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COIN MACHINE
PAGES 43 TO 48

Tape Forum Bonus: 1st EVR Showing

NEW YORK—The first record-tape industry demonstration of the CBS-developed Electronic Video Recording (EVR) system will be held at the Billboard Publications' Third Annual Tape Cartridge Forum,

Aug. 3-6, at the San Francisco Mark Hopkins Hotel. The revolutionary EVR system—a video cartridge form of reproducing prerecorded sight and sound—will be demonstrated and discussed by Jack Mott of CBS Electronic Video Recording in a special session scheduled for Monday afternoon, Aug. 4. The session is

(Continued on page 4)

Spots Plugging LP's Surging

By CLAUDE HALL

NEW YORK—Advertising of records, especially albums, on radio is snowballing, and the Radio Advertising Bureau has launched a series of conferences with record company executives to orient them more in depth about the potentials of radio advertising to boost sales. Miles David, president of the RAB, said last week that there was no doubt about additional sales being created by advertising of records. Four or five conferences have already been held at record companies; more are scheduled.

A&M Records has just negotiated a 52-week schedule of radio commercials on WKMR in Detroit, calling for a 301

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Gospel Grows In Pop Garden

By ELIOT TIEGEL

LOS ANGELES—Soul gospel music is making new inroads in the pop market. In the past, the key features of the music—its chord progressions and particular throbbing kind of vocal arrangements propelled many blues and country artists into the pop mainstream. Now the climate is right for gospel to assert itself strongly, especially since the public has become accustomed to the styles of such church-influenced artist as Ray Charles, Aretha and Erma Franklin and

(Continued on page 82)

Pickwick Plans Key Buildup in Price-Free U.K.

NEW YORK—Pickwick International is gearing for a greatly expanded operation in the United Kingdom. The move coincides with the dropping in Britain of Resale Price Maintenance, which sets the stage for a new marketing era. Amos Heilicher, president of Pickwick International and currently president of NARM, and Cy Loatie, Pickwick's board chairman, will go to England shortly to set all details of the campaign. They will confer with Morny Lewis, managing director of Pickwick International, Inc., Ltd.

Included in the planning will be stepped-up operations in Scotland and Ireland as well as in the British Isles.

Pickwick has pioneered in the budget field both in the United States and in England. In the latter nation it has already had six years of experience. It will use its complete experience—British and American—to help initiate the new merchandising era in Britain. This era, like the American era of rack jobbing

(Continued on page 8)

33-Speed Urged To Save Single

By MIKE GROSS

NEW YORK—The singles business can be rejuvenated by an all-out industry effort for a one-speed (33 r.p.m.) system and a universal small hole on all single records. That's the opinion of Len Levy, president of Metrodome Records, who believes that radio has taken too much blame for the singles sales slump and that the record manufacturer must take positive action to stem the downward singles sales spiral.

Levy feels that the initial action for an all-industry move to a one-speed system and a uni-

versal small hole must come from a major record company (RCA, Columbia, Capitol) which has its own manufacturing facilities and plants. Once the initial step is made, the industry, as a whole, as said Levy, has to get behind it with an educational campaign to inform the consumer that he no longer has to be burdened with changing the speed of his machine or using a disk adapter if he wants to play a single record. It's also Levy's opinion that the jukeboxes,

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8888

The World of STEREO 8

THE GROWTH OF AN INDUSTRY

See Center Section

8888

U.K.'s Punctured Economy Deflates Stores; Drive Set

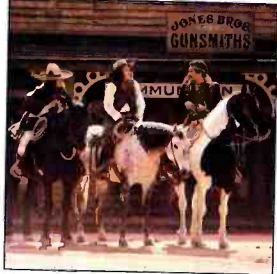
By BRIAN MULLIGAN

LONDON—Britain's economic situation, with severe clampdowns on consumer spending and an increase in the payroll tax, is taking its toll of record retail outlets, especially at the less active end of the trade. Although the abolition of RPM is regarded as being the

best boost the trade has ever had to encourage expansion, the situation as of now is that more record shops are closing than are opening.

Particularly affected are the D-category dealers, classified by BMI as outlets selling less than \$24 worth of the company's product each week.

(Continued on page 4)



Now available on one electrifying album! All the hits that have made the Jimi Hendrix Experience the phenomenon it is. Here is Hendrix at his (Smash Hits) best with "Purple Haze," "Foxy Lady," "All Along the Watchtower," "Manic Depression," "Red House," "Stone Free," and more. All on Reprise; of course (MS 2025). (Advertisement)



The Doors' fourth album, "The Soft Parade," will be released this week. Initial orders promise it will attain the instant gold status of their first three albums. "The Soft Parade" (EKS-75025) includes their current hit "Tell All the People," million-seller single "Touch Me," "Wishful, Sinful," and more. All epic. "Soft Parade." (Advertisement)

Coinmen 'Up' on 45

By BRUCE CORY

CHICAGO—The U. S. jukebox industry, which uses at least half of the estimated 180,000,000 singles sold annually in this country, is not threatened by a shortage of 45's reflected in declining sales of singles, according to a poll last week of jukebox manufacturers. At the same time, the manufacturers have been investigating the use of prerecorded tape in jukeboxes and have studied the miniature American Pocketdisc, but none think there will be a switch from regular size 45's in the foreseeable future.

A. D. Palmer, Wurlitzer Co., North Tonawanda, N. Y., called

(Continued on page 43)

Advertisement for Motown Records. The text reads: "MOTOWN RECORDS INC. 1818 W. ABILENE ST. DETROIT, MICH. 48202". Below this is the Motown logo and the slogan "The Sound of Young America". At the bottom, it says "See Page S-28".

CALENDAR'S GIRL TERESA GRAVES

The excitement starts when she sings "We're on Our Way" and "A Time for Us" (Love Theme from "Romeo and Juliet") #63-5001. The excitement goes right into this fall when Teresa joins the Rowan and Martin "Laugh-In" cast and Calendar releases her first album.

What a Calendar girl!



Music Supervision: Don Kirshner
Produced by Ritchie Adams and Mark Barkan
Personal Management: The Bernie Brillstein Company Inc.
Manufactured and Distributed by RCA Records


A DIVISION OF
KIRSHNER ENTERTAINMENT CORP.
CALENDAR

Decca Looks to Deal Car Tapes Bows Self-Service Package; Test-Market Is Set

By EARL PAIGE

NEW YORK—Decca Records has set a production deal with Golden Bough Productions to serve as a springboard to revitalize the company's Coral label.

Golden Bough Productions is a subsidiary of Talent Development International headed by Ben Kosner, president of the firm in which he's partnered with Bill and Anne Phillips. Talent Development is WFLW-FM disc jockey Scott Muni.

Formed in January, Golden Bough has a number of artists under contract, many already recorded. While terms of the agreement with Decca were not disclosed, it was revealed that a minimum of three contractary acts are to be released by Decca on the Coral label. The name of the acts will be announced at Decca's forthcoming national sales convention in Miami Beach.

According to Bill Gallagher, vice-president of MCA, Inc.,

Rack Jobber Is Purchased By Nat'l Tape

LOS ANGELES—National Tape Distributors has purchased Music Merchandisers of America (MMA), a local rack jobber firm. The purchase was made by J. Tiedens of the Glen Becker, Stu Bernat firm gives the Milwaukee-based company its first Los Angeles rack.

Several weeks ago Tiedens and five companies owned by Jack Lewerke, Ralph Kaffel and Jerry Stella Terr merged, marking the first acquisitions inside California by the Midwest firm. MMA will continue to be operated by Becker and Kaffel, with Kaffel now becoming involved with the firm.

Kaffel and Lewerke's United Tape Distributors has been providing MMA with cartridge product in a move to help the rack strengthen its product flow to the field.

RCA Broadens Tie With Taylor Elektra Sales Series Over

NEW YORK—RCA Records has concluded arrangements for the Taylor Electric Co. for 38 years its distributor in Milwaukee to become its distributor in the Chicago marketing area as well.

Distribution of RCA Records in Chicago has been handled by the RCA Distributing Corp. which has decided to concentrate solely on home entertainment instruments.

4 CAP. ALBUMS STRIKE GOLD

LOS ANGELES—Four Capitol albums have been awarded RIAA gold status. They include the "Romeo and Juliet" soundtrack, the "Best of the Letterman" (the group's second gold LP), "Gentry/Cashville" (Miss Gentry's second) and "Golson" (Glen Campbell's sixth gold album).

Decca Division, the agreement with Golden Bough Productions will bring to Coral a new "today" sound to complement its best-selling catalog of Pete Fountain, Gallagher said, "I am convinced that the varied fields of expertise represented in the Golden Bough organization will make a profitable contribution to Decca."

Before setting up Golden Bough, Kosner had been with RCA for 10 years. Anne Phillips is a composer-arranger, and Bill Phillips is a musician and electronics specialist.

Largest Col. Meet to Lure 600

NEW YORK—More than 600 persons will converge on a Century Plaza Hotel in Los Angeles for Columbia and Epic Records' 1969 sales convention. The convention, which will be the largest sales meeting in Columbia's history, will run from July 30 through Aug. 3.

Taking an active part will be Clive J. Davis, president, CBS Records; Bill Farr, vice-president marketing, CBS Records, who

will act as convention chairman; Don England, vice-president, sales and distribution, Columbia Records; and Jack Gold, vice-president, Columbia artists & repertoire.

Among the other executives who will be involved in the convention are James Lewis, chief of sales, president, CBS/Columbia Group; Harvey Schein, president, CBS International; Walter Dean, administrative vice-presi-

Col., Boyce & Hart In Multi-Mil Deal

NEW YORK—Columbia Pictures Industries, Inc., has locked up the team of Tommy Boyce and Bobby Hart, an unprecedented multimillion-dollar contractual agreement involving three companies within its divisions: Screen Gems-Columbia Music, Inc., for television, recordings, and music publishing respectively.

The agreements call for 1) Screen Gems to develop and produce a network television series starring Boyce and Hart, 2) the creation of Boyce and Hart's Aquarian Records, a new label that will be distributed worldwide by Bell Records, and 3) the renewal of the long-term publishing contract with Screen Gems-Columbia Music which had been in effect since 1964.

The meetings introduced distributors and staff to such new Elektra artists as the Stooges, Bread, Bamboo, Delaney and Bonnie and Friends, and Lonnie Mack. Releases also were presented by the Doors, July Cool, Rhinoceros, Tom Paxton, Butterfield, and Love.

Jack Holtzman, label president, and Posner attended many of the sessions, which were begun in New York on July 24. Prior to the meetings, Posner conferred with Gil Bateman and George Steele, West Coast representatives of Holtzman's East Coast representative, and Stan Schoen, Midwest sales head.

Leonard Goldberg, vice-president in charge of television production for Screen Gems, will continue to develop the new Boyce and Hart television series; Larry Ullal, president of Bell Records, will direct the distribution of Boyce and Hart's Aquarian Records; and Emil La-Viola, vice-president and general manager of Screen Gems-Columbia Music, and Lester Sill, West Coast vice-president of the company, will continue Boyce and Hart's music publishing activities.

In connection with the television series, offices for Boyce and Hart Productions, Inc., have been opened at the Screen Gems studios in Hollywood. In the records area, Ullal said that the first Boyce and Hart single on the Aquarian label will be released the first week in August.

In the five years that Boyce and Hart have been associated with Screen Gems-Columbia Music, they have written more than 260 compositions which have sold nearly 50 million records.

Dino to Shift To D&B

LOS ANGELES—Dean Martin, who has been recording for Reprise over the past year without a contract, is planning to shift to a new label, D&B. The deal is being worked by the singer's son Dino and his two musical partners, Desi Arnaz Jr. and Billy Hushka.

The Dins, Desi and Billy tried formerly been on Reprise. Martin is presently completing an album for full release for Reprise, but all his recent projects have been done under contract. No date has been announced for Martin's formal shift to D&B.

the sales of tape cartridges by at least 30 per cent.

The new package developed by marketing director Ed Swire, is a 6 by 12-inch card on which an 8-track cartridge is poly-stereographed. Cards are color-coded to be keyed with 10 different music classifications and will fit ordinary record browser bin dimensions. The cost of the package is 15 cents.

"This cost is high because of the small quantity involved and because we had to go to people

who were already tooling up for similar packaging. This could be knocked down to 8 or 9 cents and even less," Swire said. He would not reveal the location of the stores but said they would be chosen on a high level. Car Tapes can receive immediate sales comparisons. "We know what the stores are doing right now and we can tell you how it increases the package produces by concentrating on one market."

While the new package fits record album browser bins, Swire said Car Tapes will develop its own racks. The cards

(Continued on page 6)

Col.'s Pkg. on Moon Landing

NEW YORK—The Columbia Record Club, CBS New CBS Enterprises and the GAF Corp. will put together a package of recordings and photographs of the moon landing. The package will include a 100-mill, color, 3-dimensional pictures taken by the astronauts on the moon, sounds recorded on the moon on a high fidelity stereo record with a commentary by Walter Cronkite and Wally Schirra; a Viewmaster 3-D viewer; and an autographed photograph of the astronauts suitable for framing. The cost of the package will be \$5.95.

To expedite distribution, Columbia will offer the package directly to the consumer through local and network television and radio and through other newspapers.

Test schedules began a week prior to the blastoff scheduled for Wednesday (16). Should the moon landing be successful, the schedule will be extended immediately after splashdown (July 26) to over 200 television stations, 100 radio stations, and 300 newspapers for about five weeks.

Request Adds Two Labels

NEW YORK—Request Records has added two labels—Afro Request and SOC—to its present line. Afro Request is the new label and is to be marketed from Africa as well as other Negro productions. While SOC will feature sounds of the Caribbean.

The first four releases on the Afro Request label will be "Nigeria Sings," "Songs of Ghana," "Ghana Sings," and "Drums and Chants of Fighting Biafra."

On the SOC label will be featured recordings from the Dominican Republic, Haiti, Jamaica, Martinique, Puerto Rico and the Virgin Islands. Most of these are already in production. Both lines will have a list price of \$4.98, and will be distributed mainly through outlets that present Request outlets. Request lines will have expanded its foreign distribution by signing a recent agreement with Anrola Records in Germany and Spain. Argentina and other firms are being added to existing importers and licensees in other areas.

RCA 5TH GOLD IN THREE WEEKS

NEW YORK—RCA Records is celebrating its fifth gold record award in three weeks with the RIAA certification of Zager and Evans' "In the Year 2525" as a million-seller.

The million-seller single record awards went to Elvis Presley's "In the Ghetto," Henry Mancini's "The Love Theme From 'Romeo and Juliet,'" the Guess Who's "These Eyes" and the Friends of Distinction's "Grazing in the Grass."

Copyright Winds Shift to Artist

By MILDRED HALL

WASHINGTON—The copyright revision cliffhanger is taking on different plot twists all the way to week's end here. The latest is once again a source of hope for those pushing for performance royalty for recording artists. The House and Senate broadcasters' recent and scathing rejection of an agreement reached after years-long negotiation to weaken Cable TV and broadcasters, over copyright and other regulation, may force this issue out of the over-all revision battle.

This would weaken broadcaster power to scuttle the whole bill in a CATV versus TV floor fight—as nearly happened on the House side when the revision bill passed in 1967 only after the section on copyright liability for CATV was deleted. TV interests are fighting the present free use of programming picked up by the cables and sent to viewers for free for monthly fees. (The Supreme Court has given CATV a free ride under the present copyright law.)

Tape Forum Bonus: EVR, Ford Co. Exec & Keating

Continued from page 1

"New Opportunities for Sales with Electronic Video Recording (EVR)." (See last week's issue of Billboard for a report on EVR's latest developments.)

In addition to announcing the historic EVR demonstration, Coleman Finkel, the Forum's executive vice-president, announced the names of three more industry leaders he has added to the previously reported (Billboard, July 12) top executives who will address the Forum. They are:

James P. McClourey, Options Programs Manager, Ford Motor Co., Dearborn, Mich., who will speak on "How the Affluent Market Affects Tape Sales in Cars."

Cornelius P. Keating, president, CBS Direct Marketing Services, New York City, whose topic will be "The Contribution of Television Clubs to the Growth of Tape Sales."

Hal Rothberg, Merchandising Manager for Special Markets, Capitol Records, Inc., Hollywood, Calif., will extend his greeting Up a Self-Service Station for Pre-Recorded Tape.

Finkel also revealed that another feature of the Forum will be a new opening by Ford Motor Co. dealer training film produced by the car manufacturer.

U.K.'s Punctured Economy Deflates Stores; Drive Set

Continued from page 1

Immediately, EMI is attempting to upgrade the stores' category, but rather than let them go out on a business altogether, Record Merchandising and Ford Motor Co. dealer training film produced by the car manufacturer.

EMI's merchandising director, John Frin, concedes that a switch from normal retailing methods to a complete operation may not necessarily be the answer to existing problems—especially if the store lacks the required traffic flow to make records a viable proposition.

But with a target of 1,000 records being aimed at by Record Merchandisers by the end of this

month, there is an obvious reluctance to allow potential outlets to shut without first attempting to give them a new lease of life.

The message, according to Frin, is "RM is there and will take you wherever you problems if you feel it is no longer a burden to carry, whatever the reason. If you are going to go, then come to us first."

Next stage in RM's drive to increase the market penetration of records will be a "fairly heavy campaign" over the next three months geared to attracting the interest of shops outside the record trade. Focus will be on advertising in trade publications circulating to gift stores and stationers.

use of records to roll up broadcaster profits on the air. The artist also will get a piece of the record artist royalty—the principle has been strongly endorsed by the once doubtful Copyright Clearance Center (CCC) in May 1969. The principle of record performance royalty for talent and musicians has been declared sympathetic by members of the House and Senate Copyrights Subcommittees. An imposing list of senators endorsed the Williams bill, N. J. 10499—although some of its other terms are controversial.

Broadcasters, in their turn, are happy to find controversy attaching to the Williams amendment. Senator McClellan was unable to sponsor it because of its proposal to hold mechanical royalties to 2 cents, and give recordings a fourth of its annual \$8 per jukebox performance royalties slated for composers and publishers in the House-passed bill. Endorsers of the record royalty principle on the side of the copyright committee have expressed doubts about the rest of the Williams amendment, including the statute rate proposed for copyright licensing of record play.

But committee voting procedures can remove controversial aspects of the bill. The subcommittee has expressed doubts about the rest of the Williams amendment, including the statute rate proposed for copyright licensing of record play. But committee voting procedures can remove controversial aspects of the bill. The subcommittee has expressed doubts about the rest of the Williams amendment, including the statute rate proposed for copyright licensing of record play. But committee voting procedures can remove controversial aspects of the bill. The subcommittee has expressed doubts about the rest of the Williams amendment, including the statute rate proposed for copyright licensing of record play.

Big Deal Records Launched by Lewis

NEW ORLEANS—Big Deal Records has been launched by songwriter-producer Marty Lewis. First single is "The Chokin' Kind," an instrumental by Anthony Butler and the Invincible Distributor in New York is Beta.

Tchaikovsky, Strauss Tie; Col. RCA Vie to Top Chart

By FRED KIRBY

NEW YORK—The Mahler-Berstein grasp—the top honor bestowed on Billboard's Classical Chart has been solidly shattered during the first six months of this year. The RCA Victor Richard Strauss, while Columbia and RCA battled for label honors.

In the latter race, Columbia technically was top label with 33 listings of 21 titles and RCA the overall lead with 296 titles on the 20 Red Seal albums, 23 listings for five Victrolas sets, plus four citations for one Colgems LP for a grand total of 323 listings for 26 titles.

Ormandy's Philadelphia Orchestra, who switched from Columbia to RCA, captured orchestral honors for Columbia's "New York Philharmonic, the usual leaders. The Philadelphia switch was largely responsible for RCA's upsets to Columbia's RCA Victor albums by Ormandy all registered for a total of 94 spots. Adding the four Columbia chart sets for Ormandy and for Philadelphia, which scored 49 times, gave the artists 143 berths, compared to the 81 units for seven Columbia albums by Bernstein and the Philadelphia Orchestra.

RCA also contributed impressively to the Tchaikovsky total as five Tchaikovsky albums hit the charts, while seven Strauss sets also came up 84 times. Other prominent chart composers included Bach with four albums registering 57 times;

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Executive Wins Turntable

Arnold Orleans named sales manager of Chess Records, and Dave Chackler and Chester Moore appointed co-national directors of the promotional department. Regional managers in the department include Jerry Goodman (Southeast), working out of Charlotte, N. C.; Don Grierson (West Coast), based in Los Angeles; Paul Harnish (Southeast), Atlanta, and Eddie Braddock (Midsouth) in Memphis. Braddock will also act as talent co-ordinator for the new Memphis office. Added to the Chess production department are T. T. Swann—working on the Vintage Series for Chess—and Irvin Moskowitz. A creative arts department has been formed by the company with Bob Paige, director of the company's "Creative Other" Chess personnel changes: Donna Siani, promoted head of telephone sales department; Cae Woods, foreign co-ordinator; Jimmy Stevens, inventory control; Carol Ippolito, co-ordinator of the regional promotion department, and Evelyn Greco, named assistant to the merchandising and marketing manager, Dick Lapain.

Arnold Maxin, former MGM Records-Big Three Music, named music consultant by North American Leisure Corp. Maxin also serves as consultant for Tetragrammaton Records and a film production firm. . . . Susan McCusker named director of tape promotion for Tetragrammaton and the label's parent company, Campbell Silver Corp., and head of casting for its animation special, "Hey Hey Hey . . . It's Fat Albert."

David R. Glew, general manager of Seaway Distributors, Cleveland, has been named album sales and merchandising manager, Atlantic Records, succeeding . . . Don Records, Cleveland. Mark Meyerson, an associate of the Martin J. Machat law office, joins Atlantic as executive assistant to Jerry Weiler, executive vice-president. Previously Meyerson was East Coast membership representative for ASCAP. Shel Kagen, former editor of Discoscope II and the rock newsletter, Airbus, joins Atlantic to work as product co-ordinator with . . . Greenberg, the company's creative product director. Kagen has also produced albums for Prestige and been an assistant professor in English at Penn State. . . . Manager, press and public information, Epic Records, Jan Hodenfelder leaves to become New York editor of Rolling Stone.

Dale Morris named national sales manager, Little Darlin' Records. . . . Smash/Fontana promotion chief, Tom Parent, takes over in similar capacity at Mercury. Bob Scherr, Mercury's Cleveland promotion manager, promoted to Smash/Fontana's national promotion director. . . . Donald Peltier named vice-president/general manager of the professional audio products division of the company. . . . Milan named head of the newly formed contemporary projects division of Edward B. Marks. Producer, arranger and writer, Milan was formerly with Cy Coleman and Kama Sutra Music. . . . Producer and film distributor, Los Angeles.

Reginald Nelson Lavong named national r&b director for Capitol Records Distributing Corp. Lavong is program music and community affairs director for New Records. . . . Bud Doliner resigned as West Coast sales and promotion representative for CRDC. . . . Steve Frank named a vice-president of Neil C. Reshen, Inc. He has been with the firm for two years as director of administration and will now be responsible for co-ordination of all operations in the area of production agreements and music publishing. . . . Morris Baumstein, account supervisor, Columbia Records, and vice-president with Waldemann, Riotta and Kline Advertising, is joining the Judy Wald Agency as executive vice-president. In addition, he will be president of the firm's Ad Ventures International Corp.

Alan Honig promoted to treasurer of Music Makers Group, Inc., music-radio entertainment complex. He will continue as controller and as general manager of Andrew Scott Music, and Renleigh Music, the firm's two publishing wings. . . . Eddie Singleton named staff producer of the newly formed "Natural Productions, Los Angeles, independent production firm. Bud Doliner resigned as West Coast operations manager for Seelter. He has been with the firm 14 months. . . . Pat Sheeran joins IMC Productions to supervise its publishing firms. . . . Marvin Wolfberg appointed controller of Chappel Music. He was previously manager of North American Philips' computer center, Skokie, Ill. He has also been controller of Mercury Records, Chicago.

Jean Anderson appointed director of merchandising for Tetragrammaton. She previously headed the London branch of the firm. . . . Ed Kushnien named national album sales and merchandising manager for Epic Records. He joined the company in 1967 as national promotional coordinator and was responsible for East Coast pop promotion. Previously, he was president of his own advertising agency. . . . Al Feilich promoted to the newly created post of director of information and research, BMI (Broadcast Music, Inc.). Feilich is director of the BMI index department, joining the organization in 1967.

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"A Time For Us"



*Romeo, Juliet, Johnny,
Boston, Worcester, Bangor, Buffalo,
Rochester, Sioux Falls, Minneapolis, Chicago,
Los Angeles, San Francisco, Seattle,
El Paso, Salt Lake, Norfolk, Richmond,
Providence, Albany, Miami, Kansas City,
New York, Cleveland, Raleigh, Atlanta,
Baltimore, Washington, St. Louis,
Akron, Youngstown, Detroit, Dallas,
Philadelphia, Cincinnati, Mobile, Memphis,
Little Rock, Fresno, Sacramento, Denver,
Milwaukee, Nashville, Houston, Ft. Worth.*

Cartridges Bows Self-Service Package; Test-Market Set

Continued from page 3

a hole that can be punched out for placement on wire racks. He said there were no plans to fit the package for cassette, although this was completely feasible.

Speaking of other similar approaches to a self-service cartridge package, Swire said,

"Most of the ideas lack merchandising sense. All you see is a package. No one has thought of the need for the package to make a contribution to the sale of the product."

"We had the consumer in mind in developing our package. This is why we stressed colorful graphics and color-coded the merchandise according

to music category. The coding utilizes red for popular groups, white for jazz, yellow for c&w and so forth."

Levitus said, "I think we're actually wasting our money developing self-service merchandising packages but I see no other way to convince retailers that pilferage isn't as big a problem as they think. I suspect that pilferage isn't costing retailers any more than 13 per cent of sales volume, but unfortunately I cannot prove that."

"I have seen examples, such as at Akron on the West Coast, where the cartridges are sold on open tables and the amount of pilferage ran less than three per cent. However, sales using that concept resulted in a 70 per cent of the merchandise being moved through the cash register."

Levitus would not elaborate on his conversations with Seeburg, beyond saying that the possibility of vending tape cartridges "looks promising." He said, "I have been against the concept of closed security since the very beginning and I think it's a crime the tape industry talked itself into this style of merchandising."

Turning to the subject of source marking tape produced at the factory level, he said, "The problem is twofold. How can you ever get all the manufacturers to agree on the methodology, and secondly, how can you get retailers to co-operate 100 per cent?"

"We're kidding ourselves if we think 70 per cent return on sales tags from retailers tells us anything. The question is, what about those 30 per cent of the tags that don't come back?"

Car tags, which recently increased the number of its resident representatives to 250, is using a Kimberly ticketing system coupled with weekly calls from retailers to get a return on every account. If we don't receive a report for one week, we flag that account and find out what happened." He said 185 representatives had been added since May.

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CORROSION

By ED OCHS

When the music business is done promoting, hustling, selling and using, and their game of competition by music for profit is won or lost, what will remain behind, like a by-product (or a waste product), will be a lot of music. Every home record rack and right angle will be rock-inclined, but after Dylan, the Beatles and the Byrds, the remaining records are the most interesting. They are the records that will survive the kind of dark age that buried the blues are still good sport for second-guessers. Some albums that deserve a shot at the big record shop in the sky will die, say, of heavy promotion and the oxygen that suffocates records that can't even get to hang precariously onto the charts, while most of them don't make it at all. So here are a few marginal gems, not quite heavy enough to register dynamically on the rock charts, but with quality enough to hit harder next week and again in 1974.

BILLIE JOE BECOAT. "Reflections From a Cracked Mirror" (Fantasy): While Creedence Clearwater Revival has made Fantasy a reality, winning them instant credibility among rock people by putting out good product, Billie Joe Becoat quickly makes Fantasy Galaxy as a company, his language is respect for his intelligent material. Becoat, a West Coast folksinger, is a black Dylan, taking over where Dylan leaves off, with his sweet, swaggering blues. Lyrically and musically, Becoat is the smartest, hippest and most original folk artist since a broken jukebox didn't pick back to life. With the music comes on again, Murphy is digging furiously into the piano like Jerry Lee Lewis, and Koerner is yodeling at the moon with whiskey on his breath. Those two bumptious barroom buddies take a long rest your brain, but in calm rambles and secret cadences set against an instrumental background that sounds like classical chamber musicians tuning up. Born in Ireland, raised on American folk and blues, Morrison tosses flowery fantasies at the jerking rock 'n' roll bastions of the current scene with cloudy lyrics to consider and a mood to sleep off like a hangover. His albums, so beautifully poetic and ethereal, will last as long as rock itself, too hard to pin down to wear out, like churning butterflies.

"SPIDER" JOHN KOERNER and WILLIE MURPHY. "Running Jukebox Standing Still" (Elektra): Two honky-tonk clowns from Minnesota throw a psychedelic rag-time fit that often goes berserk like wild saloon music, fading away into the grooves like something out of "Sgt. Pepper," only to return with the renewed energy of a broken jukebox suddenly picked back to life. When the music comes on again, Murphy is digging furiously into the piano like Jerry Lee Lewis, and Koerner is yodeling at the moon with whiskey on his breath. Those two bumptious barroom buddies take a long rest your brain, but in calm rambles and secret cadences set against an instrumental background that sounds like classical chamber musicians tuning up. Born in Ireland, raised on American folk and blues, Morrison tosses flowery fantasies at the jerking rock 'n' roll bastions of the current scene with cloudy lyrics to consider and a mood to sleep off like a hangover. His albums, so beautifully poetic and ethereal, will last as long as rock itself, too hard to pin down to wear out, like churning butterflies.

VAN MORRISON. "Astral Weeks" (Warner Bros.-7 Arts): Van Morrison sings in delicate violin dreams saddled by his wispy Irish blues. He is one of rock's finest poets, reading his delirium like a computer printout from his own work, and like a poet in the fast flow, his voice frecking to stified, inside cries, Morrison celebrates the mood, never the resolution which, for Morrison, is second to feeling. His tender "Madame George" is a portrait painted in surrealistic sleep talk, in calm rambles and secret cadences set against an instrumental background that sounds like classical chamber musicians tuning up. Born in Ireland, raised on American folk and blues, Morrison tosses flowery fantasies at the jerking rock 'n' roll bastions of the current scene with cloudy lyrics to consider and a mood to sleep off like a hangover. His albums, so beautifully poetic and ethereal, will last as long as rock itself, too hard to pin down to wear out, like churning butterflies.

NRBO (Columbia). NRBO has persevered through an endorsement by The New York Times' Mike Jahn to stay off the charts. But even poor production shouldn't keep these five scarce rural ragamuffins from learning city folk what good rock 'n' roll is all about. Kentucky hillbillies who sing out of the side of their mouth as if they each had a big chair of ticklish tooth-picks working on the other side, NRBO beautifies rock with their extra added ingredients: country hog calls, foggy mountain blues and the energy of innocence. What they do to Sun's R's "Rocket No. 9," their own "I'm Just a Fool" and "Brother McSpice-Sonny Terry 'C'mon If You're Comin'" is as precious as mischief and catching as wet paint. NRBO is fun because it is real; buckling like five scarecrows with a hotfoot, NRBO buckles and chuckles, singing merrily about superficialities they don't have the smarts or thankfulness to analyze, only to enjoy.

THE YOUNGBLOODS. "Earth Music" and "The Youngbloods" (RCA): RCA has been urging via heavy advertising that "Maybe it's time you revisited the Youngbloods." Amazingly enough, and despite the commercialism — a very good idea. Their latest single also just might be the most authentic "real country" music to come out of the scene, anywhere, on the charts. The Youngbloods are perhaps the most lyrical and listenable rock group on record. What the Youngbloods have to offer is genuine originality and sensitive writing. And their interpretations of other artists' writers are matches. Jerry Corbit, a fine songwriter and guitarist, has since left the group, but the Youngbloods' legacy of a Corbit-Young partnership, Banana's versatility and Joe Bauer's drums has lifted the Youngbloods' music to a level of soulful, soulful country music that you won't have a lot of hit albums. Listen to them, you'll either like them or you won't. They write warm, intelligent lyrics, among the best and sing with voices dipped in country music and washed in blues. The interpretations of other artists' writers are matches. Jerry Corbit, a fine songwriter and guitarist, has since left the group, but the Youngbloods' legacy of a Corbit-Young partnership, Banana's versatility and Joe Bauer's drums has lifted the Youngbloods' music to a level of soulful, soulful country music that you won't have a lot of hit albums. Listen to them, you'll either like them or you won't. They write warm, intelligent lyrics, among the best and sing with voices dipped in country music and washed in blues. The interpretations of other artists' writers are matches. Jerry Corbit, a fine songwriter and guitarist, has since left the group, but the Youngbloods' legacy of a Corbit-Young partnership, Banana's versatility and Joe Bauer's drums has lifted the Youngbloods' music to a level of soulful, soulful country music that you won't have a lot of hit albums. Listen to them, you'll either like them or you won't.

\$1.5 Mil. Suit Vs. Jubilee

LOS ANGELES — Rusty Warren and Marquis Enterprises, the comedienne's production firm, filed a \$1.5 million breach-of-contract lawsuit against Jubilee Records, the Los Angeles music label, on June 24.

JULY 5, 1969, BILLBOARD

Isleys Dazzle in A Worthy Cause

NEW YORK — The Isley Brothers proved conclusively June 21 that they are one of the hottest names in show business today, by virtually bringing down the house at a benefit concert held at the Yankee Stadium.

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France Undergoing Wide Distrib Change

By MIKE HENNESSEY

PARIS—The increase in the amount of independent production in France and the accelerating growth of rack jobbing operations have created a marked change in the record distribution set-up.

Increasingly independent labels are assigning their distribution to pure distribution companies instead of major record companies with the result that companies specializing exclusively in distribution are becoming more important.

Spearheading this evolution is Sonopresse, the record distributor/affiliate of the powerful Hachette group, which services both retailer and rack jobbing outlets.

Sonopresse general director, Claude Filigniaux predicts that within a few years, there will be no more than 500 or 600 major record retailers in France as more and more record outlets are established in department stores, supermarkets, main railway stations and gas stations.

Sonopresse has already signed a contract to begin rack jobbing operations in the Paris Metro stations and is also seeking distribution rights to major labels in and outside France.

"Our aim is to build up such a strong distribution network that eventually the major record companies will assign their catalogs to us for distribution," said Miss Filigniaux. "In this way a maximum of catalogs could be handled by three or four representatives per region instead of

a dozen as at present. These would also be a substantial reduction in the amount of paper work retailers are required to do.

Sonopresse already has exclusive distribution of the Muzidisc Festival, Charlin, Mouloudji, Danyel Gerard, Michel Legrand and Musica Lines and also handles the "Grand Musiciens" par-work product published by Hachette under license from Fabrizi. This monthly publication, containing a 10-inch classical record, is selling 35,000 copies a month—making it the top selling classical record each month.

Lerner Exits Fox To Launch Firm

NEW YORK—Howard Lerner, long-time advertising manager and promotional director for Capitol Records Inc., has formed his own firm, Pep, a promotional, editorial and production service. He'll be located at 663 Fifth Avenue.

Pickwick Planning Major Build-Up in Price-Free U. K.

Continued from page 1

which began 11 years ago, is expected to result in the opening of thousands of new outlets for records—such outlets as supermarkets, tobacconists, hardware stores, department stores and countless others. As a result of the end of RPM, the

traditional record shops, estimated at 4,500, is expected to drop to 1,000 in the U. S.—but as in the U. S., imaginative retailers are expected to continue to flourish. The total dollar volume of the record business is expected to surge upward and give a lift to the entire British economy.

Pickwick International in Britain is now racking its own lines as well as RCA Camden, Capitol, Columbia/Harmony, and Allegro among others.

However, the company's planned expansion in the U. K. also envisages the handling of full price lines as a rack jobber. In low season this phase of operation gets under way but will depend upon the working out of functional discount arrangements with manufacturers both in the United States and abroad. Leslie is confident such arrangements can be concluded soon—in view of the positive American experience with sales through racked outlets.

It is known that in addition to Pickwick's expansion in the U. K. the company is also exploring the record potential of the Common Market. To facilitate the achievement of its aims in Europe, Pickwick has added 11 vans to its distribution network and now has 26.

While enthusiastic over the potential of the British record market as a result of the abolition of Resale Price Maintenance, Leslie warned against the expectation that price cutting would occur as rapidly as it did in the United States. The stability and conservatism of the British temperament was a restraining factor, he felt.

He also revealed that Pickwick's current expansion program will include the music industry, and said that pre-recorded cassettes will be shipped to customers by the end of August. This end of the project is being undertaken in association with RCA, Columbia, Ampex, Stereovision, GRT, and other major tape duplicating houses. The company has also set up two original recording groups—the Young Lovers and Country Road, to produce both pop and country sounds for the com-

Complexus Set By Boehlke And Massler

NEW YORK—William Boehlke and Howard Massler have formed Complexus, Inc., an independent company specializing in record production, art, management, music publishing, motion pictures, television, concert production, promotion and public relations.

Boehlke and Massler intend to concentrate initially on the disk production, management and promotion aspects of the business. They are currently assembling a young (average age of 24) staff and signing a number of acts, both new and established. Their first group, High Treason, will be making its debut next month.

Both Massler and Boehlke are 22 years old and recent graduates of the University of Pennsylvania. Massler is the son of a former veteran industry. Complexus will headquarter in Philadelphia (215-382-2941) and will have representation here and in Chicago.

SONGWRITERS HALL OF FAME SET Down To Tin Pan Alley With Coots as a Guiding Hand

By J. FRED COOTS

"Ten Fingers in Tin Pan Alley," this will be the title of a book I am planning to write that will cover all the highlights of my half century as a songwriter, vaudevillean and collaborator on many Broadway musical productions and revues. In it I will tell how I got started after graduating from Public Schools in the Bronx and Ridge Street brokerage house as a messenger, and after two years gave it up to take my chances uptown in the music publishing marts.

Also, how I finally got a job as songleader-pianist with the McKewen Music Co. in 1911. I got a job with a leading Wall Street brokerage house as a messenger, and after two years gave it up to take my chances uptown in the music publishing marts.

Also, how I took a big gamble by selecting me to compose the music for the play instead of his original choices of Victor Herbert, Irving Berlin and Rudolph Friml; how it became a smash hit at the old Empire Theater and ran for two years, and how this success led to offers from other leading Broadway producers to compose the music for other projects. How I followed "Sally, Irene and Mary" with new successes such as "Hello Everybody," a revue starring Gertrude Hoffman, produced by Arthur Klein; "Spice of 1922" at the Winter Garden Theater, starring George Kleein; "Midge Miller and Will Morrissey"; "Henry Panky" at the Century Roof was another success. How I followed "Tommy and Morris Green" and how I was approached by Lee J. Stuber to become a staff writer where I collaborated with such distinguished personalities like Sigmond Romberg, Jean Schwartz, Harold Arteridge, etc.

Also, how I composed my first music productions including "Gay Paree," "Artists and Models," "June Days," "A Night in Paris," "Bal Tabarin" and "The Merry Whirl." I joined ASCAP in 1922 and started to get busy in the popular songwriting game. During those early days at the Fox and the Century Roof I wrote those wonderful days I wrote the music and sometimes the lyrics, too, for more than 3,000 songs. Seven hundred of these songs are in published form and are important selections in the ASCAP repertoire. I am what I like to call an all-around songwriter who can compose any type of song, whether it be a comedy song, a sophisticated love song, a Viennese waltz, or even a theme song for a film like the one I composed with the late Lou Davis for "The Snowman Angel," "The Merry Whirl" and "The Merry Whirl." I was the first song to be interpolated all through a film. It sold millions of copies and records.

My memoirs will include many interesting anecdotes about great songs and the men and women who wrote them. And the names of many wonderful lyricists with whom I collaborated on hundreds and hundreds of successful songs such as Helen Gillespie, Sam M. Lewis, Benny Davis, Johnny Mercer, Sam A. Hovsen, Harold Adamson, Ted Seymour, Al Seltzer and Little Ed Collins. I have been extremely pleased with my membership in the "Songwriters Hall of Fame," created to salute the great names of noted songwriters in perpetuity—the guys and gals who laid the groundwork of Tin Pan Alley and the great 20's and 30's—our wonderful, wonderful, talented and warmhearted craftsmen who wrote the words and the music for most of the great popular songs that live on and on.

Certron to Acquire Distrib, Record Co.

LOS ANGELES—Certron, blank tape manufacturer and distributor, has acquired the dated Record Sales Corp., record and tape distributor, and House of Falcon, a record company.

Consolidated will be acquired for common stock, while the House of Falcon, a Texas-based Latin record acquiring company, will be sold in a separate transaction. Their combined sales last year was more than \$1 million.

The acquisition of Falcon enhances Certron's position in the record production fields. Previously, the company had acquired exclusive distribution rights in 8-track and 8-track and cassette for four Latin record labels: El Zarape, Keylock, Norreno and Buena Sorte.

House of Falcon, owned by Arnold Ramirez, has more than 300 albums in its catalog, all in Spanish budget line. The Melochino String ensemble has also been signed.

The trophy winners for the guests were: Henry Vozio, Sidney Peskin, Woody Hinderling and Len Levy. The putting contest was won by Mario "Conti" and Dick Stern.

the Latin vein. Ramirez will continue to direct the label, his artists will be handled by Certron.

Consolidated, headquartered in San Antonio, Tex., specializes in Latin music. The company, which has a 20-year history, has developed a distribution network to music racks, discount operations and retail outlets. Certron's newly consolidated operates a rack-jobbing division for both records and tapes.

Carle, Haber Top Golf Tourney

NEW YORK—Lucky Carle and Bert Haber were the trophy winners in the "Pro Cross and Low Net" competition, respectively, at the Music Men's Golf Tournament held recently at Kushner's Country Club, Monticello, N. Y. Section winners in three place trophies went to Buddy Robbins and Bernie Pollack respectively.

The trophy winners for the guests were: Henry Vozio, Sidney Peskin, Woody Hinderling and Len Levy. The putting contest was won by Mario "Conti" and Dick Stern.

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TRUMPET STAR Miles Davis, this quartet, Jack DeJohnette, drums, bass; Chick Corea, electric piano.



B. B. KING in fine form on the final night of the Festival. He later shared the spotlight with Texas singer Johnny Winter.



ANISETTE, lead singer with the Danish rock group, Savage Rose, who finally appeared on Sunday night.



JOHNNY WINTER, only a recent figure on the blues scene nationally, making his Newport debut.



ONE OF THE Festival hits, John Mayall, left, with his new drumless group.



PROMOTER turned musician — Festival organizer George Wein on piano with the Newport All Stars.



GERRY MULLIGAN, baritone, in action with the Dave Brubeck Trio backing him.



PART OF THE Jam Session afternoon — Slim Stewart and Larry Riley, basses; Brew Moore, tenor, and Cecil Payne, baritone.



LIGHTHOUSE, Canadian jazz-rock group who had strong audience reaction at an afternoon session.



Newport: New Records & Not All That Jazz

By IAN DOVE

NEWPORT, R. I.—On paper at least the experiment of adding rock music to the Newport Jazz Festival 1969 came from the purest of motives. Producer George Wein, in the program for the Festival which began Thursday (3), talked of the rock scene today, using words like creative, vital and experimental, while bemoaning the lack of good young upcoming jazz players.

Levy Urges 33-Speed as Solution to Save Single

Continued from page 1

which account for half of total single sales, can easily handle the small hole disk and the 33 1/3 r.p.m. speed.

According to Levy, the industry's move to one speed and to a small hole record will open up new areas for the sale of single records and could even bring the adult buyer into the single marketplace.

Hopefully, he believes, it may also change the present attitude of distributors, who show either a lack of interest in singles or don't want to be bothered at all with single records. It's at the distributor level, Levy said, and at the level of the racks, the distributor's major users, that the singles image is suffering. Most racks handle few singles, and many don't have slots for

The Friday night concert, the Rock Night (when Ten Years After: Blood, Sweat and Tears; Jeff Beck and Jethro Tull were billed), drew an "official" audience of 22,000, a Newport record and an audience that caused Wein to get permission to throw open an additional 3,000 seats.

The previous house record was 18,000, made last year when Dionne Warwick topped the bill.

Friday's audience was "official" but a couple of thousand more fans sneaked over the

more than 30 disks, and even through their local radio stations have gotten behind a record, it's soon dropped from the programming playlist because the station discovers that the record isn't available at the retail stores.

An astute record company can cope with the changing programming patterns of radio, Levy said, and where one station has gone to a tighter play-list another has broadened its exposure so if the record company promotion men stay on top of the situation, it all evens out.

The shrinkage of singles sales in the pop, country and rhythm and blues field can be attributed, according to Levy, to the apathy on the part of the distributor which reaches down to the retail store level, and it's this apathy that the industry must overcome.

fences surrounding Festival Field, or slipped through the security. In fact, press seats were so "overbooked" that many press people reviewed the evening standing in a fenced enclosure to the left of the stage where you could hear, and with an effort, perhaps see.

Surrounding the Festival Field, clinging to tree branches stacked in hillside car parks were another 20,000 fans digging the show for free.

Friday night passed with some tension, a few appeals to cool it, but little real incident. Wein actually said toward the close of the evening: "It's a festival of love out there."

But by Saturday night, the love affair was turning sour and heading for divorce. A crowd of 21,000 turned out, even more people managed to evade security, fireworks exploded in the crowd, a portion of fence was burned, and young revolutionaries stormed a gate. Knocked it down and rushed in to see the headlining rock act, Sly and the Family Stone. This time the picket fences separating the press and apron-box sections were knocked down and Wein's security men driven back to a last-ditch defense of the stage.

Threats were made to stop the concert at this point, and discontent with rock at Newport probably started at this point. A Newport councilman said he would take steps to prevent more rock music on the island. Wein said it was all too much and hinted at canceling Sly at Future concerts. A report that Led Zeppelin would not appear as billed on the Sunday

evening Festival program was heard over the radio. This brought the group's manager Peter Grant flying into Newport with lawyer saying that the British group would appear.

Led Zeppelin did go on before an audience of 12,000. Grant later said: "George Wein panicked. It was obvious they weren't going to get everybody in. He thought there'd be about 15,000 who couldn't get in so they announced that one of the group was ill and they wouldn't appear. This was done without our knowledge. Actually, we came over from England to do the Festival. We were very excited about it. We felt it was progressive musically and would give us a new audience. We feel this hurt the act a lot."

Grant said that Led Zeppelin were planning to do a free concert in the area for the "people who came a long distance to see us and had no way of getting in."

So Led Zeppelin closed the 1969 Newport Jazz Festival — actually with a vintage rock 'n' roll medley that started off with "Long Tall Sally." It is worth noting that when the Festival finished last year, Wein stated: "The public for jazz is incredible — talk of jazz being dead is just ridiculous."

Nearly 80,000 attended the four days of the festival, with three afternoon shows — an increase of 25,000 over the year before.

All-Jazz Show

This, despite a rainy start on Thursday evening when 3,500 saw an all-jazz show that featured guitarist George Benson's

Quartet, the aggressive Sunny Murray group, Freddie Hubbard's quintet — trumpet player Hubbard contributed some driving electric solos — and Anita O'Day, who was making her return to the Newport Festival after nearly a decade. She was heavily featured in the "Jazz on a Summer's Day" Newport film made then. The concert was rounded out by some swinging sounds from alto saxist Phil Woods, with a European rhythm section, Young-Holt (minus regular pianist) and some strange outer space sounds from the Sun Ra Solar Space Arkestra.

More small group music was provided by verve pianist Bill Evans, playing with flutist Jerry Steig — a musicianally set this — and the driving Kenny Burrell group.

The Friday afternoon concert provided a surprise item — the inclusion of RCA's rock-jazz group Lighthouse. They made up for their poor debut appearance — marred by sound

(Continued on page 82)

HAVE NO FAITH IN BLIND FAITH

NEWPORT, R. I.—The City Council here revoked the license given to George Wein to present the Blind Faith group at Festival Field, on Friday, July 11.

The concert was to have been the opening concert of the Atlantic group's U. S. tour.

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IT'S A HIT!!

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Stage-Cafe Complex for 'Village'

By FRED KIRBY

NEW YORK—A new group of off-Broadway cabaret theaters will open this fall under the aegis of Art D'Lugoff, operator of the Village Gate.

D'Lugoff and his partners, Dr. Burton D'Lugoff and Seymour Kaback, have purchased two floors (50,000 square feet) of the Broadway Central Hotel at Mercer Street, about three blocks from the Gate.

D'Lugoff has set an Oct. 1 target date for the seven rooms.

He is negotiating for a revival of Marc Blitzstein's "Juno," Jose Quintero's production of two Anouilh plays, and a production based on Lenny Bruce, which is being developed by Douglas International.

The rooms also will be available for jazz, folk, rock, comedy, blues, revues, and other cabaret acts with special movies also a possibility. A mini music festival also is being considered.

Referring to "Juno," D'Lug-

off explained that there have been several Broadway productions that might have been better suited to the intimacy of off-Broadway. He cited O'Casey, whose "Juno and the Paycock" was the original of "Juno," and Brecht and Weill, whose "The Good Thing" could be presented ideally in more intimate surroundings.

Two productions at the Gate, "Macbeth" and the current "James Earl Ray Alive and Well in Paris," both were successful at the box office, and both have been recorded, the latter being a successful Columbia two-LP package.

D'Lugoff explained that his rooms would be available for his own productions as well as for rental. Food and drink will be served, but not during plays.

He pointed out that, while a majority of Broadway theaters are closed this summer, he does not know of one off-Broadway theater being without a tenant. The new complex is near Joseph Papp's Public Theater, which is also in operation. The new complex will have access to the same parking garage that was used by the former ANTA Theater, where "Man of La Mancha" premiered.

The combined seating capacity of the seven rooms will be about 2,000. Facilities will be available for recording as they are at the Gate. Rehearsal space also will be available.

Salidor Teams With Jaulus in PR, Promo Co.

NEW YORK—Lenny Salidor has teamed with Paul Jaulus in a public-relations and promotion firm, Paul Jaulus Associates, which will henceforth be known as Jaulus & Salidor, Inc. The new firm will also take care of live in booking operations which will be kicked off with the Irish Rovers' fourth annual "Sound of the Sun" tour in the U.S. and Canada beginning in February and running through St. Patrick's Day (March 17).

Meantime, the firm is spreading into the country music area, and has set up offices in Nashville under the direction of Barbara Starling.

Salidor comes into the independent public relations field after 19 years with Decca Records. For the past 10 years, he had been Decca's director of promotion and publicity.

Evelyn Fine, formerly with Decca, has been set as the new firm's office manager in New York, which will be located temporarily at 1750 Broadway.

230,000 Shares Sold by GRT

LOS ANGELES—GRT Corp. has sold 230,000 shares of its common stock to a limited number of institutional and private investors at a purchase price of \$20 per share. The transaction results in gross proceeds to the company of \$4,600,000.

Included in the purchase were 32,857 common stock purchase warrants, exercisable at \$20 per share and expiring on Dec. 30, 1971. The transaction will result in an increase of approximately 30 per cent in stockholders' equity, enabling GRT to expand its bank credit.

Goldman, Sachs & Co. acted as agents for GRT in arranging the financing.

Market Quotations

NAME	As of Closing Thursday, July 10, 1969						
	1969 High	1969 Low	Week's High	Week's Low	Week's Close	Net Change	
Admiral	21%	15	25	19	16%	16%	-2
American Broadcasting	76%	56%	184	66%	60	60%	-4
Amplex	44%	20%	769	44%	41	42	-13%
Automatic Radio	41%	20%	523	36%	32%	33	-3
Automatic Reteller Assoc.	117%	99	140	106%	104%	105%	+3
Arnet	36%	6%	709	16%	15	15	-1%
Capitol Ind.	52%	29	138	46%	39%	41	-4%
Chic. Musical Inst.	33%	23%	32	24%	23%	23%	+%
CBS	59%	44%	940	54%	52%	52%	+%
Columbia Pic.	42	29%	672	33%	31%	31%	-1%
Commonwealth-United	24%	9%	2566	11%	9%	9%	-%
Disney, Walt	86%	69%	19	79%	76	76%	+%
EMI	97%	51%	577	61%	57%	57%	-%
General Electric	98%	84%	1443	90%	84%	85	-5%
Gulf & Western	20%	23	1810	25%	23	23%	-1%
Handleman	48%	25	153	38%	37%	37%	-%
Harvey Radio	25%	16%	25	17%	16%	17%	+%
Kineasy Services	39%	22	1489	27%	22	22	-5%
Muske Co.	29%	16%	63	18%	16%	16%	-%
NCA	44%	26	60%	30%	26	26%	-4%
MGMA	44%	26%	42	31%	29%	29%	+%
Metromedia	53%	21%	713	24%	21%	21%	-2%
3M	112%	94	539	105%	101%	101%	-2%
Motorola	153%	102%	130	120%	119%	119%	-6
North Amer. Phillips	40%	24%	31%	46%	43%	43%	-2%
Park	6%	40	80	57	54	54	-2%
PCA	48%	38%	2321	41%	38%	38%	-2
Supernat	49%	31%	267	34%	32%	33%	-1
Servoscope	54%	31%	305	47	42%	43%	-%
Fenna Corp.	62%	40%	1122	49%	45%	45%	-5%
Trans. Amer.	29%	16%	205	23%	22%	22%	-%
Transcontinental-Inv.	27%	16%	1027	19%	16%	16%	-1%
Triangle	37%	25%	54	27%	25%	27	+%
20th Century-Fox	41%	18%	1287	25	18%	19	-5%
Vendo	32%	18%	142	19%	18	18%	-%
Viewlex	55%	24%	67	30	27%	28	-1%
Whittaker Corp.	32%	21	714	25%	22	22%	-%
Wulfberger	28%	17%	24	17%	17%	17%	-%
Zenith	8%	42%	444	48%	43%	43%	-2

As of Closing Thursday, July 10, 1969

OVER THE COUNTER*	Week's High		Week's Close	
	High	Low	High	Low
ABKCO Ind.	7	5	6	6
Audion	44%	3	4	4
Century	41%	39	39	39
Creative Management	15	12%	13%	13%
Data Packaging Corp.	21%	20	20%	20%
Fidilone	40	25	25	25
Gen. Security, Inc.	29	17%	15%	16%
GRT Corp.	25	20%	20%	20%
ITCC	10%	9%	9%	9%
Jubilee Ind.	22%	19%	20	20
Lear Jet	29%	28	28%	28%
Lin Broadcasting	11%	10%	10%	10%
Magnomatic-Craig	17%	15	15	15
Meco Ent.	21%	20%	20%	20%
Meris Int.	32%	31%	31%	31%
Monarch Electronic Ind.	10%	9%	9%	9%
Mus Makers, Inc.	16	14%	14%	14%
National Tape Dist.	5%	44	44	44
Newell	24%	22	22	22
NFC	12%	10	11	11
Omega Equity	2%	2%	2%	2%
Robins Ind. Corp.	8%	7%	7%	7%
Telrad Ind.	2	1%	1%	1%
Trans Nat. Communications	7%	6%	6%	6%

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

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

NATRA Regional Officers Installed

By MIKE GORMLEY

DETROIT — The officers of the National Association of Television and Radio Announcers Great Lakes Region were installed at Detroit's Cobo Hall, Sunday (9).

The officers sworn in were Ray C. Meaders, president; Earline Griffin, secretary; and Ken Bell, treasurer. Other officers announced but not sworn in because of their absence were sergeant at arms, Ed Smith, and vice-president, Rudy Green.

The new officers were sworn in by Detroit black candidate for Mayor Richard Austin who made a brief speech before announcing and swearing in the officers.

National president E. Rodney Jones served as emcee and was awarded the Golden Ear Award from Motown Records for his decay work in breaking Marvin Gaye's million-seller, "I Heard It Through the Grapevine."

Jones introduced Del Shields, national executive secretary.

Uni Broadens Sound Scope

LOS ANGELES — Uni is moving into the middle-of-the-road music field on a project-by-project basis. Newest production which typifies this philosophy is by the Aquarians, a Latin jazz group led by pianist Vladimir Vassiliev.

Uni's only other association with jazz was with vibist Emil Richards one year ago. The Aquarians' LP is called "Jungle Grass."



SAM GOFF, right, vice-president of Scepter Records, and Dave Kapralick conclude two-stone, independent production pact for Kapralick's and Sly Stone's Artist-Flower Productions.

Whitelaw & Carl in 3-Act Deal With UA

NEW YORK—The production team of Reid Whitelaw and Billy Carl has signed a non-exclusive arrangement with United Artists Records for three acts, according to vice-president and general manager Mike Lipson and Liberty/UA vice-president Bob Skaff. Artists in the deal include the Marshmallow Super-Carl was formerly signed with Billy & the Singers. Whitelaw is an ex-deejay.

Heritage Is Test-Marketing TV Spots in Buildup of Bu

NEW YORK — In a drive to build soap opera star Gene Bu into a superstar of the network industry, Heritage Records has test-marketed 10-second TV spots boosting his record at the end of the "Love of Life" daily TV show in which he stars. The show is on 297 TV stations. One of the spots is "The Marshmallow Super-Carl" which has moved 25,000 copies of the LP, said Heritage president Jerry Ross. Spots were also tested in Evansville and Dallas.

The build-up of Bu comes on the heels of a very profitable year for Heritage. Among the hits scored by the independent label, distributed by MGM Records, were singles by the Cherry Poppin' Daddies, the Duprees, Bill Dean and the Rondells, and the Showstoppers. The publishing firm Act III, in which Ross has sold his half interest back to Mercury Records, had the "Im Going to Make You Love Me" hit by Diana Ross and the Supergirls. Jerry Ross was writer of the tune.

capitol[®]

Shakespeare has won his first gold record.

This is the original sound track album of Franco Zeffirelli's production starring Leonard Whiting and Olivia Hussey. (SF-2993) Already a gold record, and even higher sales in sight when the movie is released to local theaters.

Glen Weston selected the highlight for his passionately touching single, "What Is A Youth" B/W "Farewell Love Scene" (2502)[®] PRODUCED BY NEELY PLUMB. ALBUM AVAILABLE ON RECORD AND ON TAPE.



Romeo & Juliet

Capitol[®]

LEISURE TIME TAPES

by: Larry Finley

This week's issue of BILLBOARD featuring "The Wonderful World of Tape" brings back many fond memories to the writer in this column. The pioneering of the industry by Earl Muntz who was first connected with a firm called Auto Stereo and then the formation of Muntz Stereo by Earl... The formation of Finley Industries to acquire various catalogs from different record companies for tape reproduction and distribution... The formation of ITCC in May 1965 with Debra Corchiani acquiring ITCC, of which I was elected President.

As President, my first 4-track release in September, 1965... As that was the market was at that time and with the projection of One Million Dollars in sales for the first six months, our first three weeks on the road brought in sales of over One Million Dollars... The announcement by Ford Motor Company, Lear Jet Stereo and RCA that they were going to use the 3-Track format.

Our contract with Lear Jet Stereo for One Million 8-Track Cartridges which made ourselves and RCA the only two people in the industry to produce 8-Track.

Our contract with Sears, Roebuck to supply demo 8-Track Cartridges for all Lear Jet units sold by Sears.

The announcement in the trade papers by one of the Nation's largest recorders, that they are now very heavily involved in 8-Track, making the announcement that 8-Track would never waver... The resistance by the major record companies to Stereo Tape Cartridges of any form, and the objection thrown into doubt by their pronouncements to the trade... The gradual entry into the Tape Cartridge business by these same major record companies.

The fantastic monthly growth of the 3-Track industry and the decline of the 4-Track... The entry into the tape business by distributors other than record distributors such as automotive, electronic, marine, etc.

The first BILLBOARD Tape Cartridge Conference in Chicago and the tremendous interest shown by the hundreds of attendants... The first NARM meeting... The growth of the industry and the many new firms importing and manufacturing Stereo Tape Playback units... The introduction of the first 8-Track Home Playback unit.

The formation of North American Leisure Corporation by the writer of this column... The introduction of the TENNESSEE SOUND twin-pack with 20 selections by NAL... The growth of NAL's catalog to over 40 labels... The introduction of "COUNTRY SOUND" a budget cartridge to sell at \$4.95... The introduction of the Crescendo Label with top stars to retail at \$4.95... The growth of NAL... Let NAL help make it a "Wonderful World of Tape" for dealers by stocking NAL, in depth, from your distributors.

Liberty Stereo Catalog

Superscope's Triple-Blow Pkg.

By ELIOT TIEGEL

LOS ANGELES — Superscope Tapes, which plans an initial release of 35-40 titles in October, is developing special "three packs" for exclusive sale through Sony dealers.

These packs are three tapes of similar musical nature which will be sold in one package for \$8.85. Jack Wagner, Superscope Tape's general manager,

is relying on his experience as a former broadcaster in programming the three pack program.

The company will offer the individual titles to its newly established network of 20 distribution outlets handling the Superscope Records line. The single cartridge price for 8-track, cassette and reel-to-reel Superscope

Tapes will be \$3.95

There will be three packs covering such diverse areas as big jazz bands, variety music, background sounds and romance.

The majority of Superscope's music is from the leased library of independent music firms, Nippon Columbia and King Records. While Superscope Records plans releasing its first seven albums

in September, with Columbia handling the custom pressing, Superscope Tapes will be releasing the next month. However, the company's own duplicating plant to be completed and handle the manufacturing.

Creates Rock Group Source. In addition to the Superscope repertoire from Japanese sources, Superscope is also signing tapes with Tommy Sands and H. B. Barnum. It has also created a rock group, Natural Gas, for release in both cartridge and LP form.

The initial Sands effort is the soundtrack from the singer's Hawaii TV special which will be playing on the Mainland later this season. It's title is "Seasons in Hawaii" by The Special Tommy Sands. The title song will be released nationally as a single with special promotional efforts planned for the Hawaii market. At home, the LP will initially only be released in Hawaii, with the domestic version to follow.

The tape by the Special Gas quartet, titled "California Good-bye," was recorded out of the country. Superscope's initial product from H. B. Barnum will be the LP "Do It" by Spanky Wilson which originally came out on Barnum's Mothers label.

From the Orient, the piano oriented vocalist Miss Meko Hirota ("Ah Sou"), with Meko Hironaka as her accompanist, will be the LP "Do It" by Spanky Wilson which originally came out on Barnum's Mothers label.

newly developed mini casset displays which fit easily on a counter, radio advertising and ads in specialty jazz publications.

The new mini casset displays will replace the larger form of merchandising aid which the company has been utilizing. Large Japanese style ads are imprinted with the slogan words. Liberty is purchasing time buys on the FM stations which program jazz and also on AM's which are liberal enough to air the music.

Horowitz hopes to have as many thematic programs as possible during the remainder of the year. Previous monthly programs have exploited the new "Move Music" series as well as Snuff Garrett's 50 Guitars.

On a related merchandising program, Horowitz requests additional exposure for the company's pick-pack cardboard holder to its cartridges, that dealer response has been good.

Pick-Pack Holders

The pick-pack holders are 12 inches by 4 inches by 1-inch thick and are designed to hold a cartridge and prevent theft. The holders can go into an LP bin or stand in a counter bin. "Dealer response has been as positive as those from subscribers," Horowitz said. "Dealers are not prone to change it. They tend to favor tried and true methods like glass cases."

A number of aggressive racks like Number 1 Merchandising of Anaheim and Bigelow of Minneapolis have found new business opportunities when they switched to the long, thin case. Horowitz said that his cartridges, Horowitz said.

Rapid Merchandising chose to build its own box holder and reported increased sales of up to 300 per cent, according to Horowitz. Bigelow, the executive continued, tested the Liberty pick-pack in several stores while continuing to sell tapes through locked, glass cases. The sellout percentage was from 30 to 33 per cent. Some tapes were sold in the browsable pick-pack holder as against 9 per cent when placed in the locked glass cases, Horowitz said.

Horowitz plans to discuss in heavy terms at the upcoming NARM tape seminar the need for more such displays. He will establish a standard for cartridge holders 1-berly plans having its salesmen emphasize the useful features the pick-pack offers in hopes that will help change their minds.

Liberty's future involvement with the holders, on a scale with (Continued on page 15)

Lib. Stereo-Tape on a Jazz Spree; Push 6 Titles, Catalog

LOS ANGELES—A growing market for jazz in cartridges has prompted Liberty Stereo-Tape to merchandise six new titles plus its catalog under the banner of The Good Jazz.

The promotion marks the company's first encompassing effort on behalf of jazz material from the Blue Note, World Pacific, Pacific Jazz and Solid State catalogs.

The monthly promotion covers 8-track and cassette, not 4-track, because the company feels 4-track buyers are interested in rock not jazz.

Liberty has chosen five big city markets in which to concentrate its merchandising guns with hoopla aimed jazz product. These include locally, San Francisco, Chicago, Boston and New York.

90 Titles

There are 90 titles in the jazz catalog encompassing the modern and Latin styles of expression. The new cartridges which have been released within the past three months in LP

form are Jimmy McGriff's "Step One"; Stanley Turrentine's "Always Something There"; the Jazz Crusaders' "Powerhouse"; Connie Smith's "Thank"; Bud Shuford's "Mind"; and Lee Morgan's "Charisma."

Division general manager Earl Horowitz notes that the company will continue with a regular release schedule of jazz product through the year.

"There is a lot of interest in jazz in cartridge tape," said Horowitz. "Jazz buffs are buying players for their cars like everyone else." Horowitz associates have been spot-checking markets around the country to gain a pulse on the jazz audience potentials.

He feels the time is right now to spring a national promotion for the product, adding: "You have to take the initiative in evening some guns up with the consumer with this type of music."

The company's "guns" are in varying sizes. They are

leak-proof battery compartments and 80-10,000 Hz frequency response.

The MicroCasseter, measuring a mere 6 1/2 by 3 1/4 by 1 3/4 inches, also has a built-in integrated circuit with the power of a conventional 10 transistor amplifier, and a three-way power circuit with batteries.

It comes complete with microphones, earphone, carrying case, C-60 cassette and patch cord microphone holder for carrying. A dual 110/220V adaptor for AC application is also available. The MicroCasseter is the world's smallest recorder with both built-in and plug-in dynamic mikes plus all the other features.

The CarriCasseter, the only personal portable with a built-in mike, also features wide frequency keyboard control for automatic effect, rewind, fast forward, play, stop and exclusive pause; solid-state amplifier and four-way power supply. It also has a built-in battery charger. Its suggested retail price of \$99.50 includes microphone and carrying case, C-60 cassette and patch cord for recording from radio and TV.

In addition, also manufacturers projection screens and related products, audio-visual equipment and accessories, prerecorded tapes, carrying case and four batteries.

Radiant of Chicago Unveils 2 Portables

NEW YORK—The Radiant Corp. of Chicago has unveiled two new cassette tape portables, with tape deck features.

The units — the pocket-size MicroCasseter and the larger CarriCasseter — both feature built-in dynamic mikes and plug-in, remote control mikes as well as automatic level controls, individual volume and tone controls; automatic recording level controls; individual volume and tone controls; automatic cassette ejectors; AC bias and erase; volume/battery check meters; 100 per cent

Oil Co. Offers Cassette Player

LOS ANGELES — Standard Oil Co. is offering its credit card customers here a portable cassette tape recorder as a premium package. Chevron-Standard customers are offered a Bigston unit for \$39.95 on a 15-day free trial period. Customers have an option of being billed once for the entire amount or six times at \$6.95 without interest. The cassette recorder includes a blank tape (30 minutes), a pre-recorded cassette, microphone, 100% power carrying case and four batteries.

Wide Scope

The company has, in obtaining Japanese masters, sought to develop a wide scope of materials as "cassette music" and LP (which plays in the Pat Williams style); a series of Latin and romance; jazz and classical packages.

The Latin product spotlights such Japanese groups as Los Amigos de la Cancion, La Banda Grande, the Paralelo Band, the Brazilian Echoes and the Bossa Nova Legends.

The classical material will offer three Keyboard Immortals packages of authentic performances by Sergei Rachmaninoff, Ignace Paderewski and Josef Hofmann, plus titles by the Nova Baroque Ensemble and the Nouveaux Paris Orchestra.

Miscellaneous titles will also spotlight such diverse acts as guitarists Antonio Gona, the Velvet Strings Plus Sax, Cyril Morony, the Mediterranean Marching Strings and the National Marching-Band.

Jazz-oriented music will be featured on the Jazz Three, Octet West and Star Gazers. One of Wagner's first three packs teams Tommy Sands, Nat King Cole and modern Latin jazz.

Wagner is also preparing a half-hour free sampler cartridge to be given with each model of the Standard Oil cassette car player. The unit, first being sold in Southern California, is Sony's first car stereo cassette deck. As a supplement to regulation sales, the division's marketing manager, Bob Behrens, is developing a number of promotional programs for tapes and records. Superscope is not duplicating in 4-track, although no decision has been made to license out this configuration.

Tape Happenings

Magnetics Corp., Orlando, Fla., will enter the tape duplication field in July following completion of a 14,000-square-foot plant. James Ivey, marketing vice-president, said an initial \$250,000 investment will go into two duplicating systems. Each system will consist of one master duplicator recorder and 10 slaves. He estimates that each 10 slave line will be capable of turning out 4,400 units per eight-hour shift. . . . **Lenco-Italliana**, Daino, Italy, has named Benjamin Elkann **General Consultant** in England, N. Y., as its U.S. distributor of cassette product. Lenco-Italliana's main system cassette units for auto and home use, Benjamin Electronics is a subsidiary of Instrument Systems Corp. . . . **Roberts**, Los Angeles, is developing an open reel tape recorder that can record on cassettes and 8-track cartridges. It also will introduce a cassette deck with automatic reverse. The reel unit (model 333) will retail at about \$550, while the cassette deck with two speakers will retail at about \$300. **Wettron Co.**, Durham, N. C., is introducing an 8-track stereo unit with AM/FM portable radio (model WTR-103) at \$129.95. . . . **Norelco** has dropped suggested retail prices on three units: Carry-Corder Carry-Player 2200 and model RR 482. The Carry-Corder portable recorder now carries a retail price of \$54.95, a \$10 reduction. The Carry-Player, a playback unit, has been reduced \$8 and is now listed at \$21.95. A combination portable radio and cassette recorder, the RR 482, formerly carried a list price of \$129.95, without microphone. The new price, including microphone, is \$119.95.

Zarape, Certron Win Injunction

DALLAS — El Zarape Records of Dallas and Certron Corp., California-based duplicator, have won a temporary injunction prohibiting a company from duplicating, advertising or selling its product. Judge McKin of the Ector County District Court of Odessa, Tex., issued the order against A. P. Kanitz. Certron is El Zarape's tape licensee.

Liberty Stereo-Tape

Continued from page 14
ing basis after a recent experiment in offering new merchandise by two tapes which remains in a state of limbo." This is a result of a lack of total acceptance from the field for the concept, plus the cost factors and logistics in the factory of manufacturing and packing tapes in the holders.

The majority of the racks around the country have indicated they will start testing the holders, Horowitz claims. The racks use the pak-pak holders on counters. Inevitably the packaging of music into a theft-proof holder has got to become a manufacturer's responsibility, claims Horowitz. Just like shrink wrapping.

There's a World of Country Music!
It's All in Billboard

. . . **Eastern Specialties Corp.**, Arlington, N. J., is introducing an 8-track portable (model TS 404) tape player. The unit features a manual channel changer and an earphone jack. Tapes automatically recycle on the selected channel until changed by the user. . . . **Motorola** has named **Southwestern Appliances**, Houston, as the area distributor for the Motorola home entertainment and personal electronics products. **Ochtersbeck Distributing Co.** continues as the Motorola auto line distributor in the Houston market. . . . **Westinghouse** is offering a cassette tape recorder (model TSC 4030) as part of its 1969 product line. The unit, with a suggested retail of \$189.95, has an accompanying speaker system for home use consisting of two six-inch speakers. As a portable, the unit utilizes a built-in monitor speaker. The model records in 4-track stereo or monaural, has a tape counter, inputs for microphone and radio and two microphones. . . . **Belair** has named **J & J Corp.**, Newark, N. J., its exclusive distributor for Northern New Jersey and Staten Island, N. Y. . . . **Packard Bell** is introducing a stereo cassette recorder (model TRA-14) at \$99.95. It includes a microphone.

Belair Promotes Units Via TV

LOS ANGELES — Belair, specialist in the stereo portable player market, is utilizing network television to promote its line of 8-track and cassette players.

The company is using a portable 8-track unit with AM/FM radio (model 401) as a contest giveaway on both daytime and evening network TV programs. The unit is showcased via a photo, followed by a 10-second blurb about Belair products.

Players are given away on "Let's Make a Deal," "Dream House," "Eye Guess," "Dating Game," "Hollywood Squares" and Art Linkletter's "House Party."

Initially, the company experimented with TV giveaway programs as a three-month promotion. However, a favorable response to the promotion at the retail-distributor level has extended the program to a full 12-month promotion, said Ed Mason, Belair president.

Mason said the network exposure is part of its program to exploit its product via national trade and consumer advertising,

and through local advertising programs in conjunction with Belair dealers and distributors. The company soon will begin an advertising campaign in Playboy magazine.

Red Pierce, Belair marketing vice-president, and Mason are preparing their line of portable players for three shows: the National Association of Record Merchandisers (NARM), Sept. 5-7, in Dallas; the Premium Show, Sept. 8-11, in Chicago, and the Thurrow Electronics Expo '69, Sept. 13-14, in Florida. Mason leaves in September for Japan to meet with executives of the Toyo Radio Co. to discuss Belair's 1970 product line.

In the September shows, Belair will display 10 units, including two stereo portable cassettes. The Belair product line includes a cassette with AM/FM radio (model 502); cassette portable (model 502); two-piece 8-track home system (model 800); two-piece 8-track home system with AM/FM multiplex radio (model 802); 8-track player with AM/FM multiplex (model 661); budget 8-track with automatic program switching (model 314);

budget 8-track portable with six-inch speakers and automatic program switching (model 400); 8-track with six-inch speakers, automatic program switching (Continued on page 17)

CABS MAY GET TAPE PLAYERS

LOS ANGELES — San Fernando Valley residents may shortly be riding in taxis equipped with tape cartridge equipment.

A Las Vegas firm, Cab Ads Inc., has petitioned the city for a license to install its equipment in 45 cabs owned by the Valley Checker Cab Co. The machines would play music and advertise the desert fun city.

The city's board of public utilities and transportation holds a hearing on the topic Thursday (17). If approved, the Valley cab company would be the city's first to offer its riders "cartridge-ized" music—plus commercials.

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Auto Sound Pumping Tape Life Into Failed Gas Station Centers

By EARL PAIGE

PALATINE, Ill.—Although it may seem that a site suitable for a gasoline station also would be wrong for a free-standing auto tape center, Auto Sound, Inc. president Gordon Friedenberg believes otherwise.

His firm opened its third tape specialty outlet here and hopes to acquire three more abandoned gas station sites this year. Transforming gas stations into stereo centers can amount to a cost of more than \$10,000, plus purchase of the land, he said.

"To say a site that is wrong for selling oil products won't work for stereo tape is incorrect," Friedenberg said. "A gas station may find out it's on a bad corner, or that drivers won't cross a median strip, or any of several factors may force an oil company to give up on a site."

"On the other hand, we've found that people are in most cases pre-sold on stereo tape and will go out of their way to shop in our facilities. Tape isn't necessarily an impulse item such as the case with oil products. But, of course, we do get impulse business so not every abandoned filling station is automatically right for us."

Auto Sound, Inc., formed in 1967 as a wholesale radio distributor, measures a potential tape center site in terms of the area's population density, Friedenberg said. "We look for new

high rises going up, industrial expansion or other signs of growth. Then we start looking for an abandoned gas station."

Buying Land

"Most often this entails purchasing the land, rather than negotiating a lease arrangement. Naturally, the oil company landlord isn't too enthusiastic about leasing if the tenant's going to sell tape instead of pumping gas."

In Palatine Auto Sound purchased the land outright and transformed a former Sunoco station. As an example, an aluminum roof on three sides resembling wood shake roofing, was installed. One bay was re-modeled for use as an extension to the showroom. Eventually, the bay for installation will be doubled allowing for two such areas. "The cost ran over \$10,000, including our own counters and software racks," Friedenberg said.

Parking, another prime criterion for auto tape centers, he said, is an important consideration in acquiring sites.

"In general, we're happy with two installation bays. Four bays are alright, if you have the manpower. We figure on two bays and two cars every hour." Although the Auto Sound installation time record is 22 minutes, he said, many of the newer cars present installation problems, and an hour now is "average."

He said: "The new 1969

Ford is impossible. We've had to go to floor mounting on the transmission tunnel because there's just no room under the dashboard."

In terms of software, each Auto Sound outlet is stocking at least 5,000 titles. Noting an increase in cassettes, Friedenberg said at least 800 of the titles are in cassettes. The firm carries no 4-track cartridges.

Hardware sales are running about 40 per cent cassette and 60 per cent 8-track in car sales, about even between cassette and 8-track in home sales, and overall, Auto Sound is moving about 35 per cent of its hardware into the home market, he said.

Playback Lines

Playback lines include Automatic Radio, Bell-Wood, Belair, Decca, Panasonic, Craig, Ampex and Kraco. He said there is a tendency toward more sales of players that feature easy transport from car to home, because of the theft problem.

"The easy-takeout models are fastened with screws that cannot be reached easily if someone does leave the car player in the car. It's an ideal model in that regard," he said. "We have from three to five theft replacements every week at our three outlets."

Security inside Auto Sound's stores has not been a problem. Software is displayed behind the counter in vertical shelves

(Continued on page 17)

MUNTZ CART-CHART

New Release & Hit Index

COMPATIBLE 4-TRACK CARTRIDGES

Order Inventory Stock No.	Album & Artist
Muntz New Release Index	
4CL-257A	Close-Up - Buck Owens (Part 1)
4CL-257B	Close-Up - Buck Owens (Part 2)
4CL-259A	Close-Up - Merle Haggard (Part 1)
4CL-259B	Close-Up - Merle Haggard (Part 2)
DOT-Y-25946	I'm A Good Man In A Bad Frame Of Mind - Jack Reno
DOT-Y-25947	Affair! - Bonnie Guitar
4CL-262	Hawaii Calls: The Young Hawaiians - Various Artists
BEL-A-6035	Summer Souvenirs - Various Artists
4CL-251A	Close-Up - The Lettermen (Part 1)
4CL-251B	Close-Up - The Lettermen (Part 2)
4CL-252A	Close-Up - Nat King Cole (Part 1)
4CL-252B	Close-Up - Nat King Cole (Part 2)
4CL-254A	Close-Up - Frank Sinatra (Part 1)
4CL-254B	Close-Up - Frank Sinatra (Part 2)
4CL-255A	Close-Up - Jackie Gleason (Part 1)
4CL-255B	Close-Up - Jackie Gleason (Part 2)
4CL-256A	Close-Up - Nancy Wilson (Part 1)
4CL-256B	Close-Up - Nancy Wilson (Part 2)
DOT-Y-25929	Now's The Right Time - George Wright at the Wurlitzer Pipe Organ
BEL-A-6029	Letters To A Black Boy - Bob Teague
4CL-253	Close-Up - The Beach Boys
4CL-261A	Close-Up - Lou Rawls (Part 1)
4CL-261B	Close-Up - Lou Rawls (Part 2)

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Livingston Audio Gets Montilla World Rights

NEW YORK — Livingston Audio Products Corp., under the terms of an exclusive licensing agreement, has acquired worldwide manufacturing and distributing rights to all 4 and 8-track stereo tape cartridges under the Montilla label.

The pact, signed by Marcos Garcia, president of Spanish World Corp., and Tom Hofbauer, executive vice-president of Livingston Audio, includes such popular Latin-American artists as El Gran Trio, Papa Candito and Alfredo Kraus.

The Montilla label is regarded as the most popular collection of contemporary and classical Latin American music on the market today.

Commenting on the agreement, Hofbauer said: "The addition of the Montilla label to our marketing program continues the expansion of our catalog, which is designed to appeal to all segments of the buying public.

Livingston Audio has also announced the release of "Sound-In," a new concept in unusual sounds ranging from cows to lions.

The brainchild of tape industry pioneer Ray Rand, "Sound-In" is available on 4 and 8-track stereo, and has been successfully tested on the Chicago, Detroit and Los Angeles markets. Ac-

Muntz Going to Foundation on New Stores

LOS ANGELES — Muntz Stereo-Pak has run into snags with the local building codes and will launch its franchise store campaign with a fixed foundation store rather than an "instant store" on wheels.

The company has had three mobile trailers built in the form of stores but will have to find the right locations whose building codes allow that kind of construction for a commercial business.

So instead of starting with "instant stores" the company is about to break ground at 2400 W. Olive Street in Burbank for what will become the pilot store for its projected new franchise program.

The store will be constructed in an L-shape design and become Muntz's third company-owned outlet in the local area.

The store will sell and service players and music. Approximately 60 days will be required for the construction once the ground is broken. Muntz's two functioning factory owned outlets are in Van Nuys and Canoga Park, both locations in the San Fernando Valley.

Gas Station Centers

• Continued from page 16

grouped by music category within easy sight of customers. "We see no reason to have cartridges or cassettes fastened to browser cards for bin browsing."

Belair Promotes

• Continued from page 15

and AM/FM radio, and an 8-track with five-inch speakers and automatic program switching.

According to Darrel Scholten, president of Livingston: pre-introduction acceptance and sales have been so heavy in those areas, they have forced the company into a round-the-clock manufacturing schedule.

Livingston Audio was the first company in the United States to manufacture and market pre-recorded tape. The company also developed the first endless loop tape basket, which made possible the continuous, high-speed recording of stereo tapes.

Philips Bows 5-Pounder

NEW YORK—Philips has introduced a new five-pound cassette recorder. The unit, which represents a dramatic inroad by the company into the tape recorder field, boasts two new features exclusive to Philips. It has an automatic shutoff at end of play or record to eliminate belt wear, and an acoustical warning device which indicates when the tape is near its end.

The recorder also incorporates a number of other features usually found only on reel-to-reel recorders or stereo cassette units. (Continued on page 18)

Scepter's Mrs. Greenberg Taking 'Open' Approach

NEW YORK — "The tape cartridge business must be approached with a calculated open mind." That's the opinion of Florence Greenberg, president of Scepter Records, which will be swinging into its own tape duplication in early 1971 after present outside contracts expire.

One of the biggest problems facing record people who are moving into tape, said Mrs. Greenberg, is in the merchandising area. "Different merchandising techniques are needed," she said, "and we, at Scepter, will be working as closely as

possible with our distributors to get the most mileage out of our tape product." The record distributor, she added, must become aware of the growing tape market and fight to get his share of it.

Mrs. Greenberg also believes that tape product requires different selling techniques from those that have been applied to records, and in this area, too, she and her executive assistants are scouting the field to bring in personnel who know how to "sell" tape.

(Continued on page 18)

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 Where (B) BWM 6349, (4) 4BA 6349

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 (C) 551 6031 X

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Trevor; With **ALBERT COLLINS**; (B) B75
 8 M, (C) 575 8 X

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MUDDY WATERS-After the Rain; (B) B37
 8300 M, (C) 537 300 X

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 803 X

Tetragrammaton
BUFF ROGIE-(Children of Light); (B) B73 116 M,
 (C) 573 116 X
BILL COSBY-Bill; (B) B73 1001 M, (4) 473
 1001 X, (C) 573 1001 X
BILL COSBY-Bill; (B) B73 1002 M, (4) 473
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 (C) K 0155
DEL REEVES-Down at Good Time Charlie's;
 (B) B56, (C) K 0156

Philips Bows
5-Pounder

• Continued from page 17

These include illuminated digital VU meter for modulation level which doubles as a battery power indicator when the device is in playback function; A.C. function switch to disconnect batteries when unit is on A.C., program indicator, easy load, pop-up chamber with convenient slot to accept cassette; push-button controls for fast-forward, fast-rewind, stop-start and record facilities; variable tone control and sensitive penic-style microphone with remote shut-off switch.

Additional features include retractable carrying handle and input/output for radio, auxiliary speaker, headphones and phonographs. Tape speed is 1 1/2 ips, with frequency response 80 to 10,000 cps.

The unit is monaural, but is compatible with stereo cassettes. It retails at \$129.95.

Mrs. Greenberg

• Continued from page 17

Other areas in which Mrs. Greenberg plans to get more deeply involved as Scepter gets more active in the tape are the packaging of the cartridges, which Mrs. Greenberg feels can be made more attractive, and the problem of pilferage, which is of major concern to the manufacturer as well as the retailer.

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SEE PAGE 51 FOR DETAILSBEST SELLING
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8-TRACK

This Week	Last Week	TITLE-Artist, Label	Weeks on Chart
1	1	BLOOD SWEAT & TEARS Columbia	8
2	4	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	8
3	3	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	8
4	2	HAIR Original Cast, RCA Victor	8
5	8	LED ZEPPELIN Atlantic	8
6	6	NASHVILLE SKYLINE BGO Dylan, Columbia	7
7	7	JOHNNY CASH AT FOLSOM PRISON Creedence Clearwater Revival, Fantasy	8
8	5	GALVESTON Glen Campbell, Capitol	8
9	11	AGE OF AQUARIUS Fifth Dimension, Soul City	4
10	17	3 DOG NIGHT Dunhill	8
11	9	GREATEST HITS Dorowan, Epic	8
12	20	LIVE Tom Jones, Parrot	6
13	13	ASSOCIATION'S GREATEST HITS Warner Bros.-Seven Arts	7
14	10	HELP YOURSELF Tom Jones, Parrot	8
15	5	BEATLES Apple	6
16	16	ROMEO AND JULIET Soundtrack, Capitol	3
17	18	THIS IS TOM JONES Parrot	2
18	12	CLOUD NINE Temptations, Gordy	8
19	19	WICHITA LINEMAN Glen Campbell, Capitol	7
20	-	HAWAII FIVE-O Ventures, Liberty	5

CASSETTE

This Week	Last Week	TITLE-Artist, Label	Weeks on Chart
1	1	GALVESTON Glen Campbell, Capitol	8
2	2	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	8
3	3	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	8
4	4	WICHITA LINEMAN Glen Campbell, Capitol	8
5	5	HAWAII FIVE-O Ventures, Liberty	6
6	6	ROMEO AND JULIET Soundtrack, Capitol	3
7	7	AGE OF AQUARIUS Fifth Dimension, Soul City	4
8	9	ASSOCIATION'S GREATEST HITS Warner Bros.-Seven Arts	8
9	10	TOM JONES-LIVE Tom Jones, Parrot	5
10	8	BEATLES Apple	8
11	11	TIME, PEACE/GREATEST HITS Rascals, Atlantic	7
12	12	DEAN MARTIN'S GREATEST HITS Warner Bros.-Seven Arts	7
13	13	GENTLE ON MY MIND Glen Campbell, Capitol	8
14	14	FOOL ON THE HILL Sentry Menes & Brazil '66, AM	8
15	15	HELP YOURSELF Tom Jones, Parrot	6

4-TRACK

This Week	Last Week	TITLE-Artist, Label	Weeks on Chart
1	4	NASHVILLE SKYLINE BGO Dylan, Columbia	6
2	5	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	8
3	2	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	8
4	1	BLOOD, SWEAT & TEARS Columbia	6
5	8	3 DOG NIGHT Dunhill	7
6	6	AGE OF AQUARIUS Fifth Dimension, Soul City	6
7	3	GREATEST HITS Dorowan, Epic	3
8	10	AT FOLSOM PRISON Johnny Cash, Columbia	6
9	-	LED ZEPPELIN Atlantic	5
10	7	GALVESTON Glen Campbell, Capitol	8

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A man and a woman are looking at a cassette tape. The man is on the left, wearing a dark jacket and a yellow turtleneck. The woman is on the right, wearing a light-colored coat. They are both looking down at a cassette tape that the woman is holding. In the foreground, there is a black cassette player with several tapes inside. The background is slightly blurred, suggesting an outdoor setting.

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Side One

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THE ARRANGEMENT 2:43

by WILLIAM **Oliver** SHIFFRIN

CAN'T YOU SEE ? 4:27

by WILLIAM **Oliver** SHIFFRIN

LET ME KISS YOU WITH A DREAM 4:18

by WILLIAM **Oliver** SHIFFRIN

RUBY TUESDAY 6:22

by **M. JAGGER-K. RICHARDS**

Side Two

JEAN 3:13

from "THE PHANTOM OF THE OPERA" by **ROD MCKUEN**

GOOD MORNING STARSHINE 3:33

from the Broadway Musical "OLIVER" by **RADO-RAGNI-McDERMOT**

IN MY LIFE 3:33

by **LENNON-McCARTNEY**

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Acet A Friday of sparklers

NEW YORK—While much of the interest in the Fillmore East programs of July 3 and 4 centered on three groups making their first appearances at the theater—Blues Image, Man and the Soft White Underbelly—individual honors went to Ian Anderson, the leader of Jethro Tull.

Anderson, one of the most remarkable performers of the day, led his group through an over-whelming first of two shows on July 3, which made it difficult for the closing act, the Jeff Beck Group, to follow. But Beck at his virtuoso best almost met the challenge. The weekend's best single number was Iron Butterfly's "In-a-Gadda-Da-Vida," which closed the first of four regular Friday-Saturday shows on July 4, showing such rich Blues Image and Man made strong impressions.

The Soft White Underbelly, who opened the July 3 bill, demonstrated the ingredients for

success, but the Elektra quintet, which has had recent personnel changes, seemed to need more work together to propel excitement. Manny Bloom, lead vocalist, and Fred Roser, lead guitarist, were especially promising, but solid work also was turned in by bass guitarist Andy Winters, drummer Al Bouchard, and Alan Lerner on keyboards.

Among the better numbers for the group who ranged from blues to rock were "Fantasy Man," "Donovan's Monkey," and "Break and Cheese." Moss, opening on July 4, showed the value of experience as the young Columbia quintet, a cohesive unit, was strong vocally and instrumentally. "Sister Salvation," the unit's Columbia single, continues to have impact. Supa's (only identification) blues singing of "A Little Tenderness" at the Otis Redding also stood out. Gilbert Flavin excelled on piano and organ, while fine lead guitar and vo-

cals were turned in by Dennis Belline. Steady performances also were registered by bass guitarist Richie Cardenas and drummer Tony Krasinski, who also aided on vocals. Man has come a long way since the group recorded on RCA at the Rich Kids.

Blues Image started slowly, but soon got in the groove. Also manly in their intent was The Tampa group who displayed a genuine virtuoso in Joe Lala on conga drums, Manuel Bertram and Lala officiating played a wide range of drums and percussions.

Lead guitarist Mike Panera and organist Skip Come also are strong musicians, but the former seemed a bit strained in his mannerisms, possibly caused by nervousness, since Blues Image was the only one of the week-end acts making its New York debut.

Bass guitarist Mal Jones of Wales, the group's leader, was a steady influence throughout. ("Do You Have Something to Say" and "Lazy Day Blues" were among the top numbers from the group's debut album on Atco). The group's encore clearly was merited.

Showmanship
In addition to being Iron Butterfly's best number, "In-a-Gadda-Da-Vida" also affords the Atco group its greatest and only true opportunity for showmanship.

Doog Ingle, organist, vocalist and leader, impresses in all capacities in this one, while drummer Ron Bushy has a good long drum solo. Lead guitarist Mike Panera did some exceptional solo work in the group's biggest hit. The quartet was rounded out by Lee Dorman, a solid performer, on bass guitar.

As for Jethro Tull on July 3, there seems to no limit to Anderson's ability. He could well be the top pop flutist with a pop group. His playing style is alternated after Roland York. He has one of the best voices in the field. He can play mandolin versus tenor tagalong. But this is only a small part of his performance. Anderson's humorous quips are devastating. He plays while poised on one foot like a ballet dancer. He struts and stagers about the stage. He kids his fellow musicians.

But what a great group he's assembled! Not plagued by the technical difficulties that marred the Reprise group's first Fillmore East appearance, nor the illness that hampered their second, Jethro Tull delivered a new wave of sound or of softness, all with impeccable musician-ship. Drummer Clive Bonker also had one of the week-end's top solos and easily the best received as his long bit was frequently

(Continued on page 24)

Brown Sets Off Rockets Of Excitement at Garden

NEW YORK—Few artists have the magnetic appeal needed to fill an auditorium as big as the 20,000-seat Madison Square Garden, James Brown is one of those select few. A capacity audience watched his performance on July 4.

And Brown did not disappoint his fans. He stirred the crowd into a hand-clapping, foot-stomping frenzy of excitement with his imitative showmanship which he sustained with amazing endurance for the duration of his dual stint on the revolving stage.

Brown opened his segment of the show with the old favorite: "I Am Black and I Am Proud," and through a hypnotizing combination of sweat, gyrations, gimmicks and humor, sang, danced and screamed his way through a breathtaking rendition of "If I Ruled the World" and a host of other standards.

Sharing the one-night stand

were the Unifics, a highly talented group of singers and dancers, who have put together a first-class, fast-paced well-coordinated show which had everything from comedy to realistic imitations of most of the leading pop groups in the nation.

Marys Whitney, a popular fixture with the James Brown Revue, displayed a fantastic tonal range and voice control which she utilized to advantage in "Who Can I Turn To?"

Also on the bill were comedian Nipsey Russell, Tyrone Davis and the Young-Holt Unlimited, young-Holt Unlimited brought to the stage, in addition to its usual high standard of performance, an innovation in the form of an amplified cello, a classical instrument gaining popularity with hard rock groups. The group's treatment of "Eleanor Rigby" on this instrument was well received.

RADCLIFFE JOE

New Members Give Sea Train, Colwell-Winfield More Steam

NEW YORK—The Colwell-Winfield Blues Band reinforced their previous strong local impressions with a solid blues first set at the Cafe Au Go Go on July 2. Sea Train, with two impressive new members, showed the ingredients of a superior group.

While Sea Train formally opened the program, early arrivals were treated to a three-man jam session, including the Reprise's Jimi Hendrix, one of the most active of jammers.

Verve Forecast's Colwell-Winfield Blues Band also had a key change and what a good one it was. Jeff Laber proved a strong vocalist as he fit in well with the other six group members.

Beginning with "Walkin' Blues," the unit's musicianship shone through as a tight ensemble headed by guitarist Bill Colwell and bass guitarist Mike Winfield. Pianist Charles (Moose) Sorrento also played well, while solid support was supplied by saxophonists Jack Schoer and Graham Tilton. Com-

pleting the group is Chuck Purro, one of the better drummers around, as the set progressed, the septet demonstrated exceptional ability in solos and together.

Sea Train's two changes were Elliott Randall on guitar, and Billy Williams on drums. Both also did the lion's share of the vocal. The latter, especially, demonstrating a rich, throaty "Georgia" was a good blues, while "Sweet Creed Sweet" was a top-notch work for the instrument, which included Robert and Green on violin and Andy Kulberg on flute, two of the best pop musicians around. In "Sea Train," which is on their new A&M album, Kulberg switched to bass guitar as bass guitarist Don Kremer played sax.

"Flute Train" was a highlight for this group that ranges from rock to country to jazz to classical in its material. The new quintet should make its mark after the tightening more live performances should bring. Steve Elliott, a young folk guitarist, also was on the bill. **FRED KIRBY**

Signings

John Mayall has switched to Polydor from London (Billy Decca). . . Dino, Desi and Billy, former hit Reprise, signed a three-year contract with Capitol. . . Artists and independent producers. Their first Columbia will be "I Live for You." . . The Wild Thing, a five-man group, joined Elektra. . . Harold-Vue, formerly a part of the Persimmon Davis Group, signed with Bell, where Mike Hurst produced their first disc tomorrow. Today. . . Cathy Mills to Laurie, where her initial single is "Sandy" and "Viva to the Stars."

Clayton Kopp, a British rock quartet, signed with Tetragrammaton, where their debut disc is "Good Gold." . . Simply Sunday Morning, Graham Lyle and Benny Gallagher of the group are songwriters with Apple Publishing. . . Larry Williams to Bell, where he will produce himself through his Angelstone Sound Productions. . . Clay Perry to Perich, where their debut album will be "Poil Through

the Glass Prison." . . Chuck Specht, singer, guitarist and composer, signed with Rustic Management. . . Thomas and Richard Frost, a folk-rock duo, to Imperial. . . Anthony and the Imperials re-signed with the Wren Morris Agency.

Hooker Is Cool Bluesman

NEW YORK—John Lee Hooker never lost his cool at Ungano's, Wednesday (9) as he presented his personalized blues accompanied by microphone whine, amplifier hiss, his electric guitar and educated foot. The foot beats out a lazy tempo (Hooker's favorite) for the Stax artist to deliver autobiographical ramblings about life and hard times, mainly involving women. An insidious guitar riff is grafted onto his talking blues, "I'm Bad Like Jesse James," a

complaint that he is "Locked Up in Love Again" is uttered and he points out that he has "No Friends Around" (Hooker's version of "I'm Blue" is Hooker's unique guitar style, still with deep country roots despite amplifier violence, is surface simple but on analysis can be found to be a buffness the force, supersede it and generally take its share of the work. As Hooker closes with an analysis can be found to be the finishing touches to a bluesman. **IAN DOVE**

Miss Hester in Top Form

NEW YORK—The Carolyn Hester Coalition made a strong impression at the Schaefer Festival in Central Park's Wollman Rink in the first show on Wednesday (9) as Miss Hester was in excellent form both vocally and physically.

Miss Hester, well known as a folk performer, has three first-rate musicians backing her: Dave Blume on bass guitar and piano, Steve Wolfe on lead guitar, and Skeeter Camera on drums. Wolfe and Blume had good solos.

The key to the group's success was the solid, appealing voice of Miss Hester, as the Coalition turned to its Metro-media album for the folk rock, "East Virginia," which is alternated after Roland York. "Half the World" and the rocking "Big City Streets."

Miss Hester also rang out with an exceptional jazzy version of "St. James Infirmary."

while "Rise Like Phoenix" was a strong closing number. The group performed before a packed crowd of over 5,000, mostly drawn by Columbia's Blood, Sweat and Tears, who gave a powerful set of their regular material.

FRED KIRBY

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CAROLYN FRANKLIN, whose first RCA single is called "The Boxer," meets artist James Earl Jones, star of the Broadway production "The Great White Hope."

Schaefer Jazzfest At Randall's Island

NEW YORK—Teddy Powell will present the Schaefer New York Jazz Festival at Randall's Island Aug. 16, 17, 23, 24, with an all-star line-up including Duke Ellington, Dionne Warwick, Count Basie, Aretha Franklin and Lou Rawls. Proceeds for the Aug. 24 performance will benefit the New York Urban League Marine Academy.

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- Hair
- Good Morning Starshine
- Easy to be Hard
- and the rest of the great score from the smash musical.



A Product of International Tape Cartridge Corp., Fairfield, N. J.

Gordon Prod. Formed by 3

LOS ANGELES—Marc Gordon, manager of the 5th Dimension, Al Wilson and Thelma Houston have formed Marc Gordon Productions for involvement in management, record production and music publishing. Dick Broder will be the firm's vice-president.

The management operation will include the 5th Dimension, Wilson and Houston, as well as the Young Ideas, Neal Clark, the Happy Medium, the Nite Train and Carson, Albert and White.

The record company will be known as Colon-United. Gordon and Broder will produce some of the acts and Scott Barnes has been brought in as head of the a&R department and exclusive record producer.

The publishing activities will include Balloon Music (ASCAPI) and 5th Star Music (BMI). Also, Gordon has formed his own two publishing firms which are Caesar's Music Library (ASCAPI) and Tunesmith Music (BMI). Writers already signed exclusively to the new publishing firms are Scott Barnes, Neal and Bonnie White.

Talent Streisand Launches L. V.'s New International Hotel

LAS VEGAS—The \$80 million International Hotel combined fireworks, hoop-la and Barbara Streisand—a \$100,000 a week—for an opening that left homefolks more impressed than entertained.

With 30 stories, 1,500 rooms and a unique off-Strip location, there was no doubt the hotel impressed even the most skeptical in this neon capital.

And Miss Streisand's voice lived up to its worldwide fame. Beginning with "I've Got Plenty of Nothing," moving onto other standards such as "People," "Happy Days," and "Don't Rain on My Parade," Miss Streisand proved her voice was big enough for the vast showroom (1,600 dinner seats plus a balcony for boozers).

Wearing a floor-length, pink accordion-pleated chiffon gown, Miss Streisand appeared nervous. And, her humor seemed aimed at an "in" crowd made up of her agents, friends and managers.

Nevertheless, the music directed by Bobby Morris and backed by 40 superb musicians was a tremendous treat. Peter Matz smoothly conducted the group.

While her diehard fans contended Miss Streisand's music matched the best ever heard on the Strip, her critics argued that a tape recording would have offered more showmanship. But, the Strip itself is noted more for merchandising showmen than for good music. And, in this category, Miss Streisand failed to satisfy some show guests.

TOM WILSON



JIMMY BOWEN, left, chats with Dean Martin after completing recording session recently in Los Angeles. Bowen's Amos Productions is putting together Martin's newest album for Reprise.

From The Music Capitals of the World

(DOMESTIC)

CHICAGO

Recording acts scheduled at Kinetic Playgroup through mid-August consist of Spirit, Pentangle and Alice Cooper (July 11-12); Led Zeppelin, Savoy Brown and Litter (July 18-19); Richie Havens, Jethro Tull, and Spooky Two (July 25-26); Jeff Beck, Fleetwood Mac and Jerry Reed (Aug. 1-2); Al Cooper and Three Dog Night (Aug. 8-9); Johnny Winter, Paul Butterfield and Ten Years After (Aug. 15-16). Shows are every Friday and Saturday evening and a jam session and amateur audition night is held each Tuesday.

Female vocalist Koffie, who records on Philips, is at the Flower Pot. The act, known as James and Koffie, has a single, "Different Shades." Charles Wiltz and Dick Gascon, 22nd Century Productions, held their second concert at the suburban Northbrook Sports Complex July 3 featuring The Van Shames, Sir Douglas Quintet and folk guitarist Fred Holtstein. Three Dog Night, Oliver and Underground Sunshine were featured in another concert July 10.

Comedian Jack E. Leonard and vocalist Sylvia Syms were at Mister Kelly's through Tuesday (15). Triste Jazero, a group recording for White Whale Records, made its nightclub debut at the London House July 8. Young-Holt Unlimited is set for a four-week engagement starting Tuesday (22) at the London House. Vocalist Taty

Ferro and comedy team Boylan & Peddle appeared at the Playboy Penhouse Sunday (20); vocalist Jan Ferrar appeared in Playboy's Playroom during the same period. Vocalist Kim Martell appeared at and opened a supper club July 1. Thelma Houston, Danhill vocalist, made a recent appearance at Blues & Gals on WYON radio personality E. Rodney Jones' night. Bob Miller, writer and producer for the Delta, is a proud new father. Frank Guiliano and Vincent Ippolito have formed G. I. Associates, a record production, management and booking firm. EARL PAIGE

LAS VEGAS

Country-music stars have moved out of hotel lounges and downtown Casino Center showrooms to capture center stage on a half dozen of the most respected Las Vegas Strip theaters and big rooms.

Eris Presley will follow Frank Streisand at the new International

(Continued on page 38)

TOP QUALITY
8X10 PRINTS
LITHOGRAPHED ON HEAVY BROMIDE
UNDER 3¢ EACH
IN 1000 LOTS
500—\$18.95 1000—\$29.75
For large quantities add \$22.00 per 1000

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Really **BREAKING OUT**

CONTACT YOUR LAFF DISTRIBUTOR

WAF RECORDS 2643 SOUTH GULF ST. CHEROKEE BOULEVARD LOS ANGELES, CALIF.

Holiday of Sparklers

• Continued from page 23

punctuated by standing ovations. In one number, Anderson went to mandolin, backed only by Bunker on bongos and a miniature bass drum. Martin Barre on lead guitar and Glenn Cornick on bass guitar also were strong. Beck's virtuoso guitar was brilliant for the closing Epic act which no longer had the fine piano of Nicky Hopkins.

FRED KIRBY

WHICH WILL BE NO. 1 FIRST?

★ **What Does It Take To Win Your Love**
Jr. Walker & The All Stars, Soul 35062

★ **My Cherie Amour**
Stevie Wonder, Tamla 54180

GEORGE JACKSON HAS HAD 6 HITS IN A ROW.

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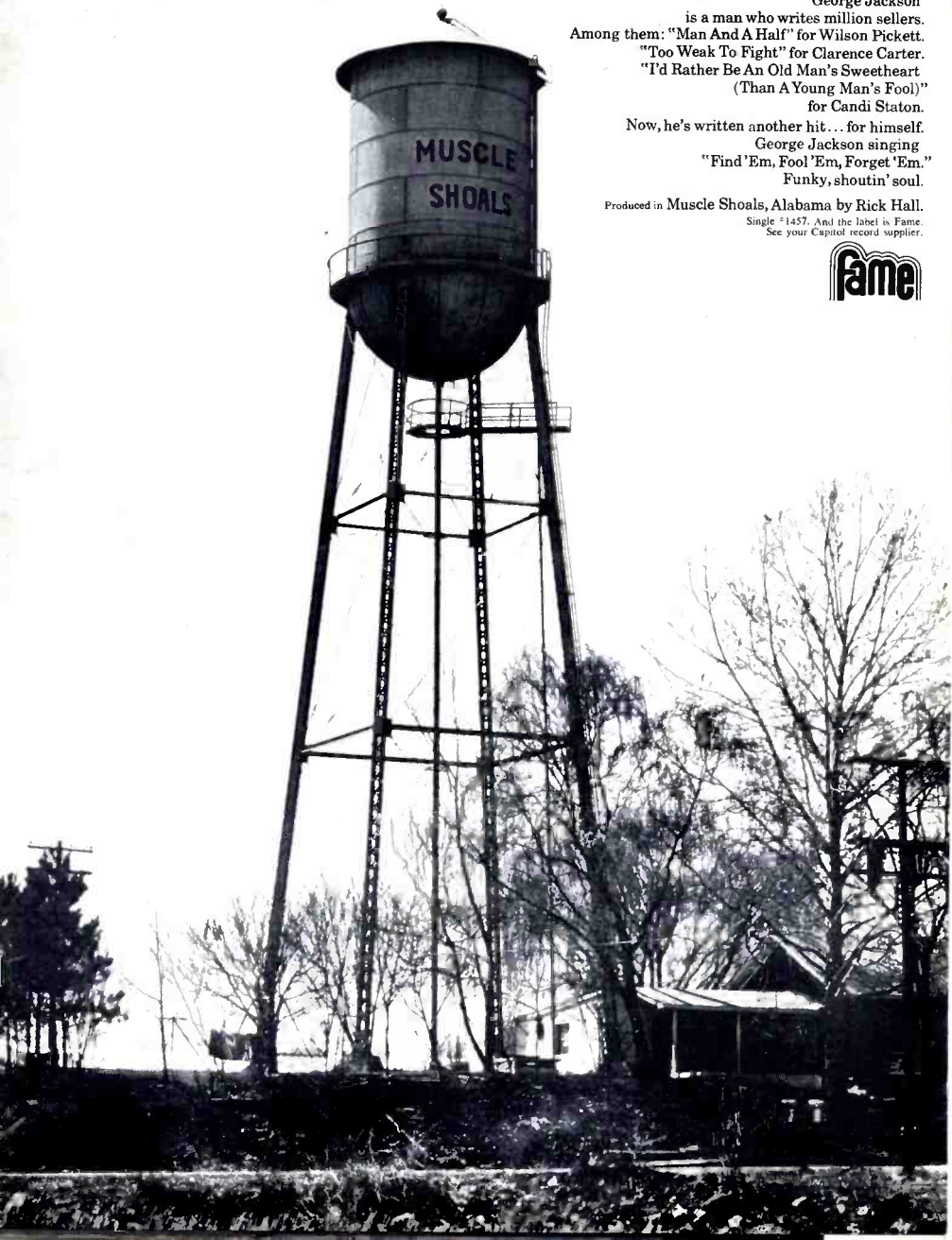
George Jackson
is a man who writes million sellers.
Among them: "Man And A Half" for Wilson Pickett.
"Too Weak To Fight" for Clarence Carter.
"I'd Rather Be An Old Man's Sweetheart
(Than A Young Man's Fool)"
for Candi Staton.

Now, he's written another hit... for himself.
George Jackson singing
"Find 'Em, Fool 'Em, Forget 'Em."
Funky, shoutin' soul.

Produced in Muscle Shoals, Alabama by Rick Hall.

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Growing public publishing co. seeks space salesman to service music industry, records, tapes, and hardware. Base salary \$10,000 and up depending upon related experience.

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GEORGE BURNS
JOHN DAVIDSON SHOW
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WHICH WILL BE NO. 1 FIRST?

★ **What Does It Take To Win Your Love**
Jr. Walker & The All Stars, Soul 35062

★ **My Cherie Amour**
Stevie Wonder, Tamla 54120

Circus Jazz 1-Nighters at Lambertville

LAMBERTVILLE, N. J.—A series of one-night jazz and circus concerts will highlight the 21st season at the Lambertville (N. J.) Music Circus, beginning Sunday (13) with the Brooklyn Bridge.

Other July attractions include the Guess Who, the Spiral Staircase, Ramsey Lewis, the Classics Four, Ray Charles, Duke Ellington, Buddy Rich and Three Dog Night. August bookings include B. B. King, Canned Heat, Peter Nero, Woody Herman, Vanilla Fudge, Dave Brubeck and Gerry Mulligan, the Cowbells and Count Basie. Tentative attractions on the schedule are Country Joe and the Fish, the Association, Gary Puckett and the Union Gap, and Ferrante and Teicher.

Talent

Procol Harum, Byrds At Best—Dylan Style

NEW YORK—While Dylan slept in Woodstock, and the band slept in its big pink house, royalties and regards came pouring in from Fillmore East, Saturday (28), when Procol Harum the Byrds and Raven, Columbia blues group, wired their best to the self-exiled pop patriarchy to whom they owe their schooling and big post-graduate paydays.

The Byrds, who have made a living singing Dylan "straight," pleased Fillmore friends with their sugary, countryified harmonies on old Dylan tunes. Tasteful as an expensive suit tailored without imagination, and safe to the point of insignificance, the four Byrds glided effortlessly through "Mr. Tambourine" and "Lay Lady Lay," dressed up beautifully by Char-

ence White's quick, crying guitar and the halcyon of the post-60s big Byrd, Roger McGuinn. Gene Parsons on drums and John York on bass are the real guts of the Byrds' marvelous, ungenial, mucky harmony, leaving the glamour to McGuinn, whose silly charades to the heavy lyrics are embarrassing to watch. McGuinn, the sole survivor of the group's transitions and a pop patriarch himself, showed sensitivity rather than longevity as he dropped sweet nothing at the audience as if he were hosting "American Bandstand." But despite McGuinn's antics—and thanks, inevitably, to his perseverance—the Columbia group's quixotic blend and warm, romantic truth-saying carried their fine material over a silky sea of memories as mellow and mesmerizing as old camp songs from summers gone by.

Tapping the bill with their dramatic highs, lows and fading, dramatic runs, Procol Harum staged their sea story, "A Salty Dog," with dark elegance and fiery rock orchestrations. Continuing up the briny, crashing swells of the sea and a sense of voyage with their instrumental excellence, they joined the depth of the procedure with the dynamic majesty of Richard Rodgers' "Victory at Sea" score, tossing thoughts and moods upon the beach at Fillmore long, and the Byrds' "Hesperus" had passed from sight.

Alive with the Dylanesque ambiguities of Gale Brannson and the guitar of Kate Reul, and sung by Brooker with the hungry, hollow howl now famous as the voice of the hand, Procol Harum has ascended to rock supremacy. Musically intense and blessed with the burning metaphorical quality of Dylan, the group ripped the audience to the point of dumb awe. Every member of the group—including Matthew Fisher on organ, Dave Knights on bass, B. J. Wilson on drums and guitarist Robin Tremont—is a professional rock musician, individually excellent and collectively superior to just about all of rock's past armies scattered hopefully over the countryside. Procol Harum record for A&M Records.

ED OCHS

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD—When button-nosed, blond Helen O'Connell flew out last week for a three-week run at the Rainbow Grill, 65 floors above hectic New York traffic, she was buoyed up by a new coiffure, new gowns and a new manager, amiable Joe Shrinman.

Helen has been singing as a pro for more than 30 years. She's been everywhere, seen everything and done it all. In the days of the big bands she carried with Jimmy Dorsey, made a half-dozen or more million-

selling records and was one of only three "chitps" we knew out of many in a couple hundred, who was genuinely loved and respected by her sidemen.

RCA will issue an O'Connell Christmas album—this fall. Are there any other ex-orchestra singers from the 1930's as active today as Ohio-born Helen?

Lyrics of pop tunes today are a lot dirtier than they were a generation ago.

Don't you believe it. Frank Zappa's unblushing Mother, the Fugs, the MC5 out of Detroit and one or two others build their acts around prurient "leerics," admittedly, and are hardly a credit to the music profession. But many of us forget the old days.

Cab Calloway, one of the most gentlemanly of all maestros, persisted in shouting lyrics having to do with opium smoking and the behavior of a female named "Minnie the Moocher." Cab's various Minnie songs were sensational clicks on records and in theaters.

(Continued on page 36)

'Vivienne' Hot In WLW Area

CINCINNATI—Topping album sales in the area the past week, "Vivienne's" initial release on the new Encore Records label by WLW television personality Vivienne Della Chiesa. The limited release covers Avco Broadcasting's TV network area embracing Cincinnati, Dayton and Columbus, Ohio, and Indianapolis.

In hitting the No. 1 slot in sales, "Vivienne" topped such stalwarts as Elvis Presley, Perry Como, Ed Ames, and "Hair," according to officials of Ohio Appliances, Inc., local RCA Victor distributing firm which is pushing the new 12-tune deck. Released seven weeks ago, "Vivienne" sales to date have hit near 25,000, an Ohio Appliances spokesman said. Kroger stores in the territory have been stocked with 11,500 copies of the new album.

It was reported from Nashville last week that one of the owners of the Encore label is dicker with a major recording company to acquire the album for national distribution. One of the new tunes in the album, "Since You Came Into My Life," by Ed Labanski, is slated to be released soon as a single. It has been netting heavy air play in the area.

Vivienne Della Chiesa, former opera and night club artist, joined WLW in 1967. Her 90-minute, five-day-a-week "Vivienne" show was formerly heard on Avco's four-city net but is presently heard on WLW-TV only.

WSM & Opryland Taps Untapped Youth

NASHVILLE—WSM, Inc., and its Opryland Record label have placed the accent on youth to bring untapped talent to the surface.

The label now has under contract, and on a road tour, 12-year-old Louie Roberts, 15-year-old Ben Shaw, 15-year-old Bobbie Roy, 14-year-old Tommy Jones, 9-year-old Mike Holt and 12-year-old Ricky Caldwell, and 15-year-old Billy Troy.

Together they constitute the "Young Country Show" which has been appearing in six Florida cities, July 4 through 19. The show was booked by WSM. Roberts, who already has gained national attention through TV exposure, is headlining the show. He was the first artist to record for the Opryland label, signed after he won an area-wide talent search staged

by WSM-TV. A dynamic singer, his father plays steel guitar in the Hank Snow Band at the "Grand Ole Opry."

Billy Troy also is the son of an "Opry" artist, Uncle Josh Graves, the long-time doo player for Lester Flatt. Young Troy formed his own trio, the others of whom are Bunch Davis and Walter Leonard. They are trying pop music, they returned to country and have been successful in this field. They made their debut on the "Opry" in May.

Ben Shaw, a teenage instrumentalist, made his "Opry" appearance June 20, then quickly was signed for the Young Country Show. He is from Franklin, Ky. Bobbie Roy, from Staunton, Va., debuted on the "Opry" June 6. Signed by Grand Ole Records, she is the only female

(Continued on page 38)

Bobbie Gentry. "Touch 'Em With Love"

capitol



PRODUCED IN NASHVILLE BY KELSO HERSTON.
ST-155. AVAILABLE ON RECORD AND ON TAPE.

CBS' Webster Sees Local Radio Salesman as Key to Spot Pulse

By CLAUDE HALL

NEW YORK—When it comes to producing a commercial, many radio salesmen at local radio stations, especially at those outside the major 10 or 15 markets, have a better feel as to what will work than salesmen in a major market, believes Maurice Webster, vice-president of the CBS radio division for division services.

Webster, who started in radio as an announcer on KVI (now in Seattle) when it was located in Tacoma, Wash., feels the reason that local radio stations can thus produce highly effective commercials is that these salesmen are able to work closely with the individual store owners themselves.

If there's any weakness to the commercials on these radio stations, it's that the guys doing it know more about radio than advertising. Webster pointed out, of course, that the same deficiency exists at the agency level because they are full versed in advertising, but have little knowledge of real radio. "The agencies are not as experienced in the actual stations as they should be," Webster said.

Webster is well-versed in radio and was a friend of personality Peter Pett on the early days of decay-time radio on the West Coast. He used to work on "The Hollywood Barn Dance" radio show which featured the Stafford Sisters. "It was a lot of fun," he said. "Unfortunately I find a lot of guys in radio saying: 'Boy, those were the good old days.' They've

become confused. They use that as an excuse for not keeping up with radio today.

"I think the great days of radio are right now," reflecting on the changes in radio advertising over the years, Webster said that one that has virtually faded is the personality in commercials. Back in the '40s and '50's in the program, the humor was in the radio. "So you could have 60 seconds by somebody talking about Velveta Cheese or Johnson's Wax. Now, with music shows, radio stations have to cover all aspects in their commercials — from humor to everything — in order to gain the attention of the listeners."

Webster is probably one of the most in-demand speakers in the advertising world. Recently, before the Associated Merchandising Corp., he spoke on the use of radio by "alert" department stores. Their budgets are increasing because radio is producing results. Creatively, however, department store usage of radio has a long way to go. "The old jingle concept of commercials is fading, he stated recently. "Today, it's a song and its musical quality is equal to the best of Broadway stage." As for humorous commercials, some are so funny they forget to sell the product. Others just offend. "It takes skill to create a good humorous commercial, and that usually means people with show business background, well as advertising background.

Humorous commercials cost more than other types, but their impact can be far greater."

He felt the unstructured commercial is the most interesting of all. Its original like cuts which advance the product story without a continuing plot line, can produce fast and positive reaction to radio campaigns, he said.

Webster has spent most of his career with CBS, joining the company at KXK in Los Angeles before World War II. After serving in the U. S. Navy, he was named assistant production director of the station, later became director of operations. In 1958, he became general manager of KCBS in San Francisco. In 1961 he became general manager of CBS Radio Spot Sales, which he held until 1967 when he organized the new division. During the past 16 months, he has made 22 commercial spots on creative commercial uses of radio in 20 major cities.

Selling Sounds

What's doing among the major music houses. Items should be sent to Debra Kenzik, c/o Billboard, 165 W. 46th St., New York, N.Y. 10036.

WEEK OF 1-5 JULY

GRANT & MURTAGH, New York—881-4000

- (Pat Geisinger, Administrative Assistant, reporting)
 - Lea's Corsets (Lush Plush, Shags of Paradise, a Carolyn Nylen), for advertisement at A&R studios.
 - Fandango's, Corn Chips, for Foote, Cone & Belding; Jim Conatos was the producer. It was a TV spot recorded at 6 West recording.

DUNWICH PRODUCTIONS, LTD., Chicago—(312) 664-3632

(Jim Golden reporting)

- New York Telephone Co. for BBDO; Bill Trout was the producer for these four spots recorded at Universal with the Hit-Us. Eddie Higgins and Bob Schiff were the musicians.
- Coca-Cola for McCann-Erickson; Bill Trout produced a re-do of the American Brand spot at Universal. Bill Davis was the agency producer.

DAVID LUCAS ASSOCIATES, New York—581-3970 (Roberta Cuber, production Co-ordinator and representative reporting)

- Brack (Florida) for SSC&B; Stan Nobles was the producer and Carolyn Hirschman was the writer. It was a TV spot recorded at Oatham Studios, Aris Kleban was the engineer.
- Gillette (Shaving Cream) for Gray Advertising; Peter Schwartz was the producer. It was a TV spot recorded at A&R Recording Studios.

LOJ GARISTO PRODUCTIONS, New York—759-6210

(Frank Garisto, reporting)

- Bond Bread for McCann-Erickson; Jay Johnson was the producer. It was a TV spot recorded at National City 5th Ave.

Ad Notes

By CLAUDE HALL
Radio-TV Editor

Bill Blachly, one of the nation's top music engineers and film mixers, has joined National Recording Studios; he worked on many top 40 singles. Adrian Barber, president of Abbt Music, has signed an exclusive agreement with Tina Stern for commercial, audio-visual promotional films and film productions. Abbt Music has just opened branch offices in Los Angeles at 6515 Sunset Blvd. Howard S. Mighan, Catalyst, and Albert B. Shepard, president of Media Survey, Inc., have been re-elected chairman of the board and president, respectively, of the International Radio and TV Foundation.

Sanford Sheldon has been named head of program development for Western Video Production; he'll work closely with Richard Dismore, WVI vice-president and director of program development. M. Gottlieb, executive vice president of Hollywood Video Center, Sheldon helped write and produce such shows as "The Pat Boone Show," and "Playboy After Dark." ... Music Makers Group, Inc., one of the nation's largest producers of commercials music and sound services for radio-TV stations, continues to expand. Latest acquisitions include Dell Plastics Co. of Brooklyn, manufacturer of toys and premiums. Milton Herson, president of Music Makers, also announced the establishment of six new theaters in shopping centers in New Jersey, which will bring the number of theaters operated by Music Makers to 12 by the end of the year.

One of the most-played dynamic sounds you'll be hearing on the air the next few months is "Do the Coon Skin," a new song written as radio as an ad medium. Lyrics for the spot, which will be heard on about 3,000 radio stations, were written by Chuck Blore and Don Richman and the music by Stan Hoffman. The contemporary music spot is one minute. ... Singer Marlene Veronique flew to Detroit to record the new spot for Motor Co., ... George H. Gallup, vice-president of sales for NBC Radio Network, has been named chairman of the International Radio and TV Society's fourth annual Radio Commercials Workshop Committee. The Workshop will be held Oct. 16 in the Sheraton Empire Rooms of the Waldorf-Astoria Hotel in New York. The workshop brings together sales, programming, and creative executives from radio and advertising industries to discuss ways in which radio commercials can be improved and made more professional. ... It's a good thing, says Allan Mischin, one of the owners of Aura Recording Studios, does the vocals on Kodak's "Nice and Easy" spot. ... Bill Davis, music director of McCann-Erickson, recently supervised a Coke jingle at National Recording Studio.

CHICAGO—"Agencies think I'm a little quirky," Bobby Whiteside said. At 27, and as a musician, songwriter, singer, jingle-writer, arranger, record producer, artist manager and music publisher, Whiteside has a lot going for him, but he doesn't get too much credit for his budding success to this city's musicians. "So many producers of commercials believe musicians are not good players, not okay. I disagree. I look to musicians for ideas, and for their reaction to my ideas."

Whiteside disagrees with a lot of what is happening in commercials today. For example, he said, "Every record company I know is rushing into the production of commercials because they're recording the hot groups and are tight with the contemporary sound. They're charging astronomical prices. This won't last."

"Why should advertising agencies buy a sound that is like something when established producers of commercials can get it up with something in the same vein, something original and something that is all yours?"

"I also disagree with those who say Chicago is where you're not happening. It (meaning recording activity) has to happen here. We have the greatest musicians; great facilities for renting any kind of instrument imaginable; people such as Shirley Hamilton who can come up with special effects like a group of opera singers or a smooth sax. Jimmy Dament: great transportation where you can come in, cut a session, and be out of town that night; and all our studios, Columbia, RCA, Universal, Chess, Audio Finishers, 8-track, Sound Studios, Joy, Paragon and Boulevard are right in the Loop area."

Whiteside, negotiating for his own recording studio, said he has cut 100 commercials since February. His list of clients, brand names as Phillip Morris, Schlitel, Kleenex, Ultra-Sheen, Peter Pan, Sears, Swifts, Chicago Sun Times, Gibson Guitars, Blatz

beer, Florshiem, Marshall Fields and many others. His variety of ideas have ranged from a "Mini opera," a country hoo-down and "something similar" to the music from "2001," to a rock and roll bicycle commercial for Sears, a string orchestra spot with a novelty track in the middle and "things like Lawrence Welk and Guy Lombardo."

Whiteside admits that the costs of producing commercials that require a lot of creativity — his recent spot from Phillip Morris ran 60 seconds and involved 28 time changes — present a "tremendous challenge." He said, "I pace myself, trying never to take on a job that I can't do, vote the proper amount of time to. Also, I keep an open slot at Chess every week for my major sessions. They assure me I'll never be crowded out."

As head of Bobby Bruce Records Productions, Bruce-Graham Public Relations, Trestlehead Publishing, Trestlehead Jingle Producers, Bobby Whiteside & Associates, all loosely organized under the Trendsetters, Whiteside admits he is tremendously ambitious. These ambitions include composing a "rock opera, built around the Chicago Fire."

and "producing a record that cracks the Top 10."

Meanwhile, he buys about five or six albums a week "to make sure I'm with the new trends," works 16-hour days from an office in his home "so my fans can get to know me," and hopes to produce a hit record with Braitre Minority, an act recording on Kenny Meyers' Amaret label, or Froother Unlimited, a group that records on Cadet Concept.

It is, perhaps, significant that Whiteside relates a story about Phil Specter attending a high school reunion driving a Rolls-Royce Silver Cloud and surrounded by bodyguards, a story he told to Les Bridges who profiled Whiteside in a recent Chicago Tribune magazine feature.

Wrote Bridges: "Whiteside's music is a little raw and unfinished, and he does a lot of improvising with both musicians and the engineering. He'll spend time overdudding, adding reverb, echo, and other electronic effects that are so important to the success of rock music or whatever you call the stuff young people like to listen to."



By CLAUDE HALL
Radio-TV Editor

You would have thought that Dean Tyler would have dropped me a note about his new job as music director of WTMJ, a listening station in Philadelphia. After all, ... Dean had been previously music director of WTMJ, Camden, N. J., ... Okay, here's where I cause some trouble. Too many people are following the way it is in Washington: the people who are passing in front of its mike, all too briefly, aren't saying complete names of the well-known station there. Latest to exit is Ted Clark, who had been program director for more than a year.

A certain garage owner in Connecticut called me last week. Said he'd gotten more than 20 telephone calls from all over the nation, including one guy who refused to believe I was married. I've never been married, I was in all my life. Now I'm wondering if 20 people called the correct number I put in Vox Jox last week, ... I just talked to Charlie Parker at WDRC, Hartford, Conn. He confirmed a rumor floating around among record promotion men (who are worse than washwomen about the phone)

(Continued on page 32)

Radio-Programming

Radio Plugs of LP's Avalanching

• Continued from page 1

of about 1,000 spots. Last week alone, according to operations manager Frank Maruca, Buddah Records, through Handeman distributors, had booked a total of \$1,500 on one album — "Moonlight." WKRN-FM, which features progressive rock, has been scoring \$5,000 a week from record company advertising alone. Are Distributors and Jay Kay Distributors have been spending heavily, Maruca said. The labels include Capitol, A&M, Columbia, Vanguard has increased their advertising in the past few weeks. London does some advertising. RCA does very little. ABC does some. The AM station is billing about three times as much in dollar sales volume as the FM, he said, because of the higher rate fees.

Norman Wain, general manager of WIXY in Cleveland, reported that Midwest Distributors has a 52-week contract at

the station that involves record stores. The station also has a 52-week schedule with Capitol Records.

Joe Cuff, chairman of the executive committee of Robert Eastman & Co., national advertising representatives, said that Capitol Records in the past three months bowed one of the largest schedules of advertising he'd ever seen by a record company in radio. There were several orders exceeding \$10,000 per market in more than one market, he said.

Like Miles David, Cuff felt there has been a marked increase in advertising on radio by record companies in the past six months. And he felt this was logical. Record companies are finding out, Cuff said, that the best way to sell a record is advertising on the type of station that plays the record. He pointed out that the Top 40 radio audience is highly unique "because most of them are married to their radios."

Mike McCormick, program director of KQV in Pittsburgh, felt that record company commercials were increasing on his station. "I think record companies are using radio more and newspapers less. Regional record men know radio creates the initial demand for the records. So, if you advertise the product at all why not put it on the product itself?" He pointed out that the role of regional record promotion men is changing and "part of their job today is knowledge of merchandising and advertising of their product."

WIXZ, Pittsburgh, is reported to be billing quite a lot of record company advertising and a slate from Liberty Record Shops in town.

Not every station comes in for advertising. Art Simmers, general manager of WTRB in Albany-Troy-Schenectady, N. Y., reported little advertising from record labels and the only rea-

son for this is that most of the distributors service the market from Hartford and New York. Capitol Records spends the most in the area, "but that's not saying much."

The trend to advertise on radio is increasing, however. David feels that you "can do things with advertising before the ordinary exposure of a record." There are people who may buy a particular good album if they hear it on radio, he said, and even more people who might buy it if it were advertised. "You have to suggest . . . and create an appetite and demand."

All major industries advertise, he said, pointing out that airlines advertise "to expand the base of people using airlines for travel as well as to establish a brand preference." Record companies haven't been doing this sort of thing, and "nothing can take the place of advertising the potential customer for his order." The mere psychology

behind asking people to go out and buy something accelerates sales, he said.

He even felt that an "intelligent" advertising campaign addressed to singles records might boost singles sales and, though he didn't want to pass himself off as an expert in the record field, he felt the advantage that a single has is its "novelty." It's right now and it's new and radio is the best medium for exploiting this type of immovability.

One of the things discussed in the meetings with record company executives, he said, is the RAB — developed "accumulative audience charts." On these charts, if you have the audience rating of the station you're planning to buy and the number of spots you're placing, you multiply them to get a gross rating. Through this, the RAB can judge what percentage of the listening audience you're reaching in a week and how many times each listener.

THE ALBUM QUESTION Changes Would Be Technical

Editor's note: What would happen to Top 40 radio if the single record continues to wobble in sales? How will music directors and program directors make use of the album? How will they pick the best album cuts? Here are some viewpoints of program director Skip Broussard, WKGN, Knoxville, Tenn., given in a concept of what he would do if there were no 45 r.p.m. singles. This is the first in a series.

I don't think that 100 per cent LP music should be the music industry decide this trend, will noticeably change the "sound" of what is now Top 40 radio. This is due to the probable fact that the LP music Top 40 program directors will program what will be done by the artists and producers who presented him with material for his singles playlist. I could take all the records on my playlist right now and dump them in the Tennessee River, and if all those artists had LPs, I could simply replace the 45's with a good LP cut or two and maintain the same sound with no threat of format change. There would be a short period with an unfamiliar sound on the air because the material would be new. Top 40 radio, as we know it now, would persist. But the music and radio industries must keep up with each other; we must stay neck and neck and progress together if both of us are to exist. Thus, if the 45 were eliminated, radio would only have to make technical changes to accommodate the trend. If the LP were the only form of disk music available, I predict all radio stations will ease into taped music. Turntables will gather dust. Many stations, especially in union markets, use carted music. Those that do not will be forced to do so because LP's are too awkward to handle especially when specific songs are the only ones allowed for airplay.

The right cuts to play will be determined much in the same

way that 45 releases are programmed. The record company, knowing they must pick one or two cuts for their promotion men to work, will decide on the cuts much as they decide what to press on a 45 disk. Good programmers will still correspond to Bill Gavin and R3 and read the trades. They will learn which cuts are receiving whose airplay in which markets. Promotion men will still wrestle with programmers in getting their product on the air. But programmers will have more problems learning which cuts are selling the LP in his local spots. He might be playing a wrong cut and not know if he can't learn the preferred cuts. More and more emphasis will be placed on request line response.

It is obvious, first of all, that program directors are going to be determined to change their whole approach to accommodate the record industry. I, for one, will refuse to program an entire LP to the music industry despite the listening audience you're certain that other programmers who have devoted precious time, energy, money, and effort to determining the best method of garnering attractive numbers will be reluctant to begin all over again. This is what will happen: First of all the competition between artists for airplay will be tripled, due to the competition between which cuts per artist are to be programmed. Each artist can have up to 15 cuts at a time. Program di-

(Continued on page 32)



RENEWING HIS CONTRACT as a regular on Avco Broadcasting's weekly country music syndicated TV show "Country Harlequin" is Kenny Price, left. Gene McPherson, vice-president of TV programming, signs while Dick Thrall, executive producer of the show, looks on. The show is slated for a new mod image when Henson Gargill takes over as host Aug. 2. Avco Embassy Pictures is the syndicator.

Radio Shorts For Blacks

NEW YORK—A two to three minute radio series to black audiences has been launched into syndication by Barry Beere and John F. Small of American Black Communications, Inc. Show is slated "Focus on Black." About 100 of the short shows will be produced monthly. Guests interviewed will include Dionne Warwick, Pearl Bailey, James Brown, Count Basie, and Nancy Wilson. Johnny Nash will appear regularly as representative of the entertainment industry.

KEGL Takes To the Air

SAN JOSE, Calif. — KEGL, a new country music station, has gone on the air. The station was formerly known as KGNU when it featured middle-of-the-road programming. General manager is Robert J. Hoth, former executive vice president of Public Radio Corp., headquartered in Tulsa. KEGL was purchased by Barnes Enterprises from Royal Bear Broadcasters. Barnes Enterprises has also bought KWG in Stockton, Calif., but contemplates no programming changes there. Chris Lane is program director; he was formerly with WIL, St. Louis.

on the summer show will be Levlie Gore, the Brooklyn Bridge. O. C. Smith, the Beach Boys, the Cowells, the Baja Marimba Band, the Ohio Express and Count Basie.

TV Series Set From Steel Pier

ATLANTIC CITY, N. J. — "Steel Pier Swings," a new color variety show originating from the Steel Pier and hosted by Ed Hurst, has been launched as a summer TV series. The show will be seen on channel 9 in New York. Among the record artists who'll be featured

WHAT'S HAPPENING

—New on playlists this week—

- KRIZ, Phoenix**
 - "Sing a Simple Song of Freedom"—Tim Hardin, Columbia.
 - "Yourself Go"—Friends of the Dimensions, RCA.
 - "I Will Take You There"—Hal Frazier, RCA.
 - "Barnabas Theme"—Christi Theremin's Era, Epic.
 - "Questions 67 & 68"—Chicago Transit Authority, Columbia.
- KLIF, Dallas**
 - "Merit Cash Express"—Crosby, Stills and Nash, Atlantic.
 - "Elle & Laura Jones"—Dusty Springfield, Decca.
 - "Put a Little Love in Your Heart"—Jackie DeShannon, Imperial.
 - "I'm a One Woman Man"—Steve Young, A&M.
 - "Working on a Groovy Thing"—Fifth Dimension, Soul City.
 - "The Color of My Love"—Jefferson, Decca.
 - "Clean Up Your Own Backyard"—Elvis Presley, RCA.
 - "Hurt So Bad"—Latterman, Capitol.
 - "I'll Never Fall in Love Again"—Tom Jones, Parrot.
 - "On Campus"—Dickie Goodman, Cotique.
- WING, Dayton, Ohio**
 - "Your Husband, My Wife"—Brooklyn Bridge, Buddah.
 - "My Past Forgets"—Motown.
 - "Instant Groove"—King Curtis, Atlantic.
 - "The Feeling Is Right"—Clarence Carter, Atlantic.
 - "One Night Affair"—O'Jays, Neptune.
 - "Working on a Groovy Thing"—Fifth Dimension, Soul City.
- WPOP, Hartford**
 - "Marilla"—Duke Baxter, VMC.
 - "And She's Mine"—Spanky and Our Gang, Mercury.
 - "Abergvany"—Shannon, Heritage.
- WIXZ, Pittsburgh**
 - "A Boy Named Sue"—Johnny Cash, Columbia.
 - "Sing a Simple Song of Freedom"—Tim Hardin, Columbia.
 - "Give Peace a Chance"—Plastic Ono Band, Apple.

The First Hit From "Goodbye, Mr. Chips"

"YOU AND I"



Warner Bros. Seven Arts Records #7310

From The Metro-Goldwyn-Mayer Presentation
and Arthur P. Jacobs Production Starring

Peter O'Toole · Petula Clark
"Goodbye, Mr. Chips"

co-starring **Sir Michael Redgrave**
Screenplay by Terence Rattigan
Directed by Herbert Ross
Produced by APJAC Productions
Associate Producer Mort Abrahams
Music and Lyrics by Leslie Bricusse

PETULA CLARK

Words and Music by **LESLIE BRICUSSE**

published by Hastings Music Corporation



Programming Aids

Programming guidelines from key, pacesetter radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

HOT 100

New York, N. Y. (WOR-FM)
 Sebastian Stone, Program Director
 "The Great Gatsby" - Duke Ellington, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Altoona, Pa. (WF8Z)
 John Anthony, Program Director
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Babylon, L. I. N. Y. (WBAB)
 Mike Jeffries
 "The Great Gatsby" - Duke Ellington, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Babylon, N. Y. (WG1), Sunny Taylor
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Baltimore, Md. (WBAP)
 Bertie Clark, Mktg. (WFRB), Jim Robinson, Music Director, Personality
 "The Great Gatsby" - Duke Ellington, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Columbio, Mo. (KTGB)
 Bob W. Music Director
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Do Kalb, Ill. (WILK)
 Jerry Holoz, Music Director
 "The Great Gatsby" - Duke Ellington, Dunhill, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Hanover, N. H. (WVCR)
 Paul Gombanczi, Station Manager
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Houma, La. (KJHM)
 Ken Kramer, Music Director
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Houston, Tex. (KHU)
 Mark Willard, Music Director
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Lynchburg, Va. (WML)
 Tom Todd, Program Director
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Loryer, Brevard, Fla. (WVQB)
 Larry Brevard, Music Director
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Marlow, Va. (KNOR), Ron James,
 Music Director/Personality
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Orono, S. C. (WORG)
 Mike Music Director
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Phoenia (WRZ)
 Steve Austin, Personality
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

There's "First Thru The Fire, Eric, Dickie Sweet, Caroline" - Hot 100, UNI; "I Wanna Take You Home" - The Jackson 5, RCA.

Pittston, Pa. (WPTS)
 Rick Shannon, Personality
 "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP.

San Antonio, Tex. (KTSA)
 John Harmon, Program Director
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

Syracuse, N. Y. (WOL)
 Jerry Morgan, Personality
 "I Wanna Take You Home" - The Jackson 5, ABC, BLFP; "I Wanna Take You Home" - The Jackson 5, ABC, BLFP; "I Wanna Take You Home" - The Jackson 5, ABC, BLFP; "I Wanna Take You Home" - The Jackson 5, ABC, BLFP; "I Wanna Take You Home" - The Jackson 5, ABC, BLFP.

Troy, N. Y. (WTRY), Mike Mitchell,
 Music Director, Personality
 "I Wanna Take You Home" - The Jackson 5, Rolling Stone, Lookout, BLFP; "I Wanna Take You Home" - The Jackson 5, Rolling Stone, Lookout, BLFP; "I Wanna Take You Home" - The Jackson 5, Rolling Stone, Lookout, BLFP; "I Wanna Take You Home" - The Jackson 5, Rolling Stone, Lookout, BLFP.

Valdese, N. C. (WVAM)
 Roy Cook, Personality
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

RHYTHM AND BLUES

Memphis (WDIA), Bill Thomas
 "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP; "I Wanna Take You Home" - The Jackson 5, BLFP.

PROGRESSIVE ROCK

Evu Gellie, Fla. (WTAI), Pete Jackson,
 Music Director, Personality
 "I Wanna Take You Home" - The Jackson 5, Decca, BLFP; "I Wanna Take You Home" - The Jackson 5, Decca, BLFP; "I Wanna Take You Home" - The Jackson 5, Decca, BLFP; "I Wanna Take You Home" - The Jackson 5, Decca, BLFP; "I Wanna Take You Home" - The Jackson 5, Decca, BLFP.

COUNTRY

Ashtand, Ky. & Huntington, W. Va.
 W. Va. (WVOT), Program Director
 "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP.

Burbank, Calif. (KBSO)
 Rocky Mayberry
 "I Wanna Take You Home" - The Jackson 5, Linda Marlett, BLFP; "I Wanna Take You Home" - The Jackson 5, Linda Marlett, BLFP; "I Wanna Take You Home" - The Jackson 5, Linda Marlett, BLFP; "I Wanna Take You Home" - The Jackson 5, Linda Marlett, BLFP; "I Wanna Take You Home" - The Jackson 5, Linda Marlett, BLFP.

Cincinnati, Ohio (WUBE)
 Mike Music Director
 "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP.

El Paso, Tex. (KMEY), Charlie Russell,
 Music Director
 "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP.

Changes Would Be Technical

Continued from page 30

rectors and record men will have to eliminate a lot of new, up-coming and deserving artists because they just don't have time to listen to them. They will be too busy deciding which two cuts on the fifth Dimension LP to promote and program. Promotion men will have predetermined which two cuts they will promote to the program director, and the program director will handle them much as he did 45's. Playlists will be expanded, since there will probably be more than one cut per LP deserving airplay. After the industries decide this is too bulky, the music industry will have a brainstorm and begin pressing several artists per LP. This would eliminate many of these problems.

Rotation of cuts must be the same as 45's because the listener will still be as sensitive to over-rotation. The program director will, therefore, be careful of LP 45's, cassette, cartridge, or probably longer cuts will be eliminated because program directors will be just as hesitant to program a lengthy LP as we are in programming a long 45, providing there is a deserving shorter selection we can air. The longer cuts are better than most short cuts, they will be programmed. This is true today with 45's as well as LP's. Case in point arc "MacArthur Park," "Hey Jack," "Oh Happy Day," and a realm of others. Quality will always be more valuable

than length. If the longer cuts are well done, they will be programmed providing all other factors are positive. It will just be more difficult to get them on. Big stations such as the Drake-consulated group operate with a 12-minute-per-hour spotload allowing them more freedom for creative programming and long cuts. Small and medium stations will not take this fortunate and will be the first to refuse a long cut. This will allow the record industry to lose many key markets.

"Popular" cuts will be similar to "popular" 45's. The heavier registered cuts, both on the record and in the shops, will be played more often like 45's are today.

I feel the record industry would be unwise to eliminate the 45. Perhaps they may eliminate it from their sales picture, really like to know more details, because I'd like to know. Bertha Porter has decided to renege. In case you didn't know, she was half of Bill Gavilan's tiphead and a goddess in the record-radio industry. I got a telegram, announced, that there will be a taxonomic dinner for her during the first week of August. Details are to be obtained from Joel Roskin of Seaboard Distributors or Dickin of the East River Records Distributors, both in Harford, I would

Culver City, Calif. (KRNB)
 Gene Walker, Program Director
 "I Wanna Take You Home" - The Jackson 5, Decca, BLFP; "I Wanna Take You Home" - The Jackson 5, Decca, BLFP; "I Wanna Take You Home" - The Jackson 5, Decca, BLFP; "I Wanna Take You Home" - The Jackson 5, Decca, BLFP; "I Wanna Take You Home" - The Jackson 5, Decca, BLFP.

Clark Weber leaves WLS in Chicago, to join the competition WCFM - replacing retiring Howard Miller. This move should put the Hot 100 format station back in formal, since Miller was best-known for the station. Rumors that WCFM was also trying to hire more of the WLS staff are unfounded. General manager Gene Taylor reports that WCFM would have landed Weber if Weber had talked to him. Taylor's Webber didn't even negotiate, the WCFM deal was so good, I feel WCFM should have done a lot better outside of a new personality. I don't think hiring Weber, as good as he may be, will hurt WLS. Terry Stockdale, air personality at WYU, Tampa country music station, has accepted a position as writer/producer for Kaleidoscope Films, New York, and will be doing radio commercials. Program Director Bob Adkins (no relation to Ted Atkins) of KREM in Spokane set in the January 1969 schedule. He will be on the air at 10:30 a.m. KHQ had 10, as did KSPQ. KREM will be on the air at 10:30 a.m. with 21, followed by KSPQ with 18. KREM dropped to a 10 that has been below the outside of 11 scored by KZUN, KHQ had a 10. KREM led all comers 37 on up to 13. Followed by KREM with 16. Then KJRB went on to a strong 7 during 7-midnight. Adkins' ratings are in the 10's, with a 47, vital MOR per cent, with an upbeat format, led off with our two-man morning team of Bob and Jim.

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Note to Bob Wood, WELK, Chateaufort, Va.: You're right, I was busy during the Forum. Too busy to answer letters, but I will be on the air during the 1969 South just as you requested. As for the small market vs. big market debate, I'll continue to argue with Fred Hardy Jr. at WVOJ, Jacksonville, Fla.; Need Xerox of the ratings. If this goes for all stations I'm not sure of the ratings. If I got enough of them to

WOLX

Continued from page 28
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EASY LISTENING

Michigan, Neb. (KIMB)
 Mel Meyer, Music Director
 "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP.

Phoenia, Ariz. (KTUP)
 Ken Crow, Music Director
 "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP.

Springfield, Mass. (WSPR)
 Bill Morgan, Program Director
 "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP.

Tulare, Calif. (KBSO-FM)
 Steven Baker, Music Director
 "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP.

Wynnewood, Va. (WVAB)
 Bob Ryan, Music Director
 "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP.

HIP M.O.R.

Malbourn, Victoria, Australia (3DB)
 Bob Benn, Music Director
 "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP; "I Wanna Take You Home" - The Jackson 5, RCA, BLFP.

COLLEGE

Brooklyn, N. Y. (WBCB)
 Lynn Brannon, Music Director
 "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP; "I Wanna Take You Home" - The Jackson 5, Capitol, BLFP.

Rolling Stone, July 12:

“If you can believe your eyes and your ears, the next grouping of supers you hear will be Donovan backed by The Jeff Beck Group. Mickie Most, regular producer for both Donovan and Beck, called the blend ‘a calculated gamble that paid off handsomely.’”



Epic 5-10510:
“Barabajagal”
Donovan with The
Jeff Beck Group
by **“Trudi”**



RADIO-TV PART

This column is published for people... WSPR, Springfield, Mass. has opening Aug. 3 for utility man for both...

RADIO-TV JOB HUNT... New York, N. Y. 10038

POSITIONS OPEN

NEEDED FOR SUMMER... Announcer able to travel with professional escort...

VARIETY ATTRACTIONS, INC. GEORGE MOFFETT... Knoxville, Ohio

Note to all applicants: If you're sending resume tape, and/or other material to a box number, please enclose a stamped envelope...

Think board personality in a small... WFLK, 5,000-watt Top 40 station, serving South Florida...

Experienced salesman wanted to sell... KLN's P.O. Box 878, Cedar Rapids, Iowa

Drive time personality needed for... WJBN is searching for two men - a weekday and a weekend director...

WBKO, Govt. Center, Boston, Mass... WBOV, 1000 watts, Top 40 station, serving the Triad...

WVBC, 1000 watts, Top 40 station... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

DAILEY radio is on the move... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Top 40 station in state seeks... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Bright, young, fully experienced an... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

First ticket desires transmitter... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Modern country music program... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Wayne Joseph, 218-214-1978, 34 en... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Young, bright, excellent personality... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Announcer with three years' experi... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Enthusiastic, creative DJ, seeks job... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

I'm available: Within two years, this... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

My station has been sold. I don't... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Bill Reavis, pathfinder in develop... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

PRODUCTION IS MY FORTUNE: I've... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

No. 1 rated MOR personality in top... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Especially interested in a station... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

DAVE CAPPS, 38, No. 1 for 14... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

CONTEMPORARY FLORIDA: I know... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Nine year professional in Top 40... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Friends on major market stations... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Seeking music director position at... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Program Director/OP OPERATIONS... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Ken Sisco, 32, Red ticket, some... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

30-year-old, clean cut Negro disk... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

If your station can challenge my... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Available immediately: Top notch... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

My only requirements are decent... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Look and listen, I still have experi... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

I want to move to Florida. Current... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Bill Reavis, pathfinder in develop... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

PRODUCTION IS MY FORTUNE: I've... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

No. 1 rated MOR personality in top... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Especially interested in a station... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

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Friends on major market stations... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Seeking music director position at... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Program Director/OP OPERATIONS... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Jim Martinson, former vice-pres... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

High program director and perso... WFLK, Box 8760, 5200 W. Broad Street, Richmond, Va.

Vox Jox

Continued from page 32

regular basis. I've even started a... Program director Tom Shugart reports that WKIP in... "I think it's about time that... on their own choice and not so... much on what other stations are... doing. I think it's time we've... brought in George Bernstein, former news writer with WJWS in... New York, along with established... region writers Hugh Randall and... Joe Fratall to join the staff... already here. With heavy commu-... involvement, emphasis on con-... sistency, light metro-sounding... production, plus the music sound, I... honestly am excited about what... we're doing. It seems to me radio... has lost a lot of creativity and... professionalism and I hope that... we're doing our part to make radio... better. I'm sick and tired of every-... one playing by tradition — there... must be a way to create an unbea-... vable number of stations that are all following a... basic, stale music and news out-... line, and doing nothing about... tailoring their sound for the mar-... ket."

I'm going to be brainstorming... about the next on-air contest... about the Billboard Radio Pro-... gramming Forum III coming up... next year in New York. Because... I have some ideas to make it even... better than this year. And this... year is going to be tough to beat. One... way to mention while it's on my... mind—Buzz Bennett, chair-... man, who helped turn on the entire... program when they started on the... or the second round of speeches by... the same speakers. George Wil-... son was the best. I think that... since the days he was a program... director in Troy, N. Y., handled... a roundtable discussion with... fair and poise and dignity, really... impressive. More later, but I would... like to see the KPRC board start... start planning next year's vacation... around Jan. 18. Bring the wife. There's a lot of things for them... to do—no window shopping and... spending money."

From Det. Allen at KFMR, San Diego: When I last talked... with you I had just taken over the... program. I think you're doing... but since then have moved over... to KFMR in sales. I'm finding... that you're doing a great job... but I do like it. I can't say it... of the business, cause I do, but... for the moment, I'm getting my... feet wet in sales. I've got a... move for someone who's trying to... get into higher management." Det... also stated "I crick up every... time I read about another one of... your awards to Ted Allen. Is he... the only recipient? We've got... somebody else really qualifies."

Bill Calder, who left the staff of... WKIP, is now working for... to join KMOX, same city, it is... back at KSD in his old 2 p.m. hour... and he needs Spivey. The syn-... dicated "Barry Farber Show" and... Jim Burke is moving into that slot.

Program director Chuck Spough... at KWCW, P.O. 1503, Del Rio, Tex... needs Spivey. He needs Spivey... ords for a daily three-hour slot... (Continued on page 50)



PHONOGRAM S.p.A.

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(Italy)

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the most
popular
female
singer
in Italy

1965

Tu sei quello
Voglio dirti grazie

1966

Quando la prima stella
Lara's Theme

1967

Io, tu e le rose
Solo tu

1968

Non illuderti mai
Se m'innamoro di un
ragazzo come te

1969

Quando l'amore diventa
poesia
L'altalena



ORIENTA BERTI

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By ED OCHS

SOUL SLICES: A Rhythm & Blues Hall of Fame is rising with some conviction at last, on the West Coast. **Anthony Reza**, president of the **Johnny Otis** fan club for 10 years, has gathered together r&b pioneers **Johnny Otis** and **Roy Milton**, who have both recently signed for combecks on Epic, to give their r&b organization a solid start. Otis, Billboard's top r&b artist of 1950 and composer of "So Fine," "All Night Long," "Every Beat of My Heart" and others, has signed with his entire show to a five-year recording and producing contract with Epic. Roy Milton, president of the hall of fame and Billboard's top "race" artist of 1947, has also accepted Epic and will work with Reza to build up their Watts-based organization, now housed at 1717 N. Vine in Hollywood. Reza, who has been tracing back and tracking down r&b history, recently found Amos Milburn, Billboard's first r&b artist of the year in 1949. Milburn, brought to the charts by **Lieber & Stoller** on the Aladdin label, was living in the Elk's Club in Cincinnati. He had no phone because he couldn't pay for it and he was picking up odd jobs when he could find them. . . . P.S.: Rock spokesman **Frank Zappa**, long a fan and follower of early r&b, will write the notes for Otis' upcoming Epic album, which will include some new versions of songs popularized at the Barrelhouse Nite Club in Watts. . . . Otis' 15-year-old son has been called one of the best new blues guitarists by **Downbeat** magazine. . . . What ever happened to "race" music? Billboard's Paul Ackerman replaced it with his own expression, "rhythm & blues," in 1949. . . . The Sweet Inspirations, with a new album and a new single, "Chained," will spend July 31 through Aug. 24 at the International Hotel in Las Vegas. They'll appear with **Elvis Presley**, who topped Billboard's r&b charts in 1957 and 1948. . . . Now from Ernie K-Doe: "I'm Sorry," on Duke. . . . Nina Simone will wind up her cross-country concert dates and play the Anteb Jazz Festival in France, July 24-28. Miss Simone will then be featured at the Pan-African Cultural Festival in Algiers on July 29-31. . . . Bobby Womack has returned from Memphis, where **Chipa Womack** produced his "It's Gonna Rain" disk. . . . **Shirley Long-Motown's** "Here Comes the Judge" man, who died two weeks ago in a boating accident, put **Mike Ryder** on the charts with his "Devil With the Blue Dress On." . . . **Larry ("Bony Maronie") Williams** has signed with Bell. **Wilbert (Kansas City) Harrison** has jumped on the rock 'n' roll comeback wagon on the Sue label with "Let's Work Together." Even **Gary U.S. Bonds**, the "Quarter to Three" chart topper, is back with "The Star" on Atco. . . . **Little Anthony & the Imperials** have re-signed with the **William Morris Agency** till 1976, which is very optimistic.

* * *

TID-CRITS: Country blues scored a big break last week when **Chris Strachwitz** will have his Arhoolie label blues product, probably America's finest, rechanneled and repackaged by Blue Thumb. Blue Thumb will nationally distribute prize disks like "The Best of Mama Thornton," "The Best of Clifton Chenier," and a two-LP jam session with greats **Bukka White**, **Fred McDowell** and others, while GRT will release the product in cartridge form. Blue Thumb recently flew Strachwitz to Memphis for the fourth annual blues festival where he picked artists off the bill for his album project. . . . **Bob Thiele's** new Blueplate label will feature **Big Joe Turner**, **Eddie ("Mr. Cleanhead") Vinson**, **T-Bone Walker**, **Otis Spann**, and the **Flower Children Blues Band**. . . . **Motown's** **Martha Reeves & the Vandellas** have returned to making personal appearances after a four-month lay-off. . . . **Howard Tate**, back on the charts with "These Are the Things That Make Me Know You're Gone," recently issued a Verano album, produced by **Jerry Ramo**, featuring his "Ain't Nobody Home" hit of a few years back. The album is a fine blues album and shouldn't be passed over in the flood of product. . . . **Johnny Nash's** "Love and Peace" on Jad. . . . The **Young Hearts**, currently makin' smoke with their revival of "Misty," have teamed up with **R. B. King** on a summer's full of r&b singles that will win them top exposure. . . . **James Brown** has written "Blackened" for **Hank Ballard** on King. Brown will perform at a benefit show for the United Negro College Fund at Shea Stadium, Monday (21). Also appearing are **Joe Tex**, **Sam & Dave**, **Carla Thomas**, **Howard Tate**, the **Delphonics**, the **Barkleys**, the **Moments**, **Thelma Jones**, **Johnny Nash**, **Kim Weston** and **Lionie Voyteblood**. . . . New from the **Lamp Sisters**: "Today Will Be Yesterday. Tomorrow Not." **Barney Williams** is working with Billboard on the business end of the "World of Soul." . . . **Clarence Carter's** co-signer, the duo of **Clarence & Calvin**, has joined Ato with his debut single, "Sonny Boy." . . . **United Artists** is looking for heavy action on its hit package, "Keem-O-Sabe," by the **Electric Indian**, already a hit in Philly.

to try a little LSD . . . only if you want to! and other stars of the day turning out lyrics that many auditors would censor. . . . But that won't do it. As **Art Jarrett** used to sing from Chicago's Blackhawk as he fronted his band of full-on r&b and soul listeners. Everything's been done before. Musicians are only human. They honestly reflect the manners and mores of the times in which they live.

JULY 19, 1969, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 7/19/69

BEST SELLING

Billboard

Rhythm & Blues Singles

* STAR Performer—Single's registering greatest proportionate week-to-week.

This Week	Last Week	Title, Artist, Label, No. & Pch.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pch.	Weeks on Chart
1	1	6 WHAT DOES IT TAKE TO WIN YOUR LOVE 8 Jr. Walker, RCA Victor 35062 (Columbia, BM)	7	26	23	11 (Wanna) TESTIFY Johnny Taylor, Star 0003 (Groveville, BM)	11
2	2	COLORED HIM FATHER Willie Dee, Motown 117 (Motly Sea, BM)	7	27	1	I'VE LOST EVERYTHING I'VE EVER HAD David Ruffin, Motown 1149 (Jobete, BM)	1
3	4	MOTHER POPCORN James Brown, King 6245 (Dynaton, BM)	5	28	18	NO MATTER WHAT SIGN YOU ARE Diana Ross & the Supremes, Motown 1148 (Jobete, BM)	7
4	3	MOODY WOMAN Jerry Butler, Mercury 72999 (Hold Forever/Parade, BM)	7	29	22	LOLLIPOP Intruders, Gamble 231 (Gib/Shifting Flowers, BM)	6
5	5	LOVE IS BLUE (Can Sing a Rainbow) Dallas, Cadet 5041 (Croms/Mark VII, ASCAP)	8	30	27	THE MINOTAUR Dick Hyman, Command 4126 (Estlake, ASCAP)	5
6	7	I TURNED YOU ON Isley Brothers, T Neck 907 (Triple 3, BM)	7	31	32	YOU MADE ME A BELIEVER Bobi Andrew, Zodiac 1015 (Wilvic, BM)	6
7	1	I TOO BUST THINKING ABOUT MY BABY 12 Marvin Gaye, Tamla 5418 (Jobete, BM)	6	32	38	I'M STILL A STRUGGLING MAN Edwin Starr, Gordy 7087 (Jobete, BM)	6
8	8	MY CHERIC AMOUR Steve Wonder, Tamla 5418 (Jobete, BM)	6	33	34	FOLLOW THE LEADER Willie Dixon, Duke 608 (Dakar, BM)	5
9	12	CHOICE OF COLORS Impressions, Curtom 1943 (Carned, BM)	4	34	36	EVERYTHING I DO GONNA BE FUNKY Lee Dorsey, Amy 11025 (Marsaint, BM)	4
10	15	TO RATHER BE AN OLD MAN'S SWEETHEART Cards Station, Fame 1456 (Fame, BM)	6	35	35	MRS. ROBINSON Booker T. & the M.G.'s, Swan 0038 (Cheerful Gro, BM)	4
11	11	BLACK PEARL Sonny Charles with the Checkmates, Ltd., ASAM 1022 (Erving, BM)	10	36	37	NOBODY BUT YOU, BARE Clarence Reid, Alston 4574 (Sheryl, BM)	4
12	20	RECOGNISER ME Johnny Adams, 555 International 270 (Singalong, BM)	4	37	39	LET'S GET TOGETHER Little Milton, Checker	1
13	10	DOGONE RIGHT Smokey Robinson & the Miracles, Tamla 5418 (Jobete, BM)	4	41	41	HEY JOE Wilson Pickett, Atlantic 2648 (Third Store, BM)	2
14	9	DON'T LET THE JINNESSES GET YOU DOWN 8 Temptations, Gordy 7086 (Jobete, BM)	8	42	40	NOTHING CAN TAKE THE PLACE OF YOU 2 Brook Benton, Cotillion 40034 (Su-Ma, BM)	1
15	13	THE POPCORN James Brown, King 6240 (Solo, BM)	7	43	46	WHILE YOU'RE OUT LOOKING FOR SUGAR 3 Here Come the Boys 0901 (Columbia, BM)	2
16	14	WHY I SING THE BLUES B. B. King, BlueWay 41054 (Pance/Sounds of Lucille, BM)	7	42	43	OO-WEE BABY I LOVE YOU Kasco Robinson, Atlantic 2637 (Carned, BM)	3
17	16	SO I CAN LOVE YOU Emotions, Volt 4010 (Pave/Starline, BM)	12	44	50	OH HAPPY DAY Billy Mitchell Group, Calia 105 (Seasick/Cherry, BM)	3
18	19	DON'T TELL YOUR MAN (Where You've Been) Eddie Floyd, Star 0036 (East/Memphis, BM)	4	45	45	MEMPHIS UNDERGROUND Herbie Mann, Atlantic 2521 (Mann, ASCAP)	4
19	28	THE FEELING IS RIGHT Clarence Carter, Atlantic 2648 (Fame, BM)	3	46	48	THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE Howard Tate, Tamboke 505 (Raywest, BM)	2
20	39	GIRL, YOU'RE TOO YOUNG Archie Bell & the Drells, Allstar 2644 (World War Three, BM)	4	47	47	FAMILY TREE Puffi Austin, United Artists 50520 (Sunbeam, BM)	2
21	43	ABRAHAM MARTIN & JOHN Moses Malley, Mercury 72925 (Roziquez, BM)	3	48	49	BY THE TIME I GET TO PHOENIX Mad Lads, Volt 616 (Erving, BM)	1
22	25	BABY, DON'T BE LOOKING IN MY MIND 3 Joe Simon, Sout 5747 2634 (Oldenburg, BM)	3	49	49	FUNNY FEELING Delphatics, Philly Groove 156 (Nickel Shoe, BM)	2
23	17	GRAZING IN THE GRASS Friends of Distinction, RCA Victor 74207 (Chess, BM)	16	50	50	HOOK AND SLING Eddie Bo, Screen 117 (Uzta, BM)	1
24	29	ONE NIGHT AFFAIR O'Jays, Neptune 12 (Gold Forever, BM)	3	51	51	EASE BACK Hester, Jose 1008 (Marsaint, BM)	1
25	40	ABRAHAM MARTIN & JOHN Smokey Robinson & the Miracles, Tamla 5418 (Roziquez, BM)	2				

Dexter's Scrapbook

Continued from page 26

Don Redman, the illustrious arranger, saxophonist and leader, used his moody "Chant of the Weed" as his theme. In those days, marijuana wasn't pot. It was wood, grass and mary jane. A viper was a marijuana cigarette, and there were dozens of songs and instrumentals featuring non-ropilian vipers.

Duke Ellington even dipped into semi-sensitive sexual phrases and practices for numerous titles. The words to the classic Cole Porter ballad, "Love for Sale," were banned for 25 years. Society's favorite pianist, the erudite Eddie Dunchijn, put a

record of "Old Man Mose" with a vocal by Patty Norman that created an international uproar in the mid-'30's. Miss Norman's usually excellent enunciation somehow failed her on the session and an innocent word in the lyrics came out sounding like a four-letter obscenity.

In every list of public domain songs we've ever studied there's always "Cocaine Bill." And it is said that "Cocaine Blues" was his "Goin' down Beale street turnin' down Main, gonna find me a man sell me cocaine . . . runnin' around my brain" is even older, perhaps dating back to the late 19th century. Listen to the great old blues

The charts tell the story—**Billboard** has THE CHARTS

Introducing the Boyce & Hart.

The World's First Multi-Million Dollar Television, Recording and Song-Writing Machine.

At long last "The Boyce & Hart" is a reality. The world's first and only television, records and song-writing machine is now completed with all systems go.

This week, the multi-talented team of Tommy Boyce & Bobby Hart has concluded an unprecedented agreement with three companies within the Columbia Pictures Industries, Inc. organization.

The agreement calls for Screen Gems to develop and produce a network television series starring Boyce & Hart . . .

. . . the creation of Boyce & Hart's Aquarian Records, a new label that will be distributed world-wide by Bell Records . . . and the renewal of a long-term music publishing contract with Screen Gems-Columbia Music.

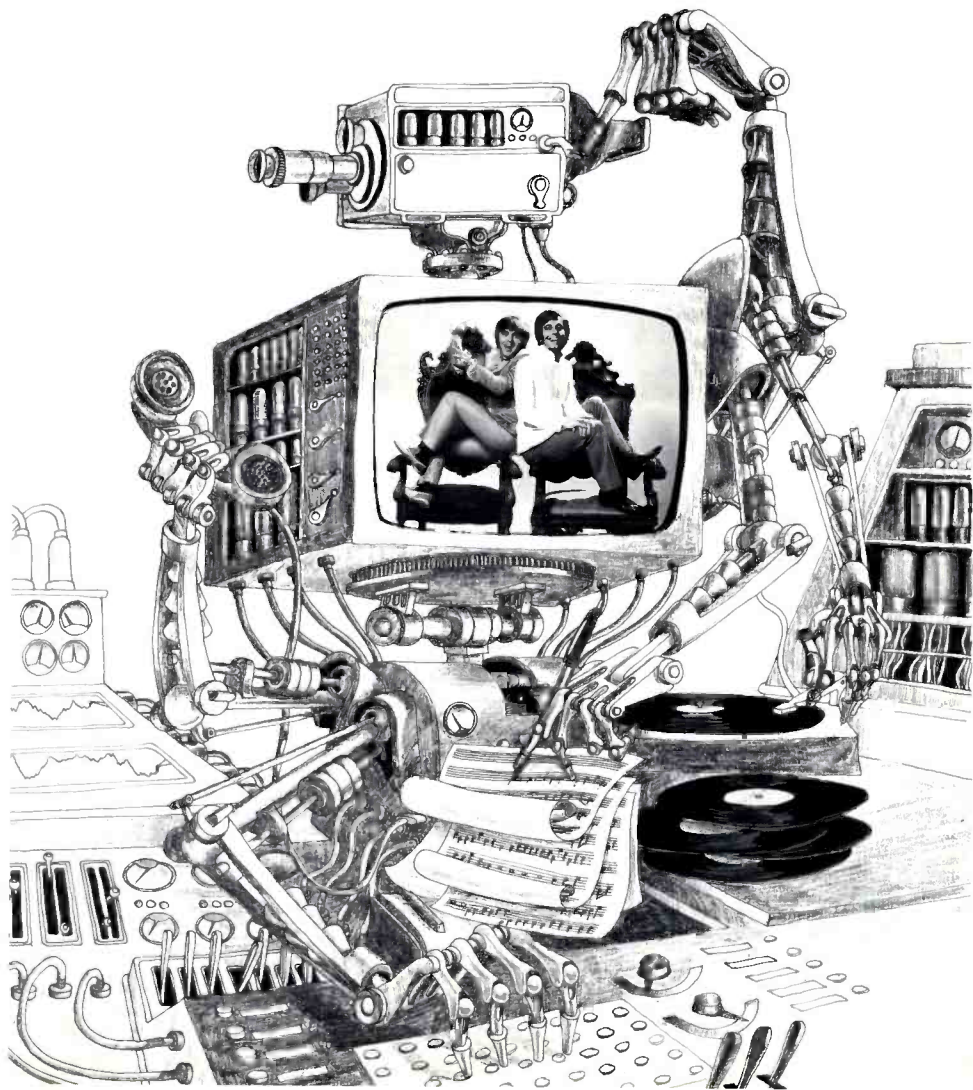
The Tommy Boyce & Bobby Hart

Presented by:

Screen Gems

Boyce & Hart's Aquarian Records (Bell Records)

Screen Gems-Columbia Music



Billboard SPECIAL SURVEY For Week Ending 7/19/69

BEST SELLING

Rhythm & Blues LP's

* STAR Performer-LP's registering greatest proportions opened progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	MY WHOLE WORLD ENDED David Ruffin, Motown MS 485 (S)	5	26	26	MEMPHIS QUEEN Celia Thayer, Star STS 2019 (S)	4
2	4	ARETHA'S GOLD Arietta Franklin, Atlantic SD 8227 (S)	1	27	21	UPTIGHT Soundtrack, Star STS 2006 (S)	24
3	3	AGE OF AQUARIUS Film Dimension, Soul City SCS 92005 (S)	7	31	31	GREATEST HITS Sells, Capitol LPS 824 (S)	6
4	7	MEMPHIS UNDERGROUND Marble Mame, Atlantic SD 1322 (S)	9	29	20	25 MILES Edwin Starr, Gordy GS 940 (S)	10
5	5	STAND Sly & the Family Stone, Epic BN 26456 (S)	12	44	44	JR. WALKER AND THE ALL STARS' GREATEST HITS Soul 55 718 (S)	3
6	6	IT'S OUR THING Film Brothers, 1-Neck TNS 3001 (S)	13	38	38	LIVE AND WELL B. B. King, Blueway BLS 6091 (S)	4
7	10	LET THE SUN SHINE IN Diana Ross & The Supremes, Motown MS 689 (S)	4	32	28	STONE SOUL Mongo Santamaría, Columbia CS 9780 (S)	20
8	2	CLOUD NINE Templations, Gordy GLPS 939 (S)	19	39	39	PHILOSOPHY CONTINUES Johnny Taylor, Star STS 2023 (S)	3
9	4	M. P. G. Marvin Gaye, Tamla 15 292 (S)	7	34	35	DAMIFINROW Marky, Star STS 215 3025	5
10	9	ICE MAN COMETH Jerry Butler, Mercury SR 64188 (S)	28	37	37	BLOOD, SWEAT & TEARS Martha Cox, CMO 11	13
11	13	BOOKER T. SET Booker T. & the M.G.'s, Star STS 2009 (S)	6	36	27	LIVE AT THE COCA Templations, Gordy GS 938 (S)	18
12	12	THE WAY IT WAS/THE WAY IT IS Lou Rawls, Capitol ST 215 (S)	7	37	32	FOOLISH FOOL Dee Dee Warwick, Mercury SR 4722 (S)	5
13	8	LET US GO INTO THE HOUSE OF THE LORD Edwin Hawkins Singers, Revlon BPS 1001 (S)	10	38	22	FOR ONCE IN MY LIFE O. C. Smith, Columbia CS 9756 (S)	18
14	30	HOT BUTTERED SOUL Irene Hawes, Enterprise ENS 1001 (S)	2	39	41	SON OF A PREACHER MAN Nancy Wilson, Capitol ST 234 (S)	3
15	14	SOULFUL Dionne Warwick, Scope SF 73 (S)	36	40	40	I'M ALL YOURS BABY Ray Charles, ABC ABCS-475 (S)	11
16	15	GETTING DOWN TO IT James Brown, King KSD K-1051 (S)	9	41	42	SOPHISTICATED DISSY Melites, Josie JO 4010 (S)	5
17	17	MARVIN GAYE & HIS GIRLS Tamla 15 293 (S)	6	42	43	DOIN' HIS THING Ray Charles, ABC ABCS 495 (S)	2
18	18	MOTHER NATURE'S SON Ramsey Lewis, Capitol LPS 821 (S)	20	43	45	OUTTA SPACE The B. Tins Turner, Blue Thumb BTS 5 (S)	5
19	22	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149 (S)	11	45	46	SO I CAN LOVE YOU Emotions, Volt VOS 6068 (S)	2
20	16	SWEET SOUL SHAKIN' Young Hearts, A&M LP-24216 (S)	8	45	36	YOUNG MADD'S FORGOTTEN STORY Impressions, Capitol CS 8003 (S)	11
21	11	SOUL '59 Arietta Franklin, Atlantic 8212 (S)	23	46	34	RAW BLUES Johnny Taylor, Star STS 2008 (S)	11
22	23	CHOKIN' KIND Joe Simon, Sound Stage 7 551 15006 (S)	6	47	48	MAD MAD MAD LADS Mad Lads, Volt VOS 6005 (S)	2
23	1	FELICIANO/10 TO 3 Jose Feliciano, RCA Victor LSP 4185 (S)	1	48	49	8-15-12:15 Bill Cosby, Tetragrammaton T 5100 (S)	1
24	1	JAMMED TOGETHER Copper/ing/States, Star STS 2020 (S)	1	49	50	BOUND TO HAPPEN William Bell, Star STS 2014	2
25	25	SAY IT LOUD—I'M BLACK AND I'M PROUD James Brown, King S-1047 (S)	15				

From The Music Capitals of the World

(DOMESTIC)

• Continued from page 24

Hotel's giant showroom booked up weeks before its opening. Marty Robbins enjoyed a solid success with his Nashville sound in the newly reopened Bonanza Hotel. Tennessee Ernie Ford, a Sahara Hotel Congo Room regular, would run a run that nearly broke attendance records before Johnny Carson replaced him July 8.

The sound is solid, in big and little rooms along the Strip. The Silver Slipper opened the first country dance hall on the Strip with Virgil Wampler and the Wanders. Pat Boone, using a style rooted in country, replaced Tom Jones at the Flamingo Hotel July 3. At the Frontier Hotel's Music Hall, Jimmy Dean brought country to a Hughes-chain big room in a show with Glenn Aab and the Imperials. Earlier, Virgil Gifford and the Country Starred at the Bonanza Lounge while Leroy Van Dyke poked the Sahara Casbar Theater.

In downtown Las Vegas, Frankie Lane brought his solid country form back to the Fremont Hotel while the Golden Nugget remained Nashville country.

The opening of the International Hotel spells a new era for Las Vegas. The 540 million resort complex boasts a 2,000 seat Showroom Internationale, the world's largest hotel showplace. The Casino Theatre seats 500 and is as large as most big rooms on the Strip. Plans call for two new nightclubs in both rooms (Peggy Lee was the opener in the Casino Theatre). The Casino Theatre will follow a general lounge policy of no cover—no minimum with reservations never required. The International also has an 800-seat Theatre Royale, a true legitimate theatre. It is slated for completion in August. The hotel's Crown Room atop the 30-story skyscraper tower offers modern, up-beat music.

The Dean Martin-Sheeky Greene tie-up broke every attendance record at the Riviera Hotel. Toile Fields replaced Greene in the lounge with Ed Ames following Martin.

Tony Bennett opened at Caesars Palace's big room in what was a perfect marriage with Louis Bellson and his 17-piece band.

Expansion in every direction started the July 10 opening of "Peez 70". And "The Crazy Baby" at the Desert Inn. A building addition to the package was constructed to hold new sets. Stagehands total 30 in the Donn Arden spectacle. Jim Harbert worked on the music. TOM WILSON

Iron Butterfly and Sta's, Staple Singers play Tangleville's Music Shed on Tuesday (3). Slated for Tuesday (2) are Reprise's Joni Mitchell, Elektra's Butterfield Blues Band, and Columbia's Tim Hardin. . . . Teddy Ramonzo of Buttercup Productions will record Sheila Anthony through agreement with New Dawn Management. . . . Vanguard's Frost appeared with BlueWay's B. B. King at San Francisco's Filmore West on Tuesday (8), Wednesday (9) and Thursday (10).

Atlantic Records will handle U. S. distribution of Thunderberg Newman's "Something in the Air," which hit No. 1 on the British charts on the Track label. . . . The Swinging Soul Machine, a Dutch rock group, will make its U.S. debut with "Spooky's Day Off" on White Whale through a deal between the record company and Esmore Enterprises, Ltd., the production arm of New Dawn Artists Management. . . . Reprise's Trini Lopez opens at Los Angeles' Coconut Grove on Oct. 28. . . . Jim Fregale, formerly with Billboard's promotion staff and more recently a professional staff of April/Blackwood Music, has formed Jim Fregale Productions at 4646 S. 46th St. here. The firm's first production will be a song by Fregale and Clint Ballard, which will be cut by Melba Moore.

The Association, Warner Bros.-Seven Arts artists, began their summer concert tour with appearances at Manhattan's Copacabana on Thursday (17). Other July dates for the group are Asbury Park (N. J.), the House of Blues Cultural Center, Conn. (20); Columbia (Md.) Post Pavilion (22); Chicago's Auditorium Theater (26-27); and Orpheum Theater, Danvoro, Ia. (29). . . . BlueWay's B. B. King signed a new pact with RCA Associates, a new public relations firm. . . . Maidman Reilly, headed by Robert and Irving Maidman, are the new owners of the White Hot Go Go with Walter Warf serving as manager. The club will book new acts, former stage attractions in folk, blues, rock and other pop music veins. . . . Todd Finley will headline the House of Blues Cultural Festival's "Soul Show" at Mt. Morris Park on Sunday (20). . . . Lipton's "Lip" White, Jr., will perform at Indiana (Pa.) University on Monday (21).

A&M Records has picked up the master of "I Didn't Even Thank Her" and "Malaguena" produced by Ivy Spice of Spice Productions. The single is by Alexander Rabbie, who is better known as the Galaxies IV. . . . Tetragrammaton's Murray Roman, the first non-musician to play Hollywood's The Experience with his dates on Friday (11) and Saturday (12), gives the concert at Phoenix's Coliseum on Saturday (19) and will emcee of the Seattle Pop Festival on Friday (25) and Saturday (26). . . . The Regent Music Corp. and Arc Music, Inc., have acquired the rights to four compositions from the catalog of Civil War Productions, Inc., of Albany: "Brandy Rock" and "Black Sheep Boy (Give You the Love)," written by Michael Olecko, and "What Is Love Anyways" and "It's Too Late," written by Kirby Boyagian. . . . FRED RIBBY

WSM & OPRYLAND

• Continued from page 26

on the "Young Country" tour. Tommy Jones is a classical guitarist from Franklin, Tenn., who also made his first "Opry" appearance in June after first performing in local television shows.

Mike Holt and Ricky Caldwell, 9 and 12 years old, work as a team. They were winners of TV screen auditions last fall, and since have appeared on numerous television shows. They are the youngest members of the "Young Country" cast.

WSM's Irving Waugh said he felt the station could make a double contribution by giving young talent the opportunity to show itself and to prove the interest in country music by young people.

NEW YORK

Bulu's Colosseum will begin its first U. S. tour on Aug. 11. The four-week itinerary will be followed by a second tour in November. . . . Planni's G. G. G. C. Riley and Capitol's Buck Owens headline at the Canadian National Exposition in Toronto on Aug. 28. . . . Polydor's Golden Earrings have a second U. S. tour slated for October. . . . Elvye Weinberg is recording her second album for Tetragrammaton in Toronto. . . . RCA's Eddy Arnold will headline NBC-TV Kraft special on Sept. 24. Nov. 5, Jan. 7 and Feb. 25. People are taping a fall TV special with Mercury's Pat Paulsen, Tetragrammaton's Bill Rose, and Decca's Pegrammer Rayburn. . . . A&M's Sea Train, Epic's Fleetwood Mac and Dunhill's Three will appear at the Pavilion at Flushing Meadows on Friday (25) and Saturday (26). . . . Aco's

Barbra to Sing at Riviera in March

LAS VEGAS—Barbra Streisand will fulfill an engagement owed the Riviera Hotel in March. She helped open the new International here July 2. The vocalist made her local debut on July 2. The concert is on the bill headlined by Liberace.



JIM WEBB, left, visits actor-Dunhill Records artist Richard Harris on the set of "The Molly Maguires" during production of the Paramount film in Eckley, Pa.

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July 20—Baltimore, Maryland	Civic Center
July 26—Milwaukee, Wisconsin	State Fair Park Fairgrounds
July 27—Chicago, Illinois	Amphitheatre
August 1—Detroit, Michigan	Olympia Stadium
August 2—Minneapolis, Minnesota	Minneapolis Sports Center
August 3—St. Louis, Missouri	Kiel Auditorium
August 8—Seattle, Washington	Coliseum
August 9—Vancouver, B.C. Canada	Coliseum
August 10—Portland, Oregon	Coliseum
August 13—Phoenix, Arizona	Coliseum
August 14—Oakland, California	Oakland Coliseum
August 15—Los Angeles, California	Forum
August 16—Santa Barbara, California	Earl Warren Showgrounds
August 20—Denver, Colorado	Mile High Stadium
August 22—Salt Lake City, Utah	Salt Palace

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Tchaikovsky, Strauss Tied; Col., RCA Vie as Top Labels

Continued from page 4

Best Selling Classical LPs

This Week	Last Week	Title, Artist, Label & Number	Weeks on Chart
1	1	TRANS ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWISS BAK Waffer, RCA Red Seal Nonesuch, Columbia MS 7194 (S)	34
2	2	SOUNDTRACK: 2001—A SPACE ODYSSEY MGM SIE ST 5	49
3	3	MY FAVORITE CHOPIN Vic Cilburn, RCA Red Seal LM 2575 (M); LSC 3055 (S)	172
4	4	BERNSTEIN'S GREATEST HITS Various Artists, Columbia ML 6388 (M); MS 6988 (S)	109
5	5	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Ando/Concerto of the Salzburg Mozarteum Akademie (Ando, DGG (No Month), 138 782 (S)	76
6	6	BERNSTEIN'S GREATEST HITS, VOL. 2 New York Philharmonic (Bernstein), Columbia MS 7246 (S)	6
7	7	BELLINI & DONIZETTI OVERTURES Beverly Sills/Wienna Volksoper Orch. (Sola), Westminster WEST 17142 (S)	32
8	8	BACH'S GREATEST HITS Various Artists, Columbia MS 7301 (S)	6
9	9	TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051 (S)	29
10	10	E. POWER BIGGS' GREATEST HITS Columbia MS 7269 (S)	4
11	11	UP, UP AND AWAY Boston Pops (Hull), RCA Red Seal LSC 3041 (S)	45
12	12	STRAUSS' GREATEST HITS ROYAL FAMILY OF OPERA (3 LPs) Various Artists, London WFO 51 (S)	5
13	13	PHILADELPHIA ORCHESTRA'S GREATEST HITS, VOL. 4 Philadelphia Orch. (Ormandy), Columbia MS 7302 (S)	43
14	14	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7304 (S)	11
15	15	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	51
16	16	MOZART'S GREATEST HITS Various Artists, Columbia MS 7307 (S)	6
17	17	ANTIPHONAL MUSIC OF GABRIELLI Chicago, Cleveland and Philadelphia Brass Ensembles, Columbia MS 7209 (S)	15
18	18	TCHAIKOVSKY'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7303 (S)	7
19	19	THE WORLD OF HARRY PARTCH Columbia MS 7293 (S)	5
20	20	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S)	49
21	21	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia MS 7106 (S)	7
22	22	GRUND: ROMEO & JULIET (3 LPs) Fennell/Cornell/Varietas Artists/Paris Opera Orch. (Lombardi), Angel SCL 3713 (S)	21
23	23	GRIEG: CONCERTO IN A MINOR/LIIST: CONCERT NO. 1 Vic Cilburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3046 (S)	24
24	24	BARBER: SCENE FROM ANTONY & CLEOPATRA/SUMMER OF KNOXVILLE 1915 Price/New Philharmonic Orch. (Schippers), RCA Red Seal LSC 3043 (S)	20
25	25	MESSIAEN: QUARTET FOR THE END OF TIME Orchestra DeParis (Bouda), Angel S-36557 (S)	5
26	26	MASCANINI: L'AMICO FRITZ (2 LPs) Ferni, Paganini, Royal Opera House Orch. (Govazzoni), Angel SMI 3737 (S)	12
27	27	VAUGHN WILLIAMS: SINFONIA ANTARCTICA London Symphony (Pravin), RCA LSC 3066 (S)	7
28	28	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Bauer), RCA Red Seal LM 2609 (M); LSC 2609 (S)	19
29	29	CAE & HILLER: PHSCHO/JOHNSON: STRING QUARTET NO. 2 Vidner, Howe, Tudor, Composers Quartet, Nonesuch H-71224 (S)	2
30	30	CHOPIN: PIANO CONCERTO NO. 2 Rubinstein/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3053 (S)	25
31	31	MENDELSSOHN: ELIJAH (3 LPs) Various Artists, New Philharmonic Orch. & Chorus (De Burgas), Angel SCL 3738 (S)	8
32	32	JOP & BANCHE: L'OPERA New York Philharmonic (Bernstein), Columbia M2X 795 (S)	13
33	33	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia MS 7071 (S)	72
34	34	RESPONSE: THE BIRDS/GURCH WINDOWS Philadelphia Orch. (Ormandy), Columbia ML 7242 (S)	9
35	35	BELLINI: NORMA (3 LPs) Callini/Various Artists/la Scala Orch. & Chorus (Serafin), Seraphim IC 4507 (M); No Month	8
36	36	BERLIOZ: SYMPHONY FANTASTIQUE New York Philharmonic (Bernstein) MS 7278 (S)	9
37	37	ERB: MUSIC FOR INSTRUMENTS AND ELECTRONIC SOUND. Various Artists, Newburgh 71227 (S)	5
38	38	A POPS SERENADE Boston Pops (Fiedler), RCA Red Seal LSC 3022 (S)	9
39	39	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mahto), London OSA 6609 (S)	19

Chopin, five titles, 55 spots; Mozart, three sets, 38 berths; and Beethoven, five albums, 30 listings.

RCA's Van Cliburn again led instrumental soloists as the young pianist scored 91 times over four albums, all of which topped the 20-week mark. Next was Columbia organist E. Power Biggs with 54 listings for three titles.

Other impressive figures were turned in by pianist Vladimir Horowitz with 31 weeks for a Columbia (26) and a Seraphim (five) set; pianist Philippe Entremont, 27 berths for two Columbia albums; pianist Artur Ku-

BOOK REVIEW

'Aspects of Wagner's Hensering, Controversial

(Aspects of Wagner, by Bryan Magee. Stein and Day, publisher. 126 pages, \$3.95 list.)

NEW YORK—Bryan Magee, a British theater critic, novelist, and TV personality, adds to the considerable written commentary on Richard Wagner with

Backhaus Is Dead at 85

VILLACH, Austria — Wilhelm Backhaus, who recorded for more than 60 years, died at a hospital here on July 5. The veteran pianist was 85.

In 1964, Backhaus began re-recording all 32 Beethoven sonatas in stereo for London Records' parent British Decca. He had previously recorded the entire cycle in monaural. Only sonata No. 29 ("Hammerklavier") remained to be done at the time of his death.

While Backhaus was considered a matchless Beethoven interpreter, his long list of London recordings include Bach, Brahms, Mozart and Schumann. His last New York recital was in 1962.

Houston Plans 18 Pairs of Concerts for '69-'70 Season

HOUSTON—Eighteen pairs of concerts are scheduled for the 1969-1970 Houston Symphony season. Ten programs will have additional Sunday afternoon performances.

Antonio de Almeida, principal guest conductor, will open the season Sept. 22 and 23 and will conduct the first three pairs, the second of which will open the Sunday afternoon series. Pianist John Browning will be the first guest artist during this second week.

Other pianists to appear with the orchestra will be Gary Graffman, Lilli Krauss, Hans Richter-Haaser, Rudolf Ertkany and Philippe Entremont. The violinists will be Zino Francescatti, Itzhak Perlman and Erick Friedman. Lawrence Foster, cellist and Barry Luckwell, horn, will be the other instrumentalists.

binstein, 26 spots for two RCA titles; and pianist Geza Anda, whose recording of Mozart's "Concertos Nos. 17 and 21" continued the charts after hitting for the entire first half of the year.

Capitol/Angel barely maintained its third overall position despite a strong challenge by London as DGG dropped to fifth spot. While 12 Angel titles registered 94 times compared to 105 for DGG's berths captured by eight London albums, Angel's other labels came through for an over-all 48 listings for 20 sets, while London's over-all was 137 spots for 11 titles.

DGG's 56 mentions were garnered by seven albums, includ-

ing the Anda set. Bolstering Capitol/Angel were 32 citations for five Seraphim titles, 15 listings for two Capitol Classics; and a seven-week run for a Melody/Angel LP. London's overall figure includes 10 weeks for a phase 4 pressing, 10 weeks for a Bernstein recording, and two weeks for a Stereo Treasury disk.

Other label figures were 26 weeks for an MGM set, 26 weeks for a Westminster pressing, 10 weeks for a Philips package, six weeks for a Decca set, and two weeks each for albums on Nonesuch and Turnabout.

The leading album so far, has been Columbia's "Switched On Bach," which was No. 1 for 23 of the year's first 26 weeks. The Anda set led two weeks, while MGM's soundtrack of "2001: A Space Odyssey" led the other week.

While DGG's Anda pressing owed much of its support to the film "Widowmaker," in which it was featured, the MGM film also produced much of the chart action. In addition to a 26-week stay by Columbia's "Selections from 2001," there were five scoring albums of Richard Strauss' "Also Sprach Zarathustra," which accounted for 72 of that composer's chart-topping positions. The work also is featured in the film.

RCA's Tchaikovsky sets include "Symphony No. 6" with Ormandy and the Philadelphia (21 weeks), "1812 Overture" with Igor Buketoff and the New Philharmonic Orchestra (26 weeks) and "Piano Concerto No. 1" with Cilburn and orchestra conducted by Kiril Kondrashin (23 weeks), which accounted for 70 of that composer's 84 recordings.

A major reason for the Mahler decline to only 11 weeks for two sets can be ascribed to the completion last year of Bernstein's cycle of all nine of that composer's completed symphonies, which individually and collectively scored well on the charts. There also were relatively few albums of that composer issued by other labels during 1969's first half.

Following Ormandy and Bernstein among conductors is George Szell with 17 listings of two Angel albums and 12 mentions of two Columbia titles for 30 spots. One of his sets was with the London Symphony, while the other three scoring albums were with his Cleveland Orchestra.

Richard Bonynge with 28 weeks of two London opera packages is next, followed by Anda with his Mozart coupling, which he also conducted. George Solti's set of Verdi's "Requiem" on London was on for 23 weeks, while four albums led by Herbert von Karajan hit for 18 weeks.

Other albums, which scored for 26 weeks of the half, were Columbia's "Horowitz on Television" with Vladimir Horowitz; Westminster's "Belshazzar's Feast" with Beverly Sills; the "Glory of Gabrielli" with Biggs on Columbia; London's "Royal Family of Opera"; and Columbia's "Wagner's Greatest Hits" with the New York Philharmonic.

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The songs listed below are a partial group of "MUSTS" for JOBBERS and DEALERS! Those marked with an asterisk (*) are 7 new songs that you **BE AWARE OF** and ORDER NOW that you are able to fill your customer's request! Those marked with two asterisks (**) 7 songs that are **TOP TEN SELLERS** and those marked with a STAR are 7 standard 45's "Round Sellers!" We hope this list will aid in your **SELL ON SIGHT** (S O S) ORDERS! (All are S.M.I. prints.)

- * WAIT A MILLION YEARS
 - THE ISRAELITES
 - * THE DAYS OF SAND AND SNOWS
 - * SWEET CAROLINE
 - IT'S GETTING BETTER
 - CHELSEA MORNING
 - MUDDY RIVER
 - ** LOVE THEME—ROMEO & JULIET
 - * A TIME FOR US
 - ** IN THE YEAR 2525
 - ** BAD MOON RISING
 - ** BALLAD OF JOHN AND YOKO
 - ** RUBY DON'T TAKE YOUR LOVE TO TOWN
 - ** GET BACK
 - * BORN FREE
 - * GENTLE ON MY MIND
 - * HONEY
 - * BY THE TIME I GET TO PHOENIX
 - * THE LOOK OF LOVE
 - * LITTLE GREEN APPLES
 - * BOTH SIDES NOW
- NOTE**
- Each week we will add to this list so that you are ON TOP OF THE POP SHEETS!
- CORRECTION**
- In the July 12, 1969 Billboard "Best Selling Sheet Music" list, ing
- GALVESTON SONGBOOK** is published by HANSEN—(NOT BIG 3)!!

GOLD MARK ASSOCIATES
PUBLIC RELATIONS
New York—Beverly Hills—London

S. D. Retail Firm Exemplifies Music Store Diversification

By EARL PAIGE

SIoux FALLS, S. D.—While most retailers and play-ers are steadily diversifying and broadening inventories, few firms show any more significant expansion into all areas of music and home entertainment than Williams Piano Co. here, an 82-year-old firm that has opened its fifth store and is becoming a fast-growing retail chain in this State. The new store is devoted exclusively to home entertainment products, a segment of the music business that has become important for Williams' original outlet, which recently expanded its stock of over 5,000 album titles by bringing its inventory of pre-recorded tape up to 1,500 different selections.

Co-owners John F. Warren and James Storevik admit that the diversification has at times caused them to debate the advisability of maintaining the name of the original company, opened here in 1887 and moved only once during all of its history. The second addition for the two owners, Rapid City Piano and Organ Co., did reflect a gradual shift from the piano image. Storevik said. Here a Magnavox franchise opened when the owners made a complete break and called the outlet Western Magnavox Home Entertainment Center. The Rapid City store was opened six years ago.

Another outlet in Aberdeen, opened two years ago, features pianos and organs. Other examples of the firm's broad approach to music and home entertainment include one of the largest inventories of sheet music in the Midwest, comprising a cost investment of over \$55,000. Mrs. Mary Dunkelberger, assisted by a staff of four salesgirls, handled the department here and the section has steadily been re-designed for self service. The firm is also expanding its music instruction program and currently has 10 teachers involved in organ and guitar programs.

The new home entertainment center will handle color TV.

stereo phonographs, radios, tape recorders and play-ers and component systems and comprises a 4,000 square foot area, features wall-to-wall carpeting and is a shopping center. Features include a significant aspect of Williams' approach to records, according to manager Ellen Straus, includes such factors as full mark-up, a stock that features "the unusual," and an offering to demonstrate records for customers. "I think demonstrating records is an absolute must," she said.

"Having a turntable available has several advantages. For one thing, the clerk learns individual customer preferences. After this is known, a record can be put on when a customer isn't even in our section and it will draw them over. I suppose this is a little mean, but it helps sell merchandise."

"We're not a discount store and we have no problem getting full list for records. We feature personal service and devote our full attention to the customer looking for records. We do a terrific special order business, too."

The store stocks cassettes, 8-track cartridges and open reel tape and 8-track accounts for approximately 80 per cent of total tape volume.

Mrs. Straus said that the 8-track cartridge business has "gone mad," but that she expects cassettes to rival 8-track "unless there are enough good cassette units on the market." She added, "I haven't seen a corresponding rise in the sale of open reel tape during this period when 8-track and cassette had become so important. Open reel seems to be holding its own." She said the department does not carry singles.

Other persons with long seniority at Williams include Darrell Schultz, manager at the original store here; Ron Stephenson, manager at Rapid City and Marvin Dewitt, manager of the new Magnavox center. Williams employs between 65 and 70 people.



NBC STAFF MUSICIAN Ed Shaughnessy is shown here warming up on his Quiet-Tone Mutes before doing the Johnny Carson "Tonight Show." The Quiet-Tone Drum Mute is distributed exclusively by Merson Musical Products Corp.

Music Store Explains Its Vacation Plan

By KEN BERGLUND

MINNEAPOLIS—Music stores that close for long vacations should give their customers ample explanation to avoid losing trade and goodwill. This is at the viewpoint of Rocky Mount Music Co. in Minneapolis. The firm ran a special newspaper ad to tell customers of its vacation policy.

The ad was illustrated with a golfer carrying a golf bag with several musical notes appearing from the top to simulate golf clubs. In explaining that "Schmitt's is going on a two-week vacation," Robert P. Schmitt was quoted as follows:

"Schmitt's is a specialty selling organization. Almost every one of us is a specialist in some part of the music business. If we were to take our vacations in the usual manner, the vacation period would stretch over a five-month period during which all of our stores would be staffed at a level somewhat below their peak efficiency. When you come to our stores, you expect us to be there full strength. We're going to do just that for 50 weeks of this year and we're convinced you'll like us better for it."

It was added that while the stores will be closed, the tele-

DEALER USES OWN COLUMN AS SALES AID

CHARLESTON, W. Va.—Taking advantage of the fact that the musical instrument dealer is the hub of news regarding local groups, Jack Cook, manager of the instrument department at Galperin Music Co. here, has started a regular column in the local newspaper. Because the column is a paid advertisement, Cook is at liberty to salute local jokers, congratulate area music teachers and spread around the local rock gossip in addition to plugging such Galperin lines as Marshall, Conn. Maestro and Hohner. The weekly Galperin column appears in the paper's youth page, which features articles about local and national recording groups and trends. Dealers in markets where no newspaper has such a page could stipulate that their column run on the paper's entertainment page.



ELECTRONIC Callopo. The new solid-state keyboard instrument is being produced by Rocky Mount Instruments, Inc., and features electronically activated pipe resonators. It has a 37-note keyboard. A portable unit with its own sound amplification system, it can be used with external amplifiers, too. It has held up legs and weighs 100 pounds. List price is about \$600.

phone switchboard will be open and mail orders will be processed as usual. Schmitt's was on vacation from Monday, June 30, through Saturday, July 12.

Schmitt's has stores in both Minneapolis and St. Paul in addition to the suburbs of Edina and Robbinsdale.



RHYTHM MAGIC II, a new automatic rhythmic unit, is now being produced by the Doric Organ Co. The unit is small and compact and can be added to any organ, piano, amplifier or record player. The suggested list is \$99.

Endorsement

LOS ANGELES—The Box Tops and the Husion have signed an endorsement contract to use Marshall Amps exclusively. Merson Musical Products Corp. is the sole U. S. distributor of the amplifiers.

BEST SELLING

Folios

BEST SELLING FOLIOS:
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INSTRUMENTAL, BAND

GLEN CAMPBELL'S EASY TO PLAY SOLOS

(Hansen)—Guitar

CAMPBELL'S GROOVY GUITAR SOLOS

(Hansen)—Guitar

GREAT HITS FROM MILLION DOLLAR MOVIES

(Big 3)—Guitar

HYMNS WE LOVE (Big 3)—Guitar

MUSIC '69 (Warner Bros.-Seven Arts)—Guitar

NEW LOOK OF THE BEATLES (Hansen)—

Guitar

SEVENTY SUPER BLOCK BUSTERS (Hansen)—

Guitar

TODAY'S SUPER HITS (Big 3)—Guitar

Coin Machine World

Jukebox Firms See No 45's 'Shortage'

Continued from page 1

the singles crisis a "tempest in a teapot" and said he had not heard any complaints from one-stops on a shortage of singles. Reacting to a report that singles now represent only 14.2 per cent of total retail sales (Billboard, July 12), Palmer said, "14 per cent makes the difference between profit and loss. I wouldn't throw it away."

"There are some 450,000 jukeboxes in operation across the country," he explained. "If each one changes only three records per week, that means over one million sales a week. Nobody is going to let that market die."

Although he does not think it likely that the supply of singles from the record manufacturers will decline to a dangerous level, Palmer was confident that "someone will make singles for the jukebox operators."

Palmer said he "would not suggest in any way, shape or form" that music machine companies were planning to replace singles with tapes on jukeboxes. "Wurtlizer has been investigating the possibility of tape singles for 15 years and has not found a practical method yet," he said.

The problems of maintenance and repair would be far greater on tape jukes than on the present

type of machines, he explained. Efforts to combine tapes and records on the same machine have been made, he said, but the tapes would be for background music only while the disks would handle the money play. "Even this combination would make a machine too expensive for mass sales."

"The 4-inch, 50-cent American disks are also impractical for jukebox play as they are presently manufactured," he said. The fidelity of the records is not clear enough for jukebox phonos.

(Continued on page 48)

FAMA Studies Pinball Bill

TALLAHASSEE, Fla.—The Florida Amusement & Music Association (FAMA) will decide at its Sept. 14 meeting whether to support a state bill that would have the effect of legalizing bona fide, flipper-type, amusement pinball games.

The measure, H.B. 2018, was introduced May 15 in the Florida House of Representatives. In part, the bill reads: "Any machine or device is a slot machine or device within the provisions of this chapter if it is one that is adapted for use in such a way that, as a result of

COIN Looks At Tournneys

OMAHA, Neb.—A major topic of discussion at the Aug. 3 meeting here of the Coin-Operated Industries of Nebraska, Inc. (COIN) will be 8-ball pool tournaments.

According to secretary-treasurer Howard Ellis, the association hopes to get a tournament under way this fall with finals tentatively set for the latter part of November.

The one-day COIN meeting will be held at the Holiday Inn with a business session scheduled for 1:30 p.m., followed by a refreshment hour at 5:30 p.m. and a banquet at 6:45 p.m. Door prizes will be donated by distributors and a record one-stop.

Pinball Bill

the insertion of any piece of money or coin or other object such machine or device is caused to operate or may be operated, and by reason of any element of chance or of other outcome of such operation upon which to him, the user may receive or become entitled to receive any piece of money, credit, allowance or thing of value, or any check, slug, token or memorandum, whether of value or otherwise, which may be exchanged for any money, credit, allowance or thing of value, which may be given in trade, or the user may secure additional chances or rights to use such machine, ap-

(Continued on page 44)

New Equipment



Notting Associates—Sports Quiz Game

Football, Baseball, Olympics and general sports are the four categories of sporting questions and answers involving over 2,500 separate questions that players will be challenged with by this new unit from Notting Associates. Called Sports World, the unit offers a player four questions per game. If the player scores 700 points he may take the "Coaches' Test." A score of more than 700 points qualifies players for the "Expert Rating." Another feature is the two-for-a-quarter pricing on games. A new safety interlock prevents possible electrical shock when the service door is open. The unit features solid-state circuitry. A plug-in transistorized module replaces the need for a bulky relay board. The machine has a red front panel with a mint green background and features dark brown silhouettes of sport figures in the design.

New Equipment



This new game called Sea Raider, from Midway Manufacturing, has appeal for people of all ages and features realistic sounds, such as the simulated sound of a submarine's sonar ship-searching device, a realistic periscope through which the player views a panoramic ocean scene featuring black lightning and across which various kinds of ship targets move. The number of torpedoes is adjustable from six to 10, and if a player scores hits on all targets, he can fire reserve torpedoes. The number of reserve torpedoes is adjustable, too, from two to seven. The unit is available with single or double coin entry, features solid-state circuitry in its sound system, has two portholes for viewing the action and can be provided with a step stool to adapt the game for small children. It stands 71 inches high, is 24 inches wide and 23 inches deep. Midway's marketing director Ros Scheer, who undoubtedly has a background in the Navy, described some of the action: "He (the player) can almost hear himself saying, 'Bearing, mark! Range, mark! Angle on the bow, set depth for 12 feet. It's a fast-moving destroyer, and after taking careful aim, he releases his first torpedo and anxiously waits as he watches the illuminated track of the whining torpedo speed toward the target.'"

Balloon Vending a Success; More Firms Making Units

By BRUCE CORY

CHICAGO — Operators, distributors and manufacturers surveyed last week indicate that the future of balloon vending looks promising. Lee Smith, Merchandising Associates, Charlotte, N. C., reported "phenomenal success" with 200 machines he has on location. An Ohio vendor, Leonard Quinn, reported gross receipts of \$175 per month. Although the vending unit now being made by three different firms, cost more than the equipment bulk operators are accustomed to using, balloon vending is viewed as a natural area for bulk operators because this type of operator specializes in heavy traffic locations.

At least three companies are in the balloon vending field. Both Paramount Textile Machinery Co., Chicago, and Miner Industries, New York, manufacture machines which use helium in inflating the balloons. (Miner has enjoined Paramount in a dispute over patent rights to the use of helium.) Vend-Rite Manufacturing Co., Chicago, makes a machine that vends both dime and quarter balloons. Miner balloons are inflated when they are vended; Paramount balloons are inflated by machine after they are dispensed; Vend-Rite balloons are inflated by a manually operated pump attached to the machine.

Smith, president of Merchandising Associates, said, "there is a wide spectrum of profitable locations for the balloon machine." He handles the national

Montana Set For Meeting

WHITEFISH, Mont.—A Music Operators of America (MOA) public relations panel, headed by president Howard Ellis and executive vice-president Fred Franzer, is tentatively scheduled for Saturday's (19) summer meeting here of the Montana Coin Machine Operators Association (MCMCOA).

The day-long program, which will be held at the Viking Lodge, will include a directors meeting and a general session, with a cocktail hour and dinner in the evening. Reservations may be made by calling the lodge at (406) 862-3547.

On the Street

By RON SCHLACHTER



HANK WILLIAMS JR. (above), and the Cheatin' Hearts, will be among the line-up of recording stars during the Music Operators of America banquet show Sept. 7 at the Sherman House Hotel, Chicago. Williams records for MGM.

D. Gottlieb & Co. will be closed until July 28 for its annual week vacation period. Alvin Gottlieb reports that his vacation will consist of "slaving around the factory." . . . Jane Mason is back at her desk at Led Brands after attending the Bitterman open house in Chicago. . . . Tom Emms, general manager of Graff Vending Supply Co., recently visited the company's various offices throughout the West.

Seeburg service schools were held June 25 in Billings, Mont. (Continued on page 44)

On the Street

Continued from page 43

and June 27 in Great Falls, Mont. Leo Harper conducted both schools at the Holiday Inn in Billings and the O'Hare Manor in Great Falls. The afternoon sessions were devoted to Williams games while the evening classes focused on Seeburg jukeboxes. Kent Larson represented

Struve Distributing Co., Inc., Salt Lake City. Northwest Sales Co. recently hosted a Wurlitzer service school at its Seattle headquarters. Those who attended included Jesse Anderson, Eugene Katz, Walt Carlson and John Michael, Amusement Sales, Seattle; Gene Madson, All City Service Co.; and Orville Coddino and Donald Foldsich, Orv's Music, Spokane.

Burt Leafgang, manager of the Modern Music Co. division of Automatic Merchandising, St. Petersburg, Fla., is back on the job following a vacation trip to his home in Amsterdam, Holland. Leafgang spent considerable time looking at phonograph operations in Frank-

fart, Munich, Innsbruck, Venice, Florence, Rome, Milan, Lucerne and other cities. The Ohio House of Representatives has passed a \$1.8 billion educational financing package that would add another 2 cents per package cigar tax. The measure, which has been sent to the Senate, would increase the State's cigarette tax to 9 cents.

Martin Berger has been selected to serve as chairman of the 1970 Allied Jewish Appeal-Israeli Emergency Fund in Philadelphia. In the campaign just concluded, Berger served as a Trade Council co-chairman and was responsible for the

(Continued on page 47)



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EXTRA SCORE WHEN FRONT 4 TARGETS and 4 MOVING TARGETS ARE HIT!

EEIEE REALISTIC ANIMAL SOUNDS ON TAPE
Adjustable for Volume

HIT FLASHING MOON
TARGET WHEN HIT
SCORES 300 OR SPECIAL!

• BURSTING FLASHES OF LIGHT WHEN TARGETS ARE HIT

• SPECTACULAR DUAL BLACK LIGHTS FOR BRILLIANT JUNGLE EFFECT

• 9 Animal Targets (Lions, Tigers, Elephants, Monkeys, etc.) • 4 Drop and 4 Moving Targets, plus Flashing Moon Target

• Score Values Vary with Shots • Also Bonus Score

• REALISTIC RECOIL IN RIFLE

• 25 Shots per Game

10c-25c PLAY

Adjustable Extended Play or Replay

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What's Playing?

A weekly programming profile of current and older selections from locations around the country.

Buchanan, Mich., Location: Adult (Over 30)-Restaurant



FRANK FABIANO, programmer, Fabiano Amusement Co.

Current releases:
"Burning Beat," Sonny Jones, Capitol-2486.
"Oh! He's Name, the Other Has My Heart," Jerry Lee Lewis, Smash 2224.
"Johnny B. Goode," Buck Owens, Capitol-2483.

Oldies:
"Where's the Playground Swee?," Glen Campbell.
"Galveston," Glen Campbell.

Clinton, Ia., Location: Kid-Teen Club



PAT KAHLER, programmer, Illinois Amusement Co.

Current releases:
"Bad Moon Rising," Creedence Clearwater Revival, Fantasy-622.
"Swinging Wheel," Blood, Sweat & Tears, Columbia-49871.
"Get Back," Beatles, Apple-2490.

Oldies:
"Blossom," Turtles.
"Crimson & Clover," Tommy James

Manhattan, Kan., Location: Young Adult-Tavern



FLOYD EVERS, programmer, Bird Music Co., Inc.

Current releases:
"Time Is Tight," Booker T. & the M.G.'s, Sto.
"Don't Let the Joneses Get You Down," Temptations, Gordy-7036.

"Get Back," Beatles, Apple-2490.

New London, Conn., Location: C&W-Tavern



PAUL MESSORE, programmer, Frank Marks Music, Inc.

Current releases:
"Carroll County Accident," Porter Wagoner, RCA-47-9631.
"Like a Bird," Hank Snow, RCA-75-511.
"Singing My Song," Tommy Wymette, Epic-5-10462.

Oldies:
"Memphis," Johnny Rivers.
"Open Up Your Heart," Buck Owens

FAMA Studies Pinball Bill

Continued from page 43

executive director Julius Sturm said.

paratus or device, even though it may, in addition to any element of chance or unpredictable outcome of such operation, also sell, deliver or present some merchandise, indication of weight, entertainment or other thing of value; provided, however, nothing herein contained shall be taken or construed as applicable to an arcade amusement center having amusement games or machines which operate by means of the insertion of a coin and which by application of skill may entitle the person playing or operating the game or excluding cash and alcoholic beverages provided that the merchandise or prize awarded in exchange for said points or coupons shall not exceed the cost value of seventy-five cents on any game played."

Concerning the bill, FAMA

"If, as seems likely, FAMA decides to go all out in support of this bill, an attempt will be made to have an identical bill introduced in the Senate as soon as possible. It would then round up support for its position in favor of both bills.

"The effect of the bill would be to codify the legal principle originated by the Florida Supreme Court in Dees v. Stouemire. At the same time, bingos, uprights and all other gambling devices would be prohibited as well as support for its position in favor of both bills.

Wurlitzer Vacation
NORTH TONAWANDA, N. Y.—The Wurlitzer Co. will be closed for vacation from July 21 to Aug. 11. Final parts shipments were to be made July 18. There will be no shipments during the vacation.

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Slate Experience.
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Correction

LONDON—A recent article reviewing the games business here was erroneously credited and should have carried the by-line of M. F. Mellor. The article: "U. K. Games Business Expands Amid Problems of Taxes, Coinage Change."





ticker tape profit parade

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WURLITZER
Americana III



INVESTMENT FOR MUSIC OPERATORS
THE WURLITZER COMPANY
114 Years of Musical Experience
North Tonawanda, N. Y.

Balloon Vending a Success

Continued from page 43

tion—not much to divert the child's interest from the balloon machine at places like these," Smith explained.

Smith, who has nearly 200 machines on location ("more

than anyone else in the country"), reports he has been successful in placing machines in sea or mountain resort areas because of possible servicing difficulties. Machines in non-seasonal locations are doing "very well," he said.

According to Smith, the operator makes 6 cents on every 25-cent sale, and realizes a 24 per cent net profit on every dollar. If the machine vends a minimum average of 5 balloons per day, the operator makes a net profit of over \$100 for the year.

Smith added that putting a small bounce ball inside the balloon "turns the whole thing into a giant Mamey jumping bean."

The balloons can be written or drawn on with a pen, without the ink smearing, he said, and has made a good gift for non-ambulatory children in hospitals.

"The machine, which uses a mixture of helium and air to fill the balloon, is transistorized, and has a solid-state control panel that can take up to four quarters at a time," he said, "while eliminating slugging. The machine performs 40 separate acts on \$1 worth of change."

Although a clown face is the most popular front piece on the machine (the nose lights up



BALLOON vending is interesting an increasing number of bulk operators. Above, New York operator George Sherman (left) talks to Dick Tenney, developer of one of the new units that dispense balloons.

when a coin is inserted). Smith said that plates of Santa Claus or Blackbeard can be placed on the machine. (The Carolina coast was the pirate's home territory.)

"We offer our location people a machine not widely distributed and one that is in for a tremendous future," said Smith.

Leonard Quinn, Perfection Products, Columbus, Ohio, was more cautious in evaluating the 25-cent machines. Quinn, who has had machines in discount store locations in Feb '28, said they had done "pretty well," and hoped their success would continue, but added, that they haven't "been given a good test yet."

Like Smith, Quinn praised the

Balloon Unit in Patent Dispute

Miner Industries, New York, has enjoined Paramount Textile Machinery Co., Chicago, and obtained a consent decree against some of Paramount's distributors in a battle over patent rights to a balloon vending machine, according to Miner president Eugene Swees.

"We started with the machine Paramount has five years ago," said Swees. "Paramount at one time asked us for a license."

Swees claims that Miner has a patent on the technique used on Paramount machines for inflating balloons with helium. Miner, who will soon be distributing an automatically inflating balloon vendor, has two patents on the new "Balloon-O-Mat" and "three or four" pending, according to Swees. The new machine will also use helium.

Merchandising Associates Inc., Charlotte, C., the national distributor of Paramount's 25 cent machine, was one of the companies enjoined from distribution, said Swees.

Miner's transistorized control panel, which, he said, "has worked beautifully," and estimates that the machines gross 700 balloons, or \$175 per month.

Quinn added that he had recommended an improvement so that the helium and air fill the balloon at the same time, instead of consecutively. "People were taking balloons off the machine after the helium had stopped and before the air had begun," he explained.

Despite their success so far, however, Quinn wondered if interest in the machines will continue. "What will happen six, nine, twelve months from now? Will they have to be moved around from location to location?"

Balloon-O-Mat
Eight prototypes of Miner Industries' "Balloon-O-Mat" are on locations near the company's New York plant, and 1000 more are in production, according to president Eugene Swees.

The "Balloon-O-Mat" is "completely automatic," according to Swees. The machine is loaded with two 500-balloon cartridges and inflates each balloon in a Plexiglas-windowed chamber in

New Products

Henel

Professional football league helmet wall plaques, using the authentic colors of all 16 National and American Football League teams with the names of the teams also printed in color, will be available at the end of July. A display panel for this 25-cent item is also available.

Other quarter merchandise includes Nos. 10, which features I. D. bracelets, Go rings, key chain items, stretch bracelets, necklaces and large dolls, and No. 20, a mix that features large spiders, octopus snakes, alligators, frogs and other creatures.

In single items for quarter capsule vending, Henel is offering "Body Pieces," such as ears, noses, fingers, hearts, etc. Also moving well, according to Ron Rosen, are a take-apart puzzle and a "Suicide" mix. The firm is also producing a 2-in. capsule which it calls the Victory Capsule.

Penny King

Two new dime mixes feature large action toys, consisting of toy beads with moving eyes and comprising four beads in the mix, and a ring mix comprised of eight different ring designs.

15 seconds. The balloons have four-foot strings attached.

Swees, who said that Miner, a toy manufacturer, will handle the distribution of the machines, said that he has received requests for Balloon-O-Mats from E. J. Korvette, Montgomery Ward and other chain stores. A balloon machine "brings traffic to a store," he said.

Balloon-O-Mats, according to Swees, will be equipped to merchandise balloons for Christmas, Easter, store anniversaries, or any special occasion. Results with the experimental machines have been "very satisfactory," and mass distribution should start this summer. The machine

(Continued on page 47)

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Pilgrimage Gum, Jumbo	72
Alphon Crown Red Lip Plastrich Gum	72
Asian Prince Red Lip Plastrich Gum	48
48 Pieces, which includes:	
Leshar, Buhs	48
Pilgrimage	48
Spanish	48
Victor	48
Jerry Chicks, 12 Lb. Crn. Golden Flow	92
Pridge Ace	32
Jelly Beans	32
Orange Stems	32
25¢, 50¢ ct.	40
Gum	40
Sweetens	40

Wrapped Gum—Pleaza Gum, 100 p. 40
Rain-Ball Gum, 200 p. 40
Rain-Ball Gum, 100 p. 40
Rain-Ball Gum, 500 p. 40
Rain-Ball Gum, 250 p. 40
Rain-Ball Gum, 100 p. 40
Maltolite, 300 p. carton 40
Maltolite, 150 p. carton 40
Lent Brand Rain-Ball Gum 40
Adena Gum, 48 pieces 100 ct. 45
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60 has the most foolproof coin mechanism in its field. Extra-wide chute and inter-changeable globe accommodate all sizes of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Wire, write or phone for complete details.

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MACHINES

25¢ BIG OAKS & TITANS

V 2 CAPSULES IN STOCK

10¢ CAPSULE MIXES
Ball 250 per bag 8.00
Astro Economy Mix 8.45
Aunt Sam 150 per bag 5.00
Baby's Items with Leshar 5.00
Jewelry Mix Rings 7.00-8.00
Auntie's Oatmeal 5.00
Country Candy 5.00
Jewelry Candy Buses 8.00
Low Price 5.00
Combination Lock Mix 8.00

HOT 3¢ VEND ITEMS
Auntie Economy Mix 8.45
Ball 250 per bag 8.00
Rings 5.00
Baby's Items with Leshar 5.00
Country Candy 5.00
Auntie's Oatmeal 5.00
Jewelry Candy Buses 8.00
Low Price 5.00
Combination Lock Mix 8.00

1¢ CHARM MIXES & ITEMS
From 33.50 to 83.00 per M.
35 capsules in stock.
Parts, Supplies, Stands & Globes.
Write for the full catalog.
One-Third the regular order, balance C.O.D.

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HERITAGE MUSIC COMPANY

440 CHESTNUT STREET-NASHVILLE, TENNESSEE
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Truly built for Business. A high profit "space saver" — with Bonus advantages which mean longer life and greater profits. Also, coin mech. mounts for two quarters and half dollars available. Parts for all model Beavers. (Some Distributor areas available throughout the world.)

Balloon Vending a Success

Continued from page 46

vender is manufactured for Miner by American Machine & Foundry Co.

Balloon-o-Mats will retail for approximately \$1,375, he added.

Dick Tennes, president, Vend-Rite Manufacturing Co., said his company is re-evaluating its merchandise distribution program for its dime and quarter balloon vending machine. Tennes said he noted a "more than lukewarm" interest among bulk vendors when his machine was

exhibited at the National Vendors Association (NVA) convention in Hollywood, Fla., April 17-20.

The 100 "Fun-Time" machines tested on location over the last two years continue to do well, he said. The unit has grossed as much as \$100 a week, he added. The machine dispenses three balloons for a dime and a 25-cent "toss-up" balloon.

Vend-Rite has previously manufactured soap and bleach dispensers for coin-operated laundries.



WILLY MARCHAND (left), chief engineer, A. C. A. Sales and Service, Los Angeles, Calif., is shown giving maintenance pointers to Suburban Vending servicemen, Earl Eppler, and Larry Von Rueden. The scene was at a recent service school on NVA equipment at Sussex, Wis.



FRED BRAUN (center), president, Suburban Vending, Sussex, Wis., shows visitors the NMS Prestige 160 and Consul models during a recent school. The visitors (from left), Richard Allen, Thomas Ashen Brenner, Gail Wilden, and Dick Bruggemann, all with Cigarette Service, Appleton, Wis.

Continued from page 44

operation and fund-raising activities of 30 divisions covering all phases of commerce, government, industry and the professions. Berger is founder and president of Cigarette Corp. of America. Active Amusement Machines Co., amusement and music machines distributor headed by Joseph Ash, is also operating the Fun Town Centers amusement machine arcade in Philadelphia.

Jack Heresin, chairman of the board of AIC Consolidated, is a member of the committee of city leaders for the \$150,000 capital



SEGA Enterprises was recently awarded a plaque for its excellent export program. The government certification was made in a ceremony attended by various officials and was shown on television nationally and received other media coverage. Key department heads at Segas pose above with president David Rosen, who holds the plaque. Shown from left (seated) are Yoshihiro Yamagata, Rosen and George McGehey, standing (from left), Hiroaki Kitamura, Takeo Onodera, Makoto Murakami, and Shikanosuke Ochi.

On the Street

funds campaign to build additional PAL centers in Philadelphia. The centers are a project of the Police Athletic League. James Hutton, executive vice-president of ARA Services, Inc., was chairman of the Men's Committee for the annual charity ball of the Mary Bailey Institute for Heart Research in 1964. Hutton was the first person to receive the Institute's annual Golden Heart Award. Also at ARA Services, Inc., Sol Glaser has been appointed director of operations analysis for the ARASERVY division in which capacity he will develop operating controls for ARA food and refreshment services at sports stadiums, convention halls, theaters, ski resorts and

other recreation and amusement centers.

Ridd-Melikian, Inc., pioneer coffee machine vending manufacturer, has diversified its operation in agreeing in principle to acquire Horaville Construction Co. and Engineering and Planning Associates, Inc. According to Ridd-Melikian president David Cohen, the acquisitions will move the company into the housing field. Elliott Rosen, treasurer of the amusement and music distributing firm of David Rosen, Inc., has been elected to the board of governors of the Golden Slipper Square Club, one of the foremost fraternal

(Continued on page 48)

KING'S One Stop service for all

BULK VENDING MACHINE OPERATORS

MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, penned candies, bulk & vacuum packed nuts, ball point pens, combs, 1c tab, 5c package gum, 5c & 10c vending back candy bars.

SUPPLIES—Empty capsules V-VI-V2, coin weighing scales, coupons & warrants, stamp folders, details, coin discs, padlocks, torque pens, machine cleaners & lubricants, paper cups for hot hot venders & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

Stock lists supplied for details and prices on the location nearest you. Write for literature, show, samples, also ask for 1969-70 price list. No other distributors authorized.

NAME _____	TITLE _____
COMPANY _____	
ADDRESS _____	
CITY _____	STATE _____ ZIP _____

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literature.

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After Boots Randolph received a standing ovation last year, we thanked him for being with MOA once again. His reply: "When you take it out you oughta put some back."

When at our request he was the first artist to sign up for this year's MOA Show, he said: "The jukebox operators are my friends and they are responsible for my success in singles. If they want me back, I'll be back."

If any artist makes for a swinging show, it's the great Boots. He'll be back for his fourth year in a row.

Boots Randolph! The greatest thing that ever happened to a sax and to MOA Expositions.

**COME
TO WHERE
THE
ACTION IS!**



Boots Randolph, Monument Artist

The 1969 Exposition—an International Trade Show for the coin-operated, Music and Amusement Industry—will be held in the Sherman House Hotel, Chicago, September 5, 6 and 7.

Sponsored by

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Phone: (312) 726-2810

If your competition is giving you location trouble...

You may find the answer to this problem by operating the most advanced idea in bulk vending—the all new Victor—

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77-88 CONSOLE

With six different combinations to select from to fit any of your locations. Will vend a variety of merchandise and coin combinations—1¢, 5¢, 10¢, 25¢.

Front door operation saves 50% to 75% service time. Bigger display, more profits.

See your distributor for information and delivery date.

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Chicago, Ill. 60639



77-88
SUPER 77 in console holds 175-V2 capsules



MUSIC OPERATORS and service technicians listen to a demonstration of the Rowe Music Miracle Jukebox and PhonVue. Showings were held in Baltimore, Md., and the upstate Pennsylvania area at Scranton, Pa., and were conducted by David Rosen, Inc., local area distributor. Art Seglin, customer relations chief for Rowe, and Lew Di Palma, field representative, joined with Mike Weinstein, of the Rosen firm, in staging the demonstrations. Over 20 operators attended the one-day session in Baltimore conducted at the showrooms of the Columbia Vending Co., with Ray and Narberth Paskowitz the hosts. In Scranton, the demonstration was held at Maple City Vending Co., where operators and servicemen from Northeastern Vending, Elmer Baldessari Co., Baldessari Amusement Co., and Skill Amusement Co. also attended.

On the Street

• Continued from page 47 and philanthropic organizations in Philadelphia.

Driver Safety films and lectures sponsored by the Tokyo Metropolitan Police were shown recently at the SEGA headquarters. Attendance was officially noted in individual driver's licenses.

Corporation status was established for two long-standing operations in Blue Ribbon Enterprises, Inc., and PlayTaud Amusement Co.

Martin M. Berger, the local cigar vending machine manufacturer who previously served as president of the organization, continues to provide leadership for *Street Salute to Our Responsible Youth* in becoming treasurer of the Youth Services Organization.

Tape Jukebox Future Dim

• Continued from page 43

graphs, he said, and the disks are not durable enough for jukebox play.

"I have never felt that our industry was threatened by a lack of singles," said Joe Barton, Rowe International, Inc., Whippany, N. J. Barton identified stereo tapes as the greatest threat to the singles business and added that Rowe has kept abreast of all new developments in the tape field. Referring to the possibility of tape music jukeboxes, Barton said, "The time is not right for it now, but if it ever is, we won't be caught asleep." We're flexible."

Selectivity is the main drawback to putting tapes in jukebox machines now, he said. It is not practical to manufacture or distribute 2½-minute tapes now, he

stated, but neither is it practical to try selling 30-minute tapes to jukebox operators.

There would be no real problem, however, in developing the machinery for selecti-track tape machines. Rowe has investigated the possibility of making tape jukeboxes," Barton said, "and is confident that they could be produced if the times demand it." We're in the business of selling the hit tunes," he said. "If the music industry takes a twist in bringing out hits, we're in the business of aliums or tapes, we will be able to go with the trend."

The jukebox is invaluable as a promoter of hit tunes, he said, and believes that the record industry still generally follows the pattern of capitalizing on a popular single with an album by the artist. Lew Levy, president, Meritmedia Records, said in Billboards, June 28, that his company decides to initially expose an artist through a single or album, depending on his material and the audience he is attempting to reach.

Dick Murphy, Cameron Musical Industries, Port Washington, N. Y., agreed that the jukebox gives important exposure to LP's, whether the single precedes the album or not. "If London would release 'Daddy Day on a Tom Jones single," he said, "the jukebox sales would be terrific and it would help his albums at the same time."

Murphy believes the jukebox is "here to stay," and added that cutting singles production is out of the question for the record manufacturers. "I'd be content as a stockholder in a company that lost 14 per cent of its sales," he said. Like Palmer, he was sure that jukebox operators are determined to get records for their machines "one way or another."

Murphy also named the selectivity problem as the main obstacle to putting tapes on jukeboxes, explaining that "selectivity spells the difference between the jukebox and background music."

Ed Doris, Rock-Ola Manufacturing Corp., Chicago, confirmed reports that the single is also in and well in the jukebox industry. Rock-Ola is not contemplating going into tape jukeboxes, he said, while adding that the techniques for overcoming the selectivity problem could be developed.

Bill Adair, Seaburg Corp., Chicago, was confident that the record manufacturers will continue to support the jukebox industry in the production of singles, noting that any decline in their sale would come out of the home and not machine market.

"Seaburg has no tape cartridge machine projects in the offing," he said, and added that until the tape industry straightens out the bewildering variety of tapes available, going into production of a cartridge jukebox "would be like throwing money out the window." "I don't foresee any tape coin machines in the near future, or for quite some time."

SPECIALS! COMPLETE, AS IS

ROWE 137 HOT FOOD COMMASTER.	\$ 75
ROWE 121 PASTRY	75
ROWE 147 ALL-PURPOSE (1/4 H.P.)	100
ROWE 14 AMBASSADOR, COINMASTER, 40¢-45¢.	40
ROWE 14 AMBASSADOR, ALL COIN	40
ROWE 77 CANDY, COINMASTER	90
ROWE 77 CANDY, 25¢ CHANGER	125
ROWE 5K9 Single Cup COFFEE	425

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WITH HANK WILLIAMS, JR.

AND THE CHEATIN' HEARTS

Hank Williams, Jr., MGM artist

COME TO WHERE THE ACTION IS!

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The SOUND of MONEY!

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ROCK-OLA

100 SELECTION MODEL 441

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Billboard has the... "IN" side story on Coin Machines

Billboard



AMERICANA SERVICE. IT'S LIKE EATING YOUR WAY BACK INTO AMERICAN HISTORY.

If you were sitting around the table in 1775, you could have feasted on juicy Boston Brisket of Beef.

The way Paul Revere loved it. In rich, brown herb gravy. But since you missed that opportunity, we're giving you another one.

Fly coast to coast with us in 1969, and you can enjoy that Boston Brisket just the same.

Or maybe you'd prefer a sizzling steak, the way Diamond Jim Brady loved it.

Or a steaming plate of stuffed Chicken New England, in sherry wine sauce.

We're giving everyone a choice of three real American dishes. Cooked while you fly.

Also a big fresh salad and a hunk of pie for dessert. And there's a stewardess dressed in the spirit of the American Revolution to serve it all to you.

It's part of our new Americana Service coast to coast. Just ask your Travel Agent about it.

From reservation to baggage pick-up. Americana Service means a little extra for everyone on board. No matter where you sit.

It's the best way to get from sea to shining sea.

Fly the American Way Coast to Coast. American Airlines.

Audio Retailing

PLAN FRANCHISE

New Record Store Features 'Zipper' Front, Smashing 78's

By BRUCE CORY

CHICAGO—The first of what is planned as a nationally franchised chain of record shops opened here last week with such unique features as a sliding entrance the width of the building, a series of vending machines dispensing singles and an amusement stand where customers win free albums by throwing water duct-filled baseballs at 78 rpm records revolving on special machines. The shop, Break-a-Record Store, takes its name from the carnival-like record-smashing game, but the owners quite seriously intend to stock a wide selection of all types of pre-recorded music, play equipment and musical instruments.

When co-owners Don Pollack, Jack Katz, Marvin Kaufman and Ed Vininsky said the store was open to the public, they intended it was to be a record store. "Customers literally fall into the store," Pollack said. "Instead of crowding them through a narrow door, we give them 20 feet of admittance." (The store's carpeting actually extends over part of the sidewalk on heavily trafficked Wells Street in Old Town here.)

The store's customers can win free albums by hitting 78's records which rotate on five electrically run, custom-built machines along the south wall of the building. The speed at which the records rotate can be controlled by the operator. For \$1, customers are allowed three throws with sand-filled balls (to prevent possible injury to other customers from harder, rebounding balls).

"Old Town is a fun area," explained Pollack, "and Wells Street is a fun street. Why not get into the business of selling a little fun?"

Six 45 rpm record vending machines stand along the back wall. "Buying a record from a machine is a novelty and people get a kick out of that," said Pollack. "But others seem to prefer the personal touch of counter sales."

Cassettes and 8-track tape cartridges comprise an important part of the store's sales, according to Pollack. The co-owners plan to "steadily expand" inventories of tape software and add phonographs, tape players and musical instruments.

Only empty record sleeves are used for display purposes on the store's pegboard walls while the records are "greenstocked" behind the counter to prevent thefts. But some of the empty

jackets have been stolen anyway, according to Pollack.

Pollack credited the store's initial success to the aid and advice of rack distributor Al (Little Al) Temaner. "He has already insured the success of this operation," said Pollack. "He's not a music or prophet, but he does know the record business better than anyone else. We'd be fools not to listen to him. Besides, if we're out of a record one day, with Al as our supplier we can be sure to have it the next."

Although Old Town is Chicago's main "underground" neighborhood, "Break-a-Record" does not specialize in underground music. "If we did that, we'd be just one more record store in the neighborhood," said Pollack, "and who needs that?" Sales have been good in pop, rock and c&w, he said, and there is a strong enough customer demand for classical music to make the owners consider expanding their supply. The store also has the advantage of being located near the large and expanding Carl Sandburg Village high rise complex.

The store stocks the top 40 singles and Billboard's top 200 LP's and tries to carry "every type of music," according to Pollack. "If someone wants Arabian music, Hungarian music—anything—we want to have it for him."

Pollack worked in sales and distribution for Mercury Records during the early '50's before becoming one of the executives of the Waltham Watch Co., Chicago, which was sold to Swiss International Co. in February. Katz formerly owned a record store here in Lincoln Village



BREAKING 78's is part of the fun at a new record shop in Chicago that hopes to franchise its merchandising approach. Here, a young girl aims at a record still spinning on a special, custom-built machine. For \$1 customers get three throws.

shopping center. The co-owners bought the site in February and have been renovating the building since. "All it took was a lot of thought and a lot of money," said Pollack.

The store hours are tailored to fit Old Town's life style: noon to midnight, Monday-Thursday, and noon to 2 a.m. Friday and Saturday. The store has a staff of six, including sales personnel Helen Werr and Penny Kuczka. "No one is a clerk here," said Pollack. "Everyone is on the floor doing intelligent, low-key sales."

Pollack believes that the store's varied merchandise, its attractive and novel features, and the "invaluable" aid of Temaner guarantee the success of the new retailing concept. He would not elaborate on how soon other outlets will be opened but said he and his partners definitely considered a national franchising plan from the beginning. "We wanted to be sure this store works first," he said.



SLIDING DOOR (partially closed at left) opens to expose the entire front of the store.

'Junk Sale'

NEWARK, Ohio — Martin's Music Center here recently celebrated its 21st anniversary with a "Junk Sale." The sale of odds and ends was conducted in a vacant storeroom a few doors east of the store's main Arcade location.

when answering ads . . .

Say You Saw It in Billboard

Billboard	BEST SELLING			Weeks on Chart
This Week	Last Week	TITLE, Artist, Label & Number		
1	1	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SO 1572 (S)		11
2	2	THE FOOL ON THE HILL Scotti Brothers & Street '66, A&M SP 4740 (S)		32
3	3	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 75444 (S)		25
4	8	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)		94
5	5	SAV IT BLUE Lou Donaldson, Blue Note BST 84299 (S)		16
6	7	MILES DAVIS' GREATEST HITS Columbia CS 9008 (S)		7
7	4	STONE SOUL Morgan Satternaire, Columbia CS 9780 (S)		19
8	6	LIGHT MY FIRE Woody Herman, Cadet LSP 819 (S)		12
9	9	MOTHER NATURE'S SON Sammy Davis, Cadet LSP 821 (S)		20
10	20	KARMA Pharoah Sanders, Impulse A 9181 (S)		2
11	11	SUMMERTIME Paul Desmond, A&M SP 3015 (S)		13
12	12	AQUARIUS Charlie Byrd, Columbia CS 9841 (S)		2
13	13	SILVER CYCLES Eddie Heyes, Atlantic SO 1537 (S)		21
14	14	SHAPE OF THINGS TO COME George Benson, A&M SP 3014 (S)		8
15	10	DETROIT Yusef Lateef, Atlantic SO 1525 (S)		5
16	17	MERCY MERRY Bobby McFerrin, World Pacific ST 20133 (S)		36
17	18	BETWIXT & BETWEEN J. & R., A&M 3016		2
18	—	THE BOSS Jimmy Smith, Verve V6-8770 (S)		1
19	—	HOT BUTTERED SOUL Ike & Tina Turner, EMI 1001 (S)		1
20	19	ELEGANT SOUL Harris & The Three Sounds, Blue Note BST 8401 (S)		3

Billboard SPECIAL SURVEY For Week Ending 7/15/69



Continued from page 34

... Jim Willanen, music director at WMDN in Midland, Mich., praises Columbia Records' Detroit representative Russ Yerge and their new Epic promotion man Bob Jamieson. "They're both very cooperative, friendly, and helpful. Willanen also sent me a very interesting report on how he scrounges records for airplay like he taped "In the Ghetto" by Elvis Presley from a former employee's personal records which the guy used for hops at another station. And "Son of a Travelin' Man" by Ed Ames was obtained, along with several other records from a station which does not program MOR music, but still gets the records. Willanen states: "All this goes to prove two things: If one works hard enough, a good selection of music can be obtained, and record distributors waste many records by sending them to sta-

tions which don't play them, while ignoring others who could benefit from them." ***

I've got spies everywhere. Like Ken Williamson, music director of KUIF-FM, University of Houston in Houston, who gave me the rundown at KIL: Hu'non & Harrigan 6-10 a.m., program director Bill Young 10-noon, Michael Noon-3 p.m., Rich Shaw 3-7 p.m., Todd Wallace III 7-midnight, Jay Rodgers midnight-6 a.m., with Ron Foster on weekends. Some of these guys will have to come over for returning Steve Lundy who no sooner got to KHJ in Los Angeles, than the Real Don Steele came back to work for less than his demanded \$100,000-a-year. I'll bet... Phil Harrigan Brewer, personality at KGLD in Windsor, Colo., has shifted into sales and George Waters has joined the staff in a noon-5 p.m. slot. Waters has worked on WCGO and WTAS-FM, both in Chicago Heights... Mike (Weir) Michael Selden KKOL in Fort Worth has moved to KILF, Dallas, in a 3-6 p.m. slot. The KLIF line-up now reads: Ken Dowe, Dave Ambrose, Michael O'Brien, Mike Selden, Paxton Miller, Jim Taber, and Dave O'Brien. ***

Jack Spector is now hosting a Saturday 10:30-midnight show on WNBC, New York. I was hoping he'd get a larger gig than that. Joe O'Brien helped him land the deal. Spector is one of the former WMCA, New York personalities before their night-time slot stuff. Jeff Starr is now music director of KTLK in Denver, as well as 7-midnight personality... Dan Cline, formerly the night personality on WBLY-FM, Springfield, Ohio, has been promoted to new director. Dave Boone previously an announcer at WNRE in Circleville, Ohio, has taken over the WBLY-FM night job.



DON POLLACK, co-owner, looks out from the store's tape cartridge inventory, while Penny Kuczka checks the cash register. In the background are some records being marketed. Behind the counter are greenstocked albums from empty jackets displayed elsewhere.

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PFANSTIEHL'S NEEDLE GUIDE is cross indexed by brand, cartridge, needle number, or picture for exact duplication with new diamond or sapphire needles... helps you to make the sale quickly by bigger profits. Write today for your free copy. Factory-to-Dealer sales plan included.

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REGISTER NOW FOR BILLBOARD PUBLICATIONS' 3RD TAPE CARTRIDGE FORUM

Sponsored by Billboard, Merchandising Week & Photo Weekly

August 3-6, 1969

at Hotel Mark Hopkins, San Francisco, California

PROGRAM

THE 3RD NATIONAL TAPE CARTRIDGE FORUM

SUNDAY, AUGUST 3

3:00 p.m. - 8:00 p.m.—REGISTRATION

MONDAY, AUGUST 4

9:00 a.m. - 12:00 noon

SESSION 1 THE FUTURE OF THE INDUSTRY—HOW CAN IT

BEST REACH ITS GROWTH POTENTIAL

The Manufacturer's Point of View

Speaker to be announced

The Wholesaler's Point of View

William E. Goetz

Chairman and Chief Executive Officer

Music West

Daly City, California

The Retailer's Point of View

Harvey S. Laner, President

Recco Inc.

Kansas City, Missouri

SESSION 2 RESOLVING THE PACKAGING DILEMMA

Frederick H. Rice

National Merchandising Development Manager

Capitol Records Distributing Corporation

Hollywood, California

LUNCH

2:00 p.m. - 5:15 p.m.—CONCURRENT SESSIONS

These sessions are concurrent. Each session will be held in a separate room and repeated. Every registrant will select two of the sessions, attending one at 2:00 p.m. and the other at 3:45 p.m.

SESSION 3 THE VALUE OF TAPE CLUBS IN EXPANDING LOCAL SALES

How National Clubs Provide Plus Sales and Expand the Local Markets

Speaker to be announced

Profit Potential in Developing a Local Club

Alan Pierce, Account Executive

Jonathan, James, & Alan, Inc.

Huntington Woods, Michigan

SESSION 4 NEW DIMENSIONS IN DEALER TRAINING

Basics in Selling Equipment

George R. Simkowski

Marketing Manager—Audio Products

Bell & Howell Video and Audio Products Division

Skokie, Illinois

Training in Effective Merchandising Techniques

Speaker to be announced

SESSION 5 PINPOINTING THE TAPE AND EQUIPMENT MARKET

The Consumer—Who is He? What Does He Buy? Where Does He Buy It?

Andrew Csida

General Manager, Special Projects Division

Billboard Magazine

New York, New York

Forecasting Equipment Sales — Portables,

Home, Automotive

James R. Gall, Vice-President, Marketing

Lear Jet Stereo, Inc.

Detroit, Michigan

SESSION 6 ADVERTISING APPROACHES TO DEVELOP CONSUMER TRAFFIC

When is Broadcasting Advertising Effective

James W. Johnson,

Advertising & Sales Promotion Manager

Ampex Stereo Tapes (Ampex Corporation)

New York, New York

Getting Greater Mileage from Print Advertising

James Toland, Director, Magazine Division

Los Angeles Times

Los Angeles, California

SESSION 7 CHANGES IN STORE LAYOUT, DISPLAY AND SELLING THAT IMPROVE TURNOVER

Setting Up a Self-Service Section for Pre-Recorded Tape

Speaker to be announced

Effectively Displaying, Demonstrating and Selling Equipment

Herman E. Platt, President

Platt Music Corporation

Torrance, California

SESSION 8-A TRENDS IN INTERNATIONAL MARKETING OF TAPES AND EQUIPMENT

Penetration in Far East

Robert Mitchum, Vice-President

C. J. Brady Company

Honolulu, Hawaii


Status in Europe

John Jilder

International Manager of Cassettes

Philips Phonographic Industries

Barn, Holland



REGISTER NOW FOR THE 3RD TAPE CARTRIDGE FORUM

**Aug. 3-6
Hotel Mark Hopkins
San Francisco**

Sponsored by
*Billboard
Merchandise, Week
and Photo Weekly*

WORLD STAR FESTIVAL

THE GARY BY A MOON
JOHNNY BUSH

THE AIR OF
A.M. SAYS

HAN ORIGINAL
ALL RECORDS
OF LONGON
PRODUCTION

JUST
LATES 'P'S
DETROIT

THE SIXT OZ
DUNNARD
BARKFIELD
BARTONSON

THE SUPER
TIES VARIOUS
ARTISTS

TYRONE
DAVIS

JOE THE
HAPPY SOUL

YOUR HOT LINE TO BILLBOARD'S BUYER'S GUIDE, COMING AUGUST 30

Billboard's Buyer's Guide Communicates

Your message travels directly throughout the world, throughout the industry, throughout the year to *all* the major music capitals, to *all your* major buying influentials.

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Country Music

Country Foundation Spreading To Academic Library World

NASHVILLE — A program of archival development, library expansion, and an affiliate relationship with the Joint University Libraries was announced this week by the board of directors of the Country Music Foundation on behalf of the library and media center of the Country Music Hall of Fame and Museum.

The program, which has been praised by local librarians and the academic world, will be

"organized and attractive," according to Edwin S. Gleaves, library consultant for CMF.

Not only will the expansion program provide additional space, but will initiate an affiliate relationship which will make available to scholars 1,200,000 volumes as a back-up collection for research in the field.

The Joint University Libraries consist of the collections of Vanderbilt University, George Peabody College and Scarritt

College. The music library alone at Peabody has 14,000 volumes, all in the music field.

Dr. Frank Grisham, director of the Joint University Libraries (JUL) said he would estimate the three libraries provide some 20,000 books in the field of music. It was Grisham who was asked by the board of CMF to serve as building consultant for planning and construction of the CMF library expansion. Gleaves, with Thomas Warren, will develop the building program. Grisham specifically represents the interests of CMF with the architect and the eventual contractor. Contracts will be let soon, and there can be no estimate of costs until bids are received.

Grisham worked out the affiliate relationship with the JUL board of trust, establishing a program whereby the libraries could make available the invaluable collection to organizations such as CMF for an established fee.

Grisham said the library of Congress (now called officially the National Library) is "excited" about the project, which probably will attract hundreds of scholars to this central location (Nashville) for study.

"This will make the Hall of Fame a centralized research (Continued on page 58)

Craig, 'Opry' Founder, Is Dead in Nashville

NASHVILLE — Edwin W. Craig, the man who began and promulgated the "Grand Ole Opry," befriended artists over the years, and perhaps more than any man helped country music survive its lean days, died June 26.

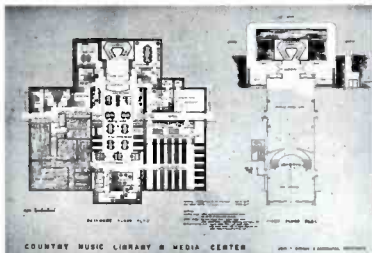
Craig, former chairman of the board of the National Life and Accident Insurance Company, the parent firm of WSM, first put that station on the air in 1925. A few months later he gave the go-ahead for the "WSM Barn Dance," which became in short order the "Grand Ole Opry."

In the difficult years in which lesser shows floundered and quit or plowed on sporadically, Craig saw to it that the "Opry" continued on a regular basis. He withstood the criticisms of the city, the ire of his policy holders, and the doubts of the critics, fully believing that country music would come back stronger than ever.

He would never estimate what this determination cost the company in dollars; rather he would only point to the success of this art form. A multimillionaire and one of the nation's most successful businessmen, he always stayed "close to the people" and in direct association with the hundreds of artists who had played the "Opry." He knew many of them intimately, and always went out of his way to

speak words on their behalf.

Although not musically talented himself, he was a cousin of the late Frances Craig, author of "Near You," "Beg Your Pardon" and other successes, and his son Neal, now an official of National Life, has written recorded songs.



PROPOSED plans for expansion of the Country Music Library and Media Center, part of the Hall of Fame and Museum in Nashville.



JEANNIE SEELY, left, and Bobby Lewis, right, co-hosted the Grand Opening of the Golden Record Club in Richmond, Va. The Homesteaders also were a part of the show. Here Miss Seely autographs a picture for display in the club while manager Jimmy Matlow holds the mike.

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Hot Country Singles

This Week	Last Week	Title, Artist, Label Number & Publisher	Weeks on Chart
1	2	I LOVE YOU TODAY (Dyke, RCA)	11
2	1	WHEN SHE TOUCHES ME (Johnny Dorchak, Columbia 4-4684)	5
3	4	JOHNNY B. GOODE (Johnny B. Goode & The Bodineans, Capitol 2465)	9
4	5	ONE HAS MY NAME (Jerry Lee Lewis, Smash 2224)	8
5	3	SCATTER ME (Don JACO, RCA)	11
6	11	ALL I HAVE TO OFFER YOU (H. M. Gray, RCA)	6
7	6	BE GLAD (Don Gibson, United Artists 2621)	9
8	7	DRINKING BIRD (Don Gibson, United Artists 2621)	12
9	8	DON'T LET ME CROSS OVER (Linda Kaye Faye, RCA)	9
10	10	LEAVE MY DREAMS ALONE (Homer Hickock, Inesco 75227) (Pop Rec, SESAC)	12
11	12	BIG WIND (Don Gibson, RCA 742018) (Time, BMI)	6
12	13	ALL FOR THE LOVE OF A GIRL (Claude King, Columbia 4487)	10
13	11	GAMES PEOPLE PLAY (Johnny Ray, Columbia 4-4490)	15
14	12	SMOKEY PLACES (Bill Walker, Monument 1140)	11
15	14	MY GUNS ARE LOOSE (Ray Price, RCA)	7
16	15	OUT ACROSS SHORTY (Neil Stucky, RCA 742048) (Crescendo, BMI)	7
17	21	YESTERDAY WHEN I WAS YOUNG (Loretta Lynn, RCA)	7
18	13	ALWAYS, ALWAYS (Percy Sledge & Billy Patton, RCA 742072)	11
19	16	ILL SHARE MY WORLD WITH YOU (George Jones, Mustang 131) (Dial, BM)	17
20	14	OLD FAITHFUL (Mae Tilton, Pop 906) (Crescendo, BM)	14
21	22	THE DAYS OF SAND AND SHOLES (Tony Martin, Jampco, RCA 742057) (Gems & Ober, BM)	9
22	25	WHO'S GONNA TAKE THE GARAGE OUT (Loretta Lynn & Loretta Lynn, RCA 32426)	6
23	24	BEER DRINKING MUSIC (Ray Anderson, Imperial 4536) (Pya, Tennessee, BM)	9
24	18	ROCKABILE (The Nashville Four, RCA 742016)	13
25	27	"MOTHER MOBEY" QUOTE THE BAKEN (Shirley Jackson, Columbia 4-4466)	6
26	26	ROCK NIGHT BUILT IN A DAY (Earl 507) (Mercury, BM)	8
27	35	BUT FOR LOVE (Don Gibson, RCA 742018) (Time, BMI)	4
28	39	I'M DOWN TO MY LAST "I LOVE YOU" (George Jones, RCA 742048) (Crescendo, BMI)	4
29	50	WORKIN' MAN BLUES (Billie Holiday, RCA)	3
30	36	THAT'S WHY I LOVE YOU SO MUCH (Fermi Inkley, Capitol 2512) (Ball-Cromarty, BM)	5
31	32	SPRING (Cory Hart, Armonia 119) (Mercury, ASCAP)	8
32	17	WHY YOU BEEN GONE SO LONG (Gene Autry, RCA)	13
33	43	I CAN'T SAY GOODBYE (Marty Robbins, Columbia 4-4489) (Time, BMI)	3
34	37	IF I HAD A GOOD MAN (Faye Stark, Pop 923) (Gems & Ober, BM)	7
35	38	CANADIAN PACIFIC (George Hamilton IV, RCA 742071) (Blue Bird, RCA)	5
36	40	YOUNG LOVE (Loretta Lynn & Bill Swaney, RCA 742018)	3
37	46	THE RIF (Rita Rivkin, Epic 24) (Empire, BM)	4
38	34	I AM A GOOD MAN (Jack Reno, Pop 1723) (Pya, BM)	11
39	42	WHEN SHE TOUCHES ME (Johnny Dorchak, Columbia 4-4684)	5
40	31	BOO BAN (Jimmy Newman, Decca 3248) (Newkirk, BM)	8
41	56	BE CAREFUL OF STONES THAT YOU THROW (Marty Robbins, MGM 14502)	3
42	58	WHEREVER YOU ARE (Johnny Paycheck, Little Darlin' 0060) (Dorsey, BM)	4
43	45	HOLD ME, THRILL ME, KISS ME (Loretta Lynn, Pop 904) (Gems & Ober, BM)	5
44	47	SWEET BABY GIRL (Foggy Little, Pop 1729) (Black White, BM)	5
45	59	ME & BOBBY McGEE (Roger Miller, Smash 2228) (Columbia, BM)	3
46	55	PROUD MARY (Loretta Lynn, Pop 904) (Gems & Ober, BM)	4
47	—	TO MAKE A MAN (Faye Like a Man) (Loretta Lynn, Pop 925) (Gems & Ober, BM)	1
48	51	YOUR JOHN TAKES THE LEAVING (Johnny Cash, RCA 1049) (Mercury, ASCAP)	5
49	54	EVERYDAY I HAVE TO CRY SOME (Lita Lynn, Pop 914) (Gems & Ober, BM)	4
50	63	BUT YOU KNOW I LOVE YOU (Eileen Young, Mercury 72926) (Parade, BM)	2
51	63	WINE ME UP (Cot Smith, Pop 904) (Gems & Ober, BM)	2
52	57	IT TAKES ALL NIGHT LONG (Cot Smith, Pop 904) (Gems & Ober, BM)	6
53	40	THIS GENERATION SHALL NOT PASS (Blaney, BM)	8
54	60	THIS THING (Loretta Lynn, Decca 3250) (Whispering Angel, BM)	3
55	41	TILL SOMETHING BETTER COMES ALONG (Marty Robbins, United Artists 10828)	8
56	48	DISAPAIRS IN THE BEDROOM (Loretta Lynn, Decca 3248) (Time, BM)	10
57	62	LOVIN' ME (Loretta Lynn & Loretta Lynn, United Artists 10828) (Acuff-Rose, BM)	4
58	68	SWEET MEMORIES (Loretta Lynn, RCA 742072) (Acuff-Rose, BM)	2
59	44	TRUCK STOP (Loretta Lynn, RCA 742018) (Time, BMI)	10
60	61	IN THE GETHO (Bibi Taylor, RCA Victor 47-924)	6
61	—	LET IT GO (Marty Robbins, Decca 3250) (Whispering Angel, BM)	1
62	73	EVERYTHING'S LEAVING (Wanda Jackson, Capitol 2324) (Time, BM)	2
63	66	THE PATHWAY OF MY LIFE (Lita Lynn, Pop 904) (Gems & Ober, BM)	2
64	63	MOM, SWEEP OUT THE ASHES IN THE KITCHEN (Earl 507) (Mercury, BM)	3
65	69	WHY YOU'RE YOU'LL NEVER FIND (Loretta Lynn, RCA 742018) (Time, BMI)	3
66	72	IRRESISTIBLE (Slim Whitman, Imperial 4534) (4-84, BM)	2
67	67	DRINK CANADA DRY (Darrel McNeil, Columbia 4-4481)	5
68	71	HURRY UP (Darrel McNeil, Wayne 003) (Pya, BM)	2
69	—	THE THREE BELLS (Marty Robbins, American-Les Norman, ASCAP)	1
70	70	WHAT EVA DOESN'T HATE (Ray Pennington, Monument 1145) (Time, BM)	3
71	74	RUBY DON'T TAKE YOUR LOVE TO TOWN I (Loretta Lynn, Pop 904) (Gems & Ober, BM)	2
72	75	LOVE, I FINALLY FOUND IT (Loretta Lynn, Pop 904) (Gems & Ober, BM)	2
73	74	WALLY AMONG THE PEOPLE (Loretta Lynn, Pop 904) (Gems & Ober, BM)	2
74	—	WICKED CALIFORNIA (Loretta Lynn, Pop 904) (Gems & Ober, BM)	1
75	—	SAN FRANCISCO IS A LONELY TOWN (Earl 507) (Mercury, BM)	1

WES BICHAVAN
"Never Forget!"
A new single produced by
Marty Robbins

On Columbia Records



Solid Selling Sounds All-Around Appeal with Library World

Country Music CMF Spreading To Academic Library World

Continued from page 55

area," he said, "and a specialized library in its field."

Information Net

It also becomes part of what Grier calls a "national network," and will be listed on the Nashville Union Catalogue, a central listing which shows all CMF participating institutions as Fisk University, the University of Tennessee, the Nashville Public Library, the Nashville Public Library, and the Methodist Publishing House, as well as the program of the library and media center of CMF will utilize the existing 5,515 square foot space and add another 2,035.

The plans, now approved by the CMF board, are ambitious. They call for a treatment process in the secretary's office, reading area, stack space for phonotapes, video tapes, sound tapes and back office space. There will also be a staff lounge, conference room and a computer room. The archives for CMF (gleaned under the copyright act) and other manuscripts include:

The theorists indicate an excavation under a portion of the rear parking lot of the existing building. Earlier this year, CMF Division Street directly behind the Hall of Fame and Museum. At that time Harold Hitt, treasurer of the organization, would be future expansion of the facilities. At the time, attorney Richard Fink, representing the philosophy, would indicate where it works in this field library, comparing the need for excavation with the need for excavation at the time that additional structure construction would come, probably within the next two

years. The board of CMF took the action after a tour of the Lincoln Center Library in New York, as guests of Hal Cook, chairman of the board of the foundation. The group was held at the time how Lincoln Center as of records, tape cassettes, books and periodicals. At this time, preliminary plans for expansion have been discussed with those presented by Cleaves and Graham.



JOY GOANT, newly named video director of the Lincoln Center Library's service for television producers and artists, explains the new concept to Epic artist Stan Hitchcock during taping of Stan's show this week at WJLX-TV.



Plantation #19
Best Fruit
of the Family Tree
TOM SAWYER



Plantation #21
Pickin' on the Plantation
JIM AND JENNY



Plantation #22
The Rib
JEANNE C. RILEY



Plantation #23
Maggie
DAVID WILKINS



Plantation #24
Color Him Father
LINDA MARTELL



Plantation #25
Reconsider Me
RAY PILLOW



HONOR BRIGADE #3
That's What I get
for being a Woman
JACKIE BURNS

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Records

Hot Country LP's

Billboard
Nashville, Tenn. 37203
Billboard Record Journal

* 5124 Performer's 71 negotiating progress toward progress this week.

WEEK	THIS WEEK	LAST WEEK	TITLE	Artist	WEEKS ON CHART
1	3	1	SAME TRAIN, PRESENT TIME	Merle Haggard, Capitol 5986 221 15	11
2	2	2	HALL OF FAME VOL. 1	Jerry Lee, Mercury 561 6718 15	9
3	1	3	SONS MY FATHER LEFT ME	Ray Charles, RCA Victor 462 581	15
4	5	4	LOVE, SUAVI, IS ON THE WAGON	Tommy Roe, RCA Victor 462 581	20
5	6	5	HALL OF FAME VOL. 2	Jerry Lee, Mercury 561 6718 15	11
6	4	6	BARBIE YOU KNOW I MIGHT DIE	Country Party, Decca 47502 15	10
7	17	25	JOHNNY CASH AT SAN QUENTIN	Johnny Cash, RCA Victor 461 4539 15	24
8	9	9	THE STRONGMAN, CHARLEY BONE	Charley Bone, RCA Victor 461 4539 15	24
9	9	9	CHARLEY BONE... IN PRISON	RCA Victor 461 4539 15	24
10	13	13	FROM ELKS IN MEMPHIS	Elks, RCA Victor 461 4539 15	5
11	14	14	THE SINGER, WOULD YOU	George Jones, Mercury 561 6718 15	4
12	4	4	GALEVISION	Gene Campbell, Capitol 57 710 15	16
13	19	19	BIRD OWENS IN LONDON	Bird Owens, RCA Victor 461 4539 15	5
14	12	12	NIGHTS IN LONDON	Gene Campbell, Capitol 57 222 15	36
15	15	15	JUST TO STUNNY YOU	Waylon Jennings, RCA Victor 461 4539 15	4
16	28	28	STATUE OF A FOOL	Jack Greene, Decca 47502 15	16
17	17	17	SMOKE THE BIRD	Ray Charles, RCA Victor 461 4539 15	10
18	7	7	STAND BY YOUR MAN	Tammy Wynette, Epic 81 5443 15	24
19	10	10	GAROLI, COUNTY ACCIDENT	Porter Wagoner, RCA Victor 461 4539 15	21
20	24	24	IF HE PUT YOU HEADS TOGETHER	Donny Osmond, RCA Victor 461 4539 15	3
21	35	35	MARY MCKEE THE SUNDAYS	Mary McKee, RCA Victor 461 4539 15	2
22	16	16	CONNORS COUNTRY	Connors Family, RCA Victor 461 4539 15	6
23	23	23	RINGS OF GOLD	Johnnie Smith, RCA Victor 461 4539 15	12
24	11	11	THAT'S WHY I LOVE YOU SO MUCH	Johnnie Smith, RCA Victor 461 4539 15	24
25	21	21	WANTY BY DEANS COME TRUE	Deans Family, RCA Victor 461 4539 15	19
26	33	33	JAM HONANO	Decca 47502 15	2
27	26	26	JOHNNY CASH AT FOLSOM PRISON	Johnny Cash, RCA Victor 461 4539 15	58
28	27	27	THEY'RE ALL GONE	Johnny Cash, RCA Victor 461 4539 15	24
29	30	30	THAT'S WHY I LOVE YOU SO MUCH	Johnnie Smith, RCA Victor 461 4539 15	12
30	34	34	IT'S A SIN...	Mary McKeen, Columbia 47 9811 15	2
31	29	29	YESTERDAY WHEN I WAS YOUNG	Johnny Cash, RCA Victor 461 4539 15	2
32	22	22	1 HERBIE HOPKIN'S RHYTHM	Herbie Hopkin, Columbia 47 9811 15	9
33	22	22	ONLY THE LOVELY	Sammy Davis, Capitol 57 193 15	17
34	38	38	CARL PERENN'S GREATEST HITS	Carl Perenn, CBS 6253 15	2
35	1	1	8669	RCA Victor 461 4539 15	1
36	1	1	SATURDAY NIGHT, SUNDAY SHIRT	Ernest Tubb, Decca 47 2522 15	1
37	37	37	KEEP 'EM COMIN'	RCA Victor 461 4539 15	9
38	37	37	THEY'RE ALL GONE	Johnny Cash, RCA Victor 461 4539 15	7
39	27	27	JUST THE TOWN OF US	Foggy Mountain Band, Polygram 4659 101	42
40	40	40	THEY'RE ALL GONE	RCA Victor 461 4539 15	7
41	42	42	THEY'RE ALL GONE	RCA Victor 461 4539 15	7
42	42	42	SHE'S COMING BETTER BY THE MINUTE	RCA Victor 461 4539 15	2
43	44	44	THEY'RE ALL GONE	RCA Victor 461 4539 15	7
44	41	41	JOHNNY PARCHOCK'S GREATEST HITS	Johnny PARCHOCK, RCA Victor 461 4539 15	3
45	41	41	WREATH OF BILLY	Ernest Tubb, Decca 47 2522 15	1
46	41	41	SINGING MY SONG	Ernest Tubb, Decca 47 2522 15	1

Billboard HOT 100

for Once In My Life

- | | | | | | |
|-----------------------------|-------------|--|-------------|---------------------|------------|
| 1 FRANK SINATRA | REPRISE | 35 JACK GOLD | COLUMBIA | 57 JOHNNY NASH | TAD |
| 2 TONY BENNETT | COLUMBIA | 36 EARL GRANT | DECCA | 58 PETER NERO | COLUMBIA |
| 3 STEVIE WONDER | TAMLA | 37 THE GROUP (featuring VANGIE CARMICHAEL) | COMPO LPS | 59 HERB NEWMAN | ERA |
| 4 ANDY WILLIAMS | COLUMBIA | 38 AL HIRT | RCA VICTOR | 60 WAYNE NEWTON | MGM |
| 5 ROBERT GOULET | COLUMBIA | 39 JONAH JONES | MOTOWN | 61 NICK NOBLE | COLUMBIA |
| 6 DIANA ROSS & THE SUPREMES | MOTOWN | 40 KINGS ROAD | KEEL | 62 ARTHUR PRYSOCK | VERY |
| 7 NANCY SINATRA | REPRISE | 41 BILLY LARKIN | LIBERTY | 63 EIVETS REDNOW | GORDY |
| 8 RONNIE ALDRICH | LONDON | 42 JULIUS LA ROSA | ABC | 64 DELLA REESE | ABC |
| 9 PAUL ANKA | RCA VICTOR | 43 BRENDA LEE | DEC | 65 IRENE REID | MGM |
| 10 ROY AYERS | ATLANTIC | 44 HERB LENARD | LONDON | 66 JOE REISMAN | RCA VICTOR |
| 11 BILL BLACK COMBO | COLUMBIA | | | 67 JACK RITT | PRV CAT. |
| 12 STEVE NUNO | | | | | |
| 13 JACKSON 5 | | | | | |
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| 21 | | | | | |
| 22 JOY BOYCHO | | 45 VICKI MITCHELL | | 68 MARY WELLS | EPIC |
| 23 MARA LYN BROWN | UNIVERSAL | 46 THE LIVING VOICES | RCA VICTOR | 69 O. C. SMITH | COLUMBIA |
| 24 CHARLIE BYRD | COLUMBIA | 47 GUY LOMBARDO & THE ROYAL CANADIANS | CAPITOL | 70 SOUPY SALES | MOTOWN |
| 25 VIKKI CARR | LIBERTY | 48 MANTOVANI & HIS ORCH. | LONDON | 71 SPIRAL STAIRCASE | COLUMBIA |
| 26 MEL CARTER | LIBERTY | 49 MARTHA & THE VANDELLAS | GORDY | 72 KAY STEVENS | VANCE |
| 27 RAY CHARLES SINGERS | AMPEX CORP. | 50 JIMMY McGRUFF | SOLID STATE | 73 SYLVIA SYMS | PRESTIGE |
| 28 LENNY DEE | DECCA | 51 CARMEN MacRAE | ATLANTIC | 74 THE TYMES | COLUMBIA |
| 29 MICHAEL DEES | CAPITOL | 52 BARBARA McNAIR | MOTOWN | 75 BOBBY VINTON | EPIC |
| 30 BUDDY DI FRANCO | CMJ | 53 MIDNIGHT STRING QUARTET | VIVA | 76 ROGER WILLIAMS | KAPP |
| 31 BILL DOGGETT | KING | 54 GLENN MILLER & HIS ORCH. | AMPEX | 77 JACKIE WILSON | BRUNSWICK |
| 32 JEAN DUSHON | CHESS | 55 GREG MORRIS | DOT | 78 NANCY WILSON | CAPITOL |
| 33 PERCY FAITH | COLUMBIA | 56 JIM NABORS | COLUMBIA | 79 ROBIN WILSON | A & M |
| 34 FOUR TOPS | MOTOWN | | | | |

"The most waxed about song of the year"

for Once In My Life

Lyrics RONALD MILLER Music ORLANDO MURDEN
Stein and Van Stock, Inc.

FOR WEEK ENDING JULY 15, 1969

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

Table with columns: Rank, Title, Artist (Producer, Label & Month), and Last Week. Includes entries like 'In The Year 2525 (Exordium & Terminus)', 'Cryin' Myself A New Breed', 'Merry Christmas (I'll Be Home For You)', etc.

Table with columns: Rank, Title, Artist (Producer, Label & Month), and Last Week. Includes entries like 'Choice of Colors', 'Abraham, Martin & John', 'The Days of Sand and Shovels', etc.

Record Industry Association of America set of certification as million selling single.

Table with columns: Rank, Title, Artist (Producer, Label & Month), and Last Week. Includes entries like 'Hurt So Bad', 'Break Away', 'Feeling Alright', etc.

Table with columns: Rank, Title, Artist (Producer, Label & Month), and Last Week. Includes entries like 'Merry Christmas (I'll Be Home For You)', 'The Ballad of John and Yoko', 'I've Got a Feeling', etc.

Table with columns: Rank, Title, Artist (Producer, Label & Month), and Last Week. Includes entries like 'The Minotaur', 'You Don't Have to Walk in the Rain', 'Memphis Underground', etc.

Table with columns: Rank, Title, Artist (Producer, Label & Month), and Last Week. Includes entries like 'Abercromby', 'Never Comes the Day', 'Wake Up', etc.

HOT 100—A to Z—(Publisher-Label)

Table with columns: Rank, Title, Artist (Producer, Label & Month), and Last Week. Includes entries like 'A Cappella', 'A Little Bit of Love', 'A Little Bit of Soul', etc.

RUBBING UNDER THE HOT 100

Table with columns: Rank, Title, Artist (Producer, Label & Month), and Last Week. Includes entries like 'I'm a Survivor', 'I'm a Survivor', 'I'm a Survivor', etc.

THE ROLLING STONES

Honky Tonk Women You can't always get what you want



Produced by Jimmy Miller
Manufactured by Nonesuch Music Ltd.
An Atlantic Record Company

45-910
LONDON

Billboard Album Reviews

JULY 19, 1969



SOUNDTRACK
SOUNDTRACK—True Grit.
Capitol ST 263 (S)

This LP will be as big as its movie counterpart and early reports indicate that it'll be one of the big movies of the year. Helping to keep the album on top of the disk pack are Glen Campbell, who sings the title song, and the lusty water-skiing scene written and conducted by liner Benarson.



POP
ROGER WILLIAMS—Love Theme From "Romeo and Juliet" and Other Great Movie Themes.
Kapo KS 3610 (S)

With the "Love Theme From Romeo and Juliet" as the leader, Roger Williams puts together another romantic instrumental package of movie themes. The "Theme From Elvis Madigan," "Leadon," "George Gilly," "Flax of Wine and Roses" are some of the memorable themes that make this another payoff entry for Williams.



POP
VARIOUS ARTISTS—Heavy Hits.
Columbia CS 9840 (S)

"Heavy Hits" is an r&b collector's dream come true. Columbia Records in a stroke of rear genius has put together chart riding stars like Blood, Sweat & Tears, the Chambers Brothers, Big Brother and the Holding Company and the Byrds, along with top pop hits like "Fire on the Mountain," "You Don't Miss Your Water," "Place of My Heart," "White Rabbit" and "Eight Miles High." The result is a "cool stew."



POP
LEROY HOLMES—Once Upon a Time in the West.
United Artists UAS 6710 (S)

With all the excitement of the West captured succinctly, the latest outing by Holmes and his orchestra should find much favor with programming and sales. They team with exceptional performances of "Mackenna's Gold," "Hang 'Em High" and five themes from the new John Wayne-Glen Campbell starrer, "True Grit." Should quickly prove an important chart item.



POP
BRIAN HYLAND—Stat and Love Me All Summer.
Dot D19 2954 (S)

The title tune of this album is just starting a rise on the Hot 100, and as it goes up the chart, the album will follow suit. The sound from the performer who made "itty Bitty Blue," "Gulch Biker" (a catch phrase a few years back, is summer bobble now), included are a few old songs like "I'm Gonna Make You Love Me" and "Bull of Jozell," as well as several new ones. All in all a commercial and appealing package for the teen set.



POP
BOBBIE GENTRY—Teach Me How to Love.
Capitol ST 135 (S)

That "Ode to Billie Joe" got its back again, trying to regain the winning form that made her one of today's hottest disk attractions. Along with some of her own tunes, Bobbie features Jim Messa's "Where's the Playground Johnny," "You've Made Me So Very Happy" and "Sign of a Freshman Man," as well as the title tune—all drawn in the latter backed-up hearing. Polyn comeback material for the backwoods star.



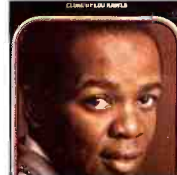
POP
JACK JONES—A Time For Us.
RCA Victor LSP 4209 (S)

Jones takes some of our current top 50 numbers and comes up with a highly compatible package. He's at his vocal best with the opener, "I'll Never Fall in Love Again," "Spinning Wheel" and his burlesque single "The Last Seven Days." From "Bwana's "Halo," the polynesian "Easy to Be Hard" comes off well as does a new ballad "and I'll Go."



POP
NILSSON—Henry.
RCA Victor LSP 4197 (S)

This package has all the ingredients to bring the creative composer-performer to the LP chart with solid sales impact. The material is mostly his own, among which "The Puppy Song," "Open Your Window" and "Mornin' Glory Story" are standouts. His "style" is really at clever. Exceptional LP, commercially and artistically.



POP
LOU RAWLS—Close-Up.
Capitol SWB6 201 (S)

A double album full of Lou Rawls' classy soul music before his latest together for a special close-up. Easy on the standards, which fill most of this deluxe package, Rawls also swings and signs down into his smooth blues territory with popular "Kansas City" and "Tobacco Road" where the spotlight with "Word of Truth" and "Blues for a Four String Guitar" as Rawls signs the music of Huey Cannonball, Harold Airer, George Germain and others.



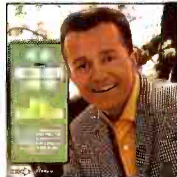
POP
DIZZY GILLESPIE—Soul & Savatinn.
Tobacco 181 5001 (S)

Dizzy Gillespie returns with his best trumpet and some new ideas about bringing together tighter than ever jazz and pop and soul music. In his latest album with James Moody and Jay Newman, jazz great Gillespie incorporates the vocal and instrumental sounds familiar to pop and soul for an overall rhythm attack. The result could make a splash in the pop market, as well as in his own standing grounds of jazz, adding to Gillespie's great career.



COUNTRY
LORETTA LYNN—Woman of the World/Do What a Man.
Decca DL 75132 (S)

Loretta Lynn has no peer when it comes to convincing with a song the unique audience of her voice rings in your mind long after the last note. And when she sings her hit "Woman of the World" with guitars, pure power, her big single and "Do What a Man" is here too. And two versions of "Johnny The Dog" and "No One Will Ever Know" are emotion-packed new letters.



COUNTRY
BILL ANDERSON—My Life/But You Know I Love You.
Decca DL 75142 (S)

One of Anderson's most commercially hot packages is date which spotlight his current, fast movers hit "But You Know I Love You" penned by Mike Settle and the recent chart topper "My Life." Anderson is also in top form with "Gonna People Play," "Hungry Eyes" and "You're Love." A solid sales package.



COUNTRY
CONWAY TWITTY—I Love You More Today.
Decca DL 75131 (S)

A fine country sampling from this consistent chart winner, included is his recent small-pop hit "Gonna People Play" and "Flood My Life." Other highlights are two numbers that has gotten credit, the patriotic "Star Spangled Banner" and "One For the Money." A country album chart sureshot.



COUNTRY
WEBB PIERCE SINGS THE BEST OF JIM REEVES.
Decca DL 75132 (S)

Webb Pierce is so much a standard today, so much a part of Americana, that you can never take him for granted. Each year's turnabout is usually better than the last. And this is no exception. "This Time" and "I'll Be Last Night to Live Over" come from popular singles. Two other tunes that deserve replay are "Does My Memory Ever Cross Your Mind" and "Revere the Reason."



COUNTRY
THE BEST OF JIM REEVES, Vol. 111—RCA Victor LP 4187 (S)

There are some fine sides here by the great Jim Reeves. "Distant Drums," "It Hurts So Much" and "Fallen Stars," are typical of the artistry of the vocalist. Must merchandise.



COUNTRY
DON GIBSON SINGS ALL-TIME COUNTRY GOLD—RCA Victor LSP 4160 (S)

Don Gibson grows in stature as an artist. This package presents his singing Hank Williams, "Half As Much," Pee Wee King and Red Stewart's "Tennessee Waltz" and "Bonanza's Release," his own "I Can't Stop Loving You" and many more stand-ards—each is done with style and individuality.



COUNTRY
CHARLIE LOUVIN—The Kind of Man I Am.
Capitol ST 246 (S)

This package is packed with true country flavor. Charlie Louvin grows sincerely when he sings the title song, "The Kind of Man I Am," "She Called the Baby," "I'll Be to Go," and his recent hit, "Let's Put Our World Back Together."



COUNTRY
JOHNNY DARRELL—Why You Been Gone So Long.
United Artists UAS 6709 (S)

A strong package Darrell projects powerfully in the funky title song, "Why You Been Gone So Long," as well as in the Billy Edd Wheeler tune, "Beverly Barton" and "I Ain't Buyin'." and Rod McKuen's "The World I Used to Know," among others.



CLASSICAL
STRAVINSKY—THE RITE OF SPRING (Plans Duo).
Thomas & Grenson.
Angel S 3602 (S)

This is the firm recording of Stravinsky's own arrangement of this noted conception for two pianos. The artists, Michael Tilson Thomas and Ralph Grierson, display superb technical virtuosity and exact the haunting quality of the work.



CLASSICAL
VAUGHAN WILLIAMS—A SEA SYMPHONY (The Waips).
Armstrong/Carlo Casey.
London Philharmonic (Boutis).
Angel S 3602 (S)

Sir Adrian Boult has long been a devotee of British music and Vaughan Williams in particular over the years. These sides are especially welcome as they represent the first time the works have been performed by Boult. The London Philharmonic, and John Carol Case, baritone, carry the vocal weight, with the London Philharmonic Choir in "The Symphony."

ITALY

THE BEST
IS ALWAYS
THE (IL MIGLIORE VINCE SEMPRE)
WINNER



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BARO

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lisa!

lisa!


lisa!


lisa!

lisa dagli occhi blu!



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an exceptional song!**

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Ampex Cassette Pitch Draws Good Response

TORONTO—Canadian tape enthusiasts, distributors and music dealers across the country reacted favorably to the first major Ampex of Canada Ltd. cassette tape promotion. Joe Parselli, Ampex's national sales manager, reported that the six-week event was an outstanding success on every level. He said: "We have provided our dealers with an effective way of merchandising pre-recorded cassette stereo tape, while effectively demonstrating that cassettes under glass don't sell."

He added that consumers, although quick to realize the ad-

vantage of owning a modern cassette stereo tape system, were unaware of the wide variety of pre-recorded cassette music at most stores. He believed that dealers are knowledgeable about the profits and volume in tape sales but are reluctant to stock large quantities of pre-recorded cassette tapes because of excessive pilferage and counter damage.

Facing this problem, Ampex has developed the Ampex BD-480 revolving display. A simple locking device allows the customer to handle the product and observe the graphics on the package without being able to remove the cassettes without the help from the store attendant. Injection molded cassette cases with holes in each end fit into the unit and the patented fit-proof system makes it simple for the clerk to remove the cassette for sale. The system is so successful and practical that other tape manufacturers are moulding holes into their packages for display in the Ampex unit.

The Ampex BD-480, which can be used as an island, wall or corner display, accommodates 480 stereo tapes. A smaller version, the Ampex BD-120 holds 120 tapes.

W-7 CANADA PITCH ON ATL.

TORONTO — Warner Bros.-Seven Arts Records of Canada has planned an intensive push on all titles in the Atlantic-Atco catalog.

Warners took over the labels from Quality effective July 1, and already the promotional push is reaching into the Canadian prairies and Maritimes, where acceptance of Atlantic's r&b and underground product has not been as rapid as in the larger urban areas such as Toronto, Montreal and Vancouver.

Motherlode, Buddah Deal

TORONTO — Motherlode, one of Canada's top recording groups, has signed with Buddah Records in the U. S. for worldwide record distribution.

A spokesman for Buddah said "The Motherlode deal represents the most money ever paid by Buddah to a recording group." The agreement covers both album and single releases in the U. S. and the world, but not in Canada, where the group's records will be released on Revolver with the Compo Co. as distributor. In making the announcement, Mort Ross, president of Revolution Records, reported that several U. S. offers were considered before the Buddah contract was signed.

The deal gives an unprecedented boost to Canadian artists' chances of breaking the lucrative U. S. market and also to the newly formed Maple Leaf Network in Canada which chose the group's single "When I Die" as one of the initial three Canadian recordings to be given national exposure on a regular basis. The network, now composed of 13 top 40 radio stations, was organized recently to help push Canadian talent.

Archibault, London Pact

TORONTO — London Records has signed a distribution agreement with Ed Archibault Inc. of Montreal. The announcement was made by Jacques Druelle, classical product manager of London, and Roy Archibault.

From July 1, London began distribution outside Quebec and Ottawa (where Archibault has its own operation) on RCA releases on the Select, Musicdisc and Assuimel labels.

In Toronto briefly this week, Druelle stated that initial releases would include the first volume of Liszt piano works played by France Cuidat on Select.

Top Musicians At Radio Fete

TORONTO — Station CFRB presented some of Canada's top musicians in an orchestra conducted by Rob McConnell at the Broadcast Executive Society Luncheon, July 3.

The luncheon theme, "Canadian Music—Who Needs Her?" was attended by executives and representatives from the Cana-

From The Music Capitals of the World

TORONTO

Capital Records (Canada) Ltd. got the jump on the rest of the world by swiftly releasing John Lennon and Yoko Ono's "Give Peace a Chance" in Canada early in July. . . "Stink" is the name of Mickenna-Mendelson Mainline's Liberty album set for a late July release. . . Monument's "Poh, Salad Annie" by Tony Joe White starting to move up the charts. . . July 18 is the date for the Blind Faith appearance at Varsity Arena. . . Bonnie Dobson added to the line-up at Mariposa Folk Festival. Her new single "Everybody's Talking/I Got Sung" out soon. . . RCA's Anita Ortiz in for a good week at Royal York's post Imperial Room. . .

The first Ampex stereo tape (Canadian) national sales meeting at the Park week of July 13. . . Polydor getting plenty of sales action with "Hands of the Clock" by Life. . . Two record producers, Greg Hambleton and Arny Solnicki have combined their talents and formed the new Hoochie label. Initial release, co-produced by the two, is "Lady Is Love"/"Barbarax" by the Humble Squares. . . Blues guitarist B. B. King in town for Rock Pie appearance July 3. He's set for the University of Western Ontario in London, Wednesday (23).

Look for Ray Charles to tour Hamilton in November. . . George Hamilton IV up for Canadian Pacific promotional tour Monday to Wednesday (21-23). . . The Moores may be coming to Toronto this summer. . . Triple-threat at the Wentworth Club in Hamilton, Monday (21), with the Beach Boys, Bob Tops and Buchanan Brothers featured in the all-star show. . . Sugar Stoppo wrote on the "Ed Sullivan Show" July 6. . . With a hefty \$200,000 advance sale for next season's series tickets, the Toronto Symphony, under new conductor Karel Ancerl, looks ahead to their biggest season yet. . . Ampex hit with "This Is Tom Jones" 8-track cartridge even before disc pressings. . . Fernographic Union, Ryerson Polytechnical Institute's

(Continued on page 77)

Importers of Polish Records Seek reliable distributor for Western Canada.

For information contact: **Toronto Music Centre** 425-7171, Queen Street West, Toronto 100, Ontario, Canada

This Week	Last Week	Billboard		Weeks on Chart
		TITLE, Artist, Label & Number	WEEKS ON CHART	
1	5	BALLAD OF JOHN & YOKO Beatles, Apple 2531	4	4
2	2	SPINNING WHEEL Blood, Swan	4	4
3	3	LOVE THEME FROM ROMEO & JULIET Henry Mancini & His Orchestra, RCA 75-2131	7	4
4	8	BABY I LOVE YOU Andy Kim, Stone 1021	5	5
5	9	GOOD MORNING STARSHINE Oliver, Jubilee 5659	4	4
6	1	THE ISRAELITES Glen Miller & His Jazz, Uni 55129	6	6
7	6	LET ME Paul Jones & The Raiders, Columbia 4 4854	5	5
8	4	IN THE GHETTO Elvis Presley, RCA 47-0741	2	2
9	18	IN THE YEAR 2525 Zager & Evans, RCA 74-0174	2	8
10	7	BAD MOON RISING Greenleaf Clearwater Revival, Fantasy 622	2	8
11	11	ONE Three Dog Night, RCA 4191	4	4
12	20	RUBY DON'T TAKE YOUR LOVE TO TOWN Kerney Rogers and the First Edition, Reprise 8027	2	2
13	14	CRYSTAL BLUE PERSUASION Tommy James & the Shondells, Roulette 7050	3	3
14	10	GET BACK Beatles, Apple 2490	6	9
15	12	MEDICINE MAN Buchanan Bros, Evert 3302	5	5
16	15	SEE Rascals, Atlantic 2634	4	4
17	17	COLOR HIM FATHER Winstone, Marmelade 117	2	2
18	16	BLACK PEARL Sonny Charles with the Checkmates, Ltd., AAM 1053	3	3
19	13	LOVE ME TONIGHT Tom Jones, Parlo 6038	3	3
20	—	SWEET CAROLINE Neil Diamond, Uni 55136	1	1

Billboard SPECIAL SURVEY For Week Ending 7/19/69

This Week	Last Week	Billboard		Weeks on Chart
		TITLE, Artist, Label & Number	WEEKS ON CHART	
1	2	HAIR Original Cast, RCA 10C 1150 (M); LSO 1150 (S)	9	9
2	1	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	9	9
3	4	ROMEO & JULIET Soundtrack, Capitol ST 2993 (S)	8	8
4	3	NASHVILLE SKYLINE Bob Dylan, Columbia KC 5 9825 (S)	9	9
5	6	AGE OF AQUARIUS Fifth Dimension, Soul City SC 52005 (S)	5	5
6	3	THIS IS TOM JONES Parlo PAS 71028 (S)	2	2
7	8	FROM ELVIS IN MEMPHIS Elvis Presley, RCA LSP 4155 (S)	6	6
8	9	GALVESTON Glen Campbell, Capitol ST 210 (S)	5	9
9	4	GREATEST HITS Donovan, Epic BNC 2649 (S)	2	2
10	10	TOMMY The Who, Decca D45W 7505 (S)	4	4
11	12	LED ZEPPELIN Atlantic 80 3216 (S)	9	9
12	19	IN-A-GADDA-DA-VIDA The Meters, Atco SD 33-250 (S)	8	8
13	—	OLIVER SoundTrack, Colgems (SDO 3501) (S)	1	1
14	8	BAYOU COUNTRY Greenleaf Clearwater Revival, Fantasy 8387 (S)	2	2
15	15	JOHNNY WINTER Columbia CS 9526 (S)	7	7
16	16	CLOUDS Joni Mitchell, Reprise RS 6341 (S)	4	4
17	17	ON THE THRESHOLD OF A DREAM Moody Blues, Decca DES 18025 (S)	3	3
18	18	HELP YOURSELF Sam Cooke, Capitol PAS 71025 (S)	9	9
19	—	HAWAII FIVE-O Ventures, Liberty LST 8061 (S)	1	1
20	20	A WARM SHADE OF IVORY Henry Mancini & His Orchestra, RCA Victor LSP 4140 (S)	2	2

Billboard SPECIAL SURVEY For Week Ending 7/19/69

International News Reports

Association 'Perils' Philippine Industry

By OSKAR SALAZAR

MANILA—The local recording industry is "facing extinction" unless the Philippine Government intervenes to protect it from the demands of a recently organized association of independent artists to seal its market outlet.

This was the plea of some 100 recording artists, songwriters and musicians in a petition to Manila Mayor Antonio R. Villegas, complaining of a move by a recently organized Record Retailers Association having a

membership of some 40 of this city's biggest record shops which are concentrated along Mason Street of the Quiapo district considered here as the Tin Pan Alley of the Philippines. The association's move is to boycott the sales of the records produced by independent outfits.

When the boycott was first announced, only the remaining stock of locally produced records were allowed by the association to be dispensed, it was noted, received a golden statuette of Apollo, plus \$2,000, with a similar prize going to lyric writer Michael Gavielides.

Elias Rahvany, who wrote the music and lyrics for "The War Is Over," received two prizes of a honorary medal and

(Continued on page 71)

Prof. on P. R. Folk Music

SPAN JUAN—Dr. Francisco Lopez Cruz, professor of music at the University of Puerto Rico, lectured and performed in the neighboring island of Aruba (Dutch West Indies) on July 4. The theme of Cruz's talks and demonstrations was Puerto Rican folk music, especially involving the typical Puerto Rican stringed instrument, el cuatro. This small, guitar-shaped instrument on which Dr. Cruz is considered a virtuoso and composer, has achieved much popularity both in its music and its manufacturing by local craftsmen.

This first exchange visit was sponsored jointly by the Puerto Rico Institute of Culture, The Association of West Indian States and University of Puerto Rico. Dr. Cruz was accompanied by several of his student performers. He has also recorded several albums for the Institute of Culture's series on Puerto Rican folk guitar and cuatro music.

SPANISH SONGS ROMP IN FEST

ORENSE, Spain — Spanish songs took their first three places in the Festival of Songs of the Celtic World held in Orense June 26-27.

Winning songs were "Una vez" by Los Mismos, with "Nueva Vida" by Loris, second, and "Cancione de la Queimada" by Alberto, third. Fourth was the British entry, "The Rain" written and sung by John Allison, ex-member of the Allison's vocal duo.

Over 300 song entries were submitted. Countries represented were Spain, Portugal, France (Brittany), Ireland, England, Scotland and Wales.

Greece Wins Olympiad With 'Oh God' Tune

By MICHAEL CLARE

ATHENS—The winner of the Second Olympiad of Song, June 27-29, was the host nation, Greece, with "Pou Nan O Iskios Son Thee" (Where Is Your Shadow, Oh God), sung by Greek singer Klio Demarand, a welcome choice with the 40,000 audience at the massive Olympic Stadium. The odds on Greece winning were high, with 10 songs entered as opposed to the maximum of two from the 28 other countries competing.

Second place went to Libya with "La Guerre Est Finie" (The War Is Over), sung by Norma, with Bulgaria's Maria Mipeva claiming third prize with "Les Allee Des Amoureux" (Lovers Lane).

Although the winning singers each received an honorary medal, plus \$2,000, \$1,000 and \$500 for first, second and third, respectively, the main prize went to composers and lyricists of the top three songs. To the composer of the winning song, Jack Jacopetti.

The report added that records by Helen Gamboa, Nora Aunor, Norma, and Pamela, Bobby Gonzales, Pauline Sevilla and others

will be completely banned soon in an association's move against Vicente del Rosario Jr., general manager of Pioneer Record Sales, said the association is dictating the wholesale prices of records to independent record producers. Del Rosario said it is impossible to agree to this demand, considering that studio rental, pressing costs, artists' fees and promotional expenses have all gone up.

"Despite the rise in production costs, retail price on singles has remained at 2.00 pesos (50 cents U. S.)—a price it has had since 20 years ago," he added.

"As a matter of fact, even the retail price of U. S. records could not be raised to more than 2.00 pesos because of the stiff competition from locally produced cover versions which at times have far better quality," Del Rosario continued.

Meanwhile, another record producer, Salvador de Vera, general manager of Alpha Recording System, said that a license here of several foreign labels is backing the association. De Vera said that his licensee sells to the association foreign records at rock bottom price which local independent producers cannot compete with.



MONTEAL IMPRESARIO Don Tariton, of Donald K. Donald Productions, left, GMS disk jockey, Robert Arcau and French-Canadian singing sensation, Robert Charlebois, at the Bi-Cultural Rock Festival press conference held in the Laugh-In Discotheque in Montreal. Two Canadian acts headlined the Festival—Steppenwolf and Charlebois, representing the English and French markets.

Legal Wrangle Settled Between Apple, Triumph

LONDON — Agreement in the legal wrangle between the Beatles' Apple Corp. and Triumph Investment Trust, majority shareholders in Nempser, was reached here last week.

A joint statement issued on behalf of Leonard Richenberg, managing director of Triumph, and Allen Klein, the Beatles' business manager, disclosed that "following a series of talks the situation has been resolved to the satisfaction of both sides."

"New arrangements have been made which will give the Beatles the independence they desire; at the same time, Triumph is pleased to welcome the Beatles among its shareholders," the statement added.

Details of the settlement were not revealed in the statement, but it is believed that the deal made by Klein involves the ex-

change of the Beatles' 10 per cent stake in Nempser for Triumph shares. This will involve a cash payment of \$960,000 to the group, who will also individually collect 75,000 Triumph shares each, worth about \$240,000 at the current market price of \$3.60 each.

In giving the Beatles the independence they seek, Triumph is expected to relinquish interest in the Beatles subsidiary companies, including Sublimin, and give them the opportunity to purchase Triumph's near 5 per

(Continued on page 70)

'Hawaiians' In 35th Yr.

AMSTERDAM — The Dutch group the Kilima Hawaiians, celebrated its 35th anniversary last month. To tie in with this celebration, CBS Holland has issued a fifth album from the group, "Tropical Breeze," and was produced by Lion J. Swanb. The group was formed by Bill Buysman, a banjo player who later took up a Hawaiian guitar. In 1934 he formed the Kilima Trio. In 1949 he married, and his wife joined the group which later adopted its present name with the addition of another member, Wim Van Herpen. In 1947 Kilima Hawaiians toured Indonesia.

Top Musicians At Radio Fete

• Continued from page 67

dian broadcasting and music industry.

Peter Appleyard, Guido Basso, Ron Rully, Bob Price and Norma Amadio were among the musicians who took part in the orchestra. Guest speakers included Lyman Potts, chief of the Canadian Talent Library, and Jack Richardson, record producer from Nimbus 9.

Each guest attending the luncheon received a specially prepared "Limited Edition" album containing sixteen Canadian hit singles.

Philips Push Via Radio

PARIS — In a major link with French radio stations, Philips will promote a series of summer shows in two Cote D'Azur, South France, resorts.

Philips artists, including Paul Mauriat, Johnny Hallyday, Nana Mouskouri and Eurovision Song Contest joint winner Frida Boccia, will appear in the Grand Cannes Palm Beach and Antibes and Siesta nightclubs between July 10 and Aug. 20.

The series, called "Ete-Show" (Summer Show), is broadcast on radio and TV by the French state ORTF network, and independents Tele-Monte-Carlo, which serves Southern France, Tele-Luxembourg, and by the Belgian and Swiss national stations.

The promotion was planned jointly by Andre Assol, Philips public relations director, and Yves Lemaire, program manager at Radio Monte Carlo. On the opening night, at the Siesta, Greek god Aphrodite's Child will receive their European Golden Disc award for their international hit "Rain and Tears" and will also perform their latest number "I Want to Live."

The shows will be produced by the French singer and composer by Michel Cognat.

Federation in Jazz Program

MONTEUX — The European Jazz Federation, whose constitutional assembly was held in Venes in May during the Venice Jazz Festival, held a press conference in the Montreux Casino during the Montreux Jazz Festival to announce the aims of the organization.

The conference was presided over by the EIJF's president Lance Tschannen of the Swiss Broadcasting Corp., who said the Federation planned to publish English translations of important jazz articles for circulation to members and was also studying the possibility of producing a series of recordings from major European jazz festivals.

Tschannen said that the EIJF, with headquarters in Vienna, was not a properly established society in Austrian law and was trying to get recognition from UNESCO as a voluntary cultural body.

Membership of the EIJF was open to national jazz federations, clubs, festival organizers, concert agencies, record companies, music publishers and independent jazz enthusiasts. The Jazz Festival Division would help co-ordinate festival and concert activities and endeavor to create better conditions for concert tours by European and American musicians.

General secretary of the EIJF is Johann Fritz, head of the Austrian Jazz Federation, based at Schlogssasse 1/A-1050, Vienna, Austria. Other executives are Charles Delaunay (France), Wolfram Roehrig (West Germany), Jan Byrcevic (Poland) and Billie Holiday's Prague correspondent Lubomir Doruzka (Czechoslovakia).

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Decca Ltd.-RCA Group Product Captures 8 Grand Prix Awards

PARIS—British Decca-RCA group product dominated the 1967 French National Lyrical Recording Grand Prix by winning eight of the 17 awards. Of the other major companies, Pathé-Marconi took the "Orpheus d'Or" trophies, and Philips two.

However, Philips carried off the most award, the Prix Gustave Chaupentier for the best recorded operatic work, "La Spinalda" by Francisco de Almeida, featuring Lidia Marimpietri, Román Ribetti, Laura Zanini, Rene Garzoli, and the Gulbenkian Chamber Orchestra conducted by Gianfranco Chiavari.

Angel artist Theo Adnan won the Prix Francis Poulenc for his performance of the Dutchman in Wagner's "The Flying Dutchman" with the London Philharmonic Orchestra and B.B.C. Chorus conducted by veteran German Otto Klemperer.

Awards were presented by president and founder of the National Lyrical Record Academy (Académie Nationale de la Musique Lyrique) Henri Acquon at a ceremony in Paris' Opera-Comique Theatre.

The awards were—Prix Gustave Chaupentier (best lyrical recording): "La Spinalda" (Almeida) soloists, Gulbenkian Chamber Orchestra, Gianfranco Rivoli (Philips). Prix François Poulenc (best lyrical per-

formance): Theo Adnan—"The Flying Dutchman" (Wagner), London Philharmonic Orchestra, BBC Chorus, Otto Klemperer (Angel). Prix Philippe Gaubert (best integral recording of a French work): "Le Medium" (Menotti) soloists and orchestra conducted by Richard Bareaux (RCA).

Prix Arturo Toscanini—Marcel Delno (best integral recording of a foreign work): "La Gioconda" (Ponchinelli), Renata Tebaldi, Robert Merrill, etc., orchestra and chorus of the Saint Cecilia Academy, Rome, Lamberto Gardelli (Decca). Prix Albert Carre—Marcel Delanoy (best operatic cast): "Marta" (Flotow), Rothenberger, Fassbender, Godia, Prad, etc. Munich Opera Orchestra and Chorus, Georg Solti (Decca). Prix André Messager (best conductor): "Carmen" (Bizet) and "Juliet" (Berlioz) (Philips). Prix Ninon Vallin—Yvonne Gall (best female singer): Montserat Caballe, recital of Rossini songs, Halle des Opéra, Paris, orchestra and Chorus, Carlo Felice Gillario (RCA). Prix Fanny

Helpy (best interpretation): Maureen Forrester as Orpheus in "Orpheus and Euridice" (Glinka), Victor G. Kleemann, Charles Mackerras (Classics-Scherzo).

Prix Reynaldo Hahn (best initiative or collection): "Three Discs" ("Hispanique Musicale"), Monumental choral music, directed by Ireneo Segarra; Masters of Baroque, directed by Ireneo Segarra; Polyphonic vocal music of the 16th century, directed by Miquel Querol (Archiv). Prix Georges Voix Humaines (best re-issue): "Carmen" (Bizet), Georges Thill, Louis Guenet, Raymonde Viesenti, orchestra conducted by Elie Cohen (Voix de son Maître). Prix Paul Franz (best male recital): Plácido Domingo, aria from Italian opera, Berlin Opera Orchestra, Nello Santi (Decca). Prix Lily Pons (female recital): Marilyn Horne, aria from French opera, Vienna Opera Orchestra, Henry Lewis (Decca).

Prix André Bauge (best operatic performance between two Salimbambes): Louis Ganne, Mady Mesple, Eliane Lublin, Raymond Arnaud, Claude Claux, Lamoureux Orchestra, Jean-Pierre Marty (Pathé). "Le Petit Duc" (Charles Lecocq), André Jobin, Eliane Thibault, Claude Claux, Denise Benoit, Jean Giraudoux, Chorus of the orchestra, André Grassi (Decca). Prix Miguel Villabella (most promising recording debut): Michele Claverino. "Le rossignol et la Rose" with "Paris Suite" and "Le Petit Duc" Jacques Castagner, Elisabeth Fontan (RCA). Prix Joseph Canolobte (best folklore or musical recording): "The Ukrainian Girl" with Boris Gintria (Chant du Monde). Prix Fondation Jacques Ibert: (best factual achievement): "Missa Solemnis" (Rossini), soloists, Lugano Orchestra and Chorus, Edwin Loehrer (Erato).

Jazz Concerts At Czech Fest

PRAGUE—The sixth International Prague Jazz Festival, postponed this year to Oct. 30 to present the Duke Ellington Orchestra, will herald the opening of an all-year jazz concert series, with six concerts at the Radio Prague Jazz Orchestra featuring foreign groups and soloists as guests.

For the first concert on Nov. 24, the American gospel group Stars of Faith have been invited. Negotiations are under way to present the Phil Woods Rhythm Machine, Ronnie Scott Band and the Klaus Doldinger Quartet at future concerts.

The Prague Festival will open Oct. 30 with two concerts by the Ellington orchestra. The Oscar Peterson Trio head the bill on Nov. 1, when it is also hoped to present Jon Hiseman's Colossium and the Eddie Boyd Trio. The finale on Nov. 2 will be chaired by the Clarke-Boland Big Band.

Other groups appearing include the Carsten-Meinert Quartet (Copenhagen), the Ljubljana Division Group (Yugoslavia), the Jazz ensemble of Munich Radio, Pavel Blatný's International Jazz Labor, and international trombone workshops with Jiggs Whigham (USA), Albert Mangelsdorff (Germany), Erick Kleinschuster (Austria) and Roman Kovance (Czechoslovakia) and a number of local groups.

Legal Wrangle Settled

Continued from page 68

cent interest in the Northern Song publishing company. The \$3,000,000 worth of record royalties, at the root of the dispute between Apple and the Beatles, is the subject of a recent court battle, expected to be unfrozen and split 75/25 in favor of the Beatles.

Finally, Triumph, in return for \$1 million, is expected to 5 per cent after 1972, will receive a cash payout of \$1,800,000.

GRT Names New Staffers

TORONTO—GRT of Canada, after recently announcing its entry into the Canadian record market with acquisition of rights to distribute Chess, Capitol and Cadet labels, has appointed new staff members. The announcement was made by Ed Labuck, company's Canadian sales manager.

Larry Page, who has been in Canada's music industry for more than 25 years, was named senior products manager. He will supervise custom tape manufacturing, record club sales and premium sales. Page was formerly general manager of the Sparrow Records division of Spartan of Canada Ltd.

Ross Ferris, who joined GRT three months ago as sales representative after being a sales representative and product manager for Quality Records, moves up to become Toronto's new branch manager.

LENNON BED-IN ON CBC RADIO

TORONTO—CBC Radio this week featured on the national network a one-hour special program on John Lennon's Montreal "bed-in." The special was hosted by the CBC's Fred Peabody at the Queen Elizabeth Hotel in Montreal, and was the longest radio interview conducted by Lennon during his visit to Canada.

Entitled "Give Peace a Chance" (which is also the title of the Beatles' new single), the program featured Beatles' music along with the interview. Peabody intends to syndicate the special in the U. S.



Herb Alpert, second from left, visits the recording studios of Hispavox, the A&M distributor in Spain, and met recording group Los Angeles. Hispavox has installed Spain's first 12-track recording equipment in the studios.

Supraphon Record Club to Bow U. S., U. K. LP Batch

PRAGUE—Supraphon's Record Club, whose pop and jazz sections have 24,000 members, will release a new batch of American and British album product during the next six months.

The albums come principally from the catalogs of companies with which Supraphon has regular licensing contracts, such as Columbia, Atlantic, and Tamla/Motown.

The pop releases include albums by Barbra Streisand, the Byrds, Tom Jones, the Cream, Frank Sinatra, the Four Tops, the Hollies and a two album set of country music.

The jazz albums include Erroll Garner's "Concert by the Sea" and samplers from various recordings by Beets Smith, Dave Brubeck, Charlie Parker, Gerry Mulligan and Benny Goodman.

Supraphon has engaged experts to select tracks from several albums by the same artist which will be combined in one new album.

Compared with a few years ago, when Western records were practically unobtainable in

Czechoslovakia, the Supraphon Record Club is achieving impressive results with British and American LP product. "The Best" (Continued on page 71)

CBC to Film Mariposa Fest

TORONTO—The Canadian Broadcasting Corp. filmed an hour-long radio TV special at the 1969 Mariposa Folk Festival on July 25-27 at Toronto Islands.

This year, Joan Baez, Ian and Sylvia, Gilles Vigneault, Joni Mitchell and Lester Flatt head the name talent that will be featured along with more than 100 folk singers, dancers and musicians.

David Acomb, director of the special, and his 15-man crew will take a documentary approach to the three-day festival. Although no air date is set, the show is scheduled for prime time showing on Sunday sometime in September, when CBC-TV's fall season gets under way.

'Where It's At' Is Off

TORONTO—The Canadian Broadcasting Corp.'s only youth-rock TV show, "Where It's At," was aired for the first time June 20.

The 30-minute musical show was introduced almost five years ago on July 17, 1964, under the name "Music Hop" and became the first rock show of its kind on national Canadian TV. Since then, the show has undergone many changes but it always remained an excellent training ground for young Canadian artists looking for national exposure.

"Where It's At" was televised five days a week on a rotating basis from Halifax, Montreal, Toronto, Winnipeg and Vancouver. This season, the show was cut back to two days.

The Vancouver edition, produced by Ken Gibson, was the most ambitious with five cities. Gibson introduced almost 100 new names and groups to Canadian audiences since January 1967. The list includes the Wiggy Symphony, Tomorrow's Eyes, Mother Tucker's Yellow Duck, Seeds of Time and Soul Unlimited. Local disk jockeys were the hosts and big-name U. S. and U. K. recording stars were featured.

ANTIBES JAZZ FEST TO INCLUDE 2 R&B NIGHTS

PARIS—This year's 10th Antibes Jazz Festival, claimed by organizers to be the next in world importance to the Newport Festival, will include two nights devoted to rhythm and blues.

The Festival, running July 23-29, will feature blues on the opening two nights, with Marion Williams, John Lee Hooker, Chicago Blues All Stars, Les Jazz O'Manias (a French group), and the Graham Collier Sextet.

Star jazz performers are Miles Davis Quintet, who will give two performances, July 25-26; the Oscar Peterson Trio, July 27-28, and Ella Fitzgerald, who will close the festival.

Other performers are the Bobby Hutcherson-Harold Land Quintet, Lilian Terry and the Os Samba Kovenca, Nina Simone and the Theo Loevendief Consort. The French radio network, ORTF, will once again patronize the Festival, giving nightly live radio transmission and covering several concerts direct on TV. Some 15 foreign broadcasting companies are expected.

The three main organizers of the festival are the two founders, Jacques Hebey and Jacques Souplet, the latter president of CBS France, and the Mayor of Antibes. An important new collection of festival recordings has been released on the French market in time for the festival by the new independent producers Byg, who are distributed by CED.

The 20-volume collection, entitled "Archive of Jazz," features a selection of old recordings, including Louis Armstrong, Sydney Bechet, Duke Ellington, Fats Waller, along with collections of New Orleans, ragtime, boogie woogie, blues and low-down piano styles.



POP
APPALOOSA—The Appaloosa Country Band makes beautiful music in a folk-rock setting, the Appaloosa cover of "Blame It on the Rain" (with Donovan) the lamens by John Parker. Concocted by the group's father, music publisher Sam Cooke, the album matches the material covered by the Bee Gees, as Appaloosa's "Crosby" and "Now That I'm Gone." Adding their instrumental support are Kooper and Blood, Sweet & Tears, Fred Lisius and Bob Colombo.



POP
THE SOFT MACHINE—Volume Two—The Soft Machine goes even deeper into jazz with intricate harmonies that bring the cool innovations. The first side, carrying the over-all title of "Symphonic Machine," ranges from 10 seconds to 5:35, but even Side B, entitled "Catcher's House Blues," almost has to be taken as a unit, although "Soft Return to Bedlam" is a good instrumental. This underground album stresses instrumental talent throughout.



POP
CROWING YOUNG QUINCY, is solidly in the blues rock area with traces of early rock. This combination places them very much in the mainstream of today's sound as their debut album shows demonstrates. "Crossin' Eyes" is a strong blues rocker, while the extended "Sleepy Woman" is a good blues number. Highlights of early rock are "Listen to the Sop" and the strong "Evil Woman."



POP
MAD RIVER—Paradise Bar and Grill, Capitol ST 185 (3)
 West Coast pop is definitely a unit to watch, judging by this debut album. This country and folk elements are prominent in this underground-oriented set with "Classroom Queen" a standout, the extended "Leave Me Stay" and the title number are among the other winners.



COUNTRY
OSBORNE BROTHERS—Up to the Mountains and Down the Road, Decca DL 75135 (3)
 With ever-improving power and impressive dynamics, the Osborne Brothers demonstrate the new level of new stylizations of bluegrass. This new "Mad Yesterday," "Where Does the Good Times Go," "A Working Man," and "There'll Be No Headroads Tonight" will just start fans, everything is good. A fine album.



COUNTRY
JOHNNY DUNCAN—Johnny On Time, Columbia CS 9824 (3)
 Johnny Duncan is a beloved young country artist who sounds like Columbia's answer to Glen Campbell. And a good reason is included in this debut album as his current single "Woman, Woman." Several other standouts are his interpretations of "Johnny You've Got a Real Good Thing Goin' On in What I Am," a delightful LP with a new pop song as well as country music-lovers.



COUNTRY
BILLY EDD WHEELER—Nashville Zodiac, United Artists UAS 6711 (3)
 Billy Edd Wheeler has out an album of material which is fresh in sound and in concept. "The Interlocutor is Coming Through My Outdoors," "The Con Nuts," "Having a Baby" are typical. Deceals and buyers looking for country material out of the common run have it here.



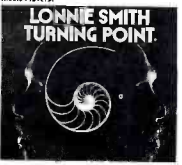
COUNTRY
RED SOVINE—Closing Time, TI, Dawn, Starday SLP 441 (3)
 These sides have tang and flavor of true country music, "Whiskey Flavored Kisses," "Blues Stay Away From Me," "I'll Sail My Ship Alone" are typical. Strong merchandise.



COUNTRY
BILL MONROE & HIS BLUE GRASS BOYS—Voice From On High, Decca DL 75135 (3)
 Bill Monroe, one of the originals of the country fiddle and the arch of bluegrass, has out a sacred album here. All original treatment which enhances the package. It includes the title song, "A Sacred Voice From On High," "Protect My Soul," "I'm Working on a Building" and many more.



COUNTRY
JIMMY DICKENS, one of the stragles of the traditional country field, is represented here by many of his great recordings. "Collectors Will remain 'Take an Old Cat Tarp," "A Stranger at the Foot of the Bed," "I'm Little But I'm Tough" and many more.



JAZZ
LONNIE SMITH—Turning Point, Blue Note BST 84313 (3)
 Lonnie, the origin player on the Lou Donaldson album, is here featured live in a Detroit concert along with a quintet led by trumpet player Lee Morgan. Result is an album of swinging music, organ dominated tunes lead with a swinging beat going all the time. Track listing is get attention "Johnny You've Got a Real Good Thing Goin' On in What I Am," although more conventional jazz fans might prefer the straightforward swinging sounds of the title tune.



GOSPEL
STALLER BROTHERS—Oh Happy Day, Columbia CS 9878 (3)
 With their own version of "Oh, Happy Day," the Staller Brothers have an obvious winner in this album. "You'll also find "Through Sarp Seas," "Less of Me," and "Hallelujah Give Care Me"—all excellent. A tremendous, unique album by the Staller Brothers. Out of the ordinary.



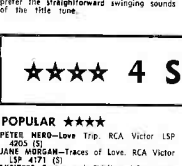
GOSPEL
JAMES BLACKWOOD SINGERS—His Favorite Gospel Songs—RCA Victor LP 4165 (3)
 A noted artist in the field sings his favorites. These sides by James Blackwood are his chosen solos, and they constitute a collection which every lover of gospel music will treasure. "We Looked Beyond My Faith," "You'll Never Walk Alone" and "It's Been a Good Trip" are typical. End line song album reviews spotlights



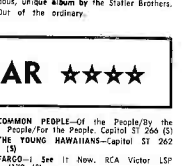
POPULAR
BEACH BOYS—Close-Up, Capitol SWB 293 (3)
 The best of the Beach Boys is the best of contemporary music, so this "Close-Up" group of 16 of their top recordings, an important contribution to the rock shelf and a great listen. The track listing includes such winners as "Wonderful Land," "Voice From On High" and "Surfer" U.S.A.



POPULAR
JACKIE GLEASON—Close-Up, Capitol SWB 294 (3)
 Jackie Gleason made a big score as a conductor of folk instrumental about 10 years ago. In this generous two-EP package, Capitol's new series, "Close-Up," two of Gleason's top hits are revived for new listening pleasure. Among them are "Love is Like to Stay," "Body and Soul," "Cross the Waterfront" and "But Not For Me."



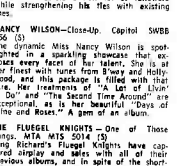
POPULAR ★★★★★
PETER NERO—Love Trip, RCA Victor LSP 4263 (3)
JANE MORGAN—Tracks of Love, RCA Victor LSP 4271 (3)
GEORGE VAZ—EPS—Solo, Capitol ST 267 (5)



COMMON PEOPLE—Of the People/By the People/For the People, Capitol ST 266 (3)
THE YOUNG HAWAIIANS—Capitol ST 260 (3)
FARRELL—See It Here, RCA Victor LSP 4178 (3)
THUNDER AND LIGHTS—King of the Black and White, RCA Victor LSP 4274 (3)
AL SEZAFINI—OCEAN—Soul, Albert. Audio Society ASD 8224 (3)
SHEL SILVERSTEIN—"Boy Named Sue" and His other Country Songs, RCA Victor LSP 4192 (3)
RUSTY DERRICK and The Winds of Change—Midland, A&M in Hollywood, Monmouth/Evergreen MS 6018 (3)



LOW-PRICE CLASSICAL ★★★★★
FAURE, BEGIQUE—Various Artists/Kings Circle/Chrysalis/Philharmonia Orch. (PhilDisc), Seraphim S 6009 (3)
BORKHIN: POLYVISION DANCES/SYMPHONY No. 2—Various Philharmonia (PolyGram), Seraphim S 6106 (3)
JAZZ ★★★★★
JOHNNY LITTLE—Close Enough for Jazz, Blue Note LSP 4200 (3)
MCOTY THREE—Time for Tea, Blue Note BST 8337 (3)
DOC CHERY—Where is Brooklyn? Blue Note BST 8337 (3)



LOW PRICE RELIGIOUS ★★★★★
PAUL MICEGELSON—The Love of God, RCA Camden CAS 2321 (3)
GOSPEL ★★★★★
HENRY HARRINGTON—When He Reached Down for Me, Christian Faith CS 6706 (3)
JOEL GENORY and THE SKYLARKS—Sylvie or REELS—A Hit! Called Me, Calvary, Skyline SLP 6026 (3)



LOW PRICE COUNTRY ★★★★★
BING CROSBY/ROSEMARY CROSBY—Romantic, RCA Camden CAS 2330 (3)
TOMMY HILL'S NASHVILLE CATS—Gospel Country Medicines, Starday SLP 439 (3)

ALBUM REVIEWS
BB SPOTLIGHT
 Best of the album releases of the week. All categories as picked by the BB Review Panel for top sales and chart movement.
SPECIAL MERIT
 Albums with sales potential that are deserving of special consideration at both the dealer and radio level.
FOUR STARS
 ★★★★★ Albums with sales potential within their category of music and possible chart items.

LOW PRICE CLASSICAL ★★★★★
THE GREAT BILL MONROE AND HIS BLUE GRASS BOYS—Monmouth, MS 1233 (3)
ROY ACUFF—Waiting for My Call to Glory, Monmouth MS 1234 (3)

LOW PRICE RELIGIOUS ★★★★★
GOSPEL ★★★★★
HENRY HARRINGTON—When He Reached Down for Me, Christian Faith CS 6706 (3)
JOEL GENORY and THE SKYLARKS—Sylvie or REELS—A Hit! Called Me, Calvary, Skyline SLP 6026 (3)

LOW PRICE COUNTRY ★★★★★
BING CROSBY/ROSEMARY CROSBY—Romantic, RCA Camden CAS 2330 (3)
TOMMY HILL'S NASHVILLE CATS—Gospel Country Medicines, Starday SLP 439 (3)

POPULAR ★★★★★
PETER NERO—Love Trip, RCA Victor LSP 4263 (3)
JANE MORGAN—Tracks of Love, RCA Victor LSP 4271 (3)
GEORGE VAZ—EPS—Solo, Capitol ST 267 (5)

the DeLano Brothers. Now and then, Mele Travn, in his affection for his work, lets some of his own musical guitar style flash through. "Brown's Ferry Blues" is the approved tune, but "Blow No Whistle, Freight Train" sparkles. And then, of course, there is the DeLano-written lone of "Beautiful Brown Eyes."

CLASSICAL

CLASSICAL—Sir John Barbirolli, Angel SBB 750 (3) CD
Conductor John Barbirolli has showcased the Halle Orchestra, the London Symphony, the Philadelphia Orchestra and the Strings of the Orchestra of London. The selections are all in a letter style, as evidenced by "Tortoise and Circumference March," "Scherzo for Piano," "Nocturne for Cello" and "John Strauss Jr.'s "Blue Danube" and "Gypsy Dance." A must for light classical and pop buffs.

SCRIBING: 19 ETUDES—Morris Estrin, Composure Society CS 3009 (1)
This disc contains the last complete recorded performance of Scriabin's 12 etudes. They are done with the usual virtuosity masterpiece by Morris Estrin, Composure Society, who then the usual virtuosity masterpiece will appreciate this package.

PIANO MUSIC OF FRANCIS POULENC—Composure Society CS 3009 (1)
Gabriel Tacchino plays the piano music of Francis Poulenc with an ease, effectiveness

and sensitivity which delights the listener. His near-perfect handling of this beautiful album proves that Tacchino is a very able, versatile and exciting pianist. This record would find a place on the library shelves of every level of good classical music.

SESSIONS SYMPHONY NO. 3/REELS COMPOSED FOR STRING QUARTET—Royal Philharmonic (Buckhorn), RCA Red Seal LSC 2905 (3)
Jury Bukacinski takes the Royal Philharmonic Orchestra through a stimulating performance of Roger Sessions' "Symphony No. 3," and Benjamin Britten's "Reels for String Quartet and Cello." His artistic arrangement and sensitive leadership in conducting contemporary artists are at once soothing and exciting, and would delight the hearts of classical buffs the world over.

DEBUSSY/RAVEL—Lisa Maravice, Composure Society CS 3010 (3)
Fascinated here Maravice is building a steady following and is gaining sales stature with each new release. In this package of piano pieces by Debussy and Ravel, Maravice has done a superb job of capturing the mood and enhancing his standing in the field.

JAZZ

HANK CRAWFORD—Blues, Blues Lady Soul Atlantic SD 1523 (5)
Hank Crawford is involved in and sensitive to the hip music of Aina Franklin, putting his alto sax to Art Mardian's lively arrangements. To "Groovin'," "Ain't No Way" and "Since You've Been Gone," David Newman adds his tenor sax and flute. Eric Gale adds his guitar, and a tight rhythm section joins with strings and horns to make this one of the best recordings of a tribute to the late "Lady Soul" and jazzman Crawford.

ELVIN JONES—The Ultimate, Blue Note BPS 82005 (3)
Another album, follow up to "Purple II Together" by the highly individual members of the Elvin Jones Trio—drummer Jones, bass player Jimi Garrison, and tenor saxophone saxist, flute player Joe Farrell. Each man is a genuine late talent and their weaving and merging of originals and jazz swing, represents what the group is about.

BLUES

Big Joe Williams—Laid Me Down My Working Ship, World Pacific WM 21897 (3)
His guitar is a world apart... a paragon of a different world altogether. On "Shady Grove" and "Steam Heat" the "Big Joe" sound of the guitar passages activate the mind. "Sardis Mama" is more raucous. Actually, the blues run the full gamut, and the great blue voice of Big Joe Williams hits hard.

FOLK

BEITY CHAPMAN—A Gift of Love, Capitol SJ 260 (3)
Betty Chapman makes an enchanting debut in this LP. Her folk style is sweet and caressing and she delivers her folkie with taste and care. Her repertoire is tender but it merges with sales and spinning impact.

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HOOK & SLING... Eddie Bo, Serom 117 (Uzco, BMI) (New Orleans)

★ **NATIONAL BREAKOUTS**

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TETRAGRAMMATON RECORDS.

Export Breaks Record And (Not) All That Jazz

Executive Roundtable

Continued from page 4

Continued from page 10

problems — at Carnegie Hall last month with a record set that included a melody of Byrds' hits, and a long "Life Can Be So Simple" that segued into a strong Beatles song "Hey Jude" and "All You Need Is Love." Despite similarities to Blood, Sweat and Tears, they received a strong ovation from the 3,000-strong audience.

What followed was a good old-fashioned jam session led by trumpet player Howard McGhee, the assembled jazzmen went through "Take the A Train," featured trombone player Bennie Green (good to see him at Newport), then provided a moving tribute to the late tenor saxist Coleman Hawkins.

Using his "Body and Soul" as a framework, the tribute began with vocalist Eddie Jefferson singing words that he had written to Hawk's classic solo, and then Brew Moore, Buddy "Paul" Jeffrey, and other blues and the number ended with Ray Nance's violin solo which he had played earlier at the festival's funeral. Altogether a moving moment.

Other welcome returns to the Newport scene at the jam set were pianist Hampton Hawes, bassist Stan Kenton and some of the nearest playing by German trombonist Albert Mangelsdorff.

Standing Ovation

The Friday night rock acts did their usual thing with Jefferson playing a standing ovation. Ian Anderson, the legged stamper and flute playing went well — and Ten Years Ate proved that they know when a good thing is over. The blues is at CBS' Blood, Sweat and Tears probably provided the best reason for calling it quits, breezing through "Spinning Wheel" and "You Made Me So Very Happy" with all the assurance of a top group in the field, and ending from anything from Sam and Dave's backing group to Stan Kenton. The best hand of the evening.

Jeff Beck's group closed the bill with Beck announcing "I know this is a jazz festival but I hope you don't mind if we play some blues and rock 'n' roll for you." He did just that and along with BST achieved the best amplification of the evening. Most of the groups had trouble with their amplification.

One jazz representative on the bill were Steve Marcus, who opened, and Roland Kirk, who was sandwiched between BST

and Beck. Kirk was a phenomenon — the blind Atlantic artist urgently told the audience that he had better listen to him because this was the last time they came from. He went on to prove it, using all his instruments, often at the same time, and exposing his ears to the playing to the mass audience. Kirk's flute style (he sings into the instrument as well as plays it) was a revelation. He was Tull's Ian Anderson. It was a pleasant experience to watch 20,000 odd people realize this. Kirk's sense of standing ovation and Newport has probably opened up a whole new audience for him. Justifiably so.

A Triumph

Over 11,000 people attended the Saturday afternoon session that turned into something of a triumph for John Mayall, a British blues artist just signed to Polydor. With John Almona's superb acoustic guitar, bass and Mayall's harmonica, no drummer — the group showed John Coltrane to Sonny Terry. Also, the record was interesting also. Saturday's matinee also included George Wein's Newport All Stars, with singer Mavis Roper making her Newport debut and Miles Davis and the Mothers of Invention.

The Saturday evening show opened with Dave Brubeck, with Gerry Mulligan, and followed after sparkle and drive. Al-Sou, drummer Alan Dawson won plaintiffs for a solo that was both technically interesting and swinging all the way. Then it was the aggressive Art Blakey group followed by vibist Gary Burton and the making of the Newport men to cut across the generation gap.

After this was the instant star — clap-your-hands of Sly and the Family Stone, whose family of amplifiers seems to get larger every performance. It seems strange that America is so technologically advanced enough to put a man on the moon, but cannot set up a rock group in less than 35 minutes.

Sly did his thing and afterward said of his performance that had him ringed with security men: "The audience that we were playing for was a wonderful, joyous audience."

While Sly's equipment was being taken off, the World's Greatest Jazz Band came on stage to provide some big group Dixieland jazz that had both taste and variety. Maxine Sullivan was introduced and even sang her "Hot Lonesome" hit. Also introduced was Stephan Grappelly, who was the violinist with the Hot Club of France years ago. With Tal Farlow he

contributed a fine interesting set that deserved encore. A high point jazz-wise, at Newport. Ocie Smith followed.

A Sunday afternoon crowd of 7,500 saw a typical James Brown Show, with singers, dancers, orchestra and comic Nipsey Russell. The Sunday evening concert started with the rock and roll group from Denmark, Savage Rose, who had originally been set for Saturday evening, then Sunday afternoon and finally made it. A unique looking and sounding rock group, using original material and the bizarre voice of lead singer, Lisette. "My Family Was Gay" proved an interesting choice.

After this it was B. B. King and Johnny Winter, first separate and then together for a couple of long numbers that were not too interesting. King, who is superior in his role to Winter in his solo spot, seemed hampered by Winter's stiff rhythm section. Still the audience jived to its feet yelling for more.

In the second half, the straight-ahead modern jazz of Herbie Hancock was interesting. Willie Bobo's Latin Jazz refreshing, but the Buddy Rich Big band really tore applause out of the audience. Herbie "The Story" medley brought the field to its feet but Rich couldn't do an encore (exhaustion). Earle and Johnny Winter, first separate on a blues with the band.

Then it was time for the closing act — Led Zeppelin. After hard amplification had been rectified, they contributed their familiar act, "Dazed and Confused," "You Shook Me," etc. The "Icarus" roll in the end, and it was all over. With a relieved tired sounding George Wein saying just that at 2 a.m.

Richard Lonetti named director of marketing, Pickwick International. He was formerly with Columbia Records for 11 years as Midwest district sales manager, assistant director of national sales, national account manager and manager of new product, sales and development. . . . **Walter Sarad** named western regional sales manager of Merson Musical Products Corp. He had worked a subsidiary of Gulf and Western. He has been in charge of the company's Denver branch for the past five years.

Larry Ferguson named president of Sidewalk Productions, subsidiary of Transcontinental Entertainment Corp. He replaces **Harold Hatcher**, resigned. Ferguson joined Sidewalk in 1968 as its general manager. Hatcher named Dot's director of artist relations. He was formerly vice-president of Transcontinental Music's Los Angeles distributorship, and before that had been a salesman with the Decca branch in L. A. . . .

Charles Runfield named assistant to the controller at Capitol, upped from director of accounting. . . . **Jim Cavanaugh** replaces **Harold Runfield**. He had been accounting director of Capitol Records. **Robert Dick** named director of artist relations. . . . **Reese Clough** named Capitol's director of royalty and license accounting, upped from director of financial systems. . . . **Donald Stevens** named Capitol's director of financial planning and analysis.

Ken Mansfield promoted to director of independent labels at Capitol. He had been national promotion manager. **Nooney Rickett** joins Capitol's a&r staff in Hollywood, reporting to executive producer **Dave Axelrod**.

Francois Nesbitt joined the sales promotion staff of Billboard-Merchandising Week. Nesbitt was previously with Screen Gems TV, Brussel and Brussel book publishers, National Health and Welfare Insurance Co., and Hexagram Electronics. **Van Gorp** appointed Midwest regional sales director. **Chris Crago** named Northeast regional sales director, CBS Records. **Craig** was previously Midwest regional sales director and Van Gorp was formerly Northeast regional sales director. . . . **Norman Skolnik** named president of the newly formed Century City Music Corp. Other current appointments include **John Decker**, director of publishing and management divisions, and **Rikki Croft**, production manager.

NESBITTE

Jim Peterman named staff producer for Elektra. Peterman was formerly a member of the Steve Miller Blues Band and co-produced two of the group's recordings. Working from Cincinnati, he will scout talent in the Ohio River Valley region. Elektra also named **Robert Wainwright Zachary** as assistant national publicity director. He joins **Josephine Mori** on the East Coast. Zachary was recently manager of the group, Earth Opera.

Gospel Blooms in Pop. Garden

Continued from page 1

the late Sam Cooke

The much heralded success of "Oh Happy Day," by the Edwin Hawkins Singers in its original form, has resulted in a new awareness of soul gospel music. The late **Sam Cooke** and **Chuck and Lou Adler**, for example, are among the principals striving to create product which blends the gospel frenzy with the melodic familiarity of today's chart hits. Uni has just released its first spiritual single presenting British vocalist **Chiff Richards** singing "The Jesus Christ Song" which is a lush background by the Norriss Paramount orchestra.

Dunhill has released an LP by the Happy Day Youth Choir of rousing interpretations of top tunes, with the single "California Dreamin'" supporting the album.

CHECKER LP

Checker has released an LP which is a cross pollination of gospel and pop. **Chuck and Lou Adler** is going in still another direction. He is using church sound with **Bob Dylan** material. The new group of 15 voices is essentially the church which appeared on the Dunhill/Biliul LP of "Oh Happy Day" under the appellation of the Southern California Interdenominational Youth Choir.

Lou Adler recently recorded an album titled "Dylan/Gospel," integrating the sound of gospel singers with local background vocalists.

Dunhill plans a 60-second ra-

dio spots in 12 markets to sell its album, which features the traditional lead voice backed by a full sounding chorus in a choral and response singing fashion.

The only religious pieces of material in the package are "Oh Happy Day" and "B r o t h e r Love." The latter is from the new Show." The rest of the titles are a compendium of past hits.

The move to shift gospel into the pop realm was first made by the Checker LP "What Color is God," introducing 22-year-old vocalist **Gene Vial**, who is the new lead singer of the Norriss Paramount Church Choir of San Francisco, is backed by a large orchestra. And instead of the traditional Solemn photo of the artist or landscape scene, the LP's cover is a modern form of impressionistic design.

The growing interest in gospel music is helping small religious labels such as Audio Arts and Vibrant Productions. Madeleine Viant, owner of Audio Arts, finds the label is selling product in her gospel catalog. And Vibrant is trying to sing a single with the Voices of Jerusalem, "Kneel at Jesus' Feet." The group, which is a rock rhythm section with vocalist **Joyce Landorf**.

Capitol Release

Capitol, which has not generally released much spiritual music, has just issued the LP "The Victors" by a white male quartet. The group is not in the non-frenzied class of the black gospel style, but its music is as devotional.

Jazz trumpeter **Dizzie Gillespie**, who has just interpreted the pop songs in the past, is now trying his hand at playing gospel material for his first album project.

Columbia Records, unsuccessful in its efforts to create a pop-gospel sound six years ago, has now released a pop-gospel album by Mahalia Jackson, the queen of church music. The "Right Out of Church" title indicates her return to pure spiritual music after years of recording of secular songs like "Teens."

Although three were some harsh comments from some r&b critics, the new pop-gospel album of gospel music, this criticism did not halt the airplay for "Oh Happy Day" on Top 40 and some other stations.

Dorothy Morrison, the former lead singer with the Hawkins group, has now formed her own group, Elektra, and has a new label has the Hawkins chorus.

Adding another dimension to the spiritual movement, Epic released "The Price of Peace," which it calls a rock-jazz cantata, by **Greg Dicks**. The LP blends jazz, big band, soul, rock rhythms, and plus a choir singing an English text taken from the Bible.

Organist Billy Preston, now widely known for his interpretations of first-class soul music for Apple Records, has just issued "I've Planned It." The group is led by Peter Cetera, who is planning to do more of the type of music.

ROCK ACTS ROCKED FROM WEIN'S R.I. CONCERT BOAT

NEWPORT, R. I. — No more rock concerts at Newport. That was the decision made by promoter George Wein who was presented with a bill for \$50,000 by the Newport City Council, following this year's Newport Jazz Festival.

Festival Field and included \$25,000 for police overtime during the event.

Other conditions made by the council: concerts must end by 12:30 a.m. this year, closing time ranged from 1:15 a.m. to 2 a.m., snow fences made in the festival area to be maintained for snow protection, crowd capacity to be cut from 22,000 to 18,000, and lighting and parking areas to be better lit and with additional toilets. Wein has agreed to all conditions and blamed "petulant and destructive" youths for the damage during the rock sessions.

8-TRACK CARTRIDGES ARE NO. 1 IN STEREO TAPE

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The profitable 8-track cartridge business is big news these days. And look who's leading the way. AMPEX. The big name in 8-track cartridges... the No. 1 name in sound and selection!

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making, think of AMPEX STEREO TAPES.

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Contact your local Ampex distributor and he'll show you how you can be No. 1 in Ampex 8-track cartridge sales!

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The company that gets those tapes to distributors almost immediately. Isn't that the kind of wave to ride?

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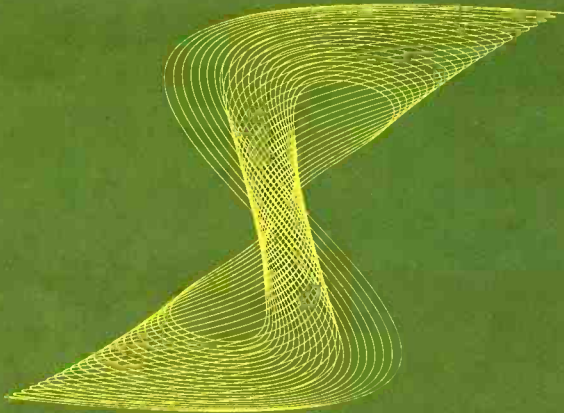
THE GREAT TAPES

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A Billboard Report

The World of



The Growth of an Industry



THE WORLD'S LARGEST SELLING TAPE SYSTEM

By OSCAR P. KUSISTO
Vice-President & General Manager
Automotive Products Division
Motorola Inc.

Eight-track is the world's largest selling tape player system. In 1969, automotive and home equipment sales will approach a retail value of \$300 million. Eight-track cartridge sales will soar to \$280 million. A total market—for 8-track alone—of \$625 million. And this is just the beginning. By 1972, 8-track sales may well exceed \$1 billion.

The 8-track system is well established as the standard for the automotive and home entertainment markets. The entire U. S. auto industry offers factory or dealer-installed 8-track systems exclusively. Many truck and foreign car manufacturers, and many major auto accessory firms, are selling 8-track systems. The 1969 model year factory installations will approximate 450,000 units. After-market units will exceed 2,000,000 units.

During the seventies, there will be an unprecedented rise in sale of tape equipment and accessories of all types. This consumer demand will be supported by an affluence never paralleled in our history. The youths of today are growing up with tape as their medium, and the young people buy heavily.

The consumer, whether American or foreign, is demanding improved performance, increased reliability, home-auto compatibility (cartridges interchangeable), and extensive libraries of prerecorded music. Eight-track is THE tape system that fulfills all of these requirements.

Fantastic Growth

The future of 8-track stereo in the international market is very bright. In all major markets of the world, including those where other tape systems are well established, 8-track is grow-

ing at a fantastic rate. The sleeping giant is awakening. Motorola alone sells 8-track in 26 countries outside the United States. The 8-track system is doing extremely well in Italy and France and is outselling cassette in Norway. The market is rapidly developing in West Germany. Major recording companies are establishing complete duplication facilities abroad to support their international activities.

Motorola recently established a wholly owned subsidiary, Motorola Automotive Products, Ltd., near London to produce 8-track equipment for European markets. This facility is completely autonomous with engineering, marketing, sales and production personnel on the staff.

Japan Goes 8-Track

In Japan, recorded tape producers have limited their activity to 8-track and the home applications of 8-track are rising rapidly. Motorola's joint venture company in Japan, Alps-Motorola, manufactures 8-track units for world-wide distribution. This facility supplements Motorola's major 8-track assembly plant in Quincy, Ill. Alps-Motorola has been expanded twice in the last two years in response to consumer demand and a third major expansion is under way.

Brazil and other South American countries are developing an 8-track market. In many countries of the world, radio transmitters are widely scattered and programming is limited and the need for self-contained entertainment systems is great.

The potential international market is so vast and untapped that I scarcely dare estimate its size. The challenge and opportunity of serving this virgin world market is one of the greatest opportunities of our time. The market belongs to those who serve it.



The Alps/Motorola premises set up in Japan—a joint venture which produces equipment for world distribution.



Oscar P. Kusisto
Motorola Inc.



Motorola Automotive Products Ltd., plant just outside London, built to produce equipment for the European market.

By J. P. McCLOWRY
Option Programs Manager
Ford Division, Ford Motor Co.

Are in-car stereo systems really growing in popularity? I talked to a guy last week in Dayton, Ohio, and I was asking him how long a drive it is from Dayton to Chicago.

"Let's see," he replied thinking about it. "I guess it's just a little bit more than two tapes."
"When they start measuring distances by 80-minute tapes, I'd have to say we're more than pleased with the growth in interest in stereo in the past few years."

Ford Motor Co. has been the industry pioneer in car entertainment systems. Stereo-8 tape systems, now exclusively offered on American-built car lines, were first offered by Ford in 1965. Tape sales have had their ups and downs since then, but they are moving up now and no one in the industry expects them to do anything but continue to rise.

In 1969 automotive and home equipment sales of Stereo-8 will approach a retail value of \$350 million. Sales of the 8-track cartridges to fit the equipment will soar to \$275 million, for a total 8-track market of \$625 million. By 1972, it's expected that 8-track sales will exceed \$1 billion.

Sales Increase

"We expect our own stereo sales to increase by at least 25

per cent next year. Our stereo sales this year are about 30 per cent ahead of last year's pace, although admittedly stereo was down last year. In November through January of this year we ran a special Stereo-8 promotion with our dealers. It was a fantastic success. We sold 27,244 units during the period—10,500 higher than any three-month average in 1968.

The retail order rate for Stereo-8 equipment is 3.6 per cent for the Ford, 9 per cent for Mustang and 18.6 per cent for Thunderbird this year.

The 8-track market is expanding faster than ever with demand for the compact units not only in cars and trucks but in the home, on the boat, in the camper, on the beach and in the backyard.

Stereo tape systems can do much more than entertain. While they are generally bought by drivers who want to select their own music, be it the New York Philharmonic, Lawrence Welk or the Beatles, many stereo buyers are using their equipment to learn while they drive.

The American Medical Association is now recording all of its journals on Stereo-8 so that doctors can keep up with the times while driving to and from the office. Engineers, lawyers and salesmen also can learn as they go with new tapes being developed in each of their fields.

I like to learn some French for your upcoming grant to the continent? Stereo-8 tracks can turn

any car into a modern language laboratory on wheels. The driver can listen to a foreign language through one speaker and hear it translated through the other. If he wants to do his own translating, he simply turns off one speaker.

We have a unique addition to our own "Ford Family of Fine Music" tape this year, too. Four 10-second safety messages are sandwiched in with the music to remind the driver that he isn't really in a concert hall but is behind the wheel of a car and had better pay attention to the road."

"Makes Sense"

The "Ford Family of Fine Music" tape is included at no charge in every stereo-equipped Ford Motor Co. car. A sample of the safety message is: "A tap on the horn. Flashing headlights, brake lights or turn signals will help you make sure other drivers see you. After all, you're entitled to a little recognition.

Today's tapes make a lot more sense than the early ones. Since they're interchangeable from car to living room to the portable car, the beach, the cost of the tapes is more easily justified. And with tapes you don't have the needle problem or the scratches. If you break a tape, it's simple to patch up again. Try that with a record.

You meet a tape fan, and let me tell you, they're really fabulous. They love those things. It's like a whole new world when they start talking.

FORD EXPECTS 25 PER CENT STEREO TAPE SALES HIKE



Stereo 8 Captures Imagination—and Profits—in Short, Four-Year History

Keynote address given by **NORMAN RACUSIN**, division vice president and general manager, RCA Records, delivered at first RCA Europe Convention, July 8, 1969, RCA Italiana, Rome.

I would like to welcome you not only to Rome and RCA Italiana, but also to the profitable world of tape for those of you who have not yet explored it, and to new horizons for those who have already made a beginning.

In order to relieve your minds at the outset, I am not here today to make an argument for Stereo 8—or does one have to be made? The recently published figures on recorded tape sales tell that story much more eloquently than I can.

For many years, RCA has manufactured several types of recorded tapes. We were among the first companies to offer reel-to-reel tapes. Over the past 20 years we have seen some 20,000,000 people buy reel-to-reel tape recorders. During those same years, we have come to realize that the buyers of those recorders did not, as a group, become significant follow-up customers for recorded tapes.

Ten years ago RCA introduced the first coplanar cartridge tapes which, in concept, are almost identical to the cassettes, and were designed for use on cartridge recorders. Again customers did not respond in any great numbers to recorded music.

Four years ago we introduced Stereo 8 for use on 8-track phonographs (or players, if you prefer) and I don't have to tell you that suddenly a recorded tape success story was written.

Let me cite a few figures. Ten years ago total estimated recorded tape sales for the industry hovered in the vicinity of \$5 million annually. Last year, with Stereo 8 accounting for more than 60 per cent of the total, recorded tape sales reached an estimated \$250 million. One billion sales in Stereo 8 cartridge tapes represented an increase over the previous year of more than 100 per cent. The trend data suggests another substantial increase in 1969.

These sales warrant a quick comparison. A few short years ago our industry sold about \$10 million worth of reel-to-reel tapes to 10 million tape recorder owners. Last year, Stereo 8 sales totaling some \$150 million were made to 8 million phonograph owners averaging between 3 million and 4 million.

Repeat Business

The picture is instantly clear—the person who purchases a Stereo 8 phonograph for his car or his home thereafter becomes a customer for cartridges. More significantly, he becomes a repeat customer.

I should like to bring you up to date on what is happening in the tape business in the United States and to tell you about our customers and what they're buying, and finally to explore the relevance of this to the European record business.

It seems particularly appropriate that this meeting is being held today in this same month that the first pre-recorded cassettes will leave RCA warehouses for distributors, exploiting another new opportunity in this rapidly developing business. There are many who were surprised by the announcement that we would enter the recorded cassette business. Many had interpreted our support of 8-track cartridges as opposition to recorded cassettes. Some even felt that we had bet on a losing horse.

Neither could be further from the truth. More than four years ago, before the first Stereo 8 cartridge was manufactured, we started to say that we would sell recordings in any format that offered potential for sales and profits and which in our opinion would serve the public well. However, we also wanted to serve our industry—the recorded music industry—by promoting a product which was based on the concept of expanding the business, one which was playback oriented rather than self-record oriented, one which would be used in new placements and situations that had been the case with disks or other forms of tape.

It seems so obvious now (although it wasn't to many people at the time) that we had to get the "consumer on the move." That we were right is attested by the fact that Stereo 8 this year, four years after its introduction, will achieve an annual sales volume only reached by the disk business after more than 50 years. This year we expect Stereo 8 tapes to total over a quarter-billion dollars in sales.

Who are the people that are buying this product in ever-increasing numbers, at a cost more than 50 per cent higher than traditional disks? After one year of marketing Stereo 8 tapes we



launched our first national consumer survey of Stereo 8 buyers. We have recently completed our third survey. I should like to tell you about these people in the hope that you will find some relevance in your markets.

One of the surprising aspects of these surveys was the fact that about 50 per cent of the questionnaires (which incidentally were four pages of very small print) were returned in each survey indicating a very high level of interest on the part of the respondents.

Survey Profiles Customer

Several things have not shown any significant change during this period. For example, the buyers are primarily male—about 85 per cent in each survey. There have been some notable and significant changes, however. In the first survey almost three-fourths of the buyers were married. Among the people currently responding for the first time this figure has dropped to 57 per cent. Similarly, and probably of greatest significance—three years ago less than one-fourth of the buyers were under 30 years old. Today, among the first-time respondents, 50 per cent are under that magic age.

Although income levels of Stereo 8 owners have remained higher than average they have shown a consistent decline, dropping among first-time respondents about 16 per cent—and this during an inflationary period. From an educational standpoint little change has been noted, with about 90 per cent of the respondents having graduated from high school. It is interesting to note, however, that with the lower average age of first-time respondents, only 24 per cent have graduated from college and/or done postgraduate work, whereas three years ago 34 per cent fell into these categories.

Two significant elements emerge from the study which seem to crystallize the direction in which the market is going. These are, first, the "Young Market," and secondly, owners of home units.

The Young Market which we define as under 25 years of age accounted for 36 per cent of the first-time respondents compared to only 13 per cent in the first survey. They represent the heaviest owners and buyers of Stereo 8 tapes, buying on the average of 1.3 tapes per month.

Importance of Young Market

The Young Market drive their cars more often, use their players more often and listen to Stereo 8 longer than their older counterparts. Over 80 per cent play four or more days a week and are using their machine as often or more than when they first bought it. They prefer the same music the Young Market likes on disks and in this regard they are set apart from the total market. Four out of five of the Young Market players were installed after the purchase of the car rather than with the new car.

In the 1968 survey 30 per cent of the respondents own a home unit and almost 20 per cent plan on buying one. Home unit owners have owned their Stereo 8 players longer, they own almost 60 per cent more tapes, buy more tapes on a monthly basis and are older than the non-owners of home units. So here we can see growing opportunities for greater market penetration.

Now let's look for a moment at the total market again. They continue to add to their tape library long after the novelty of ownership might be expected to wear off. On the repeat surveys, for

example, 12 and 18 months later, ownership of tapes was almost double that on the previous survey.

Most owners of car units use their machine practically every day they drive. They are therefore generating a need for themselves to acquire more tapes.

Business Significantly Increased

Almost nine out of 10 plan on having a Stereo 8 player in their next car. If most of these sell their old cars with the players they will automatically be increasing the size of the market.

Let's try to summarize the significant conclusions rising from these few facts, which were drawn from a much more comprehensive survey:

1. The tape market is growing at a rapid rate.
2. The people are willing to spend more for the special values and convenience of the tape cartridge.
3. They listen more and buy more than disk buyers.

It can logically be concluded that the growth rate of the music business has been increased significantly and that to the extent that people switch from disks to tape the total market will be increased rather than reduced. However, I want to emphasize that we are not interested in getting people to switch, but rather to use recorded music more—in any form.

What kind of music are these people going to buy?

One could almost guess the results of the survey: the majority of younger buyers prefer rock and roll, soul music and pop instrumental, small groups and vocalists, while the older buyers were not so definite in their tastes but showed greater preference for big bands, Broadway shows and soundtracks, and light classical or semi-classical. In other words, the record business with no major surprises. Interestingly, almost all groups indicated a majority interest in variety programming.

Another look at best selling records and tapes for RCA and for the industry shows conclusively that the creative needs of both markets are the same and that we can get greater mileage from our basic creative efforts. For example, in a recent issue of Billboard 12 of the top 20 LPs and 4 cartridges were also in the top 20 LPs. Seventeen of the top 20 cartridges were in the top 50 LPs. This correlation was not quite so evident in the case of cassettes where only five of the top 15 were also in the top 50 LPs. This is the basis for some differences in the profile of cassette customers and Stereo 8 customers. With respect to RCA product only, 13 of our top 20 best selling tapes were also in our top 10 LPs. This is the basis for the title of this talk, "If you're in the groove, you're on the track."

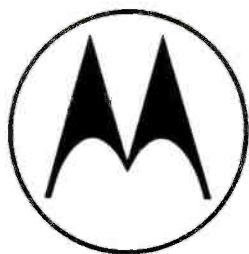
Trend Crosses Ocean

What about this record business, it seems to be tearing down? I do not have to remind you that the disk is the simplest, least expensive general purpose music reproduction yet developed. Today's high quality disk will stand comparison with any commercially distributed reproductive device known. For these reasons it will continue to serve the vast majority of music buyers for many years to come. Its cost particularly will be a most important factor in its long life and possible broad growth for the short term. And from a manufacturer's standpoint we expect that disks will continue to be the initial launching pad for introducing and developing new artists—the actual lifeblood of our business.

Even with the technological advances which have been made, the cost factors involved in attempting to launch new talent on tape only would make the product prohibitive, at least for the short term. At the very least, it would require radical new approaches and techniques in promotion and exploitation—techniques which no one has yet developed and refined.

Now, how does all this relate to Europe and its music business? While musical tastes vary greatly, there has traditionally been a parallelism in purchase and use patterns between European and U. S. music buyers. New technology has a habit of crossing the ocean quickly. It is interesting to note the business travel has resulted in exposure of these new ways of using and enjoying music. The traditional time lag between developments in the United States and Europe has been getting shorter and shorter. The automobile population of Europe is growing at an unprecedented rate. Changes in marketing patterns are already taking place in Europe which will be favorable to new developments in connection with the increasing interest to note the drastic changes which have already taken place in Stereo 8 retailing in the few short

Continued on page S-26



MOTO



In the big, booming,
blossoming world
of 8 track stereo,

ROLA[®]

is the biggest
name in the world.

The world of 8 track is big.

- It's world wide. Already the biggest seller in Norway. Coming on strong in Italy, France, West Germany, England, Japan.
- It's a \$300,000,000 market in players alone.
- It's worth \$280,000,000 in 8 track cartridges.
- It'll account for 2,500,000 units this year alone.

The world of 8 track is booming.

- Since 1965 stereo tape sales have increased 500%.
- More than 65% of all tape sales this year will be 8 track.

The world of 8 track is blossoming.

- In America alone there's a virtually untapped market of 95,000,000 cars without 8 track units.
- It's highly youth oriented. The people who are buying 8 track fastest are under 27 years old . . . half the population.

Motorola is the biggest name in the world of 8 track.

- Detroit auto manufacturers use 8 track stereo exclusively, and Motorola is their largest supplier of 8 track units.
- Motorola is the world's largest supplier of 8 track systems from plants around the world—U.S.A., United Kingdom, Japan and is selling in over 25 countries.

Around the world, in car, boat and truck

Stock and sell these Motorola systems to get



TM 704S

This is one of the best values on the market today... feature and price-wise. Solid state tape player has two 5 1/4" speakers... a feature not found on most tape players in this price range. Also has dual channel amplifier, balance control, track selector, dual volume control, and a protective "door" for cartridge opening. Operates on 12 volt negative-ground system.

Suggested retail list price *Installation extra*

\$69.95



TM 705S

You'll be able to sell this model to the listener who wants something better in performance. It's all solid state with a lighted program indicator, a dual channel amplifier, a channel selector, slide-action balance and tone control, plus two 5 1/4" speakers. Operates on 12 volt negative-ground system.

Suggested retail price *Installation extra*

\$84.95



Motorola is the big name 8 track stereo.

your share of this huge mobile market.

TM 711S

Here's one of Motorola's latest models. It's all solid state with many innovative features. There's a program indicator, numbered one through four. As a listener changes from program to program on the tape cartridge, the appropriate program number lights up. In this way, the listener is always informed of what program he's tuned to. Also has slide-lever action balance and tone controls. One to adjust sound level, the other adjusts the highs and lows. Operates on 12 volt negative-ground system.

Suggested retail list price *Installation extra*

\$99.95



TM 713S

Here's the ultimate in automotive listening pleasure. An 8-track stereo tape player with built-in FM stereo converter. When this model is combined with Motorola models FM68M (FM Tuner), FM108M or FM210A (FM/AM receivers) it will convert the FM band of these radios to receive an FM Stereo broadcast. This conversion is accomplished by a single plug-in connection. Has all the features, too. There's solid-state circuitry for extra reliability, two 5 1/4" speakers, slide-action balance and tone controls, lighted program indicator, and a dual channel amplifier. Operates on 6 or 12 volt negative-ground system.

Suggested retail list price *Installation extra*

\$119.95



Around the world, in car, boat and truck

Stock and sell these Motorola systems to get



TM 704S

This is one of the best values on the market today... feature and price-wise. Solid-state tape player has two 5 1/4" speakers... a feature not found on most tape players in this price range. Also has dual channel amplifier, balance control, track selector, dual volume control, and a protective "door" for cartridge opening. Operates on 12 volt negative-ground system.

Suggested retail list price *Installation extra*

\$69.95



TM 705S

You'll be able to sell this model to the listener who wants something better in performance. It's all solid state with a lighted program indicator, a dual channel amplifier, a channel selector, side-action balance and tone control, plus two 5 1/4" speakers. Operates on 12 volt negative-ground system.

Suggested retail price *Installation extra*

\$84.95



Motorola is also the big name in the booming home and portable 8 track market.

It's a portable tape player.
It's also a stereo phonograph.



CP500

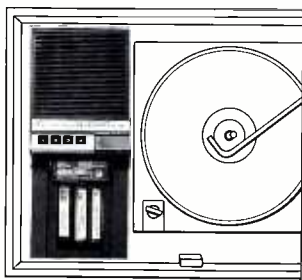
It's a home unit tape player. It's a portable tape player. It's also a stereo phonograph. Imagine the appeal this item will have on your sales floor. Easy to operate ... to play tapes, a listener merely switches the selector switch to "tape", and slides in a tape cartridge. Has a solid-state dual amplifier, and two 6½" speakers in swing out, detachable speaker enclosures.

Suggested retail price **\$159.95***

CP7C

8-track stereo tape deck plugs into any console stereo with a tape jack. Uses the sound system of the stereo console and the same tape cartridges used in mobile 8 track units. So the same music can be enjoyed at home or on the go.

Suggested retail price **\$75.95**



CPI0F

An 8 track stereo tape cartridge drop-in player for most Motorola Console Stereos. Can be added at time of purchase or later. Just drops into the record storage bin. No special wiring needed. Plays the same tapes used in standard auto units.

Suggested retail price **\$79.95**

Motorola Export Portable

Here's an 8 track portable that is putting music into the hands of young swingers the world over. Light enough to carry anywhere, yet produces high fidelity sound. A real versatile music machine that can be played in the car, in the home, anywhere.

*Slightly higher in some areas
Optional with dealer.



Here's what the future holds for the 8 track stereo industry:

IN TAPE PLAYERS!

• New innovations in tape players. For instance, Motorola now has or will have in the near future, tape players with such outstanding features as: track identification, fast forward, complete pre-selection of cartridge track and musical number.

IN TAPES!

• Creative programming which will include: foreign languages, children's stories, briefings for salesmen as they drive from point to point, doctors can be brought up to date on the latest developments in medicine as they make calls, audio digests of current events, points of interest for tourists as they drive along scenic or historical highways, and many others.

8 TRACK STEREO TAPE SALES WILL SOON REACH AN ANNUAL RATE OF HALF A BILLION DOLLARS!

MOTOROLA, THE BIGGEST NAME IN MOBILE 8 TRACK STEREO SOUND IS MOVING TO GET A BIG SHARE OF THAT MARKET.

- M WE'RE BUILDING NEW 8 TRACK PRODUCTION FACILITIES.**
- M DESIGNING NEW 8 TRACK PLAYERS.**
- M EXPANDING OUR PRODUCT LINE.**
- M MOTOROLA IS OUT TO STAY THE BIGGEST NAME IN THE WORLD OF 8 TRACK.**

Want to join us?

FOR MORE INFORMATION ON MOTOROLA 8 TRACK STEREO WRITE: DEPT. AC-9, MOTOROLA INC., 9401 W. GRAND AVENUE, FRANKLIN PARK, ILLINOIS 60131

RCA's Tarr-Committed Exec in the 8-Track Revolution

By BRUCE WEBER

One thing about Irwin Tarr, RCA divisional vice-president, he is always willing to "tell it like it is." And his "thing" is the wonderful world of Stereo 8.

He is a committed executive. A worker in the tape cartridge vineyard and a believer in the tape industry—present AND future.

Tarr has no bombshells to explode, no colorful claims or casual statistics. He is not the U Thant of the tape cartridge business.

He is open-minded and practical. He has cleared enormous hurdles in selling the tape industry. Tarr sees the advantages of Stereo 8 vs. any other tape system, but admits the tape business in the U. S. has "shaken down to two serious systems: 8-track and cassettes."

While Tarr doesn't discount cassettes, he feels a kinship to Stereo 8.

"The beautiful idea of 8-track stereo tape cartridges did not simply emerge one morning (full-blown like a Venus on the half-shell)," he said. "It evolved gradually and painstakingly after

several false starts from many developments in technology and careful consumer motivational studies over a period of years."

Field Crowded Today

If the Stereo 8 stage was a rather lonely place in 1965, it is certainly crowded with manufacturers, importers, distributors and retailers today. Tarr remembers well the early years. "From the beginning, the RCA Record division's approach to the marketing of 8-track has been a total one," he recalled. "Its foundation has been an intensive research and development program on tape formation, cartridge development and duplicating techniques unrivaled in the recording industry."

As for recording companies, whereas RCA stood alone in October, 1965, today the music and artists of every significant label is available in Stereo 8 tapes, he stated.

Tarr feels the tape cartridge business is booming in the U. S. today because the industry has succeeded in satisfying and creating consumer desires. If the business is to enjoy a similar growth in other countries—Tarr is convinced it will—it will hap-



pen only because consumer desires have been both satisfied and stimulated.

Tape Revolution

Thus, enter the "tape revolution."

Last year, according to RCA's estimates, the total retail U. S. volume in Stereo 8 players and cartridges was about 350 million. Adding the value of player sales, one can project a total 8-track industry of more than a half billion dollars this year.

(Retail sales of 8-track tapes this year will approximate the record industry's total sales in 1959.)

And the 8-track tape revolution continues: More than 85 per cent of auto buyers indicate they either have already installed Stereo 8 in other cars or definitely plan to have it again in their next car. Less than 5 per cent indicate they do not intend to do so, according to the RCA statistics.

He also believes that the growth of cartridge tape will require the employment of more operating capital, additional managerial supervision, more careful inventory control and analysis, new promotional efforts and more creative merchandising.

"Excitingly promising as its prospects are, innovative as its marketing techniques may become, the industry also needs the strength and support of the record industry," Tarr said. "The tape industry cannot grow and prosper in an atmosphere divorced from the creative efforts and investments of the record companies. It cannot be healthy if the record business is not healthy."

They Backed an Idea

Although a firm believer in Stereo 8, Tarr, in no sense, considers future innovation frozen—far from it. "I do not mean to suggest that the recorded cartridge tape market is not a virginal field," he said. "Those systems which will survive as viable entities in the recorded cartridge field will be those which offer truly significant consumer benefits, and are backed with substantial investments in repertoire and consumer advertising."

"They must be marketed by firms who fully appreciate the existing problems of the music industry and are prepared to assume the responsibility of creating player penetration and cartridge turnover sufficient to justify the stocking of the broad merchandise assortments necessary for continuing retail success."

A few years ago, RCA ploughed ahead, convinced that the consumer would accept Stereo 8. More important, RCA, Ford, Motorola and Lear Jet backed the conviction with cold cash where it counted—in the consumer marketplace.



New for '66! RCA Victor Stereo Tape Music in your car



RCA Victor Stereo 8 Cartridges—Tarr says a Stereo 8 Cartridge...the 86 Way to Enjoy the World's Greatest Sound on Wheels!

As reported in Life—Nov. 12, 1965, Sports Illustrated—Nov. 22, 1965, Esquire—Nov. 1965, Playboy—Jan. 1966, High Fidelity—Mar. 1966, Hi-Fi Stereo Review—Mar. 1966, International Auto Show Program—1966 annual.

Our best rock and soul music is now on the world's best Stereo 8 Cartridge Tapes.



**Advertising
Now Stresses
Product
Not Concept**

By Mike Gross

There's been a gradual change in the philosophy of advertising Stereo 8 since RCA Records pioneered the field in late 1966. According to William H. Lucas, RCA's manager of advertising sales and promotion, the advertising stress at the beginning was aimed at selling the Stereo 8 concept, now the stress is on the product.

Stereo 8 is at a point now, Lucas said, where the cartridge and the cartridge player (for car or home) is familiar to the consumer and he's more interested

in the new repertoire than in the technology of the unit. The advertising, which is now being devised by RCA, especially for radio time buys, are being geared to specific markets and the type of material (middle-of-the-road, contemporary, classical, country) that's programmed by each radio station.

In addition, Lucas pointed out that the radio spots, which run about 60 seconds, pitch the new product as well as highlight Stereo 8's popularity in the car and/or home. Lucas explained that at the outset, RCA's drive

on Stereo 8 was centered on car use, but now that the consumer marketing base has broadened, Stereo 8's potential for home entertainment is being put into the spotlight, too.

Lucas is also broadening his advertising efforts on behalf of Stereo 8. The radio spots have been cut to 30 seconds and are being sent distributors as a promotion tool for their dealers. In addition, the home office is encouraging distributors to make tie-ins on time buys.

Print Media

On the print media level, Lucas

is also taking a specialized approach because of the broadening of the consumer market. He's now aiming at magazines that give the right balance of the audience buying level. As the market continues to broaden, Lucas will continue to look for new print outlets that are reaching the new Stereo 8 audience.

In addition to advertising, RCA is pushing Stereo 8 through a series of promotion campaigns that includes giveaway money clips and playing cards and special display pieces and streamers for dealer in-store use.

According to Lucas, RCA which has already invested millions of dollars in Stereo 8 advertising, is still carrying the bulk of the advertising effort for Stereo 8. Our pitch on Stereo 8, said Lucas, has not been confined to the market place and the potential consumer. "We're also doing a job within the industry and we plan to continue to tell the Stereo 8 story wherever we can."

Lucas is assisted in his efforts on behalf of Stereo 8 by Mort Barnett, RCA's Stereo 8 sales manager.

8-Track Vs. Cassettes—An Engineer's View

By **ROBERT A. WOLF**
Product Manager
Entertainment Products
Automotive Products Division
Motorola Inc.

An objective evaluation of 8-track versus cassette in automotive applications yields conclusive evidence that 8-track is technically superior. However, before I give specific details, I want to relate some history of Motorola's 14-year dedication to automotive tape system development.

Motorola introduced one of the first endless loop cartridge systems to the Ford Motor Co. in 1956, shortly after Chrysler had found that the disk playback system for the motor vehicle was not commercially feasible. At the time we submitted our cartridge player to Ford Motor Co., the product was ahead of the market, and very little interest was generated. Because of the economics, neither Ford nor the recording companies were of the opinion that the market existed for a cartridge automotive tape player at that time.

In the early 1960's, Earl Muntz introduced the 4-track cartridge system on the West Coast. Virtually alone, he created a new business, setting up tape centers to sell and install players and to duplicate and

market tape cartridges. The 4-track system had enjoyed a limited success, mostly regional, but it was done by fulfilling a need at the marketplace.

The 4-track players are sold as an aftermarket product. They are generally inexpensive, ranging from \$29 upward. They are less sophisticated and lack the automatic features found in 8-track players. Top tunes are available at a very modest 99 cents. It is very apparent that these two price factors appeal particularly to the young adult market.

Car Excitement

For 12 years our automotive division had continued the study of cartridge tape systems before moving into the market commercially. The majority of the automotive division's business is with the automotive manufacturers as a contractual supplier, so we obviously are tuned to their interest. It was not until the 8-track concept had been proposed that there was any excitement in cartridge tape players generated by the automotive industry.

To fully understand why this

occurred one must consider the basic problem of the automotive manufacturer in tailoring the design of this product to satisfy a wide range of customer interest. They have to develop the happy compromise for comfortable accommodations suited to the five-foot individual or the six-foot-six. They have to provide styling variety which will satisfy the young adult market or the very sedate and conservative older.

The power train is geared to provide the compromise between good performance and economy. This is the fundamental approach that the automotive industry takes in evaluating their basic product or an accessory which they market as a part of the vehicle. This fundamental design philosophy created the stumbling block which prevented consideration of early cartridge tape systems until a more favorable compromise was developed to satisfy the wide range of market requirements.

The system had to accommodate pop tunes, the full music of a Broadway show, or an opera, with a minimum of dis-

continuity in the program material.

Because of the pressures for safety, the system had to be simple to operate, with a very minimum of manual control and resultant distraction to the driver.

The tape speed had to be such that it could provide the high frequency response required for the presence and life-like characteristics which are a basic foundation requirement for good stereo effect. In addition, for a new product of this type to be ultimately successful, there had to be compatibility between automotive and home type units. The customer could then justify the sizable investment in his tape cartridge library.

Move to 8-Track

This, in essence, is the rationale that supported the decision to move in the 8-track direction, with full realization that 4-track systems had been evaluated completely, as well as all other tape system approaches including the cassette which was developed in 1962.

Motorola's decision was a

very objective evaluation to establish the most practical compromise to satisfy the broadest market base. The top management, the product planners, and the engineering group of each of the automotive manufacturers shared the same opinions and conclusions. Ford, Chrysler, American Motors, General Motors and Volvo-U.S. all offer 8-track cartridge tape player systems only. Additionally, virtually all major home equipment manufacturers market 8-track home and/or portable type playing equipment in their 1970 model lines. An extensive library is available from A.L.L. major music producers.

The 8-track system was designed to meet the automotive needs in terms of rugged environment, with simple operation, and audio quality to satisfy the more discerning home listener. The 8-track system possesses features that appeal to the broad market—simple operation, compact size, long playing time (up to 80 minutes), a degree of selectivity, superior sound quality, reliability, and, most importantly, auto and home compatibility.



Tired of the same old song and dance about tape and tape player delivery?

If you want 8-track tapes and tape players in a hurry—the ones that sell—you have to go where they are. Literally tens of thousands of 8-track cartridges are maintained in inventory at all times. And nobody offers such complete inventories of such a wide line of tape players in as many locations as Arthur Fulmer. And we back these inventories with service representatives throughout the country. For the best in tape and tape player selection, inventory and service call the 'sound worshippers.'



The Sound Worshippers!

Introducing

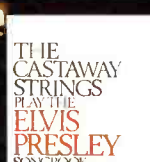
ITC Palisade

New \$4.95 Line

(sug. list)

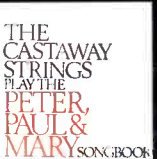
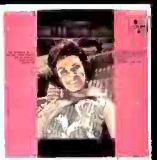
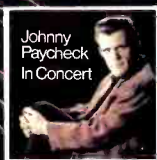


Stock up
on the
Quality Line,
your
customers
will do
the rest!



Superb artists on
 quality Stereo-8 Tapes.
 Selected for
 universal appeal.

**Order now
 for immediate
 delivery!**



**Display and
 sell the
 profit line!**

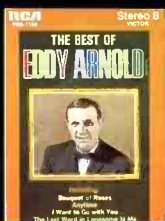


The Stereo

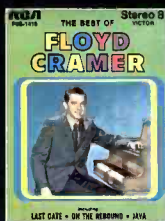
(Year round best sellers)



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PBS-1185



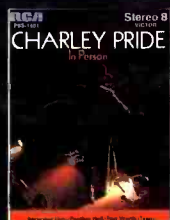
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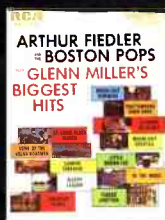
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CBS-1047



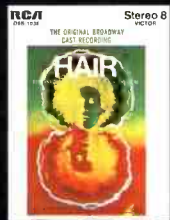
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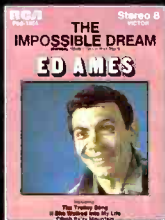
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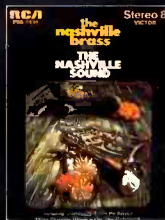
OBS-1038



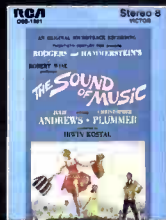
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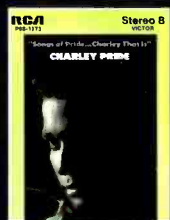
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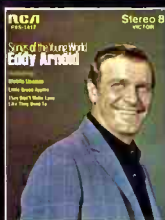
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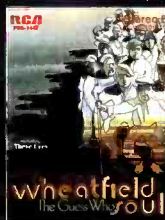
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RBS-1112



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RBS-1053

eo 8 Story

(July)



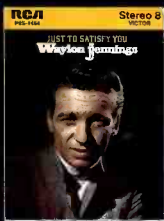
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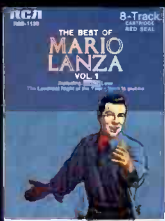
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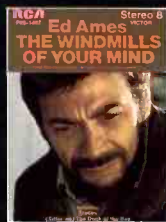
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P8S-1464



P8S-1130



P8S-1467



P8S-1468



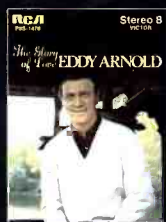
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P8S-1478



P8S-1450



P8CG-1010*



P8S-1479



P8S-8057



P8PY-1002



P8S-1087



P8S-5047

RCA

Stereo 8
Cartridge Tapes

Wally's Tape City—No Saturation Yet

Wally's Stereo Tape City has been named "Dealer of the Year" citation for "its most outstanding merchandising, advertising and public relations efforts for the advancement of Stereo 8 for the year ending April 20, 1969."

The announcement and presentation were made at Lear Jet's annual exhibition and expansion of its 1970 line of tape equipment held at the Barbizon Plaza, New York, N.Y., on June 1.

Harry Wally, founder of the 47-year-old organization, flew in from his home in Rome to accept the award for his company.

Coinciding with the Lear Jet citation was the opening of Wally's new Stereo Tape City at 47th Street and 11th Avenue on Manhattan's West Side. An open-house, mini exhibition also held on Saturday, June 14, marked the opening of the new outlet.

The new store, fully air-conditioned and designed by Ben Corso and Sons to make maximum use of the 47,000 square feet of available space, features counter-mounted tape decks to facilitate customer appraisal and selection of tapes prior to purchase.

35,000 Tapes
It also offers more space for stocking tape cartridges and the equipment than the original store at 54th Street, thus eliminating the need for additional store rooms. As a result of the company's complete stock of over 35,000 tape cartridges from more than 8,000 different selections are advantageously displayed and easily accessible.

With its current inventory, Wally's can fill at least 90 per cent of all its orders directly from stock, as well as reduce the time element and complexities of installation of automotive stereo to a minimum.

Wally's Stereo Tape City is regarded as the largest exclusive auto-home cartridge player sales and installation firm in New York City and perhaps on the entire East Coast. The company sells an average of 500 tapes a week, takes inventory every two days and orders new stock with equal regularity.

In addition to its over-the-counter sales, Wally's operates a mail order service and has a list of 1400 customers who get regular mailings of new release sheets on tapes. According to manager Harold Wally, son of the founder, the list is increasing daily as more and more people turn to the world of tape for musical entertainment.

Wally's Secret

The secret of Wally's Stereo Tape City success lies in the company's intensive promotion programs and customer service facilities. No customer is bulldozed into buying any particular configuration brand name or artist. He is allowed to browse and listen freely before selecting the cartridge or player of his choice. He is also assured of one full year guarantee on every unit he purchases, home or automotive.

With its new and spacious workshops and additional technical personnel, the company now offers same day installation services at low cost.

Wally points out that these services have helped promote his company much more than newspaper or other forms of advertisement. "People," he said, "come in and do business with us, and satisfied, they pass the word around to their friends and more business is sent our way."

Wally's Stereo Tape City originally started out as an auto radio dealership in 1922. Eighteen years later car heaters were added, with auto air-conditioners joined the stock in 1950.

Nine years ago when the tape industry was still an infant of which most people were sceptical, the Wally's moved into the business, and gradually, as the demand for tape and tape equipment grew, they phased out the less productive areas of their business. Today the franchise of both car heaters and air conditioners have been sold, and car radios are on their way out.

Although tape and tape equipment are virtually selling them-

selves today, when the Wally family ventured into the business, they found the going less than easy. "The thing was so new that no one would take it very seriously," said Harold Wally. "We were forced to go out and promote the product as well as educate the public as to its merits."

"We also had a hard time convincing the major record companies to release their music in cartridge form. Without the popular recording artists on cartridge tape our industry would never have made it," he confessed.

Wally's original promotion campaign took the form, as it

does even now, of actual demonstration. The brothers, Steven, Joe and Harold traveled to auto, boat and home furnishing shows. They packed their display booth into a station wagon and covered a 25-mile radius of New York City and convinced people of the tremendous potential of this aspect of consumer electronics.

Today, Wally's Tape City is a legend in New York and surrounding areas, and the brothers are considered authorities on the subject and its numerous ramifications.

Harold Wally is convinced that the saturation point for this baby of the industry is still a long way away. He sees a very

bright future for the 8-track stereo cartridge and feels that the other configurations have their place in the industry and, as a result, will not become obsolete.

He added, however, that there is a definite move toward the eventual standardization of the 8 and 4 tracks.

"The 8's is the limit for the growth of the tape cartridge industry," he said. "It is still very much a virgin market, but in time it will outsell records, and with the advent of mini cartridges and VTR, this industry will definitely become the giant of the consumer electronics field."

If you've had your ear to the ground, you're aware of the increasing consumer acceptance and demand for Lear Jet 8-track tape players. You're probably also aware of a coming generation that may never own a record. With this growing popularity and huge sales potential of 8-track stereo tape units, you can't help but make a bundle with Lear Jet Stereo 8.

So stock up on Lear Jet Stereo 8 Home and

Portable Units and join the party.

Because this year we're inviting everyone to throw a party for their ears... with a Lear Jet Stereo 8 Tape Player. Your customers will enjoy the big, brilliant, full dimensional sound of Lear Jet Stereo 8. And you'll enjoy the happy sound of your cash register ringing.

You've got a lot to celebrate this year with Lear Jet Stereo 8. We've got the most complete line ever. The widest variety of portables (from \$32.95 to \$99.95) and the best selection of home units in the entire industry (from \$59.95 to \$289.95). So turn up your sales volume and enjoy a record-breaking year. With Lear Jet Stereo Eight.

LEAR JET STEREO 8

13131 Lyndon,
Detroit, Michigan 48227

The 1970 Lear Jet Home and Portable Show.



Atlantic's Tape Sales Better Than Expected

The sales experience at Atlantic Records indicates that the hottest sellers on LP have generally been the hottest sellers on tape and since the entire pop music market today so strongly rhythmic and blues oriented, the r and b-flavored product on tape is selling better than the company anticipated.

At Atlantic's recent June sales meeting, the best-selling tape among all those available was "Aretha's Gold," an anthology of Aretha Franklin's million-sellers. This tape alone accounted for nearly 10 per cent of the 8-track tape orders at the sales meetings.

The other big tape items for this release read like a roster of Atlantic's leading pop r and b artists: "Love Man," by Otis Redding; "Testifyin'" by Clarence Carter; "There's Gonna Be a Showdown," by Archie Bell and the Drells; and "The Best of Carla Thomas."

8 Track Demand

However, it is not just the new product that is selling strongly on 8-track. Almost as soon as Atlantic entered the 8-track field, its distributors began calling for 8-track versions of best-selling catalog items—many of

them recorded long before r and b became a significant factor in the mass music market. In response to the requests, Atlantic has introduced a number of the older hit albums, including "The Drifters Greatest Hits," "The Best of Booker T. and the M.G.'s," "King Curtis Plays the Great Memphis Hits," and earlier albums by Wilson Pickett, Otis Redding, and Aretha Franklin. These albums are earning a new sales life on 8-track.

So far, the biggest revelation in Atlantic's experience with 8-track is the way Herbie Mann's "Memphis Underground" and Yusuf Lateef's "Detroit" albums

have shattered the notion that "jazz won't sell on 8-track."

In some weeks, in fact, these two albums have outsold the heavy pop albums. It may be that these two albums, each drawing in its own way on the heritage of soul music in America, have attracted pop and r and b tape buyers to the additional pleasures of jazz.

Reports from the field indicate that 8-track car stereo players are enjoying growing popularity among the black middle class, traditionally the most appreciative of jazz and r and b. This is perhaps one reason for the great success of r and b on 8-track.



Stereo 8 to Widen Into Home Market—RCA's Welker

"The Stereo 8 market will continue to widen out just the way the nation's interstate highway system is widening out." That's the prognostication of Ed O. Welker, RCA's manager of tape recorded merchandising. And, although his analogy points out the growth pattern of a "country on wheels," Welker sees a widening of the base of Stereo 8 into the home market developing soon.

It's Welker's opinion that Stereo 8 for the home is just about where Stereo 8 was three years ago and that consumer interest will follow the same pattern.

As far as Stereo 8 for the car goes, Welker said that a new group of consumers has come into the market since the advent of Stereo 8 in late 1966. "The player is now priced for availability to a lot more people," he said, "and the automotive manufacturers are shooting to attract a Stereo 8 consumer that falls into the 'under 29' age group. Also, Welker noted that the market has been broadened because of the fact that many of the original cars that had Stereo 8 tape players built in are now on the used-car lot circuit and available to a consumer with less money to spend.

Expansion

The expansion of the Stereo 8 consumer base has also resulted in a broadening of the Stereo 8 repertoire. Now that it's virtually a mass market item, Welker said, the demand is growing steadily for our economy-priced Camden label, and for our Red Seal product and for our country music repertoire.

"There are more different kinds of travelers on the road these days," Welker said, "and travelers need all different kinds of music."

In support of a statement that "car people" were more interested in Stereo 8 than ever before, Welker pointed to the fact that the Stereo 8 card-caddy built to hold eight-to-10 cartridges were now being replaced by the car-caddy that can hold as many as 21 cartridges.

Introducing the most complete line of stereo-8 tape player auto units ever. Lear Jet Stereo 8 has everything from a budget priced tape player (\$59.95) to the top of the line at \$225.00.

All the Lear Jet Stereo 8 Tape Players install quickly and easily in any car. One works off the power from the cigarette lighter. No matter what your customer needs, Lear Jet Stereo 8 has an auto unit that will fill his ears with big, brilliant, full dimensional stereophonic

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For the performance buff, we've got the "King of the Road." A super stereo-8 for the discriminating driver who won't settle for less than the ultimate. For the business exec, we've got a new deluxe model that records, too. So he can dictate to his secretary on the way to the office.

Right now, Lear Jet is inviting everyone to test-hear a Lear Jet Stereo 8 Auto Unit.

We're telling them to go to their local dealer and throw a party for their ears.

When your customers are on the move, give them moving music. And since the 1970 Lear Jet Auto line will really be moving, be sure you've got enough on hand to meet the demand.

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The 1970 Lear Jet Auto Show.



(New compact, intermediate, and luxury models to make money with)

Classical Product Also Gets Joint Release

A growing tendency toward simultaneous release with record product is evident in the classical Stereo 8 picture as record companies catch up with catalog material.

RCA heads the classical list with nearly 200 titles, but ac-

celeration is seen by other labels. Angel, which has about 75 titles, plans a 33-tape release in September, mainly of catalog items. Vanguard, which has a few cartridges through Ampex, plans to go into duplicating in the fall with simultaneous releases. Ampex has some 120 classical tapes,

including about 60 on Deutsche Grammophon, 25 on London, and 15 on Nonesuch. Other Ampex labels, in addition to Vanguard, are Audio Spectrum and Westminster.

Mer Price, national sales manager of Columbia Tapes Sales, called the classical market a

steady, but small one. Columbia has about 55 classical titles with a marked increase in simultaneous releases, especially composers' "Greatest Hits" and material of Leonard Bernstein and Eugene Ormandy. The Mormon Tabernacle Choir also has done well for Columbia.

Jack Woodman, product manager for Ampex, however, said he was surprised at how well classical material sold.

In addition to regular titles, RCA has some variety packs, such as "Great Moments from Grand Opera," specially packaged for tape. Leading sellers include Arthur Fiedler with close to 30 active titles, Van Cliburn with about 10 and Artur Schnabel, according to Elliot Horne, RCA's manager of recorded tape product planning.

RCA's simultaneous releases got into full gear in January with the first releases under the new contract with Ormandy and the Philadelphia Orchestra. All of the ensemble's new RCA product is available on Stereo 8. "Russian Fireworks" and a variety pack with Fiedler and other artists also do well.

Mercury, with 25 titles and Philips with 14 repeat that, as with other labels, titles which score well on record also do the best on tape. Lighter material, such as "Tchaikovsky's Greatest Hits" and music by Fiedler's Fennell moves well.

Angel's plans call for all titles scheduled for tape to be issued in Stereo 8 simultaneously with record release beginning in the fall.

The Expanding 8-Track Market

By T. K. NORTON

Manager, Special Product Sales
Automotive Products Division
Motorola Inc.

The 8-track market is expanding at a phenomenal rate. Today our mobile society, particularly our youth, is demanding high fidelity sound in a simple to operate and convenient format. The 8-track system is the only system that fulfills their needs totally.

A wide range of 8-track players are on the market for use on boats, in campers, on the beach, in the car, right at home or in the back yard. Completely complementary systems—car, home, or portable—along with the world's largest catalog of pre-recorded tape titles, makes 8-track the best answer to the consumer's demand.

If your bag is home recording, 8-track has home recorders, too. Several models are currently available and many more will be introduced in the near future.

The Total TAPE Market

Attend the 3rd
Tape Cartridge Forum

August 3-6

Hotel Mark Hopkins,
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with Series 1200 Ultra High Speed Tape Duplication Systems! The average reading time for these two paragraphs is about 60 seconds. In that same amount of time, a Gauss 1200 Tape Duplication System can make 40 copies of a 30 minute cartridge program, or 1,824 copies of the same 30 minute program in one brief hour!¹ Gauss duplicates at 240 IPS (a 32:1 ratio for 7½ IPS masters) with unequalled copy fidelity . . . and no master rewind or recue! Technical advancements make Gauss the new, internationally accepted and acclaimed standard of the industry.

We've prepared some technical data and a simple graph. Show the specifications to your engineers and the graph to your budget director. They'll be amazed and so will you . . . with immediate and long lasting profits that come with Gauss Ultra High Speed Tape Duplication Systems.

ENGINEER'S CHECK LIST:

Converts from one format to another quickly.

(1) A Basic ten slave system including slave reloading time with one operator.

*TM—Gauss Electrophysics, Inc.

Modular plug-in heads & electronics for quick service. 6 dB improvement in high frequency tape saturation. Focused Gap™ recording process (Beamed RF Bias) with 10 MHz bias frequency.

Bias tape noise no more than 2 dB over bulk erased tape. Frequency response (Dubs of 7½

IPS master with NAB equalization): 3% IPS ±3 dB 30 to 12

KHz, 1½ IPS ±3 dB 30 to 10

KHz Total harmonic distortion: -1% THD at 500 Hz.

Dual capstan direct drive

Constant tape tension, servo controlled One year warranty

on entire system. Two year

head warranty on pro-rata basis.



	Operating Hours	Programs*	Equipment Investment	Retail Sales†
Basic System with 1 slave	8	1824	\$ 30,000	\$ 10,944
	16	3648	30,000	21,888
	24	5472	30,000	32,832
with 5 slaves	8	9120	65,000	54,720
	16	18,240	65,000	109,440
	24	27,360	65,000	164,160
with 10 slaves	8	18,240	109,000	109,440
	16	36,480	109,000	218,880
	24	54,720	109,000	328,320

(2) 8 Track, 30 minute cartridges (3) Based at \$6.00 per cartridge.

Note: For C-30 cassette production, reduce the number of programs and retail sales dollars by 50 percent.



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8-Track in the Future—Sophistication, Maturity

By FRED P. HILL

Asst. Division Manager and Director of Engineering
Automotive Products Division,
Motorola, Inc.

Today, 8-track is only in its fifth year, and yet it has achieved a technical sophistication and maturity rarely achieved in such a short time. However, there are many innovations in our R&D laboratories which will further advance the system in consonance with consumer demand. Some of these operating features are:

1. **Record.** Although always technically feasible, record was not introduced initially. This was done because the original 8-track systems were devised for fully automatic, automotive players where quality and safety rejected the record capability. Today, several high-quality 8-track home recorders are on the market with many more to follow as consumer demand dictates.
2. **Selectivity.** Several automatic track and individual song selection techniques are being perfected. These systems will be fully compatible with existing 8-track cartridges and will not obsolete any equipment but rather simply add the "jukebox" capability to new 8-track players. The implementa-

tion will be mainly electronic with only small mechanical circuitry required. This capability will be available by 1972.

3. **Fast Forward and Reverse.** These functions also are under study and development. If the consumer wishes, fast forward can be implemented within the 8-track system immediately.
4. **Compact Size.** Both 8-track cartridges and players are getting smaller. Motorola, for instance, has announced a mini-cartridge which is 40 per cent smaller than earlier cartridges. The players themselves will become smaller and smaller and at the same time incorporate additional capabilities such as AM and FM/AM radio.
5. **Compatibility.** Several adapters are available or will be available shortly to permit 8-track to play either 2-track, 4-track or cassette cartridges. This compatibility is simple or 8-track only. The cassette system can never be adapted to handle 8-track cartridges. These adapters would allow 8-track to complement—not obsolete—existing cartridges. Low-priced pop tune and hot singles can then be played as well as longer selections such as Broadway shows, variety packs, etc.



MOTOROLA's mini-cartridge—40 per cent smaller than earlier cartridges.

World Growth Is Spectacular

By DARIO SORIA
Division Vice-President
International Department
RCA Records

RCA European licensees. A Stereo 8 cartridge assembly plant is also now being established in Canada. It will be in operation next month.

RCA Assists

In countries where there are no local tape duplicating and cartridge assembly facilities—such as South Africa—we are assisting our licensees in establishing their own plants.

There is an interesting sidelight on how Stereo 8 has captured the imagination of the 8-track. We receive orders and deliver Stereo 8 cartridges in remote areas of Central Africa, where phonograph records are still unknown.

Is Stereo 8 bypassing the phonograph by bringing entertainment and education to new markets, just as jets and helicopters are bringing transportation to areas never reached before?

Stereo's success story of Stereo 8 outside the United States is similar in many respects to its story inside the United States. Once it takes hold it grows at a spectacular pace. In countries where playback equipment is available for distributing, the Stereo 8 cartridge market is exploding. This is especially true of Canada, Japan, Italy, the Scandinavian countries, Mexico, Brazil and Argentina.

RCA is actively engaged in establishing manufacturing centers to supply the demands of all these growing foreign markets. Last week, at the first RCA Europe Convention, we marked the completion of our tape manufacturing center in Rome, which will supply all

Canada Tape Growth Compares With U. S.

By RITCHE YORKE

Outside of the United States, Canada probably represents the world's next biggest Stereo 8 market. Certainly there is no other country which buys more U. S. music on tape or disk.

Stereo 8 caught on in Canada remarkably quickly, and growth here has been comparable to the U. S. At present, about 25 per cent of the country's 40 million dollar music market is represented by tape, of which about 70 per cent is in Stereo 8.

But what of the future?

How long can Stereo 8 continue to dominate the tape scene? What will happen if the long-heralded arrival of the youth cassette boom becomes actuality?

Most of the people in the Canadian tape industry feel confident that tape will occupy 50 per cent of the music industry here within two years. And most agree that Stereo 8 will represent half of all the tape business.

Paul Moores, director of consumer products at Ampex of Canada Ltd., figures that the Stereo 8 scene in Canada is more buoyant than cassettes at present.

Gary Salter, vice-president of International Tape Cartridge of Canada, makes no bones about how he feels.

8-Track Dominant

"Stereo 8 will represent 25 per cent of the entire music market within two years, perhaps in 18 months. I believe that cassettes will capture the portable market and youth, but 8-track will dominate the auto and home scenes. "I don't think though that anybody can accurately predict the Stereo 8 picture for the next 12 months. One can only guess. All estimates must be under actual sales."

Ron Newman of Stereodyne feels that within two years, Stereo 8 will occupy 70 per cent of the tape business, and that tape will represent 40 to 50 per

cent of the music industry in Canada.

"What can be said about it? We're the same as the U. S. When were any different than there are? "I'm a strong booster for Stereo 8, and I'm hoping for cheaper 8-track playback equipment. That will make all the difference."

Growth to Continue

Ed LaBuek, national sales manager of GRI of Canada, believes that the phenomenal growth of Stereo 8 will continue.

"I figure we'll see tape representing 55 per cent of the music industry in two years, with the state split 50/50 between Stereo 8 and cassette." According to LaBuek, the lack of home playback equipment for Stereo 8 has boosted the industry from leaping into the living room.

"But the few companies with them have done extremely well, and had delivery problems. Now at least ten manufacturers that I know have Stereo 8 lines for the home."

"Our own sales experience shows that Stereo 8 now represents 75 per cent of the tape industry. Cassettes account for the rest."

Stereo 8 was introduced to Canada in 1965, and met with excellent response. The Stereo 8 cartridge has been especially strong in the auto field, particularly in rural areas. It would seem that truck drivers and salesmen prefer to install a state-free Stereo 8 unit than try to tune in to outlying radio stations where signals are often weak.

This probably also accounts for the type of music which is being sold on Stereo 8 cartridges. Thus far C & W and soft rock material has dominated the market, making it abundantly clear that the youth market has not yet turned on to 8 track tape. But with the introduction of cheaper hardware the general move towards tape, and a mass education campaign, the future of Stereo 8 in this country can only be bright.

All in all, tape men agree that the peak isn't even in sight.

8-Track Conquers French Market

Since the Paris Motor Show in October, 1968, when the Italian company, Vauxson, exhibited its range of car stereo players, the Stereo 8 market in France made a powerful impact in France. There are now estimated to be between 25,000 and 30,000 car and home 8-track units in use in France, and 8-track cartridges are selling at the rate of almost 10,000 a week.

All of the major record companies with the exception of Philips are expected to be releasing product on 8-track by the end this year with 80 per cent of the duplication being done in France. The remainder cartridges are imported from the U. S. A. and Italy.

Market Revolution

One important feature of the revolution of the 8-track market in France is the high average of 10 cartridges sales per playback unit. This is because the level of carriage sales per home unit can be as high as 30. Stereo Jaubert, the independent company which accounts for about 50 per cent of 8-track sales in France, is now selling 1,000 imported Japanese car stereo units and 200 home units a month and is duplicating cartridges at the rate of 10,000 a week, import-

ing the cases from Audio Devices in America. Jaubert will go public later this year prior to launching a major 8-track sales drive up to the Paris Automobile Show. Says Michel Jaubert, the 4-track system is completely dead in France and 8-track, once a luxury item, is becoming increasingly commonplace. Sales of playback units are doubling every month. Jaubert will be launching a French-made playback unit in the fall with a built-in radio selling at \$118. The company will also be importing the combined cartridge-cassette unit which has been developed in the States.

Top-selling playback unit in France is the Italian Vauxson which retails at \$222 and also combines a radio receiver. As the market increases, the price of cartridges drops and is currently standing at just under \$7. Autovox and Clarion also have French-made playback units on the market. All major record companies are tooling up for an assault on the growing 8-track market in the fall. Barclay, which recently issued its first batch of 15 cartridges, will have 50 titles available at the end of September. Parlo also be launching 50 cartons, 68 CBS,

20 Decca, 20 RCA, 10 Vega and there are reports that Deutsche Grammophon Polydor will be entering the 8-track field in the fall.

Most Stores Sell 8

Most of the big French chain stores are now starting to sell 8-track cartridges, and Intraco will be introducing an exchange system later this year with new cartridges offered for old on the payment of \$1.20.

Jaubert predicts that the price of cartridges will be reduced still further when the fall campaign gets under way. Meanwhile, the company is developing its export market with a hatch of titles, specially produced for the Scandinavian market.

Five thousand copies of each title are being imported by Scanson, the biggest car stereo importer in Scandinavia with branches in Sweden, Norway and Denmark. Says Michel Jaubert, "When it comes to a choice between cassette and cartridge France is following the same line as the U. S. A. People prefer the cassette system for portable recording use but the 8-track system is the predominant configuration for playback in automobiles."

5-19

AN OPEN LETTER TO:

FORD MOTOR CO.

BILL LEAR

RCA

Super Stereo 8



NORTH AMERICAN LEISURE CORPORATION | 1776 Broadway | New York, N.Y. 10019 | (212) 265-3340

Tape Division

Office of the President

TO: FORD MOTOR COMPANY
BILL LEAR
RCA

Gentlemen:

Less than five years ago, when the three of you introduced the "STEREO 8" concept, very few people had confidence in what you were attempting to accomplish. Despite the skepticism on the part of many music and tape people, it was your confidence and foresight that has made STEREO 8 the most exciting thing that has ever happened in the history of the music industry.

Today I am proud to say it was your initiative that prompted me to jump on the "STEREO 8" bandwagon less than three months after the introduction of the first 8-Track Cartridge. For almost a year, the writer of this letter and RCA were the only people who had enough confidence to not only offer 8-Track product, but to champion the cause.

My sincerest thanks to the three of you for pioneering this great industry and today NAL is proud to be one of the leaders in this "WONDERFUL WORLD OF STEREO 8".

Most sincerely

A handwritten signature in cursive script that reads "Larry Finley".

Larry Finley

LF/rss

TODAY **NAL** OFFERS:

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An Explosion of Stereo 8 Sales in Norway in 1969

By ESPEN ERIKSEN

An explosive development in the sale of 8-track has taken place in Norway during the last year since the system had its initial success late spring and early autumn 1968.

The Norwegian market is increasing each month and reliable sources estimate the 1969 sales from Jan. 1 to May 31 to be more than 50,000.

And 15,000 of the sales were in May.

In addition there are sales from wholesalers outside the record industry, but their share of the market is probably less than 10 per cent.

This should total about 55,000 for the period. If one dares to forecast anything for June (sales figures won't be available until later) sales of 20,000 cartridges are expected totalling 75,000 for the first half of 1969.

Compared to 1968 this is an explosion, because sales were almost nonexistent in that period.

Reliable sources estimate that the sales of musicassettes are cut for half as much as that of cartridges.

Reasons for Boom

Leading companies in the cartridge sales are EMI Norsk A/S,

A/S Nera, and Arne Bendiksen A/S. They each take care of the sales of the same labels they represent in records.

EMI represents the EMI repertoire; Nera is the RCA Victor, Scceptor, Monument and Telefunken representative. Bendiksen sells Warner, Reprise, Chess, Mercury, Kapp, Vanguard, and others.

CBS and Pye are represented by Norsk, Phonogram, the Philips and the other labels. The 8-track production is represented by EMI and Bendiksen (CBS) and Norsk Gramophon (Pye).

We do not quite know the reason for the success of 8-track in Norway," says EMI general manager John Bush. "We do not know the market that well. The cartridges are not sold through record retailers. But I presume one of the reasons for the success is the poor radio reception in Norway and the amount of interesting programs. Norway has only one radio station, and when you consider that the distance from the capital Oslo, up to the Midnight Sun is over 1,000 miles. In Oslo to Rome, one understands that drivers will long wish that they have with music." Claims

managing director Arne Bendiksen: "It is the fact that the sound that has brought the success. That, and the poor reception conditions for radio listeners."

Labels Take Over

While private importers had a lead in 8-track sales during the first difficult periods three and four years ago, the record industry has now taken over practically the whole market. This, in spite of the fact that sales are not made through regular channels, the record retailers. The record manufacturers also act as wholesalers when records are concerned, but in the 8-track market they sell to special wholesalers such as car parts stores, gas stations, supermarkets.

The car spare parts and accessory retailers have been giving the 8-track system a lot of promotion which is now paying off.

Eight-track cartridges are not made in Norway, but are all imported, with foreign manufacturers and local production. Companies in the U. K. and the U. S. are producing the 8-tracks out

Norwegian record tapes. Both EMI and Bendiksen have marketed locally produced LP's on 8-track.

"We believe that the best sales will be in the home domestic production, as soon as we have systemized the operations," said Bendiksen. "It is our aim to issue the 8-track simultaneously with new records."

The best sold 8-track players for cars include Clarion, Radiometre, Auto-Sonic, A.R., Lear-Jet, National, Meca, Eight-track playing equipment for the home has not been properly launched yet, but it is expected to be marketed this fall. This industry expects strong sales of this as well, claiming that people with cartridges in their car will want to be able to play them at home too.

Gas Station Market

The record industry is not trying to make the record retailers sell 8-track cartridges as well as the other things they have been hesitant and unwilling, not believing in the system. It now seems that if they are more eager to try, but the gas stations will always be the leading market for cartridges for cars. "Drivers visit a record retailer only once

in a while, but they go every other day to a gas station, claims Bendiksen tape section manager Ole Soerli.

Also retailers in the electrical household equipment have lately become interested in the sale of cartridges. Installing a cartridge player in a car costs about 500 (\$770 to 1,000 (\$1500) Norwegian kroner, depending on the players.

The sale of 8-track cartridges is practically nonexistent in Denmark. In spite of joint promotion put forward by leading record companies like Metro-norm, EMI, NPA, and others, the public response has been almost dead. Distances in Denmark are short and the country is centrally located between many countries' radio stations and receive good programs of every category 24 hours of the day.

The record industry plans, however, to renew their promotional work for both 8-track and musicassettes. But they have no scheduled campaign set so far. It is expected that 8-track and musicassettes sales will eventually hit Denmark too, but not to the same extent as Italy or Norway.

And not just yet.

Motorola Mounts Biggest Drive Yet on 8-Track Market Boom Time In Brazil

By GRAEME ANDREWS

The biggest drive yet mounted on the British market to promote 8-track, begins this month and will swing into high gear in October.

Behind the drive is Motorola, which is ending its licensing deal with Smiths Industries in Britain for radio and other equipment, to go into its own label manufacture for the U. K. and European markets.

A new company, Motorola Automotive Products, has been opened here and 8-track cartridge player manufacturing has been set up at Motorola's facility in Stotford in Herts, 40 miles from London.

Motorola's control systems division has been operating for two and a half years from this facility. Previously, 8-track cartridge players have been marketed by University recordings in the U. K., using Motorola designs, under the Slot Stereo trade-mark.

Under its own banner, Motorola is building up pilot production to an annual capacity of 50,000 units a year. This build-up will receive major promotion backing in October

at the time of the annual British Motor Show at Earls Court in London.

The company is negotiating for its players to be listed as optional extras on 1970 models of the most popular cars offered at the show. Three of British "Big Four" automobile manufacturers are U. S. owned and it is widely expected that Motorola will first be seen on either British Foris, Rotors (Chrysler) or Vauxhall (GM) models.

Motorola's Herefordshire plant is only a few miles from GM's plant in Luton, Bedfordshire automobile factory. In view of Motorola's contract with Ford in the U. S., it is anticipated that the Motorola unit will be an option on Ford's luxury models, including the new British Mustang personal auto, the Capri.

Baer Heads

The greatest growth area in the British car market is in the medium price range and Motorola is gearing its efforts to meet the hitting this section of the market.

The setting up of the U. K. operation has been headed by John Baer, director of international planning for Motorola, who reports to Oscar Kestivo, vice-president and general manager, Automotive Products Division, Motorola Inc. The actual planning for Motorola's executive management at the factory in Stotford is British and there are nearly 100 employees with Baer acting as managing director until the plant is run in.

The factory will also supply customers in the European Community. The second plant is built—that is, if they prefer to order from the U. K., rather than the U. S., Stotford will also supply the seven-million European Free trade area.

The size of the market can be gauged from the fact that hitherto Motorola unit sales in the U. K. have not reached figures although the British independent Industry Recording

has sold considerably more slot stereo units than this, while an 8-track importer, using Japanese equipment, Kite-Rite Stereo, based at Southend, Essex, is also entering the market this year.

The Tempo Tapes factory at Jislington, near London, which uses Gauss equipment has produced the 8-track cartridges for the majority of recording as well as being used to assemble tape machines. In addition to these facilities, the Rediffusion—Rediffusion customer duplicating and background music supply plant at Orpington, Kent, is able to produce cartridges of 8-track configurations. Ampex Stereo tape is currently planning tape duplicating and manufacturing facilities in Europe and once 8-track becomes established these facilities are expected to be extended to cover this configuration.

Gauging Market

Altogether an estimated 17,000 plus tape machines, including imports from the U. S. and Japan are reckoned to have been sold in the U. K. and a total of 100,000 8-track cartridges, mostly imports.

Motorola's Baer reckons there will be a projected demand for 8-track cartridges in excess of 300,000 next year, following the U. S. and U. K. pattern of an average of six cartridges per year for each 8-track unit already sold.

Motorola's view is that no one has properly gauged the market in Europe. The company has issued a marketing consulting firm to evaluate the U. K. and Scandinavian markets and they estimate there is a substantial market there with volume production controlled by physical production equipment and the market price of the product.

The incentives are there by virtue of the limited number of radio stations and also the limited programming and selectivity.

Hitherto, the major restriction in the U. K. has been the inflation of prices with import duty at a 25 per cent rate. Cartridges imposed last year, together with increased purchase tax on players, now, however, have presents "a greatly accelerated growth in the tape player market."

Tax Problem

He points out that the British and continental Europe, apart from the problem of tax and imports have to rely on a fragmented market divided among several smaller suppliers. The arrival of Motorola marks the most intensive capital backing that 8-track has received in Europe. The promotion drive this fall is likely to use TV, business press and the sides of buses, among other media.

The size of British automobiles is not regarded as a deterrent and Motorola is examining the possibility of producing a model to suit the 10-foot long mini auto production in Europe. The entire initial sales effort is being directed at the automobile market but once the company is established in this field, it is expected to consider home unit manufacturers as well.

A problem that faces all tape player unit producers—trying to produce a product without "white blades"—also faces Motorola. However British major record companies are known to be considering plans to produce their own production in the 8-track repertoire. In the RCA configuration later this year, which will greatly assist Motorola in beating this problem.

One of the U. K. companies who pioneered 8-track with Motorola, Lear and Ford in the U. S., is setting up its own fully independent 8-track music and recording operation. Once the company is fully established it is expected to follow the precedent of its U. S. parent and put major backing behind 8-track on the U. K. market also.

By HANK JOHNSON

Eight-track tape cartridges are outstripping all other configurations in popularity in Brazil with the tape industry has been growing in leaps and bounds in recent years.

Duplicators and retailers alike are cashing in on the boom, which, most observers feel, is only getting started.

Biggest market is still in the automotive industry which accounts for 95 per cent of the estimated 100,000 players sold in Brazil every year.

The general consensus is that with Ford, General Motors and Chrysler joining Volkswagen and Willys in assembling cars in this country, the demand for tapes and tape equipment will continue to outstrip the supply.

Brazilian tape player manufacturers include Invectus and Spina. In addition to the aggressive producers of 8-track. Other manufacturers are still turning out both 4-and 8-track, although most people in the industry feel that 4-track belongs to the past.

Production Up

Fernando Neves, of Tapecar, Brazil's first duplicator company, revealed that his organization has stepped up production to 10,000 units monthly. Phillips, Odson, Continental and Meca disc are expected to follow suit.

Sebastian Bastos, one of Tape-car's original founders, revealed that his company is stepping up production to 10,000 8-track units monthly for RCA through his new company, APG Gravacoex. At present most stores stock only RCA 8-track, but with rapid expansion, other brand names are expected to grow in popularity.

The present retail cost of 8-track cartridges is \$10, while 4-track and cassettes sell for \$8.75, with \$2 going to the duplicators and the rest to the record company distributors.

The Total TAPE Market

Attend the 3rd Tape Cartridge Forum August 3-6, Hotel Mark Hopkins, San Francisco, California

Sponsored by Billboard / Merchandising Week / Photo Weekly

Distrib Scene is Changing in Italy

Most Italian record companies distribute their respective tape products through record wholesalers and retailers. But several major record companies are turning to other devices.

RCA, for example, launched its Stereo-8 cartridges via an agreement with Agip. Italy's giant state-controlled oil combine, and Voxson, Italy's major Stereo-8 auto-player manufacturer, for sale of Stereo-8 cartridges in 1,000 Agip service stations located along Italy's most important internationally traveled tourist routes (Billboard, May 18, 1968). The promotion/distribution campaign also allows Stereo-8 cartridge owners to exchange their tapes for a small 500 lire (80-cent) charge.

Giuseppe Ornato, managing director of RCA Italy, said that in the near future in Europe, as in the U. S. and Japan, more Stereo 8 cartridges than cassettes will be sold in a market which has grown for both systems. In

view of this, RCA has set up a European production center in Rome, said Ornato, to satisfy the growing demand for RCA tape product.

According to Ornato, RCA has sold over 130,000 cartridges whereas in 1967 about 25,000 were sold.

And in the first half of 1969 over 165,000 cartridges have been sold against 55,000 for the same period last year. The production capacity of RCA Italy for the second half of 1969 will be 560,000 Stereo 8 cartridges.



If someone told you, you could buy a list of 450,000 tape and player buyers you'd probably say, "Aw! Cut it out."

O.K. go ahead!

Finland Launch Encouraging

By KARL HELOPALTIO

The 8-track cartridge system was introduced in Finland a few months ago but it has already caused remarkable interest. Most companies involved say that it is a little early to make comparisons between 8-track and other configurations but they consider the launching has been very encouraging.

Some companies are predicting that 8-track is going to exceed reel-to-reel sales. Reel-to-reel annual import figures are almost twice the amount for records.

The price level for 8-track cartridges and playback machines is rather high, about \$11, while a normal 12-inch LP costs \$5.75. Playback machines are priced from \$45 upward.

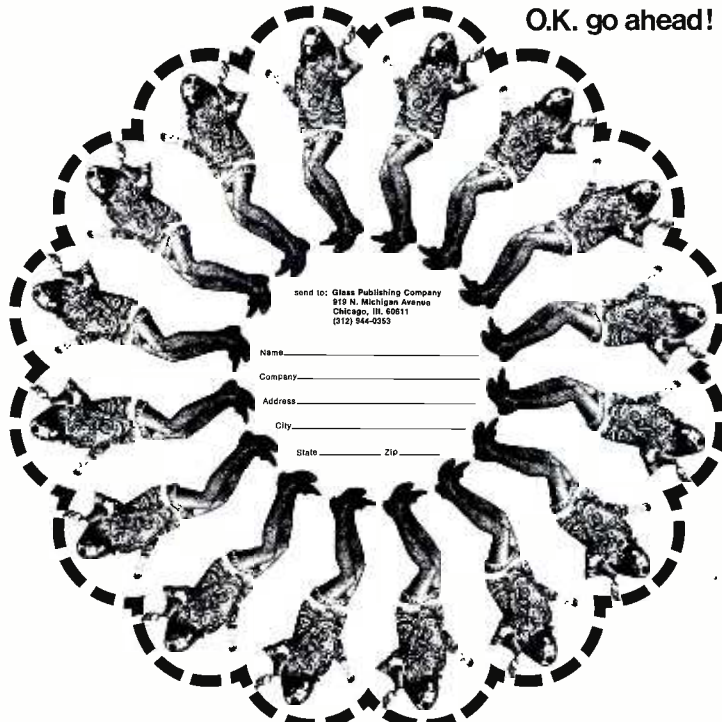
This means that 8-track promotion is mainly done among higher income groups rather than teenage consumer. Custom charges favor very strongly the trade between EFTA countries, which includes England, Austria, Denmark, Norway, Sweden, Portugal and Finland as an associated member.

Efficient Promotion

The 8-track playback machines are efficiently promoted. EMI is importing its own mini 8-track machines via its Scandinavian head office in Sweden, while Sahkolikkeen/Discophon link, which represents RCA and Warner Bros./Seven Arts, among others, has joined forces with Radiopari ky, which imports Auto/Sonic Stereo-8 machines. Finnley is mainly dealing with Nippon-oriented product.

The selection on 8-track cartridges is widening all the time and includes almost all important international labels. Record companies involved with 8-track imports at the moment are EMI, Suomen Osasto; Finnley and Sahkolikkeen/Discophon, while PSO and Scandia Musiikki have not really started yet.

Though rather small markets, Continued on page S-24



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Eight-track cartridges are making steady headway on the Italian market in terms of repertoire, duplicating facilities and tape players, but the market is still dominated by cassettes utilizing the Philips muscasette system.

According to reliable industry estimates, cassettes commanded 85 per cent of the Italian tape market in 1968, followed by 8-track cartridges with an estimated 13.5 per cent and 4-track cartridges with an estimated 1.5 per cent.

Reflecting this picture, while 1968 sales of "Made-in-Italy" prerecorded tape for 8-track cartridges amounted to an estimated \$65,000, 1968 sales of "Made-in-Italy" prerecorded tape for cassettes amounted to \$202,000—or more than three times the amount produced by 8-track cartridges.

Viewed on a purely numerical basis, the situation tends to be misleading—of the 24 Italian record manufacturers boasting tape product, 19 have 8-track

product, 21 have cassette product and 14 have 4-track product.

RCA's Rome Potential

The most important 8-track manufacturer and duplicator on the Italian market is RCA which duplicates and distributes the 8-track catalogs of Ricordi, Clan, Det, Durium, Tamla-Motown, PDU and RGE as well as its own repertoire.

RCA's Rome facilities have a potential of over one million tape cartridges a year, according to company spokesmen.

Giuseppe Ornato, managing director and general manager of RCA SpA, says sales of RCA's Stereo-8 cartridges are going exceptionally well, with sales during the first five months of 1969 showing an over 100 per cent increase compared to the same period last year.

"In view of the present demand and future potential and the Italian and European market, our company completed its new Stereo-8 cartridge manufacturing facilities in Rome ahead of schedule," Ornato said. "The

new facilities should enable us to meet present demand which we believe will soon be on a sharp rise."

Hertz Goes Stereo-8

One big recent Stereo-8 deal was the decision of the Hertz Italiana rent-a-car company to equip 3,000 Fiat cars of its fleet with "Sonar" Stereo-8 tapes, produced by Voxson of Rome.

The second most important 8-track duplicator on the Italian market is Ecodina of Milan which duplicates the 8-track repertoires of Bellis, Everest, FP-4, Meazzi, Sidel and Tiffany. Ecodina claims a daily productive capacity of 3,000 muscassettes and 1,500 8-track cartridges.

Mourad Sabet, general manager of Ecodina of Milan, Italy's second largest 8-track duplicator, is also optimistic about the future of 8-track cartridges in Italy and Europe.

"Until now, 8-track in Italy, practically speaking, meant RCA. But today many other important Italian record companies are entering the field—EMI-Italiana, CGD, CBS, R+F, Fonit-Cetra, Vederite, etc.," Sabet told Billboard.

"I would say 8-track already accounts for 20 per cent of the Italian market compared to less than 15 per cent a few months ago, with the Philips cassette system accounting for the remaining 80 per cent of the market compared to the 85 per cent it held a few months ago," Sabet says, adding that the 20 per cent-plus price cut in RCA Stereo-8 cartridges—from 5,000 lire (\$8) plus tax to 3,000 lire (\$5.76)—announced just a little over a month ago, should help a great deal to spur Stereo-8 sales.

Two Markets

Looking ahead, Sabet says the RCA Stereo-8 and the Philips cassette system cater to two different markets.

"The Philips cassettes are bought by those Europeans who buy portable record players or cassettephones which cost only 30,000 lire (\$48) or so. The growth in sales of cassettes is more or less in direct proportion to the growth in sales of portable tape players," Sabet says.

"Stereo-8 in Europe is almost 100 per cent directed to the automotive market where players still cost at least 100,000 lire (\$160). But as car owners think nothing of buying six or eight cartridges at once, cartridge sales run far ahead of player sales," Sabet told Billboard.

The third most important 8-track duplicator is probably SIL of Turin which duplicates the 8-track repertoire of SAAR.

**What's in a Mercury Stereo 8 Tape?
Look a little closer ...**



THE LEE MAN CONCERTS
Lee Man
Mercury MCA 81199

THE GOLDEN VOICES OF THE
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Real Time! From the Mercury Record Corporation family of labels

SMASH
WING
LIMELIGHT

Finland Launch Encouraging

Continued from page S-23

all companies expect to start domestic 8-track production soon.

First Finnish small cars, licensed from Swedish Saab, are produced this summer by Volvo Met Oy. However, 8-track playback machine isn't included, because "it would come too expensive," according to a company spokesman.

RCA



RCA European Production Centre

RCA S.p.A. Via Tiburtina Km. 12 Rome Italy

Problem Is Delivery Of Stereo 8 Players

In terms of players, the most important Stereo-8 manufacturer in Italy, and according to company spokesmen, the largest in Europe, is Voxson of Rome.

Robert Timosci, general sales manager of Voxson, told Billboard: "Sales of Voxson Stereo-8 players have increased more than threefold in Europe over the past year."

Voxson, which says it accounts for roughly 95 per cent of the Stereo-8 player market, expects to be producing at a rate of 300,000 sets a year for autos alone by mid-1970.

"We really have no competition. Our only problem now is delivery," says Timosci. "If we could produce twice as much, we would sell twice as much."

"As far as we are concerned, the pure 4-track concept in Europe is dead, surpassed and outdated by Stereo-8," Timosci added.

"The strength of the Philips cassette system is based on the strength and influence of the Philips Group. It's a European company, and, as such, got off to a running start in the European market. But as the system has its limitations, we feel Stereo-8 will gain an increasingly larger share of the market," Timosci told Billboard, "even if admittedly our biggest slice of the pie right now is automotive Stereo-8 players."

Second Player

A second and new 8-track player exponent on the Italian market is Stereo-Pak SpA of Trezzo sull'Adda, near Milan, a licensee of the Muntz-Stereo-Pak Inc. of Los Angeles, Calif.

Stereo-Pak officials expect to sell 50,000 tape cartridges in 1969.

Stereo-Pak's cartridge catalogs, which count some 200 titles, includes 4-track Capitol and Dot cartridges from Muntz, 4-track cartridges from Carich Records and the duplicating company Ecofina, currently the 4-track licensee of almost all Italian record companies.

Other player manufacturers are seeking a compromise. Fonit-Cetra of Turin, for example, plans to put out its own 4 and 8-track compatible cartridge player.

Stereo 8 Captures Imagination— And Profits—in Four-Year History

Continued from page 5-3

years of its existence. In the first survey almost half the buyers purchased at auto dealers and only 28 per cent at record stores. 7 per cent at department stores and 6 per cent at discount stores. This pattern has reversed itself with only 9 per cent staying at auto stores and almost 40 per cent in record stores. 40 per cent in discount stores and almost one-third of all buyers purchasing at department stores. In addition a brand-new retail business has developed which can be defined as a *cartridge tape center* where a fourth of all respondents buy cartridges. Four years ago such outlets were virtually nonexistent.

So far, limited efforts in some European markets have met with fair to good success. The experiences in Italy and France and Scandinavia are excellent testimonials to the opportunities which lie ahead of us. May each of you in your own way and within the framework of the peculiarities of your own market requirements take full advantage of these opportunities. In some cases economic differences may make the full development slower than in the United States and some other European markets, but come it will, and you have the chance to be there at the beginning.

Let's talk for a moment about cassettes.

A Look At Cassette

Unfortunately, we don't really know at this point in time what the full potential of the cassette as a music medium is. We do know that a large number of recorders have been sold. We do know that most of the owners of these recorders bought them initially to do their own recording. We do

know that as a playback device it has neither the quality nor the convenience of either the disk or the Stereo 8. We do know that some small percentage of these owners have been buying pre-recorded cassettes. We do know that most dealers feel it is easier to sell a recorder than a player. We do know that reel-to-reel recorder owners never become a solid market for pre-recorded tapes.

If we take all of these things we know and put them in the pot, stir them continuously, season with a dash of best sellers and promotion, drain off the fat of exaggerated claims and then serve steaming hot—will we have a ragout or just water from the river Rhine? We honestly aren't sure, but we do intend to find out. We believe there is a sufficient market to produce a profit so long as the product is priced in relation to its cost. I should like to comment briefly on the pricing aspect.

When we costed out cassettes we discovered that they cost as much as or more than Stereo 8 cartridges to manufacture. It was quite logical, therefore, to price cassettes at the same level as Stereo 8 cartridges despite the fact that competition was lower. After all, even at these prices, margins are still lower than disks and since we are in business to make a profit there was no point in competing with ourselves at the sacrifice of profits.

At least one major competitor has seen fit to follow our lead. Perhaps others will do likewise. Naturally each of you will have to determine what is required in your respective markets, but it's no fun if you can't make a profit.

We are not in the disk business, or the tape business, or the cassette business or the cartridge business. We are in the music business—and we want to sell as much of it as we can to as many people as we can at the best profit margins we can make in any shape or form. Let us shape the new opportunities while we continue to exploit the old ones.

The Total TAPE Market

Attend the 3rd Tape Cartridge Forum August 3-6.

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Sponsored by Billboard & Merchandising Week / Photo Weekly

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the trade mark

of a high quality stereo tape cartridge catalog

First company in the Common Market to have licensing agreements with record companies for duplication and sales of 4 and 8-track cartridges and cassettes.

Ecofina, a leading independent company in Europe with a productive capacity of 3,000 musiccassettes and 1,500 8-track cartridges a day. Manufacturers of cartridge and cassette players.

ECOFINA SRL—Via Leopardi 8—Tel. 806125/8690121—MILAN, ITALY

The 8-Track Future Never Looked Brighter

By JAMES R. GALL
Vice-president,
director of marketing
Lear Jet Stereo Inc.

The future of 8-track playback equipment in all three fields—automotive, home and portable—never looked brighter. I estimate there will be over three million automotive units sold during the 1969 calendar year and another million units composed of portables and home units.

During the past two years the introduction of 8-track portable units, operating on battery or AC, have added a brand-new market which alone could produce between 500,000 to 700,000 portable units during the year. With the introduction of record capabilities in 8-track playback home units a brand new field has been opened which will provide new marketing impetus in the home field. It is estimated that within the next 12 months, the portable and home end of our business could easily exceed the automotive end. Lear Jet Stereo Inc. is experiencing this trend presently.

Major Supplier

Because Lear Jet Stereo is also a major supplier of complete cartridge components with

our injection moulding plant and engineering and research department we feel developments in the cartridge end of the business will add a number of new possibilities to enhance the marketing potential.

In view of the tremendous marketing possibilities Lear Jet Stereo has already made the decision to build and begin operation as soon as possible of two new manufacturing facilities located in Tucson, Ariz. and

Nogales, Senora, Mex.

With the addition of these two new manufacturing plants we will be in a position to distribute product from three locations—San Francisco, Detroit and Tucson.

The one important fact, I feel is necessary to apply additional effort, is in a dealer educational program which Lear Jet is embarking on presently.

A sales training and dealer development department is being created to offer our distributors and dealers the kind of factory support necessary to assist them in taking full advantage of the market potential.

Within the next two years the tape cartridge method pre-recorded programming should equal or surpass the total dollar volume of the record industry.

LEAR-JET FIRST IN STEREO 8 THROUGH ITS USE OF FINER MATERIALS



Japan Racks Up Healthy Tape Sales

Experienced observers of the Japanese tape scene believe that the country is on the brink of an 8-track cartridge explosion—despite the fact that the industry is still in its infancy and that sales channels are still complicated and confused.

And they have some healthy figures to back up these claims. Total tape sales in 1968 accounted for \$18,000,000 retail. In 1967 the retail sales figure for total tape, all configurations, was—\$5,500,000.

Of this 1968 figure it is estimated that 87 per cent of the sales went to 8-track, 10 per cent to the cassette and the remaining 3 per cent reel to reel tape.

However, despite the low figure for cassette, the number of cassette machines sold was higher than for the 8-track players. Which means that a lot of blank cassettes are being sold.

The reason for the increase of sales in Japan in 1968 is the same reason the world over—a new awareness of the cartridge concept.

Tapes amounted to just over 15 per cent of the total retail record sales in Japan for 1968. It is expected that in 1969 this figure will be increased to 20 per cent of the retail record sales.

And Japan estimates a figure of \$153,000,000 total record sales for 1969. It's a booming market for 8-track.



JULY 19, 1969, BILLBOARD

LIKE CARTRIDGE TIRES MADE OF THIOKOL ELASTOTHANE® URETHANE RUBBER

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