Give Longer Run to Hit Single, Stations Urged
By MIKE GROSS

NEW YORK — To help singles sales, Don England, CBS Records vice-president of sales and distribution, calls for a longer playing run for records that reach the top 10 category by radio stations. According to England, some stations have a tendency to abruptly stop playing singles that reach the top of the charts. "At this point in the sales picture," he said, "one-stops and racks have a maximum amount of product on hand because the (Continued on page 8)

Copyright Study Asks $25 Figures From Disks, Pubs
By MILDRED HALL

WASHINGTON — An exhaustive study of the mechanical royalty situation by the Library of Congress has concluded that Congress will need complete and up-to-date financial data if it is to decide fairly whether the statutory rate should stay at 2 cents per record, or be raised, as music publishers demand.

The study, released last week by the Senate Copyrights Subcommittee, urges home-made research of both industries by the subcommittee staff, possibly with the help of outside researchers, or an independent special study commission set up by Congress — and/or reopening hearings in one or both copyright subcommittees. (Continued on page 78)

Single Salespin Sharper; Pocketdisc the Rescuer?
By PAUL ACKERMAN

DETROIT — A sampling of dealers handling Pocketdisc in this market indicates satisfaction with the results, as well as a general belief that sales could be greater if certain key manufacturers would make their product available. The 42 locations here with Pocketdisc vending machines have been achieving an average sale of 217 records per week for a period of 26 days. This score has been achieved with an estimated one-third of the disks which have hit the Top 10 on the Billboard charts.

Typical comments are as follows:

Jim Duggan of Grinnell's "Pocketdisc is doing well and we are happy with it. It is one of the most exciting developments in the record business."

(Continued on page 8)

Col. Club Gains 'Reprieve'

WASHINGTON — Columbia Record Club has won a substantial reprieve from a 1967 Federal Trade Commission ruling. (FTC)

CATV Service Co. to Use EVR
By RADCLIFFE JOE

NEW YORK — Television Presentations Inc., will package the new CBS Electronic Video Recording Cartridges on a menu of CATV Programming for Cable Television Systems across the nation. (Continued on page 14)

Tape Forum's Star Array

NEW YORK — An outstanding array of industry leaders will participate in the Billboard Publications' Third Annual Tape Cartridge Forum, according to Coleman Finkel, Forum coordinator. The Forum will be held, Aug. 3-6 at the Mark Hopkins Hotel, San Francisco, under the joint auspices of Billboard Magazine, Merchandising Week and Tape Weekly.

In addition to Robert W. Galbraith, (Continued on page 4)
The Youngbloods revisited.

In the cacophony and din of today's folk/rock scene, there is one group singing and playing off to the side of it all.

(Maybe not just off to the side. Maybe above it all.)

The Youngbloods.

They're tasty, inventive, disciplined, serious musicians.

(They'll do things like spend ten minutes on the stage of New York's Fillmore East just tuning their instruments.)

Most young people into contemporary music today not only dig The Youngbloods, they respect them.

We just released their new album, "Elephant Mountain." LSP-4150. It's earned a respectable position in the charts. It's getting good airplay. The July 12 issue of Rolling Stone reports:

"Everything here bears the distinct stamp of three forceful and original personalities, setting this record leagues ahead of all the arty, synthetic, pseudo-eclectic, pseudo-rock clotting the grooves today."

Now we're reissuing a song written a couple of years ago by Chet Powers which The Youngbloods cut on one of their earlier albums. The single is "Get Together" coupled with "Beautiful." #47-9752.

The time is obviously right for "Get Together"; it's getting heavy airplay on 46 top stations in 19 major markets.

Maybe it's time you revisited The Youngbloods.

*Available on RCA Stereo 8 Cartridge Tape
Thiele Picks Labels' U.S. & Intl. Distribls

NEW YORK — Bob Thiele's Flying Dutchman Productions' three new labels, Flying Dutchman North, South and East, will be nationally distributed by Mainstream Records.

The same labels will also be internationally distributed by the Flying Dutchman logo through Cathay Records Ltd., with the exception of Canada, Japan, Spain, Portugal and Mexico.

Canadian distribution will be handled by Polydor of Canada with Bob Thiele's designated distributor in Japan the FDP line in Japan. Hispanov has appointed distributor in Spain. Peign looks to US tape rights for FDP to go to the Amsterdam Tapes. (See story in Tape section.)

Mainstream will give FDP a sales and promotion budget of $30,000, employing numerous independent promotion personnel in key markets, said Main. Tho- dent, Bob Shad. Morty Apatom handled the signing of the firm and Chet Woods has been named national sales manager.

Just signed to Thiele's Flying Dutchman label is George Wein, Newport Jazz and Folk Festival impresario, and the Newport All Stars. Wein plays piano in the group. Other artists on the label include Lionel Hampton, Oliver Nelson and the Bob Thiele Group, including keyboardist Bill Conti, guitarist Theod Reddington, bassist John Carter-Bobby Bradford Quartet, Stanely Cowell and Keyboardist Jimmy Gordon and Tom Scott.

Amsterdam label发热 features pop product, Let's Brew, Eddie Lawrence. Voices of Rome, Happy Times Orchestra, singer Eleanor Rigby and Czech singer Karel Gott.

On Blueetime will be Big Joe Turner, Eddie Mr. Cleanhead Vinson, T Bone Walker, Otis Blue and the plaster Casters Blues Band.

MGM Begins Rebuilding Program; Names 3 Aides

NEW YORK — MGM Records launched a rebuilding campaign last week involving three appointments that is expected to beef up the West Coast operations, and another, much more significant, raid on Pinky Laden's Frosted Flakes cereal company of IFPI until June 30, 1970, on the conditions of the contract at present in force. However, the new conditions—calculation and basis of royalty—of the new contract, when agreed, will apply retroactively to Jan. 1, 1970.

This is "almost the new standard con-

Show Town Boys 1st Stevens Single

LOS ANGELES — Show Town Records, owned by Bob Keene, has released the first single act from Bobby Stevens' Various Artists/Industry and three members of the Bureau International de l'Editeur Me- cahique (BIEM) will meet this month to prepare the next rounds of talks concerning the new mechanical rights contract to run from Jan. 1, 1970, to Dec. 31, 1973. The next talks will be held in France Sept. 24 and 25.

Meanwhile, the IFPI has is- sued a statement on the prelimi-

IFPI, BIEM Units to Set New Talk Stage

LONDON — A committee of three members of the Interna-

National Federation of the Phonograph Industry and three members of the Bureau International de l'Editeur Me- cahique (BIEM) will meet this month to prepare the next rounds of talks concerning the new mechanical rights contract to run from Jan. 1, 1970, to Dec. 31, 1973. The next talks will be held in France Sept. 24 and 25.

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shorty Long Dies Of Drowning

DETROIT—Motown record- ing artist Shorty Long died last Tuesday (June 29). Shorty Long drowned June 29, as he was fishing off the shores of Sarnia, Ontario, Canada. He was 29 years old. Long, a well-known writer, producer, and writer, was with a friend, Oscar Williams, who also drowned. It is reported that the body was found on the same day. His major hits were his recordings of "Here Comes the Jukebox" and "Ain't Nothing at the Junction" which he penned, as well as "Making Milt Ryder's national hit," Blue Dress On." He is survived by his wife, Patricia Long, his only child, Lela Long, his brother, Robert Long and his mother, Mrs. Mozell Sanders of Birmingham.
All-Star Industry Line-Up Set

As Speakers of the Tape Forum

---Continued from page 1---

James W. Johnstone, advertising and sales promotion manager, Ampex Stereo Tapes (Am-

pex), Mount Vernon, N.Y., will discuss "How Is Broadcasting Advertising Effective in the Tape Industry?" and "Ad-

vertising Approaches to Develop New Markets." Mr. Johnstone is the tape field public relations officer for Sony Corp. of America, and will be joined in discussion by Tom C. Death, manager of adver-

tising, Sony Corp., New York; and John Marinelli, Sr., director of advertising, RCA Victor, New York.

James Toland, director, magazine division, Los Angeles Times, will address registrants of the Home session on "Getting Greater Mileage from Print Advertising." Mr. Toland has been in the journalism field for over 30 years, and is the author of several books on sales promotion.

Herman E. Platf, president, Platt Music Corp., Torrance, Calif., will discuss "The Popularization of Tape Displaying, and Selling Equipment and Equipment of tape player sales." Mr. Platf has been in the music industry for over 20 years, and has been instrumental in the development of the tape player market.

John Jilder, international manager of equipment, Philips Photophonic, Ltd., London, England, will discuss "The Penetration of Tape Equipment in the Far East," and will provide an overview of the current trends in television and tape equipment across the world.

Gary Suter, vice-president, International Tape Cartridge of Canada, Ltd., Downsview, Ontario, will outline "The Future of Tape Displaying" for the second part of the session.

Other Speakers

Manuel Camarero, president, Tape Electronics of Brazil, Brazil, will speak on "Growth in Latin America." Mr. Camarero is the managing director of Tape Electronics of Brazil, and has been instrumental in the growth of the tape industry in Brazil.

Harry Kan, president, Car Audio Tape Center, San Francisco, will discuss "The Operation of an Installer of Tape Equipment in Cars." Mr. Kan has over 25 years of experience in the electronics industry.

Russ Solomon, president, Tower Records, Sacramento, Calif., will discuss the current market trends in retail retailing and tape sales.

Merrill Krantzman, vice-president, Grand Oak, Ontario, will present "An Overview of the Canadian Tape Industry." Mr. Krantzman is the president of Grand Oak, and has been instrumental in the growth of the tape industry in Canada.

Bill Hall, president, Transcontinental Music Corp., Burbank, Calif., will discuss "The Impact of Tape and Equipment Marketing of Additional Audio Accessories." Mr. Hall is the founder of Transcontinental Music Corp., and has been instrumental in the growth of the audio accessory market.

Ronald W. Inkel, president, Inkel, Ogden, Utah, will discuss "Why Tape and Equipment Retailing?" Mr. Inkel is the founder of Inkel, and has been instrumental in the growth of the tape and equipment retailing industry.

Ira Fishbien, president, Mo. Dependent of the Midwest, will discuss "Tape and Equipment Retailing." Mr. Fishbien is the president of Mo. Dependent, and has been instrumental in the growth of the tape and equipment retailing industry.

Jack K. Sauder, president, Ca-

duction, San Francisco, will dis-


cuss "The Responsibility of Man-

ufacturer, Distributor and Re-

tailer to Meet the Tape Market Re-

turns and Deficiencies." Mr. Sauder's topic will focus on the importance of effective advertising and sales promotion strategies.

Fred Rice, national merchandising director, Capital City Distributing Corp., Hollywood, Calif., will speak on "The Wholesaler's Point of View." Mr. Rice has been instrumental in the growth of the wholesale industry.

William F. Goetz, chairman and chief executive officer, Music West, Los Angeles, Calif., will present the "Wholesaler's Point of View." Mr. Goetz has been instrumental in the growth of the wholesale industry.

Robert Yorke, vice-president and general manager, CRDC. Nuccio joined Capitol nine years ago as a sales man and has been CRDC's administrative chairman for the past two years. Previously, he had been New York City district sales manager, Chicago district promotion manager, and Midwest single promotions manager.

In a realignment of the Southern and Eastern segments of Atlantic Records' promotion network, Ray Evans and Bob Breedlove will be transferred from CRDC to Atlantic. Breedlove will be the new promotion manager, and Breedlove will be the new promotion manager.

Herb Linsky named national sales manager, Harmony Records, and will be responsible for developing and implementing sales programs for the label. Mr. Linsky has been a key member of the marketing team at Harmony since 1967, playing a key role in the success of major artists such as Bob Dylan, The Byrds, and The Rolling Stones.

Frank Holland appointed general manager of Transcon-

Mike Hyland joins Mary Jane PR Co. from Gifford-Wright. He will be the new sales director.

Bob Sheehy promoted from Capitol's advertising sales promotion manager, Norelco home entertainment product division, National American Philips Corp., has resigned to join Illuminations as director of marketing, specializing in electronic lighting devices based in New York.

Samuel Stern, formerly director of sales of the Tape Cartridge Forum, will take the second segment of the same session, and will discuss "The Camera Store as a Retailer of Tape Equipment." Mr. Stern has been instrumental in the growth of the tape and equipment retailing industry.

Price Increase

NEW YORK — Caedmon Records has adopted a new list price schedule, marking the first significant increases in the spoken word field's 17-year history. The new prices range from $5.50 each to $5.50 (CB and 4-Track). Of the 33 titles, 17 are increased, 16 are the same, and one is decreased. Following is a list of the new prices:

$27 (TRS) from $26 (TC 2000 and SRS) and $14 (TRS) from $13 (TC 2000 and SRS) and $7.50 (TC/RF) from $7.50 (TC/RF) $14 to $13.50 (TC/RF) and $5.50 each to $5.50 (CB and 4-Track). CDs have been eliminated.

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Appaloosa: A rare breed.

Appaloosa: one of a breed of rugged saddle horses developed in Western North America from stock of Spanish origin and distinguished by a mottled skin, vertically striped hooves, and a patch of white hair over the rump and flanks that is blotched or dotted with darker color.

"Out of Cambridge, Massachusetts, comes nineteen-year-old John Compton, poet-singer extraordinaire. The author of over sixty songs, Compton brings the golden rush of purity to his music with such intensity that the only musician he is emotionally comparable to is Donovan. Yet he is very much into his own thing: a style as strange as it may sound can only be defined as mid-century American youth facing emotional maturity. He sings of those moments when our lives change and the beauty and truth in his lyrics ring so true because he sings from his own experience and sense of truth. Listen to John Compton's album (Columbia), APPALOOSA, produced by Al Kooper."

Climb aboard before it runs wild!

On Columbia Records ☻
NEW YORK — Jack Loetz, Decca Records administrative vice-president, and Richard Broderick, president of MCA Records, are in Hamburg, Germany, on a dual mission to examine the recently acquired production facilities of Miller International and to review a series of meetings with European representatives of MCA Records. They joined the MCA Records board of directors and facility development, which had preceded them to Hamburg.

During their two-week visit, they will review the Miller International's facilities and facilities of the MCA's Tristar Records, headquartered in Los Angeles, and examine the terms of existing production capacities with an eye toward future expansion to meet the growing demands of MCA Records International's record production requirements.

In addition, they will be visited by various European representatives of MCA Records International to introduce and discuss record product, handled by MCA Rec-}
EVE LOST
EVERYTHING
EVERYTHING
LOVED

DAVID RUFFIN

Taken from his latest album "MY WHOLE WORLD ENDED" MS 685
America's most beautiful collection of talented girls just made their debut to society

In the best of circles (the country's top clubs, leading fairs and on the Dean Martin TV Show) they're known as

The Golddiggers

and their debut is on METROMEDIA RECORDS.

Metromedia Records, 3 E. 54th St., New York, N.Y. 10022
Singles' Effect on Short Station Playlist Draws Blasts & Bravos

By ELOF TIEGEL

LOS ANGELES — The effect of singles on radio play, but this concentration generates

Dick Sherman, the national sales manager at Warner Bros., said that the short span of time stations now play a new single isn’t enough to help the sales of that record. Distributors are getting stuck with product because Radio Broadcasters and the disk distribu-

guage upon the single.

The artist, the songwriter, the manufacturer, wholesaler and retailer, the broadcaster and deejay — all are dependent to a large degree upon the single.

Nothing matches the single as an exportable item for promotion and development. That is why Billboard is devoting extensive space and editorial manpower to a continuing examination of the singles problem.

We urge all facets of our industry to probe the matter, and join in a concerted effort to Save Our Singles. It is an SOS campaign of utmost gravity and merit.

We urge concerned elements of our industry to transmit their thoughts and suggestions to Billboard for inclusion.

The diminution of the singles business need not be irreversible.

Tighter Playlist a Boon

To Single, Merc.'s Sippel

By EARL PAIGE

CHICAGO — Tighter play-

lists to which he owns with Sly

and the offing is the formation of

three-year minimums that are just as salable as they ever were; and with them, top 40 radio must not ignore singles anymore. "Singles and busi-

ness." Retail markets which are remote from the sup-

plies to concentrate on the top

ts, he said. Catena sees hopes for singles. "But if the

 proved successful. The vend-

ing machine which Pocke...
"Today the songwriter is coming into his own. His status is almost comparable to that of the European writer and composer, and hopefully this will be achieved as a result of changing attitudes and the influence of the Songwriters Hall of Fame."

This is the view of Jerry Leiber, who, with his collaborator of 18 years, Mike Stoller, has been a major influencer in the changing pop music scene. As a writer — with Stoller — of such hits as "Kiss in the Dark No. 9," "Down in Mexico," "Smoky Joe's Cafe" and "Framed." The masters, originally on Spira, were turned over to Atlantic for distribution. Other Coasters hits on Atlantic followed — all produced by Leiber and Stoller and based on their own songs: "Searchin'," "Kicks," "Charlie Brown," "Along Came Jones," "Poison Ivy" and more. At this period, 1957-1960, Leiber and Stoller were producing other acts as well as their own. Such groups as "Corny Whiskey," "Ivy," and "The Good Book Says" by the Robins Company.

"I was brought up in that period, in California, and to this day this trend has a level of sophistication while changing pop music scene. As for this period, it claimed all of those records and compositions that are part of the subculture of that group of musicmen who went to the roots for their inspiration."

The idea for combining pop and classical music was Leiber and Stoller's inspiration for the Capitol LPs available Monday (14), offering $6.98, both prices in- cluding California sales tax. Each pop LP features 20 songs; the first release) offers two disks of that group of musicmen who went to the roots for their inspiration.

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YOUR HUSBAND—MY WIFE

BROOKLYN BRIDGE

ON BUDDAH RECORDS

OF COURSE!

PRODUCED BY WES FARRELL A CORAL ROCK PRODUCTION
WRITTEN BY TONI WINE & IRWIN LEVINE

Buddah is a subsidiary of Viewlex, Inc.
Col. Club Gains 'Reprue'  
**Continued from page 10**

one of the Big Three, Columbia, Victor and Capitol, virtually shut out club competition among the licensed labels, or from outside labels that would have increased the price differential too competitively. The Court said the foreclose-

sure, based on 1960-1961 statistics, was contradicted by forma-
tion of four new record clubs since then. One of them claims
—the Record Club of America— to be the second largest record club in the industry. (Others mentioned were Longine, Dot and Starday.)

'Not True'

The Court, with only Justice Kyle dissenting, said the Com-
mission's assumption that the "price differential has allowed into the club market no significant competitors other than the integrated Big Three, does not seem to be true.

Further, the Court sees great changes in the entire industry structure, and finds that consumer tastes, too, have under-
gone a substantial change: Many of the new hit recording

Pocketdisc to the Rescue  
**Continued from page 8**

The record they are talking about is "LITTLE WOMAN" on Metromedia Records by BOBBY SHERMAN, one of the HOTTEST new recording artists in the past few years.

Stroehwitz will release the album for the fourth annual festival, Stroeh-
witz selected the artists off the bill for the L.P. project.

Blue Thumb Records In Grass Roots Blues Push

**Los Angeles—Blue Thumb**

**The Best of Big Mama Wil-
lie Mae Thornton," and "The

Blue Thumb will re-channel the material for stereo and com-
pletely repackage the Arhoolie catalog for distribution through its national outlets. Arhoolie has never had a formal program for national distribution. GRT, which finances Blue Thumb, will release the products in catalogue form.

In addition to releasing such masters acquired from Arhoolie as "The Best of Big Mama Wil-
lie Mae Thornton," and "The


ASCAP Inks New Talent

SAN FRANCISCO — The American Society of Compos-
ers, Authors and Publishers has signed 21 San Francisco groups and seven single performers. The new talent will be wel-
come into ASCAP at a party at the hungry i on Monday (14).

Groups signed were the Grate-
ful Dead, Edwin Hawkins Sing-
ers, Blue Cheer, Mother Earth, Youngbloods, Creme Syrups, Mother Bear, Lynn County, the Charlatans, Shades of Joy, Tongue 'n Groove, Fifty-Foot Hose, Louncing Zone, Mint Tattoo, Mad River, Morning Glory, Flamming Grovers, It's a Beauti-
ful Day, Santana, Womb, and A. B. Sky.

Also signed were Harvey Mandel, Dan Hicks, Stephen Miller, Sandy Bull, Carl Ogleby, Rainy Notnik and Boz Scaggs.
"I DON'T WANT TO WALK WITHOUT YOU"

a vocal single by

JULIUS WECHTER
and the BAJA MARIMBA BAND
Tape CARtridge

CATV Service Co. to Use EVR Format in Home Entertainment

• Continued from page 1

The plan, which makes TPI the first CATV service group to enter the recording and distribution field using the EVR format, was announced last week in New York and San Francisco. It signals EVR's first penetration into the home entertainment business, a field in which it expects to service fully with full-length color programs by 1970.

TPI, a subsidiary of Sterling Communications, Inc., will work with Manhattan Cable Television on the project. It will also make every possible use of original program series by the entire cable industry.

Robert E. Brockway, president, sees his company's concept of the new service as a one-stop supermarket for cable programming. He said that by using EVR, CATV operators will be able to originate selected programming with minimum investment.

TPI will operate this new service under agreement with CBS and Goldmark, Inc., exclusive North American licensee for the EVR player. Among the first programs to be offered by the new service are features, sports, travel, gourmet cooking, art, theater, music and careers.

EVR represents a classic marriage of electronics and photographic techniques, and was perfected by Dr. Peter C. Goldmark, president and director of research of CBS laboratories, and the creator of the LP record.

Based on a technique to the LP, Goldmark has related optics and photographic technique with his electronic skill to create EVR. The system stores pictures with sound for playback of consistently high resolution through a standard television set.

In spite of the similitude between motion picture films, video tape and EVR, the last is unique because of its durability, flexibility, low cost, high quality and low maintenance requirements.

In addition, any motion picture, videotape or live TV presentation can be recorded for distribution on EVR.

Basically there are three elements in the EVR system.

1. The thin EVR film is dual-core and carries its sound in parallel lines on a magnetic track, along with two rows of visual frames. Although the film is miniatured, the image reproduces with sharper definition and clarity than a conventional TV picture. The absence of sprocket holes in the film minimizes the chances of tearing.

Tiny Cushion

As a further protection against damage or deterioration, a tiny cushion of air separates the layers of pictures, when stored in the special cartridge. Officials at EVR headquarters estimate that EVR film users will get as much as 1,000 plays off a single cartridge before any signs of wear becomes apparent.

2. The circular EVR cartridge which holds the film is only 7 inches in diameter, and has a maximum capacity of 750 feet of film. The actual width of the film is a mere 8.75 m.m. Less than 3/8 inch.

3. The EVR player is compact and simple to operate. A lead from the player is attached by handclips to the external antenna terminals of a regular television set. An EVR cartridge is placed on the player, the television set turned on to a channel which is not broadcasting, and the player starter button pushed. The film then automatically threads itself past an electronic sensor that converts the film image to electrical impulses, and then transmits these impulses, along with the sound, into the TV set.

The player also features buttons for forward and rewind, a fingertip control for slow scanning of individual sequences and the capacity for freezing any frame on the screen without damaging the film, or dimming, flickering or blurring the image.

Since transmission to the set is direct, and there is no interference to contend with, there is no ghost image or other picture or sound distortion. Distracting projector noise is also absent, and the set can be operated in complete daylight, thereby facilitating the taking of notes.

The CBS Electronic Video Recording Division plans to develop a comprehensive EVR market estimated to include TV publishing and motion picture industries; videotape libraries; educational institutions; and suppliers of informational, training and recreational materials.

Brockway feels that the system will give new scope to tele-

(Continued on page 21)

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Aristocratic New Super-Cassette Recorder/AM-FM Radio

"THE EXECUTIVE" ROBERTS 530

An eye-catcher that's every inch a beauty... an ear-catcher that re-sounds with big sound and dependable quality! This elegant AC/DC desk-model cassette recorder from AM or FM radio or "live" by mike. Plays pre-recorded cassettes, too, for up to two hours of musical enjoyment. A unique V.I.P., gift item for office or den to soothe frazzled executive nerves! Just one of the new SUPER-CASSETTES from Roberts, makers of professional hi-fi equipment for 22 years. "THE EXECUTIVE" ROBERTS 530 COMES COMPLETE WITH BATTERIES, BLANK CASSETTE AND STOP/START MICROPHONE, READY FOR INSTANT RECORD AND PLAY

Retail Price: $119.95

The Pro Line

ROBERTS

Dist. of Rheem Manufacturing Co. Los Angeles, California 90045

TELEX has a new 8-track stereo cartridge recorder-player on the consumer market. Russ Milloty, Telex consumer products sales manager, shows off the Viking S11F to sales secretary, who modeled for the product catalog.
There has to be a good reason for Tim Hardin to record someone else’s music.

And he hasn’t done it for years. But when he heard Bobby Darin’s new song he knew it was a song he had to record. It’s just been released, and the airplay is starting to build fast. Why? Just take a look at the lyric. It’s reason enough for anyone to record. Or play.

“Simple Song of Freedom”
Come and sing a simple song of freedom
Sing it like you’ve never sung before
Let it fill the air
Tell the people ev’rywhere
That we the people here don’t want a war.
Hey there Mister Black Man, can you hear me?
I don’t want your diamonds or your gold.
I just want to be
Someone known to you as me
And I will bet my life you want the same.

Seven hundred million, are you list’ning
Most of what you read is made of lies
But speaking one to one
Ain’t it everybody’s sun
To wake to in the morning when we rise.

Brother Yevshanenko, are you busy
If not why don’t you drop a friend a line
And tell me if the man
Who is plowing up your land
Has got the wax machine upon his mind.

No doubt some folks enjoy doing battle
Like Presidents, Prime Ministers and Kings
So let us build them shelves
Where they can fight among themselves
And leave the people be who like to sing.

Let it fill the air
Tell the people everywhere
That we the people here don’t want a war.

Tim Hardin

"Simple Song of Freedom"

Written by Bobby Darin, Produced by Gary Klein
One of the Commonwealth United Music Group
A Proprietor of Koppelman-Rubin Assoc., Inc.
Used by permission. All rights reserved.

On Columbia Records
The electronic shock of Lothar, the Theremin, is wildly and lovingly manipulated by The

Mad River. A draft of hot blooded sound running over with loving vibrations. “Paradise

By The People, For The People," ST-266. Produced by Lord Tim Hudson.

MAN SIZED ENTERTAINMENT

ORIGINAL MOTION PICTURE SCORE

A JEROME HELLMAN - JOHN SCHLESINGER PRODUCTION

MIDNIGHT COWBOY

MUSICAL SUPERVISION

JOHN BARRY

contains Nilsson singing

"Everybody's Talkin'"

Elephant's Memory with

"Old Man Willow" and

"Jungle Gym At The Zoo"

"Tears And Joys" and

"A Famous Myth"

by the Groop and

"Fun City" and

"Midnight Cowboy"

by John Barry.

#UAS 5198
How fast can you sell a hit recording?

7 1/2
3 1/2
1 1/2
1 1/8
1 1/16

Depending on how fast you get your dubs — in any speed. At Magnetix, tape duplicating is our only business — reel, cassette or cartridge.

So we concentrate our efforts on getting your job out fast. Try us for your next recording.

Magnetix Corporation
P.O. Box 15577 Orlando, Florida 32808 Telephone (305) 656-4494

LOS ANGELES — Capitol is expanding two cassette areas: duplicating and packaging.

The company is constructing its first in-house cassette duplicating facility at its Fletcher Drive factory here. The operation is being planned for an early fall completion.

Cassettes will be duplicated and assembled at the new duplicating plant. Dubbings Electronics, a New York company, has been duplicating Capitol's cassettes.

Capitol's 8-track cartridges are produced at the company's Jacksonville, Ill., plant. Cassette duplication is being planned for all the company's factories. The local cassette facility will enable Capitol to control its own product movement for the first time without relying on a custom duplicator.

Capitol receives its plastic cartridge cases from Audio Devices, a Capitol-owned company. After the local plant is producing cassettes, the plans are to then introduce 8-track duplication.

Dubbings has been shipping finished goods to Capitol's various distribution centers.

Capitol and Audio Magnetics are working on a new cassette holder case, designed to eliminate several problems currently surrounding cassette packaging.

The new holder for which Audio Magnetics is molding the lower half of the box, will have a cardboard slip sleeve containing inner information on the cover, back, spine and end sides. The high impact flexible plastic case will substitute for the present Norelco designed pack into which Capitol has been inserting its cassettes, blank and pre-recorded.

The new case is supposed to eliminate breakage, be easier to open with one hand while wheeling along in a car, allow dealers to stack them with information showing and protect them better in a display, reduce the cost per pack at the factory level.

The new outer case is scheduled for usage by Capitol within 60 days.

The ability to print copy on five sides of the case is looked upon by Capitol as a means of displaying cassettes regardless of the way they are stacked in a store.

Ampex Gets Rights to Flying Dutchman Line

NEW YORK — The Stereo Tapes Division of Ampex Corp. has been granted rights to Flying Dutchman Tapes Division of Ampex Corp. has been granted rights to Flying Dutchman Tapes Division, and Bob Thiele, vice-president of Ampex and general manager of its Stereo Tapes Division, and Bob Thiele, president of Flying Dutchman Productions, gives Ampex the rights to distribute the prerecorded tapes throughout the world.

According to Hall, Flying Dutchman is a valuable addition to the growing list of major independent producers associated with Ampex.


Flying Dutchman Productions turns out a full assortment of contemporary music from rock, jazz, blues and adult pop to psychedelic and electric music. Theresa Brewer, Steve Allen, Joe Turner and T-Bone Walker are some of the Flying Dutchman's recording stars.

A Case of Beauty for Tape Cartridges

A luxurious walnut-grained case with individual compartments for fifteen 4 and 8-track tape cartridges. Designed to protect tape libraries from moisture, dust and scratches.

This sturdy case is covered with a rich, plastic-coated Kivar® and trimmed with brass-plated hardware. Has padded, gold-stamped lid and fully-lined interior. Made for those who appreciate the best.

Write for information and literature.

Ampex
For Music "On-The-Go!"
CATV Service Co. to Use EVR Format in Home Entertainment

*Continued from page 14*

vision's immense potential in education. He is confident that the versatile playback technology of EVR will bring back to the classroom, the flexibility which the present day uses of broadcasting denies.

Meanwhile, the Los Angeles Business Administration Extension department of the University of California has announced that it will provide an initial group of small business administration courses in EVR cartridge format.

The course material will utilize lecture, instructional and case history approaches aimed at audio visually aiding owner-managers of small businesses taking adult extension courses at UCLA.

Production is planned for early 1970 by UCLA's Extension Media Center, which supports the University's continuing education programs throughout greater Los Angeles with film and television production planning facilities. Particular emphasis will be placed on small businesses in economically underprivileged areas.

The UCLA announcement adds the internationally famous university to a growing list of organizations planning conversion of extensive materials or original productions for EVR cartridge format.

In South Carolina, too, two major educational groups are working towards converting videotape telecourse to the EVR format for use in individualized and group institutions in schools.

The institutions making the switch are the South Carolina Educational Television Center and the State University System of Florida.

Henry J. Caufield, general manager of the South Carolina ETV center, said that his organization believes that the EVR cartridge will, with its audiovisual techniques, add a new dimension to teaching.

In Boston, the new government audio-visual information and sales division of the National Archives and Records Service, GSA, and the National Audiovisual Center, will list in its 1969-1970 catalog more than 4,000 government films on EVR cartridges.

Also in Boston, Carl H. Lens, president of Modern Talking Picture Service Inc. and of Modern Aids, New York City, revealed that he plans to convert films in the libraries of both groups to the EVR cartridge format. Modern Talking Picture Service, Inc., has the world's largest collection of sponsored films which it distributes through its 32 film libraries in the United States and Canada, to schools, colleges, clubs, business and commercial organizations.

Modern Learning Aids, which operates separately, markets educational films with emphasis on the sciences and language arts.

Although EVR is still in its development stages and would not be available on the commercial market before July 1970, it has generated considerable interest in every field of business as well as education. Among the large commercial complexes which have already indicated that they would use EVR cartridges and players in their organizations is the Equitable Life Assurance Society.

Thomas F. Hatcher, director of Experimentation and Innovation, and creator of Equitable's new EVR-based program, said that his company plans to acquire 1,200 EVR players from Motorola for installation in Equitable agencies throughout the country. With the acquisition of the units, Equitable will update and convert its current videotape insurance and subsidiary training programs to the EVR format.

"Quality, flexibility and cost factors have been persuasive in shaping our plans for this new program," said Hatcher.

He feels too, that because of the lower cost of EVR cartridges over conventional film, schools will no longer need to depend on central or regional audio-visual libraries, but can, instead, build up their own local systems.

Commenting on the role EVR will play in the home, Brockway said that since the process of education does not end when one leaves school, and since 95 per cent of America's 60 million homes have TV-sets,

(Turned on page 78)
Summer Spectacular
Being A Collection of Masterful Musical Moods

Also available on Paramount Stereo Tape 8-track cartridges and cassettes

Call your local Dot Distributor for immediate stock
Judy Collins / Chelsea Morning
b/w Pretty Polly
### Vanguard Into Tape Market

NEW YORK — Vanguard Records is moving into its own tape operation, including packaging and distribution, beginning this week.

Columbia and Ampex will duplicate Vanguard's new 8-track and cassette product, with Master Searches-Pak supplying 4-track. Contracts with existing duplicators — Ampex (8-track and cassette), Mercuri (cassette) and Muntz (4-track) — will continue.

Eventually, the label will settle on one or two duplicators for its line, said Herb Corsack, Vanguard's director of sales and distribution.

The new operation begins with three releases: Joan Baez' "David's Alum," Buffy Sainte-Marie's "Illuminations," and "Here We Are Again," by Country Joe and the Fish. Vanguard also plans re-releasing 40 titles in mid-July as a major tape promotion to kick off its independent 8-track/cassette operation.

The mid-July tape release will include Joan Baez' double LP, "Any Day Now," in both 8-track and cassette. The 8-track tape will sell at $9.95. Vanguard's pricing structure will remain steady with the industry, said Corsack. Cassette tapes will sell at $5.95, with 8-track tapes at $6.95. Double-packages and specialty packages will be priced higher.

Corsack has set up the label's tape distributorship business but licensees will continue to handle its 8-track tapes and cassettes on a non-exclusive basis. Vanguard will use its regular record channels, new tape outlets and specialty stores to market tape product.

A major promotion program is being planned to include co-op advertising, banners, retail promotions and rack merchandisers. Vanguard's marketing promotion approach to tape is to "dual merchandise" it with album product, said Corsack.

"The 'dual promotion' concept allows Vanguard's LP and tape product to receive proper consumer merchandise emphasis at the distributor, rack jobber and retail levels," he said.

The company will store tapes and records at three locations: Santa Maria, Calif.; Terre Haute, Ind.; and Pitman, N.J. All three are Columbia facilities. Corsack said tapes will be released simultaneously with LP product.

### Magnesonic's Unit

- Continued from page 14

activated by on/off switch. Both units erase for six months.

The company is setting up manufacturers' representatives in about 15 major marketing areas to handle its line of electromagnetic components, degaussing, audio-video and related tape accessories.

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**There's a World of Country Music!**

**It's All in Billboard**

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### Billboard SPECIAL SURVEY For Week Ending July 12, 1969

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New York — The Hamilton Face Band has changed to a less complicated, harder sound and, judging by their first set at the (1967) New York City jazz festival, the effect is all to the good.

Although the band's membership is the same as on its Philips album, their deployment was slightly different. In particular, all vocals were well handled by Lenny Laks, who also played trumpet, while Alan Skidmore on tenor and John Witz and Dick Cassen, formerly the Finn Ziegler Quartet, shared the piano duties. Miss Fitzgerald, who was present, probably had shared all three parts.

A new number, "There's No More Blues," was an effective example of the change, although some of the original instrumentation was from the album, including the driving "High Why and Die Company" and the gentler "Study in Frustration." Ms. Fitzgerald, who was present, probably had shared all three parts.

One of the major constituents of the Montreux Festival is the 13-nation band contest which not only provides a showcase for the leading jazz groups in Europe but also allows for the discovery of musicians from various countries to get together and exchange ideas and techniques. The contest this year was less successful than 1965's, not only because of the absence of jazz music, but also because it only provided a showcase for the leading jazz groups in Europe but also allowed for the discovery of musicians from various countries. The judges to award the Montreux Grand Prix for the best band in the contest to the Finnish quartet of Eero Koivistoinen was also announced for 1968, as well as to announce for the best soloist on a variety of these and a curious dish of "With The Tulips" and his "Changes" were announced for 1968, as well as to announce for the best soloist on a variety of these and a curious dish of "With The Tulips" and his "Changes" for various tenor groups set for a series of eight concerts over the summer. The only real problem then, Kosinec is his lack of versatility which some folk, voices around today, capable of handling soft, ballads, contains a beautiful sound. Careless every word and singing almost in a whisper, he reached a high point in the tournament of June 17-21. (PHOTOGRAPH: SAM STONE.

The Gourmet's Haven
165 W. 46th St., N.Y. 36 PL 7-0233
Unsurpassed in Quality at any Price
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1000 LOTS

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A Division of: JAMES J. KRIEGSMANN

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Carte Blanche

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THE GOURMET'S HAVEN FOR SAILORS

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ADVISOR OF T.V.
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THE GOURMET'S HAVEN FOR SAILORS

THIS WEEK WE SALUTE

CAROL MENOTTI
Charles Aznavour!
“The International Ambassador of Song”

And now, in the U.S.A., Exclusively on Monument Records. Currently available on Monument in his exciting French, Spanish and Italian, Charles now records his first English LP for Monument — To be released soon!

Aznavour and Monument, building sales with:
SLP 18052 “The Very Best of Aznavour”
SLP 18071 “Le Grande Charles!”
SLP 18076 “Canta en Espanol, Vol. 1”
SLP 18084 “Bravo! Bravo! Aznavour!”
SLP 18087 “Aznavour Italiano, Vol. 1”
SLP 18098 “Canta en Espanol, Vol. 2”

SLP 18120 “Aznalour!”
Charles Aznavour ... Another very important reason why Monument is Artistry

monument record corp. NASHVILLE HOLLYWOOD

Riviera
The

Charles Aznavour is the most popular singer in the world and his musical career has forced many major recording labels to take notice of his talents.

In his youth, Charles Aznavour was known as a troubadour who sang love songs in the streets of Paris. His music has been recorded in many languages, including French, Spanish, Italian, and English.

Aznavour has released numerous albums, including “Aznavour Italiano, Vol. 1” and “Canta en Espanol, Vol. 2,” which are available exclusively on Monument Records.

Aznavour has also been involved in various charity initiatives, including the “Isra-Aid” organization, which provides humanitarian aid to people in need.

His music has been featured in numerous films, including “Amour” and “La Belle et la Bête.”

Aznavour has been awarded numerous accolades, including the French Legion of Honor.

Aznavour’s music continues to inspire and touch the hearts of millions around the world.

Full List of Albums:

- SLP 18052 “The Very Best of Aznavour”
- SLP 18071 “Le Grande Charles!”
- SLP 18076 “Canta en Espanol, Vol. 1”
- SLP 18084 “Bravo! Bravo! Aznavour!”
- SLP 18087 “Aznavour Italiano, Vol. 1”
- SLP 18098 “Canta en Espanol, Vol. 2”
- SLP 18120 “Aznalour!”
The Unbeatable LP Combination.

America's Number 1 Popular Pianist.
America's Number 1 Movie Theme.

ROGER WILLIAMS plays

Love Theme From

"Romeo & Juliet"

And Other Great Movie Themes

As Long As He Needs Me
(from "OLIVER!")

Days Of Wine And Roses
(from "DAYS OF WINE AND ROSES")

Theme From Elvira
(from "ELVIRA MADIGAN")

I Will Wait For You
(from "THE UMBRELLAS OF CHERBOURG")

People
(from "FUNNY GIRL")

La Strada
(from "LA STRADA")

More
(from "MONDO CANE")

And I Love Her
(from "A HARD DAY'S NIGHT")

Exodus
(from "EXODUS")

Georgy Girl
(from "GEORGY GIRL")

KS-3610
DETOIT

Martha Reeves and the Vandellas, Motown's long-time chart-toppers, will be taking personal appearances after a four-month lay-off. The group has just completed a tour at Detroit's 20 Grand Club to good reviews and has been invited back by the group the Grand Funk Railroad received a five-minute standing ovation at the Agora in Cleveland. The group recently completed an album and there are to be a rush release single out on Cap-

Torgarden and Van Winkle's "But Anyhow," their second album for Atco, put on the market June 23. The duo were surprise performers at the Toronto Pop Festival and only played two tunes, but got a standing ovation... Another Detroit group, MGC, received a standing ovation in Toronto and were invited to play at an after-hours bash at the Rock Pile on the first night of the festi-

vals, the city leading rock club. The group was invited back to Toronto and expect to be there around the end of July.

A&M people, Checkmates Ltd., did big business at the Moon. They opened June 17 the night after they closed the Coconut Grove in Los Angeles. That same night the group taped the Joey Bishop show and gave exposure to the Moon. After the Bishop show the club received several calls from as far away as Chicago and New York. Checkmates wound up at the Moon June 28 and stayed in Detroit an extra day to appear as special guests at the Installation of Television and Radio Announcers. 

Memphis

J. B. Odum, talent co-ordinator for the Arkansas Booking Agency of Atlanta, has signed one of Mem-
phis' top underground acts, Crazy Horse, to an exclusive booking contract. The deal was worked out between Odum, Park Matthews, manager of the group, and Joe Conigli, producer of Hi Record Co., who records Crazy Horse for his label, distributed by London Records. Ronnie Mason, leader of the group. Other members of the group include: Dick Vachon, Jerry Vachon and Don Graham.

From Newsweek, a rhythm and blues-rock group, from Singapore, Records a deal with Stax/Volt. Booker T. Jones, leader of the MG's, along with Al Jackson, and Donald "Duck" Dunn, other members of the group, have been working at Ardent Recording the Emotions for the Stax/Volt complex. The company, which will have a regional meeting in early September, plans another group of releases on Stax artists.

Larry Collins, owner of BMG, the new label on Channel 56, the local MET outlet Friday, July 27. Ben Smith returned to home town Detroit after the group was invited back to take over emcees chores at the 52nd Shawnee. Several rec-

Rochester appears for the first time in the group's history. The group has a top local act in only two months of exist-

MIKE GORMLEY

BANDLIFE'S BOOKSHELK now offers...

Talent

From The Music Capiltals of the World

(DOMESTIC)

Votes were cast in the "Billboard" national talent contest.

SOMETHING TO SING ABOUT!

Collected and arranged by Mervin Goldberg, musical

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A unique collection of more than 70 favorite folk songs, complete with words, notes and music contributed by America's top 57 folk sing-
ants. Includes 97 individual artist photos and personal biographies. A unique collection making this a rare composite of current folk Americana for folk fans and all music buffs.

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ion, 224 pp., $9.14 x 11

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by Jay Hoffer, Station Man-

ager of WRAC, Sacramen-

to, Calif.

A series of informative es-

trics with the basic principles of broadcasting. The book is presented in three parts: Part I — Management, Part II — Programming and Part III — Sales.

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SUCCESSFUL COLLEGE CONCERTS

by Kenneth Kragen and Kenneth, managers of well-known music per-

sonalities

Here are the step-by-step procedures involved in planning and presenting outstanding college pro-

ductions. Everything from the initial stages of selecting an attraction straight through those hundred
details on opening night.

De Luxe hard-cover edition, 88 pp., $5.45 x 8 1/2

$7.95 per copy.

THE COUNTRY MUSIC STORY

by Robert Shelton, Folk Music Editor of Time; and Burt Goldblatt, photographer, editor of "Country & Western Music"

A root-researched, crisply written history. From country music's "corn to Cadillac" story is formed by one of the most fascinat-

ing photographs ever taken including many rare hitherto unpublished negatives.

Over 400 photographs. De Luxe cloth binding. 256 pp., $6 x 10 1/4

$7.50 per copy.
Yesteryear's Hits

Change-of-place programming from your librar’s shelves, featuring the disks that were the hottest in the country 5 years ago and 10 years ago this week. Here’s how they ranked in Billboard’s chart at that time.

POP SINGLES—5 Years Ago
1. Get Around—Beach Boys (Capitol)
2. Memphis—Notables Imports (Pepperidge)
3. Rag Doll—The Four Seasons (Philles)
4. Don’t Let the Sun Catch You Crying—Jerry Butler (Columbia)
5. Can You See That She’s Mine—Dave Clark Five (Epic)
6. My Boy Lollipop—Mill Small (Small)
7. A World Without Love—Peter & Gordon (Capitol)
8. The Girl from Ipanema—Getz-Gilberto (Verve)
9. Personality—Lloyd Price (ABC)
10. Lipstick on Your Collar—Chuck that were the hottest in the country 5 years ago and 10 years ago this week.

POP SINGLES—10 Years Ago
1. Lonely Boy—Paul Anka (ABC)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Personality—Lloyd Price (ABC)
4. Waterloov—Stonewall Jackson (Columbia)
5. Lipstick on Your Collar—Connie Francis (MGM)
6. Tiger—Fabian (Chancellor)
7. Devil's Boy—Bobby Delo (Atco)
8. Tahitiana—Kathy Lee Franklin (Swan)
9. My Heart Is an Open Book—Carl Drake Jr. (Decca)
10. A Boy Without a Girl—Frankie Avalon (Chancellor)

R & B SINGLES—10 Years Ago
1. Personality—Lloyd Price (ABC)
2. You’re So Fine—Farmer (Heart)
3. I Only Have Eyes for You—Fame (Capitol)
4. The Battle of New Orleans—Johnny Horton (Columbia)
5. There Is Someone You Know—Big Jay McNeely (Delmark)
6. There Goes My Baby—Billie Holiday (Atlantic)
7. What a Difference a Day Makes—Dinah Washington (Mercury)
8. Lonely Boy—Paul Anka (ABC)
9. Call Me Irresponsible and Other Hit Songs—Andrew Williams (Columbia)
10. Lipstick on Your Collar—Connie Francis (MGM)

Yesteryear’s Country Hits

Change-of-place programming from your librar’s shelves, featuring the disks that were the hottest in the country 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. My Heart Skips a Beat—Buck Owens (Capitol)
2. Memory 2—Bobbie Pierre (Decca)
3. Bang Me—Roger Miller (Smith)
4. Together Again—Buck Owens (Capitol)
5. Big Memories—Ray Price (Columbia)
6. Women and Song—Loretta Lynn (Decca)
7. Circumstances—Billy Walker (Columbia)
8. Gotta Get Me Away About You Now—Bobby Davis (RCA)
9. Looking for More in ’64—Jim Ed Brown (ABC)
10. Second Fiddle—Jean Shepard (Capitol)

COUNTRY SINGLES—10 Years Ago
1. The Battle of New Orleans—Johnny Horton (Columbia)
2. Waterloov—Stonewall Jackson (Columbia)
3. Heartaches by the Number—Roy Price (Columbia)
4. Big Mouth Special—Willie Lee & Shoney Cooper (Hickory)
5. Tennessee Stud—Eddy Arnold (RCA)
6. Somebody Back in Town—Wilburn Brothers (Columbia)
7. Home—Jim Reeves (RCA)
8. Long Black Veil—Lesley Frizzell (Columbia)
9. Black Land Farmer—Frankie Miller (Tower)
10. Chasin’ a Farmer—Hank Snow (RCA)

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RECORD EXCLS

HORDON

Billboard

GWP’s Purcell Off

On a 28-City Tour covering RCA

NEW YORK—Jerry Purcell, head of RCA Records, is on the first leg of a 28-city tour to meet with disk jockeys, racket jobbers, and to sell disks. He is the top man of RCA Records, and probably would have liked to prolong the tour.

Hampton played the first half of the concert with a big band that got “A” for effort but was a little loose around the edges.

IAN DOVE

Damone, Rodger’s Set Cos. on Coast

LOS ANGELES — Vic Damone and Jimmie Rodgers have formed companies here. Damone’s firm is United Talent, formed in conjunction with Rudy Damone and Thomas A. Smelgus. United will produce all Damone’s work, and a release on the British label Ember in world markets except the U.S. and Canada. United will also record for RCA.

Rodgers, a member of the Four Preps, is a joint venture with his manager, James Fitzgerald, and is called Jim-Rod’s.

Hair to Roll in Honolulu

HONOLULU—A production of “Hair,” the hit Broadway musical, is coming to town, with or without nudity.

It will depend on the point of view of the local cast, according to Stan (Buck) Michaels, 27, director of the newly formed Aquarian Repertory Co., which will co-produce the American tribal love-rock musical with Kuki Under the aegis of Michael Butler, the show’s original producer.

The nude scene is not mandatory. It’s up to the tribe and how it feels. A fall opening is scheduled at the City nightclub.

Campus Dates

Atco’s Vanilla Fudge play Fairleigh Dickinson (March 11), and the University of Miami (Fla) Jan 11. The Critters perform at Manhattan College Tuesday (17).

Signings

Gary U. S. Bonds signed with A&M, where his first single is “The Star.” A&M John Evans joined Josie, where her debut disk is “Keep On Living.” Ellen Dedrick of the Free Design signed with Chess. Her debut is “Mama’s Boy.” Her initial pressing is “Nature Boy.”

Andy Williams’ Atco Records has signed a managerial contract with the United Talent Agency. The firm also represents... [rest of text cut off]

In HONOLULU

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The first album by **BLIND FAITH**

featuring Eric Clapton, Steve Winwood, Ginger Baker, Rick Grech

will be released by Atco Records in the United States

**July 21st**

**BLIND FAITH UNITED STATES TOUR**

(With Delaney & Bonnie & Friends, Free or Taste)

- **July 11**—Newport, Rhode Island ............................... Festival Field
- **July 12**—New York City, New York ............................ Madison Square Garden
- **July 13**—Bridgeport, Connecticut ............................. Kennedy Stadium
- **July 16**—Philadelphia, Pennsylvania .......................... The Spectrum
- **July 18**—Toronto, Ontario ....................................... Varsity Stadium
- **July 20**—Baltimore, Maryland ................................ C. Civic Center
- **July 26**—Milwaukee, Wisconsin ................................. State Fair Park Fairgrounds
- **July 27**—Chicago, Illinois ........................................ Amphitheatre
- **August 1**—Detroit, Michigan ................................. Olympia Stadium
- **August 2**—Minneapolis, Minnesota ....................... Minneapolis Sports Center
- **August 3**—St. Louis, Missouri ................................. Kiel Auditorium
- **August 8**—Seattle, Washington .............................. Coliseum
- **August 9**—Vancouver, B.C. Canada ........................ Coliseum
- **August 10**—Portland, Oregon ................................. Coliseum
- **August 13**—Phoenix, Arizona ................................. Coliseum
- **August 14**—Oakland, California .............................. Oakland Coliseum
- **August 15**—Los Angeles, California ......................... Forum
- **August 16**—Santa Barbara, California ...................... Earl Warren Showgrounds
- **August 20**—Denver, Colorado ................................. Mile High Stadium
- **August 22**—Salt Lake City, Utah .............................. Salt Palace

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IF YOU WERE A RECORD MANUFACTURER AND COULD ADVERTISE IN ONLY ONE MUSIC RECORD TRADE PAPER, WHICH WOULD YOU CHOOSE?

86%

OF ALL RADIO PROGRAMMERS CHOSE BILLBOARD®

83% OF ALL RADIO PROGRAMMERS CHOSE BILLBOARD®

OF ALL RADIO PROGRAMMERS RECOMMEND BILLBOARD®

79% OF ALL RADIO PROGRAMMERS FIND BILLBOARD™ THE MOST USEFUL TRADE PAPER FOR PROGRAMMING INFORMATION®

23% OF ALL RADIO PROGRAMMERS READ CASHBOX® REGULARLY®

20% OF ALL RADIO PROGRAMMERS READ RECORD WORLD® REGULARLY®

81% OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING BILLBOARD®

7% OF ALL RADIO PROGRAMMERS CHOSE CASHBOX®

6% OF ALL RADIO PROGRAMMERS CHOSE RECORD WORLD®

RADIO LISTENS TO BILLBOARD®

RADIO LISTENS TO BILLBOARD®

RADIO LISTENS TO BILLBOARD®

RADIO LISTENS TO BILLBOARD®
Radio Programming Forum

KEYNOTE SESSION—
The Dynamic Power of Radio

The FUTURE

Radio can achieve $2 billion in billings by 1975, believes Miles David, president of the Radio Advertising Bureau. Speaking before the opening session, David offered statistics to show that the impact of radio commercials is almost that of TV, when you compare the radio prime time, 7-10 a.m., with that of the TV prime time, 7-11 p.m., “and the cost of radio is much less.” As for TV commercials, most people are uninfluenced by them, “confirming some of the theories you may have about some of those commercials.”

But, regardless, radio “can play in the same ball park,” David said. He added that many of the commercials produced by stations for local clients were among the best made and said that the RAD had 10,000 commercials filed and categorized as an idea bank that is available for use.

He stressed the need for new goals in radio and called for the application of the same skills to news as is now devoted to commercials. He presented several ideas for creation of news, like broadcasting a remote from a site where heroin is being sold. David welcomed the trend of record companies to advertise on radio. He also spoke of the possibility of selling an entire program, just as was done years ago in radio. Stressing the need for communication between sales and programming staffs at radio stations, he said he also thought that a live commercial could be as good as a produced spot, depending on the air personality.

Radio stations would be wise to oppose the proposed Williams Amendment to the Copyright Bill, states Harry Olsson, general attorney for the Columbia Broadcasting System. He spoke of this as probably being handled, if it comes about, via a blanket license and the price would be equal to the present payments to ASCAP, BMI, and SESAC combined. Only those stations in a talk format and those with $25,000 or less in revenues would get a break.

Relating the growth and development behind the amendment, he questioned whether the record industry needed the financial stimulation and pointed out that radio stations now confer on record companies a benefit when they play a given record since most record sales come as a result of airplay.

The major push for the amendment, he said, is coming from record companies via the Record Industry Association of America. Olsson pointed out, also, that the amendment calls for a “floor” (minimum price), rather than a ceiling as does the present agreements for the performing rights societies that is paid to writers and publishers. He also questioned whether the marks made in the grooves of a record are “writing” as pertaining to the Constitution. Mort Nasatir, publisher of Billboard, commented from the audience that Stan Kenton was leading a drive of artists behind the amendment. Hal Cook, Billboard Publishing Co. vice-president, stated from the audience that the Williams Amendment may be vitally necessary if the practice of potential record customers taping tunes off the air continues—the gained royalties would go to replace lagging record sales resulting from this taping.

Radio Must Help

Radio stations must work more with local high schools to give the kids, both white and black, a platform, said Del Shields at the opening session. Shields, executive director of the National Association of TV-Radio Announcers, said that the youth of today are “no longer going to be programmed by a system.” It’s time radio stations stopped “programming people and started reaching out and started working hand-in-hand with its listeners.” He called upon radio stations to hire some people who have imagination and who’re not afraid to be black. The problems of the black are not too different from those of the white, he said, except that “the white man has a few more options than the black man. If a black loses a job, it takes him six months to find a new one whereas a white man can lose a job on Friday and walk into a new job on Monday.” He also pointed out that the street is the living room in the ghetto and that there was no “long, hot summer” last summer, “only a few riots, but those were instant improvisations . . . . just some instant urban renewal projects.” But, more than anything else, the communications industry has not done what it could do, he said.

The Proposed Copyright Changes

The Billboard staff of reporters covering the second annual Radio Programming Forum for news were:

Lee Zito, editor-in-chief
Paul Ackerman, music editor
Claude Hall, radio-TV editor
Ian Dove, international editor
Radcliffe Joe, staff editor
Bill Williams, Nashville editor

Other coverage assistance was provided by Mike Gross, assistant music editor, and Fred Kirby, classical editor.

JULY 12, 1969, BILLBOARD

Radio Programming Forum

SESSION TWO—Finding the Hit Records

Relating Record Popularity to Airplay

Despite the tremendous growth in album sales, despite the fact that they are purchased by teens and sub-teens dressed in a progression of progressive rock, of country music, of the nightclub scene, despite the so-called trends nurtured and encouraged by the record industry to spur sales...basics are still basics, said Norman Wain, vice-president and general manager, WIXY, Cleveland.

And the basic fact is, he commented, "that singles are still the greatest source of music for stations attempting to reach the mass market audience."

Wain gave three reasons why singles were powerful and meaningful for radio stations.

"We in commercial radio like singles. We can't get too much of them. We need our music in two and three minute doses so we can accommodate commercials in between.

"Secondly, albums are just a collection of singles. Another thing to remember about the amazing growth of rock music in the last few years is thatcents is the dramatic shift in buying power to younger and younger people."

"And years ago this was not the case."

Third Reason

"The third reason why singles are so important is the singles buyer is actually the very company's statistics, a study of ratings, not with an eye on the air, not with an eye to the number of people in the audience, but with an eye to the number of people in the audience past the quarter-hour."

"There is a possibility of successfully competing for and winning the potential audience, into the next quarter hour.

"We want our list to reflect the curve which is developing in the listening habits of a new generation, as well as the old."

"Wain in his analysis of albums—singles was the national charts, one stop reports. Next on the list would be the important factors for promotion directors. If a record is selling, play it, he said. He added that the barometer of store sales is important and expressed the hope that such information represents objective data. Extraneous factors are getting back to the personality approach and discovering new sounds and ideas in recording and the competitive station for five minutes or more, it's playing there.

"I know that many radio stations are interested in knowing how new records are chosen for play—what is selling, who is buying, and how many records should be programmed?"

"In answer to a question of a trend which avarying number are playing on the air, a question that was raised during the discussion of how new records are chosen for play—what is selling, who is buying, and how many records should be programmed?"

"In answer to a question of a trend which avarying number are playing on the air, Wain said that the station does sometimes take a flyer—"that's creative programming with imagination thrown in. If your format is rock, break it up with an Andy Williams record or whatever."

"Secondly, albums are just a collection of singles. Another thing to remember about the amazing growth of rock music in the last few years is thatcents is the dramatic shift in buying power to younger and younger people."
New Promotion Ideas—
The Winners and the Losers

In structuring a promotion campaign, Sam Holman reminded his audience never to lose sight of Todd Storz axiom that “the simple promo is the best promo.” This, Holman said, has remained true through the years, and should serve as the guide to today's broadcasters.

The tendency is to come up with complicated promo plans which serve only to confuse the listeners and to dilute the effectiveness of the campaign. Furthermore, the overly involved campaign tends to discourage follow-through from the station's staff, Holman said.

“No promotion can be successful without follow-through from the staff,” Holman said. “If follow-through is not possible, then don’t start the campaign.”

The most important element in a successful promotion campaign is that it gets the audience emotionally involved, Holman said. Therefore, if one wants to design a winning promo plan, he must be sure that it is one which can achieve the emotional involvement of a station's listeners, Holman said.

Holman added that many of the successful promotional ideas of the past can be converted to today's winners. There are a number of campaigns now being carried on which are nothing more than a variation on the theme of successful yester-year promotions.

As to media in waging a promotional drive, Holman favors radio itself. Newspaper display space, he said, is a poor investment. In using newspaper space he studies the Starch Report to assure himself of maximum exposure to readers. Some of his guidelines in newspaper usage included: Stay off the radio-TV page and strive for placement in the up-front newspaper pages; always place your ad above the paper's fold so that it is not lost once the page is folded.

Holman said there is too much competition from other advertisers in a newspaper for a station to feel that it commands the attention of the reader with its message. He said he prefers billboards because there is no competition. He said one line in a local well-read column captures more attention than a page in the radio-TV section of a daily.

In the question and answer portion of his talk, it became apparent that Holman's anti-newspaper position is due to a substantial degree to the fact that the local daily is a competitive media within a market. Since the newspaper and the radio station pursue the same audience, Holman indicated there is no purpose in going to the enemy camp to buy promotional help.

The prime objective of a promotional campaign is to drive home the station's call-letters and its spot on the dial. If a promotion is pegged on a personality, then the purpose of the campaign is to make that personality a household name, but this must be done always in conjunction with the call-letters so that listeners will know where and where they can find the personality.

Stunts attract attention, he said, and build an audience awareness of the station. Its call-letters, and its personalities.

TV can—and should—be used, particularly when a station can enjoy exposure on the station which is related by ownership to the radio station. Holman cautioned against the use of static slides, reminding his audience that TV is not a static medium and that homemade slides blithely rather than enhance the radio station's image.

In using TV, he said “burn in your station's call-letters on the minds of the audience and the name of the personality you are promoting.”

Among promotional ideas, Holman said the cash prize concept has worked well, so well that the oil companies have borrowed the idea from Top 40 stations and are using it to their advantage in building customer traffic. When asked where he's gotten some of his best ideas, he said “I'm a good thief. Many of my promotional ideas have been borrowed from other stations around the country. When I find some one is doing something interesting, I find out what results they are getting. If the concept is one which can be applied to my market, I'll do it.”

“Above all, one must have imagination,” Holman said, “and try to map out a promotion that will appeal to his market. Promotions are one element which can be used to convey a station's personality so to listeners. Alone, a promotion cannot do it. It must be an effort which ties with all aspects of a station's operation.”

The “Sounds of the Times” exhibit at the Radio Programming Forum featured 26 of the nation's leading radio stations and proved to be a highlight of the entire four-day meeting. Stations exhibiting at the Forum included: KBQQ, Burbank, Calif.; KROI, Dallas; KHJ, Los Angeles; KMYR-FM, Denver; KRIZ, Phoenix; KSAN-FM, San Francisco; KSFO, San Francisco; KSTT, Davenport, Iowa; WABX-FM, Detroit; WAYS, Charlotte, N. C.; WDIA, Memphis; WFLI, Philadelphia; WHOO, Orlando; WIBC, Indianapolis; WIL, St. Louis; WILD, Boston; WIOD, Miami; WIXY, Cleveland; WJBK, Detroit; WNOR, Norfolk; WOOD, Grand Rapids, Mich; WSB, Atlanta; WFAE, Pittsburgh; WVTN, Columbus, Ohio; and WWDC, Washington. Setting up the exhibit was North American Philips Corp.

As for soul radio, the king of the nation is WDIA in Memphis. Bob Badger, general manager of WDID in Atlantic City, takes down a few notes while listening to the station. WDIA program director Bill Thomas, center, and Edmont Sonderling, president of Sonderling Broadcasting, Winston-Salem; Bob Todd, program director, WAKY, Louisville; Barry E. Gaston, program director, WSBA, York, Pa.

Mac Curtiss, program director of country music-formatted WHO in Orlando, Fla., has a listen at his station along with Gary Smith, center, of WRCX, and Dexter Bott, right, of Louisiana State University.
A New Programming Tool

Brand Rating Indexes as a positive approach to profitable and creative radio programming is increasing in demand throughout radio stations throughout the country.

This was revealed by Dr. John E. Allen, vice-president of the Brand Rating Research Corporation. He said that although the concept of brand rating indexes as a format for programming was still a new and unfamiliar one, more and more stations were turning to it as an authoritative guideline to achieving maximum advertising-consumer reaction in the particular market they serviced.

Allen said that great interest has been indicated in the question of potential advantages of advertising on radio stations which carry specific types of programming; and revealed that one of the major questions raised is whether a form of high-density concentration of users and heavy users of particular products in the audience exposed to each type of programming.

"Our actual identification of people exposed to each type of programming was derived from a series of questions concerning the stations respondents listen to most during each of the 12 two hour time blocks in an average weekday," he said.

He said because radio station classification is a complex business and is made by a committee of media experts, the advertising agencies and a group of radio representative research and programming specialists.

"This classification was made for all stations in their top 24 markets, and, accordingly, the report is based on respondents living in the top 24 markets," he said.

Allen pointed out, however, that specific types of programming attract certain types of people in all areas. "We can therefore assume," he said, "that while the level of listening to each type of programming will vary in different markets, the types of people exposed to each type of programming—their demographic and product usage characteristics—will be similar from market to market."

Allen listed "Contemporary Top 40," "Middle of the Road," "Oldies," and "Black," as four categories which are heavy, medium and light users of each product category. Allen said that great interest has been indicated in the question of potential advantages of advertising on radio stations which carry specific types of programming; and revealed that one of the major questions raised is whether a form of high-density concentration of users and heavy users of particular products in the audience exposed to each type of programming.

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"This classification was made for all stations in their top 24 markets, and, accordingly, the report is based on respondents living in the top 24 markets," he said.

Allen pointed out, however, that specific types of programming attract certain types of people in all areas. "We can therefore assume," he said, "that while the level of listening to each type of programming will vary in different markets, the types of people exposed to each type of programming—their demographic and product usage characteristics—will be similar from market to market."

Allen listed "Contemporary Top 40," "Middle of the Road," "Oldies," and "Black," as four categories which are heavy, medium and light users of each product category.
What Variety Of Music?

"Whether or not people choose to listen to your station depends on how well you know what they want to hear." That's the opinion of John Broders, program manager of the Texas State Network and TSN owned stations.

According to Broders, the following research areas should be fully exploited: 1) Reports on sales which go deeper than merely total volume of each record sold, but additionally the age of the buyer, and something about his listening habits. Because if he hasn't listened to a contemporary station, chances are good he might even be a prospective listener, in which case, it would be well to know why he doesn't listen to contemporary music ... and all this before throwing him in with all the other respondent replies.

2) A system of requests should be developed that guarantees greater accuracy and cuts down on repeat calls by the same person which introduce ridiculous imbalance in your requested songs. 3) Those contemporary music listeners who never buy a record or call a station must be measured consistently for their musical tastes. You must arrive at a proper level for your market, weighing ethnic makeup, and individual market preferences so as to be able to arrive at a proper variety and balance.

4) Generation gaps require that you divide your internal list by day-parts, giving close attention to your demographic aims in both your current list, but in oldies as well. 6) Re-evaluate your programming position.

Broders added, "If I have been talking about music selection as a science, let me be the first to admit that it is also an art. And as in any art, you must be responsive to the music director who has proved to have innate feel and good judgment in his selections. If he is correct 80 per cent of the time, listen to his opinions, even though the research will sometimes not bear him out initially. The only fault of any technique is does it work. The fact that you cannot identify with a record or understand why is of little importance."

THE ARTISTS’ NIGHT OUT

Mike Sheppard of Monument Records, Don Owens of Billboard, and Ray Stevens, Monument artist, found a free moment during the reception. Stevens was one of the artists who flew in for the event.

Dionne Warwick, center, Lou Christie is in sunglasses, third from right, and Little Anthony kneels in front.

Mike Sheppard, Monument Records. Don Owens of Billboard, and Ray Stevens, Monument artist, found a free moment during the reception. Stevens was one of the artists who flew in for the event.

Taking advantage of the occasion to tape a promotion with Little Anthony is Norro N. Nite, WGAR, Cleveland, with mike in hand.

Astrud Gilberto, left, Billboard publisher Mort Nasatir, Julie Budd, Billboard staff member Mickey Addy, right.

One of the greatest acts in soulville—the Isley Brothers. Neil Bogart of Buddah Records is third from left, John Lloyd of Buddah is at right, Joseph Fields of Buddah is third from right.

Johnny and Joni Mosby, Capitol artists, team up with Dee Mullins, SSS International artist. Sammy Taylor of KWWJ, Portland, is at left; Kahn Harrison of KTSA, San Antonio, is at right.


Al de Lory, Capitol artist and producer, chats with Rick Skeen, program director of WABC, New York, at right.

SESSION SIX—
Achieving Greater Impact With A Small or Medium Market Station

New Records—What to Play?

WNOR, a Top 40 station in Norfolk, Va., is going to be "more selective in our music now than ever before," according to program director Ron Fraiser. The reason, he said, is that the station has established a sound which will not sway his decision on whether to accept new records. "We're making more subjective judgments. We are not going on records that seem to be objectionable, which we feel do not appeal to the main audience. The only list is that of Elvis Presley record before even considering a stronger psychodelic record even though the Presley record may tune out the teens.

We should trade a teen for a 20-year-old any day." Stating that he felt the main reason people listen to a Top 40 station is on top—"to hear hit music"—radio station still must consider the method and manner this hit music is presented to the listener.

"A medium market station must naturally be aware of current playlist listings of their biggest in major markets," he said, but pointed out that "close checks, and I do mean close as to the total audience appeal, programming sequence, tempo, demographics, and balance of records must be taken into consideration" regardless of the size of the market. Although a record won't be played at WNOR if it doesn't fit into this scheme of things, he said that a turn-down doesn't mean final disaster for a record, that it will be considered again and again, based on local sales, until it's put on the air or put in the trash can.

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JULY 12, 1969, BILLBOARD

Chairman: Robert H. Badger, manager, WMD, Atlantic City. Speakers: Ron Fraiser, program director, WNOR, Norfolk, Va.; Jack Murphy, national program manager, Susquehanna Broadcasting.

"Mr. Badger, it's put on the loss of key personalities.

Jack Murphy tells how to compete with major market radio stations while chairman Bob Badger sits at left and speaker Ron Fraiser at right.

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"Mr. P. Carr considered various types of personal ties. For instance, July 12, 1969, Billboard.
Vieing With Key Stations Reaching Your Market

Jack Murphy, national program manager of the Susquehanna Broadcasting Co., advises stations in smaller and medium markets to "attack your own market—decide what target audience can your station best attract."

Murphy said, "It's difficult to be all things to all people. A coverage station that uses a shotgun approach to its audience leaves itself wide open for you to competitively use a 'bullet shot' approach to aim exactly at your intended victim—your own market."

"A coverage station can only occasionally identify and relate to outlying areas. You can do it full time because you have no one else to reach and by this constant penetration, you can inch a groove for yourself by driving them back repeatedly to their major urbanized area."

Murphy cited the period when commuters are returning to their suburban homes daily as a good time to obtain listeners. "They want to go home. Here's your opportunity and a big opportunity to reach these listeners. He wants to know what's happening, what has happened while he's been away."

He emphasized the differences required in programming for different times of the day depending on the audience and added, "In addition, the programming department must maintain liaison with the sales department to ascertain the commercial appeal of the various types of programs to potential sponsors."

"In the final analysis, your program planning should include organization, concept, personnel and direction!"

SESSION SEVEN—Selecting Records for Airplay

How Do You Pick the Singles?

Top 40 radio has become so complex and so scientific in regard to programming, believes Deane Johnson, program director of KDWB in Minneapolis, that "with the careful selection of music it's very easy to have a slightly 'bubble gum' sound or 12x oriented sound, the '34 sound' or whatever other divisions you might like to make."

What's unique is that we can make them with the selection of our music. Hence, the selection of the records for a radio station becomes "too important for anyone other than the person who is programming the radio station to select. The final responsibility cannot be sublet."

It's rather obvious, Johnson said, that in this day of shortened playlists (30 or 40 records or whatever) a station is not going to play every record that has hit potential. "A lot of records are going to slip past. We do play hits! But we are determining what makes a hit on a slight-

by different basis these days than we used to. Sure, most of us are still calling the record shops and the one-stops, but in addition we are using the telephones and request lines ... and we are using our ears."

A program director can't be a one-man show, he said, he has to have a good supporting cast and the better the cast, the better the station. Probably one of his most trusted right-hand men must be his music director. The music director of today must be totally informed on records because Johnson said he prefers to "use the selection of music to get ratings. I do not subscribe to the theory: 'We're all playing the same records, it's what we say between the records.' On the subject of music, I do feel the careful selection, programming, and timing of music is the heavy work horse in the ratings race." It's the job of accumulating the vast store house of knowledge and information each week and present-

ing it to the program director at the appropriate time that belongs to the music director. At KDWB, this appropriate time is almost a daily thing. "We don't have a music day, we stay on top of the situation on a daily basis." The music director even monitors the competition "just as I do a great deal."

Against Committee

Johnson was strongly against the use of a committee to select records at a radio station, saying "I can't think of a quicker way into competitive oblivion than the committee selection of records for airplay. It is like hav-

ing five or six program directors."

He urged all stations still using the committee-selection method to come up with a more rigidly controlled system for selecting music.

Another point that came up for elaboration in his speech was the record industry. "I think any program director or music director that does not maintain an excellent relation-

ship with the record industry is doing himself a fantastic dis-

favor. There's probably no greater grapevine in the world than the record promotion industry."

He said that regardless of how busy he might be if a record promotion man comes to the station to see the music di-

rector and wants to see me, "I always take time out to meet them, shake hands, and let them get in that last plug on their record."

Community Service Awards were presented to two radio station—outstanding leaders in their commu-

nities—at the awards lunch June 22. WDIA received the sta-

tion award for its role in the life of people in Memphis. WBZ in Boston received the individual program award for its "T Group 15" broadcast. Certificates went to WSB, Atlanta; WLJB, New York; WELV, Lynburn, Va.; WPOP, Hartford; and WWVA, Wheeling, W. Va. William D. Littleford, chairman of the board of Billboard Publications Inc., presented the awards and certi-

WDIA and WBZ Honored for Community Service

Dan Clayton, program director of WPPO, accepts a certificate for the Hartford station.

Eddie O'Jay, air personality with WLJB, New York, accepts a certifi-

cate for the station.

M. C. Walker, executive secretary of the Country Music Association, accepts a certificate on be-

half of WWVA, Wheeling, W. Va.

Mrs. Jo Walker, executive secre-

tary of the Country Music Association, accepts a certificate on be-

half of WWVA, Wheeling, W. Va.

Bob Van Camp, music director of WSB, Atlanta, accepts for the station's continuing effort in the community.

Chairman: Russ Barnett, director of programming, KMPC, Hollywood. Speakers: Deane Johnson, program director, KDWB, Minneapolis; Pat McMahon, program director, KRIZ, Phoenix.

Russ Barnett, chairman, introduces Deane Johnson, center, and Pat McMahon, right.

How Do You Pick LP Cuts?

Pat McMahon, program direc-

tor of KRIZ, Phoenix, gave ad-

vice from the heart regarding albums: "You listen."

He said, "You go through the albums just like the singles and you weed out those that, for whatever reason, will have little appeal. And then you listen. You listen to five a day or 25 or 30 a week or 100 a month, but you listen."

McMahon added that he's this direct about auditioning albums because there just isn't any other method that works. He mentioned that someone in radio once expressed the feeling that more stations would play more album product if a special pro-

gramming 45 rpm disk would be made by companies consisting of the label's choice of the two best cuts on the LP. He said, "If the programmers don't want record companies to dictate to them about singles, why then all of a sudden are they infallible about two out of 12 songs on an album in your market. It doesn't make sense—plus it's still our responsibility."

The same elements that apply to choosing singles, said Mc-

Mahon, apply to album cuts. "Taste, performance, an over-

(Continued on page 40)
Trends in the Country Sound

Advanced methods of conduction, better recording facilities, greater sophistication and the increasing ability of listeners to relate to its themes, have been cited as primary reasons for the current upward trend in the sound and lyrics of country music.

Jim Harrison, program director of KFOX in Long Beach, Calif., told his audience the stigma of the "Ya-hа!" country framework no longer exists.

He said today's country recording artists are striving after a new image, and, as a result, they not only think differently but also create stronger impact on audiences.

Harrison stated that this impact is not surprising as audiences are basically looking for an image to which they can relate, and are finding it in country sounds.

"Today's country music recording artists have as much time, effort, and production consideration given to them as any other professional entertainment group,

"Because of its impact, it is setting to the all-impressive 25 to 49 age group, relating, in the process to persons in all walks of life.

Harrison's audience also heard that the lyrics in country music are one of the consistently major factors involved in creating audience appeal. He told them that as long as the lyrics allow the listener the opportunity of association, then he can relate himself to the performer.

Jim Harrison said, "Actually, we have tried to upgrade everything for our audience. We depend on a basic country music format. We've added news from ABC, do more news from portable units, and generally keep the quality of what we play. We're convinced that's what the country music audience wants today.

"We feel music must relate. Therefore our musical selection depends a great deal on how the lyrics relate to the listener. "Unlike the others, they do play a hymn at least once an hour. It's what the listeners have shown they've liked. We clearly label our operation and our music's country.'

On Programming of Mod Country Format

Jack Gardner stressed the need for professionalism. He said "Professionalism defined is the ability to use the skills and qualities that characterize or mark our profession. But I think you all agree with me that we know it when we hear it."

In programming a modern country format, Gardner advised the elimination of the word "country." He noted that traditional country formats emphasized rural personalities with what he termed limited followings. Country music, Gardner feels, has been upgraded as Nashville producers have "moved it uptown"; but "programming didn't keep pace with the upgrading. I can't help but feel that the word 'country' is the big stumbling block. Astute radio men come up against that word and complete confusion.

Of the stations programming country music full time, only a very small percentage rate in the top three in their respective markets, Gardner said. This is too small a percentage if the format is done correctly, Gardner feels. "I've seen it work successfully too many times or I couldn't have been successful in any market - north, south, east or west. Gardner then illustrated this view with examples, such as KBOX, Dallas; WQCB, Oklahoma City and WCAU, Charleston, West Va.

Gardner added that much has been learned about modern radio in the last 10 years. The early pioneers in this type of approach have shown us a group of basics that are just about every conceivable element that satisfy just about every conceivable taste... music with some sophistication, yet still retaining its basic charm. Looking at your station's format in this way gives you a little different picture and keeps you from getting hung up over the word 'country.'.... It's the only word to describe the music we're playing, but its original meaning no longer applies. I know I'm totally in love with it... Whatever its name."

How Important Are Personalities to the Station

Effective personalities are vital to the success of a station, according to Richard Carr, general manager of WIP, Philadelphia. "A strong personality," he says, "is often able to deliver a sizable audience even when the format of the station is inferior."

On the other hand, a good format does not overcome the damage inflicted by a poor personality.

Talent is what makes a good personality, Carr feels. "A good personality communicates and successfully involves his audience in what he is doing. He has the knack that when he says something his audience listens.

How to handle a personality? Carr has the following views. Personalities fall into three categories: Those who need to be managed, those who don't need to be managed, and those who are unmanageable.

Most often, Carr says, personalities do need direction and need to be reminded of station policy. Too, personalities must be made aware of their own particular strengths and weaknesses as individuals.

Regarding the personality who needs direction, Carr says it is up to the management and staff in order not to embarrass an individual who has been a transgressor. "The requirement that all be on hand to hear what needed to be heard by only one or two results in great dissatisfaction by the staff. It might be easier to offer criticism this way; it might be time saving. But... it's had technique. There is no substitute for personal, individual contact. This helps management and the personality get down to basics and level; discuss the problem in the open and in complete frankness. This approach will be most appreciated by the personality, for it assures a clear guideline in policy.

Then there is the other extreme. Carr points out: "Many times management wants to stick closely over the personality, is quick to criticize, and in effect affects him in a negative way. The personality becomes gunshy, afraid to try new things, afraid to be himself. This type of relationship is also destined for failure. If sufficient thought has gone into choosing a new personality, then management owes it to itself to give the individual a chance to absorb basic policies and interpret as he sees fit.

Carr considered various types of personal ties. For instance, the "institution" - people like Clint Beuhman of Buffalo, John Gambling in New York, Howard Miller of Chicago, etc. "When dealing with this type of personality, remember that he probably knows as much or more than you about his audience. Respect his judgment. Take time to hear what he thinks... encourage him to interpret general policy in his familiar fashion. You will find that his personal touch... will result in the success of a promotion or even basic programming."

"Then there's the 'Crusader' - everyone knows one on the staff back home... Thigh-slappping punch lines... specially prepared material mailed monthly by a gag writer. When this type gets carried away it is hard to bring him down to earth."

Carr also mentioned "Mr. Clean," "The Crusader" - all of whom need direction. "But the personality quite prevalent today and the one we should be most wary of is 'Mr. Format,' or the guy who too rigidly adheres to policies and rules of programming set down by management."

Carr added, "Surely there are all types... but the good ones are not born they are made, developed and encouraged by responsible management. Announcers and deejays can become effective personalities by concentrating on perfecting their natural strengths and abilities."

Carr concluded that personal- ities are the life blood of a station. But he emphasized that if the station has been properly developed, it is bigger than any of its parts and can overcome the loss of key personalities.
Allan M. Newman, program director of San Francisco's KSFO, believes, "A personality on our type of station has to be many things: He has to be a specialist in music, he has to be an entertainer, and he has to be an imaginative and colorful person who can introduce new artists to the audience. He must be able to keep growing in his role. He must have the instincts of blending the call letters and the public and your program ideas, promotions, and spirit."


Radio contests, production music and humor have been cited by Don Bruce, vice-president of Pepper-Tanner, as the best programming and production aids for successful radio station promotions. Bruce advised that stations using programming aids should only use those which identify with the sound of the station. He continued, "humor, when used, should be brief, diversified and judiciously used.

He said that successful programming aids should entertain rather than weary the listener, and pointed out that the good commercial is one which is carefully conceived and written so that when it reaches its audience it is simple to understand and gets and holds attention.

"I also believe," said Bruce, "that the best way to sell radio is to sell sound rather than time. A good sound identification should be consistent too in their use of the I.D.S. and reminded that a lot of musical cuts from a number of different I.D. packages only result in disservice to the station. "With a constant logo," he said, "your audience does not even have to hear your call letters." Promotions and production aid should be utilized to enhance the over-all sound of the station on which they are used. He added, radio has the power to move and stimulate its audience to action, but it must be well founded and successful radio radio is radio which is creative and stimulates its audience.

Bruce also feels that contrary to what many of its critics think, radio has not grown static with the passing of time. "Instead," he said, "radio is still the same," Magid called for zeroing in on listeners with a research approach called "psychographics," which he said penetrates a market's make-up, and how to communicate better to different segments of the nation's telephone dirigers. Speakers: Charlie Whitaker, WNEW-FM, New York; Alvin Herskovitz, operation manager, WPRO, Providence. Speakers: Don Bruce, vice-president, Airplay International, Memphis; Frank N. Magid, executive director, Frank N. Magid Associates, Cedar Rapids, Iowa.

Frank Magid hit his listeners with a barrage of questions aimed at driving home the point that radio knows too little about audience's requirements, its market's make-up, and how to communicate a greater share of an audience.

"He has to keep growing with ideas and thoughts that lead him into new and exciting areas. Just staying with the audience won't do; he must lead. "He must know how to build confusion with talking fast. He must be a man whose talents and skills grow. He rather resembles patterns that lead to boredom. He must have a great inter est and no matter how big he is. He has to be able to have a wide audience, and new artists to music he can introduce.

Most of radio's programming is being done on a trial and error basis, according to Magid. A station adheres to certain type of programming, and if it fails to get the desired rating, then the station goes on to try something else. Magid felt better to determine what the audience wants, rather than use the "trial and error" method. He treated audience rating concepts with disdain, and bore down heavily on the theme of "don't worry about measuring audience—concern yourself with getting a larger audience." He discounted some of the telephone audience survey services, pointing out that some 30 per cent of the nation's telephone subscribers have unlisted numbers, and therefore are un-reached by surveys.

He told them that program managers should want to know "what do you're playing and 20's, but the music still remains the same," Magid said.

He treated the concept of blending the call letters into news K-REPs and public service announcements.

The station constantly evolves. "At the beginning, several years ago, I think the fact that I liked jazz targeted by program air. We went on the air as a soft jazz station; I think we sounded swell, but we couldn't get enough listenership..... because I was playing the music that I wanted to hear, rather than the music that would hit the target I had as my objective." Today, the easy listening station features a bright, up-tempo, show-opener for a 10-minute segment, following this with a ballad, then an instrumental, then either a vocal or an instrumental big band number. K-REPs different versions of the same tune played back-to-back are scheduled once every hour. New releases are played every 15 minutes for vocals and about every 20 minutes for instrumenals. The station makes up play-lists of 25 or 30 new releases and tries to repeat them every three or four hours while the records are new, then after three weeks or so just adds them to the station's basic library.
With increased competition and the resulting "fractionalizing of audience," the major problem the music director faces is finding what audience you are reflecting," Donald Biondi, program director of WTAE in Pittsburgh, told his audience.

"If you want to have any audience at all anymore," the former Top 40 broadcaster said, you have to be 'defining exactly what segment you are going after ... and then you have to figure out what you can do on your radio station that will cause that particular group of people to listen to you.'

Relating how music programming took his easy listening radio station to the top in the market, Shafer pointed out that has been a programming change in Top 40 music itself. "The listeners didn't leave Top 40. Top 40 left the listeners ... or, at least, the majority of the listeners."

The easy listening radio came from Top 40 innovators a decade ago, he said. But today listeners are reacting more to music ... and "rejecting at least partially because they can't say it or don't want to say it or don't want to hear it." Radio is going to have to change or be changed.

If WCFI (Chicago) air personal-elsy Dick Barnwell, program manager, pointed program director on a station in a good sized market, his first step would be to spend some time listening to the station, carefully analyzing its sound and its talent, and then he would determine its potential.

He would spend several more days talking to listeners at all levels to see how they feel about the station since "listeners often get by with specialization and without 100 per cent penetration. It will just have to be this way for now."

Taylor told his audience that they should be careful with arguments "I have to reach them in the car" and "I can't move my product on a background music station." He commented: "The message gets through the station, the radio station over a background music station."—there are many successful successes "out of context" to accept that argument any more. "Also know your medium. It's a radio station where you have to compete with an AM—on an AM station when it doesn't."

Taylor answered a question from the audience, saving: "We find that their quality is not the greatest yet."

The worst thing you can do to make your FM station "totally professional sound," he said. "Your listeners probably aren't playing. The impor-
tant is that one reason he's able to play music, and the music you play must reflect the taste of your listeners, then you realize how valuable you have to be in selecting what you play."

The team of Buzz 'n' Barney on KHOW in Denver: "The Lord was on your side." Decoration was the female half of the team, returning to the air personalities. Buzz Lawrence, music director and air personality, and Rosemary (Barney) Barnwell, air personality, of KHOW, Denver.

"The day I don't dream I was a program director ..." What the DJ Would Do


What the DJ Would Do

If WCFL (Chicago) air personal-elsy Dick Barnwell, program manager, pointed program director on a station in a good sized market, his first step would be to spend several days listening to his station, carefully analyzing its sound and its talent, and there-by he would determine its potential.

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Radio Programming Forum

What the Advertiser Would Do

Radio must continue to seek new programming concepts and new ways to present its story, says Harold J. Szaz, vice-president of TV Radio Sales, Inc., New York.

The advertiser is anxious to find new ways to make his message more appealing to people. The trend is moving away from old advertising methods. The radio industry must continue to seek new and creative ways to make the advertiser's message more attractive to the listener.

What the Record Promoter Would Do

The record industry must continue to seek new programming concepts and new ways to present its story. The industry must continue to find new ways to make its product more appealing to people. The trend is moving away from old advertising methods. The record industry must continue to seek new and creative ways to make the record more attractive to the listener.

The Waldorf-Astoria

Broadening Appeal of R&B

The nation's population explosion, broadening listener appeal, greater acceptance of black artists, and widening recognition by Top 40 stations have given rise to a new trend in R&B music. Bill Doubleday, program director, WOL, Washington, said that because of the current trend, radio stations are helping to increase the appeal of black artists in the R&B field, production techniques have improved, and the public is accepting R&B songs more than ever before.

People, he said, are developing a greater appreciation and respect for R&B, because the songs are deeply philosophical. They tell a story of the black man's pride, his growing awareness, his struggle for unity among his fellowmen and his quest for acceptance in the society in which he lives.

"Stand," by Sly and the Family Stone, and "Don't Be a Dropout" by James Brown are leading examples of the black man's philosophy and explain why R&B has developed into a medium with tremendous emotional appeal.

People are saying that we gotta dream; ain't no place for me and you; ain't no way for us to get through; he's got HIS dream and the door is closed; my pain is your pain, it's ALL .

The Black Box

The "Black Box" is a beautifully effective selling firm, Saz pointed out that if he were program director, he would really utilize an open door policy to all people who represent the creative and distributing functions of the music business.

"A station that is ill-informed as to what the public is demanding and what record companies are selling can be in trouble," said Detz. An open line of communications with manufacturers and distributors is a must for the program director, he added.

In the lively question and answer period which followed his address, Doubleday revealed that 26 of the top 100 LP's last year were R&B, and said he expects there will be even more this year. "Unlike many other forms of music, R&B tells it like it is. It has a story of truth to tell, and genuine seekers after truth are accepting it unconditionally," he said.

"Only the bland," he contended, "will reject R&B." In the lively question and answer period which followed his address, Doubleday revealed that listeners that most radio stations throughout the country--not just the ones in the top 30 per cent of their programming, and said that quality black radio stations are helping to increase this figure.

"The Black Box" is a beautifully effective selling firm, Saz pointed out that if he were program director, he would really utilize an open door policy to all people who represent the creative and distributing functions of the music business.

One of the biggest mistakes that the advertiser makes is taking the soundtrack of a TV commercial. "This insults the medium and represents a waste of good money," Szaz said. "TV relies on words and pictures and as a consequence very limiting because the words must fit the picture . . . when they are not there, then the message is lost, whereas the commercial written for radio, designed to create the pictures in the listener's mind, is a beautifully effective selling tool, and in the final analysis, that's what commercials are all about." He advocated strongly the use of commercials created exclusively for radio.

For programming a station, he emphasized the need to find out who listens, when and where; close attention to demographics in determining advertising ideas; and contact with the audience to keep abreast.

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.asked whether he feels there will ever be total acceptance of the black artist in America, he said that though it has been long coming in black the entertainer is coming into its own.
Progressive Rock Grows

Progressive rock as a music format for radio stations is growing in popularity among contemporary stations around the country, and will continue to do so as long as stations maintain a liberal outgoing approach to the format.

John Detz, station manager of WABX-FM in Detroit said that his station, considered the most underground of existing under-ground stations in Michigan, has developed tremendous listener appeal because of its progressive rock format. Detz predicted that the current listener appeal this format of music will continue to grow as more and more stations switch to this form of programming. He said a great concentration of today’s radio listeners are in the age group of 12 to 18, and are largely rock-oriented. With more stations relating their rule of thumb methods of programming, and more liberal and younger program directors entering the business, Detz is convinced that the medium of progressive rock will find a lasting place in many station formats, particularly the so-called under-ground stations.

The address, which was attended by about 50 people, was lively, sparked a lively question and answer session from the floor.

Reference to FM stations turning to progressive rock as a format brought a quick response from session chairman Nat Asch of WNEW-FM, New York—a progressive rock station. "A radio personality or Grandma edicated to a progressive rock station," he said. "First you have to rid yourself of the deejay image. To many this music is an art form and should not be put on the conventional deejay. Put a human being on and find a way to say it, by all means, but you have to rid them of the dreary cliches of the old days."

Asch said that there was a "credibility gap" between the progressive rock music and say, a changes-gum commercial. The deejay was possibly talking to people who have rejected this kind of thing before they turn on to listen.

Also pointed out that WNEW-FM received around 50 letters accusing the station of "selling out" when they programmed a new commercial.

SESSION FIFTEEN—What Programmers and Deejays Should Know About Advertising


Changing Demands of National Versus Local Advertisers

Ben H. Holmes, of the Petry Company of New York has urged station owners and salesmen to look the gift horse of the radio commercial in the mouth.

Holmes said that although the 18 radio commercials every hour may appear to be a loss in pure creativity, yet in 1968 they netted $1 billion in spot sales on the local and national level. "Radio is an entertainment and information medium," he told his audience. "In the early 1950’s when radio’s total national spot income was $180 million, the medium was publicly buried by the leaders of business, yet last year it bounced back to net a gross revenue of over $340 million or nearly three times as much in the 1950’s."

In his talk, he drew comparisons between selling air time for a full-time salesperson and staff—can creatively pro-

Local Stations Can Produce Better Commercials

Larry K. Ryan feels that any radio station, no matter how large or small—can produce better commercials. His talk was devoted to showing how station revenue can be increased through production, how to best utilize a small production crew, and how to set up a workable production area.

A full-time individual who specializes in the production of commercials is ideal, Ryan said, and would pay for himself by producing commercials for area accounts. An announcement for prospects which help the sales staff bring them in as new sponsors. However, Ryan hastened to point out that most radio stations are not well endowed with such staff, but are able to afford a full-time commercials production expert.

In the more prevalent situation, Ryan urged program di-

SESSION SIXTEEN—Setting Record Policy at a Station

Chairman: Buzz Bennett, program director, KOB, San Diego. Speakers: Lee Sherwood, program director, WFL, Philadelphia; Bill Sherard, program director, WIXY, Cleveland.

OLDIES V.S. HITS

When your basic audience core is really just learning to love the darned song would be ridiculous, he said.

Some local radio stations have already decided to drop record sets altogether and are now playing only live sound, according to an oldie survey done by stations in the New York area.

The oldies markets has grown to such an extent, he said, that most record stores have a special section set off just for the hits of yesterday. "These stores are more detailed study into oldies, for example—current local market-" Ryan is finding our audiences are remembering.

A good place for oldies in programming of a Top 40 sta-

TIP: To find out where a music director who is experienced and aware of de-

Radio Programming Forum

Radio Programming Forum
Radio Programming Forum

Who Should Pick the Records

Frank Zappa feels that a link exists between music and art today. He spoke of the trend in modern art known as concept art, and added that some people in pop music today relate to this concept. As an illustration he played an electronic composition using sounds outside the frequency of human hearing. He also used a Columbia album, "The World of Harry Partch." Partch writes music of 32 tones to the octave. Zappa also played other examples of electronic music, including a recording utilizing sound made by a gong and a balloon. Still another was a recording of electronically modified sounds of German children playing.

"Still another record was by the Chrysalis—there was a version of another song that people engaged in biological warfare. In answer to a query on the acceptance of the Mothers of Invention, Zappa said that today, even though the group's music has gone into a more instrumental direction, "we still do not get a lot of air exposure because our harmonic principles are foreign to pop music." He added, however, that the teen mind to-day is ready for any new sound you can hurl at them. Zappa said that people in the United States are not yet ready to listen to some forms of instrumental music—and that the demand for what was necessary, "That is why jazz is not very popular," he added. "Music is capable of saying everything, but the audience is not ready." He added that pop music is an impromptu hodgepodge of broadcasting ideas to youngsters, but it is a method of supplying tunes to listeners, and therefore do a disservice to the public.

Zappa, New Trends in Music, chaired by deejay Murray the K with Frank Zappa as chief speaker, drew a packed house. Murray the K pointed out that the present was a musical revo-lutionary period in music and radio programming, and he noted that music has far surpassed its presentation on radio. "We have more bands than ever before," he said that research can replace creative producers.

George Williams, chairman of one of the workshop roundtable sessions, joins in the discussion between three radio men at left. These sessions, which proved highly beneficial, gave radio men an opportunity to help each other on problems, such as what type of music and non-music do teens want to hear, keeping up with record releases, developing teamwork at radio stations, news coverage, and how to attract the housewife listener.

Better Commercials

continued from page 39

room which becomes its production center, Ryan said. This should be well organized for an efficient operation, and one in which staff people will enjoy working. A good atmosphere produces better commercials, Ryan said. Furthermore, stations can build their own library for commercials use, he said, and can utilize their staff members’ imaginative powers in the creation of fresh sound effects. In the question period, Ryan said: "We find that by giving instructions to all on the staff, we can involve everyone in production. We do charge a client extra for this, but only on our commercial production.

to understand the format? It did and so can the listener's reaction to any record. People will listen and you'll get a picture of the future. We have better with a greater awareness. If blues is underground, then so is music. The only way to really hear all this product is by program director Lee Sherard, KGB, San Diego, told the meeting that he thought, in Top 40 radio an even tighter playlist would work. "If you list six months to a year, stations will play "25 records," he predicted. "You'll get a strong demographic appeal on music—Age 15 to 49.

This brought strong reaction from the audience. It was suggested that a tight playlist would curb the media—"get it and make it more, and not more," so to speak. In other suggestion from the floor—from a record company executive—was that with Top 40 playlists becoming tighter, and therefore making it harder to expose a Top 40 act, companies may spend more money promoting a country or rhythm act. Panel member Bill Sherrard, WXIX, refuted this. "Product will get better with a tighter playlist and the industry will benefit. Bennett also agreed: "It's not the tight playlist but the right playlist that matters." He cited an example in New Orleans where a Top 40 station, tightest...
Radio Programming Forum

Vox Jox

By Claude Hall
Radio-TV Editor

You're not going to believe what I'm going to tell you about Ted Atkin. It's much too exotic and bizarre. But more about that later.

Right now, I want to tell you that Eddie Dillon is now at KGUD, a DickClark-owned station in Santa Barbara, Calif. He says: "It is now my contention that every air personality should be required to drive non-stop (except for food, gas, etc.) across the country, alone, without a companion. This would be a captured audience for the radio station. The market, town, and city you drive through. It's a fascinating, enlightening, enriching experience. Magnificent things are happening on radio in many markets and it has been a delightful, beneficial experience for me." I agree about the radio being great across country, but I'm sort of worried about that, Eddie.

Ed Gursky from WEAM in Washington has joined WEEJ as all-night personality. Bob Rit- ter, program director of KYVR, Anchorage, Alaska, writes: "In this age of social confusion, radio can serve a constructive purpose with two-way communications. Listeners can collect information about a crisis and help disseminate ideas as well as dispense entertainment. People who are quick to criticize the use of the word 'Christian' in The Ballad of John and Yoko are missing a valuable social commentary. Any broadcaster can point to hundreds of songs that have worse language and unnecessary vulgarity than anything the Beatles have produced. The average listener is intelligent enough to judge for himself and should be given that chance to make his own choice. Broadcasters, let's get our perspective corrected. As honest stations involved in radio can help solve the problem of musical myopia—but it would seem not without some of our own crucifixions."

Larry Boelter has resigned as program director at KNUU in New Ulm, Minn., to become afternoon drive personality at city-fmated KECK, Lincoln, Neb. Bill Luck, program director of WTTR, reports that 22nd anniversary of the station's existence has passed uneventfully with a gigan- tic promotional program that involved a 22-minute version of "Rock-Around the World," a song Luck, who's been the station 10 years, says he's the only station to have given away 4,000 singles. I gave you the other day got four free tickets to the big show, like type lice. The number of records goes to 200,000. Would you believe that a guy actually called the other number and got some kind of car repair shop?

KGRC-FM, stereo station located at Hannibal, Mo., is about due to start WEB, stereo labeled, according to program director Mark Mathes. The station will be a part of a separation of the corporation, but will be headquartered at the KGRC-FM studio complex, which is in operation at the KGRC-FM headquarters.

Galahad Communications has appointed program director of WAKY in Louisville, Ky., during the Billboard Radio Programming Forum (along with hundreds of other program directors and station managers). Anyway, what brings this all to mind is that I just found a letter from Bob Rothen in the corners of my handwriting line there as "Mason (Jay Haskin, Dick Jack, Mike Smith, Chris Lundy, Gary Burden, John W. Walker, Weirdo, and music director James M. Costas)."

Finally I must mention a letter from Bob Rubenstein, air personality and production director of country-for-

Gotham Recording Corporation

2 WEST 46TH STREET • HERBERT M. MOSS, PRES. • (212) 76 5-5577

AN OPEN LETTER

TO: ALL RADIO STATIONS PROGRAMMING POP-ROCK MUSIC!

Subject: Availability for local commercial sponsorship of a brand new 5-times-weekly radio series starring the great Dick Jockeys, Producers, Artists, Writers—reporting and spanning the Hits from the famous capitals all over the world. The show will be produced in both five and ten minute versions, and will be called—

"ROCK—AROUND THE WORLD"

For the past fifty-two weeks, Gotham has been producing and delivering to over 1,500 Stations, one of the most highly acclaimed name-filled, pop music features ever developed. It has been designated by logging organizations as "the most played public service series ever broadcast" (over 25,000 plays per week). The series will be continued with the broadcast for week of July 28th-August 3rd.

In order to continue producing a POP-ROCK feature-series for local station use, and to take advantage of the highly complicated and wide-scale "pop music network" we have built this new series called "ROCK—AROUND THE WORLD" and are offering it to all stations for local sustaining or commercial sponsorship at a very modest cost. (Five minute shows have a 60 second commercial "bed." Ten minute shows have a 30 and 60 second "bed").

Our New York Host and M.C., Fred Robbins (or Robbins Nest fame), is already traveling to London (he left June 29th), Madrid, Lisbon, Rome, Zurich, etc.—reporting the top name deejays and Pop Stars for our new series—people like our recent guests—George Harrison, Ringo Starr, Mick Jagger, Burt Bacharach, Fifth Dimension, Artie Kornfeld, Clive Davis, Jerry Ross. He'll also be talking to many top deejays like Tony Bown (London), Alan Freeman (Luxembourg), Pierre Lattes (Paris), Joao Martins (London), Peppe Palau (Madrid), Chris Schweigler (Switzerland), Lillian Terry (Rome), and Jan Van Veen (Amsterdam).

So if you'd like to have "ROCK—AROUND THE WORLD" on your station—phone, wire, write, crawl, swim, or better still, fill out the order form and a check—NOW! We'll be shipping you your first shows before August gets going. See you in the morning mail.

Herbert M. Moss
President

The charts tell the story—

The charts has THE CHARTS

JULY 12, 1969, BILLBOARD
POSITIONS OPEN

Write: Billboard, Box 098, 165 W. 46th St., New York, N.Y. 10036

Mature sending resume tape, and/or other
gram
fringe benefits, chance for advance-

You'll be doing a six-hour evening
show, six nights a week. Nice area to live.

and resume to Mel Phillips, program director.

WROV Radio, Box 4005, Roanoke,
Virginia, 24014.

Jury Bright, 33 years old, former program director of his own station, seeking a position in Top 40 radio. I am available, willing and able to work in the New York market. Call 753-3000.

WHERE HAVE THE PEOPLE with

"Need an experienced newsman for

radio." Write: Billboard, Box 097, 165 W. 46th St., New York, N.Y. 10036.

"Pro" top 40 man. 10 years' experience, excellent references, age 25. Contact: Claude Hall, Box X, Billboard.

...somebody please write. I have just

..no addresses. Can supply resume, etc., call Charlie Chandler, (Not collect.) 316-943-0255, Wichita, Kan.

...all the names you can think of. I have

...available, give me all the details. A

...in radio. Write: Box AA, Claude Hall, Billboard.

Can supply resume, etc., call Charlie

Chandler, (Not collect.) 316-943-0255, Wichita, Kan.

...any address which you can think of. I

...no names, no addresses. Can supply resume, etc., call Charlie Chandler, (Not collect.) 316-943-0255, Wichita, Kan.

...all the names you can think of. I have

...available, give me all the details. A

...in radio. Write: Box AA, Claude Hall, Billboard.

...to get ratings and billings in

...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

...developed media market out West. Call or

...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

...it's an exciting medium market. Call or

...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

...with a large

...in radio. Write: Billboard, Box 094, Billboard, 165 W. 46th St., New York, N.Y. 10036.

...young, bright-sounding Top 40 Per-

...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

...14 years jazz background, one year of

...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

...major market chain.

...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

...most exciting medium market.

...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

...college degree. Current

...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

.... College degree. Current

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...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

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...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

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...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

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...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.

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...in radio. Write: Billboard, Box 096, Billboard, 165 W. 46th St., New York, N.Y. 10036.
Gavin & Woloshin: Prize-Winning Ad Puts Them on the Gravy Train

By RYDCLIFFE JOE

NEW YORK — The introduction of music into commercial advertising and the success story of Gavin & Woloshin, as it followed its arrival on the advertising scene, has had a more than a little of talent and an unshakeable amount of confidence in the household name that is now well known, sunk their life savings into the prize-winning ad which was to bring them swift and unprecedented success and remodel the shape of their destinies.

Today, with the lucrative Pan Am contract tucked under their music directors’ belts and dozens of other major organizations literally queuing to hand them advertising contracts, Gavin and Woloshin have become the hottest firm in musical commercials this side of the Pan-handle.

The secret of their success is open knowledge. They are musicians with ideas, originality, and a sound feeling for the complex of the world of advertising. How else could they have created the hot, off-beat Pan Am commercial which not only stands out as one of the best musical commercials ever produced, but is also well on its way to becoming a hit tune? An achievement which just two other advertising men have ever achieved: Louis and Selzer’s: “The Shape of Things,” and Diet Pepsi’s “Music to Watch Girls By.”

Gavin & Woloshin: The Shape of Things.

The Gavin & Woloshin team has grown so successful that they are not afraid to give away a few trade secrets. “A good commercial,” they say, “is a blend of melody and uniqueness. It must catch the ear, but at the same time it must also add and adapt the product it advertises.”

“Further, contrary to what many people may think, musicriters for commercials must also be commercial music. It cannot be too easy to put up. It must not be a Madison Avenue Rock, so that it does not offend anyone, but, instead, reach and please a broad spectrum of the consumer market.”

Gavin & Woloshin believe that TV is basically responsible for the successful growth of the musical commercial. “TV,” they say, “made audiences more important and we not only know what people are wearing, but also what they are thinking.”

They disclosed, too, that there is no shortage of agencies like theirs which specialize in the production of musical commercials, and explained that many agencies, because of their involvement in commercial advertising, have no time for the work where’s and why’s of the business. “A good commercial,” they say as a result, to the people who have the know-how and time to go into the numerous ramifications of the business.

Gavin & Woloshin have gone into another phase—publishing. The G & W Publishing Corp. was formed recently to promote their commercial jingles which they feel have pop chart potential.

Among past and present contracts the company’s hands are the Pfizer Co., Time Magazine, Elektra Records, Holiday Airlines, Katharine Hepburn, Xerox, Chiquita Banana, and Pinkerton Detective Agency. And the potential is enormous for the future.

Programming Aids

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

HOT 100

New York, N. Y. (WOR-FM)

Satchmo, Joe (for Chico Hamilton, New York)

BLFH: "Where Do I Go?"

Billy Davis

BLFH: "Good Old Rock 'n' Roll"

The Harmonicats, Reprise

BLFH: "In the Year 2525"

Zager and Evans, RCA

Easy Listening

Atlanta, Ga. (WB)

Chris Farren, Music Librarian

WABC: "Time Lapse"

CLF: "Cedron"

CLF: "Luna"

BLFH: "Smooth"

BLFH: "Playin' in the Band"

BLFH: "I'll Remember April"

BLFH: "Normally"

BLFH: "The Return"

BLFH: "The Thrill"

BLFH: "Monterey"

BLFH: "The Magic of the Moon"

BLFH: "The Lights"

BLFH: "It Happened to Me"

BLFH: "The Last Time"

BLFH: "The Love of My Life"

BLFH: "The Girl"

RCA

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 26-30 JULY

MORTON D. WAX, New York—Cl 7-1159

For Chico Hamilton, New York

* An Eastman Kodak spot was created and produced by Chico Hamilton, it was written by Nick DeCaro.

* A 15-minute fashion film for Vogue Magazine was produced by Dian Diamond and Bert Stern was director and the cameraman. Chico Hamilton composed, produced and performed the music for the film.

DUO/CREATICS, Inc., New York—838-4290

(Ray Loren, President, reporting)

* General Telephone & Electronics for Doyle Dane & Bernbach, Harvey Greenberg was the producer and Dominick Martin was the art director. It was a 60-second TV spot, in a series of eight vignettes. Shep Meyers and Larry Rasen wrote the spots and Memorial Parket and Dick Petersen, and dog handler Dieren and Handard for Queen, Dubois, Doug Weathers was the agency producer. It was a tune created especially for this spot.

* A 60-second TV spot for the Federal Reserve Bank, sponsored by Argo, was created by Rosen & Briskin. and was directed by Ray Portman.

* A 60-second radio spot written by Bennie Green and played by his trio in a jingle competition in Hollywood for the A. C. L. A.

* Traveling thru the State of New Jersey” written by Max Rogoff.

The story of Gavin and Woloshin begins as a jingle singer.

Gavin & Woloshin: $7,500

The shape of things.

It was engineered by Rick Peterson, and recorded at Gotham Horn & Stringer. Chico Hamilton composed, directed and performed the music.

The story of Gavin and Woloshin begins as a jingle singer.

Itgoes

Newark, N. J. (WGO)

Steve Karmen Productions, Inc., New York—889-3424

(for Chico Hamilton, New York)

BLF: "Hey Joe"

WGO: "Old Man"

The Harmonicats, Reprise

BLFH: "Mac's Son"
This Week
Week
Title, Artist, Label, No. & Pub. on Chart

1
TOO BUSY THINKING ABOUT MY BABY
Marvin Gaye, Tamla 54481 (Motown, BMI)

2
COLOR HIM FATHER
William, Marauders 117 (Hilly Bear, BMI)

3
MOODY WOMAN
Jerry Butler, Mercury 73799 (Nab Harvey, Fascist, BMI)

4
MOTHER POPCORN
James Brown, King 5645 (Donation, BMI)

5
LOVE IS BLUE
(On Sing a Rainbow)
Dells, Color Spot (Estate/Mark VII, ASCAP)

6
WHAT DOES IT TAKE TO WIN YOUR LOVE
B.J. & the All Stars, Star 3006 (ABC-Dunhill, BMI)

7
I TURNED YOU ON
Isley Brothers, T Neck 903 (Triple 3, BMI)

8
MY CHERIE AMOIR
Steve Shively, Tamla 54190 (Evol, BMI)

9
DON'T LET THE JONESES GET YOU DOWN
Temptations, Gordy 7098 (Hilby, BMI)

10
DODGONE RIGHT
Smokey Robinson & the Miracles, Tamla 54123 (Evol, BMI)

11
BLACK PEARL
Fernando Carlos with the Checkmates, Ltd., Cadet 56941 (Croma/Mark VII, ASCAP)

12
CHOICE OF COLORS
Impersonal, Comet 1962 (Sensed, BMI)

13
THE POPCORN
James Brown, King 6740 (Golly, BMI)

14
WAY I SING THE BLUES
B. B. King, Downhome 10104 (Apollo/General of Leslie, BMI)

15
I'D RATHER BE AN OLD MAN'S SWEETHEART
Carlston, Vinn 1456 (Fame, BMI)

16
SO I CAN LOVE YOU
Evelyn, Vol. 406 (Fame/Staples, BMI)

17
GRASSING IN THE GRASS
Friends of Distinction, RCA Victor 77-0079 (Chelsea, BMI)

18
NO MATTER WHAT SIGN YOU ARE
6, Mercury 74542 (Hilby, BMI)

19
TEN THINGS YOUR MAMA (Where You've Been)
Steve Shively, Star 500 (Evol, BMI)

20
REMEMBER ME
John Adams, 555 International 770 (Hilby, BMI)

21
WE GOT MORE SOUL
Ecko & Sam, Original Sound 86 (Gevvie, BMI)

22
GIRL, YOU'RE TOO YOUNG
Archie Bell & the Drells, Atlantic 2644 (World War Three, BMI)

23
ABRAHAM, MARTIN & JOHN
Smokey Robinson & the Miracles, Tamla 54168 (Rondette, BMI)

24
NOTHING CAN TAKE THE PLACE OF YOU
Brook Benton, Coliseum 45349 (Seaman, BMI)

25
FAREWELL
Elsie, Year 1006 (Selanie, BMI)

26
O-WE-BEE BABY I LOVE YOU
Wilson Pickett, Atlantic 2646 (Third Story, BMI)

27
HUNGOFF THE WAVE
Herbie Mann, Atlantic 2621 (Mann, ASCAP)

28
ARE YOU SURE YOU WANT TO LEAVE ME
Helen Shapiro, Wax 3103 (Sire, BMI)

29
FAMILY TREE
Patrice, United Artists 30530 (Sundown, BMI)

30
BABY, DON'T BE LOOKING IN MY MIND
2 Lee Street, Street Cats 2194 (Wildfire, BMI)
Cullums Buy Audophile

SAN ANTONIO — Jim Cullum Sr. and his son, Jim Cullum Jr., have acquired the Audophile recording label and it with more than 100 long-play records. The duo head the San Antonio Happy Jazz Band.

Included among the records are jazz names such as Red Norvo, Doc Cook, Mark Krupner, and the Chicago Symphony's Windwood Quintet. The label will operate out of San Antonio.

The new company plans to build a recording studio here and expand its recording plans. They plan to record local artists, including Emilie and Ernie Cazares, Texas musicians, and some New Orleans musicians with Bobby Hackett and Yak Lawrence. With a possibility of the World's Greatest Jazz Band and Bud Freeman's Summit, which was famous in the late '30s.

Modern Art Jazz Opener Cut by GWP

NEW YORK — The opening night jazz concert of a 10-week Thursday night jazz series at the Modern Art was recorded "live" by GWP Records. Opening night of the series was Thursday (26). The Payzant Brothers and Barry Liebman won the opening concert's headlines.

Price Master Is Bought by RCA

NASHVILLE — RCA Records has purchased the masters of the new Kenny Price release on Boone, "Who Do I Know Now," and released as Price's first recording under contract to RCA. The firm also has purchased Syncon Studios Into New Areas

WALLINGFORD, Conn. — Syncon Studios, owned and operated by producer Doc Cavelier, will be expanded into a complex music center known as Perception Industries. The recording firm will be called Poisson Ring Records. Two labels were bidding for distribution, and the last week's First release will be an album by a group named the Pulse. Cavelier also has a group called Fancy. The new set up includes the management firm of Trod Nossel Productions, publishing all of the Price product already cut for Boone, and will release albums eventually as Victor records.

Price had gone with Boone when that label was purchased by J. Hal Smith from Bobby Bobo.

What the DJ Would Do

Continued from page 37

his time being an on-the-air personality with the duties of program director, Blondi expressed the feeling that, he said, this has come out second to his bosses, and he does not have a chance to hit the top rung of the station.
Musical Instruments

Guitar's Popularity Rising; Winning Favor in Schools

By RADCLIFFE JOE

CHICAGO — Guitar experts here for the recent National Association of Music Merchants (NAMM) Show predicted that the increasing popularity of rock and country music has triggered an unprecedented demand for the 5,000-year-old instrument. One speaker at a NAMM seminar said that the guitar is being more widely accepted in public education, too, and that at least one university now offers guitar instruction.

The upward trend in the demand for this and other fretted instruments was the topic for discussion at a seminar titled: "The Future of the Guitar," sponsored by the Guitar and Accessory Makers Association.

Robert B. Johnson, one of the speakers on the panel, and vice-president of the C. F. Martin Co., said that the greatest concentration of guitar buyers in America today was found in the 15 to 25 age bracket.

He revealed that a recent newspaper survey showed more than 60 per cent of 1,000 subscribers interviewed either owned a guitar or planned to buy one. The survey also showed that most of them hoped to own an instrument in the $100-plus price grouping.

He pointed out these figures, coupled with the fact that 1,500,000 guitars were sold in 1969 proved Undoubtedly that the instrument is not static and will not become so in the foreseeable future.

"The guitar is heading constantly upward in popularity," said Johnson. "More and more schools are using it to teach children on the subject to themselves. Students, more manufacturers are concentrating on newer and more attractive innovations in sound and styling and there is even world wide mass production. But the true string instrument offers a graduate course in guitar."

George Van Eis, professional guitarist and second member of the panel, also predicts a "bright, new future" for the guitar. He foresees that within a decade the instrument's annual sales to level off, the new popularity of rock and country and western music has again turned the charts toward an upward climb.

He said, too, that as the guitar becomes more capable of producing more and greater sounds, it will win more admirers and guitar types will turn to experimenting with it.

The seminar was moderated by Jimmie Webster, director of promotions for the Fred Gretsch Manufacturing Co. of New York.

Wurlitzers in 1-Year Test

WASHINGTON—Wurlitzer electronic pianos will be used with computers in a government test to find out whether third graders can learn the fundamentals of music that way. The U.S. Office of Education's Bureau of Research has authorized the test and a Falls Church, Va., firm, the System Development Corp., will make a one-year study of computerizing basic music instruction in elementary schools.

A team of computer scientists, engineers, music educators, school and industry representatives will work on the pilot project, together with Washington public schools and the Wurlitzer Co., of De Kalb, Ill. The overall aim of the study is to evaluate the use of computer-assisted program for teaching melody, harmony and creative musical concepts.

The electronic plug-in handbook, which will cost the child about 25 cents, will contain lessons to about 30 children with headsets, sitting at electronic keyboards. The hope is to gauge the pressure of large class sizes and shortages of music teachers in the schools, while giving the children "individualized instruction tailored to their needs and abilities."

Some of it sounds complicated. The computer can play the base or treble part in one hand duets with the child, record notes played or generate music to be imitated. There will also be video. Youngsters may watch TV or rear-projection screen above the keyboard to see how notes appear on sheet music, view live demonstrations or take tests by responding with light pens. (NAMM)

THE STORY OF A "KING" . . .

Sandy King is well known and creative production. The "voice" of the areas of sales promotion and publicity for Ashley, Sandy King has worked closely with manufacturers and retailers for Ashley.

Sandy was buyer of all instrumental, string and conducting. In the last five years, in addition to learning the business of Ashley, he says, "I was warned not to have anything to do with Ashley, for I was a buyer of all instrumental, strings and conducting."

He pointed out that these figures, coupled with the fact that 1,500,000 guitars were sold in 1969 proved Undoubtedly that the instrument is not static and will not become so in the foreseeable future.

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## Classified Mart

### BUSINESSES OPPORTUNITIES

**HIPPO RECORDS** has 20 shares of stock to sell at $1.00 a share, subject to the transfer of the下.jpg

- **JULY 12, 1969, BILLBOARD** 47

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**ATTENTION: DISTRIBUTORS!** We are currently seeking distributors for our new product line. If you are interested in becoming a distributor, please contact us for more information. We offer an attractive commission structure and a variety of products to cater to different market segments.

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**FOLLOW THE LEADER TO EAST** Hamilton, Oh. the nation's premier music school, re-opened our new 4000 square foot facilities. All courses are now available in our new state-of-the-art facilities.

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**ENGLAND**

**AGENTS REQUIRED FOR SALE OF** new release British and foreign artists in the U.K. and Europe. Send details to:

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**HOW TO WRITE, PUBLISH AND RELEASE YOUR OWN music.** Professional instructors, information, toll-free phone, etc. 3850 Bayard Blvd., Dept. B, East Orange, N.J. 07018.

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### SITUATIONS WANTED

**MUSICIAN WANTED**

- **LEAD GUITAR MAN WANTED**
  - **CALL:** Cleveland (216) JO 4-2211
  - **RECORDING ROOM**
  - **STUDIO**

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### MISCELLANEOUS

**CLASSIFIED ADVERTISING**

- **ADVERTISING AND DISTRIBUTING**
- **GREAT OPPORTUNITY**
- **FOR SALE**
- **WANTED**
- **RECORDS**
- **FOR SALE**
- **MUSICIAN WANTED**
- **SITUATIONS WANTED**
- **MISCELLANEOUS**
NEW YORK—Columbia Masterworks is issuing a first stereo pressing of the Stravinsky Piano Concerto in D Minor, K. 265. The new pressing is being made from the original master tapes, which were discovered in Deutsche Grammophon’s archives in London. The new master tapes were transferred to the new pressing by Deutsche Grammophon’s new recording department, with the original conductor, Ferenc Fricsay, supervising the process.

Stravinsky’s Concerto was first performed in February 1922 at New York’s Carnegie Hall, with the soloist, the Polish pianist Wanda Landowska, and the conductor, Bruno Walter. The new pressing captures the essential character of Stravinsky’s music and the dynamic energy of the performance. The recording was remastered by Wilhelm Furtwängler and is available on the Columbia Masterworks label (CML 5012).
Which label literally walked away with the classical charts last week?

Number 1 album
5 out of the top 10
10 out of the top 20
19 out of the top 40

Clues:
1. Leonard Bernstein and the New York Philharmonic record for the label.
2. Vladimir Horowitz records for the label.
3. The Moog Synthesizer switches on for the label.
4. The Philadelphia Orchestra continues to appear on new releases for the label.
5. E. Power Biggs, Rudolf Serkin, Philippe Entremont, Isaac Stern and The Cleveland Orchestra record for the label.

If you haven't guessed by now, you're probably not in the business.
Radio Doctor's big accessories push is on phonograph needles and spindles. With the high cost of needles, no spiffs or special incentives are needed to encourage the sales staff to push these items. "We highlight our needles and spindles in most of our weekly ads and this is a constant feature." "Keep an eye on AC adapters for battery operated radio phonographs and tape players, adds Glassman. "They have been gaining tremendous momentum and are among our top movers today."

The sharply climbing sales of tape recorders and prerecorded tapes has encouraged sales of almost every type of accessory in that field, according to Glassman. "We stock almost every patch cord jumper cable on the market. We sell literally thousands of them—they are bought in pairs as a rule, from $1 to $4.50 each."

Rod Schmidt, manager of the Bob Sacks Record Shop, in the Bay Shore Shopping Center, reported moving a good volume of records during the winter and early summer months when customers are planning vacation trips.

"We also sell a lot of record cases in the fall when the kids are returning to school, and most of our record cases sell for just under $5 and the tape cases for $7."

One item that has gained importance recently, according to Schmidt, is a small corner stand on which 8-track tapes can sit. These units are being sold all over the world on fire, but we're moving them at a pretty healthy pace."

"These are excellent add-on items that should be suggested to every customer. Anybody walking into a music store should be suggested to grab one for head cleaners."

Al Hartel, sales manager of the Mid-Continent Clipper, of Midwest Radio Company, revealed that a steadily growing portion of his annual sales volume stems from accessory merchandising.

"Record clothes are steady sellers at under a dollar per unit. Needle volume is high. We do encourage our customers to bring in needles just for a check and it's surprising how many will buy new ones when we show them how their needles are worn."

"Wired record racks displayed on pegboard bring a hefty volume, too. And 35 rpm spindle adapters are selling to the teenagers by the dozen—a direct result of the new interest in singles," says Al Hartel.

"SWING DOWN!" turntable is featured in Motorola's Model ABX phonographs. It is sold to the profit potential in accessories. We carry carrying cases, cleaning materials, and spindles, cleaning clothes, tape recorder items and other valuable merchandise.

"You name it," says Stu Glassman of the high volume two-store Radio Doctors organization, "and if our customers want something to improve their listening enjoyment we'll carry it. But there is one guideline that determines what we will stock in depth: We are avoiding low profit, big-brother sundry items that take up valuable space and time. For example, record clothes are manufactured in at least a dozen different price ranges. But we stock only one of Glassman's good one and sells for a dollar. Tape splicers, too, are contin-

"Plug Record Accessories is here with the trade."

Elected treasurer. He succeeds George Benson, president of EIA, as chairman of EIA, has been elected chairman of EIA by the 15-member board of governors and George Glassman, director of the Bureau of Radiological Health, of the Health, Education and Welfare Department. Also, a 15-member special committee on radiation safety standards has been appointed to advise on per-

"HEW Outlines Radiation Rule by Mildred Hall"

WASHINGTON—Proposed regulations for control and correction of harmful radiation in color TV sets, X-ray machines and other electronic products have been put out for comment by the Health, Education and Welfare Department. Also, a 15-member special committee on radiation safety standards has been appointed to advise on per-

"NEW YORK—Cy Coleman, composer-pianist, has formed a record company, Notable Records. The first two artists will be Steve Leed and Coleman, himself. Coleman is negotiating with other artists to add to the Notable roster."

"Coleman's philosophy of Notable will be to con-

"Meantime, Notable Music, a Cy Coleman subsidiary, which was introduced under the same roof (161 West 54th Street) as Notable Records, has signed Hal David and Tom Paley as writers. Negotiations for a rock musical for Broadway by David Miller's Chesdel Slice to Sherm"
ARAs Miami Route Purchase Puts Music Operating on National Basis

"But with our public service routes in New York, Philadelphia, Los Angeles, and now Miami, we are in the position to offer record manufacturers, marketing and merchandising execs. If record manufacturers have a particular title they feel has possibilities on a national basis, they tell us because of the wide exposure we provide." ARA will not reveal the number of phonographs it now controls as a result of recent acquisitions, but industry experts generally conceded the total could be in the neighborhood of 3,000 locations. The huge firm, which operates 20 different divisions, some as specialized as its Environmental Service division, which provides hospitals with an infection prevention program, recently placed all its phonograph and cigarette route operations under the control of the Silco Service Group, headed by president Julian Silverstein. In the past 10 years, ARA, which recently changed its corporate name from Automatic Route America, has acquired 25 companies to more accurately reflect its direction as a total services firm, has had record sales from $477 million and earnings have gone from $364,000 to $12,300,000. (Continued on page 52)

Labels Challenge Operator To Promote Jukebox LPs

By BRUCE CORY

Record manufacturers last week challenged jukebox operators to promote albums and make the manufacture of little LP's more profitable by slowing the dwindling supply of the seven-inch records. L. M. Hugger, MGM, said that he would be "axious to explore possibilities of encouraging operators to buy more little LP's." As the market stands now, he said, "the expense of producing the small albums and the extra work that goes into making the smaller record jackets, tip strips and other accoutrements of the little LP make it unprofitable for the record company to make the manufacture of little LP's more profitable than the dwindling supply of the seven-inch records."

III. Pinball Bill Dead; ICMAO Meeting Set

SPRINGFIELD, III. - Members of the Illinois Coin Machine Operators Association (ICMAO), school operators, and those in the amusement industry, gathered at the Hotel Sherman, Chicago, Sept. 7. This will mark the fourth consecutive year Pinball has appeared before the nation's jukebox operators. 

On the Street

Samuel Stern, president, William Electronic, Inc. (see Executive Turntable, p. 3) has accepted the position of executive vice-pres- ident of Bally Manufacturing Corporation. "I feel fortunate," said Bally president Bill O'Donnell, "to have Harry Stern as the executive vice- president of the most outstandingly successful pinball company in our in- dustry."

On the Street

More and more, said Stern, "the industry is changing. Stern has handled games, music and vending equipment at the op- erator, jobber, distributor and manufacturing level. "Sam Stern's keen executive ability, his instinc- tive grasp, his years of experience in the youngpinball industry and his ability to put his energies into new markets," said Stern, "make him the right choice for the job."

MOA Artists Ballots Due

Music Operators of America (MOA) members are being urged to send in their nominations for the association's annual awards to the record industry. 

The nominations for artist of the year (10,000-100,000 sales), the record company of the year should be sent in on the return postcard that was enclosed with the August issue.主義, members of the MOA have been asked to name three candidates for the first two categories and one for the final award. Presentations of the awards will be made at the Mu- sic and Amusement Machines Exposition, Sherman House, Chicago, Sept. 5-7.

Hungerford Dead at 66

CHICAGO — Thomas B. Hungerford, executive director, National Automatic Merchandising Association (NAMA), died last week in Chi- cago following a period of hospi- talization. NAMA president Wil- liam H. Martin, in a statement on behalf of Hungerford, said, "In the nearly 10 years he served as chief executive of the industry, he has been our in- dustry grow from $24.2 million to more than $5 billion in sales, in- no small part through his far- sighted and gifted efforts. Under his astute leadership the vending industry succeeded to obtain compatible coinage, established thresholds for operation by the U. S. Internal Revenue Service classification of amusement de-

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Hungerford Dead at 66

CHICAGO — Thomas B. Hungerford, executive director, National Automatic Merchandising Association (NAMA), who died last week at age 66, would have marked 10 years with NAMA had he lived until August 1969. NAMA in 1945 as the nation's organization of vendor's first public relations director, left the NAMA in 1950 and 1959 to serve as merchandising director, National Vending Association, and returned to NAMA as executive director in 1959. He is survived by his widow, Mrs. Grace Hungerford, his two sons, Thomas and John, a daughter, Mrs. Mary Newoll, a brother and three grandchildren.
Music Operating on National Basis

- Continued from page 51

employs 36,000 people in its operations coast to coast, and in several foreign countries.

"We believe in decentralized service groups served by a corporate headquarters staff," Fishman said recently. "For example, we do not have a corporate sales organization. Each service division is autonomous and independent and specialized in a different market. Our headquarters staff provides such services as accounting, personnel, public relations and many others."

He said he does not view a cigarette or music machine operating company in terms of offering only those services. "We see this kind of company offering all such services which might be required by consumers frequenting public places. Right now that might include a cigarette machine and a phonograph. But who knows what other services might be offered in the future?"

ARA has no national policy of acquiring public location routes, he said. "We do not act to a phone call from some music operator who wishes to sell his route. We have specific goals and are interested only in markets which offer us a chance to balance out our over-all volume and profit picture."

Fishman said that attempting to balance out the firm's existing volume and profits in a given market might not make ARA consolidate a plant service division. "We wouldn't even combine warehouse facilities. We believe each market is different. For example, we do not mix our public cigarette and our operating of cigarette machines in plants."

"Our first objection is to determine the need of the market. Consequently, our organization is structured so that our field people, that is, our decentralized service experts, are organized (Continued on page 55)

III. Pinball Bill Dead; ICMA Meeting Set

- Continued from page 51

"Each type of mechanical device claimed to comply with the provisions of this subsection shall be submitted to the Director of the Department of Public Safety in such manner as he may prescribe. The Director shall approve and identify such devices and devices of any type not so approved and identified shall be excluded from the exception contained in this subsection."

The pinball issue in the General Assembly has been the subject of seven bills during the last few years and this year was introduced first in the Senate by Warren W. Fawell (R., Naperville). When it came before House judiciary committee it was attacked by one committee member who stated that judiciary members had heard long testimony in 1967 only to pass a bill that was subsequently defeated. The bill was also attacked as "establishing a statewide snooping service."

Opposition testimony condemned the law in Illinois "has been fairly settled over the years." Tim Murfin, ICMA rep.

(Continued on page 34)
Day after day, in scene after scene, it reaches out, grabs hold and separates more customers from bigger chunks of their cash I

It's mod ... mod ... mod. The first of a bold new generation of famous Rock-Ola Phonographs with psychedelic color, style that never fails to draw a bigger take from a bigger crowd.

But there's more. Brilliant new feature attractions that make selling music for money more rewarding than ever before. Things like a new receiver, transistorized for dependability ... exclusive powerized remote volume control with convenient on/off switch for phonograph power as well as volume and cancel ... new speaker positioning for better sound separation, greater listening pleasure ... "2 plays—2 bits" kit ... album play ... collar bill acceptor (optional).

And Rock-Ola for '69 offers you all-out accessibility, "Easy-View" Programming and "Flip-Top Servicing" that cuts programming and service time to the bone—all the extras including lighted animation (optional) that made Rock-Ola the sensation of the music world in '67-'68!

Go with Rock-Ola all the way for profits!

Rock-Ola Manufacturing Corp., 800 North Kedzie Avenue, Chicago, Illinois 60651
Summer Sales Up; 25c Capsules Big

*Continued from page 51*
merchandise, particularly the two-inch capsules, were reported nearly everywhere. Jack Nelson, Logan Distributing, Inc., Chicago, credited quarter merchandise with accounting for roughly 30 per cent of his total volume.

The 5-cent capsule has been getting "bigger all the time," according to Allan Cohen, Northwestern Sales Service, New York. Quarter merchandise represents 25 per cent of total sales, he said, but has not siphoned money away from the rest of the market. Operators are simply adding 25-cent machines to their locations.

Berman & Sonman, and Son, Kansas City, Mo., says 25-cent sales are "increasing with every month," and said quarter merchandise accounted for 25 per cent of the total volume. The two-inch capsules accounts for 20 per cent of sales, according to Graff Vending of California, Oakland, manager Milton Hampton, Robert Sunday, Graff Vending of Seattle, also reports quarter capsules as very strong. But quarter merchandise makes up only 25 per cent of the volume for Diamond Vending and Supply Co., Inc., Oklahoma City, according to John Emms, president. He said 25-cent novelty sales have increased markedly in the last few months and should continue to do so.

Dime sales account for the highest percentage for Graff Vending of Dallas, said Tom Emms, but quarter merchandise is coming up fast. Rake believes quarter and dime merchandise will grow increasingly stronger, according to Graff Vending of California, Oakland, manager Milton Hampton, Robert Sunday, Graff Vending of Seattle, and John Emms, president. He said 25-cent novelty sales have increased markedly in the last few months and should continue to do so. Dime sales account for the highest percentage for Graff Vending of Dallas, said Tom Emms, but quarter merchandise is coming up fast. Rake believes quarter and dime merchandise will grow increasingly stronger.

According to Thiesen, sales of the larger capsules have soared now that there is a greater variety of 25-cent merchandise. Vincent Schiro, Schiro Vending Supply, Metairie, La., said that the responsibility for the continued success of quarter novelty merchandise rests with the manufacturers.

**Nickel Gum**

Sales of 5-cent space gum have increased everywhere. Alex Schwartz, president, T. J. King & Co., Inc., Chicago, calls nickel gum his best item and believes that it has "just about knocked the 5-cent capsule out of commission." Vincent Schiro estimates the 5-cent gum is outselling the nickel novelty capsule by a rate of five to one. Thiesen also noted that space gum sales as "fabulous" and that operators are selling their nickel machines every three days. Adams reported trouble in keeping up with the demand for 5-cent gum and predicted that this merchandise would soon replace century gum. Nickel novelty sales are down slightly, he added. Hampton licensed that nickel gum was eliminating the 5-cent capsule in merchandising, while Emms long claimed that the popularity of nickel gum had peaked a decline in 5-cent sales.

Both Nelson and Bitterman disagreed, however, saying that nickel gum has been a super-market or super service store cent to quarter nickel, in an operator's profit package. Simple changes of the balance mechanism will allow you to dispense all types of popular items. The Model 60 has the most foolproof coin mechanism on the market. Extra-wide chute and interchangeability features accommodate all sizes of products. Model 60's attractive design is sure to corner profits for your small business storage and merchandise. Write or phone for complete details.

Get and hold the most attention with Victor's Selectorama® Console & Different Styles

**BARGAINS from KING'S One Stop**

Psychiatric Pin-Up Buttons $12.30 in 10 styles, 25¢ each

Filled Capsule Machines 25¢ each

1¢ Economy Mix Mix, 7¢ each

2¢ Ring Mix Mix, 7¢ each

2¢ Jewelry Mix Mix, 7¢ each

25¢ Vending Machines $200 each

Write—Phone for Information

LOGAN DISTRIBUTING, INC.
1825 W. Division St., Chicago, Ill.
Phone: (312) 243-6670

T. J. KING & CO., INC.
3782 W. Lake St., Chicago, Ill.
Phone: (312) 323-2925

**RAKE PLUGS 25c CAPSULE BY OFFERING FREE FILL**

Alan Rake, Rake Coin Machine Exchange, Philadelphia, believes that the quarter-dime bulk vending market is becoming the most important one. "The salesmen are trying to install the machines on their locations. This, he claims, helps increase volume from all types of capsules.

Rake, who estimates 25-cent merchandise at 30 per cent and 10-cent items at 15 per cent of his total volume, offers his customers a free fill with the purchase of a quarter or dime machine.

"I've come back for more in a couple of weeks, sold on quarter-dime vending," he said. "The salesmen make believers out of them."

Rake calls 25-cent novelty bags and body parts (noses, ears, etc.) very fast-selling items in Philadelphia. He also reports that 10-cent pool balls are doing well. He believes that the present trend toward higher quarter-dime sales will continue.

At any rate, Rake must be doing something right. Business is "fantastic," he says, and estimates that his sales are up 30-40 per cent.

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**Pinball Bill Dead**

*Continued from page 52*
resenting Bally Manufacturing Corp., said, "Local control has been achieved." Fred Gain, executive director, ICMOA, said last week that operators are certain to be confronted by "another omnibus pinball bill" in the next legislative session, or in 1971. During one portion of the meeting, Gain will brief the association on the history of this year's fight to preserve amusement-only pin games.

Other subjects to be handled in seminars will include the present confusion on public relations, with Music Operators of America (MOA) president Howard Ellis and ICMOA executive vice-president Fred Granger conducting the sessions. The seminar will be conducted by the Illinois Department of Revenue to discuss income tax and another representative discussing problems relating to the amusement devices licensing act.

JULY 12, 1969, BILLBOARD

www.americanradiohistory.com
Music Operating on National Basis

The ARA purchase price was not revealed. It included the acquisition of Vending Unlimited, Inc., Mar Tab Music, Inc. and D & I Vending Co. Another firm, National Equipment Sales, Inc., figured in the acquisition from the standpoint of a debt retirement but was not part of the purchase.

If your competition is giving you location trouble... You may find the answer to this problem operating the most advanced idea in bulk vending — the all new Victor —

SELECTORAMA 77-88 CONSOLE

With six different combinations to select from to fit any of your needs. Will vend a variety of merchandise in coin combinations — 1e, 5e, 10e, 25c.

Front door operation saves 50% to 75%, service time. Bigger display, more profits. See your distributor for information and delivery date.

VICTOR VENDING CORP.
5701-13 West Grand Ave.
Chicago, Ill. 60639

On the Street

The first jukebox was the little Lincoln.
On the Street

Continued from page 55

Carlo and William Rosen, owners of the State's largest local vending machine company.

William S. Fishman, president of the Philadelphia College of Art, attended the wedding of his son, Lewis Jay Rosen, who heads the firm's Tape and Stereo Department, and just returned from a Bermuda honeymoon. The new Mrs. Rosen is the former Leslee Susan Jurickson.

Irwin Weis, printer of the Chicago Jewish Daily News, was recently married to a friend of his daughter, Sharon Paula, to David Rosen, president of the distributing firm bearing his name, on the engagement of his daughter, Sharon Paula, to William Kaplan, who attends the Philadelphia College of Art. She attends Harcum Junior College and their wedding is planned for June, 1970. Rosen's son, Lewis Jay Rosen, who heads up the firm's Tape and Stereo Department, has just returned from a Bermuda honeymoon. The new Mrs. Rosen is the former Leslee Susan Jurickson.

Continued from page 55

ART WOODS, World Wide Distributing salesman, who recently marked his 40th anniversary in the coin machine world.

Opportunities to Get Travelers Away From the Interstates

With the summer vacation period in full swing more than one jukebox operator is looking wistfully toward the steady procession of automobiles passing on the nation's interstate highways. In recent discussions with operators it became apparent that some way must be devised to tap this rich lode of potential consumers that siphon off more and more business from Main Street U. S. A.

Explained one operator, "When one of these new Interstate highways is opened past a town, traffic along the city route dries up. And all the restaurants and bars along that city route lose business."

The Interstate highway problem may have become as serious for the small-town operator as the urban renewal problem has for his big-city colleague. Though there are some similarities in the two problems are basically different. Urban renewal programs set into motion wholesale sale location attrition, to be sure, particularly among good-grossing, workingman's stops. But, as operators have discovered, urban renewal also creates many new and frequently better locations.

The Interstates, on the other hand, siphon off traffic from Main Street in thousands of American towns and cities and there is currently some question as to how it is being restored. Since the Interstate Highway System is predominantly a short 60 per cent complete, the problem promises to become more widespread.

If the situation holds any consolation for the small-town operator, it is that he shares the problem with other businesses along Main Street. And it appears that the long-term solution to the problem must come through some operation of Main Street businesses.

Coin machine operators must invest their energies in local efforts to lure the weary, thirsty, hungry, tense and fuel-less traveler back to Main Street, U. S. A. A program exists to accomplish this, and the operators should initiate it.

It soon becomes apparent to the Interstate traveler that when he pulls off at the exit for food or services his options are few. The food at the big highway-restaurant has a tired, overpriced taste. The gasoline prices are a few cents higher and motel room rates seem to be a little out of line. He'd prefer to shop around, but he's not sure what is available in the nearby town. That's where that nearby town can—in its own self-interest—come to the traveler's aid.

As the traveler exits from the Interstate he should immediately be greeted by a hand-some, legally situated sign informing him that all he wants—at competitive prices—is available in the friendly town a short distance up the road. Chances are he'll drive in to town just to try to find one of those friendly, home-style restaurants, or an old-fashioned ice cream parlor. And while he's there he'll remember he needs a new shirt. And the wife will spot an antique shop. Main Street is back in business again.

This constant stream of traffic from the Interstates will not only perk up trade in the operator's present locations, it offers exciting new location possibilities. One such new location idea might be the collection of the Highway Traveler's Rest Parlors. This location concept is based on the fact that many travel stops are primarily rest-room quarters. In such instances, the traveler would like merely to find a rest room and not feel obligated to buy something. The Highway Traveler's Rest Parlors would serve this function, boldly advertising free, sparkling rest rooms while offering vended snacks, candy and beverages for those who happen to be hungry; providing jukeboxes, pool tables and other coin-op front games for those who happen to need relaxation.

And what traveler doesn't?

Bag Big Profits with the Sensational New Jungle Rifle!

Chicago Coin's
APPLIANCE
RIFLE GALLERY

HIGH SCORE FEATURE!

EXTRA SCORE WHEN FRONT 4 TARGETS AND 4 MOVING TARGETS ARE HIT! EERIE REALISTIC ANIMAL SOUNDS ON TAPE Adjustable for Volume HIT FLASHING MOON TARGET WHEN HIT... SCORES 300 OR SPECIAL!

BURSTING FLAVORS OF LIGHT MAIN TARGETS ARE HIT!

SPECTACULAR DUAL BLACK LIGHTS FOR BRILLIANT JUNGLE EFFECT

9 Animal Targets (Lions, Tigers, Elephants, Monkeys, etc.)... DRAG 4 MOVING Targets, Plus Flashing Moon Target

Score Values Vary with Shots... Also Bonus Score

REALISTIC RECOIL IN RIFLE

25 Shots per Game

NON-TIP CAMPUS

WTF.

PROVEN PROFIT MAKERS

CHICAGO COIN MACHINE DIV.

YANKEE BASEBALL

GALAXY

CHICAGO DYNAMIC INDUSTRIES, INC.

1723 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

Coin Machine News

1931

CENTRAL PARK

SHIPMATES,

BELAIR

GOLD STAR S.A.

HULA-HULA,

MUSTANG,

PAR GOLF

ROCKET

SCOUTS

WORLD CUP

DIABLO

DUAL TARGETS

DISCIBALL

TERRY RANGER

UNITED

ULTRA S.A.

TIGER

SHERPA

673

CORRAL

MANHATTAN

PYRAMID

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Cable: AMUSIC-Chicago

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VENDING complement to the Greyhound Bus terminal recreation center at Champaign, Ill., is operated by Cater-Vend, headed by Dick Elliott, Ill. The installation is an exciting example of location splitting between a jukebox operator not wishing to diversify into vending and a vendor who prefers this type of street location, but who wants the music and games handled by another operator.
Country Music

RCA Nashville Mounts 600G Renovation Plan

NASHVILLE—RCA is preparing a $600,000 renovation program which includes installation of additional 16-track equipment and expanded office space here. Columbia also has undergone some expansion changes, and Capitol is in the process of studio-building consideration.

At RCA, all tenants have been moved from the second floor. Contracts will be let Aug. 1, with construction due to start 15 days later, to build a complex of suites for Chet Atkins, vice-president, and the four producers, one just added to the staff.

The production staff will be headed by Danny Davis, chief of ads, and will include Bob Ferguson, Felton Jarvis and Ronnie Light, who just became a part of the Victor organization. Also on the second floor complex will be an office for Dot Boyd, administrator, and an audit and conference room. This floor will contain the main reception area.

On the first floor, in addition to a smaller reception sec-
tion, will be a new overdub studio with 16-track equipment. This will be in the location of the present Atkins office. RCA Custom sales, headed by Ed Hines, will also be in this area, and the teletype equipment. There will be a large office area for Wally Cochran, director of public relations and country promotion, the engineering area under Cal Everhart, and new equipment for Studio B, the original RCA studio at the site. Located on the Hawkins Street side, it will now be a complete TM studio with up to 16 tracks. It also will contain an engineers' lounge and a musicians' lounge.

A new telephone system will be installed to insure better and prompter promoter communications. The work will all be done so as not to disrupt the flow sessions under way. Nor will there be any policy changes in regard to the use of the studios.

Columbia Studio

A block away, at Columbia, where all custom recording has ceased effective May 1, new equipment has been added. A new 16-track console has been placed in the control room of Studio B, the old "Bradley Studio" located inside the Columbia structure. Harold Hilt, studio manager, said that, despite the embargo on custom work, studio use during May was up 20 to 30 per cent over the figures of a year ago, and that June seemed to be keeping up with the pace.

The move here seems to be not only to enlarge and rebuild, but to make equipment more sophisticated.

Capitol's Ken Nelson, here briefly for work with Kelson Hurston and Larry Butler, said Capitol has as yet no firm plans to build. "We still are in the studying stage," Nelson said.

2 Syndie Shows Planned

NASHVILLE—Two more country music syndicated shows are about to hit the market. One of these, starring RCA's Jim Ed Brown, began filming last week at WSM here. The show, with a bachelor-pad rustic setting, is strongly imaginative in character. Regulars on the show are Blake Emmons, and Brown's band, the Gems. Guest stars are featured each week. This program will be syndicated by RCA, as production has been added. A new 16-track console has been placed in the control room of Studio B, the old "Bradley Studio" located inside the Columbia structure. Harold Hilt, studio manager, said that, despite the embargo on custom work, studio use during May was up 20 to 30 per cent over the figures of a year ago, and that June seemed to be keeping up with the pace.

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RCA Lining Up a Shuttle Service for 'Opry' Fete

NASHVILLE—A shuttle bus service between hotels with a stopover at convention headquarters, will be part of RCA's plans for this year's observance of the "Grand Ole Opry" birthday celebration.

Wally Cochran, public relations director for RCA here, said the entire RCA contingent will be housed at the Ramada Inn during the October convention, and that buses will be run every half-hour from 11 a.m. to 11 p.m. hauling disk jockeys and others from place to place. The direct route will be to the Andrew Jackson Hotel, with stops at the Municipal Auditorium.

"This will allow more visitation time with the artists," Cochran explained. "And still the participants can get back to where they're going in a hurry." WSM is in the process of working out all the details of the convention. Cochran said RCA also would repeat its hospitality suite at the airport, and will meet all planes coming here Thursday through Sunday, Oct. 16-19. It also will host its traditional breakfast and show on Saturday, Oct. 18.

Brite Star's Pick Hits . . . Brite Star's Pick Hits


Thing of the Past—The Unwanted Children (Murbo) Kaleidoscopic—Shiva's Head Band (Garbo) Sweet Memories—Dottie West & Don Gibson (RCA) Take a Long Vacation—Lee Wilson (Rich B Tone) Installment by the Bottle—Ray Crowder (Camaro) Super Sonic Blaze—Art Williams (Woodluff) One of a Crowd—Carolyn Duncan (K-Ark) Life in a Dream—Burt Boykin (Clover) I Can Remember—Peter & Gordon (Capitol) And Then Forever—Billy Holcomb (FSH)

Individual of Society—Basis of the Thing (C & L) For Promotion, Distribution, Deny Coverage, Press Release Service, Major Label Contacts, House Promotion see Brite-Star's ad in Billboard's Close, Start Dates. SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 300 Statham Bldg., Nashville, Tenn.

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EXCLUSIVELY ON RCA

PERSONAL MANAGEMENT: DICK HEARD ARTISTS

NASHVILLE

Brite Star's Pick Hits . . . Brite Star's Pick Hits

Brite Star's Pick Hits

Brite Star's Pick Hits
THAT’S A BEN PETERS AT HOME WITH LYNN AND HER GASSY NEW ALBUM
LYNN’S GREAT NEW SINGLE
A "NO" ON CHART RECORDS
ON CHART RECORDS

AND HER GASSY NEW ALBUM "AT HOME WITH LYNN"

BILBO RECORDS SPECIAL SURVEY FOR Week Ending 7/12/69

This Week Last Week TITLE, Artist, Label Number & Publisher
1 1 STATUE OF A FOOL Jack Greene, Deca 32490 (Sure-Fire, BMI) 10
2 2 I LOVE YOU MORE TODAY Conway Twitty, Decca 32481 (Shrink, BMI) 10
3 3 BROOKE BABY Hank Williams Jr., MGM 14047 (Fred Rose, BMI) 8
4 4 JOHNNY B. GOODE Bobbi Davis & Mrs. Buckress, Capitol 2484 (BMI) 6
5 5 RUNNING BEAR Sunny Lester, Capitol 2480 (Big Bopper, BMI) 6
6 6 ONE HAS MY NAME Jerry Lee Lewis, Smash 2224 (Fame, BMI) 7
7 7 BE GLAD Del Reeves, United Artists 50531 (Paxsy, BMI) 9
8 8 LEAVE MY DREAMS ALONE Ray Parker Jr., Decca 42470 (Page Boy, SESAC) 11
9 9 DON’T LET ME CROSS OVER Linda Gail & Jerry Lee Lewis, Smash 2220 (Horn, BMI) 8

10 ALL I HAVE TO OFFER YOU (I'M) Country Pride, RCA 74-0167 (Hall & Range/Blue Cross, BMI) 5
11 9 GAMES PEOPLE PLAY Freddy Williams, Columbia 44680 (Sony, BMI) 14
12 12 SMOKEY PLACES Billy Walker, Monument 1140 (B Baseball/Amc, BMI) 10
13 13 ALL FOR THE LOVE OF A GIRL Carl Smith, Columbia 44482 (Sure-Fire, BMI) 9
14 14 OLD FAITHFUL Mel Tillis, Kapp 986 (Cedarwood, BMI) 13
20 20 BIG WIND Porter Wagoner, RCA 74-0173 (Tree, BMI) 5
16 11 I’LL SHARE MY WORLD WITH YOU George Jones, Mascot 1531 (Old, BMI) 16
18 17 WHY YOU BEEN GON SO LONG Bob Luman, United Artists 50518 (A&Curt, BMI) 12
19 19 GOOD LUCK LUCILLE Carl Smith, Columbia 44481 (Sure-Fire, BMI) 12
24 24 CUT ACROSS SHOBY Hal Shively, RCA 74-0164 (Tree, BMI) 6
21 21 MY GRASS IS GREEN Jimmy Newman, Decca (First Edition, BMI) 10
30 30 YESTERDAY WHEN I WAS YOUNG Ray Clark, Del 17246 (Viva-Dartmouth, ASCAP) 5
25 25 THE DAYS OF SAND AND SNOWS Matchbox, RCA 74-0175 (Gothic & Sure-Fire, BMI) 8
26 26 BEAVES, ALWAYS Wally Phillips & Dolly Parton, RCA 74-0172 (Sure-Fire, BMI) 10
29 29 BEER DRINKIN’ MUSIC Ray Sanders, Imperial 40366 (Viva, Tennessee, BMI) 8
31 31 WHO’S GONNA TAKE THE GARBAGE OUT Ernest Tubb & Loretta Lynn, Deca 32496 (Fame, BMI) 5
26 27 ROMAN WOULDN’T BUILT IN A DAY Hank Snow, RCA 74-0171 (Hall & Range/Blue Cross, BMI) 7
33 33 “HICKS HORE” QUITE THE RAVEN Sherrill Jordan, Columbia 44466 (Clearwater, ASCAP) 5
27 20 SINGING MY SONG Tammy Wynette, Epic 5-10460 (Galile, BMI) 14
23 23 WHEN THE WORLD’S COLLIDED Jim Reeves, RCA 74-0135 (Sure-Fire, BMI) 14
30 16 MR. WALKER, IT’S ALL OVER Billie Jo Spears, Capitol 24366 (Lowery, BMI) 13
31 32 BOO DAN Johnny Nimmo, Deca 32484 (Nimmo, BMI) 7
32 32 SPRING The Knits, Metronida 119 (Metronida, BMI) 7
33 33 I’M A DRIFTER Bobbi Lobbards, United Artists 50525 (Sure-Fire, BMI) 7
36 34 I AM A GOOD MAN Jack Homes, Del 17233 (Tree, BMI) 10
48 48 BUT FOR LOVE Eddy Arnold, RCA 74-0175 (Ampco, BMI) 3
44 44 THAT’S WHY I LOVE YOU SO MUCH Vern Rice, Capitol 32512 (Horn, BMI) 4
37 39 I’M DYNAMITE Peggy Sue, Deca 32485 (Sure-Fire, BMI) 6
46 46 NEW GAME George Hamilton IV, RCA 74-0171 (Blue, BMI) 4

Evelle Ashworth, Holiday 1538 (Sure-Fire, BMI) 1

NASHVILLE, TENN. 37212

PUBLISHED BY
SHELBY SINGLETON MUSIC, INC.
3106 BELMONT AVE.
NASHVILLE, TENN. 37212

This Week Last Week TITLE, Artist, Label Number & Publisher
1 51 I’M DOWN TO MY LAST “I LOVE YOU” David Meece, Epic 5-10488 (Galile, BMI) 3
40 42 THIS GENERATION SHALL NOT PASS Jimmy Cannon, Monument 1142 (Bluecrest, BMI) 7
41 43 ‘TIL SOMETHING BETTER COMES ALONG Bobby lounge, United Artists 50520 (Paxsy, BMI) 4
47 47 WHEN SHE TOUCHES ME Johnny Duncan, Columbia 44464 (Brookmont, BMI) 4
58 52 I CAN’T SAY GOODBYE Marty Raybon, Capitol 44489 (Nonce, BMI) 2
44 45 TRUCK STOP Jimmy Smith, ABC 11162 (Fame Joe’s Music House, ASCAP) 9
50 50 HOLD ME, THRILL ME, KISS ME Conway, Capitol 4379 (Mil, BMI) 4
59 50 THE 611 Tommy i. Riley, Plantation 22 (Singletone, BMI) 3
49 49 SWEET BABY GIRL Peggy Little, Del 17259 (Black White, BMI) 5
48 48 UPSTAIRS IN THE BEDROOM Bookie Wright, Deca 32484 (Tree, BMI) 9
56 56 YOUNG LOVE Conway & Stu Shuckey, RCA 74-0181 (Sure-Fire, BMI) 2
63 63 WORKIN’ MAN BLUES Marie Haggard & The Stranger Boys, Capitol 2023 (Blue Rock, BMI) 2
51 54 YOUR LOVIN’ TAKES THE LEAVIN’ OUT OF ME Tommy Cash, Epic 10469 (Nance/SFM, BMI) 4
28 28 WHERE’S THE PLAYGROUND, SUESET? Jim Campbell, Capitol 2474 (Sure-Fire, BMI) 10
41 41 DON’T GIVE ME A CHANCE Claude Gray, Deca 32485 (Veni, BMI) 11
50 50 EVERYDAY I HAVE TO CRY SOME Carl Smith, Capitol 4729 (Delmore, BMI) 3
50 50 PROUD MARY Anthony Armstrong Jones, Chat 5017 (Cinderla, BMI) 3
66 66 BE CAREFUL OF STONES THAT YOU THROW Luke the Drifter Jr., MGM 14062 (Tree, BMI) 2
57 62 IT TAKES ALL NIGHT LONG Carl Smith, Kapp 984 (Horn, BMI) 5
69 69 WHEREVER YOU ARE Johnny Paycheck, Little Darlin’ 0060 (Sure-Fire, BMI) 5
74 75 ME & BOBBY McGEE Roger Miller, Smash 2230 (Combivc, BMI) 2
73 73 THIS THING Music Palace, Deca 32580 (Wandering Akron, SESAC) 2
61 61 IN THE GHOSTET Elvis Presley, RCA Victor 47-0761 (N and G, BMI) 5
62 65 LOVIN’ SEASON Bill Williams & Kathy Morrison, United Artists 50537 (Sure-Fire, BMI) 2
66 66 WINE ME UP Darrell McCall, Wayside 003 (Rose, BMI) 1
52 57 BUT YOU KNOW I LOVE YOU Bobby Bare, Decca (First Edition, BMI) 1
64 65 WE’LL SWEET UP THE ASHES IN THE MORNING Carl Butler & Pearl, Columbia 44482 (Fame-Ware, BMI) 2
70 70 THE PATHWAY OF MY LIFE Tennessee Tel (Cinderla, BMI) 1
67 72 DRINK CANADA DRY Bobby Barnett, Columbia 4-44601 (Whistle, BMI) 4
73 75 SWEET MEMORIES Donna West & Jon Gibson, RCA 74-0178 (Sure-Fire, BMI) 1
69 75 A TRuer LOVE YOU’LL NEVER FIND Ronnie & Russ, Monument 01802 (Tree, BMI) 2
70 70 WHAT EVA DOESN’T HAVE George Jones, RCA 74-0181 (Tree, BMI) 2
71 71 Hurry Up! Garrett McCall, Wayde 003 (Sure-Fire, BMI) 1
72 72 IRRESISTIBLE Son Whitten, Imperial 4484 (Sure-Fire, BMI) 1
73 73 EVERYTHING’S LEAVING Wanda Jackson, Capitol 2524 (Sure-Fire, BMI) 1
74 74 WALK AMONG THE PEOPLE Cheryl Pate, Kapp 144-4489 (Nance, BMI) 1
BILL ANDERSON DOES IT AGAIN ...AND AGAIN!

"BUT YOU KNOW I LOVE YOU"

AND NOW A GIANT LP!!

DECCA #DL 75142

EXCLUSIVELY ON
DECCA RECORDS
### Red Sovine

**WHO AM I?**

STARDAY 822

**FRANK BRANNON’S MY LIFE’S BOOK**

**TREND #1049**

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**Country Music**

**Nashville Scene**

By BILL WILLIAMS

Cedarwood's Curly Rhodes brought home two citations for his outstanding efforts in the progress of country music from the Colorado and Michigan Country Music associations. Another double winner was Billboard, cited for its work by both organizations. Two more Colorado stations—KUAD in Windsor and KQXI, Arvada, have gone to total country programming.

Henry Hart, of Paramount Outdoor, is a rival. He's also been named to the panel of judges for the winner of the Loretta Lynn Rodeo Contest. Hart also will produce a session for the winner.

Plantation artist David Wilkins, an exclusive writer for MossRose Publications, has inked a booking contract with the Hubert Long Agency. .. One of those rare (about 10 times so far) performances involving a born on the "Grand Ole Opry" took place two Saturdays back when Smokey Miller blew a trump during the Bill Anderson stint. Peggy Little is set for fair dates Friday (13) in Richmond, Ind., and two days later in Terre Haute.

Canada's Larry Jones will appear Sunday (13) in Hamilton, Ont., for a benefit performance with fellow Canadian Gordie Topp as a writer-regular on the CBS "Haw" show, "Johnny Carver," produced by Buddy Killen, is scheduled for release immediately. Bill Anderson's Girl Friend, Monon Carson, gave personal service to a disk jockey in distress by flying to Louisiana with a special copy of the new Anderson release for him.

New Smarthers and the Snowey Mountain Cloggers now being booked by Joe Taylor. Ferlin Husky, back in action after suffering serious injuries in a Cow Palace fall in San Francisco, now is the grandfather of a girl. Tartina Maschelle Denon. West Tennesseans Joyce Reynolds and Rayburn Anthony have one of the smoothest duet vocals around. Their new one is an old one, "I'm Gonna Make You Love Me," on Stонт Siaca's Barbara Clavison appeared last week on the "Roy Clark Show" along with Justin Wilson in the Memorial Coliseum in Corpus Christi.

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**Country LP's**

**Hot Country LP's**

<table>
<thead>
<tr>
<th>Title/Artist/Label &amp; Number</th>
<th>Trend #1049</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SONGS MY FATHER LEFT ME</strong></td>
<td>14</td>
</tr>
<tr>
<td><strong>HALL OF FAME, VOL. 1</strong></td>
<td>10</td>
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<tr>
<td><strong>SAME TRAIN, DIFFERENT TIME</strong></td>
<td>8</td>
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<tr>
<td><strong>GALVESTON</strong></td>
<td>15</td>
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<tr>
<td><strong>YOUR SQUAW IS ON THE WARPATH</strong></td>
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<tr>
<td><strong>HALL OF FAME, VOL. 2</strong></td>
<td>10</td>
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<tr>
<td><strong>STAND BY YOUR MAN</strong></td>
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</tr>
<tr>
<td><strong>DARLING YOU KNOW I WOULDN'T LIE</strong></td>
<td>9</td>
</tr>
<tr>
<td><strong>CHARLEY PROUD... IN PERSON</strong></td>
<td>23</td>
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<tr>
<td><strong>CAROLL COUNTY ACCIDENT</strong></td>
<td>20</td>
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<tr>
<td><strong>UNTIL MY DREAMS COME TRUE</strong></td>
<td>18</td>
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<tr>
<td><strong>JUST TO SATISFY</strong></td>
<td>15</td>
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<tr>
<td><strong>SMOKY THE BAR</strong></td>
<td>9</td>
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<tr>
<td><strong>THE SENSATIONAL CHARLEY PROUD...</strong></td>
<td>5</td>
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<tr>
<td><strong>Buck Owens in London</strong></td>
<td>23</td>
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<tr>
<td><strong>ONE MORE MILE</strong></td>
<td>11</td>
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<td><strong>MORE NASHVILLE SOUND</strong></td>
<td>5</td>
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<tr>
<td><strong>Johnny Cash at San Quentin</strong></td>
<td>2</td>
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<tr>
<td><strong>Johnny Cash at Folsom Prison</strong></td>
<td>57</td>
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<tr>
<td><strong>Just the Two of Us</strong></td>
<td>41</td>
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<tr>
<td><strong>Statue of a Fool</strong></td>
<td>3</td>
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<tr>
<td><strong>I Remember Johnny Horton</strong></td>
<td>8</td>
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<tr>
<td><strong>Best of Buck Owens, Vol. 3</strong></td>
<td>18</td>
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<tr>
<td><strong>Guitly Street</strong></td>
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<tr>
<td><strong>Class of '49</strong></td>
<td>5</td>
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<tr>
<td><strong>Jan Howard</strong></td>
<td>1</td>
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<tr>
<td><strong>IT'S A SIN</strong></td>
<td>1</td>
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<tr>
<td><strong>If We Put Our Heads Together</strong></td>
<td>2</td>
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<tr>
<td><strong>Country Giants</strong></td>
<td>6</td>
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<tr>
<td><strong>Keep 'Em Country</strong></td>
<td>8</td>
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<tr>
<td><strong>Carl Perkins' Greatest Hits</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>That's Why I Love You So Much</strong></td>
<td>1</td>
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<tr>
<td><strong>Portrait of Billy</strong></td>
<td>5</td>
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<tr>
<td><strong>She's Looking Better by the Minute</strong></td>
<td>1</td>
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<tr>
<td><strong>Yesterday When I Was Young</strong></td>
<td>1</td>
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<tr>
<td><strong>Carl Smith's Greatest Hits, Vol. 2</strong></td>
<td>2</td>
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<tr>
<td><strong>The Country Beat</strong></td>
<td>4</td>
</tr>
</tbody>
</table>

**Billboard Special Survey**

For Week Ending 7/12/69
ASHES featuring Pat Taylor
Vault LP #125
The timely soft-rock sound
Produced by: Wednesday's Child Prod.

FEELIN' ME BLUES
CHAMBERS BROTHERS
Feeling The Blues—Vault LP #128
The latest Blues-Gospel sound from
this exciting group.
Produced by: Lucky Young

ROCK: 125
BLUES: 128-129
JAZZ: 9009
POP: 126-127

WALDO DE LOS RIOS AND HIS POP-SYMPHONY ORCHESTRA
PLAY THE INTERNATIONAL HITS.
Vault LP #128
Beautiful and fantastic sounding
musical arrangements.
Produced by: Hispavox Madrid

GEORGE BRUNS AND THE HAWAIIAN STRINGS Vault LP #127
Moonlight Time In Old Hawaii
The 45 Piece orchestra playing
Hawaiian Favorites—Sweet Leilani,
Blue Hawaii, Paradise Isle.
Produced by: George Bruns

CRAMMER BROTHERS
Feeling The Blues—Vault LP #128
The latest Blues-Gospel sound from
this exciting group.
Produced by: Lucky Young

“LIGHTNING” HOPKINS
California Mudslide (and Earthquake)
Vault #129 Great Blues of “our” time
from the Master
Produced by: Bruce Bromberg

HAMPTON HAWES TRIO AND THE BLUE STRINGS
HAMPTON HAWES PLAYS MOVIE MUSICALS—Vault LP #9009
Hamp’s piano, with the Blue Strings,
Uptown the beat from Oliver, Finian’s
Paradise and Funny Girl
Produced by: Wednesday’s Child Prod.

Know the combination
to the Vault!
ROCK: 125
BLUES: 128-129
JAZZ: 9009
POP: 126-127

There’s gold in the
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RECORDING CORPORATION
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Kraft's discussion about Zubin Mehta and the Los Angeles Philharmonic has some time.

Jonathan Demme's "Cheryl's Theme," which stands in some respects, seems ancient of instrumental tracks. The result has successfully captured the mood of the single show of this or any season, is proving the success.

"Quentin's Theme." is sure to prove a top seller for quite a while.

"The Hangman's Knee" and Presley's "Jailhouse Rock" are typical of the sides. Hank Snow has cut a batch off strong mate...
**SPECIAL MERIT PICKS**

**ORIGINAL CAST**

MAX ABSAROK—At the turn of the Century, RCA Victor LP-1775 (1971). Absarok, America's finest Native American Indian, is among the best-known of the auction's recent ancestors. This LP offers some of the finest songs ever recorded by this legendary performer. The music is spine-tingling, and the vocals are razor-sharp. This is a special merit pick for all collectors of Native American music.

**PUBLISHERS**

Bobby Darin—“Compose Echtes“ and “Build a Better World,” RCA Victor LSP-5802 (1956). Darin was a master of his craft, and this album is a testament to his skills. It features such classic hits as “Dreamin’” and “Beyond the Sea,” and it is a must-have for any collector of Darin’s music.

**SPECIAL MERIT PICKS**

**ALUMNI REVIEWS**

More than 250 albums were reviewed in this issue, including classical, jazz, R&B, and country music. The album reviews are available in the print edition, and many are also available online at our website. The reviews cover a wide range of musical styles and are written by music critics with years of experience. The reviews are a valuable resource for collectors, and they provide insights into the artists and their music.

**SPOKEN WORD**

The reviews of spoken word albums are also available in this issue, and they cover a variety of genres, including political, religious, and educational. The reviews are written by experts in the field, and they provide valuable insights into the content and quality of the albums.

**SPOTLIGHT**

This issue features a special spotlight on the horror genre, with reviews of many of the best-known films ever released. The reviews are written by horror experts, and they provide valuable insights into the stories and performances of these iconic movies.
Birth is an explosion as violent as death.

30,000 explosive album sales in the first week...
with a smash reaction to the "Silly People" single from the LP.

SILLY PEOPLE
(Probe single CP 461)
**Top 20 Pop Spotlights Predicted to Reach the Top 20 of the HOT 100 Chart**

**DIONNE WARWICK—ODDS AND ENDS**
(Prod. Burt Bacharach & Hal David) (Writers: Bacharach-David) Blue Sense/ASCAP, Title track off of Warwick's April Fool winner, and should prove even more successful. Flip: "You And Me" (Blue Sense/ASCAP), #25256.

**GLEN CAMPBELL—TRUE GIRL**
(Prod. Al DeLory) (Writers: Black-Bercen) Humma Music, ASCAP—Title track off of his first film, in which he co-starred with John Wayne, offers an infectious rhythm ballad that was recorded on his Brothers and Sisters album. Original performance and arrangement. Should prove to be a hot disc. Flip: "My Old Kentucky Home" (Capitol, BMI), #36002.

**ROLLING STONES—HONKY TONK WOMAN**
(Prod. Jimmy Miller) (Writers: Jagger-Richards) Gilmore, BMI—The long overdue release is a powerful, funky, hot blues item that will sound right up the chart. Flip: a rocker, also loaded with sales potential. Flip: "You Can't Always Get What You Want" (Gibson, BMI), #30109.

**GORDON BROUGH—THE LITTLE OLD LADY**
(Prod. Paul Cooper) (Writers: Brough-Risley) Peregrine, ASCAP—The title track off of the new Gordon Brough album, offers a solid beat and good performance. Flip: "Let's Call It a Day" (BMG, ASCAP), #30628.

**SHUGAR—SOLO**
(Prod. Chuck Egan) (Writers: Egan-Taylor) Egan Music, ASCAP—This powerful ballad should have no trouble rising to the top of the charts with solid sales impact. Flip: "Always Remember" (Egan Music, ASCAP), #30628.

**HAROLD SMITH'S MAJESTIC CHOIR—My Love Keeps Reaching Out for You**

**OLYMPIA DEE SMITH—IN THE NAME OF LOVE**
(Prod. Dr. John) (Writers: Judith—Gayle) (Producers: Herold—Dr. John) Offers a great session that should make it for the top 10. Includes a great vocal by Dr. John. Flip: "The Right Hand Man" (A&M, ASCAP), #30628.

**BOBBY WACK—IT'S GONNA RAIN**

**PERCY FAITH ORCH & CHORUS—THEME FROM "A SUMMER PLACE"**
(Prod. Jack Cole) (Writers: Schwartz—Steiner) (Odeon, ASCAP) Faith's instrumental "Summer Place" was a smash hit in 1966, and is now currently on the R&B Hot 100 via a treatment by the Vaycubs. This spiritual reading has all the earmarks of bringing Faith back to the charts with a strong sales winner. Flip: "Hello Tomorrow" (Margo, BMI), #30628.

**SAGITTARIUS—IN MY ROOM**
(Prod. Stu Golden) (Writers: Golden—Smith) (Producers: Golden—Stu) A smooth easy beat rocker, and they should have no trouble rising to the top of the charts with much of the same appeal. Flip: (No Information Available) (Jimi Hendrix, BMI), #30628.

**HAPPY LITTLE SPOTLIGHTS—WE CAN ALL WALK A ROAD OF RHYTHM**
(Prod. Bob Irwin) (Writers: Irwin—Hylton) (Producers: Irwin—Hylton) Good solid pop item that should have no trouble reaching the top of the charts here as was done by the group's debut, out of San Francisco. Top vocal performance and arrangement. Flip: "Nahua Girl" (Irwin—Hylton), #30628.

**BOBBY ROBINSON—NEW YORK CITY**
(Prod. Dan Dalton) (Writers: Dan—Dalton) Offers a fine commercial reading of the classic favorite from Tchaikovsky's ballet. Original performance and arrangement. Should prove to be a major hit. Flip: "Can't Help Myself" (Dan Dalton, BMI), #30628.

**BEATLES—YOU CAN'T DO THAT**
(Prod. George Martin) (Writers: Lennon—Maiden) (Producers: George Martin) The Beatles return with another major hit. Original performance and arrangement. Should prove to be a major hit. Flip: " anonymous item that should have no trouble reaching the top of the charts here as was done by the group's debut, out of San Francisco. Top vocal performance and arrangement. Flip: "Nahua Girl" (Irwin—Hylton), #30628.

**JIMMY CLIFF—REMEMBER ME**
(Prod. Peter Asher) (Writers: Asher—Blow) (Producers: Peter Asher—Blow) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**LITTLER—SILLY PEOPLE**
(Prod. J. Workman) (Writers: Warner—Luce) (Producers: Warner—Luce) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**THE ARTISTICS—YESTERDAY'S GIRL**
(Prod. Tom J. Draper) (Writers: Tom J. Draper—Rita) (Producers: Tom J. Draper—Rita) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**HARRY ANDERSON—ANDREW'S GONE**
(Prod. Paul Cooper) (Writers: Anderson—Rutledge) (Producers: Paul Cooper—Paul Cooper) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**PETER, PAUL & MARY—I'LL BE HOME FOR CHRISTMAS**
(Prod. Paul Stookey) (Writers: Peter—Paul—Mary) (Producers: Paul Stookey—Paul Stookey) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**KATHY MICHEL—ONLY A FEW MORE DAYS**
(Prod. Ray Ellis) (Writers: Ellis—Michel) (Producers: Ray Ellis—Ray Ellis) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**THE INTRIGUES—IN A MANNISH WAY**
(Prod. E. S. Lewis) (Writers: Lewis—Sims) (Producers: E. S. Lewis—E. S. Lewis) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**THE HAYMARKS—(I'M NOT THE) SAME OLD ALICE**
(Prod. Jim Ed Norman) (Writers: Jim Ed Norman—Wit) (Producers: Jim Ed Norman—Wit) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**THE JAMES BOND ORCHESTRA—SOMETHING OR OTHER**
(Prod. James Bond) (Writers: James Bond—James Bond) (Producers: James Bond—James Bond) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**THE ALKALIYS—TALK TO THE AGENDA**
(Prod. Bob Irwin) (Writers: Irwin—Irwin) (Producers: Bob Irwin—Bob Irwin) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

**BILLY JOEL—IT'S NOT THE NEWS**
(Prod. Lou Fricke) (Writers: Fricke—Fricke) (Producers: Lou Fricke—Lou Fricke) Offers a nice commercial reading of the country hit by David Houston, and he's sure to have an important chart item here. Flip: "Hey Miss Lucy" (Capitol, BMI), #30628.

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Two hit singles deserve two hit albums.

“Baby, I Love You”
Andy Kim
Steed ST 37004
Produced by Jeff Barry

“Stay and Love Me All Summer”
Brian Hyland
DLP 25954
Produced by Ray Ruff

Watch out.

Call your local Dot distributor for immediate stock.

That’s right, DOT Records. The one with a whole bunch of artists who are as good as gold.

Distributed nationally by
Dot Records, a Division of Paramount Pictures Corporation
LONDON — The British record industry's decision to abandon the Record Retailers' Association (RRA) after months of carefully planned research: Even though something in excess of £240,000 had already been spent by BPI, the prospect of losing a similar amount to no useful purpose, proved ultimately discouraging.

The resale price maintenance management committee — Sir Edward Lewis (Decca), Leonard Wood (EMI), Bernard Ness (RCA), Les Cones (Philips), and Ken Glancy (Pye) — in fact almost reached the point of no return. The RRA's decision to come after months of carefully planned research: Even though something in excess of £240,000 had already been spent by BPI, the prospect of losing a similar amount to no useful purpose, proved ultimately discouraging.

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MILAN — Recently named San Remo Festival director Gianni Raveri has announced a series of changes for the forthcoming 1970 edition of Italy's most important annual pop music event.

The changes were disclosed to a conference of music writers by a team of officials representing the San Remo Music Festival, San Remo Casino and the San Remo Tourism Bureau, in addition to Raveri.

Most important, there will be no longer be a national finals interlude at the Festival participants, a change which Raveri hopes will draw top talent from many European countries, such as Mina (PDU) and Gianni Morandi (RCA) to the San Remo event.

Results Secret
Contrary to the current policy, the results of the voting conducted the first and second night (by juries) and the third and fourth night (by public) will be kept secret until the end of the final night, when they will be added to the third-night vote to determine the winner and the results of the five winning songs.

Under the "new formula" explained by Raveri, the first- and second-night voting results and the five winning songs will be performed at the final nights of the Festival. This is an important change as it now only Italian artists will have the opportunity to perform at the final night.

"The new system," Gianni Raveri told Billboard, "will ensure Eurovision exposure for all the international artists par- ticipating in the San Remo Festival. This is an important change as now only Italian artists will have the opportunity to perform at the final night."

Following the disclosure of the voting results, the five winning songs will be re-performed by the artists who are the "lesser known" partner, with a good chance that some lesser known artists will be performing two songs.

A number of companies have expressed an interest in the Festival, among them A&R controller Martin Wyatt has left although he still has joined Decca to handle promotion on all U.S. labels handled through management liaison chief. Another new promotion man, Judd McNiven, director of radio and TV promotion. Selwyn Turnbull, the former head of sales, and Bob Boast, general manager of the retail shops, will report to John Fruin, EMI Records sales director, has taken on added responsibilities for U.K. and international operations.

BPI Shedding Price-Fix Bid

The long-sought after agreement had been reached by BPI and RMI to form the new collective, to perform the legal advisors, who in turn were required to notify the director of the company's presence in the market. They then proceeded to represent their clients at the final stage of the bidding process.

While predictions as to what effect the price-fixing agreement will have on the UK market remain uncertain, the gloomy prospects of the price-wage relationships in the music business are likely to see an increase in the prices of recorded music, retail prices will rise, and the retailers, who claim to have a problem with the small labels, are likely to see a reduction in the prices of their products.

The new agreement will have an impact on the music industry, and will feature competing semi-professional pop groups from Holland, Germany, France, Belgium and Britain.

The new group will be on a recording contract and have its first single released in five countries.

International groups guesting at the festival include the Cats (Holland), Les Variations (France), the Soul Singers, Les Serpents Noirs, the Wallace Collection (Belgium) the Virgil Brothers (Australia), and the Barclays James Harvest (Britain).

Topping the bill will be British singer-songwriter John Fruin, France's David Alexander Winter will also appear.

RUSSELL — The International Festival of the Guitar, or the (Golden Guitar), will be held in July, and will feature competing semi-professional pop groups from Holland, Germany, France, Belgium and Britain.

The new group will be on a recording contract and have its first single released in five countries.

International groups guesting at the festival include the Cats (Holland), Les Variations (France), the Soul Singers, Les Serpents Noirs, the Wallace Collection (Belgium) the Virgil Brothers (Australia), and the Barclays James Harvest (Britain).

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Executive Turntable

John Fruin, EMI Records sales director, has taken on added responsibilities and becomes merchandising director effective Tuesday, 1. Fruin changes also become effective with the 21 HMV record stores. EMI's international sales manager, Aubrey Mackenzie Smith, and Bob Booth, general manager of the retail shops, will report to John Fruin. Previously they were responsible directly to managing director Ken East. Former disc jockey Chris Denning has joined Decca as a&r controller Martin Wyatt has left although he still has joined Decca to handle promotion on all U.S. labels handled through the retail shops.

Donna Giachna has been appointed new chief of the Hi-Aristo Press/ Promotion Office, replacing Maria Majonci..
**Canadian News Report**

**First Canadian Tape Draws Key Musicmen**

TORONTO—The Canadian tape industry's first convention took place here this week, and drew some of the key figures to the international music industry.

The convention, Music Conference, was organized by International Tape Cartridge of Canada and Modern Tape. It was held at the Inn of the Park Hotel on July 26 and 27.

Those present included James Elkins, president of Leisure Tape; Larry Finley, president of NAL; James Tyrrell of ITCC, Neil Bogart of Buddah Records; Peter Goddard of Drayson of Audio Fidelity Records, Sam Golden of Gamble Records, Aubrey Mayhew of Lil Darlin Records, Steve Hershoff of Tapemaster, Concertone's Jack Cummings, Krics' Huy Sutnick, Larry Sikora of Leisure Sight and Sound; and some of the 200 tapes figures executive members of International Tape Cartridge of Canada and Modern Tape were also on hand.

Aim of the conference was to explore the problems and issues facing the Canadian tape industry, and a look at the future of the tape in this country.

On Friday there were discussions by James Tyrrell of ITCC.

**QUEBEC CITY** — "The purpose of this whole thing is to make our people aware of what we're doing and to make them aware that we know what they're doing," said Howard Campbell, president of Capitol of Canada's Quebec City office.

Management executives flew in for prior discussions and last minute arrangements. The Seminar began on Monday night with a keynote dinner chaired by Taylor Campbell. Speakers included Campbell, vice-president Ron Plumb, Paul White, the company's A&R and local product.

Taylor Campbell detailed Duotone Happenings, and the Montreal Branch produced an amusing skit on Capitol classics.

**Montreal—Andre Perry**

Andre Perry has become the first studio in Canada to be equipped for the production and composition of electronic music.

The two-year-old studio, headed by Andre Perry, who is also president of Andre Perry Productions Ltd., records all of Capitol Records' Montreal productions and productions many of its disks, including those of Natalie Barone and Pierre Lavoie.

The Montreal branch of the company includes, among others, an orchestra, record producer, sound engineer, and music composer.

Andre Perry engineered the recordings of John Lennon's single "Give Peace a Chance" and Yoko Ono's "Remember Love" during the couple's Montreal "bed-in.

**‘Awareness’ Key of Cap. Sales Seminar**

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Taylor Campbell detailed Duotone Happenings, and the Montreal Branch produced an amusing skit on Capitol classics.

William Talant Jr., Capitol's international president, spoke at the Tuesday night dinner, introducing the company's pleasure at the overwhelming success of Capitol product in Canada.

Walt Grealis, Canadian music critic, outlined the Toronto and Canadian proceedings with a talk on the tape market, and Bert Rentka, Capitol's Canadian and promoters manager, presented new product, with assistance from Glenn Blouin, Jacques Amann and Allan Sherman.

Taylor Campbell outlined Capitol's new line of record carrying cases, and wrapped up the day with an amusing skit, "Ira Moss, president of (Continued on page 78)

**Perry Studios Gets a Moog**

**Montreal—Andre Perry**

Andre Perry has become the first studio in Canada to be equipped with a Moog Synthesizer for the production and composition of electronic music.

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<th>BRITAIN</th>
<th>(Country Radio Sweden)</th>
<th>Week 2</th>
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<tr>
<td>1</td>
<td>&quot;Why Don’t They Let A Man Be A Man?&quot; - Carpenters (CBS)</td>
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<td>2</td>
<td>&quot;No Other Woman Like You&quot; - Stevie Wonder (Tamla Motown)</td>
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<td>3</td>
<td>&quot;I’ll Never Find Another You&quot; - The Seekers (Columbia)</td>
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<td>1</td>
<td>&quot;Meri Meri&quot; - Atsuko Michel (Nippon Columbia)</td>
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<td>2</td>
<td>&quot;Lamento de una mujer&quot; - Santiago Estévez (SAE)</td>
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<td>&quot;Japon del amor&quot; - Quico y los Zorros (Hispano-American)</td>
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<td>4</td>
<td>&quot;Bambino&quot; - Ray Conniff (Epic)</td>
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<td>5</td>
<td>&quot;Montuozzo&quot; - Giuseppe d’Arienzo (Philips)</td>
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FROM NOW ON, JOHN MAYALL ON POLYDOR.

JOHN MAYALL WILL BE RECORDING LIVE AT FILLMORE EAST, JULY 11 AND 12.
THE 3RD NATIONAL TAPE CARTRIDGE FORUM

SUNDAY, AUGUST 3
3:00 p.m. - 8:00 p.m. — REGISTRATION

MONDAY, AUGUST 4
9:00 a.m. - 12:00 noon

SESSION 1  THE FUTURE OF THE INDUSTRY—HOW CAN IT BEST REACH ITS GROWTH POTENTIAL
The Manufacturer’s Point of View
Speaker to be announced
The Wholesaler’s Point of View
William E. Goetz
Chairman and Chief Executive Officer
Music West
Daly City, California
The Retailer’s Point of View
Harvey S. Laner, President
Recco Inc.
Kansas City, Missouri

LUNCH
2:00 p.m. - 5:15 p.m. — CONCURRENT SESSIONS
These sessions are concurrent. Each session will be held in a separate room and repeated. Every registrant will select two of the sessions, attending one at 2:00 p.m. and the other at 3:45 p.m.

SESSION 3  THE VALUE OF TAPE CLUBS IN EXPANDING LOCAL SALES
How National Clubs Provide Plus Sales and Expand the Local Markets
Speaker to be announced
Profit Potential in Developing a Local Club
Alan Pierce, Account Executive
Jonathan, James, & Alan, Inc.
Huntington Woods, Michigan

SESSION 4  NEW DIMENSIONS IN DEALER TRAINING
Basics in Selling Equipment
George R. Simkowski
Marketing Manager—Audio Products
Bell & Howell Video and Audio Products Division
Sokie, Illinois
Training in Effective Merchandising Techniques
Speaker to be announced

SESSION 5  PINPOINTING THE TAPE AND EQUIPMENT MARKET
The Consumer—Who is He? What Does He Buy? Where Does He Buy It?
Andrew Csida
General Manager, Special Projects Division
Billboard Magazine
New York, New York
Forecasting Equipment Sales — Portables, Home, Automotive
James R. Gall, Vice-President, Marketing
Lear Jet Stereo, Inc.
Detroit, Michigan

SESSION 6  ADVERTISING APPROACHES TO DEVELOP CONSUMER TRAFFIC
When is Broadcasting Advertising Effective
James W. Johnson,
Advertising & Sales Promotion Manager
Ampex Stereo Tapes (Ampex Corporation)
New York, New York
Getting Greater Mileage from Print Advertising
James Toland, Director, Magazine Division
Los Angeles Times
Los Angeles, California

SESSION 7  CHANGES IN STORE LAYOUT, DISPLAY AND SELLING THAT IMPROVE TURNOVER
Setting Up a Self-Service Section for Pre-Recorded Tape
Speaker to be announced
Effectively Displaying, Demonstrating and Selling Equipment
Herman E. Platt, President
Platt Music Corporation
Torrance, California

SESSION 8-A  TRENDS IN INTERNATIONAL MARKETING OF TAPES AND EQUIPMENT
Penetration in Far East
Robert Mitchum, Vice-President
C. J. Brady Company
Honolulu, Hawaii
Status in Europe
John Jildera
International Manager of Cassettes
Philips Phonographic Industries
Baarn, Holland
SESSION 16 IMPORTANCE OF SERVICING FOR BUILDING SALES OF EQUIPMENT AND TAPE
Responsibility of Manufacturer, Distributor, Retailer in Setting Policies on Returns and Defectives
Jack K. Sauter, President
Calectron
San Francisco, California
Profit Opportunities in Equipment Servicing
Joseph V. Loiaccono
Manager, Field Product Service
General Electric Company
Syracuse, New York

SESSION 17 NEW TECHNIQUES IN SELLING PRE-RECORDED TAPES AND EQUIPMENT
Finding Prospects Through Participation in Exhibits in Local Area
Philip Costanzo, Manager
Jet Stereo Distributors, Inc.
Montebello, California
Using Vending Machines to Sell Tape
Larry Finley, President
North American Leisure Corp.
New York, New York

SESSION 18 THE ROLE OF THE AUTO INDUSTRY IN THE GROWTH OF TAPE AND EQUIPMENT
The Future for Selling to the New and After-Market Car Buyer
Speaker to be announced
The Experience of a Car Dealer in Selling Tape and Equipment
Speaker to be announced

SESSION 19 REACHING SPECIAL MARKETS
Selling to the Teen-Age Market
James Muntz, National Sales Manager
Muntz Stereo-Pak, Inc.
Van Nuys, California
Growing Opportunities in Selling the Professional and Business Market
Vincent F. Novak
Manager, New Business Development
Philco-Ford Corporation
Philadelphia, Pennsylvania

SESSION 20 PROMOTIONS THAT PAY OFF
Developing In-Store Promotions That Make Sales
Donald M. Roun
Manager, Electronic Sales Operation
Consumer Electronic Division
General Electric Company
Syracuse, New York
Off-Site Promotions That Build Sales
Donald L. Bohanan, Sales Manager
Muntz Stereo-Pak, Inc.
Van Nuys, California

SESSION 21-B TRENDS IN INTERNATIONAL MARKETING OF TAPES AND EQUIPMENT
The Future in Canada
Gary Salter, Vice-President
International Tape Cartridge of Canada, Ltd.
Downsview, Ontario, Canada
Growth in Latin America
Manuel Camaro, President
Tape Car Gravaciões
Guanabara, Brazil

12:30 p.m. - 1:30 p.m.
LUNCH
Robert W. Galvin, Chairman of the Board
Motorola, Inc.
Franklin Park, Illinois
Topic to be announced

TAPE CARTRIDGE FORUM
Sponsored by Billboard Publications
The Tape Cartridge Forum will acknowledge your registration immediately upon receipt and will forward all details pertaining to procedures.

Please register people from our company to attend the TAPE CARTRIDGE FORUM, August 3-6, 1969, in San Francisco, California. Check is enclosed to cover all registrants.

Company Name
Address
Phone
Etc.
We are manufacturers wholesalers retailers distributors other
We are associated with the music-record industry automotive field other
We are now in the tape cartridge field Yes No

REGISTRATION FEE: $125.00 per person
Fee includes attendance at all sessions, work materials, and lunches. IT DOES NOT INCLUDE HOTEL ACCOMMODATIONS.
Payment Must Accompany Order.
Please Make Check Payable to: Tape Cartridge Forum— and mail to the 9th Floor, 300 Madison Avenue New York, New York 10017

Names of Registrants and their Titles:
(Additional registrants can be listed on your company letterhead)

COMPANY NAME
Company Address
Phone
Etc.
We are manufacturers wholesalers retailers distributors other
We are associated with the music-record industry automotive field other
We are now in the tape cartridge field Yes No

Your signature and title

Complete refunds will be made for cancellations received before July 25. After that time, a cancellation charge of $35.00 will be made.
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<th>PERFORMER - LP's</th>
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<td>COWSILLS</td>
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<td>SLY &amp; THE FAMILY STONE</td>
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<td>JOSE</td>
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<td>BOOKER T. &amp; THE MG's</td>
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 Continued on Page 76
Carol Burnett - Martha Raye
Together Again For The First Time

THERE'S ABSOLUTELY
NOTHING FUNNY ABOUT THIS ALBUM...
except maybe
Bob Hope's liner notes.

On television, Carol and Martha are
two very funny ladies. On Tetragrammaton,
they're singing is no joke. Everyone we play
the record for is surprised and
completely knocked out.

True, the album is fun... but so far
the sales are serious.
The album is becoming a smash.
That's what Tetragrammaton calls fun.

Tetragrammaton
Tetragrammaton Records, A Subsidiary of The Campbell Silver Corporation
## TOP LPs (CONTINUED FROM PAGE 74)

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<tr>
<th>Week &amp; Chart</th>
<th>Year</th>
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<th>Chart</th>
<th>Artist - Title - Label &amp; Number</th>
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<th>Package</th>
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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
New Albums for July

RCA VICTOR

DON GIBSON SINGS ALL-TIME COUNTRY GOLD
LSP-4169

JACK JONES - A TIME FOR US
LSP-4209

MAX MORATH
LSO-1159

THE BEST OF JIM REEVES
LSP-4187

JAMES BLACKWOOD SINGS HIS FAVORITE GOSPEL SOLOS
LSP-4189

AMAZING ADVENTURES OF THE LIVERPOOL SCENE
LSP-4205

GLEN CAMPBELL
LSP-4214

HITS COVERED BY HANK SNOW
LSP-4166

THE JONAH JONES QUARTET
LSP-4178

BING CROSBY AND ROSEMARY CLOONEY - RENDEZVOUS
CAS-2330

THE LOVE OF GOD - PAUL MICKELSON
CAS-2331

THE BAD SEEDS - JEROME KERN
LSP-4127

THE BEST OF NEWLEY
LSP-4163

2525
LSP-4186

THE GRADUATE
CAS-2328(e)

THE JONAH JONES QUARTET
CAS-2325

GALVESTON
CAS-2329

*Available on Stereo 8 Cartridge Tape.
Copyright Study Asks $5

*Continued from page 1*

mittees of House and Senate. The 112-page study by Edward Knight, analyst in Industrial Organization in the Library's economics division, takes no sides in the burning issue of rates for recording under compulsory licensing provisions in the copyright revision under way. (Present rate is 2 cents for any one-recorded copyrighted musical selection, House passed bill would raise this to 2½ cents.)

The study indicts the music-publishing industry as a whole for what it terms failure to provide complete statistics to the Senate Copyrights Subcommittee now working out copyright revision terms, and faced with a stand-off between the publishers and the record companies.

A case is made against the music publishers "as a body" for failure to come up with any substantial statistics. They "re- frained from providing any financial information considered pertinent to the rate policy question." There would have to be further study of the complication of what Knight calls the "inter- wovenship" of merged ownerships in the music industry today, and the frequency of births and deaths of firms in music publishing, recording and distribution.

The mystique of the "financial characteristics" of the music publishing and recording business would have to yield up such secrets to analysis as: 1. Disclosure of financial records of all music publishing and recording firms (independent or subsidiary) directly affected by a proposed change in mechanical rate, with breakdowns according to size of the operation. 2. Use of a sample basis that is representative of large, medium and small firms, in both recording and publishing. Proposed change must be long enough to show trends in the industry since the mid '50's. 

Additionally, to reveal the true breakdown of industry, the functioning of interrelated record and publishing and distribution companies, plus the large integrated broadcast companies, all of which inter- depend on ownership interests, and finally the newer conglomerates, the publishing and record corporations are taking over music interests. (The study is frankly apprehensive about the lack of knowledge as to where this latter type of ownership (is) located.)

The Library of Congress study based its conclusions on a complete breakdown of all available statistics, the history of the industry, under compulsory licensing, on mechanical recording and paper information. Out of it, researcher Knight says, "All findings to date are inconclusive" on the mechanicalroyalty issue. The study also chimed in with the National Music Publisher association counsel Robert Nathan's underground business, uncertainty. These were given as songwriters and record companies, and performing some ad functions, plus other "legal and auditing" fees, and half or more of the costs of the Harry Fox collection office for mechanicals. Also included in publisher material are music publisher study and surveys of compulsory licensing, and disagreements showing payments below the 2 cent rate. This was in rebuttal to Knight's study's claim for the record industry that except for "dissatisfied publishers including those" the statutory 2 cents was the going rate of payment.

Cap. Sales Seminar

*Continued from page 68*

Pickwick International, kicked off Thursday with a discussion on Pickwick product, followed by ad meetings with Paul White, Pierre Dubord, and Revolution Records. Earlier, M. K. was president of Revolution Records. A proposed change in mechanical rates was presented by Renka, Blouin, Sherman, and Ontario Promotion Management.

Bruce Butler and Sandy Stroh- buch of Disney Records outlined Disney plans after lunch, where Taylor Campbell wrapped it all up with talks on the Full gram; "It Was a Very Good Century," and "Surprise Packages." The final panel of the day was presented by Disney with Pickwick hosting the final supper. A Magical Mystery Tour was held on Friday.

GRT Chess Distrib

*Continued from page 68*

Midwest Road, Scarborough, Ont. The company is processing wood plans for a new manufacturing plant, together with corporate headquarters financial plans. Presently corporate head offices and tape manufacturing facilities are located in London, Ont.

RCA in Canada

*Continued from page 68*

Records are Jewel Akers, Phil Shaugh, Bob Young's Love Lunch, Suite 540, Keith Green and Herb Newman & Company.

Songwriters Hall of Fame

*Continued from page 10*

Records, then went back to writing and independent production. They are now finishing the score of a Warner film, "The Phynx."

"It is a long time since we wrote for such rhythm & blues artistes as Shek, Big John, Moose Jackson, Peppermint Harris, and The Clovers."

Leiber noted, "Pop music."

addition, "He is richer to- day than he ever was on the impact of the roots of musical Americana. Pop music is a twentieth century musical.

It is a candid expression of what is happening now to the over-standardized songs spawned by Tin Pan Alley in the old days."

Love and Mack Open Concerts

LOS ANGELES - Elektra Records is presenting the Aquarius Theater here beginning with "The Beat Generation" (7) featuring Love and Lonnie Mack, both Elektra artists.

Elektra's Dillard and A&M's Flying Burrito Brothers appeal for one show on Monday (14) along with a new Elektra group, Bread. The Doors, Elektra's top group, will perform at two concerts on July 21. A fourth Monday bill is scheduled for July 28. The price for each concert is $2 a person with no reserved seats.

Draws Key Musicians

*Continued from page 68*

Neil Boggart of Buddah, Harold Drayton of Audio Fiddley, Audrey Mayhew of I'll Darlin, and Sam Goldner of Gamble Records. After lunch, discussions were held with Steve Hershoff of Imperial, Jack Cummins of Concert and Hy Sutnick of Krao, Fred gold of Modern Tape, and Larry Skirra of Leisure Sight and Sound.

After dinner, Billboard's Richie Yorke discussed the importance of turning youth on to tape. On Saturday afternoon a tour of ITCC's Canadian plant, followed by a final luncheon, with Gary Salt delivering the round-up speech, and asking atten-dees to next year's conference. The most significant of the first time U. S. industry competitors as ITCC and NAB were able to get together and discuss the tape scene.

RCA Renovation Plan

*Continued from page 37*

However, he indicated the study was an active one. Sabby Silverston's first studio is nearing completion on Bel- mont Boulevard, two miles from the cluster of structures which constitute Music Row, and Jack Clement is building his new studio in the same general location.

The proposed Music City Boulevard, which eventually will replace 16th Avenue, will be an entertainment boulevard. Virtually all smaller studios in the city are continually adding equipment and updating the old. Monument's new studio, near Music Row, now is operating full scale, and is doing limited custom work.

CATV Service Co.

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EVRI will be the logical key to the study.

Already, with the great initial response of commercial organizations that are evaluating the- ers are predicting that it will occur in the next management and training. Said Brokway, "With its low dollar-per-minute rates, disseminating and displaying training programs, EVRI will have a large impact on the catalyst on overworked instructors."

Plant in New Jersey

The first and only facility for EVRI cartridges in North America will be housed in a 104,000-square-foot building, being built in northeastern New Jersey. It is located on a 6.8-acre site in the Rockleigh Industrial Park, near the Hudson River. The plant is expected to be in full operation by early 1970.

Additional cartridge processing plants are foreseen, with their locations depending on the growth and concentration of the EVRI system. The first European cartridge plant is at present being equipped in Badollin, England, and will be a joint-venture consisting of CBS, and Imperial Chemical Industries.

Meanwhile, Brokway is de- veloping a strong nucleus of executive employees to handle the administrative end of the organization from the firm's offices in the U. S. on the 52nd Street.

Already appointed to the staff are Jack Wood, director, western regional sales; Robert P. Hill, vice-president, marketing; Arthur J. Sebesta, director of sales, Canada; Gregory Shuker, program director; Patrick D. Gib- lin, controller; Francis A. Keat- ing, Jr., accounting manager; Lyman D. Hassett, co-ordi- nator; Herbert W. Moreau, vice-president, technical services; Nicholas Rabecki, Jr., vice- president for marketing and planning; Allan Schwartz, pro- gram co-ordination; and Jack Daniels, regional sales director.

Broad Policy Changes

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the institution of a special Pop Music Journalism award and the establishment of special award categories for newcomers.

A third major innovation proposed by Ravers is a "Fourth" San Remo night to be held six weeks or so after the Festival. The purpose of this inde- vised event would be to rep- resent the 12 San Remo songs which will not see the greater suc- cess during the period. Cri- teria for determining the most successful songs would include sales statistics furnished by the National Association of Records Dealers, and public opinion poll conducted by Don Julian's "Pick a Pop" public opinion poll-taking agency.

Two other points made by Ravers: The Festival will con- tinue to be held in the San Remo Casino, Participation fees for single artists will be finan- cial.

A few days following the press conference, Ravers dis- closed that two of the 12 "lesser- known" artists appearing at the 1970 Festival will be the first and second place winners of this year's Castro-Carlo new tal- ent contest, while another two will be the first and second place winners of a new "young talent" pop song contest to be organized at San Remo. The date for this new contest has not been set.

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