



# Billboard

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Music-Record-Tape  
Newsweekly

COIN MACHINE  
PAGES 59 TO 65

## Sen. Hart Backs Percentage Bid On Mechanicals

By MILDRED HALL

WASHINGTON—An amendment to the copyright revision bill that would base mechanical royalties for composers and publishers on a percentage of record retail price, rather than the traditional cents-per-tune rate, has been introduced by Sen. Philip A. Hart (D., Mich.), mem-

*(Continued on page 105)*

## Vault Springs LP By Black Panther

By ELIOT TIEGEL

LOS ANGELES—The Black Panther Party has found a sympathetic home at Vault Records, which is recording an album by one of its officers. The artist is Elaine Brown, 26-year-old singer and deputy minister of information for the Southern California region. Miss Brown, who is devoting all the profits of her first album to the Panthers, has been

*(Continued on page 105)*

## TV '69-'70: Boon for Disks

By CLAUDE HALL

NEW YORK—Record artists will be getting prime time display on network television during the coming season as new showcases hit the air. Many of the old standbys such as the "Ed Sullivan Show" and "The Dean Martin Show" will be back, too. The key showcase for record talent will be, of course, ABC-TV's new "Music Scene" based on Billboard chart

## Gortikov Scorches Whitey Trade in NATRA Speech

By PAUL ACKERMAN

WASHINGTON — Terming the record industry "too damn white," Stanley Gortikov, Capitol Industries, Inc., president, in an electrifying speech called for more opportunities for black men. Addressing the 12th annual NATRA convention at the Washington Hilton Hotel here Saturday (16) Gortikov said,

"The whites are not so special, nor do we have a monopoly on brains and know-how. It's more our fault that more of you are not involved." He added that opportunities have been too few and management preparation too minimal. "All of that must change—by offering you more chances."

Resulting benefits, the Capitol chief added, would be selfishly

good for you and us . . . hopefully so that black vs. white career differences can disappear as a future agenda topic.

"White companies must make available to the black man and woman more jobs . . . more opportunities . . . more income potential . . . more training . . . more management guidance . . . more encouragement and more dignity." Gortikov added, "And instead of making a mystery of how this is to be done we must just start doing it, that's all."

### Program

Gortikov spelled out a program for NATRA entailing the raising of funds and the acquisition of full-time profession-

*(Continued on page 102)*

## Shields Threat: I'm Quitting Job —Slaps Pseudos

WASHINGTON — Lashing out at the "lack of commitment from whites" in the record and radio industries and at a number of blacks who fail to understand how important radio is, Del Shields said he was resigning as executive secretary of the National Association of Television and Radio Announcers.

He was slated to announce his resignation Saturday night (16) at the NATRA convention here.

"It's the total disrespect for the black man in the radio industry that appalls me," he said. Shields, one of the "new breed"

*(Continued on page 104)*

## CGC Stereo Single Drive

By MIKE GROSS

NEW YORK — CGC Records, label recently formed by the Crewe Group of Companies, will release all its commercial singles in stereo and will sell them to its distributors at a 100 percent guarantee.

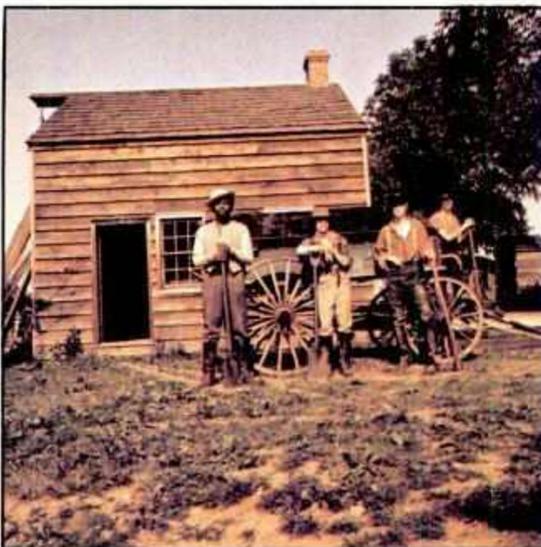
Both Rocco Sacramone, executive vice-president of the Crewe Group of Companies, and Vito Samela, vice-president and general manager of CGC Records, believe that there is still lots of life in the singles market and they are putting their

*(Continued on page 104)*

## TRANSCONTINENTAL INVESTING CORP.

A Survey

See Center Section



"Motherlode" is Canada's latest success story—their first LP is being released at the Buddah Convention August 24th-27th. The LP includes their current hit single "When I Die" . . . of course.

(Advertisement)



The Vogues come up with another can't miss album, featuring such singles triumphs as "Moments to Remember," "Earth Angel," "Shangri-La," "P.S. I Love You," and other of their greats. Share their new memories with us. We're Reprise, its number is 6347, and you're the beneficiary.

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COUNTRY SINGERS  
IN AMERICA!

## GEORGE JONES

CURRENT ALBUM TOP 5 COUNTRY CHART

"IF NOT FOR YOU"

CURRENT SINGLE NO. 13 ★ COUNTRY CHART

Exclusively





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It's selling like crazy. Nationwide airplay is nothing short of great.

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Harry Nilsson has been America's most underrated male singer/composer.

But not any more.

**RCA**

*That cute picture of Harry is the cover of his new album, "Harry." LSP-4197 Available on RCA Stereo 8 Cartridge Tape.*

## R&B Now Soul

Beginning with this issue dated Aug. 23, Billboard uses the designation "soul" in place of "rhythm and blues." The editorial department, in making this change, is motivated by the fact that the term "soul" more properly embraces the broad range of song and instrumental material which derives from the musical genius of the black American.

The change in terminology will be reflected in chart headings as well as in regular editorial text.

Billboard's decision is in keeping with a policy formulated decades ago: that is, to give suitable designations to musical categories. Thus, many years ago Billboard dropped the term "race" in favor of rhythm and blues. In the same vein, Billboard popularized the term "country and western"—later shortened to "country"—as against "hillbilly."

A valid music is dynamic. It changes and grows more complex with the years, even while it reflects root influences. Thus it is with soul music, a rich blend of Musical Americana incorporating in its ken many diverse influences from blues to gospel. The term, too, has relevance to a style of performance as well as to musical form.

Henceforth, then, we speak of soul—the most meaningful development in the broad mass music market within the last decade.

## Merc Bares 17 Pkgs. In August Line-Up

CHICAGO — Screamin' Jay Hawkins, a recording artist remembered for such mid-1950 records as "I Put a Spell on You," "The Whammy" and "Frenzy," and who is lined up for appearances on the rock ballroom circuit, heads a six-package August release from Philips Records. A series of electronic albums on Limelight Records, the debut of a precisely engineered series of six Fontana Records albums and a new Jerry Lee Lewis/Linda Gail Lewis LP on Smash Records complete the Mercury Records label family release of 17 packages.

Hawkins, who has been living and performing in Hawaii, has signed an exclusive recording contract with Philips. Other Philips packages consist of Paul Mauriat's 10th LP; an album from the Welsh rock group, Manpower; "Barbara in Concert," which features one of France's top artists; and two deluxe albums by Ram Gopals of India.

West Coast Moog synthesizer pioneers Beaver and Drause headline the Limelight series with a tribute album to the Moog. Macki Mark Men, a Swedish rock group, Melvin

## Love's 1st LP Gets Outlets

LOS ANGELES — Love's first Blue Thumb album has been assigned to Island Records for English representation. DGG will handle distribution for the rest of the world.

The Island deal was made two weeks ago when label executive Bob Krasnow and Don Graham flew to England for business meetings.

The Love LP titled "Out Here" is being planned for a simultaneous release in the U.S. and England for Sept. 15. The package will bear the Blue Thumb logo in England.

Blue Thumb has been releasing product in England on a project basis, with Liberty/UA handling the Ike and Tina Turner title, "Outta Season." Blue Horizon is being considered for the handling of Blue Thumb's future blues efforts, according to Graham.

# Warners-Reprise Staging Fall Line Road Shows for Distribbs

By BRUCE WEBER

LOS ANGELES — Warner Bros.-Reprise Records took its traveling music show on the road in a series of regional conventions introducing the company's fall produce line.

The traveling bandwagon played here Aug. 8, Lake Geneva, Wis., Aug. 11; Miami Springs, Fla., Aug. 13, and New York, Aug. 15. It plays Palma de Mallorca, Sept. 5-7.

The company will release 27 fall albums on the Warner Bros. and Reprise labels, including four artists new to the labels: Ella Fitzgerald, Theodore Bikel, Doug Kershaw and Bert Jansch.

Among the artists represented with new product are: Dean Martin's first new album in more than a year; a children's LP by Tiny Tim; two Frank Sinatra packages, one a Sinatra family Christmas album; a two-LP set by Rod McKuen, recorded live at Carnegie Hall; a concept album by the San Sebastian Strings, with music by Anita Kerr and words by Rod McKuen; a Best of Bill Cosby, who has since left the label, and Frank Zappa, who performs without the Mothers of Invention.

### Campaigns

To support the releases, the company unveiled major merchandising and advertising campaigns in trade, consumer and underground magazines and newspapers and radio spots.

The only prediction coming out of the product show came from Joel Friedman, marketing

director, who said: "I expect a 35 percent increase in sales over last year's figures."

He cited a major reason for his prediction: "Changes in repertoire, in merchandising, in retail and rack operations and in broadcasting. All designed to broaden the base of the record business."

Friedman said Warner Bros.-Reprise has been in the forefront of that changing scene with its product, sales policies, advertising and promotion.

He had some bitter words for distributors who are "selling your product and bastardizing your profits, and in the process weakening your financial capability by selling at cost, or at little more than a nickel above cost."

The product show featured a slide presentation, a movie, and talks by Mike Maitland, Warner Bros.-7 Arts Records president; Mo Ostin, Reprise general manager; Joe Smith, W-7 general

manager Stan Cornyn, creative manager Stan Cornyn, creative services director, and Dick Sherman, national sales manager, and Friedman.

In his opening speech welcoming distributors, Maitland said a new era was dawning at Warner Bros.-7 Arts.

"We're looking for some exciting things from our new management team," he said, referring to Kinney National Service Inc. takeover of Warner Bros.-7 Arts Ltd.

He cited six reasons why the music division has provided the parent company with economic stability and a giant sales year, like: The one-year old Canadian operation is profitable; opened a company in England; signing established artists and creating markets for new acts; consolidated the two labels' sales and promotion wings; established a creative services group; and launched its own 8-track tapes.

## Cap Steals Thunder At NATRA's Confab

WASHINGTON — The best attended NATRA convention in history was dominated by one of the old line major labels—Capitol Records — represented by Stan Gortikov, president of and chief executive officer of Capitol Industries, Inc., the parent firm; Sal Iannucci, president of the label, and Carl Engerman, chief a&r executive, as well as other key Capitol personnel. The convention was held at the Washington Hilton Hotel Thursday through Saturday (14-16).

The strong Capitol representation, together with Gortikov's hard-hitting speech (see story on page 1), was regarded as further evidence of Capitol's deep involvement in seeking a more equitable role for the black community in the record-radio industry. Gortikov has long been a champion in this cause. He is a strong NATRA supporter and has also expressed his views on the matter at other industry functions.

Observer could not but notice the conspicuous absence of many top executives of the once so-called swinging independents—the labels which actually built the soul field of the

last two decades, many, of course, are no longer independents in a true sense—having become segments of conglomerates, and some are no longer swinging.

### Not Attended

In general, sessions were thinly attended and executive secretary Del Shields rapped the NATRA membership in a statement read at the Friday luncheon. But attending members of the FCC rules session Thursday took advantage of the opportunity to voice complaints of segregation still existing in radio. One member said there wasn't a black man in front of a TV camera in Virginia.

The Friday morning meeting, featuring AFTRA national executive secretary Sanford Wolff, started out with 12 members and grew to 20 or so—less than 2 percent estimated to be attending the convention. However, it turned out to be a fiery, beneficial meeting. Wolff said that AFTRA had organized black stations in Atlanta, Nashville, Cleveland, Washington and elsewhere in the past year. He said that AFTRA was willing

(Continued on page 106)

## Cap to Outline '70 Goals In Promotion Convention

LOS ANGELES — Capitol holds its first national promotion convention at the Century Plaza Friday through Tuesday (22-26). The gathering is designed to acquaint the label's 48 man field force with the company's goals for fiscal 1970.

Charley Nuccio, the company's promotion vice-president, as well as a number of home office executives will conduct the meetings.

These officials include Sal Iannucci, Capitol's new president, who will be meeting many of the field men for the first time; Karl Engemann, a&r vice-president; Mickey Kapp, a&r general manager; Mauri Lathower, a&r director; Rocky Catena, merchandising vice-president; John Jossey, sales vice-president; Buz Wilburn, field promotion manager; Reggie Lavong, r&b promotion director; Al Coury, artist relations director; Ron Moseley, national r&b product manager, and Roy Battocchio, East Coast artist relations manager.

Two new acts, the Grand Funk Railroad and Chicago Slims, will perform at a concluding dinner Wednesday (23).

In other Capitol matters: The label is releasing the first live album by Glen Campbell, a performance taped at New Jersey's Garden State Art Center during the recent July 4th weekend.

Peter Max has designed the company's poster art and book-covers for its "Back to School" campaign involving 10 albums in floor display browsers. Artists involved in the promotion include Joe South, Food, Jon Bartel, Garry Mac and the Mac

Truque, T. S. Bonniwell, Merryweather, Hedge and Donna, Dun and McCashen and the Lettermen.

## Kapp Releases 'Isadora' Track

NEW YORK — The soundtrack of the film "The Loves of Isadora" will be released on Kapp Records. The Universal Pictures film features a score by Maurice Jarre and makes use of music by classical composers such as Bach and Beethoven. The film stars actress Vanessa Redgrave, and will be nationally released the end of August. The label will cooperate with Universal in promoting the LP and the promotion includes point-of-purchase merchandising aids and window displays.

## Buddah Parley To See Six Acts

MONTICELLO, N.Y. — Six Buddah Records acts will perform here during the second annual convention of the label Sunday to Tuesday (24-26) at the Laurels Country Club. The schedule also includes a presentation on the parent firm Viewlex and International Tape Cartridge Corp. Presentation, and a panel discussion by various radio men. Featured, too, is the introduction of Buddah product. Performing Sunday (24) will be Kole & Param, Melanie, the Motherlode, and the Impressions. The Five Stairsteps & Cubie and the Brooklyn Bridge will perform Monday evening.

# Executive Turntable

**Nick Albarano** appointed director of marketing for Janus Records, the label jointly owned by the GRT Corp. and Pye Records, London. He will be in charge of the labels sales and promotion departments. Previously he was national sales manager for Stereo Dimension Records, a division of Longines Corp. He also worked for Epic Records as national sales manager and Capitol.

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**Norman S. Weiser** elected a vice-president of Chappell and Co. Inc. He will serve as general manager of the firm's music publishing operations in the U.S. Previously Weiser was director of European operations, music director, Paramount Pictures Corp., based in London. He also worked for United Artists, 20th Century-Fox. He started his career as reporter with Radio Daily and Film Daily, worked for Billboard, and became publisher of Downbeat. . . . **Ed Walker** appointed general manager of Happy Tiger Records, replacing **Robert S. Reiter** who has resigned as president. Walker was previously vice-president of national promotion for Happy Tiger and formerly general manager of Delta Distributors, New Orleans. **Mrs. Emily Bradshaw**, president of the Nashville-based Promotions by Emily, named national promotion and public relations director for the country music division of the company. . . . **Wally Schuster** resigned as general manager, Robbins Feist and Miller, to join Alan Jay Lerner Productions as director of music operations in Hollywood. He will shortly be working on music exploitation for films "Paint Your Wagon" and "On a Clear Day You Can See Forever."

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**Sigmund Gorski**, formerly with Sears, Roebuck and Co., joins Magnasync Craig as East Coast service manager for the products division. . . . **Nelson Scott** joins the New York sales force, Billboard. Before joining the company he was on the staff of Pyramid Publications. Scott replaces **George Broadhead** who has moved to Nashville where he will represent Billboard Publications' other magazines. **Norman Berkowitz** also joins Billboard's sales force. He was formerly with



SCOTT

Television Age and also worked as advertising manager for Mercury Records. Berkowitz first worked with Billboard from 1953 until 1959 and was also an account executive at DePerri Advertising. . . . **Art Denish** appointed vice-president, marketing, North American Leisure. He was national sales manager at Verve Records for the past five years. . . . **Joey Michaels** leaves London Records Distributing where he was New York promotion man for the last 18 months. He joins a new affiliation, Allen Sommers Associates Co., and will handle public relations and advertising consultation for Sound Track Inc., a new chain of discount stereo tape and cassette outlets in Ardmore, Pa. . . . **Gene Block** joins White Whale as national sales manager. Recently he was with Straight Records as national sales director. He was with Columbia from 1954 until 1956. . . . **Al Silver** is quitting Roulette Records where he headed the r&b department. During his 15-year record industry career, Silver headed his own Herald and Ember labels.

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**John Doyle**, Craig marketing director, joins Cetron, a blank tape manufacturer, in the same position. . . .



MILANO

**Irv Trencher** appointed national sales manager. Tetragrammaton. . . . **Al Barsimanto**, marketing director at Crown Industries Suppliers Co., has resigned. . . . **Fred Milano**, writer, arranger and performer, formerly with **Dion and the Belmonts**, joins Warner Bros.-7 Arts Music as music workshop coordinator. . . . **William M. Judd**, executive vice-president of Columbia Artists Management Inc., has resigned to open up his own management concern. Judd was 30 years with CAMI, the largest classical artists management company in the U.S., managing the careers of numerous internationally prominent artists. He was also involved in tours such as the U.S. debut of the Spanish Riding School of Vienna and the Queen's Guard Tattoo.

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**Ted Trotman**, associated with Liberty UA's international operation for the last five years, is leaving the company. Details of Trotman's future activities will be announced by Festival Records and its parent company, News Limited of Australia. . . . **Bud Hayden**, national promotion director for Straight Records, named director of sales and promotion for the label. . . . **Jack Considine** promoted to product manager, Harmony, and special products merchandising, Columbia Records. Considine joined the company in 1963 as supervisor, releasing and listing, and was most recently manager, new release coordination, inventory management.

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**Norm Goodwin** has resigned his vice-presidency in NMC Corp., a Los Angeles rack-jobbing firm. He helped open NMC last February. He has been in the music business since 1946 when he joined Decca as its assistant Coast division manager. Among the companies Goodwin has been associated with are Columbia, Warner Bros., Hart Distributing, Privilege Distributing, West Coast Tape Cartridge Corp. and Record Merchandising. While president of Privilege in March of 1968, the company was ac-

(Continued on page 106)

# Kass Rolls; Sets 1st MGM Meets

NEW YORK—Ron Kass, who recently took over the presidency of MGM Records, is continuing to reshape his staff and is getting the label down to the business of selling records. Kass has set up his first three regional distributor meetings wherein MGM will introduce new fall album product.

The first in the series of the three meetings will be held in the record company's home office in New York, Monday (18); the second in St. Louis, Wednesday (20); and the third at the MGM Studios in Culver City, Calif., Friday (22).

Culminating the series of regional meetings will be a special promotion men's conference bringing together distributor promotion men and home office promotion staffers. The session is scheduled as part of the distributors meeting at the MGM Studios in Culver City (Friday

22). An outdoor Western barbecue will be arranged. Two acts, Bodine and Locomotive, both managed by Lenny Stogel, will be introduced to distributors and promotion men and perform at the barbecue.

## Highlight

A highlight of each of the meetings will be the showing of the "Goodbye Mr. Chips" mini-film. A soundtrack album of "Mr. Chips" will be released prior to the opening of the film throughout the country in November.

On the staff reshuffling end, some of which was reported in last week's Billboard, Kass has set Lenny Scheer as director of distribution and MGM branches. All MGM branch managers, namely Dave Seidman, Metro Record Distributors, New York; Mel Price, Metro Record Distributors, Los Angeles; and a soon to be appointed branch manager for Metro Record Distributors in Chicago will report directly to Scheer. The new assignment will give Scheer an opportunity to institute new distribution procedures and broaden sales activities with MGM Record distributors and with factory-owned branches. Scheer has been with the label since 1962.

## Other Staffers

Among other Kass new designees are: Ed Beulike as director of administrative services; Al Lewis as director of special projects; Sau Saget as director of creative services; Bob Young, who'll be in charge of legal affairs, and John Nathan as director of international operations.

Beulike, who joined MGM in 1967 as director of a&r administration, will supervise office personnel, develop budgets, projections, and financial forecasts. Lewis, who has held such posts at MGM as assistant to the director of business affairs and assistant to the president, will work under the supervision of Kass, acting as liaison between the label and its associates such as the Capitol Record Club, independent producers, and production companies.

Saget, who came to MGM from Columbia and Epic, will be responsible for album cover

art, liners, album packaging, graphic image, advertising concept and media selection. Young, who served as an attorney at MCA for two years being responsible for legal and business affairs of the Decca Records Division, will be responsible for all legal matters and be involved in certain business and administrative aspects of the company's operations. Nathan, who has been handling sales promotion and licensing for MGM from Paris, will work closely with Kass and will implement a plan to expand MGM's share of the market overseas that is now being developed.

# Handleman Nearing 2 Acquisitions

NEW YORK — Handleman Co. has reached a preliminary agreement in principle to acquire the outstanding stock of All Brands, Inc., a privately owned rack jobber based in Pittsburgh in exchange for shares of Handleman common stock.

Handleman has also reached a preliminary agreement in principle to acquire certain assets of the record and tape division of Hamburg Brothers, also in Pittsburgh, in exchange for Handleman common stock. It is estimated that a total of approximately 100,000 shares will be issued in the transaction.

# Merco Sales, Net Soars in 6-Mos.

MELVILLE, N.Y.—Net sales for Merco Enterprises, Inc., for the first six months of fiscal 1969 were up \$1,868,272 to \$7,586,408 from \$5,718,136 for the first six months last year.

Net income was \$134,385 compared to \$65,728 for the first half of 1969 with income of 37 cents a share based on 358,700 shares outstanding. Last year's first six months produced income of 19 cents a share based on 353,000 shares outstanding.

# Beverly Hills in Indie Groove On Producers

LOS ANGELES — Recently formed Beverly Hills Records is relying on independent producers for much of its first releases. Gene Nash produced the label's first single, "And Then We Fell in Love" by Buddy Davis and Doodle Faulk. Nash is also producing Cinema, a seven-voice group. Bill Trout is producing the Geneva Convention; Marshal Lieb and Dallas Smith are cutting Ray Chaffin and Bob Thiele is cutting the Underground Blues Orchestra.

Beverly Hills' Vice-President Morris Diamond is working with the Brothers Cain and Jeannie Harmon and Mother's Quakers Oats, a female quintet. Diamond has also acquired three sides of J. P. Morgan cut by Ron Kramer before he joined Metromedia Records. "Love of a Gentleman" will be Miss Morgan's first single for the label.

The subject of singles is of great concern to Diamond, who believes that singles prices at retail should not be raised to \$1 as some other company officials have advocated. Diamond likes the stereo single idea as an incentive because stereo cartridges are starting to increase in sales. "We have to give the public a better incentive to buy a record or an incentive to buy a record and a tape as well."

# Cohen, Reshin 2-Wk. Business Swing of Europe

NEW YORK—Herb Cohen and Neil Reshin, two of the principals of Bizaare Inc. and Straight Records, left last week for a two-week series of European meetings on foreign distribution rights for Straight, publishing rights for Bizarre Music, and other matters.

Stops include London, Hamburg, Amsterdam, Paris and Copenhagen. While in England, Cohen and Reshin will conclude negotiations to represent the Bonzo Dog Band for management in the U. S.

Reshin also will visit Cosmo, Italy, with artist Peter Max, who is represented by the management firm of Neil C. Reshin, Inc. They will meet with manufacturers of Max's products.

# CASH'S DUAL MART PACE STILL HOT; GETS 3 GOLDIES

NEW YORK—Johnny Cash is continuing his hot run on both the country and pop music charts. In addition, he's just been awarded gold records for his album, "Johnny Cash at San Quentin" and his single, "A Boy Named Sue." Also within the past two months, "Johnny Cash's Greatest Hits" LP was certified as a million-dollar seller.

The "Johnny Cash at San Quentin" LP, which has been on Billboard's pop LP charts for only four weeks, has this week reached the top chart position. The LP has also held the No. 1 position on Billboard's country LP charts for four out of its eight weeks on. "A Boy Named Sue," which holds the No. 1 position on the country singles chart, has become No. 2 on the pop chart in less than a month.

Columbia Records will add to Cash's gold awards by awarding him two gold guitars for his best selling country singles, "Folsom Prison Blues" and "Daddy Sang Bass," which have already exceeded the 300,000 sales mark.

# IAP Launches Country Label

HOUSTON—Country Road Records has been formed here by International Artists Producing Corp. Publishing will be handled through International Artists' publishing affiliate: Tappier Music (BMI).

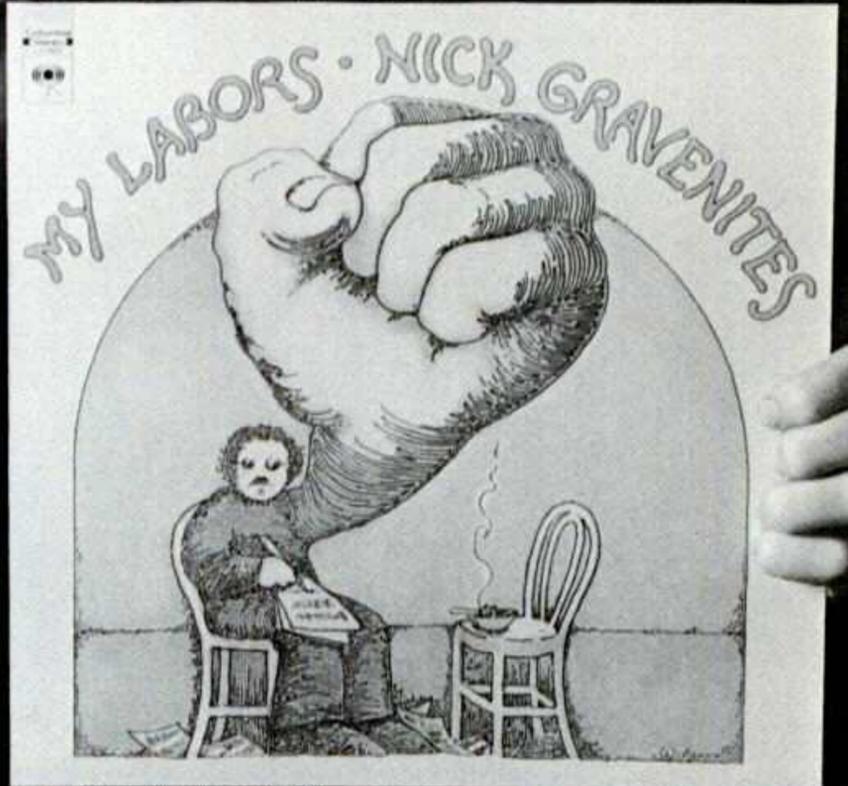
Beginning with emphasis in the country market, the new label's first disk will be "No Good Son of a Gun" and "Darling I'm Sorry," by the

Bunch Twins. Other artists, all of whom compose their own music, include Logan Smith, Jill North, Jay Vest and Bill Kirk.

Marilyn Von Stiger will produce a major amount of the Country Road product. She also will become involved in the r&b producing area of International Artists.



CS 9893/HC 1213\*/18 10 0758†



CS 9899/HC 1223\*/18 10 0760†

# Connoisseurs are taking over rock.

No gimmick, musical music—played by honest-to-goodness musicians—is the latest trend in rock. And we continue right on top of the situation. In past months we gave you "Super Session" and "The Live Adventures of Mike Bloomfield and Al Kooper." This month we've got Nick Gravenites' first album. Nick is a well-known performer/writer/arranger. He's worked with Butterfield, The Electric Flag and Janis Joplin. And we've

got a Fillmore album featuring the great Michael Bloomfield and Taj Mahal who join (there he is again) Nick Gravenites and others in a sensational new jam album. (Coming up soon: Mike Bloomfield's first album alone, Al Kooper's second, Janis Joplin's sensational new album, and a loose, flowing, two-record blues set by Taj Mahal.)

**Trend-setting albums  
on Columbia** 

This One



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# Their name is The Flock. Run with them.

The Flock is unique. A pace-setting new group.  
John Mayall (a musician's musician) called them the best band  
he'd heard in America. See The Flock live if you can.  
Listen to their album, certainly. Then run with The Flock.  
And watch them spread.

**On Columbia** 

# What's black and white and read all over?

"Pacific Gas and Electric played four times in three days to this national audience who, by the third day, gave them howling ovations after every song."

—*Los Angeles Free Press*

"Particularly fine performances were given by Pacific Gas and Electric, taking entire grandstand audiences to their feet after every song."

—*Rolling Stone*

"Pacific Gas and Electric knocked the crowd out. At the close of their set, the audience could only be satisfied with the promise that they would play an additional set later."

—*Fusion*



Pacific Gas and  
Electric.  
On Columbia 

# Impulse in Commercial Swing

LOS ANGELES — Impulse and BluesWay product will take on a more commercial sound as a result of a&r director Ed Michel's aim.

Impulse's roster of hard avant-garde artists is now experimenting with forms out of this spectrum, which is helping move the jazz line into new avenues.

Tenor saxophonist Archie Shepp is recording an LP of songs four or five minutes in duration and with a vocal group.

The vocal group provides a stronger melodic framework for the audience to hang onto, explains Michel, who replaced Bob Thiele in the position.

Ornette Coleman, the "father" of the avant-garde movement, has just recorded a single, "Man on the Moon," combining rock rhythm with electronic music plus his own eclectic style of saxophone playing.

Another avant-garde player, working with-in new framework, is Pharaoh Sanders, whose new

LP, "Karma," features a vocalist for the first time.

"A lot of jazz records are made that are very good but they're not focused. Jazz can go between 15,000 to 30,000 copies. Most get made and don't sell 5,000 copies because I don't think record companies treat jazz like something special.

"The companies which record polka albums make a lot of money because they get out where the polka market is. Jazz companies always hope a jazz record will break out into the pop market. There's no reason a jazz artist can't break out into the pop market if the company carefully plans the release and knows what the market is all about."

Record companies don't sell records to people, Michel says; they sell records to distributors, so the jazz label has to spend time with the distributor in planning merchandising programs.

BluesWay, Michel estimates, will have from 10-14 working acts; Impulse around 15. Other new acts on Impulse are Emil Richards and his Tonal Blues Band, the duo of Dave Mackay and Vicky Hamilton, Buddy Montgomery, Charley Hayden a group from Chicago, the Jones Gang, and organist Clifford Coulter.

Michel flies to New York this week to record a number of the Eastern-based Impulse acts. The executive estimates Impulse has 10 albums in the can by the late John Coltrane, including newly acquired tapes of European concerts.

Working with Michel in a&r are Bob Todd, handling acts on Apt, the recently reinstated pop label from the Coast and Bill Szymczyk, recording acts like B. B. King and the Jones Gang.

# TOMORROW

By ED OCHS

Peddling records old and new—like swapping country cures and good books—is a bit of quackery practiced openly by every self-appointed doctor of rock. Which means everybody. Here, try this one, they say. It will make you feel better. Remember once upon a time when records were a luxury? We played them until we knew them. So turning on to a new album was a ceremony performed in private, learning the words, the voice and where the song breaks till the grooves in the record were leveled by the bore of the needle. The experience of discovery is still a celebration, so here are a few words said in behalf of those albums already buried in the rock pile, those expecting and the lucky ones that will have their fling, thanks to promotion. You might discover something new. They may even make you feel better.

★ ★ ★

**CHAD AND JEREMY**, "Cabbages and Kings" (Columbia). Chad and Jeremy have come a long way since "A Summer Song," a very pretty piece of sentiment. "Cabbages and Kings," less celebrated than the Beatles' "Sgt. Pepper," is similarly rich in concept; more urbane, suburban and satiric than declarative and consciously constructed in acts, scenes and theatrical forms. Chad Stuart "arranged and scored" this curiously British museum of middle-class hypocrisy, romance, slapstick and sensitivity. A billion miles from the blues (which is to say, the people) Chad and Jeremy still perform their symphonic metaphors with wit and integrity, creating new dimension by overlapping concepts. Stuart orchestrates Jeremy Clyde's clever and intelligent lyrics, politely pointed and blunted on contact by the duo's soft Simon and Garfunkel-like projection. The Moody Blues probably listened hard to this one, for Gary Usher's production is luxurious with effect, matching sound and sense to double the dimension. Other highlights: "The Progress Suite," another pioneer in the side-long cut, is a classic editorial, while James William Guernico's (producer for Chicago, BS&T, Illinois Speed Press) "I'll Get Around to It When and If I Can" is a strange and sensitive ballad, updating Chad and Jeremy's special way with a pretty song.

★ ★ ★

**ERIC BURDON** and the **ANIMALS**, "Love Is" (MGM). Punky Eric Burdon, who has perfected the fit and tantrum to evoke his very own blues, turns loose his psychedelic kindergarten on this last romp with the Animals. "Love Is" is rock's silliest, most positive and preoccupying trip. Beautifully predictable and obvious, "Love Is" (a mystical statement without a question mark to corrupt it with doubt) is loaded with generous gobs of psychedelic guitar repetitions to trap the senses and old production gimmicks to tickle them. Like a brat who loves to embarrass people with naive questions about their personal life, Burdon groans and grovels his hoody lyrics, while the Animals compound the spoof with weird metallic shadings and mesmerizing vocal variations. Burdon's unique feeling for blues and psychedelics and exhaustive, trading instrumentals has created a nutty classic with no real comparison—by both default and excellence. The double album is funny, yet moving with a depth to be experienced. The group's versions of "To Love Somebody," "Ring of Fire" and "River Deep Mountain High" are just about the best in all rock. Excellent production by the whole group, and music as bright as a light show, makes "Love Is" a beautiful farewell by rock's bad boy, Eric Burdon, who is one of the greatest of the white funkmen.

★ ★ ★

**BLIND FAITH** (Atco). The new combine of Winwood, Clapton and Baker squashes all rumors that somewhere in Blind Faith is a skinny Cream trying to get out. The group's first disk is Cream's tombstone, for Blind Faith is sugared by the dreamy Winwood, whose tripping, syncopated melodies and hollow calls put the breaks on Cream's hard-driving, rapid rock. Their sound is conspicuously relieved and easier, cruising along like a racing car with no race to run. When Winwood calms the explosive situation with his acoustic guitar, Blind Faith gets on and Cream gets off—with an assist from Traffic. Clapton mixed with Baker is still highly combustible, but the heat thrown off is only lukewarm and lazy with the absent-mindedness of blushing contentment. Blind Faith is more English than Cream, who cherished ego above the Queen; they are no more competitive than a semi-slick trio of violinists working the tables at a French restaurant. They are younger, more romantic, as Ginger Baker turns from the tension of Afro drums to the sultry ceremonial rhythms of Arabia. Clapton is Clapton, although he too is grooving rather than jamming for the advantage. Bass Rick Grech will be called everything from brilliant to nowhere, but whatever the ruling, he is certainly no Jack Bruce. Then again, Blind Faith does not pretend or even try to be Cream. Blind Faith spreads you out, while Cream stimulates, and both are the best at what they do.

★ ★ ★

**TOMMY JAMES** and the **SHONDELLS**, "Crimson and Clover" (Roulette). I couldn't resist. (Liner notes by Hubert H. Humphrey.) Tommy James as grooving along, selling a zillion 45's and bombing on albums, when sometime after "Do Something to Me" he freaked out on "Crimson and Clover" (over and over and over) and who knows what else. Suddenly Tommy James was not only selling little records all over the place, but big ones too. "Crystal Blue Persuasion," on the same album, has also skyed high on the charts. Playing straight guitar like the local rock 'n' roll band that never grew up, Tommy James and the Shondells have, at last, psychedelized rock for Italians. The result—outrageously successful since nobody really know what it is—can even curl an eyebrow in near-taut at times:

*Strolling down smokey roads.  
I came back to take a look at my childhood  
But all I found was a big stack of firewood  
And a whole bunch of people  
I didn't even know*

"Smokey Roads" (T. James)

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## 'Jimmy' Pub Rights to TRO

NEW YORK — The Richmond Organization has acquired the publication rights to the score of the upcoming Broadway musical, "Jimmy." The score for the musical, which is based on the life of Jimmy Walker, the late mayor of New York, was written by Bill and Patti Jacob.

Jack L. Warner, former head of Warner Bros. Studios, is producing the musical in association with Don Saxon and Harry Mayer. The production, which is scheduled to open in New York Oct. 21, has Frank Gorshin, Anita Gillette and Julie Wilson in lead roles. Mel Shavelson wrote the book and Joe Anthony is directing.

## Ryder Cuts Disk In Stax Studio

LOS ANGELES — Mitch Ryder has been recorded in Stax' Memphis studio, marking the first collaboration project between Stax and Dot since Stax joined the Paramount/Dot family.

Ryder, who formerly recorded for DynaVoice, cut an LP produced by Steve Cropper which used Booker T. and the MG's as the instrumental band. Cropper is the band's lead guitarist. A single, "Sugar Bee," is being rushed prior to the September release of the LP, "The Detroit-Memphis Experiment."

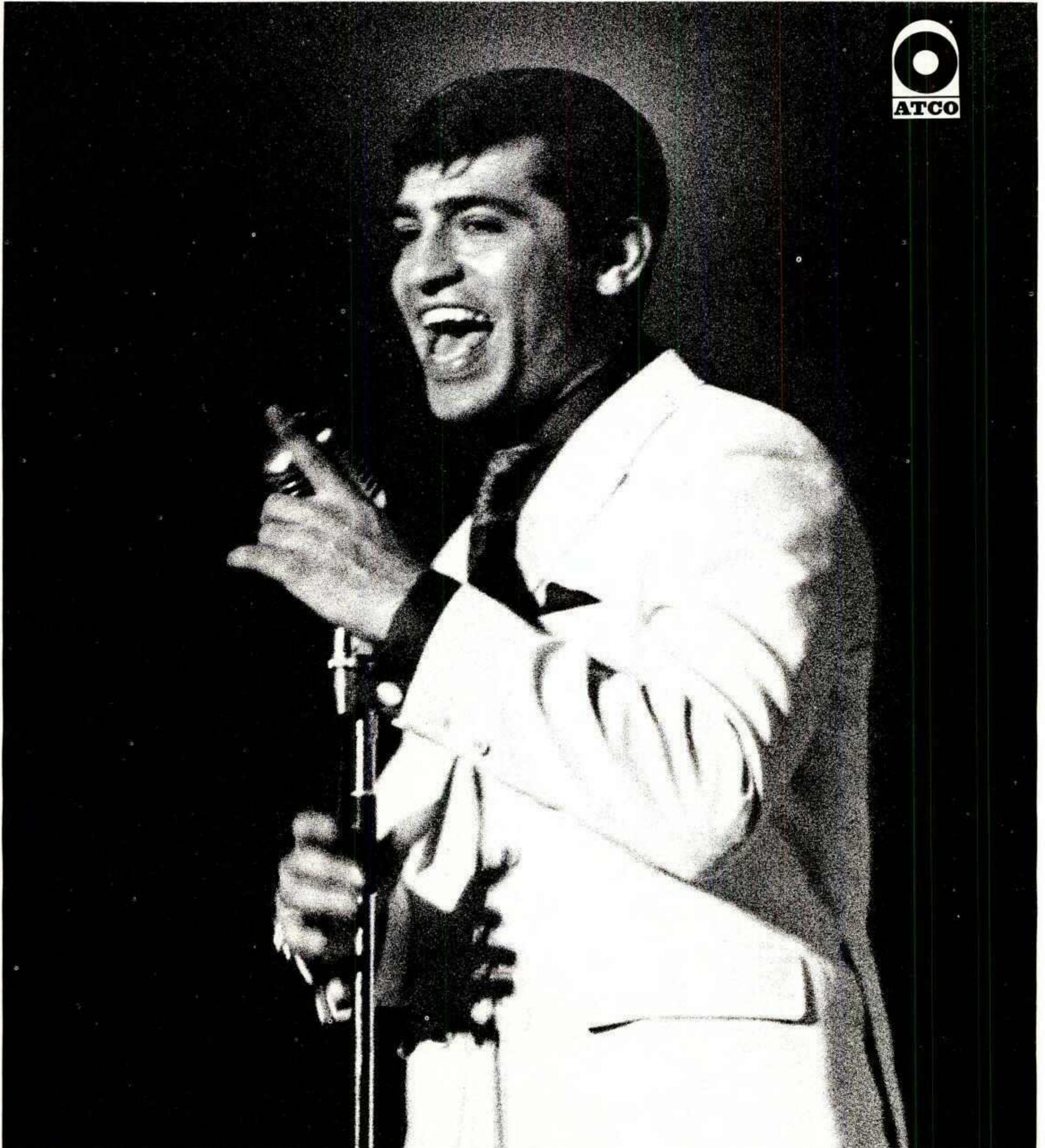
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# National

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## A&M Keys European Attack to Three Goals

LOS ANGELES—A&M Records European thrust will center on three areas: promotion and sales of product and artists, a search for new acts and songwriters, and expansion of the publishing operation.

The increased A&M activity will be guided by Larry Vaskiel, European director, who will be based in the label's new London headquarters beginning Sept. 1.

Vaskiel said much of his concentration will be with the record division in England, including looking for new artists, the promotion of records and assisting Pye Records, which distributes and presses for A&M in England, in sales promotion.

The European staff, which will number eight, also will coordinate record and sales promotions with Deutsche Grammophon (DGG) in Germany, Austria, Switzerland, France, Belgium, Holland, Luxembourg; Compagnia Generale del Disco (CGD) in Italy, and Hispavox in Spain.

New artists signed to A&M will be recorded in Europe, unless the act is more musically oriented to the American scene, said Yaskiel. If so, the act will be produced in the U.S.

In publishing, Yaskiel will assign new songwriters to one of

A&M's three publishing firms, Almo, Irving or Rondor. Promotion also will be coordinated with the label's foreign affiliates to merchandise tape.

A&M will get involved in radio, TV and press promotions, beginning with the Herb Alpert and the Tijuana Brass 10-city tour in November. Yaskiel will coordinate personal appearances, radio promotions and TV specials for the European tour.

The European division will be coordinated with Dave Hubert, A&M international director.

### Golden Lines Up Children's Musical

NEW YORK — Golden Records has lined up an original musical for children based on the children's book, "Danny Dunn and the Homework Machine." The book, music and lyrics are by Julie Mandel, who recently won an award for her musical version of William Saroyan's story, "Paris and the Prince." Piedmont Music is publishing the eight songs in the "Danny Dunn" score.

Miss Mandel is the wife of David Sachs, publicist and author of "Anything Goes," a history of the pop music business.

## INSIDER'S REPORT

By MILDRED HALL

WASHINGTON—The Securities and Exchange Commission's July official summary of "insider" transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. (Unless otherwise noted, transactions are in common stock, and Exchange stocks are reported first, followed by over-the-counter.)

Ampex Corp.—James F. Coonan sold 4,000 shares, leaving 134 shares held personally and 1,703 as custodian.

Avnet, Inc.—Lester Avnet exchanged 5,000 shares for personal property, leaving him 325,766 shares held personally, 61,074 as trustee, 19,365 for wife and child.

CBS—J. A. Schneider sold 4,250 shares, leaving 4,453.

General Electric—H. Cross sold 1,500 shares, leaving 691.

Gulf & Western—E. L. Weisl received \$96,800 in 5½ percent convertible subordinated debentures in exchange for Chicago Thoroughbred Enterprises stock, giving him this amount in the convertible debentures. Judd Leighton bought 1,000 shares, giving him 1,509.

Harvey Group, Inc.—D. Jacobson acquired 15,000 shares by stock purchase agreement, establishing holdings in this amount.

Kinney National Service—M. Rosenthal sold 1,900 shares, leaving him 171,104 shares held personally, 95,820 in trusts, 2,220 for children, and 186 shares for wife.

MCA—Berle Adams received 25,000 shares in compensation giving him 47,992. Salvatore Chiantia acquired 25,000 shares, giving him 25,900. A. A. Dorskind received 25,000 shares as compensation, giving him 41,355 shares. L. N. Friedland received 25,000 shares as compensation, giving him 40,775. H. M. Hars received 5,000 shares as incentive compensation, giving him this amount.

3M—W. L. McKnight sold 10,000 shares, leaving 2,607,220 shares held personally, and 1,673,203 by wife.

North American Philips—F. L. Randall Jr. exercised option to buy 10,000 shares, giving him this amount.

RCA—G. H. Brown exercised option to buy 1,157 shares, giving him 7,000. C. R. Denny sold 2,000 shares, leaving him 8,095.

Trans America Corp.—D. A. Tapley exercised option to buy 2,162 shares, giving him 2,272. J. W. Coombs sold 1,344 shares, leaving him 1,936 shares held personally, and 345 in savings plan. R. W. Newburgh sold 1,600 shares, leaving him 105 held personally, 259 in savings plan. Edward L. Scarff sold 2,220 shares, leaving 44 held personally and 53 in savings plan.

Transcontinental Investing—Robert K. Lifton sold 11,000 shares, leaving 375,128. Howard Weingrow sold 1,100 shares, leaving 362,199.

Zenith Radio Corp.—John Kuhajek bought 2,500 shares, giving him 9,680 shares held personally, 1,040 by wife. Ralph M. Spang exercised option to buy 4,800 shares, giving him 11,900. Joseph S. Wright exercised option to buy 6,000 shares, giving him 60,600.

The following transactions were made by officers and directors of stocks traded over the counter:

Sam Goody—No transactions reported, but month-end holdings were reported including: Sam Goody 149,400 shares. Howard Goody 3,900 shares. Morris A. Frank 1,300 shares. Abraham M. Lowenthal 2,600 shares held personally and 400 by wife. Robert Menashe 2,600 shares held personally, and 1,300 by wife. George Levy, Jay Schwab and Sam Stolen, each had 300 shares.

Monarch Electronics International—L. Ashback bought 800 shares, giving him 205,579.

## Market Quotations

As of Closing Thursday, August 14, 1969

NAME	1969		Week's Vol. in 100's	Week's High/Low		Week's Close	Net Change
	High	Low		High	Low		
Admiral	21½	14½	122	15½	15	15	-¾
American Broadcasting	76½	45½	1293	52	45½	48¾	-2½
Ampex	44¾	32½	2796	38½	37	38½	Unchg.
Automatic Radio	43	20½	766	31¾	28	31¾	+¾
Automatic Retailer Assoc.	117¼	97½	112	102¾	99¼	102¾	+¾
Avnet	36½	12½	517	15	13¾	14½	-¾
Capitol Ind.	52½	29	179	39¼	36¾	38½	+2
Chic. Musical Inst.	33¾	23	66	26½	25½	25½	-¾
CBS	59½	42¾	978	47¾	44¾	45¾	-1¾
Columbia Pic.	42	25	466	32½	30¾	31¾	-½
Disney, Walt	86¾	69¾	140	82	79	80¼	-¾
EMI	8¾	5	446	5¾	5¼	5¾	-¾
General Electric	98¼	81¼	1664	84¾	81¼	82¾	-2¾
Gulf & Western	50¼	19	746	21¾	20½	20¾	-1¼
Handleman	36½	26¼	527	33½	30½	32	+¼
Harvey Group	25¼	14¾	7	15½	15½	15½	Unchg.
Kinney Services	39½	19	981	25¾	23½	24½	-¾
Macke Co.	29½	15¼	45	15¾	15¼	15¼	-¼
MCA	44½	23¼	96	26½	24¾	24½	-1½
MGM	44½	25	1365	39¾	33¾	38	+3¾
Metromedia	53¾	17½	2518	21¼	18¼	19	Unchg.
3M	112¼	94	347	105¾	102	105¾	+¾
Motorola	133½	102¾	283	126½	119¼	126¼	+3¾
North Amer. Phillips	51½	35¼	957	51½	48¾	51½	+1¾
Pickwick Int.	52	32	134	38½	36½	38½	+2
RCA	48¾	35½	944	37¾	36½	36¾	-½
Servmat	49½	27¾	123	29	27¾	26½	-2
Superscope	54¾	17	723	28½	23½	25	-3¾
Tenna Corp.	31¾	15¾	92	20	18½	19¾	Unchg.
Trans Amer.	38¾	23	1238	29	27¼	28¾	+1
Transcontinental Invest.	27¾	13¾	363	17½	15½	17¾	+1¾
Triangle	37¾	21½	58	22¼	21¾	22	Unchg.
20th Century-Fox	41¾	16¾	1147	21¾	18¼	19¾	-1¾
Vendo	32¾	16½	70	19¾	18	19¾	+1½
Viewlex	35½	22¼	26	27	25¾	26¼	-1
Whittaker Corp.	32¾	19¼	283	22	20	20¾	-1¾
Wurlitzer	23½	15¾	25	16¼	15¾	16	-½
Zenith	58	35¾	372	40¼	38¾	40	-½

As of Closing Thursday, August 14, 1969

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	8	4½	7
Audio Fidelity	3¾	3¼	3¾
Certron	39	35½	35½
Creative Management	13½	13	13
Data Packaging Corp.	22½	21½	22
Fidelitone	4½	4	4
Sam Goody, Inc.	21¼	19½	20½
GRT Corp.	24	21¼	21¼
ITCC	8½	5¼	7¾
Jubilee Ind.	17½	15	15
Lear Jet	25	22	22
Lin Broadcasting	8¾	8	8¾
Magnasonic-Craig	15¼	14¼	14¼
Merco Ent.	22½	21	21
Mills Music	28½	28	28½
Monarch Electronic Ind.	8½	7¾	8
Music Makers, Inc.	13	12	12
National Tape Dist.	42	40	41
Newell	20½	19	19½
NMC	9¾	9	9¾
Omega Equity	2	1¾	1¾
Robins Ind. Corp.	7¾	6½	6½
Telepro Ind.	2¾	2½	2½
Trans Natl. Communications	8	6½	6½

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

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# New Albums - Ready Today - From The



## DEAN MARTIN

steps out of the recording studio with his first all-new album in a year. *I Take a Lot of Pride in What I Am*—Dean's current single—is the leader of the LP of the same name. The album's produced by Jimmy Bowen, who started it all with "Everybody Loves Somebody." Mr. Martin will not hide the new album from the 25,000,000 who gape at him on TV every Thursday. Reprise has "TV Guide" buys, plus 20" displays to further beautify America's record outlets.

(RS 6338 · 8RM 6338)



## ROD McKUEN

celebrated his last birthday at a sold-out concert at Carnegie Hall. Critics such as "The New York Times" call McKuen "one of the greatest writers of this or any generation." Warners called its engineers, and they recorded an emotion-packed two-record-set: *Carnegie Hall Concert*. It introduces Rod's new Stanyan label on Warners. Look for tie-ins with Random House, Rod's publisher. Look for counter- and floor-browser boxes in college and less-educated book stores. Carnegie Hall posters for store windows and give-away. Plus intensive radio spots for the most explosive Carnegie album since the late Judy Garland's.

(2WS 1794 · 8WJ 1794)



## SAMMY DAVIS JR.

with a little help from "I've Gotta Be Me," added several hundred thousand more fans. Now, the companion volume, titled *The Goin's Great*, produced by the busy Mr. Jimmy Bowen for Reprise. Arrangers Ernie Freeman, Richard Wess, and George Rhodes lend a straight-down-the-middle assist. And Sammy's one of the stars of a new series of slick ads Reprise's running in 46 publications, devoted to "The Pros."

(RS 6339 · 8RM 6339)

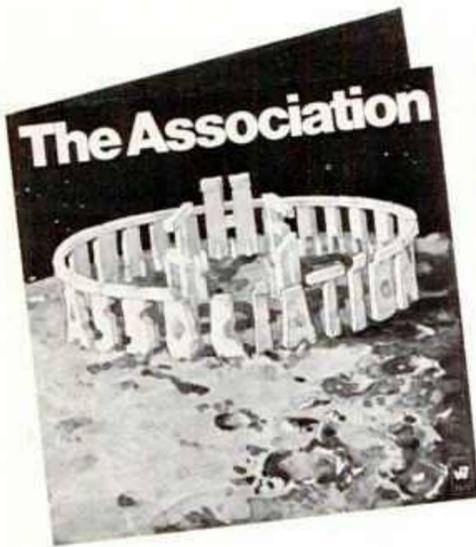


## BILL COSBY

A grand climax to his Warners recording career. *The Best of Bill Cosby* contains his most popular laugh-makers: from "Noah" to "Street Football" to ten more. A straight best buy at \$4.98 list (and just a wee bit more for 8-track). Nationwide network TV commercials on the new Bill Cosby series will reach—oh—35,000,000 homes—and Cosby fans. TV logs will also spread the message, in a \$20,000 ad splurge for Cosby's greatest hit.

(WS 1798 · 8WM 1798)

# 1969 Warner/Reprise RECORD SHOW



## THE ASSOCIATION

Conditioned by the sales of their own Greatest Hits album, we hadn't an excuse in mind when they came to us asking for ultra-deluxe packaging for their newest (four-color book jacket, plus poster plus lyric sheet). So, we gave 'em the works, despite nervous mumblings from W7's treasurer, Our Mr. West. Stumped for an adequate title, we summed it all up eloquently: The Association's spacey new LP's called *The Association*. Look for ads on it on billboards, college blotters, all kinds of radio (except "Polka Party"), and like that. Like we said, the Warners version of "the works."

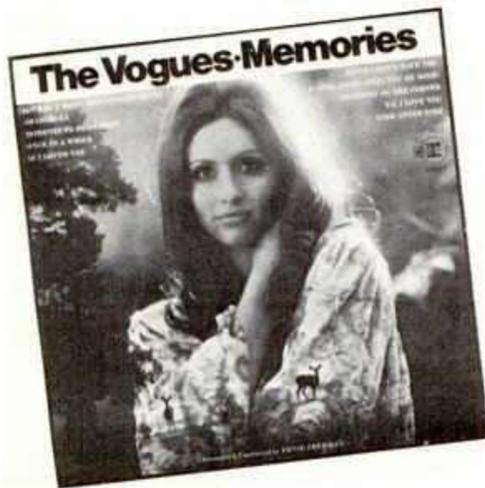
(WS 1800 · 8WM 1800)



## BERT JANSCH

If you don't recognize the name, ask your folk-rock customers. They'll tell you he's England's foremost guitar-master. They'll tell you he's a leader of the remarkable Pentangle group (also on Reprise). They'll even tell you how to pronounce his name ("Yahntch"). (Bert you can pronounce the regular way.) And they'll also tell you they want his new Reprise album—*Birthday Blues*; even become uncommonly insistent about it. Part of that will be our fault, since we'll be advertising the album at every stop on Pentangle's fall tour.

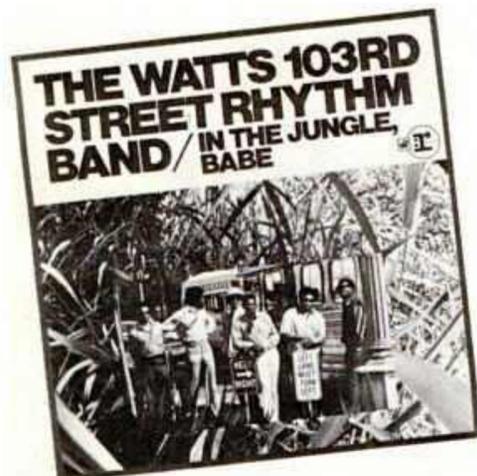
(RS 6343 · 8RM 6343)



## THE VOGUES

who live between numbers one and twenty, have another can't-miss in *Memories*. Producer Dick Glasser has sent the quartet into the pop heart of clean-shaven America with songs like "Moments to Remember," "P.S. I Love You," and "Earth Angel," all singles winners (as the cover sticker so blatantly points out). We at Reprise are buying \$10,000 worth of the world's most expensive radio time—top forty and high rated—to tell the Ultra Brite Generation all about it.

(RS 6347 · 8RM 6347)

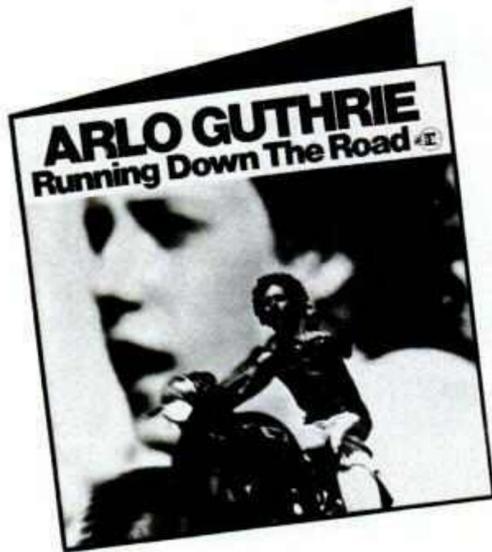


## THE WATTS 103RD ST. RHYTHM BAND

burst onto the pop charts twice this year. Most recently, their single's been "Till You Get Enough." It, agreeably enough, keynotes their spanky new LP, called *In the Jungle, Babe*. Now a big-deal act (they opened the new International Hotel in Vegas, babe). A steady—even annoyingly repetitious—onslaught of pop and R&B radio buys to turn singles buyers into album addicts. Selfishly motivated by the men at Warners, who know when not to be subtle.

(WS 1801 · 8WM 1801)

# 8-Track Tapes - Ready Now - 100% Fill From



## ARLO GUTHRIE

is about to become The Thing to talk and write about. His new movie, "Alice's Restaurant," will be this year's movie-to-see. Reprise will cash in with another subversive album by our favorite long-haired creep. The LP's called *Running Down the Road*, and is in the "Alice's" mood. A fancy display promotes both the restaurant and the new LP, and will soon be cluttering up otherwise decent shop windows across the land. Extensive underground ads in such media as "Rolling Stone" and "Village Voice" and (if it doesn't get busted) "Screw." All the while, Arlo will be calmly cutting his own radio commercials.

(RS 6346 · 8RM 6346)



## THE BLUE VELVET BAND

A shitkickin' super session that's sure to drive hard-core country aficianados halfway up the wall with delight. These are four eminent hillbilly-country musicians who did a lot of label-jumping to get together and turn out *Sweet Moments*, which we suspect will be the idiom's most talked-about, written-about and sought-out album of the year. High-falootin' (6'6") Scandinavian citybilly Erik Jacobsen produced, and we're a -gonna publicize it half to death.

(WS 1802)



## THEO BIKEL

Well, apparently he ran out of Serbo-Croat and Israeli folk songs, so now he's going to make a hit album. For Reprise. Producer Richard Perry has put Bikel—surely one of the world's greatest musical personalities—into the English language of the Stones' "Lady Jane" and Joni Mitchell's "Urge for Goin'." Theo has promised us he'll be hyping this new collection, *A New Day*, on all the bigger talk shows. Look for it all to start on Top 40 (!) with a series of radio spots and commercial singles that'll turn Theo into a teenage idol in spite of himself.

(RS 6348 · 8RM 6348)



## THE FUGS

Phase Two of our much-publicized "Win-a-Fug Dream Date" competition will go into mass distribution with the arrival of The Fugs' latest, *The Belle of Avenue A*. The Fugs tell us this LP will be offensive to none, and playable by all. For radiomen, here's yet another opportunity to lose their jobs. Meanwhile we'll be spreading the evangelical Fugs message through some of America's funnier tabloids, like "The East Village Other" and, if we can slip it past them, "The American Legionnaire."

(RS 6359)

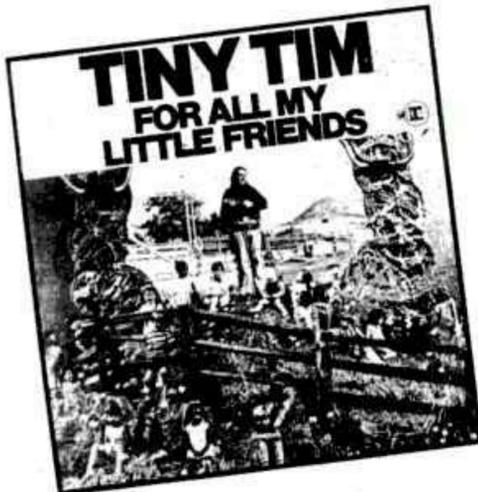
# The Tape Company That Delivers Today



## THE NEON PHILHARMONIC

warmed the heart of mid-road and top forty radio men earlier this year, creating one of those rare, hands-across-the-formats phenomena, called "Morning Girl." The Neon Philharmonic (actually singer Don Gant and writer-producer Tupper Saussy) have put it all together in an album aptly titled *The Neon Philharmonic*. Warners applauds them, while simultaneously (and dextrously) putting its cash where its applause goes: we've sicked our publicity flacks on the project, so America'll soon know that Tupper Saussy is not the name of a sticky fish dish. Warners plans to begin with a socko college campaign. And very soon get to you.

(WS 1804 · 8WM 1804)



## TINY TIM

makes it with his soul-mates, the pre-teens. *For All My Little Friends* is the way Tiny's entitled this album of moppet epics like "On the Good Ship Lollipop." Produced by Richard Perry as another chapter in the saintly songs of Our Mr. Tim. Reprise's fondest hope is that retailers will stick *For All My Little Friends* out where kiddies will badger their mommies and grannies into laying out \$4.98 cash for it.

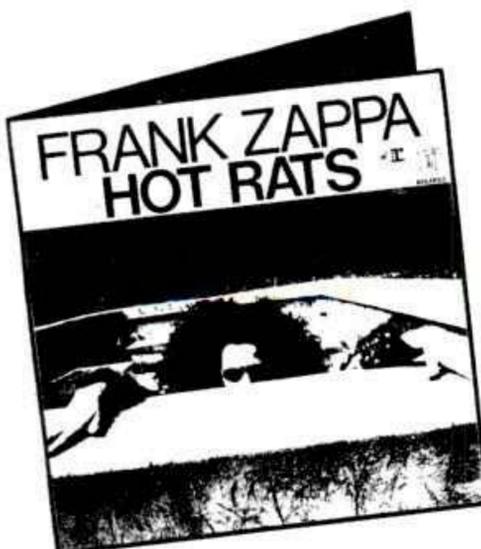
(RS 6351 · 8RM 6351)



## DOUG KERSHAW

you may have seen on a couple of The Johnny Cash Shows. We sure did, and raced to out-bid six other record companies for the Cajun singer-fiddler. Produced out of Nashville by Buddy Killen, Kershaw is heading straight into the pop legend category along with such as B. B. King and Johnny Winter. You may hesitate in believing us; but then, you're the same guy who didn't believe us at first when we told you the same thing about Hendrix, Arlo, and Tiny. Kershaw receives one of our two most explosive ad-publicity-promotion build ups scheduled for this fall.

(WS 1820)



## FRANK ZAPPA

The leader of the lovely Mothers of Invention in a solo LP, accurately titled *Hot Rats*. The Bizarre-Reprise release will get unconventional hypes, like posters on metropolitan garbage trucks and like delights. Plus a heavy poster-radio-newspaper promotion aimed at undermining the morals of students at America's majorest colleges. Promise her anything, but give her *Hot Rats*.

(RS 6356 · 8RM 6356)

# If You Think All This Looks Good On



## ELLA FITZGERALD

Reprise, in its ever-benevolent fashion, recently rescued Ella from a record company that had her making Christmas and Country albums, alas. What was in it for us was that we and we alone can now claim Ella as one of our Pros (along with Frank, Dean, Sammy, and that gang). Ella's first Reprise album is called *Ella*. Because we immodestly consider it a pop masterpiece, we're sending out an extravagant artist press kit with this London-recorded gem, which includes some Beatles and Randy Newman and Holland-Dozier-Holland and excludes the regular pop schlock. We're chipping in with our biggest promotion since "Camelot."

(RS 6354 • 8RM 6354)



## KENNY ROGERS & THE FIRST EDITION

Their single, *Ruby, Don't Take Your Love to Town*, becomes the title tune of the fresh and hit-minded album. Kenny Rogers now stands out front of the reconstituted group that has consistently come up with two or three hits a year. Which batting average we gloat over. Look for a billfold-bending quantity of ads on this album. (We're convinced we're onto something big.) With the memory of the single still lingering on the airwaves and our IBM sheets, all we're looking for from racks and retailers is a lot of display. The First Edition's done the rest.

(RS 6352 • 8RM 6352)



## "THE LEARNING TREE"

Ace photo-journalist Gordon Parks has directed and scored his first film, the autobiographical "Learning Tree." We've seen it, and we call it the most moving piece of American cinema since "To Kill a Mockingbird." Parks' score could become a great favorite if film buffs take to "The Learning Tree" as we suspect they will. Heavy cross-promotion of this album with the film distributors and exhibitors.

(WS 1812)

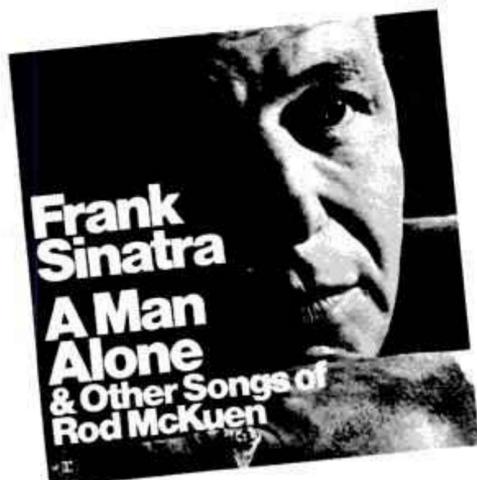


## PEARLS BEFORE SWINE

are new-comers to the Reprise sty, where we were long jealous of their two remarkable but little-known albums on the ESP label. Before its release, *These Things Too* was the inner-company's turntable hit (secretaries keep copping dubs; you know the bit). We're positive we have a major act here—although God knows America could do without another singing group. Still, our consciences and greed dictate pulling out the stops. We're going whole hog, laying out a cool \$20,000 in ad cash to break Pearls Before Swine's *These Things Too* with extended (five-minutes long) radio spots and other attention getters. Now, if we could only change the group's name.

(RS 6364)

# Paper, Think How It'll Look In Your Bank.



## FRANK SINATRA

The fourth of Reprise's artists in The Pros series is Mr. Sinatra, otherwise known as Mr. Goodtrips. Some of you—hell, all of you—should be aware of his just-released *A Man Alone*. Early critical comments seem to sum up this way: "his best since 'September of My Years'." Sinatra here sings and reads the works of Rod McKuen. And never let it be said we underhype our Leader.

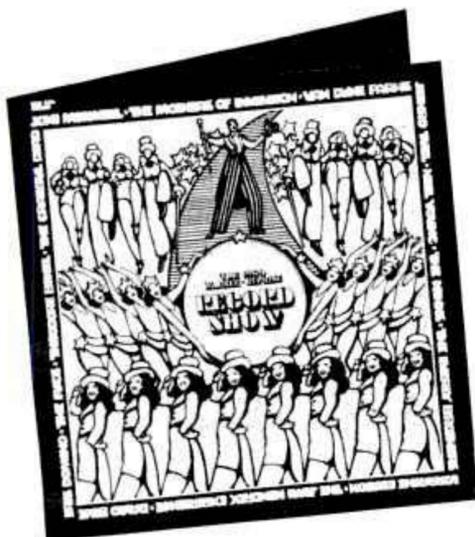
(FS 1030 · 8FH 1030)



## THE SINATRA FAMILY

Nancy, Tina, Frank Jr., and Frank Sinatra in what we feel will be the "must-buy" Christmas album for several seasons to come. The extraordinary bonds that hold the Sinatras together transmit from this album so powerfully that it's bound to get heavy national publicity. The LP's available now for people who do their Christmas shopping early.

(FS 1026 · 8FH 1026)



## RECORD SHOW

To back up this release, Warner/Reprise is introducing a new, two-record-set called, agreeably enough, RECORD SHOW. It goes for \$1.98, and the only way we're able to defy the economics of retailing and offer it at this price is to offer it direct, via a barrage of mail-order ads in publications ranging from "Rolling Stone" to "The New York Times" to "The East Village Other." We tried this once before, with an album called "Songbook" earlier this year. It paid off. "Songbook" owners began assaulting their favorite, open-minded record stores for the *whole* albums, tracks from which they'd heard on "Songbook." They (these consumers) complained long and loud when they couldn't find the album they wanted.

If you'd like to find out what all the shouting's about, send us your own \$1.98 (no discounts) along with the coupon below. Real fast, you'll hear back the latest news about where Warner/Reprise believes the record world is heading, as told by the likes of Jimi Hendrix, Joni Mitchell, The Grateful Dead, Arlo Guthrie, and 24 other importances.

We make no money on "Record Show," but then, we have to justify our existences somehow.

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(Checks should be made payable to Warner Bros.-Seven Arts Records.)

**This offer expires Aug. 1, 1970.**

Z



**"Now that's what  
I call a  
record company!"**

**"Tape company, too!"**

# Talent

## Sly & Family Stone Draw Swinging Cleveland Crowd

CLEVELAND — Sly and the Family Stone drew a "standing ovation" not seen in Public Hall here before. And it lasted almost an hour.

The Epic artists swung out with "I'm Talkin' and I'm Walkin'." Suddenly one couple started to walk, to the back of the chairs, and started to dance. Then another. Soon 300 couples were swinging on the main floor.

Sly's tight, enthusiastic, funky sound was what the 5,000 member audience had waited to see. He held them from the first with "Stand," "Everyday People" and "My Lady," playing the organ in his white leather pants, white angora boots and purple fringed vest.

Sly, who appeared Aug. 9, was the fourth group in the Belkin Productions' Summer Pop Festival. WIXY's disk jockey Chuck Dunaway MC'd.

The Sir Douglas Quintet proved a blues winner, but scored most heavily with their

## Monterey Jazz Fest Will Mark Debuts of Two Works

LOS ANGELES—The 12th annual Monterey Jazz Festival will mark the world premiere of new works by John Lewis and Bill Fischer.

Lewis' composition will be performed by members of the Modern Jazz Quartet. Fischer's work is titled "The Rise and

## Drive, Buttons' Tour Schedule

NEW YORK — The Ten Wheel Drive with Genya Raven on Polydor Records and the Brass Buttons have a heavy schedule of dates lined up. The Drive will appear at the Factory East Friday and Saturday (22-23) the Electric Circus Tuesday-Sunday, University of West Virginia Sept. 1, Genesee Community College of New York Sept. 5; Seton Hall Sept. 17, Saratoga College Sept. 18, the Stanley Theater in South Orange, N. J., Sept. 20, and then New York's Bitter End Sept. 24-Oct. 6. The Brass Buttons closed a six-week engagement at the Caribe Hilton in San Juan, P.R. They'll be at the Brass Rail in Rochester, N. Y., Aug. 18-24; the Barn in Maniles, N. Y., Aug. 26-Sept. 6; and the Wheels in New York Sept. 9-21. A record pact is now pending for the group.

## Summer Festival at Gate Has Jimmy Smith, Mingus

NEW YORK — Art D'Lu-goff's Village Gate summer jazz festival brings the familiar in Jimmy Smith's trio and the return of one of the big names in modern jazz, Charles Mingus.

Bassist Mingus, who started playing regularly again a few weeks ago, takes a self-effacing role in his sextet, playing no solo but contenting himself with pushing the rhythm section along behind a trumpet, tenor, alto front line.

The approach is what used to be called hard-bop, straight ahead playing, solos following unison themes. In Charles McPherson. Mingus has an altoist

original "She's About a Mover" and "Mendocino." Earlier the Friends of Distinction won applause with their "Let Yourself Go." The RCA group comes across much like the Fifth Dimension, displaying excellent vocal work. However, they have yet to develop the lilt and power of the Dimension.

The Box Tops of Memphis delivered electronic sequences after doing their big-sellers, "The Letter" and "Cry Like a Baby," but suffered from mike problems and lack of general enthusiasm in their playing.

JANE SCOTT

## Joan Baez Stages Sing-Out For the Young Generation

NEW YORK — Close to 20,000 persons heard Joan Baez testify at Madison Square Garden Aug. 8. Close to 20,000 young and not-so-young, ranging from nuns to hot-rodgers,

sat sober-faced and contemplative as Miss Baez explained, in song, the protest, the confusion, the despair, the desperate quest for identity of today's "hung-up" young generation.

For almost two hours, the wispy, golden voiced ambassador for youth spoke for today's generation. And she said it all with purity, simplicity and sincerity. There was no rhetoric, no pompous intellectualizing.

Her repertoire included songs of sadness like "That Was the Last Thing on My Mind"; songs of nostalgia; "Hickory Wind," "Happy Day" and "As Time Goes By"; songs of defiance: "We Shall Overcome," "I Never Die," "I Live One Day at a Time"; songs of hope and peace: "They Say," and "Cumbaya."

There were times though when she relaxed her intensity and sang humorous songs, like: "He's a Drug Store, Truck Driving Man," dedicated to Gov. Reagan of California; and old favorites like "The Green Green Grass of Home" and "Love Is Just a Four-Letter Word."

The show was produced by Sid Bernstein, whom Miss Baez praised for his courage in staging it at \$2 admission tickets. "There are not many producers or managers who are interested in promoting \$2 shows nowadays," she said.

RADCLIFFE JOE

## Signings

Blodwyn Pig signed with A&M, where the British group's debut album will be produced by Chris Wright and Terry Ellis for Chrysalis Records Ltd. The group, which will begin a U.S. tour in October, are released on Island in England. . . . Sam Waymen, Nina Simone's younger brother, joined Stroud Productions. He records for RCA, where his initial single is "Hey, Love." . . . Mayf Nutter debuts on Straight with "Are My Thoughts With You?" . . . The Intrigues, Yew artists, to Schwaid-Merenstein Personal Management, Inc. . . . Deram's Ten Years After signed a production deal with Chrysalis Productions.

Larry Weiss, songwriter and record producer, signed with Laurie as a vocalist. . . . Robert Jacobs, Chick Stroetman, Hansel Terry, Roger Kellaway and Barbara Kelly to CoBurt Records, which is distributed through Tower. Two writers, Sharon Sheeley and Bernie Schwartz, also joined CoBurt. . . . The G.T.O.'s (Girls Together Outrageously) to Straight, where "Circular Circulation" is their debut disk. . . . Country singer

## Who, B. B. King, Airplane Soar

LENEX, Mass.—Bill Graham unloaded his heavy artillery at Berkshire Music Festival on Aug. 12 and the big guns: the Who, Jefferson Airplane and B. B. King, responded with exciting performances before more than 23,000 spectators, easily the largest turnout for Tanglewood's new Contemporary Trends series of concerts.

The Who provided the evening's high spot with heavy emphasis on material from their current gold record album on Decca: Peter Townshend's two-LP rock opera "Tommy." The excerpts whetted the appetite for the British quartet's unprece-

dent six-night stand at New York Fillmore East beginning on Sept. 29, when "Tommy" will be given complete each night.

Actually, the Who built excitement as they got into the "Tommy" selections. By the time they reached the single "Pinball Wizard," they were devastating in effect. Townshend's guitar playing, as usual, was topnotch and joined with Roger Daltrey in the effective lyrics. Keith Moon, one of the finest pop drummers around, although he gets no solos, was his steady self as was bass guitarist John Entwistle.

As a bonus for the appreciative audience, the Who closed with two hard rock numbers from their old repertoire: "Summertime Blues" and their first big hit, "My Generation." Their version of the latter with Daltrey's strong vocals and Townshend's playing and leaping has justifiably become a rock classic.

The Who followed King, the most popular bluesman around with today's younger audiences. And, the veteran performer didn't disappoint. His first two numbers set the tone as he started with his usual uptempo opener: "Every Day I Have the Blues," followed by "How Blue Can You Get," a slower blues also long associated with the BluesWay artist.

King not only has one of the best of blues voices, but his interpretations really hit home. And, no one else can play those guitar riffs like King, playing his guitar "Lucille." He was capably backed by his usual group, Sonny Freeman and the Unusuals.

Jefferson Airplane hit some high peaks during their long closing set, although much of their material was familiar in content and performance. Unlike the Grateful Dead, another pioneer of the San Francisco sound, the Airplane apparently has found little reason to change with the times.

The RCA sextet opened with one of their biggest numbers: "White Rabbit." As soon as Grace Slick began the vocals, it was apparent that her voice, one of the most distinctive around, still is powerful and magnetic. Possibly the best of the new material was "Revolution," which had Miss Slick and Marty Balin, the group's other fine lead singer, singing with and opposite each other. They

also came over effectively in "Together."

Guitarist Paul Kantner also had ample opportunity to display his voice, while lead guitarist Jorma Kaukonen, a first-rate musician, also had a shot at vocal lead. The Airplane's well-known rhythms were bolstered by drummer Spencer Dryden and bass and opposite each other. They also came over effectively in "Together."

Guitarist Paul Kantner also had ample opportunity to display his voice, while lead guitarist Jorma Kaukonen, a first-rate musician, also had a shot at vocal lead. The Airplane's well-known rhythms were bolstered by drummer Spencer Dryden and bass guitarist Jack Casady.

Balin, whose voice went well with Miss Slick's, had his strongest solo in "Plastic Fantastic Lover." The two vocalists belted out the hit "Somebody to Love." The long evening ended with an extended version of "3/5's of a Mile in 10 Seconds."

Graham, operator of Fillmore East, and San Francisco's Fillmore West, was introduced to the overflow throng by composer Gunther Schuller, head of contemporary music activities at Tanglewood. Before the concert some of the audience was entertained on lawn by Christopher Tree's Spontaneous Sound, an unusual program using gongs, tympani, cymbals, bells, chimes, flutes, reeds, and a Tibetan temple horn.

FRED KIRBY

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## Finland Jazz Fest Scores On Money and Act Fronts

PORI, Finland — The fourth Pori International Jazz Festival drew more than 10,000 persons and the three-day event was undoubtedly the most successful so far, both artistically and financially.

Major highlights of the festival were the performances of the Kenny Clarke-Francy Boland band and the Bobby Hutcherson-Harold Land group. The Festival opened inauspiciously with a street parade by the Down Town Dixie Tigers which was brought to an abrupt halt by the local police because official permission had not been granted.

The first concert opened with the Pierre Favre Quartet, with Favre (drums), Irene Schweitzer (piano), Evan Parker (tenor) and Peter Kovald (bass). This unit played well technically but failed to hold the audience.

The evening warmed up with the appearance of the Clarke-Boland group, with fine soloists in Johnny Griffin (tenor) and Ake Person (trombone). Monica

Zetterlund followed with an interested performance of songs by Steve Swallow, J. J. Johnson and Gary McFarland, backed by the Steve Kuhn Trio, and the evening finished with a fine set by the Hutcherson-Land Quintet. Hutcherson on vibes made a dynamic impression, Land soloed with fluent grace and drummer Joe Chambers was magnificent.

The second day's concert was held on the island of Kirjurinluoto but inadequate transport arrangements caused many people to arrive late. Once again the Clarke-Boland band was warmly acclaimed but the smaller units on the bill had a job to make themselves heard above the sound of the wind.

The final concert was also held on the island and included a good set from the Pierre Favre Quartet, a disappointing one from the first Finnish group to play at Newport, the Eero Koivistoinen Quartet and lively con-

*(Continued on page 21)*

## From The Music Capitals of the World

(DOMESTIC)

### DALLAS

Capitol Records promotion man **Merlin Littlefield** returned this month to Dallas from Nashville, where he was assigned for the past seven months. . . . **Amos Records' Lee Dresser** currently appearing at the Executive Inn's Black Garter Supper Club. . . . **Carol Channing** currently appearing at the Fairmont Hotel's Venetian Room.

Cadet/Concept's **Rotary Connection** was the headline act on an Aug. 8 fashion show staged by Sanger-Harris, a local department store. Also on the bill was **Triste Janero**, a Dallas group whose debut LP for White Whale is due for release by the end of the month. Recently returned from a successful two-week booking at Chicago's London House, the group announced that Ampex has already bought tape rights for national distribution of their first album.

Pepper & Tanner, Inc., has moved into its new building at 1349 Regal Row (214-638-5240). The business office and graphics department are set up, but the sound studio will remain at 2545 North Fitzhugh until the new studio is completed within the next few months.

These Few Productions of Dallas booked Decca's **Bana Splits** for a Sanger-Harris "Back to School" fashion show held Aug. 16. . . . **James Brown** brought his "all-star back-to-school" show here Aug. 18 at Memorial Auditorium. . . . **Three Dog Night** headlined an Aug. 19 show, also at Memorial.

Intertop Superfest, Inc., hosted a gathering Aug. 12 at the Hyatt House for local press, laying groundwork for the organization's Texas International Pop Festival, to be held Labor Day weekend. The three-day show includes: **Canned Heat, Chicago, James Cotton Blues Band, Janis Joplin, B.B. King, Herbie Mann, Rotary Connection, Sam and Dave, Led Zepplin, Delaney & Bonnie, Incredible String Band, Johnny Winter, Nazz, Sly & the Family Stone, Spirit, Sweetwater, Ten Years After, Freddie King, Toney Joe White.**  
**MARGE PETTYJOHN**

### LAS VEGAS

The Flamingo Hotel's **Paul Anka** proved to be the surprise of this week's fare on the Strip, picking up standing ovations from each of his twice nightly shows. This latest stint represents the

year which Anka has appeared in Las Vegas. . . . The **Three Cheers** wound up a highly successful two-week return engagement at the Frontier Hotel's circle "F" Theater. The Nashville-based Unicorn Productions recently etched its first disk. . . . **Trini Lopez** heads into the Landmark's large showroom Aug. 14, replacing **Dinah Shore**. Miss Shore opened her show with four numbers: "Help Yourself," "What Did I Have," "Spinning Wheel," and "Windmills of Your Mind." She joined the Inner Dialogue for "Mrs. Robinson."

**Lainie Kazan** will open at Hotel Sahara, subbing for **Frank Gorshin**. **Vic Damone** hospitalized for observation after becoming ill onstage at the Frontier's Circle "F" Theater. . . . The **Kim Brothers** closed at the Flamingo, moved to Harrah's in Reno for three weeks and will return to the Flamingo at the end of August.

**TOM WILSON**

### MEMPHIS

**Eddy Arnold** will headline the Memphis Symphony Orchestra's Pops concert at the Ellis Auditorium Sept. 13. It will mark the second consecutive year that Arnold has appeared at the concert.  
*(Continued on page 22)*

## Leslie West Heavy In Ungano's Debut

NEW YORK—Leslie West opened at Ungano's on Aug. 13 with one of the heaviest groups around. The Windfall Records group, sometimes called Mountain, the title of their first album, instrumentally, were as heavy as the old Jimi Hendrix Experience, but the wailing of West gives the unit a different cast.

Another heavy quartet, Elektra's Wild Thing, also was impressive before the packed club. The group, in elaborate blonde wigs, gave a strong version of Steppenwolf's "Magic Carpet Ride" with organist Jesse Brock on vocals. In the bluesy "The Bummer," which will be on their first Elektra album due next month, bass guitarist Pat Mitchell was especially strong vocally.



ELVIS PRESLEY, center, is flanked by Bobby Vinton, right, and Vinton's publicist Pete Bennet, after Presley's opening at the International Hotel in Las Vegas.

## Clark Show to Hail Creedence

NEW YORK — The Creedence Clearwater Revival will get an hour's salute on Dick Clark's "American Bandstand Show." The program will be aired Sept. 13 as the fourth of Clark's new season series.

The hour will include several performances by the group in addition to conversations with Clark. Official gold record presentations are also expected to be part of the program.

The group also has been signed for an appearance on the Dionne Warwick Chevrolet Special to be aired Sept. 20 and the Andy Williams TV show, due for an October airing.

Guitarist Pancho Vidal played a solid open guitar throughout with good sections in several of the numbers, including "Old Lady," which will be the Wild Thing's first single. Drummer Dennis Iannitelli also was a steady performer. "Revolution" was a hard, powerful closing selection.

Leslie West himself not only sang well with a voice that even lent a distinctive sound to "Stormy Monday Blues," but played an exceptional lead guitar. The former Vagrant even had an extended solo with the other musicians offstage in "Dreams of Milk & Honey."

The heavy Hendrix-like sound, which vibrated the club, was provided by the powerful support of bass guitarist Felix Pappalardi, drummer N. D. Smart II, and organist Steve Knight. "Southbound Train" and "Baby, I'm Down" were good examples of this heavy sound as was "Long Red," which began with just guitar and drums.

Although West's vocals were a distinctive element of the group's performance, Pappalardi's softer vocal style was on display in "Theme for an Imaginary Western." West also had some fine guitar work here. Leslie West seems headed for a big career.  
**FRED KIRBY**

## Chambers in New European Tour

NEW YORK — The Chambers Brothers will begin their second tour of Europe on Sunday (24). The Columbia group's three-month tour includes dates in France, Austria, Denmark, Sweden, Brussels, Belgium, The Netherlands and Switzerland. The tour concludes with the group's appearance in England Nov. 1-14.



MAE QUESTEL, seated, featured in the United Artists Records album, "Mrs. Portnoy's Retort," is surrounded by, left to right, Marty Hoffman, Liberty-UA publicist; Harvey Jacobs, writer of the LP; George Greenberg, label's East Coast artists relations director; David Martin, producer of the LP; and UA packaging coordinator Jeff Smerin, at a catered affair to launch the LP.

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## From The Music Capitals of the World

(DOMESTIC)

• Continued from page 20

The Memphis Symphony is conducted by Vincent de Frank. . . . Ray Brown, president of National Artists Attractions, has added a country department to his booking agency. Brown is the manager-agent for Jerry Lee Lewis, Mac Curtis of Orlando, Fla., who records for Epic, and Bill Nash of Houston, who records for Smash. Don Gilbreth, formerly of Dallas, Nashville and Florence, Ala., will handle Brown's new department. Curtis is a former disk jockey at WHOO in Orlando. Gilbert will be responsible for Curtis, Nash, and Charlie Rich.

Tommy Cogbill, producer at American Recording Co., has assisted Chips Moman in producing Merrilee Rush for Moman's AGP Label. Mike Leech, and Reggie Young, members of the American staff band that has worked with such artists as Elvis Presley, Dionne Warwick, Ronnie Milsap, B. J. Thomas, are producing at the studio in addition to recording. They will handle the new rock group, the Reality. Neil Diamond, returns to American to work on an album. Cogbill will produce the Masquaraders and Dynamics.

Larry Rogers, manager of Lyn-Lou Studios at 1518 Chelsea will produce a single on Steve Bogard at his Memphis studio. He will work at Monument in Nashville on his country female singer, Trice Carter. . . . Stax artist Mavis Staples has been back in the studio working on another album.

Ray Harris, producer at Hi Record Co., completed an album on his underground group, Crazy Horse for their M.O.C. Label. Rhythm and Blues singer Ann Peebles recorded a new single under the direction of Willie Mitchell.

Betty Berger, president of Continental Artists booking agency reports that college dates for Stax artists, Rufus Thomas, Eddie Floyd, Issac Hayes, Carla Thomas, Bar-Kays are filling up through the fall. . . . Earl Cage, manager of Rick Hall's Fame studios, reports that the studio is being tested and the first recordings will be in 10 days. . . . The Underground Sunshine of Madison, Wis., who record for Charlie Fach's Intrepid label have been signed to an exclusive booking contract by Ray Brown's National Artists Attractions.

JAMES D. KINGSLEY

### NEW YORK

Reprise's Jimi Hendrix, RCA's Jefferson Airplane, and Reprise's Jonie Mitchell will be the only guests on the ABC-TV "Dick Cavett Show" on Tuesday (19). . . . Chris Farlowe is recording four sides for Polydor at the Hit Factory. . . . Ambassador Records is releasing a special sales kit to their national sales representatives on their new album series by Ray Bloch and the Ray Bloch Singers.

Jerry Purcell, personal manager, will be a judge at the finals of the Canadian and North American College Music Championships in Toronto on Friday (22) and Saturday (23). Recording contracts and professional engagements are among the prizes.

Ella Fitzgerald will perform at the Blossom Music Center outside of Cleveland on Tuesday (19). . . . RCA's Al Hirt is writing a cookbook for publication next year. . . . Jim Pewter, who appears in RCA's soundtrack album of "Wild Wheels," hosts a rock oldies show which is heard on 300 stations in 29 countries through the facilities of the Armed Forces Radio Service in Los Angeles. . . . Bhen Lanzaroni has arranged sessions for Decca's Karen Wyman. . . . Charlie Fox has finished sessions with MGM's Cowsills. He arranged TV and

disk versions of his theme for "Love American Style." . . . Atco's New York Rock & Roll Ensemble plays Los Angeles' Troubadour on Sunday (17), San Francisco's Fillmore West, Tuesday (19) through Thursday (21), and London's Festival Hall on Sept. 14. The London date is with the New York Chamber Soloists.

Poppy's Mandrake Memorial appear at the Main Point in Lancaster, Pa. for four days beginning on Thursday (21). Eric Anderson and Good News are the bill for five days beginning Wednesday (27). . . . RCA's Lighthouse plays the Canadian National Exposition in Montreal on Saturday (23), at Ottawa on Sunday (24), and Toronto's Orangeville Pop Festival on Sunday (24), and Toronto's Orangeville Pop Festival on Saturday (30). . . . Singer-pianist Madeleine Dalavore celebrated 10 years at the Jolly Fisherman in Roslyn, Long Island, on Aug. 15.

Vi Velasco is appearing at Las Vegas' Frontier Hotel. She opens a three-week engagement at the Rainbow Room on Sept. 29. . . . Sheldon Keller has been signed by Sinatra Enterprises to write the fifth Frank Sinatra TV special, which will be shown in the fall. Keller is returning from London, where he's completing work on the Tennessee Ernie Ford special, for the Sinatra assignment.

Roulette's Mario Bertolino will give a Carnegie Hall concert on Oct. 19 to benefit the Boys Town of Italy. After a number of Italian commitments, he returns to the U.S. for a Dec. 28 concert at Pittsburgh's Syria Mosque. . . . Don Elliott's recording studio at 80 W. 40th St. is open for outside accounts. Haydn R. Harris is the new director of the studio with Barbara Napolitano, administrative assistant, and Onno Scholtze and Vincent Puzzente, engineers. The phone number is LA 4-9677. . . . Ian Ralfini and Tony Roberts, heads of Warner/7 Arts Music Ltd. of England, arrived in New York on Friday (15) for a series of meetings. George Lee, vice-president and general manager of Warner/7 Arts Music, recently visited England for meetings.

Fillmore East reopens on Sept. 4 with Elektra's Incredible String Band. Slated for Sept. 5-6 are BluesWay's B.B. King, Stax's Albert King, and Duke's Bobby (Blue) Bland. Ravi Shankar performs on Sept. 7. . . . Atlantic's Rascals play Los Angeles' Forum on Wednesday (20) and the California Exposition Grandstand in Sacramento on Friday (22). . . . The Three of Us is handling publicity for the new Poison Ring label of Wallingford, Conn., whose first album is by Pulse. . . . Adrian Barber is producing the first Atlantic album for the Allman Brothers. . . . The Odyssey, a Long Island rock group, are continuing at the Two Bits Club in Bayside.

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JAMES D. KINGSLEY

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## Ash Grove to Reopen Aug. 22

LOS ANGELES—Gutted by fire in April, the Ash Grove reopens Friday (22), spotlighting the Lost City Ramblers and Mississippi bluesman Fred McDowell.

The club has been the city's leading exponent of rural blues performers for 11 years. It has also presented many of the amplified blues groups which developed in the local area.

Other groups booked by owners Ed and Bernie Pearl, include J. B. Hutto and His Hawks, a Chicago blues band (Aug. 22-Sept. 7) and Brownie McGhee and Sonny Terry (Sept. 12-21).

Among the newer acts working the club have been Canned Heat, Spirit, Taj Mahal, Kaleidoscope, the Chambers Brothers.

## Ex-Creamer Forms Unit; To Do Film

NEW YORK — Jack Bruce, former bass player of the disbanded Cream, is forming a new group and will produce a film for British television based on his debut Atco Records album. He was in the U. S. last week to deliver the tapes of the LP—"Songs for a Tailor"—and attend press functions. He also performed with Larry Coryell at Slugs here. The new LP was produced by Felix Pappalardi.

## A Double Triumph For Elyse Weinberg

NEW YORK—The Schaefer Central Park Music Festival had one of its more professional, albeit unspectacular, evenings Aug. 8 pleasing an unusually amenable crowd.

Tetragrammatan Records' Elyse Weinberg was first. She is one of the better singer-songwriters around, one of the few who is talented in both areas and one who, happily, does not compromise meaning for impact. Too elegant to be classified as a folk singer but accompanied only by herself on guitar, she falls into a small, relatively new class of artist. Although she prefixed her set with some meaningless remarks, it proved to be her only cliched moment as she drove into her material with freshness and a mixture of pain and pleasure. She performed with kind of a nervous pride, a little scared of the audience but decidedly proud of what she was doing.

Columbia's Chicago on the other hand was a disappointment, turning in a competent but uninspiring set. The musical virtuosity of the septet is uncon-

Bruce wrote the music to lyrics by Pete Brown.

testable but they were often like highly trained acrobats who have nothing to do, so they do calisthenics. They seemed to have arrived at smoothness as an end rather than a means. The result was a sometimes interesting but often a boring display of their musicianship.

Elektra's Tom Paxton was the star of the show, commanding more than half of time and creating by far the most excitement. He still performs in an unemotional manner but has developed into an exciting artist. Having abandoned his emphasis on message songs, he offered a set containing many new selections from his new album "The Things I Notice Now," pacifying the crowd with his standard "The Last Thing on My Mind" and throwing in an updated version of "Daily News," to show that he still had a political conscience. DANIEL GOLDBERG

## Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — Dinah Shore has seen them come and go for more than 30 years in the world of records, but she's more than slightly puzzled these days about some of the guys around town.

"I like much of the new freedom in men's dress," she says. "The colors are great, and some of the styling is marvelous. But men in sandals and tight Fauntleroy suits give me the feeling that someday, as I once sang on a nightclub floor, they will show up in basic black with pearls."

La belle Shore, who has spent most of the summer playing tennis, says she won't date a man whose hair is longer than hers. "Especially if we go to the same hairdresser."

On a recent trip to Houston for Apollo 11 recording chores with Herb Heldt, we encountered the sad story of Floyd Tillman, now 54, who resides in nearby Bacliff. Back in 1938, he wrote "It Makes No Difference Now," sol. it to a "pal" for exactly \$300, and watched it climb to No. 1 and sell a million records for another artist. He never got another penny for his efforts.

But Tillman, who recently sang for 35,000 fans and inmates at the Huntsville prison rodeo, learned his lesson. He cuffed "I Love You So Much It Hurts," "Slippin' Around" and "Some Other World" and still receives generous royalties. Even Diana Ross and the Supremes recorded his music.

But he admits "It Makes No Difference Now" still rankles.

Remember pretty Jill Corey, who had a couple of top-selling Columbia platters several years

back? She's living a vastly different life these days in and out of Columbus, Ohio, as the wife of Don Hoak, the scarred old Pittsburgh Pirate infielder who now skips the Columbus baseball team of the International loop.

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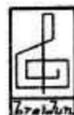
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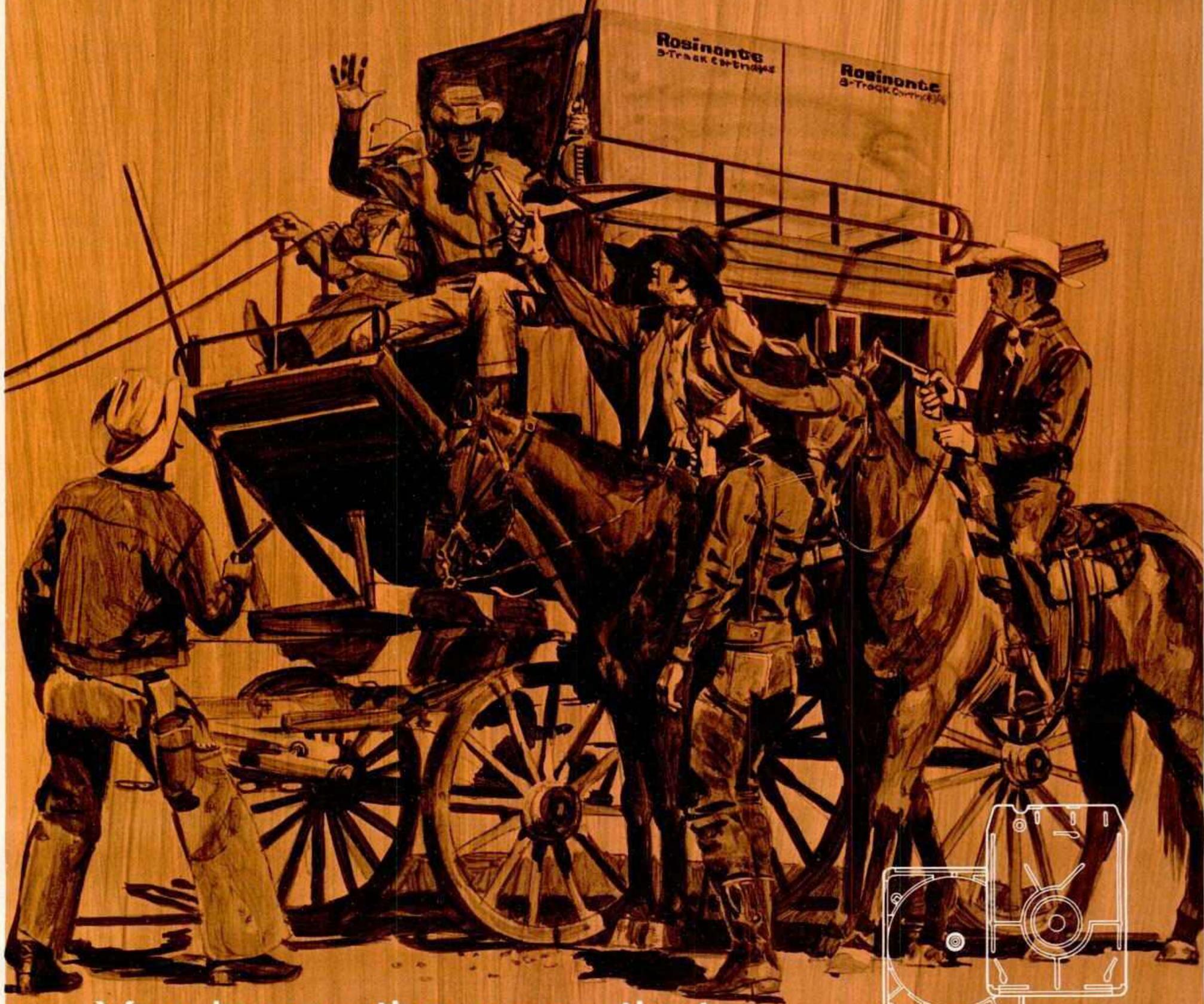


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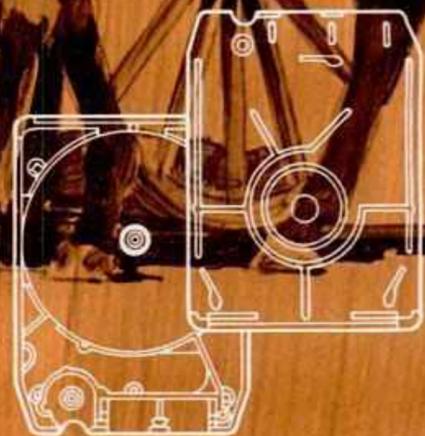
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# Tape CARtridge

## Portable 8-Track Players Establishing Sales Marks

By BRUCE WEBER

LOS ANGELES — Portable 8-track players, introduced about 18 months ago by Lear Jet Stereo and Belair Enterprises, are beginning to establish sales marks amid the wealth of hardware equipment on the market today.

Jim Gall, marketing vice-president at Lear Jet, confirmed the sales growth when he said: "There are no blue skies in the statement that our business in portables is more than three times better so far this year than last year. We are anticipating an eventual four-time growth factor before the year is up."

Ed Mason, Belair president, put it this way: "The portable market is on fire. We had sales of about \$4 million in the year ended March 31, and we expect our sales to jump between

\$15 and \$20 million this fiscal year."

Lear entered the portable field with a full line of 8-track AC-DC portable units priced at retail from \$32.95 up. "Belair also introduced a line of 8-track portable equipment," said Gall, "and I do believe the Belair people will agree with me that the volume of portable sales in units or dollar volume has ballooned beyond our wildest expectations."

More than 40 percent of Lear's total sales volume, said Gall, presently is accounted for by the portable line. "With the expansion of the home line to include features such as AM, FM, FM stereo, record turntables and even 8-track record facilities, equipment has already become a major factor in consumer electronics."

Lear Jet recently introduced four 8-track portable models, including two stereo units, ranging from a low-end \$32.95 unit to a \$99.95 high-end player with AM/FM radio.

Belair this year introduced two stereo cassette portables and three stereo 8-track units to its established five-player stereo 8-track line. The new Belair line includes an 8-track, a two-piece 8-track, an 8-track with AM/FM radio (multiplex), a cassette with AM/FM radio and a cassette player.

The portable equipment market received a boost when major rack jobbers—Transcontinental Music Co. and ABC Records & Tape Sales Corp.—started to merchandise portable hardware in racks across the U.S.

In addition, while 4-track  
*(Continued on page 106)*

## Magnetix, Tape Duplicating Co., Set in Florida

ORLANDO, Fla. — A new magnetic tape duplicating company, designed to produce an estimated 1.6 million home and automotive tape CARtridges annually, has been opened here.

The Magnetix Corp. with an initial investment of more than \$250,000, has the latest and most up-to-date duplicating equipment available. It includes two complete Electro Sound duplicating systems, each with one master duplicator recorder and 10 slaves.

Other facilities include the latest one-inch mastering capabilities using 100 percent ferrite recording heads; and the continuous loop high-speed, no rewinding method which assure efficiency in manufacturing 8 and 4-track cartridges.

Magnetix will work in conjunction with recording companies as well as subcontract for large tape duplicating firms. The company's first year's business turnover is expected to reach the \$4 million mark.

## W-7 Pledges Full-Scale Merchandising Drive

LOS ANGELES — Warner Bros.-7 Arts and Reprise Records was a sleeping giant in the tape industry. It woke up Friday (8) when Joel Friedman, W-7 marketing director, prom-

ised a full-scale merchandising effort in tape.

"Since taking over the manufacture and distribution of our own 8-track tapes," he said, "I confess that we've been rather cautious and have been largely feeling our way."

"Our cautious attitude is at an end. We plan to market tapes as we do records—aggressively," he said.

The company recently took over its own 8-track manufacture and distribution from Ampex, with duplication now being done by Columbia. Ampex continues to duplicate W-7 cassette product.

"Some distributors have been hesitant about getting totally in-

## Realtone Names Sales Agents

NEW YORK—As part of its current expansion and development programs, Realtone Electronics has appointed the Surratt-Hopper Co. as its sales agents in North and South Carolina. Surratt-Hopper will function as personal liaison between top management and the Real-

*(Continued on page 106)*

*(Continued on page 106)*

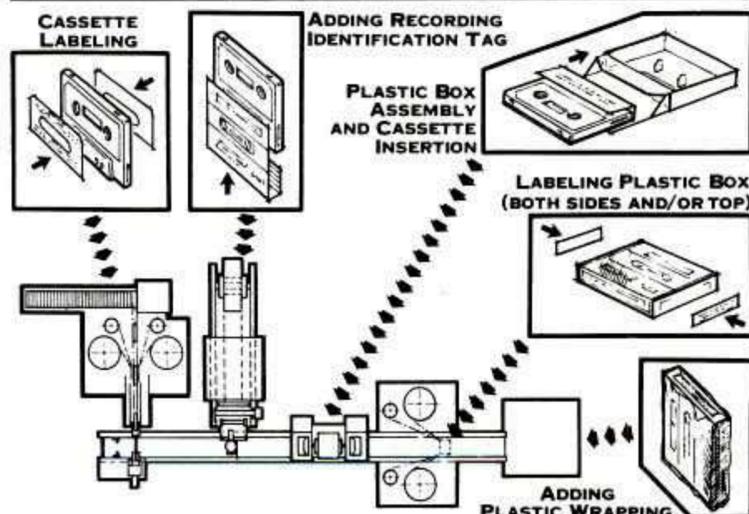
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## LEISURE TIME TIPS

by: Larry Finley

After an absence of three weeks, we are resuming our weekly column. A very special thanks to those of you who took the time and the trouble to write and phone stating that the column was missed.

The big news in the tape industry is the introduction by NAL of the world's first "SPACE-AGE" tape cartridge vending machine at the NARM Tape Convention to be held September 5-7 at the Fairmont Hotel, Dallas, Texas.

NAL will show two vending machines, one being a wall model which holds 250 8-track cartridges and displays 50 titles. The other model is a beautiful floor model holding 260 8-track cartridges and displaying 52 different titles.

These machines are not modified versions of the cigarette machine or paper-back book vending machines but a totally new concept in the vending area. Just a few of the features are a Computer Read-Out Programmer, Total Integrated Circuitry, a Mercury Tamper Alarm System, See-Through Cabinetry, plus many other exclusive and patented features.

The vending machines will be supplied to NAL distributors and rack jobbers on a three year lease arrangement for placement in motor lodges, fast-food outlets, service stations, marinas, truck stops, theatre lobbies, car washes, drive-in theatre concessions, smaller markets and drug outlets, as well as countless other types of locations who are not now able to offer tape cartridges to their customers. This will open an entirely new vista for the music industry.

The first machines produced will offer only the 8-track cartridges, however, the machines can be modified to vend cassettes as well as 8-track cartridges. First deliveries on the vending machines will be made starting in November.

NAL is looking forward to visiting with its distributors and rack jobbers at the NARM Convention in Dallas. If you are a reader of this column and would like to see a demonstration of these machines, they will be shown at a special cocktail party at the Friars Club in New York City shortly after the NARM Convention. An invitation may be secured by writing North American Leisure Corporation at 1776 Broadway, New York, New York 10019.

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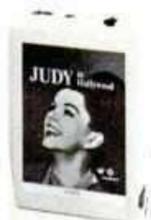
  
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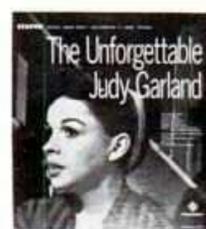
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## Tape CARtridge

### Gulf Pacific Spoken Tapes

LOS ANGELES — Gulf Pacific Industries, an independent record production company, is releasing the first in a series of spoken word educational tapes.

The company recently signed a record-tape production contract with Ampex, which plans to release the spoken word tapes in 4 and 8-track and cassette.

Initial project is "Maternity to Motherhood," a Dr. Spock-type tape discussing the "do's and don'ts" of pregnancy. Also planned in the series are tapes on child development, pre-natal care, foreign language lessons, smoking and cancer and drugs.

Mickey Shapiro, a partner in Gulf Pacific, is thinking of releasing the series on record via

a premium package. He is speaking to the Department of Health, Education and Welfare on releasing the series in poverty areas, and translating the material into four languages—Spanish, French, German and Italian.

*(Continued on page 106)*

### MATE Picks Unit Head

NEW YORK—C. Alan Lindquist, project manager of the Charles Pfizer Research Division, has been appointed chairman of the new Manufacturers Association of Tape and Equipment (MATE) subcommittee on Tape Standards and Measurements.

Lindquist has 12 years of experience in the tape industry, and has worked as vice-president and director of engineering at Greentree Electronics. He will work with engineers from many of the industry's tape suppliers.

"Our first goal will be to tie down physical measurements for the tape," he said. "We will also develop standards for lubricity and bias requirements. Bias requirements vary widely from tape to tape, and we will work closely with hardware manufacturers to come up with most desired standard along with a uniform system of measurement."

The tape subcommittee is one of three engineering groups being set up under MATE's Standards and Measurements committee. Participation is not limited.

*(Continued on page 106)*

### 1st Tape Release By Disneyland

LOS ANGELES — Disneyland's initial tape release—12 titles in cassette and 8-track—has been shipped to distributors.

First tape titles include "Snow White and the Seven Dwarfs," "Mary Poppins," "Jungle Book," "Winnie the Pooh and the Blustery Day," "Bambi," "Pinocchio," "Cinderella," "Peter Pan," "Sleeping Beauty," "Three Little Pigs," "It's a Small World" and "Peter and the Wolf."

Liberty Tape duplicates Disney's line.

Winnie the Pooh mobile hangers have been shipped to distributors and retail outlets to promote Disney tapes.

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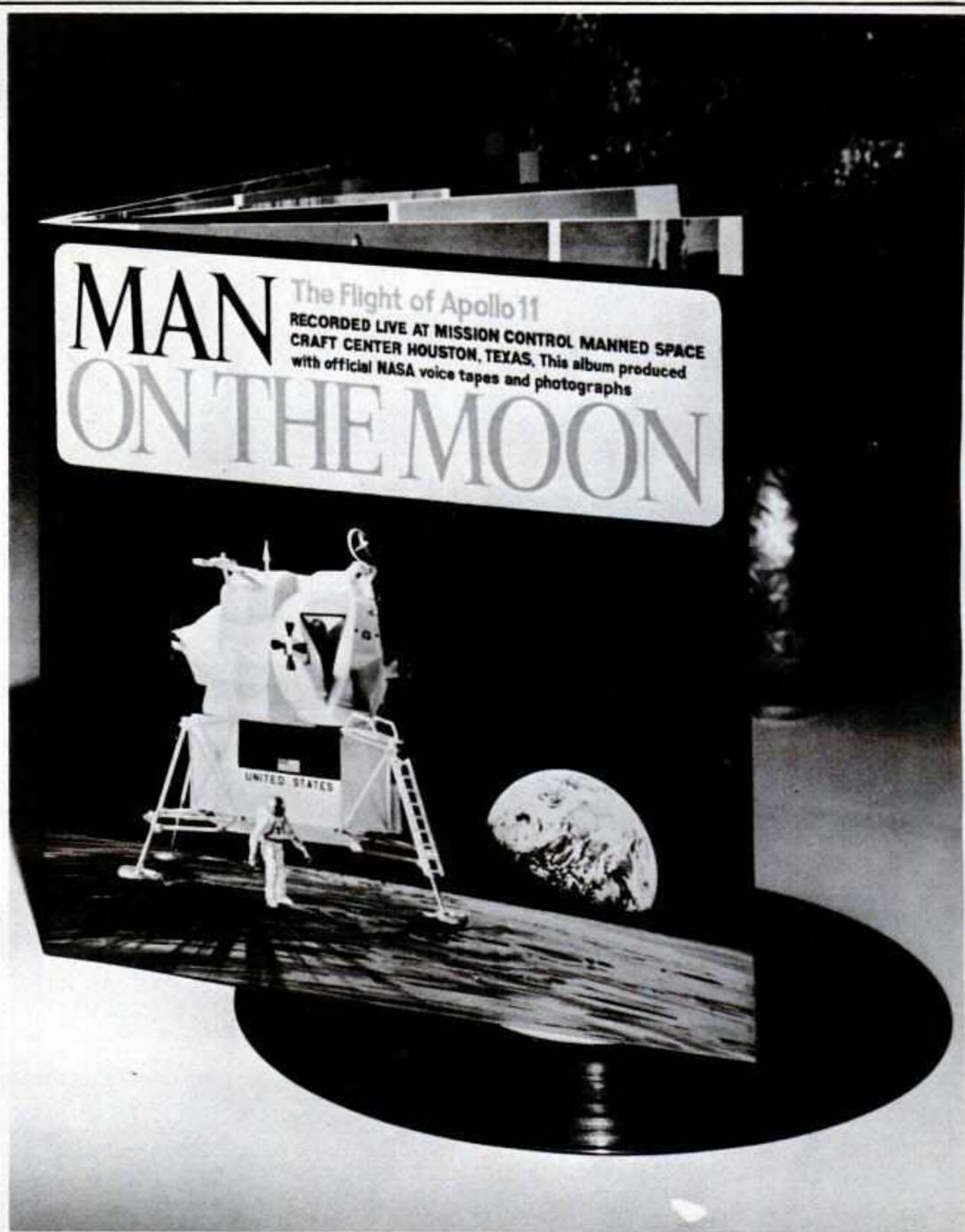
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**GARRY MAC & TRUQUE**—Truqued Up; (8) 8XT 275, (C) 4XT 275  
**DUNE BUGGY**—Bug-In; (8) 8XT 276, (C) 4XT 276  
**T. S. BONNIWELL**—Close; (8) 8XT 277, (C) 4XT 277  
**MERRYWEATHER**—Word of Mouth; (8) 8XT 278, (C) 4XT 278  
**HEDGE & DONNA**—All Friendly Colours; (8) 8XT 279, (C) 4XT 279  
**TARTAGLIA**—Good Morning Star Shine; (8) 8XT 280, (C) 4XT 280  
**DUKE LUMUMBA**—Jungle Funk; (8) 8XT 284, (C) 4XT 284  
**DUNN & McCASHEEN**—Mobius; (8) 8XT 285, (C) 4XT 285  
**JOHNNY & JONIE MOSBY**—Hold Me; (8) 8XT 286, (C) 4XT 286  
**DON RANDI**—Romeo & Juliet; (8) 8XT 287, (C) 4XT 287  
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**THE FOOD**—Forever Is a Dream; (8) 8XT 304, (C) 4XT 304  
**GOUNOD: FAUST**—Highlights, Various Artists; (8) 8XS 35827, (C) 4XS 35827  
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**WYNN STEWART**—Love's Gonna Happen To Me; (C) 4XT 2849  
**SONNY JAMES**—A World of Our Own; (C) 4XT 2884  
**BUCKAROOS**—A Night on the Town; (C) 4XT 2902  
**MERLE HAGGARD**—Bonnie & Clyde; (C) 4XT 2912

## CONVERSA-PHONE

Language Cassettes  
**SPANISH**; (C) CAS 1001  
**FRENCH**; (C) CAS 1004  
**GERMAN**; (C) CAS 1007  
**ITALIAN**; (C) CAS 1010  
**RUSSIAN**; (C) CAS 1013  
**SWEDISH**; (C) CAS 1016  
**PORTUGUESE**; (C) CAS 1019  
**ARABIC**; (C) CAS 1022  
**MODERN GREEK**; (C) CAS 1025  
**JAPANESE**; (C) CAS 1028  
**ENGLISH For English Speaking People**; (C) CAS 2001  
**ENGLISH For French Speaking People**; (C) CAS 2004  
**ENGLISH For German Speaking People**; (C) CAS 2007

## EPIC

**Epic**  
**POCO**—Picking Up the Pieces; (C) N16 10192  
**VIBRATIONS**—Greatest Hits; (C) N16 10182  
**WALTER JACKSON**—Greatest Hits; (C) N16 10180  
**TAMMY WYNETTE**—Stand By Your Man; (C) N16 10178  
**FLEETWOOD MAC**—English Rose; (C) N16 10176  
**VARIOUS ARTISTS**—Epic Country; (C) N16 10168  
**DAVID HOUSTON**—Where Love Used to Live; (C) N16 10162  
**DONOVAN**—Greatest Hits; (C) N16 10154  
**BOBBY VINTON**—I Love How You Love Me; (C) N16 10152  
**Bang, Bang, You're TERRY REID**; (C) N16 10150  
**SLY & THE FAMILY STONE**—Life; (C) N16 10134  
**JEFF BECK**—Truth; (C) N16 10138  
**DONOVAN**—In Concert; (C) N16 10132  
**DAVID HOUSTON**—Already It's Heaven; (C) N16 10126  
**TAMMY WYNETTE**—D-I-V-O-R-C-E; (C) N16 10124

## MUNTZ

**ABC**  
**JAN & LORRAINE**—Gypsy People; (2) ABC A 691

**VARIOUS ARTISTS**—The Solid Gold Hits Vol. 1; (2) ABC A 2271  
**VARIOUS ARTISTS**—The Solid Gold Hits Vol. 2; ABA A 2272  
**VARIOUS ARTISTS**—The Solid Gold Hits Vol. 3; (2) ABC A 2273  
**RAY CHARLES**—Doing His Thing; (2) ABC A 695  
**JERRY SMITH & HIS PIANOS**—Truck Stop; (2) ABC A 692  
**WHITE LIGHTNIN'**—File Under Rock; (2) ABC A 690

**Ashley**  
**LEON & MARGIE**—A Brand New Country; (2) ASH A 3695

**Bell**  
**DALE HAWKINS**—L. A., Memphis & Tyler, Texas; (2) BEL A 6036  
**THE BOX TOPS**—Dimensions; (2) BEL A 6032  
**CRAZY ELEPHANT**; (2) BEL A 6034

**Capitol**  
**AL MARTINO**—Sausalito; (2) 4CL 180  
**MOTION PICTURE SCORE**—True Grit; (2) 4CL 263  
**LAURINDO ALMEIDA**—The Intimate Bach; (2) 4CL 8582  
**SONNY JAMES**—Close-Up Part 1; (2) 4CL 258A  
**SONNY JAMES**—Close-Up Part 2; (2) 4CL 258B  
**MERLE TRAVIS & JOHNNY BOND**—Great Songs of the Delmore Brothers; (2) 4CL 249

(Continued on page 106)

## Tape Happenings

**Belair Enterprises**, Los Angeles, has named **Mountain West Distributing Co.**, Salt Lake City, as its distributor in Utah and surrounding areas. Mountain West will handle the complete Belair 8-track and cassette stereo portable line. . . . **Jim DeHart**, disk jockey at KPUR-AM, Amarillo, Tex., has sent Sen. John Tower a letter requesting the lawmaker look into the "illegal duplicating" and "off-the-air recording" problems of the tape industry. . . . **Packard Bell** has dropped its membership in the Electronic Industries Assn. over the dues structure. Dues in the EIA are based on the volume of sales a manufacturer does up to a ceiling. Dr. Wendell Sell, Packard Bell president, said he wants to have the ceiling "lifted as a step in the right direction because then the larger volume companies would bear a fairer share of the dues burden."

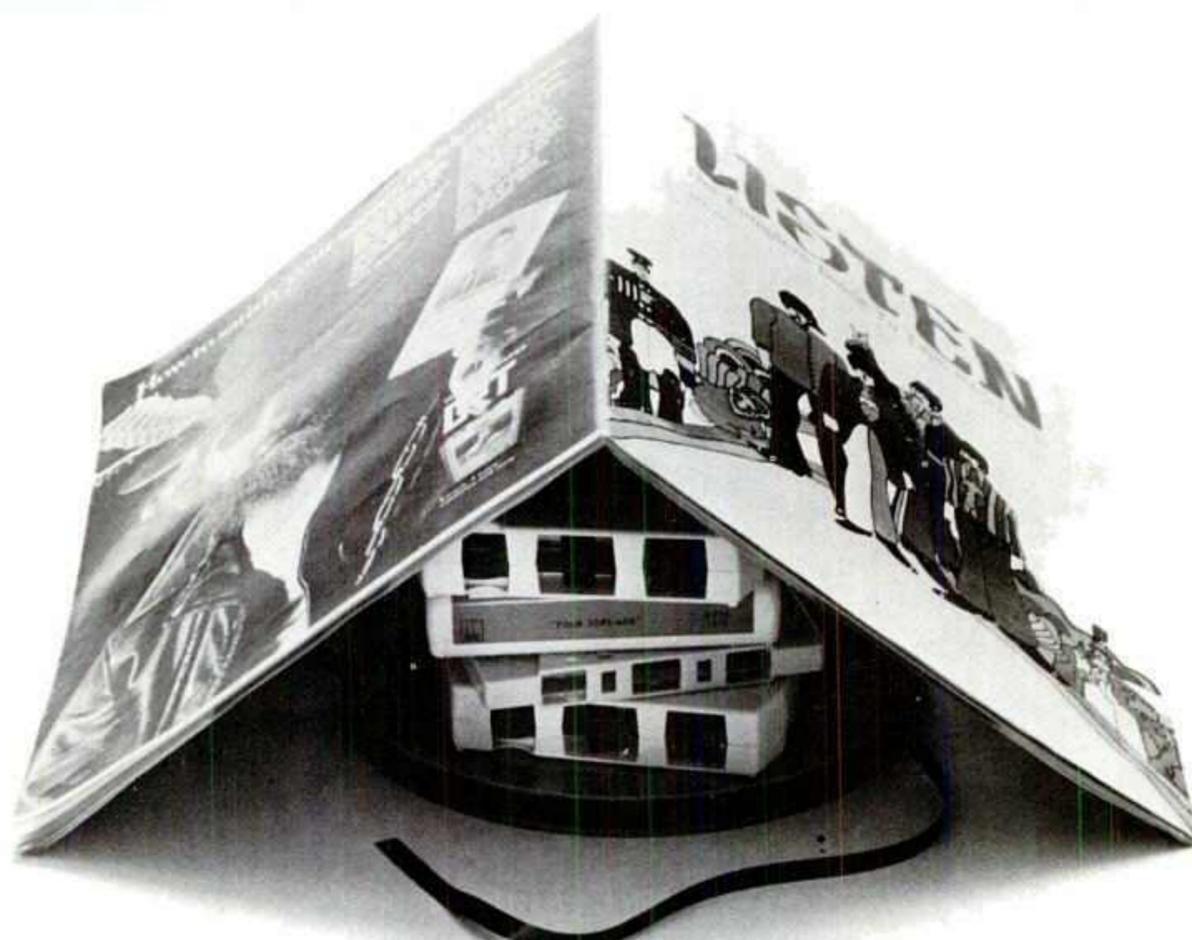
**Crown Industrial Suppliers Co.**, San Francisco, is reducing the retail price on its stereo cassette with radio and phonograph combination (SHC 55) from \$419.90 to \$399.95. . . . **Concord Electronics**, Los Angeles, has named **TriTel Associates, Ltd.**, Ontario, as its Canadian distributor. . . . **New Nippon Electric Co.**, Tokyo, is introducing an open-reel tape recorder (RMT-210) which features an automatic switching device for household and battery power.

## Liberty Testing Stereo in Buses

**SAN FRANCISCO** — Stereo music is being tested on three local buses during a month's promotion co-sponsored by Liberty Stereo-Tape and the municipal bus company.

Tape decks have been installed on the buses with three girls riding along to hand out listener response questionnaires.

The campaign is being promoted on 20 other buses via posters. It marks the first time in this city that bus riders have been given piped-in entertainment.



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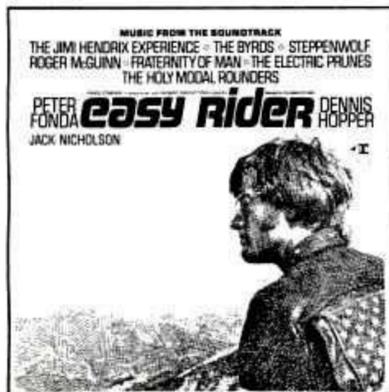
# MUNTZ CART-CHART

## New Release & Hit Index

### COMPATIBLE 4-TRACK CARTRIDGES

Order Inventory Stock No.	Album & Artist
<b>Muntz New 4-Track Release Index</b>	
MNT-A-18098	Canta En Espanol/Volumen 2 - Charles Aznavour
MNT-A-18120	Aznavour! - Charles Aznavour
RGE-A-5319	14 Sucessos Do III Festival Da Musica Popular Brasileira - Various Artists
4CL-185	Paradise Bar And Grill - Mad River
*EKT-A-74049	Four Sail - Love
BEL-A-1100	Apollo 11: Flight To The Moon - Narrated by Walter M. Schirra, Jr.
<b>Muntz New 8-Track Release Index</b>	
BEL-X-1100	Apollo 11: Flight To The Moon - Narrated by Walter M. Schirra, Jr.
BEL-X-6032	Dimensions - The Box Tops
BEL-X-6034	Crazy Elephant
BEL-X-6036	"L.A., Memphis & Tyler, Texas" - Dale Hawkins
DIR-X-1937	Commitment - Bob Darin
HIC-X-148	This Is Sue Thompson Country
<b>Some Current Supersales!</b>	
4CL-2993	The Franco Zeffirelli Production of Romeo & Juliet - Original Soundtrack
EKT-A-75005	Soft Parade - Doors
4RA-2025	Smash Hits - Jimi Hendrix Experience
DNH-A-50058	Suitable For Framing - Three Dog Night
DNH-A-50048	Three Dog Night
4WA-1785	Peter, Paul & Mommy - Peter, Paul & Mary
GOR-A-933	The Temptations Show
DNH-A-50060	Early Steppenwolf - Steppenwolf
GOR-A-939	Cloud Nine - Temptations
4CL-210	Galveston - Glen Campbell
TAM-A-295	Time Out For Smokey Robinson & The Miracles
4CL-184	Brave New World - Steve Miller Band
SOU-A-718	Greatest Hits - Jr. Walker & The All Stars

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## 8-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	BLOOD, SWEAT & TEARS Columbia	13
2	3	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	13
3	2	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	13
4	4	HAIR Original Cast, RCA Victor	13
5	6	JOHNNY CASH AT SAN QUENTIN Columbia	3
6	11	AGE OF AQUARIUS Fifth Dimension, Soul City	9
7	7	TOM JONES LIVE Parrot	9
8	8	3 DOG NIGHT Dunhill	13
9	9	LED ZEPPELIN Atlantic	13
10	10	BEST OF CREAM Atco	3
11	14	GREATEST HITS Donovan, Epic	13
12	19	NASHVILLE SKYLINE Bob Dylan, Columbia	12
13	13	ASSOCIATION'S GREATEST HITS Warner Bros.-Seven Arts	12
14	5	JOHNNY CASH AT FOLSOM PRISON Columbia	13
15	16	WARM SHADE OF IVORY Henry Mancini, RCA Victor	5
16	12	CLOUD NINE Temptations, Gordy	13
17	18	ARETHA'S GOLD Aretha Franklin, Atlantic	3
18	17	SUITABLE FOR FRAMING 3 Dog Night, Dunhill	3
19	—	TOUCH OF GOLD Johnny Rivers, Imperial	1
20	20	ROMEO & JULIET Soundtrack, Capitol	8

## CASSETTE

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	2	AGE OF AQUARIUS Fifth Dimension, Soul City	9
2	5	GALVESTON Glen Campbell, Capitol	13
3	4	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	13
4	1	ROMEO & JULIET Soundtrack, Capitol	8
5	3	WICHITA LINEMAN Glen Campbell, Capitol	13
6	9	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	13
7	7	THIS IS TOM JONES Parrot	4
8	8	TOUCH OF GOLD Johnny Rivers, Imperial	5
9	11	HAWAII FIVE-O Ventures, Liberty	11
10	6	ASSOCIATION'S GREATEST HITS Warner Bros.-Seven Arts	13
11	—	3 DOG NIGHT Dunhill	1
12	—	BEST OF THE CREAM Atco	1
13	13	GENTLE ON MY MIND Glen Campbell, Capitol	10
14	10	BEATLES Apple	13
15	14	SUITABLE FOR FRAMING 3 Dog Night, Dunhill	3

## 4-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	2	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	13
2	1	BLOOD, SWEAT & TEARS Columbia	11
3	3	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	13
4	5	3 DOG NIGHT Dunhill	12
5	—	AGE OF AQUARIUS 5th Dimension, Soul City	6
6	4	NASHVILLE SKYLINE Bob Dylan, Columbia	11
7	9	JOHNNY CASH AT SAN QUENTIN Columbia	2
8	6	SUITABLE FOR FRAMING 3 Dog Night, Dunhill	3
9	7	JOHNNY CASH AT FOLSOM PRISON Columbia	4
10	8	TOUCH OF GOLD Johnny Rivers, Imperial	2

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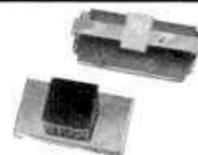
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# The Complete Report

## Third Annual Billboard Publications

# TAPE CARTRIDGE FORUM

Mark Hopkins Hotel, San Francisco, August 3-6, 1969

### KEYNOTE SESSION

## The Future of the Industry—How Can It Best Reach Its Growth Potential

Chairman: Mort L. Nasatir, publisher, Billboard Magazine. Speakers: Edward P. Reavey, vice-president and general manager, Motorola, Inc.; William E. Goetze, chairman and chief executive officer, Music West; S. Harvey Laner, president, RECCO, Inc.

## Marketing Name of the Game

Merchandising is the largest single problem in the cartridge field, according to S. Harvey Laner, president of the Kansas City, Mo., based Recco, Inc., which operates leased departments in 26 states. Locking up tapes has hurt sales, but how can the public's appetite for tapes be satisfied if "he's must stand in line to finally be waited on by a musically unknowledgeable clerk, who first must unlock his showcase to show his wares?" Laner asked.

Laner spoke of a number of half-empty stores, in which tapes are locked in showcases with a sign telling any wandering customer to "ring bell for clerk to purchase tape." "If you were the consumer," Laner asked, "would you ring?"

Laner acknowledges that security is a deterrent to sales. "But in rebuttal to all the manufacturers and all wholesalers

who preach throwing caution to the wind by saying 'Don't lock up the product and display,' don't be misled by his statistics. If you do all he suggests—as we have done—you will lose your shirt."

### Began as Browser

Recco initially began a browsing program, Laner said, and as security was tightened, shrinkage diminished, but so did sales. So Recco developed its box holder which fits into a browser bin and because of its 12-inch by 4-inch by 1-inch size, discourages pilferage. "Sales have increased 300 percent, up to as high as 35 percent of LP volume. Theft is about the same, but percentage-wise is down to about 4 percent.

"I believe the manufacturer must accept his responsibility to deliver to the retailer a product which can be displayed, promoted and be available for self-

service sale. Laner foresaw added problems at the retail level as cassette sales increased because of the physical size of the case. "If the small size of the 8-track has been a problem, imagine the retailer's fix with the pilferage-enticing reduction in size of the cassette."

Laner urged all retailers attending to "arouse the procrastinating manufacturers of cartridge tape to deliver a product that allows the freedom of sales merchandising expressions." Laner predicted that within five years cartridge sales will exceed 50 percent of album sales. "Within the same period," he continued, "depending on the manufacturers' ingenuity to satisfy the merchandising problem for retailers, and to price cartridges attractively, total sales of cartridges will exceed present-day album sales figures."



RESPONDING TO a question on the future of the tape industry are, from left, Edward P. Reavey, William E. Goetze and S. Harvey Laner. The three discussed the future of the industry during the opening session of the Tape Cartridge Forum.

Recco's annual sales, Laner said in his introductory remarks, were \$11 million from records, tapes and accessories sold in about 90 locations in 26 states. The company also operates stores in shopping centers.

When the audience began asking about preticketing of tapes, Laner said his firm handles this responsibility. "The manufacturers' symbols and ours are not the same. I feel it is the function

of the retailer to ticket, but the manufacturer could be involved more in some way."

When people began asking about the cost of the tapes and the profit margin percentages, Laner remarked that he did not believe price was a factor in the sale of the music to the public. Additional profits will be obtained from increased selling of the players as an adjunct to selling the music.

## View From the Wholesaler

Manufacturers should get product out faster and in greater quantities. Retailers should stock tapes in depth and wholesalers should buy, handle, merchandise and account for all product in a business-like fashion.

If these things are done properly, the growth of the cartridge business will be phenomenal, said William E. Goetze, chairman and chief executive officer of Music West, a new West Coast tape wholesaler. In offering the wholesaler's view of the cartridge industry, Goetze used his experience as a radio broadcasting executive to install a light, breezy style of presentation.

He said that manufacturers should become more concerned with bulk packaging. "If we received our cartridges in standard size packages we would handle them better and faster, move more goods and save money in the process." Goetze

suggested that big bold label identifications be affixed to the outside of the shipping boxes for easier recognition at the warehouse. This comment produced a humorous exchange during the question and answer period in which a registrant from Sweden said that that wouldn't be too good an idea in his country. Thieves in Stockholm are specializing in "Sinatra, the Ventures and the Beatles," the executive from Imperon AB reported.

### Product Packaging

Goetze also touched on product packaging, emphasizing that "wholesalers and retailers are not in the packaging business. I happen to believe that this is your responsibility and I hope you will keep it," he told the manufacturers. "But I also hope that you will study the needs of packaging and apply your genius to it. If indeed our product needs a blister pack or a

hanging loop, or whatever, you do it."

Manufacturers should also do more to study display techniques of all forms. For the retailer, Goetze suggested that in addition to stocking tapes in depth, store owners "should not shrivel up on the pilferage problem. . . . It's the healthiest unhealthy sign that people want our merchandise." Goetze said there were techniques which can keep pilferage in "very narrow limits and this subject should not be the great concern that I fear it still is."

In talking about his own fraternity of wholesaler, Goetze offered the concept by which his own company operates. Solid business techniques are the key to running a distributorship. "We must have adequate capital to maintain inventories; we must pay our bills on time; we must receive an adequate return on investment." There are

four cornerstones which must be solidified: buy right, handle product flow right (create incentives for people handling product); merchandise properly ("promote, promote, promote"; get hot product out fast and pull it back when it gets cold), and keep correct accounting records of all materials."

Music West, Goetze pointed out, does not have a sales manager—it has a marketing manager. "We do not have salesmen, we have merchandisers. We do not have inventory clerks, we have inventory control representatives."

Instrument manufacturers must "expand their efforts and excite the public even further to purchasing a tape player." Goetze predicted that wholesalers will be selling video tape cartridges in the future. The business and educational fields are two areas which portend great potential as new avenues for cartridge sales, he continued.

Goetze allied the human element to problems of the grow-

ing tape industry. "If you're not part of the solution, you're part of the problem . . . if you're not doing your utmost to move it, you're part of the delay."

### Sellers Ahead

Goetze felt that the sellers of cartridges are ahead of the manufacturers of the players in areas of enthusiasm and imagination. "Our first and foremost requirement today is that the instrument manufacturers of this country show the same enthusiasm, imagination and belief in the product that we do. Many very large instrument manufacturers have given us far too little, too late. And they have not fully corrected the situation yet."

Asked to comment on the role of the one-stop in tape, Goetze said they would remain a key selling agent for small retailers as long as there were small shops in business.

Sasch Rubinstein of Green-tree offered a comment that too much price cutting was cutting into profits.

## Dream . . . Create . . . Motivate

Tape companies should think broadly about what their roles are in the industry, while striking out into new businesses. "Dream, create, motivate, stretch into the seventies," urged Edward Reavey, vice-president and general manager of Motorola's consumer products division.

"Span the gap between science and self and grasp these opportunities that await you," Reavey said, in discussing the future of the tape industry from a manufacturer's standpoint.

The executive stressed the need for each company to fully understand its own business, maintain a flexible attitude and

use "observation research" to keep abreast of market conditions.

"Understand change and resist sameness," Reavey said, adding—"and most importantly, implement human energy." Reavey suggested that the tape equipment side of the business would "never fully achieve its

full potential in the 1970's unless the managers of the industry really understand the business they are in."

Reavey felt that the products of science are only useful when they are controlled by man. "The problem facing us is that we be confused by the complex possibilities created by new scientific discoveries? Obviously, we must organize ourselves to see the broad potential of new products and new applica-

tions for these products."

In all instances, the manufacturer should define the business he is in, Reavey asserted over again. Motorola's own growth, according to the speaker, is a result of internal movement resulting in the creation of six major divisions in the electronics field. Three-fourths of the company's growth has occurred in the past 10 years.

Reavey suggested that companies' own individual growths

would depend on how well they understood and defined their businesses.

## Portable Equipment

Portable equipment will ensure opportunities for expansion, Reavey said, with players becoming as common as portable radios. The executive reached out to touch on the ancillary field of education as a promising market for tapes. Entire encyclopedias will be recorded and available for ready reference.

Reavey said that, in addition to being in the entertainment business, they were also in the

education and appliance fields. He theorized that a housewife could easily record the choice menus of her favorite radio chef.

Or a child could record an important phone message intended for an absent member of the family. Reavey spun other images of things to come: stock market evaluations and a host of do-it-yourself projects all on tape.

"All it takes is your human decision and action to break the restriction of a label that someone hung on your kind of business," Reavey spoke of the

technique he uses called "Observation research" which involves becoming sensitive to market conditions and needs. "Speaking of observation research," Reavey continued, "how much attention have you given the largest untapped market for recorders—the female?" Women show up at a low level in all product use studies. "Have we made the product unattractive? Too complicated? How do we make tapes and tape equipment fit into the female's life style?"

## Must Change

Reavey suggested that com-

panies must change their attitude with the times, while also enlarging their thinking. Reavey used as an example Motorola's success with modular or plug-in circuit boards for color TV sets. "We observed and responded to a consumer need." We thought we were in the home entertainment business, but now we are working with CBS and will make their electronic video recording equipment instrument. This will put us into the educational market, not only in schools, but in a few years we will be marketing models for the home." The company is now in the

home electronic business, he concluded.

Asked about the marketing of EVR cartridges, Reavey stressed the home educational market, noting: "We think most people will pay for education."

When queried about the propensity of cartridge players in the U.S., the executive said the industry was too involved in sameness, calling it a "cancerous growth of sameness. I don't think you should let it happen." The ultimate end result would be that cartridge players, like small radios, would become lost leaders in stores.

## SESSION 2:

# Resolving the Packaging Dilemma

Frederick H. Rice, national merchandising development manager, Capitol Records Distribution Corp.

## Positive Steps on Packaging

Frederick H. Rice, national merchandising and display devices manager, Capitol Records Distributing Corp., revealed during his seminar on "Resolving the Packaging Dilemma" that both RIAA (Record Industry Association of America) and NARM (National Association of Rack Merchandisers) are making positive steps to resolve the problem.

"At a recent meeting of the RIAA," Rice said, "it was recommended and approved that if any other package is adopted for the 4-track, 8-track and cassette, they should have a width not greater than 4 1-8 inches and 12 inches high and thickness to be not greater than 1 inch for cartridges and 3/4 inch

for cassettes." This decision, he added, will standardize the general shape of an outer package and strangely enough meets most of the specifications of the outer packages that are currently on the market.

Rice also mentioned that NARM will conduct a tape convention soon and various manufacturers of packaging materials have been asked to supply versions of an outer package that will meet the needs of the rack jobber.

Rice then showed a couple of ideas that may be tomorrow's merchandising aids for cartridges and cassettes.

(1) The Tape Place, the complete tape department — new releases and best sellers for

record stores, service stations, photo shops, anyplace, for wall or floor unit, full display, pilfer-proof, heavy inventory and people-proof. (2) The browsapak, a pilfer-proof plastic outer package that locks either cartridges or cassettes in a clear plastic reusable package. (3) The picture pak, individual graphic outer packages carrying full graphics, liner notes, backbone copy, everything to sell and merchandise the product.

Rice concluded that tape packaging will change, it will be a continuous change and a faster change.

Rice concluded, "When tape players get the reversible feature, negating the turning over of the cassette, you can bet we'll be in an all new ballgame!"



TRYING TO RESOLVE the packaging dilemma is Fred H. Rice, Capitol's national merchandising development manager.

# TAPE FORUM RECEPTION



RECORD COMPANY executives Bob Elliott, left, A&M Records tape director, and Hal Rothberg, merchandising manager for special markets at Capitol Records, discuss pre-recorded tape sales.



LEAR JET distributor Phil Costanzo outlines Lear's player line to Alvin Winokur, president of The Tape Place, a retail outlet.



EXCHANGING NOTES are Lou Perlin, president of LSM Music, and Jack Cummings, marketing vice-president at Monarch Electronics.



AL BARSIMANTO, Crown Supplies, listens as Raul Romero (right) of National Sound, Mexico, explains the international market.



ENJOYING THE FORUM are Wally Peters, director of Paramount Records tape division, and Earl Muntz, right, president of Muntz Stereo-Pak.



EXCHANGING IDEAS are, from left, John Doyle, Craig marketing director, Warren Gray, president of American Tape Duplicators, and Mort Nasatir, Billboard publisher.



JACK LOETZ, center, Decca Records' administrative vice-president, and Leonard Feist, left, executive vice-president of National Music Publishers Association, talk to bandleader Stan Kenton at Billboard's cocktail reception.

SESSION 3:

**New Opportunities for Sales With Electronic Video Recording (EVR)**

Chairman: Lee Zhitto, associate publisher and editor in chief, Billboard Magazine. Speakers: John W. Mort, director, CBS Electronic Video Recording/Division of Columbia Broadcasting System, Inc.

**EVR: New Industry Force**

Although EVR (Electronic Video Recording) won't be ready for the entertainment market for at least another three years, the first demonstration of the process to the tape industry at Billboard's Third Tape Cartridge Forum gave the registrants an exciting look into the future. The demonstration, presented by John W. Mort, director of Western Regional Sales for CBS Electronic Video Recording, clearly indicated the potential of EVR as a home entertainment factor.

Mort explained that the marketing of EVR units, which

were manufactured by Motorola, as an exclusive licensee, would begin next year for the industrial and education fields. The sets will be priced at \$795, but as soon as it goes into mass marketing, Mort anticipated that the price will go down to \$300. Initial shipments, he said, would begin in July 1970 and that orders for the units and the cartridges were already backlogged. Mort anticipated that there would be 100,000 players in the market during the first year.

**Processing Plant**

It was explained that CBS

would serve as a processing plant for the EVR cartridge and not as a programmer or producer. The processing would be done from 16mm and 35mm film and video tape on order. There are 50 minutes of programming on the cartridge, which now runs only in black and white film, and the programming time for color, which will be introduced at a later date, will be 25 minutes.

The copyright liability on the material, Mort mentioned, would be the responsibility of the people who came to CBS for EVR processing.

Mort also noted that EVR has a direct audio output and that its sound was of broadcast quality.

The processing, he explained, would be done at four regional plants and that the processing cost would be two-thirds of black and white film.

In answering a question of the relative values of EVR to VTR (Video Tape Recording), Mort said, "EVR was simpler to operate and cheaper to process."

Even though many of the registrants indicated that EVR was too new and that the demonstration of the process too dramatic for a clear picture of its potential, the consensus was that a new industry force was on the horizon.



CBS DEMONSTRATES its Electronic Video Recorder (EVR) to the industry, with John W. Mort, Western regional sales director, explaining the system.

SESSION 4:

**The Value of Tape Clubs in Expanding Tape Sales**

Chairman: Joseph De Franco, president, Stereo Tape Club of America. Speakers: Cornelius F. Keating, president, CBS Direct Marketing Service/Division of Columbia Broadcasting System, Inc.; Lou Perlin, president, LSM Music.

**On Starting Club**

Starting a local club is a relatively simple process, reported Lou Perlin, whose LSM Tape Centers in Southern California have signed up 8,000 members over 23 months.

Perlin's company operates two retail stores in the San Fernando Valley, with two additional outlets being built. The tape club operates through these tape center stores. Perlin calls his operation a key club. A member joins by buying three tapes at full retail (within 90 days) and then he is subject to a number of promotional

offerings, including discounted tickets to local events.

Members of the key club receive advance information on sales and new product releases. They may offer any item for sale in the club's bulletin.

"It's relatively simple to start a local club; you can simply pull names from a phone book," Perlin said. Perlin's key club members are the "foundation" of his business, he said. His sales are primarily to adults, with classical repertoire often selling more than Beatle-type

material. Perlin's stores, which are the inventory centers for the club, stock 7,000 titles.

The small tape club cannot compete with the national clubs which offer free players and tapes, Perlin asserted. The national clubs, by offering free merchandise, are establishing the selling price of tape, Perlin feels. "If the national clubs would emphasize sales instead of discount, we'd all benefit."

The problem, as he sees it, is that people read about free merchandise and come to expect it when they hear about a local club. "People assume that if they buy six tapes they will get a free player." This confu-



THE VALUE of tape clubs in expanding tape sales was outlined by Neal F. Keating, president of CBS direct marketing services, and Lou Perlin, president of LSM Music. Joe De Franco, president of Stereo Tape Club of America, chaired the session.

sion is quite prevalent among teens.

Perlin attempts to offer a catalog to his club members. He is presently preparing to handle the Southern California region

as the distributor for the Quatron player which stacks cartridges in a circular fashion.

His master mailing list is handled by a local computer firm.

**Incentive Pays Off**

By offering a \$19.95 8-track tape deck as an incentive to join the Columbia Stereo Tape Club, the company feels it has been a strong stimulus to sales of tape product throughout the industry.

In offering reasons for Columbia's belief that it has helped broaden the tape market through its club, Neal Keating, president of CBS Direct Marketing Services, called the "distribution of thousands of decks a strong stimulus to sales in all areas." Questioned later about how many decks had been sold, the executive answered upwards of 50,000.

Tape club sales are an "incremental, separate, distinct market," Keating noted. Yet the millions of dollars in advertising tape to lure new club members "shout the acceptability of tape, the attractiveness of tape, the importance of tape, the immediacy of tape," and all these features are great bonuses in promoting the tape industry.

The exposure of all this advertising will motivate people to get on the tape bandwagon through non-club channels. Keating said the reason CBS decided to offer the Japanese-made deck was that when the club was formed one year

ago, the company felt the in-home market "was but meagerly supplied with equipment and that the appeal of a traditional club might be limited."

In offering other "contributions of a national tape club," Keating mentioned expanded sales horizons for the creative people (artists, manufacturers and producers), and the creation of a customer who when leaving a club continues to buy tapes regularly.

**Multiplier**

Keating used the term "multiplier effect" to describe the national clubs. "These clubs . . . by force of circumstance, activities and efforts, benefit all." The clubs which advertise in amounts that could never be

justified on an institutional basis, develop an impact which is felt throughout the industry, the executive said. "Their ads and direct mail promotions, create an awareness of tape, an interest in tape and an excitement in tape that spreads throughout the industry. It is advertising and promotion which contributes to the growth of the industry. One should view it as a multimillion dollar ad budget paid for by the clubs but benefiting all." This is the same kind of situation which, Keating said, developed between the Columbia Record Club and the record industry.

In breaking down club membership, Keating called the women's area and teen fields dis-

appointing. "Membership turnover is a disappointing factor," he acknowledged, adding that cartridges seemed to appeal more to men.

In discussing memberships breakdowns, Joseph De Franco, chairman of the session and president of the Stereo Tape Club of America, commented that women seem to become confused by the terminology of tape. Keating said that women's participation was "surprisingly disappointing." Traditionally club business has been 50-50. Teen-agers don't seem to be interested in the club business, Keating continued. The primary market seems to be the more affluent, middle aged bracket.

SESSION 5:

**Pinpointing the Tape and Equipment Market**

Chairman: Oscar Kusisto, vice-president and general manager, Motorola, Inc. Speakers: Andrew Csida, general manager, Special Projects Division, Billboard Magazine; James R. Gall, vice-president, Marketing, Lear Jet Stereo, Inc.

**Billion \$ Mart Seen by 1974**

James R. Gall, marketing vice-president of Lear Jet Stereo, predicted that the tape and equipment market would hit the billion-dollar market in a

period of four years. This growth, said Gall, is even faster than the first four years' growth of television.

Gall's estimate was based on

figures of the tape and equipment market's past performance which Lear Jet compiled on request from Columbia Records. In summing up his topic "Fore-

casting Equipment Sales — Portable, Home, Automotive," Gall broke it down to \$350 million for playback equipment, \$350 million for cassettes and reel-to-reel, and the rest of the billion-dollar sales coming from the cartridge dollar sales

volume. "It is easy to understand," said Gall, "why we, at Lear Jet Stereo, have made the decision to invest another million in two additional manufacturing plants, located at Tucson and Nogales, Ariz., and Sonora, Mexico

These plants should be in production by the turn of the year."

In elaborating on the survey, Gall noted that there were 31,901 more 8-track automotive units exported than all cassettes during the first quarter of this year. "These figures," he explained, "do not include 8-track portables or 8-track home units." He added that Lear Jet alone, during this period, imported over 25,000 portable and home units.

Gall also pointed out the first quarter figures, "which historically reflects the lowest sales quarter of the year in the industry. By simple multiplication, this would mean 2,437,472 automotive units. Add to these figures the imports of all manufacturers — another 500,000 units composed of 8-track portables, 8-track home units—and add another 500,000 units of domestic products of Lear Jet, Motorola and Delco for the automotive OEM and aftermarket, and you arrive at a total figure of

over 3,500,000 units, on the side for 1969 calendar year."

**Survey Results**

Some of the results of Lear Jet's survey showed: 48 percent of the home unit owners also owned an automotive unit; 25 percent of the people purchased both units at the same time; 16 percent purchased an auto unit first; 7 percent purchased a home unit first; 89 percent of the units were bought by the consumer and 11 percent were received as gifts; 49 percent of the owners purchased because of recommendation by others; 27 percent bought their home units because they saw store displays, and 22 percent purchased from advertisements.

The survey, said Gall, clearly indicated that 8-track will continue to grow at a very rapid pace.

In the question and answer period that followed, Oscar Kusisto, vice-president and general manager of Motorola's Automotive Products Division, said

that he didn't believe cassettes would replace 8-track in cars, and that the automotive industry was already committed to factory-installed 8-track units for the next two years.

He also said that no particular configuration would win out, and that there would be markets for both systems.

In answering a query as to relationship of sales of the pre-recorded tape to blank tape, Andrew Csida, Billboard, said that current figures showed 40 percent prerecorded tape sales to 60 percent blank tape sales and that within three years the relationship would switch to 70 percent for prerecorded tape sales to 30 percent for blank tape sales.

Gall also said that a survey of the tape player market showed that cars accounted for 40 percent, that 45 percent was portable, and that 15 percent was in the home. "A big climb," he said, "is expected in the portable and home field."

## Data a Guide to Decisions

Andrew Csida, general manager of Billboard's Special Projects Division, said the information compiled for his topic, "The Consumer—Who Is He? What Does He Buy? Where Does He Buy It?" can and should have a close application to the industry's own marketing strategy, advertising, promotion planning and general outlook. He said that it should help to guide decisions on how, and where and on whom to focus your money and your effort.

Csida added that the information should bring more business at less cost by "channeling your thinking and your action in the most protective areas and it should do this whether you're a retailer, a wholesaler, a record or equipment manufacturer, a parts or accessories supplier, or a supplier of any of the raw ingredients or presses that go into the merchandising of tape." (Ed. note: A major portion of Csida's talk is based on very recent research conducted among

5,000 families in a portable U.S. sample of households. This is the first phase of a two-stage major survey of tape and equipment owners to be completed this fall for resale to the industry. The data presented is of a preliminary nature and is therefore incomplete and tentative and is not the final statement or definition of the market.)

The graphs that Csida used in his analysis of the industry follow along side.



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# THE TAPE CARTRIDGE INDUSTRY

## \$1.4 BILLION IN 1970

YEAR	TAPE	EQUIP.	TOTAL
1968	\$225	\$367.5	\$ 592.5
1969	401	549	950
1970	694	719	1413

(in millions)

## EQUIPMENT OWNERSHIP BY AGE

AGE GROUP	8-TRACK	4-TRACK	CASSETTE	AGE GROUP	U.S. POPULATION % OF POP.
Under 20	16%	36%	32%	Under 12	23.9%
20-29	43%	47%	27%	12-34	34.7%
30-39	31%	14%	22%	35-49	17.7%
Over 40	5%	3%	19%	Over 50	23.7%

## EQUIPMENT OWNERSHIP BY SEX

	8-TRACK	4-TRACK	CASSETTE		U.S. POPULATION % OF POP.
Male	79%	75%	62%	Male	49%
Female	21%	25%	38%	Female	51%

## EQUIPMENT OWNERSHIP BY MARKET SIZE

	8-TRACK	4-TRACK	4/8 COMPATIBLE	CASSETTE	U.S. % OF POP. BY MKT. SIZE	
1 Mil and Over	37%	43%	34%	44%	9.4%	Over 1 Mil.
500,000-999,999	9%	11%	8%	12%	7.0%	500,000-999,999
250,000-499,999	8%	8%	13%	12%	4.5%	250,000-499,999
50,000-249,000	10%	4%	8%	7%	10.2%	80,000-249,999
Other Urban	16%	19%	23%	15%	55.1%	Other Urban
Rural	20%	15%	14%	10%	13.8%	Rural

## EQUIPMENT OWNERSHIP BY MAJOR GEOGRAPHIC REGIONS

REGION	8-TRACK	4-TRACK	CASSETTES	U.S. HOUSEHOLDS
WEST	19%	69%	23%	18%
NORTH CENTRAL	27%	7%	26%	28%
SOUTH	31%	19%	26%	29%
NORTHEAST	22%	5%	25%	25%

## EQUIPMENT OWNERSHIP BY INCOME LEVEL

INCOME	8-TRACK	4-TRACK	4/8 COMP.	CASSETTE PL. PL/REC	U.S. % OF H'OLDS	INCOME
Under \$5,000	36%	18%	22%	21% 19%	32%	Under \$ 5,000
\$5,000 to 8,999	24%	28%	36%	23% 30%	25%	\$ 5,000 to 7,999
\$9,000 to 11,999	11%	25%	11%	12% 21%	15%	\$ 8,000 to 9,999
\$12,000 to 14,999	13%	14%	9%	16% 12%	17%	\$10,000 to 15,000
\$15,000 & over	16%	15%	22%	28% 18%	11%	\$15,000 & over

## EQUIPMENT HOME VS. CAR-INSTALLED VS. PORTABLE

	8-TRACK	4-TRACK	4/8 COMP.	CASSETTE	POTENTIAL
HOME	29%	23%	23%	19%*	90-100 Million Autos
AUTO	68%	73%	68%	6%	61 Million U.S. Households
PORTABLE	3%	4%	9%	75%	

\*Systems/Decks

AUGUST 23, 1969, BILLBOARD

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SESSION 6:

Advertising Approaches to Develop Consumer Traffic

Chairman: Gerald C. Katcher, president, J. J. Paulson Assoc. Inc. Speakers: James W. Johnson, advertising and sales promotion manager, Ampex Stereo Tapes; Frank E. O'Toole, retail sales manager, Los Angeles Times.

How to Get Most From Spots

"Radio," according to James Johnson, advertising and sales promotion manager of Ampex Stereo Tapes, "offers unique capabilities to reach and influence any population segment it serves." And to prove its faith in radio advertising, Ampex has budgeted 50 percent of its stereo tape ad monies for radio.

"Immediacy and personality," Johnson said, are radio's "special attributes. Radio can obtain information, entertainment or advertising one minute and

make it available to its audience literally within seconds."

Radio also develops a "personality through programming" with each style—rock, classical, middle of the road, news and sports or talk—generating its own audience which is readily identifiable for advertisers to direct their messages toward. "Thus, an advertiser has a very broad potential market, even within specific radio personality station groups," Johnson said.

Speaking on "When Is Broadcasting Effective?", Johnson answered: "When sales and profits go up." Johnson offered several guidelines to make radio advertising more effective.

1. Before you spend one single dollar on time, make sure you have a basic advertising concept that will influence prospective customers to buy your product. It may cost some money to pre-test your approach and concept, but in reality it's great insurance

against wasted effort and dollars.

2. Make damn sure the execution of your commercials project the concepts clearly, interestingly and memorably.

3. Make sure your product can be easily purchased everywhere within the reach of the commercials. Remember, once you've influenced someone to buy, and they go to their favorite store and can't find your product, someone has a big, big problem, like dollars being thrown out the window. And worse yet, a disgruntled, unhappy customer.

4. Whether you're a marketer, distributor or retailer it is essential that you inform everyone concerned as to schedules, times, dates and what's on the air.

5. We're faced with a hot item today and that very same item being cold as an iceberg tomorrow. We've got to stay aware of what's happening on a day-to-day basis and, unfortunately, long-range planning has to be loose enough for immediate action and reaction. Change is essential, so be ready for it."

Johnson further emphasized radio's importance is "selling sound through sound."

Importance of Retail Advertising

Encouraging tape and tape equipment retailers to devote more time and energy to the development of a solid advertising program, Frank E. O'Toole, sales manager of Retail Advertising for the Los Angeles Times, repeatedly emphasized the need for in-depth planning of print advertising.

Citing the retail advertising effectiveness of Roos Atkins, a San Francisco men's wear retailer, O'Toole read a statement from the firm's chairman of the board, Ed Gower. Gower's advice to retailers was "to advertise . . . and advertise in upper case letters, 'but' advertise wisely." O'Toole elaborated on this theme, urging retailers to utilize the Newspaper Advertising Planbook, an annual guide designed to facilitate the organization of a print media advertising campaign. The planbook stresses the importance of seasonal advertising and advertising what the customer wants, when he wants to buy it. Since

almost 40 percent of all consumer buying in the music-record-tape industry takes place in October, November and December, the Planbook strongly recommends that the bulk of consumer print advertising be planned for this time.

O'Toole stated that the Planbook would also help the retailer to: "Cover all his selling opportunities; generate faster turnover at full markup; avoid poorly timed promotions; gain greater control over his advertising budget; coordinate his advertising windows, displays and floor stands for selling space; and produce more sales from every dollar invested."

Financial Budget

In planning the financial budget for retail print advertising, O'Toole recommended that the dealer "plot the monthly percentages of sales and advertising on a graph. Compare your sales and your advertising. Whenever sales and advertising

lines don't run close, you're missing selling opportunities with advertising that's either too early or too late.

"In order to make your advertising produce the ultimate in sales for your retail operation," O'Toole said, "you must set up a four-step plan. First, you must set a sales goal. Second, decide how much advertising you are going to have to run to reach that goal. Third, decide what to promote and fourth, prepare a day-by-day schedule to take full advantage of: Payroll days of important firms in your market, days of the week traffic is heaviest, local night openings, national and local merchandising events offering tie-in possibilities, new or expanded departments, current prices and your stock on hand and jot down items, prices and ad sizes in each day's space."

O'Toole also cautioned retailers not to ignore budgeting for local advertising, while relying entirely on cooperative funding



PREPARING to discuss advertising approaches, are, Jim Johnson, advertising and sales promotion manager at Ampex, and Frank E. O'Toole of the Los Angeles Times. Gerald C. Katcher, president of J. J. Paulson Associates, chaired the session.

to carry the ad load. With the FTC closely examining many such programs, new regulations could seriously affect those funds, so the retailer is wise to set his own ad budget based on his gross sales. O'Toole stated that the national average on the percentage of sales earmarked for advertising in local print media is about 2.6 percent. This figure based on the industry's average can be used as a guideline for all music-record-tape retailers.

In conclusion, O'Toole listed the following suggestions for retailers using print media for ad-

vertising: "Choose an item that is wanted; pick an item that is timely; select an item that is stocked in depth; advertise an item that is newsworthy; feature items that are typical of your store; select items which are your best values; advertise related items and coordinate price lines. You have a great product to sell. Tell us how to use it. Tell us the advantages. You have only scratched the surface. Make it look easier. Some people think that they need an engineering degree to use your equipment. Plan your work. Work your plan."

SESSION 7:

Changes on Store Layout, Display And Selling That Improve Turnover

Chairman: R. C. Merryman, consumer products sales manager, 3-M Co. Speakers: Hal Rothberg, merchandising manager for Special Markets, Capitol Records; George R. Simkowski, division marketing manager, Bell & Howell Co.; Ken Platt, vice-president, Platt Music Corp.

Self-Service's the Thing

In speaking on "Effectively Displaying, Demonstrating and Selling Equipment," Hal Rothberg, merchandising manager for Special Markets, Capitol Records Distributing Corp., said that self-service is the American way of life and if the tape industry is going to continue to boom, it too, must be mass-merchandised.

Some of the fundamentals he offered in setting up a self-service tape department were: "You need a sign or other device that quickly locates your tape department. And, in-

centidentally, with some of the types of tape outlets I've just mentioned, tape department is a misnomer—you ought to have tape departments, like in the record, photo and automotive areas. Multiply your product exposure and broaden your approaches to the potential customer."

As far as the store or department layout was concerned, Rothberg emphasized that there should be easy access to the product and to put out as much product as you can. He also suggested that the department be dressed up in every way to

motivate the shopper to browse and act on his impulse.

"Obviously," he said, "the tricks of the trade known by the record men ought to be applied . . . things like playing music in the department, special 'sale' sections and bins, classified or categorized sections, an area for demonstration units, an information area for tape magazines, brochures, what's happening in town music-wise. Don't be afraid to innovate and be different. If you want to get a piece of the under-30 action, you've got to cater to it. Become a distributor of the Free Press. Hire a hippie. Pass out love buttons. I'm not saying turn

your tape department into a head shop—that's not the way to get ahead—but know where your youthful customers' heads are at—and use yours to reach theirs."

He added that to operate a well-run tape department, it's essential that efficient inventory control on product was maintained. "Knowing what's moving and how well—in order to make a better buy next time. The double tag inventory system well known by record men is one efficient means by which to control your inventory. Another obvious guide to maintaining an intelligently stocked tape department would be to rely on the Bill-



CHAIRING the session on store layout, display and selling is R. C. Merryman.

board "Top LP's" and other best-seller charts.

How to Sell Equipment

There are four basics in selling equipment, said George R. Simkowski.

They are: To acquaint the dealer with the market potential for the product; know the

equipment and price ranges; accessibility of the product; what do you stress in selling—product features or benefits?

"In selling equipment," he said, "there must be a merger between the manufacturer and

the retailer. Many retailers feel that too often the most important facet of any merchandising program is either ignored by the manufacturer, or it's done in such a confusing manner that the time, effort and money ex-

panded is wasted."

But, he feels, the retailer cooperate with his share of co-op advertising, floor space and a purchase order.

While dealers may concentrate on hardware sales, they

also should be aware of the profits in software. "The tape distributor and rack jobber should be investigating new areas of prerecorded tape merchandising and should be providing space in their catalogs,"

said Simkowski.

Bell & Howell, said the executive, is involved fully in development and educational work to make tape and tape recording as much a national hobby as film and photography.

**New Program**

"The manufacturer should communicate with recital salesmen on tape," he said. Bell & Howell is introducing a new sales education program labeled "Cassette-Com." A sales-

man will be able to listen and learn, with a technique that is entertaining as well as educational.

"The manufacturer is responsible for educating the dealer and his salesmen in the basic

fundamentals of operating, displaying and selling equipment," said Simkowski.

"It's the dealer's responsibility to insure that the training is being implemented on the retail floor."

## Youth Should Be Served—Right

The youth market for tape equipment demands youth-oriented . . . sales displays, marketing techniques and salespeople if the retailer is to capture his share of "young dollars," the potential 24 billion spent annually by the youth of this country.

Ken Platt, vice-president of Platt Music Corp., outlined a program that any retailer can adapt to insure greater sales success in this rapidly growing segment of the U.S. population.

With the median age of the country at 27.7 and decreasing daily, every retailer of tape and tape equipment must become more conscious of the youth market. Platt cited eight ways to accomplish this task. First, get to know the young customer, personally if possible. Second, don't concentrate on price . . . present the product excitingly and the teen-ager will find a way to purchase it. Third,

educate your sales force to communicate with a teen-age customer. Have them talk straight and never down or patronizingly. Fourth, take advantage of teen interest in special events. Fifth, don't use dull copy and duller sketches of merchandise when you advertise. Tell the teen reader what the product will do for him. Sixth, provide young customers with information . . . such as how to store tapes properly, how to tape conversations at a party or how to send messages to a friend via the cassette. Seventh, understand that half of all the brides this year are under 20. These teen-age girls are the homemakers of tomorrow. Eighth, hire young people to work in your "young" departments. "Communication is easier that way."

**Youth-Tape Center**

Platt pointed out that it's not enough to seek out the young

customer. The retailer must create a youth-tape center that totally integrates the excitement of today, with color, sound and visual impact in the display of all equipment and product, in other words, "a setting that is violently different from the rest of the store." Platt added that "we believe that our younger customers will enjoy the surroundings, the lights, the colors and the sounds of the department because hopefully the shop is saying, 'we're with it.'"

In spotlighting some other areas in which retailers can more effectively display, demonstrate and sell equipment, Platt made the following observations:

- "A further cassette invasion into the 8-track realm was evidenced (at the Consumer Electronics Show) with the introduction at the show of cassette adapters to play cassette magazines in 8-track players."



TAPE DISPLAYS to improve profits are discussed by, from left, Hal Rothberg, Ken Platt and George R. Simkowski.

- "Generally, customers are pleased with the ease of operating cartridge or cassette equipment consoles while many are fearful of reel-to-reel tape players."

- Platt concluded that for the retailer to grab his share of the projected \$400 million dollar tape equipment market, he will have to take a hard look at the following: the present store layout . . . is it exciting? Does the presentation of equipment show what it does rather than what it is? Are the sales-

people really equipped to discuss the product with the consumers? Do they realize that tape equipment is new and exciting to the average customer and that proper display and demonstration will result in high average unit sales at a good margin of profit and a good sales commission? If all the answers are affirmative and the retailer is charging enough for his tape equipment and supplying the customer with what he wants, then everything else will take care of itself.

**SESSION 8:**

## Trends in International Marketing of Tapes and Equipment—Part A

**Chairman:** Ron Kass, president, MGM Records. **Speakers:** Robert N. Mitcham, vice-president, Charles Brady Assoc.; J. B. Jilderda, international manager of cassettes, Philips Phonographic Industries.

## Far East Land of Opportunity

The Far Eastern Tape market described as one of the fastest growing areas for this type product by Robert Mitcham, vice-president of Charles Brady Associates in Hawaii.

Mitcham said the next 10 years would create a tape industry revolution in the Far East which would rival other tape centers of the world.

He predicted that the greatest concentration of sales would be in the portable and home unit fields, and explained that this trend has been precipitated by the large number of servicemen and the relatively small quantity of personally owned automobiles in the Far East.

Mitcham continued: "All through the years the American Post Exchange market has been pacesetter for the Eastern civilian market. It is always many years ahead.

"With tape cartridges and

machines we have another basic difference. With the exceptions of Japan and Hawaii, the military serviceman's buying is geared to in-barracks and send-back-home consumption. Considering the number of troops out there, there are relatively small numbers of personal automobiles. So the ratio of sales of home equipment over the car will not hold true when compared to Stateside consumption.

Mitcham pointed out that during the last 10 years the Far Eastern tape market has gone through the evolution of 4-track stereo and mono; followed by 4-track stereo in the reel-to-reel market; and 8-track cartridges and finally the cassette.

**Use Gimmicks**

Mitcham said that Oriental manufacturers were trying all the latest gimmicks and improvements in an effort to upgrade and window dress their

products. "As a result," he continued, "most of the volume in tape cartridge equipment sales has been of Japanese manufacture. This can be even better understood when you consider the Far Eastern advantages in availability, deliverability, service, pricing and features.

Continuing, Mitcham observed that no one has yet been able to match feature for feature the competitiveness of Japanese manufacture. "Not even prime European manufacturers or U.S. factories find it an easy thing to sell in these markets," he said.

Turning to another reason for continued Far Eastern penetration of the tape cartridge industry, Mitcham said Japanese brand name products were usually very reliable and needed little or no maintenance. "Still," he observed, "Many of them have field technicians who visit

distributors and retail outlets and repair and service companies in the field.

"They also conduct impromptu service seminars with local technicians, and in response to a telegram, will ship hard-to-get parts from their head office.

Other innovations of the Far Eastern market include the new feature department, where new or exclusive features are built into a machine at the request of a customer at no additional cost.

Mitcham thinks that in the years ahead 4-track equipment will be phased out, and the cassette, because of its compactness and versatility of performance, will hold the major market, with eight track continuing to be stocked and promoted to meet customer demand without enjoying any actual strides.

The lively question and answer period which followed Mitcham's address revealed manufacturers, distributors and retailers alike showing an interest in the role of tape in the



ROBERT MITCHAM talks about the tape market on an international level.

education field, problems of tape breakage and consumer reception to blank cassettes and cassettes.

In replying to these, Mitcham said tape was being widely used in education. He saw tape breakage as being less than 1 percent, and said that blank cassettes sold faster than pre-recorded tape. "The figure used to be four to one in favor of the blank cassette," he said, "but this is gradually being reduced.

## Why Cassette Stalls in Europe

The Philips Co. has blamed low private car ownership, and the reluctance until recently of the European car owner to have sound equipment in his vehicle, as primary reasons for the delay in the cassette gaining popularity as an automotive unit in Europe.

Speaking for his company at Billboard's Tape Forum, Dutch born J. B. Jilderda said that until very recently, radio-equipped cars languished at just about

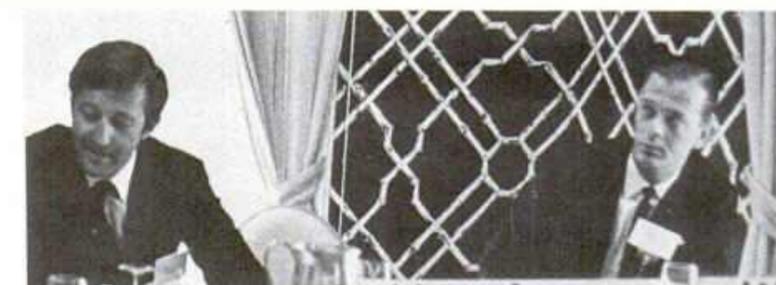
15 percent. "Therefore," he continued, "cassette equipment manufacturers concentrated their marketing efforts almost completely on pushing the home and portable tape equipment for which sales potential was higher.

He assured, however, that present consumer affluence is resulting in an uprise in car sales and will also precipitate the growth of musical equipment, both tape and radio in

cars.

Using as his theme "The Status of Tape and Tape Equipment in Europe," Jilderda said European cassette and car radio manufacturers are expected to undertake the large scale manufacture of car cassette players and recorders which will be available for consumer consumption during the latter part of this year.

He said: "With the exception



DISCUSSING the European tape industry is J. B. Jilderda, right, with Ron Kass guiding the session on trends in international marketing.

of Norway and possibly Italy, the European tape market is predominantly a cassette mar-

ket, and will continue to remain that way." He assured that the

(Continued on page 40)

SESSION 9-10:

## Operation of an Installer of Tape Equipment in Cars/How an Auto Accessory Store Sells and Displays Tape and Tape Equipment

Chairman Trip A: David Nager, vice-president, Automatic Radio. Speakers: Henry Fogel, president, Car Radio Service Co.; Merv Levitin, merchandising field specialists, Grand Auto Stores.

### Quo Vadis the Small Man

Henry Fogel, president of the Car Radio Service Co. in San Bruno, Calif., has asked whether independent tape retailers must go big to compete in today's burgeoning tape industry.

The question was flung out to his audience at a field trip sponsored by the Tape Forum. In his pull-no-punches address on the "Operations of an Installer of Tape Equipment," Fogel asked if the small man should join a franchise ring in an effort to help his purchasing power.

He said that in the business today, the name of the game

was profits, and in the mad scramble to bring home these profits, the small investor was being squeezed by the man with the right contacts and financial power.

"The question we must ask ourselves is: Just how much is enough mark-up? What are adequate sales for certain operations; and are supermarket type "loss leaders" really necessary?"

"These questions must be honestly answered if we are to map a clear and successful path," he said.

Stressing that location of an

installer's business is important to the successful growth of his organization, Fogel went into details on location and cost, itemizing in detail the advantages and disadvantages of a suburban setting as compared with a metropolitan location. Moving into the various ramifications of his theory, Fogel itemized the cost of a suburban location against that of a metropolitan area. He also went into the details of space for each department and overall advertising costs.

#### \$30,000 Needed

On the subject of capital for investing in a small installer operation, Fogel said the small businessman will need at least

\$30,000 to set up a small, modern, well-stocked tape center. He then asked his listeners whether they felt it was necessary to stock all brands of tape in a single center; and how many manufacturers should one tape center support.

Fogel cautiously endorsed the idea of mass merchandising, and emphasized the need for better communications between the installer and the mass merchandiser, suggesting that both could get together and thrash out mutual problems. He was critical of the mass merchandisers "in-warranty" program for tape players and automobile radios, and left his listeners with the observation: "Is the answer to the mass mer-



CAR RADIO Service Co. displays how an installer of tape equipment in cars operates.

chandiser's problem, self-owned service centers?"

The field trip was attended by more than two-thirds of the form registrants, and stimulated a number of questions about this aspect of the industry.

### Double Merchandising Play

Grand Auto Stores is a 40-outlet automotive one-stop center that successfully sells tape equipment.

One of the basic merchandising philosophies of Grand Auto Stores has been in-store displays with outside consumer advertising.

The company got its feet wet in 1964 when it purchased its first 4-track player and an assortment of six stereo tapes. In 1965, the company's tape line started to climb. It added another 4-track player line, but still had no display or software assortment.

1966 was the company's "go-for-broke" year in tape. The chain added a 4 and 8-track stereo and a straight 8-track. More importantly, it designed floor merchandisers for hardware and tape.

With the addition of an "automotive sound center display," Grand Auto broadened its scope in tapes. The concept allowed hardware and tapes to be merchandised together.

The company places its sound center display in the highest traffic area of the store, thus

allowing a customer full access to a total "island of Sound."

#### Marketing Policy

The marketing policy is to provide a wide assortment and price range. The firm plans to move into cassettes this fall, when the item will become an important automotive aftermarket sale.

By stocking a variety of players (\$39.95-\$114.95) Grand Auto is able to accomplish five things:

Offer the consumer a selection of prices, styles, sizes, configurations, versatility and one-

stop shopping; vary advertising to attract new customers; create step-up sales by merchandising and pricing the stereo line competitively; offer on-the-spot installation; merchandise the top 100 tapes.

Grand Auto also emphasizes several points to its personnel, like: understanding tape cartridges; making the customer understand how to operate a player; how to demonstrate the units; selling accessory equipment—speakers, head cleaning kits, tape carrying cases, anti-theft devices; how to check out a defective stereo or tape cartridge.

As a bonus, Grand Auto also special orders tapes for customers.



GRAND AUTO Stores is an auto accessory operation that sells tape and hardware.

SESSION 11:

## A Test Store for Trying New Marketing Ideas for Tape and Equipment

Trip B: Larry Finn, manager, Retail Operations, Tape Deck.

### What GRT Outlets Are Doing

GRT Corp. opened Tape Deck, its first retail operation, as a vehicle to test the marketing and merchandising of tape and tape equipment.

(The company recently opened a second retail operation in Houston.)

In an effort to uncover new methods of marketing tapes and hardware, GRT's tape outlets are doing:

- 8-track tapes are displayed "spine out" and organized by label and number in the Los Altos store. In Houston, the 8-track inventory is displayed "face out," making use of graphics to attract customers. Both stores merchandise 8-track behind low service counters.

- In Los Altos, there are 36 individual wall panels holding 48 cassettes each. In 64 square feet, Tape Deck is displaying more than 1,700 cassettes. Houston has a step-down type fixture behind a low service

counter showing 1,100 cassettes "face out."

- Open reel tapes are on open display in both stores in browser units (Los Altos) and in step down type fixtures (Houston).

In a two-month period (May-June), the percentage of sales in prerecorded tape in Los Altos was 39.5 percent, with the Houston store recording 27.9 percent, said Larry Finn. "A good part of the percentage difference is attributable to the California's store cassette display," he feels.

Tests have been run in Los Altos on open display or cartridge tape. During a four-week period, the shrinkage ran 56.4 percent of the total quantity of pieces moved.

"We have been testing the use of the Recco self-service (4 x 12) cartridge box," said Finn. "Sales on the merchandise displayed in the Recco



box have increased over those displayed "spine out" on the shelf. Shrinkage has been negligible."

Automotive tape players make



TAPE DECK, the GRT retail store, was set up as a test store for trying new marketing ideas for tape and equipment.

up the largest portion of equipment sales in the Los Altos store, with cassette the best seller in both the home and portable lines.

Tape Deck is equipped for installation, service and repair. Warranty work is handled. "It's not particularly profitable," said Finn, "but it does build customer traffic."

The bulk of the store's advertising is in local radio and TV

with a minimal amount of newspaper exposure. It is now testing the use of door-to-door flyers and direct mail.

"Continued experimentation in all aspects of the retail music business remains a basic aim of Tape Deck," said Finn. "Because of no pressure to maintain profit percentages, we will never hesitate to break a successful pattern to attempt an untried method."

SESSION 12-13-14:

# The Tape Cartridge Manufacturing Process—Evolution of the Finished Quality Product/Operation of a Retail Record and Tape Store/An Inside Look at a Successful Distributor

Chairman Trip C: Bob Harris, special products director, Audio Magnetics Corp. Speakers: Harry Stern, vice-president, Operations, GRT Corp; Russ Solomon, president, Tower Records; J. B. Cohen, Music West.

## Tour Through GRT

GRT has concentrated on two aspects of the cartridge or magnetic tape recording business. The company has developed sophisticated equipment engineering capability and backed it with a strong quality control program.

"The technological contribution GRT has made to the industry has resulted in an improvement in cartridge quality and reliability," said Harry Stern.

GRT bought its way out of its

quality problems by its heavy commitment to technological breakthrough. It still has one quality employee for every three factory employees, he said.

Through quality control, the GRT cartridge is different than what was available two years ago. The tape used has a life in the cartridge of more than 750 hours of continuous use; whereas, two years ago 100 hours was considered normal.

Today, the cartridge has fewer parts, and with upgraded

assembly procedures and redesign of the tape path, the GRT cartridge has more than 750 hours of continuous life.

A tour through the GRT duplicating plant passes test and evaluation equipment which test cartridge reliability, the reliability area, mastering, listening, warehousing, shipping and quality control areas.

"This over emphasis on product quality and reliability can be seen at GRT," said Stern. "A fine tribute to quality control efforts at GRT is the fact that less than 1 percent of our product is returned defective."



FIELD TRIP to GRT Corp. showed the tape cartridge duplicating process. GRT has increased its staff to 684, compared with 168 at the end of fiscal 1968.

## The Key to Top Tape Sales

Proper merchandising was suggested as the key to top tape sales, by Russ Solomon, president of Tower Records.

Solomon, whose Tower Records organization was one of the tape operations visited by delegates to the Forum, told his audience that merchandising can only be fully successful if there is total involvement by the merchandiser.

He said Tower was totally involved with its customers, and worked overtime at its efforts to generate enough emotional stimulation in them to make them want to buy its products.

"We are involved in the concept of mass merchandising," he said. "Our methods involve self-service, full face displays, discount pricing, and having knowledgeable people in the departments."

He said that unlike records which are easy to merchandise, tapes are difficult. "We are paranoid about this product because of its highly stealable size," he said. "As a result, we

have a tendency to over-protect. This over-protection when carried to its extreme, results in the product being filed behind glass and key where no one, either customer or clerk, can get to it.

"The lock and key method will never work," said Solomon. "We have, therefore, tried to find a middle-of-the-road solution where the product is not totally exposed, yet not totally locked away either. We have also tried to have more clerks strategically placed so they can keep an eye on it."

Solomon said that Tower was not satisfied with recent packaging innovations aimed at thwarting pilferage. "These packaging devices take up a lot of space, and space is something we never have enough of," he said.

### Show Business

He suggested that merchandising is show business and should be approached as such. "The oversize tape cartridge

package does not contribute to this concept," he said. Continuing, he said that the successful merchandiser tries to make a modest inventory look massive.

Touching the tape inventory needs and its relations to record inventory needs, Solomon said that although tape catalogs have made some inroads in the classics, jazz, country, folk and ethnic, and has even come close to record catalogs in the pop field, yet on the whole they are no where near the available products on records.

In our recent circumstances we feel that an optimum inventory, based on current availability of product, should be in: (a) reel-to-reel about 2,600 titles out of some 6,000 available; (b) in 8-track the inventory should be about 3,100 titles based on some 8,000 released; (c) in cassette, some 1,600 titles based on 4,400 released," he said.

"Our experience," he continued, "is that in major metro-



FORUM DELEGATES arrive at Tower Records to see a retail record and tape operation.

politan areas there is more interest in classics, jazz and ethnic music than there is in the smaller towns.

"The question now arises as to how this many titles can be effectively merchandised in the space allocated. We feel that the best way is in full-face, mass self-service displays.

"The ideal way would be to

merchandise the configurations together like stereo and monaural records. This is, of course, impossible because of the difference in sizes and their stealability.

"Today's solution would be to divide the merchandise in three ways: by configuration, music type and probability of stealability," he said.

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## The Complete Operation

Music West may be one of the state's leading rack jobbers of tapes—a successful distributor of software.

The operation is a complete one. Headquartered at Music West is a one-stop, where a 10 percent return privilege is in effect, administrative offices, receiving, warehouse, shipping and loads of tape—in all configurations.

Innovations? Music West has many.

In the warehouse, two rows of gravity-fed racks—one for 4-track, the other for 8-track—enables order clerks to easily fill orders. Beyond the gravity feed racks for cartridges are cassette and reel-to-reel stock

as well as accessories and players. The company also has machinery to go into a "tear off" tag inventory control system, where it can be priced at list or at dealer's sell price.

Music West has three buyers: record, tape and record purchases for the rack operation. By using the Kardex system, the firm has a complete history of the sales pattern of every item stocked. Most of Music West's inventories are taken by manufacturer or distributor salesmen.

"Until recently," said J. B. Cohen, "the tape buyer's job was relatively easy. There was a time lag between the release date of an LP and a tape cartridge. Now, more record and

tape releases are being made simultaneously."

Cohen said one part of the buyer's job that is becoming increasingly difficult is where to get the tape: Ampex, GRT, ITCC or NAL.

Cohen feels Music West has been successful because "we see that the retail store has the right merchandise in the right quantities at the right time."

Music West also advises customers of any outdated stock which should be returned for credit, or to suggest ways of promoting tapes. "Nothing undermines the confidence of a retailer in his merchandise than tardy return authorizations, delays or errors in shipping and poor fill," said Cohen.

Two major problems facing tape distributors are packaging



AN INSIDE LOOK at a successful distributorship was provided at Music West.

and returns. Music West is looking for methods to solve both, said Cohen.

SESSION 15:

**Impact on Tape and Equipment Marketing of Additional Retailers Entering Field**

Chairman: Charles N. Daigneault, marketing manager, Westinghouse Electric Corp. Speakers: William A. Hall, vice-president, Transcontinental Music Corp.; Ronald W. Inkley, president, Inkley's; Leon Bauman, vice-president, Milen's Jewelers.

**Focus on Camera Store as Outlet**

What makes the camera store a desirable outlet for tape recorders?

According to Ronald W. Inkley, president of Inkley's, Ogden, Utah, there are four reasons why a camera store can be a tape and hardware retailer:

Camera outlets are experienced in selling big-ticket items; there are excellent salesmen in most camera stores, with experience in handling technical equipment; most camera operations have good locations and have heavy foot traffic; camera stores are aware of selling credit plans to finance above average sales.

"Camera stores must have good service and some even have service departments," said Inkley. "Because of my four points, camera stores do have a

great potential in the tape merchandising field."

Inkley did warn that not all stores selling cameras will make it in the tape business. Inkley has four camera stores, all carrying tape and hardware.

He feels that tape departments in specialty stores should occupy space in a prominent area, perhaps right in front. It is good, Inkley believes, to merchandise tape in one department, and not carry cameras in the tape department and play-ers near the film. "A divided department," he said, "is created by protecting small play-ers from shoplifters. This can be overcome if a store has a good layout and enough space."

Before a specialty store decides on a tape department, several decisions must be reached, like:

What volume do you want? How much inventory should a store carry?

"While looking at the potential of a specialty store tape department," Inkley said, "it is a good time to take stock of other departments or items within a store to see if there could be some changes."

**Training Needed**

Inkley feels that of concern to most camera operations is the training necessary to operate in the electronics business. "You have to overcome the fact that there may be a lack of music or other technical back-grounds. Also you must find personnel that have a basic interest in tape merchandising.

Manufacturers and distributors play a part in moving the camera store into tape centers,



TELLING ABOUT tape retailing in specialty markets are Charles N. Daigneault, Leon Bauman, Ronald W. Inkley and William A. Hall.

according to Inkley. Several factors include co-op advertising, training programs, displays and promotions.

"If a camera store is aggressive in tape merchandising," Inkley said, "it can achieve its sales tape goals. It involves plenty of space, environment, location, display, salesmanship, promotion and service.

Inkley's formula is this: promote heavily, securing as much co-op as possible, use newspaper, radio and TV, increase display areas, train personnel to better understand the products and the technique of selling them, upgrade repair services, increase the prerecorded tape inventory and handle all types of stereo equipment.

**Some Gems for Jewelry Stores**

The jewelry store can do very well in the tape field by catering to the consumer with a line of low-end to medium high-priced tape equipment, according to Leon Bauman.

"Tape equipment is a plus sale," said Bauman, "and in no way detracts a purchaser from buying jewelry." Bauman merchandises tape equipment in his camera department, because "we feel they compliment each other."

"Never has the gross margin on tape recorders returned anywhere near our operating overhead," said the owner. "When

inexpensive, imported tape recorders first hit the market we jumped into this promotional field with both feet, appealing to those who wanted permanent records of conversations, the student who wanted to tape lectures, the youngster who wanted a plaything, and the music buff."

Traffic in the store multiplied after the store entered the tape field, but returns, credits and damaged stock also were high. Bauman said he was on the verge of going out of the tape recorder business on low-cost units when the cassette, 4 and 8-track recorders came into the

market place.

Bauman said that the AC/DC cassette with AM/FM tuner is a good seller because it makes a recording artist of every buyer, since he can easily record music off the air.

**New Market**

"With the advent of the easy-to-operate cassette recorder," he said, "we find ourselves with a tremendous new market. Both from the compactness of the item and its attractive appearance, to the simplified ease of inserting the cartridge. With the large selection of prerecorded tapes, the cassette becomes a

home music instrument as well as a portable recorder."

The store merchandises cassette units to the top-of-the-line and maintains a diversified stock of 7-inch reel-to-reel 4-track stereo tape recorders for "high-end customers." After many attempts at carrying 4 and 8-track car stereos, the operation finally settled on only one line.

"We are finding that with the advent of the new component type stereos," said Bauman, "the units that have built-in 8-track players are beginning to outsell the same item with a built-in record changer."

Space does not allow the store to stock prerecorded tapes.

"We need large gross margins," he said, "as our operating

overhead is much greater than our gross in tape equipment. We need price-protected lines to insure us of a legitimate mark-up."

Increased co-op advertising, fact tags on each unit, display cards, counter display material and permanently operating displays are all sales stimulants. "Newspaper and direct mail have become extremely costly for the dollar volume spent unless co-op'd. TV is too costly," said Bauman.

He sees a surge in business with the improved quality of cassette hardware, together with the AM/FM tuners, battery and electric operation, multiplex adaptability and automatic changers.

SESSION 16:

**Importance of Servicing for Building Sales of Equipment and Tape**

Chairman: Donald V. Hall, vice-president and general manager, Ampex Corp. Speakers: Jack K. Sauter, president and general manager, Callectron; Joseph V. Loiacono, manager, Field Products Service, General Electric Co.

**Dangers in Handling Warranty**

Warning the tape cartridge industry of the dangers inherent in the handling of warranty problems, Callectron President Jack K. Sauter implored the industry's leaders to find a solution before crusading consumer groups turn their attention to this industry.

Sauter contends that "the fault lies in the fact that today's modern methods of retail merchandising do not provide the margin of profit to permit the dealer to handle warranty problems for his customer." With the increased use of warranties as sales gimmicks, the true purpose of the warranty: to "provide a method of correcting

those factory defects that get into the hands of customers and not to provide for long-term maintenance," has escaped the consumer. Sauter noted that until everyone has a clearer understanding between warranty and maintenance, confusion and dissatisfaction will continue to exist."

Attempting to formulate a workable program to alleviate some of the existing problems lies with the manufacturer, Sauter continued. "It is their responsibility to write the warranty and set the policy for its administration by the distributor and dealer." The policy must be tailored to fit each product need

as to "the product's price, its complexity as well as establishing extended warranties on individual components or assemblies if their replacement costs are unusually high in relation to the total cost of the product."

Sauter also suggested that "another major element of the manufacturer's warranty coverage must be labor or an exchange program depending on the size or price of the unit. Only the manufacturer is in a position of being able to accrue funds to take care of warranty labor or to put into effect a warranty exchange," he said, "the latter being applicable on most tape recorders. Naturally

the manufacturer must adjust pricing to cover the cost of a labor warranty program," but Sauter pointed out that "amortized across the manufacturer's total production it would be minimal."

**Distrib Responsibility**

Outlining the distributor's responsibility in the warranty program, Sauter agreed that the distributor's participation would depend on the program that the manufacturer instituted, and "could range anywhere from minimum participation to complete administration of the program . . . however, they will always be involved in three areas: "the prompt handling of exchanged products covered under the warranty policy . . . the maintenance of an up-to-date replacement parts inventory to

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handle the repair of products both in and out of the established warranty period . . . and the too often overlooked simple task of providing continued support of the program."

Sauter went on to relate the dealer's responsibility in the program. "He must be thoroughly acquainted with the terms of the warranties and make sure his customers understand them

. . . and he must be sure the store has a system that handles the defective returns promptly."

Noting that no one segment of the industry can be responsible for all aspects of the de-

fective products problem, Sauter concluded, "Only if the industry as a whole takes the necessary steps can there be any assurance of a program that treats all concerned — manu-

facturer, distributor, dealer and the consumer—in an equitable manner and at the same time continues to offer the American public the very best values available anywhere in the world."

## Servicing Opportunities

Joseph V. Loiacono, manager, Field Product Service, Consumer Electronic Division, General Electronic Co., suggested that his subject, "Profit Opportunities in Equipment Servicing," be amended to "Customer Satisfaction Opportunities in Servicing" because "as we organize service operations to achieve the objective of customer satisfaction, and approach this goal

on a business-oriented basis, then the operations will build customer acceptance into a profitable business enterprise."

He added that prompt and dependable service guarantees satisfied users . . . repeat sales . . . and, more than just occasionally, new sales. Efficient and profitable service adds to the over-all image of our respective businesses and is basic to sound business growth.

In analyzing customer expectations, Loiacono noted that their main concern was the speed of service and that they also want and insist on competent service.

Loiacono also presented some specific items aimed at increasing a servicemen's efficiency in the shop and in the home; reduce the number of incomplete or non-productive calls; establish a report system which will pinpoint the reason for "incompletes"; analyze these reports and implement corrective action where required.

He added that the importance of productivity cannot be understated when we consider the impact that calls or repairs per day have on labor charges made to consumer and the profitability of the enterprise.

"Separating and analyzing service costs," said Loiacono, "will contribute to a more profitable and efficient service operation. However, simply separating costs is not enough. They must be analyzed and action taken to remove soft spots and capitalize on those areas reflecting opportunity."



EQUIPMENT SERVICING was discussed by Joseph V. Loiacono.

### SESSION 17:

## New Techniques for Selling Pre-Recorded Tapes and Equipment

Chairman: Al Barsimanto, marketing director, Crown Industrial Suppliers Co.; Speakers: Philip Costanzo, general manager, Jet Stereo Distributors, Inc.; Robert H. Breither, vice-president, Vendor Sales, Seeburg Sales Corp.

## Giving Exhibits a Fixture

In searching for new techniques in the marketing of pre-recorded tapes and tape equipment, Philip Costanzo, general manager of Jet Stereo Distributors, urged marketing men to begin exploiting local consumer exhibits and shows in an effort to increase prospects, test-market new product and create consumer demand through direct personal contact.

Costanzo cited several instances in which exhibits played a major role in his firm's marketing of tape equipment. Although market research data

from random sampling of consumers showed little interest in certain tape equipment, those consumers contacted at exhibits and shows contradicted the research reports and the equipment was brought on the market. Many shows will provide search data based on a sampling of up to 300,000 consumers, a much more accurate gauge of the potential market.

In order to insure your firm's success in an exhibit, Costanzo noted, it is vital that top management lend its support, both in the development of the exhibit and its theme, and at the exhibit itself.

To determine the cost factor of an exhibit, a firm must consider space rental, which may run from a low of \$25 for a one-day show to a high of \$1,000 for a 10-day show, and booth costs which will vary greatly according to the theme, imagination, size and fixture required for the presentation. Costanzo stated that the cost vary directly with the simplicity or complexity of the theme employed.

To determine what portion of the firm's advertising budget to allot to exhibits, Costanzo pointed out that it is important to consider "that exhibits cover three functions of marketing; that is, product advertising,

promotions and public relations, or institutional activities," and that funds from each of these budgets can be earmarked for an exhibit fund.

Costanzo emphasized theme developments as the most important phase of building an exhibit. It can be selected to accomplish a specific goal such as promoting a product line, selling a particular model, checking consumer acceptance of certain product or developing your firm's image. Once that is done and imagination and creativity have provided an exciting exhibit, the firm should select a show that will create consumer traffic or in Costanzo's words you should "Go where the action is."



PHIL COSTANZO explains how to find prospects through participation in trade shows.

## The Vendor as Seller

"The vending machine," said Robert H. Breither, vice-president, Vendor Sales, Seeburg Sales Corp., "is not a 'cure-all' for all products marketed through it."

In his topic, "Using Vending Machines to Sell Tape," Breither said that when the poten-

tial unit sale of product is substantial and the traffic in the location is such that personal attendance becomes a problem . . . and the product physical configuration is reasonably consistent . . . and it has proven to be popular and profitable and the ever-present problems

of security prevails, you then have to think seriously in terms of vending.

Breither also pointed out that "the lack of personnel in many places of business involving the sale of your products can be augmented by properly de-

signed equipment which will automatically serve your customer."

Breither also discussed the types of locations that lend themselves to the marketing of tape cartridges through vending equipment. "We certainly don't know all the answers," he admitted, "but let's try a few for size, not necessarily in order of importance either. The pres-

ent type of dealer stores, and your current distribution centers now in effect. The various discount stores, of which there seems to be an increasing number throughout the country month after month. Motels and service stations, particularly those that operate off the interstate highways stretched across our nation . . . and the conventional music stores."

### SESSION 18:

## Selling to Key Tape Markets

Chairman: John Doyle, director of marketing, Craig Corp. Speakers: Shelby Singleton Jr., president, Shelby Singleton Production, Inc.; James Muntz, national sales manager, Muntz Stereo-Pak, Inc.; J. P. McCowry, option programs manager, Ford Motor Co.

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

## Tune in to Teen-Mart

When selling to the teen-age market, Jim Muntz, national sales manager of Muntz Stereo Tapes, advised developing "a practical understanding of those young people who are part of the teen-age market. Tune in and become part of" that market. "That way, you'll have the answers and you won't even have asked the questions."

Muntz explained the importance of learning what teenagers like to read and listen to.

"By 1970, 117 million of this country's predicted population will probably be less than 30 years old and in the cartridge generation. That's a whole heap of customers and they're all ours if we give them exactly what they want."

Muntz advocated allocating advertising dollars that will bring product into view of the teen-age market. He suggested using rock radio "with fresh messages that tell what it is,

what it does and how much it costs." And by showing product on TV programs like "The Dating Game." Print media advertising is also effective, he said, if directed to the pages of national magazines like Hot Rod and Teen that appeal to youth, or the movie section and TV listings of local newspapers.

He further advised: "Sell quality merchandise, back that merchandise up with quality service, and you will get all that business and you will have earned it. Be alert to trends, be on your toes, be on the ball."



JIM MUNTZ explains how to cater to the teen-ager.

## A Luxury All Can Afford

J. P. McClowry, option programs manager for the Ford Division, indicated that in the affluent market we live in today there's just no way of slowing down sales of what used to be considered luxury items to be enjoyed only by the very rich, or the very cagey.

McClowry said that his company's stereo tape sales this year should be about 25 per-

cent ahead of last year's total. "In fact," he added, "they're running above that level now—and we expect that next year's stereo tape sales will be 30 percent ahead of this year."

According to McClowry, these numbers mean that in the calendar year through June, the stereo installation rate on the Ford was 4 percent—or about 19,000 cars; on the Mus-

tang, the stereo tape installation rate was 9.8 percent—or about 15,000 cars; and on the Thunderbird installations were made on stereo tape units on 18.5 percent—or about 1,000 cars.

There are several reasons that account for the growth of the stereo tape industry. McClowry said that it was linked with the growth of all the other luxury items we have today—color televisions, air conditioners, boats, campers, private air-

craft, more expensive cars, etc.

"People," he said, "aren't satisfied with just having stereo in their homes—now they want it in their cars, on the boat and on the beach. Tape is a much more practical buy today than it has ever been before, precisely because the 8-tracks can be interchanged from the car to the living room or to the portable unit in the backyard." He added that another boon to the stereo tape business partic-

ularly in the automobile end of it, is the new things the tape industry was introducing.

"Stereo tape has broken away from the concept of being strictly an entertainment device. Not it's becoming an important educational instrument—and I feel certain that this end of the business will hold forth to some fantastic growth in the immediate years ahead."

### SESSION 19:

## Promotions That Pay Off

Chairman: James J. Elkins, president, International Tape Cartridge Corp. Speakers: Donald M. Roun, General manager, General Electric Co.; Donald L. Bohanan, national sales manager, Muntz Stereo-Pak, Inc

## Tips on In-Store Promotion

"The real reason for an in-store promotion should be to capitalize on what's hot and to identify the store in today's monied, mobile market as the place 'where it's happening.'"

This is the philosophy at General Electric, noted Donald Roun, manager of GE's electronics sales operations for consumer electronics. Roun told his listeners about four in-store GE promotions. "Free Speech" was one campaign, in which the company offered two blank 60-minute cassettes free with the purchase of a GE cassette recorder. In the second promotion, the company offered a free

Berlitz language cassette (choice of six languages) with the purchase of any GE cassette recorder.

For a campaign designed to appeal to young people, GE signed an Albany, N.Y., rock band, the Pursuit of Happiness, to play live performances and record the theme for the promotion called "Turn on Fun—Turn on GE." "The object of the promotion is to get the kids into dealers' stores." The city's leading rock station worked with GE through on-air product drawings and plugs for the concert. Dealers were given free posters of the group.

The fourth campaign is tied to a tape clinic of the nature used successfully with other products such as cameras and phonographs.

"The tape clinic features free inspection, advice and demonstration and may also include repair service at minimal cost. Credibility of the clinic is enhanced by the participation of the factory trained technician."

Roun noted that the well-publicized, low-key approach often works well with this kind of promotion since it attracts a very select group of customers: "persons who are interested in putting their equipment in first-

class condition so they can use it, which generally means a ready sale for software and accessories, or trading up to more sophisticated equipment."

Roun also suggested the addition of no obligation inducements for customers who bring their units to the clinic:

A mile of free tape; free patch cards or head cleaners; prizes for the oldest recorders; free batteries.

Additionally, he said, a store owner might include with the purchase of new equipment:

A year's membership in a local or national tape club; a special package on two 8-track players; an assortment of pre-recorded tapes.

"The real measure of success," Roun pointed out, "is not

alone the immediate sales and profit dollars, but also the position of leadership that will be earned by the retailer who puts something extra into planning his promotions."

Retailers who show imagination, verve and resourcefulness in conducting in-store promotions will be able to cash in handsomely on tape product sales, Roun said. Cartridges and hardware are totally intertwined, he felt, with sales of each naturally benefitting sales of the other.

Roun believes it is possible to overdo the price approach to promotions, so the best way to avoid falling into this "one-dimensional" trap, as he calls it, is to create supplemental promotions.

## Taking a Chance Promotion Key

The well-informed company can create well-intentioned promotions. That was the main theme emerging from the speech given by Don Bohanan of Muntz Stereo-Pak on sales-building promotions.

"The well-planned promotion can fall into different categories: seasonal and annual," Bohanan said. The best kind of item to promote, Bohanan continued, is one that has immediate appeal and can get people emotionally involved. "You never know

when or where this item is going to pop up. It will happen. And the only way it will happen is if you keep yourself tuned in on what's going on around you."

And that includes nationally as well as locally. "Find out every day what's going on in your town; what movies are playing in order to promote soundtracks, what TV shows locally and nationally are promoting artists. Correspond with national manufacturers. They are ready, willing and able to help. Once you have decided

what you are going to promote, then you can decide where to promote: a nearby shopping center, local organization events, fairs, carnivals, sports events, nearby schools.

If an artist makes an appearance in town, try to have him drop by your location, Bohanan said. A retailer can have co-op advertising on the artist's appearance with national manufacturers and local suppliers.

"I work for a man about whom the word promotion might well have been invented. His

reputation was founded in large part on promotion."

Bohanan told his listeners that promotions can be affected by geographical locations. Once you know this information, you can plan your promotions. There are two questions which a company should ask before launching a promotion, Bohanan said. "Is it a simple and easy promotion? Can I follow through properly to insure its success?"

In a recent promotion, Muntz Stereo-Pak tied in with a local Pepsi office and for an exchange of \$3,600 worth of merchandise, the company's name appears on five million bottle

caps in the Los Angeles area during the summer; is heard on 600 minute radio spots; is displayed in 150 TV spots; is seen on 30 outdoor billboards; is seen on 300 bus advertising cards and appears on over one million staffers in six-packs.

In cross promoting, a distributor will have to give some merchandise, Bohanan said, in exchange for space in the store. Product is also given to other local retailers in exchange for window or store displays. The whole key to promoting is taking a chance. "Some work, some do not, but you never know unless you pull the trigger."

### SESSION 20:

## Trends in International Marketing of Tapes and Equipment—Part B

Chairman: Bob Elliott, director of tape division, A&M Records. Speakers: Gary Salter, vice-president, International Tape Cartridge of Canada, Ltd.; Manuel Camero, president, Tape-car Gravacoes S.A.

## Latins' Tape Future Bright

Manuel V. Camero, president of Tape-car Gravacoes S. A. of Brazil, has predicted an excellent future for tapes and tape playing equipment in Latin America. He also assures, that in spite of current stringent import regulations which virtually closes the door on North American imports, a strong market will develop for all U.S. product, including new and unrepresented lines.

Camero's observations were made at the recently concluded Billboard Tape Forum held here.

Speaking at the twentieth session of the conference, Camero anticipated that Latin countries will continue, as they do at present, to source their raw materials from the U.S., and that present 4-track mastering equipment will eventually be replaced by 8-track from sources outside of Latin America.

Apologizing for the current unimpressive status of the United States on the Latin American tape market, Camero said that two major factors were responsible for the situation—the low purchasing power

of the individual consumer and the high tax on consumer products.

"It has been estimated that only 8 percent of the Latin population has the ability to purchase consumer items," he said. "Sales taxes, on the average, are 30 percent; and for many people the cost of one cartridge represents a sum equal to 10 percent of their total salary."

"Inevitably," he continued, "this situation reduces the possibility of rapid growth for pre-recorded tapes in Latin America."

On a more optimistic note, Camero told his listeners that within recent times several Latin American governments have undertaken a reduction of taxes on certain consumer items. "Additionally," he added, "the average per capita income is increasing and the development of a broader middle class has been noted."

Reviewing market conditions in Brazil, Argentina, Venezuela and Mexico, Camero stated that during last year a total of 260,000 prerecorded tape units were manufactured in Brazil alone. Of these, 85 percent were 4-track, 5 percent were 8-track and 10 percent cassettes.

Total imports were 50,000

units with 4-track and cassettes splitting 80 percent equally between them and the remaining 20 percent going to 8-track.

Camero also disclosed that between January and July 1 of this year, a total of 210,000 tape units were manufactured in Brazil while none were imported. Four track configurations still lead the market with 80,000 units being manufactured. It was followed by 70,000 8-track units and 60,000 cassettes.

"These figures," said Camero, "underscore the following trends. There has been a 30 percent increase in total units manufactured and sold over the same period in the year before; there is a trend towards track car-

tridges; there has been a rapid growth in the demand for cassettes; and importation has literally ceased.

Camero also revealed that blank cassette sales outstrip pre-recorded units three to one, and estimated that there are 120,000 cartridge players and about 100,000 cassette players on the Brazilian market at present. He said, too, that the largest tape imports into Brazil from the

U.S. take the form of blank tape and empty cartridges.

Looking at Argentina, Camero said it produces 10 percent more prerecorded units than Brazil, and that it has a further advantage of having its market for these products concentrated in Buenos Aires, the nation's capital.

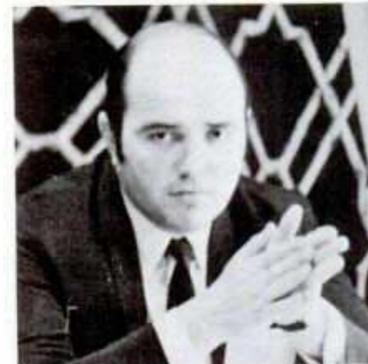
Camero saw Venezuela, with its smaller population, as a much smaller market than either Brazil

or Argentina, and estimated that there may be about 180,000 cartridge players and 20,000 cassette machines on the consumer market.

In Mexico, 250,000 4 and 8-track units are locally manufactured with Stereo Jet de Mexico as the main duplicator. The Phillips company is expected to begin cassette duplication this year.

He concluded, "In all of Latin

America there is not a single firm which builds cartridge playing equipment. In view of the trend by Latin American governments to give incentive and tax concessions to local manufacturers, rather than to have to import from the United States, Europe or Japan, it would seem to me that companies which presently manufacture cartridge players would profit a great deal by establishing operations in a Latin American company."



MANUEL CAMERO explains the growing tape market in Latin America.

## Canadian Boom Via Cassette

Tape sales in Canada are expected to leap to \$30 million a year from its present estimate of between \$12 to \$15 million, by 1971. The anticipated introduction, in the fall of this year, of a low-priced cassette playback unit, (under \$30 list price) is expected to be largely responsible for the startling increase.

Also expected to make a significant contribution are 8-track units which are now becoming available at low-end as well as high-end prices.

The revelation came from Gary Salter, vice-president of International Tape Cartridge of Canada. In his address in session number 20 of Billboard's Annual Tape Forum, Salter said that the low-priced cassette playback unit is a significant step forward and should cause a boom in the sale of cassette players and tapes. "The youth market will turn on to tape now

that the price is within their reach," he said.

Salter said that although total tape sales in Canada equaled about 7 percent of the American tape market, yet it was commanding, at the present time as much as 12 to 14 percent of the total Canadian music market.

He said that 8-track comprises about 70 percent of the Canadian tape market, with cassette claiming 20 percent and the rest divided between reel-to-reel, 4-track and playtape. "But," he assured, "the cassette market is only just catching on in Canada, and it will certainly do better in the future."

### Portable Market

Salter sees 8-track tape equipment being utilized almost exclusively in automobiles in the future. "The cassette will command the portable market, and the home market is still up for

grabs," he predicted.

"If the youth market turns on to tape, then cassettes could, conceivably, overtake 8-track sales," he added.

Salter saw the Canadian tape market as becoming sophisticated, and said: "To get our share of the future market, we must give the buyers more of what they want and less of what we want to give them.

"We must remember," he continued, "that the Canadian market is basically a following market with about 85 percent of its total product based on American product demand, and only 15 percent on product created and promoted in Canada. Therefore, trends in tape development are basically the same as the American trends with perhaps a six-month time lag.

"The helpfulness in this fact is that American companies with Canadian interests or affiliates



BOB ELLIOT chairs seminar on trends in international marketing.

will be able to help Canadians by making available their knowledge of developing trends in regard to 8-track consumption versus cassette production and sales; as well as market brackets in which the various configurations are developing; whether r&b sell more in cassette or 8-track; and configurations in which classical music sells.

"With such knowledge we will be able to direct our tape and machine sales promotions to the



THE FUTURE of Canada is outlined by Gary Salter.

proper segment of the audience," he said.

During the short, but lively question and answer period which followed the address, Salter told his audience that the future of the Canadian tape industry was tied largely to that of the United States, and suggested that Canada could learn much by taking advantage of every possible bit of information that can be supplied to his country by the United States.

### SESSION 21:

## Protecting Performer's Rights on Tape

Chairman: Earl Muntz, president, Muntz Stereo-Pak, Inc. Speaker: Stan Kenton, national chairman, National Committee for the Recording Arts.

## Stan Kenton, Performers' Crusader

Stan Kenton, composer, orchestra leader and musician, is also a crusader. He is the national chairman of the National Committee for the Recording Arts (NCRA) and he wants to protect performer's rights on

disk and tape.

His premise seems simple: when a recording artist's works are played anywhere for profit, whether on a jukebox or a radio station, the artist should receive a performer's royalty.

"The essence of the copyright law is that no man may take another man's creative work and profit from it without compensating him," said Kenton. "Yet about 70 percent of all radio time consists of recordings, sandwiched between commercials, and the stations pay the artists nothing."

Kenton feels that those who have opposed a copyright revision are the "very ones whose businesses thrive on the uncom-

pensated appropriation and use of performers' artistic creations for commercial exploitation.

"Radio, TV and jukeboxes owe the recording artists a share of the profits," said Kenton.

He urged the tape industry to ally itself with the NCRA to protect the performer and record producer from the "outright theft of their creative endeavors."

Kenton outlined the copyright revision bill:

"If the legislation were passed, jukebox owners would pay \$8 per box annual license fee, out of which \$6 would go to the composers' performing rights societies and \$2 to performers and TV would pay a royalty fee based on a percentage of the broadcasters' receipts.

The same tax would be assessed against suppliers of background music. Discotheques would pay \$25 a year for each location."

## Why Cassette Stalls in Europe

• Continued from page 34

former short supply of cassette equipment, which facilitated the growth of the 8-track in Europe, will soon become non-existent.

"The consumer," Jilderda continued, "will soon be able to purchase a complete range of portable and home cassette recorders, players and combination radio/cassette players."

### Sees Huge Gain

Using slides to emphasize and illustrate his theme, Jilderda said the growth of tape equipment in use in Europe will rise

to an estimated 320 percent by 1971. He said the rise in England will be due to an anticipated increase in popularity of car equipment.

Jilderda predicts that by 1973 there will be an estimated seven times more players and recorders in use in Western Europe than there were last year.

He said: "While in 1968 only 10 percent of the total equipment in use consisted of playback units, we estimated that by 1973 nearly 40 percent of the total equipment will consist of car and portable players,

while recorders and combination radio recorders will be responsible for the remaining 60 percent.

Jilderda said his company expects that the penetration degree of record players will more or less stagnate in coming years, while degree of penetration for tape equipment will rise sharply.

He assured, however, that players will continue to co-exist. "In fact, the increased sales of tape equipment will mean additional business," he said.

"The more affluent European consumer with his in-

creased spare time will want to enjoy his favorite music not only in the comfort of his home, for which he will probably continue to purchase records, but also in his car and on the beach for which he will need tape equipment and prerecorded tape."

Jilderda admitted that only 40 or 50 percent of the European consumers know about the existence of tape and tape equipment. He blamed this on the lack of proper advertising, but assured that with the present new momentum of tape the winds of change were even reaching out to the advertising business.



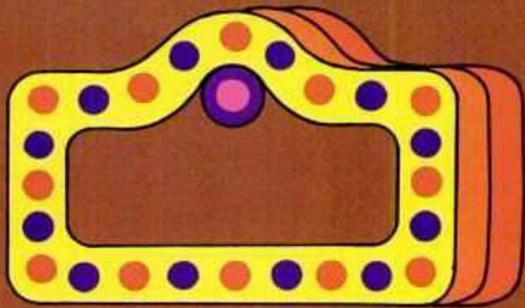
PROTECTING the performer's rights on tape is as important as protecting performance rights on disk, explains Stan Kenton.

**SUMMER STOCK**

**NEW FOR AUGUST**

**CARTRIDGES & CASSETTES**

**MOVE MUSIC**



**BROADWAY ON THE MOVE**

AL CAIOLA  
NELSON RIDDLE  
JIMMY ROSELLI  
TROMBONES UNLIMITED  
TOMMY STEELE  
SHIRLEY BASSEY

THE JOHNNY MANN SINGERS  
MATT MONRO  
VIKKI CARR  
MEL CARTER  
VIC DANA



**HOLLYWOOD THEMES ON THE MOVE**

FERRANTE & TEICHER  
GEORGE MARTIN  
LEROY HOLMES AND HIS ORCHESTRA  
MICHEL LEGRAND  
NELSON RIDDLE

FRANCIS LAI  
HENRY JEROME  
THE 50 GUITARS OF TOMMY GARRETT  
DOMINIC FRONTIERE  
IRWIN KOSTAL



**MIDNIGHT COWBOY**  
ORIGINAL MOTION PICTURE SCORE



ORIGINAL MOTION PICTURE SCORE  
**MIDNIGHT COWBOY**  
MUSICAL SUPERVISION  
JOHN BARRY  
EVERYBODY'S TAKIN' SINGS BY  
NILSSON

**TICKET**

**POPI**  
ORIGINAL MOTION PICTURE SCORE



ORIGINAL MOTION PICTURE SCORE  
**"POPI"**  
MUSIC COMPOSED AND CONDUCTED BY  
DOMINIC FRONTIERE

Liberty/UA Stereo-Tape

Entertainment from Transamerica Corporation

# BACK TO

Capitol sends the country's youth into your store on their way back to school. It's the biggest market we've got. So, Capitol's Back-To-School month is the biggest, hardest hitting promotion you've got.

**TRAFFIC FOR PETER MAX BOOK COVERS.** A different design on each side.

A two-sided draw for the same heavy buying traffic they brought last year.

**TRAFFIC FOR THE FILLMORE EAST CONTEST.** Sending winners across the country to this favorite New York rock concert auditorium – a mecca of youth. First they come to you for their entry blank.

**TRAFFIC FOR THE SOUNDS THEY'RE BUYING.**

(On Record and Tape)

"GAMES PEOPLE PLAY" – Joe South ST-235

"HURT SO BAD" – The Lettermen ST-269

"WORD OF MOUTH" – Merryweather STBB-278

"THE JON BARTEL THING" – ST-274

"TRUQUED UP"

– Garry Mac & The Mac Truque ST-275

"BUG-IN" – Sounds Of The Dune Buggy STAO-276

"CLOSE" – T. S. Bonniwell ST-277

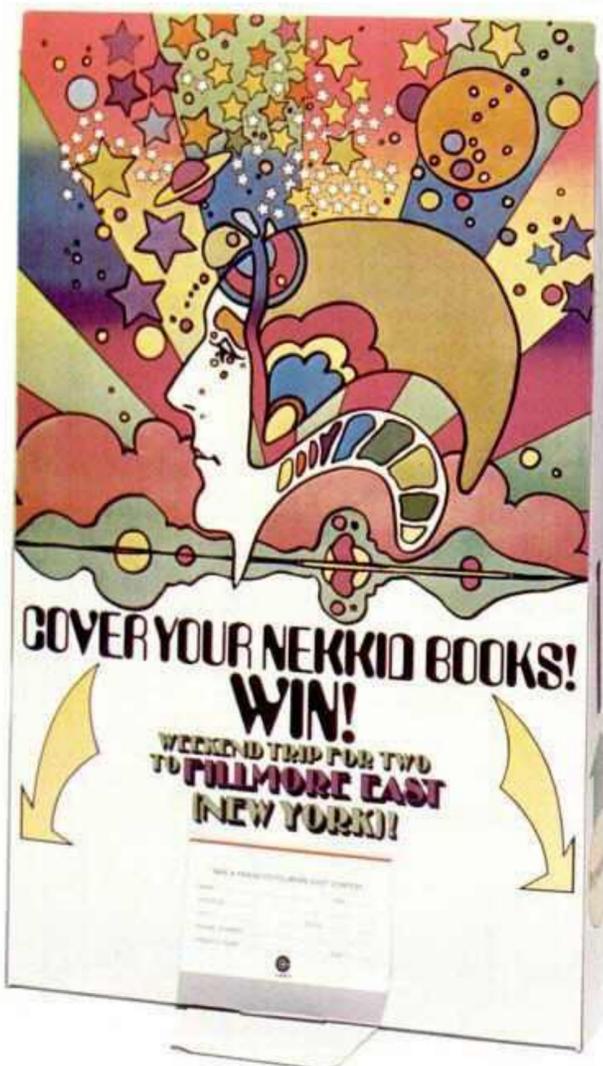
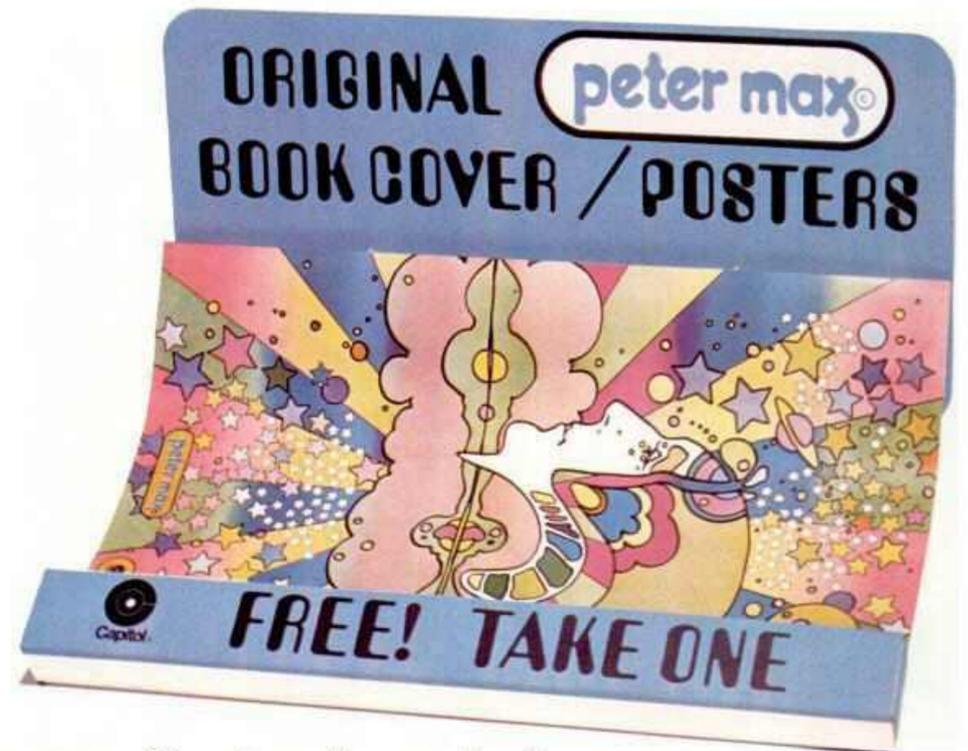
"ALL THE FRIENDLY COLOURS"

– Hedge & Donna ST-279

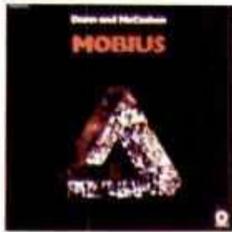
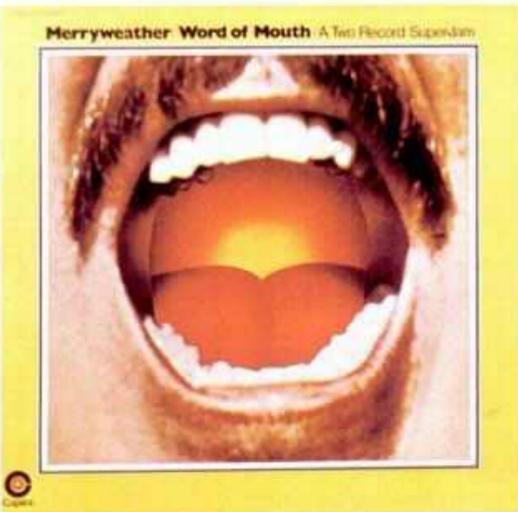
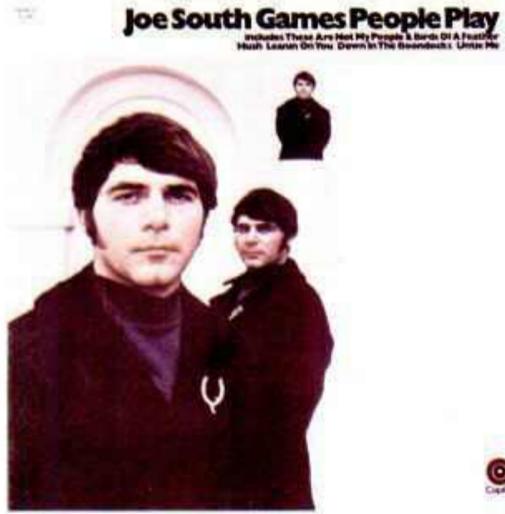
"MOBIUS" – Dunn & McCashen ST-285

"FOREVER IS A DREAM" – The Food ST-304

**AND FOR THE TRAFFIC: POINT OF PURCHASE MATERIALS.** Capitol reinforces this promotion for further sales with its free standing record



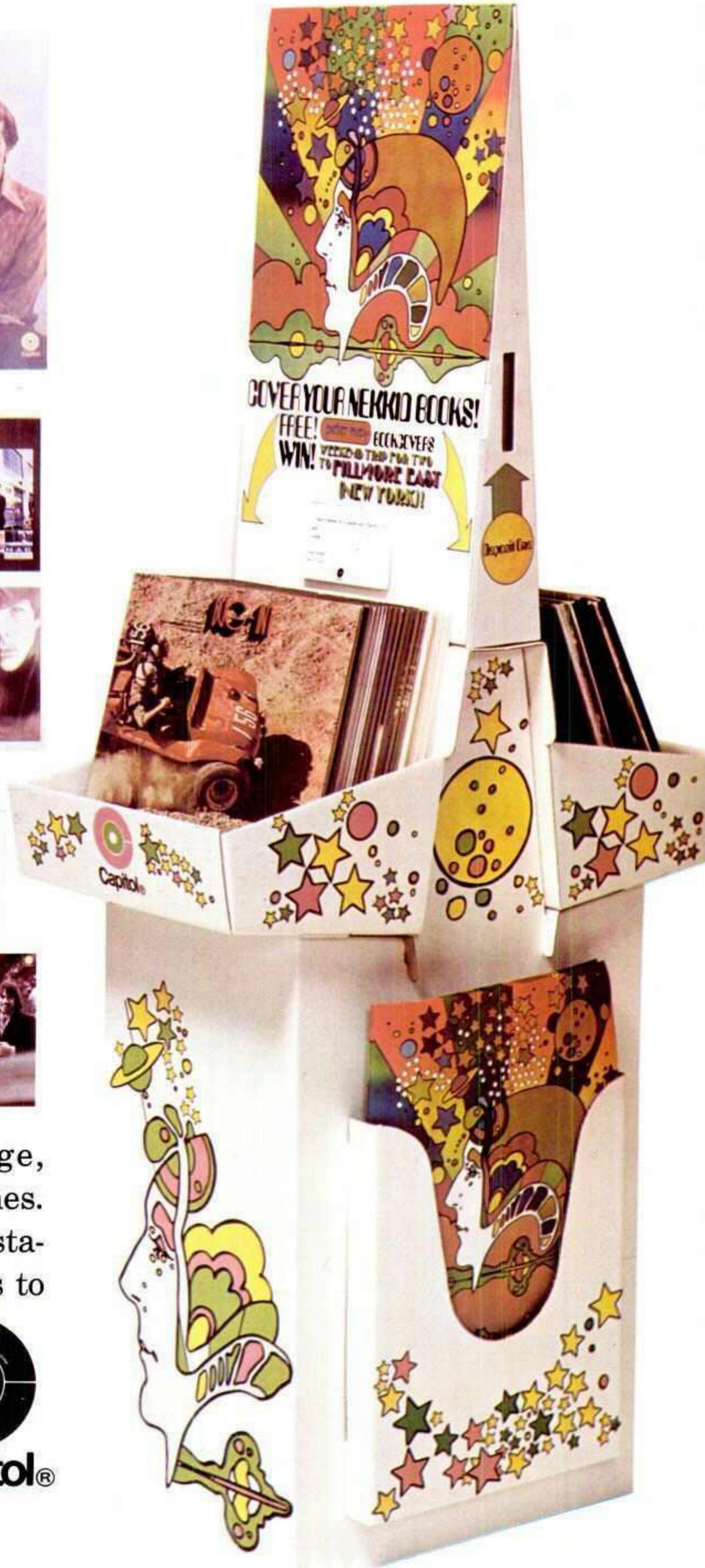
# SCHOOL



browser, featuring the entire Back-To-School campaign. As well as the two counter top displays: one featuring Peter Max book covers, and the other, the Fillmore East contest.

**TRAFFIC FROM HEAVY CONSUMER ADVERTISING.** Full page, national ads in Teen and Charlie magazines. Coast-to-coast saturation radio on Top 40 stations in all major markets. Sending the kids to your store for their contest entry blanks, book covers and the sounds they want to hear.

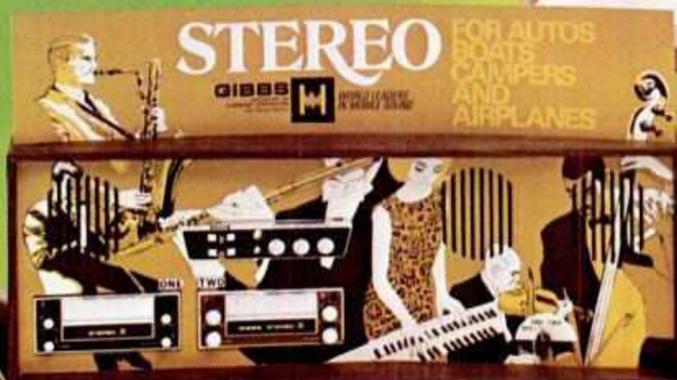
And buy.



**39 "manufacturers"**  
**will put you in the tape player business.**

**Only GIBBS\* offers  
 three ways to enter this  
 high profit business and turn  
 the product *fast*.**

Gibbs offers a complete line of mobile sound units . . . 8-track stereo, FM/FM Multiplex radios, cassettes, AM radios, speaker kits, exclusive modular add-a-sound units and the only stereo reverberator on the market today. But you need more than a complete line of products to sell mobile sound. Gibbs is the leader in point-of-sale demonstration displays and attractive packaging for your back-up stock.



**Small \$99<sup>95</sup>**

**No. 250 Starter Package**

Battery-operated motion triangle attracts customers to this attractive display with AC-DC converter, completely wired to demonstrate three units. Package includes assembled display; one 332B 12 watt stereo tape player; one 332A 20 watt stereo tape player; one 667 stereo reverberator to reverb both channels of either tape player.

**Profit on suggested retail \$62.40**

**Medium \$194<sup>95</sup>**

**No. 300 Starter Package**

STEREO copy on header panel invites customer to demonstrate true stereo separation and reverberation to himself. Walnut covered wooden display reproduces sound perfectly. Units pictured are mounted into display and pre-wired into AC-DC converter and selector switch. Package includes complete display; two 332B 12 watt stereo tape players; two 332A 20 watt stereo tape players; two 667 stereo reverberators with speakers.

**Profit on suggested retail \$124.80**

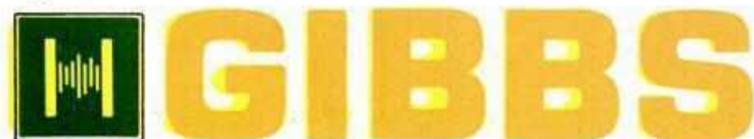
**Large \$879<sup>95</sup>**

**No. 2000 Starter Package**

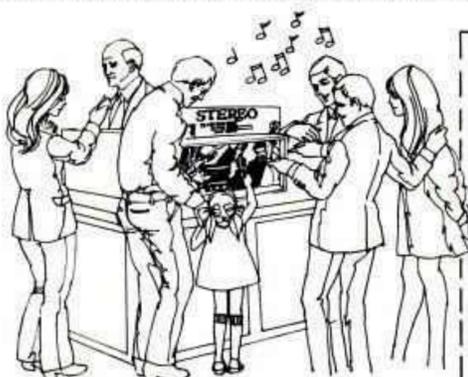
This sturdy floor fixture offers the versatility to display any stereo sound product in the Gibbs line plus new products yet to be released. Space is also reserved for other merchandise and header panels house a pschedelic changing light for attracting customers. Unique wiring board allows you to change units in a matter of seconds. Package includes fixture; speakers; AC-DC converter and wiring board; two 332B 12 watt stereo tape players; two 332A 20 watt stereo tape players; two 627 FM Stereo/8-track combinations; two 630 20 watt premium stereo tape players; two 667 exclusive stereo reverberators; two 665 tuneable reverberators for monaural use; two 335 12 watt stereo tape players; two 614 FM Stereo radios.

**Profit on suggested retail \$513.25**

\*Gibbs is a subsidiary of HAMMOND CORPORATION...manufacturers of famous electronic musical instruments



450 N. Main Street, Janesville, Wisconsin 53545 / Area 608/756-1261



Mail this coupon today. Profit tomorrow  
 Gibbs Special Products Corp. 450 N. Main St., Janesville, Wis. 53545

\_\_\_\_\_ NO. 250 STARTER PACKAGE @ \$ 99.95 \$ \_\_\_\_\_  
 \_\_\_\_\_ NO. 300 STARTER PACKAGE @ 194.95 \$ \_\_\_\_\_  
 \_\_\_\_\_ NO. 2000 STARTER PACKAGE @ 879.95 \$ \_\_\_\_\_

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 CREDIT REFERENCES: \_\_\_\_\_

# Commercials

## Slant's Out as Music Integrates

By EARL PAIGE

CHICAGO — As soul and contemporary rock music continue to blend and weave together, it becomes increasingly difficult for producers of commercials and the agencies placing commercials to "slant" for a specific radio audience, according to Lucky Cordell, assistant manager, WVON here. Cordell agreed that many advertisements on his station were "general market," even though the station is top-rated among

black listeners, but he pointed out that WVON is also often among the top three stations here in terms of overall audience, and moreover, that WVON really has a "sound all its own."

A look at a recent WVON playlist revealed that at least six out of the top 10 songs were also on Billboard's "Hot 100," which reflects overall record-buying audience tastes. Moreover, the station will play any record, Cordell points out, "that

fits into what we're trying to do." For example, "Crystal Blue Persuasion," by Tommy James and the Shondells, is being played now on WVON's evening shows, and Cordell mentioned that he has programmed records by Tom Jones and many other white recording artists.

"I'm quite pleased when we play an occasional record by a white artist. A dramatic case in point was 'Look of Love' by Dusty Springfield, a recording we broke on WVON before it happened anywhere in the country," Cordell said a friend in England sent the Dusty Springfield record to him. "We upset this whole city with the record," Cordell said, "because it wasn't available in America when we started playing it."

Cordell didn't go so far as to say that WVON's "sound" is so contemporary that some advertisers might feel that it's a moot point whether they should "gear" WVON commercials or not. But he did say, "We play a certain kind of record. We feature a certain kind of entertainment. We know that we aren't going to get all the white listeners and we know that we won't get all the black listeners either."

He acknowledges that there is a lot of what might be called "listener overlap" in today's radio market. "I don't think it would be smart for an advertiser to ignore the black audience when creating commercials for stations like WLS or WCFL. These stations should have a commercial now and then featuring black groups, a sound or a slant for the black market. By the same token, general market commercials are not out of place on our station."

### Complexities

But commercials would be more effective, he said, if more attention was paid to the complexities of how a station approaches its programming philosophy. He related one anecdote to dramatize the point. "An agency invited me to hear a new campaign. I listened and I told them that the commercials were wonderful, that they were well-produced and that they were just, well great. But I also told them that they wouldn't sell the product effectively in the black market. They asked why and I pointed out that in all their sequences there wasn't one black voice." Cordell related that subsequently the agency changed some of the commercials when he interpreted his station's programming philosophy.

Unless agencies and commercials producers understand the station's individual approach, Cordell pointed out, commercials cannot be of optimum effectiveness.

## Lektrafon Keys On Moog Work

LOS ANGELES—Electronic music is the specialty of a new commercials house, Lektrafon Music, formed here by Ruth White, a composer for Mercury's Limelight series. First commercial in preparation is for Ford's 1970 line of cars.

Company reports operating with its own Moog synthesizer, multi-channel tape recorders and a special console for mixing electronic music. Firm is located on West Venice Boulevard.

## Selling Sounds

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

WEEK OF 21-25 AUGUST

KINGSLEY SOUND INC., New York—581-2686

(Stan Krell reporting)

- 1969-'70 N.B.C. TV Nighttime Schedule. Eight 60-sec. promotional network music spots performed on the Moog synthesizer.
- Commissioned to compose for Kodak a theme to be used for the Photokina exhibit to be held in Osaka, Japan.
- Revlon Natural Wonder Lipstick: 60-sec. "Kiss Collection" One TV spot. For Grey. John Greene was the producer.
- Plexion: 60 sec.—For BBD&O Mark Fredericks was the producer.
- Monsanto for 1492 Productions. Mel Howard Producer.
- CELANESE Bartrel-Generic Two: 60 sec. & Two: 30 sec. Joan Charif Producer. Grey.
- C.B.S. World Watchers. Leo Giuliano Producer.
- IBM "Paper Work Headache" Penny Ray producer de Martin-Marona & Associates.
- Completed score for Israel film "The Dreamer." Toda Films.
- All the music was composed, arranged by Gershon Kingsley.

ST. JAMES PRODUCTIONS, New York (516) JU 6-4533

(Artie Schiff, President reporting)

- "Viceroy" For Ted Bates Agency Arnold Eidus Producing. Vocals by Rhys Obriem, Laurie Records Recording Artist.

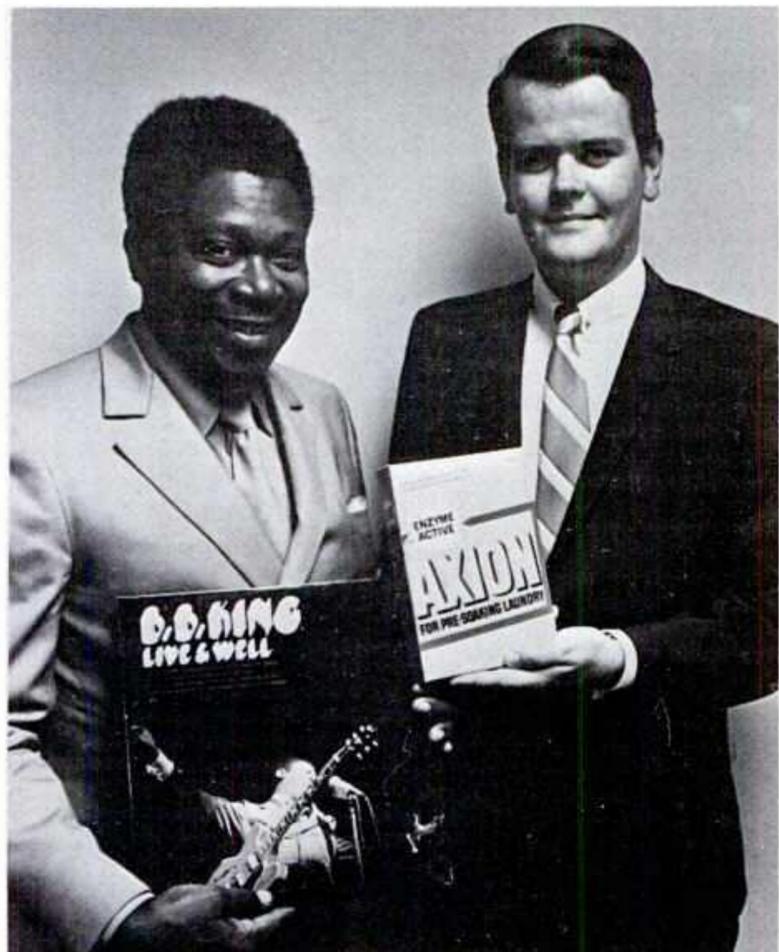
GRANT & MURTAUGH, New York—581-4000

- Volkswagen for Doyle, Dane, Bernbach, Jerry Gold was the producer, it is called, "Square Back," it was a TV spot recorded at Fine Recording.
- American Airlines for Doyle, Dane Bernbach, Pete Waldren was the producer, it was recorded at Media Sounds.

ARTIE FIELDS PRODUCTIONS, Detroit—313-873-8900

(Jeff Parsons reporting)

- Aristocrat Motors, Neil Oliver Advertising, Mercedes Bends, Singers were Judy Lawler, & Dan Asenzo, it was written and produced by Artie Fields Productions by Artie Fields and Jerry Geavalle, it was both a radio and TV spot.
- First Federal Savings, title is "The Big 1," it was both a radio and TV spot, agency is Cramer Krasselt Co., singers were Glen Campbell, Tom Aquino & Dan Asenzo.
- Blue Cross, Agency was Valentine-Redford, it was a TV spot, the singer was Nancy Clayton.
- Delco, title is "Join Hands," for Campbell-Ewald, it was a radio spot, singers were Tom Aquino, Judy Lawler & Tom Curlin.



VINCE GORDON, executive of the Colgate-Palmolive Co., promotes his Axion while B. B. King, ABC/Bluesway artist, holds up his latest LP. King also recently recorded a radio commercial for Axion, thus a meeting of minds.

## Ad Notes

By CLAUDE HALL  
Radio-TV Editor

Gary William Friedman's theme for "You Could Be Dodge Material" has been selected by Dodge as its new song for an upcoming radio-TV campaign. Friedman will record radio spots for broadcasting this summer; TV segment will bow later. BBD&O was the agency. . . . Kevin Gavin and Sid Woloshin have just produced a stereo commercial for the Doors, Elektra Records group. . . . Schaefer Beer contest winner Jimmy Campbell has been signed to a Laurie records contract through John Mack, head of the commercials-producing wing Laurie Productions. . . . A radio commercial for Kip sunburn products produced by Chuck Blore Creative Services will be released on Bell Records as a single—"Please Don't Touch My Body" featuring artist Cleveland Crandall. Lyrics were by Chuck Blore and Don Richman with Stan Hoffman doing the music; publisher was Blore's Mother Music. . . . Al Ham wrote the music for one side of a new promotion album for Pan Am Airlines. The LP was produced by Gavin & Woloshin, using a 30-piece orchestra and it will be used within the airline firm and distributed to travel agents.

For  
RECORD  
Sales  
Billboard

AUGUST 23, 1969, BILLBOARD

## Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—5 Years Ago

1. Rag Doll—4 Seasons (Philips)
2. A Hard Day's Night—Beatles (Capitol)
3. I Get Around—Beach Boys (Capitol)
4. Memphis—Johnny Rivers (Imperial)
5. The Girl From Ipanema—Getz/Gilberto (Verve)
6. The Little Old Lady (From Pasadena)—Jan & Dean (Liberty)
7. Can't You See That She's Mine—Dave Clark Five (Epic)
8. Dang Me—Roger Miller (Smash)
9. Wishin' and Hopin'—Dusty Springfield (Philips)
10. Keep on Pushing—Impressions (ABC-Paramount)

POP SINGLES—10 Years Ago

1. Lonely Boy—Paul Anka (ABC-Paramount)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Tiger—Fabian (Chancellor)
4. Waterloo—Stonewall Jackson (Columbia)
5. A Big Hunk of Love—Elvis Presley (RCA Victor)
6. My Heart Is an Open Book—Carl Dobkins Jr. (Decca)
7. There Goes My Baby—Drifters (Atlantic)
8. Lipstick on Your Collar—Connie Francis (M-G-M)
9. Forty Miles of Bad Road—Duane Eddy (Jamie)
10. Personality—Lloyd Price (ABC-Paramount)

R & B SINGLES—10 Years Ago

1. There Goes My Baby—Drifters (Atlantic)
2. Personality—Lloyd Price (ABC-Paramount)
3. You're So Fine—Falcons (Unart)
4. What'd I Say—Ray Charles (Atlantic)
5. What a Difference a Day Makes—Dinah Washington (Mercury)
6. There Is Something on Your Mind—Johnny Horton (Columbia)
7. I Only Have Eyes for You—Flamingoes (End)
8. Lonely Boy—Paul Anka (ABC-Paramount)
9. I'll Be Satisfied—Jackie Wilson (Brunswick)
10. The Battle of New Orleans—Johnny Horton (Columbia)

POP LP's—5 Years Ago

1. The Beatles—A Hard Day's Night (United Artists)
2. Hello Dolly—Original Cast (RCA Victor)
3. Hello Dolly—Louis Armstrong (Kapp)
4. Funny Girl—Original Cast (Capitol)
5. Getz/Gilberto—(Verve)
6. The Dave Clark Five Return—(Epic)
7. Cotton Candy—Al Hirt (RCA Victor)
8. Barbra Streisand—The Third Album—(Columbia)
9. The Beatles—Second Album—(Capitol)
10. Honey in the Horn—Al Hirt (RCA Victor)

# Radio-TV programming

## New TV Shows Boon to Disks

• Continued from page 1

Aretha Franklin, Ray Charles, Donovan, Johnny Cash, Ray Stevens, Bobby Goldsboro, Buck Owens, and Roger Miller, as well as adult-aimed acts. Basically, Williams will present four guest artists per show.

ABC-TV will have "The Music Scene" on Monday at 7:30 p.m., "This Is Tom Jones" at 9 p.m. Thursday, "Jimmy Durante Presents the Lennon Sisters Hour" at 10 p.m. Friday (another new show), and the returning "Lawrence Welk Show" at 8:30 p.m. and "The Hollywood Palace" at 9:30 on Saturday. The Tom Jones show is produced in England, but thanks to jet airliners, has become a very important exposure spa for record talent. "The Dick Cavett Show" Mondays, Tuesdays, and Fridays at 10 p.m. and "The Joey Bishop

Show" 11:30 p.m.-1 a.m. daily are also important showcases, as well as the "Dick Clark Bandstand Show."

"The Music Scene" producer Ken Fritz will center the show around the latest chart hit records, as well as preview new artists and their records as based on inside Billboard information. Stan Harris is director and co-producer. Lead writer is Carl Gottlieb, who won an Emmy for his work on the former "Smothers Brothers Show" last season.

CBS-TV network will have seven weekly comedy-music-variety shows this season. New ones include "The Leslie Uggams Show," "The Jim Nabors Hour," and the late-night Merv Griffin show. The schedule starts off with the 8 p.m. Sunday "Ed Sullivan Show" back for its 22nd year. Miss Uggams' show, taped in Hollywood, fills

in the 9-10 p.m. Sunday slot; Saul Ilsen and Ernest Chambers are the producers. The Griffin show debuts Aug. 18 and "The Carol Burnett Show" starts its third season Sept. 22 at 10 p.m. On Tuesday nights, you'll have "The Red Skelton Show" back for its 17th season, beginning at 8:30 p.m. Sept. 23 and Skelton usually puts the spotlight on one record artist each show. The "Glen Campbell Goodtime Hour" begins its second season Sept. 24 and will be seen each Wednesday thereafter 7:30-8:30 p.m. Nabors debuts his 8 p.m. Thursday hour Sept. 25 with Richard Linke the executive producer. "The Jackie Gleason Show" each Saturday at 7:30 p.m. also occasionally features an original music hour. And "The Mike Douglas Show"

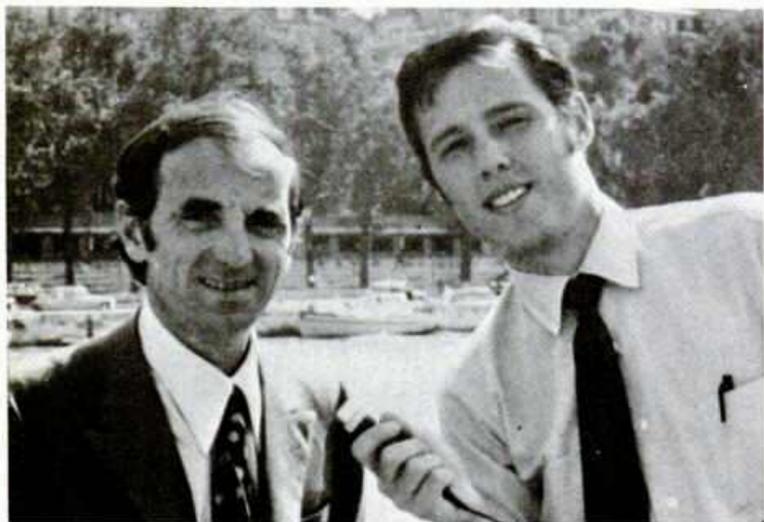
each weekday afternoon is a must for record artists.

NBC, besides the Andy Williams vehicle, will have "The Kraft Music Hall" each Wednesday at 9 a.m., the "Dean Martin Show" at 10 p.m. Thursday and "Laugh-In" each Monday at 8 p.m. And, of course, the week-night 11:30 p.m. Johnny Carson show that has long been a boon to record artists. Other than this, TV fans will have to depend on music specials and some of these during the season will feature artists like Herb Alpert, Julie Andrews, Perry Como, Bill Cosby, Bing Crosby, Lena Horne, Diana Ross and the Supremes.

The number of syndicated music shows hitting the air are too numerous to mention. RKO  
(Continued on page 79)



MERIDEE HERMAN, music director of WOR-FM in New York, was the focus point of a visit by Johnny Rivers to promote his "Muddy River" single on Imperial Records. From left: Imperial national promotion man Bill Roberts; George Greenberg, director of artist relations for the East Coast; Steve Kahn of Liberty; Miss Herman, and Rivers.



LEE RANDALL, host of the Baptist Radio-TV Commission's Top 40 show "Powerline," interviews Charles Aznavour, left, in Paris for a variety program, "Mater Control," sponsored by the commission on more than 500 radio stations.

## Philly—An MOR Battleground

By CLAUDE HALL

PHILADELPHIA — While both sides seem to be publicly denying any so-called "battle," both WPEN and WIP are gearing up to aim for virtually the same age group audience, the 25-49 age adult. What music WPEN will feature is still a mystery, but both are easy listening stations and will stay that way.

Allan Hotlen, general manager of WPEN, feels that the "battle" aspect is overdone. "It's not my intention to be another WIP," he said. Yet, Hotlen, a former WIP program director, has taken a whole slew of WIP staff members with him to WPEN.

WIP, under general manager Dick Carr, immediately restaffed and some of the men hired created a lot of talk about the station rocking. Three of the men hired were former rock-oriented people: Charlie Greer of WABC, New York; program director Tony Taylor of WOR-FM, New York; music director Dean Tyler of WIBG fame.

WPEN will be a middle-of-the-road station, said Hotlen, "although I prefer the term mainstream in regards to the music. We'll zero in very accurately on a music void that exists in their market." The "void" that WPEN will fill will not be rock, although Hotlen promised it would be a different programming aspect than now exists in the market. It will not be the same type of music on WIP, he said.

**New Groove**  
Meanwhile, WIP has begun

playing records that never before made its playlist. This includes a "Crystal Blue Persuasion" by Tommy James and the Shondells and "A Boy Named Sue" by Johnny Cash. Ironically, this type of music on an easy listening station was blazed at WNEW by Harvey Glascock. So, he'll have to literally find new musical fields to conquer with WPEN.

"We're trying to make the singles list used by the station the hits," said Dean Tyler. He felt none of the singles were wild and there had been "no drastic change" in the sound of the station. You can still hear Sinatra, Henry Mancini and Andy Williams on the station. But new singles by these artists won't be played unless they're good because there are many good cuts by these and similar artists in albums. Singles by fairly hit artists such as Nilsson's "Everybody's Talking," Tim Hardin's "Simple Song of Freedom," Motherlode's "When I Die," Youngblood's "Get Together," and records by Stevie Wonder, the Blood, Sweat and Tears, the Classics IV, Neil Diamond, and the Happenings were also on the playlist last week. Most of these records are on the Billboard "Top 40 Easy Listening" chart or will be, said Tyler. "The reason we're playing 'A Boy Named Sue' is that it's the most requested tune on the station among housewives and adults. If they want to hear it, how could you possibly draw a line and say it doesn't fit on the station's sound?"

Tyler, last week, was in the

process of screening all albums in the station's extensive library to select the particular cuts that fit WIP's new quality standards.

WPEN, according to Hotlen, will be playing quite a lot more music than before because it's dropping NBC news. Hotlen said that the station has voluntarily cut more than \$350,000 in billings through dropping the NBC newscasts and various paid religious programs. The new staff lineup includes Chuck Doughtery from WNEW in New York, Jay Dunn, Bob Fitzsimmons, Tom Brown and Bob Corse (8-11 p.m.), followed by Frank Ford with a talk show and then Bob Menaffee doing a music and telephone talk show in the all-night slot. A lot of these people saw duty at WIP, as did new music director and production man Allan Michaels.

With the music areas of WPEN to still be defined, one of the most interesting aspects about the "battle" shaping up is that Harvey Glascock, once a general manager of WIP and then WNEW in New York, is consulting WPEN. In effect, too, WIP general manager Dick Carr is a former protege of Glascock.  
(Continued on page 80)

## KTBT-FM to Air Gospel

LOS ANGELES—KTBT-FM in Garden Grove has dropped its progressive rock format to go all gospel. The FM'er switched suddenly last week to the new format, with station President Oliver Berliner naming Jerry Longden station manager.

Berliner is presently lining up a religious-oriented disk jockey staff, with one program remaining outside the gospel field. That show is Don Oliver's Latin program which services Orange County's 9 percent Latin population.

## KNAC-FM Widens Play

LONG BEACH, Calif. — KNAC-FM has expanded its progressive rock programming to 11 hours a night, reports general manager James Harden. He said the free form music program was expanding to meet "the growing audience demand

to hear the exciting performers whose records do not fit into old-fashioned format radio. Ronny McCoy hosts the 8 p.m.-3 a.m. segment, Richard Reed the 3-7 a.m. segment. Reed formerly was on WEOK, Poughkeepsie, N.Y.



KMYR-FM, LOCAL PROGRESSIVE rock station, had the exclusive rights to broadcast from the Denver Pop Festival and KMYR-FM general manager Craig Bowers said the festival was "one of the big musical



events of the summer." The station took opportunity to broadcast live interviews with the artists appearing in the festival. At left, KMYR-FM's Randy Morrison, Jim Fogelberg and Denton Marr with Tim Buckley.



Center photo: KMYR-FM's Bill Ashford with Johnny Winter. Then Don Bridges is shown interviewing Noel Redding and Mitch Mitchell of the Jimi Hendrix Experience.

# Never in Public

The public put "I'd Rather Be An Old Man's Sweetheart (Than A Young Man's Fool)" on the charts: That's Candi's public. When they hear "Never In Public" they'll pass the word . . . and your sales to an ever-growing Candi Staton public will go on . . . and on . . . on Fame.

#1459

Produced by Rick Hall

**fame**

# RADIO-TV MART

This column is published for people seeking positions as well as station managers seeking personnel. Rate is \$5.00 per one half inch (app. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment to:

**RADIO-TV JOB MART**  
Billboard  
165 W. 46th St.  
New York, N. Y. 10036

## POSITIONS OPEN

**NEEDED FOR SUMMER**  
Announcer available to travel with professional sports shows. College radio or TV student preferable.  
Write:  
**VARIETY ATTRACTIONS, INC.**  
GEORGE MOFFETT  
P.O. Box 2276  
Zanesville, Ohio

Note to all applicants: If you're sending resume tape, and/or other material to a box number, please enclose a stamped envelope. We will address it to the proper radio station.

Experienced Salesman wanted to sell advertising for TV station in Northeastern U. S. Excellent salary, plus benefits. Call on national and local accounts. Write: Box 0127, c/o Billboard, 165 W. 46th St., New York, N. Y. 10036.

First Ticket personality needed immediately for Top 40 formatted WLEE, Box 8765, 6200 W. Broad Street Rd., Richmond, Va. 23226. Send tape and resume to program director Lee Arbuckle.

We need an experienced morning personality. Tightly formatted pop-standard format with strong emphasis on news and play-by-play sports. Send tape and resume to Rod Wolf, WRTA, Altoona, Pa. All tapes returned. No calls, please.

There will be big middle-of-the-road developments shortly at CHAM, Terminal Towers, Hamilton, Ont., Canada. We'll be needing guys. Any interested parties can get in touch with program director John Murphy. Bread and future with Rogers Broadcasting are both the best.

KIMN seeks established Top 40 professional for afternoon drive show. Our present man is moving on to a larger market. What we're looking for is a man who is not only good but who wants to live in Denver. Send tape and resume to general manager Ken Palmer, KIMN, Box 14008, 5350 W. 20th Ave., Denver, Colo. 80214. All tapes will be kept on hand for any openings that develop in the future.

Looking for a man to work a noon-4 p.m. Top 40 shift. Prefer someone who has some production ability and is able to handle in-store remotes in this market of about 200,000 people. Will consider a man from a smaller market, 50-75,000, that is on the way up. We're a 24-hour more-music station, but blend in personality. Tape and resume to Box BB, c/o Claude Hall, Billboard.

WUNI, a modern country music station, is searching for a sharp morning traffic air personality. Good station for a family man in a town that's great to live in. Pay is \$150 and extra benefits include completely paid life, health and dental insurance, plus a profit-sharing plan and a yearly bonus. We are also establishing a news department and need an alert, aggressive man to take charge of news of this top-rated station. For either of these two excellent positions, please contact program director Mike Malone, WUNI, 1257 Spring Hill Ave., Mobile, Ala. 36604. Phone 205-438-4514.

MOR morning personality with personality-plus needed for station in one of the top 20 markets. Good pay, stability, etc. Contact Box CC, Claude Hall, Billboard.

Is your telephone a black plastic tomb, or a christmas tree? I'm looking for a first-ticket somebody that loves the job he does on the air. We're top 40 heavy personality, #1 in a 50,000-population market. You will need to know what it's like to turn on an audience. If you want a better chance to do just that, call me collect. Roger Alan Jones, WYCL, York, S. C. 803; 684-4242.

WBBQ AM/FM needs a personality morning man. 24-hour contemporary operation features modern equipment and outstanding working conditions. Solid No. 1 for over eight years. Send aircheck to P. D. Harley Drew, Box 1443, Augusta, Ga. 30903.

WHERE HAVE THE PEOPLE with real personalities gone? We offer good pay, good hours, and unbelievable security. All you need is 3rd endorsed, mucho talent, energy, and creativity. Write Box AA, Claude Hall, Billboard.

Newsmen needed. Two professionals who sound different, guys who can get the job done... who can get the news and write it and deliver it. Men who have something to say. Tape and resume to program director Mike Scott, WJBK, 7441 Second Blvd., Detroit 48202.

KLWV, P.O. Box 876, Cedar Rapids, Iowa, seeks mid-morning personality for this growing station who can grow with us. Only a stable personality who wants to work need apply. Salary depends on the experience you have. Air check and resume to program director John Long.

Immediate opening for "MOR" personality in top 100 market. Man must be a professional, desiring to stay put in a pleasant community. Salary open. Rush Air Check and resume to: Jim Reilly, Program Director, 920 King St., Wilmington, Del.

WBBQ AM/FM, Augusta, Ga., has once again been raided by major market Top-40's. We are accepting applications for all-night and morning shifts. Send resume and tape (no calls) to Harley Drew, P.O. Box 1443, Augusta, Ga. 30903. Prefer small market young men on the way up.

Illinois; experienced, mature announcer. Production ability. No beginners. To \$125. Tape, resume, photo. Write Box 0147, c/o Billboard Pub., 165 W. 46th St., New York, N.Y. 10036.

WZAM, Mobile, Ala., needs top-flight program director for modern country music format. Must be tops in production and capable of running tight, efficient program department. Send tape and resume to Gen. Manager, P. O. Box 10217, Mobile, Ala.

Most of the airchecks I've been receiving have sounded as if somebody produced one tape and dropped in the names of different personalities. Trouble with these personalities is that they aren't personalities. I'm seeking a non-screamer personality who's alive, vibrant, dynamic, aggressive, who has something to say and wants to say it. I want a man who wants a challenge. WMEY in Boston, a 50,000-watt station, can offer the greatest challenge in the world and also the greatest rewards for success. If you can convince me that you're good, the job is yours. Dull personalities who only know the time and the temperature and their own artificial name (if it's on a cue card) need not apply. But the person who can relate and communicate, whether presently in a small market or a major market, should contact me—Dick Summer, WMEY, 115 Broadway, Boston, Mass. 02116.

To the black personality who wants to break into Top 40 radio. WIXZ in Pittsburgh is seeking an all-night personality. Good pay, benefits. Prefer a young deejay right out of college or someone who wants to improve themselves. Good voice and good character are essential, but the chances for advancement are unlimited with this growing radio chain. You'll be joining an excellent deejay roster and a friendly atmosphere. Aircheck, resume, and photo to program director George Brewer, WIXZ, 318 Longrun Road, McKeesport, Pa. 15132.

Challenge: Rebuild news department at top-rated Midwest Swinger. Send tapes, resume and picture to: Box 0162, Billboard Pub., 165 W. 46th St., New York, N. Y. 00036.

## POSITIONS WANTED

Age 21, college grad, bright, witty, productive, looking for on-the-air job and work in the promotion department. Write to Box 1425, Station B, Ottawa 4, Canada.

Very witty and creative—She—with 3d ticket looking for an on-the-air job. My only requirements are decent pay and one-fourth of a chance. Will relocate. Ella Wright, Cleveland, Ohio, 1249 Lakeview Rd. 216; 451-2815.

Dedicated radio personality desires introduction to warm, friendly, happy, aggressive, fun station in new exciting locale. Object: professional advancement. Good background, considering sex. Currently two years Top 40 program director/DJ—six years music director/DJ—Southern Metropolitan Stations. Write: Box 0163, Billboard Pub., 165 W. 46th St., New York, N. Y. 00036.

Modern country music program director and air personality available. Currently employed in top 50 market. Proven track record. Can supply exciting, creative air sound to any radio station looking for high ratings and good profit picture. Contact Claude Hall, Box A, Billboard Magazine.

Young, bright-sounding personality, 2 yrs. experience, is seeking rock or MOR station in D.C., Md., Va., Pa. area. Tight board—excellent production. No military obligations. 3rd endorsed. Contact Claude Hall, Billboard, Box 094, 165 W. 46th St., New York, N. Y. 10036.

Announcer with three years' experience with MOR station seeks employment at MOR station within the Southeastern U. S. Tape and info available upon request. Prefers small market. Contact: Randy Gallier, 3907 Angol Place, Jacksonville, Florida 32210, or call: (904) 771-2905.

Enthusiastic, creative D.J. seeks job with progressive East Coast station. Six years' experience in the Top 40, mod and c&w. Prefer metropolitan area. 24 years old. 3rd phone. Contact: Billboard, Box 0107, 165 W. 46th St., New York, N. Y., or phone: 301-896-9157 after 5 p.m. (EDT).

My station has been sold. I don't want to take the unnecessary risk of being released at the whim of the new owners. 10-year vet, four years at present medium market station, now program director. 35 years old, five children. Career has covered all size markets. Preference is a modern country music station. Contact: Billboard, Box E, c/o Claude Hall.

Especially interested in a station that might wish to program country music and is looking for someone who has been successful in setting up a good salable modern country format. Preference is the Midwest, but will consider other areas. Some college. 48, married, five children, solid in community. Background includes MOR and Top 40, talk, and country. Heavily involved in all civic affairs. Well-known in Nashville circles. Also experienced in programming, sales, production, news, etc. Contact: Box G, Billboard, c/o Claude Hall.

If there's someone in the Southwest who wants a sober, family-type country personality at a reasonable price, I'll be available the first of September when I retire from the Air Force. Nearly 13 years radio experience—all but two in commercial radio, including WEW in St. Louis and six years at KSBK in Naha, Okinawa. Presently doing 30 hours a week at an FM country music station, Alfred J. Lynch, M.-Sgt. USAF—817; 592-5307.

A real impersonating personality—Alexander Reid—not just the run of the mill type but an impressive talent for your Top 40 station. Voice character work for agencies. Operation in South Carolina. A hard working lad who never gets angry. Will travel, references available. Call: (519) 621-5022.

An experienced first phone Announcer/DJ/Newsmen asks: "How come there never seems to be any openings on Long Island, or in nearby New York State, New Jersey, Connecticut areas? I'm honest, hard-working and reliable. Any good offers? Write: Box #0148, c/o Billboard Pub., 165 W. 46th St., New York, N.Y.

Music Director. Desire Top 40, Progressive Rock or MOR position. R-TV Major at Ohio University, recently graduated. Knows music well, has observed growth in today's sounds. Call John Haufe, 513-293-8782, or contact Claude Hall, Box #0149, c/o Billboard Pub., 165 W. 46th St., N.Y., N.Y.

First ticket desires transmitter watch (no maintenance). Will relocate anywhere. Minimum salary, \$125.00 wk. Phone EDISON 5-8965 in Ft. Myers, Fla. (Not collect.)

I'm looking for a permanent position with an uptempo MOR station in a small or medium market anywhere. I am young, ambitious and sincere. All I ask is security and chance for advancement. I'm available the last week of September. Mike Freeman, 304 Michigan Ave., Manitou Springs, Colo. 80829 (303) 685-5347.

Am I a freak? First phone; UCLA grad, 22 years old; medium to major market top forty ability, yet no "real" experience; two years rock at KLA (UCLA), top references. Write B. Salberg, 15 Belardo, Greenbrae, Calif. 94901.

Young, creative, ambitious personality. Experience. Selling. Copywriting, News and Sports Coverage and Writing, some play-by-play. All music formats all times of day and night, except graveyard. Currently P.D., M.D., Prod. Mgr. 3 years in biz, Broadcast School grad, 3rd endorsed, 22, married, permanent, will relocate. Let's talk. Write James L. Schulz, 2219 S. 15th St., Sheboygan, Wis. 53081. Phone after 8 p.m. CDT: 414-458-4775.

20-year-old, clean-cut Negro disk jockey with exciting sound. Draft exempt, ready to cook at pop or r&b station. Four and a half years' exp. at WJMO in Cleveland and WKLR in Toledo. I will relocate to any market if the money is right. For tape, resume, etc., call Charlie Chandler, 216-921-8714, or write 3706 Avalon Rd., Cleveland, Ohio 44120.

If your station can challenge my mind, I'll be glad to send you a tape and resume. Four years of exp., first phone, tight board. Single, 24, draft exempt, and prefer up-tempo format. I have the desire to be the best and will. Call 309-797-3626.

Available Immediately: Top-notch "Pro" top 40 man. 10 years' experience, excellent references, age 25. Real strong on news and production, experienced in copy writing and sales. Good voice strong personality, has "Major Market Sound." For tape and resume call (601) 483-5029.

Look and listen, 1st phone, experienced in Top 30 market, looking for day shift only, \$800 a month to include sales. Looking for small to medium market out West. Call or write after July 9, Karl Ross (505) 255-6218, 1205 Madeira S.E., Apt. 131, Albuquerque, N. M. 87108.

I want to move to Florida. Currently at No. 1-rated small to medium market station two years as music director, air personality 1st phone, college, 22 years old. Exp. in production, news, light maintenance. Reason for wanting new position: I'm at the top of my pay scale here. The station I seek must be rock. Contact: Box H, c/o Claude Hall, Billboard.

PRODUCTION IS MY FORTE. I've also served as air personality and newsmen at several key market stations. And I've also worked as a commercials film editor. Married, one child, college grad, 3rd endorsed. Presently employed. Seeking a greater challenge either on the air or off at Top 40 or MOR station in medium to large market. Contact Box D, Claude Hall, Billboard.

I really love country music and want to stay in it if at all possible. I've done Top 40, MOR, and I'm presently manager of country-formatted KASL in Newcastle, Wyo., which has just been sold. If you think you could use a good air personality with a third endorsed and 12 years of radio experience, please call Tony Conti at 307-746-2721. I'm stable, married and father of three-and-a-half kids. If you need a manager for your station, I can do that too.

CONTEMPORARY FLORIDA! I'm a contemporary programmer. I know music and enjoy my work. \$10,000 a year gets you a program director who is into his work. Phone 615-894-1698 after 6 p.m.

Nine-year professional in Top 40 format seeks a top 30 market. Experienced in heavy personality concept as well as more music concept. 24 yrs. old, married, one child, college grad. Top references. Contact Box B, Claude Hall, Billboard.

Serious-minded announcer, college grad, in music, 3rd with endorsed, tech sch. and professional experience. Looking for easy listening station in med. large market. Prefer late evening shift. Send tapes, resumes, etc., to Box 0139, Billboard Magazine, 165 West 46th St., New York, N. Y. 10036.

A native Westerner, now at a group powerhouse in a major East Coast market, wants to head back home. If you're west of the Mississippi and want a versatile pro with a country, Top 40 and M.O.R. background, complete with wife, first phone, nine years' experience and P.D. ambition, market size isn't as important as potential and opportunity. Write immediately to Box #0158, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Experienced P.D. & MOR Anncr., with creative production and diversified experience, seeks employment in Pa., N.J., or Del. Available Dec. '69. For resume & tape write: "RAM," Box 555, San Francisco, Calif. 96340.

Jim Martinson, former vice-president and general manager of WWOK in Charlotte, N. C. 704-536-0805. After taking WWOK from a \$60,000-a-year operation to \$250,000 in three years and making the station a salable item, that is exactly what happened. And the new owner has his own manager. So, now I'm available for a program director's position in a top 20 market, but prefer the job as an over-all manager. By the way, rating at WWOK under my supervision went from a 3 to a 14, according to Pulse. Call or write: 5106 Amity Place, Charlotte, N. C. 28212.

Boston and Vicinity; No. 1 in small market Top 40. Seek to relocate near Boston. Jeff Douglas (617) 354-7130.

13 years of experience in all formats. 1st phone. Good production. Can do play-by-play. Prefer programming, but will consider jock position. Market size not as important as challenge and opportunity. Tape and resume available upon request. Hard-working perfectionist. Write: Box J, c/o Claude Hall, Billboard.

California, Hawaii and like that! Experienced in MOR, Rock (pers. & Drake), Underground and Jazz. Production brings documented sales, currently Maj. Market PD. If professionalism is your goal and you need someone skilled in all phases of radio, let's get together. Write: Box 0150, c/o Billboard Pub., 165 W. 46th St., N.Y., N.Y.

# Vox Jox

By CLAUDE HALL  
RadioTV Editor

WMCA in New York is being highly secretive that talk isn't making it. So, Dan Daniels is going into the morning slot to play music and Dom Quinn will hang up his telephone to talk on some other station. Eventually, the station is going back to a music format, according to what general manager Steve Labunski told Jack Spector when he rehired him. It's a matter of biding time for face-saving purposes. Station has already gone back to the "good guys" tag and its old jingles, but this is probably just until something better can be done.

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Mac Curtis of WHOO in Florida, one of the finest country personalities around, is retiring to devote full time to his recording career. He's moving to Nashville lock, stock, and guitar. Bob Baker, who'd been program director of WHOO and moved into sales to get that experience (I think all program directors should eventually get some sales experience just in case they decide one day to move into management) will now take over programming at the country music station. Baker will also do an afternoon show. . . . Marvin L. Shapiro, president of Television Advertising Representatives, has been named president of Westinghouse Broadcasting Station group.

\*\*\*

AFTRA has organized WAOK in Atlanta, one of the few soul stations involved in AFTRA in the nation. This is what I hope will be an industry move to raise the pay of soul jocks. WAOK probably paid deejays pretty well to begin with. But I know some soul stations that pay by the hour and not very much at that. It's virtually slave wages.

\*\*\*

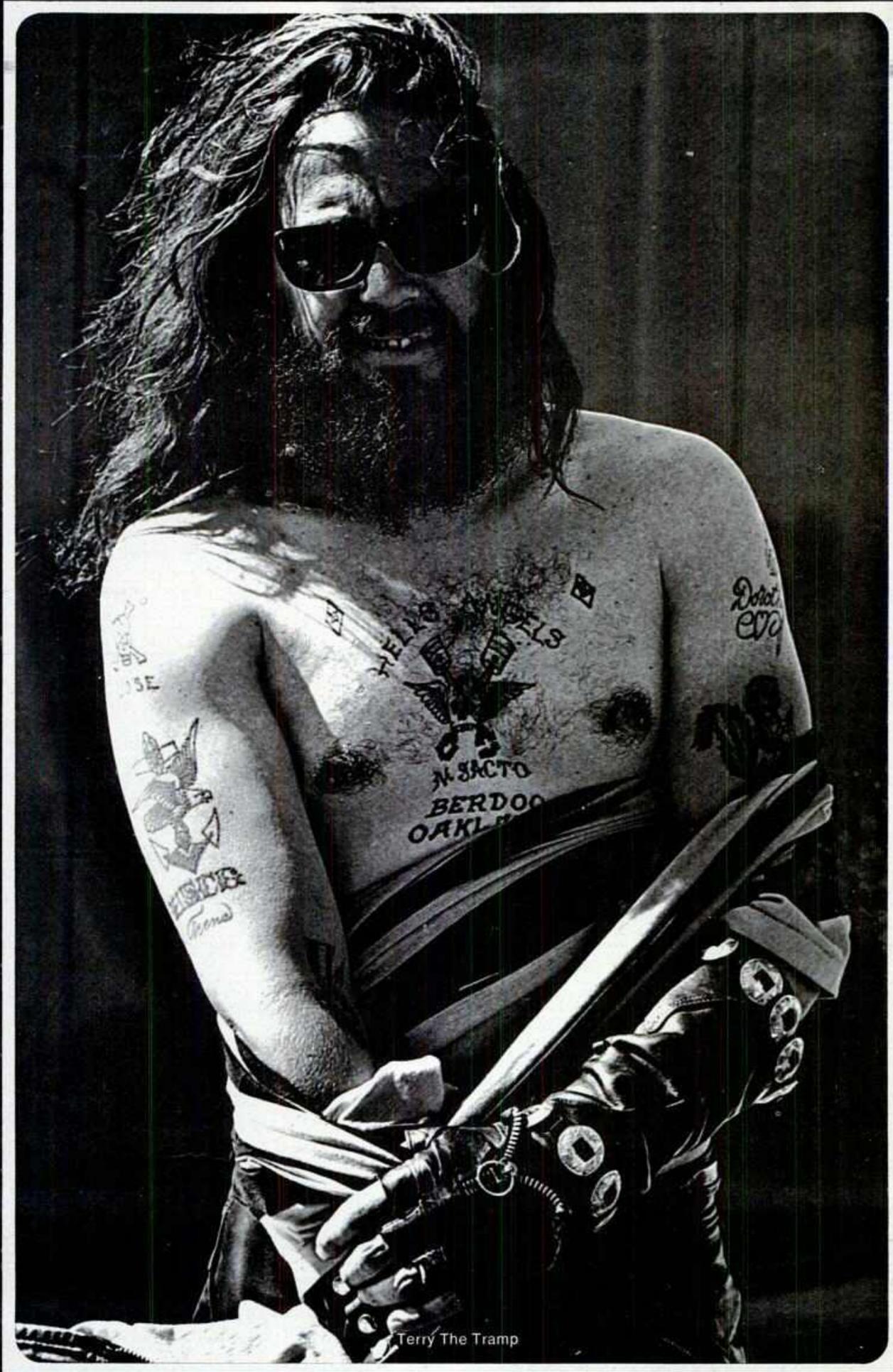
James Coyne, program manager of ABC radio network and producer of the American Contemporary Reports, says, "Actually, we

(Continued on page 82)



KRDS PROGRAM DIRECTOR Bob Pond discusses country music with RCA artist Waylon Jennings, left, backstage at Mr. Lucky's, popular country music nightspot where Jennings was performing. Jennings' "Days of Sand and Shovels" was No. 1 on the station's playlist at that time.

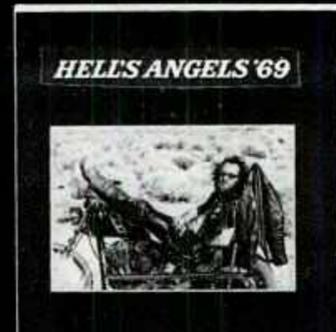
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# Programming Aids

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

## HOT 100

### Wilmington, Del. (WMAS)

Jay Brooks, Music Director  
 BP: "Everybody's Talking," Nellson, RCA. BLFP: "Life and Death in G.A.," Abaco Dream, A&M. BH: "Put a Little Love in Your Heart," Jackie DeShannon, Imperial. BLFH: "Oh What a Night," Dells, Cadet.

### Babylon, L. I., N. Y. (WBAB), Mike Jeffries, Music Director, Personality

BP: "Goo, Goo Barabagal," Donovan, Epic. BLFP: "Susan," May Rocks, DeLight. BH: "Honky Tonk Woman," Rolling Stones, London. BLFH: "Oh, What a Night," Dells, Cadet.

### Clarksville, Tenn. (WDXN)

BP: "Questions 67 & 68," Chicago. BLFH: "Better Homes & Gardens," Bobby Russell. BH: "A Boy Named Sue," Johnny Cash. BLFH: "We Can't Go on This Way," Unchained Mynds.

### De Kalb, Ill. (WLBK), Jerry Halasz, Music Director, Personality

BP: "Honky Tonk Woman," Rolling Stones, London. BLFP: "Sweet Caroline," Neil Diamond, Uni. BH: "Lodi," Al Wilson, Soul City. BLFH: "Soul Deep," Box Tops, Mala.

### Denver, Colo. (K-TALK)

Jeff Starr, Music Director  
 BP: "Something in the Air," Thunderclap Newman, Track. BLFP: "Can't Find the Time," Orpheus, MGM. BH: "Baby," The Joneses, MGM. BLFH: "Book of Love," Jefferson Lee, Original Sound.

### Hazlehurst, Ga. (WVOH)

Bruce Comer, Music Director, Personality  
 BP: "Poor Moon," Canned Heat, Liberty. BLFP: "You, I," Ruggys, Amazon. BH: "Sugar, Sugar," Archies, Calandar. BLFH: "What Does It Take," Jr. Walker & All Stars, Soul.

### Kimball, Neb. (KIMB)

Mel Meyer, Music Director  
 BP: "Big Old, Good Old Girl," Sheb Wooley, MGM. BLFP: "Bulldog Mack," Mike Hoyer, United Artists. BH: "The Recipient," Sheb Wooley, MGM. BLFH: "Ruby, Please Bring Your Love to Town," Ben Colder, MGM.

### Kingston, N. Y. (WKNY), Billy Jay, Music Director, Personality

BP: "Face to Face with Heartache," Fantastics, Deram. BLFP: "Oh What a Night," Dells, Cadet. BH: "That's the Way God Planned It," Billy Preston, Apple. BLFH: "I Lost Everything I Ever Loved," David Ruffin, Motown.

### Middletown, N. Y. (WALL)

Larry Berger, Program Director  
 BP: "I Can't Get Next to You," Temptations, Gordy. BLFP: "Leavin' on a Jet Plane," New Tradition, Capitol. BH: "My Pledge of Love," Joe Jeffrey, Group, Wand. BLFH: "Lay Lady Lay," Bob Dylan, Columbia.

### Midland/Odessa, Tex. (KABH)

Don Randi, Program Director  
 BP: "Muddy Mississippi Line," Bobby Goldsboro, U.A. BLFP: "Lobby," Tax, Forward. BH: "Boy Named Sue," Johnny Cash, Columbia. BLFH: "Polk Salad Annie," Tony Joe White.

### New York, N. Y. (WOR)

Sebastian Stone, Music Director  
 BP: "This Girl Is a Woman Now," Union Gap, Columbia. BLFP: "Echo Park," Keith Barbour. BH: "Give Peace a Chance," Plastic Ono Band, Apple. BLFH: "When I Die," Motherlode, Buddah.

### Niagara Falls (WJLL)

Thom Darro, Music Director  
 BP: "This Girl Is a Woman Now," The Union Gap, Columbia. BLFP: "C'Mon Everybody," NRBQ, Columbia. BH: "My Cherie Amour," Stevie Wonder, Tamla. BLFH: "No One For Me to Turn to," the Spiral Staircase, Columbia.

### Norfolk, Va. (WNOR)

Ron James, Music Director, Personality  
 BP: "Sugar, Sugar," Archies, Calandar. BLFP: "Doad," Cresa Watson, Charay. BH: "Working for My Baby," Lenus Guess, SPQR. BLFH: "Get Together," Young Bloods, RCA.

### Pittsfield, Mass. (WBEC), Paul Delaney, Music Director, Personality

BP: "I Take Pride in What I Am," Dean Martin, Reprise. BLFP: "Hummin'," Majic Ship, Crazy Horse. BH: "Get Together," Young Bloods, RCA. BLFH: "Little Woman," Bobby Sherman, Metromedia.

### Roanoke Rapids, N. C. (WSMY)

Tom White, Music Director  
 BP: "Tracy," The Cuff Links, Decca. BLFP: "Black Berries-PT.1," The Isley Brothers, T-Neck. BH: "Boy Named Sue," Johnny Cash, Columbia. BLFH:

"Working for My Baby," Lenus Guess, Spar.

### San Angelo, Tex. (KWFR)

Dave Staten, Program Director  
 BP: "What Kind of Fool," Bill Deal & Rondells. BLFP: "Maybe The Rain Will Fall," Cascades. BH: "Honky Tonk Women," Rolling Stones. BLFH: "Dynamite Women," Sir Douglas Quintet.

### San Antonio, Tex. (KTSA)

Kohn Hamon, Music Director  
 BP: "Who Do You Love," Quicksilver Messenger Service, Capitol. BLFP: "Raining in My Heart," Ray Price, Columbia. BH: "My Cherie Amour," Stevie Wonder, Tamla. BLFH: "Polk Salad Annie," Tony Joe White, Monument.

### Sayre, Pa. (WATS)

Lee Potter, Music Director  
 BP: "Dynamite Woman," Sir Douglas Quintet, Smash. BLFP: "Hot Fun in the Summertime," Sly and the Family Stone, Epic. BH: "Honky Tonk Women," Rolling Stones, London. BLFH: "Straight Ahead," Young-Holt Unlimited, Brunswick.

### Springdale, Ark. (KSPR), Dave Sturm

BP: "Don't It Make You Want to Go Home," Joe South, Capitol. BLFP: "Bubble Gum, Lemonade & Something for Mama," Mamma Cass, Dunhill. BH: "Clean Up Your Own Back Yard," Elvis Presley, RCA. BLFH: "First Hymn from Grand Terrace," Mark Lindsay, Columbia.

### Troy, N. Y. (WTRY), Mike Mitchell, Music Director, Personality

BP: "One for Me to Turn to," Spiral Staircase, Columbia. BLFP: "Runnin'," Blue Door, Elektra. BH: "Hummin'," Majic-L, Crazy Horse. BLFH: "Living in the USA," Wilmer & Dukes, Aphrodite.

### University Park, Pa. (WHR), Charles Pfeleeger, Program/Music Director

BP: "This Is a Woman Now," Gary Puckett, Columbia. BLFP: "Out of Sight," Little Anthony, U.A. BH: "Honky Tonk Woman," Rolling Stones, London. BLFH: "A Boy Named Sue," Johnny Cash, Columbia.

### Waterbury, Conn. (WTRY), Bill Raymond, Program Director, Personality

BP: "Move Over," Steppenwolf. BLFP: "Easy to Be Hard," Three Dog Night. BH: "The Train," 1910 Fruitgum Co. BLFH: "Walking in Different Circle," The Elves.

### Waterbury, Conn. (WWCO)

Jerry Wolfe, Music Director  
 BP: "This Girl Is a Woman Now," Gary Puckett & Union Gap, Columbia. BLFP: "Everybody's Talkin'," Nilson. BH: "Get Together," Youngbloods, RCA. BLFH: "When I Die," Motherlode, Buddah.

### West Long Branch, N. J. (WMCJ)

Michael R. Sidoric, Program Director, Personality  
 BP: "Birthday," Underground Sunshine, Intrepid. BLFP: "Son of a Preacher Man," Carnival, World Pacific. BH: "Jean," Oliver, Crewe. BLFH: "Look at Mine," Petula Clark, Warner/7 Arts.

## COUNTRY

### Ashland, Ky., & Huntington, W. Va. (WTCR), Mike Todd, Program Director, Personality

BP: "The House of Blue Light," Earl Richards, U.A. BLFP: "Bluebird Ridge," Jean Chapel, Kapp. BH: "Tennessee Hound Dog," Osborne Bros., Decca. BLFH: "Invitation to Your Party," Jerry Lee Lewis, Smash.

### Burbank, Calif. (KBBQ)

Corky Mayberry, Personality  
 BP: "Working Man Blues," Merle Haggard, Cap. BLFP: "I'm on the Road to Memphis," Catch, Dot. BH: "Boy Named Sue," Johnny Cash, Columbia. BLFH: "Oklahoma City Times," Hamilton Camp, Warner 7.

### Chester, Pa. (WEEZ), Bob White, Music Director, Personality

BP: "Are You From Dixie," Jerry Reed, RCA. BLFP: "Who Could Ask for More," Wilburn Bros., Decca. BH: "Richer Man Than I," Bobby Goldsboro, United Artists. BLFH: "Children," Diana Trask, Dot.

### Cincinnati, Ohio (WUBE)

Bob Tiffin, Music Director  
 BP: "Homecoming," Tom T. Hall, Mercury. BLFP: "The House of Blue Lights," Earl Richards, U.A. BH: "Boy Named Sue," Johnny Cash, Columbia. BLFH: "Sweet N' Sassy," Jerry Smith, ABC.

### Gallatin, Tenn. (WHIN), Benny Williams, Program Director, Personality

BP: "We Had All the Good Things Going," Jan Howard, Decca. BLFP:

"You Can't House Break a Tom Cat," Cal Smith, Kapp. BH: "If Not for You," George Jones, Musicor. BLFH: "I'm Hoping That You're Hoping," Jim Jesse, Epic.

### Peoria, Ill. (WXCL)

Dale Eichor, Music Director, Personality  
 BP: "I Love You Because," Carl Smith, Columbia. BLFP: "I'm Letting You Go," Ray Corbin, Columbia. BH: "A Boy Named Sue," Johnny Cash, Columbia. BLFH: "Honey-Eyed Girl," Tennessee Ernie Ford, Capitol.

### Ventura, Calif. (KUDU)

Larry Daniels, Program Director  
 BP: "Are You From Dixie," Jerry Reed. BLFP: "Oklahoma City Times," Hamilton Camp. BH: "A Boy Named Sue," Johnny Cash. BLFH: "Tulsa," Wayne Carson.

## PROGRESSIVE ROCK

### Eau Gallie, Fla. (WTAI)

Lee Arnold, Music Director  
 BP: "Questions 67 and 68," Chicago, Columbia. BLFP: "Magazine Lady," Willie Murphy and "Spider" John Koerner, Elektra. BH: "Honky Tonk Woman," Rolling Stones, London. BLFH: "Where Did My Baby Go," Butterfield Blues Band, Elektra.

## COLLEGE

### Brooklyn, N. Y. (WBCR)

Lenny Bronstein, Music Director  
 BP: "Magic Touch," Triangle, Amaret. BLFP: "Dreams of Milk and Honey," Leslie West, Windfall. BH: "When I Die," Motherlode, Buddah. BLFH: "Uncle Meat," Mothers of Inventions, Bizarre.

## EASY LISTENING

### Burney, Calif. (KAVA)

Judy Camou, Music Director  
 BP: "True Grit," Glen Campbell, Capitol. BLFH: "These Days," the Buoyos, Scepter. BH: "A Boy Named Sue," Johnny Cash, Columbia. BLFH: "Do It, Do It," Billy Large, Royal.

### Flint, Mich. (WKMF), Jim Harper, Music Director, Personality

BP: "Better Homes and Gardens," Billy Walker, Monument. BLFP: "The Circle of Friends," Leona Williams, Hickory. BH: "That's Your Hang Up," Johnny Carver, Imperial. BLFH: "Ain't Had No Lovin'," Lynda K. Lance, Royal American.

### Fort Collins, Colo. (KCOL)

Don Bishop, Personality  
 BP: "I'll Never Fall in Love Again," Tom Jones, Parrot. BLFP: "Blue Monday," Blue Marble Faun, Look Records. BH: "A Boy Named Sue," Johnny Cash, Columbia. BLFH: "Think Summer," Ed and Marilyn, RCA.



JOHNNY CANTON of WDGy in Minneapolis chats with Marty Torbert, left, national promotion coordinator of Decca Records, and Jack Wiedermann, executive administrator of a&r for Decca, right. Canton is appearing in the Universal Pictures movie "Airport."

### Miami, Fla. (WIOD)

Yolanda Parapar, Music Director  
 BP: "Everybody Talkin'," Nilsson, RCA. BLFP: "Footprints on the Moon," Johnny Harris, Warner Bros. BH: "True Grit," Glen Campbell, Capitol. BLFH: "A Time for Us," Johnny Mathis, Columbia.

### Midland, Mich. (WMDN)

Jim Wiljanen, Music Director  
 BP: "Change of Heart," Classics IV, Imperial. BLFP: "Armstrong," John Stewart, Capitol. BH: "Abergavenny," Nancy Marano, Columbia. BLFH: "Mary Sunshine" (from Someway, Somehow LP), Glenn Yarbrough, W-B.

### Norwich, Conn. (WICH)

Bob Craig, Program Director  
 BP: "Jean," Oliver, Crewe. BLFP: "Armstrong," John Stewart, Capitol. BH: "Get Together," Youngbloods, RCA. BLFH: "Keem-O-Sabe," Electric Indian, U.A.

### Palestine, Tex. (KNET)

Jerry Eastman, Music Director  
 BP: "Get Together," the Youngbloods, RCA. BLFP: "Your Good Thing," Lou Rawls, Capitol. BH: "I'll Never Fall in Love Again," Tom Jones, Parrot. BLFH: "Workin' on a Groovy Thing," 5th Dimension, Soul City.

### San Antonio, Tex. (KMAC)

Lee Fisher, Personality  
 BP: "I'll Never Fall in Love Again," Tom Jones, Parrot. BLFP: "Something in the Air," Thunderclap Newman, Atlantic. BH: "Get Together," Youngbloods, RCA. BLFH: "That's the Way God Planned it," Billy Preston, Apple.

### South Lake Tahoe, Calif. (KTHO AM-FM)

Bill Kingman, Program Director  
 BP: "Nothing Can Take the Place of You," Brook Benton, Cotillion. BLFP: "Greenfields," the Vogues, Reprise. BH: "A Gift of Song," Mason Williams, WB-7 Arts. BLFH: "Rain," Jose Feliciano, RCA.

### Springfield, Mass. (WSPR)

Budd Clain, Program Director  
 BP: "Jean," Oliver. BLFP: "In a Moment of Madness," the Flower Pot Men. BH: "Abergavenny," Shannon. BLFH: "Keem-o-Sabe," the Electric Indian.

### Tulare, Calif. (KBOS FM)

Steven Behar, Music Director  
 BP: "Live and Learn," Andy Williams, Columbia. BLFP: "Rain," Jose Feliciano, RCA. BH: "I Take a Lot of Pride," Dean Martin, Warner-7 Arts. BLFH: "Hava Nagila," Glen Campbell, Capitol.

### Waynesboro, Va. (WAYS)

Carolyn Bleam, Music Director  
 BP: "Shadows of the Night," Claudine Longet, A&M. BLFP: "A Boy Named Sue," Johnny Cash, Columbia. BH: "In the Year 2525," Zager and Evans, RCA. BLFH: "Sweet Caroline," Neil Diamond, UNI.

## RHYTHM AND BLUES

### Columbus, Ga. (WOKS)

Ernestine Morris  
 BP: "Just Your Fool," Leon Haywood, Capitol. BLFP: "Cause I Got Save," Jeb Stuart, Great American. BH: "Your Good Thing," Lou Rawls. BLFH: "President," Johnny Taylor, Stax.

### Memphis, Tenn. (WDIA), Bill Thomas

BP: "Choice of Colors," Impressions, Curtom. BLFP: "I've Got a Feeling," Olive and Nightingales, Stax. BH: "Daddy's Little Man," O. C. Smith, Columbia. BLFH: "More Power to Ya," Don Varner, Diamond.

## THE SINGLES QUESTION

# Requests Could Provide Key

NEW YORK—If the singles record fades from the scene, Top 40 radio stations will have to depend more on their request lines and there's a good chance the music director would make a comeback, believes three of the nation's leading program directors. Deane Johnson, program director of KDWB in Minneapolis said that if the single did eventually disappear, he could see Billboard coming up with a "Hot 100" chart made entirely of album cuts, the cut being treated as a single. "I think it is possible that one cut out of an album could be in the top 10 and another cut out of the same album be in the bottom of the chart."

Larry Berger, program director of WALL in Middletown, N.Y., said. "I risk heresy and expulsion from radio, but perhaps the elimination of the single might be one of the best things to ever happen to contemporary radio. I feel too many stations rely on singles as a crutch because information regarding its acceptance is readily available, without trusting their own ears to gain the respect and listenership of their audi-

ence." He felt the trend in programming music on contemporary radio stations is definitely toward more statistics and less judgment. "The elimination of the single might well reverse that trend and bring back the music director as we all used to know and love him."

Larry Ryan, program director of KEEL in Shreveport, felt, "The problem seems to stem from the fact that the record companies feel that a single record is more expensive to produce, with less profit to be gained, than producing an album where the profit margin is much higher. This is the statement from a top record company official that came by the office the other day. He is probably right. But the radio stations simply cannot adapt to playing albums. At least, not in the near future." He suggested that radio stations who play the hits would sooner or later go to CAR-tridge, recording the best cut off the album, and program that particular cut. This would necessitate long hours of listening to albums "and I'm afraid many albums would be passed over." Ryan felt the drive to get

LP cuts on the air by promotion men would lead to problems. "I simply cannot imagine the rat race involved in getting a record on the air." If the day ever does arrive when there are nothing but albums for the radio stations to play, he felt he might try to find some far-sighted FM station or off-shore pirate operation and program nothing but underground singles.

All three program directors felt there would be stronger reliance on the telephone request lines in order to determine which album cuts the listeners favored.

Deane Johnson pointed out that the pop music station of today bases its audience appeal on playing hits. "To presume that we would stop playing hits or popular music would be a mistake. When you stop to think about it, it doesn't really make much difference whether a piece of music comes from a single, an album, a tape, or whatever. It is played over and over and becomes a hit, it is popular, and then can be programmed as such." He said,

(Continued on page 80)

*Another Hit From ...*

# BOBBY GOLDSBORO

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## BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 8/23/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	39
2	2	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST (S)	54
3	5	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG (No Mono); 138 783 (S)	81
4	3	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	177
5	6	TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051 (S)	34
6	4	BACH'S GREATEST HITS Various Artists, Columbia MS 7501 (S)	11
7	7	E. POWER BIGGS' GREATEST HITS Columbia MS 7269 (S)	9
8	14	TCHAIKOVSKY'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7503 (S)	12
9	12	BERNSTEIN'S GREATEST HITS, VOL. 2 New York Philharmonic (Bernstein), Columbia MS 7426 (S)	11
10	8	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	114
11	19	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WST 17143 (S)	37
12	10	UP, UP AND AWAY Boston Pops (Fiedler), RCA Red Seal LSC 3041 (S)	50
13	11	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506	10
14	9	MOZART'S GREATEST HITS Various Artists, Columbia MS 7507 (S)	11
15	13	STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502 (S)	10
16	17	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia MS ML 5947 (M); MS 6547 (S)	56
17	16	VAUGHN WILLIAMS: SINFONIA ANTARCTICA London Symphony (Previn), RCA Red Seal LSC 3066 (S)	12
18	18	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia MS 7071 (S)	77
19	21	GRIEG: CONCERTO IN A MINOR/LIZST: CONCERTO NO. 1 Van Cliburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (S)	29
20	23	POMP AND CIRCUMSTANCE New York Philharmonic (Bernstein), Columbia MS 7271 (S)	5
21	32	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	47
22	22	BERLIOZ: SYMPHONY FANTASTIQUE New York Philharmonic (Bernstein), Columbia MS 7278 (S)	9
23	26	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S)	54
24	30	ROYAL FAMILY OF OPERA (3 LP's) Various Artists, London RFO-S-1 (S)	48
25	27	GOUNOD: ROMEO & JULIET (3 LP's) Freni/Corelli/Various Artists/Paris Opera Orch. (Lombard), Angel SCL 3733 (S)	26
26	20	MENDELSSOHN: ELIJAH (2 LP's) Various Artists, New Philharmonic Orch. & Chorus (Fruebeck De Burgos), Angel SC 3738 (S)	8
27	25	PHILADELPHIA ORCHESTRA'S GREATEST HITS, VOL. 4 Philadelphia Orch. (Ormandy) Columbia MS 7267 (S)	16
28	28	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia MS 7106 (S)	49
29	38	BEETHOVEN: THE 9 SYMPHONIES (8 LP's) Berlin Philharmonia (Karajan), DGG SKL 101/8 (S)	2
30	31	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CS 6609 (S)	24
31	15	THE WORLD OF HARRY PARTCH Columbia MS 7207 (S)	10
32	24	ANTIPHONAL MUSIC OF GABRIELLI Chicago, Cleveland and Philadelphia Brass Ensembles, Columbia MS 7209 (S)	20
33	—	BACH: ORGAN FAVORITES, VOL. 1 E. Power Biggs, Columbia ML 5661 (M); MS 6261 (S)	47
34	34	HOLST: THE PLANETS New Philharmonia Orch. (Boult), Angel S 36420 (S)	23
35	35	BELLINI: NORMA (3 LP's) Callas/Various Artists/La Scala Orch. & Chorus (Serafin), Seraphim IC-6037 (M); No Stereo	13
36	36	MISSA LUBA Troubadours Du Roi Barfovin, Philips PCC 606 (S)	2
37	37	DELIUS: IN A SUMMER GARDEN Halle Orch. (Barbirolli), Angel S 36588 (S)	2
38	—	BERLIOZ: SYMPHONIE FANTASTIQUE New Philharmonia Orch. (Stokowski), London 21031 (S)	1
39	—	VAUGHN WILLIAMS: SEA SYMPHONY Sheila Armstrong, John Carol Case, London Philharmonic Choir, London Philharmonic Orch. (Boult), Angel SB 3739 (S)	1
40	40	SILVER APPLES OF THE MOON Morton Subotnick, Nonesuch 71174 (S)	2

## Major Orchestras Complete Record Realignment Moves

NEW YORK—The planned switch of the Boston Symphony and Boston Pops to Deutsche Grammophon after a 52-year association with RCA just about completes the recording realignment of major U.S. disk orchestras.

DGG's plans to record the Boston Symphony after the new long-term contract becomes effective next summer place it with two other European complexes, EMI and British Decca, who have recorded American ensembles and will continue to do so.

The latest recording lineup will see Columbia retaining the New York Philharmonic and Cleveland Orchestra. R.C.A., which issued its first recording this year under a new pact with the Philadelphia Orchestra, previously with Columbia, hopes to counter the loss of the good-selling Boston Pops with the Philadelphia Orchestra Pops. Henry Mancini will conduct the first release under this Pops name.

The Chicago Symphony, which has also left RCA, is ex-

pected to be recorded by London (British Decca) under its new music director Georg Solti, and by Angel (EMI) under its new assistant director, Carlo Maria Giulini.

London also will probably continue to record Zubin Mehta and the Los Angeles Philharmonic. Although the Cleveland is with Columbia, Angel has done some recording with the orchestra under George Szell.

Vanguard is continuing its recordings with Maurice Abravanel and the Utah Symphony. There are no present plans for

a continuation of the waxing of the Pittsburgh Symphony by Command. Mercury has done some recording with the San Antonio Symphony.

### Cincy Tie Continues

Decca is continuing its recordings with the Cincinnati Symphony. Although RCA has a recent album with the Seattle Symphony and Vox has cut the Dallas Symphony, these orchestras are not tied down.

Other former major recording orchestras not currently under contract include the Minnesota (Minneapolis) Symphony, Houston Symphony, San Francisco Symphony, St. Louis Symphony, Washington National Symphony and the Detroit Symphony.

Elektra has been issuing recordings of the Buffalo Philharmonic on its Nonesuch label, while the Louisville Orchestra has its own Louisville label. The American Symphony has appeared on several labels, but not under an exclusive basis.

The New York Philharmonic's successful association with Columbia appears to have a long time to go, since CBS also has contracts with Leonard Bernstein and his successor as music director of the orchestra, Pierre Boulez.

## HOLLANDER'S LIVE LP OUT

LOS ANGELES — Angel Records will release the "live" recording of pianist Lorin Hollander's Fillmore East concert on Feb. 23, when he used the new electric Baldwin piano for the first time.

The program included music of Bach, Prokofiev, Ravel and Hollander among others. Hollander also has contracted for future albums on Angel.

## Beverly Sills in Philippines Date

PASIG, Philippines—Soprano Beverly Sills will give five recitals at the Meralco Theater, beginning Aug. 30 with an opening night gala. The other dates are Sept. 1, 3, 5 and 7. Concerts will carry a \$12.50 top.

Luis C. Valencia and the Filipino Philharmonic will accompany the Westminster artist. The concerts are being sponsored by the Manila Electric Co.

## DGG's Specially Priced 7-LP Set of Mozart Works

NEW YORK — Deutsche Grammophon is issuing a specially priced seven-LP package of 16 Mozart symphonies this month featuring Karl Boehm and the Berlin Philharmonic. Included are three symphonies not released by Boehm on DGG

previously: "Symphonies Nos. 25, 27 and 30."

The label is introducing a new violinist to disk in Shmuel Ashkenasi, who is the soloist in a Paganini coupling with Heriberto Esser and the Vienna Symphony. Msitslav Rostropovich performs Dvorak and Tchaikovsky with Herbert von Karajan and the Berlin.

A Brahms trio pairing features horn Gerd Seifert, clarinetist Karl Leister, pianist Christoph Eschenbach, violinist Eduard Droic, and cellist Georg Donderer. Baritone Dietrich Fischer - Dieskau sings Karl Loewe ballad accompanied by pianist Joerg Demug.

Guitarist Narciso Yepes performs Sor etudes. Completing the DGG release is an album by the Dob Cossack Choir under Serge Jaroff.

## Three-LP Package of Gaudeamus Test Finalists

BILTHOVEN, Netherlands—A three-LP package of live recordings of the top finishers of the 1968 International Gaudeamus Composers' and Interpreter's Competitions is being sold by mail order from the foundation here.

The First Prize performances were Vinko Globokar's "Trauendeutung," performed in the competition by the Radio Grand Choir conducted by Marinus Voorberg, Frans Mueller, Carel Laout and Maindert Boekel, and pianist Ronald Lumsden of England for interpretation with Messiaen's "Canteyodjaya." Globokar, who has conducted in the United States, is from Yugoslavia.

Second in composition was Anthony Falaro of the U.S. whose "Cosmoi" is performed by Paul Hupperts and the Utrecht Symphony, while third was "Sonatas for String Quartet," by Brian Ferneyhough of England, which was performed by the Gaudeamus String Quartet.

Harpist Lien Doets-Sevensen is featured with Roelof Krol and the Radio Chamber Orchestra in Heinz Martin Lonquich's "Concerto da Camera," which received an encouragement prize. Lonquich is from

Germany. The other works presented from the composer's competition are "Spectra of Jo Van Den Booren of the Netherlands, performed by the Rijnmond Wind Quartet, and "Toene aud der Ferne" of Ton de Kruij of the Netherlands, performed by Mezzo-soprano Ileana Melita and the Radio Chamber Orchestra under Krol.

The other interpreters' awards went to pianist Nancy Voight of the U.S., second, with Carel Brons' "Imaginations"; pianist Anita Lrochmalka of Poland, third, with Reinbert de Leeuw's "Music for Piano I"; Pianist Norbert Grossmann of Germany, fourth, not in the set; and percussionist Michael Ranta of the U.S., fifth, with Helmut Lachenmann's "Interieur 1."

## London Symphony In Tour of Africa

SINGAPORE—The London Philharmonic begins a one-month Asian tour here with concerts Sept. 13 and 14. Other dates are Hong Kong, Sept. 17-18; Manila, Sept. 20-21; Seoul, Sept. 23-24 and Japan, Sept. 25 to Oct. 8. Conductors will include John Pritchard and Jerzy Semkow.

## Classical Notes

Cellist Zara Nelsova will return to the U. S. in late August for a tour with the Washington National Symphony, which will include an Oct. 26 Philharmonic Hall performance of Bloch's "Schelemo." Miss Nelsova is appearing in the world premiere of a new concerto by Hugh Wood in one of her two "Proms" performances with the BBC Symphony in London. . . . Mrs. Flager Matthews has been elected to the Board of Directors of the New York Philharmonic. Pianist Byron Janis will be the soloist with Karel Ancerl and the Philharmonic in New York park concerts on Thursday (21) in Brooklyn and Friday (22) in Staten Island.

# The Transcontinental Story

*A Revolution in Marketing*



Special Report Sponsored by Transcontinental Investing Corporation

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Archive



Series  
Vol. 1

## PREFLYTE

Together Records

ST-T-1001

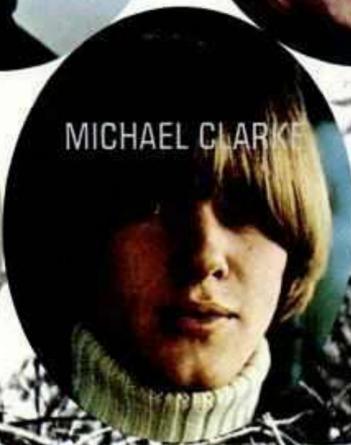
A Subsidiary of  
TRANSCONTINENTAL ENTERTAINMENT CORPORATION

JIM MCGUINN



DAVID CROSBY

GENE CLARK



MICHAEL CLARKE

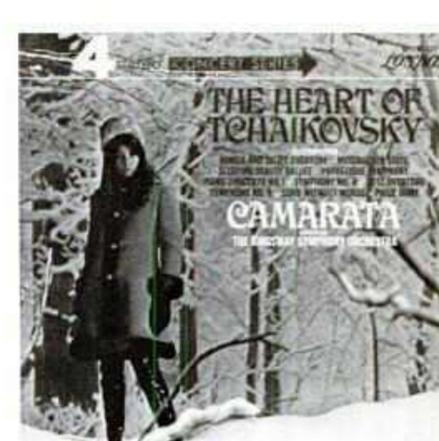
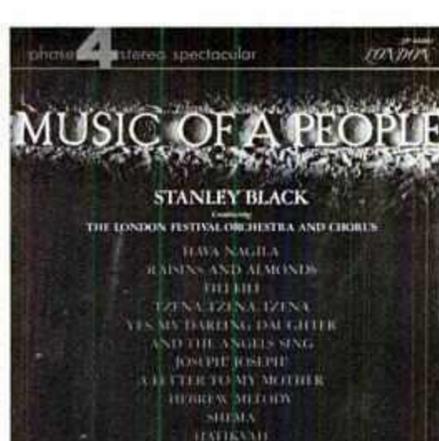
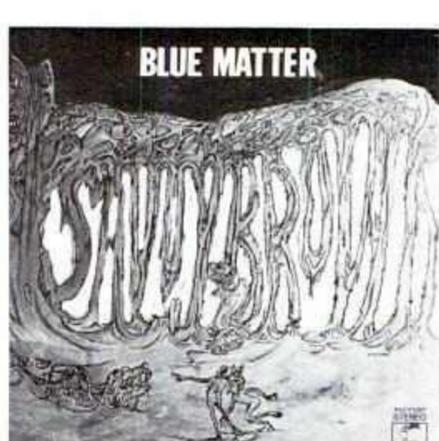
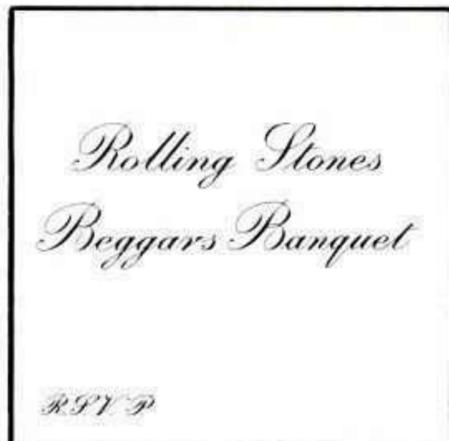
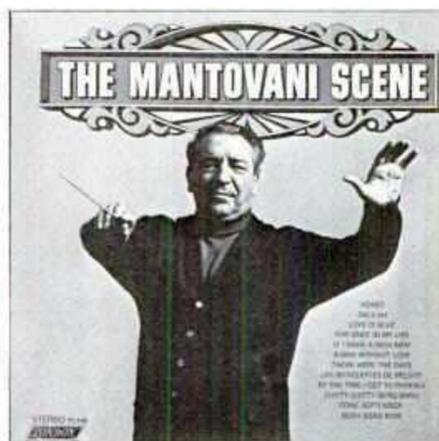


CHRIS HILLMAN

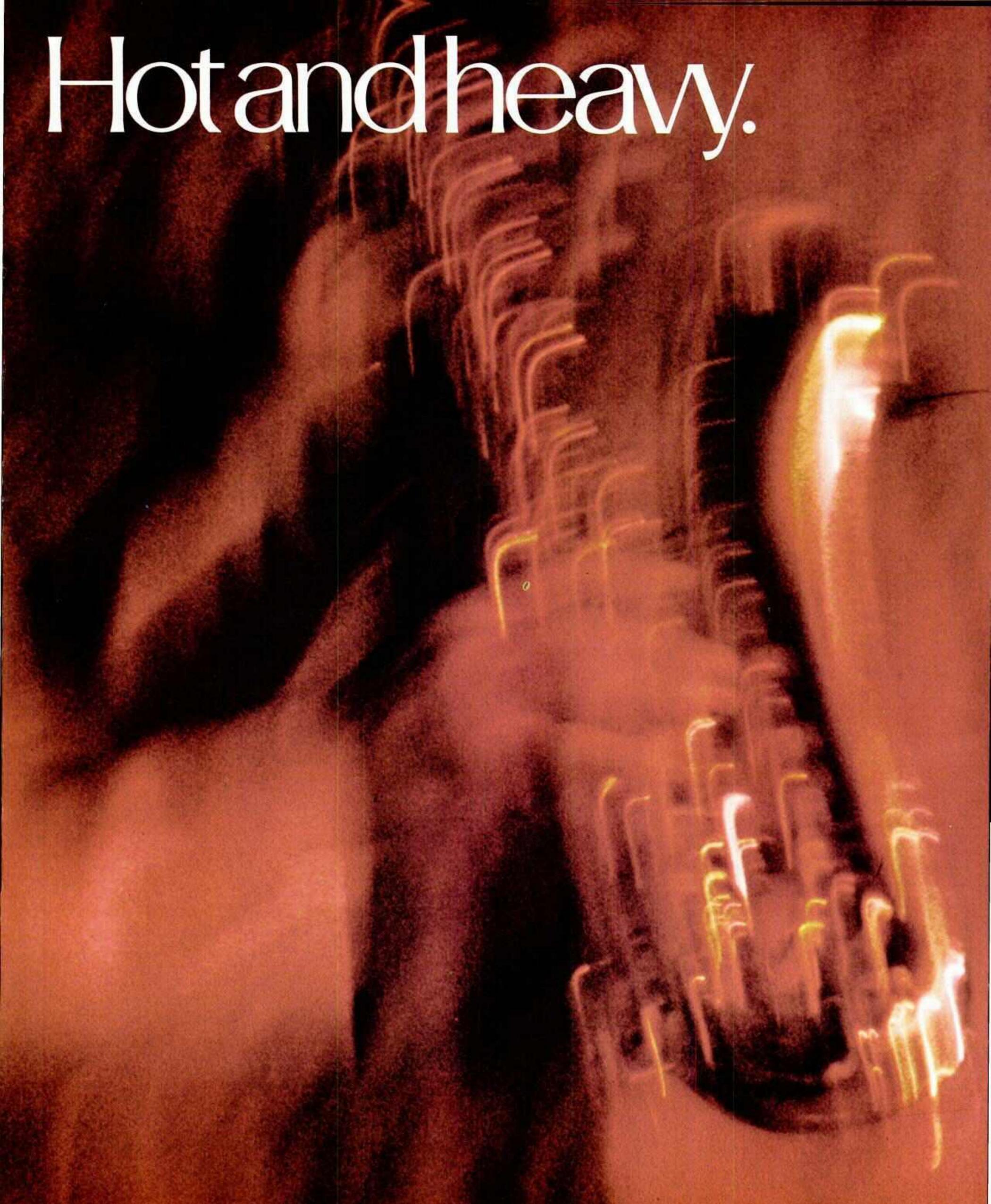


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...and this is just some of the fabulous merchandise  
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When a heavy record turns into a hot record, GRT is the company that puts it on tape. Instantly. While it's still warming up. And then fires that tape to the distributors. While it's still hot enough to handle. And heavy enough to last.

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THE GREAT TAPES



ROBERT K. LIFTON, president, TIC.

# the industry's modern new look

By PAUL ACKERMAN

The record-music industry stands on the threshold of a new marketing era. The industry faces new opportunities and challenges which are meaningful to all levels of the business—from the manufacturer to the retailer, music publisher and songwriter. The new era, with its broader marketing horizons, is the natural result of growth—a healthy expansion of sales and dollar volume which points the way to the structural changes now affecting traditional patterns of operation.

Transcontinental is the most brilliant example of the industry's new look—of its modern marketing approach. Billboard, in this issue, profiles the development and achievement of Transcontinental in order that every facet of the industry may be informed of the advantages and profit potential of the new record-music business.

Knowledge is power. Therefore, it is in the very real interest of all who have a stake in this glamorous and fast-moving field to be fully aware of the logic and economic wisdom which dictates today's developments.

As the music-record industry grew, as the market expanded, it became mandatory that distributor and rack jobber service to outlets be improved; it became mandatory that there be sounder financing of wholesalers; that personal and warehouse facilities be used with more wisdom.

Transcontinental, through its policy of acquisitions and its philosophy of pioneering, has achieved this. Thus, the organization serves as a pilot or model of the modern music record industry—an industry structured and geared to operate most efficiently within the framework of today's economy. ■



# tmc tmc tmc A FULLY INTEGRATED ENTERTAINMENT COMPLEX

By ROBERT K. LIFTON  
President, Transcontinental Investing Corp.

Transcontinental Investing Corporation today has a major stake in the phonograph record and tape business. This now represents over 85 per cent of the company's gross income.

The greatest contributor to these revenues is Transcontinental Music Corporation, probably the world's largest wholesaler and rack jobber of phonograph records and tapes. The expansion of this division to a point where it now employs close to 1,000 people has been as exciting to us as the growth of rack jobbing has been to the industry itself. As short a time as seven years ago, the racks generated a little over \$60 million in volume while total revenues for the industry were \$500 million. Today rack jobbing is responsible for almost half of the billion-dollar-plus volume of the record and tape business.

TMC serves almost 11,000 retail outlets from coast to coast, from its 14 strategically located warehouses, and is constantly adding to its customer-roster and new department, chain, discount, drug, variety and specialty stores across the nation.

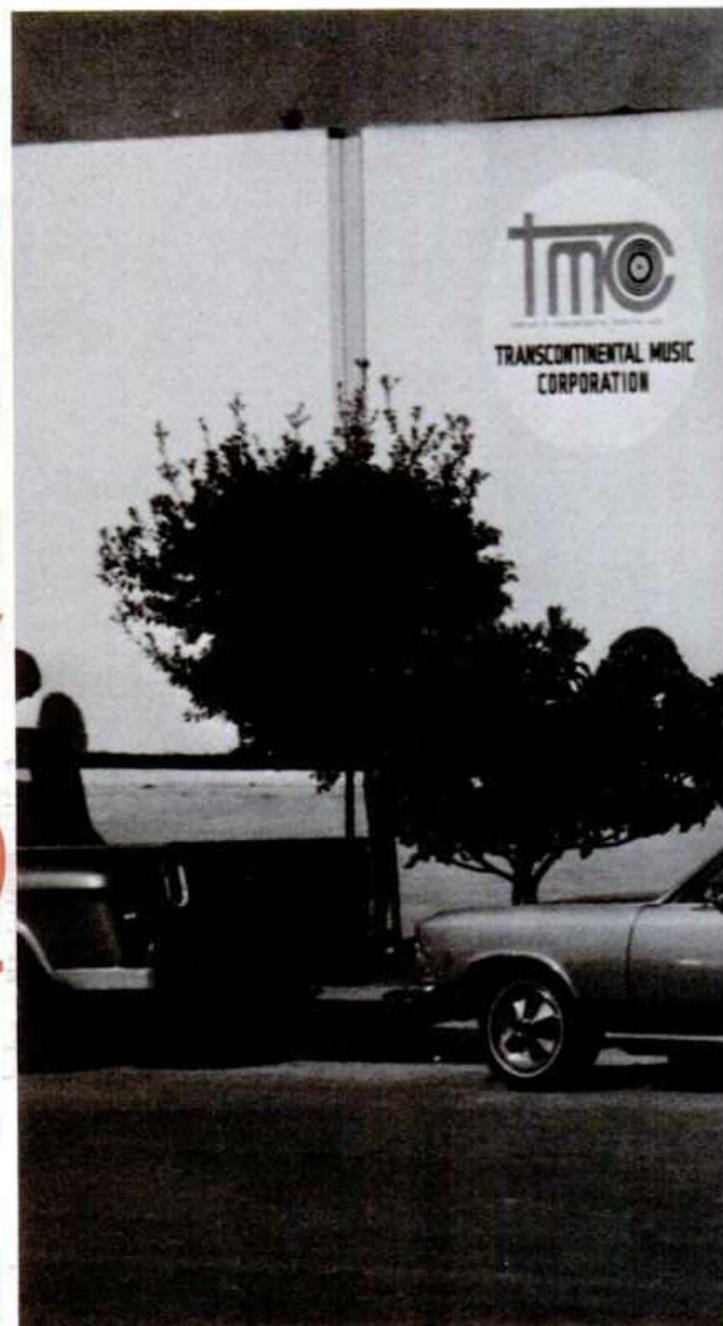
The reason for this sustained growth pattern, we believe, is that these retailers recognize that TMC achieves

for them increasingly higher record and tape volume as well as maximum inventory turnover. They realize that a well maintained record department which can offer regular market-tested promotions is an ideal way for a store to introduce itself and its other products to the free-spending youth market. And they know that TMC can provide such service.

Guiding the present and future direction of TMC is an administrative team with years of experience in buying, selling, promoting, advertising and inventorying records and tapes. Their constant aim is to achieve higher traffic and profits for retailers large and small.

The innovations they have created, such as adding promotional items to regular catalog merchandise, designing specially fitted trucks for same day delivery and mail-order record clubs for department store chains, are but a few of the results of the knowledgeable TMC team working for the benefit of the customer.

Backing up this wealth of talent is a sophisticated computer system which efficiently helps maintain inventory controls and spots area buying trends well enough in advance so that retailers can be well stocked to take advantage of the upcoming demand.



Although records still make up a major share of TMC's sales, recorded tapes are rapidly becoming an important factor on the retail level. Just six years ago they were considered an item for the purist alone. Now industry volume has reached the \$250 million mark and predictions call for tape sales to equal record sales by 1975.

TMC has been an important cog in the tape industry's growth and is dedicating every effort to help it grow faster. Each member of the company's sales force has been thoroughly indoctrinated in tape and tape recordings, while management is developing new displays, counters and packaging techniques to enable retailers to get the product into the hands of the impulse buying public instead of displaying it behind locked-paneled cabinets.

#### Direct Support

In direct product support of TMC is Transcontinental Distributing Corporation, a consolidation of all the company's distributing operations. This wholly owned subsidiary is now one of the most important distributors in the industry. It not only supplies TMC and other rack jobbing firms with the products it purchases di-



ABOVE: One of TMC's 15 modern warehouses. Top left: Inside the recording studio used by TEC . . . where hits, soundtracks and commercials are made. Top right: Marcia Haydee and Richard Gagen of the Stuttgart Ballet in "The Taming of the Shrew" brought to the U. S. for the first time by Hurok Concerts, another part of the TIC organization.

rectly from manufacturers it represents, but it also helps promote the latest releases through local radio stations and newspapers to create a ready market for new releases at the retail level.

By the time the customer receives his shipment, TDC men have seen to it that disk jockeys, record reviewers, and other people who influence buying trends, have copies to play and write about.

At present, TDC employs over 200 people in five centrally located warehouses across the country. Heading up the well capitalized TDC operation are the top distributing talents in the industry, all selected from among the administrators who were part of the nine separate companies that now make up this subsidiary.

Although TMC is by far the largest subsidiary Transcontinental Investing has in the entertainment field both in terms of people and income, it is by no means our only interest in this field.

#### Business Know-how

Contributing to TMC's music business know-how is Transcontinental Entertainment Corporation, a recently

organized subsidiary made up of some of the best talents in the music producing and publishing field. Among them are Mike Curb, Jim Guercio, Ray Harris, Dan Moore, Joey Levine, Arty Resnick and Harold Berkman, to name a few.

These individuals have produced and published hundreds of scores which have ended up on the charts. Now, as a unit, they are continuing to develop master tapes for manufacture and release by record companies here and abroad. They also advise TMC management on the mercurial pulse of the music producing business—a further check mark that keeps the company well ahead of others on what is happening in the record industry.

#### Classical Field

Rounding out the company's total background in music and entertainment is Hurok Concerts, Inc., which has brought the widest variety of cultural events to the United States in the history of the country. In addition to continuing its presentations in the classical field, the Hurok organization will work closely with TEC to find and develop new talent in the field of contemporary music, which will be presented on rec-

ords, before live audiences and through the media of motion pictures and television.

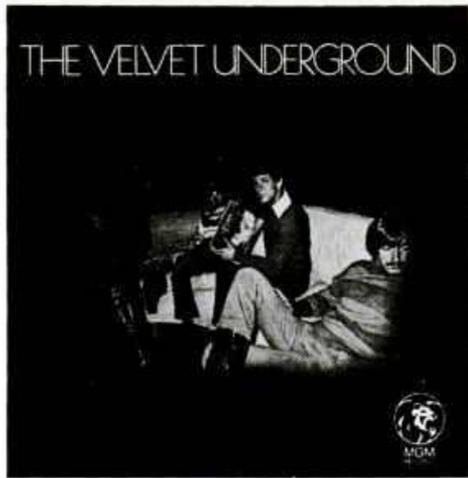
Creating this fully integrated entertainment complex has been the most rewarding experience in Transcontinental's corporate life. In so doing, the company has brought together what it believes the best administrative capabilities, talents and energies in the entire industry.

They know entertainment.

Every phase of it.

More important, they inspire their field. Their constant aim is to develop better sounds, talents, productions, presentations as well as service and merchandising programs to fulfill the expanding needs of the vast leisure time market.

As in this year and the years ahead, Transcontinental expects to continue to focus a major portion of its action in the field of entertainment. Because within it lies limitless growth potential and great excitement, two of the main ingredients that make a company, such as ours, strive toward even greater goals for the people it serves. ■



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SE-4619



SE-4597



SE-4599



SE-4621



SE-4602



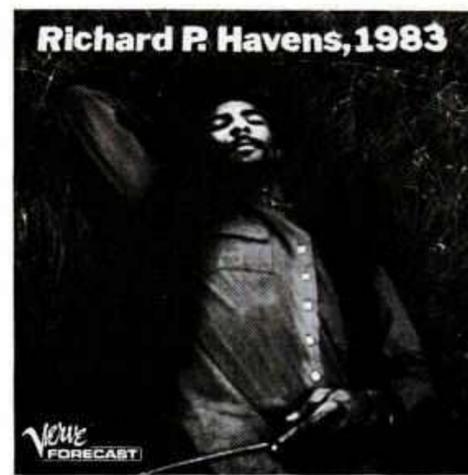
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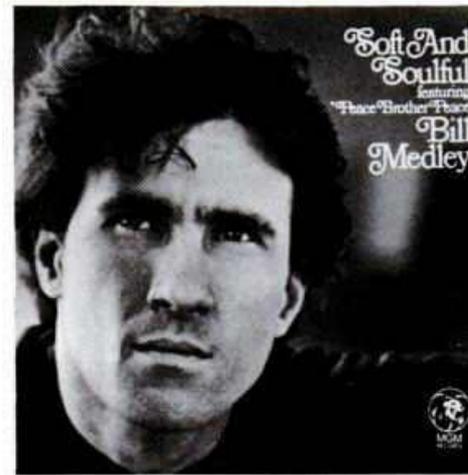


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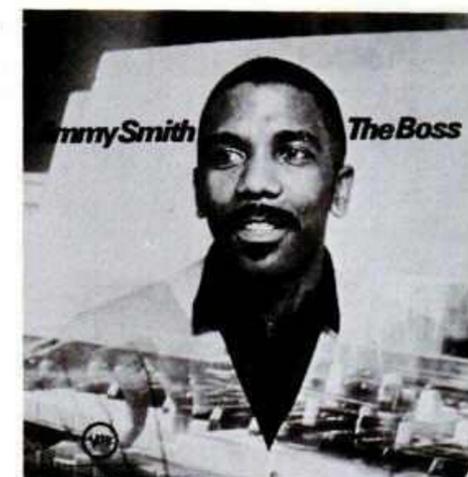


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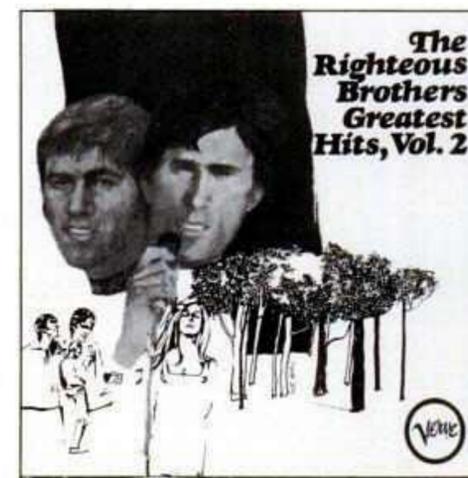
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Why not take your cut?**



SE-4603



V6-8770



V6-5071



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Carl Deane  
Marvin Deane  
Debbie Dudley  
Diana Dudley  
Jon Echevarietta  
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Steve Flores  
Fred Forman  
Harvey Glass  
Flo Gordon  
Jon Gordon

Anne Greene  
Mark Hammerman  
Billie Henry  
John Hewlett  
Kathleen Johnston  
Neil Kelly  
Ron Krietzman  
Sharon Landa  
Trina Lavine  
Hal Lazareff

Candy Leigh  
Linda Loddengaard  
Susan Lord  
Susan McCusker  
Allan McDougall  
Harriet Margulies  
Arnold Maxin  
Gary Michel  
Michel Michel  
Irma Newton

Corona Newman  
Babette Roman  
Don Shain  
Joe Siracusa  
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Terry Sullivan  
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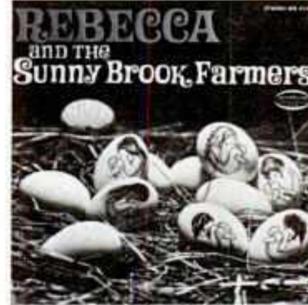


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RICHMAN



SCHLANG



MOSLEY



DEAN



DRISCOLL



T-12

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Produced in Cooperation with Transcontinental Investing Corp.

**HOWARD WEINGROW, Chairman of the Board**

The title of chairman of the board, Transcontinental Music Corporation, belongs to Howard Weingrow, executive vice-president and co-founder of the parent corporation, Transcontinental Investing Corporation.

Highly energetic and tremendously enthusiastic, Howard spends at least 75 per cent of his time in the field working and planning the course of TMC and TDC. These boundless efforts have been directly responsible for the rapid growth in sales of the company and the reduction of costly overhead and duplication of facilities—two important factors that have contributed to the growth of TIC's net income by 78 per cent last year.

The remaining 25 per cent of Howard's time is spent in company headquarters in New York, working on the parent corporation's other activities in the entertainment field, as well as in banking and finance.

Prior to the formation of TIC, Howard, a CCNY graduate, was in the commercial real estate field and in manufacturing. A look at his World War II record shows that he flew 65 combat missions for which he received the Distinguished Flying Cross, the Distinguished Service Cross, the Air Medal and a Presidential Citation.

Although he likes to call his hobby tennis, it in reality is working on new ideas, detailed transactions and successful negotiations. In Howard's always positive outlook on life there is no other type of negotiation but a successful one. Married, the Weingrows make their home in Westbury. They are the parents of two daughters, the oldest of whom was just recently married.

# The men

**ALFRED (AL) LORBER, President**

Although Al Lorber was just named president of Transcontinental Music Corporation in May, he certainly is no newcomer to the field of entertainment.

For some 10 years he was with Columbia Records, first as its general attorney, then as vice-president in charge of business affairs and chairman of the finance committee. As number two man for Columbia, Al negotiated contracts with the biggest and the best of the 1953-1963 recording era. In addition to being responsible for a wide range of talent that performed for Columbia—from Leonard Bernstein to Tony Bennett—Al successfully negotiated with the producers of all the major musicals of that period to reproduce the shows on the famed label.

In 1963, Al left Columbia to become vice-president and a director of Creative Management Associates, where he handled such luminaries of the stage and screen as Paul Newman, Faye Dunaway, Barbra Streisand, Andy Williams and Robert Goulet. A graduate of Yale Law School, where he was managing editor of the Law Journal, Al spent four years in the Navy as a lieutenant during World War II.

Upon his discharge, he joined Judge Samuel I. Roseman's law firm. He still maintains his membership in both the New York and California Bars. He has also taught at Harvard Business School and has published many articles relating to the recording and entertainment industry. As head of TMC, senior vice-president of the parent corporation, Al is located in New York City, where he lives with his wife and two sons.

**CECIL STEEN, Senior Vice-President**

One of the best known industry members is Cecil Steen, a senior vice-president of the company and past president of the National Association of Record Merchandisers. He also served on the Association's board of directors for six years. A native of Greenville, Miss., Cecil graduated from Middlebury College in 1947 with a degree in Economics. Upon graduation he joined Columbia Records as a salesman and within four years was appointed sales manager. In 1952, he left Columbia to form his own distributing and merchandising company.

Cecil's great contribution to the field of rack jobbing, in addition to being an integral part of the in-

dustry, is his introduction of specially designed data processing equipment to the field.

It is now one of the most important tools in TMC's operations, and Cecil at this point is devoting his time to enlarging the computers' capabilities so that they will eventually handle most of the company's day-to-day operations on a nationwide basis. Cecil was also associated with the opening of Storyville, a Boston Jazz Club, and assisted in founding of the Newport Jazz Festival.

#### **WILLIAM HALL, Vice-President Sales**

Bill Hall, vice-president of sales for Transcontinental Music's Western Division, got his start in the record industry in 1954 as a field sales manager for Capitol Records. He covered the Midwest out of Detroit. In 1957 he joined Warner Bros. as national field sales manager and was headquartered here in New York.

Three years later he headed out to the West Coast as executive vice-president for a leading rack jobbing company headquartered there.

In addition to his present duties with TMC, Bill also is getting the company's brand-new Chicago operation off the ground.

A graduate of Michigan State University, Bill studied for his Masters Degree at Wayne State University in Detroit. Married, the Halls and their three children live in the San Francisco suburb of Hillsboro.

#### **GLENN MOSLEY, Vice-President**

Glenn Mosley, a vice-president of Transcontinental Music, is in charge of the company's Boston operation, which is headquartered in Woburn. Glenn has been

jobbers in the business today, particularly throughout the Western half of the nation where he has worked now for close to 20 years. It was in 1950 that Larry, now 40, became involved in the industry.

A real shirt sleeve worker, Larry has been largely responsible for the rapid growth of the phonograph record and tape business on the Coast. In fact, he was one of the first to bring mass merchandising techniques to the Western states. One of the top salesmen in the business and well known for his capabilities in developing revenue-producing promotions, Larry, who lives in Sherman Oaks, is the father of five children, the oldest of which is 16. The youngest is eight.

#### **BENNINSON F. BARTEL, Vice-President**

It was 10 years ago that Bennison F. Bartel, a vice-president in Transcontinental Music's Western Division, got his start in the phonograph record business. Prior to the Korean conflict, he studied at the University of Chicago. Upon his discharge, he completed his education at the University of Maryland.

Before joining TMC he had been manager of merchandising services for Warner Bros. Record Co. He entered the rack field shortly thereafter rising from sales manager to vice-president and general manager.

He is headquartered in TMC's Los Angeles office, and in charge of purchasing and is deeply involved in the creation of advertising and merchandising programs for the territory's customers. Married, the Bartels and the teen-age son make their home in Encino, Calif.

#### **LOUIS FREEDMAN, Senior Vice-President**

Before entering the industry, Louis Freedman, a

racking in chain variety stores and chain and independent drugstores.

Under his leadership his company grew from a firm employing just three people to one with over 200 personnel. Among his many industry accomplishments is the fact that he is one of the most knowledgeable people in the country in the field of record sales promotion. Charley, who attended City College of New York, is married and has two children.

#### **JOSEPH DEAN, Vice-President, Sales**

Vice-president of sales for the Eastern Region of Transcontinental Music Corporation, with headquarters in Albany, is Joseph Dean, who since 1955 has been associated with Charley Schlang in the phonograph record and tape merchandising industry. Prior to joining his mentor, who regards Joe as one of the best in the business, he served six years in the Army, during and after the Korean conflict, as a member of the special services.

A graduate of Albany Business School, Joe's favorite pastime is music. He also likes to get away when he can for a little boating and fishing. Married, the Deans have four children, and live in the Albany suburb of Elнора.

#### **ALVIN M. DRISCOLL, Senior Vice-President**

Al Driscoll, who was recently appointed a senior vice-president of Transcontinental Music, heads up the company's operations in Dallas.

Upon receiving his degree in economics and journalism from Kansas State University, he joined the Wichita

# in the wings, spell success

in the merchandising and distributing of phonograph records and tapes since 1962. His first assignment was in the area of military sales. Some nine months later he was promoted to district manager to head up the company's Texas Division. In 1967 he was made vice-president.

Glenn, an Ohio native, attended Northwestern University in Evanston, Ill., and the Norfolk College of William and Mary. Married, he lives with wife and two sons in Acton, Mass.

#### **MAURICE E. SIEGEL, Vice-President**

Maurice E. Siegel, a vice-president in Transcontinental Music's Western Division, located in Los Angeles, Calif., brings to the company a strong administrative and accounting background.

Prior to joining the company in 1968, he was president of the Cresset Corporation, an insurance and finance company, and before that, president of Madison National Life Insurance Company. A Certified Public Accountant, Murray received his Bachelor's Degree from the Bernard Baruch School of Business Administration in New York City. The Siegels, who make their home in Palos Verdes Estates, Calif., have a one-year-old son. A second child is expected in December.

#### **DAVID FREEDMAN, Vice-President**

David Freedman, vice-president of Transcontinental Music Corporation, started in the rack-jobbing industry when he and his two brothers Louis (now a TMC senior vice-president) and Myler formed their own firm in Fall River, Mass., in 1960. He brought to the then fledgling company a good deal of retail know-how, from his days with a major clothing outlet and as sales manager of Nationwide Furniture.

Prior to the association with his two brothers he was sales manager for a rack-jobbing firm located in the area and was responsible for setting up phonograph record and tape merchandising in the numerous discount stores located there. In addition to his other administrative and creative accomplishments, Dave also founded the Holiday Inn in nearby New Bedford, Mass.

#### **LARRY NUNES, Senior Vice-President**

Larry Nunes, a senior vice-president of Transcontinental Music Corporation, is one of the best known rack

senior vice-president of Transcontinental Music, spent several years in the super market field as a buyer, general manager and vice-president. In 1960, he and his two brothers founded their own rack jobbing firm and this, coupled with his in-depth experience at the retailing level, has made him one of the most knowledgeable phonograph record and tape merchandisers in the industry today.

During his school years—he's a graduate of South Eastern Massachusetts University, and attended Samuel Johnson Academy and Providence College—he was one of the leading basketball scorers in the East. He was also a member of the A.A.U. All-American basketball team. Married, the Freedmans have two daughters.

#### **HAROLD RICHMAN, Vice-President, Sales**

Harold Richman, a sales vice-president for Transcontinental Music, is a 23-year veteran in the entertainment field. Shortly after he graduated from the University of Pittsburgh, he joined his father, who owned one of the first three Nickelodeons in the nation, in managing a string of theaters in Pittsburgh.

After serving in the special services branch of the Army during World War II, Harold headed out West where he owned and operated a network of 13 motion picture houses in and around Los Angeles.

In 1953 he sold his theater interests and moved into the phonograph record distributing and merchandising industry starting as a sales representative and rising to the post of vice-president. Harold was also involved in the production of one of the first 3-D films and is a master magician. Married, the Richmans live in Los Angeles. They have one son who is now attending college on the coast.

#### **CHARLES H. SCHLANG, Senior Vice-President**

Synonymous with phonograph record and tape merchandising is the name Charles H. Schlang, a senior vice-president of Transcontinental Music.

Before joining the TMC family, Charley headed his own company for 14 years, with headquarters in Albany (where he is currently based) and branches in Miami, Denver, Dallas, Albany and Columbus. A director of the National Association of Record Merchandisers, he was one of the originators of record

Beacon. Some four years later he formed his own record distributing company. That was in 1949, and he's been in the business since. Al has served on the board of directors of the American Rack Merchandisers Institute for six years.

In 1962 he also was the organization's president. He was also on the board of the National Association of Rack Merchandisers for three years. Before moving to Dallas, Al was an active member of numerous civic functions in Wichita, including the Chamber of Commerce. An avid golfer, Al is married and has two grown sons, as well as three grandchildren.

#### **FRANK DILLENBACK, Vice-President**

Watching over the pocketbook of the company's Eastern Division is Frank Dillenback, a Transcontinental Music's vice-president located in Albany.

When Frank joined the TMC entertainment complex, he brought with him 20 years of varied experience in all phases of accounting. He has worked as comptroller for firms in the fields of trucking, retail furniture and box manufacturing all of which place him in excellent stead to cope with the day-to-day accounting and administrative needs of the rack jobbing industry. Married, he is the father of two daughters, the younger of which works summers in TMC's Albany office. His eldest girl teaches school near Utica.

#### **LARRY GOLDBERG, Vice-President**

A Transcontinental Music vice-president, Larry Goldberg, shown here with Howard Seigel, regional sales manager, and Paul Hennessy, district manager, standing behind him, has been in the rack jobbing industry now for more than six years. His chief responsibility for the company is military sales. And he has a lot of experience to back up this important segment of the company's revenues. Prior to joining TMC, he was chief of merchandising for 15 years for the Army and Air Force Exchange Services both in the States and in Europe. Larry and his staff are headquartered in the company's Baltimore offices, which are located in nearby Laurel, Md. ■



# Revue



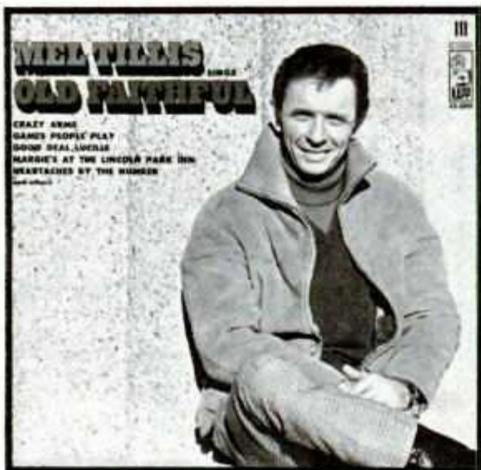
©UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.

*Kapp Records congratulates  
Trans Continental Distributing  
Corp.*



A Division of MCA, Inc.

## 2 new hit albums

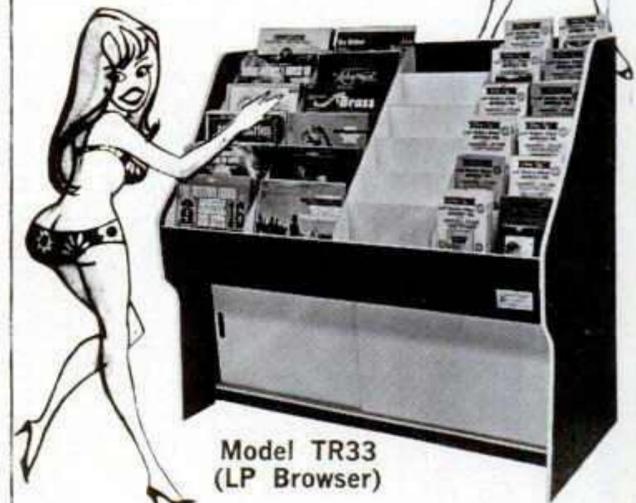


**MEL TILLIS SINGS**  
INCLUDING  
**"OLD FAITHFUL"**  
& OTHERS  
KS-3609



**CAL SMITH SINGS**  
INCLUDING  
**"IT TAKES ME ALL NIGHT  
LONG"** & OTHERS  
KS-3608

Bob Wortley  
will betcha  
a FREE lunch . . .  
that no one can  
display it  
better than he can!



Model TR33  
(LP Browser)

CATALOG AVAILABLE UPON REQUEST  
Creators of: Record Racks/Tape  
& Cassette Fixtures  
Call Bob now  
for your luncheon appointment  
at (212) 244-3887



**FAIRMONT  
ELECTRONICS, INC.**  
DISPLAY FIXTURE DIVISION  
Showroom: 55 West 39th St., Suite 506,  
New York, N.Y. 10018  
Factory: Holyoke, Mass. 01040

We invented stereo-8 for customers with big ears. So when your customers are looking for big, brilliant, full dimensional stereophonic sound . . . give them what they want. The total pleasure of a Lear Jet Stereo 8 Tape Player.

Big ears are just all the better to hear Lear Jet Stereo 8 with. And this year's line of Lear Jet Stereo 8 Tape Players is the most complete ever. We've got the largest selection of new car units ever offered (from \$59.95 to

\$225.00) . . . a wide 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).

And we're doing something more.

We're introducing a car unit, and a home unit that records, as well as "plays back."

So when you stop to think that Lear Jet has the most complete line . . . the most complete sound . . . the freshest styling in the field . . . and an ad campaign that gives you what you need . . .

Shouldn't you be stocking the new 1970 line of Lear Jet Stereo 8 Tape Cartridge Players? Then you can "throw a party for your ears."

The ring of your cash register.

**LEAR JET  
STEREO 8**

13131 Lyndon,  
Detroit, Michigan 48227

# Lear Jet Stereo 8 gives you what you need.





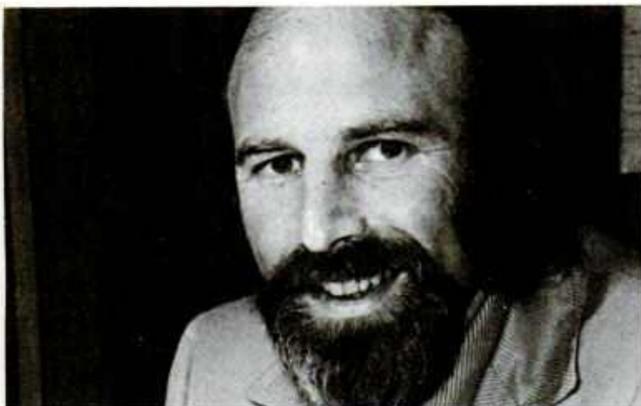
RING



HACKER



HOLLAND



WOOLF



GODLEWSKI



DENNON

### FRANK HOLLAND, Vice-President

In charge of Transcontinental Distributing's Los Angeles office in Los Angeles, is Frank Holland, a vice-president of the company since its inception. The father of four, Frank got his industry start with Decca Records in Boston some 22 years ago. In 1950 he moved to New York City where he became Eastern sales manager for Coral records.

New to the Los Angeles area, Frank is by no means new to the record distributing field. Before coming aboard the growing Transcontinental entertainment complex he was general manager for a major record distributor in Boston for over 13 years.

### EARL WOOLF, Senior Vice-President

Earl Woolf, a senior vice-president of Transcontinental Distributing Corporation, attended Wayne State University before entering the industry as a promotion man in Detroit, where he was born and raised. After four years in the motor capital of the world, he headed west to run the area's sales and promotion activities for Command Records.

In his 13-year background in the business is a 1-year stint in Hawaii and a 3-year tour in San Francisco as a vice-president for a record company there. Also to his credit before joining TDC is the co-founding of a highly regarded distributing firm in Denver, where he is now headquartered for the company.

### HOWARD RING, Vice-President

Only 29, Howard Ring, a newly appointed vice-president of Transcontinental Distributing Company, already has a total of 13 years' experience in the merchandising, distributing and selling of phonograph records and tapes. Before attending Boston University, Howard sold records at the retail level for three years. In 1959 he moved to the other side of the counter as a salesman to a number of outlets throughout his native Massachusetts area. Before becoming a member of the Transcontinental family he was running his own sales department for a major distributor. Headquartered at the company's Boston office, in Woburn, Mass., Howard makes his home in nearby Swampscott with his wife and two children.

### JERRY DENNON, General Manager, Seattle

General manager of Transcontinental Distributing's new Seattle branch is Jerry Dennon, who since the fifties, has been active in almost every phase of the entertainment field. In addition to owning and operating his own merchandising company at one time, he was national sales and promotion manager for a record producing company and president of a distributing company located in the Northwest.

After attending Linfield College in Oregon, he joined the promotion department of KOIN-TV in Portland. He later moved to TV Guide, heading up that publication's promotional activities in his native state. Jerry also owns his own music producing and publishing company, as well as an artist management firm. Among his hits are "Louie, Louie," "You Turn Me On" and "Jolly Green Giant."

### ROBERT ELLIS, Assistant Vice-President

San Francisco-born Bob Ellis, assistant vice-president of Transcontinental Distributing, was a professional musician for 10 years before he became involved in the record industry in 1955. His first role was that of a salesman for London Records. Before joining the TDC family, he was sales manager for a key merchandising and distributing company on the Coast. Bob is a graduate of the University of California with a Bachelor of Science Degree. An avid outdoorsman, he likes to sail, hunt and fish when time allows. Married, Bob lives with his wife and daughter in his native San Francisco, not too far from the company's offices there.

### DICK GODLEWSKI, Executive Vice-President

Dick Godlewski, executive vice-president of Transcontinental Distributing Corporation, got his start in the record industry in the shipping department of Mercury Records in Hartford, upon his graduation from Trinity College where he received a Bachelor of Science degree in 1947. He left Mercury to join Malverne Distributors as New England District Manager. In 1955 he formed his own distributing company in his native Hartford, and within a few years it was one of the most successful in the Northeast.

Recognizing the impact recorded tape was going to have on the record field, Dick jumped in with both feet and today is credited with a major role in the fantastic growth of tapes and tape playbacks for both home and automobile use. The walls of Dick's offices in Hartford are lined with plaques and trophies which have been awarded him for several years running by all the major record companies for his outstanding performance in the field of merchandising and distributing. Married, he resides with his wife and daughter in West Hartford.

### E. EDWARD HACKER

An important officer of Transcontinental Distributing Corp. in Denver, E. Edward Hacker, was born in Vienna, Austria, where he spent more than half of his life. Shortly after arriving in the United States in the late forties, he begun his career in the phonographic record distributing industry first as an accountant then advancing to the position of secretary and treasurer for the company for which he worked.

Before joining the Transcontinental entertainment complex he co-founded and successfully operated a record distributing company in Denver, making him more than qualified for the key assignment he now holds with the firm.

## TRANSCONTINENTAL DISTRIBUTING CORPORATION

### TDC-ALBANY

100 Watervliet Avenue, Albany, New York 12206 (518) 438-3571

### TDC-BOSTON

30 Nashua Street, Woburn, Massachusetts 08101 (617) 935-4700

### TDC-DENVER

1111 South Platte River Drive Denver, Colorado 80204 (303) 733-7203

### TDC-HARTFORD

734 Toland Street, East Hartford, Connecticut (203) 289-7431

### TDC-LOS ANGELES

15500 South Main Street Gardena, California 90061 (213) 321-6260

### TDC-SAN FRANCISCO

868 Cowan Road, Burlingame, California 94010 (415) 697-6800

### TDC-SEATTLE

9860 40th Avenue South Seattle, Washington 98119 (206) PA 5-2500

## TRANSCONTINENTAL MUSIC CORPORATION

### TMC-ALBANY

100 Watervliet Avenue, Albany, New York 12206 (518) 438-3571

### TMC-ATLANTIC

660 Great Southwest Parkway Atlanta, Georgia (404) 344-6791

### TMC-BALTIMORE/WASHINGTON

333 Marshall Avenue, Laurel, Maryland 20810 (301) 776-5770

### TMC-BOSTON

30 Nashua Street, Woburn, Massachusetts 08101 (617) 935-4700

### TMC-CHICAGO

5301 Danshere Road Country Side, Illinois 60525 (312) 354-6804

### TMC-DALLAS

4845 Cash Road, Dallas, Texas (214) ME 7-3774

### TMC-DENVER

1111 South Platte River Drive Denver, Colorado 80204 (303) 733-7203

### TMC-JACKSONVILLE

684 North Edgewood Avenue Jacksonville, Florida 32205 (904) 388-8492

### TMC-LOS ANGELES

15500 South Main Street Gardena, California 90061 (213) 321-6260

### TMC-MIAMI

8160 N.W. 36th Avenue, Miami, Florida 33147 (305) 696-6261

### TMC-PHOENIX

3036 North 30th Avenue Phoenix, Arizona 85107 (602) 272-9343

### TMC-SAN FRANCISCO

868 Cowan Road, Burlingame, California 94010 (415) 697-6800

### TMC-SEATTLE

9860 40th Avenue South Seattle, Washington 98119 (206) PA 5-2500

### TMC-WICHITA

P. O. Box 517, Wichita, Kansas 66106 (316) LY 1-3414

## HERE IS A REPRESENTATIVE LIST OF LABELS THAT TRANSCONTINENTAL DISTRIBUTING CORPORATION DISTRIBUTES

ABC PARAMOUNT	AVANT GARDE	BUNKY BURDETTE
ABET	AVOCA	CADET CALDMON
ABNAK	AWARD ARTISTS	CALLA
A&M	BACH GUILD	CAMBRIDGE
ACCENT	BANG	CAMED
AGP	BANYON TREE	CANTERBURY
ALEGRE	BAROKA	CAP LATINO
ALSHIRE	BELL	CHALLENGE
ALSTON	BERT & I	CHART
AMARET	BETHLEHEM	CHARTMAKER
AMOS	BIG YELLOW	CHECKMATE
AMY	BLUE	CHECKERS
APHRODISIAC	BLUE HORIZON	CHESS
ARCHIVE	BLUE ROCK	CINEMA
ARHOOIE	BLUE THUMB	COBBLESTONE
ARCTIC	BLUE VERVE	COLISEUM
ASCOT	BOQUET	COLUMBUS
ASTRO	BLUESWAY	COMMAND
ATCO	BLUESVILLE	COPLEY
ATHENA	BOUQUET	COTILLION
ATHENS	BROOKLYN	COTIQUE
ATLANTIC	B.T. PUPPY	
AUDIO FIDELITY	BUDDAH	
AURA	BUENA VISTA	

continued on page T-22

*Barbra Streisand*  
**What About Today?**  
including:  
Alle/Goodnight  
Little  
Tin Soldier  
With A Little  
Help From  
My Friends  
Honey Pie



CS 9816\*†

**PAUL REVERE & THE RAIDERS**  
**ALIAS PINK PUZZ**  
FEATURING: LET ME!  
including:  
Thank You/Hey Babo/ I Need You  
Frankfort Side Street/Louisiana Redbone



Featuring Mark Lindsay

CS 9905\*

**TONY BENNETT**  
**I'VE GOTTA BE ME**  
featuring:  
**PLAY IT AGAIN, SAM**  
**WHAT THE WORLD NEEDS NOW IS LOVE**  
including:  
Over The Sun/Alle/Theme From "Valley Of The Dolls"  
Whoever You Are, I Love You



CS 9882\*

*Andy Williams*  
**Happy Heart**  
including:  
For Once In My Life  
Little Green Apples  
Memories/My Way  
Wichita Lineman  
Where's The  
Playground Susie?



CS 9844\*†

**JOHNNY MATHIS**  
LOVE THEME FROM  
**"ROMEO AND JULIET"**  
(A TIME FOR US)  
INCLUDING:  
AQUARIUS/LET THE SUN SHINE IN  
LOVE ME TONIGHT/DIDN'T WE  
THE WINDMILLS OF YOUR MIND  
I'LL NEVER FALL IN LOVE AGAIN



CS 9909\*†

*Souvenir d'Italie*  
**ROBERT GOULET**  
INCLUDING:  
YOU DON'T HAVE TO SAY YOU LOVE ME  
COME BACK TO SORRENTO/MALA FEMMINA  
NON DIMENTICAR/JUST SAY I LOVE HER



CS 9874\*†

*Percy Faith*  
His  
Orchestra & Chorus  
**Love Theme  
from  
"Romeo and Juliet"**  
Featuring  
Theme from  
"A Summer Place"  
including:  
Good Morning Starshine  
Spinning Wheel  
Aquarius  
Without Her  
Ole



CS 9906\*

**THE FLOCK**  
INCLUDING:  
CLOWN/I AM THE TALL TREE/TIRED OF WAITING  
STORE BOUGHT--STORE THOUGHT|TRUTH



CS 9911

**PACIFIC GAS AND ELECTRIC**  
INCLUDING:  
REDNECK/BLUESBUSTER/DEATH ROW #172  
MISS LUCY/P G & E SUITE



CS 9900

**NASHVILLE SKYLINE**  
**BOB DYLAN**  
including:  
I Threw It  
All Away  
Nashville  
Skyline Rag  
Girl From the  
North Country  
Lay Lady  
Lay  
Tonight I'll  
Be Staying  
Here With  
You



KCS 9825\*†

*The Chicago Transit Authority*  
INCLUDING:  
QUESTIONS 67 AND 68/BEGINNINGS  
LISTEN/LIBERATION/SOMEDAY



GP8 (A special 2-record set)\*

**MORE TODAY  
THAN YESTERDAY**  
**SPIRAL STARECASE**  
INCLUDING:  
PROUD MARY/MORE TODAY THAN YESTERDAY  
OUR DAY WILL COME FOR ONCE IN MY LIFE  
THIS GUY'S IN LOVE WITH YOU



CS 9852\*

**HEAVY HITS!**  
BIG BROTHER AND THE HOLDING COMPANY  
THE CHAMBERS BROTHERS/TAJ MAHAL  
BLOOD, SWEAT AND TEARS/ THE BYRDS  
MIKE BLOOMFIELD AND AL KOOPER  
MOBY GRAPE/ LAURA NYRO  
THE GREAT SOCIETY WITH GRACE SLICK  
LEONARD COHEN/ THE ELECTRIC FLAG



CS 9840\*†

ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO  
**RAY CONNIF'S  
GREATEST HITS**  
Somewhere,  
My Love  
Invisible Tears  
Memories Are  
Made Of This  
'S Wonderful  
Happiness Is  
and more



CS 9839\*†

**Jerry Vale**  
*Where's The Playground Susie?*  
including:  
Traces/ Happy Heart/ Galveston  
Seattle/ You Gave Me A Mountain



CS 9838\*

**JOHNNY CASH AT  
SAN QUENTIN**  
including:  
A Boy Named Sue/ Wanted Man/ I Walk The Line  
Starkville City Jail/ San Quentin



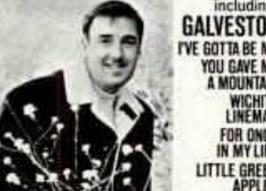
CS 9827\*†

**JOHNNY WINTER**



CS 9826\*†

**JIM NABORS**  
including:  
**GALVESTON**  
I'VE GOTTA BE ME  
YOU GAVE ME  
A MOUNTAIN  
WICHITA  
LINEMAN  
FOR ONCE  
IN MY LIFE  
LITTLE GREEN  
APPLES



CS 9817\*

**ROBERT GOULET'S  
GREATEST HITS**  
MY LOVE, FORGIVE ME  
WHY KIND OF FOOL AM I?  
IF EVER I WOULD  
LEAVE YOU  
THE IMPOSSIBLE DREAM  
THIS IS ALL I ASK  
and more



CS 9815\*

**The Buckingham's  
Greatest Hits**  
including:  
Kind of a Drag/ Mercy, Mercy  
Susan/ Back in Love Again/ Lawdy Miss Clawdy



CS 9812\*

**IT'S A BEAUTIFUL DAY**  
including:  
A Hot Summer Day/ Wasted Union Blues  
White Bird/ Girl With No Eyes/ Bambay Calling  
Bulgaria/ Time Is



CS 9768\*

**BLOOD, SWEAT & TEARS**  
including:  
You've Made Me So Very Happy  
Spinning Wheel/ More and More  
God Bless The Child



CS 9720\*†

**JOHNNY CASH  
AT FOLSOM PRISON**  
including:  
Folsom Prison Blues  
The Long Black Veil  
Green, Green Grass  
of Home  
25 Minutes to Go  
Dark as the Dungeon



CS 9639\*†

TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC.  
**SWITCHED-ON BACH**  
VIRTUOSO ELECTRONIC PERFORMANCES OF  
BACH FAVORITES  
ON THE MOOG SYNTHESIZER



MS 7194\*

**In a rack by themselves.**



# CONGRATULATIONS

**TD** Transcontinental Distributing Corporation

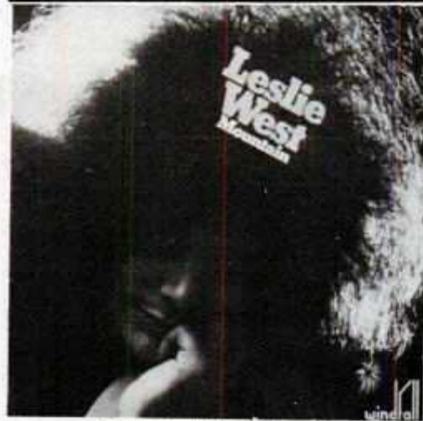
# BELL



"Dimensions"—The Box Tops  
(Bell 6032)



"Crazy Elephant" (Bell 6034)



"Mountain"—Leslie West  
(Windfall 4500)



"L. A., Memphis & Tyler, Texas"—  
Dale Hawkins (Bell 6036)

ALBUMS AND HIT SINGLES FOR TODAY'S MARKET



Bell Records, 1776 Broadway, New York, N.Y. 10019 A division of Columbia Pictures Industries, Inc.

## Two Great New Groups on Vanguard...



**THE FROST**  
VSD-6520

Hard!  
Heavy!

**NEW!**



**MASTERS  
OF DECEIT**  
VSD-6522

Electrical!

**NEW!**

and one group  
that's been around  
for a while...



**COUNTRY JOE  
& THE FISH**  
HERE WE ARE AGAIN! VSD-79299



**NOW FROM TRANSCONTINENTAL**

**8 ON 8**

***NAL* VARIETY TWIN-PAK**

**8 GREAT ARTISTS  
16 TOP TUNES  
ON EACH *NAL*  
TWIN-PAK CARTRIDGE**

A Twin-Pak For The Price Of A Single Cartridge **6<sup>95</sup>**

including: Nelson Riddle, George Greeley, The King Family, Count Basie, Neil Hefti, Shorty Rogers, Anita Kerr, Barbara McNair, Everly Brothers, Connie Stevens, Mavis Rivers, Jo Stafford, Les Baxter, Gordon Jenkins, Joe Bushkin, Richard "Groove" Holmes *and others*



**NORTH AMERICAN LEISURE CORP. 1776 BROADWAY • N.Y., N.Y. 10019**



## Synonymous with good service -good product

By **HOWARD WEINGROW**, Chairman of the board of Transcontinental Music Corp.

Transcontinental Music Corp.'s substantial growth over the past year is not only due to increased sales volume to present customers but to new sales to the growing number of retailers who are joining our roster every day. Among them are individual outlets, as well as giant chains and discount networks. There are a number of reasons more and more retailers are becoming TMC customers.

First, of course, is the fact that we are the only company of our kind that provides true nationwide service. This is particularly important to the department and discount store giants, whose outlets are spread across the country. Secondly, the sales programs our highly experienced promotion department creates are the best in the industry both in technique and the production of traffic and revenue for the store. Third, thanks to our forward thinking data processing division we are leaps and bounds ahead in the automation of racking. Too, because of the same kind of foresight we are today first and foremost in the fastest growing segment of our industry, recorded tapes. And finally, underlying our success is the fact that Transcontinental Music Corp. consists of the finest rackjobbing and distributing administrative and sales talents ever assembled.

Each of these points is delineated in greater detail in other segments of this supplement that Billboard has so thoughtfully assembled on TMC. Here for the first time Billboard readers have the opportunity to review the backgrounds of our key people. Obviously they are highly seasoned and thoroughly experienced experts in this field. To a man, they are true exponents of the company's motto: "service is our business."

Synonymous with good service is good product . . . product that must be purchased with care . . . that when purchased, is properly promoted so that when it gets to the retail level, there is a ready market for it . . . product that can earn for the customer a constant and handsome profit. Obtaining and distributing this product is the role of TMC's sister operation, Transcontinental Distributing Corp.

TDC is the combination of five phonograph record and tape distributing companies to make one of the largest companies of its kind in the industry. Headed by Dick Godlewski, it is also one of the most effective distributors of its kind. Because working under Dick is a group of the most capable and best qualified sales managers and promotion men the record world has seen to date.

These men have been responsible for the growth of records and tapes in the entertainment field. Attesting to this are the numerous awards for excellence in distribution and promotion they have received over the years from manufacturers large and small.

Once they select the product to distribute, they leave no stone unturned in making that product known. Working out of each of TDC seven warehouses are from three to seven promotion men—depending on the size of the market—who are constantly on the move contacting radio stations, music critics, teen-age columnists, college newspaper editors, university radio stations and every and any other media-form that has anything to do with today's music scene. They also arrange for personal appearances of the artists on TV programs, at press parties and with top area disk jockeys. They set up the advertising programs in conjunction with the manufacturer to complete the circle of maximum exposure for the product in the area. Therefore, by the time TDC's sales force contacts the racks, the demand for the albums, singles or tapes that have been promoted has already been established.

The newest addition to TDC's operation is the Seattle installation. Only three months old, it has already made its mark on the Northwest territory. A case in point is its ability to move, in just a couple of weeks, 5,000 albums of a brand-new release, by a new manufacturer, throughout the area. This is the type of get-up-and-go that is the makeup of all of our distribution centers . . . a makeup, I am proud to say, that is reflected throughout our entire entertainment complex. ■

RECORDS AND tapes being readied for shipment.



## The computer age and tmc



THE COMPANY'S computer—a vital function.

Who would have thought 10 years ago that the record rack-jobbing industry would grow to the proportions it has today. Moreover, who would have thought as little as five years ago that the computer would be playing such an important role in that growth. In both instances the answer is TM executives. But that's the salient factor in TMC's operation. Its executives are always thinking ahead . . . thinking of ways to better their day-to-day administrative activity . . . their promotion department . . . their sales service organization . . . their shipping operation . . . and all of the myriad avenues that make TMC the most progressive rack company in the country today.

TMC's data processing department has become one of the firm's most essential merchandising tools. As in modern industry itself, the computer is many things to TMC. In addition to handling payroll and billing, the company's data processing department prepares, and pre-tickets TMC merchandise. These color-coded tabs, which contain such information as category and catalog number, are separated at retail level and returned to TMC headquarters where the information is placed on punch cards and fed into the computer. This enables sales service people to keep close watch on the inventories, and up-date, supplement or replace records and tapes as the case may be.

The company's main computer headquarters is located in Woburn, Mass., just outside of Boston. Three satellite computers are situated in Atlanta, Chicago and Dallas. By year's end, West Coast customers will be included in the data bank through satellite installations being made there.

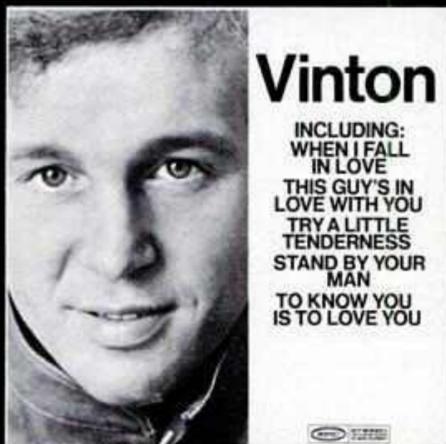
TMC's computer also means faster delivery. Orders are translated into categorized numbers enabling warehouse order pickers to make up a number of shipments at a time instead of picking and packaging each order separately.

Purchasing of stock is also simplified. The print-outs tell TMC product buyers not only to buy to replenish in-store inventories, but just how much to overstock a particular album or release because of the future demand there will be.

Trend-spotting is another facet of the TMC computer. By careful analysis of day-to-day activity, the company's sales force can determine the acceptability of new releases and thereby get customers well stocked with the product for the onslaught of expected buyers ahead.

TMC's computer operation also locates products immediately. If, for example, Atlanta's inventory of a particular album is depleted because of renewed popularity of that product due to a personal appearance of the album's artists at a concert, or on television or radio, then the computer is queried as to which of TMC's warehouse has the needed amount. The next day shipments are made, if need be, from TMC's other 14 locations to replenish the supply.

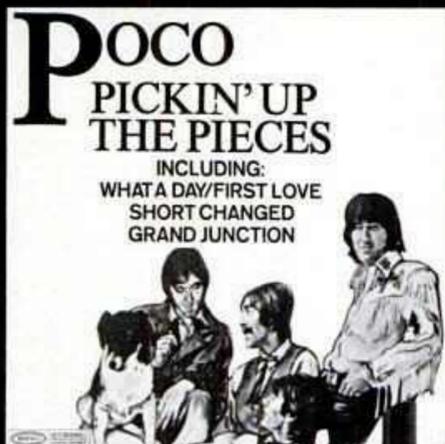
Plans call for many other sales and administrative computer operations in the months to come . . . functions that will enable retailers to sell even more products with greater ease, efficiency and profit. ■



**Vinton**

INCLUDING:  
WHEN I FALL  
IN LOVE  
THIS GUY'S IN  
LOVE WITH YOU  
TRY A LITTLE  
TENDERNESS  
STAND BY YOUR  
MAN  
TO KNOW YOU  
IS TO LOVE YOU

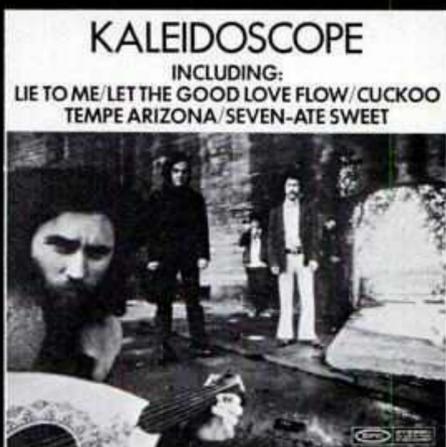
BN 26471



**POCO**  
**PICKIN' UP**  
**THE PIECES**

INCLUDING:  
WHAT A DAY/FIRST LOVE  
SHORT CHANGED  
GRAND JUNCTION

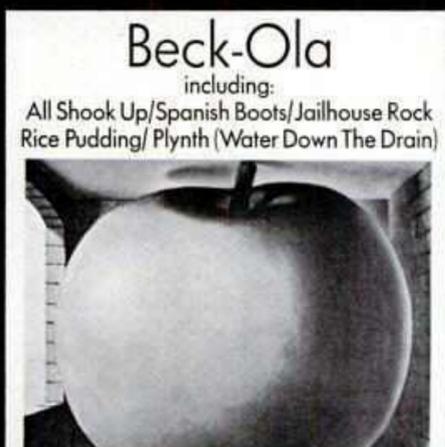
BN 26460



**KALEIDOSCOPE**

INCLUDING:  
LIE TO ME/LET THE GOOD LOVE FLOW/CUCKOO  
TEMPE ARIZONA/SEVEN-ATE SWEET

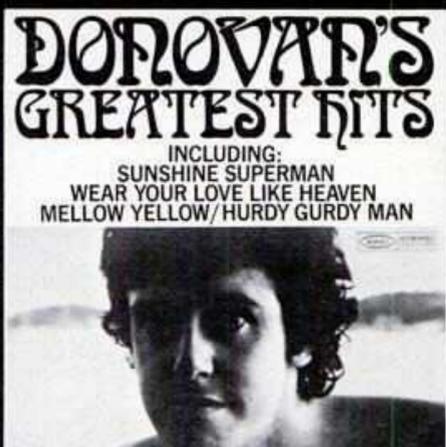
BN 26467



**Beck-Ola**

including:  
All Shook Up/Spanish Boots/Jailhouse Rock  
Rice Pudding/Plynth (Water Down The Drain)

BN 26478\*



**DONOVAN'S**  
**GREATEST HITS**

INCLUDING:  
SUNSHINE SUPERMAN  
WEAR YOUR LOVE LIKE HEAVEN  
MELLOW YELLOW/HURDY GURDY MAN

BXN 26439\*



**STAND!**  
**SLY AND THE FAMILY STONE**

BN 26456

**Pick  
a hit. Any hit.**

\*Produced by Mickie Most. A Mickie Most Production.

**You can do it with your eyes closed. As long as you hear the magic words.**

On  **Records**

**"HAPPY  
CONGRATULATIONS  
TO  
TRANSCONTINENTAL  
DISTRIBUTING  
CORPORATION"**

We are thrilled  
to be part of their  
phenomenal growth...

Signed,

**AYNSLEY DUNBAR  
RETALIATION  
ROBBIE BASHO  
DON GRAHAM  
EARL HOOKER  
BOB KRASNOW  
LOVE  
JACK NELSON  
TOMMY LI PUMA  
SOUTHWIND  
IKE & TINA TURNER  
TYRANNOSAURUS REX**



**Blue Thumb Records  
427 North Canon Drive  
Beverly Hills, California**

**HERE IS A REPRESENTATIVE LIST OF LABELS  
THAT TRANSCONTINENTAL DISTRIBUTING  
CORPORATION DISTRIBUTES**

*Continued from page T-16*

CREDO CRESCENDO CRESCENT CRESTVIEW CRIMSON CROSSROADS CUB CURTOM	JUBILEE  KAMA SUTRA KAPP KARATE KING KROK	RIOT RISING SONS RONN ROOST ROULETTE ROYAL AMERICAN R.P.R. RSVP
DAKAR DECEMBER DELITE DELUXE DREAM DESTINGUISHED DESTINATION DEUTSCHE GRAMMOPHON DGG DIAL DIAMOND DICTATION DISC DIONN DIRECTION DISNEYLAND D.J.M. DORE DOVER DOUBLESHOT DOUGLAS DUNHILL DUNWICH DYNAMO DYNOVOICE	Laurie LENNY LEWIS PROD. LEO LHI LIBRA LIB. EDITIONS LIFE LIL' DARLIN' LIVING LANGUAGE LLP LOBO LOMA LONDON LONDON GROUP LOREN LYRA	SATELLITE SAVOY SCEPTER SENATE SENTAR 7's INTERNATIONAL SERVILLE S.G.C. SHAMLEY SHARP SHOUT SHOWTOWN SIDEWALK SILVER FOX SIMON SAYS SIRE SKYE SLICK DISC SOFT SOLID STATE SOMA SOMERSET SONOLOGUE SOUL SOUNDSTAGE SPAR SPECIALTY SPHERE SOUND SQUIRE S.S.S. STANG STARDAY STAX STEADY STEALY STEREO DIMENSION STEREO FIDELITY STEREO ODDITIES STOP STRAIGHT STROBE SUNBURST SUNDI SUNDOWN SUPER K STYLIST
EARTH ELEKTRA ELF END ENTERPRISE ERA ESP EVERGREEN EVOLUTION EXCELLO EXPO	M.A.I. MACE MAGIC CARPET MALA MAINSTREAM MEGAPHONE MELANIE METRO METROMEDIA MGM MILESTONE MINUTEMAN MIRA MIRWOOD MOIRA MONEY MONITOR MONUMENT MOONGLOW MOONSHOT MOTIVATION MOTOWN MR. G MTA MUNTZ (4 track tape) MUSIC FACTORY MUSIC GUILD MUSICOR MUSICLAND MUSIC MINUS ONE	T-NECK TAKE 6 TAMIKO TAMLA TAP TANGERINE TEAM TETRAGRAMMATON 3M BLANK RECORDING TAPE THUNDERBIRD TICO TIME TOGETHER TOTTLIN' TOWN TOWER TRACK TRIBE TRX TURN TABLE 20th CENTURY TWILIGHT
FANTASY FAX FIESTA FLICK CITY FLAMING ARROW FM FOCUS FOLKWAYS 49th STATE HAWAII FOUR CORNER FORWARD FOXX* RED FRATERNITY FUN GALAXY GAMBEL GEE GENERATION GMC GNP GOLD WAX GOLDEN GO GO GORDY GOSPEL GNP CRESCENDO GRAND AWARD GREGOPHON GREGAR GROSS CRT GWP	NASHBRO NASHVILLE NEW VOICE NONESUCH	UNART UN. UNION UNITED ARTISTS UPTOWN USA
HABOR HABOUR HAPPY TIGER HAPPY TIME HAYDEN SOCIETY HELIODOR HERITAGE HI HICKORY HIP HOB HOLIDAY HOT LINE HOURGLASS HUMORSONIC	OKEH OLDIES (BUDDAH) ORACLE ORFEO ORIGINAL SOUND	VANCE VANDO VANGUARD VAULT VEEP VEGAS VENT VENTURE VERGE VERVE FOLKWAYS VERVE FORECAST VERVE TREND V.P. VIRGO VISTA VMC VOLT VORTEX VSP
IMPACT IMPULSE INDEPENDENCE INTERNATIONAL ART ITCO	PACE PAGE ONE PANORAMA PARALLAX PARKWAY PARLO PARROT PATH OF SND. PAULA PAVILLION PEPPER PETE PHIL LA SOUL PHILCO FORD (Players) PHILLIES PHILLY GROOVE PICCADILLY PICKWICK PIONEER P.I.P. PLANTATION POLYDOR POMPEII POPPY POST PRESS PRESTIGE PROJECT 3 PULSAR	WAND WARNER BROS. WESTMINSTER WHITEWHALE  YOUNG PEOPLE
JAD JAMI JAY JAY JCOA JERDEN JET STAR JEWEL JOSIE	RADIANT RAMA RAMA RAW RANWOOD RED SOX REGENT REJOICE REMEMBER REPRISE REQUEST REVUE RHAPSODIA RICHMOND	

**Work is something  
the handicapped  
can do.  
Hire them.**

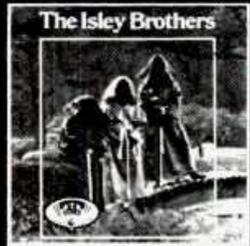
The President's Committee on Employment of the Handicapped  
Washington, D.C. 20210



The Edwin Hawkins Singers  
Oh Happy Day  
PBS 10001



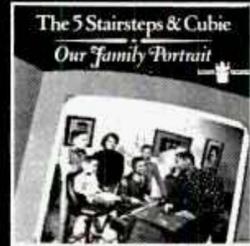
The Isley Brothers  
It's Our Thing  
TNS 3001



The Isley Brothers  
TNS 3002



The Impressions  
The Young Mod's  
Forgotten Story  
CRS 8003



The Five Stairsteps & Cubie  
Our Family Portrait  
BDS 5008



The Five Stairsteps & Cubie  
Love's Happening  
CRS 8002



The Impressions  
This Is My Country  
CRS 8001

Distributed, marketed and promoted by **BUDDAH RECORDS** Inc. A subsidiary of Viewlex, Inc.  
Available on ITCC 4 & 8 track stereo tapes and cartridges.



# Business is "just fine"

By RALPH FREAS



Not long ago, record distribution was a straight-line proposition—the product traveled from pressing plant to distributor to retailer to consumer. What could be simpler? And it was a good system in the same way that a 1932 Hupmobile was good transportation; that is to say, it was well-suited to its time and adequate to the needs of those it served.

Record distribution changed when the product itself changed. And the product's transformation, only a bit more than 20 years ago, was all but total. Micro-grooves . . . slower speeds . . . non-breakable disks . . . flashy packaging . . . lightweight shipping . . . more musical product per consumer dollar and new companies competing for that dollar. New competition hardly states the case. It was a stampede . . . an undreamed-of proliferation of manufacturers aided by a magnetic tape technology that simplified the recording process.

In a competitive situation, no one worries how the public can absorb so much new product . . . or who would distribute it . . . or how a retailer can carry such a large inventory . . . or how prices would be maintained. Not at first they don't worry about it. And there were other questions. When it's a whole new ballgame, questions beget questions. And some confusion.

But consider what happened. In 20 years, the total record business showed a fivefold increase. Sales rose from \$189 million in 1948 to \$1 billion today at the retail level.

Any student of marketing—looking back over that 20-year period of growth—would be most impressed between manufacturer, distributor and retailer. Some change. From straight-line simplicity, it moved through a number of variations that blurred the distinctions between manufacturer, distributor and retailer. Some retailers became manufacturers. Some manufacturers—through record clubs—became, in effect, retailers. Distributors also became retailers through franchises or

leased departments. And they became rack merchandisers, servicing an increasing number of outlets of all kinds, in addition to their traditional distributing function. What happened, in short, was a movement at all levels to expand the market for recorded music by every conceivable means.

About two years ago, something new was added. The Transcontinental Investing Corporation brought its administrative and financial expertise to the record and music business. The immediate result: a nationwide rack merchandising operation. A wholly owned subsidiary of TIC, the Transcontinental Music Corporation was formed through the consolidation of a number of existing record distributing firms in various parts of the country.

Its 14 warehouse-distribution facilities serve every major market in the United States.

How's business? According to The Wall Street Journal, Transcontinental's business is just fine. Per share earnings for 1969 should increase more than 35 percent over last year. Not bad. Second quarter earnings were \$1.6 million, a 79 percent increase from year earlier earnings for that same period.

The national scope of Transcontinental Music Corporation gives it a definite edge over similar but smaller organizations. Distribution facilities in all major markets enable TMC to read the retailing pulse of the nation almost on a daily basis.

An retailers benefit in many other ways. The cross-pollination, or exchange of ideas, between the company's various entertainment units enables TMC to detect and capitalize more quickly on product trends, new merchandising techniques and the planning of merchandising aids and promotion materials.

Finally, the fiscal responsibility of rack capability of an organization of the size of TMC gives it considerably more operating latitude in operating than could be found in a smaller, more parochial operation. ■

# tmc

## The nation's largest record rack jobbing firm

Transcontinental Music Corp.'s operation is best described by its own telephone operators when they answer their phones with the phrase: "TMC—service is our business."

TMC, a wholly owned subsidiary of Transcontinental Investing Corp., is the nation's largest record rack-jobbing firm, and as such, is structured entirely on the service it provides its more than 4,000 customers and their 11,000 outlets.

This is as it should be for any successful record rack-jobber concern. All rack-jobbers handle the same product—the recordings produced by the various record manufacturers, the accessory items that go with phonograph records and tapes, and the playback equipment and musical instruments featured in well-stocked music and record departments.

The primary difference between rack-jobbers is in the service they offer their clients. This includes the know-how in maintaining proper inventory control and stocking current, in-demand product. The record business is a dynamic field in which product is perishable, and the market lifespan of recordings is determined by the ever-changing tastes of the buying public.

To be certain that the most salable inventory is on hand, a buyer has to have the pulse of the public's demand. He must be steeped in the constant changes in trends to stay a step ahead of his market and anticipate the kind of product that will enjoy the greatest turnover.

TMC—a company comprised of the merging of seven of the nation's leading independent rack-jobbing firms—is well endowed with buying know-how. Its executives include some of the industry's most astute buyers. Their many years in the business have honed their mastery of product selection to a fine edge.

TMC's clients enjoy the services of some of the industry's foremost specialists in the art of stocking current, top selling inventory.

The term service also embraces delivery. Product availability in this highly volatile business is essential. Rack jobbers serve chain stores, and some of these clients are national in scope. Others operate outlets over a vast geographic spread.

This situation created a problem for the chains when they would deal with centrally located jobbers. Moving product from a central source lost valuable shelf time for hot selling record releases. Similarly, inventory fill suffered as stock moved from a warehouse thousands of miles from a customer's location.

By structuring TMC as a truly national rack-

jobbing concern, it is able to serve its customers from regional depots. It provides the all important on time product availability to a client—whether his outlets are regional or national—and assures that client inventory fill will be maintained at the desired level, thanks to the shortened supply lines.

It is the only national rack-jobbing concern which has harnessed the computer to handle inventory control for the many outlets it serves. With electronic data processing at its disposal, it makes TMC one of the most up-to-date operations of its kind in the industry.

While TMC is national in its scope, it is able to tailor its service to the specific needs of a given customer in ways other than product selectivity and delivery. Its service includes designing special promotions, aimed at building store traffic. TMC's specialists are able to acquire cut-outs and combine them in attractively priced packages designed to lure the bargain-minded trade. These promotable packages, backed by proper advertising, have proved to be sure-fire traffic builders.

TMC's staff makes its talents available to clients in many other ways. Its specialists are on hand to do everything from helping a client layout his record department to providing that client with local newspaper ad layouts. It designs point-of-sale promotional material, and serves its clients with everything from special packaging to window displays and in-store sales aid.

TMC's ability to provide its customers "service" in the full meaning of the word is backed by its size, its buying power, and its financial strength. Its parent firm, TIC, is a \$100 million corporation, which derives some 85 per cent of its total earnings from the music-record business. It is committed to the record business, and to give its customers a greater share of the burgeoning market. ■

# Polydor doesn't waste time.

**In signing acts or in saluting  
Transcontinental Distributing Corporation.**

**John Mayall  
Cat Mother and the  
All Night Newsboys  
Tony Williams Lifetime  
James Last  
Ten Wheel Drive  
Jerry Corbitt  
Chris Farlowe  
The Savage Rose  
Golden Earrings  
Ken Lauber**

**John Mayall**—A Polydor accomplishment. This most respected English blues player will soon have his next chart album on Polydor.

**Cat Mother and the All Night Newsboys**—They promised. We delivered. Now you're selling.

**Tony Williams Lifetime**—A unique musical experience. Led by one of America's great percussionists.

**James Last**—His arrangements and orchestrations of good music have sold millions of records around the world—among them "Happy Heart".

**Ten Wheel Drive**—Fantastic reviews indicate that this jazz-rock group with singer Genya Ravan will be an important part of Polydor's growth. They are busy recording right now.

**Jerry Corbitt**—Formerly of the Youngbloods. On his own with an album we can't wait to get out.

**Chris Farlowe**—Britain's singing sensation. Watch for his new, exciting single.

**The Savage Rose**—Denmark's foremost rock group, good enough to be invited to the 1969 Newport Jazz Festival for their first American appearance.

**Golden Earrings**—Standing ovations greeted them at Fillmore West. Recording sessions being planned now.

**Ken Lauber**—J.S. says it's his thing. Remember Richie Havens, Tim Hardin and Janis Ian, etc.



Polydor Records are distributed in the USA by Polydor Inc.; In Canada by Polydor Records Canada Ltd.

# A planned goal of unprecedented scope

By AL LORBER

The contention of the book "The Peter Principle," which is today's number one non-fiction best seller, is that every position in the industry tends to be filled in time by an employe who is incompetent to carry out its duties. How does that theory measure up to actual facts in our music business generally? Not at all if the concrete experience of Transcontinental itself is relevant. TMC's formation encompassed dozens of experienced and successful managers who have now assumed wider and more sophisticated responsibilities and who met their new challenges with vividly effective responses.

TMC's planned goal was of unprecedented scope. It was to develop an organization which by TMC's stringent criteria would be this industry's first truly nationwide merchandiser of phonograph records and tapes. That required a cohesive network of physical plants and top-rank personnel in more than a dozen major branches, deployed across the country on a pre-analyzed, geographically balanced basis. This month, as we opened the most recent installations, some 60,000 square feet of warehouse space in Atlanta and Chicago, the network was completed smoothly and on schedule. The breadth of this undertaking can be partially gauged if you visualize almost a thousand music people populating lines which cross from Boston to Los Angeles, from Seattle through Miami; from San Francisco through Denver to Atlanta, from Dallas to Chicago; and so on.

TMC's primary aim was superior service, but en route we also became the largest merchandiser of records and tapes the country has known. Only recently, the marketing professors had pertinently begun to write that "automation will make it more feasible to have 'giants' in wholesaling similar to those in retailing," and TMC was aware early in the game that maintenance of excellence would demand full use of today's most progressive merchandising tools. In the Boston area, Cecil Steen's own company had already pioneered in the use of computers. On TMC's management team, Cecil was charged with moving our entire nationwide network into a broadly computerized basis. Today, such automation has already spread from Boston to cover our operations at Albany, Dallas, Atlanta, Miami and Chicago, even as our more western locations now prepare for installation of similar Honeywell equipment and the same pre-tested computer techniques. This is no mean progress in the move from 450 to some 11,000 computerized accounts!

Under TMC's policy, sales and servicing are never separate, so that the concrete service on every TMC "route" must be as timely and impeccable as concern and expertise can make it. Up front, the route supervisor at each location works with our field men to this end, but each branch manager is wholly responsible

and provides a daily doublecheck. TMC's routes were all devised on an interrelated nationwide basis, designed to insure the promptest service to each account from the most logical location. To achieve full effectiveness, Bill Hall was assigned to coordinate our entire sales and servicing operation for the West Coast division, while Joe Dean undertook the same new responsibility for the East. By insuring that TMC's service to every store from every branch meets our planned standards, Joe and Bill between them have been earning the satisfaction of all our customers—not to mention the gratification of our planners.

Wholesalers constantly seek to cut their inventories and frequently may inconvenience their customers with the resultant shortages. To avoid this possibility we assigned pertinent new responsibilities among our nationwide buying experts. The satellite computers in our East Coast locations all "home in" on master control machines in Boston, which facilitates a broad supervision of TMC's inventory, and enables Bob Levinson at the branch to coordinate a major portion of our eastern purchasing. Meanwhile, we appointed Ben Bartel in Los Angeles to supervise our buying and inventory operations on the West Coast, where he and our branch buyers in that division now operate in close tandem with similar benefits. With more than a dozen major warehouses cooperating, TMC and our customers have begun to gain the best of both worlds.

Among our industry's first (and certainly most successful) entrepreneurs in the promotional field were Charlie Schlang, who had operated his own promotion-oriented company from Albany, and Larry Nunes, whose own dynamic company was based in Los Angeles. Today, both still lend their own irrepressible brand of leadership to the TMC branches at those locations. But much more importantly, they together organize and expertly implement TMC's nationwide promotional business. Their flair and drive, along with the assistance of their now-available nationwide staffs, have raised the creativeness and the dollar volume of this function (and the delight of our customers) to stunning new proportions.

The experience at Transcontinental Distributing has been similarly salutary. Dick Godlewski, who had built a great distributorship in Hartford, is now also the executive vice-president of TDC's entire chain of distributorships. Earl Woolf, who developed his own highly reputed distributorship in Denver, is now also senior vice-president of TDC, supervising the West Coast division of our distributorship network. They, together with our other distributor-branch managers, have led Transcontinental Distributing's chain far to the front of its field with startling speed.

Highly cooperative team attitudes enable us to

match our best managers with the right positions regardless of geography. Al Driscoll moved from TMC-Wichita (which he himself had built) to head our larger operation in Dallas. Dean White moved from a "near-the-top" position in Boston to take full charge of our new facility in Atlanta. Don Cleary had long handled all the regular buying for TMC-Albany; then this function was substantially integrated into the divisional operation at Boston. So, to keep pace with the exploding volume of our nationwide tape business, Don moved to Boston to coordinate all tape and related buying for the whole eastern division. In turn, an absence of provincialism enabled us to bring the right functions to the best managers. Frank Dillenback was head of the accounting function for TMC-Albany alone but has since taken on a variety of national responsibilities under TMC's Controller, including the handling in Albany of all TMC's accounts payable. Similarly, all TDC's accounts payable are being taken over by Bob Bilske in Boston, who still remains head of the accounting functions for the branch. In still another pattern, while Glenn Mosley heads the TMC-Boston branch, he has in person lent his expertise to the operations at a half dozen other TMC locations.

These successful results merely accord with the weight of modern management doctrine. Probably the Transcontinental example is most interesting for what it reveals about attitudes of talented personnel when they are invited to "fit" onto a large team which brims with equally impressive master hands. Of course, when there is such wealth of available talent, top management can base its emphasis and rewards primarily on the aptitude for teamwork. In any event, real pros have always flourished when they work with others who can demonstrate comparable ability. And as our managers evaluated each other's experienced insights (an exchange which materially enriched all of us), cooperative relationships based on mutual regard became the norm. But I believe our personnel's spirit arises fundamentally from pride. Our managers obviously shared Transcontinental's determination to achieve the unarguable Number One status in our business.

Any company can pretend to class by calling itself "big business." But concrete results and consistent excellence demand the extensive talents and selfless attitudes I've been describing. This debunking of "The Peter Principle" is not based on an assumption that one "can't argue with success." Perhaps one can—but not where success is so in "accordance with schedule" and as dramatic as in the case of Transcontinental. Nor, fortunately for all of us, when success is as dynamic and sustained as for this decade's music business overall. Happily, it is a business abundantly equipped with managers who will rise with continued competence to meet its future challenges. ■

## Electronics —the newest division

The newest division of Transcontinental Music Corp. is the electronics division, headed by Jim Boesh who operates out of the company's Hartford headquarters. Only recently established, the division which is adding salesmen by the dozen in other major markets, already has created a whole new concept in the racking of tape playbacks and electric organs.

Firmly entrenched in the New England area, the electronics division is setting up similar bases of operation in Baltimore, Atlanta, Dallas and on the West Coast. Among the product lines they are handling are those of Lear-Jet, Norelco, Bellaire and Este.

Although there is a high profit return for the retailer in stocking these products, many of them are not fully aware with all the aspects of merchandising them. Therefore, the men in this department not only handle product sales, but instruct department heads and

employees on all the facets of the electronic equipment they catalog. In addition, like the service people of the parent organization, they help the retailer maintain inventory controls, develop eye-catching displays, create advertising campaigns and initiate and run in-store promotions.

A number of individual outlets in the New England area, along with a major chain, are already customers of TMC's electronic division. And new ones are being added daily. Jim sees this as a multimillion-dollar revenue producer for TMC in the immediate future.

By the way of background, Jim is a native of Hartford, and a graduate of Fairfield University. He's been in the record business for three years. Before that he was sales manager for American Oil in New Jersey. Jim and his wife and three children make their home in Wethersfield, a suburb of Hartford. ■

# Estey wants you to know the score.

Remember us? The Estey people in Harmony, Pennsylvania? We make those popular chord organs. The permanently tuned ones with the stainless steel reeds. That sell for \$19.95 up to \$280.00.

Well, we've been thinking about you. Which is why we've developed a brand new marketing program that will mean a lot of extra do, re, me. For both Estey dealers and distributors.

Right now we're reorganizing our distributing set-up. Signing up top wholesalers across the country. We're going to sell Estey organs through qualified local pros who know how to make the most out of a high-profit line. If that sounds like you, get in touch with us soon while some of our major marketing areas are still available.

Of course, our new distribution team will make a big difference to Estey dealers. They won't have to maintain large inventories anymore. Or worry about advance

ordering. They'll get speedy delivery from a local warehouse. And all the extra support a good distributor can provide.

We're pulling out all the stops to become a total sales and service organization. Offering you all kinds of merchandising assistance. Everything from national advertising to in-store sales clinics. Shopper stopper displays. Special sales aides. And profitable year-round promotions. All designed to make sure Estey makes sales history 52 weeks of the year.

About the only aspect of our business that we haven't revamped is our product. After 130 years, Estey chord organs are still the finest. And there's no broader line on the market today. So why not join the Estey bandwagon? Chances are we could make beautiful music together.

**The Estey Company**

Division of Electro-Learner Corp., Harmony, Pa. 16037



## Leaders in promotion



Trancontinental Music Corporation, customer and suppliers alike know, is a multi-faceted organization. One aspect of the company that completely separates it from any other rackjobber is its aggressive promotion department. It is first in its field. In addition to being the largest volume buyer of records and tapes in the industry, TMC's promotion department is also an advertising agency, art studio and media buying firm all rolled into one.

The men heading up this department are true pioneers in putting together highly successful promotions. It's not just that they got the jump on everyone else in the business. It's that they had the insight and fortitude to tread on what others feared was dangerous and risky ground. Let's face it. Buying half a million "overstocks" 10 years ago, when racking was pretty much in its infancy, was indeed a touchy business. To many in the field today, it still is. But the TMC did it. They had the courage of their conviction. And they knew if they did it right they would create a service that no other rack could match.

That they accomplished this goal is only the beginning of the stay. What they have since built upon this early conviction into is more important. Because today, TMC can offer its customers, highly successful, thoroughly tested promotions that are timed and location-oriented to bring in thousands upon thousands of consumers "for the run of the show."

These promotions are traffic builders. That's the key idea as far as TMC promotion men are concerned. They don't put on these extravaganzas to sell product to the people who are already in the store. They gear these promotions to bring new consumers thronging to the location to see and buy the retailer's other products as well. Does it work? The proof is in the

track record. Today TMC promotions are run between 6 and 12 times a year per customer, depending on the size and needs of the individual store.

An important factor in this success is that not all promotions are alike. They are tailor-made for the market the customer caters to, as well as the size of city and the extent of the customer's competition.

Take for example a college town. Here a TMC promotion would be centered around folk or psychedelic sound versus hard rock and soul. In Greensboro, N.C., a promotion like that wouldn't work. There, gospel and other sounds indigenous to the area are more the call of the day. While down in San Antonio, a record promotion has to be well sprinkled with Mexican albums and the like in order for it to bring in new consumers to the retailer.

Today, certain Transcontinental's warehouses do nothing but promotional packaging, shipping and servicing. On a given day they can have as many as five million records ready to fill some 50 to 100 promotions slated for that period.

Supporting each promotion is the company's point-of-sale department. Here, posters, signs, counter cards, banners, handbills and a variety of other multi-colored attention getters can be ground out at the rate of 5,000 a day. Back in advertising, copy writers and artists busy themselves turning out hard selling ads and radio copy to a point where the only thing left for the retailer to do is to get it to the media in which he will advertise.

TMC helps there, too. The company area representative works closely with the retailer to make sure he not only selects the right newspapers and radio stations for his advertising, but the right day and time,

This is based on the sales-service department's analysis of all the available media in the area and the reader and listener impact of that media.

Next comes the best days to start and end the promotion and the proper store location for the racks containing the promotion. Once again, keeping in mind that TMC's goal is to build traffic for the store, and not rely on existing traffic to sell the records on sale, a careful survey is made of the store layout, and the other merchandise the store would like consumers to come in contact with. The results are then gone over with the department head or store manager to pinpoint the best spot to situate the promotion from the retailer's standpoint.

In short, nothing is left to chance. Even tie-ins with the local radio stations are worked out, which in some instances include personal appearances by the area's leading disk jockies, or remote broadcasts from the store itself. In other instances, arrangements are made to have leading recording stars on tap to sign autographs at the start of, or during the peak of, the promotion.

Most important, all of the sales material that TMC supplies in conjunction with one of its promotions is free. And if the store wants additional material for display in other departments or windows to further promote the sale, all they have to do is ask.

Because of the promotional successes TMC has achieved for retailers, more and more new customers are joining the TMC roster weekly. For nowhere else can they have produced for them truly market-tested phonograph record promotions that bring throngs of new customers—particularly the free-spending, impulse buying youth of the area. ■

## Each TDC distributorship stands on its own feet

Transcontinental Distributing Corp. is unique in the record industry. The wholly owned subsidiary of Transcontinental Investing Corp. is the only independent nationwide record distributing operation in the business.

TDC consists of a chain of strategically located distributorships. Each operates apart from its sister TMC—or rack-jobbing—counterpart within the TIC corporate complex. Each must stand on its own feet as a profit center within the company functioning in the full sense as a record distributor.

As a result, a TDC distributorship sells its lines to other rack jobbers within its area and sells them at the same price that it sells to its sister TMC rack-jobbing operation.

The TDC organization is so structured as to offer record manufacturers a distribution program designed to meet their specific needs. It can provide national distribution for the manufacturer who seeks it. On the other hand, it can serve a manufacturer with specific market coverage in any territory the manufacturer desires. Thus, TDC handles distribution for various lines, either nationally or on a market by market basis.

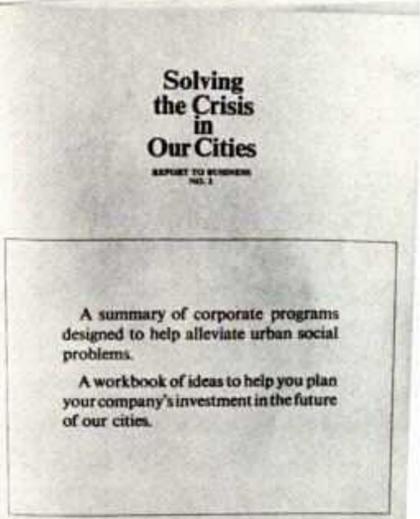
The TDC operation—just as in the case of TMC—benefits from the skilled management and financial strength of the parent firm, Transcontinental Investing Corp. With TIC's resources backing TDC, the distributing wing is assured of sufficient and knowledgeable manpower, and proper facilities.

TIC acquired the distributorships at the time when it merged the rack-jobbing firms which comprise TMC. During the past six months, it has accomplished its goal of building the distributorships into a separate arm of the company.

In its drive to seriously pursue the distribution phase of the record business, the company recently opened a distributorship in Seattle to round out its coverage of the nation's top record markets.

Thus, TDC stands on its own as a full-fledged national record distributor, serving retailers and rack-jobbers within the area of each of its branches. It also serves the record industry by offering its manufacturers distribution, either on a selected market basis or nationwide. ■

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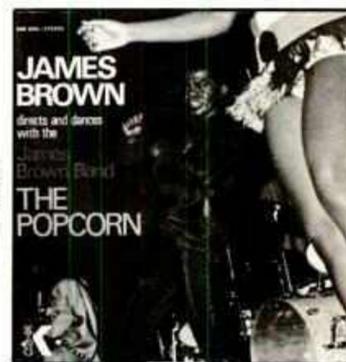
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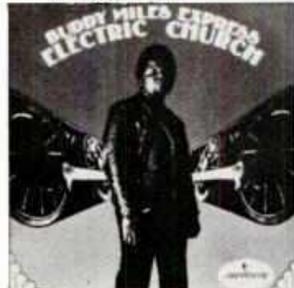
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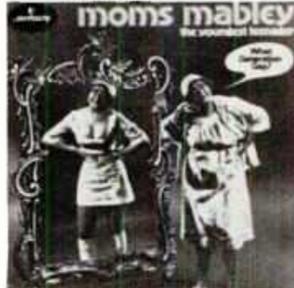
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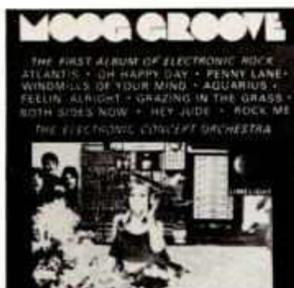
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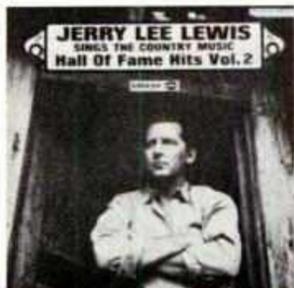
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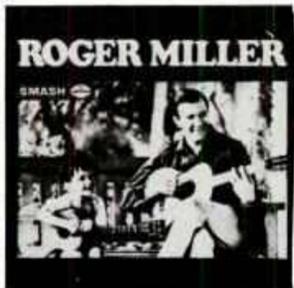
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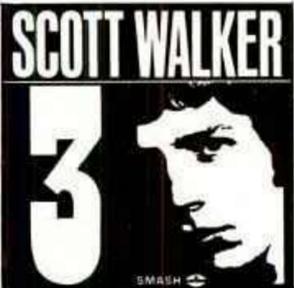
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The \$250 million recorded tape industry is a business phenomenon; particularly when compared to its big sister, the phonograph record industry. The transformation it took big sister nearly sixty years to accomplish—to move from the scratchy and cumbersome wax cylinders, to long-playing discs—will be made in the tape industry in less than one-tenth the time.

The strides tape has made have been unbelievable. A few years ago, tapes, although ideal from a sound fidelity standpoint, were troublesome to operate. Threading a machine, repairing a broken tape, and rewinding for replay made the process one for the sound purist alone. Now, all that has changed. Cartridges or cassettes are merely dropped into place and without touching them again, they play from 30 to 120 minutes. Even the old-fashioned—if something four years old can be called old-fashioned—reel-to-reel type tape can be simply operated today through the mechanical threader most machines now have.

Transcontinental Music Corp. is not only fully aware of the meteoric rise of the tape industry to its present level, but it is dedicating every effort to help it grow even faster, because the company firmly believes the market knows no bounds. Every member of TMC's constantly expanding sales force has been thoroughly indoctrinated in tape and tape sales, and the company is creating new and exciting display counters and other fixtures to further promote the purchase of this highly profitable product and accessory line in retail outlets.

Each of TMC's warehouses carries a full line of 4 and 8-track tape records, and the firm is doing everything it can to help its retailers benefit from the growth of the tape industry, which exceeds a volume of \$650 million.

Because the tape boom has literally happened overnight, there are many store owners and retail buyers who have not jumped on the bandwagon, according to TMC executives. Apparently, an unawareness of the potential of the market as well as a lack of complete knowledge of the product are the reasons. This is where Transcontinental Music can be of assistance. TMC personnel are not only well equipped to help retailers set up a successful tape center in their facility, but they can keep that center properly inventoried.

They also have the capability to advise retailers in the sale of the product and the numerous record and tape accessories they distribute under their own label.

Where did it all begin?

The tape surge really began just three short years ago, when the stereo tape cartridge came into being, to give the happy motorist his own selection of recorded favorites to play as he toiled along the highway. Although these tape playbacks are still optional automobile equipment, some 400,000 new car buyers, according to a recent survey, opted to have them installed in the shiny new wheels they bought last year (that's 5 per cent of all the people who bought new cars in 1968). More importantly, an additional 1.3 million people, according to the same source, had tape units installed in their present automobiles.

Although the make-up of the tape market at this time is dominated pretty much by the "young sophisticate" (the 19 to 30 year old), teen-agers, who buy up to 90 per cent of all the phonograph records made, are leaping into tape with both feet. Of course, what's keeping them completely submerging their sound-oriented beings into tape is the price. Even though the 13 to 18-year-old set has more dollars to spend than ever before, \$5.00 to \$7.00 for a favorite tape still seems a bit too high. Too, the tape manufacturers, until recently, have been allowing anywhere from two to six weeks to elapse before new pressings are recorded on consumer tape. But this is changing rapidly because of the upsurge in the preference of tape. Today, many records and tapes are being "pressed" and released simultaneously. TMC feels that the next thing that will happen within the not-too-distant future will be promotion programs that will bring unit prices down within the reach of a greater variety of youngsters.

Each year, for the past three, the number of manufacturers of tape equipment has doubled. Also beginning to take part in the fantastic boom are foreign manufacturers. Audio companies in almost all parts of the free world are tooling up to get into various phases of the act.

Just how many playback units were sold last year cannot as yet be accurately determined. But, if estimates based on available figures last fall hold up, then some 6 million playbacks of one form or another were purchased which is close to a 10 per cent increase over the 5.5 million sold in 1967. Of the 6 million sold, 2 million were of the cassette variety.

TMC executives believe that by 1975 the tape recording industry will be equal in size to that of the phonograph record. Beyond that no one can guess. Already there are two and three tape unit families. One for the automobile and the other one or two for the home.

TMC today is a major part of this relatively new music and entertainment form, which is considered by the industry a quality product. TMC feels that if all racks are given this quality product in ample supply, all parties concerned will benefit, from the recording star to the manufacturer, the merchandiser the retailer and finally to the customer. ■



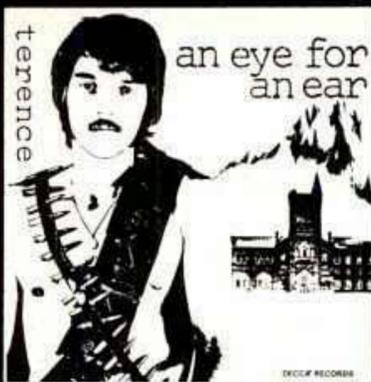
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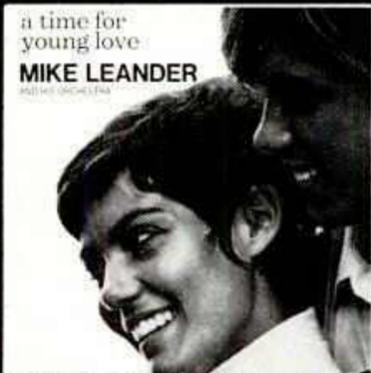
GOOD MORNING STARSHINE DL 75138  
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TRACES OF LOVE DL 75140  
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CHRISTOPHER SCOTT



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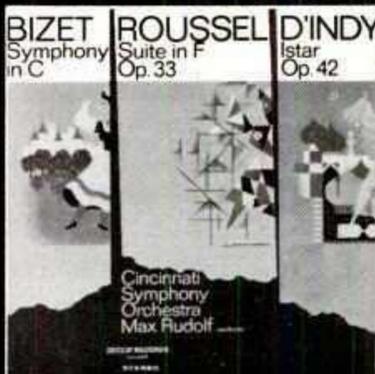
"STEPPIN' OUT"—VOL. 1 DL 79244  
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THE BIRTH OF SOUL! DL 79245  
VARIOUS ARTISTS



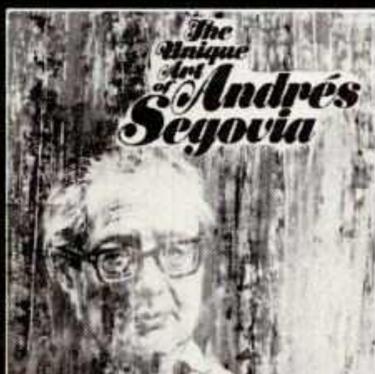
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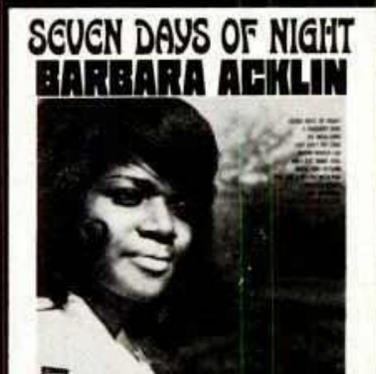
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SOUL SISTER BL 754147  
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SEVEN DAYS OF NIGHT BL 754148  
BARBARA ACKLIN



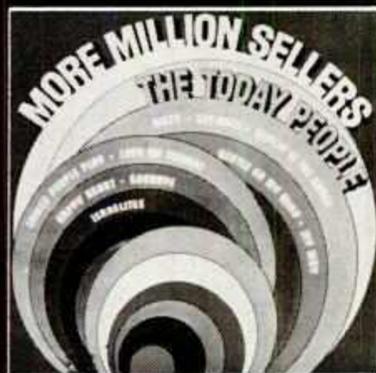
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GIVE IT AWAY BL 754152  
CHI-LITES



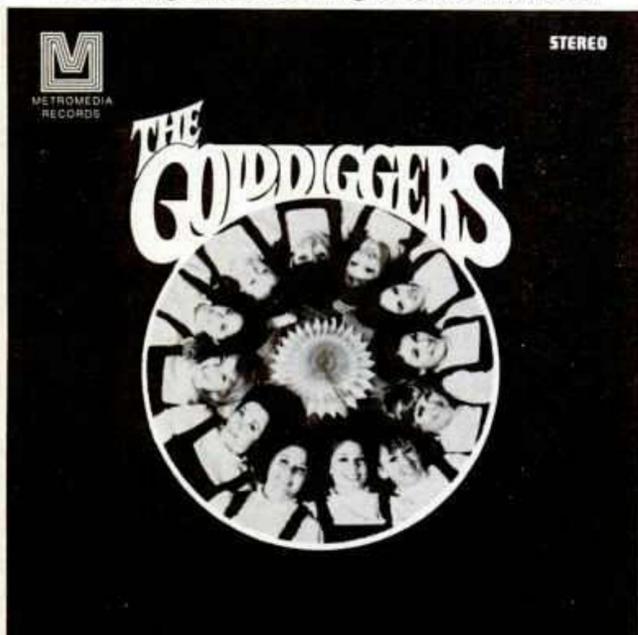
WHAT HAPPENED TO THE ARTISTICS BL 754153



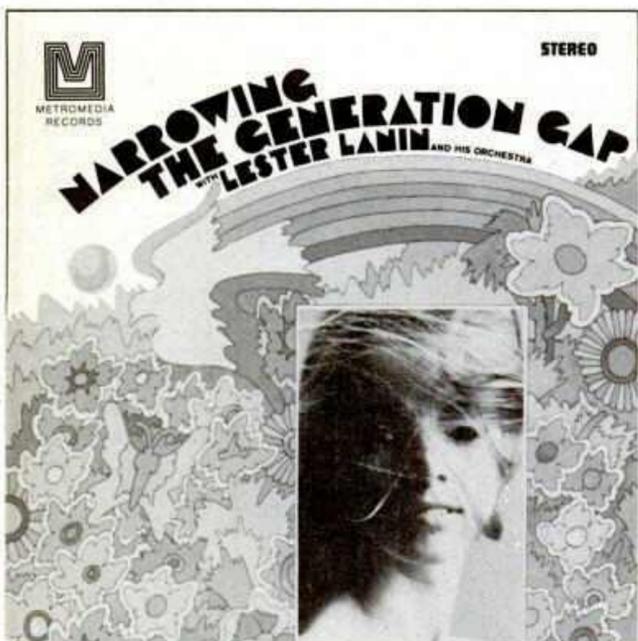
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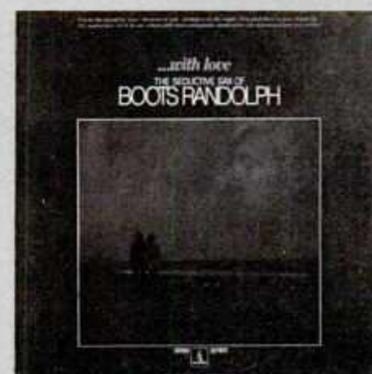
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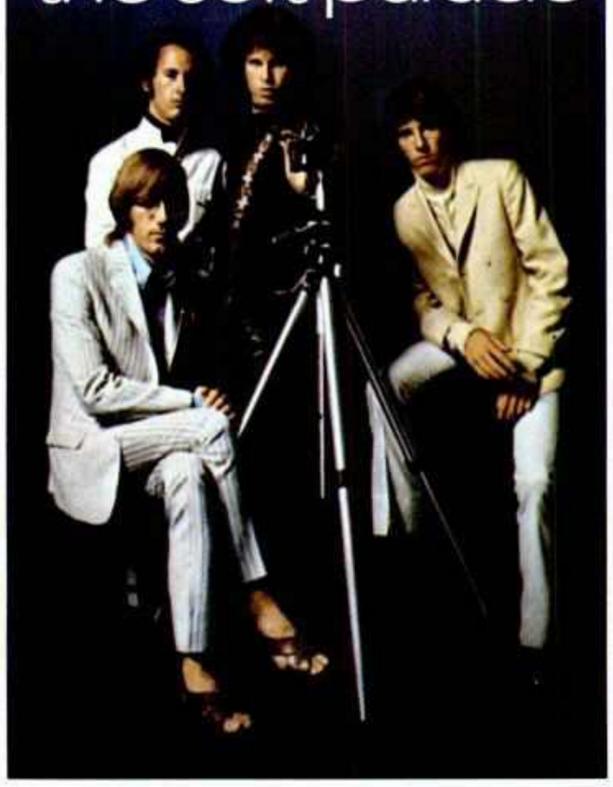
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Top left: Robert K. Lifton, president of TIC with Sol Hurok of Hurok Enterprises. Center left: The computer, an important part of the combined TIC operations. Bottom left: A view of just part of one of the warehouses that form a vital cog in the distribution machinery for the company. Top center: No company works without its solid core of secretaries and typists. TIC is no exception. Below: The record product that via the company gets to the customer. Keeping stock on the tape product that is shipped out.

# the scope of transcontinental

Bottom Center: A final check before shipment of the company's tape product. Top right: Taking care of company business—computer style. Bottom right: the accessory market that TMC deals in, from guitar strings to tape splicers.

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# Musical Instruments

## EDP Ticket System Key to Song Book Merchandising

By EARL PAIGE

MINNEAPOLIS—If a retail outlet has traffic it can sell song books, according to Robert Mitchell, J. L. Marsh & Co. here, who has worked out a song book merchandising program based on automatic reorders from electronic data processing (EDP) tickets and a very select list of around 400 titles. The program has not been publicized widely because Mitchell wanted to be sure it worked first. He said retailers have no problem getting full list price on books, that there is no interference with regular book buying patterns and that under the merchandising program all books are sold on a 100 percent guaranteed basis.

Under the program, retailers return the torn off EDP tickets attached to each book they sell, thus constituting a reorder. "If an item has been discontinued, or is not going well, we won't fill the reorder," Mitchell said. J. L. Marsh, a rack jobbing wholesaler, has regular representatives contacting stores to see that song books are properly stocked and displayed. Additionally, a monthly list of Marsh's "Top 60" song books allows dealers to double check their inventories.

The normal inventory for a dealer just going into the song book business consists of about 115 titles with individual titles carried in quantities of 2's, 4's and 5's. "The whole initial inventory would amount to some 300 titles, or involve an initial investment of between \$400 and \$500." The dealer has an option of purchasing a rack, although the books might be displayed in existing fixtures, too.

The program, in existence for about a year and a half, has shown that dealers receive a good profit on the books, that in most cases, discount pricing is not necessary, and that the average sale at retail is around \$2.30, Mitchell said. The bulk of the books are priced at \$2.95, some sell at \$1.25, and the bigger books and folk collections on his list sell as high as \$5.95.

In describing the list, Mitchell said, "We're not competing with a Walter Kann or a Carl Fisher. Our list is very tight. People

who have special orders are always referred to a regular sheet music jobber. On the other hand, since we do guarantee everything, I have yet to lose a customer, even though I do refer them sometimes to another source. What we're offering are the very best sellers in the top categories."

Mitchell breaks the categories into popular (about 40 book titles); standard music (60 titles); shows (20); sacred (10); instrument instruction (50); folk (35); c&w (20); chord organ (20); and other organ (15). He said that often, artists not selling so well on records do exceptionally well in song books. "Peter, Paul & Mary, for example, have about 15 books in our folk category and our EDP tickets tell us that their song books really sell." He mentioned chord organ books as another surprising category.

"Chord organs may be the real sneaker in the music industry," said Mitchell. "You can ask any Woolworth Store manager and he will tell you the organs are selling very well. We have at least one chord organ book from six or seven publishers in our chord organ selection."

Dealers offering a good selection of song books will have success, he said. "You could show the 12 best sellers, but if these were all you showed they wouldn't sell. On the other hand, if you displayed the 12 best titles along with the 40 worst, for example, the 12 best titles would sell. People want to see a good selection and a good selection of merchandise builds store traffic."

At the present, all song book merchandise is shipped from Minneapolis. "It's inevitable that our branch operations in St. Louis, Des Moines and Kansas City also offer song books. Our approach is one of offering a

## NAMM Study On Growth of Wholesalers

CHICAGO—A survey of National Association of Musical Merchandise (NAMM) wholesalers indicated that members expect wages for wholesale personnel, theft and breakage, freight shipment losses, import and export levels and investment in warehouse expansion to increase substantially by 1975. No changes were forecast in dealer inventory plans for 1970 but two-thirds expected inventories to grow slightly by 1975.

The responding distributors predicted that wages for manufacturers and retail personnel will climb 7 percent by the end of next year and 15 percent by 1975. They also forecast wage increases of 7 percent among wholesaler/distributor employees by 1970 and 11 percent by 1975.

Theft and breakage losses in commercial shipments of musical equipment is expected to increase 7 percent by the end of next year and another 5 percent in six years. While most respondents said they have tried to keep these losses down, they indicated that commercial shippers must take the initiative in these areas.

NAMM members expect imports to rise almost 10 percent by 1970 and 18 percent by 1975. The present retail level of imports is slightly more than \$100 million. Exports are expected to rise 6 percent by the end of next year.

total concept. We think that stores can sell records, prerecorded tape, instruments, accessories and song books because these items are all part of the music retailing business today."



FRED GRETSCH CO. is calling its new 24-Karat gold plated snare drum "the most beautiful drum in the world." The instrument features solid die cast counter hoops and wide 42-strand power snares as well as its 14-inch by 5-inch seamless spun brass shell.

Say You Saw It in Billboard

## 8 Disk Stars in Oakland Dates

OAKLAND, Calif. — Eight top recording stars in the classical field will appear with the Oakland Symphony Orchestra during its 1968-1969 season, to be opened Oct. 22 in the Oakland Auditorium under the direction once again of Gerhard Samuel.

The season will open with three concerts featuring mezzo-soprano Betty Allen, and will continue through May 8. Also featured will be pianist Rudolf Firkunsky, violinist Igor Roistrakh, Carlos Chavez, conductor-pianist Claudio Arrau, pianist; the Oakland Symphony Chorus, violinist Teiko Maehashi, mezzo-soprano Donna Peterson and the San Francisco Boys' Chorus.

### BEST SELLING Billboard Folios

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PETER, PAUL & MARY—Guitar (Warner Bros.-7 Arts)

PETER, PAUL & MOMMY—E-Z BIG NOTE—Guitar (Warner Bros.-7 Arts)

ROMEO & JULIET ALBUM—Piano (Famous)

WITH MY LOVE—Guitar (Big 3)

## Univox Amps Guaranteed

WESTBURY, N.Y.—Merson Musical Products Corp. will now offer a special lifetime speaker guarantee on its U-1000, U-1050 and U-1075 Univox amplifiers, according to President Ernest J. Briefel. The speakers may be returned to the factory after the 90-day warranty runs out with a check for \$7.50 to cover handling and shipping costs for replacement of defective speakers.

"Merson's decision to offer this lifetime speaker guarantee was initiated to let our Univox buyers know that we have great faith in our new line and that we intend to stand behind our product 100 percent," said Briefel.

Each Univox speaker cabinet contains four 12-inch Eminence speakers with 20-ounce magnets and 2-inch voice coils. Each speaker is rated at 50 watts continuous performance, making 200 watts per cabinet.



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# Coin Machine World

## MOA Welcome for Jeannie C. Riley

By EARL PAIGE

CHICAGO—Jeannie C. Riley, whose recording of "Harper Valley P.T.A." must still be playing on most of the nation's estimated 500,000 jukeboxes, was assured last week that she will receive "a totally enthusiastic" reception here Sept. 7 when the Music Operators of America (MOA) honor her "Harper Valley" rendering as the "Jukebox Record of the Year." Miss Riley canceled a previous engagement so she can perform at MOA's banquet and her label, Plantation Records, announced it will be among the exhibitors.

A number of new exhibitors are set for the Sept. 5-7 trade show and exposition at the Sherman House Hotel here, which will feature two industry seminars and columnist Drew Pearson, as a featured speaker on public relations. Among new exhibitors are the Country Music Association, Plantation Records, Metromedia Records, Air Town Records, National Institute of Coin Mechanics, National Pok-O-Golf, Whichard Industries, Inc., Vendors Exchange, Auto Photo, Allied Leisure Industries and Funtronics.

"We're going all out to honor Miss Riley," said MOA executive vice-president Fred Granger, who added that he expects attendance to equal that of a year ago, and who added that a number of state associations were securing banquet tables. Among states to be represented in a group are California, Montana, Washington, Illinois, West Virginia, Virginia, New York, South Carolina and Ohio. Further evidence of enthusiasm for the show, he said, was the in-



SHE SOCKED 'EM. This is Jeannie C. Riley, the recording artist whose record, "Harper Valley P.T.A.," was voted the top jukebox record of 1969 by the Music Operators of America (MOA). In the song, she "socks it to the Harper Valley P.T.A.," and now she will do the same for America's jukebox operators at their annual convention in Chicago Sept. 7 when she performs and receives the award. Miss Riley's label, Plantation Records, will also be an MOA exhibitor during the three-day event which opens Sept. 5 at the Sherman House Hotel.

creased requests for exhibitor hospitality suites at the Sherman House.

The MOA banquet show, produced by Hirsh de LaViez, will climax the presentation of awards to Miss Riley, Glen

Campbell (as jukebox artist of the year) and MGM/Verve Records (as record label of the year). Appearing on the show, in addition to Miss Riley, will be Roy Clark (Dot); Skeeter Davis (RCA Victor); the Happenings (Jubilee Records); the Impressions (Curton Records); Eloise Laws (Columbia Records); London Lee (Mercury Records); Charlie McCoy and the Escorts (Monument Records); Peaches & Herb (Date Records); Roberta Quinlin and Don Cornell (Jay-bee Records); Frankie Randall, Boots Randolph (Monument); Jerry Smith (ABC Records); Hank Williams Jr. and the Cheatin' Hearts (MGM); Tommy Wills and Sonny Hines (Air Town), and Petrikas (MTI Records).

## New Plantation Jukebox Plan

NASHVILLE — Plantation Records is initiating a direct mailing program in order to get its samples before the nation's

(Continued on page 64)

## Chicago Office for Fischer

CHICAGO — The Fischer Mfg. Co., Tipton, Mo., has opened new offices and showrooms in Skokie, Ill., a suburb of Chicago. Kenneth A. Fischer, director of marketing, will head up the Chicago operation, aided by Miss Carol Wilks and recently appointed Midwestern district representative Fred Blaess.

The showrooms will feature a permanent display of all Fischer retail pool tables, and a representative sampling of coin-operated tables. The showrooms will offer buyers in the area a review of the Fischer line in one location.

## Denver School MOA Prizes

DENVER—Operators continue to call National Institute of Coin Mechanics here pleading for technicians, while at the same time, the school is having difficulty getting operators to send mechanics here for training, according to owners Don Miller and Bob Cooper. Both men will represent the school at the Music Operators of America (MOA) convention in Chicago Sept. 5-7 and will award three scholarships worth \$1,386 each.

The scholarships will be awarded Sept. 7 after a drawing: first and second prizes constitute a full 21-week tuition cost; third and fourth prizes will be worth one-half of the tuition amount. Cooper said many manufacturers are co-operating with the school now. He said, "Operators should be more patient and more persistent with unemployment offices. Men will be placed through unemployment offices but it often takes a lot of time and effort on the operator's part."

## Ind. Programmer Tells Why 'Harper' Took MOA Award

By BRUCE CORY

INDIANAPOLIS — The award to "Harper Valley P.T.A." as the top jukebox recording of 1969 came as no surprise to Larry Geddes, Lew Jones Music Co. programmer here. A regular contributor to Billboard's "What's Playing?"; a jukebox programming feature, Geddes said: "A 'good' record may bring in substantial revenue for the jukebox operator as long as six months after the record has disappeared from the radio play charts." ("Harper Valley P.T.A.," recently picked by Music Operators of America (MOA) as the top jukebox record of 1969, peaked on Billboard's "Hot 100" chart almost a year ago).

"The longevity of a jukebox record depends on many factors," he said, "The Beatles' 'Hey Jude' lasted because of the popularity of the artists. Dedicated fans will play the Beatles' songs no matter how old they are. 'Harper Valley P.T.A.' was a song that made it on the strength of the material. The protestive nature of the song attracted people—it wasn't the usual stuff about unrequited love. And Jeanne C. Riley's voice had a new and pleasing

sound to it that sure didn't repulse anybody." ("Hey Jude" was also selected as one of the top songs of 1969 by MOA, despite the fact that it first hit the charts almost a year ago.) "Most of the 'Harper Valley' records have come back by

(Continued on page 60)

## KAMA to Hear Les Montooth

WICHITA, Kan.—The annual meeting of the Kansas Amusement and Music Association (KAMA) will be held in Wichita, Aug. 23-24 in the Bonanza Room of the Executive Inn. A Saturday evening banquet will be addressed by Music Operators of America national treasurer, Les Montooth. The banquet will be preceded by a social hour, 5:30-6:30, and followed by admission to a Wichita baseball game, which will start at 8 p.m.

Members are being reminded that prospective members of the association will be admitted to the dinner and ball game free of charge. Distributors are also being invited to exhibit at the Executive Inn, according to association secretary-treasurer Ronald Cazel.

## New Equipment



Williams—Six-Player Shuffle Alley

The new six-player Beta shuffle alley from Williams Electronics, Inc., combines the strike 90 and Dual Flash features of previous machines. "A strike gives the player 90 points," explained sales manager Bill DeSelm, "and the Flash-a-Matic goes into operation for the next two shots." The Flash-a-Matic is a timing device which challenges the player to make a strike when the score is highest. The Beta gives the customer five methods of play: Dual Flash, Flash, Regulation, Strike 90 and the combination described above, Roto. The machine also features heavy duty pin hangers and optional single, double or triple chutes. Two plays for a quarter are recommended on the Beta, available for immediate delivery.

## New Equipment



Bally—One-Player Flipper Game

Operators will notice that this new single-player flipper from Bally Manufacturing Corp. has a five digit scoring totalizer instead of the normal four-digit counter. The reason, according to sales manager Paul Calamari, is that the game includes an unusual amount of bonus scoring possibilities. The top scoring feature allows 3,000 points for a complex outer space maneuver from which the game derives its On Beam name. In addition, 11 various playfield targets are each valued at 1,000 each when lighted. The space maneuver involves skill on the part of the player as he tries to line up a space ship and a space station on adjacent, colored beams that make up part of the backglass animation. One the ship is lined up with the station, the object is to perform a docking operation, which scores 3,000 each time the trick is repeated. As a bonus for docking the ship, a special is lighted in the central playfield—if this target is hit when lighted a free ball is delivered to the playfield. The game is available in replay or add-a-ball models.

# Ind. Programmer Tells Why 'Harper' Took MOA Award

• Continued from page 59

now," said Geddes, "but it's still on some boxes around here. It did terrifically the first six months it was out. The popularity of an artist can depend on exposure in other media," he added. "Tom Jones' TV show has done a lot for him as a jukebox artist."

### Oldies

Restaurants and taverns catering to middle-aged patrons are the best jukebox locations for programming 'oldies,' according

to Geddes. "The Platters and other early r&b groups are the best artists to put in places like that. Old r&b songs seem to have gone deeper into people's memories than pop stuff." He estimated that oldies account for 3-5 percent of the programming in such locations, and that he changes a record every 3 to 4 weeks. "The top 10-15 records still get the main play," he said, "but the oldies make enough to cover themselves. Programming little LP's is one way of getting more pop oldies on jukeboxes,"

he added. "But we have trouble getting as many little LP's as we'd like in this part of the country. There are two one-stops down here who carry them and they're pretty slack in picking up new releases."

"Low Jones Distributors programs more of the 7-in. long play disks than anybody else in the area," he said, "and we've done all we can to promote them. But location owners have often requested that we take them off the machines. People who are just in and out of a bar or restaurant don't want to spend the money and sit around that long to listen to the whole record."

The MOA poll also named MGM Records the top record

company of the year, mainly on the strength of the company's practice of sending new releases to operator's as much as three weeks earlier than other manufacturers. Geddes explained the advantage of receiving the records early. "It's mainly a service to the location people. We can't make that much additional profit by getting the records early, but when a customer asks why we don't have a certain record that they heard on the radio or at some other bar, we like to be able to get that record. You have to remember that the radio stations have some records as much as two months before the one-stops do. And radio has a big influence on jukebox play here, especially with the kids."

### Soul Music

The radio programming situation in Indianapolis has undergone some recent drastic changes, he said. "WGEE (AM) which was formerly a 'pure' soul station, is now going after the 'white soul' audience," he said. "They create an audience for things like 'Crystal Blue Persuasion' by Tommy James and the Shondells, which is a must for r&b locations this summer, and Tony Joe White's 'Polk Salad Annie.'" WLTC-FM is now the black soul station in town, and WNAP-FM was recently established as an underground rock outlet. "It's really strange to my thinking," said Geddes, "that two popular fields like soul and hard rock music should have only FM outlets in Indianapolis." Many people also listen to WGLC, Nashville, he said, which makes meeting customer requests for new c&w discs more difficult.

The overlap of pop, c&w and r&b music in Indianapolis is

more a result of the varied nature of the population than any cross-breeding in musical tastes, according to Geddes. "Many people here originally came from Kentucky or Tennessee, and because of that, it's hard to define a location as 'pop' or 'c&w.' You've got to program Johnny Cash's 'A Boy Named Sue' all over the city, for instance. With the exception of Motown artists like Diana Ross and the Supremes, Stevie Wonder and the Temptations, however, pop location customers won't have anything to do with r&b records. And country and western fans will play Charlie Pride records, but he would go nowhere on an r&b jukebox."

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LARRY GEDDES, programmer, Low Jones Music Co., Indianapolis. Like programmers everywhere, Geddes finds that records that have long left the radio lists or trade charts continue to make money for jukebox operators.

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## Austria Assn. Elects Groemmer

VIENNA—Walter Groemmer has been elected president of the Austrian Coin Machine Association succeeding M. Bergmann, who has retired after a 10-year term. Following his election, Groemmer announced that his two main objectives would be to see the expanded development of automatic beverage vending machines, and to bring about the acceptance by the Austrian government of pay-out machines on the same basis as exists in Britain and the Scandinavian countries.

Groemmer said there was a need for new legislation covering the Austrian coin machine industry and he invited members to submit ideas on this subject.

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## Goldstein Believes Operators Must Become 'Total Vendors'

By EARL PAIGE

ATLANTA—Herb Goldstein believes bulk operators must strive to become what he describes as a "total vendor," a vendor who offers merchandise in his machines in all price categories and varieties. He also believes that the bulk vending industry has been too reluctant in bringing in new people and that many operators resent innovations. Now affiliated with H. B. Hutchinson Distributing here in a vice-president capacity, he said last week that he hopes to be working more closely with operators and that he hopes to implement some of the improvements he sensed were necessary during his 15 years with Oak Manufacturing Co.

The former Oak sales manager said: "When I talk about total vendor I mean this term in the sense that vendors must offer a variety of pricing and a variety of merchandise. I have never seen a woman come into a supermarket and ask to have a quarter changed so that she can allow her child to make a purchase from a bulk vending machine. Bulk vending machines appeal to impulse purchasing. People who buy items from a

bulk vending machine will only use the coins they happen to have in their pockets or purse."

"In order to sponge up the variety of coins people happen to be carrying around, the vendor must expand his line. Too many operators are reluctant in expanding—many have still not gone into quarter capsule vending as strong as they should. This industry seems peculiarly reluctant about bringing in new people and this reluctance shows up in the way operators resent new innovations.

"Operators are too quick to say it can't happen. When Victor came out with the two-inch capsule in 1954, operators said it couldn't happen. We have all seen the business go from a penny to a quarter since then. The same operator that resists innovation often learns too late that he has lost six of his best spots, or must start sharing spots with an operator that is trying new merchandising ideas.

Goldstein said he hopes to help operators develop some of the merchandising ideas he has picked up as a factory representative. "Working at the distributor level excites me. The backbone of this industry is the operator on the street. I have been frustrated in the past because ideas did not get through to the operator."

He said that operators should realize that the bulk industry is no longer losing the customer



HERB GOLDSTEIN

past the age of 13-14. "We used to be appealing mostly to kids. Now, the young adult is important, and so are adults. There's so many new locations where merchandise aimed at young adults and adults can add significantly to the operator's program.

H. B. Hutchinson Distributing will shortly initiate a program involving franchised operations of routes tied into a charity organization, he said. "We hope to have this going in all 50 states and have something to announce at the National Vendors Association fall board meeting." He said that during his tenure with Oak he had been involved in other charity programs in 31 states. "I am not new in this phase of the business and see it as a definite growth area for the industry."

"We think that many operators in the industry will want to participate in the charity program. There will be those that will maintain their regular commercial routes and add routes for the program. There will also be new operators," Goldstein, in remarking about bringing in new operators, said that over 75 percent of the part-time operators he has helped get started have become full-time operators over the past several years.

## 175 at Bitterman Event



BITTERMAN & SON, Kansas City bulk vending distributors, held its annual open house recently with an approximate attendance of 175 people. Pictured above are Alan (left) and his father, Bernard.



DECORATIVE tree constructed out of \$2.25 charm mixes was made by Mrs. Alan Bitterman.



OMAHA couple, Mr. and Mrs. Frank Mitchell, strapped a Victor Selectorama on the tail gate of their station wagon.



STUART BITTERMAN, grandson of Bernard Bitterman (right) and Mountain Grove, Mo., operator John Barritt pause for a photo.



"YANKEE INGENUITY" was displayed by Gerald Prosocki and his friend, Mr. Gasebeu. When the Omaha operators discovered that their car trunk wouldn't hold sufficient amounts of charms in cartons, they merely loaded the area with loose capsuled charms.

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10¢ Lighter Mix	8.00
10¢ Big Dice Mix	8.00
10¢ Assortment Mix	7.80
10¢ Western Mix	8.00
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Wrapped Gum—Fleets 1500 pcs.	45.40
Rain-Bio Ball Gum, 2200 per ctn.	7.80
Rain-Bio Ball Gum, 2100 printed per carton	7.85
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Rain-Bio Ball Gum, 4300 per ctn.	9.50
Rain-Bio Ball Gum, 3550 per ctn.	9.50
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25¢ V2 Rubber Animals	10.00
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# The Bluebook

## Valuation of Used & Reconditioned Coin Machines

Aug. 23, 1969

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. The averages are unfit for application to any specific buyer-seller situation.

### Jukeboxes

Rock-Ola		Low	High
1465, 200 Sel., 45 RPM, 1958	45	125	
1468, Tempo 1, 120 Sel., 45 RPM, 1959	75	200	
1475, Tempo 1, 200 Sel., 45 RPM, 1959	75	175	
1478, Tempo 11, 120 Sel., 45 RPM, 1960	100	210	
1485, Tempo 11, 200 Sel., 45 RPM, 1960	125	235	
1488, Regis, 120 Sel., 45 RPM, 1961	125	235	
1495, Regis, 200 Sel., 45 RPM, 1961	175	250	
1493 Princess, 100 Sel., 45 RPM, 1962	175	275	
1496, Empress, 120 Sel., 33 & 45 RPM, 1962	200	300	
1497, Empress, 200 Sel., 33 & 45 RPM, 1962	225	325	
408, Rhapsody, 160 Sel., 33 & 45 RPM, 1963	275	400	
404, Capri, 100 Sel., 33 & 45 RPM, 1969	250	395	
414, Capri 11, 100 Sel., 33 & 45 RPM, 1964	300	425	
4145, Capri 11, 100 Sel., 33 & 45 RPM, 1964	325	460	
4185, Rhapsody, 160 Sel., 33 & 45 RPM, 1964	325	475	
424, Princess Royal, 100 Sel., 33 & 45 RPM, 1964	300	475	
425, Grand Prix, 160 Sel., 33 & 45 RPM, 1964	450	575	
426, Grand Prix 11, 160 Sel., 33 & 45 RPM, 1965-66	500	640	
429, Starlet, 100 Sel., 33 & 45 RPM, 1965-66	395	535	
431, Coronado, 100 Sel., 1966-67	400	595	
432, GP/160, 160 Sel., 1966-67	575	720	
433, G/P Imperial, 160 Sel., 1966-67	625	790	
434, Concerto, 100 Sel., 1967	450	675	
437, Ultra, 160 Sel., 1968	735	890	
436, Centura, 100 Sel., 1968	No	Avg.	
45, Princess Deluxe, 100 Sel., 1968	No	Avg.	
440, Psychedelic Money Grabber, 160 Sel., 1969	No	Avg.	

(Continued on page 65)

## Jukebox Experts Talk About MOA Seminar

By BRUCE CORY

CHICAGO — Facts about available jukebox equipment reasons for adopting new pricing patterns and new locations for jukeboxes are among topics to be discussed during a seminar at the Music Operators of America (MOA) convention here Sept. 5-7 at the Sherman House Hotel. A panel of five jukebox manufacturing firm representatives will each speak and then answer questions from operators. Last week, three of the panelist gave indications of what their talks will cover.

A. D. Palmer, Wurlitzer Co., North Tonawanda, N. Y., will urge operators to consider placing 200-, 160- and 100-selection jukeboxes in their locations. "I'm

going to ask them to consider their market and think ahead," said Palmer. "Sooner or later they're going to have to sell their jukeboxes to somebody and then they ought to keep the trade-in value of the larger machines in mind."

Palmer said he will remind the operators of the development of improved and more expensive remote sound equipment. "Wall boxes are now selling at about \$200 each," he said, "and the operators should be installing new machines to keep pace with the improvement and proliferation of good remote equipment. I'm also going to say that the operators should get into the nuts and bolts of their industry and know what jukebox equipment is all about. Operators shouldn't necessarily listen to what their location people say they want or need—that can be the worst thing an operators can do. And I'm going to tell them they shouldn't buy equipment from some salesman just because they happen to like the guy. They should know the equipment end of this business."

"Pricing for Profit" will be the (Continued on page 92)

## New Plantation Jukebox Plan

Continued from page 59

jukebox operators. An important aspect of the new emphasis directed at the jukebox market will be the label's newly acquired series of "Golden Treasure Records," consisting of a series of masters purchased from the old Sun label, which includes early recordings by Johnny Cash and other artists. In addition, Plantation will exhibit at the Music Operators of America (MOA) convention, where its recording star, Jeanne C. Riley, will receive an award and perform at MOA's banquet.

"We at Plantation have always regarded the jukebox as the single most important media for the play of singles in the country," said Herb Schucher director of public relations. "Let's face it, without jukeboxes, there wouldn't be any singles being manufactured today." Schucher made further comments on the roll of the nation's 500,000 jukeboxes in the music industry.

"While we recognize that it is probably impractical to manufacture records with jukebox play specifically in mind, because of the problems in distribution that would entail, Plantation is in the process of putting together a mailing list and we plan to institute a program of direct mailing of samples to jukebox operators. We've been working on the list for about the last 60 days and expect to have it completed in a year. We hope to pick up quite a few names of operators at the MOA next month. We hope that this system will allow the operator not to take 'no' for an answer from one-stops who say that such a record is not available. It will be a direct line from Plantation as a manufacturer to the operator."

Schucher mentioned Plantation's newly acquired stock of "Golden Treasure Records," from the defunct Sun label as

## Bitterman Host To 75 Vendors

KANSAS CITY, Mo.—Some 75 bulk vending operators temporarily put competition aside at the recent fourth annual open house of Bitterman & Son Distributors, Kansas City, Mo. Bernard Bitterman estimated that 175 people attended, a larger number than were at last year's meeting. "Many of the operators brought their children and spent the day," he said.

The purpose of the open house, according to Bitterman, was to allow operators to see new merchandise and exchange ideas with other operators. The products which generated the most interest were the 10 cent bouncing pool and see-through balls, which Bitterman called, "the year's big items," and nickel ball gum. Operators discussed the success of various vending items, operation of routes and other trade problems.

"The atmosphere of the open house was most congenial," said Bitterman, "especially considering that many of the operators are direct competitors."

## New Equipment



Chicago Coin—Six-Player Puck Bowler

The flashing lights in Chicago Coin's new Varsity six-player Puck Bowler travel twice as fast as the lights on earlier machines. Average game time on the new bowler is slightly less than a minute. A strike in the super frames, frames 3, 6 and 9, gives the player a bonus score, while a beer frame sign lights automatically during the fifth frame. The new machine also features an all steel pilfer proof double door on its cash box. The bowler is adaptable to either dime or two-for-25-cent play. It stands 8 feet by 10 feet and features wide walnut Formica hand rails.

"a prime example of the kind of records that we will send direct to the operators because of their potential as jukebox hits."

Schucher also had some advice for jukebox operators. "The operators ought to be more careful in their selection of records for their locations," he said. "Years back, the operator really knew his locations—he

spent a lot of time in each one and knew which records to buy for each one. Nobody seems to have the time for that anymore. Now all the operators seem to do is look for what's at the top of the charts and get those records. But lots of records that never make the charts are very good jukebox material."

Miss Riley has recorded three singles since her MOA award song, "Harper Valley PTA," including "The Rib," now No. 41 on Billboard's "Hot Country Singles" chart. She also has an album coming out shortly.

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AMI 200 selection wall box	19.50
Seeburg 200 selection wall box	29.50
Seeburg Consolette wall boxes, coppertone	149.50
Seeburg DS-100	395.00
Cross-Cross Skee-Ball	225.00
Playtime Skee-ball	345.00
Rowe Riviera	145.00
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# The Bluebook

Continued

## Seeburg

	Low	High
201, 200 Sel., 45 RPM, 1958	75	250
161, 160 Sel., 45 RPM, 1958	125	225
101, 100 Sel., 45 RPM, 1958	75	175
DH222, 160 Sel., 45 RPM, 1959	150	320
AQ100, 100 Sel., 45 RPM, 1960	170	310
AQ160, 160 Sel., 45 RPM, 1960	175	325
AY100, 100, 100 Sel., 33 & 45 RPM, 1961	200	360
AY160, 160 Sel., 33 & 45 RPM, 1961	225	350
DS100, 100 Sel., 33 & 45 RPM, 1962	250	375
DS160, 160 Sel., 33 & 45 RPM, 1962	275	405
LPC-1, 160 Sel., 33 & 45 RPM, 1963-64	435	575
LPC-480, 160 Sel., 33 & 45 RPM, 1965	455	650
Electra, 160 Sel., 1965-66	545	735
SS-160, Stereo Showcase, 1966-67	725	870
Phono Jet, 100 Sel., 1968	No	Avg.
Spectra, 160 Sel., 1968	No	Avg.
Gem, 160 Sel., 1969	No	Avg.

## Wurlitzer

	Low	High
2200, 200 Sel., 45 RPM, 1958	75	185
2204, 104 Sel., 45 RPM, 1958	70	155
2250, 200 Sel., 45 RPM, 1958	115	190
2300, 200 Sel., 45 RPM, 1959	90	225
2304, 104 Sel., 45 RPM, 1959	75	195
2310, 100 Sel., 45 RPM, 1959	75	200
2400, 200 Sel., 45 RPM, 1960	100	235
2404, 104 Sel., 45 RPM, 1960	95	200
2410, 100 Sel., 45 RPM, 1960	100	200
2500, 200 Sel., 45 RPM, 1961	145	250
2504, 104 Sel., 45 RPM, 1961	120	255
2510, 100 Sel., 45 RPM, 1961	120	245
2600, 200 Sel., 33 & 45 RPM, 1962	215	345
2610, 100 Sel., 33 & 45 RPM, 1962	175	315
2700, 200 Sel., 33 & 45 RPM, 1963	280	425
2710, 100 Sel., 33 & 45 RPM, 1963	250	385
2800, 200 Sel., 33 & 45 RPM, 1964	325	530
2810, 100 Sel., 33 & 45 RPM, 1965	340	500
2900, 200 Sel., 33 & 45 RPM, 1965	460	615
2910, 100 Sel., 33 & 45 RPM, 1965	440	575
3000, 200 Sel., 1966	550	690
3010, 100 Sel., 1966	510	645
3100, Americana, 200 Sel., 1967	670	805

## Rowe International, Inc.

	Low	High
1-100M, 100 Sel., 45 RPM, 1958	55	150
1-120X, 120 Sel., 45 RPM, 1958	50	155
1-200M, 200 Sel., 45 RPM, 1958	75	200
1-200E, 200 Sel., 45 RPM, 1958	80	225
J-200E, 200 Sel., 45 RPM, 1959	100	225
J-120, 120 Sel., 45 RPM, 1959	75	210
K-120, 120 Sel., 45 RPM, 1960	100	210
K-200, 200 Sel., 45 RPM, 1960	115	255
K-100, 100 Sel., 45 RPM, 1960	85	210
Continental 1, 200 Sel., 45 RPM, 1961	100	215
Lyric, 100 Sel., 45 RPM, 1961	115	220
Continental 2, 100 Sel., 33 & 45 RPM, 1962	170	300

Continental 2, 200 Sel., 33 & 45 RPM, 1962	200	375
Rowe-AMI-JAL, 200 Sel., 33 & 45 RPM, 1963	195	350
Rowe-AMI-JEL, 200 Sel., 33 & 45 RPM, 1963	230	395
Rowe-AMI Tropicana IBM, 100, 160, 200 Sel., 33 & 45 RPM, 1964	375	575
Rowe-AMI Diplomat, 200 Sel., 33 & 45 RPM, 1965	525	695
Bandstand, 200 Sel., 1965-66	575	755
Music Merchant, 1966-67, 200, 160, 100 Sel., 1967-68	715	875
Cadette, 100 Sel., 1967-68	No	Avg.
Music Master 200, 160, 100 Sel., 2/68	No	Avg.

## Cameron

	Low	High
Cameron, 70 Sel., 1969	No	Avg.
Jupiter		
	Low	High
120 Concord, 80/100/120 Sel., 1966/67	475	600
100 Futura, 100 Sel., 1968	400	545
NSM		
	Low	High
Consul 130, 128 Sel., 1967	No	Avg.
Prestige 160, 160 Sel., 1969	No	Avg.

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"Docking" Ship at Station also lights SPECIAL at Center Target on playfield, which triggers Target to propel Extra Ball directly to playfield if hit with SPECIAL lit.

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- ★ Center Target scores 1000 or SPECIAL.
- ★ 4 Top Rollovers score 1000.
- ★ 4 Mushroom Bumpers score 1000.
- ★ 2 Bottom Rollovers score 1000.
- ★ 2 Bottom Rollovers score 500.
- ★ 4 Thumper Bumper score 10 when lit.
- ★ 2 Slingshot Kickers score 10.
- ★ Operate with or without Match-Score.
- ★ Wide range of high score cards.

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Beam-O-Meter on playfield directly above out-hole permits player to keep an eye on the space situation without watching backglass. Yellow lights in illustration above show Space-Station lit on Beam D and space-ship lit on Beam A. Player must maneuver to place both Ship and Station on same Beam.

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# Billboard Album Reviews

AUGUST 23, 1969



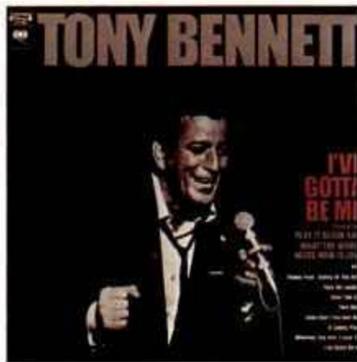
**POP**  
**FRANK SINATRA**—A Man Alone.  
Reprise FS 1030 (S)

The chairman of the board wrings somberness out of McKuen's musical poetry with results that achieve a lyrical beauty of its own. Even when he's just talking to musical background, Sinatra creates a mood that is moving and sincere. The pathos he engenders is perfect fuel for the lyrics. "A Man Alone" is an excellent example.



**POP**  
**BARBRA STREISAND**—What About Today?  
Columbia CS 9816 (S)

The incomparable Miss Streisand has done it again! Singing the songs of today's "now" generation, she belts out an album of tunes which adds an entirely new dimension to the protest songs of our defiant new breed. The tunes are carefully selected, giving Miss Streisand an opportunity to span the whole spectrum of her astonishing vocal capabilities as well as to give honest deliverance to the message of youth.



**POP**  
**TONY BENNETT**—I've Gotta Be Me.  
Columbia CS 9882 (S)

The essence of this program by everybody's favorite singer is quality: in performance and in material. The mood is essentially romantic with tinges of loneliness, and in his interpretations Bennett is as sure-footed and fresh as ever with outstanding dramatic readings of "Whoever You Are I Love You," "Play It Again, Sam," the title song, and a haunting song, "Over the Sun."



**POP**  
**DELLS**—Love Is Blue.  
Cadet LPS 829 (S)

By far the smoothest pop-soul group working today, the Dells quietly turn out hit after hit and feature on their latest outing their big "Love Is Blue" interpretation. Also included is their first hit, "Oh What a Night," revived with a brand-new production already racing up the charts. Putting their polish to Otis Redding's "Dock of the Bay," "A Whiter Shade of Pale" and "Wichita Lineman" makes this LP a sure shot.



**POP**  
**BERT KAEMPFERT**—Traces of Love.  
Decca DL 75140 (S)

Kaempfert packs a lot of musical power in these dozen modern songs. Seven, including "Send Me Home" and "You're Worth It All," spring from his own pen in collaboration with others. The rhythm section and those strings couldn't be better in making this a hot selling item.



**POP**  
**DICK HYMAN**—The Age of Electronicus.  
Command 946 S

His initial electronic project "Moog" proved a sales and chart giant. This follow-up package has all of that sales appeal and more. Highlights include the current single "Aquarius," plus a fascinating revival of Booker T's "Green Onions," and an intriguing "Alfie." Brilliant performances and compelling sounds.



**POP**  
**TEN YEARS AFTER**—Ssssh...  
Deram DES 18029 (S)

After three albums—all hits—which nevertheless failed to capture the big, live sound of this tremendous rock quartet, Ten Years After's latest album brings to the market a mighty effort, that, although recorded in a studio, flatters with brilliance. Guitarist Alvin Lee finally takes his deserved place at the head of the group, singing and playing "Good Morning Little Schoolgirl," "If You Should Love Me" and "The Stomp" with top 10 energy.



**POP**  
**ROBERT GOULET**—Souvenir d'Italie.  
Columbia CS 9874 (S)

One of Goulet's greatest recording successes was "Amore, Scusami," and it was just a matter of time before this success was extended into an LP devoted to Italian songs. The time has come and it is worth the waiting. Goulet's lusty baritone is well suited to the rich Mediterranean melodies and his facility with the language makes the performance more meaningful.



**POP**  
**DESMOND DEKKER & THE ACES**—Israelites.  
Uni 73059 (S)

His calypso-soul mover, "The Israelites," took Jamaican Desmond Dekker to the Top 20, while his latest, "It Mek," is solidifying his bid to become a top pop attraction. The singer-songwriter's tripping melodies in the rock-steady bag and smooth pop-soul ballads with the Aces will bring stardom to the 27-year-old singer on both sides of the Atlantic. "Tip of My Finger" and "Rude Boy Train" also star.



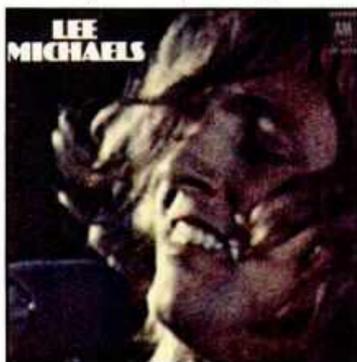
**POP**  
**PAUL ANKA**—Sincerely.  
RCA Victor LSP 4203 (S)

Spotlighting "Sincerely," this LP should be anchored away saleswise for Anka. The other 10 tunes are mixtures of oldies like "The Nearness of You" and newies like "Gentle on My Mind." Whatever—it's Anka making a superb effort. Recorded live at the Copacabana in New York.



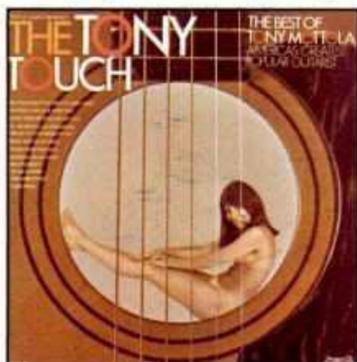
**POP**  
**RAMSEY LEWIS TRIO**—Another Voyage.  
Cadet LPS 827 (S)

Fans of Ramsey Lewis' brand of driving funky piano need not worry too much—the pianist has not changed direction completely, rather he has turned his attention to such piano hybrids as the electric piano and the Fender piano. The clipped electric sounds work well on material like "Wanderin' Rose" but the standout item on the album is a two-part version by the trio of "If You've Got It, Flaunt It."



**POP**  
**LEE MICHAELS**—Lee Michaels.  
A&M SP 4199 (S)

Michael's third package for the label is loaded with underground, Top 40 and sales appeal with some powerhouse, original blues-beat material. First side highlight is a lengthy drum workout by Frosty, while Michaels excels not only on the vocals, but his keyboard work on "Stormy Monday" and "Don't Want No Woman." Commercial standout is the current single included here, "Heights Hi."



**POP**  
**THE BEST OF TONY MOTTOLA**—The Touch of Tony.  
Project 3 PR 5041 SD (S)

The guitar master comes up with a winning artistic and sales package in this program, of hand-picked material that he considers to be his top performances on disk. And he's right, as he turns in brilliant treatments of today's and yesterday's hits. "Help Yourself," "Cry Me a River," "This Guys in Love With You," and "Dream a Little Dream of Me" are among the highlights.



**COUNTRY**  
**PORTER WAGONER**—Me and My Boys.  
RCA Victor LSP 4181 (S)

This album, dedicated to Porter's band associates, contains the strong single, "Big Wind," as well as a world of great material. "Tennessee Stud," "My Ramblin' Boy," "House of Shame" are typical. The performances are very strong. Solid merchandise for the country field.



**COUNTRY**  
**STONEWALL JACKSON**—A Tribute to Hank Williams.  
Columbia CS 9880 (S)

Stonewall has the authentic country sound. In this album, a tribute to the late Hank Williams, Stonewall delivers many of the tunes associated with the great country writer-artist. Included are such standards as "Cold, Cold Heart," "I'm So Lonesome I Could Cry," "Take These Chains From My Heart" and others. Must merchandise for country dealers.



**COMEDY**  
**MARX BROTHERS**—The Original Voice Tracks from Their Greatest Movies.  
Decca DL 79168 (S)

With all the sales and chart potency of their recent smash W. C. Fields LP, label has another winner in this program of zany antics of the unbeatable Marx Brothers. Way ahead of his time in spoofing the "establishment," Groucho is at his hilarious biting best with his film soundtrack one-line zingers on his love life, his son, politics, big business, society, etc.



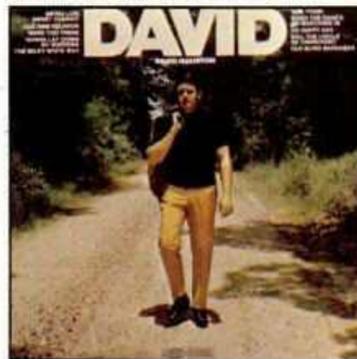
**COMEDY**  
**THE BEST OF BILL COSBY**—The Best of Bill Cosby.  
Warner Bros.-Seven Arts WS 1798 (S)

Some of Bill Cosby's best stories have been collected for this "best of" LP and they remain as fresh and as funny as ever. Among them are the "Noah" saga, "Fat Albert," "The Lone Ranger," "Old Weird Harold," "Street Football" and "Driving in San Francisco." It's a natural for big sales.



**JAZZ**  
**MILES DAVIS**—In a Silent Way.  
Columbia CS 9875 (S)

Three separate pianists appear on this Teo Macero-produced album which shows off Miles Davis in the kind of format he now uses for live appearances, long pieces full of changing moods and tempos. All the piano players, Herbie Hancock, Joe Zawinul (Cannonball Adderley's pianist) and Chick Corea (currently in Miles' group) choose the electric version. Listen for British guitarist, John McLaughlin, making an impressive debut here.



**RELIGIOUS**  
**DAVID HOUSTON**—David.  
Epic BN 26482 (S)

By far one of the finest and most commercial packages of religious-oriented material of all time. Loaded with sales potency for both the country and pop charts, Houston excels in his performance of "Old Time Religion," which has hit singles potential. The Houston warmth, sensitivity and blues feel are also in the foreground in his readings of "Swing Low, Sweet Chariot," and a most compelling "Milky White Way." A sales blockbuster!



**SPOKEN WORD**  
**WALTER M. SCHIRRA JR.**—Apollo 11: Flight to the Moon.  
Bell Bell 1100 (S)

With a compelling narration by Walter Schirra Jr., this package of the historic moments of man's entry into space and the extraordinary landing on the moon is a must for collectors. From the first Alan Shepard space shot to the moon landing, it's all here with the actual voices of the astronauts in space and ground control communications.

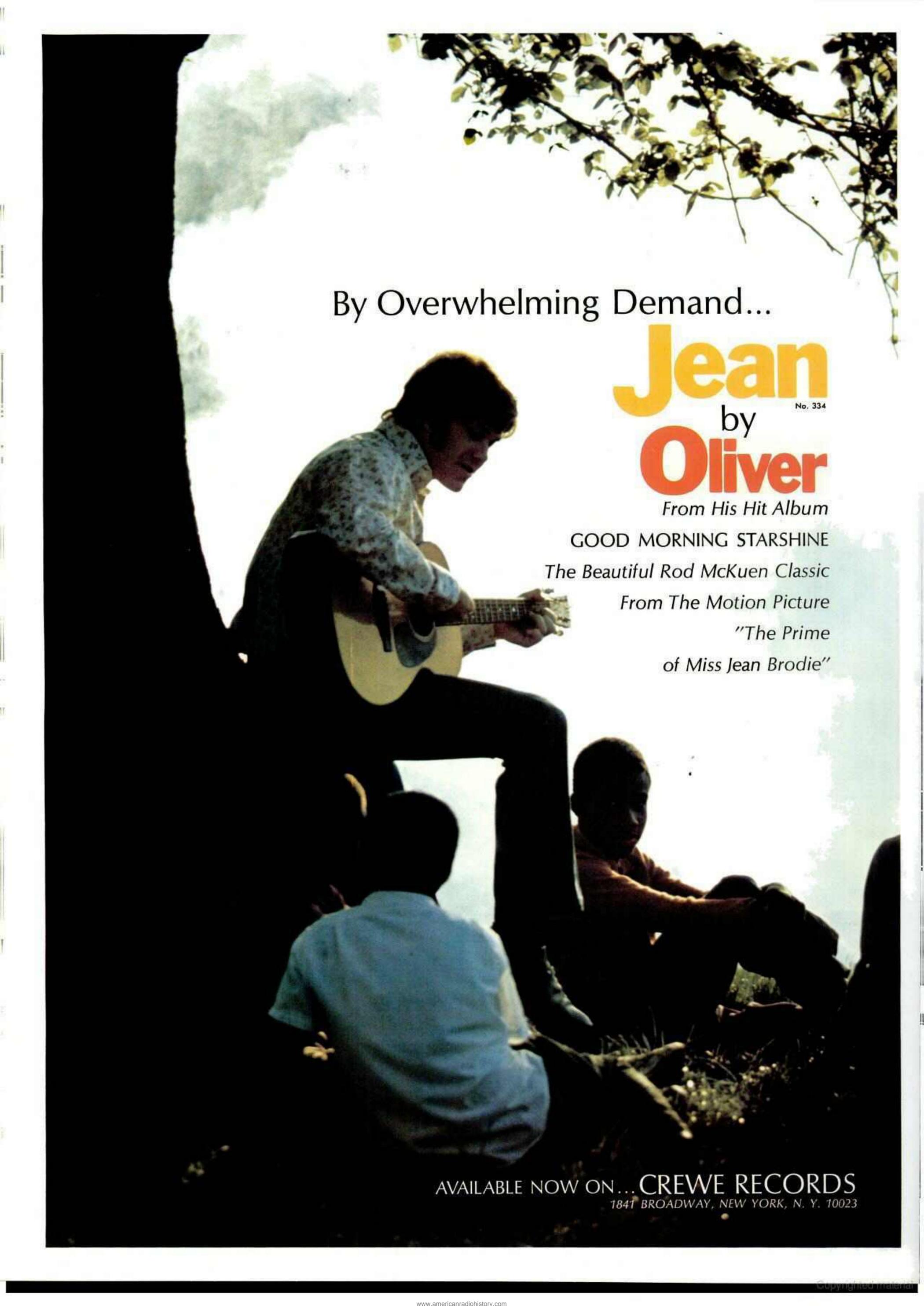
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# Country Music

## Entertainment Complex Set For Wheeling and WWVA

WHEELING, W. Va.—Basic Communication, Inc. owner of WWVA here, is launching a multi-million dollar expansion program which includes facilities for recording studios, publishing companies, talent agencies and artist and musician management firms.

The structure, which covers a half-block in downtown Wheeling, will house some commercial outlets, but a great deal of the structure will be used for expansion of the WWVA facility, including the "Jamboree."

Included is the Capitol Theater complex, which seats 2,500, and will allow the entire station operation to move under one roof. In addition to the Saturday night country radio show, it will be used by the Wheeling symphony for the winter series of concerts, and will be available for civic functions which require a large seating capacity.

Emil Mogul, president of Basic Communication, said he recognizes the potential for making Wheeling a recording and entertainment capital "to be known from coast to coast." He predicted that attendance at the "Jamboree" next year would double that of this year, and would bring in even more nationally known entertainers. "This may result in the addition of a third weekly show," he said.

The "Jamboree," in effect, is coming home. It was first presented before an audience at this same theater on April 1, 1933. Since that time, 3,500,000 fans from all 50 states and Canada have attended. A survey of "Jamboree" fans by an outside organization last year established that the program meant over a million dollars annually to the merchants here.

WWVA general manager J. Ross Felton said that the broadcast operation of the radio station as well as the "Jamboree" will be moved to the building late this year. A gala celebration is planned for Dec. 13, the 43rd anniversary of the station's first broadcast.

In addition to the offices for the station, the newly remodeled area will feature a complex of four broadcast studios that will be visible to the public from the lobby of the theater.



AN ARCHITECTURAL rendering of the expanded WWVA facilities in Wheeling, W. Va., which officials feel will start the city on a musical growth pattern.

In conjunction with the expansion program, the station is re-equipping with the most modern solid-state equipment. WWVA already has begun broadcasting with a new 50,000 watt Gates VP-50 transmitter. William McGlumpny, chief engineer, said the new equip-

ment gives the station the "ultimate in high fidelity broadcast."

New broadcasting facilities will be constructed in the theater section for the live broadcast of the "Jamboree" which is heard in 22 states and Canada.

## Mrs. Jones Exits ASCAP in Nashville

NASHVILLE — ASCAP moved quietly into its new building here this week without the services of Juanita Jones, its manager here for eight years.

Mrs. Jones, in a sudden action, wired her resignation to Stanley Adams "effective immediately." She said the action was for "personal reasons."

Mrs. Jones formed the ASCAP office after a long association with Chet Atkins at RCA Victor. She maintained her offices in the Victor building long after separate offices were established in another section.

Shortly over a year ago ASCAP hired Eddie Shea, who then was executive director of the Chamber of Commerce here, to move the licensing organization in new directions. Placed in charge of ASCAP operations throughout the South

East, he has sought to establish additional dimensions.

During the year, Adams held a ground-breaking ceremony for a new ASCAP building, and announced that board meetings would be held here in the future, the first ever out of New York City.

The building has just been completed, and the moving processes started.

"I thought this was as good a time as ever to resign," Mrs. Jones said. "I've been contemplating it for some time. I didn't give much notice because I felt I would merely be a ghost in the new building."

Official dedication of the new structure is set for October, just prior to the start of the 44th Anniversary Celebration of the Grand Ole Opry and the Country Music Association annual meeting.

## HAMILTON IV'S TRIP ACCENTED

TORONTO — A press party at the Horseshoe Tavern here highlighted a trip by George Hamilton IV in which the Canadian Pacific Railroad and various broadcasters went all out for his "Canadian Pacific" single and LP.

The single has reached the No. 1 position in Canadian charts, and has been pushed by virtually everyone connected with the music or railroad industry throughout that nation.

CFGM here held a "George IV" Day, and he was the guest at the Royal York Hotel, owned by the Canadian Pacific Railroad Co.

## Nashville Scene

By BILL WILLIAMS

Some rather surprising changes have been made. Earl Owens has left the L&O talent agency, in which he was a partner with Charlie Louvin, and moved to Buddy Lee Attractions. It's reliably reported that Louvin also will soon join Lee, and L&O will be left to others. Another new artist at Lee is Jack Barlow, which pretty well bares the Circle Talent Agency. Earlier, Johnny Carver had left Circle and changed agents. This has been an incredible year for agent-hopping. . . . Kitty Wells, who recently opened her first franchised family restaurant, has accepted an invitation to join the National Women Executives. This group plans a full program of

work with and for senior citizens and youth. Membership is restrict to women who perform executive functions in the business community.

John Reeves, nephew of the late Jim Reeves, has cut his first country record and it's on the Spar label. Titled "Is It Weakness of Man," the record shows Reeves has styling and phrasing close to that of his late uncle. . . . Sponsors of the recent Porter Wagoner roadshow personal appearance in Reading, Pa., got soaked and loved every minute of it. Some 15,000 country music devotees braved a deluge which threatened to flood the Reading (Continued on page 80)

## Peters Forms Music Firm—Leaves Writing Posts Open

NASHVILLE — Songwriter Ben Peters, having fulfilled a contractual agreement with Shelby Singleton, has formed Ben Peters Music, a BMI-affiliated firm, with temporary headquarters at 4928 Jonquil Drive here.

Peters said he hopes to do occasional co-writing with other established writers and some assignment writing in addition to working for his own company. All of his past tunes are in the Singleton catalog, so he starts from scratch.

At the present time he and producer Don Tweedy are finishing up radio and television commercials for Oldsmobile Cutlass to be used through the coming year.

Among the artists who have recorded Peters-written songs this year are Vikki Carr, Sonny James, Joe Simon, Lynn Anderson, Bobby Lewis, Eddy Arnold, Del Reeves, Al Martino, O. C. Smith, Charley Pride, Mel Carter, Vivian Reed, Jim Ed Brown, Mike Douglas, Jeannie C. Riley and Robert Sherwood.

Peters also is represented on the Billboard charts with his own first single on Imperial, "San Francisco Is a Lonely Town," cut also by several others.

The Lynn Anderson single "That's a No No," also on the charts now, was written by Peters.

## 'Country Place' To Bow in TV Spread

NASHVILLE—The premiere showing of "The Country Place," newest syndication by Show Biz, Inc., is set for Friday (22) in Roanoke, Va., with more than 20 other markets currently signed to start by mid-September.

This contemporary country syndicated half-hour series utilizes new trappings, and takes full advantage of color. A good bit of it was shot on location in the Smoky Mountains of East Tennessee, utilizing helicopter, police patrol and a crew and cast of more than 40. Gatlinburg (the town mentioned in Johnny Cash's "Boy Named Sue") was the site of the shooting.

Host of "The Country Place" is Jim Ed Brown, RCA recording artist and "Grand Ole Opry" star. Every single he has recorded in the past 2½ years has been on the Billboard charts, and those he recorded with his sisters prior to that as The Browns also were top sellers.

Joining Brown and his band, "The Gems," will be Blake Emons, a Canadian artist whose talents have brought him a long-term Show Biz record contract.

The setting is a mountain-side bachelor pad known as "The Country Place." Guests regularly

drop in, and they include some of the top names in country music. At least two major sponsors are considering full use of the show as a national advertising vehicle.

Distribution of the show is being handled by Tandy Rice, Jr., at the Show Biz office here.

## Shows End Fete By WPLO, Ga.

ATLANTA — WPLO Radio here has concluded its Fourth Annual Appreciation Week highlighted by a series of Country Caravan Shows in shopping centers throughout the area.

The shows featured such artists as Jeannie C. Riley, Bob Luman, Wilma Burgess, Peggy Little, David Rogers, Dick Miles Del Reeves, Kitty Wells, June Stearns, Johnny Duncan, Johnny Wright, Bobby Wright, Bill Phillips and Billie Jo Spears.

The station also gave away more than \$4,000 in prizes. Total attendance for the week exceeded 24,000. Admission to the shows was free. It was the station's way of thanking listeners for support throughout the year.



BLAKE EMONS and Jim Ed Brown look over the setting for their new syndicated show, "The Country Place," which debuts in Roanoke Aug. 20.

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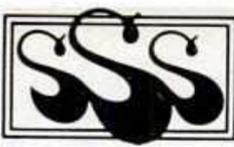
PUBLISHED BY: **BLUE ECHO MUSIC, INC.**

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 8/23/69

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1	7	<b>A BOY NAMED SUE</b> Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)	5	38	40	<b>HOLD ME, THRILL ME, KISS ME</b> Johnny & Joni Mosby, Capitol 4729 (Mills, ASCAP)	10
2	2	<b>BUT YOU KNOW I LOVE YOU</b> Bill Anderson, Decca 32514 (First Edition, BMI)	7	39	45	<b>COLOR HIM FATHER</b> Linda Martell, Plantation 24 (Hollybee, BMI)	4
3	1	<b>WORKIN' MAN BLUES</b> Merle Haggard & the Strangers, Capitol 2503 (Blue Rock, BMI)	8	40	53	<b>RAINING IN MY HEART</b> Ray Price, Columbia 4-44391 (House of Bryant, BMI)	2
4	4	<b>I'M DOWN TO MY LAST "I LOVE YOU"</b> David Houston, Epic 5-10488 (Gallico, BMI)	9	41	49	<b>WHICH ONE WILL IT BE</b> Bobby Bare, RCA 74-0202 (Pamper, BMI)	4
5	6	<b>WINE ME UP</b> Faron Young, Mercury 72936 (Passport, BMI)	7	42	48	<b>RUBY, DON'T TAKE YOUR LOVE TO TOWN</b> Kenny Rogers & the First Edition, Reprise 0829 (Cedarwood, BMI)	6
6	8	<b>TO MAKE A MAN (Feel Like a Man)</b> Loretta Lynn, Decca 732513 (Sure-Fire, BMI)	6	43	43	<b>YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME</b> Tommy Cash, Epic 10469 (Norma/SPR, BMI)	10
7	5	<b>ALL I HAVE TO OFFER YOU (Is Me)</b> Charley Pride, RCA 74-0167 (Hill & Range/Blue Crest, BMI)	11	44	57	<b>THESE LONELY HANDS OF MINE</b> Mel Tillis & the Statesiders, Kapp 2031 (Ly-Rann, BMI)	2
8	3	<b>BIG WIND</b> Porter Wagoner, RCA 74-0168 (Tree, BMI)	11	45	41	<b>THE RIB</b> Jeannie C. Riley, Plantation 22 (Singleton, BMI)	9
9	9	<b>YESTERDAY WHEN I WAS YOUNG</b> Roy Clark, Dot 17246 (TRO-Dartmouth, ASCAP)	12	46	65	<b>INVITATION TO YOUR PARTY</b> Jerry Lee Lewis, Sun 1101 (Knox/Goldust, BMI)	2
10	10	<b>I CAN'T SAY GOODBYE</b> Marty Robbins, Columbia 4-44859 (Noma, BMI)	8	47	42	<b>BE CAREFUL OF STONES THAT YOU THROW</b> Luke the Drifter Jr., MGM 14062 (Acuff-Rose, BMI)	8
11	13	<b>IF NOT FOR YOU</b> George Jones, Musicor 1366 (Passkey, BMI)	6	48	52	<b>THE PATHWAY OF LOVE</b> Hank Thompson, Dot 17262 (Tree, BMI)	7
12	19	<b>TRUE GRIT</b> Glen Campbell, Capitol 2573 (Campbell, BMI)	5	49	47	<b>SWEET BABY GIRL</b> Peggy Little, Dot 17259 (Black White, BMI)	10
13	11	<b>JOHNNY B. GOODE</b> Buck Owens & His Buckaroos, Capitol 2485 (Arc, BMI)	14	50	61	<b>GROWIN' UP</b> Tex Ritter, Capitol 2541 (BMI Canada Ltd./Glaser, BMI)	5
14	12	<b>ONE HAS MY NAME</b> Jerry Lee Lewis, Smash 2224 (Peer Gynt, BMI)	13	51	54	<b>SAN FRANCISCO IS A LONELY TOWN</b> Ben Peters, Liberty 56114 (Singleton, BMI)	6
15	18	<b>ME &amp; BOBBY McGEE</b> Roger Miller, Smash 2230 (Combine, BMI)	8	52	51	<b>EVERYTHING'S LEAVING</b> Wanda Jackson, Capitol 2524 (Tree, BMI)	7
16	14	<b>STATUE OF A FOOL</b> Jack Greene, Decca 32490 (Sure-Fire, BMI)	16	53	64	<b>IN THE GHETTO</b> Dolly Parton, RCA 74-0192 (Bnb/Gladys, ASCAP)	5
17	22	<b>THAT'S WHY I LOVE YOU SO MUCH</b> Ferlin Husky, Capitol 2512 (Hall-Clement, BMI)	10	54	55	<b>HURRY UP</b> Darrell McCall, Wayside 003 (Rose, BMI)	7
18	26	<b>THIS THING</b> Webb Pierce, Decca 32508 (Wandering Acres, SESAC)	8	55	67	<b>I LOVE YOU BECAUSE</b> Carl Smith, Columbia 4-44939 (Fred Rose, BMI)	2
19	20	<b>BUT FOR LOVE</b> Eddy Arnold, RCA 74-0175 (Ampco, ASCAP)	9	56	56	<b>SO LONG</b> Bobby Helms, Little Darlin' 0062 (Adnerb/Mayhew, BMI)	4
20	29	<b>THESE ARE NOT MY PEOPLE</b> Freddy Weller, Columbia 4-44916 (Lowery, BMI)	5	57	58	<b>WALK AMONG THE PEOPLE</b> Cheryl Poole, Paula 1214 (Su-Ma, BMI)	7
21	23	<b>YOUNG LOVE</b> Lonnie Smith & Nat Stuckey, RCA 74-0181 (Lowery, BMI)	8	58	59	<b>TENNESSEE HOUND DOG</b> Osborne Brothers, Decca 32516 (House of Bryant, BMI)	3
22	39	<b>THAT'S A NO NO</b> Lynn Anderson, Chart 66-5021 (Singleton, BMI)	4	59	63	<b>BETTER HOMES AND GARDENS</b> Bobby Russell, Elf 90-0310 (Russell/Cason, ASCAP)	2
23	24	<b>PROUD MARY</b> Anthony Armstrong Jones, Chart 66-5017 (Jondora, BMI)	9	60	60	<b>LIFE'S LITTLE UPS AND DOWNS</b> Charlie Rich, Epic 5-10492 (Makamillion, BMI)	3
24	27	<b>EVERYDAY I HAVE TO CRY SOME</b> Bob Luman, Epic 5-10480 (Piki/Combine, BMI)	9	61	62	<b>THAT'S YOUR HANGUP</b> Johnny Carver, Imperial 66389 (Tuff, BMI)	4
25	25	<b>CANADIAN PACIFIC</b> George Hamilton IV, RCA 74-0171 (Blue Echo, BMI)	10	62	68	<b>MY CUP RUNNETH OVER</b> Johnny Bush, Stop 310 (Chappell, ASCAP)	2
26	15	<b>I LOVE YOU MORE TODAY</b> Conway Twitty, Decca 32481 (Stringberg, BMI)	16	63	70	<b>THE WOMAN IN YOUR LIFE</b> Wilma Burgess, Decca 32522 (Contention, SESAC)	3
27	21	<b>ALL FOR THE LOVE OF A GIRL</b> Claude King, Columbia 44833 (Vogue, BMI)	15	64	—	<b>RECONSIDER ME</b> Ray Pillow, Plantation 25 (Singleton, BMI)	1
28	16	<b>BE GLAD</b> Del Reeves, United Artists 50531 (Tree, BMI)	14	65	72	<b>BROWNSVILLE LUMBERYARD</b> Sammi Smith, Columbia 4-44705 (Tree, BMI)	2
29	35	<b>WORLD WIDE TRAVELIN' MAN</b> Wynn Stewart & the Tourists, Capitol 2549 (Freeway, BMI)	5	66	66	<b>WHO AM I</b> Red Sovine, Starday 872 (Window, BMI)	4
30	46	<b>TALL DARK STRANGER</b> Buck Owens & his Buckaroos, Capitol 2570 (Blue Book, BMI)	3	67	69	<b>SWEET 'N SASSY</b> Jerry Smith & His Pianos, ABC 11230 (Papa Joe's Music House, ASCAP)	2
31	31	<b>WHEN SHE TOUCHES ME</b> Johnny Duncan, Columbia 4-44864 (Brookmont, BMI)	10	68	73	<b>AIN'T GONNA WORRY</b> Leon Ashley, Ashley 22 (Gallico, BMI)	2
32	33	<b>WHEREVER YOU ARE</b> Johnny Paycheck, Little Darlin' 0060 (Mayhew, BMI)	9	69	71	<b>MAMA LOU</b> Penny DeHaven, Imperial 66388 (Unart/Prodigal Son, BMI)	3
33	28	<b>CUT ACROSS SHORTY</b> Nat Stuckey, RCA 74-0163 (Cedarwood, BMI)	12	70	—	<b>THAT SEE ME LATER LOOK</b> Bonnie Guitar, Dot 17276 (Tree, BMI)	1
34	17	<b>ALWAYS, ALWAYS</b> Porter Wagoner & Dolly Parton, RCA 74-0172 (Sawgrass, BMI)	16	71	—	<b>MOFFETT, OKLAHOMA</b> Charlie Walker, Epic 5-10499 (Sara/Deepcross, BMI)	1
35	37	<b>SWEET MEMORIES</b> Dottie West & Don Gibson, RCA 74-0178 (Acuff-Rose, BMI)	7	72	74	<b>A WOMAN'S HAND</b> Barbara Fairchild, Columbia 4-44925 (Champion, BMI)	3
36	38	<b>WICKED CALIFORNIA</b> Tompall & the Glaser Brothers, MGM 14064 (Jack, BMI)	6	73	—	<b>MacARTHUR PARK</b> Waylon Jennings & the Kimberlys, RCA 74-0210 (Canopy, ASCAP)	1
37	44	<b>THE THREE BELLS</b> Jim Ed Brown, RCA 74-0190 (Harris/Meridian/Soc Les Nouvell, ASCAP)	6	74	75	<b>CLEAN UP YOUR OWN BACKYARD</b> Elvis Presley, RCA Victor 47-9747 (Gladys, ASCAP)	2
				75	—	<b>HOMECOMING</b> Tom T. Hall, Mercury 72951 (Newkeys, BMI)	1



# INTERNATIONAL NEWS

## ASTRONAUTS WALK ON MOON JERRY LEE LEWIS HITS ON SUN

### ★ ★ ★ First Words Go Down In History

Space Center, Houston (AP) — Neil A. Armstrong planted his white left boot in the moon's gray dust and said: "That's one small step for man, a giant leap for mankind."

They were the first words of the first man to set foot on the moon.

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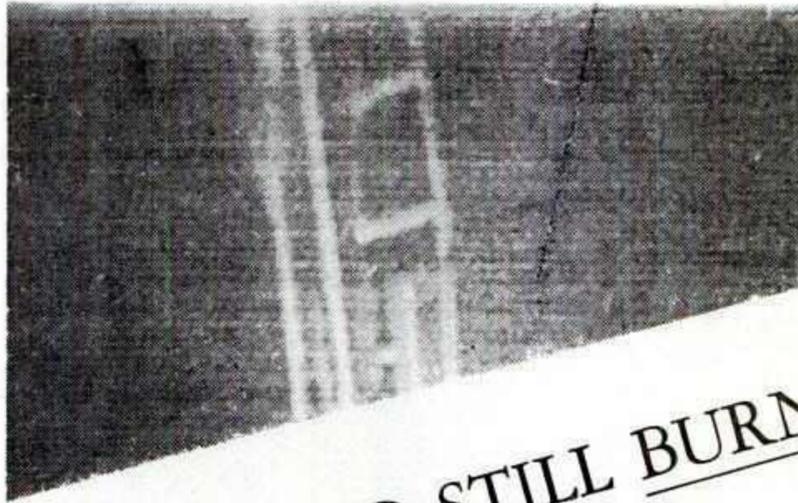
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need you."



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SUN #1101



### Linkup With Command e Set

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—Neil A. Armstrong  
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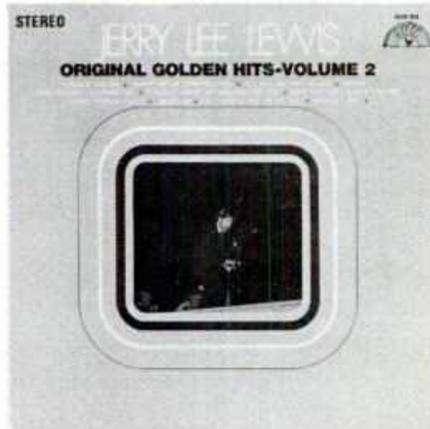
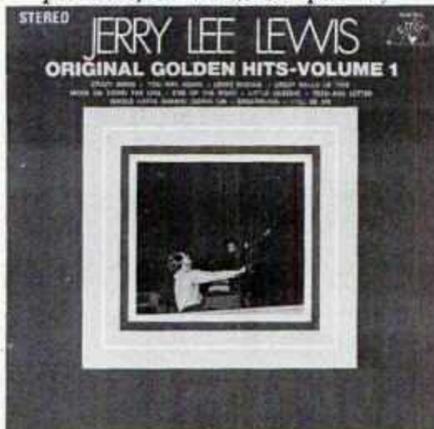
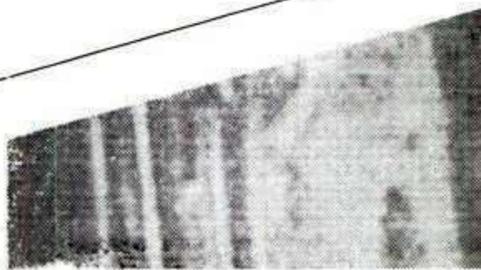
### Networks' Apollo Coverage Plan

New York (AP)—Scheduled  
Apollo coverage on the three  
major television networks all  
times EDT:

Monday CBS and NBC, con-  
clusion of 31 hours of contin-  
uous coverage through 6 p.m.;  
ABC, conclusion of 30 hours  
continuous coverage through  
6 p.m., 7:30-8:30 special.

Tuesday: ABC, 8:02-9:17  
p.m., live pictures from cap-  
sule; 10:58 p.m., progress re-  
port; CBS, 9-9:20 p.m. live  
transmission, pro  
through day; NI  
a.m., rocket firi  
to earth.

by  
Neil A.  
and Edwin E. Aldrin  
during their moon walk:  
Soil: The most important ex-  
periment, in which samples of



The dramatic operations to remove Neil A. Arm-  
strong and Edwin E. Aldrin Jr., from the Alien world  
of the moon began at 9:30 a.m. CDT when ground  
controllers awakened Michael Collins, circling the  
moon alone in the command ship Columbia.

Armstrong and Aldrin, weary from their explora-  
tion of the airless, arid surface that turned their  
space boots cocoa colored, were allowed to sleep as  
long as possible in the Eagle before being called to  
begin preparations for their blastoff from the moon.

Aldrin and Armstrong were finally awakened  
about 10:15 a.m. CDT. when capsule communicator

Editorial, "Man On The Moon" and Jack Knox  
cartoon on page 8; Other Apollo stories, pictures on  
pages 2, 4, 6 and 7.

Ronald Evans asked them: "How is the resting stand-  
ing up there? Did you get a chance to rest?"

#### Makeshift Beds

"He's been lying on the engine cover and I've  
been curled up on the floor. He's rigged up a sort of  
hammock," Aldrin reported.

The firing of the ascent engine on the \$41 million  
lunar module was set for 12:54 p.m. CDT to mark the  
start of the hazardous return from Armstrong and  
Aldrin's "giant leap for mankind."

ey already be-  
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# Baptist Radio Group Planning County Program as 'Seller'

NASHVILLE — The Southern Baptists' Radio and Television Commission will conduct a weekly 30-minute public service radio program featuring country music to "sell inspiration-alism."

Jim Rupe, representative of the Commission, said the show, "Country Crossroads," will begin in some 300 stations, and should rapidly expand to at least 500.

Bob Loflin, former WSM radio personality, will be doing the interviews of the artists, and this will be supplemented by the records of these artists on the tape. Additionally there will be a once-a-month mailing of pictorial features on the artists, called "Country Crossroads Scrapbook." Eventually these will be collected and expanded into a full-sized book.

Called a country version of "Master Control," Rupe said there will be no charge to any station for use of the program. A good deal of the music will be "inspirational country" or gospel.

The Southern Baptist Convention will pick up all the production costs. No doctrinal content will be utilized, nor will there be any proselyting. "We merely are trying to get something inspirational across," Rupe said, "something with meaning. We feel the use of country music and interviews with the people involved will convey this message."

One particular artist will be featured each month, and he will

have other guests who will appear on each program. Bill Anderson, Decca, has been selected for the first month, and his first guest will be Archie Campbell. The second month will feature Sonny James, Capitol. Twice a month a special feature, a Hall of Fame report, will be inserted.

This will be done by Cecil Whaley, public relations director of Country Music Association.

Paradoxically, although all the interviews will be taped in Nashville, the music itself will be dubbed in at Fort Worth, home of the Commission.



BUDDY KILLEN produces, Dr. Eddie Goins directs, and the A & I University Singers perform in a new concept of country music on Dot.

## Music City Golf Tourney Adding Top Name Players

NASHVILLE—The names of Glen Campbell, Ernie Ford, Jerry Reed, Billy Edd Wheeler, Grady Martin, Floyd Cramer,

Webb Pierce, Del Reeves and others were added to those previously announced celebrities who will take part in the Music City Pro-Celebrity Golf Tournament here in October.

The list now includes such notables as Boots Randolph, Charlie Walker, Bob Luman, Jimmy Newman, Ray Stevens, Charley Boswell, Willie Nelson, Lawrence Welk, Porter Wagoner, Archie Campbell, Charley Pride, and Gov. Buford Ellington. Actor Dale Robertson also tentatively is scheduled to play.

It is expected that celebrities from many fields, including sports, will be added to the list soon. There will be 35 top celebrities in all, along with 35 professional golfers, 35 Country Gentlemen, primarily from the business end of the music industry. Country Gentlemen are those individuals who each year donate \$1,000 each to the success of the tournament. All proceeds are divided among three Nashville charities.

The tournament is slated for Oct. 11-12, preceding by a week the Birthday Celebration of the "Grand Ole Opry."

### Robbins Stricken; Cancels Bookings

CLEVELAND, O.—Columbia artist Marty Robbins remains hospitalized in the coronary unit of General Hospital here, two weeks after stricken by what the hospital described as a "heart attack." His office earlier had described the situation as "merely exhaustion."

At any rate, Robbins has cancelled all of his bookings through the month of August and perhaps beyond. His condition at the hospital was still listed as "fair." Earlier it had been announced that he would be returned to Nashville last week.

## Heaberlin Uses Educational TV in Country Show

DES MOINES — A new approach to a country music syndication, through educational television, has been made by Larry Heaberlin, K-Ark artist and local radio personality.

The pilot, to be shown as a "special" on channel 11 here, is simply titled "Country Music."

"If this is well accepted, the educational station plans to distribute it to other educational outlets in other states," Heaberlin said, "and we can get strong exposure especially in the Midwest."

The pilot film was produced by Mid I-WA Productions, a firm in which Heaberlin is a partner of Tom Reeves and Floyd Webb. The program fea-

tures an all-Iowa cast. Regulars on the show, hosted by Heaberlin, are the Travelers, Tom Reeves, and Carol Lynn.

"There now are at least 52 people in Iowa making records with some company," Heaberlin explained, "and they are quite talented. What they really need is exposure." Consequently, he is trying this novel approach.

The city of Des Moines now is in the process of trying to have its own recording studio, Heaberlin said. He said a group is drawing plans to sell bonds to have such a center. He said it would be great if Iowa artists such as Jack Barlow of Dot (from the town of Fruitland) could do their recording closer to home.

### Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

- |                        |   |                        |  |  |
|------------------------|---|------------------------|--|--|
| Brite Star's Pick Hits | Muddy Mississippi Line—Bobby Goldsboro (United Artists)   | Brite Star's Pick Hits |  |  |
|                        | Yesterday, When I was Young—Roy Clark (Dot)   |                        |  |  |
|                        | Salvation Army Lassie—R. McPlastens (Alley)   |                        |  |  |
|                        | Steppin' Down—Frederick Knight (Maxine)   |                        |  |  |
|                        | Come on Home—Sally Marcum (K-Ark)   |                        |  |  |
|                        | Ladder of Love—Jack Nelson (Kajac)  |                        |  |  |
|                        | I'll Save the Last Dance for You—Damita Joe (Ranwood)   |                        |  |  |
|                        | Thing of the Past—The Unwanted Children (Murbo)   |                        |  |  |
|                        | Kaleidoscopic—Shiva's Head Band (Ignite)  |                        |  |  |
|                        | Gonna Have to Put You Down—Oscar Bishop (Maxine)  |                        |  |  |
|                        | Friendship and Comfort—Lee Wilson (Rich-R-Tone)   |                        |  |  |
|                        | Installation by the Bottle—Ray Crowder (Camaro)   |                        |  |  |
|                        | Losing You—Wil Bang (Geauga)  |                        |  |  |
|                        | Growin' Up—Tex Ritter (Capitol)   |                        |  |  |
|                        | Why Aren't They Taking Me Home—Joe Foster (AOK)   |                        |  |  |
|                        | I Can Remember—Peter & Gordon (Capitol)   |                        |  |  |
|                        | Lola Belle—Rosebud Girl—Ed & Pearl Lendhurst (National)   |                        |  |  |
|                        | Individual of Society—Basis of the Thing (Chi-Line)   |                        |  |  |
|                        | For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contacts, Movie Promotion see Brite-Star's Ad in Billboard's Class, Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 209 Stahlman Bldg., Nashville, Tenn. |                        |  |  |
|                        | Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .   |                        |  |  |

# Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 8/23/69

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S)	8
2	2	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)	11
3	3	SAME TRAIN, DIFFERENT TIME Merle Haggard, Capitol SWBB 223 (S)	14
4	4	STATUE OF A FOOL Jack Greene, Decca DL 75124 (S)	9
5	7	WOMAN OF THE WORLD/TO MAKE A MAN Loretta Lynn, Decca DL 75113 (S)	4
6	6	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155 (S)	10
7	8	MORE NASHVILLE SOUNDS Danny Davis & the Nashville Brass, RCA Victor LSP 4176 (S)	11
8	10	I LOVE YOU MORE TODAY Conway Twitty, Decca DL 75131 (S)	4
9	5	I'LL SHARE MY WORLD WITH YOU George Jones, Musicor MS 3177 (S)	9
10	11	IT'S A SIN Marty Robbins, Columbia CS 9811 (S)	7
11	12	BUCK OWENS IN LONDON Buck Owens & His Buckaroos, Capitol ST 232 (S)	10
12	15	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot DLP 25953 (S)	7
13	16	MY LIFE/BUT YOU KNOW I LOVE YOU Bill Anderson, Decca DL 75142 (S)	4
14	14	CHARLEY PRIDE . . . IN PERSON RCA Victor LSP 4094 (S)	29
15	9	HALL OF FAME, VOL. 1 Jerry Lee Lewis, Smash SRS 67117 (S)	16
16	13	STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S)	29
17	21	ALWAYS, ALWAYS Porter Wagoner & Dolly Parton, RCA Victor LSP 4186 (S)	4
18	17	YOUR SQUAW IS ON THE WARPATH Loretta Lynn, Decca DL 75084 (S)	25
19	18	GALVESTON Glen Campbell, Capitol ST 210 (S)	21
20	20	WICHITA LINEMAN Glen Campbell, Capitol ST 103 (S)	41
21	19	HALL OF FAME, VOL. 2 Jerry Lee Lewis, Smash SRS 67118 (S)	16
22	22	SONGS MY FATHER LEFT ME Hank Williams Jr., MGM SE 4621 (S)	20
23	30	GAMES PEOPLE PLAY Freddie Weller, Columbia CS 9904 (S)	3
24	23	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639 (S)	63
25	28	JIM REEVES' GREATEST HITS, VOL. 3 RCA Victor LSP 4187 (S)	4
26	29	DON GIBSON SINGS THE ALL TIME COUNTRY GOLD RCA Victor LSP 4169 (S)	4
27	26	DARLING YOU KNOW I WOULDN'T LIE Conway Twitty, Decca DL 75105 (S)	15
28	25	IF WE PUT OUR HEADS TOGETHER Ernest Tubb & Loretta Lynn, Decca DL 75115 (S)	8
29	27	GLORY OF LOVE Eddy Arnold, RCA Victor LSP 4179 (S)	6
30	31	UP TO DATE AND DOWN TO EARTH Osborne Brothers, Decca DL 75128 (S)	2
31	33	I'M A GOOD MAN IN A BAD FRAME OF MIND Jack Reno, Dot DLP 25946 (S)	3
32	36	A LITTLE BIT OF PEGGY Peggy Little, Dot DLP 25948 (S)	3
33	32	SMOKEY THE BAR Hank Thompson, Dot DLP 25932 (S)	15
34	24	CARROLL COUNTY ACCIDENT Porter Wagoner, RCA LSP 4116 (S)	26
35	37	WEBB PIERCE SINGS HIS THING Decca DL 75132 (S)	3
36	39	AT HOME WITH LYNN ANDERSON Chart CHS 1017 (S)	2
37	35	HITS COVERED BY SNOW Hank Snow, RCA Victor LSP 4166 (S)	4
38	38	JUST THE TWO OF US Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	47
39	42	GREATEST HITS Jimmy Dickens, Decca DL 75133 (S)	2
40	41	AFFAIR Bonnie Guitar, Dot DLP 25947 (S)	2
41	—	CLOSE UP Sonny James, Capitol SWBB 258 (S)	1
42	44	TOUCH 'EM WITH LOVE Bobbie Gentry, Capitol ST 155 (S)	3
43	—	CLOSE UP Buck Owens, Capitol SWBB 257 (S)	1
44	—	CLOSE UP Merle Haggard, Capitol SWBB 259 (S)	1
45	45	BLUE RIBBON COUNTRY, VOL. 2 Various Artists, Capitol STBB 217 (S)	6



# **SAM RUSSELL**

*an infinite man on the move*

# **FOOTPRINTS IN THE SAND**

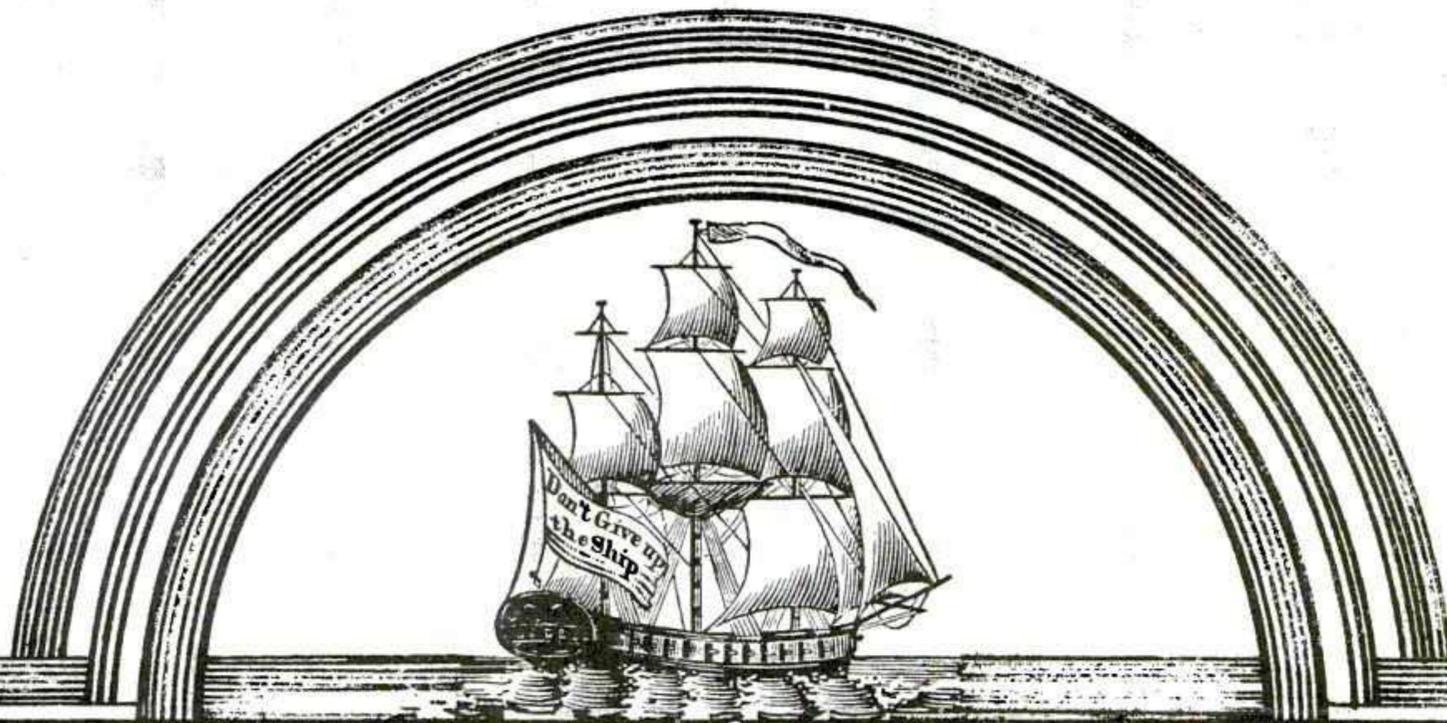
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**b/w Whole Lotta Livin'**

produced by VME productions







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SD115

## IT'S A NUMBER ONE RECORD. OVER 100,000 RECORDS SOLD!



"HARLAN COUNTY," single  
from the soon to be released  
album by the same name  
"HARLAN COUNTY"  
JHS1002



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Say You Saw It in Billboard

# Audio Retailing



FLOOR MATS, like the one in front of Miss Carolyn Church here, are being used as a new point of sale promotion item for Columbia Records. The mats are being tested at Jim Salle's Record Shop in Atlanta.

## Columbia Records' Floor Mat Welcome Plug for New LP's

By BRUCE CORY

ATLANTA—A new concept in point of purchase record advertising, a pressure sensitive plastic floor mat urging customers to "Take Home a Beautiful Day," the name of a Columbia album, is being tested in Jim Salle's Record Shop, one of the largest retail outlets here in At-

lanta. Salle and the customers both seem enthusiastic about the product.

"We've got two yellow mats in two different aisles near the entrance," said Salle. "All the customers stop to look at them. Some have even picked it up" (Continued on page 80)

## Allied Opens 3 Tex. Stores

CHICAGO — Allied Radio Stores, Inc., opened its first three "electronics department stores" outside the upper Midwest region in Dallas, Tex., on Aug. 14. This marked the first time the company has opened three retail outlets in one day, according to director of public relations J.W. Rubin.

John Janroziak will manage the Wynewood store, John Conway, the Big Town store and Jack Shepherd the Preston Center outlet. Some one and a half-million people live in the Dallas

metropolitan area and the city represents one of the fastest growing markets in the Southwest, according to Rubin.

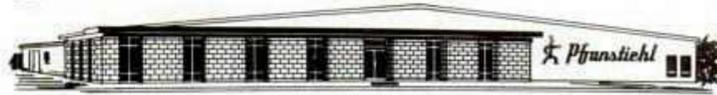
Allied now has a total of 33 retail outlets. Other stores are located in the Chicago, Detroit, Cleveland, St. Louis, Milwaukee, Minneapolis-St. Paul and Columbus, Ohio metropolitan areas.

## Scott Brochures On Component Line

MAYNARD, Mass.—H. H. Scott, Inc., has printed a series of brochures describing its 1970 line of stereo components. Each fully illustrated brochure features one or more components, including receivers, tuners, amplifiers, speakers and stereo kits. Descriptions of features like a "computer-like" tuning indicator, plug-in circuit modules, electronic circuit protection and such accessories as turntables, tape decks, headphones, extra speakers and microphones are provided, as well as complete specifications for each component.

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## SALE OF SONG BOOKS CUT BY RELEASE LAG

MINNEAPOLIS — Dealers often complain that some of the best-selling groups on records have no counterpart available on song books, according to Robert Mitchell, a rack jobber now supplying song books under a program set up by J. L. Marsh & Co. here. "I realize that it requires a lot of negotiating for song publishers to bring out a book. But it's unfortunate that the release of song books lag behind the release of records and tape by such a wide margin. For example, our dealers right now are crying for a Blood, Sweat & Tears song book, but so far, no book."

Citing another example, he said that Tiny Tim enjoyed popularity on records for over a year before a song book appeared. "After about a year, all of a sudden there was a Tiny Tim song book," Mitchell said. Mitchell's firm offers a select list of about 400 song book titles and each month surveys about 40 to 60 titles in making up its additions to the firm's list.

Mitchell added: "I can understand the publishers' point of view. Often, a single publisher may only have the rights to one or two songs in a hot-selling album. It requires a lot of negotiating. Publishers also are concerned as to the sale possibilities of a book. As for our own concern, we guarantee our books to the dealers and have to be quite selective in what we offer on our lists."

# This is one of The Hardy Boys.

(Saturday Mornings will never be the same again.)

**RCA**

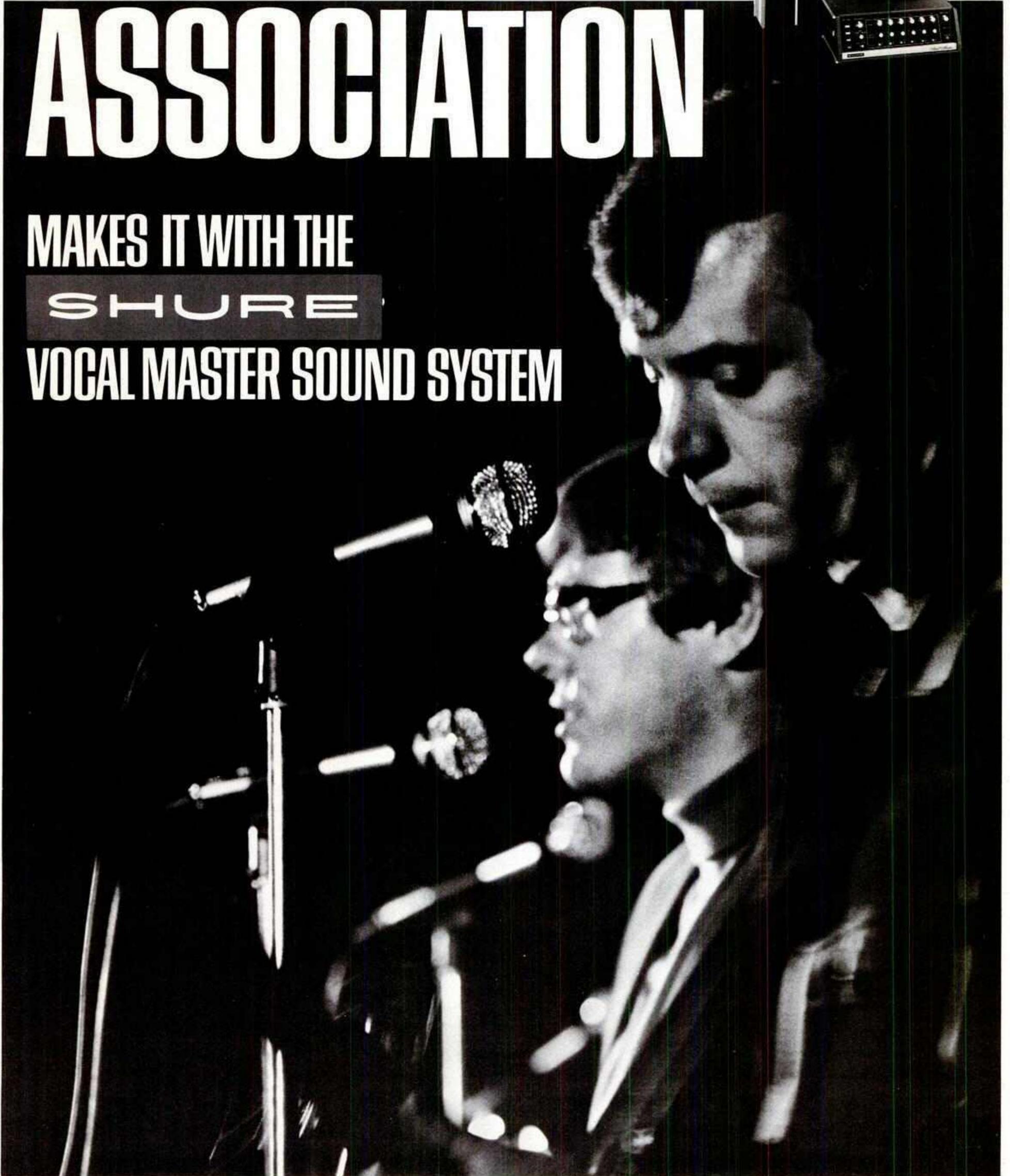


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**SHURE**

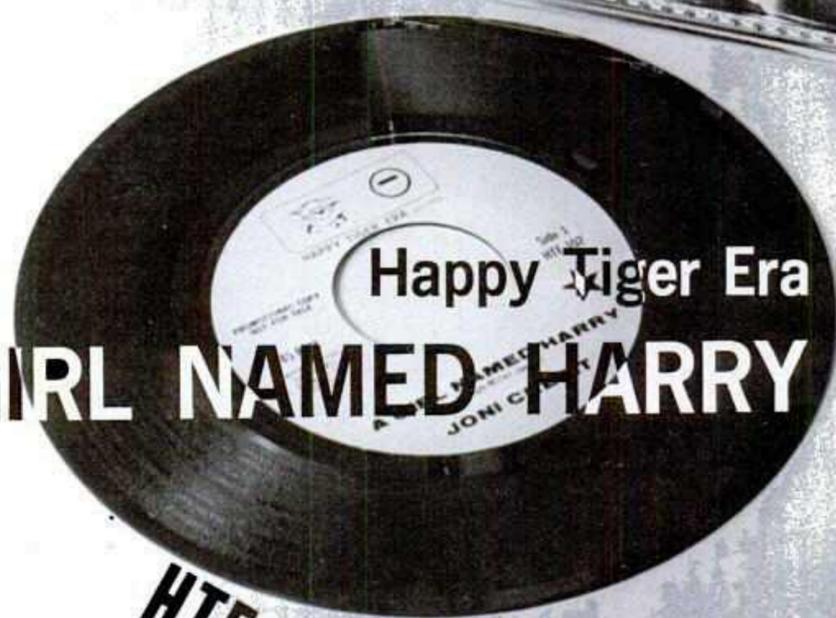
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WRITE: SHURE BROTHERS INC., 222 Hartrey Avenue, Evanston, Illinois 60204

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# You have a date with a girl named Harry



**Happy Tiger Era Records**  
**A GIRL NAMED HARRY** — **Joni Credit #102**

**HTE-100**

**Rare Records Revisited**

**Alice's Restaurant**

**HTE-804**

Happy Tiger/6636 Hollywood Blvd./Hollywood, Calif. 90028



# Soul

## Soul Sauce

BEST NEW RECORD  
OF THE WEEK:

"HELPLESS"  
JACKIE WILSON  
(Brunswick)



By ED OCHS

**SOUL SLICES:** Stax/Volt is tapping the white pop market with its Hip label, and now Motown will diversify into lighter, whiter markets when it debuts its new Rare Earth label. . . . **Pervis Staples**, who owns Perv's Music in Chicago, has signed **Larry and the Hippies** to back up the **Emotions**, whose latest Volt single is "The Best Part of a Love Affair." . . . **Baby Washington** has signed with Atlantic's Cotillion label. Both an album and a single are due for release soon. Her "That's How the Heartaches Are Made," penned by **Bob Halley** and **Locky Edwards**, has been revived by the **Marvellettes**. . . . Atco has picked up "Gimme a Break," a Philly disk by **Sherry Pye** on the Match label. . . . New from **Roscoe Robinson**: "Standing in the Safety Zone" b/w "I'm Burning and Yearning," on SS7. . . . **Phil Walden**, manager of the late **Otis Redding**, is handling the **Allman Brothers**, recently signed to Atlantic. . . . **Bobby Scott**, who wrote the "Slaves" film score, has recorded an album of his own songs called "Blue Eyed Blues." . . . Mercury has signed the **Del Royals** from upstate New York. . . . Presently at the Village Gate till the first week in September are jazz greats **Jimmy Smith** and **Charles Mingus**. . . . **Roberta Flack**, Atlantic's new soul hope, will appear on the "David Frost Show" this week on WNEW-TV. The show will be aired soon in other markets. . . . The Schaefer Jazz Festival on Randall's Island will spotlight, on Saturday (23): **Dionne Warwick**, **Count Basie**, **Hugh Masekela**, **Redd Foxx**, **Les McCann** and the **Delphonics**; and on Sunday (24): **Lou Rawls**, **Sarah Vaughan**, **Moms Mabley**, the **Friends of Distinction**, **Chico Hamilton**, **Lou Donaldson** and the **Unifics**. . . . AFTRA has been recognized as the bargaining agent for Atlanta's station WAOK. This is the first of the three Atlanta stations primarily directed to blacks that has been organized by the 24,000-member union. . . . The South's top femme background group, **Southern Comfort**, has joined Cotillion with "Milk and Honey." . . . Dakar President **Carl Davis** opened his new nightclub, Carl Davis' Palace, on Chicago's Southside. . . . Queen Booking's **Ruth Bowen** is opening up Africa for soul bookings. She has signed with promoters in Monrovia, Liberia, for singer **Erma Franklin** to start off a series of acts at the Intercontinental Hotel on Sept. 3. . . . New **Archie Bell**: "My Balloon Is Going Up," on Atlantic. . . . **Laura Greene**, who doubles on the soul duo of **Laura & Johnny** for the Silver Fox label, is making her debut as an actress in the movie "Putney Swope." The hit movie was originally offered to Atlantic for backing, but was turned down. . . . **B. B. King**, at the peak of his popularity, has recorded his first commercial for Colgate's Axion.

★ ★ ★

**FILET OF SOUL:** New **Isley Brothers**: "The Blacker the Berry," on Buddah. . . . **Ella Fitzgerald** has recorded a pop album for Reprise. . . . **Ike & Tina Turner** are winding up their 10th anniversary with a celebration show in the Casino Theatre of Las Vegas' International Hotel. Their Las Vegas debut closes Tuesday (26). . . . **Mike Leadbitter**, editor of Blues Unlimited in England, writes that he has, along with **John Broven**, started a label called Flyright. Initial album releases feature authentic Southern blues recorded in the South. The LP's are devoted to **Juke Boy Bonner**, "The One Man Trio," from Houston, and a two-album set devoted to all aspects of Louisiana blues, "Jambalaya on the Bayou." A fourth album will feature Chicago bluesman **Snooky Pryor**. . . . **Bill Darnel** reads Soul Sauce. Do you?

## New TV Show Disk Boon

• Continued from page 50

General has "Della," a daily show featuring Della Reese which will showcase rock, easy listening, and jazz artists. There's the Herman Spero-produced "Upbeat" show out of Cleveland's WEWS-TV. Media Research and Productions in Miami is taping a pilot on a half-hour show called "Dynamite" featuring Steve Alaimo and Miami deejay Rick Shaw. The 21-year-old syndicated "Midwestern Hay-

ride" is being put into a modern format with record artist Henson Cargill as host. The "David Frost Show" syndicated by Group W Productions features an occasional record act. "The Judy Lynn Show" is going into syndication via National Telefilm Associates. In the offering for the future on network may be an ABC-TV series featuring Engelbert Humperdinck and the Buck Owens-Roy Clark "Hee-Haw" show seen this summer on CBS-TV.

# HOTTER THAN WAX!

# The Flaming Embers MIND BODY & SOUL

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Billboard SPECIAL SURVEY For Week Ending 8/23/69

BEST SELLING  
**Soul Singles**

★ STAR Performer—Single's registering greatest proportionate upward 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	3	SHARE YOUR LOVE WITH ME Aretha Franklin, Atlanta 2650 (Don, BMI)	4	26	—	IT'S TRUE I'M GONNA MISS YOU Carolyn Franklin, RCA 74-0188 (Regent, BMI)	1
2	1	CHOICE OF COLORS Impressions, Curtom 1943 (Camad, BMI)	9	27	—	SAD GIRL Intruders, Gamble 235 (IPG, BMI)	1
3	4	NITTY GRITTY Gladys Knight & the Pips, Soul 35063 (Gallico, BMI)	5	28	28	UH, UH BOY THAT'S A NO NO Candice Love, Aquarius 4010 (Wil-Ric, BMI)	2
4	5	YOUR GOOD THING (Is About to End) Lou Rawls, Capitol 2550 (East, BMI)	5	29	47	WORKIN' ON A GROOVY THING 5th Dimension, Soul City 776 (Screen Gems-Columbia, BMI)	2
5	2	MOTHER POPCORN James Brown, King 6245 (Dynatone, BMI)	10	30	—	CHAINS OF LOVE Bobby Bland, Duke 449 (Progressive, BMI)	1
6	6	WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker & the All Stars, Soul 35062 (Jobete, BMI)	13	31	41	FREE ME Otis Redding, Atco 6700 (East/Memphis/Redwal/Time, BMI)	2
7	7	DOGGONE RIGHT Smokey Robinson & the Miracles, Tamla 54183 (Jobete, BMI)	9	32	—	BY THE TIME I GET TO PHOENIX Mad Lads, Volt 4016 (Rivers, BMI)	3
8	8	MY CHERIE AMOUR Stevie Wonder, Tamla 54181 (Jobete, BMI)	11	33	26	WHILE YOU'RE OUT LOOKING FOR SUGAR Honey Cone, Hot Wax 6901 (Gold Forever, BMI)	8
9	10	NOBODY BUT YOU BABE Clarence Reid, Alston 4574 (Sherlyn, BMI)	8	34	44	THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE Howard Tate, Turntable 505 (Bay-West, BMI)	7
10	15	I DO Moments, Stang 5005 (Gambi, BMI)	6	35	22	GIRL YOU'RE TOO YOUNG Archie Bell & the Drells, Atlantic 2644 (World War Three, BMI)	9
11	14	I'VE LOST EVERYTHING I'VE EVER LOVED David Ruffin, Motown 1149 (Jobete, BMI)	6	36	—	IN A MOMENT Intrigues, Yew 1001 (Odom & Neiburg, BMI)	1
12	35	OH, WHAT A NIGHT Dells, Cadet 5649 (Conrad, BMI)	2	37	37	AIN'T THAT PECULIAR George Tindley, Wand 11205 (Jobete, BMI)	2
13	13	LET'S GET TOGETHER Little Milton, Checker 1225 (Arc Music, BMI)	6	38	—	YOU GET YOURS & I'LL GET MINE Delfonics, Philly Groove 157 (Nickel Slave, BMI)	1
14	30	HOOK AND SLING Eddie Bo, Scram 117 (Uzza, BMI)	6	39	—	OUT OF SIGHT OUT OF MIND Anthony & the Imperials, United Artists 50552 (Nom, BMI)	1
15	18	LET ME BE THE MAN MY DADDY WAS Chi-Lites, Brunswick 755414 (Dakar/BRC, BMI)	5	40	36	TOSHISUMASU Unifics, Kapp 2026 (Andjun, ASCAP)	3
16	17	TILL YOU GET ENOUGH Watts 103rd Street Rhythm Band, Warner Bros.-Seven Arts 7298 (Wright Gerstl/Tamerlane, BMI)	5	41	—	JEALOUS KIND OF FELLOW Garland Green, Uni 55143 (Columbia Music, Inc., BMI)	1
17	31	TIME WILL COME Whispers, Soul Click 107 (Talk & Tell/Jondora/Franok, BMI)	4	42	—	LET ME BE THE ONE Peaches & Herb, Date 2-1649 (Screen Gems-Col, BMI)	1
18	11	NOTHING CAN TAKE THE PLACE OF YOU Brook Benton, Cotillion 44034 (Su-Ma, BMI)	7	43	39	PROVE IT Lea Roberts, Minit 32069 (Pronto-Fourteenth Hours & Wellmade, BMI)	3
19	19	YOU MADE A BELIEVER (Out of Me) Ruby Andrews, Zodiac 1015 (Wilric, BMI)	11	44	40	KEEP ON LIVING Gwen Owens, Josie 1009 (Jubilant Music/Gee Mac Music, BMI)	3
20	20	EASE BACK Meters, Josie 1008 (Marsaint, BMI)	6	45	45	IT'S GONNA RAIN Bobby Womack, Minit 32071 (Tracebob/Metric, BMI)	2
21	9	MOODY WOMAN Jerry Butler, Mercury 72929 (Gold Forever/Parabut, BMI)	12	46	46	GANG WAR Corner Boys, Neptune 13 (Assorted, BMI)	3
22	16	RECONSIDER ME Johnny Adams, SSS International 770 (Singleton, BMI)	10	47	50	I WANT YOU SO BAD B. B. King, Bluesway 61026 (Sounds of Lucille/Pamco, BMI)	2
23	12	COLOR HIM FATHER Winstons, Me'Romedica 117 (Holly Bee, BMI)	12	48	49	THINGS GOT TO GET BETTER Marva Whitney, King 6249 (Solo, BMI)	2
24	23	ONE NIGHT AFFAIR O'Jays, Neptune 12 (Gold Forever, BMI)	8	49	—	HOT FUN IN THE SUMMER TIME Sly & the Family Stone, Epic 5-10497 (Stone Flower, BMI)	1
25	34	I COULD NEVER BE PRESIDENT Johnnie Taylor, Stax 0046 (East/Memphis, BMI)	2	50	—	IT'S TOO LATE Ted Taylor, Ronn 34 (Rush, BMI)	1

# Nashville Scene

• Continued from page 69

Fair, site of the show. They stood through it all. The show, booked by Top Billing, included Wagoner, Dolly Parton, Speck Rhodes and Bill Anderson. The Wagonmasters & the Po Boys provided the music, two of the finest bands in the field. . . . As Connie Eaton's new single "I've Got Life to Live" moves upward, she is working her summer days at Chart Records, preparing to reenter college in the fall. She also reports her first LP will be out just before the October convention. . . . Blake Emmons, regular on "The Country Place," has moved his family here. . . . Danny Dale reports a new release on Graco and Amigo Record. Danny, who has received all sorts of national honors, has disk jockey copies available at P.O. Box 22, Deptford, N.J.

Carla Scarboro of Blue Echo Music notes that any disk jockeys

needing copies of Ray Griff's "The Entertainer" or Carl Dobkins Jr.'s "Pictures" may write on station letterhead to the firm at Post Office Box 1223, Nashville. Ray, by the way, was just married to the former Margaret Kelley. . . . Chart Records reports that July was the greatest sales month in the history of the company, almost double any previous month, according to sales and promotion manager Joe Gibson. . . . Four new discoveries by independent producer Charles Wright, due for release this month from Dallas, are Kay Foss, Al Lowden, both on the new Blackbird label, and Jim Downing and Tom Reeves, on the Danrite label. . . . Charlie Walker took time off in San Antonio to play and sing through the orthopedic wards at Brooke General Hospital there. . . . Warner Mack & the Mavericks, booked to play the smaller upstairs at Greenville, S.C., found the demand

(Continued on page 92)

## Columbia Records' Floor Mat Welcome Plug for New LP's

• Continued from page 76

and brought it to the counter, thinking the mats were merchandise." Some customers have asked to see the record after looking at the mat, he added. "I think it's a real sharp idea and I would like to see more of them for different records."

J. J. Healy of Dual Enterprises, Inc., Atlanta, the manufacturer of the mat, would also like to produce more of the rubberized plastic mats, noting they would be particularly attractive for chain store record departments with stringent restrictions on the use of posters, mobiles and other point of sale promotional devices. "We've got other ideas for promotion in the graphics field as well," he said, "but we're waiting for Columbia to end its west coast conference before pressing ahead. "The mats have seemed to go over very well. A lot of them were taken home by the people in the plant who were working on them." His company and Co-

lumbia ran surveys in Atlanta record stores before beginning production of the mats, he said.

The mats are available in red and blue as well as yellow, and are about the size of a Welcome mat. It urges customers to remember "The Spiral Staircase," "Jacob's Creek," "Nashville Strings," "Johnny Duncan" and many others on the Columbia label as well as the "Beautiful Day" album.

Ron Sikes, Comstock Distributors, Atlanta, said that while Salle's Record Shop is the only store presently using the experimental mats, "I think it would be a good product for many other locations. I'd like to see Columbia go into this kind of promotion nationally. We'll probably use it for promoting other records here in Atlanta. I think it's a real good idea. Everybody who goes in the store has to stop and have a look at it when they go by." Sikes suggested that the mat might be a good promotional device at radio stations as well.

## Philly—MOR Battleground

• Continued from page 50

cock's. Though they would deny it, no doubt, the battle is virtually like that among members of a family.

Observing from the sideline is WFIL, the local Top 40 outlet, which hopes that WPEN will dent WIP's morning ratings to let WFIL plunge though as the market's No. 1 throughout the day instead of just afternoon and evening. Also observing the scene closely are certain fringe market stations who won't know exactly which way to jump in programming until everybody

else jumps. WIBG is still almost a non-competitor since the sale of the station to Buckley Broadcasting has yet to be approved by the FCC.

## The Single Question

• Continued from page 54

"The record companies would be heavily promoting those cuts that they feel are hits in an attempt to get airplay on a single cut to establish a hit that will sell the album. Let's face it, record companies get three and four minute commercials every time one of their records is played. I don't think they are

## Yesteryear's Country Hits

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

### COUNTRY SINGLES— 5 Years Ago

1. Dang Me—Roger Miller (Smash)
2. My Heart Skips a Beat—Buck Owens (Capitol)
3. The Cowboy in the Continental Suit—Marty Robbins (Columbia)
4. Memory #1—Webb Pierce (Decca)
5. Wine, Women and Song—Loretta Lynn (Decca)
6. Together Again—Buck Owens (Capitol)
7. Burning Memories—Ray Price (Columbia)
8. I Don't Love You Anymore—Charlie Louvin (Capitol)
9. Looking for More in '64—Jim Nesbitt (Chart)
10. Circumstances—Billy Walker (Columbia)

### COUNTRY SINGLES— 10 Years Ago

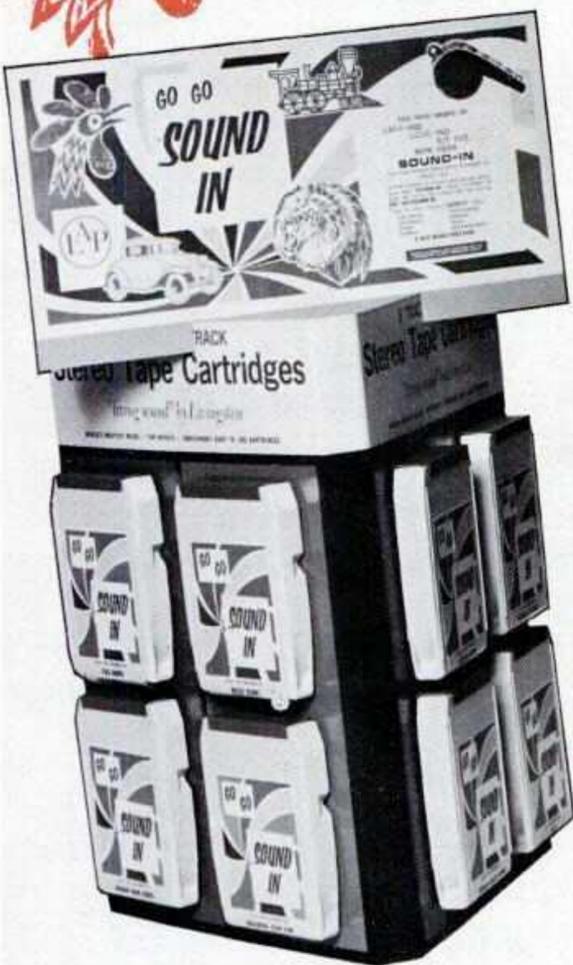
1. Waterloo—Stonewall Jackson (Columbia)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Heartaches by the Number—Ray Price (Columbia)
4. Big Midnight Special—Wilma Lee & Stony Cooper (Hickory)
5. Tennessee Stud—Eddy Arnold (RCA Victor)
6. Somebody's Back in Town—Wilburn Brothers (Decca)
7. Chasin' a Rainbow—Hank Snow (RCA Victor)
8. Black Land Farmer—Frankie Miller (Starday)
9. Long Black Veil—Lefty Frizzell (Columbia)
10. Who Shot Sam?—George Jones (Mercury)



ARVIN PORTABLE. This new phonograph features four-speed turntable, turnover cartridge with sapphire needles, scuff and break resistant case, solid-state amplifier and a 3-inch by 5-inch speaker. It lists for \$21.95. Arvin's new line includes two changer/amplifiers, two changers without amplifiers and two FM/AM/FM tuner amplifiers. A variety of speakers round out the company's component line. Also new: a bicycle radio that lists for \$14.95.

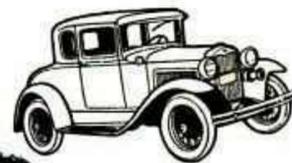


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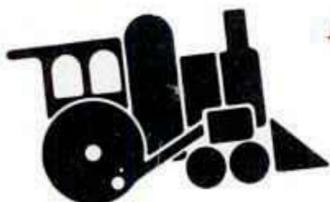
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BEST SELLING  
Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S)	7
2	1	ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227 (S)	6
3	4	STAND Sly & the Family Stone, Epic BN 26456 (S)	17
4	5	TIME OUT FOR SMOKEY ROBINSON & THE MIRACLES Tamla TS 295 (S)	4
5	3	AGE OF AQUARIUS Fifth Dimension, Soul City SCS 92005 (S)	12
6	6	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	14
7	10	TEMPTATIONS SHOW Temptations, Gordy GS 933 (S)	3
8	8	LOVE MAN Otis Redding, Atco SD 289 (S)	5
9	9	GREATEST HITS Dells, Cadet LSP 824 (S)	11
10	21	THE WAY IT WAS/THE WAY IT IS Lou Rawls, Capitol ST 215 (S)	12
11	12	CLOUD NINE Temptations, Gordy GLPS 939 (S)	24
12	7	MY WHOLE WORLD ENDED David Ruffin, Motown MS 685 (S)	10
13	11	M.P.G. Mervin Gaye, Tamla TS 292 (S)	12
14	15	IT'S OUR THING Isley Brothers, T-Neck TNS 3001 (S)	18
15	14	LET THE SUNSHINE IN Diana Ross & the Supremes, Motown MS 689 (S)	9
16	13	BOOKER T. SET Booker T. & the M.G.'s, Stax STS 2009 (S)	11
17	17	LIVE AND WELL B. B. King, Bluesway 6031 (S)	9
18	18	FELICIANO/10 TO 23 Jose Feliciano, RCA Victor LSP 4185 (S)	6
19	22	CHOKIN' KIND Joe Simon, Sound Stage 7 555 15006 (S)	11
20	16	GETTING DOWN TO IT James Brown, King KSD 5-1051 (S)	14
21	24	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	18
22	23	ICE MAN COMETH Jerry Butler, Mercury SR 66188 (S)	33
23	25	THE METERS Josie JOS 4010 (S)	10
24	29	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149 (S)	16
25	28	COLOR HIM FATHER Winstons, Metromedia 1010 (S)	3

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
26	26	NOW Four Tops, Motown MS 675 (S)	6
27	20	JR. WALKER & THE ALL STARS' GREATEST HITS Soul SS 718 (S)	8
28	19	SOULFUL Dionne Warwick, Scepter SRS 573 (S)	21
29	27	LET US GO INTO THE HOUSE OF THE LORD Edwin Hawkins Singers, Pavilion BPS 10001 (S)	15
30	38	BLACK AND WHITE Tony Joe White, Monument SLP 18114 (S)	3
31	31	IKE & TINA TURNER IN PERSON Minit LP 24018 (S)	3
32	—	LOVE IS BLUE Dells, Cadet LPS 829 (S)	1
33	34	SOUL '69 Aretha Franklin, Atlantic SD 8212 (S)	28
34	35	DOIN' HIS THING Ray Charles, Tangerine ABCS 695 (S)	7
35	36	TESTIFYIN' Clarence Carter, Atlantic SD 8238 (S)	3
36	39	SON OF A PREACHER MAN Nancy Wilson, Capitol ST 234 (S)	8
37	43	GREATEST MOTION PICTURE HITS Dionne Warwick, Scepter SPS 575	2
38	—	SOUNDTRACK: UPTIGHT Stax STS 2006 (S)	25
39	—	YOUNG MOD'S FORGOTTEN STORY Impressions, Curtom CR5 8003 (S)	13
40	47	INSTANT GROOVE King Curtis & His Kingpins, Atco SD 293 (S)	2
41	42	ELEGANT SOUL Gene Harris & the Three Sounds, Blue Note BLP 84301 (S)	5
42	44	MOOG Dick Hyman, Command 938 (S)	5
43	—	POPCORN James Brown Band, King KSD 1055 (S)	1
44	46	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S)	2
45	—	NOT ON THE OUTSIDE BUT INSIDE STRONG Moments, Stang ST 1000 (S)	1
46	—	SMASH HITS Jimi Hendrix Experience, Reprise RS 2025 (S)	1
47	—	TELL IT LIKE IT IS George Benson, A&M SP 3020 (S)	1
48	48	BOY MEETS GIRL Various Artists, Stax STS 2024 (S)	2
49	—	CLOSE UP Nat King Cole, Capitol SWBB 252 (S)	1
50	50	RARE STAMPS Eddie Floyd, Stax STS 2011 (S)	2

Vox Jox

Continued from page 52

'Sneak Preview' new singles five times a week and also feed affiliates via closed circuit five pick hits of the week. We hope, with these feeds, to fulfill an effective service relationship not only to our affiliates but to the singles recording industry as well." This is just one of the reasons ABC network seems to be plunging ahead of the other networks in progressive ideas and services. If you've got an ABC contemporary network station as competition, watch out. Because these "Sneak Previews" are off-the-press exclusive releases. With proper showcasing, this network could become the best way to break a single in the nation.

★ ★ ★

Gary Mercer has been officially

named program director of WTLB, Utica, N.Y. . . . Bob Wood has departed WELK in Charlottesville, Va. . . . Got a note from Jerry Hill at WIUS, Bloomington, Ind., the Indiana University station. Thanks, Jerry. Your description boils down Indianapolis radio to a tremor and it was nice to hear from you. . . . Karl Ross, general manager of KASL, Newcastle, Wyo., needs all kinds of records for his 1,000-watt fulltime station. Only station in the market. Ross just joined the station after deejaying at KQEO in Albuquerque, N.M. . . . Ted Clark has joined WWOK, Miami, as a 10 a.m.-2 p.m. country deejay, reports operations manager Bill Wheatley. WWOK morning man is Mike Millard, formerly afternoon drive man at WIOD, Miami. Also on WWOK are Dave Ed-

wards, George Means of WMMB in Melbourne, and Joe Bernard Hathcock of WKDA in Nashville. Wheatley, incidentally, is also responsible for programming a country-formatted WAME in Charlotte, N.C.

★ ★ ★

Bruce Nelson has been appointed program director of WUBE; he's on the air 6-9 a.m. at the Cincinnati country music station. Bill Phillips continues as production manager, Bob Tiffin as music director. . . . Walt (Charlie Brown) Shaw has left KYOK in Houston. Replacing him is Jimmy O'Jaye, formerly of WABQ in Cleveland. . . . Gabriel Romero has joined the news department at WABC, New York, and is continuing to attend announcer training school.

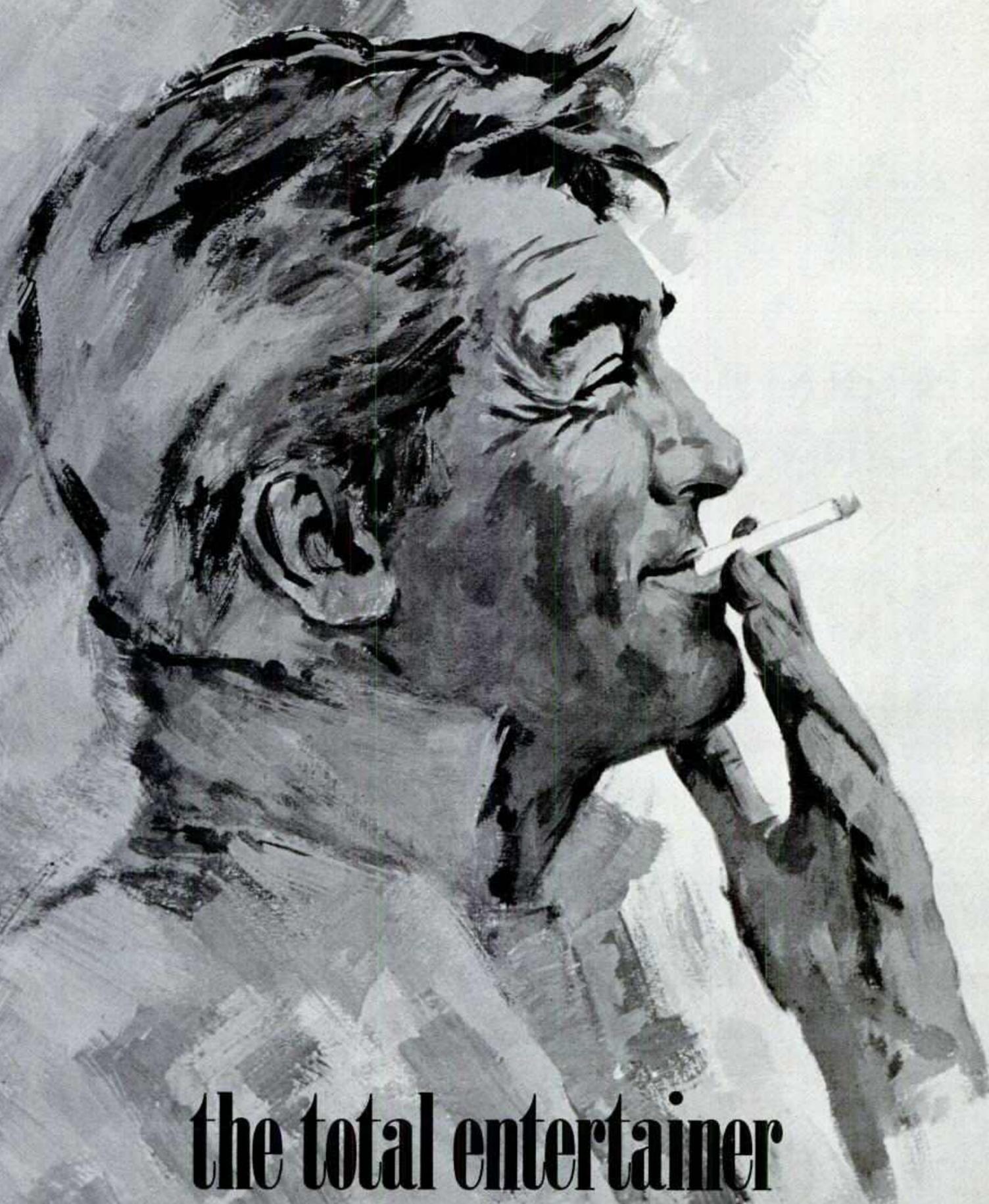
TOP 40  
Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	1	2	3	TITLE, Artist, Label & Number	Weeks On Chart
1	1	7	8	IN THE YEAR 2525 Zager & Evans, RCA 74-0174 (Zelad, BMI)	7
2	2	4	7	HURT SO BAD Lettermen, Capitol 2428 (Vogue, BMI)	16
3	3	8	9	SWEET CAROLINE (Good Times Never Seemed So Good) Neil Diamond, UNI 55136 (Stonebridge, BMI)	8
4	17	29	—	A BOY NAMED SUE Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)	3
5	8	11	13	PUT A LITTLE LOVE IN YOUR HEART Jackie De Shannon, Imperial 66385 (Unart, BMI)	6
6	10	10	10	RUBY, DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition, Reprise 0829 (Cedarwood, BMI)	9
7	14	24	33	I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot 40018 (Hollis, BMI)	4
8	9	9	14	A TIME FOR US Johnny Mathis, Columbia 4-44915 (Famous, ASCAP)	8
9	7	3	3	QUENTIN'S THEME Charles Randolph Greane Sound, Ranwood 840 (Curnor, BMI)	11
10	11	12	16	TRUE GRIT Glen Campbell, Capitol 2573 (Famous, ASCAP)	5
11	4	2	2	LOVE THEME FROM ROMEO & JULIET Henry Mancini & His Orch., RCA Victor 74-0131 (Famous, ASCAP)	16
12	13	16	18	WORKIN' ON A GROOVY THING Fifth Dimension, Soul City 776 (Screen Gems-Columbia, BMI)	6
13	15	15	19	IT'S GETTING BETTER Mama Cass, Dunhill 4195 (Screen Gems-Columbia, BMI)	9
14	5	5	4	MY CHERIE AMOUR Stevie Wonder, Tamla 54180 (Jobete, BMI)	11
15	6	6	6	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot 17246 (TRO-Dartmouth, ASCAP)	12
16	19	20	26	ODDS AND ENDS Dionne Warwick, Scepter 12256 (Blue Seas/Jac, ASCAP)	5
17	18	19	21	THINK SUMMER Ed & Marilyn, RCA 47-9751 (September, ASCAP)	6
18	22	28	39	LOOK AT MINE Petula Clark, Warner Bros.-7 Arts 7310 (Leeds, ASCAP)	4
19	20	33	—	I TAKE A LOT OF PRIDE IN WHAT I AM Dean Martin, Reprise 0841 (Blue Book, BMI)	3
20	26	32	—	LIVE AND LEARN Andy Williams, Columbia 4-44929 (Viva, BMI)	3
21	28	—	—	JEAN Oliver, Crewe 334 (Twentieth Century, ASCAP)	2
22	12	1	1	SPINNING WHEEL Blood, Sweat & Tears, Columbia 4-44871 (Minnesingers/Blackwood, BMI)	11
23	23	23	29	ABERGAVENNY Shannon, Heritage 814 (Mills, ASCAP)	5
24	24	26	27	FIRST HYMN FROM GRAND TERRACE Mark Lindsay, Columbia 4-44875 (Ja-Ma, ASCAP)	6
25	30	—	—	CHELSEA MORNING Judy Collins, Elektra 45657 (Siquomb, ASCAP)	2
26	29	36	40	THEME FROM "A SUMMER PLACE" Percy Faith, Orch. & Chorus, Columbia 4-44932 (Witmark, ASCAP)	4
27	35	38	—	RAIN Jose Feliciano, RCA Victor 47-9757 (Johi, BMI)	3
28	27	30	30	CRYSTAL BLUE PERSUASION Tommy James & the Shondells, Roulette 7050 (Big Seven, BMI)	4
29	38	40	—	I'VE GOTTA BE ME Tony Bennett, Columbia 4-44947 (Damita, ASCAP)	3
30	31	—	—	MOONLIGHT SONATA Henry Mancini & His Orch., RCA 74-0212 (Southdale, ASCAP)	2
31	32	—	—	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists 50565 (Detail, BMI)	2
32	33	—	—	BETTER HOMES AND GARDENS Bobby Russell, Elf 90031 (Russell-Cason, ASCAP)	2
33	34	—	—	KEEM-O-SABE Electric Indian, United Artists 50563 (Binn/Elaine/United Artists, ASCAP)	2
34	37	39	—	GAMES PEOPLE PLAY Bert Kaempfert, Decca 732518 (Lowery, BMI)	3
35	36	—	—	CHANGE OF HEART Dennis Yost & the Classics IV, Imperial 66393 (Low-Sal, BMI)	2
36	—	—	—	GREENFIELDS Vogues, Reprise 0844 (Blackwood, BMI)	1
37	—	—	—	LAY LADY LAY Bob Dylan, Columbia 44926 (Bisaky, ASCAP)	1
38	40	—	—	HONEY PIE Barbra Streisand, Columbia 4-44921 (Maclean, BMI)	2
39	39	—	—	BLUE MOON Straight A's, Kapp 2017 (Robbins, ASCAP)	2
40	—	—	—	I'M A BETTER MAN Engelbert Humperdinck, Parrot 40040 (Blue Seas/Jac, ASCAP)	1

*A Billboard Spotlight*

# DEAN MARTIN



**the total entertainer**

ADVERTISING DEADLINE: AUGUST 29 — ISSUE DATE: SEPTEMBER 13

## Allied Records Sets First Tape Release

TORONTO — Allied Records has set immediate release dates for its first Canadian-produced stereo cassettes and stereo 8-track cartridges on the Paragon label. The talent includes Al Cooper, Doug Waters, Eddy Poirier, Roy Mac Call, Tara Snowband and Terry Jackson.

In announcing the release, Jack Boswell, vice-president and general manager of Allied, pointed out that the 50 albums in the pop, country and electronic field released by the com-

pany last year would more than double this year since a bigger market through cassettes and 8-track cartridges could now be reached. Another 24 tapes are set for release within the next two months.

At present, Allied is working with Modern Album, which will shortly introduce a new concept in tape packaging and merchandising to the industry. Tapes are manufactured by Stereodyne and will be distributed nationally by Allied as well as independent distributors.

## Galaxii Show For Exhibition

TORONTO — Canadian talent, although noticeably absent from this year's Canadian National Exhibition's grandstand show, are strongly represented elsewhere on the ground by 18 pop and folk groups in a new teen-oriented show, "Galaxii."

All the Canadian talent in the space age "involvement" show will be presented by Coca-Cola Ltd. The show will be held in the exhibition's big automotive building. Only two U.S. groups are scheduled to appear this year, compared to 10 who par-

*(Continued on page 86)*

## From The Music Capitals of the World

### TORONTO

The Maple Leaf Group's rejection of Quality, "The Day Has Come," by a **Mythical Meadow** has not affected sales of the disk, which has taken off in some areas across the country. Other recent rejections include **Two Compo** releases, "Did She Mention My Name," by the **Irish Rovers** and **Colored Rain**, both with strong Top 40 potential. Despite these rejections, both companies will carry out their planned extensive promotion for the disks. Some record companies are already wondering what provisions the Maple Leaf Group has made for re-viewing records which were at first rejected and which subsequently gathered sales in different markets without the network's help.

**Billy Charne**, RCA country composer and singer, off to Nashville to talk with music publishing representatives. . . . The Prez, **Brian Skinner**, long-time evening and all-night disk jockey for CHUM, left the station for public relations work. . . . About 200 Toronto fans paid \$25 each and made the trip to the Atlantic City Pop Festival in three chartered buses organized by Ossie Parsons of the **Rock Pile**. The Canadians witnessed the **Lighthouse** bringing 35,000 pop fans to their feet for an impressive major U.S. appearance.

**Johnny Cash** set for a November appearance at Maple Leaf Gardens. . . . **David Brodeur** of Quality Records in Montreal reports no annual July sales slump for the company this year. **Roy Clark's** "Yesterday When I Was Young" heads the list of their current best sellers. . . . **Andy Kim's** "I Wonder If I Care As Much" already a big hit in Quebec, the only province where the singer's single is available. . . . That rumor that a Montreal station might change its total AM and FM image will probably become a reality by Sept. 1.

**Bobbie Gentry** inked for a "Man and His World" appearance in Montreal Aug. 30. The Festival of Stars will also bring in **Ravi Shankar** Sept. 8-9. . . . Capitol has big plans for new French Canadian singer, **Claude Valade**. A special sales push is underway for her first single, "After It's Finished, I Love You." . . . **Glen Campbell** did an exclusive radio interview with country station CFGM before his CNE appearances (16-17). . . . The hefty advance ticket sales for the two **Mormon Tabernacle Choir's** CNE concerts (18-19) are only surpassed by orders for **Bill Cosby** and **Glen Campbell**. . . . Columbia country recording stars **Tammy Wynette** and **George Jones** join **Buck Owens** for the big country music show at the grandstand Aug. *(Continued on page 86)*

## Executive Turntable

**Arnold Gosewich**, named vice-president of group marketing, and **Alex Sherman**, named vice-president of business expansion, Capitol Records (Canada), Ltd. In his newly created position, Gosewich will be responsible for the total marketing functions in the distribution, subdistribution and retail divisions of the Canada company and its subsidiaries. Gosewich has had 12 years' experience in the music industry and recently was a vice-president of Waco Sales *(Continued on page 86)*

## Vancouver Seen as A Future Boomtown

By JACK HERSCHORN

VANCOUVER, B.C.—Even the most conservative speculation is that this western Canadian city will soon become a major force in the recording industry. It seems unavoidable. The growth and self-support of the music scene here has now reached a point where Vancouver is stronger than San Francisco sound.

Hometown groups and personalities, such as the Collectors,

Tom Northcott, Poppy Family, Trials of Jayson Hoover, Mother Tuckers Yellow Duck, Wiggy Symphony, Mock Duck and Papa Bears Medicine Show, are already recording strong original material. Other groups, such as Black Snake Blues Band, Spring and Fat Soul, are also attracting a good deal of attention as new groups keep popping out throughout the city, writing and performing original material.

Supporting these hometown groups and providing them with valuable experience are big-auditorium concerts and a growing circle of nightclubs, such as the Big Mother, Village Bistro, Grooveyard 1 & 2, Oil Can Harry's, Isy's, Pharaoh's Retreat, and others.

Also encouraging these groups is an expanding Vancouver recording scene. When Al Ruesh opened his Aragon Recording Studio in the post-World War II years, there was no recording industry in this city. This summer, there are seven or eight studios in operation.

Robin Spurgin's Vancouver Recording Studio, where most all of the city's recording acts have recorded at one time or another, plans to expand as soon as possible from 4-track to 8-track. There are already two 8-track recording studios in the city. One of these is Pacific Broadcast Services which, although it just recently began operation, will soon be undergoing a major change. Co-owner Jim Bach says a new board will be put in and that the studio will be decorated in a three-dimensional, creative atmosphere.

New Syndrome Records, the oldest and largest Vancouver recording firm, has purchased the famous hit-producing board from Western Recorder's Studio Three in Los Angeles and is also building an important new studio that'll be in operation here come summer. To be called New Syndrome Studio Three, the studio is being designed by noted audio and electronic engineer, Howard Tremaine, who, among other things, designed studios and equipment for RCA. It will also be decorated in a creative atmosphere, allowing artists to "feel at home." Already many Los Angeles producers, and artists such as Van Kyke Parks, have expressed desires to record here once the studio is completed.

*(Continued on page 86)*

## Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	7	HONKY TONK WOMEN Rolling Stones, London 910	3
2	2	SWEET CAROLINE Neil Diamond, Uni 55136	6
3	1	IN THE YEAR 2525 Zager & Evans, RCA 74-0174	7
4	3	LAUGHING Guess Who, RCA 74-0195	5
5	5	PUT A LITTLE LOVE IN YOUR HEART Jackie DeShannon, Imperial 66385	4
6	13	A BOY NAMED SUE Johnny Cash, Columbia 44944	2
7	14	GIVE PEACE A CHANCE Plastic Ono Band, Apple 1809	2
8	4	RUBY, DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the First Edition, Reprise 0829	7
9	—	SUGAR, SUGAR Archies, RCA 1008	1
10	6	POLK SALAD ANNIE Tony Joe White, Monument 1104	5
11	—	GREEN RIVER Creedence Clearwater Revival, Fantasy 625	1
12	9	CRYSTAL BLUE PERSUASION Tommy James & the Shondells, Roulette 7050	8
13	—	SOUL DEEP Box Tops, Mala 12040	1
14	—	MARRAKESH EXPRESS Crosby/Stills/Nash, Atlantic 2652	1
15	8	BABY I LOVE YOU Andy Kim, Steed 1031	10
16	16	GET TOGETHER Youngbloods, RCA 9752	2
17	12	ALONG CAME JONES Ray Stevens, Monument 1150	3
18	18	ABERGAVENNY Shannon, Philips 1669	2
19	—	BARABAJAGAL Donovan With the Jeff Beck Group, Epic 5-10510	1
20	—	WORKIN' ON A GROOVY THING Fifth Dimension, Soul City 776	1

Billboard SPECIAL SURVEY For Week Ending 8/23/69

## Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S)	5
2	2	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	14
3	11	CROSBY/STILLS/NASH Atlantic SD 8229 (S)	3
4	3	LED ZEPPELIN Atlantic SD 3216 (S)	14
5	8	THIS IS TOM JONES Parrot PAS 7102B (S)	7
6	7	NASHVILLE SKYLINE Bob Dylan, Columbia KCS 9825 (S)	14
7	4	HAIR Original Cast, RCA LOC 1150 (M); LSO 1150 (S)	14
8	12	GREATEST HITS Donovan, Epic BNX 26439 (S)	14
9	—	SMASH HITS Jimi Hendrix Experience, Reprise MS 2025 (S)	1
10	15	TOMMY The Who, Decca DXSW 7205 (S)	9
11	—	SOFT PARADE Doors, Elektra EKS 75005 (S)	1
12	19	2525 (Exordium & Terminus) Zager & Evans, RCA 4214 (S)	3
13	14	FELICIANO/10 TO 23 Jose Feliciano, RCA Victor LSP 4185 (S)	2
14	9	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy 8387 (S)	14
15	5	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco SD 33-250 (S)	13
16	16	WARM Herb Alpert & the Tijuana Brass, A&M SP 4190 (S)	2
17	10	AGE OF AQUARIUS Fifth Dimension, Soul City SCS 92005 (S)	10
18	6	ROMEO & JULIET Soundtrack, Capitol ST 2993 (S)	13
19	13	FROM ELVIS IN MEMPHIS Elvis Presley, RCA LSP 4155 (S)	11
20	17	CLOUDS Joni Mitchell, Reprise RS 6341 (S)	9

Billboard SPECIAL SURVEY For Week Ending 8/23/69

# International News Reports

## Euro Expansion Prospects 'Excellent'—Van der Wal

HAMBURG — The best prospects for the expansion of the sound carrier market are in Europe, where the market development is one of steady growth despite political barriers.

This is the view of Philips-Deutsche Grammophon market research and economic planning executive, Harm van der Wal.

Writing in the Deutsche-Grammophon house magazine, Gazette, Van der Wal says: "The potential in Europe can be seen from the fact that consumer spending per head of population in the U.S. (200 million people) is currently double that of Western Europe (350 million people). We anticipate that Western Europe will reach the current U.S. level in about 10 years from now."

Van der Wal says that at present the Western European spends about \$1.50 on records per year, compared with the American's \$5. German expenditure on records annually averages out at \$2 per head of population—but the German record buyer spends much less on records in a year (\$10) than other Europeans.

The Dutchman and the Frenchman spend about \$15 and the Briton \$20.

"Thus," says Van der Wal, "the German market clearly offers the best prospects for expansion."

## Mathieu Gets EMI Drive

LONDON—EMI is heavily pushing French singing star Mireille Mathieu disks this month with new display material — "August Is Mireille Mathieu Month."

Company has arranged for special promotion on her three current albums: "Mireille Mathieu," "Live at the Paril Olympia" and "Les Bicyclettes De Belsize." Mireille is being featured weekly in Independent TV's Sunday series "John Davidson Show."



PATHE-MARCONI is recording its fifth integral version of Bizet's opera, "Carmen," with American soprano Grace Bumbry in the title role, under the direction of Spanish conductor Raphael Fruhbeck de Burgos, above. The recording is due to be completed in Paris during September and the album will be released next year. Pathe-Marconi's first "Carmen" recording was in 1929 under Elie Cohen and was followed by productions in 1950 with Andre Cluytens, in 1959 under Sir Thomas Beecham, with Victoria de los Angeles in the title role, and in 1964 under Georges Pretre with Maria Callas as Carmen.

Van der Wal recalls that the sound carrier market has increased satisfactorily in 1968—by 20 percent in some countries "and even Germany, whose market had remained at the same level for years, showed an increase of at least 15 percent.

In conclusion Van der Wal points out that music as an expression of culture is not limited to Europe. "Apart from the Eastern countries, there are more than 2.5 billion people forming more than 500 million households and owning 125 million record players. So far only one sixth of 1 percent of their income is spent on records. To increase this share is a tremendous challenge to us."

## Page's Co. Rolls Next Month; Philips Tie

LONDON—Larry Page's new record company, Penny Farthing, will go into operation next month and it is expected that Philips will press and distribute the label. Philips already distributes Page's former label, Page One, now acquired by Dick James.

Page will go to America in two weeks and among record company executives he will be meeting to set U.S. distribution for Penny Farthing is Tom Bonetti of GRT.

Page expects to release the

## REED'S DEBUT SINGLE OUT

LONDON—Les Reed's first single recorded for his own Chapter One label (distributed here by Decca) is released this week. Titled "Rain of Love," song is penned by Les Reed and Geoff Stevens. Reed, responsible for writing many Tom Jones and Engelbert Humperdinck hits, is shortly to start work on a new album for the Decca "Phase Four" series.



THE WINNING Spanish team at the Coupe de l'Europe song festival in Knokke, Belgium. Left to right, Pedro Gene, Guillermina Motta, Nuria Feliu, Conchita Bautista and Peret.

first Penny Farthing record during the second week of September. Among the first groups to record for the label will be the Lace, former Page One artists who are to change their name.

Page has appointed 27-year-old Terry Noon as managing director of his new music publishing company, Page Full of Hits. Previously general manager of Ambassador Music, Noon takes up his appointment Sept. 1.

(Continued on page 86)

## Middle Earth Label Launch

LONDON — Shapiro Bernstein is launching its own label, Middle Earth, in October. Distribution in the U.K. will be through Pye. Middle Earth will be released under its own logo in the U.S. through GRT and the recently formed Pye label—Janus.

The label will be run from the Shapiro Bernstein offices in London and Paul Waldman and Dave Howson will be responsible for the acquisition of new talent to record for the label. The first acts set for the label are the Arcadian and the James Harpam Triad.

## In Japan, the Single Market Still Healthy Money-Maker

By ELSON E. IRWIN

TOKYO — The market for single records may be deteriorating in the U. S. and Europe, but in Japan the single is still king.

And, although there is some disagreement as to who is selling what to whom, all record company executives and sales planners say they see no signs here of a lessening of popularity for the single disk.

Some say the single is a sales gimmick to lure out the album buyers; some refute this by saying: "Once they buy the single, they won't lay out more money for the album." CBS/Sony director of international repertoire Tots Nosake feels the single is still big business "although a bit of a nuisance."

CBS/Sony depends largely on its over-all sales from foreign imports as the infant firm has yet to really build up a large stable of home grown talent.

At Nippon Columbia—together with RCA Victor of Japan as the leading exponents of domestic talent—sales from singles far exceed the albums in total profit margin. Nippon Columbia has gone in heavily for local talent. In the past year, Nippon Columbia has had more of the biggest single hits than any company.

Masahiro Kenjo, sales planning section of Nippon Columbia, says the Japanese are swinging away from buying so-called western records and the sales charts bear him out—at least in the single category. With al-

bums, it is a different story, however.

Nosake at CBS/Sony contends the "western" music is gaining instead of losing and whereas a couple of years ago Japanese records outsold foreign imports four to one, the ratio is now closer to 50-50.

RCA officials are not ready to concede to an equal sales figure as yet. RCA puts out its share of "foreign records" having tied up contracts with many U. S. and European record companies. They maintain a huge stable of "domestic" talent and put a lot of money into promoting their own. Japanese record companies buy "outright" time on radio and TV to push their wares. Victor is one of the biggest buyers of air time.

Toshiba Musical Industries, which recently signed a new agreement with Capitol of the U. S. and EMI (Great Britain) for promoting more "western records" in Japan, is also connected with many stateside labels including Liberty, Dunhill and Blue Note. Toshiba leans heavily on its "foreign imports," especially the Beatles' Apple label.

Nippon Columbia executives contend Japanese would rather buy Japanese artists like the Tempters, the Spiders, the Blue Comets, Pinky and the Killers over the "foreign" originals. These groups tend to imitate the western groups almost note for note but when they sing in English (as they often try to do),

## APB Intl Set On Soul Tours

LONDON—The newly created U.K. office of the American Program Bureau—APB International U.K., Ltd. — headed by Danny O'Donovan, is setting up European tours for Wilson Pickett, Ben E. King and Junior Walker and the All Stars this fall.

Wilson Pickett and his orchestra arrive in Britain Sept. 5 for a three-week concert tour taking in London, Paris, Amsterdam, Stockholm, Vienna, Frankfurt, Hamburg and other major cities.

APB is also co-promoting with Henry Sellers, a six-week tour by Ben E. King, beginning Oct. 3, and, in conjunction with Rik Gunnel Management is setting up a three-week tour for Junior Walker also starting Oct. 3.

The company also plans a tour for Josh White Jr. later this year.

Meanwhile, APB, which represents the British groups the Symbols and the New York Public Library, is arranging a fifth tour of U.S. colleges for the Symbols in September, followed by dates in Japan in November. APB is also negotiating a new record contract for the Symbols, who were formerly with President.

In the lecture field, O'Donovan will be visiting British colleges and universities this fall to seek bookings for APB's roster of more than 400 speakers.

something is lost in the pronunciation.

Another reason for Nippon Columbia's high rate of local sales is the fact they have more dealers than anyone else and they put most of their promotion money into local products.

CBS/Sony, despite its emphasis on foreign records, realized it had better get into the local market and did with the million-seller by Carmen Maki of "Sometimes I Feel Like a Lonely Baby." Miss Maki's hit is the only CBS/Sony local single to make it that big.

Toshiba has had its share of big selling singles and has its eye out for possible sales in the U. S. as does Sony/CBS. Columbia has all but written off the overseas market, evidently feeling there is no appeal for Japanese records in the U. S. or the U.K.

Nippon Grammaphon is another company like RCA Victor which has tried to keep a "both sides" view of record marketing. King Records is pretty much doing the same. There are two companies, Crown and Minoruphone, which have absolutely no ties with foreign companies and albeit on a smaller scale, are having huge success with domestic talent.

No Japanese record official would even think about writing off the single.

"It is our life's blood," said Nippon Columbia's Kenjo. "Of course there may come a time as

(Continued on page 86)

## Berlin Jazz Fest Nov. 6-9 Will Salute Ellington

LONDON—The 1969 Berlin Jazz Festival from Nov. 6-9 will be dedicated to Duke Ellington and will carry the sub-title "Duke Ellington—70." Artists appearing at the festival have been asked to make personal contributions to the festival's theme. Among them will be the new Miles Davis group, Stan Kenton and the Berlin Dream Band, the Dave Pike Set featuring Volker Kriegel, Lionel Hampton and his "Inner Circle," Sarah Vaughan, pop group Burning Red Ivanhoe with John Tchicai. The Newport All Stars will devote the first half of their concert on Nov. 8 to an Ellington tribute. On the same day, the Ellington Orchestra will also perform.

Kenton's engagement is his first concert in Europe for some years and will also include his personal Ellington tribute.

The opening concert (Nov. 6) will be held in the Berlin Philharmonic Hall under the heading "Piano For Duke." It stars veteran Joe Turner, the Cecil

Taylor Quartet, Lennie Tristano, Thelonious Monk and the Joachim Kuhn Quartet, which will premiere its leader's "Suite For Duke Ellington."

Due to the success of last year's concert, "Jazz in Church," there will be a similar event this year at the instigation of the Union of Protestant Churches of Germany.

Compositions have been commissioned from Wolfgang Dauner, Karl Heinz Wahren and Oskar Blarr. The concert will feature some of Europe's leading modern jazzmen including the Pierre Courbois Quintet, Albert Mangelsdorff, Eje Thelin, Jean Luc Ponty, Eberhard Weber, Donata Hoffer, Helmut Brandt and Ake Persson, along with speakers, singers and the RIAS-Chamber Choir.

## Executive Turntable

• Continued from page 84

and Kensington Distributors, both subsidiaries of Capitol Records (Canada), Ltd.

Sherman will be responsible for the expansion of the operations of the company's retail chain of stores known as the Alex Sherman Music Centres and also for the establishment of a franchising division of the retail chain. He was formerly president of Sherman Enterprises, Ltd., and most recently vice-president of Waco Sales.

Writer, TV producer and photographer **Claude Dejacques** has joined Festival Records Paris as artistic director after 12 years with Philips, France. Dejacques, 40, launched **Barbara and Nana Mouskouri** on the French market and also produced the first recordings made by **Brigitte Bardot**. His first assignment with Festival is an album by the Canadian singer-songwriter **Gilles Vigneault**, until recently under contract to CBS Montreal. Dejacques joined Philips in 1957 on the planning side, and became artistic director in 1962. Previously he had worked in production and sound engineering. . . . **Alain Trossat** has been appointed managing director of Phonogram in Italy. He will still retain his post as general manager. . . . **Stephen Gottlieb**, former general manager of EMI-Italiana who returned to the U.K. recently for family health reasons, will act as chief U.K. representative of the managements of Philips, Baarn and DGG, Hamburg. His is the first of several similar appointments which Philips-DGG are to make in the major countries of Europe.

**Richard Robson**, 23, formerly a news reporter with the Ruislip-Northwood Gazette, a weekly London suburban paper, and a freelance contributor to the U.S. pop magazine, *Tempo*, has joined the news staff of Record Retailer. . . . **John Carlsen**, formerly Pye's press officer, has been appointed press relations officer for the National Theatre, London.

## Page's Co. to Roll

• Continued from page 85

Noon was responsible for the hit "I Can't Let Maggie Go" by the Honeybus and it is likely that the group will form their own publishing company in association with Page Full of Hits.

Page intends to open a branch of the publishing company in the states.

## MAC Warner Fleetwood Mac Shifts to W-7

LONDON — The Fleetwood Mac, former Immediate group, has signed a three-year recording contract with Warner-Reprise for worldwide distribution.

The signing was announced in a joint statement by the group's manager, Clifford Davis, and Warner-Reprise U.K. managing director, Ian Ralfini.

The deal allows each member of the group and Davis to introduce new artists to the label and produce them personally. Fleetwood Mac will also retain the services of engineer Martin Birch who worked on the sessions for "Man of the World."

Fleetwood Mac's third album "Then Play On," with 14 original tracks, co-written by Peter Green and Danny Kirwan, will be released Sept. 19 in the U.K. and in November in the U.S. to coincide with the start of the group's eight-week American tour.

## Barrow to Join Pitts. U. Panel

LONDON — Publicist Tony Barrow, whose company represents, among others, Cilla Black and Donovan, will join an international panel of business representatives at a pop music seminar to be held at the University of Pittsburgh this week.

Barrow will speak about public relations on Aug. 23, in the first of a series of 'teach-ins' taking place in U.S. cities in the coming weeks. He will combine his visit with a business trip to Los Angeles and New York.

## Mint Bows With Song From Spot

LONDON — Another TV commercial has been recorded and issued. Mint, a new Manchester group, have made their recording debut with "Luv," theme song from the current advertisement for a Lyons Maid ice cream of the same name. Song was written by Alan Hawkshaw and is released on Tangerine.

## A Future Boomtown

• Continued from page 84

There are also two record pressing plants now operating in Vancouver, the International Record Company and Rada Records.

Vancouver is also now the home of many young record companies, although most of these are still one-act labels which exist in partnership with larger firms. For example, Pick up Vancouver Report . . . Mother Tuckers Yellow Duck are on their own Duck Records and are also distributed by London Records. New Syndrome Records is the exception, having recorded the Collectors, Tom Northcott, Trials of Jayson Hoover and many others. Having been linked with Warner Bros.-7 Arts, New Syndrome is expanding on its own and plans to do its own distribution soon in the U.S. and U.K.

## From The Music Capitals of the World

• Continued from page 84

28. . . . Apex moves to new quarters at Victoria Park and Highway 401, Sept. 15. . . . **Sugar Shoppe**, formerly with Capitol, have signed with Epic in the U.S. The group's first release, "Save the World" will be out soon.

**George Hamilton IV** slated to appear in Belleville and Woodstock in late August. His new RCA album, "Canadian Pacific," a hot item throughout the country. . . . It's anyone's guess which side of **Engelbert Humperdinck's** new Parrot record, "I'm a Better Man"/"Cafe," will take off in Canada. Initial reaction is equally favorable to both sides. . . . **The Guess Who** received formal presentation of their gold record for "These Eyes" on "American Bandstand," Aug. 16.

Big country music package of RCA recording artists set for a September concert at Massey Hall. **Hank Snow** and **Waylon Jennings** are already booked. . . . RCA will release all Traffic recordings by the **TCB**. . . . **Steppenwolf** on a western tour at Edmonton Gardens, Aug. 29 and at the Winnipeg Arena, Aug. 30. . . . Guitarist **Julian Bream** in Stratford Aug. 10 for a concert. . . . RCA planning a major promotional push on all Jad Disks by **Byron Lee** and the **Dragonaires** to coincide with the Jamaican group's two-week appearance at the Seaway Beverly Hills Motor Hotel which began Aug. 18. The same club has a fall lineup that includes **Jerry Vale**, Sept. 22-27; **Mel Torme**, Oct. 6-18; **The Merrymen**, Oct. 20-Nov. 1; **Lana Cantrell**, Nov. 3-15. . . . **Al Martino's** second appearance this year at the Cave in Vancouver looks like a solid engagement. . . . A mechanical breakdown in their sound equipment forced the Association to cancel an early show at O'Keefe Centre. . . . Phonodisc

representatives from all over Canada were in Toronto for the company's annual sales convention, Aug. 16-18 at the Holiday Inn. . . . **Gerry Lacoursiere**, Liberty's Midwest manager from Chicago flew to Toronto along with **Pierre Bellemare**, the company's national promotion manager from Montreal for radio and press meetings.

## SAN JUAN

**Roslyn Kind** (RCA) is making her first appearance at El San Juan Hotel. . . . **Serendipity Singers** (Philips) at La Concha Hotel. . . . **Felix Caballero** (Seeco) appears at the Salon Carnaval of the Puerto Rico Sheraton. . . . **Juan Luis** (Rex) at the Condado Beach Hotel. . . . The film "True Grit" opened (Aug. 7) at the Regency Theater in Santurce. The soundtrack album (Capitol) with **Glen Campbell** acting and singing due for special promotion in local stores. . . . **Chucho Avellanet** (UA Latino) and **Las Caribelles** (Hit Parade) booked for another **Paquito Cordero** All Star Revue at El San Juan Hotel opening Sept. 10.

**Sandro**, top selling male vocalist (Columbia) now appearing in Caracas, is booked next for New York, Los Angeles, San Francisco, Miami and Mexico. He is due in Puerto Rico for his second visit in October. Sandro just finished a series of taped TV programs for Channel 9 of Buenos Aires in which he appears with **Roberto Yanez** (Columbia), **Beatrix Bonet** and **Raul Rossi**. . . . Capitol Records premieres its new Latin label, Cap-Latino, in Puerto Rico with 10 albums by **Carlos Lico**, **Lucho Gatica**, **Cesar Costa**, **Felipe Gil**, **Robertha**, **Mariachi Oro y Plata**, **Los Yaki** and **Ron-**

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## Singles Still Strong in Japan

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the incomes rise when more and more albums will be sold, but at the present time records are expensive and there is just not that much money to go around."

CBS/Sony's **Nosake** says otherwise: "I'm not sure where the kids get all their money, but they have it and they spend a good deal of it on records. And

## Galaxii Show For Exhibition

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anticipated in last year's Time Being show which was held in the same building.

Two three hour sessions, one in the afternoon and one in the evening, will be scheduled daily throughout the 19 day exhibition which ends Sept. 1. Already booked are **Lighthouse**, **5 Man Electrical Band**, **Nucleus**, **Soundtrack**, **Buckstone Hardware**, **Leather**, **Bonnie Dobson**, **Paul, Sunny & Company**, **Life & Creation**, **Brass Union**, **Motherlode**, **Tote Family**, **Leigh Ashford**, **The SRC**, **Stone Soul Children**, **Brutus**, **Alice Cooper**, **The Life and The Guess Who**.

when answering ads . . .  
Say You Saw It in  
Billboard

they are buying albums and tapes."

CBS/Sony has only recently launched a new singles campaign, however. CBS/Sony now releases all the CBS singles once they hit the "Hot 100" chart in Billboard. Sony also releases the top U.K. hits and those from France. This series of singles is called the "Air Mail Series" and comes out complete with printed English and/or French lyrics on the singles' jacket.

Printing the English lyrics to nearly all import records is almost a must for Japanese record companies although none of them like the idea. It is expensive and it leaves the companies open to errors. CBS/Sony is one of the few companies to print the English with all its singles. "It's a time-consuming task but a "necessary evil," a company official said.

Nippon Columbia's **Kenjo** did say his firm's foreign single sales was down and the local sales were up. He is the only one who will state that he'd rather be in the "local business only" category. Nippon Columbia has **Buddah**, **Disneyland**, **Audio Fidelity**, **Time** and **Page** in the U.S. and the U.K. **Buddah's** bubble-gum music is a good seller among the teens in Japan.

The Japanese aren't ready to concede that the single is on its way out. In fact, the single remains the biggest money-maker even with the influx of cassette and cartridge tapes. And, they see no big change in the next 5 to 10 years.

## Letters To The Editor

Dear Editor:

Regarding your report on the Scheveningen Song Festival (Billboard, July 26), I wish to point out that when the Festival organizer, Mr. Lou Van Rees, asked me to be a member of the jury and to organize a team of Spanish artists, all correspondence was addressed to me at Discos Belter, Barcelona, and therefore it is quite clear that Mr. Van Rees was in no doubt that both myself and the team leader, Mr. Figueras, and the Spanish artists were all connected with the Belter record company.

Some of the members of the International Jury also knew this since they have had commercial and artistic relations with our label for some years. Even Mr. van Rymentant, who objected to my presence on the jury, has had dealings with our company. Yet no objection was made to my serving on the jury until after the festival was over and the prizes had been awarded.

Why did nobody question my presence among the jury at the first meeting of the jury on July 6, instead of waiting until the Spanish team had won?

The unofficial jury meeting which took place after the contest—with some members absent and to which I was summoned half an hour after it had started—was completely against the rules since no member of the Festival organization was present and Mr. van Rees was not informed about it.

I must state that we find completely unacceptable the contention that there were two winning teams. We consider that the Spanish team, which was awarded 246 points, was the sole winner of this contest. We much regret the incomprehensible attitude of the Belgian team leader in seeking to disrupt the good relations of the international jury after the festival result had been declared.

Yours truly,  
Discos Belter S.A.  
J. Alfonso  
(Artistic Manager)



FIRST IRISH-based artist to enter Britain's Top 10—Joe Dolan, right, with "Make Me an Island," with Pye managing director Louis Benjamin at a reception in London.

## From The Music Capitals of the World

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dalla Saltillo. A single by veteran Mexican male trio Los Montejo with two tunes "No Me Importa" (I Don't Care), composed by Coqui Navarro and "La Senal" (The Sign), by Alfonso Carillo and produced by Alfredo Gil, is receiving heavy promotion in Puerto Rico.

Over 200 people gathered to pay tribute Aug. 8, to a recording artist who died 34 years ago and to establish an organization that will be known as "La Casa de Carlos Gardel." Gardel was a prolific artist, making hundreds of disks, during his career, covering the popular and folk music of Argentina. He appeared in many films in Argentina, New York and Hollywood. His records are still among the top sellers in Latin America and world Latin markets. Five biographies and six biography movies based on his life have been published and filmed so far with more in preparation. The audience listened to his old records and watched short subject films of his early life. Grimaldi Grau, Puerto Rico businessman, is president of Casa Gardel and Gilbert Mamery, owner of radio station WTLI of Mayaguez, Puerto Rico, and Ivan Goderich, musical director of WMAQ radio, TV and film dubbing of El Mundo Enterprises, are two of the directors of this organization. The honor guest at the show was the Honorable Rodolfo Gaston Zapata, Argentina Consul General for Puerto Rico. ANTONIO CONTRERAS

### DUBLIN

Guy Mitchell, on an Irish tour, was held over at the Drake Inn for a second week. Jack Walsh of Demesne Records reports Hallmark's LP of Mitchell's hits is a best seller. . . . Noel Carty, manager of Cork's Victors Showband is considering issuing a one-sided single in October on the independent Honey Label. . . . Tina, who shot to national fame on last year's National Song Contest, has rejoined the Mexicans. . . . Bill Somerville-Large, who left Dublin's Eamonn Andrews Studios recently to join Radio Luxembourg in London is engineering Joe Dolan's forthcoming LP based around "Make Me an Island." The Mullingar-born singer, who is a member of the Drifters Showband, will visit Holland, Denmark, Germany and Italy in the next couple of months for promotional activities. . . . John MacNally, the Dublin baritone whose new CBS LP is "Mary in the Morning," with sleeve notes by Robert Goulet, will sing at the Tokyo Hilton from Sept. 9-24, before moving on to Australia. While abroad, he will tape interviews for

and Rita Keane, the Chieftains, and Scottish poet Hugh MacDiarmid. . . . The only local "moon" single is Dickie Rock and the Miami's Target release, "Uncle Tristan's Moonship," written by band members Danny Ellis and Fran O'Toole.

KEN STEWART

### STOCKHOLM

EMI launched a strong promotion campaign for the album "Apollo 11—We Have Landed on the Moon" (Capitol), featuring NASA's official commentator Paul Haney, released here Aug. 12. . . . Philips has released its "Man on the Moon" EP here, marketing it through Scandinavia's largest newspaper, Expression. . . . The Swedish group Why have made their single debut for Odeon. . . . Sonet has released Peter Holm's Swedish version of his French hit "Monja." . . . Ewa Roos (Epic) has recorded a Swedish version of the Spanish Eurovision song "Viva Cantando." . . . Swedish versions of Henry Mancini's "How Soon" have been recorded by Gunnar Wiklund (Columbia) and the Scandinavian Five (Gazell).

Following the success of the Sonny James version of "Running Bear" on Capitol, Mercury is releasing the original version by Johnny Preston. . . . The Tages have left Parlophone to sign with Philips and have changed their name to Blond. The group has recorded their first single for the new label in London. . . . Peter Winsnes, formerly with the Spotnicks, has made his record debut as a solo artist with Philips. . . . The Pentangle play Stockholm Sept. 16 as part of their Scandinavian tour.

KJELL E. GENBERG

### TOKYO

The Brothers Four returned to Japan for a concert tour and record dates, Aug. 15-30. This is the quartet's sixth visit to Japan. Five concert dates were practically sold out before the beginning of August. The group first came to Japan in 1962 and subsequently returned in 1964, 1965, 1967 and 1968. This time the quartet had a new member, Mark Pearson, who replaced Mike Kirkland. The group will record a new album

for CBS/Sony, a selection of popular Japanese hit songs. . . . Perez Prado, returned to Japan in August for concerts in Tokyo and Osaka. . . . Miles Davis is in Japan with the Newport All-Stars for several concerts. Miles was scheduled to come last year but had some difficulty with the immigration authorities. CBS/Sony has released albums to coincide with his personal appearances. . . . Sarah Vaughan also appeared on the same concert bill with Davis and company.

Philips Records has re-released a monaural Vaughan disk. . . . John Lennon and Yoko Ono have vowed to stage a "bed-in" in Tokyo during British Week, the latter part of September and early October. "The Ballad of John and Yoko" will be released here on Toshiba Record label.

New releases for September include "Satchmo Meets the Dukes of Dixieland," "The Wonderful World of Frances Lei," "The Kinks Live at Kelvin Hall," "The World of the Foundations," and a Barry Goldberg blues LP, all on Nippon Columbia. . . . New CBS/Sony albums include "Mr. Wonderful," by Fleetwood Mac; "Nashville Skyline," Bob Dylan; "Bon Voyage," Percy Faith; "69," Moby Grape and a new Trio Los Panchos LP. . . . Nippon Grammo-mophon expects big things from a recent release by a Japanese the Blues Creation. The album features a U.S. harmonica player Hugh Cutler on two cuts. The group has appeared on TV locally. . . . RCA-Japan is releasing a new Sandie Shaw album, her second for Japan. Company officials hope to have her in Japan for public appearances before the end of the year. . . . Paul Mauriat and the Orchestra is expected in Japan also before the end of the year. Mauriat's LP's continue to stay in the Top 10 here for Philips. . . . Carmen Maki's album "Poems in the Midnight" for CBS/Sony has started to take off and the company hopes it will follow the astronomical sales of Miss Maki's first single which hit the million mark.

ELSON E. IRWIN

## Biggest Ever For Donovan

LONDON — British Singer Donovan's 1969 U.S. tour will be the biggest he has ever undertaken. Donovan will perform for between 600,000 and 750,000 people in more than 30 cities.

Venues include Madison Square Gardens, the Hollywood Bowl and a number of university and college halls.

The tour arranged by NEMS Managing Director Vic Lewis through the company's U.S. agent, Chartwell Artists of Hollywood, begins Sept. 24 in California and ends Nov. 8 in Honolulu.

Donovan arrives in the states Sept. 17 and will tape a special guest appearance for the Andy Williams TV show before starting the tour.

Meanwhile, Donovan Enterprises, Ltd., the company which handles Donovan's business activities, has set up headquarters in the penthouse suite of the NEMS building, Nemperor House at 3 Hill St., London, W.1. The new offices will be headed by Donovan's father, Donald Leitch, who acts with Vic Lewis in personal management and business advisory capacities for the artist.

## Argent Release

LONDON — Release of the debut album by ex-Zombie Rod Argent's new group has now been scheduled by CBS for the end of September. As yet untitled, the album includes mainly original material written by Rod Argent and Chris White. Group will be known simply as "Argent."

# This is one of The Hardy Boys.

(Saturday Mornings will never be the same again.)

RCA



# HITS OF THE WORLD

Billboard

## ARGENTINA

(Courtesy Escalera a la Fama)  
\*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	TIRITANDO	Donald	RCA
2	2	ROSA, ROSA	Sandro	CBS
3	3	MI VIEJO	Piero	CBS
4	4	THE BALLAD OF JOHN AND YOKO	Beatles	Apple
5	—	VIVA LA VIDA	Palito Ortega	Clanort
6	—	AVE MARIA	Raphael	Hispano
7	7	GIMME, GIMME GOOD LOVIN'	Crazy Elephant	EMI
8	5	OTRA VEZ EN LA VIA	Los Naufragos	CBS
9	9	TE REGALO MIS OJOS	Gabriella Ferri	RCA
10	—	CARTA A LOS ASTRONAUTAS	Trillizas de Oro	Fermata

## AUSTRIA

This Week	Last Week	Title	Artist	Label
1	1	THE BALLAD OF JOHN AND YOKO	Beatles	Apple
2	2	PRETTY BELINDA	Chris Andrews	Pye
3	3	ER STEHT IM TOR	Wencke Myhre	Polydor
4	4	HINTER DEN KULISSEN VON PARIS	Mirelle Mathieu	Ariola
5	5	GIVE PEACE A CHANCE	Plastic Ono Band	Apple
6	6	DAS MAEDCHEN KARINA	Roy Black	Polydor
7	7	OH HAPPY DAY	Edwin Hawkins	Buddah
8	8	MENDOCINO	Sir Douglas	Mercury
9	9	BAD MOON RISING	Creedence Clearwater Revival	America
10	10	SAVED BY THE BELL	Robin Gibb	Polydor

## BELGIUM: FLEMISH

(Courtesy Humo Magazine)

This Week	Last Week	Title	Artist	Label
1	2	IN THE GHETTO	Elvis Presley	RCA
2	—	IN THE YEAR 2525	Zager and Evans	RCA
3	3	JE T'AIME . . . MOI NON PLUS	Birkin-Gainsbourg	Philips
4	—	GIVE PEACE A CHANCE	Plastic Ono Band	Parlophone
5	—	HONKY TONK WOMEN	Rolling Stones	Decca
6	—	STAY A WHILE	Lee Lynch	Supreme
7	1	THE BALLAD OF JOHN AND YOKO	Beatles	Parlophone
8	5	FIESTA	Marva	Cardinal
9	—	VENUS	Shocking Blues	Pink Elephant
10	—	BLOWN IN THE WIND	Hollies	Parlophone

## BRITAIN

(Courtesy Record Retailer)

\*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	HONKY TONK WOMAN	Rolling Stones	Decca
2	3	SAVED BY THE BELL	Robin Gibb	Polydor
3	7	MAKE ME AN ISLAND	Joe Dolan	Pye
4	2	GIVE PEACE A CHANCE	Plastic Ono Band	Apple
5	6	MY CHERIE AMOUR	Stevie Wonder	Tamla/Motown
6	4	GOODNIGHT MIDNIGHT	Clodagh Rogers	RCA
7	8	CONVERSATIONS	Cilla Black	Parlophone
8	17	EARLY IN THE MORNING	Vanity Fare	Page One
9	13	BRINGING ON BACK THE GOOD TIMES	Love	Affair
10	30	WET DREAM	Max Romeo	Unity
11	5	IN THE GHETTO	Elvis Presley	RCA
12	32	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye	Tamla/Motown
13	21	IN THE YEAR 2525	Zager and Evans	RCA
14	14	BARABAJAGAL	Donovan	Jeff Beck
15	15	LOVE IS BLUE	Can Sing a Rainbow	The Dells
16	11	THAT'S THE WAY GOD PLANNED IT	Billy Preston	Apple
17	23	WHEN TWO WORLDS COLLIDE	Jim Reeves	RCA
18	9	BABY MAKE IT SOON	Marmalade	CBS

19	19	CURLY	Move	Regal Zonophone
20	25	VIVA BOBBY JOE	Equals	(President)—Grant (Ed Kassner)
21	12	SOMETHING IN THE AIR	Thunderclap Newman	(Track)—Fabulous (Peter Townsend)
22	10	IT MEK	Desmond Dekker	(Pyramid) Beverly (L. Kong)
23	18	HELLO SUZIE	Amen Corner	(Immediate) Essex (Shel Talmy)
24	20	MY WAY OF LIFE	Family Dogg	(Bell)—Cookaway (Steve Rowland)
25	16	PEACEFUL	George Fame	(CBS)—Apple (Mike Smith)
26	28	TEARS WON'T WASH AWAY MY HEARTACHES	Ken Dodd	(Columbia)—Southern (John Burgess)
27	22	BREAK AWAY	Beach Boys	(Capitol)—Immediate (Brian and Murray Wilson)
28	39	I'M A BETTER MAN	Engelbert Humperdinck	(Decca)—Blue Seas, Jac Music (Peter Sullivan for Gordon Mills Productions)
29	31	SI TU DOIS PARTIR	Fairport Convention	(Island)—Blossom (Joe Boyd)
30	33	HEATHER HONEY	Tommy Roe	(Stateside)—Lowery (Steve Barri)
31	48	GOOD MORNING STARSHINE	Oliver	(CBS)—United Artist (Bob Crewe)
32	45	JE T'AIME MOI NON PLUS	Jane Birkin & Serge Gainsbourg	(Fontana)—Shapiro-Bernstein (Jack Baverstock)
33	36	THUS SPAKE ZARATHUSTRA	Maazel Philharmonia	(Columbia)—Peters
34	38	PROUD MARY	Creedence Clearwater Revival	(Liberty)—Fantasy (John Fogerty)
35	37	NEED YOUR LOVE SO BAD	Fleetwood Mac	(Blue Horizon)—Peter Maurice (Mike Vernon)
36	24	TIME IS TIGHT	Booker T. and the MG's	(Stax)—Chappell (B.T. Jones)
37	27	BALLAD OF JOHN AND YOKO	Beatles	(Apple)—Northern (Beatles)
38	34	DIZZY	Tommy Roe	(Stateside)—BMI (Steve Barri)
39	29	GIMME, GIMME GOOD LOVIN'	Crazy Elephant	(Major Minor)—Dick James (Kasenzet/Katz)
40	40	NO MATTER WHAT SIGN YOU ARE	Diana Ross & the Supremes	(Tamla/Motown)—Jobete
41	26	MY WAY	Frank Sinatra	(Reprise)—Shapiro-Bernstein (Don Costa)
42	42	LIVING IN THE PAST	Jethro Tull	(Island)—Chrysalis (Terry Ellis)
43	—	DON'T FORGET TO REMEMBER	Bee Gees	(Polydor)—Abigail (Stigwood/Bee Gees)
44	35	LIGHTS OF CINCINNATI	Scott Walker	(Phillips)—A. Schroeder (John Franz)
45	47	GET BACK	Beatles	(Apple)—Northern (George Martin)
46	—	IT'S GETTING BETTER	Mamma Cass	(Stateside)—Screen Gems (Steve Barri)
47	49	I'VE PASSED THIS WAY BEFORE	Jimmy Ruffin	(Tamla)—Jobete BMI (Jimmy Dean and W. Weatherspoon)
48	—	MARRAKESH EXPRESS	Crosby, Stills and Nash	(Atlantic)—Copyright Control (Crosby, Stills and Nash)
49	—	BAD MOON RISING	Creedence Clearwater Revival	(Liberty)—Burlington (John Fogerty)
50	50	BORN TO BE WILD	Steppenwolf	(Stateside)—Leeds (Gabriel Mekler)

## DENMARK

(Courtesy Danish Group of IFPI)

\*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	2	HONKY TONK WOMEN	Rolling Stones	Decca
2	1	BALLAD OF JOHN AND YOKO	Beatles	(Apple)—Dacapo
3	7	IN THE GHETTO	Elvis Presley	(RCA Victor)—Gladys
4	3	TOMORROW TOMORROW	Bee Gees	(Polydor)—Dacapo
5	4	DIZZY	Tommy Roe	(Stateside)—Sweden Music
6	5	OH HAPPY DAY	Edwin Hawkins	Singers (Buddah)—United Artists
7	8	LIMON LIMONERO	Keld and Donkeys	(HMV)—Sweden Music
8	—	BAD MOON RISING	Creedence Clearwater Revival	(Liberty)
9	6	THE COLOUR OF MY LOVE	Barry Ryan	(MGM)—Dacapo
10	—	Cliff Richard	(Columbia)	

## GERMANY

This Week	Last Week	Title	Artist	Label
1	OH, HAPPY DAY	Edwin Hawkins	Singers	(Polydor/Buddah Records)
2	MENDOCINO	Sir Douglas Quintet	(Mercury)	
3	THE BALLAD OF JOHN AND YOKO	Beatles	(Electrola/Apple)	
4	HONKY TONK WOMEN	Rolling Stones	(Decca)	

5	IN THE GHETTO	Elvis Presley	(RCA Victor)
6	JE T'AIME . . . MOI NON PLUS	Jane Birkin and Serge Gainsbourg	(Fontana)
7	PRETTY BELINDA	Chris Andrews	(Deutsche Vogue)
8	TOMMORROW, TOMORROW	Bee Gees	(Polydor)
9	MENDOCINO	Michael Holm	(Ariola/Hansa)
10	DAS MADCHEN CARINA	Roy Black	(Polydor)

## HOLLAND

(Courtesy Radio Veronica and Platennieuws)

\*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	GIVE PEACE A CHANCE	Plastic Ono Band	(Apple)—Leeds/Basart
2	6	SAVED BY THE BELL	Robin Gibb	(Polydor)
3	3	VENUS	Shocking Blue	(Pink Elephant)—Veronica Music
4	2	I WANT TO LIVE	Aphrodite's Child	(Mercury)
5	5	HONKY TONK WOMEN	Rolling Stones	(Decca)—Essex/Basart
6	4	IN THE GHETTO	Elvis Presley	(RCA)
7	—	IN THE YEAR 2525	Zager and Evans	(RCA)
8	7	JE T'AIME . . . MOI NON PLUS	Jane Birkin and Serge Gainsbourg	(Fontana)
9	10	BLOWN IN THE WIND	Hollies	(Parlophone)
10	—	A WAY OF LIFE	Family Dogg	(Green Light)

## ISRAEL

(Courtesy Galei/Zahal Radio)

This Week	Last Week	Title	Artist	Label
1	3	GIMME GIMME GOOD LOVIN'	Crazy Elephant	(Stateside)—Peanut Butter/Kahoona
2	5	BAD MOON RISING	Creedence Clearwater Revival	(Liberty)—Jondora
3	—	SHIRO SHEL ZANHAN/SKNEINU ME'OTO HAKFAR	(A Parachuter's Song/Two Neighbours)—Central Command Variety Ensemble	(Parlophone)
4	1	MICHAEL AND THE SLIPPER TREE	Equals	(Stateside)—GLH Music
5	2	IN THE GHETTO	Elvis Presley	(RCA)—B'n'B/Gladys
6	4	OUR LOVE'S A GROWING THING	Lions of Juda	(Phonodor)—Laurence Ent. and Evans
7	10	IN THE YEAR 2525	Zager and Evans	(RCA)—Zelad
8	6	THE BALLAD OF JOHN AND YOKO	Beatles	(Apple)—Northern Songs
9	—	SPINNING WHEEL	Blood, Sweat and Tears	(CBS)—April Music
10	—	HONKY TONK WOMEN	Rolling Stones	(Pax)—Mirage

## ITALY

(Courtesy Musica e Dischi, Milan)

\*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	LISA DAGLI OCCHI BLU	Mario Tessuto	(CGD)—Tiber
2	2	STORIA D'AMORE	Adriano Celentano	(Clan)—Clan
3	3	NON CREDERE	Mina	(PDU)—Fono Film/PDU
4	4	PENSANDO A TE	Al Bano	(VdP)—VdP
5	5	PENSIERO D'AMORE	Mal	(RCA)—Senza Fine
6	6	ROSE ROSSE	Massimo Ranieri	(CGD)—Apollo
7	9	L'ALTALENA	Orietta Berti	(Polydor)—Ariola/Alfiere
8	8	ACQUA AZZURRA ACQUA CHIARA	Lucio Battisti	(Ricordi)—Fama/El and Chris
9	7	DAVANTI AGLI OCCHI MIEI	New Trolls	(Cetra)—Usignolo
10	12	SOLI SI MUORE	Patrick Samson	(Carosello)—Curci
11	14	TI VOGLIO TANTO BENE	Rossano	(Variety)—Leonardi
12	10	PARLAMI D'AMORE	Gianni Morandi	(RCA)—Add
13	15	JE T'AIME . . . MOI NON PLUS	Jane Birkin	(Fontana)—SIF
14	11	SOLE	Franco IV e Franco I	(Style)—Dior
15	13	I WANT TO LIVE	Aphrodite's Child	(Mercury)—Alfiere
16	20	ACQUA DI MARE	Romina Power	(Parlophone)—VdP
17	18	VISO D'ANGELO	Camaleonti	(CBS)—April Music/Suvini Zerboni
18	22	EMANUEL	Caterina Caselli	(CGD)—Arion
19	17	CUORE INNAMORATO	Isabella Iannetti	(Durium)—Durium
20	16	BALLAD OF JOHN AND YOKO	Beatles	(Apple)—Ritmi e Canzoni
21	19	CELESTE	Gian Pieretti	(Ricordi)—Leonardi
22	23	GET BACK	Beatles	(Apple)—Ritmi e Canzoni
23	21	ELIZABETH	Maurizio	(Joker)—Bonagura

24	—	IL PRIMO GIORNO DI PRIMAVERA	Dik Dik	(Ricordi)—Pegaso
25	24	UNA RAGIONE DI PIU'	Ornella Vanoni	(Ariston)—La Bussola

## JAPAN

(Original Confidence Co., Ltd.)

\*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	KINJIRARETA KOI	Moriyama Ryoko	(Philips)—Shinko
2	3	MINATOMACHI BLUES	Mroi Shin-ichi	(Victor)—Watanabe
3	2	NAGASAKI WA KYO MO AME DATTA	Uchiyama Hiroshi and Cool Five	(RCA)—Watanabe
4	4	ARUHI TOTSUZEN	Toi et Moi	(Toshiba)—Watanabe
5	7	KOI NO DOREI	Okumura Chiyo	(Toshiba)—Watanabe
6	6	FRANCINE NO BALI	Shintani Noriko	(Denon)—Aoyama
7	5	KUMO NI NORITAI	Mayuzumi Jun	(Toshiba)—Ishihara
8	8	NAGEKI	Tigers	(Polydor)—Watanabe
9	9	LA PIOGGIA	Gigliola Cinquetti	(CGD)—Suiseisha
10	10	TIME OF THE SEASON	Zombies	(CBS/Sony)—April Music
11	12	MIYO-CHAN/NOTTERU ONDO	Drifters	(Toshiba)—Watanabe
12	13	AQUARIUS/LET THE SUNSHINE IN	Fifth Dimension	(Liberty)—Taiyo
13	11	JINGI	Kitajima Saburo	(Crown)—Crown
14	14	KIMI WA KOKORO NO TSUMA DAKARA/NAITA HI MO ARU	Tokyo Romantica	(Teichiku)—Geion
15	16	O CHINCHIN	Honey Knights	(Denon)—Astro Music
16	18	JOHN TO YOKO NO BALLADE	Beatles	(Apple)—Toshiba
17	15	TENSHI NO SCAT	Yuki Soari	(Express)—All Staff
18	20	AISHITE AISHITE	Ito Yukari	(King)—Watanabe
19	—	SHOWA BLUES	Blue Bell Singers	(Polydor)—Shogakukan
20	17	GET BACK	Beatles	(Apple)—Toshiba

## MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist	Label
1	1	IN THE GHETTO	Elvis Presley	(RCA)
2	5	I'D RATHER GO BLIND	Chicken Shack	(Blue Horizon)
3	8	HONKY TONK WOMEN	Rolling Stones	(Decca)
4	6	LET ME	Paul Revere and the Raiders	(CBS)
5	2	TOMORROW TOMORROW	Bee Gees	(Poly)
6	9	THESE ARE NOT MY PEOPLE	Joe South	(Capitol)
7	3	BABY MAKE IT SOON	Marmalade	(CBS)
8	11	IT'S NEVER TOO LATE	Steppenwolf	(Stateside)
9	13	GIVE PEACE A CHANCE	Plastic Ono Band	(Apple)
10	16	SUGAR, SUGAR	Archies	(RCA)

## NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	Title	Artist	Label
1	1	IN THE GHETTO	Elvis Presley	(RCA)
2	3	BAD MOON RISING	Creedence Clearwater Revival	(Liberty)
3	2	THE BALLAD OF JOHN AND YOKO	Beatles	(Apple)—Northern Songs
4	5	HEATHER HONEY	Tommy Roe	(ABC)
5	12	BLACK PEARL	Sonny Charles	(A&M)
6	6	HAIR	Cowsills	(MGM)
7	11	RAGAMUFFIN MAN	Manfred Mann	(Fontana)
8	4	ADIOS AMOR	Jose Feliciano	(RCA)
9	8	GITARZAN	Ray Stevens	(Monument)
10	14	ANYTHING		



THINGS I'D LIKE TO SAY:

I WANT YOU TO KNOW—

**THE**

# **NEW COLONY SIX**



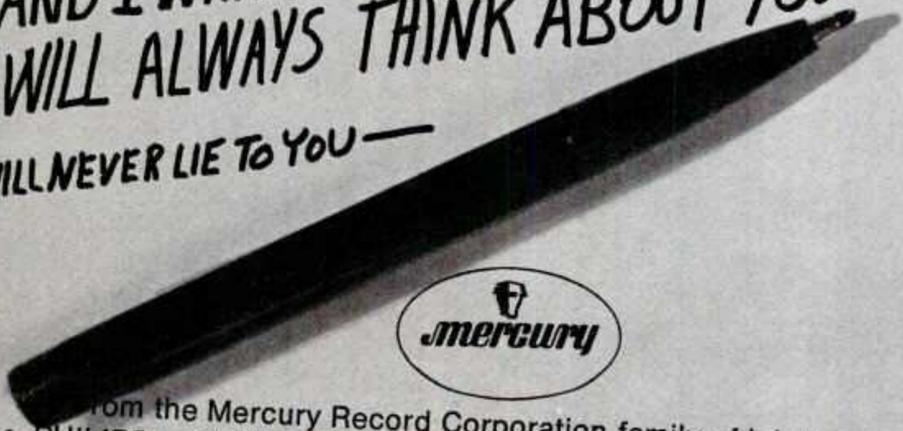
HAS A ROMANTIC NEW SINGLE

# **"I WANT YOU TO KNOW"**

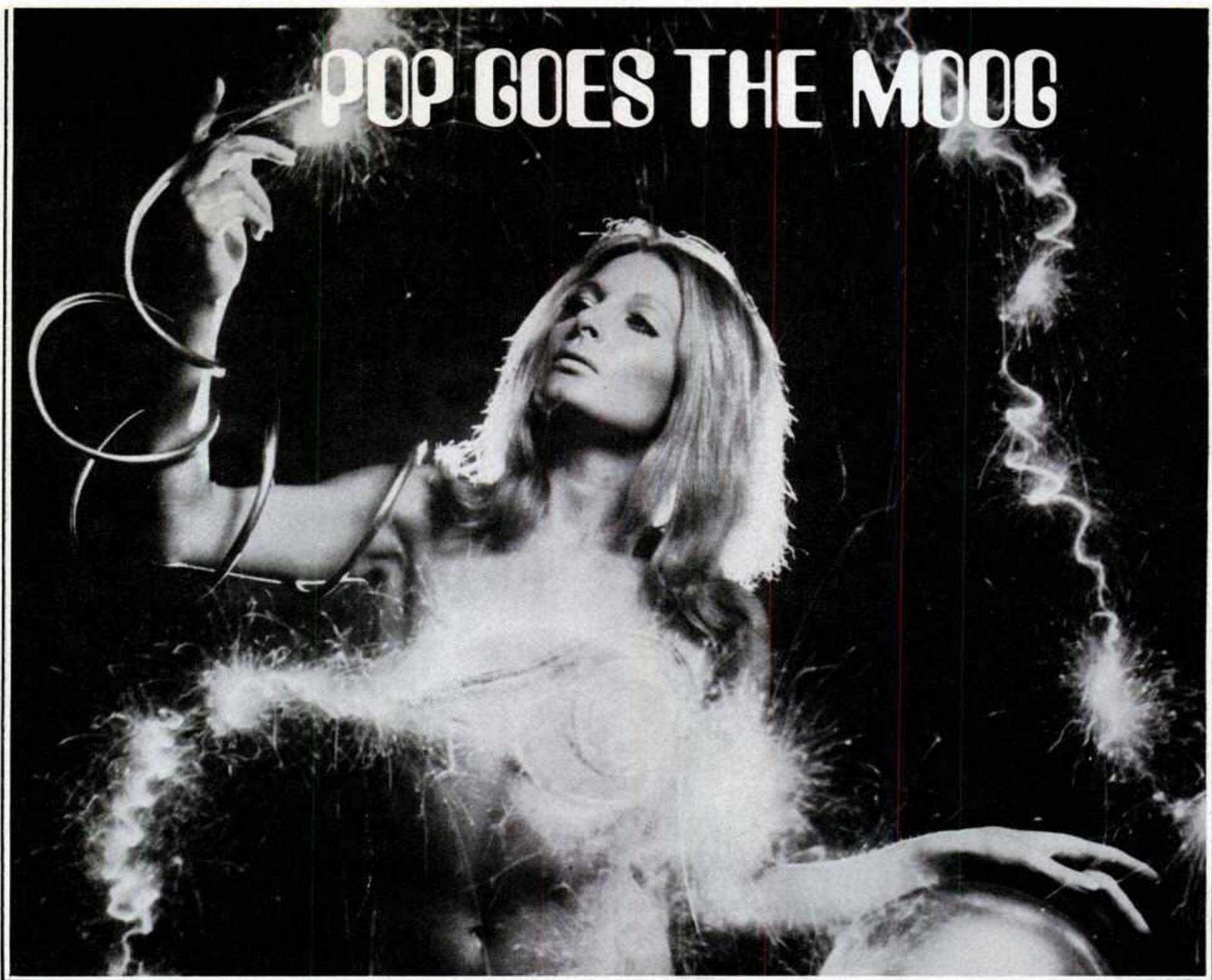
72961

AND I WANT YOU TO KNOW—  
I WILL ALWAYS THINK ABOUT YOU

P.S. I WILL NEVER LIE TO YOU—



From the Mercury Record Corporation family of labels  
MERCURY • PHILIPS • SMASH • LIMELIGHT • WING • FONTANA • BLUE ROCK  
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# POP GOES THE MOOG

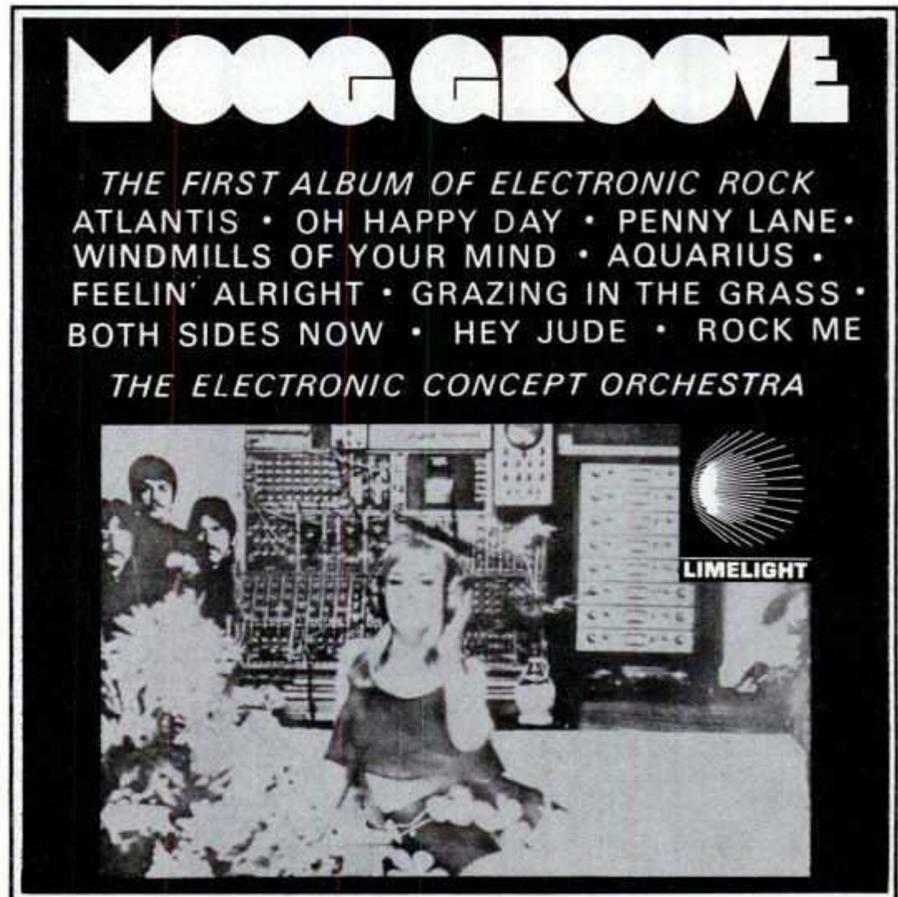
## LIMELIGHT RECORDS HAS TWO CHART-BOUND LPS!

Something magic happens in a recording studio. It happened on these albums. After more than fifteen years of development and experimentation, mostly in abstract, avant garde, serious music, moog music has finally been applied to the pop scene . . . rock and romantic music, that really sets a groove.



**JUST RELEASED!**

An album of musical love-dreams for Moog synthesizer and strings. The Electronic Concept Orchestra has created an incredibly lush, romantic listening experience.  
Electric Love LS 86072



**TOP TEN HITS IN AN EXCITING NEW SETTING!**

Chartbusting tunes, groovy musicians, and "great vibes" combine to make this Electronic Concept Orchestra album a rock trip that displays the great feel of the music first and novelty gimmicks second.  
Moog Groove LS 86070



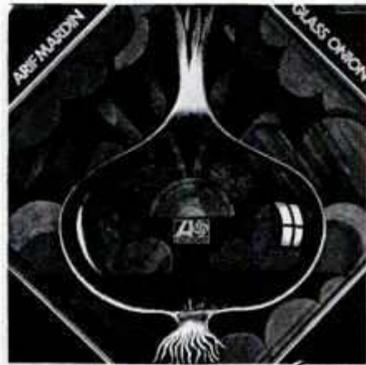
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# Album Reviews Continued



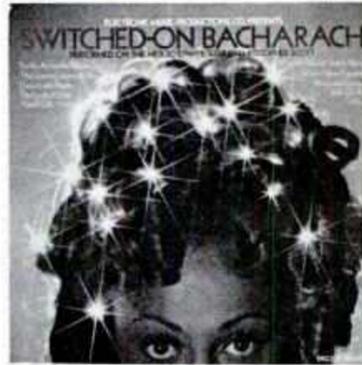
**POP**  
**LESLIE WEST**—Mountain Windfall 4500 (S)

Ex-Cream producer and the supergroup's "fifth" member, Felix Pappalardi, recaptures that hit hard rock appeal with "Mountain," featuring Leslie West, on Pappalardi's Windfall label. A powerful guitarist formerly with the Vagrants, West adds his lusty voice to tracks copenned with group producer and bass player Pappalardi. "Baby, I'm Down" is already an FM hit. "This Wheel's on Fire" also stars.



**POP**  
**ARIF MARDIN**—Glass Onion. Atlantic SD 8222 (S)

Arif Mardin's album is one of the most exciting releases in a long time. Taking material by John Lennon, Mick Jagger and Keith Richard, Hal David and Burt Bacharach, Ray Charles and others, he has given the compositions brilliant arrangements. The individual sides reflect a sophisticated musical intelligence influenced by the roots—soul, jazz, r&b and country and rock.



**POP**  
**CHRISTOPHER SCOTT**—Switched-On Bacharach. Decca DL 75141 (S)

The sound of the Moog Synthesizer is catching on and when it's matched with the music of Burt Bacharach the result will be strong spins and sales. Christopher Scott handles the Moog deftly making the Bacharach repertoire shine. Among the Bacharach melodies are "The Look of Love," "Alfie," "Wives and Lovers," "This Guy's in Love with You" and "Do You Know the Way to San Jose."



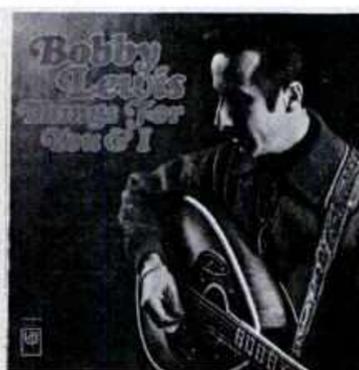
**POP**  
**POE THROUGH THE GLASS PRISM**—RCA Victor LSP 4201 (S)

The Glass Prism is a new rock group which makes its disk debut with a musicalization of Edgar Allan Poe's poetry. The instrumentalization is strong and the lead singer takes charge when he tackles such of Poe's works as "The Raven" (released as a single), "To," "A Dream," "Beloved," and "Eldorado" among others.



**POP**  
**C. K. STRONG**—Epic BN 26473 (S)

C. K. Strong, featuring Lynn Carey, is a reincarnation of Big Brother's record debut. Although too close to Janis Joplin for comfort, Miss Carey is fiery enough and packed with power to sell herself as a lady rock killer. Jeff Kewley's work on lead guitar is a fine complement to Miss Carey's vocal dramatics, while the material is a listenable, lyrical vehicle for the group. Especially "Stormbird" and "Been So Long."



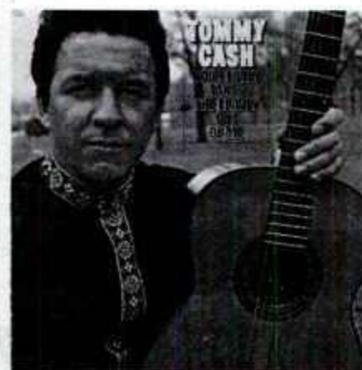
**COUNTRY**  
**BOBBY LEWIS**—Things for You and I. United Artists UAS 6717 (S)

Bobby Lewis' distinctive style projects on every one of these sides. The package includes the strong single, "Til Something Better Comes Along," and the title song, "Things for You and I," as well as "I May Never Be Free" and others. Solid country product.



**COUNTRY**  
**HANK LOCKLIN** LOOKIN' BACK—RCA Victor LSP 4191 (S)

Hank does a mixture of country and pop standards in this package. His vocal style is as smooth and compelling as ever. Included are such country favorites as "Cry, Cry Darling" and "He'll Have to Go" and such pop standards as "My Heart Cries For You" and "When I Grow Too Old to Dream."



**COUNTRY**  
**TOMMY CASH**—Your Lovin' Takes the Leavin' Out of Me. Epic BN 26484 (S)

"Your Lovin' Takes the Leavin' Out of Me" established Cash as a country artist with strong national appeal, and judging from the contents of this LP, there's nowhere to go but up. Cash's sturdy, strong voice makes exciting entertainment out of "Singing My Song," "Love Me, Love Me," and the title song.



**COUNTRY**  
**JUDY LYNN SINGS AT CAESARS PALACE**—Columbia CS 9879 (S)

Judy has some bright sides here. The song material varies broadly, ranging from "Gentle on My Mind" to "Kansas City," "Little Green Apples" and "Harper Valley P.T.A." The disk is recorded live, and the applause adds excitement.



**R&B**  
**ERMA FRANKLIN**—Soul Sister. Brunswick BL 754147 (S)

Erma Franklin opens her soul campaign on Brunswick, and like her two famous sisters, overwhelms choice material with a big voice and religious conviction. Always respected in r&b for her genuine talent, Miss Franklin finally offers a long-overdue album featuring her jazzy stylings of "Light My Fire," "Gotta Find Me a Lover," and her "Saving My Love for You" hit. "Baby I Love You" also scores, as she moves through jazz and soul.



**JAZZ**  
**CHARLIE BYRD QUARTET**—Let Go. Columbia CS 9869 (S)

The acoustic Byrd flying high in a live and concert recording and a set of tunes that encompass everything from jazz to show tunes, via a bit of bossa nova. The complete Byrd in fact. His light brittle trio is "augmented" by Mario Darpino on flute who comes through with good effect on the exotic numbers. Particularly effective is the ballad reading of "Here's That Rainy Day."



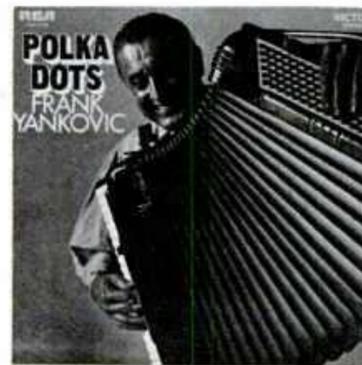
**LOW PRICE CLASSICAL**  
**BACH: CANTATA, BWV 213**—Various Artists/Bach-Collegium, Stuttgart (Rilling). Nonesuch H 71226 (S)

Written in 1733 the Hercules Cantata is probably one of Bach's most poignant works. It is at times, calmly radiant, almost contemplative; and at others, vibrant, lustful, joyous. The piece has horns, cellos, harpsichords, violins and bassoons, re-creates with dexterity the color and grandeur of the era.



**LOW PRICE CLASSICAL**  
**WUORINEN: TIME'S ENCOMIUM**—Columbia-Princeton Electronic Music Center. Nonesuch H 71225 (S)

Nonesuch's highly successful commissioned series of avant-garde music has another fascinating electronic work in "Time's Encomium" (for synthesized and processed synthesized sound) by the highly regarded Charles Wuorinen. Either side can be played first or by itself: side one, slow and severe, or side two, complex and rapidly unfolding.



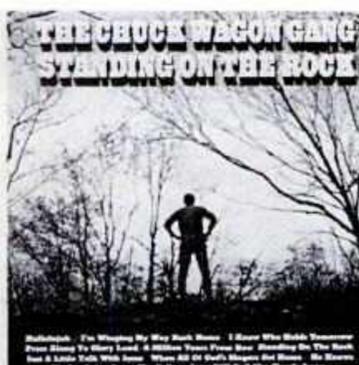
**POLKA**  
**FRANKIE YANKOVIC**—Polka Dots. RCA Victor LSP 4182 (S)

Frankie Yankovic and the polka beat are synonymous. Over the years he's turned out one best-selling polka album after another and this will be no exception. This time out he goes over "Three Yanks Polka," "St. Louis Polka," "Jo Ann Waltz," "Flutophone Polka," among others, and his treatment of the pop hit "Those Were the Days" shows his wide range.



**GOSPEL**  
**HAPPY GOODMAN FAMILY**—This Happy House. Canaan CAS 9663-LP (S)

This album has style and spirit and will be a joy to lovers of good gospel singing. The Happy Goodman Family, a great name in the field, do "Thank God I'm Free," "It Won't Be Long," "I Found a Better Way" and others. Excellent arrangements.



**SACRED**  
**CHUCK WAGON GANG**—Standing on the Rock. Columbia CS 9881 (S)

The Chuck Wagon Gang continues as one of the staples in sacred music. The spirit is with them as they harmonize with "Hallelujah," "I'm Winging My Way Back Home," "Standing on the Rock" and others. Disk has excellent sound and production values.



**INTERNATIONAL**  
**GIGLIOLA CINQUETTI AND THE TRIO LOS PANCHOS**—Columbia EX 5242 (M); ES 1942 (S)

Gigliola Cinquetti of Italy, a double San Remo winner, here joins the ever-popular Trio Los Panchos in a marvelous album of boleros. "Negra Consentida," "Quizas, Quizas, Quizas," and a medley of "Maria Elena" and "Amapola" are among the 10 beauties in this set.

## ALBUM REVIEWS

### BB SPOTLIGHT



Best of the album releases of the week in 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.

## ★★★★ 4 STAR ★★★★★

### SOUNDTRACK ★★★★★

**SOUNDTRACK**—Wild Wheels. RCA Victor LSO 1156 (S)

### POPULAR ★★★★★

**MYRTH**—RCA Victor LSP 4210 (S)  
**DON RANDI PLAYS LOVE THEME FROM "ROMEO & JULIET"**—Capitol ST 287 (S)  
**HERB REHBEIN ORCH.**—The Love Music of Bert Kaempfert/And So to Bed. Decca DL 75107 (S)  
**THE JON BARTLETT THING**—Capitol ST 274 (S)  
**MOJO MAGIC**—GRT GRT 10003 (S)  
**BOBBY JAMESON**—Working! GRT GRT 10004 (S)  
**DUNN AND McCASHEN**—Mobius. Capitol ST 285 (S)  
**JIM & DALE**—86% of Us. United Artists UAS 6706 (S)  
**TOPANGA CANYON ORCH.**—Crimson & Clover. Uni 73055 (S)

**TERENCE**—An Eye for an Ear. Decca DL 75137 (S)  
**BEAST**—Cotillion SD 9012 (S)  
**THE AQUARIANS**—Uni 73053 (S)  
**DUKE LUMUMBA**—Jungle Funk. Capitol ST 284 (S)  
**FABULOUS COUNTS**—Jan Jan. Cotillion SD 9011 (S)  
**WAYNE TALBERT**—Lord Have Mercy on My Funky Soul. Pulsar AR 10607 (S)  
**PULSE**—Poison Ring PRR 2237 (S)

### LOW PRICE POP ★★★★★

**DOCTOR MARIGOLD'S PRESCRIPTION**—Hit Songs From London. Alshire S 5159 (S)  
**JOHN BUNYAN'S PROGRESSIVE PILGRIMS**—Apricot Brandy and Albatross. Alshire S 5154 (S)

### COUNTRY ★★★★★

**COWBOY COPAS**—Tragic Romance. King KLP 1049 (S)  
*(Continued on page 92)*

# ★★★★ 4 STAR ★★★★★

• Continued from page 91

**THE GOLDEN COUNTRY HITS OF GEORGE JONES**—Starday SLP 440 (S)  
**KESSINGER BROTHERS**—Original Fiddle Classics 1928-1930, Kanawha 600 (M)  
**VARIOUS ARTISTS**—Radar Blues, King KLP 1050 (S)

## JAZZ ★★★★★

**THE JOHNNY ALMOND MUSIC MACHINE**—Deram DES 18030 (S)  
**JOHN SURMAN**—Anglo-Sax/Jazz Alto, Deram DES 18027 (S)

## CLASSICAL ★★★★★

**BIZET / ROUSSEL / D'INDY**—Cincinnati Symphony (Rudolf), Decca DL 710162 (S)

## LOW PRICE CLASSICAL ★★★★★

**BEETHOVEN / HUMMEL: MANDOLIN MUSIC**—Savitaro & Veyron-Lacroix, Nonesuch N 71227 (S)  
**BRAMMS / SCHUMANN: GYPSY SONGS**—Gaechinger Kantorei (Rilling) / Gallinger, Nonesuch H 71228 (S)

# SPECIAL MERIT PICKS

## POPULAR

**FOUNDATIONS**—Digging, Uni 73058 (S)  
 Thanks to such smash singles as "Baby Now That I've Found You," and more recently, "Build Me Up Buttercup," the Britain-based band gets plenty of attention here. Their happy, swinging style continues in this latest release whose sales potential is further enhanced by the inclusion of their last two chart singles, "In the Bad Old Days" and "My Little Chickadee."

**JUDY GARLAND'S GREATEST HITS**—Decca DL 75150 (S)

A must for collectors in this exceptional package that traces the film and disk career of the legend of the entertainment world. With remarkable simulated stereo sound, the program starts with her first major success, "Dear Mr. Gable You Made Me Love You" from "Broadway Melody of 1938" and takes us up through 1945 with "On the Atchison, Topeka and the Santa Fe" from "Harvey Girls." The classic, "Over the Rainbow" is among the highlights.

**THE TWO SIDES OF GENE CHANDLER**—Brunswick BL 754149 (S)  
 Gene (Duke of Earl) Chandler, a pop-soul veteran who has successfully navigated each transition in music taste and styles, shows off his latest switch—to a nightclub manner with standards. Jerome Kern's "Yesterday" and Bobby Russell's "Honey" share the spotlight with the soul-oriented "Can I Change My Mind" and "Familiar Footsteps." Sensitive arrangements signal Chandler's new mood and mark it a winning one.

**PAUL HORN**—Inside, Epic BXN 26466 (S)  
 Flutist Paul Horn, a top sideman whose sensitive support of Donovan's flower fantasies has showcased his pop and jazz skills, unravels a year-old tape recorded spontaneously in India at the legendary Taj Mahal. A cathedral-like depth and echo haunts his flute and the voice chants of a local caller. Horn spins mystical entities, moods, and musical meditations, using the Taj Mahal to add to the eerie beauty. A sleeper to watch.

**THE HEAD SHOP**—Epic BN 26476 (S)  
 This good young blues rock quintet debuts here with a good album, which includes a fine bluesy treatment of "Sunny" and a pairing of "Where Have All the People Gone" and "Yesterday" under the heading of "Opera in the Year 4000." "I Feel Love Comin' On" is a good extended cut.

**SMOKE**—Uni 73052 (S)  
 Smoke, a new group with a suprisingly lyrical pop blend that ties together rock, pop, blues and jazz, tosses its hat into the ring with five numbers featuring singer-songwriter-guitarist John Orvis. "M.C. Boogie" which jams for one entire side, is complemented by highly musical "Choose It" and the title tune. Free-wheeling with a nice group harmony, Smoke will make a run at the charts on its first try, thanks to Jimmie Haskell's fine production.

**GIANT CRAB**—Cool it... Helios, Uni 73057 (S)  
 Beyond the name—Giant Crab—and the baloney of the opening narration are a dozen candidates for top sales and success on the pop charts. "Cool It" is already the theme for a popular TV ad, while "What Becomes of Yesterday's Hero" and "Walking in Different Circles" are as equally familiar and refreshing. The tunes of English and Weiss and associates are small pop gems suitable for the charts.

**FUTURE**—Down That Country Road, Shamley SS 703 (S)  
 This sleeper trio from Santa Monica has an exceptional debut album of country-oriented music. All 10 cuts receive good performances, but, equally important, is the high quality of material. The title song is strong, but so are the gospel-like "Silver Chalice" and the country-pop "Away With Women" and "Grabbers and Takers." Jim Bunnell's lead singing stands out, but the other members of Future also contribute to the good vocal sound.

**WARREN S. RICHARDSON JR.**—Cotillion SD 9013 (S)  
 Warren S. Richardson Jr. sings and drives guitar for his hard rock 'n' blues group that features a relentless and heavy FM sound. Saxophones and trumpets add depth to the raunchy arrangements, while Michael Condello's strong productions bring out the muscle in "Reputation," "Shady Lady" and the 10-minute "Wind and Rain." A heavy

**BACH: MASSES, BWV 233-236**—Various Artists/Bach-Collegium, Stuttgart (Rilling), Nonesuch HC 73020 (S)

## FOLK ★★★★★

**BONNIE DOBSON**—RCA Victor LSP 4219 (S)

## GOSPEL ★★★★★

**FLORIDA BOYS**—Your Kind of Singing, Canaan CAS 9664-LP (S)  
**KURT KAISER**—Master Designer, Word WST 8322-LP (S)  
**ISAAC DOUGLAS & THE DOUGLAS SINGERS**—Lord Have Mercy, Minit Gospel LPGS 24019 (S)

## RHYTHM & BLUES ★★★★★

**ARTISTICS**—What Happened, Brunswick BL 754153 (S)

## COMEDY ★★★★★

**GEORGE KERR**—Big George's Party Jokes, Dooto DTL 844 (S)

rock performance for Atlantic's Cotillion label in a bid for chart action.

## LOW PRICE POPULAR

**TODAY PEOPLE**—More Million Sellers, Vocalion VL 73883 (S)

The tunes are not new, they've been heard before; but certainly not in the exciting new dress given to them by the Today People. This album does pack a wallop. It is bright, breezy, refreshing, and should give new impetus to oldies but goodies like: "The Games People Play," "Gentle On My Mind," and "Love Me Tonight."

## CLASSICAL

**MEYERBEER: DIE ERSTE WALPURGISNACHT**—Various Artists/Musica Aeterna Orch. (Waldman), Decca DL 710164 (S)

Frederic Waldman and the Musica Aeterna Orchestra and Chorus have come up with another in their series of outstanding recordings. The exceptional soloists in "Die erste Walpurgisnacht" are contralto Lili Chookasian, tenor Ernst Haefliger, baritone Hermann Prey and bass-baritone Raymond Michalski. Mendelssohn's "Son and Stranger" overture completes the pressing.

**ROREM: SOME TREES/SONGS/WARD-STEINMAN: SAPPHO**—Curtin/Wolff/Gramm/Various Artists, CRI CRI 238 USD (S)

First recordings of Ned Rorem songs are always welcome, especially when they're performed as well as they are here. Soprano Phyllis Curtin is exemplary in "Some Trees" with contralto Beverly Wolff and baritone Donald Gramm, and in other songs with Gramm. Rorem accompanies on piano. Miss Curtin also excels in David Ward-Steinman's "Fragments from Sappho," also a disk first.

## LOW PRICE CLASSICAL

**A NEW SOUND FROM THE JAPANESE BACH SCENE**—Various Artists, RCA Victor VICS 1458 (S)

Several of Bach's more familiar works are given an Oriental flavor in this charming package. Augmenting the occidental bass, guitar and drums, are a koto (harpichord) and shakuhachi (flute) and they all blend together extremely well. It's a new sound but it should catch on easily.

## JAZZ

**LIONEL HAMPTON**—"Steppin' Out," Vol. 1, Decca DL 79244 (S)

Stanley Dance has collected together a set of sides by the supreme vibraphone player made in the early '40's. Hamp is presented in a variety of settings from septet to big band and also has on hand some fine individual players. Arnett Cobb's tenor is strong on several cuts particularly "Flying Home No. 2" and Milt Buckner's distinctive piano is heard on "Royal Family." But right through all the sessions there is Hamp's fully armed and ready vibes work. Good vibes indeed.

**VARIOUS ARTISTS**—The Birth of Soul, Decca DL 79245 (S)

This is a great package for collectors and connoisseurs. Included are such great sides as Billie Holiday's "Lover Man," Louis Armstrong's "I Can't Give You Anything But Love," Louis Jordan's "Buzz Me" and other historic cuts by Ella Fitzgerald, Buddy Johnson, Lionel Hampton, Rosetta Tharpe, Jay McShann and more. Line notes include valuable discographical information.

## R&B

**CHI-LITES**—Give It Away, Brunswick BL 754152 (S)

A smooth r&b group with that pop-soul sound of the '50s updated for today's market, the Chi-Lites spotlight their "Give It Away" success and their latest hit disk, "Let Me Be the Man My Daddy Was." Hailing from Chicago and well-versed in the style and harmonies of the Impressions and Temptations, the soul quartet blend beautifully on "My Whole World Ended," "What Do I Wish For" and "Twelfth of Never."

**BARBARA ACKLIN**—Seven Days of Night, Brunswick BL 754148 (S)

Barbara Acklin, a promising singer with a quality way with pop, soul or jazz, has leveled off to become a steady contributor to the charts. Her fine voice, distinct from other femme soul singers by its high, fervent lyric reading, sparks her recent disks, "Just Ain't No Love," "Seven Days of Night" and "A Raggedy Ride." Her versatility flatters her talent, as "Go With Love" and "This Girl's in Love."

## FOLK

**HEDGE & DONNA**—All the Friendly Colours, Capitol ST 279 (S)

Hedge & Donna work well together, whether they're singing together, writing together, or singing what they've written together. Both their song creations and performances display a gospel-like fervor and a sense of original improvisation, and it is difficult not to get caught up in their mood. Exposure of such cuts as "There's a Wheel," and the superb "Bluebird" will insure this LP's success.

**KAREN BETH**—The Joys of Life, Decca DL 75148 (S)

This is a commendable first album by a talented young artist who writes most of her own material. She appears to be cast in the Joan Baez mold, but has a unique tonal quality which quickly snuffs out any perpetuation of the resemblance. Her tunes are rich, original and possess a simple unadorned beauty. We should be hearing a lot more from Miss Beth in the months ahead.

## GOSPEL

**THE GOSPEL SOUL OF ARETHA FRANKLIN**—Checker 10009 (S)

Now so successful in the pop market, Aretha here is heard doing songs reflecting her religious background and training. The inspirational material includes "Precious Lord," "There Is a Fountain Filled With Blood," "The Day Is Past and Gone" and others. Package is sure to find a good market.

**ROBERT PATTERSON SINGERS**—The Soul of Gospel, Minit Gospel LPGS 24021 (S)

This album is a warm and rollicking fun thing by a group which obviously enjoys its work. Recorded live in Frankfurt, Germany, the selection of tunes spans the broad spectrum of gospel, soul and rock, even though the religious overtones are ever apparent. "The Soul of Gospel" is a truly enjoyable addition to the expanding field of gospel music, and undeniably establishes the Robert Patterson Singers as one of the leading gospel groups of the day.

## SPOKEN WORD

**VARIOUS ARTISTS**—We Came in Peace for All Mankind, Decca DL 79172 (S)

In vivid documentary strokes, this package relates the history of the U.S. space venture from President Kennedy's "we shall go to the moon" to Apollo 11. The script by William Hines and the narration by Peter Thomas keep the project moving in an exciting manner and the voices of Kennedy, Johnson, Nixon and the astronauts give it historic impact.

## COMEDY

**MOMS MABLEY SINGS**—Chess LPS 1530 (S)

The irrepressible Moms Mabley says it with song here and what uproarious songs these are! Comments on men (young and old), race relations, and school are but some of the treats here.

**MAE QUESTEL**—Mrs. Portnoy's Retort, United Artists UAS 6721 (S)

This is a Jewish mother's answer to Phillip Roth's best-selling novel "Portnoy's Complaint." The script, by Harvey Jacobs and David Martin, are in the Yiddish Catskill genre and Mae Questel gives them a hearty reading. The script, by the way is less explicit than Roth's, but the innuendo draws laughs.

## INTERNATIONAL

**JAVIER SOLIS**—Romance, Columbia EX 5244 (M); ES 1944 (S)

The romantic Latin voice of Javier Solis here has another fine album of Latin-American gems. Standouts include "La Gente" and "Entrega Total." "No Te Maldog" and "La Corriente" are among the other fine numbers.



**BILLY WALKER**, Epic artist, sings for patients at Fort Sam Houston, Tex., who were wounded in Vietnam. He went through the entire hospital performing.

# Nashville Scene

• Continued from page 80

too great and had to move to the downstairs or main auditorium.

In one of the most brilliant performances of his recording career, Chet Atkins has cut another LP with Arthur Fiedler conducting the Boston Pops Orchestra. It's titled "Chet Picks On the

# Action Records

## Singles

### ★ NATIONAL BREAKOUTS

**I'M A BE A BETTER MAN**... Engelbert Humperdinck, Parrot 40040 (Blue Seas/Jac, ASCAP)

**I'M GONNA MAKE YOU MINE**... Lou Christie, Buddah 116 (Kaskat, BMI)

**THIS GIRL IS A WOMAN NOW**... Gary Puckett & the Union Gap, Columbia 4-44967 (Three Bridges, ASCAP)

### ★ REGIONAL BREAKOUTS

**NO OBLIGATIONS**... Kenny O'Dell, White Whale 319 (Ishmael/Curken, BMI) (Houston)

**SHADOWS OF THE NIGHT** (Quentin's Theme)... Robert Cobert Orch., David Selby, Philip 40633 (Cumor, BMI) (New Orleans)

## Albums

### ★ NATIONAL BREAKOUTS

**IMPRESSIONS**—Young Mods Forgotten Story... Curtom CRS 8003 (S)

**SPIRIT**—Clear Spirit... Ode Z12-44016 (S)

### ★ NEW ACTION LP's

**LEE MICHAELS**... A&M SP 4199 (S)

**BRIAN HYLAND**—Stay & Love Me All Summer... Dot DLP 25954 (S)

**HUGO MONTENEGRO**—Moog Power... RCA Victor LSP 4170 (S)

**NASHVILLE STRINGS**—Play Great Country Hits, Vol. 2... Columbia CS 9830 (S)

**JOHN KLEMMER**—Blowin' Gold... Cadet Concept LPS 321 (S)

# Jukebox Experts Talk About MOA Seminar

• Continued from page 64

business topic Les Rieck, Rock-Ola Manufacturing Corp., Chicago, will speak on. "There has been considerable agitation for making jukebox play two selections for 25 cents," he said. "Dime selection may be on the way out." Quarter play has been tried in a number of markets with considerable success, he said, and he thinks it is a growing trend. "I see no real reason why quarter play should not come," Rieck said. "The cost of everything else—equipment, servicing—is going up, and the operator has got to have profits to keep improving his equipment." Rieck added that he expects considerable discussion on this topic.

"The Jukebox and Urban Renewal" is the subject Henry Leyser, ACA Sales, Oakland, Calif., will speak on. "I am concerned

Pops."... The latest in a string of new releases written by Don Carter, of Irving, Tex., is on Musicor by James Hollie, "It Sure Looks Drunk Outside."... Sharon Rucker, sister of Royal American's Sandy Rucker, now is the Girl Friday at Paul Perry Management, Inc. She moved from a similar post at the Joe Taylor Artist Agency. Two of the old Peer Southern copyrights have been revived with sudden action. "One Has My Name" was cut not only by Jerry Lee Lewis, but by Don Gibson on RCA, Carol Smith on Columbia, Johnny & Jooney Mosbey for Capitol, and on a re-issue of a Nat King Cole LP. The other revival is "The Three Bells," done singly by Jim Ed Brown on RCA and by Sandler & Young on Capitol.

Alan Lorber's Interval Music published the new Skeeter Davis "Teach Me to Love You," written by his musically talented wife, Lesley Miller. The Jerms' new release, "Nobody," on the Honor Brigade Label was being programmed by more than 100 stations just two days after release. The Jerms are produced by Dean Mathis for Pro Sound Productions. George Morgan, off on 12 consecutive fair dates, can perform his newest Stop release, "We've Done All the Lovin' We Can Do," produced by Tommy Hill & Pete Drake. Frank Hobson, winner of the WENO contest, also has his first Stop release out. Hobson, recently with the Ray Price band, now has formed his own group. Two of the spectators at the Sonny James show in Wapakoneta, Ohio, were the Armstrongs, parents of the first man on the moon. Bill Carlisle, one of the long-time greats with the "Opry," has signed a new recording contract with Chart. Gary Walker will produce the Carlisle session, a country version of "Polk Salad Annie." By the way, any old-time Tennessean can tell you that should be Poke Salet, but no matter how it's spelled the record is a good one.

Wilma Burgess, after a swing through the Midwest, has moved on to the Laken Park Inn in Chicago. Epic artists Jim & Jesse are taking a working vacation in Florida. The Mel Tillis song, "Ruby, Don't Take Your Love to Town," written for Cedarwood, has run the gamut. First, the original. Then Kenny Rogers & the First Edition, and the comedy version by Ben Colder. Now comes Geraldine Stevens' answer, "Billy, I've Got to Go to Town." It had an earlier comedy version by the Geezinslaw Brothers, and, of course, the first hit was recorded by Johnny Darrell. Pat McKinney opened at the Horseshoe in Toronto to a capacity house, and now starts appearances with Faron Young.

about the loss of locations caused by urban renewal," he said. Many downtown bars have been destroyed and replaced by cocktail lounges. The people who run these new locations seem to think that the jukebox is somehow beneath their dignity and prefer the installation of background music. They're worried about their 'image.' Leyser said he will suggest remedies to this situation. "I've talked with operators in communities all over the country and they all agree that the downtown bar is disappearing. There will have to be some different thinking and a different approach to the problem by the operators."

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**“Sometimes our radar indicates a little rough air ahead.**

**You know, the kind where you bounce a little. It has no effect on my control of the aircraft, but I'll still request clearance to get over it.**

**Even if it means losing some time.**

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**He said, ‘Always think of the passengers as thin-shelled eggs sitting back there on the floor. And your job is to get them from point A to point B without putting the tiniest crack in one of them. I still take each bounce personally.’**

**Captain Cliff Schmidt is the kind of man who makes the best pilot because he's a concerned man. He does more than just his job. That's the American Way.**

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# TOP LP'S

FOR WEEK ENDING AUGUST 23, 1969

★ STAR PERFORMER — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.  
NA Not Available

TAPE PACKAGES AVAILABLE

TAPE PACKAGES AVAILABLE

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
8	4	★	JOHNNY CASH At San Quentin Columbia CS 9825 (S)					
30	1	2	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)					Ⓢ
56	2	3	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)		NA			Ⓢ
6	6	4	CREAM Best of Atco SD 291 (S)					
2	111	★	BLIND FAITH Atlantic SD 33-304 A/B (S)					
3	9	★	DOORS Soft Parade Elektra EKS 75005 (S)					Ⓢ
29	3	7	SOUNDTRACK Romeo & Juliet Capitol ST 2993 (S)					Ⓢ
11	5	8	TOM JONES This Is Parrot PAS 71028 (S)					Ⓢ
9	7	9	CROSBY/STILLS/NASH Atlantic SD 8229 (S)					
58	8	10	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S)					Ⓢ
4	14	★	JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025 (S)	NA	NA			
5	13	12	BEE GEES The Best of Atco SD 33292 (S)					
17	10	13	BOB DYLAN Nashville Skyline Columbia KCS 9825 (S)		NA			Ⓢ
13	11	14	FIFTH DIMENSION Age of Aquarius Soul City SC5 92005 (S)					Ⓢ
28	12	15	LED ZEPPELIN Atlantic SD 8216 (S)					Ⓢ
7	19	★	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058 (S)					
29	20	17	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S)					
12	16	18	WHO Tommy Decca DXSW 7205 (S)		NA	NA		Ⓢ
17	17	19	HENRY MANCINI & HIS ORK A Warm Shade of Ivory RCA Victor LSP 4140 (S)					
31	27	20	THREE DOG NIGHT Dunhill DS 50048 (S)					
7	15	21	JEFF BECK Beck-Ola Epic BN 26478 (S)			NA		
6	18	22	ARETHA FRANKLIN Aretha's Gold Atlantic SD 8227 (S)					
4	58	★	TV SOUNDTRACK Dark Shadows Philips PHS 600-314 (S)	NA	NA	NA		
5	24	24	CHARLES RANDOLPH GREANE SOUND Quentin's Theme Ranwood R 80055 (S)					
15	30	★	CHICAGO TRANSIT AUTHORITY Columbia GP 8 (S)		NA	NA		
7	25	26	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (S)					
27	22	27	DONOVAN Greatest Hits Epic BXN 26439 (S)			NA		Ⓢ
14	29	28	HERBIE MANN Memphis Underground Atlantic SD 1522 (S)					
8	36	★	STEPPENWOLF Early Steppenwolf Dunhill DS 50060 (S)					
10	26	30	JOHNNY RIVERS Touch of Gold Imperial LP 12427 (S)					
4	31	31	ZAGER & EVANS 2525 (Exordium & Terminus) RCA Victor 4214 (S)		NA	NA	NA	
11	23	32	ELVIS PRESLEY From Elvis in Memphis RCA Victor LSP 4155 (S)		NA	NA		
24	33	33	TOM JONES Live Parrot PAS 71014 (S)					Ⓢ
3	39	★	SMOKEY ROBINSON & THE MIRACLES Time Out for Tamla TS 295					
3	35	35	TEMPTATIONS Show Gordy GS 933 (S)					
8	28	36	HERB ALPERT & THE TIJUANA BRASS Warm A&M SP 4190 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
8	21	37	JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185 (S)		NA	NA	NA	
13	41	38	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (S)					
24	37	39	TEMPTATIONS Cloud Nine Gordy GLP5 939 (S)					
9	40	40	STEVE MILLER BAND Brave New World Capitol SKAO 184 (S)					
20	38	41	GLEN CAMPBELL Galveston Capitol ST 210 (S)					Ⓢ
16	34	42	VENTURES Hawaii Five-O Liberty LST 8061 (S)					
3	59	★	CANNED HEAT Hallelujah Liberty LST 7618 (S)					
15	42	44	ANDY WILLIAMS Happy Heart Columbia CS 9844 (S)			NA		
11	32	45	PETER, PAUL & MARY Peter, Paul & Mommy Warner Bros.-Seven Arts WS 1785 (S)					
6	47	46	OTIS REDDING Love Man Atco SD 289 (S)					
54	46	47	TOM JONES Fever Zone Parrot PAS 71019 (S)					Ⓢ
18	45	48	SLY & THE FAMILY STONE Stand Epic BN 26456 (S)			NA		
13	49	49	JOE COCKER With a Little Help From My Friends A&M SP 4182 (S)					
63	53	50	JOHNNY CASH At Folsom Prison Columbia CS 9639 (S)			NA		Ⓢ
2	56	★	SERGIO MENDES & BRASIL '66 Crystal Illusions A&M SP 4197 (S)					
5	55	52	TONY JOE WHITE Black & White Monument SLP 18114 (S)				NA	
35	54	53	SOUNDTRACK Oliver Colgems COSD 5501 (S)					Ⓢ
11	63	★	IT'S A BEAUTIFUL DAY Columbia CS 9753 (S)		NA	NA		
17	50	55	FRIENDS OF DISTINCTION Grazin' RCA Victor LSP 4149 (S)					
9	43	56	JR. WALKER & THE ALL STARS Greatest Hits Soul SS 718 (S)					
30	52	57	TOM JONES Help Yourself Parrot PAS 71025 (S)					Ⓢ
10	48	58	DAVID RUFFIN My Whole World Ended Motown MS 685 (S)					
11	62	59	B. B. KING Live and Well BluesWay BLS 6031 (S)				NA	
19	60	60	DICK HYMAN Moog: The Electric Eclectics of Command 938 (S)					
48	67	61	SOUNDTRACK Funny Girl Columbia BOS 3220 (S)					Ⓢ
34	64	62	ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767 (S)					Ⓢ
8	51	63	COWSILLS In Concert MGM SE 4619 (S)					
9	44	64	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)					
11	61	65	MARVIN GAYE M. P. G. Tamla TS 292 (S)					
37	66	66	BEATLES Apple SWBO 101 (S)					Ⓢ
8	78	★	ROY CLARK Yesterday When I Was Young Dot DLP 25953 (S)					
8	76	68	CAT MOTHER & THE ALL NIGHT NEWSBOYS The Street Giveth Polydor 4001 (S)				NA	
22	69	69	VIKKI CARR For Once in My Life Liberty LST 7604 (S)					
16	71	70	JOHNNY WINTER Columbia CS 9826 (S)				NA	
9	68	71	DIANA ROSS & THE SUPREMES Let the Sunshine In Motown MS 689 (S)					
7	80	72	BILL COSBY 8-15-12-15 Tetragrammaton T 5100 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
9	70	73	BURT BACHARACH Make It Easy on Yourself A&M SP 4188 (S)	NA	NA	NA	NA	
10	74	74	RAY STEVENS Gitarzan Monument SLP 18115 (S)				NA	
11	65	75	JONI MITCHELL Clouds Reprise RS 6341 (S)					
11	143	★	LOU RAWLS The Way It Is/The Way It Was Capitol ST 215 (S)	NA	NA	NA	NA	
18	72	77	GUESS WHO Wheatfield Soul RCA Victor LSP 4141 (S)		NA	NA		
34	79	78	JERRY BUTLER Ice Man Cometh Mercury ST 61198 (S)					
11	73	79	MERLE HAGGARD Same Train, Different Time Capitol SWBB 223 (S)					
10	57	80	MERCY Love (Can Make You Happy) Warner Bros.-Seven Arts WS 1799 (S)					
10	81	81	COUNTRY JOE & THE FISH Here We Go Again Vanguard VSD 79299 (S)					
4	83	82	OLIVER Good Morning Starshine Crewe CR 1333 (S)	NA	NA	NA	NA	
16	90	83	ILLUSION Steed ST 37003 (S)					
9	95	★	POCO Pickin' Up the Pieces Epic BN 26460 (S)					
15	85	85	TRAFFIC Last Exit United Artists UAS 6702 (S)					
17	84	86	EDWIN HAWKINS SINGERS Let Us Go Into the House of the Lord Pavilion BPS 1001 (S)					
10	88	87	JOE SIMON Chokin' Kind Sound Stage 7 555 15006 (S)					NA
28	77	88	IRON BUTTERFLY Ball Atco SD 33-280 (S)					Ⓢ
22	89	89	BROOKLYN BRIDGE Buddah BDS 5034 (S)					
16	91	90	FRANK SINATRA My Way Reprise FS 1029 (S)					
8	102	★	MAMA CASS Bubble Gum, Lemonade & . . . Something for Mama Dunhill DS 50055 (S)					
59	92	92	SOUNDTRACK 2001: A Space Odyssey MGM STE 13 (S)					Ⓢ
32	86	93	WALTER CARLOS/BENJAMIN FOLKMAN Trans Electronic Music Productions Inc., Presents Switched on Bach Columbia MS 7194 (S)				NA	
8	94	94	FOUR TOPS Now Motown MS 675 (S)					
22	96	95	QUICKSILVER MESSENGER SERVICE Capitol ST 1201 (S)					
11	82	96	BOOKER T. & THE MG'S Booker T. Set Stax STS 2009 (S)					
17	97	97	ISLEY BROTHERS It's Our Thing T-Neck T 3001 (S)					
4	98	98	SOUNDTRACK True Grit Capitol ST 263 (S)					NA
2	113	★	DIONNE WARWICK Greatest Motion Picture Hits Scepter SPS 575 (S)					
4	100	100	ANDY KIM Baby, I Love You Steed ST 37004 (S)				NA	NA
11	101	101	SPIRAL STARECASE More Today Than Yesterday Columbia CS 9852 (S)				NA	NA
12	75	102	JOAN BAEZ David's Album Vanguard VSD 79308 (S)					
4	103	103	WINSTONS Color Him Father Metromedia MS 1010 (S)				NA	
16	87	104	PROCOL HARUM A Salty Dog A&M SP 4179 (S)					
10	107	105	JULIE DRISCOLL/BRIAN AUGER/ TRINITY Street Noise Atco SD 2-701 (S)				NA	
24	99	106	STEPPENWOLF Birthday Party Dunhill DSX 50053 (S)					
14	—	★	IMPRESSIONS Young Mod's Forgotten Story Curton CRS 8003 (S)					

TOP LP'S

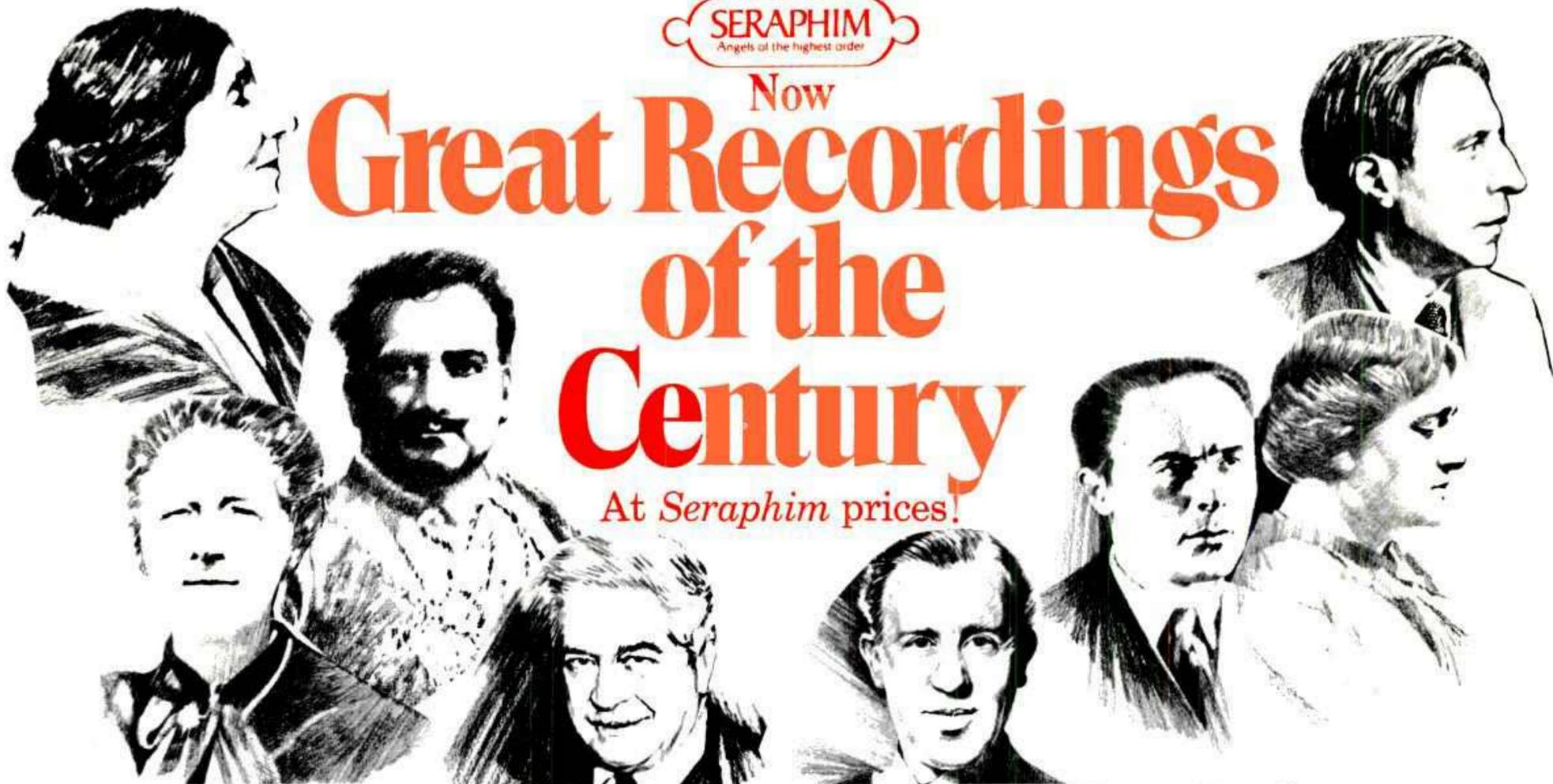
TOP LP'S



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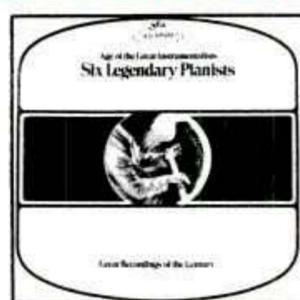
IC-6041 (Three discs/libretto)



IC-6043 (Three discs)



IC-6044 (Three discs)



IC-6045 (Three discs)



IC-6051 (Three discs)



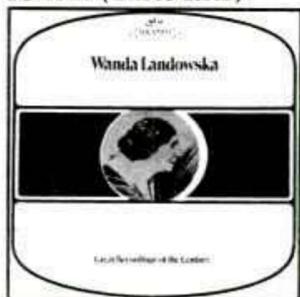
60113 (One disc)



60112 (One disc)



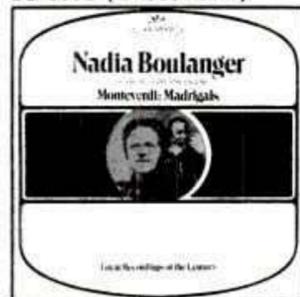
60115 (One disc)



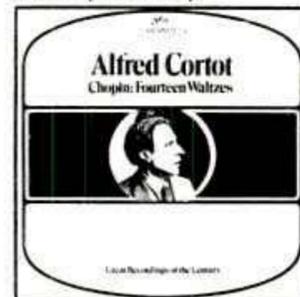
60116 (One disc)



60117 (One disc)



60125 (One disc)



60127 (One disc)

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# TOP LP's

CONTINUED FROM PAGE 94

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
13	108	108	<b>JAMES BROWN</b> Gettin' Down to It King 5-1051 (S)		NA	NA	NA	
11	109	109	<b>BOBBY VINTON</b> Vinton Epic BN 26471 (S)			NA		
1	—	★	<b>SPIRIT</b> Clear Spirit Ode Z12-44016 (S)				NA	
4	123	111	<b>PEPPERMINT RAINBOW</b> Will You Be Staying After Sunday? Decca DL 75129 (S)	NA	NA	NA	NA	
2	114	112	<b>BLUES IMAGE</b> Atco SD 33-300 (S)			NA		
10	116	113	<b>SOUNDTRACK</b> Goodbye Columbus Warner Bros.-Seven Arts WS 1786 (S)	NA	NA	NA	NA	
10	115	114	<b>PERRY COMO</b> Seattle RCA LSP 4183 (S)					
18	104	115	<b>CLASSICS IV</b> Traces Imperial LP 12429 (S)					
15	120	116	<b>NEIL DIAMOND</b> Brother Love's Traveling Salvation Show Uni 73047 (S)					
10	117	117	<b>METERS</b> Josie J05 4010 (S)					
11	118	118	<b>DELLS</b> Greatest Hits Cadet LPS 824 (S)					
52	129	119	<b>BIG BROTHER &amp; THE HOLDING COMPANY</b> Cheap Thrills Columbia KCS 9700 (S)					Ⓢ
41	105	120	<b>GLEN CAMPBELL</b> Wichita Lineman Capitol ST 103 (S)					Ⓢ
3	136	★	<b>SOUNDTRACK</b> Midnight Cowboy United Artists UAS 5198 (S)			NA		
8	122	122	<b>NANCY WILSON</b> Son of a Preacher Man Capitol ST 234 (S)					
23	106	123	<b>ENGELBERT HUMPERDINCK</b> Engelbert Parrot PAS 71206 (S)					
31	126	124	<b>STEPPENWOLF</b> Dunhill DS 50029 (S)					Ⓢ
10	125	125	<b>GRATEFUL DEAD</b> Axomoxoa Warner Bros.-Seven Arts WS 1790 (S)					
12	124	126	<b>BOBBY GOLDSBORO</b> Today United Artists UAS 6704 (S)					
16	130	127	<b>BOOTS RANDOLPH</b> With Love Monument SLP 18111 (S)					
9	93	128	<b>MONKEES</b> Greatest Hits Colgems COS 115 (S)					
21	110	129	<b>DIONNE WARWICK</b> Soulful Scepter SP5 573 (S)					
1	—	★	<b>JAMES BROWN</b> Popcorn King KSD 1055 (S)	NA	NA	NA	NA	
1	—	★	<b>STOOGES</b> Elektra EKS 74051 (S)			NA	NA	
2	140	132	<b>EDDIE HARRIS</b> High Voltage Atlantic SD 1529					
30	135	133	<b>TOMMY JAMES &amp; THE SHONDELLS</b> Crimson & Clover Roulette SR 42023 (S)					
2	134	134	<b>TASTE</b> Atco SD 33-296 (S)		NA	NA	NA	
4	138	135	<b>RUBBER BAND</b> Cream Song Book GRT 1000 (S)		NA	NA	NA	
2	139	136	<b>BEACH BOYS</b> Close Up Capitol ST 8 253 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
26	133	137	<b>VANILLA FUDGE</b> Near the Beginning Atco SD 33-278 (S)					
2	141	138	<b>CLARENCE CARTER</b> Testifyin' Atlantic SD 8238 (S)					
1	—	★	<b>DELLS</b> Love Is Blue Cadet LPS 829 (S)			NA		
20	112	140	<b>JAMES BROWN</b> Say It Loud—I'm Black & I'm Proud King 5-1047 (S)					
1	—	★	<b>MERLE HAGGARD</b> Close Up Capitol SWBB 259 (S)					
41	154	142	<b>BLOOD, SWEAT &amp; TEARS</b> Child Is Father to the Man Columbia CS 9619 (S)			NA		
2	176	★	<b>SPOOKY TOOTH</b> Spooky Two A&M SP 4194 (S)	NA	NA	NA	NA	
19	121	144	<b>LAWRENCE WELK</b> Galveston Ranwood R 8049 (S)					
1	—	★	<b>GEORGE BENSON</b> Tell It Like It Is A&M SD 3020 (S)	NA	NA	NA	NA	
4	142	146	<b>GOLDDIGGERS</b> Metromedia MS 1009 (S)			NA	NA	
46	147	147	<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> Capitol ST 2928 (S)				NA	Ⓢ
3	149	148	<b>LORETTA LYNN</b> Woman of the World/To Make a Man Decca DL 75113 (S)					
35	137	149	<b>TOM JONES</b> Green, Green Grass of Home Parrot PAS 71009 (S)					
15	127	150	<b>BILLY VAUGHN</b> Windmills of Your Mind Dot DLP 25937 (S)					
6	152	151	<b>INE &amp; TINA TURNER</b> In Person Minit LP 24018 (S)	NA	NA	NA	NA	
5	144	152	<b>VARIOUS ARTISTS</b> A Treasury of Great Contemporary Hits Dunhill DS 50057 (S)					
34	145	153	<b>TOM JONES</b> It's Not Unusual Parrot PAS 71004 (S)					
3	155	154	<b>ROGER WILLIAMS</b> Love Theme From Romeo & Juliet & Other Great Movie Themes Kapp KS 3610 (S)					
2	157	155	<b>TOM PAXTON</b> The Things I Notice Now Elektra EKS 74043 (S)					
37	158	156	<b>DIONNE WARWICK</b> Promises, Promises Scepter SP5 571 (S)					
28	131	157	<b>CHARLEY PRIDE</b> In Person RCA LSP 4094 (S)			NA		
2	160	158	<b>GABOR SZABO</b> 1969 Skye SK 9 (S)			NA	NA	
2	169	159	<b>FREDDY WELER</b> Games People Play Columbia CS 9904 (S)			NA	NA	
2	161	160	<b>CHER</b> 3614 Jackson Highway Atco SD 33-298 (S)					
2	163	161	<b>CONWAY TWITTY</b> I Love You More Today Decca DL 751-31 (S)					
37	159	162	<b>CREEDENCE CLEARWATER REVIVAL</b> Fantasy 8382 (S)					
2	166	163	<b>ARCHIE BELL &amp; THE DRELLS</b> There's Gonna Be a Showdown Atlantic SD 8226					
2	168	164	<b>JUDY GARLAND</b> Greatest Hits Decca DL 75150 (S)					
1	—	★	<b>NILSSON</b> Harry RCA LSP 4197 (S)	NA	NA	NA	NA	
2	170	166	<b>JOHNNY MATHIS</b> The Impossible Dream Columbia CS 9872 (S)	NA	NA	NA	NA	
47	182	167	<b>STEPPENWOLF</b> The Second Dunhill DS 50037 (S)					Ⓢ

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
16	119	168	<b>MASON WILLIAMS</b> Music By Warner Bros.-Seven Arts WS 1788 (S)					
6	171	169	<b>VARIOUS ARTISTS</b> Super Hits, Vol. 4 Atlantic SD 8224 (S)					
1	—	★	<b>DON HO</b> Greatest Hits Reprise RS 6357 (S)					NA
2	173	171	<b>PORTER WAGONER &amp; DOLLY PARTON</b> Always Always RCA LSP 4186 (S)			NA	NA	NA
105	165	172	<b>JIMI HENDRIX EXPERIENCE</b> Are You Experienced? Reprise RS 6261 (S)					Ⓢ
2	174	173	<b>WILMER &amp; THE DUKES</b> Aphrodisiac APH 6001 (S)			NA	NA	NA
3	164	174	<b>BOBBIE GENTRY</b> Touch 'Em With Love Capitol ST 155 (S)					
2	175	175	<b>ROD MCKUEN</b> Best Of RCA LSP 4127 (S)			NA	NA	NA
1	—	★	<b>MOTHER EARTH</b> Make a Joyful Noise Mercury SR 61226 (S)			NA	NA	NA
20	132	177	<b>JOHNNY WINTER</b> Progressive Blues Experiment Imperial LP 12431 (S)					
2	178	178	<b>APPOLOOSA</b> Columbia CS 9819 (S)			NA	NA	NA
1	—	★	<b>PAUL REVERE &amp; THE RAIDERS FEATURING MARK LINDSAY</b> Pink Puz Columbia CS 9905 (S)			NA	NA	
16	167	180	<b>YOUNGBLOODS</b> Elephant Mountain RCA Victor LSP 4150 (S)			NA	NA	NA
1	—	181	<b>SMITH</b> A Group Called Smith Dunhill DS 50056 (S)					
37	177	182	<b>DOORS</b> Waiting for the Sun Elektra EKS 74024 (S)					
2	197	183	<b>JACK JONES</b> A Time for Us RCA LSP 4209 (S)				NA	NA
1	—	184	<b>SONNY JAMES</b> Close Up Capitol SWBB 258 (S)					
2	193	185	<b>BUCK OWENS</b> Close Up Capitol SWB 257 (S)					
1	—	186	<b>FRANK SINATRA</b> Close Up Capitol SWBB 254					
2	188	187	<b>JOHNNY CASH</b> Greatest Hits Vol. 1 Columbia CS 0264 (S)				NA	
4	184	188	<b>TROUBADOURS DU ROI BAUFUIN</b> Missa Luba Philips PSS 606 (S)	NA	NA	NA	NA	
7	190	189	<b>BIFF ROSE</b> Children of Light Tetragrammaton T 116 (S)					
1	—	190	<b>LETTERMEN</b> Close Up Capitol SWBB 251 (S)					
2	191	191	<b>YUSEF LATEEF</b> Detroit Atlantic SD 1525 (S)				NA	NA
1	—	192	<b>JACKIE GLEASON</b> Close Up Capitol SWBB 255 (S)					
1	—	193	<b>NANCY WILSON</b> Close Up Capitol SWBB 256 (S)					
2	194	194	<b>YOUNG-HOLT UNLIMITED</b> Just a Melody Brunswick BL 54150 (S)			NA	NA	NA
1	—	195	<b>LOU RAWLS</b> Close Up Capitol SWBB 261 (S)					
1	—	196	<b>VARIOUS ARTISTS</b> Motown Revue Live Motown MS 688 (S)					
2	200	197	<b>LITTER—EMERGE</b> Command/Probe CPLP 4504 (S)			NA	NA	NA
2	198	198	<b>DICK GREGORY</b> The Light Side: The Dark Side Poppy PYC 60-001 (S)			NA	NA	NA
2	196	199	<b>PHAROAH SANDERS</b> Karma Impulse A 9181 (S)			NA	NA	NA
1	—	200	<b>NAT KING COLE</b> Close Up Capitol SWBB 252 (S)					

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# BMI HITS A NEW KIND OF HIGH

Here's How It Feels When Your Music Has  
Made All Top Ten Spots On The Top Charts Of  
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(And It Isn't The First Time.)

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**ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCES.**



Roy Orbison / "Penny Arcade" / K-14079



MGM  
RECORDS



MGM Records is a division of Metro-Goldwyn-Mayer Inc.

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week.

Record Industry Association of America seal of certification as million selling single.

Table with columns: THIS WEEK, 1st, 2nd, 3rd, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes songs like 'Honky Tonk Women', 'A Boy Named Sue', 'Crystal Blue Persuasion'.

Table with columns: Rank, Previous Rank, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes songs like 'COMMOTION', 'MY PLEDGE OF LOVE', 'IT'S GETTING BETTER'.

Table with columns: Rank, Previous Rank, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes songs like 'THIS GIRL IS A WOMAN NOW', 'I DO', 'THE YOUNG FOLKS'.

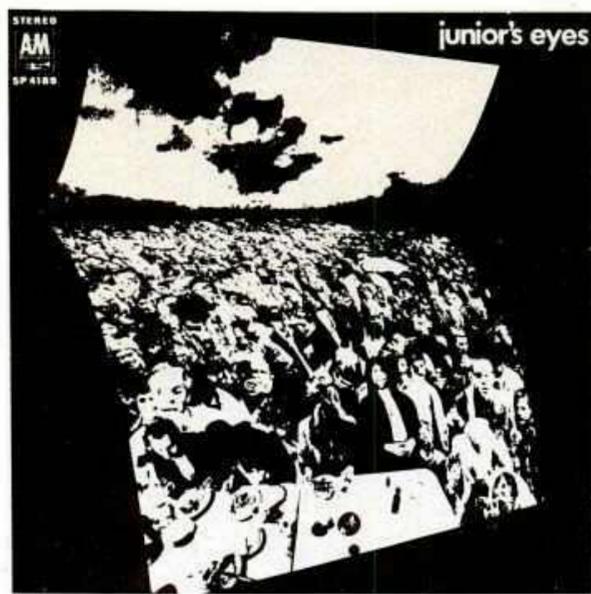
HOT 100—A TO Z—(Publisher-Licenses)

BUBBLING UNDER THE HOT 100

Table listing songs and artists under 'HOT 100—A TO Z'. Includes 'Abernavenny', 'All I Have To Offer You (Is Me)', 'Baby, I Love You'.

Table listing songs and artists under 'BUBBLING UNDER THE HOT 100'. Includes 'Daddy's Little Man', 'Moonlight Sonata', 'Free Me'.

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.



**Now in the musical tradition of Tommy, The Progress Suite and Days of Future Passed, comes the English rock symphony sound of Junior's Eyes.**

**Side one, Battersea Power Station is in seven movements. It is a new concept. Clarity of vision as seen by Junior's Eyes. Audio portion provided by A&M Records.**

**Produced by Tony Visconti and Denny Cordell for Tarantula Productions Limited.**



**The new freedom everybody talks about is pretty hard to live up to. In the music business, with so many restrictions on what can go down, freedom is even harder to achieve. Along comes a group from England, calling itself Free, representing that freedom. They release their first album in England called Tons Of Sobs. The music is truthful — like the blues, the way Free meant it to be. It is now released in America unchanged from the original.**



Produced by Guy Stevens

# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED

THIS WEEK  
114

LAST WEEK  
180

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### PAUL REVERE & THE RAIDERS— WE GOTTA ALL GET TOGETHER

(Prod. Mark Lindsay) (Writer: Weller) (Boom, BMI)—Following up their "Let Me," group comes on strong with a driving swinger with a good lyric line that will take them right up the Hot 100. Flip: "Frankfort Side Street" (Boom, BMI). Columbia 44970

### JERRY BUTLER— WHAT'S THE USE OF BREAKING UP

(Prod. Gamble-Huff) (Writers: Gamble-Bell-Butler) (Assorted/Parabud, BMI)—Hot follow up to "Moody Woman" is this funky beat swinger with a powerful vocal workout with sales and chart power of another "Only the Strong Survive." Flip: "A Brand New Me" (Assorted/Parabud, BMI). Mercury 72960

### WIND—MAKE BELIEVE

(Prod. Bo Gentry) (Writers: Gentry-Levine) (Love/Peanut Butter, BMI)—Composer-producer Gentry comes up with a blockbuster debut of his N.Y.-based label and new group. The production rhythm ballad with a wild vocal workout will hit with solid sales impact. Flip: "Groovin' With Mr. Bloo" (Love, BMI). Life 200

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### ISLEY BROTHERS—BLACK BERRIES—Part I

(Prod. R. Isley-O. Isley-R. Isley) (Writers: Isley-Isley-Isley) (Triple 3, BMI)—Hot on the heels of "I Turned You On" the dynamic group has a solid, driving blues swinger with all of the sales potential of the recent hit. Wild dance beat. Flip: "Black Berries, Part 1 & 2" (Triple 3, BMI). T-Neck 906

### DESMOND DEKKER & THE ACES—IT MEK

(Prod. Leslie Kong) (Writers: Despres-Kong) (Irving, BMI)—Group hit with impact via "Israelites" and this infectious rhythm item with the Jamaican beat and clever vocal workout should prove a hot chart item. Flip: "Problems" (Irving, BMI). Uni 55150

### DOORS—RUNNIN' BLUE

(Prod. Paul A. Rothchild) (Writer: Kreiger) (Nipper/Doors, ASCAP)—From "Tell All the People," group comes up with another solid rocker with a clever arrangement from start to finish. Much sales potency here. Flip: "Do It" (Nipper/Doors, ASCAP). Elektra 45675

### DOROTHY MORRISON— ALL GOD'S CHILDREN GOT SOUL

(Prod. Delaney Bramlett/Leon Russell) (Writers: Booker T.-Bell) (East/Memphis, BMI)—The lead of the Edwin Hawkins Singers on "Oh Happy Day" goes it solo in her Elektra debut and the move proves a driving gospel-oriented blues swinger that moves from start to finish. Strong vocal work and arrangement. Watch this one! Flip: No info available. Elektra 45671

### ARCHIE BELL & THE DRELLS— MY BALLOON'S GOING UP

(Prod. Gamble-Huff) (Writers: Gamble-Huff) (Assorted, BMI)—Driving rocker has all the ingredients to bring them back to the Hot 100 with solid sales impact. Strong beat and sound. Flip: "Giving Up Dancing" (Downstairs/Double Diamond, BMI). Atlantic 2663

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**BETTY EVERETT—Maybe** (Prod. Archie Russell/Lee Austell/Hillery Johnson) (Writers: Simmons-Smith) (Dakar, BMI)—A strong blues ballad follow up to "I Can't Say No to You" should prove an important chart item. . . pop and soul. Uni 55141

**RAY CHARLES—We Can Make It** (Writer: Lewis) (Tangerine/Jalew, BMI)—A top, wailing soulful vocal workout on a strong piece of ballad material penned by Jimmy Lewis. Tangerine 11239

**EDDY ARNOLD—You Fool** (Prod. Danny Davis/Chet Atkins) (Writer: Sharp) (Screen Gems-Columbia, BMI)—Compelling ballad material and a sensitive Arnold reading is a sure bet for Easy Listening and country charts. RCA 74-0226

**RENE AND RENE—Love Is for the Two of Us** (Writers: Lee-Izumi) (Gil, BMI)—A past Japanese ballad success the duo offers much for play and sales here with this smooth arrangement, Spanish-flavored. White Whale 327

**CROW—Evil Woman, Don't Play Your Games With Me** (Prod. Bob Monaco) (Writers: L. & R. Weigand-Waggoner) (Yoggoth, BMI)—Culled from their current LP by popular demand, this raucous rocker comes on strong and could easily prove a left field giant. Amaret 112

**BOBBY JAMESON—Palo Alto** (Prod. Steve Clark) (Writer: Jameson) (Teresa, BMI)—A potent folk-flavored ballad with a strong vocal workout is one to watch carefully. GRT 11

**FUZZY BUNNIES—Heaven Is in Your Mind** (Prod. Ellie Greenwich-Mike Rashkow) (Writers: Winwood-Capaldi-Wood) (Irving, BMI)—Driving rock item with top production and vocal work offers much for chart action. Decca 732537

### NEW COLONY SIX—I WANT YOU TO KNOW

(Writer: Krummel) (New Colony, BMI)—Smooth blended group offer more potent rhythm ballad material with even more sales chart potential than their recent "I Could Never Lie to You." Flip: "Free" (New Colony, BMI). Mercury 72961

### BUCKINGHAMS—IT'S A BEAUTIFUL DAY

(Prod. John Hill) (Writers: Boudreau-Thomas-Turner) (Bucking-EI, BMI)—With some of the feel and flavor of the early lovin' Spoonful successes, this easy beat rhythm entry will prove a hot chart item for the group. Flip: Difference of Opinion (Bucking-EI, BMI). Columbia 44923

### MITCH RYDER—SUGAR BEE

(Prod. Steve Cropper) (Writers: We Three) (East/Memphis, BMI)—Ryder moves over to producer Steve Cropper and Dot with a raucous rocker and wild vocal workout that prove the item to bring him back with sales chart potency. Flip: "I Believe (There Must Be Someone)" (East/Memphis/Formation, BMI). Dot 17290

### BREAD—DISMAL DAY

(Prod. Bread) (Writer: Gates) (Screen Gems-Columbia, BMI)—Culled from their new LP, group makes a powerful singles debut with this easy beat swinger loaded with play, sales and chart potential. Will prove a top item. Flip: "Anyway You Want Me" (Olde Grog, BMI). Elektra 45666

### BRIAN HYLAND— GONNA MAKE A WOMAN OF YOU

(Prod. Ray Ruff) (Writer: Goldman) (Almo, ASCAP)—Solid teen rocker will fast prove a sales and chart topper for his recent "Stay and Love Me All Summer." Flip: "Dreamy Eyes" (Ridge, BMI). Dot 17291

### SOUNDTRACK—MAH-NA-MAH-NA

(Writer: Piero Umiliani) (E. B. Marks, BMI)—By far the most infectious entry of the week is this clever instrumental novelty from the soundtrack of the film "Sweden Heaven and Hell." Has all the earmarks of an out and out left field smash. Label handled by Musicor. Ariel 500

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### SONNY JAMES—SINCE I MET YOU BABY

(Prod. Kelso Herston) (Writer: Hunter) (Progressive, BMI)—Hot off his No. 1 "Running Bear," smash the Southern Gentleman is headed right back up there again with this blockbuster. It's James at his best in live performance from Houston's Astrodome. Flip: "Clinging to a Hope" (Marson, BMI). Capitol 2595

### HANK WILLIAMS JR.—I'D RATHER BE GONE

(Prod. Jim Vienneau) (Writers: Haggard-Williams Jr.) (Blue Book, BMI)—Strong follow up to his "Cajun Baby," is this powerful ballad, penned by Williams Jr. and Merle Haggard. Top chart item here. Flip: "Try Try Again" (Hank Williams Jr., BMI). MGM 14077

### BOBBY LEWIS—THINGS FOR YOU AND I

(Prod. Bob Montgomery) (Writers: Sinks-Chestnut) (Passkey, BMI)—Compelling lyric ballad with a top, sensitive Lewis reading that will fast surpass his recent "Till Something Better Comes Along" hit. Flip: "Somebody Lied to Me" (Screen Gems-Columbia, BMI). United Artists 50573

### CHART Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

STU PHILLIPS—Little Tin God (Shelby Singleton, BMI). RCA 74-0227

CURLY PUTMAN—Wild Streak (Green Grass, BMI). ABC 11238

SKEETER DAVIS—Teach Me to Love You (Interval, BMI). RCA 74-0203

JIM NESBITT—Intoxicated, Frustrated Me (Yonah, BMI). CHART 5023

BETH MOORE—An Ounce of Prevention (Central Songs, BMI). CAPITOL 2599

BILLY PARKER—That Big World Out There (Pamper, BMI). DECCA 32305

FRAN WARREN—All American Sport (Yonah, BMI). AUDIO FIDELITY 152

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the  
TOP 20 of the TOP SELLING SOUL SINGLES Chart

### GLASS HOUSE—CRUMBS OFF THE TABLE

(Prod. Holland-Dozier-Holland) (Writers: Dunbar-Wayne) (Gold Forever, BMI)—Debut of the Holland-Dozier label, handled by Capitol is a blockbuster via this driving swinger headed right for the top of the soul chart and on to the Hot 100 in rapid fashion. Flip: "Bad Bill of Goods" (Gold Forever, BMI). Invictus 9071

### DON NERO & THE FULL FLAVOUR— A THING CALLED JEALOUSY

(Prod. Darrell Glenn) (Writer: Nero) (Darrell Glenn, ASCAP)—Powerhouse soul ballad and performance that will put the new Nashville based label on the soul chart with solid sales impact and move right up the Hot 100 as well. Flip: "Get Up and Dance" (Darrell Glenn, ASCAP) Show Biz 225

### CHART Spotlights Predicted to reach the SOUL SINGLES Chart

CHARLES HODGES—Try a Little Love (Jamf, BMI). CALLA 166

THE HOOK—In the Beginning (Jebsy, ASCAP). UNI 55149

THE BUENA VISTA—Soul Ranger (Tincal/Bridgeport, BMI). MARQUEE 2061

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

## Jubilee Putting Giant Pitch Behind Happenings' 'Mind'

NEW YORK — Jubilee Records is running a full-scale promotion on the Happenings' deluxe album "Piece of Mind." Steve Blaine, Jubilee president, explained, "to make the trade, the buyer and consumer aware of what the Happenings are doing, we've mounted what will be the most energetic and carefully thought out album promotion in Jubilee's history."

Except for "Where Do I Go/Be-In" from "Hair," all of the material in the set was written and produced by the group. The pressing has a puzzle cover.

The campaign with simultaneous and "synchronized" promotions for radio, retail outlets and colleges was conceived and is being coordinated with Mickey Eichner, Jubilee vice-president and director of a&r and national promotion; Marv Slaveter, national director of LP marketing and sales; and Richard Gersch Associates, the label's public relations consultants.

Radio promotion will include advertising spots on top stations in key markets and the servicing of other stations, AM and FM, in primary and secondary markets with a special 33 1/3 single with the Happenings taped conversationally off-the-cuff. The unedited version of the "rap session" will be sent to underground stations and to college stations which specifically request it.

College stations also will receive special mailings of the album. Promotions will be synchronized with the Happenings' personal appearance itinerary in

cooperation with the William Morris Agency, which books the act. Ads will be placed in college papers in conjunction with appearances, and local distributors in college towns will be notified of the dates and supplied with albums.

Set for retail outlets are 2,500 special four-color mobiles and co-op newspaper ads. A complete set of the lyrics of all of the songs will be enclosed in the LP's.

## Studio Study Course Set

NEW YORK—The Institute of Audio Research will sponsor a course on "Recording Studio Theory and Practice" beginning on Sept. 9 in midtown Manhattan. The Institute was founded in the spring by Albert B. Grundy, a consulting engineer, and Irwin Diehl, chief engineer at Caedmon Records.

Among the topics for the eight-week course will be tape recorders, microphones, test equipment, disk cutting systems, mastering lathes, quality control, noise reduction equipment, master processing and plating, record pressing, monaural / stereo compatibility, impedance matching, monitor systems and remix consoles.

Further information and applications can be obtained at the Institute's offices at 333 Ave. of the Americas.

# Gortikov Scorches Whitey Trade in NATRA Speech

• Continued from page 1

al leadership. He urged the organization to be forthright in admitting the need for money and asking for it. "You will accomplish nothing without it. You need a strategy for your fund-raising, you need a dollar goal, you need to be able to tell potential donors exactly what you intend to use the money for, and what you expect to accomplish." Gortikov expressed his willingness of those of others in the recording and affiliated industries to help in fostering NATRA's goals "without interfering with your rights to control your own destiny."

Regarding full time professional leadership, he pointed out that without it, the organization would "pussyfoot along, marginally accomplishing a few things." He added, "that professional leadership must be fairly paid and allowed to accomplish the goals you set without being too diverted by the personal problems of your membership."

He spelled out the need for a firm program and priorities. "Focus on a few things and do them well. Don't dilute your people, your energies, your efforts."

### Politics

He also urges a reduction in politics and in-fighting. "Cut out the grabbing for power by factions. Submerge your personal interest and the opinion differences that fragment you.

Look squarely at the broad important goals . . . pick your leadership the best way you know how and then back it fully. If you don't like it, change it, but change it later and in an orderly way."

Gortikov told the disk jockeys to bear in mind that they are part of the radio industry. "Don't depend solely on the record companies as your sugar daddies . . . develop a fresh strategy to secure the involvement of the ethnic radio station ownership."

And finally Gortikov said, "Dream! . . . like Martin Luther King once said . . . the dream for better days . . . and then dream up a better way of getting them. And to make these dreams come alive, if you can use the help of another honky record man please count me in." Gortikov stated that he responds affirmatively to the NATRA guidelines of Del Shields, executive secretary, relative to opportunities for black men and an examination of attitudes.

Gortikov added, "I am looking into all that and I find more recent accomplishments than ever before and more will be accomplished, this I pledge you."

Gortikov cautioned the assemblage against being overdependent upon record companies. "That's unfair to the record companies and undignified for you. Record companies conceivably could join with NATRA

in projects that are far more productive than paying for banquets. I believe you would find most record companies willing to offer you personnel for teaching national or regional NATRA classrooms and seminars . . . in offering good business guidance for your activities . . . in developing programs of management training and personnel upgrading . . . in supporting your communication with radio station ownership . . . in helping to find ways toward better skills and higher earnings . . . and even in reasonable financial support for launching your projects."

### Owners

Gortikov sadly noted the lack of radio station ownership representation at the convention. He said, "I would welcome the opportunity to say to them, where are you? Why are you station owners not in this hall today giving every possible support to this NATRA organization? Where were you when the problems were being discussed and better opportunities sought? Why do you not respond to legitimate criticism or counteract unfair complaints? Why are you not willing to sit still, unmoved and uninfluenced and allow the relationship of NATRA to be dominantly with record companies instead of dominantly with your radio stations? What is there to fear in expressions of grievances and why miss the chance to air protest of your own? What opportunities are you truly bypassing by not offering your combined support to NATRA. What a golden chance you are missing to help mold the character of this organization . . . to educate its members for better performance, for better jobs, for better earnings potential, for themselves and for you."

This, said Gortikov, is the call that station owners must someday hear.

### Black Deejays

Gortikov termed the black deejays the most effective and influential line of communication with the black communities of the nation. He termed this, power and challenge. "That is this responsibility . . . something to be proud of. And if white America was smarter it would recognize that you are today's most meaningful link between black and white worlds. Knowing all that, you have an unparalleled opportunity to produce creative programming, meaningful dialog with your audiences, and results that are socially and commercially potent."

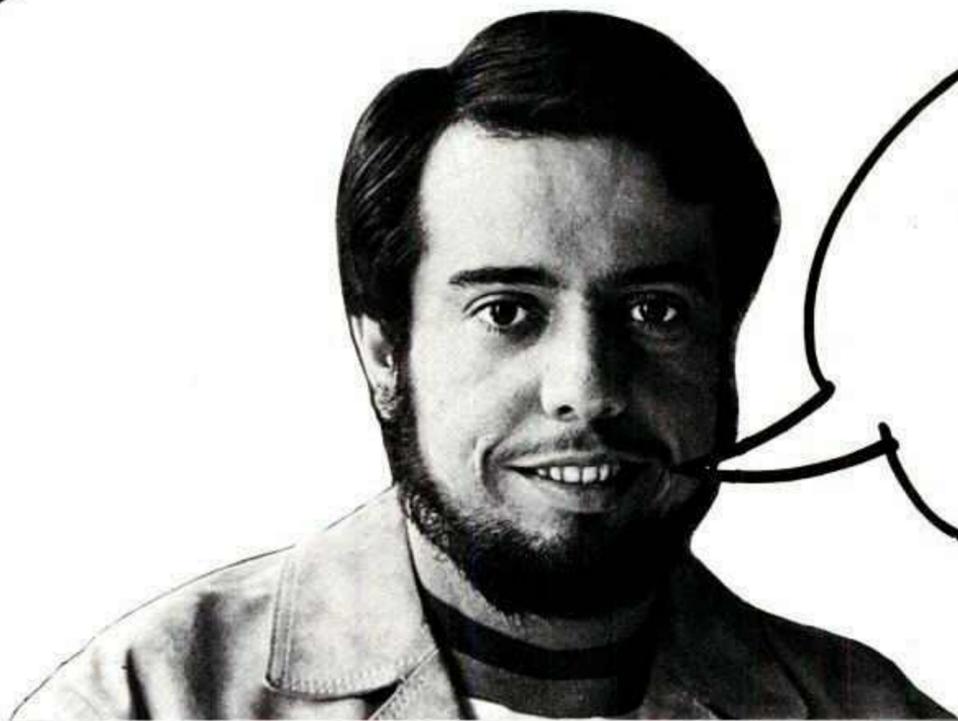
Gortikov cautioned against seeking for an exact "me too" parallel with the white segment of the industry. He noted that the white arena is not so perfect or so great in its achievement and practices, and, he added, "I would urge you to go for something better, something with your own trademark. If your problems are rooted in white errors and unfairness, don't try to grow out of that same tainted soil, open wide your minds, your imaginations. Go for better standards, for better skills, for better program quality, for inventiveness, for fair earnings, for management know-how . . . and all these things need not come only in white shapes."

# This is one of The Hardy Boys?

(Saturday Mornings will never be the same again.)

**RCA**





my  
name  
is...

**After four years and four Gold Records,  
would you change your name?  
(for business purposes?)**

**C'mon. Let us know what you think.  
We've been mulling it over for years.  
(about 3). Should it be Sergio Mendes  
& Brasil '66 or Sergio Mendes and  
Brasil '70?**

---

Sergio Mendes  
1416 North La Brea Avenue  
Hollywood, California 90028

Dear Sergio:

I think you should:

- Continue to call your act Sergio Mendes & Brasil '66     Call your act Sergio Mendes & Brasil '70  
 None of the above.

---

**Hurry. Send in your coupon. We have  
to make a decision. We're already work-  
ing on the fifth gold record, Crystal  
Illusions (SP 4198) and we don't want  
to go through this again!** 

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PICTURE DIGEST OF THE LONDON-HI CONVENTION held recently in Memphis, spotlights (upper left) Joe Coughi, president of Hi Records, receiving plaque commemorating the 10-year partnership between London and Hi from London's Herb Goldfarb, left, and Walt Maguire; (lower left) Bill Biggs, center, sales manager of Record Sales, Memphis, receives award for "outstanding achievement" from Walt Maguire, left, and Herb Goldfarb; (below) celebrating at cocktail reception are, left to right, Wayne Bickerton, producer; Mike Vernon, producer; Paul Ackerman, Billboard's music editor; Herb Goldfarb; Willie Mitchell, artist-producer and Hi vice-president; Walt Maguire; Joe Coughi; Gene Miller, Hi artist; and Dick Rowe, a&r producer of Decca Ltd.

## Shields Threat: I'm Quitting

• *Continued from page 1*

of NATRA who altered its tone from that of a social club to a social rights organization, said he knew of no black radio station that has gone bankrupt in the four years he served at NATRA. "Yet there are still men on soul radio stations being paid \$65 a week. And how many black vice-presidents are there in radio and TV?"

The single most important achievement of NATRA in four years, he said, was an educational seminar for 19 black personalities recently at the University of Ohio.

"But I'm tired of being on the defense for this organization. We

are expected to operate on a ghetto budget and yet measure up to the high standards of the radio industry. But we have to beg and crawl for every dollar we get to operate on.

"I can't even get together a premium album to raise money for NATRA because of the lack of commitment from the pseudo liberals and the record industry.

*(Continued on page 106)*

## CGC Stereo Single Drive

• *Continued from page 1*

promotion and advertising money on the line to support CGC's stereo singles product. In addition, the company will sell its singles with a built-in advertising percentage to encourage more merchandising and advertising of the singles product.

The CGC label started rolling into the singles market a few weeks ago with "Jean" by Olover. The side was culled from Olover's "Good Morning Starshine" LP after the disk jockeys around the country started playing it and subsequently stirred up consumer demand. According to Samela, there's another Olover single in the can waiting for "Jean" to run its course. Samela also indicated that CGC's singles release schedule would be run on a highly selective basis.

Even though CGC will be an all-stereo singles company as far as the consumer is concerned, it will be a monaural-stereo company for the broadcasters. The company's plan is to send out disk jockey copies with a stereo version of the recording on one side and a monaural version on the flip side.

## BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	16
2	5	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S)	6
3	2	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	31
4	4	AQUARIUS Charlie Byrd, Columbia CS 9841 (S)	7
5	3	THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	37
6	8	KARMA Pharaoh Sanders, Impulse A 9181 (S)	7
7	7	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)	99
8	12	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	24
9	6	MILES DAVIS' GREATEST HITS Columbia CS 9808 (S)	12
10	—	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197 (S)	1
11	11	LIGHT MY FIRE Woody Herman, Cadet LPS 819 (S)	17
12	9	MOTHER NATURE'S SON Ramsey Lewis, Cadet LPS 821 (S)	25
13	14	MOOG: THE ELECTRIC ECLECTICS OF Dick Hyman, Command 938 (S)	5
14	19	MERCY MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	41
15	13	THE BOSS Jimmy Smith, Verve V6-8770 (S)	6
16	10	SAY IT LOUD Lou Donaldson, Blue Note BST 84299 (S)	21
17	17	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S)	2
18	16	DETROIT Yusef Lateef, Atlantic SD 1525 (S)	10
19	—	MAKE IT EASY ON YOURSELF Burt Bacharach, A&M SP 4188 (S)	3
20	—	JUST A MELODY Young-Holt Unlimited, Brunswick BL 54150 (S)	1

Billboard SPECIAL SURVEY For Week Ending 8/23/69



BMI's AL FEILICH, left, and music publishers Paul Kahl, center, and Jean Aberbach chat at the Robert J. Burton Fellowship award reception where the first award was given to Jessica Bacal Kaufman for the academic year 1969-1970 at Columbia Law School. Funding of the \$100,000 required for the project was supported by the Committee of the Friends of Bob Burton, of which Howard S. Richmond of The Richmond Organization is chairman.

## Aquarian Steps Up Action on 4 Fronts

LOS ANGELES — Tommy Boyce and Bobby Hart's new record and production company, Aquarian, is getting involved in more independent record production, TV and feature films.

Under a contract with Columbia-Screen Gems, Boyce & Hart will score films, star in a network TV series, develop a film production wing and release product on Aquarian Records.

The label, which will be distributed worldwide by Bell Records under a three-year contract, will initially release three singles and an LP, all by Boyce & Hart. One single, "I'm Gonna Blow You a Kiss in the Wind"/"Smiling," will be out in September, with an LP due for release in January.

Tape rights to all Aquarian product will be assigned to Bell. Boyce & Hart's music will continue to be published by Screen Gems-Columbia Music, with songwriters-artists joining Aquarian Records being assigned to Screen Gems/Columbia.

First artist on the Aquarian roster is Kathy Garver, who also is signed to the production company. The songwriting-artist duo will independently produce acts for Columbia and Warner Bros.-Seven Arts Records.

The deal with W-7 is on a project-to-project basis. Boyce &

## Nominees to Writer's Hall

NEW YORK — The Songwriter's Hall of Fame has moved a step closer to naming the first group of composers and their songs to the Hall. The organization's recently named Song Selection Committee has selected five nominees for each decade of the 20th century from which the board of directors is expected to elect two for each decade for official entry into the Hall. Although the selection committee has recommended election of two composers for each decade, this number could be varied up or down by the board.

The board is expected to meet in mid or late September to discuss the nominees and to vote on the winners. Nominees are elected on the basis of their total output of songs, although in the case of a composer known mainly for a single song, the song itself may be accorded a special citation.

Hart's first project was an LP for Trini Lopez, followed by "Touch Me" by Louie Shelton, a new artist. Screen Gems plans to develop and produce a variety situation comedy network show beginning in September 1970, starring Boyce & Hart and showcasing their songs. The show will reflect the everyday travels of Boyce & Hart.

Aquarian Productions first film project is "Clay Pigeon," starring Alex Cord with a cameo role by Boyce & Hart. They also will score the film. Aquarian also will get involved in writing theme songs for commercials, both radio and TV, the first under the Aquarian banner being a commercial for the Borden Co. The tune, "Shake it!" will be re-released as a single.

They will make a national personal appearance tour to 10 cities in September to introduce Aquarian Records and promote their first single.

## Armed Forces Dig '50 Stars'

NEW YORK — The Armed Forces is latching on to "50 Stars," the patriotic song written by Joseph A. McCarthy and Joseph Meyer. A recording of the song has been released by Cy Coleman's Notable label.

The Pensacola Naval Air Academy is having a choral arrangement made of "50 Stars" for the Navy Choir and a quick step arrangement for their marching band. Also, Capt. Harry Bishop and Lt. Commander Richard Adcock are servicing the Armed Forces glee clubs throughout the country with copies of the record and sheet music, suggesting that "50 Stars" become part of their portfolio.

## Kaye Dealing to Sell His Catalog

NEW YORK—Buddy Kaye, en route to London to complete production of a "Brass Symposium" LP for Fontana Records, is negotiating to sell his catalog. The writer-publisher-producer will be in New York to complete arrangements for the sale of the catalog through his attorney, Leonard Zissu. Kaye just finished producing "William R. Strickland Is Only the Name," a Deram Records LP slated for September release.

# Vault Springs LP by Panther

• Continued from page 1

writing songs since she was 16. The 10 songs in the album are all strongly politically oriented. Jack Lewerke, Vault's president, admits he has a hot political item on his hands, and he does not expect to obtain airplay for the album.

Lewerke is supporting the Panther Party's philosophy by releasing the album because the songs relate feelings which show that these oppressed people "are not just play acting. They're desperate and they've been driven to their actions."

Miss Brown says the money from the sale of the LP will go toward helping the party continue its program of free breakfasts for ghetto area children as well to provide operating funds for the organization.

A number of companies had heard Miss Brown's tapes before Lewerke chose to sign her, he said. "I was impressed because Elaine is not just angry and she's just not spitting in your eye," Lewerke said. "She is telling it like it is and the songs are beautifully done."

The album, cut last week in Vault's studio, blended a hard, soul and jazz feeling with a brass section to add punctuations to Miss Brown's original compositions.

Lewerke feels the only radio play he will get—if any—will come from the underground areas. The other stations won't have any "guts" to air such songs as the lead "Seize the Time."

Miss Brown said the album will allow the Panthers a new forum for their ideas. "Music helps get our message across," she said. "But no cultural activity will really turn society

around. The people will have to see the contradictions themselves."

### Prod Poor

The songs, like the title one, prod the underprivileged to obtain what is legally theirs. Miss Brown said the LP is designed for all people, not only blacks.

"This album won't liberate black Elaine Brown," she said. "But it will allow us a new means of expression and an opportunity to talk about things for a large audience."

She feels the songs will "hopefully remind people they have the power to control their lives and the power to go after things."

Through her songs she hopes to "make the contradictions clearer and the solutions narrower" so that people will be forced to act on society's ills.

The songs in the LP, she said, have really been written by the people, not herself. "The Panther," for example, says to the people, "here's a man putting his life on the line for your freedom. Wake up people and come around."

Vault Music will jointly share in the publishing with the vocalist who is setting up a company, as yet unnamed.

Through her compositions she plans to point out that "For hundreds of years people have been ordering and exploiting. This is not the natural way to live; it's not the innate quality of man to exploit his brother. We are talking about liberation for the colony and revolution for the mother country. The black community is the colony and the rest of the country is the mother country."

## Backs Bid on Mechanicals

• Continued from page 1

ber of the Senate copyrights subcommittee.

The amendment would set a maximum of 8 percent of manufacturers' suggested list price, replacing the terms presently proposed in the revision bill (S. 543). These are for 2½ cents a tune, or ½ cent per minute of play. Under the 8 percent deal, each individual piece of music in an album would be apportioned an amount equal to its percentage of playing time on the whole record.

Hart told fellow Senators last

week that the present flat-rate system is "inequitable since it does not take into consideration changes in the prices of records by record manufacturers. It would impose on Congress a continuing responsibility of fixing royalty payments."

Senator Hart said the retail price basis would permit authors and composers to share in the increased prices at which records have sold since 1909, for example the replacement of \$3.98 records by \$4.98 records and by stereo tape cartridges and cassettes selling for \$6.98 and \$7.98."

The Senator's amendment has not been previously considered by the Copyrights Subcommittee under chairman Sen. John L. McClellan (D., Ark.), but the idea has been suggested during staff conferences, by music publishers and composers. The publishers recently urged the record price percentage in a comment on a Library of Congress study which asked for more revenue data from both publishing and recording industries as a basis for fixing a fair rate on mechanicals in the copyright revision.

## All Spice Set Up By Spice, Ellen

NEW YORK—All Spice Productions has been formed by Irving Spice and Max Ellen, president and vice-president of Spice Productions. Also formed is a new publishing company, All Spice Publishing, an ASCAP firm. Al Del Monte and David Spinoza will be partners in both new firms.

All Spice's first project will be Giant, a Westchester group. Del Monte and Spinoza will write and arrange all material for the group.

Two of Spice Production's products are being released this week. Metromedia is releasing an album by the Astra Production and A&M is releasing a single by Alexander Rabbit, a Trenton group.

## Heritage Brass On Tie-In Tour

MILAN — Heritage Records President Jerry Ross and sales Vice-President Hal Charm will be here until Sunday (24) on the first leg of a European business tour to establish stronger ties with foreign publishing affiliates. Ross also will discuss plans for a U.S. tour for Shannon, British artist with the "Abergavenny" hit single. Ross and Charm will visit Zurich Aug. 24-27, Berlin Aug. 27-31, and Hamburg Aug. 31-Sept. 3, Paris Sept. 6-10, and then London.

## Paramount Opens St. Louis Office

LOS ANGELES—Paramount has opened a sales office in St. Louis manned by sales manager Bud Murphy and sales promotion man Dennis Wichlan. The office is located at 2938 Lawton Place.

## Plumb Scores Prod Plums

LOS ANGELES — Neely Plumb is riding a hot streak of soundtrack LP productions. Formerly RCA's Coast a&r chief, he is now with IMC Productions, for whom he has produced LP's for Capitol and Tetragrammaton. Plumb's plums include "Heidi," "Romeo and Juliet," "My Side of the Mountain," "True Grit" and "Hell's Angel's 69" all for Capitol. He cut "Together Again for the First Time," by Carol Burnett, and Martha Raye for Tetra.

"Romeo and Juliet," which recently was awarded a gold record, is the third such record Plumb has produced. His other goldies are "The Sound of Music" soundtrack and "The Good, the Bad and the Ugly," both for RCA.

## ELLA & BIKEL GET MOD LOOK

LOS ANGELES—Ella Fitzgerald and Theo Bikel have been contemporized, or "rescued by Reprise," as the company puts it.

Producer Richard Perry is responsible for working on their first Reprise LP's, Miss Fitzgerald's being cut in London. Reprise has called a Randy Newman song, "I Wonder Why" from the Fitzgerald LP, for a single release.

Among the acts represented in her LP titled "Ella" are the Beatles, Rolling Stones and Newman. Bikel has been taken from Russian folk songs to such titles as "The Great Mandala" and "Mother Nature's Son."

# Executive Turntable

• Continued from page 4

quired by Transcontinental Investing Corp. and became a division of Transcontinental Music Corp.

★ ★ ★  
**Larry G. Fitzgerald** named president of the Epimetheus management division of James William Guercio. Fitzgerald joined the Guercio organization in 1968 after serving as special assistant to **Dick Link** in his personal management agency. Goldberg and Gershon will act as legal counsel, East Coast, for Guercio. . . . **Dorr Jones** named national promotion manager, Intrepid Records, replacing **Joe Balzell** who returns to the Philadelphia area as an independent promotion representative, because of family considerations. . . . **Sonny Kirshen** named national sales manager and **Milton Sincoff** appointed director of production and packaging, Commonwealth United Records Inc. Kirshen was previously single sales manager for United Artists and also directed marketing operations for the company. Sincoff joins CUR after 11 years with Kapp Records where he supervised production, packaging, orders and service.

★ ★ ★  
**Eliot Hyman** has resigned as board chairman and chief executive officer of Warner Bros.-Seven Arts but will continue as consultant.

## Cap Steals Thunder At NATRA's Confab

• Continued from page 3

to help force salaries up for black deejays even if they did not join AFTRA. He said that there was a tremendous problem with small market stations. He spoke of a problem at WVOL in Nashville. He said, "We will win the Nashville situation even if we have to go to the Supreme Court." Many men in the audience spoke of being underpaid and working without fringe benefits. Several said that they could not earn a living "getting with record companies or doing outside promotions."

Wolff promised help to any personality or radio station employee who will get in touch with his office, and asked for closer cooperation with all NATRA members.

In a sense many of the swinging labels present at the convention were threatened with a different form of censure. NATRA

executives meeting at an in-camera session voted to have a security search of all suites occupied by represented labels and to evict, if necessary, from the hotel all those companies found in possession of excess records brought in for the purpose of free distribution.

A spokesman for NATRA said that the giveaway practice was in direct violation of the organizations' rule and that companies indulging in the practice were aware that a product demonstration session had been planned for the final day of the conference. "At this session they would have ample opportunity to display their product," he said.

NATRA was also sharply critical of those companies which ran promotion parties in the suites until early hours of the morning. The organization stressed that at its last conference a resolution was passed to curtail this type of activity but this, too, was violated.

Overall, however, the conference turned out to be not only one of the best attended but also one of the best organized. Rigid fines ranging from \$2 to \$10 were imposed on members arriving late for sessions, missing meetings without a valid excuse or being disorderly at seminars.

### Puente to Receive Medal by Mayor

NEW YORK—Tito Puente, Tico Records artist, will be honored Monday (18) as the "Goodwill Ambassador of Latin Music" by Mayor John Lindsay. He'll receive the Bronze Medalion of the City of New York.

Gunn, also of Washington, D.C. The tape runs 44 minutes.

Gulf Pacific, which produces 13 groups for six labels, has added three acts to its roster, Jan & Dean, Diane Kolbe and Sarah Stark, who has been placed with ITCO Records.

Internationally, Gulf Pacific has produced its first product for Hansa Records of Germany, a single by the Countdown Five, a Buddah Records act.

The company also has released a single, "Easy to Be Hard," and an LP, "Rebirth," by the Children, an Atco act, on Saint Marten Records in Italy.

## Shields Threat: I'm Quitting Job - Slaps Pseudos

• Continued from page 104

"The men who cried at the death of Dr. Martin Luther King had dry eyes two weeks later. I am not convinced the record companies want to emancipate the black man," commented Shields.

He said he was disgusted too with the record companies who hired blacks and failed to train them. This was a "cop out," he stated.

Shields also rapped NATRA members for not having enough pride in radio. "Too many of our radio personalities are only interested in becoming record men," he said. "In the absence of a powerful black press black people live by black radio."

He criticized black radio stations for "implied censorship" when they failed really to inform and serve the black listener.

Asked at press time if he would change his mind and continue with NATRA, he said, "Only if the record industry will make a commitment and stand behind NATRA and fund the organization. But there has been no commitment. The record companies may produce protest songs but it doesn't mean anything except dollars in their own pockets."

## Para to Attend 'Wagon' Talks

LOS ANGELES—Paramount Records will participate in a series of seminars on the film "Paint Your Wagon" with Paramount film personnel beginning Tuesday (19). Record company representatives will attend the exploitation meetings here, in New York, Atlanta, Chicago, Cincinnati, Dallas, Kansas City, Mo., Philadelphia and San Francisco.

The LP, planned for an early September release preceding the picture which opens in October, is "premium priced and showcased with a full color inside and outside double jacket," according to the label.

Each Paramount distributor will have 30 and 60-second radio spots, plus print media and in-store displays. Five additional songs have been written for the screen version by Alan Jay Lerner and Andre Previn.

### Portable 8-Track

• Continued from page 23

auto units continue as the low-price "King of the Teen-age Road" in several states, both Lear Jet and Belair are crowding the Muntz Stereo-Pak bailiwick with portable equipment, said a California retailer.

Sensing the portable market sales surge, Belair also has gone into a major campaign to utilize network TV to promote its line, both 8-track and cassette units.

The company is using a portable 8-track unit with AM/FM radio 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.

## W-7 Pledges Full-Scale Merchandising Drive

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involved in tape," Friedman told the company's distributors at a product show. "Frankly, we were, too, and as a consequence we've both lost some sales."

He feels the pioneering done in the tape business today will be reflected in staggering tape volume tomorrow, especially in the coming advent of audio-visual tapes.

Friedman told distributors to

## Realtone Names Sales Agents

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tone sales and distribution organization in this area.

Realtone is a division of the Soundsign Co., producers of transistor radios and related consumer products. The company's new program includes a broadening of all lines of products including cassette and 8-track players, multiplex units, multi-band radios, clock radios and related products.

find personnel specializing in tape, because "every time your salesmen call a dealer or a rack regarding a new hit LP, you ought to make certain that tape too is sold."

He feels the tape industry has a rather monumental problem in packaging and display, but it's trying to resolve the problem so that a universal standard can be achieved.

W-7 is shipping a series of tape displays, ad mats and posters to its distributors. Its own campaign for tape advertising starts in trade magazines, national radio, specialized automotive magazines and college and print media in the fall.

Friedman urged retailers to alter their philosophy on tape displays. "Put tapes right out in front, with no glass, no key, where customers can feel the tomatoes."

"We're all tragically worried about the high potential of tape pilferage today," he said. "But isn't it wonderful that we've got a product so much in demand that so many people are willing to steal to get their hands on it."

## Muntz Launches 2-Plan Franchise Program

LOS ANGELES — Muntz Stereo-Pak has devised two plans for its new Cartridge City franchise program. Acceptable applicants may choose from a program whereby a completely planned, designed and constructed building is involved, or a plan in which existing structures may be remodeled to a standardized design plan.

An applicant needs \$17,500 in cash for the newly constructed type of facility. A remodeling plan calls for \$10,000 in cash.

Jerry Merton at Muntz's Van Nuys offices is in charge of the franchise program. The company recently opened a company-owned store in San Francisco, but the intentions are to develop franchises for the Car-

tridge City concept in many major markets.

A Cartridge City store stocks music, machines and installs players.

The Muntz organization will provide the applicant with information on proper location signs and merchandise stock, forms and office supplies, displays, uniforms, the installation of equipment and the availability of tools, operating manuals, field supervision, in-store and plant training and advertising and promotion assistance.

Applicants will be brought to the company's Van Nuys headquarters for familiarization with the duplicating process and to observe how the firm's Roscoe Boulevard Cartridge City store operates.

## Straight Label Into Own Tape Setup; 5 Titles Set

LOS ANGELES — Straight Records is moving into its own tape operation, including merchandising, packaging and distribution.

## Cap's 'Close-Up' Push Prepacked For Store Display

LOS ANGELES—Capitol is offering 10 tape titles in prepacked self-shipper display boxes as part of its "Close-Up" music promotion this summer. The company has created tape displays for in-store use for the tape product which is identical to that released in LP form under the "Close-Up" promotional banner.

Merchandise for the program is available in 8-track, cassette and reel-to-reel. Artists in the program include the Lettermen, Nat Cole, Beach Boys, Frank Sinatra, Jackie Gleason, Nancy Wilson, Buck Owens, Sonny Rawls, Jacqueline DePre and Daniel Barenboim, Sir John Barbirolli and Fritz Wunderlich.

Columbia is duplicating Straight's 8-track and cassette line. The label has not placed its 4-track.

The first tape release consists of five albums and will be out in two weeks. Initial product will be Alice Cooper, Judy Henske, Captain Beefheart, Lord Buckley and "Naked Angels," a soundtrack.

A September release, both tape and LP's, includes Jeff Simmons' "How Rank," the GTO's "Permanent Damage"; Penrod, with an LP of the same name, and Tim Buckley. Straight also is issuing an LP only of Robert Kennedy's "Last Hours."

Herb Cohen, Straight vice-president, is leaving for Europe this month to establish overseas tape and record distribution arrangements in Germany, France and the Scandinavian countries.

Straight is distributed by CBS in England and Decca in Canada.

## MATE Picks Unit Head

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ited to MATE members, but is open to the entire industry. The subcommittee will interact with existing governmental and industry committees in drawing up dimensional specifications.

MATE's executive director, Hank Fox, said the committees will first review all existing standards and measurements. "Where those standards are not adequate we will endeavor to bring them up to required specifications," he said.

## Gulf Pacific Spoken Tapes

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The script for "Maternity to Motherhood" was prepared for Gulf Pacific by practicing doctors, with consultant work by Dr. Robert Barter of George Washington University, Washington, D.C., and Dr. Gordon

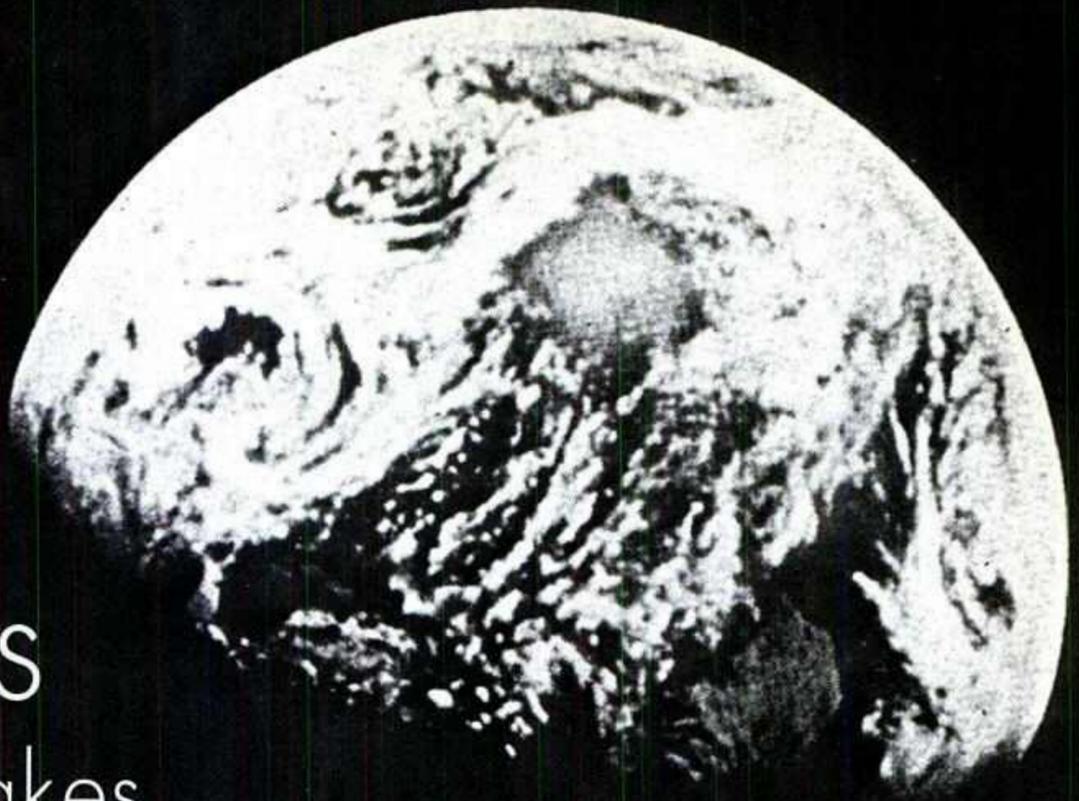
## Music Arm Gets 6 AA Film Rights

NEW YORK—Allied Artists Music Co., Inc., has acquired the Western Hemisphere publication rights to the music of six films to be produced by Allied Artists Pictures in association with Films La Boetie of Europe.

when answering ads . . .  
Say You Saw It in  
Billboard



roger  
williams



makes  
the world  
a better place to love in

"fill the world with love"

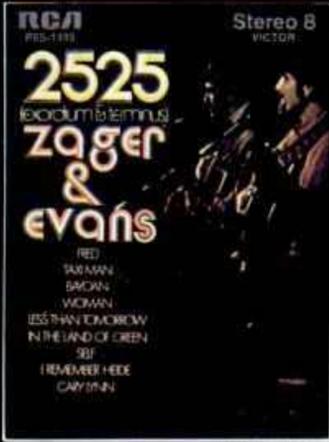
roger williams  
his chorus and orchestra  
conducted by ralph carmichael  
produced by hy grill  
KAPP single #2043

published by hastings music corporation



from the leslie bricusse score "goodbye, mr. chips"  
a metro-goldwyn-mayer presentation and arthur p jacobs production

# The Stereo 8 Story (August)



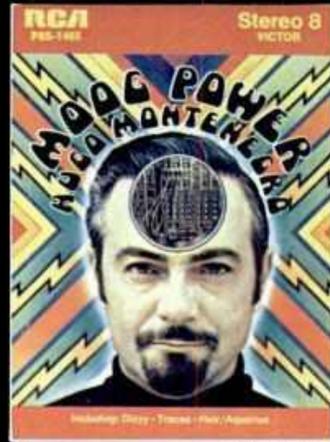
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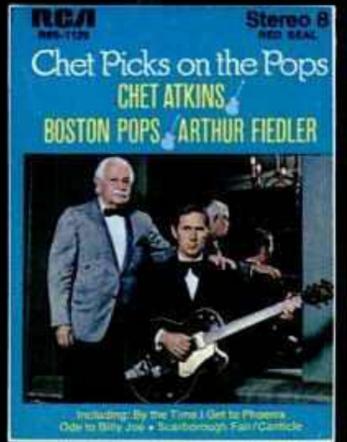
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P8S-1490



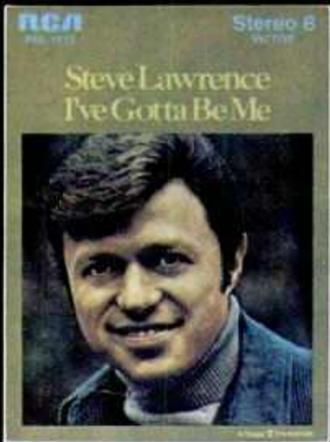
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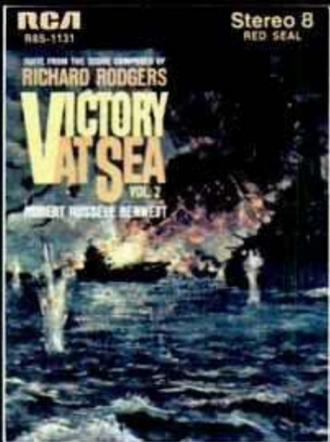
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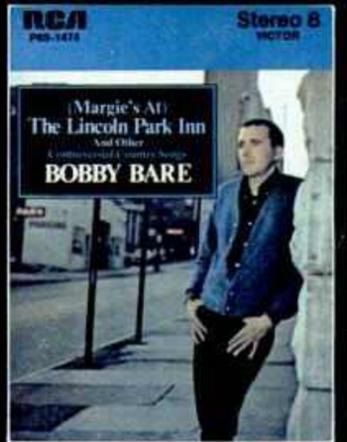
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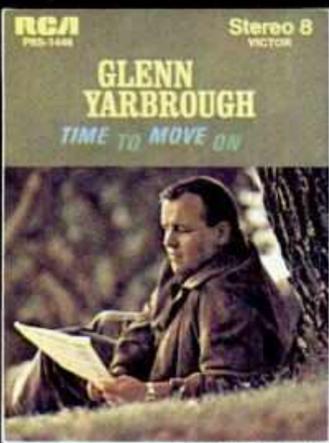
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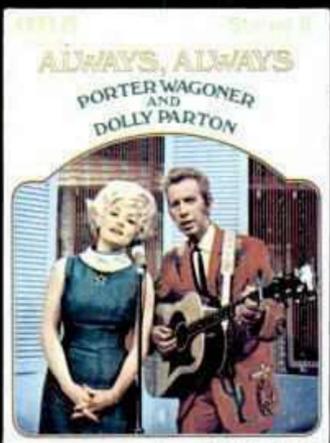
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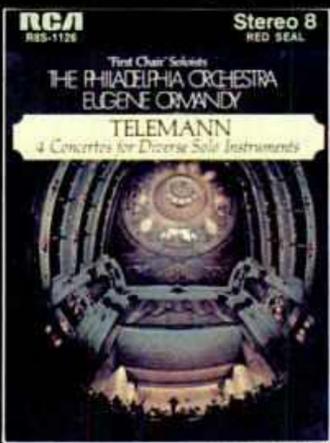
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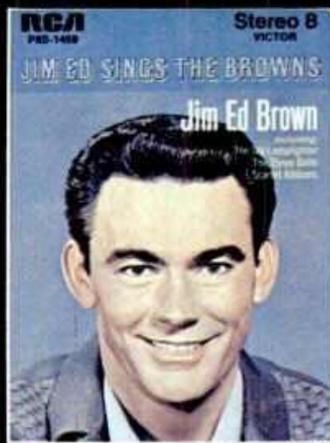
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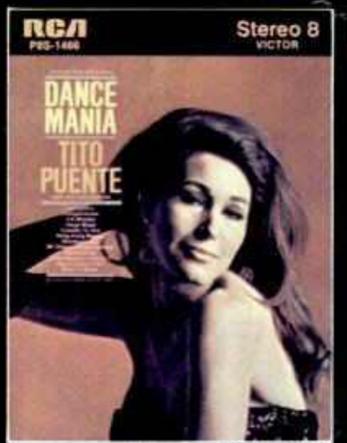
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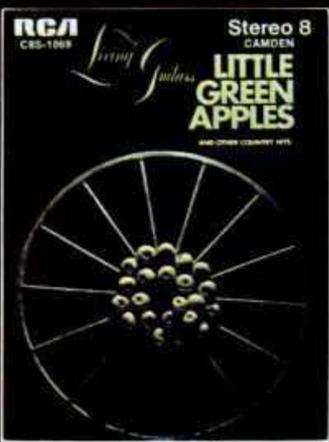
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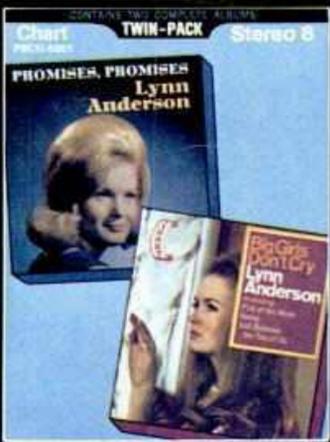
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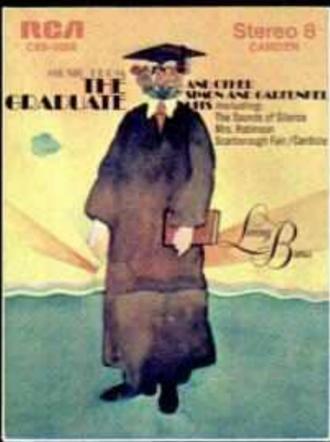
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C8S-1069



P8CH-5001\*



C8S-1068

**RCA**  
Stereo 8  
Cartridge Tapes

\*Manufactured and Distributed by RCA Records