program in which he could trade in the cartridge he's grown tired of for new ones at a special price.

Another factor which will have an influence on tape cartridge sales is the improved reliability of the system. There is a great difference being advertised in automobile service and home environment. In the automobile there are extreme temperature changes not found in the home. Air conditioning affects the selection (model) of the early tape players and cartridges were not designed to take these variations. The result was slow running tapes or complete failure to run at all. More testing of designs is reducing this failure. Of course the automotive tape cartridges are well versed in this type of testing, with their elaborate environmental chambers and proving grounds. Individual components, including the tape, recorders and the electronic equipment used under extreme conditions. Then the complete tape player is given the same treatment, including temperatures of -20°F to +140°F. Another "trick of the trade" is to give the players a shakedown or "burn-in" after they are assembled. Delco Radio Division, for example, runs the players for several hours to ensure there will be no early failures.

What do we see for the future? Continued interest in more sophisticated stereo equipment both at home and in the automobile. A trend to more complete entertainment systems, where almost any type of music, sports, or news can be obtained by simply pressing the right buttons. The player of the future, with electronic equipment will get smaller as integrated circuits are introduced. This will make it easier to integrate the equipment to be used in the portable units.

In other words, we don't see tape players replacing, but only supplementing other entertainment devices. People still want news when they want news, sports when they want sports, and stereo when they want stereo. The big advantage is that you don't have to go anywhere to listen. Anyone who likes stereo will love this.

So whether you put it in the positive—"You can pick what you want to hear," or the negative—"You don't have to listen to the crap other tape owner is playing," the tape cartridge owners are saying that they want to choose their entertainment to suit their mood. This, plus the development of the compact sound including stereo, should add stimulus to the automobile tape player business for many years ahead.

8 Track Embarking on Second Era

By LARRY FINLEY

On June 25, 1966, Billboard devoted a special 36-page section to International Tape Cartridge Corporation, entitled: "Growth of a Company in a New Industry." This special section was designed to celebrate ITCC's 25th anniversary cake with 12 candles denoting 12 years of progress in the first 12 months of operation.

As automotive stereo-8 was during the first year, the second was even more so. This was due mainly to the support of the 8-track stereo tape concept by the major automotive companies.

The Wall Street Journal in its issue dated September 22, 1966, released a story which stated that 8-track sales in the United States increased by 40% in one month.

This article was written in many ways. The "Big Four" of the automotive field backed the Stereo-8 concept and all of the major home entertainment manufacturers began to seriously delve into this new medium of entertainment. The facts in this article were further proved by the tremendous acceptance of the Stereo-8 concept by the public. This was also brought about by the millions of dollars spent in advertising by these major automotive firms on television and radio, in newspapers and magazines and on billboards plus other media.

In addition to the impact on the market which was brought about by the automotive manufacturers, many home entertainment manufacturers announced that the Stereo-8 concept would be available in their lines. By the end of the year, virtually every major home entertainment manufacturer will be featuring and advertising the Stereo-8 concept.

As we enter this new phase of the music business can be well likened to the growth of color TV. Many feel that there will be an acute shortage of tape players and cartridges for some time, making perfecting the stereo tape cartridge. New techniques in mastering have been developed, and when one inserts a Stereo-8 tape into a color TV set, it can be assured of the finest possible quality in sound reproduction.

The packaging of Stereo-8 has also been greatly improved. All new product from International Tape Cartridge Corporation (ITCC) today is being delivered in an attractive four-color sleeve designed especially for each record company. Every cartridge has a four-color picture label which is an actual reproduction of the album cover and all product is shrink-wrapped which makes it eye-appealing to the consumer.

Another factor which is bringing this market to the front is the fact that every important record company has jumped on the Stereo-8 bandwagon by making its catalog available in the Stereo-8 configuration. The first to do this was RCA, who actually released their second to follow suit was ITCC which can now truthfully boast of the largest selection of Stereo-8 track cartridge will be made by eight different major record companies. Soon after ITCC and RCA made entry into the eight track field, every important record company made a commitment to release some or all of their eight track automobile or home unit can secure the music of their choice.

Detroit's Contribution to CARtridge Development (Continued from p. WS-9)

offered a player which was integrated into the dashboard. The unit is manufactured by Motorola. Chrysler also offered a Motorola-made 8-track unit which is marketed as an auto accessory and available as a dealer-installed hang-on accessory only. The company, reminiscent of its automobile phonograph failure several years back, was cautious in its promotion.

General Motors and American Motors stayed clear of any commitment to a cartridge system. While the 8-track configuration was still in its infancy, both companies (by Earl Munter, was made head of the West Coast. Company officials decided to hold off for one year before a final decision would be reached.

By Summer 1966, it was certain that General Motors and American Motors would follow suit with 8-track. In September, the Chevrolet, Pontiac and Oldsmobile divisions of GM announced that they would go stereo 8. American Motors offered an 8-track player and the German import, Volkswagen, also latched onto the same Motorola system. Ford made the unit available on all 1967 models.

Sagging car sales beat the auto manufacturers right from the start of the 1967 model car year. At one point during the summer of 1966, car sales were running 40% below comparable 1966 period—a 5 year low. But new car buyers, in larger percentages and larger numbers than the year before, ordered the option with their cars. In the first three months, sales were 28 percent ahead of the initial six month 1966 period. By March 31, 1967, the half way mark, Ford had installed 55,981 units in its new cars. The per cent of production on Lincoln Continentals was up 7.5 percent, indicating that one of three new car buyers had the player factory installed.

General Motors also enjoyed strong sales. During the first three months, every Chevrolet dealer chalked up some 25,000 installations. And sales of the other GM divisions numbered 18,500.

At the mid-year mark, the Buick division of GM announced that it would enter the cartridge field. And the Swedish Saab revealed plans to offer a stereo 8 unit. GM's Cadillac division remained the only major line not offering eight track, at this time. The exception was the compact and economy-minded models. However, sources indicate that the unit will be available in 1968.

As 1967 ended, it was obvious that the automakers will stress safety in their dashboard design. GM's Delco division, which markets a Viking-built product, is also working on a more compact unit. And Ford will push the front of its new player.

New styling and technological improvements will make all of the players. Ford will feature a complete line of equipment with the integrated model receiving the major emphasis. In addition, Ford will push its compact model designed especially for the foreign market.

Chrysler will again offer its customers a dealer-installed unit, but on the drawing boards is a factory installed integrated model.
RCA and Its Development Of Stereo 8

By WARREN REX ISOM Chief Engineer RCA Victor Record Div.

A four-corporation parlay of vision, effort, and resources brought about Stereo 8: Lear Jet, Ford Motor Company, the Motorola Products Division and RCA. Among the four was an abundance of every element of success for the new enterprise: initiative, need, capacity for producing cartridges and players, a supply of very high-quality back-lube magnetic tape, a library of fine music and long experience in magnetic recording systems.

From this beginning less than three years ago, this new recorded entertainment business has involved, almost without exception, every record company, every automobile manufacturer, every recording studio, every magnetic tape producer, and every tape recorder manufacturer and their dealers in America, and is at this moment in an expanding abroad. Such is the impact upon an established industry of public response to a product that gives the same freedom of program material selection to one in his car that he enjoys in his home.

High-speed duplication of eight tracks on 3/4-inch tape was conceived by RCA. Development and manufacture of the successful and reliable Tiros satellite recorders established a technological breakthrough in tape guiding and handling that was directly applicable to the use of eight tracks in the automatic loop Stereo 8 cartridge. Eight tracks maximize program selectivity and tape utilization. In actual use, this means that each cartridge has four stereo programs with pushbutton availability.

One of the basics for a successful Stereo 8 cartridge system is proved quality tape. Back-lube tape had already been developed by others in the industry, but RCA embarked on a crash program to develop a superior back-lube tape especially suited for Stereo 8 use. This was accomplished.

Designed for Environmental Conditions

RCA applied the principles of "design for reliability" to the product development of the Stereo 8 cartridge. This approach was born from its spacecraft experience. In essence, the product was developed to meet the operational requirements under the environmental conditions of the automobile without compromise. Consequently, a whole series of perfecting modifications were made before the cartridge was ready to be released as an RCA product.

One perfecting effort was applied to the tire of the pressure roller. The pressure roller is very important for the reproduction of sound from tape. To have a pressure roller in the cartridge means that the roller used with a recording is as new as the recording itself. Knowing the importance of the pressure roller, RCA worked to obtain a tire that will operate at temperature extremes and stand the abuse of carelessness in handling and storage; for instance, leaving the cartridge inserted in the player overnight or "stoning" the cartridges on the dash. In addition to this, mechanical perfection was required. After a succession of directed experiments, the performance demanded was achieved with a tire construction that ensures a reduction in unit cost. In addition to ensuring high performance, the pressure roller in the cartridge simplifies the player and its operation. The insertion and removal of the cartridge from the player is accomplished in one motion with little or no visual attention. This is a factor in driving safety.

The continuous cartridge is a simple, little mechani-

cal device containing a total of 13 parts, only three of which are moving, namely, the pressure roller, the tape, and the platform about which the tape is wound. The tape varies in length from cartridge to cartridge according to the playing time of the recording. The "looseness" of the wind of the tape on the platform affects the reliability of operation. If the tape is too loose, it jams; if too tight, it locks. A method of wind was found to establish the right amount of "looseness" automatically regardless of tape length. This has given uniform high performance to cartridges.

Establishing Standards

Just as a fine watch is adjusted to run reliably in any of several positions, the Stereo 8 cartridge is expected to operate at other than the horizontal position. The freedom of locating the player at the most convenient place in the dash of a car was gained through modification of the platform to give support to the tape even at high angles of inclination of the player.

Gremlins infest new products if less than full attention is given to the minutest detail of construction. Nothing is more disappointing than a dimensional incompatibility. Realizing this, RCA concentrated on monitoring the dimensions of all cartridges under development to preserve complete interchangeability between cartridges and players. This was necessary for tape player design. It also protected the customer from obsolescence by neglect. RCA led the Electronics Industry Association Committee composed of cartridge tape player manufacturers, cartridge manufacturers, and cartridge producers that established and monitored the standards from the outset and avoided the dimensional chaos that is too prevalent in new products.

People live in automobiles only while they are in motion and when the interior environment is somewhat under control temperature-wise. The tape player and cartridge must, in addition, survive the heat of a closed car exposed to the blazing sun in a blacktop parking lot and withstand the frigid cold of overnight storage on the street in midwinter. These conditions are well known to car manufacturers and were accurately specified by the Ford Motor Company.

They were accepted by RCA as the criteria for the Stereo 8 cartridge design. Many hours and days of tests were programmed for the environmental chambers (Continued on p. WS-17)
In less than two years 8-track recorded tape—developed and introduced by RCA Victor—has revolutionized the way people everywhere use, enjoy and think about recorded entertainment.

On every continent those who love music appreciate in ever-growing numbers the unique advantage and flexibility of "The Tape Cartridge System of the Future Available Today."

In the U.S., Stereo 8 is the exclusive choice of the auto industry for new cars and trucks...the overwhelming choice of home instrument manufacturers...the only cartridge system offering all the great artists of every recording label.

Stereo 8 offers consumers a thrilling new listening experience by providing the music they want...when they want it...wherever they go...in a convenient, portable and more permanent form.

Stereo 8, by expanding the usefulness of recorded music, offers our industry—producers, distributors and retailers alike—the promise of a new and broader market for the products they create and sell.

Stereo 8 cartridges are already the world's best-selling recorded tapes—and RCA Stereo 8 tapes continue to lead the pack by a wide margin.

This RCA leadership reflects the substantial investments with which we have backed our confidence in the potential of recorded tape.

Coupled with the most demanding quality control procedures in the industry, these continuing investments—in research and development, in the world's largest tape duplicating facility, in creating and marketing a catalog of over 500 tapes, and in national consumer advertising and promotional support—have made RCA Stereo 8 your best investment in cartridge tapes.

The outstanding artists of the Buena Vista, Colgems, Crescendo, Diamond, Kapp, Prestige, Wand and Scepter labels are also available from RCA Stereo 8 distributors in cartridge tapes manufactured and distributed by RCA.
The World's Greatest Artists

The artists shown here—and many, many other represented in the

1. Ed Ames
2. Eddy Arnold
3. Chet Atkins
4. Harry Belafonte
5. Blackwood Brothers
6. Arthur Fiedler
7. Erich Leinsdorf
8. Julian Bream
9. Montserrat Caballé
10. George Carlin
11. Van Cliburn
12. Myron Cohen
13. Perry Como
14. Sam Cooke
15. Floyd Cramer
16. Jimmy Doon
17. Eddie Fisher
18. Sergio Franchi
19. Lorne Greene
20. Janis Hendrix
21. Al Hirt
22. Los Indios Tabajaras
23. Jefferson Airplane
24. Mario Lanza
Are On RCA STEREO 8
internationally famous entertainers — are
RCA Stereo 8 catalog.

25. Henry Mancini
26. The Monkees
27. Peter Nero
28. André Previn
29. Leontyne Price
30. Jim Reeves
31. Sonny Rollins
32. Artur Rubinstein
33. Robert Shaw
34. Nina Simone
35. Connie Smith
36. Kate Smith
37. Hank Snow
38. The Statemen Quartet
39. Porter Wagoner
40. Dottie West
41. Glenn Yarbrough
42. The Youngbloods
43. John Gary
RCA STEREO 8
leads the industry in Advertising... 
Merchandising...New Product Ideas

The Sandy Koufax Show
Starting July 2, RCA Stereo 8 will sponsor "The Sandy Koufax Show"—a regular weekly feature of "Monitor" on NBC Radio. Aimed at a prime audience of male prospects during the peak radio-listening season, this show will reach a total of over 8 million listeners per week! RCA Stereo 8 is the only tape cartridge manufacturer to make this kind of nationwide effort to build consumer demand.

From the beginning of 8-track stereo cartridge tape, only RCA Stereo 8 has steadily supported distributors and dealers with a continuing program of national advertising in top consumer magazines: Life, Time, Newsweek, Sports Illustrated, Esquire and many others. This national promotion is in addition to local newspaper advertising, radio spots and other support at the retail level.

RCA Stereo 8 has, from the outset, made available to distributors and retail outlets the industry's most complete display and promotion program, including the Gemini Twin Merchandiser and the Pick-A-Tape Card Browser. These units have been augmented by a wide selection of display pieces, consumer catalogs and other sales aids.

RCA Stereo 8's development program has included the introduction and promotion of various product innovations and exclusive features such as the Head Cleaning Cartridge and Dispenser, the Test Cartridge, the Cartridge Caddy, Multi-Artist Variety Packs and Language-Learning Tapes.

RCA Stereo 8's rigid quality control system assures uniformly high standards of mechanical perfection and flawless fidelity. Only RCA Stereo 8 Cartridge Tapes are fully backed by an exclusive one-year Warranty against factory defects.
in the Engineering Laboratories to direct the development of materials and components to meet these realist
requirements.

Design for production is primarily emphasized in production engineering after the design for reliability phase has been completed. With Stereo 8, RCA drew upon its experience of the tape duplication process for the environment and use of a pilot plant operation for initial production. Freedom to innovate was the keynote of the first production run and its effects were repeatedly stressed. Consequently, a basis for planning the factory was firmly established. From the very beginning, an extensive life test program was undertaken to evaluate the effect upon performance of all events over every production procedure undertaken.

Use of “Tape Tree” in High Speed Mass Duplication

In the treasury of experience in tape recording was that of high speed mass duplication, in conversion in conjunction with video reproduction and photo interpretation. The “tree” was used by RCA for duplication years before the advent of Stereo 8. The “tree” is a series of air-lubricated tape guide, so arranged to support a “master” tape that has been made into a continuous loop by splicing. A rack-mounted conventional master tape transport “plays” the master. The supply and take-up reels of the tape are not used during duplication. The tape “tree” permits the master to be played over and over without interruption. The air-lubrication of the tape on the “tree” eliminates all contact and wear except as the tape passes over the sets of encircling reproducer heads. In this way, the master tape quality is almost independent of use.

If the tape is played over and over by the master transport, the program is recorded by one to forty “slave” recorders. The “slave” recorders use a 3.3 ips speed but are called “pancakes.” This is sufficient for more than nine twopack Stereo 8 cartridges and at least twice as many single. All of the slaves connected to the master program are at the same time as the master is started at the beginning of the recording. The master plays the program over and over without interruption. The slaves are fully recorded. At the end of each pass of the master, and indication recorded. The “pancakes” are transferred from the slaves to the break-down machine. This machine automatically winds one program on the platform of a cartridge with just the right amount of “ looseness.” The tape is made continuous with a foil covered sleeve that initiates track switching in the cartridge player.

The use of “trees” for the master tapes during the duplication operation enables a “tree” of slaves to be duplicated. The master tape is commonly run at twice the speed of the duplicated tape. 3/4 ips tape is duplicated at 1 1/2 ips. A generous use of tape for the master is a quality assurance factor for the duplicated tape. However, to run this tape at 3/4 ips and to play the tape at 1 1/2 ips will take an unnecessarily long time. To show the time, the master tape is run at 60 ips and the tape duplicated at 30 ips. This reduces the time by a factor of 8. This is a multiple mechanical operation and provided an opportunity for a doubling or doubling and later, if necessary, redoubled. This would reduce the time by a factor of 16. A slave tape of 3/4 ips would have a speed of 240 ips. This is no problem. Trees have been used regularly for other purposes at 3200 ips and the duplicating system must be optimized in design for the specific speed.

Developing New Factory

At 8 to 1 duplication speed, a 3600 foot pancake of tape lasts 24 minutes. If 16 slaves are used, the tape for 24 minutes can be finished in 7 minutes. If 40 slaves are used, the time is reduced to less than two seconds. If the duplication speed is doubled and then redoubled, the master tape would be reduced to less than 1/2 second per single cartridge—that is, if the law of diminishing returns did not rear its ugly head.

RCA has its expertise in the treatment of experiences with one exception. The foil covered splicing tape had been used for attaching leaders to both composite and tape guides to signature the ends of the tape. However, the tape used for this purpose failed the environmental requirements for automobile use. A film covered splicing tape capable of withstand- ing the environment had to be developed.

The initial production in the pilot plant revealed that playing each cartridge once gave 100% assurance of its capability to yield a satisfactory product and 100% assurance that it was contributing to the final check of its audio performance. To facilitate this, run-in machines were designed. Also, in the pilot plant, times for cartridge assembly were worked out and a case-closing press put into use. After more than a million cartridges had been produced in the pilot plant, a new factory was put into operation.

This new factory was proved and all that had been designed for the mass production of Stereo 8 cartridges. In the laboratory, a group of 50 different types of tape have been designed and built by RCA for the pressure roller, the platform and core, and for the base assembly. These machines have been demonstrated to perform as specified on the RCA Stereo 8 product by eliminating the irregularities of manual assembly.

Quality Control Procedures

Stereo 8 production at RCA is directly dependent upon the entire operation of each of the raw tape, cartridge parts, and recordings are in effect purchased by Quality Control and sold to the assembly floor. Everything used on the assembly floor has been approved by Quality Control. Thirteen “trees” are used in the actual possession of Quality Control. A procedure is set up in the tape duplicating room to assure that every recording is within the control limits specifying performance. There is a remnant of tape left over after the “pancake” is fully recorded because the recording and the tape ends are eliminated. On the remnants (or “tails” as they are known in the duplicating room) are automatically recorded signals by which the technician can determine whether the performance of the duplication system are evaluated. These “tails” are examined by Quality Control before acceptance. Subjective audio listening tests are also used to confirm quality.

Cartridge parts from the master are likewise delivered to Quality Control before they are delivered to the assembly floor. Inspection routines are followed which assure that the automatic assembly machine will work only with parts that are within specification.

Regularity, the operation of this quality control system, is a point of or at least a point under suspicion. Early in its operation, supreme confidence had not yet been established that the placements of tracks within the space of a thousandth of an inch tolerance. A crew was set to work opening cartridges, magna-fluxing the tracks on the tape, and measuring their placement. After several hours, the machine had green and net one track was found outside of tolerance, the accuracy of track placement has been accepted as a basis for tape player design and performance.

Quality control has been revealed so far primarily as a pre-audit operation. This is important for automatic inspection to assure the quality of each operation on the assembly floor by inspection. The use of “run-in” of the cartridges and final assembly inspection are accepted. Inspection and quality control extends through labeling, packaging, and shipping.

Warranty Operations as Form of Quality Control

Warranty operation is a part of the quality control steps. In fact, the warranty operation is a post-audit type of quality control. Every cartridge returned on warranty is played and the reasons for its return verified, classified, and reported to Engineering, Production, Quality, and Sales. Corrective action is geared to these findings. In addition, the continuing research and development programs of the Engineering Laboratories benefit from this input. Thus, warranty closes the loop and locks creative effort to the realm of customer experience.

The recording on the tape in the last analysis is really the end result of all of the effort of producing Stereo 8. RCA has set up and supported every effort to maintain the standard NAB compensation for recording on tape 3/4 inch. RCA has supported the standard recording track for Stereo 8. This has given the player manufacturers and the cartridge manufacturers a standard of reference for their work. Otherwise, endless effort would go into the manufacture of cartridges that meet the individual personal preferences of all those in the industry.

RCA has used Stereo 8 as a standard musical product capable of equipping an entertainment in a most practicable manner. RCA realized that the quality of reproduction from tape is bounded on its more than quality emphasis. RCA has developed a standard that will harmonize with all every manufacturing factors. In this representation, quality is a set of standards that is based upon the knowledge that a polygon of a given perimeter is to equalize its sides as far as possible.

JULY 1, 1967, BILLBOARD

THE WORLD OF SOUND

Stereo 8 Service To Record Industry

By RALPH WILLIAMS, Vpc, Custom Stereo Marketing

As with the RCA Victor recording studios and record manufacturing plants, RCA Custom has made the new RCA Victor Stereo 8 facilities available to all record companies desiring to enter the Stereo 8 tape cartridge business on a direct distribution basis.

From the beginning, the service has included a complete one-man operation. Since early has been in operation, RCA has welcomed industry visitors and has showed the production operation to the RCA Laboratories. Stereo 8 is a quality product, and anything that RCA can do to encourage quality in the industry reflects to the advantage of RCA. Stereo 8 has been a total effort proposition for RCA. Every aspect of the enterprise has received full atten-

Final recording quality is the product of doing many things right. Each of these things must be measured and optimized. To do this a standard tool is required for each measurement. This meant that a tool kit had to be developed. RCA developed the tools and supplied them to the industry. The tools took the form of test tape with controlled signals by which all of the characteristics of player performance, cartridge manufacture, and recording quality can be displayed. More than 50 different types of test cartridges have been engineered, developed, manufactured, and sold to the individual users. This is a major contribution to standardization for the Stereo 8 industry.

RCA has worked with the new Stereo 8 industry, through the industry associations. On the informal side, RCA people have consulted, advised, and evaluated the work of the Stereo 8 people in many other segments of the industry. Since new factory has been in operation, RCA has welcomed industry visitors and has showed the production operation and the Engineering Laboratories. Stereo 8 is a quality product, and anything that RCA can do to encourage quality in the industry reflects to the advantage of all. Stereo 8 has been a total effort proposition for RCA. Every aspect of the enterprise has received full atten-

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Battle Underway for World Market
By HANK FOX

Stereo 8's international progress is slow, but steadily developing. This is the opinion of Dario Soria, RCA Victor's vice-president of its international division. However, with the advent of local manufacturing—both hardware and tape cartridges—the RCA executive foresees a rapid growth in international consumer demand.

"The key to the future of stereo 8," said Soria, "is local production. RCA Victor is establishing beach-heads for local cartridge duplication, but we have to move in conjunction with the equipment manufacturers." Soria cites Italy, Mexico and Argentina as the first of several major markets which will open to a strong influence of 8-track playback systems. This move is said to be "the 8-track market can be established. One is to explain the final product and the other is through local production."

But exportation entails many limitations, Soria, explained. "Each country has its own quotas and taxes. In some cases, the overseas dealer's entire imported inventory is taxed if the fee is levied at the port of entry."

"The answer is local production," Soria said, "and during the past few months, we've seen a concerted move in that direction."

According to Soria, at least three local companies in Italy have expressed interest in handling and selling the product and their local distribution field and others are set for home product manufacturing. A major push into the home entertainment area will be made in October when Astra and Farmi will be in market homes. Currently in production on automobile systems are Marelli, Autovox and Voxson.

RCA's Italian division, RCA Italiana, is importing in quantities, producing, but output is not met for REA's local duplication facilities to be built within three months. RCA Italiana currently sends its masters to U.S. for track duplication.

In the Japanese market, Soria points to the 14 local companies, including the Victor Company of Japan, which are in production of 8-track components. Through VCI, RCA is engaged in local cartridge production in this country.

Motorola has been at the forefront of establishing worldwide acceptance of the 8-track system. The company already has produced music licenses in Mexico, England and Japan and others are pending. "By the end of the year," said Dick Winsawer, Motorola's director of international operations for the automobile products division, "we will have a network of key local manufacturers."

"The market for tape players follows a different structure in Europe than it does here," Winsawer continued. In France, England and Italy, the percentage of accessory installations is small. Only in Germany, where installation is to the car, is it a prime factor in factory installation significant.

The European market is two years behind the United States in the growth of the 8-track market. In this country, the company has sales in Brazil, Bolivia, Columbia and Peru, Argentina and Venezuela are in the forefront. Custom manufacturing of local catalog products already begun in Argentina, Soria said, and local production will begin within three months. According to Soria, Automatic Radio and Borg Warner are quite active in Venezuela. Independent duplication of local product is scheduled to commence shortly in Mexico.

Aside from Italy, Soria expects England and the Scandinavian countries, as well as South Africa and Rankin Ltd., a Japanese import, and University Recordings, a Motorola licensee, to have stepped up their British activities. At RCA Victor, a new 8-track recording company to go cassette, is now offering its product also on 8-track.

Stereo parallels the future of the 8-track cartridge to our and our plans. "In Europe," he said, "Stereo 8 is the LP of the record business. The LP started slowly, but its progress was constant. Now it's by far the LP."

"Europe has always been quality conscious," Soria continued. "And that's why we believe stereo 8 will dominate the competition."

Advertising's Role in the Stereo 8 Success Story
By GEORGE L. PARKHILL Director Advertising and Promotion RCA Victor

From the outset, RCA Victor has matched its substantial technical and manufacturing investment in Stereo 8 with an aggressive promotion and advertising. RCA was the first manufacturer to advertise 8-track cartridge tape nationally and this advertising role presented us with a number of opportunities.

Basically, the chief objective of our introductory advertising was to stimulate the development of dealer acceptance as well as consumer demand. The desirability of 8-track stereo sound in automobiles, for example, was a new idea to the vast majority of consumers. True, there had been some 4-track entries in the field but these had reached only regional segments of the population. So our primary problem was precisely twofold: to promote the generic concept of car stereo and to promote RCA Stereo 8 product per se.

Among the major manufacturers, only RCA has, from the beginning, pursued an aggressive program of advertising and promotion directed toward consumer product awareness. Advertisements, which were published in October of 1955, appeared in such top national magazines as Life, Time, Newsweek, Esquire, Sports Illustrated and automotive magazines. This consumer effort was, in turn, backed up with trade advertising in Billboard and Cash Box.

It was also recognized that automobile dealers and auto accessories were the key people who could supply a valuable link in the distribution chain of Stereo 8, and so an auxiliary advertising campaign was aimed at these retailers via the pages of "After Market News," the bible of the automotive field.

This consumer and trade advertising has continued right through to the present moment, and plans for future advertising demonstrate our continuing faith in the future of 8-track stereo cartridge tape.

Our promotion program has likewise been strong and steady from the initial introduction of the product, and has been marked by a number of innovations that are exclusive with RCA. The Gemelli Merchandiser, for example, as well as the Card Browser and Cartridge Catalog. RCA's approach to advertising and merchandising have been enthusiastically received by retailers.

Sales aids such as store displays, decor, window displays and color coded point-of-purchase material has been supplied to distributors and dealers on a regular basis.

Other product innovations—the Head Cleaning Tapes, and the Cartridgeinker, the new引进Care and Maintenance Kits and the newly-introduced Language-Learning Tapes—have been given strong back-up support in our advertising and promotion.

Initially, the emphasis in all of our advertising was on 8-track stereo sound for the car. But as home player units became a more important influence in the purchase decisions, our advertising has stressed this dual use: for the car and the home. Our present consumer advertising campaign, which was launched some months ago, features famous artists from the RCA Victor roster and pictures the artist in his car and listening at home. The artists, incidentally, have been very enthusiastic about the series and we feel that their endorsement has greatly enhanced the product image. This campaign, with the theme "You Never Heard It So Good," will be continued in future advertising.

Within the next few weeks, RCA Stereo 8 will further strengthen its support of 8-track cartridge tape with national consumer advertising in the "Sandy Koufax Show". See separate story on Sandy Koufax.

This October marks the second anniversary of the introduction of 8-track cartridge tape. In that short time it has become an important factor in the recording business, the Detroit-approved system for the new model cars and the perfect choice for home listening. We believe that advertising has made a significant contribution to this success.
Lear Jet Stereo 8

sets a new pace in 8-track tape cartridge systems!

THE ONLY AUTOMOTIVE STEREO TAPE CARTRIDGE SYSTEM OFFERING ALL THESE FEATURES:

1. EXCLUSIVE
   Fast Forward
   ...speeds tape to any selection on cartridge.

2. EXCLUSIVE
   Precision Pitch Control
   Like expensive hi-fi turntables...adjusts sound to preferred tonal pitch.

3. EXCLUSIVE
   Direct-drive Motor
   One moving part! The motor shaft is the capstan drive...no drive belts or pulleys.

4. EXCLUSIVE
   Solid-state, All-electronic Speed Control
   ...precise and reliable! No mechanical governor.

5. EXCLUSIVE
   Zinc Die-cast Construction
   ...dissipates heat for cooler operation, surer reliability!

PLUS NEW STYLING IN A COMPLETE NEW LINE!

Offer the new 8-track stereo tape cartridge player, Lear Jet Stereo 8 Model AS-831 — or add a powerful AM Radio with Lear Jet Stereo 8 Model ASR-851 — or, for the ultimate in automotive stereo sound systems, the Lear Jet Stereo 8 Model ASFM-871 (illustrated), incorporating brilliant FM and FM Stereo Radio (multiplex adaptor optional). All solid-state, all easily installed in any car, all with the exclusive Lear Jet Stereo 8 features, plus new Synchro-track Control to compensate for variations in track positions on any tape.

EXTRA SALES ACTION! EXTRA PROFITS!
WITH NEW STEREO 8 MODELS FOR THE HOME

Beautifully styled Lear Jet 8-track stereo tape cartridge players for the home bring the magic of Stereo 8 cartridges in from the car. All models feature automatic program switching, choice of any four programs on the tape at the touch of a button, and up to one hour and 20 minutes of uninterrupted music on each Stereo 8 cartridge...with selections available from all of your favorite recording companies.

NEW PORTABLE 8-TRACK TAPE CARTRIDGE PLAYER
Pipes anywhere...on rechargeable batteries or AC current. Built-in battery charger operates automatically. Detachable speaker enclosures, fully automatic tape cartridge operation. Lear Jet Stereo 8 Model PS-8.

NEW 8-TRACK TAPE CARTRIDGE MUSIC SYSTEM
20-watt peak music power amplifier with integrated 8-track tape cartridge player and matching speaker enclosures. Four high-fidelity speakers, includes inputs for phone or tuner. All solid-state circuitry...walnut wood-grain cabinetry. Lear Jet Stereo 8 Model MA-20.

8-TRACK STEREO TAPE CARTRIDGE DECK
Brilliant reproduction through speakers and amplifier on stereo system already in the home. Plugs right into amplifier...in seconds. Handsome simulated wood-grain cabinet. Lear Jet Stereo 8 Model RSM-8.

MEET US AT BOOTH NO. A-102

LEARN JET STEREO 8

LEAR JET INDUSTRIES, INC./STEREO DIVISION • 13131 Lynden Avenue, Detroit, Michigan 48227

CONTACT YOUR LEAR JET STEREO 8 DISTRIBUTOR TODAY!

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Atlanta, Georgia
Black Diamond, Tel. 733-DIAMOND
Birmingham, Alabama
Carolina Audio, Tel. 505-405-1000
Boston, Massachusetts
Colorado Audio, Tel. 501-802-5500
Buffalo, New York
Barnett Teleproducts, Tel. 733-932-5000
Chattanooga, Tennessee
Black Diamond, Tel. 505-405-1000
Chicago, Illinois
Black Diamond, Tel. 733-932-5000
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Black Diamond, Tel. 505-405-1000
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Black Diamond, Tel. 505-405-1000
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Meet our track team.

The hottest 8-track team in the rhythm-and-blues field.

With the signing of a contract with King Records, Stereodyne becomes the nation's leading duplicator of rhythm-and-blues stereo tape cartridges.

When you sign with our company, you're in good company. Motown, Tamla, Gordy, Soul, King, Musart, Discuba, Nilser, Musidisc, Odeon and Southeastern are all top sellers in our label stable.

And in the industrial and educational field, our tape duplicating services are expanding rapidly. We handle such clients as the Trial Lawyers' Service Company, Jam Handy Organization and the University of Michigan.

Stereodyne's brand of teamwork can be a big factor in your success in the tape cartridge business.

How? With you functioning as distributor and Stereodyne as your duplicator and warehouse shipping source, you can get the greatest freedom of movement and profits.

And we can provide every type of top quality cartridge at costs which will dramatically increase both short and long-term profitability of your operation.

If you'd like to get on our team, contact Stereodyne, Inc., 2810 Elliott St., Troy, Michigan 48084, or telephone (313) 585-1440.

See us at our hospitality suite in the Hilton Hotel during the Consumer Electronics Show.

Stereodyne
6 NEW RELEASES READY FOR IMMEDIATE SHIPMENT

6 MORE NEW RELEASES READY FOR SHIPMENT JULY 17TH

Contact Your Motown Tape Distributor Today!
ble home units. The question was, when would the demand for the home product be felt?

Dealer purchases at Las Vegas make it appear that the sales of 8-track stereo tape players will show a modest rise this fall and subsequently show increasingly large incremental gains, proportionate to the growing number of 8-track installations in new cars.

Because of the wider exposure of 8-track in cars, we expect automotive tape installations to continue well into the future, at least for home in the immediate future. In our 1968 home entertainment line, we are offering two console stereo models with 8-track stereo players built-in—one more than a year ago—and we are offering a separate player deck, model 8WA/CITP, which can be used with any stereo set with a tape input position.

The car-home combination in 8-track stereo tape is a natural because it is being promoted by three industries—the automotive manufacturers and their dealers, the recording companies and the makers of home entertainment electronic products. Philco-Ford sees a great opportunity for its home entertainment systems, including 8-track stereo players. We have a number of programs designed to promote their sale.

Among sales tools currently available is a home entertainment system display center, a permanent in-store display which provides dealers with an organized fixture to show off the product to the customer. We are promoting an 8-track stereo cartridge starter collection of three stereo cartridges by Columbia Records' top artists.

Radio Frank's 'Please Handle'

A "please handle" policy on tape CARtridges has created a booming business for Radio Frank. "First, we tried keeping the cartridges behind the counter," said owner Frank MecKrock. "But we now put them out front where the customers can handle them. First thing you know, the customer is picking up two or three extra cartridges he never intended to buy.

If Radio Frank returned the cartridges behind the counter, "business would drop 50 per cent," MecKrock said. PiFferage is rare, but if a clerk suspects anyone of thinking about pocketing a cartridge without paying for it, the clerk gives them extra special service and attention.

Radio Frank, relying heavily on radio promotion, has been moving anywhere from 1,000 to 2,000 tape cartridges a month and installing player units at the rate of about 200 per month. Most of the business—about 25 to 1—is 8-track. MecKrock said. The firm promotes heavily on radio, mostly on weekends when people "have got money in their pockets," including the major deep-see shows of CKLW and WCHB in Detroit. Tom Shannon on CKLW does an excellent job in mar-

NEW RCA CARtridge Product

RCA Victor has issued 15 new stereo 8 cartridge tapes in June, bringing the total number of packages available in the catalog to 519. Several of the new cartridges are current best sellers on the album charts.

Popular tapes in the release are: "Surrealistic Pillow" by the top 30 San Francisco group Jefferson Airplane; Halftrack's bands' "13" for the Film Score "Two for the Road"; "Spanish Moonlight" by John Gary; "Lonely Again" by Eddy Arnold; George Carlin's comedy album, "It's a Good Life"; Andy Williams' "It's a Wonderful Life"; Chet Atkins and the Variety Pack (not available in LP form) "More Guitars Galore" (featuring Jerry Reed, Chet Atkins, and John Stamos); Les Indios Tabajaras, Al Caiola and Carlos Montoya. The Popular Twin Variety Pack (Two LP equivalents) is "The Wonderful World of Opera" with Jeanette MacDonald, Nelson Eddy, Anna

CARtridge Package Design

Enthusiasm for paperback began to wane and after a good look at noticals we settled into the final round of developing a plastic package shaped to the product. The choice of plastic was dictated by its durability, the ability to fabricate at high speeds and the visual and tactile appeal of the material. Factory operations, inventory control and point of purchase requirements began to play a major role as we settled into this final phasing. A highly unusual sandwich of materials was developed. Urethane foam laminated to high impact, high heat (no deformation between 185°F-40°F) styrene and a thin layer of styrene film laminate to produce a gloss surface formed the sandwich. The urethane was introduced for its cushioning effect. Tyro, a plastic with superior strength, heat resistance and transparency was chosen for the closure. It was determined that the base would be vacuum formed and the lid injection molded.

In its final design, the package offered product protection, a transparent closure to allow inspection of the new product, stacking tracks on the top of the closure and the bottom of the container and an area for cover art. The special problem of converting the album cover picture was accomplished by rescanning and recropping the picture area and then respelling the type. The original 12" film is handled by a special reducing process that maintains color value and introduces the new type at the last production stage.

The extension of the Stereo 8 system from automobile to the home, growing demand and increasing public familiarity with the product led us to undertake a second stage of package development that resulted in the package form introduced in January 1967. Basically an extension of the original design, the new format is more compact and favors the top contents label on an opaque lid over the original transparent lid. The closure is effected by a snap action instead of a sliding action. All product is film wrapped.

In reviewing the long development of this successful packaging format, the result must be credited to the function and design of the cartridge itself. Shape, materials and graphic presentation are inspired by the forward look of a cartridge designed to open broad new markets.
You'll never know how different an Audiopak is, until you re-open it.

The tape guides are molded right into the base. Their reliability doesn't depend on the fit between top and bottom sections.

Audiopak's hub "floats" to prevent friction build-up and eliminate flutter and wow. This exclusive design does its job so well, it was granted a patent: No. 3,241,791.

Precision-mold a pinch roller in one piece, to a tolerance of three one-thousandths of an inch, and you can be sure it's truly round. Only a truly round roller can assure a consistently faithful output.

Even if tape loops back, it can still move freely in these specially designed accumulation chambers.

Specially lubricated Audiotape reproduces high-frequency sounds brilliantly (lows, too), even at the slow cartridge speeds, yet never abrades your heads. It figures. We're the only cartridge manufacturer who also make our own tape.

We've tried to make our Audiopak tape cartridges virtually impossible to jam.

And we've succeeded. Just ask any of our customers (24 major duplicators and the music companies that record under 77 different labels, at last count).

But nobody's perfect. It is possible for an overworked "run-in" machine to throw us a curve.

Yet even in the unlikely event that an Audiopak should stick, you're not stuck. Just re-open it (loosen one screw), re-load and re-pack.

Sound simple? It is. See for yourself. Send for a sample. We could make such beautiful music together.

CARtridge Cashes in
On Self-Improvement
Market

By ROBERT E. LIVESAY
Press, Corinna-Institute for Language Study

In addition to listening to Rachmaninoff and the Rolling Stones, the Stereo 8 Tape Cartridge aficionado can now learn a foreign language. For the past several decades, interest in and purchase of self-improvement materials has mounted geometrically. The American consumer has recognized the value of spending some of his dollars for educational purposes. With the help of records, books and other audio-visual tools, one can now learn foreign languages.

The only other problem of the average American bent on learning something new has been lack of time.

With the advent of the self-improvement movement, the time has been free. Wasted "dead" time spent driving is now converted into interesting, productive learning of one’s favorite language.

In pioneering language courses specifically designed for the tape cartridge, the Corinna-Institute linguistic staff faced a problem unique in our 85 years of developing language curricula. Careful examination of the various aspects of this new medium confirmed its unique potential for certain types of learning situations.

Because a language-learning situation need not require intense concentration and long periods of time, it is ideally suited to tape cartridges which allow the user to drive or perform other routine tasks while learning. In producing these courses, the Corinna-Institute spent months in research, experimentation and planning to use the special characteristics of the tape cartridge to best advantage. One of the problems encountered and their solutions are:

1. Because the tapes are non-reversible, these courses have been structured to eliminate the necessity to play a tape twice. The cartridge manufacturer, without being monotonous—to reinforce the learning process and to present just enough material for the student to absorb completely.

2. To minimize concentration and provide effortless learning, the programs accelerate from language principles which are easiest to learn to those which are more complex.

3. We have allowed for individual differences in speed and degree of learning by capitalizing on the structural similarities of English and foreign languages. Each individual program represents one learning unit, permitting the user to continue playing a program until he has mastered it.

4. The second (right) stereo channel of these cartridges is not used for recording, as on some reel-to-reel language tapes, Corinna-Institute developed a new one for the right channel resulting in maximum intelligibility. It utilizes the foreign language phrases on the left channel and the English translations and explanatory material on the right channel. The learner has the option of listening to both channels or to the left channel alone by tuning out the right channel and using the resultant punchout as a dictation aid.

5. To facilitate in-car learning, all of the instructions and explanations are recorded so that no prior or simultaneous study of the booklet is required.

6. The informal, lively approach of these recordings provides a feeling of personal contact with the native speakers, making the learner to perform well and maintain interest.

Early market surveys indicated broad public interest for in-car language learning. In anticipation of strong public response, the Corinna-Institute prepared two language series in different basic formats. The "Eight-Phrase" program is now distributed by RCA’s Stereo 8 division; the "250 Phrase" Tape, developed for AMPLEX 8-stereo tape, will be released in 4-track stereo as well. The combination of RCA’s and AMPLEX’s marketing effort and the Corinna-Institute’s solution of the Cartridge Tape’s special problems has resulted in a breakthrough in educational tape cartridges. The Stereo Cartridge Tape consumer’s immediate and substantial purchases of our initial language releases proves the success of these new developments.

Local Promotion
Keys Stereo 8 Sales

By LORAINNE ALTERMAN

"The stereo 8 cartridge is still just a baby," said Mrs. Lowell Bennett of Royal Radio in Royal Oak, a Detroit suburb. Mrs. Bennett, who with her husband and another partner, Harry Shovers, has been selling 4- and 8-track stereo for the past year and a half.

Sale of the stereo 8-cartridge has completely overwhelmed the sale of 4-track tapes at the store. But the total cartridge business at Royal Radio is still a small percentage of the store’s total business. They also sell stereo tape players for car and home, radios, televisions, intercoms, car radios and record players, and other electronic equipment.

The store sells an average of 400 8-track cartridges a month, in addition to 1,000 4-track tapes. Mrs. Bennett says that they are constantly building up their inventory. Their bookkeeping indicates that they haven’t been hurt at all by carrying a large inventory.

The biggest selling tapes are Herb Alpert, Frank Sinatra and semi-classical music, Mrs. Bennett said. This reflects the buyer’s "It’s особе real young people who buy tapes," said Mrs. Bennett. "The people who buy most of our tapes are well past 21."

In her opinion, the store has learned to be quite effective. They buy about 25 to 30 one-minute spots per week although all are not for the tapes exclusively. Currently they are advertising on WDMC, an FM station, WXYZ, easy listening, WEXL, the only country station covering the Detroit market. They have also used CKLW, a top 40 station.

Mrs. Bennett has discovered that WEXL is one of the best stations for the store’s advertising. The station has a “Country Club” and members have cards which entitle them to a 10% discount at Royal Radio. These listeners buy a lot of tapes, mostly country music, at the store.

Royal also advertises in the Royal Oak Daily Tribune with lists of tapes available and special 10% off.

In their ads Royal does not list the 4-track stereo tape cartridges at all since they are not interested in building up that business. Mrs. Bennett feels that eventually 8-track will completely replace 4-track.

To promote the sale of stereo 8-cartridges the store works closely with automobile dealers in the area. They contact dealers to let them know what the store carries. In some cases, local dealers did not know about the cartridges. The store also sells stereo 8-track cartridge wholesale to the automobile dealers who stock them.

Mrs. Bennett thinks that the language tape cartridge market is something that needs developing. At present the store can special order them, but she thinks more work needs to be put into the market. Worse, she says, the market looks like national advertising has started to have a real impact and most of the promotion has been on 8-track cartridges.

"We’re targeting a kid or adult market," Mrs. Bennett said, "Our own experience up to recently had been leaning in the direction of a younger market. But since I began servicing the club it has changed. I can’t sell him car and the product right now, which means that there is a great adult market out there, especially in the smaller towns."

This summer, the store will carry something order 10 or so pieces on the Byrds but you’ll stock 70 tapes by Les Eellig.

"We’re trying to know how to reach consumers. "We’re talking to a dealer in Ohio," he said, "who has been pouring hundreds of dollars into radio advertising and in a radio show where the tape is supposed to be breaking. But nothing’s happened for him.

"I know that stores like Korvette have advertised tape but mostly, when they do advertise, they try to promote players rather than tapes. The same store will feature a full page of albums in its ads but when it thinks tapes are going to promote they think dealers should run more ads on tape product such.

How does he advise dealers on what to stock? Orehns, who is supplying four types of racks to dealers, thinks it is a dealer’s own community and western kind of traffic he has. "There’s no set formula," he said. "Orehns’ racks accommodate 24, 50 or 100 and 250 tape colors and are ordered by an order or five-cartridge unit. You will order out in five Cartridge Tape 8 or 15 and order and called him. He said he gets calls for pop, country and western and rhythm and blues. I sent him five popular and country and western because enough of the popular were rhythm and blues.

"My deals are the same on 24 and 50 tapes where I gave one-third off, On 100 tape orders I give them another five percent and on 250 tape orders I give them added 10 percent off.

"They aren’t a big piece of change," said Orehns. "This means about $1,000. But you’re really not in the tape cartridge business if you don’t give the customer a selection. We give the dealer 100 percent return privilege on those not in stock but an in or out return. So I think any dealer should at least stock 100 pieces."
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Some Distributorships Still Available
CARtridge Concept Offers New Challenges, New Opportunities

By ELLIOT HORNE  Mgr. Stereo Planing & Merchandising, RCA Victor Record Div.

Stereo 8 tape cartridges have brought new life to our musical experience, and new challenges and opportunities for creativity to all of us involved in their manufacture and sale.

The newest form of recorded entertainment has brought us new listeners — who listen in a new way! In cars, in tractors, in planes and boats, as well as in the home. John Q. Public is on the go... and Stereo 8 goes right along with him.

This new automotive consumer, however, is not an automatic sale. He's a challenge. Will he like on a drive what he's listened to at home? What kind of music will suit and soothe him best during a traffic jam? What'll he be in Lover's Lane? Vocals or instrumentalized versions of LPs in the back out of Daddy's hi-fi? The answers vary with each cartridge customer, but we are beginning to know him. More than a year and a half of intensive Market Research has begun-to pay off, and we can now evaluate his Music-On-The-Move mood with something more than mere intuition and our knowledge of the usual musical trends.

For instance, Variety Packs.

Although best-selling albums still generally make for best-selling cartridges, there is an ever-increasing demand for tapes containing a variety of music and/or artists. Also, many Stereo 8 tape buyers have a predilection for specialty “programmed” cartridges that express a particular mood or theme. Others request tapes of one kind of music: Polkas or Waltzes or Latin American rhythms. RCA Victor, who first introduced the Variety Pack concept last September, has released approximately 30 such cartridges. Most of them are Stereo 8 "exclusives". You can't buy them in album form!

Variety Packs are produced in all categories of the musical spectrum: Popular, Rock, Jazz, Country, Gospel, Motown, etc. They are generally incorporated into each month's release of Stereo 8 tape cartridges and, despite the fact that they derive no particular benefit from airplay of any kind, they are consistently among the best-selling tapes and are constantly building new interest in this exciting new product.

To create these tapes and all other Stereo 8 products, RCA Victor has set up a special production group consisting of A&R producers Chuck Crumpacker, Julian Ross, and Graham Shiner. All are programming experts with a long and varied experience in the art of putting together musical packages.

We believe we've responded to another challenge with our Language-Learning System on RCA Stereo 8 Cartridge Tapes. That's the challenge of a public wishing for something more "useful" to do at certain times than listening to and enjoying music. These remarkable courses — for the car, home, or wherever your Stereo 8 player happens to be — have been developed expressly for 8-track cartridge application and been designed (with a unique Practice Channel) to allow listeners to progress at their own desired speed. There are 75 minutes of instruction on each cartridge. French, Spanish, Italian or German: three cartridges per language. The courses are Basic, Intermediate and Advanced. And, importantly, they are fun.

The best-selling cartridges are those of the ‘Do-It-Yourself’ variety, where the tapes are changed manually. There are 20 different labels and many single versions can be bought for different parts of the world. The tapes include Cartridges, Books, and Maps. The cartridges come in different colors and with different covers, and the books are available in different languages. The maps are available in different countries.

And, of course, the most popular cartridges are those that are used to listen to music, such as those used in the car, at home, and at work. The most popular music is country and western, rock and roll, and pop music.

The joke is that music is often the best way to learn a language, and that's why we've created these cartridges. They're a great way to learn a language, and they're also a great way to have fun and enjoy music at the same time.

ITTC CLAIMS 74 LABEL PRODUCT

NEW YORK — International Tape Cartridge Corporation claims the largest Stereo 8 cartridge catalog with 916 titles covering 74 record labels, according to president Larry Finley. Most of these are being released on a day and date basis with their album counterparts. And the factory is locked to add 50 to 100 new stereo titles every month, he said.

MUSC CITY'S cartridge counter features product in plastic bubble packs to go on in Lover's Lane. The store stocks its cartridges by manufacturer label instead of duplicator number.

WS-30

JULY 1, 1967, BILLBOARD
WHY DID ALL MAJOR MANUFACTURERS CHOOSE 8-TRACK STEREO FOR AUTO AND HOME PLAYERS?

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All major home entertainment manufacturers will include the 8-track in their 1968 lines. The system was selected because it approaches the audio quality found in present-day disc systems with features not found in conventional record changers.

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CARtridge Buyers Need Re-Education, Record & Stereo 8 Sales Don't Correlate

"We used to be able to judge which 8-track cartridges would be our big sellers by the action on corresponding albums. "Now," said Bob Spoon, manager of the tape department at the House of Sight & Sound, Van Nuys, Calif., "albums and cartridges are separate entities."

Cartridge products are playing an increasingly important role at this major San Fernando Valley store, which has placed its tape department in the key left front portion of the facility.

Eighty per cent of its player sales are in 8-track or a compatible unit. Sixty per cent of all players are sold here to teen-agers, with the emphasis on home decks, which indicates to Spoon that home cartridge systems are starting to take hold and are beginning to rival phonograph systems.

To his clients—Lear, Motorola, Audio/Stereo, Craig, Boman and Automatic Radio players. The cartridge library is representative of all duplicators in this market.

Spoons finds a great deal of confusion among people first buying an 8-track system. There are a number of new car dealers in the Van Nuys area and many offer their customers to the store for their music once a factory installed player has been included in the auto purchase.

People have been coming in, Spoon said, believing that RCA Victor is the only label which can be played on 8-track, merely because this was the impression left by the car dealer. According to Spoon, Mike Keverka, has to have an educational explanation on the availability of other brand names for 8-track.

Spoons utilizes a 8-track catalog which offers comparison of the 4- and 8-track systems in clearing up any mysteries which enter with the customer. "We never recommend any system. We let the customer choose whether he wants 8 or 4." Spoon does, however, point out such "advantages" with 8 as automatic push button switching, four programs instead of two with 4 and warranties on the merchandise.

"Women seem to like the push button program selection feature on the 8-track machines," Spoon says. His department is selling more 8 players than 4 and this edge is also seen in cartridge sales, 3.6 to 1.

The department allows the customer to audition the actual tape, playing it through speaker systems or through a headset at the counter if there is too much traffic in the area. "Most distributors are glad we audition the tape," Spoon adds. "We can spot defects quicker this way and it gives us a chance to fix a cartridge right before the customer, instead of selling the product leaving him come back to store and then exclaiming it.

Sight & Sound offers no car player installations. Spoon instead recommends a "number of friends" who do this kind of work. Spoon feels that the increased sales activity among youngsters for 8-track players is due to the push button programming selectivity. It's almost the same as pushing the radio station selector, he says.

Spoo will showcase new releases by placing them ends up on the counter so that the cover sticks are displayed. All merchandise is stocked in rows behind the counter, 8 on one side; 4 on the other.

Spoons says he's heard people say the reason they decided to buy an 8-track system was because they had seen the unit in an expensive car, thus a bit of snob appeal enters into the purchasing decision. "We have one man in his 70's who buys Elvis Presley. We also service a singer who buys Brahms, Beethoven and the Rolling Stones."

The department carries the cream of the 8-track titles, and Spoon would like to see more variety packs developed by the music suppliers. "Eighty minutes of music by one artist gets monotonous."

Spoons, who was formerly with Lear's Southern California distributor, United Tape and Instrument Co., believes 8-track has a solid future. "Since the major automobile manufacturers have signed on with 8-track again, the system has a definite home."

The steady sales of 8 track cartridge tape players, both auto and home are creating new customers, every day, for dealers.

These customers have been captivated by the idea that they can have "the music they want—wherever they go." Many of these new stereo enthusiasts have not been active purchasers of phonograph records, but are now customers for stereo music because of the versatility of the 8 track cartridge system. They can play the same cartridge in their car and in their home.

This may have been forgotten by many of us, who are so close to the business that we have forgotten the excitement we experienced when we first heard Stereo 8 in a car, and realized the flexibility the Stereo 8 system offered.

These customers, and there are new ones every day, in increasing number as more and more players are sold, are ready to buy—and not just one cartridge at a time. They are excited, they are starting from scratch in building a music library, and they have the money to spend.

What does this mean to the dealer? 1. He should display and merchandise a wide variety of entertainment in cartridge form. The cartridge buyer is a virtual "kid in a candy store."

2. The cartridge display should be well "signed" with cartridges displayed in musical categories—so the customer can quickly grasp the fact that he has the world of entertainment at his finger tips.

Consumer catalogs should be available for the customers to take home and study. He will use it as a shopping list on his next trip to the dealers.

4. Accessories such as head cleaning cartridges and tape guides should be displayed and promoted. The new cartridge enthusiast is a natural customer for these items.

5. The dealer should keep track of his sales and inventory. The rate of sale on best selling items is increasing week by week. For example what may have been a sufficient stock or order quantity of "The Sound of Music" a month ago, will not be sufficient to avoid out of stock conditions and lost sales.

There are some indications that Stereo 8 cartridge sales may take up some of the slack that often occurs in record sales during the summer months. Summer time is fast when thousands and thousands of motorists who have a Stereo 8 player in their car. Don't miss out on this business.

Stereo 8 and the Dealer

By E. O. WELKER, Mgr. Recorded Tape Merchandising

THE WORLD OF SOUND

STEREO-TO-GO, the first of a series of nationally franchised cartridge product stores, has opened in Santa Monica, Calif. The outlet stocks both 4- and 8-track merchandise, but store officials say that 8-track is the prime mover.

Beachhead Set for National CARtridge Products Chain

A plan to establish a national chain of franchised stores for tape CARtridge products is now in the pilot stage. A retail outlet called Stereo-To-Go has been established in Santa Monica with the goal of testing and forecasting the concept of a future chain.

Open since last December, this all-cartridge retail operation is run by a corporation involving some half-dozen investors including actress Joan Blondell, Ellen Powell, daughter of the late actor Dick Powell and Frank Mullen, former executive with Tape City in Los Angeles and Autostereo. STG sells both 4- and 8-track equipment, but features the 8-track system.

This first STG store at 2600 Wihibie Blvd. is the training plant for future franchise managers. Mullen said the corporation has begun laying out the franchise foundations around the country but was not ready to announce where they would be located. Three quarters of the store's inventory is in 8-track machines and music. The concept behind the store is not to remain "married" to any one manufacturer, but to offer a broad presentation of players and libraries, with sales, service and installation all under one roof. (The concept is similar to Earl Muntz's Cartridge City program for national outlets, but in Muntz's stores, his machines and duplicated music are featured.)

The music library covers all 8-track duplicators. Like Mullen's former Tape City store, there is a "music bar" on which customers audition titles through earphones or speakers. Trained librarians discuss music with the patrons. The store employs two player installers.

Mullen says the Santa Monica community is a more sophisticated music region. Hence good sales for 8-track soundtracks, original casts, jazz and the classics. "But they also buy rock product." People in this city seem to have a good awareness of tape systems, Mullen says. "We have fairly elderly people coming by and asking 'Where's your 4-track selection?'" Eighty-five per cent of the stores machine sales are for autos, with installations for a 2-speaker rig $155 and a 4-speaker assembly $255.

The store uses a new release displays provided by manufacturers as its chief means of informing customers about new library additions. These release sheets are left on the music bar, but Mullen would like to see more display data available on a more frequent basis.

Mullen says there is no problem selling 8-track music at the existing market prices. "Availability is our most serious problem—getting the product out fast while the artist is hot."

JULY 1, 1967, BILLBOARD

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The Auto Tuner cartridge was demonstrated for the press a few weeks ago and was acclaimed as one of the most exciting consumer electronics products to come along in some time. Many said it would be the hottest item of 1967.

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In fact, these units are so reliable that the 90-day parts and labor warranty is administered on an "over the counter" exchange basis.

There are three models starting at retail prices of less than $49.95. The AM-FM Tuner, The VHF and Emergency Monitor. And the FM-Multiplex Tuner.

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Deliveries in quantity will begin in August. But we already have a considerable backlog. So if you want to see the Auto Tuner cartridge in action and establish an allocation position, you'd better get going.

The line forms to the right.
Stereo 8's Special Products Gives Birth to New Marketing Techniques

By DAVID SAVAGE, Mar. Specul. Products, RCA Victor Record Div.

If necessity is indeed the mother of invention, then the new Stereo 8 industry has already given birth to a number of special marketing techniques. One good example is the showroom demonstration cartridge. Chances are, that if you've been looking at a new Oldsmobile of late, the dealer salesman will demonstrate the car and sing its praise not just with the power of his own persuasion, but he'll use a special 8 track cartridge as the best closer available. These special showroom demonstration cartridges, produced for Oldsmobile by RCA Victor, use a carefully prepared script and they get results.

But the one sales aid that has found a unique niche for itself is the consumer courtesy cartridge...the special cartridge given free of charge by the car manufacturer to every buyer of a stereo-equipped car. At this point its use has become widespread throughout automotive and home instrument marketing operations. The major marketers of Stereo 8 realize that this medium IS new, IS exciting and yet needs to be demonstrated. It follows, then, that they recognize most clearly that the best demonstrator and most enthusiastic "salesmen" they can have is the new buyer of a Stereo 8 player himself.

RCA Victor is pleased to be providing the cartridges to most of the automotive firms offering Stereo 8 players as optional factory installed equipment. For all Ford cars, we provide "The Ford Family of Music," as we also did in 1965. For Chevrolet, we provide "The Deuce-Muscle". The U.S. Navy is using the Greene in a special musical salute to the United States. For Oldsmobile, we produce "The Variety Concert in Stereo," and for General Motors of Canada, RCA Victor also produces a special stereo sampler.

Use of the courtesy cartridge concept is equally common with makers of after-market car players and home instrument manufacturers. RCA Victor is also an important supplier of specially produced tapes to a number of these firms.

The importance and constant growth of the use of courtesy cartridges in both the auto and home instrument market, as a result of the tremendous growth that characterizes the 8-track story—and the sophisticated equipment headed for the marketplace.

Stereo 8 Head Cleaning Tape CARtridge

Some months back, RCA Victor reported that the best selling cartridge tape in its catalog was the unique Stereo 8 Head Cleaning Tape Cartridge and it still is. In fact, according to Ed Welker, manager, recorded tape merchandising, "orders from distributors on this accessory have shown a steady increase. One Los Angeles dealer, alone, has sold well over 1,000 units to date.

The Head Cleaner consists of a Stereo 8 cartridge containing a mildly abrasive tape which, when inserted into an 8-track player, cleans the magnetic reproduction head inside the player. RCA Victor says that cleaning of the tape player is the same simplicity the Stereo 8 Tape Cartridge system achieves in the playing of tapes.

Most previous tape head cleaners were based on the principle of using brushes first to lubricate the parts with an oil-base liquid and then brushing on an abrasive cleaner, and also present the possibility of damaging machines by gumming or leaving brush particles in the tape housing area.

Use of a head cleaning device is recommended by manufacturers of players since some magnetic tapes tend to leave a deposit of the coating on the reproduction head which, if allowed to build up, will reduce high frequency and finally destroy this. In addition to the normal amount of dirt which accumulates throughout an automobile during use, makes cleaning the tape player design and a "new approach to the problem.

The new cartridge tape cleaner carries a list price category of $1.95. The cartridges are packaged in handy counter dispensers holding 10 cartridges, suitable for easy display in retail outlets.

The Head Cleaning Tape Cartridge is one of three RCA Stereo 8 accessories now available. The others are the RCA Stereo 8 Deluxe AM, FM, and FM/AM Service Test Cartridge, for technicians, which quickly checks tape speed, head height adjustment, wow and flutter, frequency response, speaker phasing, crosstalk, track width, and stereo music (it carries a list price category of $4.95); and the Stereo 8 Cartridge Tape Caddy, which conveniently carries eight cartridge tapes (it carries a list price category of $2.95).

July 1, 1967, Billboard

Test CARtridges

Behind the scenes of the major Stereo 8 player marketing operations, there is the production, shipping and testing operation of equipment. This testing continues throughout production cycles and has created a "Business within a Business"—Stereo 8 Test CARtridges—in which RCA Victor has become the leading supplier to the Stereo 8 industry, producing tapes designed to test every type of 8-track equipment.

Even as early as 1965 when RCA Victor introduced Stereo 8, RCA Victor's engineers had begun to build a valuable system of checking and testing procedures for 8-track duplicating and playback equipment. Mindful of its traditional leadership in service to the recording industry, the RCA Victor engineering staff began to assemble a great variety of test procedures—and tapes to go along with the procedures.

Today, as a result, RCA Victor maintains a master library of test tapes covering a wide range of necessary check-out data including wow and flutter, crosstalk, speaker phasing, head height, tape speed, and the Azimuth Test.

Because this test tape library represents a unique source of material, RCA Victor regularly services major automotive and electronic giants such as Ford Motor Company, Motorola, Delco, and Chrysler, as well as many home instrument makers here and abroad. RCA Victor's test tape operation now services more than 60 Stereo 8 builders and engineering firms as compared to only three as recently as two years ago.

The test cartridges are produced individually under the supervision of Robert Mayer, manager, recording development engineering, at RCA Victor's new Research and Development Center in Indianapolis. Despite the highly specialized and difficult nature of the process, the average order is completed within one week.

Production is handled in Indianapolis but customer contact and administrative procedures are under the direction of the Special Products operations at RCA Victor's New York headquarters.

The constantly expanding roster of clients, and of types of equipment on which testing and tuning are required, has produced the tremendous growth that characterizes the 8-track story—and the sophisticated equipment headed for the marketplace.

Country CARtridge

By the Bundle

Purchases of country music 8-track cartridges are quantity buyers, while other types of music are sold in single lots.

This is the experience of Jack Tenzel, manager of Nicholson's High Fidelity Center, Nashville, the largest retail outlet of cartridges in this area.

"We run a bundle with the cartridge unit installed come in and buy five or six at first," Tenzel said, "but then they taper off to one at a time."

But he said this isn't true of those who specify country music. "Even though the selection is much smaller, they'll always buy at least three or four at a time."

Nonetheless, Nicholson's best selling cartridges are those of jazz musicians. No one musician specifically, though. "They just come in here, mostly the young ones, and want something in the way of jazz," Tenzel pointed out. "They don't really care what artists we have."

Pressed for an explanation he suggested it might be good music to drive by.

Just prior to last Christmas there were virtually no cartridges sold at this outlet. "You remember that many people waited and bought their cars late last year, a lot of them around Christmas time," Tenzel noted. "Those cars, most of them, had cartridge units and that's when the surge really started. I couldn't even guess the number we sell in a week now."

Tenzel said his company sells very few car machines; most of the new cars are already equipped. However, there is a relatively large sale for the homes. "We install plug-in units, which can be run through their stereo systems at home."

Requests for cartridges cover all phases of music, from rock and roll (the young drivers) to jazz (every one under 35) to "good music" (all ages) to the classics (all over 35). "Age," Tenzel said, plays a big part in the selection.

Tenzel said his distributor also sells cartridges locally, and he expects there are a few hot items we never see." His distributor is Hermitage Music Company, and its operator, Bob Finney, says he is forced to sell a small number of cartridges on the retail basis even though he prefers not too. "No retailer is stocked with the variety we have here, so customers come by to get them." Finney said this practice would end soon, as the retailers expand their stocks.

Finney, corroborated Tenzel's country music statement. Top 40 cartridges had been in demand "up to now," but he said country music demand is climbing fast. "There is also an increased call for classical," he added. "At first we were very weak on classical. We didn't think there would be such a demand for it, and we were really surprised."
Complex simplicity appropriately describes the new Automate 8 tape cartridge. Its "foolproof" functions subtly incorporate the results of years of research and development by the pioneers of the industry. The advance design components vastly contribute to improved loading and assembly efficiency. Exclusive patented features assure continuous quality performance regardless of the position in which it is played—even vertically, diagonally or upside down.

Write for complete technical information and tape loading tips.

"Sound choice" obviously has a double meaning. Firstly, of the many 8 track stereo tape players on the market, there's only one that truly "fits the billing." Orrtronics, the leader in this field, has produced the top performing 12 volt automobile tape player—hence a sound piece of stereophonic equipment.

Secondly, and more important, the stereo tape sound is reproduced to its ultimate full-fidelity perfection.

The contemporary features and advanced styling place the Automate 8 well ahead of the rest.
Join THE CARTRIDGE EXPLOSION with The Fidelipac 637 8-Track Cartridge

FIDELIPAC by TelePro Industries, Inc.
The Standard of the Industry Preferred by the Nation’s Leading Record Companies And Duplicators.

Excellent opportunities are available to overseas distributors and licensees. Write for details about our new international marketing program. Ten countries already licensed:
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"1 IN ACCESSORIES FOR THE FAST GROWING MARKET AUTO AND HOME"

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"BEEPER CLEANER" Tape Head Cleaning Cartridge Leave cartridg in for 3 hrs. Green tape head instantly. Blister packed. Easy to use. Also available in bulk.

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AUTO TAPE CARTRIDGE HEAD DEMAGNETIZER A must for all Auto Tape Players. Maintain original sound quality.

Inexpensive, Inexpensive, Inexpensive

ZIP CODE SPEEDS YOUR PARCELS
1. Packages are shipped by more direct route.
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ZIP Codes keep postal costs down but only if you use them.
The Switched-On-Market, How to Turn Up Your Volume

Records brought about the electronic music revolution, but the record dealer is not sharing in the profit spoils. Fewer than half of the country's independent record stores stock more than token lines of pop music paraphernalia. (And items stocked, too, often are the cheap lines which, like records, have had the profit squeezed out of them.)

This despite the fact that recording talent and a decision to re-examine instrumentation dictate today what instrument will be played in the new song. Record buyers have to do at least as much sheet music what the promotion man did to the song pitcher. The sound, interpretation, instrumentation, sales, the sometimes-dead records that in a new hit record are duplicated in a day by a hundred thousand make-up combos and a thousand who play for pay.

Yet, too many record buyers—hooked on low-investment, narrow-margin merchandise—elect to reject the logic of record-linked musical instrument sales. (One side effect has been a spurt in record sales at full-line music stores.)

"Youth is creating a tremendous electronic industry by demand," observes Big Dan Ingram, ABC Deep Eddy.

And it's not too late for the record dealer—who has the youth traffic—to plug in. Though, How Long Will It Last?

Some describe electronic music craze is about to run out of power. But consideration of what's happening in pop music and a look at what's at the Music Show this week will show that even with instruments, they get their amplified sound.

The market has the "buggin' bag, say the manufacturers. Let's say they made a song which even vinyl instruments can get their amplified sound.

But what about all these teen-age guitar buyers? Do they represent any kind of continuing, trade-up market? Yes, says the AMC, which recently surveyed teen-age guitar buyers and found that 9 per cent plan to continue playing after high school. 87 per cent already have one to two years' experience on their instruments.

"After playing the guitar for six years," said 17-year-old Pat Barkley of North Little Rock, Ark., "I certainly wouldn't want to give it up. I feel that the longer a person plays, the more he enjoys it." The survey showed that the kids practice an average nine hours a week. Two-thirds take formal lessons, and 85 per cent paid at least part of the cost of the instrument from their own pocket.

Perhaps the most significant comment in the survey came from Bill McMullen, 17, of Idaho Falls, Idaho. "I bought my first guitar as an 8th grader in 1950. My dad had his piano; our parents gave the guitar. Young people can express themselves through the guitar. What else can they play?" (Only 2.6 per cent paid for their first guitar.)

Jerry King, vice-president of Harmony Guitar Co., Chicago, agrees. "People follow the tenor of their times with song and guitar. The guitar is the oldest instrument to sing to. It is America's basic instrument."

This is all translated into retailing language by Frank Tinney, buyer for the Ludwig Music store chain in St. Louis. "The boom is over. Now it's a business."

JULY 1, 1967, BILLBOARD

THE WORLD OF SOUND

Musical Instruments

THE IMPACT OF RECORDINGS

In recent years, many reports and surveys have come forth with predictions of future growth but few ever got upon what is behind the instrument boom—records.

Rebirth of the guitar began back in 1956 with the birth of rock 'n' roll. Who was responsible? It's an easy question—Elvis Presley. He didn't play the guitar much, he only wore it slung around his shoulders like he gyrate through a song—but it was there and the teen-agers noticed.

Three years later, the guitar's popularity began to grow more rapidly. This time it was the influence of the Kingston Trio who not only used guitars but the long forgotten banjo. Sales in these two instruments jumped as teen-agers and college students all over the country began holding their own hootenannies.

The folk craze was furthered by the voice and guitar strumming of Joan Baez. More quality material was emerging at this time (1956-1960) due to the fine instrumentation and arrangements offered by Joan and another big folk artist, Bob Dylan.

Just in the last couple of years Bob Dylan began using a harmonica, or blues harp, in many of his albums and dealers handling harmonicas can testify how sales in this item have taken off. Also, the fine methods of these stars have been behind the general desire for lessons and better quality instruments.

Electric amplification stormed onto the scene in 1964 when four mopish hair boys from Britain made the world realize the richness of their traditional instruments. They sound especially good to teen-agers when blown up through several large amplifiers.

The type of amplifier built into full swing and there are no limits. The Animals began using the combo organ and the amplified sax and other groups have even included electric violins and kazoo's. It seems a pickup can be found for any style.

The Beatles were also the first to begin using exotic instruments. Their "Rubber Soul" album in early 1967 featured numbers with an ancient Indian instrument—the sitar. Interest in this instrument has been such that an American manufacturer will be putting the first electric sitar on the market very soon.

Other British groups, such as the Moody Blues, began using the tambourine in records and it is quickly gaining in popularity. Another trend is the use of the sitar. Groups, many of them popular during the Dixieland era, are coming back as recording groups looking for new sound.

Also totaling many his last year—The Tijuana Brass brought back an interest in horns. Amplification is hitting this area too. At this year's Music Show many manufacturers will show amplified wind instruments and pickups for wind instruments.

What's next? You can only guess by listening to your radio.
Location Selection, Displays Vital

Below, Norbert Biehoff, Biehoff Music Co., Milwaukee, moved to his present address he spent many weeks surveying the metropolitan area. Planning for Name Brand Foundation nominations and four finalist citations in his 40 years in business, Biehoff looked for four guidelines.

He chose location in the geographical center of the city; in a neighborhood that had traditionally supported musical activities; one that featured good public transportation; and was close to heavily populated public and parochial schools.

For those dealers already situated and contemplating adding musical instruments and accessories, Biehoff had the following advice:

"First, get some experience in handling musical instruments. The ideal way would be to find a sympathetic music dealer out of your area and spend some time in his store.

"Keep in mind that you must sell at a profit and your overhead cannot exceed receipts. Inventory and price levels depend on the area you service.

"Each neighborhood is different. One city can be vastly different from another in musical tastes. I wouldn't stock a new instrument department without at first exhaustively surveying the surrounding neighborhood to get some indication of the potential."

Paul Cox, Jenkins Music Co., Wichita, Kan., and one of several branch stores of this prominent music industry chain originating out of Kansas City, offered the following:

"I'd advise him to go into guitars, amplifiers and drums first. I've base inventory on what my finances were. Kids don't want to wait on stuff and for this reason you must have money. You need to pick guitars that sell well. I'd start in a small way and play it by ear."

Philip LeAnnards, Dearborn Music Shop, Detroit, said, "I would recommend concentrating right now on guitars, electric pianos, banjos and amplifiers. I would stock guitars selling from $20 up. But I don't know how high to tell a dealer to go.

"He should stock as big a line of instruments as he can. Go in for display, rather than stocking in great depth. And stay within the limits of your available capital."

Harold Wise, Southside Music, St. Louis, finds that a minimum stock of instruments works out well for him because he can easily drive across town to St. Louis Music Supply, a large distributor.

He carries seven basic guitar models ranging from $99 to $139. The two pick-up style with vibrato is most popular. He carries five models in amplifiers ranging from $49 to $129 and has three groups of drum sets. The drum sets range from $179 three-piece set to a five-piece outfit retailing for $599.

The proximity of dealers to their distributor is a vital factor in their choice of inventory and depth, according to Roger Myers, a Belleville, Ill., distributor and manufacturer representative specializing in import guitars and accessories.

"I have found that very often dealers in the large cities don't carry a wide enough stock because they depend too much on the local source of supply." Myers, who travels in parts of six states, said, "Dealers in smaller, out-state cities will often stock heavier."

Accessory Stock Talk

The secret of selling accessories is to feature a broad assortment and display them prominently, according to Howard Wise, owner of Southside Music here in the Cherokee Shopping Center. The 10-year veteran record and music dealer reported that 40 per cent of his volume is derived from the sale of music instrument accessories.

Wise, whose store is typical of the so-called "room 'n pop" operation, has most of his accessory investment in five major categories: guitar strings—$900; microphones—$700; sheet music and books—$500; guitar parts—$500; instrument cases—$300. The figures represent wholesale costs.

Other important categories, but requiring less total investment for Wise, picks—$150; guitar capos, or "cheaters,"—$30; cables, cords and other guitar and amplifier hardware—$150; guitar straps—$275; symbols—$235; drum sticks—$100; drum brushes—$40; drum heads—$50.

"Knowing what to stock and how deep to go is not something you learn all at once," Wise explained. "But working with reliable and experienced salesmen and keeping in touch with the catalogs and trade magazines gives you ideas. You get a lot of ideas from the youngsters, too. They know about new accessory items and colors. They're following these big name combos and studying for new ideas all the time."

Do You Need a Demo Room?

Two specially designed music booths provide a threefold function at Old Town Folk Lore Center here where customers use the facilities for playing out instruments, making recordings and receiving instructions from teachers.

Built by the store owners, manager John Carbo estimated the complete cost at $1,500 each. "You can make them as elaborate as you want. Your labor will be the biggest part of the cost."

"We used acoustic tile to line the inside of one and on the other booth we used slab cork." One booth is 9 x 7 feet and the other is 9 x 6 feet Carbo said.

"Otherwise, we used regular two-by-four's for the frame and regular panel board. We used two windows in each one that measure 15 by 22 inches. This gives you a lot of visibility so you can see inside the booths."

Each one is carpeted, he added.

"The one where we do most of our recording has two mike stands, a tape recorder, a mixer and large speakers. Here again, you can use any kind of equipment you want."

While Old Town Folk Lore Center does not audition the records it sells, Carbo indicated that the booths could also provide this service by using counter-top turntables and running the signal into the booth to speakers. "Our booths are too busy all the time to use them this way, too," he said.

Trying out guitar is this prospective customer in one of the special booths at Folk Lore Center in Chicago. The booths perform three functions, instrument selling, recording studio and teaching room.

July 1, 1967, Billboard
**Guitar Display Boosts Record Dealer Sales**

Dearborn Music Shop, Dearborn, Mich., is a good example of the rare type of record store which also does a substantial instrument business successfully. Instruments account for about 25 percent of the business, according to Philip LaAnnais, proprietor of the store.

When LaAnnais originally began in business, he was primarily concerned with record retailing but he found that the instrument business was too profitable to pass up. He handles mainly guitars, ukuleles, banjos and also stocks some melodicas and amplifiers.

"I have stayed with the guitar field because this is a good selling line, and I don't have to devote too much time to it," he said. "I cannot force myself to push people into buying something. I tell them all about the instrument and my evaluation of it — there is no high pressure at all."

 Adequate and ample display is a keynote of merchandising at Dearborn Music. An array of guitars is mounted along one wall 80 feet long. They are suspended in holders attached to a pegboard stretching the entire length of the wall and constitute a continuous and impressive display. Record racks with four tiers of disks are placed beneath the instruments.

Because of high positioning, the guitar stock is visible over the record display throughout the entire store and from the street. The store is located on a corner with entrance at the intersection which allows passing traffic to easily view the display, especially at night when the store is lighted.

Placing the guitars over the records has several advantages. Stock changes may be more efficiently handled this way — records need frequent stock changes while guitars have model changes at longer intervals.

Overhead positioning keeps the instruments away from the hands of small children and helps in maintaining stock control — any instrument removed from the wall is easily checked by the visible vacant space.

Each of the 50 some instruments displayed represents a different type — different in size, construction, or other features. This offers a wide spectrum of choice to the customer visually. Each instrument may also be taken down from its place on the wall by the attending salesman. Reserve stock is maintained in the basement, offering not only depth in displayed models but some additional variety.

"Generally I try to find out what a customer is interested in first," LaAnnais says. "I probably have it on display, but if not, I just go downstairs and get it. The approach is to feel out the customer, and aim to satisfy his wants."

**Instruments Plus Records Add Up to Good Windows**

A record retailer handling instruments can make his window serve a double sales purpose by combining the two in one single theme. Since popular recording groups create a demand for certain types and brand of instruments, the two make a natural eye catcher, especially for teenagers.

Finding out what group plays what line is not difficult. Every major manufacturer lists in its catalog famous stars and their lines. Often a combination has been decided upon, the window should be approached with the ABC’s of good design — color, clarity and unity, with special emphasis on simplicity.

For a starter, guitars probably attract more eyes than any other single instrument. Three or four guitars of one line may make an easy central theme, surrounded by albums of stars and groups who use this line. Or, the emphasis may be reversed by showing the albums of one group or star and featuring the different instruments and equipment used by them.

The important thing to remember in either case is unity. There must be one focal point in the window — the display should take on the general shape of a tree.

The eye must first be drawn to the “trunk” or central theme of the window and from there other related items should branch out. Viewers are confused by two or more focal points of equal strength. Too often such a display ends up looking like a hedgehog or paw."
Trade-Ins Present Problem

The rising demand for thin body, acoustical guitars promises new opportunities for music dealers. This development, however, is accompanied by some vexing trade-in problems, according to Joseph J. Boz, owner and president of Academy School of Music, Milwaukee.

"It's the advanced students who are generally interested in buying an acoustical guitar of the thin body series. These instruments provide the rock tone that kids today want; it gives them greater fulfillment in sound. Although higher priced than other types, they feel that the acoustical sounding guitar offers more for the money," he says.

With a lot of guitar users moving up to better instruments a trade-in headache confronts the dealer. More and more transactions are ushered in with the customer asking: "What will you allow me on my old guitar?"

According to Joseph J. Boz, "Too many discount houses have overpriced their guitars. Customers are destined for a show when they learn later on that trade-in values on off brands are at a minimum. They come into a music store like ours, for instance, to make a trade and we have to inform them that today's values are not commensurate with old prices. This makes for a very tough selling situation."

How to handle the prospect eager to trade in an originally overpriced instrument?

Says Boz: "We sell from the standpoint of what we have in our stock. It is necessary to be realistic and let the prospect see that we carry new guitars in stock at half the prices they originally paid elsewhere for the same model."

Much of the guitar trade-in problem, Boz says, stems from the early flood of cheap imports, particularly the Japanese instruments. Of late, however, the Japanese imports have improved.

"You have to work harder at selling amplifiers than instruments. Users expect dealers to have a working knowledge of electrics and sound amplification; they look to us for expert guidance. And it is becoming increasingly important to offer top-notch repair service for amplifier users," said Boz.

"If not for tambourines, bongos, pic-ups and the whole assortment of amp items, our business would lack a lot of its strength today," Boz says. "Accessories are paying for a lot of our store overhead. Besides, they bring customers back regularly, along with a lot of new faces. Not too long ago, a party walked into our store to buy a pick and ended up selecting a $600 guitar!"

'Customs' Are Big in Nashville

It's paradoxical, perhaps, that in Nashville, where some 1,000 guitar players are members of the union, the first listing in the Yellow Pages under Musical Instruments is 'Al's Pawn Shop.' But there are other paradoxical points about Nashville in regard to musical instruments. There may be more per capita players of stringed instruments in this city than anywhere else in the world, yet there are no major mass producers of such instruments in the area. But when it comes to custom work, that's a different story.

Nashville is a city of established musical artists, established sidemen, and the non-established musicians. It houses an industry in which status is immensely important, and states in this case might revolve around customs, custom guitars and Cadillacs.

The trend in guitars, if one listens to Billy Grammer, is the acoustical, non-amplified flat-top. On the other hand, if one listens to George Lewis of Sho-Bud, the trend is toward the steel guitar and the hollow-body electric. And Ed Kurtz takes the stand that amplified "gimmicks" are the coming thing. Each voices a strong argument to prove his point.

Grammer is a one-time professional guitar player who turned singer and became a star of the "Grand Ole Opry." Then he went into the guitar manufacturing business, and hardly has time for either singing or playing. He manufactures only the acoustical flat-top, and he sells it for about $400.

The Sho-Bud people see things in an entirely different light. "In the beginning it was just a steel body," said Lewis of this custom firm. "Solid bodies are out." He explained that the rock and roll groups now are taking lessons, learning the Chet Atkins style or something similar, and they are looking for variations of sounds. "They don't want the sharp tones any more, the wang wang. What they want is good resonance."

Des Moines Store Stresses Quality

Des Moines has what could be considered a guitar specialty store in Red Scobee's, the Banjo Center of Iowa. That's its name ... but the banjo has taken a back seat to guitars at Red Scobee's successful retail operation in downtown Des Moines. The store is owned by Red Scobee, former Des Moines radio personality, now turned retailer and instructor of old-time and country guitar and banjo. Working with Red is Charlie Newman, the manager and professional musician, recently cued from road work and rock 'n roll group "Little Richie and the Upsetters" out of Nashville.

Guitars are the big sellers at Red Scobee's, naturally, with a complete range of prices available. Particularly the Japanese imports have gained in quality and are available at lower prices for beginners with higher priced instruments for more advanced players.

And as Charlie works with youngsters who intend to get pleasure out of music and they don't want to discourage them by giving them poor-quality instruments.

Thirty different lines of guitars are carried at Scobee's, among them the 10 top brand names. Indications are that the younger buyers seem more concerned about the instruments they want and are slanted by what they've read. They tend to buy mostly on the basis of brand name, while older customers' buying habits are twofold.

In amplifiers, Scobee's is a franchise dealer for the Standell line exclusively. Newman stated they stock top quality at a reasonable price for beginners and top of the line equipment but not much in between. In drums, Scobee holds the Trixon franchise and sells other name brands too.

Radio and newspaper ads are used to increase traffic, with the advertising slant differing according to the instrument being advertised. Newman explained, "If it's a guitar that could be used by anyone, we point out the specific features of the instrument. If it's a fine guitar that wouldn't be good for country and western or jazz, we appeal to the young set, in their own language."

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Teen-age buyers are offered a number of buying plans at Red Scobee's. On a 30 or 60-day contract there are no finance charges and the contract is handled by the store. On a longer term contract, the financing is handled outside the store. Either way, parents are required to pay the purchase price.

Instruction is a big part of the Scobee's operation and students range from very young musicians to oldsters who want "just a little" way end up playing in rock groups or foot stompin' hootenays, but they've all been taught the basics at the outset, then can pursue their own tastes in music.
Tomorrow's Sounds Are Today's Sales

The most elaborate and expansive display of music instruments ever seen at a Music Show will be exhibited at the 1967 music industry trade show..." predicted F. D. Stroop early this year.

But, like the informants of Solomon, he didn't tell the half of it.

This week's Music Show marks the arrival of the fully amplified musical age.

This Music Show bridges the gulf between civilizations and periods. (The ancient sitar and the dulcimer of the East—and the classical harpsichord and clavichord—meet Western, space-age electronics.)

This show, continuing a trend of recent years, brings music to the masses. Thanks to the persuasive influence of pop recorded music, music-making has gone pop. First it was the guitar, the instrument of Everything, taking on tube and transistor to become electronic age music machine. Then the organ underwent electronic metamorphosis into a "combo" instrument and took on mass appeal. And now the winds go electronic. There's an amplified band at this week's show.

What does it mean to you, the retailer? It means what stereo meant to you when it broke upon the industry during Music Show week. The amplified music age means what TV meant when it shocked Music Show goers as a mass-market product. It means what transistor radios meant, and color TV, and the tape cartridge, when they showed up at the big summer show in Chicago. The amplified instrument age means a new mass market.

We document elsewhere in this issue what the impetus of recording and the addition of amplification have done for the guitar. At this show—with nearly everything gone electric—there are a score of new items sure to start taking off in time for Christmas sale.

Seimer shocked the show last year by showing an amplified sax, its Varitone. The Varitone, despite its high price, did well during 1966. And the door was opened. To this week's show have come:

- Vox, with its "Ampliphonic" system for amplifying all band instruments, including strings. Amplifier for each instrument is built into a music stand. "Multi-voice" units are available to make a single musician "sound like a whole section." Says Vox, "The amplified band business is about to peak soon, just as the amplified guitar industry did five years ago." In the upper tower of the Conrad Hilton Hotel in Chicago this week, buyers are listening to the world's first "Ampliphonic" band and drawing their own conclusions.

- Conn, with new amplification equipment, called "Multi-Vider," which "transforms a wind instrument musician into a quartet."

- Chicago Musical Instrument Co., with a "Maeestro" sound system to amplify woodwinds and add 10 special electronic sound effects.

- And several other companies—such as ToneConic Electronics—with electronic pickups for wind instruments.

Other starting developments at the show:

- Ampex's amplified bass (the type you how) made of fiberglass.

- Rickenbacker's new "convertible" electric guitar, which changes from a 12-string to a 4-string in seconds.

- Musickraft's new "Messenger" guitar with stereo circuitry.

- Hagstrom's 8-string bass guitar, which makes a potential soloist out of the bass man.

- All the new, long, tall amplifier columns, such as the one from Tone-Rite with everything in one sealed unit, or Toby's "Flip-Top Monster," which gives the lead guitarist more volume; enough to blow the top off the Astro-Dome. Tall, lean and mean: that's the trends in amps.

- Baldwin's new "combo harpsichord," and only one (Continued on p. W3-52)

Mighty makes: indispensable items of pop music paraphernalia. Both of these—by Shure—are "unidirectionals," ideal for rock 'n' roll work because they prevent "annoying explosive breath sound."

This amp from Ross in Chicago, Ill., comes in bright red, blue or gold.

The combo organ; the Conrad Hilton Hotel in Chicago is crammed with hundreds of models of this hot seller, one of the most successful concepts in musical merchandise ever. This is the Jagure by Vox. It retails at $495.

Guitars galore! And these—the Wildwood, Kingman, Schonadel and Concert acoustic lines by Fender—are some of the most striking at the show. Fender even colors the wood while it's growing!

This package by Echollette (imported and distributed by Holter) features a combination echo unit, amp and mixer (center).

The world of sound Musical Instruments

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- Baldwin's new "combo harpsichord," and only one (Continued on p. W3-52)

Mighty makes: indispensable items of pop music paraphernalia. Both of these—by Shure—are "unidirectionals," ideal for rock 'n' roll work because they prevent "annoying explosive breath sound."

This amp from Ross in Chicago, Ill., comes in bright red, blue or gold.

The combo organ; the Conrad Hilton Hotel in Chicago is crammed with hundreds of models of this hot seller, one of the most successful concepts in musical merchandise ever. This is the Jagure by Vox. It retails at $495.

Guitars galore! And these—the Wildwood, Kingman, Schonadel and Concert acoustic lines by Fender—are some of the most striking at the show. Fender even colors the wood while it's growing!

This package by Echollette (imported and distributed by Holter) features a combination echo unit, amp and mixer (center).
of its thousands of sound possibilities, say the makers, is ancient. It weighs only 84 pounds, Baldwin says it's been used in 30 recording sessions already.

- A new line of acoustic guitars from Africa.
- Pickups unnumbered, such as the complete line from Rowe Industries for everything from the autoharp through the zither.
- Amazing accessories: Shure's portable microphone instrument mixer for combos; Shure's "Unidirectional" mikes; electric guitar headphones from Telex which restricts the sound to the player's ear only; Allen's organ's "Explorer," which will create the sounds of mandolin, guitar, banjo, etc.

There are just a few of the shockers. Full reports in coming issues.

---

**WHAT'S SELLING**

In the adjacent charts, Billboard indicates which types of instruments are selling. The charts break down the most popular styles in guitars, amplifiers and other equipment. These charts were compiled by both manufacturers and retailers. They are meant to serve as a guide for record retailers who want to enter the instrument business. Only those instruments which can be easily stocked by record retailers have been included.

### FRETTED INSTRUMENTS

<table>
<thead>
<tr>
<th>Instrument Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acoustic guitar</td>
<td>Hollow-body acoustic guitar with solid body</td>
</tr>
<tr>
<td>Electric guitar</td>
<td>Semi-hollow body electric guitar with semi-hollow body</td>
</tr>
<tr>
<td>Bass</td>
<td>Semi-hollow body bass</td>
</tr>
<tr>
<td>Mandolin</td>
<td>Acoustic mandolin</td>
</tr>
<tr>
<td>Ukelele</td>
<td>Tenor ukulele</td>
</tr>
<tr>
<td>Baritone ukulele</td>
<td>Baritone ukulele</td>
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</table>

### AMPLIFICATION EQUIPMENT

<table>
<thead>
<tr>
<th>Equipment Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amplifier</td>
<td>120Vamplifier (acoustic &amp; electric)</td>
</tr>
<tr>
<td>Preamp</td>
<td>Flat-top electric</td>
</tr>
<tr>
<td>Mic</td>
<td>Steel guitar</td>
</tr>
<tr>
<td>Drum kit</td>
<td>Electric mandolin</td>
</tr>
<tr>
<td>Sirens</td>
<td>Steel guitar</td>
</tr>
<tr>
<td>Speaker</td>
<td>Electric mandolin</td>
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</table>

### KEYBOARD INSTRUMENTS

<table>
<thead>
<tr>
<th>Instrument Type</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Keyboard</td>
<td>Electric keyboard</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Accordion</td>
</tr>
<tr>
<td>Organ</td>
<td>Concert organ</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Harpsichord</td>
</tr>
<tr>
<td>Electric organ</td>
<td>Electric organ</td>
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</tbody>
</table>

### PERCUSSION

<table>
<thead>
<tr>
<th>Instrument Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bell</td>
<td>Suspended cymbals</td>
</tr>
<tr>
<td>Drum</td>
<td>Snare drum</td>
</tr>
<tr>
<td>Woodblock</td>
<td>Woodblock</td>
</tr>
<tr>
<td>Gong</td>
<td>Gong</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>Vibraphone</td>
</tr>
<tr>
<td>Tam-tam</td>
<td>Tam-tam</td>
</tr>
</tbody>
</table>

### MISCELLANEOUS INSTRUMENTS

<table>
<thead>
<tr>
<th>Instrument Type</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Recorder</td>
<td>Recorder</td>
</tr>
<tr>
<td>Kazoo</td>
<td>Kazoo</td>
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</table>

### ACCESSORIES

<table>
<thead>
<tr>
<th>Accessory Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guitar strings</td>
<td>Guitar strings</td>
</tr>
<tr>
<td>Pick</td>
<td>Pick</td>
</tr>
<tr>
<td>Capo</td>
<td>Capo</td>
</tr>
<tr>
<td>Guitar repair kits</td>
<td>Guitar repair kits</td>
</tr>
<tr>
<td>Rock strings</td>
<td>Rock strings</td>
</tr>
<tr>
<td>Pop/aug hybrids</td>
<td>Pop/aug hybrids</td>
</tr>
<tr>
<td>Flange, etc.</td>
<td>Flange, etc.</td>
</tr>
<tr>
<td>Guitar cleaner &amp; polish</td>
<td>Guitar cleaner &amp; polish</td>
</tr>
<tr>
<td>Guitar stands</td>
<td>Guitar stands</td>
</tr>
<tr>
<td>Sheet music</td>
<td>Sheet music</td>
</tr>
<tr>
<td>Ukulele strings</td>
<td>Ukulele strings</td>
</tr>
<tr>
<td>Foot pedals</td>
<td>Foot pedals</td>
</tr>
<tr>
<td>Music stands</td>
<td>Music stands</td>
</tr>
<tr>
<td>Pitch pipes</td>
<td>Pitch pipes</td>
</tr>
</tbody>
</table>

---

**THE WORLD OF SOUND**

**Musical Instruments**

**TOMORROW'S SOUNDS ARE TODAY'S SALES**

(Continued from p. W5-51)

---

This accessory by Shure of Evanston, Ill., enables the musician (Don Kelley) to hear his guitar and voice through headphones—just as they'd sound on stage. It's called the "Solo-Phone."

---

This instrument being held by Vincent Bell is an electric star. It's the Coral by Danielestro Corp., of Neptune City, N. J. It lists at $295.

---

Vox has brought an amplified band to the Music Show. Here's headliner Bill Page displaying his sax pickup. The big band sound was never bigger.

---

This accessory by Shure of Evanston, Ill., enables the musician (Don Kelley) to hear his guitar and voice through headphones—just as they'd sound on stage. It's called the "Solo-Phone."

---

The long, lean look in amps is evident this week at the Music Show. This is the "Flip Top Monster" by Toby Music Systems, Inc., Fort Worth, Tex. Retail: $665.

---

**JULY 1, 1967, BILLBOARD**
an Invitation from DECCA

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PHONOGRAPHs
GUITARS
AMPLIFIERS
DRUMS
TAMBOURINES
BONGOS
AND A FULL LINE OF MUSICAL ACCESSORIES

WHY 5 SUPPLIERS?
when you can have
the reliability of one
dependable source

SIMPLIFY YOUR BOOKKEEPING!
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All from the Home Entertainment Division of

*See us in Rooms 931-932 at the NAMM Convention.
A Special Souvenir Package including a Julie Andrews record of her
current hit, "Thoroughly Modern Millie," and many door prizes
will be given away Free.

for complete information write to Decca Records, Dept. J.K.-B. 445 Park Ave., N.Y. 10022
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Starting</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>230,000</td>
</tr>
<tr>
<td>02</td>
<td>Let's Dance</td>
<td>The Ventures</td>
<td>Mercury</td>
<td>6/14/1967</td>
<td>190,000</td>
</tr>
<tr>
<td>03</td>
<td>When You're Smiling</td>
<td>Perry Como</td>
<td>Columbia</td>
<td>6/14/1967</td>
<td>180,000</td>
</tr>
<tr>
<td>04</td>
<td>I've Been Loving You So Long</td>
<td>Guy Mitchell</td>
<td>Capitol</td>
<td>6/14/1967</td>
<td>170,000</td>
</tr>
<tr>
<td>05</td>
<td>I'm a Fool to Want You</td>
<td>Elvis Presley</td>
<td>RCA Victor</td>
<td>6/14/1967</td>
<td>160,000</td>
</tr>
<tr>
<td>06</td>
<td>Sherry</td>
<td>The Beach Boys</td>
<td>Bell</td>
<td>6/14/1967</td>
<td>150,000</td>
</tr>
<tr>
<td>07</td>
<td>Please Mr. Sun</td>
<td>John Hartford</td>
<td>ABC-Paramount</td>
<td>6/14/1967</td>
<td>140,000</td>
</tr>
<tr>
<td>08</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>130,000</td>
</tr>
<tr>
<td>09</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>120,000</td>
</tr>
<tr>
<td>10</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>110,000</td>
</tr>
<tr>
<td>11</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>100,000</td>
</tr>
<tr>
<td>12</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>90,000</td>
</tr>
<tr>
<td>13</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>80,000</td>
</tr>
<tr>
<td>14</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>70,000</td>
</tr>
<tr>
<td>15</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>60,000</td>
</tr>
<tr>
<td>16</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>50,000</td>
</tr>
<tr>
<td>17</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>40,000</td>
</tr>
<tr>
<td>18</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>30,000</td>
</tr>
<tr>
<td>19</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>20,000</td>
</tr>
<tr>
<td>20</td>
<td>I'm Gonna Sit Right Down and Write That Song for Heavenly Father</td>
<td>Clyde McPhatter</td>
<td>Atlantic</td>
<td>6/14/1967</td>
<td>10,000</td>
</tr>
</tbody>
</table>

**Note:** The chart is truncated for brevity. The complete chart can be found on page 1 of the Billboard magazine from July 1, 1967.
AN UNBEATABLE COMBINATION:

- Great music written by **PAUL McCARTNEY**
- Smash movie written by Bill ("Alfie") Naughton
- The original sound track

**LONDON RECORDS**

---

**STEREO MS 6007**

**ORIGINAL SOUND TRACK**

The BOLTING BROTHERS' Production

**the family way**

**MUSIC BY** **PAUL MCCARTNEY**

**STARRING**

HAYLEY MILLS - JOHN MILLS - HYWEL BENNETT - MARJORIE RHODES

AVRIL ANGERS - LIZ FRASER - WILFRED PICKLES - JOHN COMER - BARRY FOSTER - MURRAY HEAD

FROM BILL ("Alfie") NAUGHTON'S "ALL IN GOOD TIME"

**MONO M 7007**
NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS
NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LPs
These new albums, not yet on Billboard's Top LPs Chart, have been attracting strong sales in key markets.

SPRING!
Learmonth, Capitol T 2711 (M); ST 2711 (S)
(500-072711-3; 500-072711-5)

NEW DIRECTIONS
Gary Lewis & the Playboys, Liberty LP 3519 (M);
LST 7319 (S); 830-03519-4; 830-07319-3

TAKE IT LIKE YOU GIVE IT...
Arms, Franklin, Columbia CL 2679 (M); CS 2679 (S)
(500-072679-4; 500-072679-5)

MY GIRL JOSEPHINE
Jerry Roye, RH 12008 (M); SHL 32008 (S)
(530-12008-4; 530-32008-5)

DEVIIL'S ANGELS
Soundtrack, Tower T 2074 (M), ST 2074 (S)
(673-05074-4; 673-05074-5)

BEST OF '66, VOL. 1
Various Artists, Columbia T 1 (M); TBS 1 (S)
(350-00001-4; 350-00001-5)

8 MEN AND 4 WOMEN
C. V. Wright, Backbeat LP 46 (A); (No Stems)
(202-00064-2)

THE ZODIAC COSMICAL SOUNDS
Perry/Farber/Seabrook, Elektr XL 4009 (M);
EMS 7409 (S); 442-04090-2; 442-7409-5

ABSOLUTELY FREE
Mothers of Invention, Verve V 2013 (M); V-2013 (S)
(950-00013-3; 950-00013-5)

WHAT MONTH WERE YOU BORN?
Jeffrey/Jones/Foreman, Fontana MG 27566 (M);
587-07566 (S); 470-27566-3; 470-07566-5

FIRE & FLEET & CANDLELIGHT
Buff.ST.Arthur,Vanguard VRS 11250 (M): VSO 79250 (S)
(970-07290-3; 970-79250-5)

ALBUM REVIEW

OSWALD

SPOKEN WORD SPOTLIGHT
OSWALD . . . SELF-PORTRAIT IN RED
Various Artists, Ina Eyewitness-
ness EW-1001 (M)

INTERNATIONAL SPOTLIGHT
THE MAGNIFICENT NEW VOICE OF MEXICO
Jorge Valente, Columbia EX 1190 (A)

INTERNATIONAL SPOTLIGHT
ARIZA ALINU
Hans-Hendrik-Jorgensen-Lo-
-0100-

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.

GOSPEL SPECIAL MERIT
SONGS MY FATHER TAUGHT ME
Joel Grey, Capital T 2755 (M); ST 2755 (S)

THE RAINBOW OF LOVE
Weatherford Quartet, Crown V CV-
1073 (A)

Five effort by the Weatherford Quartet,
former staff quartet with the Cathedral of Phonos, has been released in honor of its 50th anniversary with all the cast of Oklahoma. The series, "Sings With Alonzo" and "Rains of Love."

(Continued on page 36)

JULY 1, 1967, BILLBOARD

Copyriighted Material
OUR HEARTFELT THANKS TO EVERYONE FOR "GROOVIN"

Exclusively

PERSONAL MANAGEMENT: SID BERNSTEIN
"BABY PLEASE COME BACK HOME"

J.J. BARNES
(Groovesville 1006)

They all listen when the incomparable Mr. Barnes sings his greatest hit!

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THE PARLIAMENTS
(Revolot 207)

Upsetting, Exciting, Soulful. There's no stopping The Parliaments on their way to the Top!

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Creators of Detroit's FORWARD SOUND
Groovesville—Revolot—Solid Hit
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DETROIT, MICH. 48238
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New Album Releases

□ ARGO
Union of King's College, Cambridge—On Christmas Night: RG 560, 280 0223
William Street Mass In Three Parts—Choir of King's College (Willibrock): RG 560, 280 5360
William Speck—The Faerie Queene: RG 560, 280 5460
Adrienne, String Quartet No. 1, 2 & 1: Abers String Quartet: RG 499, 280 2460
Kathryn, Concerto for Horn—Barry Tench: RG 499, 280 5460
Various Artists—Singing the Fishing: RG 499, 280 5460
Classics: Fantasia & Passion on the Chromatic—Seven Stanzas: RG 500, 280 0202
Vivaldi: Gloria—Choir of King's College—Carolyn Williams: RG 500, 280 0203
J.H. Parry: Jubilate (1854)—Trinity Choir: RG 500, 280 5360
John Milton: Paradise Lost Book 9, 10, 12—Various Artists: RG 500
Kathryn: Mass In D Flat—Choir of St. John's College, Cambridge: RG 510, 280 5321
Various Artists—Gerry Tappin To London: DA 48, 280 446
Karnas: Artists—Lloyd Thomas Plays Softly: DA 87, 280 47
Peppe to Remember: DA 88, 280 48
Peppe: Express: GA 47

□ BUENA VISTA
Soundstage: The Happiest Millionaire: BY 5001, DEAR 5001

□ CALLA
Larry Page Dick—Taking Care of Business: C 1102

□ CAPITOL
Bobby Huffman, Apartment No. 9: T 2773, ST 2772
Vale Evans—It's Real: T 2772, ST 2772
The Sedandel Brothers—He's Ditty, London: Renny: Cotton Pickin' Little Devil: T 2773, ST 2772
The Hollies: Steeled Plays the Beach: Five Songs from Beach: PM: 1: 2740, ST 2740
Kuy Lombardo—Lombard Country: T 2777, ST 2773
David McCullum—McCullum: T 2760, ST 2760
Pete & Gordon—In London For Tea: T 2760, ST 2760
The Magnificent Men "Live": T 2776, ST 2775

□ BOPPER IMPORTS
(ENGLAND)

VARIOUS ARTISTS—The Treasury of English Church Music, Vol. 5: CD 5368 (5)

□ BOPPER IMPORTS
(FRANCE)

FRANCIS POLIVEN: Pianist & Accompany- nent: COL 317 (4)
BARBARA—Champs: GD 321 (5)

□ CARRIE

NATIONAL BAPTIST PUBLISHING BOARD CHORUS—When I See a Mountain: 572 (UK)

□ COLGEMS

ORIGINAL Soundtrack, Lawrence of Arabia—London Philharmonic Orch.: COMO 2004, COSO 2004

□ COLUMBIA

Miles Davis—Midnight: CS 3429
Switch—The Mens of the Israeli Defense Forces: CS 2724, CS 9524

□ DOUBLE SHOT

Breaks & Rhythm Tape: DSM 1002, DSM 3000

(Continued on page 45)
Forced From The Album Another Tommy James and the Shondells smash "I Like The Way" b/w "Baby, Baby I Can't Take It No More" Already on the way to #1 in Chicago

Management Leonard Stogel Assoc. 888 Eighth Ave., N.Y.C.

The StillRoken

Breaking through big with "HEY JOE" Roulette 4748
BREAKING BIG ON
WDGY - MINNEAPOLIS
KDWB - ST. PAUL
KOIL - OMAHA, NEBR.
KLMS - LINCOLN, NEBR.
WEBG - DULUTH
KQWB - FARGO, ND. DAKOTA

PETER HUNTINGTON MAY - PRODUCER
PETER H. MAY, MANAGER 10120 MORGAN AVENUE SO. MINNEAPOLIS, MINN. (612) 888-9628

www.americanradiohistory.com
NEW YORK—Francesca Batti’s new recordings of Verdi’s “Traviata” and “Rigoletto” will be issued on Vox Records’ low price Turnabout line this fall. The sets introduce Italian tenor Luciano Pavarotti, guest artists, and the Grande Musicisti, which is produced by newsmen.

Ettore Proserpio, head of the Batti music department for years, revealed last week, exacted plans for the Milan publishing house planned to issue all Verdi’s operas should the initial release meet with success. The success of the “Rigoletto” and “Traviata” also will result in presaging of other Italian operatic composers, such as Rossini and Donizetti.

The Grande Musicisti series consists of weekly booklets selling for about 75 cents each. The booklets contain selected excerpts, with texts written by leading Italian music authors. Battist Verlag distributes German-language versions in Germany. Each booklet includes an 10-inch LP. The two Verdi operas will appear on four disks in consecutive weeks. Included with the “Rigoletto” will be the first recording of Verdi’s “Romances” for baritone and piano. The Turnabout packages will consist of three 12-inch LPs each. Eduardo Britto conducts “Traviata,” which features soprano Romana Righetti and tenor Veriano Luchetti, while Franco Farteres conducts “Rigoletto,” which stars soprano Amelia Benvenuti and baritone Walter Monnelli.

Continuation of the project would include first recordings of Donizetti’s “Don Pasquale,” Meyerbeer’s “Les Huguenots” and Verdi’s “Aida” as well as many Donizetti operas. The first recording of the “Edipo a Colono” overture is included in set of eight 10-inch LPs of the complete Rossini operas. Vox also plans to issue these with one three-LP box of the more familiar works on the Vox label and a three-LP package of the lesser-known works on Turnabout.

Storia Delta Music

While these operas and overtures were waxed by Francesca Batti, most of the material for 1 Grande Musicisti and Storia Delta Music is supplied by Vox. This latter weekly publication, also sold on newstands, “costs about 60 cents each. Included with the elaborate four-booklet series is a seven-inch record. The series, which was begun in 1964, will be completed in January, 1968. Plans call for 1 Grande Musicisti, which was started in 1965, to continue publication indefinitely. More than 100,000 copies of each volume will be printed.

History of Music

A major project is the preparation for United States and English distribution of an eight-volume set of “Music,” will use material from the weekly publications. A supplement of about 10-12 inch albums will be included. Plans call for the books and records to be available late next year with Vox handling worldwide distribution. The books will be printed in English. The books and record supplement is similar to Francesca Batti’s art books, which have painting supplements. American distribution will be largely through bookstores and mail order.

The regular Francesca Batti music publications also are issued in English, Spanish, French, and Latin America, Hebrew for Israel, and will start French versions in France. One of the reasons for Proserpio’s visit to the United States is to see if arrangements can be made for American distribution of the booklets with records. He also is investigating new material and checking the American musical scene.

Ancient to Pop

Material ranges from ancient Greek music to American jazz, folk and pop music. A wide range of contemporary composers also is being represented, such as Pierre Boulez, Darius Milhaud, Pierre Boulez, and Berlioz. Several recording premiers were included in booklets. Among such recordings, the Beethoven symphonies, such as Beethoven’s “Symphony No. 9,” require much more than the weekly booklet. Authentic instruments were used where possible, such as Paginini’s violin and 16th century organs. Peggy Sue’s 1967 single was recorded.

Frespierto explained that Francesca Batti is a music producer, but has been producing for a new market. We really reach people. They’ve enthusiasm among the public on what will be offered each week. Many people live in more remote areas where there are no record stores.

Several Francesca Batti music publications are unique, although other cultural publications also are sold on newstands in the same areas. In addition to complete works, such as the Beethoven symphonies, the series includes excerpts, such as publications of all the musical written by Mozart in his last years. Included are excerpts from his “Requiem” and “Don Giovanni.”

Those popular music publications provide unique opportunities for magazines. The full cultural department of the magazine has such a contribution of photographs has greatly added to the booklets’ success.

### RECORD REVIEW

**Col’s 5 LP Release Honoring Stravinsky Bright With Gems**

NEW YORK— Columbia Records’ recent five-LP release to celebrate Igor Stravinsky’s 85th birthday contains many gems, including a specially commissioned performance by the composer conducting four of his ballet scores, “Apollo,” “Oxyrynchus,” “The Fairy’s Kiss,” and “Pulcinella.” The Columbia Symphony plays “Apollo,” while the Columbia Symphony and Chorus conduct “Pulcinella.” Shirley and bass Donald Gramm are the vocalists in the “Pulcinella” selected.

Gramm also appears in the creation of the charming fairy tale opera “Le Rossignol,” which includes an outstanding performance by soprano René Gritit as the Nightingale. Stravinsky conducts the orchestra and chorus of the Opera Society of Washington, D.C. The composer also conducts his one-act opera “Mavra” on one of Columbia’s first LPs. This overture is still in the libraries of the theatrical world. The set also is the first American recording made with the Dolby System, which is geared to eliminate tape hiss, high-frequency flutter, tape noise, and background noise. The set is comprised as part of the recording chain.

The second current Vanguard recording features Jack Guevara, a virtuoso clarinetist pieces, including the Guevara, for Columbia’s Vincente Krommer, whose “Concerto in E Flat” was composed around the turn of the 19th century. Other selections are by Weber, Wagner, and Debussy.

**OPERATION REVIEW**

**Miss Grummer and Konya Excel in ‘Lohengrin’**

NEW YORK—Two stars of “Lohengrin” recordings excelled in the new Metropolitan Opera production of the Wagnerian work last Monday (19). Soprano Elisabeth Grummer, whose Elsa is on Angel, sings Torosia Konya, whose Lohengrin is on RCA Victor, both sang strongly and brilliantly in both bold and soft passages. They produced a natural, fine Bielefeld Chamber Scene.

Miss Grummer, who is making her debut at the Met this month, also appears in Angel packages of Wagner’s “Meistersinger” and “Tannhäuser,” and earned much praise for both of her performances.

She also is in two turnabout albums. In set production, Philharmonia conducted the Vienna State Opera Orchestra. In the low-price Everyman line, Sir John Barbirolli conducted the Berkshire Quartet to Give 10 Concerts

### MERC’S WING ALBUMS SPROUTING NEW LOOK

CHICAGO—Mercy Wing’s classical albums are receiving a new look this fall as the company releases this LP release of the low-price line. Alternating color borders and different backgrounds are being used with the previous white borders with regulation faces.

Each album now has an elaborate outside frame in a vivid color. The frames have a complicated design giving a baroque to-modern effect. An inlay in each album surrounds a bright four-color picture. The covers are over the picture in the inner frame. The titles, which are clear and in sharp contrast, are in different type faces.

The new covers were designed by Dr. Shenkel, art director of Phillips and Mercury, and John Caballero, designer for the other creatures. Changes resulted from a revaluing of the covers and marketing plans to interpret the meaning of the material as well as the product. Pop Mercy Wing covers retain their former look by continuing to spotlight the artists.

The release contains two premiers by Paul Pita. It features the Detroit Symphony, one with Pita conducting and another with Mendelssohn’s music. Frederick Fennell and the Eastman-Rochester Wind Ensemble concludes in March of concerts by Walton, Sibelius, and Elgar. The burgeoning collection of Marches by Walton, Sibelius, and Elgar. The growing collection of the symphony in Rinck’s Korhonen and Borodin. A third album has Paray and the Detroit in French overtures.
NEW YORK — A visiting orchestra series and two soloist recitals are featured this weekend at the Brooklyn Academy of Music. The orchestra series includes three performances by the Boston Symphony with Erich Kunzel conducting, along with performances by the Berlin Philharmonic and the Cincinnatian Symphony. The soloist recitals feature pianist Leon Fleisher and violinist Itzhak Perlman, famed for their virtuosity.

Electroa Pushes Mozart Tercets

COLUMBIA — Electroa has released a recording of three Mozart tercets, previously promoted as the world premiere for six just-discovered Mozart tercets. Titled "The Lively Mozart," the CD features a selection of Mozart unreleased in any of his hitherto recorded works. The tercets were composed around 1783 just after Mozart's marriage and are the result of a recent discovery of Mozart documents in the Vienna National Library.

The recording is by the Vienna Philharmonic under Yamaha XF and the Convivium Musicum Munich. Soloists for the recording are Walter Berry, Erika Köth, Peter Schröder, and Hermann Prey.

Cleveland to Debut Smith's 'Magnificat'

CLEVELAND — The Cleveland Orchestra will present the premiere performance of Valentine Smith's "Magnificat," a major choral work during the orchestra's 1967-1968 50th anniversary season. The work was commissioned by the Cleveland Orchestra and the National Foundation on the Arts. Smith was composer-in-residence of the orchestra during the last season under a Rockefeller Foundation grant. The premiere is slated for March 28 with Robert Shaw conducting.

Int'l. Artists Slates 8 Toronto Concerts

TORONTO — Eight concerts are featured in "International Artists Series presented by International Artists here. The series is sponsored by the Board of Governors of the Canadian Broadcasting Corporation with Leonard Bernstein and the New York Philharmonic.

Also scheduled are violinists Itzhak Perlman and David Oistrakh, the Warsaw Chamber Orchestra with violinist Wanda Wilkomirska, and pianists Vladimir Ashkenazy, Wilhelm Kempff and Andre Watts.

3 Series Set By Bklyn. Hall

July 1, 1967, BILLBOARD

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist, Label &amp; No.</th>
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<tr>
<td>21</td>
<td>1 MAHLER: SYMPHONY NO. 8 (2-1/2 Lps)</td>
<td>Various Artists/London Symphony (Barnes, Columbia 31347)</td>
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<tr>
<td>22</td>
<td>2 HORNITZ IN CONCERT (2-1/2 Lps)</td>
<td>Various Artists, London MCL 357 (M); 757 (S)</td>
</tr>
<tr>
<td>23</td>
<td>3 TASKER: MAGNIFICAT (3-1/2 Lps)</td>
<td>Various Artists, London RMX 7605 (M); 38050 (S)</td>
</tr>
<tr>
<td>24</td>
<td>4 MAHLER: LIEBEZEDER DER ERDE</td>
<td>Various Artists, London RMX 7705 (M); 38050 (S)</td>
</tr>
<tr>
<td>25</td>
<td>5 ARTURO TOSCANINI CONDUCTING BERTONI STOLL: SYMPHONY NO. 5</td>
<td>Various Artists, Columbia L 4219 (M); 35000 (S)</td>
</tr>
</tbody>
</table>

Classical Notes

Howard Mitchell will conduct the Washington National Symphony in the world premiere of Morton Gould's "Columbia Bonavida" on July 14 at the Arts Center. Also scheduled are violinists Martha Arroyo, tenor Bruno Prevedel and pianists Vladimir Ashkenazy, Wilhelm Kempff and Andre Watts.

Auer Wins Contest

PARIS — Edward Auer, 26, of New York, won the first prize for piano last Saturday (17) in the Marguerite Long International Piano Competition, held in Paris. Auer recently finished second in the Beethoven competition in Vienna. He had led for fifth first in the Tchaikovsky competition in Moscow last year.

Cite Stravinsky

Grosjean — Continued from page 42

products the Hall Orchestra in a Dali's "Dreams and Recliner," and Maxine Ross conducts the Vienna State Opera Orchestra in Bizet suites. Ross brought out the "Mambo" as a continuation of the Bach symphonies. Featured are soprano Hannela Wendlund, alto Lotte Wolf-Mattheis, tenor Heimit Krebse, and bass Roland Knapp with the Orchestra of Berlin and the Choir of St. Nikolaus.

FRED KIRBY
Cleveland, Tenn. — Pathway Press has acquired exclusive international distribution rights to the Christian Faith record label of all English and Swedish recordings.

The announcement, by H. Bernard Dixon, general sales manager of Pathway, followed the purchase by Sing Recording Co., Inc., of Christian Faith Recordings owned by Hugh Edwards of Alma, Ind.

Dixon said the transaction will enhance the national distribution network of religious music. "Pathway now is a complete religious record distributor, with a comprehensive stock of all religious groups.

Christian Faith is one of the oldest sacred labels in religious recordings, and the expression of music is represented through sacred, gospel and country-western styles. Variety ranges from solo albums to choirs, instrumental ensembles to full recordings. The label includes many years with songs to adults readings and drama.

During the past 18 years artists have recorded "the favorite music of the Christian faith" on the label. Some of the artists include the Haven of Rest Quartet, Old Fashion Revival Hour Quartet, Revelations, Charles Turner, Doris Akers, Rudy Aswood, Ralph Carmimi, Ted Smith, Jack Hotcomb, Millie Pace Trio, and Tony Fontaine.

Pathway is already the exclusive distributor for Sing, Skyline, Winfield and Western records. It also has the sole distribution rights of music to James D. Vaughn Music Publishing, Tennessee Music & Printing Co., and Sing Music Co.

Light Agency Signs Davis

Nashville — Former Louisiana Gov. Jimmy Davis, lifetime Decca recording star, has signed an exclusive contract with the Don Light talent agency here.

Davis, twice chief executive of his State, will be handled by Light for all future bookings. It is Davis' first such affiliation in many years.

Davis is one of the few artists to hold lifetime contracts with Decca. He has been with the label about 30 years, cutting his early records in Nashville.

Davis will be cutting a new sacred album in Nashville within the next few weeks.

He currently owns and operates a publishing company in

Shaped Notes

The Oak Ridge Boys have taken time off from recording albums with others to do one of their own. They've completed a United Artists album with Del Reeves—his first of a religious nature—produced by Bob Montgomery. Prior to that they had done an album, just recently released, with Chad Fisk, titled "Songs for the Soul." And now they are doing their own sessions for Heartwarming, utilizing some extra female voices as they have done on singles. One young lady in Oklahoma is gaining a husband, and Jake Hess is losing a drummer.

Leroy Benson of the Imperials is getting married to a wife who prefers that he not travel, so he plans to open a new recording studio in Oklahoma City. Jake didn't have to look for a replacement. He hired Barry Hess, his nephew. This group, by the way, has a 42-concert tour in the hot weeks of late June and July.

George Beverly Shea has just concluded a Nashville album with the Blackwoods... The Swans River Boys, one of the featured acts on a newly syndicated television show taped in Nashville, will be booked through the Hal Smith agency. This group consists of Buford Allen, the son of Buford Allen, Jr., and his brothers, who are now in the group. The group is not the Road Trio. As is often the case with all the groups above, they have lost many of their original members, but they still have a great deal of talent. When the group was assembled, the leader was Buford Allen, Sr., and he was the best singer in the group. The group has changed many times, and it has been on the road for many years... 

The THE PROPHETS QUARTET from Knoxville signs an exclusive management-booking contract with Don Light Talent, Inc. Members of the group, doing the signing, as others look on: Lew Garrison, Roy McNeill, Dave Rodgers and Everett Reece.

The FLINGERS, with music, strings, and guitar, have been booked by Don Light Talent, Inc. Members of the group are: Albert Smith, Bill Carver, Bill Nelson and Murl Aber.

Early July appearances for the Blackwood Brothers Quartet include shows in Florida, North Carolina, Louisiana, Texas, Oklahoma, Illinois and Alabama...

... Yolanda Owens has formed a new, full-time staff in Detroit, with a huge catalog and under treatment... The next regularly scheduled meeting of the Gospel Music Association is slated for Nashville July 10th...

... Daryl Rice, Secretary of GMA and a Hollywood producer for RCA-Victor... was in Nashville to produce sessions, notably C Canta, leader of a trio of the same name, makes a two-week tour to Fort Worth, Tex., and the First Baptist church... He's minister of music there, and flies in for a Wednesday night choir practice, and back on Sunday for services. His congregation puts a piano plane at his disposal. He's the former manager and lead singer of the Oak Ridge Quartet... Jerry Redd, formerly with the Gospel Family, now is singing tenor with the Kingmen. He also was with the Fainmen... The Florida Boys came into Nashville for an album session on Sunday, produced by Dwain Allen, the Vanguards of Sing Records, about to come out with a new album... The Statesmen are scheduled in for an album on RCA-Victor... The Leftovers album, "The Man Who Is Wise," is the most different thing the group has gone on, and it is getting wide acceptance... The National...
New Album Releases

Continued from page 40

- EVERYMAN
- BACH: CANTATAS Nos. 13 & 146-Various Artists/Reit Back Orch. (Baltic) SXL 246, SXL 2455
- BIZET: CAMERON GIESE-Jones State Opera Orch. (Switzerland) SXL 2465
- BIZET: CAMERON GIESE=Bienstock (Barbatarini) SYV 245, SYV 2450
- FONTANA
- THE NEW VAUDEVILLE BAND On Tour; AFR 3000, SLP 2654
- HANF
- PANCHITA & HIS ORK=Let's Dance! SLP 266
- VARIOUS ARTISTS-Dancing At It's Best! AFR 3000
- IMPACT
- JAKE HESS & THE IMPELPS-To Sing In The Spring; HNN 1503, HNN 1503
- IMCA EYEWITNESS
- VARIOUS ARTISTS-Down Home Self-Portrait In July; SW 180615
- KAMA SUTRA
- The Innocence; KLP 8050, KLP 8059
- KANAWHA
- CLARK KESSELMER=Sweet Dream of Delight; 304
- LONDON
- ROLAND SHAW OEHM-Three From the Gospel Heart Thrills, Vol. 3; LP 3104, FS 4314
- LONDON INTERNATIONAL
- FRANCE: GABRIEL ANGELUS-Arles, Alpes, TW 1305, SW 180615
- L'ORCHESTRE PHILHARMONIQUE De Hiéronymusse; UPL 1305, SW 180615
- SOLOMON SCHMIDT DESK/EMANUEL FISHER SCHMIDT=Heinrich Altemann Sing-A-Long, TW 1382, SW 180628
- LONDON STEREO TREASURY
- HERBY JEFFERY (Orquesta de la Scala Romantique) SXL 180622
- GREAT MAMMALS From Indian Orchestras-Orch-estra of the South West Philharmonic Society of the Carolinas; TW 1308
- MERCURY WING
- THE RIVERSA OEHM-Three From "A Man's World," Vol. 3; HNN 1503, HNN 1503
- CHARMER (Paris) TW 1305, SW 180615
- MARY LEE WARD=To Our Love, WS 1305, SW 180615
- LESTER LEAN=Paris For Beningbou, WC 1305, SW 180615
- JERRY LEE LEWIS=The Return Of Rock, WC 1305, SW 180615
- MEMBERS OF THE ROYAL ROYAL ORCHESTRA OF THE CONCERTO DE SANTA CRUZ, HNZ (France) SYV 245, SYV 2450
- MGM
- CAROL BEHRENS-The Art Of Modern Singing, L 3000
- NONESUCH
- BACH, DINN, JUGENDSCHULE, HAMBURG, TW 1305, SW 180615
- POLYDOR
- MAJOR RAY PRIDE=Skeletal Remains; 249 069
- KATIA SLOKA-Deutsche Oper Berlin (West Berlin); HNN 1503, HNN 1503
- JAMES HOPKINS=Off By Pugil; SYV 245, SYV 2450
- VARIOUS ARTISTS=In Warsaw, Poland; 40 667
- VARIOUS ARTISTS=Die Greatszenen Waldgeist, SYV 245, SYV 2450
- PROJECT 3
- THE TRAVELING TRAVELING BAND=The True River, PR 3000, PR 3000

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GMA Board Meet

NASHVILLE — The Gospel Music Association will host a meeting of the board of directors July 10 at the Third National Bank Building here.

JULY 1, 1967, BILLBOARD
Johnny Horton’s Widow Forms Publishing Firm

SHREVEPORT — Billy Jean Horton, widow of Johnny Horton, has just formed the publishing firm of Johnny Horton Music. Mrs. Horton, who’d also been married to Hank Williams shortly before his death, is in the talent management field. She was among the first successes of the new music firm is “Battle of New Orleans” by Horton, just re-released by Columbia as a single.

In addition, she recently put together a Columbia album entitled “Johnny Horton on Stage,” an accumulation of material bought or borrowed from collectors, fans and others that had taped various portions of Horton’s performances over the years.

She also is working very closely with her two brothers, Pee Wee King’s Mother Is Dead

ABRAMS, Wis. — Mrs. Helen Helen Kuczyński, mother of the noted country music artist and writer, Pee Wee King, died of a heart attack Wednesday (14) at the King farm near her.

Mrs. Kuczyński, who was 72, had many friends in the country music field. She kept up with developments by attending the many country music shows that were held at fairs and auditoriums in the Wisconsin area.

Give Talent to Rehabilitate By

By BILL WILLIAMS

NASHVILLE—Country music has become an integral part of the rehabilitation program of the Metropolitan Workhouse and recording stars are giving their time to help.

The workhouse is a detention institution for criminals whose sentences run 11 months, 29 days or less.

The workhouse show on Thursday night 10 months ago, and then talked with the prisoners. It was planned, at the time, to have one performer every two weeks. That now has been stepped up to every week and may increase even more.

The workshop show on Thursday night has become a way of life with many of the stars in Horton Works now with Decca, termed it the most rewarding performance she has ever done. Others who have taken a regular part are Del Wood (one of the strong favorites), Billy Walker, Ernie Ashworth, Bob Luman, Jean Shepard, Jimmy Dickens, Bill Hiltz, Bashful Brother Os- wall, Grandpa Jones, Skeeter Davis, Jake Hess & the Imperial, Jack Green (the most recent visitor), Connie Jody, Lorene Man, Wilma Burgess, Tompall & the Glaser Brothers, Dave Ferguson, Bill Payne, and many others.

Among those slated for appearances in the near future are Hank Snow, Marty Robbins, Dottie West, Connie Smith, Buck Owens and Charlie Pride. Bobby Lord has been the most frequent visitor.

Sheriff John Frazier, a Nash- ville businessman turned law- en, initiated the country music rehabilitation program. He led the artists to the prisoners. It was Frazier said, “They understand this kind of music, particularly the sad music. They associate themselves with the trials and tribulations, and yet they see a successful performer, and it helps lift them up.”

But country music, first hand, has been the real boost. And it has been mutually profitable.

Wilburns & Loretta Lynn To Come in Package Only

NASHVILLE—The Wilburn Brothers and Loretta Lynn will only book together in a package in 1967. The group is in the package starting in 1968. Tedd Wilburn said those who regularly appear on the Wilburn Brothers syndicated TV show also will be a part of the package.

Wilburn said that, booked separately, the acts had been drawing well, but booked together there had been standing-room-only on week-nights all over the country. The group also will carry a five-piece band, including a “front man.” A regular for the show is J. Lee Webb, younger brother of Loretta Lynn who formerly sang under the name Jack Webb. Wilburn said “He had no voice, but to change his name.” Wilburn explained. “Jack Webb is a well-known name, and his contract is owned by MCA. Our contract for Decca, and we were told to change it.”

So, J. Lee Webb now has his first release going under his new name (title "Bottle Turn Her Off")

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**HOT COUNTRY SINGLES**

*STAR Performer-Singles listing greatest proportionate upward progress this week.*

### This Week

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<th>Artist, Label, Number &amp; Publisher</th>
<th>Weeks on Chart</th>
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<td>1. <strong>ALL THE TIME</strong></td>
<td>Jack Greene, RCA Victor 4005 (Buck, BMI)</td>
<td>11</td>
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<tr>
<td>2. <strong>WITH ONE EXCEPTION</strong></td>
<td>David Houston, Epic 10101 (Ballad, BMI)</td>
<td>10</td>
</tr>
<tr>
<td>3. <strong>Misty Blue</strong></td>
<td>Bobby Goldsboro, Epic 10124 (Soul, BMI)</td>
<td>8</td>
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<tr>
<td>4. <strong>YOUR GOOD GIRLS GONNA GO BAD</strong></td>
<td>Sonny Womack, Epic 10134 (Ballad, BMI)</td>
<td>6</td>
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<tr>
<td>5. <strong>IT'S SUCH A PRETTY WORLD TODAY</strong></td>
<td>Wynn Stewart, Capitol 5017 (Owenes, BMI)</td>
<td>5</td>
</tr>
<tr>
<td>6. <strong>SONGBIRD</strong></td>
<td>Marty Robbins, Columbia 44313 (Wayne, BMI)</td>
<td>4</td>
</tr>
<tr>
<td>7. <strong>MAMA SPARE</strong></td>
<td>Louie Anderson, RCA Victor 1971 (Bob, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>8. <strong>I THREW AWAY THE ROSE</strong></td>
<td>Waylon Jennings, Capitol 13404 (Buck, BMI)</td>
<td>3</td>
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<tr>
<td>9. <strong>MAKIN' THE SUNSHINE</strong></td>
<td>Roger Miller, Smash 3001 (Time, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>10. <strong>I KNOW ONE</strong></td>
<td>Charlie Rich, RCA Victor 1975 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>11. <strong>RUTHLESS</strong></td>
<td>Dottie West, Capitol 1494 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>12. <strong>IF I KISS YOU</strong></td>
<td>John Anderson, Chart 1400 (Greenback, BMI)</td>
<td>2</td>
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<tr>
<td>13. <strong>ROBIN AGAIN</strong></td>
<td>Wilson Brothers, Decca 32117 (Bob, BMI)</td>
<td>2</td>
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<tr>
<td>14. <strong>POP A TOP</strong></td>
<td>Jim Ed Brown, RCA Victor 7982 (Bob, BMI)</td>
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<tr>
<td>15. <strong>IF YOU'RE NOT GONNA DO IT</strong></td>
<td>Waylon Jennings, Capitol 31317 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>16. <strong>SNEAKIN' CROSS THE BORDER</strong></td>
<td>Hardin Trio, Columbia 44059 (Harris, BMI)</td>
<td>2</td>
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<tr>
<td>17. <strong>LITTLE OLD WINE DRINKER ME</strong></td>
<td>Bobby Bare, Monument 1006 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>18. <strong>I'LL NEVER FIND ANOTHER YOU</strong></td>
<td>Jerry Jones, Capitol 1356 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>19. <strong>DOWN AT THE PAVN SHOP</strong></td>
<td>Hank Snow, RCA Victor 1984 (Bob, BMI)</td>
<td>2</td>
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<tr>
<td>20. <strong>DIESEL ON MY TAIL</strong></td>
<td>Jim &amp; Jesse, Epic 11135 (Silver Star, Francis-McGee, BMI)</td>
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<tr>
<td>21. <strong>I CAN'T GET THERE FROM HERE</strong></td>
<td>Jerry Jones, Capitol 1341 (Buck, BMI)</td>
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</tr>
<tr>
<td>22. <strong>COME KISS ME LOVE</strong></td>
<td>John Anderson, Chart 1400 (Greenback, BMI)</td>
<td>2</td>
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<tr>
<td>23. <strong>YOUR FOREVER</strong></td>
<td>Waylon Jennings, Capitol 13180 (Buck, BMI)</td>
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<tr>
<td>24. <strong>MENTAL REVERS</strong></td>
<td>Reba McEntire, RCA Victor 964 (Cochran, BMI)</td>
<td>2</td>
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<tr>
<td>25. <strong>DANNY BOY</strong></td>
<td>Roy Driscoll, Columbia 44263 (Booke &amp; Howker, BMI)</td>
<td>2</td>
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<tr>
<td>26. <strong>PROMISES AND HEARTS</strong></td>
<td>Reba McEntire, Columbia 4431 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>27. <strong>SUN'S PLACE</strong></td>
<td>Rock Driscoll, RCA Victor 36054 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>28. <strong>PRETTY GIRL, PRETTY CLOTHES, PRETTY SAD</strong></td>
<td>Ronnie Price, Sony 1026 (Millenium, BMI)</td>
<td>2</td>
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<tr>
<td>29. <strong>HURRICANE CHARLIE</strong></td>
<td>Johnny Paycheck, Little Darlin' 0200 (Time, BMI)</td>
<td>2</td>
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<tr>
<td>30. <strong>ALL MY TOMORROWS</strong></td>
<td>Nat Stuckey, Paula 267 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>31. <strong>BURY, DON'T TAKE YOUR LOVE TO TOWN</strong></td>
<td>John Anderson, Capitol 1356 (Buck, BMI)</td>
<td>2</td>
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<tr>
<td>32. <strong>BORN BOTH SIDES OF THE LINE</strong></td>
<td>Wanda Jackson, Capitol 603 (Buck, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>33. <strong>YOU CAN STEAL ME</strong></td>
<td>Bobby Giddens, Dot 77007 (Jack, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>34. <strong>DON'T SQUEEZE MY SHAMROCK</strong></td>
<td>Charlie Walker, Dot 671 (Buck, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>35. <strong>SOMETHING FISHY</strong></td>
<td>John Anderson, Columbia 44101 (Cochran, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>36. <strong>PAPER MANSIONS</strong></td>
<td>Dinah Washington, RCA Victor 916 (Decca, BMI)</td>
<td>2</td>
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</table>

### Last Week

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<td>37. <strong>LOUISIANA SATURDAY NIGHT</strong></td>
<td>Bobby Lewis, United Artists 50161 (Boone, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>38. <strong>LOVE ME AND MAKE IT ALL BETTER</strong></td>
<td>Bobby Lewis, United Artists 50161 (Boone, BMI)</td>
<td>3</td>
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<tr>
<td>39. <strong>CINCINNATI, OHIO</strong></td>
<td>Connie Smith, RCA Victor 9214 (Miller, BMI)</td>
<td>3</td>
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<tr>
<td>40. <strong>SHINE, SHINE</strong></td>
<td>Carl Perkins, Decca 31009 (Decca, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>41. <strong>BLACKBAND COUNTY SHEEP</strong></td>
<td>Willie Nelson, RCA Victor 9202 (Bob, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>42. <strong>PIN ROSE</strong></td>
<td>Eddy Arnold, RCA Victor 9219 (Smith, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>43. <strong>THE PRIVY</strong></td>
<td>Del Reeves, United Artists 32015 (Terry, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>44. <strong>FIFTEEN DAYS</strong></td>
<td>Wilma Burgess, Decca 32109 (Miller, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>45. <strong>DANGEROUS</strong></td>
<td>Webb Pierce, Capitol 5017 (Owenes, BMI)</td>
<td>3</td>
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<tr>
<td>46. <strong>IT JUST BECAUSE THE MOON</strong></td>
<td>Tex Ritter, Capitol 5017 (Owenes, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>47. <strong>HAPPINESS MEANS YOU</strong></td>
<td>Johnny Cash &amp; June Carter, Columbia 40048 (Parker, BMI)</td>
<td>3</td>
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<tr>
<td>48. <strong>LONG LEGGED GUITAR PICKIN' MAN</strong></td>
<td>Johnny Cash, Decca 32133 (Miller, BMI)</td>
<td>3</td>
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<tr>
<td>49. <strong>BECAUSE OF HIM</strong></td>
<td>Carl Perkins, Decca 31113 (Decca, BMI)</td>
<td>3</td>
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<tr>
<td>50. <strong>NOW LONG WILL IT TAKE</strong></td>
<td>Tex Ritter, Capitol 5017 (Owenes, BMI)</td>
<td>3</td>
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<tr>
<td>51. <strong>WATCHMAN</strong></td>
<td>Carl Perkins, Columbia 40050 (Cochran, BMI)</td>
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<tr>
<td>52. <strong>IT'S MY TIME</strong></td>
<td>John D. Loudermilk, Columbia 40049 (Mervyn, BMI)</td>
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<td>53. <strong>HE'S NOT FOR REAL</strong></td>
<td>Frankie Lenehan, Memory 7280 (Miller, BMI)</td>
<td>3</td>
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<tr>
<td>54. <strong>DOWN, DOWN, CAME MY WORLD</strong></td>
<td>Bobby Bare, Capitol 1331 (Buck, BMI)</td>
<td>3</td>
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<tr>
<td>55. <strong>CHEY, CHEY</strong></td>
<td>Larry Lee, Capitol 1400 (Greenback, BMI)</td>
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<tr>
<td>56. <strong>GUITAR MAN</strong></td>
<td>Jerry Reed, RCA Victor 9192 (Buck, BMI)</td>
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<tr>
<td>57. <strong>BLACKBAND COUNTY SHEEP</strong></td>
<td>Willie Nelson, RCA Victor 9202 (Bob, BMI)</td>
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<td>58. <strong>THERE'S NO WAY</strong></td>
<td>Waylon Jennings, Capitol 13404 (Buck, BMI)</td>
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<td>59. <strong>HERE I ROAM</strong></td>
<td>Wilma Burgess, Decca 32109 (Miller, BMI)</td>
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<td>60. <strong>HAPPINESS</strong></td>
<td>Carl Perkins, Decca 31009 (Decca, BMI)</td>
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<td>61. <strong>NEED YOU</strong></td>
<td>Webb Pierce, Capitol 5017 (Owenes, BMI)</td>
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<td>62. <strong>HELLO NUMBER ONE</strong></td>
<td>Kitty Wells &amp; Red Foley, Decca 32134 (Buck, BMI)</td>
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<td>63. <strong>NEW LIPS</strong></td>
<td>Kenny Rogers, Mercury 75049 (Hendrix, BMI)</td>
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<td>64. <strong>IF I EVER NEED A LADY</strong></td>
<td>Clay Walker, Decca 32122 (Southdown, BMI)</td>
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<td>65. <strong>THE STORM</strong></td>
<td>Jim Reeves, RCA Victor 9221 (Wilderness, BMI)</td>
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<td>66. <strong>IN YOUR HEART</strong></td>
<td>Red Sovine, Starday 9101 (Cochran, BMI)</td>
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<td>67. <strong>BETTER DEAL THAN THIS</strong></td>
<td>Carl Perkins, Decca 31009 (Decca, BMI)</td>
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<td>68. <strong>BREAK YOUR MIND</strong></td>
<td>George Hamilton IV, RCA Victor 9192 (Wilderness, BMI)</td>
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<td>69. <strong>YOU'RE SO COOL</strong></td>
<td>Hugh N Lamb, RCA Victor 9192 (Wilderness, BMI)</td>
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<tr>
<td>70. <strong>KEEPING UP APPEARANCES</strong></td>
<td>Lynn Anderson &amp; Jerry Lee, Chart 1245 (Fehr, BMI)</td>
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<tr>
<td>71. <strong>IN DEL RICO</strong></td>
<td>Billy Walker, Monument 1018 (Mann, BMI)</td>
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<tr>
<td>72. <strong>NASHVILLE WOMEN</strong></td>
<td>Vern Gosdin, RCA Victor 9168 (Wilderness, BMI)</td>
<td>3</td>
</tr>
</tbody>
</table>

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**BIG HITS IN C & W**

**NO. 2 BILLBOARD**

**NO. 2 CASHBOX**

**NO. 4 RECORD WORLD**

**NO. 17 BILL GAVIN**

**GEORGE JONES**

"I CAN'T GET THERE FROM HERE"

**MUSICOR 1243**

**MELBA MONTGOMERY**

"WHAT CAN I TELL THE FOLKS BACK HOME"

**MUSICOR 1241**

**GEORGE JONES**

Two Smash Albums!

**NO. 2 "WALK THROUGH THIS WORLD WITH ME"

**MUSICOR MM 2119**

**GEORGE JONES GREATEST HITS**

**MUSICOR MM 2116**

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**July 1, 1967, Billboard**
**Country Music**

2 Country Groups Sponsor Colorado, Wisconsin Fests

NASHVILLE—Two country music organizations have conducted separate festivals, highlighted by awards and gala shows.

June 5-10 was Colorado Music Week, proclaimed by Governor John Love in conjunction with Colorado Country Music Partnership.

Among other events, recording sessions were held for taping a CMF album. A broadcasters meeting was conducted for a discussion of country music programming, and there were special sessions for songwriters, publishers and distributors. The week was climaxed by an award dinner.

The Federation is seeking to establish Denver as a recording center. Efforts are underway to build a Metro Music Center, which would house major recording studios, record pressing plants, publishing houses, booking agents, talent promoters and the like.

Still another group, The Country Music Federation, held in Madison, Wis. David Houston was cited as the Outstanding Country Music Personality of the Year. Tompall and the Glaser were named the Federation's Favorite duo group. Other awards went to Jan Howard, Warner Mack and George Hamilton IV.

**Yesteryear's Country Hits**

**COUNTRY SINGLES—5 Years Ago (July 1, 1962)**

1. Waylon Moez, Eugene King (Columbia) 
2. She's Too Soon—George Jones (United Artists) 
3. A Man I Know—Jim Reeves (RCA Victor) 
4. Trouble in Town—William Brothers (Decca) 
5. Charlie's Shirt—Billy Walker (Sun) 
6. I Can Mend Your Broken Heart—Don Gibson (RCA Victor) 
7. The Comeback—Faron Young (United Artists) 
8. Benny Wayne—Buddy Blake (Decca) 
9. Fanny Way of Laughter—Butt Hines (Decca) 
10. Deep Well Desire—Webb Pierce (Decca)

**COUNTRY SINGLES—10 Years Ago (July 1, 1957)**

1. White Sport Coat—Marty Robbins 
2. Four Walls—Jim Reeves (RCA Victor) 
3. By the Light of the Silvery Moon—Everly Brothers (Cadenza) 
4. Gone with Me a Blindfold—Marvin Rainwater (MGM) 
5. Open-Fills Husky (Capitol) 
6. Franklin—Bobby Helms (Decca) 
7. Fallen Star—Jimmy Newman (Dot) 
8. Bye Bye Love—Minnie Pearl (Decca) 
9. All Shook Up—Elvis Presley (RCA Victor) 
10. Need It Now Don't Love Me So—Johnny Cash (Sun) 

**HOT COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
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<tr>
<td>1</td>
<td>Ken Rogers</td>
<td>&quot;El Dorado&quot;</td>
<td>Capitol LSP 3709 (M)</td>
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<tr>
<td>2</td>
<td>She &amp; Jim Reeves</td>
<td>&quot;The Nashville Sound&quot;</td>
<td>Capitol LSP 3709 (M)</td>
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<td>3</td>
<td>George Jones</td>
<td>&quot;Porto Rico&quot;</td>
<td>Capitol LSP 3709 (M)</td>
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<tr>
<td>4</td>
<td>Hank Williams Sr.</td>
<td>&quot;The Hank Williams Show&quot;</td>
<td>Capitol LSP 3709 (M)</td>
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<tr>
<td>5</td>
<td>Loretta Lynn</td>
<td>&quot;Dr. Jimmy Kris&quot;</td>
<td>Capitol LSP 3709 (M)</td>
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<tr>
<td>6</td>
<td>Bill Monroe</td>
<td>&quot;The Bluegrass Sound&quot;</td>
<td>Capitol LSP 3709 (M)</td>
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</tbody>
</table>

**Nashville Scene**

By BILL WILLIS

Tex and Dorothy Kliner celebrated their 25th wedding anniversary together in Nashville after the former movie actress flew in from the West Coast. Charity Louvin injured himself working at a health club. But he made it over to WSM's Grand Ole Opry, where the station played a six-hour tribute to the late Bob Wills. It was on the second anniversary of Ira's death. The Opry's "Most Wanted" show, "The Tonight Show," on NBC-TV and was delayed for a second appearance.

Rod Stewart, famed for his vocal work with the Faces, who is recording for Nuggett Records, has been approached by such stars as "Tennessee Waltz," "Swingin'" and "Bona parte's Retreat." He has a couple of new songs cut immediately. Paty Montana teamed with David Houston to do some old-fashioned modeling at Hot Springs, Ark., and the response, says, was overwhelming. Her daughter, Judy Ross, sang with her on a recent tour of Arizona.

Ernie Ashworth has a session slated with Lightnin' Hopkins, Porter Wagoner and Ray Pillow. For Alice Bailey, who has had a hit on the list. How long has it been since a mother-daughter combination hit the top 10 in the charts? Lere Anderson and Lynn Anderson (mother and daughter, in that order) have hit a milestone.

Musician has signed veteran country singer songwriter Floyd Tillman. The initial album titled "Floyd Tillman's Country" is due for release early in July. It contains a number of his own tunes.

Milton Montgomery has recorded another duet LP with George Jones. "WWVA Jamboree" has Count Smith slated for its final spectacular, following Jimmy Newman in June. It wasn't intended that way, but Mark Dingman's "Atlanta Georgia Street" has become a big country hit. Actually it was an Eddy Arnold single that got a boost from a Tom Howard record of the same name. Dick Black, producer of the "Possum Holler Opry," has a new album with Tim McEuen signed a personal management pact with Marvin Hoerner, through his Tripeck Talent agency. Along with assuming personal management, McEuen also will manage Tony Ellis, Al Harvey, Lonnie Fiske and others associated with the show. Afton Bledsoe has been signed to "Moonlighter" Records. Ethel Merman has concluded a big promotional tour in the Nashville area.
MERLE HAGGARD
BRANDED MAN
b/w YOU DON'T HAVE VERY FAR TO GO

MERLE HAGGARD IS THE HOTTEST NAME IN C&W TODAY. HE CAN'T STAY OFF THE CHARTS AS LONG AS HE KEEPS WRITING AND RECORDING. HIS NEW SINGLE WILL TELL YOU WHY.
CARACAS—"Foreign records released in Latin America lack uniformity in jacket lettering and liner notes," said Dr. Heinz Steinhaus, head of the International Division of Caracas-based Discos Union, the regional wing of European record manufacturers. "Latin-American companies often re- lease jackets with their original texts in English, French and Spanish, just as if nothing had happened to the average buyer. Half of the time, the lettering and liner notes have been changed capriciously from country to country. Not only is this detrimental to the overall image of the original product, but also results in considerable duplication.

Steinhaus will make a formal proposition in the next Congress of Latin American Record Manufacturers to be held in Caracas in August so that all Latin companies follow a uniform course of action to ensure the desired product standardization for the area.

Solution Offered
Steinhaus's solution is particularly simple: Mother companies would send a fifth floating negative with the master copy to the main printing plant, which would be done with the liner notes, song titles, credits and lettering on the back cover.

The implementation of this representation to exert quality control on the product whose licenses are sold to local companies. The advantage: because each local company would be mostly economic. Latin companies would share the cost of the Spanish lettering and liner notes and would enjoy the benefits of the almost endless variations of letter types that are used in the American and European original covering the song. Likelihood now, however, is that the French version will be done by Nicoleta (Barclay).

Meanwhile, Philips has released a British cover, recorded by Ethel, on its Fonseca label, by Bobby Johnson and the Atoms. A further cover version by Polydor, by a group called Procularum, ran into trouble because it was not suitable for the group. It is now being put out as Procol Music's "Vale.

Negotiations are now under way for the Procol Harum to appear at the Paris Olympia Theater in September.

SPAIN

By WERNER H. SCHEURING

The Procol Harum's record, a "Whiter Shade of Pale" has just been released here by Barcelona Colum- bia on the original Deram label and is too early to judge what kind of impact it may make, bearing in mind the special character of the Spanish market. The Spanish version will be "Con Se Blancas Palabras" but as yet no local versions are planned and there has so far been no radio exposure in the British recording.

IRELAND

By KEEN STEWART

Released here just a week after its appearance in Britain, a "Whiter Shade of Pale" entered the Irish "Spotlight" chart at 17. As usual Irish listeners heard it first on radio as with Radio Luxembourg and Caroline. But the national station, Radio Eireann, was quick to appreciate the Deram hit and it rapidly shot into the top ten. The only replacement on the "Top 10" chart for the Top 10, which the chart is based on actual sales plus quality of songs and music. On both "Spotlight" and the Irish "Top 10", the No. 1 Irish record features it as their fastest seller of the moment but that initial demand was not as brisk as that for the British "Top 10.

HOLLAND

By Bas Hageman

Released June 12 on the Deram label by Phonogram, "A Whiter Shade of Pale" sold 30,000 copies in the first few days—a record in Dutch hit history. All leading hit parades now list the record as No. 1 following the tremendous exposure given to the song by all radio stations in the Netherlands. A cover version on Polydor by the Procul Music is making little impact in Holland. It was released on a gener- al disk. With the exception of certain Beatles' singles, it is the first time in Dutch record history that a song has hit the top 10 straight from the charts to nowhere within a week.

"A Whiter Shade of Pale" is handled in Holland by Essex-Holland/Bantist.

SWITZERLAND

By JURG MEGARD

When the Procol Harum's "A Whiter Shade of Pale" was released here a month ago, Deca Swit zerland (Musikkvertrieb AG, Zurich) placed a normal stock order for it. Within two days the stock was gone.

Musikkvertrieb placed orders for two weeks a total of 3,500 copies had been sold. So far 15,000 copies have been distributed to retailers and Musikkvertrieb is confident that sales will ultimately top 30,000.

In Switzerland, a 20,000 sale is a huge success and few records pass the 30,000-mark—one notable exception being Frank Sinatra's "Strangers in the Night" which sold a total of 40,000, including EPCs and albums.

Demand for the record has been strong in all parts of the country. In the French canton, where people are predominantly influenced by French radio stations like Europe No. 1—which played the record heavily—the sales have been slightly higher than those in the Ger man-speaking part of the country.

"A Whiter Shade of Pale" is getting extensive exposure on Swiss radio despite the fact that local radio stations are closely attached to pop music on the whole.

BELGIUM

Released here May 25, "A Whiter Shade of Pale" jumped into the No. 1 spot in two weeks in both Flemish and French radio.

Heavy radio exposure on British pirate radios, London and Continental territory and by Europe No. 1 in the French territory has helped boost sales to 25,000. Sales have been slightly faster in the Flanders than in Franche Bruxelles, but the Deram disk has sold strongly competition from Engelbert (Continued on page 51)
Procol Harum's 'Pale' Red Hot in Europe

*Continued from page 50*

Humphretduck's "There Goes My Everything," also a Decca release.

The record continues to have wide radio exposure — it can be heard almost at half-hourly intervals on one radio station or another. It is getting constant play on jukeboxes at holiday resorts in Belgium.

SCANDINAVIA

BY ESPEN ERIKSEN

The Procol Harum's debut disk was issued in all three Scandinavian countries at the beginning of June, but it has not so far made a big impact in the charts. It usually takes several weeks for a foreign record to achieve height in this territory.

In Denmark, the record was issued on June 7 and sold less than 1,000 copies in the first 10 days.

In Norway, Nordisk Polyphon put the record out in a catchy cover featuring a picture of the Burmese Procol Harum ear, and sales have topped 1,000 in two weeks. In Sweden, sales of the disk, which were released on June 5, have reached 2,000 copies. Electra is, however, launching a special promotion drive for the record.

There has been no special radio exposure in the Scandinavian countries for the record, and Totto He- bennetts' name is not built into the Procol Harum to Oslo for a promotional TV appearance. The song is published in all Scandinavian countries by Reuter & Reuter, Stockholm.

NEW YORK

By BARBARA MCINTYRE

"A Whiter Shade of Pale" shot up to 28 on Billboard's Hot 100 this week. In addition to Top 40 airplay, the hit has begun to pick up substantial exposure on R&B stations. Some easy listening stations also are beginning to play the Deram single. A London Records official estimated that every important Top 40 station in the United States was on the disk.

London, Deram's parent company here, also is flooding teen-age magazines with stories and pictures of the group. The first of these stories should appear in about three weeks. London also will rush out an album on Deram as soon as the material arrives from England.

Reaction also is becoming strong in Canada as indicated by a recent 3,000-copy order from Toronto. Arrangements also are being worked out for an American tour for the group. The tour will be handled by Associated Booking, American representative of Harold Davison, Ltd., of England, the Procol Harum's agent.

RCA Pioneers Move in Canada on Prices; Can. Columbia Sets Date

TORONTO — RCA Victor is the first company in Canada to move to mono-stereo price equalization. The new one-price structure represents, in general, a slight reduction from the previous stereo list price and an increase over the previous mono list price, though the new price in the low-price series marks an increase over both mono and stereo prices in the past.

RCA Victor's popular albums in its LP series, the Colgems COM series, Dunhill and Re pcord LP's and the CTL series originating with the Canadian Talent Library, formerly $4.29 mono and $5.29 stereo, now carry a suggested list price of $4.98 for both mono and stereo. Classical product, RCA Victor's LM, JSC and LSO series, the LOC series of show music, the VIntage LPV series, and Colgems' Coso and Como sound tracks, formerly $5.39 mono and $6.29 stereo, are now equalized at a suggested list of $5.98. Deluxe albums in the LOC and LSOD series, previously $6.29 mono and $7.29 stereo, are now $6.98 list. The pricing on multiple-record sets has been adjusted accordingly.

In the lower-priced field, RCA Victor's Camden label, formerly $1.98 mono and $2.49 stereo, is now equalized at $2.40. The Canada-International label's popular product, previously $3.10 mono and $3.90 stereo, now lists at $3.98, and the Victor series now is $4.30 mono and $5.40 stereo, is now $6.80.

Columbia Records of Canada was next to announce price equalization, probably effective June 26, but certainly by July 1, and generally in line with the prices announced by RCA Victor.

Other Canadian companies were expected to fall into line with announcements of similar mono-stereo pricing structures within a few days.

Major-Minor to Be Handled by Sonet

STOCKHOLM — Scandinavian representation for the Major-Minor label has now been settled and the U. K. hit "Seven Drunken Nights," by the Dubliners, will now be released in Sweden, Norway and Denmark. The Sonet group will distribute the Major-Minor repertoire in the three countries—Sonet in Sweden, Arne Bendiksen in Norway and Danske Grammophon in Denmark.

Columbia of Canada In Expansion Move

TORONTO — Construction will begin within the next few weeks which will double Columbia Records of Canada's warehouse and shipping space at Toronto head office to a total of nearly 40,000 square feet, serving both the record company and its record clubs. It is expected the new facilities will be completed in late fall.

Stone's New Office

OSHAWA, Can.—Robert J. Stone of Canada Ltd. has announced that construction will begin here immediately on executive offices for the Stone interests. These will include the Stone record label and Canadian representation of U. S. and European companies. The building will be ready for occupancy in late summer.

You Say You Saw It in Billboard

"Like every other radio station we could not operate without BILLBOARD magazine. Thanks for the fine job you fellows are doing."

Vernon D. Parrelle
Station Manager
Radio Station KUN

BROADCASTERS RELY ON BILLBOARD... YOU CAN TOO!

For up-to-date complete industry coverage read BILLBOARD.

JULY 1, 1967, BILLBOARD
EMI Norway Business
Up 130 P. C. in 5 Yrs.

OSLO — Visiting Oslo to renew the contract of Carl M. Iverson J.S. or EMI license in Norway, Jeffrey Bridge, joint general manager of EMI, noted a 130% increase in business in Norway during the past five years.

Present at the meeting were Mrs. Iverson, chairman of the board, Henning general manager, Rolf Syversten, adv manager, and M.S. Sveger, head of Heger Plastic pressing plant. Also present was State Gottlieb, "EMI's" wife in Copenhagen.

"Our main task," said Bridge, "is to cope with an ever-increasing market and to constantly secure our share of this market."

Attends in Stockholm Bridge also attended the Scandinavian EMI reportery meeting in Stockholm where plans for increased cooperation between the four EMI outlets in Scandinavia were drawn up.

Bridge said, "We also aim to promote EMI's activities in other countries — particularly Britain and Germany. These artist include Ulle Pia, Gittes Haenning, and Bjorn Tidstrom from Sweden, and Ketil Lundf from Sweden and Bente Ansah Scheevers from Norway."

Bridge added that EMI's percentage of the Scandinavian market was almost the same as its percentage of the U. K. market, and while he was happy with the Scandinavian situation, there still was room for further expansion.

SWINGING PARADE OPENS ANTIBES FEST ON JULY 22

PARIS — The Eighth International Jazz Festival at Antibes-Juan-les-Pins will open on Saturday, July 22, with a New Orleans style street band and a performance by the late Lee Bechet who played with the Luter band during the closing years of his long career.

July 22 will be Sidney Bechet Day and will include the inaugural of Sidney Bechet Square and of a painting exhibition, "The Age of Jazz."

Festival organizers Jacques Souplet, president of CBS France, and Jacques Heaney announced the full program for the six days: July 22: Club d'Outremonde, Juan-les-Pins and Harold; Dave Brubeck Quartet (U.S.A.); July 23: Festival All Stars (France); Manfred Schoof Quintet (Germany); Dave Brubeck Quartet (U.S.A.); July 24: New York Latin Band (U.S.A.); The Stars of France (U.S.A.); John Handy Quintet (U.S.A.). July 25: Original Style Rock Band (Sol Kerzner); Stars of France (U.S.A.); The Stars of France (U.S.A.); Ted Carsons Quartet (U.S.A.); July 26 and 27: Louis Armstrong Band (U.S.A.).

From The Music Capital of the World

PARIS — The French singing group, Les Compagnons de la Chanson visited Copenhagen for the first time to record a series of successful concerts and CBS issued a recording of the Compagnons' recording of the French hit, "My Song" (C'est Ma Chanson).

EPKEN ERIKSEN

DUBLIN

Because of references to Queen Elizabeth I, from Philip, Lyn, has decided against releasing a single of "The Relentless Patriot," by the Dublin-based traditional group The Tinkers, in Britain despite the fact that it has been a hit on the group's first LP. Although it contains no reference to Queen and President De Valera's ***************************************************************

Special note is also taken in Britain of the tragic death of the Dublin-based Peter O'Donnell, who worked on the group's first LP.

Five on the current Top 10 feature folk music, whose influence is on the move, thanks partly to the Dillons' "Seven Bruckenights." Their new Major Minor single will entitled for "Me Grag," another traditional number.

There's rising controversy over the tendency of shows to be dominated by folk material. It's said that the practice is diminishing the show quality of the folk music. In 1965, a local band, the Quickhearts, formed its own label, "Big Cat Records," and issued a 12'EP diamond label is a revival of "The Whiskey Willies" tape label, and is distributing the company's product which also includes a record of The Deep's "Walking in the Park."
<table>
<thead>
<tr>
<th>Cartridge Number</th>
<th>Title &amp; Artist</th>
<th>Label</th>
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<tr>
<td>144-549</td>
<td>Boots and String</td>
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<td>41-630</td>
<td>Happenings for Young Lovers</td>
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<td>1-117</td>
<td>Pipeline</td>
<td>The Chantays</td>
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<td>1-120</td>
<td>Wise Guy and Lucky Ike</td>
<td>The Surfaris</td>
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<td>211-555</td>
<td>Shock the Impersonations</td>
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<td>Righteous Brothers</td>
<td>Monogram</td>
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<td>Willy Bell</td>
<td>The Pharaohs</td>
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<td>Look at Joe-Ann &amp; Char</td>
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<td>Just King in My Life</td>
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<td>If You Can Believe Your Eyes and Ears</td>
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**Notes:**
- **Cartridge Number:** The unique identifier for each cartridge.
- **Title & Artist:** The title of the song and the artist performing it.
- **Label:** The record label associated with the song.
- **Price:** The price of the record cartridge.
COLOGNE — Electrica has released five new recordings of famous operas under one of the largest classical spring programs ever offered by the EMI German label.

The list is headed by Henry Purcell’s “Dido and Aeneas,” which includes many of the original actors. It was one of the great masterworks of the earliest opera.

Another is the French opera "Le Roi de la Scierie" by Victor de los Angeles, Peter Glossop, Heather Harper and Patricia Johnson, with the Ambrosian Singers and the English Chamber Orchestra under Sir John Barbirolli.

The opera is being promoted as one of the first in the series of these programs, which also includes the operas in the recorded library of every opera.
JUKEBOX

ATTENTION, PUBLISHING, CONCERTS AND PROMOTIONS PROFESSIONALS:

MAGAZINE, VENDING, ETC., PUBLICITY

THE INCREDIBLE STRING BAND

NEW ALBUM RELEASES

EARL LEE

MAY 1967, BILLBOARD

Copyrighted material
Auto. Products: A Music Affinity
By BENN OLLMAN

ST. PAUL—How does a vending machine manufacturer find success and happiness today going it alone as an independent? Especially in this era of giant industrial and marketing combines, mergers and acquisitions?

"This company has tried it both ways," says Art Brier, sales manager of Automatic Products Co., St. Paul. "Until 1954 we relied on other outside companies to market the machines we made. In the last dozen years we have worked through our own distributor organization. For us, it's much better this way. We prefer the flexibility and ability to pin down individual responsibility that comes with being independent."

Automatic Products Co. has long enjoyed keen-size penetration of the cigarette vending machine market with its Smoke-Hunt machine. Since the 1930s, they have been backed on to the firm's offerings. This "package" of cigarette, candy and snack vending units appears success bound.

IN THE PLANNING STAGES, a new Automatic Products vendor is discussed by W. L. Herbold, left, service manager, and J. B. Edgerton, president and chief engineer.

They themselves increasingly involved as a matter of survival, according to Brier. Likewise, an increasing number of full-line vending firms are now seriously eyeing the jokebox business. Why? Because many of their choice vending locations are asking for music.

"This is a recent and very important development in diversification for our industry," Brier points out. "Today's music operator is willing to put any kind of unit in the spot that requests vendors. Experience is teaching them that installing one or two pieces of vending equipment can help restore the general health of most marginal music and games spots."

Simply

Brier, who has guided the sales policies of Automatic Products Co. since 1949, credits a big share of the firm's record of progress to its strong alignment with the nation's jokebox operators. The firm comes by its affinity with the coin operated music business quite simply:

"Back in 1954 we went hunting for distributors for our Smoke-Hunt machines. We only got as far as the Williston distributor. We were able to handle vending equipment. AMI, Rowe, Rock-Ola and Seeburg music distributors had already committed themselves to other vending lines. So that left the door open for us and most of the Williston people to get together. It was a natural."

(Continued on page 63)

Expect More Record Firms, One-Stops at '67 MOA Show

CHICAGO — "This year all indications are that we will have many more record companies more meaningful to record companies," said Music Operators Association of America executive vice-president Arthur Barker, at the Capitol, Epic, MGM, Monument and RCA Victor presence last year.

"We are working to make MOA conventions more meaningful to record companies," Dr. Barker said."We are endeavoring to give them much more attention on the exhibit floor and we are working for improved educational seminars."

"Through the effective liaison work of the MCA and by the efforts of Bob Jones, a better understanding between operators and record companies is gradually coming about. Jones keeps the different record companies in touch with each other and record companies through periodic reports at board meetings. He is determined to analyze the needs and desires of record companies."

Granger said that the MOA is also building a bridge between one-stop and record companies through the medium of the annual convention. This year we will strive to increase one-stop participation in the convention as well as membership in the association."

The 1967 MOA convention will be held here October 17-19 (Friday-Saturday-Sunday) at the Pick-Congress Hotel.

Assn. Comeback in Massachusetts

BY CAMERON DEWAR

BOSTON—There is optimism in the Bay State that the one-stop vending machine mania may again play an important part in the music industry here. Up until 1950, the Music Critics Assn. of Massachusetts did yeoman work in combating crippling laws and regulations that interested particularly the illness of David J. Baker, of New-Tone Vending Co., powerhouse of the group, brought about its demise. But a new force, the Massachusetts Coin Machine Assn., Under leadership of president Ray Barker of the U.S. Coin Machine Assn., has taken over. Barker, of the Dyer, is determined to fill the void.

An election held Monday (12) was well attended at the Holiday Inn in suburban Weston and showed that interest is picking up. Arthur Sherman, formerly cop of the MOA and an advisor of MCA, gave a talk on contracts. Various facets of contracts were explained and according to Bob Jones, of the sales staff of Tri-
Why do we call it the "Music Merchant?"
Because it's the only juke box with built-in features guaranteed to merchandise music. Here's the Rowe AMI Dollar Bill Acceptor... the super music merchandiser that really pulls in the money.

Because this dazzling, eye-catching Rowe AMI “Change-A-Scene” makes the Music Merchant the center of attention in any location.

Because it talks right up and sells music... Rowe AMI’s exclusive “Play-Me” Records invite the customer over to play at any time of the night or day. And I love listening to that great patented Stereo Round sound.

And don’t forget... it’s got an up-to-date “PhonoVue” audio-visual adaptor. Any questions?

Rowe MANUFACTURING
75 Troy Hills Road, Whippany, New Jersey 07981
It's Hot!...it's New!...it's
GOOFY
Great new P&PCO product sweeping the country. By just adding a little water, kids create a miracle substance that guarantees many hours of fun. This jel-like substance empties your machines like never before. Available in assorted colors $30 per M capsules
PAPCO PAUL A. PRICE CO., Inc. 5 Skillman St., Roslyn, N. Y. 11576-516; MA 1-5500

Department Store Entrances Avoided by Denver Operator

* Continued from page 60

 ers make exchanges, put through special orders, arrange charge accounts, and other time consuming tasks. Usually, customers will have to wait in line until the person ahead of them has had his wants answered, which means delays. There, of course, is the ideal point at which to offer bulk vending systems. Thorsby declares.

A woman waiting in line with small children along will invariably welcome the sight of the machines. She has plenty of time to pick out coins from her pocketbook, is likely to realize that chowing a bit of gum helps to relieve tensions, etc. The net result is that at least 10 times as many people will patronize a bulk vending machine on this basis who would show no interest whatever in them otherwise.

Thorsby, who identifies every machine with his name in large, hand-printed letters, accompanied by his telephone number, is highly pleased with such results. In every possible case, he asks the operator of the discount store to permit a four or eight-unit stand to be placed adjacent to the Customer Service counter, where people waiting in line need to make no more than a step or two in order to reach the machines. To date, he has been successful at every location, and his volume from a comparatively small number of machines at the service counter is usually much better than that at the big entryway display.

Vending News Digest

NAMA Member Directory Published

CHICAGO—The new 1967 directory of members of the National Automatic Merchandising Association (NAMA) lists nearly 1,500 vending operating companies, 380 branch offices of national operating company members and 250 vending machine manufacturers and suppliers. The yearly directory replaces NAMA's Blue Book of Automatic Merchandising and is available to non-members at $25.

Miss. Assn. Elects Officers

RICHTON, Miss.—D. O. Thomas, B. M. Stevens Co., here, is president of the year-old Mississippi Automatic Merchandising Association. Other officers are vice-president Albert Aja, Ajax Vending Service, Corinth; secretary Ralph D. Green, Brookhaven Electric Co., Brookhaven; treasurer Paul Daniels, Capitol Vending Service, Jackson. NAMED to the board of governors were Paul L. Kiss, Natchez Coca-Cola Bottling Co., Natchez; Joseph W. O'Callaghan, Raul Vending Service, Inc., Tupelo; Thomas R. Howard, Mustang Vending Co., Inc., Columbus. Re-elected were Thomas Green, Daniels, and W. H. Abraham, R&W Vending Co., Meridian.

Food Service Firm Joins Macke

PITTSBURGH—Specialized Management Services, Inc., a nine-year-old firm providing food management to hospitals, schools and residence homes here, has merged with the Macke Co. and will become a college-hospital division of the parent company. Operating in 13 States and employing approximately 2,000 people. Specialized Management has sales of about seven million annually.

Va. Asked to Repeal Cigaret Tax

RICHMOND, Va.—A recommendation to repeal Virginia's 24c cigarette tax has been made. Virginia's near-term is to have a three-year moratorium. A two-step plan would first drop the tax to 2 cents, effective July 1, 1968, and then repeal the tax outright by July 1, 1970. The committee has identified as a major product the agricultural product taxed solely for revenue; that if automobiles were taxed at the same rate a $3,000 car would cost $6,000, and that continued taxation might "obliterate" Virginia's tobacco industry.

It's Hot!...it's New!...it's GOOFY

Great new P&PCO product sweeping the country. By just adding a little water, kids create a miracle substance that guarantees many hours of fun. This jel-like substance empties your machines like never before. Available in assorted colors $30 per M capsules
PAPCO PAUL A. PRICE CO., Inc. 5 Skillman St., Roslyn, N. Y. 11576-516; MA 1-5500

Pat and Lyn

SAY:
W by WOWIES? WOW.
Orders are being repeated.
Winning new customers.
Increasing profits.
Earning new locations.
Sensation successful! Shouldn't YOU be vending WOWIES?

Pat and Lyn

DELIVERED TO YOU BY THE WORLD'S LARGEST LIVE-WIRE DISTRIBUTOR

STANDARD SPECIALTY COMPANY 1028 44th AVE. OAKLAND, CALIF. 94001 OPERATOR: WRITE FOR NAME OF NEAREST LIVE-WIRE DISTRIBUTOR

JULY 1, 1967, BILLBOARD
For Sale
27 Colorama audio-visual jukeboxes including film. No reasonable offer refused by secured creditor holding equipment in bonded warehouse.

Write
CLARKE
Box A 645
Minneapolis, Minn. 55440

All Machines Ready for Location

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Auto. Products: A Music Affinity

- Continued from page 57

mutually desirable situation. It pushed us off to a good start. By 1956 we had complete coverage and were on total distribution throughout the country. Now we have 48 distributors. Most of these are well-known music and game distributors.

The Automatic Products Co. story largely parallels the meteoric rise and the growth of the vending industry since the early 1930’s. In 1935 the firm was acquired by Gross-Giessens Manufacturing Co., a St. Paul-based metal fabricating company. Its previous owners had developed the Soda Shoppe, one of the earliest soft drink vending machines. The CoffeeShop, another pace setter, was also conceived here during the 1940’s.

Two Shifts

A new organization, Apco, Inc., was formed at that time to market both of the drink units. Apco, Inc., in turn, spawned a number of other vending machine concerns, all subsequently acquired by Vendo.

Today, Automatic Products Co. operates two plants in St. Paul. Metal cabinets are fabricated in the original factory and production of parts and the final assembly takes place in a recently acquired building.

Working two shifts a day, 125 employees are busy fulfilling the demands of the industry for new vending equipment. Until three years ago, Automatic Products Co. was a single-item manufacturer; the Snackshop was its mainstay. The Snack Column Candyshop made its appearance on the market in 1964. It features a unique endless belt mechanism which simplifies loading that has earned the operators’ plaudits.

Endless Belt

The Pastryshop, unveiled in Chicago at the 1966 NAMA Show, has gained enthusiastic field reviews, and is now in full production. It, too, utilizes the endless belt principle of its predecessor, the Candyshop. Its five wide columns contrast with the Candyshop’s 10 narrower slots.

The Snackshop is another newcomer to the Automatic Products line. It is a combination candy and pastry vendor with a special purpose—filling the gaps in the industry for new vending equipment. Until three years ago, Automatic Products Co. was a single-item manufacturer; the Snackshop was its mainstay. The Snack Column Candyshop made its appearance on the market in 1964. It features a unique endless belt mechanism which simplifies loading that has earned the operators’ plaudits.

Meticulous attention is paid to production detail in the Automatic Products Co. shop.

"We took up every part we make, from machine legs to coin changers," says Brier. "It obviously costs more initially to work this way, but permanent tools and dies bring economies in the long run. There are plenty of ready made parts for machines available on the open market. We believe, however, in making our own as self-sufficient as possible. All our cabinets are fabricated here. Accumulators and coin changers for our machines are also produced here and are our own patents. The Snackshop is the only cigarette vending machine that will accept and make change for a half dollar. We developed the coin changer in 1959 and it, too, is manufactured here. Among the very few elements of our machines not manufactured by us is the lug retractor, we use the National Lug Retractor.

Can Vender

"We probably make more of our own machines than most manufacturers in the vending industry. For instance, we used to buy legs for our machines from an outside supplier. But now we make them not only better but cheaper in our own plant."

It’s hardly surprising. Automatic Products has spent vast amounts on engineering Automatic Products. That’s another reason why a curved drink vending machine is on the drawing boards. No company official, however, will venture a statement confirming how far in the offing such a unit may be.

"But we definitely have plans for going into the drink vending field," assures Brier.

This much can be revealed: Top level thinking here definitely favors venders over bottle units. The consensus is that bottle vending is in. (Continued on page 65)
"The World’s Finest" Imperial Shuffleboard

American Imperial’s Shuffleboard has earned the reputation of being “the standard of the coin industry.” In appearance, construction and operation it is years ahead of any other shuffleboard.

American Shuffleboard Co.
210 Patterson Park Road, Union City, N.J. (215) 336-6900

or phone your local billiard dealer.


July 29-30—South Carolina Coin Operators Association, Ocean Place, Myrtle Beach, S.C.

Aug. 1—Missouri Coin Machine Convention, site unknown, Kansas City.


Auto. Products: A Music Affinity

• Continued from page 62

is obsolete. Drink vending has developed great potential with the introduction and improvement of pop top cans.

Coffee

Some serious thought is also being directed towards coffee machine production, admits Brier. "We've got the technical know-how. But that is the key to making it big in coffee vending," we feel. "From our survey of the coffee vending picture, the main hurdle is the price. We're not completely satisfied with the quality of coffee available today to vendors."

Continued expansion of Automatic Products Co. lies in the firm's ability to keep at least one step ahead of vending industry evolution. This need is sharply pointed up in the cigarette vending field where the recent emergence of the 1000 millimeter pack has jarred the complacency out of operators and manufacturers alike.

Race

"The impact of the new, longer cigarette was felt by the operators and they tossed the problem right into the laps of the vending machine manufacturers," said Brier. "Locations with steady cigarette volume that seldom varied four or five packages a week were noticeably slippery. The only thing to which we could peg this sudden decline was the flareup of popularity for the new 1000 millimeter packs. Obviously smokers were buying them over the counter since they can't be generally had in vending machines."

A brisk race was on among manufacturers, said Brier. At stake: a hefty boost in sales to the firm quickly turning out new equipment or adapters to accommodate the new length cigarettes. Operators were calling in from all parts of the country inquiring if anything was available to help them vend the 1000 millimeter packs without obliterating present equipment. Machines and adapters were quickly made available.

"We must be able to rush new designs or adapters for old vending equipment whenever switches in customer tastes sweep through our industry. This need to shift gears and move into the new, longer cigarette packs is merely another instance of the flexibility this business calls for. Anybody, however, can rig up a prototype at a time like this. But, mass production model that performs acceptably in the field—and you've got a winner," said Brier.

The executive team at Automatic Products Co. is headed by president, J. B. Edgedon Jr., who is also the chief engineer. W. J. Gross, is vice-president and secretary. A. R. Gross, treasurer, is generally credited with many of the original ideas incorporated in the machines coming off the assembly lines here.

Vending Answer

W. L. Herbst is the service manager. A recent addition to the front office lineup is Merrill Steinberg, who handles the advertising chores.

Brier joined Automatic Products Co. in 1949. He brought with him a degree in design engineering, plus several years of teaching in vaudeville with a musical act and radio broadcasting. His show business background prior to finding his niche in the coin machine industry has not been wasted on him. "Selling and showmanship, after all, are two sides of the same coin."

Two factors that can be relied upon to guarantee and spur expansion of the entire vending industry, are the population explosion and urban renewal, concludes Brier.

Since both the population climb and rebuilding of our nation's cities can logically be expected to continue apace in the foreseeable future, Brier anticipates a high level of growth for the vending industry.

"Today's trend is for 24-hour, round-the-clock, unmanned merchandising. Only vending can supply the logical answer to this demand. We at Automatic Products Co. are convinced the market has only been scratched. Tremendous opportunities lie just ahead for all of us in this business."

Tell Improvements In Bally Flipper

CHICAGO—A special life-like top gloss and frame allowing for easy access to the playfield is a feature on Bally's new single Rocket III that will become standard on all flipper games, according to sales manager Paul Calamari. Mounted in resilient plastic channels of the frame, the glass is said to be virtually unbreakable short of single-hand pressure. The glass is held in place by a “vaccum packed” playfield.

Another feature popular with operators, Calamari said, is the motorized replay bank giving easy access for maintenance, simplified construction and bang-up smoothness of play. Players are said to be attracted by the new light-up cola drops and the finger-tip flipper button now integrated with a sensitive switch system.

CANDYSHOP DOORS move down the line at Automatic Products plant in St. Paul, Minn.

JULY 1, 1967, BILLBOARD

ARE YOU GETTING NEWS WHEN IT'S NEWS?

BILBOARD READERS

get the news when it's news...each and every week of the year.

Every issue is packed with profit-making ideas for operators of jukeboxes, audio video machines, amusement games, pool tables, cigarette and other vending machines, background music equipment, kiddie rides, etc.; plus comprehensive coverage of music and music playback equipment.

NEW SUBSCRIBERS

The 1967 Int'l Coin Directory will be included at no extra cost; providing subscription is received by June 30, 1967.
Mo. Operator Has Say: 'Back to Nickel Play'

COLUMBIA, Mo.—The only people taking Junior Storts seriously are the owners and patrons in the locations throughout seven counties around St. Louis where Pike Amusement Co. services over 150 phonographs all set on nickel play.

Storts, a giant of a man and always jovial, was the brunt of much good-natured kidding by fellow operators at the recent meeting of the Missouri Coin Machine Council here, where the 39-year veteran of the amusement business let it be known he had switched back to 5-cent play on jukeboxes. "They don't take anything out the door with them," he exclaimed to a skeptical question. "What do you mean?" someone asked.

"I mean music on a jukebox, not a tangible product. They enjoy it while they're in the location and then they're gone. You either get the play or you don't."

"This two plays for a quarter idea is a lot of bunk," he continued. "I've seen it worked out and how many quarters equal much income, but where are those quarters going to come from?"

"We've had spots where the jukebox was doing $10 every two weeks. We fought this kind of thing for two years and finally decided to just try nickel play."

Queried specifically about his success so far, Storts said, "We have one place that was doing $25 every other week and now it's up to $40. This is about typical, around a 20 per cent increase all around the route.

"Storts, who operates in several towns east of St. Louis, said that patrons were often shocked when they realized the jukebox was geared for nickel play. "This is the typical reaction," he said. "They'll walk up and say something like, 'Look here, it says 5 cents.'"

The long-time operator who headquarters in Bowling Green, county seat of Pike County, said he had made no changes in his record program other than changing to nickel play and had done nothing more than change the price per play decent.

Scheer to Midway

CHICAGO—Rene B. Scheer, formerly director of customer relations and field sales at Chicago Coin Machine Co., is now president and director of marketing at Midway Manufacturing Co., Shelter Park, Ill. Midway Manufacturing Co., a maker of amusement games, is owned jointly by Marc Wolverton and Hank Ross.

Chicago Coin-Puck Bowler

A bonus frame feature, giving the player two extra shots in any frame when a strike is scored, and one extra shot when a spare is scored, has been introduced on Chicago Coin's new Riviera six-player puck bowler. Styled for faster play with an average game time of less than one minute, the unit fits in addition to a "keep striking" feature. If a player strikes he keeps striking until he misses. Other regular features include: Stop-Up, Flash-O-Matic, Double Flash and Regulation. Pricing is two plays for a quarter. The game can be adjusted for dime action.

TV Tubes Dim In Wis. Bars

- Continued from page 64

rather listen to the jukebox or play the pinball machine, and that's what we encourage." The video set doesn't get turned on until early in the afternoon at Cote's bar, on the north side, in one of the industrial areas. "Lots of our people like to watch "Bonanza," that's the favorite TV show among our customers. They also want to turn on the TV news broadcasts, but we keep the set tuned down low all the time so that anybody else who wants to play the jukebox won't object to interference from television," reported Cote's manager.

Out at the popular Bloomington Inn the bartender said, "I've only once in our service that a lot of TV is being shown has been scheduled. We've felt even have the set on.

Rowe Purchases R. P. Jones Co.

WHIPANPP, N. J. — Rowe Manufacturing has purchased the R. P. Jones Co. operating out of offices in Seattle and San Francisco.

The firm, founded by Raymond F. Jones and a long-time distributor of Rowe products, will continue to function as a company-owned branch. Jones will remain associated with the firm.

ICMOA Plans

- Continued from page 57

July 10 from Francis Roper, Midwest Distributing Co., 212 N. Madison Street, Rockford, III. 61103.

Master of ceremonies will be Fred Granger, executive vice president of the Music Operators of America. Expected to introduce Zell Giorgi and other prominent legislators are expected to address the meeting on Sunday and review ICMOA's legislative standing.

Peteet Retires From Wurlitzer

NORTH TONAWANDA, N. Y. — Walt Peteet, West Coast service engineer for the Wurlitzer Co. during the past 17 years, has decided to retire and will become manager of a music and vending route in Alaska. Peteet, known as "Wall," is actually a Montecito Walt Peteet and has been a racing driver, pilot and parachutist during his colorful career.

Portale Buys L. A. Advance

LOS ANGELES — Veteran industry figure Robert Portale has bought out the local operation of Advance Automatic Sales Co. from Louis E. Wolcher. The office is at 1105 W. Pico Boulevard.

Portale has been associated with Wolcher in the distributorship for 15 years.

"We are confident that now that he has embarked on this venture by himself, he will be very successful," said Wolcher. "His friends among the operators of the State of California, and, in fact, the entire West Coast, are most heartily congratulatory."
Miller-Solish: Partners in Progress

LOS ANGELES—If you want to discover two of California's more progressive coin machine executives, you might catch a glimpse of Marvin Miller and David Solish, officials with the Darwin Corp., formally Coin Machine Service Co.

Miller and Solish are perpetually motion-minded and both have some novel ideas and approaches on ways to increase business.

What they do—and what they don't—often send sales of Darwin Corp. soaring and other companies following the Darwin theory. They're trend-setters.

Miller, president of the two-year-old firm, and Solish, vice-president-treasurer, are aggressive salesmen for the coin machine industry. The company title switch, an example of Miller-Solish thinking, was accomplished when the firm outgrew its original name.

"The name (Coin Machine Service Co.) limited our growth potential and created a strictly coin machine image. Today," said Miller, "company expansion places us into the group of related coin machine fields. We are increasing our market in pool tables, billiard supplies and going into light manufacturing.

"Only then," he explained, "did we realize a company name change would improve our marketing image to the industry and to the consumer and not limit future avenues of expansion."

Convinced that "gimmicks" and promotions boost sales, Miller constantly is searching for fresh tools to improve sales and profits.

Some Miller-Solish ideas include:

1. The "Fashion Jukebox." A new wrinkled that department store executives excited is the use of a jukebox as a marketing tool to lure teenagers into the store and, once there, to hold their attention with Top 40-type tunes.

2. Currently being used on an experimental basis, several major chain department store outlets are using the jukebox idea to promote teenage fashion.

3. Discretely positioned just inside the store's "Teen-Age Shoppe," the "fashion jukebox" plays Top 40 music and beckons potential teen buyers into the department.

Fashion

Miller said the novelty jukebox is a solid promotional gimmick to retail merchandising managers. "Several chain stores are using the 'fashion jukebox' on yearly contracts," he said, "thereby improving business for the retailer and adding business to Darwin Corp."

2. The "Salon Jukebox." Always looking for new jukebox locations, Miller and Solish placed a phonograph in a beauty salon in an attempt to attract disaffected listeners. It worked.

Women began tending the jukebox while they were having their hair styled. The promotional "gimmick" increased business at the beauty salon and gave Coin-Tune, a Darwin subsidiary, a new location outlet.

3. The "Military Jukebox." The company donated a secondconditioned jukebox to sailors of the U.S.S. Princeton, an aircraft carrier now in the South China Sea off Vietnam. The phonograph, eagerly greeted by 1,000 men aboard ship, carries the firm's name on its flank. In addition, Miller and Solish also promoted the crew a supply of records.

Unable to listen to or watch the Armed Forces Radio-Télé-

vision Service while cruising in enemy waters, the crew did not have much variety in entertainment and recreation during its off-duty hours.

Captain John O'Brien said the jukebox and records will help sustain morale. To thank Miller and his company, O'Brien invited officials of the firm to sail with the Princeton on her final shakedown cruise before it departed for the Far East.

4. Get Acquainted Program. To celebrate the firm's two-year anniversary this month, Miller and Solish are offering a 3-day trip to Las Vegas or a 4-day excursion to Miami, Fla., to customers who purchase equipment during May. The free trips, for two, are a way of saying "hello" and "thanks for the business support" to our customers," Miller stated.

"The offer will bring new customers into the store," he explained, "and will induce many old customers to return—and buy.

5. Theatre 16. The company, which has exclusive rights to the film coin machine in Southern California, built a Theatre 16 viewing-screening room in its facility to show customers exactly what Scopitone is.

6. Billiard supplies. The inflated prices of billiard equipment prompted the company to enter that field. (Billboard, Feb., 1966). The firm, which began to manufacture "limited amounts of billiard accessories" last year, is now involved in billiard supplies in a big way.

Miller said that the inflated prices of billiard equipment prompted his firm to enter the field. "We want to reduce prices and still maintain quality merchandise," Miller said. "We're searching for quality control. Lower the price of the merchandise to the distributor and the operator, at least by one third, and maintain a solid quality level.

A billiard catalog, now being printed, will be made available to customers to better explain the company's merchandise. A booklet also is planned on the company's coin machine inventory. The company executive, who feels healthy profit is within reach for the year despite the overall business slump, reports Darwin showed a 30 per cent growth rate in two years. "By entering related fields," Miller explained, "we feel we don't have to depend on our coin machine business to carry the entire economic load." More than half of the firm's business is in the non-coin machine field. Pool tables, locations and billiard supplies fill many orders.

"Promotional sales, "gimmick" merchandising techniques and aggressive thinking is Darwin's theory," Miller said. "It's our trademark."