

NARM's New Mid-Year Meet Format Spotlights Workshops, Seminars

PHILADELPHIA—A new format for mid-year meetings of NARM, the wholesaler organization, has been revealed. Also, there has been a change in confab locale from Chicago, as previously announced, the Host Farm in Lancaster, Pa. Dates, Sept. 5-8, remain the same.

Essentially, the change eliminates the usual person-to-person sales meetings among wholesalers and labels in favor of an emphasis on workshops and seminars. A board of directors meeting in Washington, D.C. last month resulted in the overhaul of the mid-year concept.

NARM said that upon a thorough investigation by the board of both the annual NARM convention and the mid year meeting, the directors felt that the person to person conferences could only profitably be held once during the Association year, and that for the best interests of both regular and associate members, the person to person feature should be held at the annual convention. In addition, NARM said, the last convention highlighted the value of a direct exchange of ideas among wholesalers (both record merchandisers and distributors), regarding their internal operations.

Workshop Schedule

The schedule for the workshops include an opening session entitled "Your Business In Today's Economy," which will be chaired by Amos Heilicher (J. L. Marsh Company, Minneapolis, Minn.). After an opening discussion by Heilicher, a group of wholesaler members of NARM (rack jobbers and distributors) will investi-

gate the various problems which today's economic conditions create for the wholesaler of phonograph records, and the methods with which these problems can be effectively handled. Problems of rising costs in all areas of internal operations, and recent changes in the pricing of record product—as they relate to the general economy—will be stressed.

On Thursday morning, two seminar sessions will be held. The first of these will be a Tape Cartridge Forum, under the chairmanship of Jack J. Geldbart (L&F Record Service, Atlanta, Georgia). Geldbart will work with the newly-created NARM Tape Cartridge Committee to construct an agenda of interest to those companies solely in tape cartridge wholesaling, to those companies who have integrated tape cartridges into their record operations, and to those companies who are contemplating such a move. A complete survey of the current tape

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FCC Again OK's ABC-ITTC Merger

NEW YORK—The merger of the American Broadcasting Co. and International Telephone & Telegraph Corp. was once again approved last week by the Federal Communications Commission (FCC). The vote, 4-3, came after months of hearings evolving out of Justice Department objections to the proposed merger, first approved by the FCC last year. The new FCC decision did not indicate a specific time the merger could take place, but no official move in this direction was seen for at least 30 days. The Justice Department said it would study the Commission's decision carefully before deciding whether or not to appeal.

BMI Ups Network TV Music Rates; Award 1 Mil Performance Songs

NEW YORK—An increase in United States television network background music rates and double normal payment for feature performances of songs which have had over one million logged performances, both relating to fourth quarter statements, have been announced to all affiliated writers and publishers by BMI (Broadcast Music, Inc.) president Bob Sour.

Sour said that the rate for United States television network background music has increased from 10½¢ to 12¢ per minute during Group A time. United States local television background rates and all Canadian rates are unaffected by this change.

A Group A time program is any television program broadcast between the hours of 6 P.M. and 11 P.M., and a musical or variety program produced especially for television which is broadcast between the hours of 11 P.M. and 1 A.M. All other programs

Monterey Pop Fest: Weekend To Remember

MONTEREY, CALIF.—California's first state capital became the pop music capital of the world last week as the Monterey International Pop Festival, a three day cycle of more than 30 acts, a musical mixture of hard rock, blues, East Indian, folk, jazz, folk 'n roll and Zulu lasted far into the afternoons and evenings. A total of five concerts offering approximately 22 hours of variegated sounds. Much of it inspired. The event expects to gross somewhat less than \$500,000. After-expense will be donated to charity.

Even without the Beatles (publicist Derek Taylor tongue-in-cheekedly informed the press that three of the group were wandering about the fairgrounds, camouflaged as hippies. They never materialized on stage), just one Rolling Stone (Brian Jones, who did not perform), no Motown reps (the Impressions were advertised but scratched), no Beach Boys (a last moment indisposition due to the pressures of a single deadline), no Dionne Warwick (also promised but the Fairmont Hotel refused her one night escape from the Venetian Room), just two predominantly Negro acts (Otis Redding and Hugh Masekela), along with several others not artistically up for the event, it was an historic occasion.

Dozens of "names" who did not appear mingled with Hollywood starlets, record execs and producers, giving it all the aura of a NARM convention in blue jeans, and swelling the sell-out crowds of more than 60,000 joyous hippies and fans who invaded this foggy bay town. Sleeping everywhere or not sleeping at all. In cars, on beaches, dozens to a room. On vacant lots and on the fairgrounds. Thousands camped outdoors at Monterey Peninsula College.

Six hundred and fifty national guardsmen, trained at nearby Fort Ord, had been alerted and 100 additional officers were brought in from

nine surrounding cities. But no situations developed. No arrests were made. And by Sunday morning, with still two concerts to go, police chief Marinello announced that most of "our boys in blue have been sent home." He estimated the crowds as being "four times larger than the jazz festival."

Fans were on their best behavior inside the outdoor stadium as well. Responding warmly to the performers. A mission for most who were determined that this event succeed.

ABC-TV was ubiquitously on hand, filming the occasion for a color special to be seen in the fall. Photographers everywhere with Life shooting Look and Filmways preparing a special on Ravi Shankar. Local newspapers emphasized the hallucinogenic angle, neglecting the music and labeling it a "pot" instead of a "pop" festival. One San Jose sheet, obviously confused, suggested that "LSD was being smoked." This, based on the reporter's observation that "one man was weeping uncontrollably as he sat in the rear of a booth in the arcade." Arcade row was one of the big attractions, offering mod dresses, pottery, posters, incense, earrings, paper clothes, vari-colored buttons, arts and crafts and body painting. "Music Love and Flowers" was the theme and each performance of the 7500 seat amphitheater was sold out, except for Shankar's Sunday afternoon concert when seats were 80% filled.

Friday Evening

Warner Bros.' Association opened the first show, performing for more than a half hour, and setting the mood with a militant version of "Enter the Young." Following with Bob Dylan's "One Too Many Mornings," a satirical treatment of the Coaster's "Poison Ivy," a haunting song titled "All is Mine" and concluding with "Cherish" and "Windy." They were well received. A new hard rock blues group, The Paupers, followed with

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FRONT COVER



The Temptations, mainstays of the Gordy label, have just about reserved a spot on the top 10. Most recently, they added to a remarkable string of smash successes with "All I Need." And in the LP area, too, the fivesome is a frequent visitor. Their album of "The Temptations 'Live'" is number 30 this week, while a collection of "Greatest Hits" is not far behind in the number 32 spot. Coming soon is a new single.

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Disk Industry Product, Money Aids Israel

NEW YORK—Contributions of creativity and money from the record business are aiding Israel in the aftermath of its war with the Arab states.

A personal gift to the country of \$250,000 was made by Herb Alpert, the A&M recording star, at a fundraising gathering at the home of Jack Warner, the movie mogul, who contributed \$150,000 himself. Also, Barbra Streisand declared at the affair that she would contribute the royalties from her next Columbia LP to Israel.

As for further record product whose sales will aid Israel are an LP and single from United Artists Records. The LP is "Israel Now!" featuring various artists in selected portions from the soundtrack scores of "Exodus," penned by Ernest Gold, and "Cast a Giant Shadow," penned by Elmer Bernstein. Latter film was a bio on the life of Mickey Marcus, hero of the Israeli-Arab war of 1948. The LP also includes Ferrante & Teicher's smash recording of the title song of

are deemed broadcast in Group B time.

BMI will pay double the normal payment rates for feature performances of each work which, as of October 1, 1966, has had in excess of one million logged United States and Canadian feature performances during the time it has been in the BMI repertoire. This double payment, however, is not applicable to songs which are already receiving multiple credit as concert works, show music or movie works.

Sour pointed out that this announcement relates to performances during the fourth quarter of 1966, statements and checks for which will be mailed shortly by BMI.

"While we hope that the increased payments described above can be continued for subsequent quarters," Sour said, "we reserve the right to cease making these additional payments at any time."

"Exodus," which UA has also reissued as a single. A spokesman for UA said that sales of both recordings would realize contributions to Israel in a manner yet to be decided.

The aid-to-Israel cause in the LP area was started by Columbia Records, which is distributing a speech delivered by Abba Eban, Israel's Foreign Minister, before the United Nation's Security Council on June 6, and an LP of Israeli marching songs.

War Brings Hit Song

Perhaps the most popular song in Israel today is Naomi Shemer's "Jerusalem, the Golden City," a hymn to the city now totally in Israeli hands. Written a month before the war started, the tune had its lyrics revised by Miss Shemer during the war to convey a greater sense of joy over Israel's victory in the once-divided city of great religious significance. The song was also performed at the recent Israel Bond rally in New York's Madison Square Garden.

Bell & Papa Don Enter Disk, Publishing Deal

NEW YORK—Bell Records has inked Papa Don Schroeder and Papa Don Productions to a long-term exclusive production and publishing agreement, according to Larry Uttal, president.

Schroeder has had a series of successes over the past year, including "I'm Your Puppet," "Shake A Tail Feather" and "Wish You Didn't Have To Go," all by James & Bobby Purify; "For Your Precious Love" by Oscar Toney Jr.; "Sweet Dreams" and "Talk To Me" by Mighty Sam.

The first exclusive deal of its type set-up by the deal, it will lead to a publishing firm housing copyrights of future Bell-Schroeder productions. Papa Don Productions, owned by Schroeder, will be opening offices and studios in Pensacola, Fla. to develop new artists and writers.



UTTAL & SCHROEDER

Vaughn Opens Zala Label

HOLLYWOOD—Zar will be the name of the new label which band leader Billy Vaughn has inaugurated here with 33 distributors already set. George Gottfried will be the business manager for the diskery and Bunny Robin, named as producer. TAPP will be handling indie national sales and promotion under the direction of Don Blocker, head of the production office.

First single (on the Riverboat label) is Jimmy Angel's "Don't Think

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